

HEY, WHAT DO YOU HAVE IN THERE? HOME VIDEO TAPE RECORDERS REALLY? YUP, AND VIDEO DISK PLAYERS YOU'RE PUTTING ME ON... NO BABY THERE'S VIDEO EVERYTHING PLUS... CREATIVE AUDIO BLANK TAPE & AUDIOPHILE RECORDS WOW WHAT IS THIS PLACE? SUMMER CES PREVIEW IN THIS ISSUE! WELL KISS MY GRITS!

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NEWSPAPER

# Billboard

86th YEAR

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

June 6, 1981 • \$3 (U.S.)

FRANCE A START

## WEA Vid Rental Plan To Cover World Mart

This story prepared by Michael Way in Paris and Richard M. Nusser in New York.

PARIS — Warner Communications Inc. is moving into videocassette rental in the fall, apparently on a global basis, with distribution through WEA International's web.

Announcing the European plans in Paris, WEA France managing director Geoffrey Dulaz stressed that no exact date had been fixed until WEA executives from all territories agreed on rental charges and a joint license re-payment figure.

Sources in WEA International acknowledged that the rental scheme was being planned internationally, including the U.S. Warner Home Video executives had no comment to make.

The service, according to Dulaz, will eventually operate in all countries where WEA In-

ternational distributes records and tapes.

The rental plan will not, as was first thought, involve the transfer of existing catalog from retail sale, at least not immediately. New titles will be made available for rent, instead, as part of an overall expansion of software inventory.

(Continued on page 96)

## Gov't. Backs 4¢ Royalty Justice Brief Criticizes RIAA's Contention

By JEAN CALLAHAN

WASHINGTON—The Justice Dept., in a brief filed with the U.S. Court of Appeals here, supports the decision of the Copyright Royalty Tribunal to raise the mechanical rate to 4 cents. That opinion should add support to the music publishers' and songwriters' position when the mechanical rate decision comes to the appeals court for oral arguments June 18.

Writing for the Justice Dept., attorneys William Kanter and Bruce Forrest argue that the Tribunal's decision "must be sustained unless found to be arbitrary and capricious," adding that "the 4 cent level was derived by thoughtful and reasoned analysis and is calculated to achieve the statutory goals."

The Justice brief criticizes the Recording Industry Assn. of America's contention that the Tribunal did not sufficiently explain how the 4 cent fee was calculated.

"RIAA's premise is not soundly based," says Justice. "RIAA is of the view that this court is reviewing a utility rate proceeding where the 'utility' songwriters and publishers seek an increase in their previously established 'rate base' and must justify... such an increase."

That analogy is misplaced, Justice argues. Copyright owners are under no burden to

(Continued on page 94)

## Stock Video, Cut Record Buys?

By IRV LICHMAN

NEW YORK—Depending on current commitments to prerecorded home video inventory, retailers take differing views on whether high cost factors in getting into video might affect their purchases of audio recordings.

One view stresses movement in the home video market as being in line with establishing

"home entertainment centers" and with considerations that this area is to be assessed as a separate profit center with little regard at this point on how it may impact on audio inventory.

Dealers, however, who have limited their

(Continued on page 15)



FANTASY GIRL is a single with legs and the same rollicking punch that has pushed 38 SPECIAL's smash album WILD-EYED SOUTHERN BOYS to gold. It's another bullseye hit from 38 SPECIAL. See them now on tour all over America. Produced by Rodney Mills. ON A&M RECORDS & TAPES.

(Advertisement)

## CES All Ears For Digital

By JIM McCULLAUGH

CHICAGO—The home digital audio disk player was finally expected to receive its formal trade baptism here this week as the massive Consumer Electronics Show opened its four-day sprint Sunday (31) at McCormick Place.

At press time, Sony, Philips and Marantz were all scheduled to officially exhibit for the first time compatible Compact Disk (CD) digital playback equipment, while several other hardware suppliers (and CD licensees)—such as Technics—were expected to show prototype CD units as well.

Even in the light of home video's continuing roller coaster momentum, home digital audio was anticipated to emerge as significant, major trade news at CES, where some 50,000 industry attendees were on hand to view an almost mind-boggling panorama of electronics/video

equipment from nearly 900 exhibitors. Video hardware and software news was also expected to be plentiful (see related stories, this issue).

In fact, Sony and Philips stole a good deal of the CES video thunder on Wednesday (26) in New York

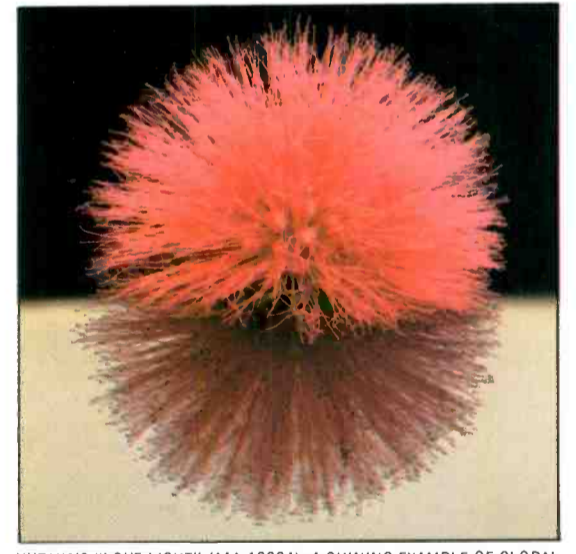
(Continued on page 40)

## See Peaches File For Chapter XI

LOS ANGELES—The 35-store Peaches retail chain will reorganize under Chapter XI of the Bankruptcy Act, claiming liabilities of about \$20 million.

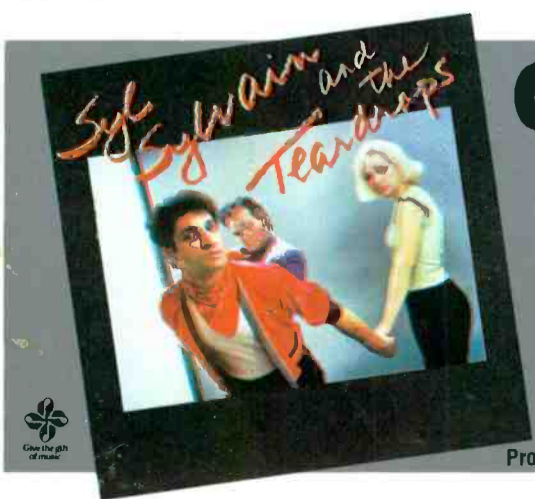
According to Joseph Eisenberg, a Los Angeles attorney representing Peaches, documents have been prepared and the petition was to be

(Continued on page 10)



YUTAKA'S "LOVE LIGHT" (AAA-10004): A SHINING EXAMPLE OF GLOBAL MUSIC... There's a world of fresh excitement on YUTAKA YOKOKURA'S album debut. Including his title tune duet with Patti Austin\*, the package's debut single (ALF-7004). Already charting Pop and Jazz after receiving glowing reviews. When your customers ask, "You gotta Yutaka?", turn them on to "LOVE LIGHT." ON ALFA RECORDS AND TAPES. \*Courtesy of Qwest Records.

(Advertisement)



## GET A PIECE OF NEW YORK!

Syl Sylvain and the Teardrops

Rolling Stone says: "SYLVAIN is a rock 'n' roll statement about what matters and it comes from the soul of the master."

a new ALBUM

RCA Records

Produced by Syl for Rock 'N' Roll Business Inc.



**THELMA HOUSTON**  
Sunshower

MS-127Y1 MS-127LC MS-127L1



**ISLEY BROTHERS**  
This Old Heart

MS-128Y1 MS-128LC MS-128L1



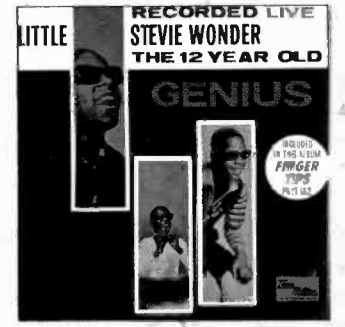
**JACKSON 5**  
Diana Presents The Jackson 5

MS-129Y1 MS-129LC MS-129L1



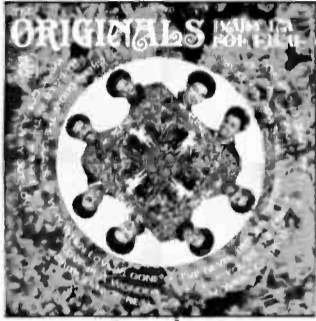
**MICHAEL JACKSON**  
I've Got To Be There

MS-130Y1 MS-130LC MS-130L1



**STEVIE WONDER**  
12 Year Old Genius

MS-131Y1 MS-131LC MS-131L1



**THE ORIGINALS**  
Baby I'm For Real

MS-132Y1 MS-132LC MS-132L1



**SUPREMES**  
A Go Go

MS-133Y1 MS-133LC MS-133L1



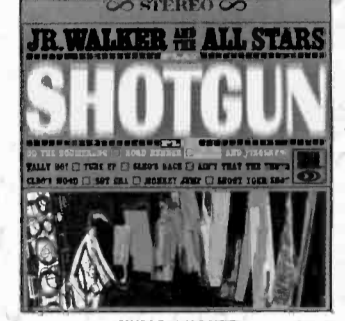
**SUPREMES & TEMPTATIONS**  
Supremes Join The Temptations

MS-134Y1 MS-134LC MS-134L1



**TEMPATIONS**  
Meet The Temptations

MS-140Y1 MS-140LC MS-140L1



**JUNIOR WALKER**  
Shotgun

MS-141Y1 MS-141LC MS-141L1



**GLADYS KNIGHT & THE PIPS**  
Nitty Gritty

MS-148Y1 MS-148LC MS-148L1



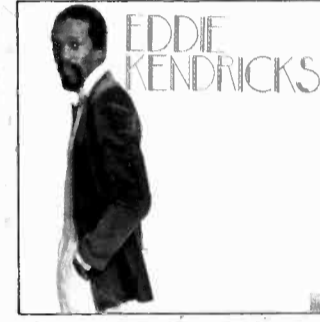
**FOUR TOPS**  
Reach Out

MS-149Y1 MS-149LC MS-149L1



**STEVIE WONDER**  
With A Song In My Heart

MS-150Y1 MS-150LC MS-150L1



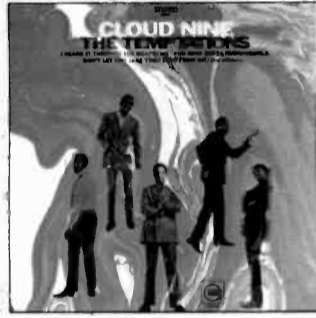
**EDDIE KENDRICKS**  
Eddie Kendricks

MS-151Y1 MS-151LC MS-151L1



**JACKSON 5**  
ABC

MS-152Y1 MS-152LC MS-152L1



**TEMPATIONS**  
Cloud Nine

MS-158Y1 MS-158LC MS-158L1



**SMOKEY ROBINSON & THE MIRACLES**  
Hi, We're The Miracles

MS-160Y1 MS-160LC MS-160L1



**MARY WELLS**  
Bye Bye Baby

MS-161Y1 MS-161LC MS-161L1



**SUPREMES**  
At The Copa

MS-162Y1 MS-162LC MS-162L1



**DIANA ROSS**  
Touch Me In The Morning

MS-163Y1 MS-163LC MS-163L1



**DIANA ROSS**  
Live At Caesars Palace

MS-168Y1 MS-168LC MS-168L1



**EDWIN STARR**  
War & Peace

MS-170Y1 MS-170LC MS-170L1



**SUPREMES & TEMPTATIONS**  
T.C.B.

MS-171Y1 MS-171LC MS-171L1



**TEMPATIONS**  
Puzzle People

MS-172Y1 MS-172LC MS-172L1



**STEVIE WONDER**  
Tribute To Uncle Ray

MS-173Y1 MS-173LC MS-173L1



**STEVIE WONDER**  
My Cherie Amour

MS-178Y1 MS-178LC MS-178L1



**MARVELLETES**  
Greatest Hits

MS-180Y1 MS-180LC MS-180L1



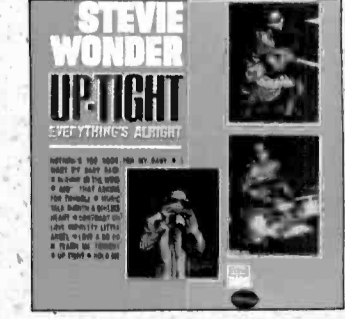
**MARVIN GAYE**  
Live

MS-181Y1 MS-181LC MS-181L1



**SUPREMES**  
Sing Holland, Dozier, Holland

MS-182Y1 MS-182LC MS-182L1



**STEVIE WONDER**  
Uptight

MS-183Y1 MS-183LC MS-183L1



COMMODORES  
Machine Gun

MS-121V1 MS-121LC MS-121LT



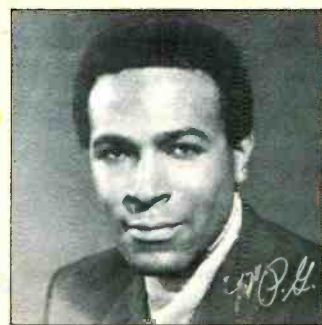
FOUR TOPS  
Four Tops

MS-122V1 MS-122LC MS-122LT



DIANA ROSS & MARVIN GAYE  
Diana & Marvin

MS-124V1 MS-124LC MS-124LT



MARVIN GAYE  
MPC

MS-125V1 MS-125LC MS-125LT



GLADYS KNIGHT & THE PIPS  
Everybody Needs Love

MS-126V1 MS-126LC MS-126LT



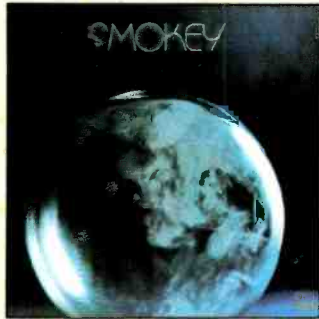
SPINNERS  
The Original Spinners

MS-132V1 MS-132LC MS-132LT



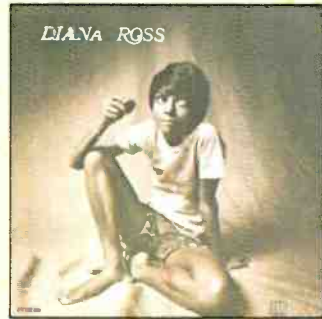
MIRACLES  
Do It Baby

MS-133V1 MS-133LC MS-133LT



SMOKEY ROBINSON  
Smokey

MS-134V1 MS-134LC MS-134LT



DIANA ROSS  
Diana Ross

MS-135V1 MS-135LC MS-135LT



SMOKEY ROBINSON & THE MIRACLES  
Away We A Go Go

MS-136V1 MS-136LC MS-136LT



MARVIN GAYE & TAMMI TERRELL  
You're All I Need

MS-142V1 MS-142LC MS-142LT



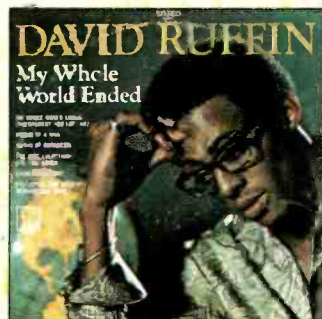
ISLEY BROTHERS  
Doing Their Thing

MS-143V1 MS-143LC MS-143LT



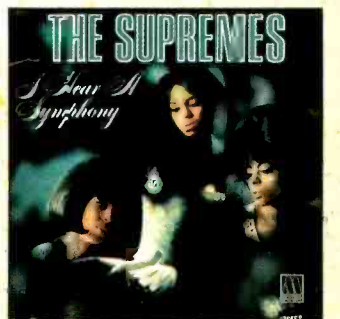
MARTHA & THE VANDELLAS  
Heatwave

MS-145V1 MS-145LC MS-145LT



DAVID RUFFIN  
My Whole World Ended

MS-146V1 MS-146LC MS-146LT



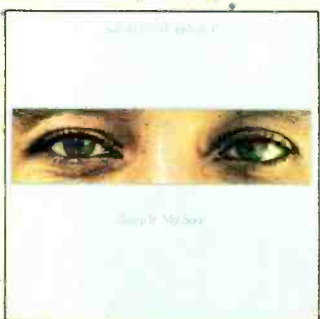
SUPREMES  
I Hear A Symphony

MS-147V1 MS-147LC MS-147LT



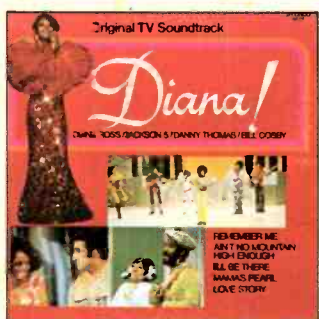
MICHAEL JACKSON  
Ben

MS-150V1 MS-150LC MS-150LT



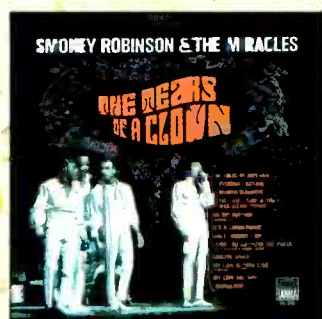
SMOKEY ROBINSON  
Deep In My Soul

MS-151V1 MS-151LC MS-151LT



DIANA ROSS  
Diana!

MS-155V1 MS-155LC MS-155LT



SMOKEY ROBINSON & THE MIRACLES  
Tears Of A Clown

MS-156V1 MS-156LC MS-156LT



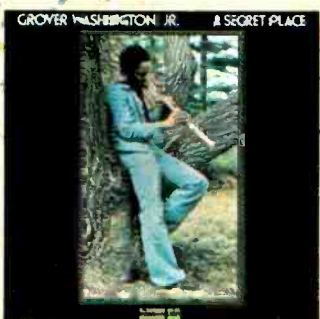
JACKSON 5  
Third Album

MS-157V1 MS-157LC MS-157LT



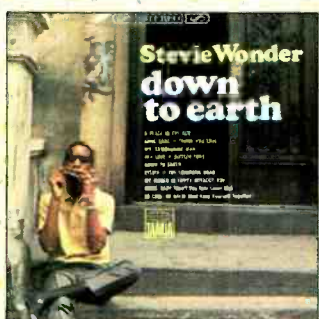
TEMPTATIONS  
Psychedelic Shack

MS-164V1 MS-164LC MS-164LT



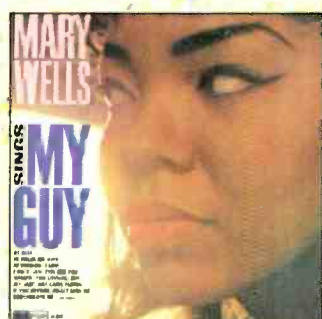
GROVER WASHINGTON, JR.  
A Secret Place

MS-165V1 MS-165LC MS-165LT



STEVIE WONDER  
Down To Earth

MS-166V1 MS-166LC MS-166LT



MARY WELLS  
My Guy

MS-167V1 MS-167LC MS-167LT



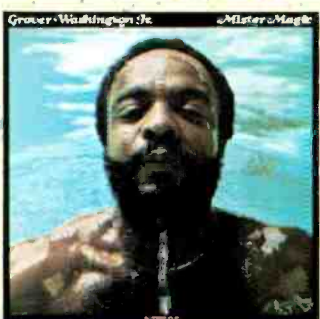
SMOKEY ROBINSON  
Pure Smokey

MS-168V1 MS-168LC MS-168LT



VARIOUS ARTISTS  
Motortown Revue

MS-174V1 MS-174LC MS-174LT



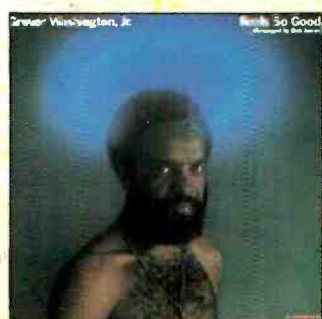
GROVER WASHINGTON, JR.  
Mr. Magic

MS-175V1 MS-175LC MS-175LT



STEVIE WONDER  
Signed, Sealed, Delivered

MS-176V1 MS-176LC MS-176LT



GROVER WASHINGTON, JR.  
Feels So Good

MS-177V1 MS-177LC MS-177LT



COMMODORES  
Moving On

MS-178V1 MS-178LC MS-178LT

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MOTOWN PROUDLY PRESENTS  
THE ARTISTS AND MUSIC THAT  
STARTED IT ALL!

---

Without question,  
the most important mid-price release in our business.  
The artists and music that started it all,  
creating the history and the future trends in the recording world.  
The original albums in the original jackets.  
The artwork may be hokey—but the music is unmistakably  
the MOTOWN SOUND, setting the standards for the '60s,  
the '70s, and now the '80s.



# Criticize Reverse Crossover Trend

## BMA Meet Hears Artists, Executives Assess Issues

By SAM SUTHERLAND

LOS ANGELES—Inequities in airplay crossovers for black artists, the conservative political mood under the Reagan administration and ongoing economic hurdles facing black radio station owners and operators are prompting a combative mood from members of the Black Music Assn. (BMA).

That's the thrust of prepared addresses and floor commentary during a day of broadcasting-oriented panels during the BMA Convention held at the Century Plaza Hotel here May 23-27. In contrast to past BMA panels where participants mulled

the strategies needed to crossover black product onto mainstream pop playlists, afternoon sessions during this year's radio segment of the agenda saw key artists and executives criticizing the recent trend in "reverse crossovers" for product by white acts played on black-formatted stations.

A luncheon hosted by Elektra/Asylum Records, underscoring its new association with the Solar label, served as the background for the black communications forum.

Bob Law, WWRL-AM New York p.d. took station operators and pro-

grammers to task for purveying "trivial" programming concerned more with building records and selling ad spots than fulfilling their potential role in supporting black culture.

Bill Shear, general manager of KACE-FM here, agreed that blacks have learned that "ownership is control," and examined a list of key problems facing black station owners. Finding strong station personnel in sufficient depth to man management as well as programming and support functions headed that list, with Shear also citing as problems the need for more professional business controls; the lack of competitive station equipment when compared to established major market outlets; the new conservative mood in Washington.

Throughout the discussion and the subsequent artist-oriented session on programming's import for stations and record labels, Law lived up to his "radical edge" claim by striking chords of warning: black station operators needed to be more than "white owners in blackface," he charged, stressing ongoing community responsibility, while black

(Continued on page 96)

# Shoe On Other Foot? Braun Hits Lawyers' Role

By JOHN SIPPEL

LOS ANGELES—Erstwhile contract-negotiating attorney turned label president, David Braun of PolyGram Records is fully ensconced in his key post after seven months: He performed a complete about-face in analyzing manufacturers' current predicaments before the California Copyright Conference meeting here Tuesday (26).

Braun, who's now worked both sides of the pact-orchestrating table, ironically bemoaned the lack of rapport with act and/or personal manager in framing a binder. "I see more lawyers than managers and acts," Braun stated.

The more-than-two-decade contract ace flayed 18 and 19% of retail list royalty provisions, asserting that an act must sell 1 to 1.5 million units to come out ahead. Hefty investment in superstars forestalls putting money into small established acts,

but PolyGram concentrates on breaking new acts, where chances of making more profit optimize, he said.

In the present lagging mart, picking up acts' options is strategic, Braun noted. He stressed that option provisions must be more carefully constructed to provide labels with a chance to make money. "We don't see a buck until an album hits 200,000 units," he added.

Braun confessed that his seven-month tenure at the top of PolyGram convinced him that marketing is the most important step in hit making. Managers and acts must be more educated to the business economics of taking the hit to fruition. Some managers today hire a corps of attorneys, each of whom is given a chance to bring in the best deal for an act, Braun said.

Braun called some industry practices "awful," describing the 100% return as a consignment business where one never knew when a sale was made. "We never knew when a record was sold or paid for," he explained. "We lost \$1 for every Donna Summer record we sold."

Braun also blasted tour support, saying his recent experience indicated that an act promised tour support never made money on the road, and he urged managers to supply some of the dollars required to tour the artist. Later, Braun said that when advancing money for tour support and other reasons, he charges 2% above prime.

Braun normally favored distributing primarily his own product over custom label releases, explaining that the 5% paid that middleman cuts heavily into profit. He said, however, that exceptions like DeLite Records with Kool & the Gang help build PolyGram coffers. Often, he said, when a custom label loses an act, the distributing label is stymied in trying to pick up the act, as the industry sees such an attempt as underhanded.

Braun said he missed the "intellectuality of the law," and he sees still more "streamlining" ahead with more people being fired on all levels within the industry. He cited CBS Records as particularly "over-layered" with brass. He said PolyGram with its prior three-labeled executives was another example of overstaffing. PolyGram had 145 acts when he came aboard, Braun said. He has trimmed the roster to 85, he said.

Accountants rule the industry roost, Braun claimed. He said he wants PolyGram to be a creative executive's haven.

(Continued on page 96)

# Stark Debuts Video Rental

NEW YORK — Stark/Camelot will initiate a videocassette rental program in five of the chain's 110 stores in mid-June. The policy will be implemented at two Camelot units in Florida and one in Ohio, and at two of the chain's free-standing Grapevine outlets in Charlotte, N.C., and Akron, Ohio.

Stark will require an \$8-\$10 deposit to rent the cassettes for a three-day period, according to Dwight Montjar, video and accessory buyer for the chain. Details are still being worked out, but Montjar says that the units will carry 200 titles, or 130 more selections than they normally stock. He adds that Stark has invested \$10,000 in each store to bolster their existing videocassette inventories.

"The time is right," says Montjar, who adds that Stark has been observing rental plans for some time. "We've solicited comments from major video suppliers, and they're slowly recognizing that rentals are a fact of life. Of course, we're not about to get any cooperative advertising support for the program, so we'll rely heavily on specially-designed in-store sign cards."

The pilot units were selected by the chain's retail operations executives. "The Ohio stores are close to our home base in North Canton, which will enable us to observe the results first-hand," Montjar notes. "And Florida has always been a very strong video market for us. We're optimistic." **LEO SACKS**

# MCA Movies In VHD Fold

LOS ANGELES—Two videodisk technology rivals are now software partners, following last week's announcement of a new custom pressing and marketing agreement bringing MCA film titles from Universal Pictures and other sources into the VHD capacitance disk camp.

As unveiled by Gary Dartnall, president and chief executive officer of both VHD Programs, Inc., and VHD Disc Manufacturing Co., and MCA Videodisc, Inc., president James Fiedler, the deal will include selected titles from MCA's library of more than 10,000 theatrical features—a vault already represented on the home video market via MCA's own LaserVision disks and videocassettes.

Fiedler says the VHD tie doesn't affect MCA's ongoing stake in laser-read videodisks, attributing the move to MCA's interest in generating ancillary sales "on all media and all systems that present viable economic opportunities."

For VHD's Dartnall, the MCA deal marks a major step in positioning VHD's video products in a market already reached by RCA's SelectaVision capacitance system and the LaserVision technology. Blueprints for VHD's introduction here call for a January, 1982 rollout of players and software.

MCA's holdings include such recent theatrical releases as "Coal Miner's Daughter," "Jaws," "National Lampoon's Animal House," "The Seduction of Joe Tynan," "The Sting," "The Jerk" and "The Blues Brothers," as well as musically-oriented releases such as "Sgt. Pepper's Lonely Hearts Club Band," "Jesus Christ Superstar" and "Xanadu" that would take advantage of the VHD format's stereo audio capability, also a feature of the LaserVision system.

Hardware in VHD will comprise designs marketed here by General Electric, JVC, Panasonic, Quasar and Sharp.



RITA RECORDING—Rita Coolidge, right, is visited by Nicolette Larson, standing, during Coolidge's sessions for her next A&M album, being recorded at the Sound Castle in Hollywood. Others pictured left to right are Mitch Gibson, engineer for Sound Castle; Jim Nipar, Rita's engineer; and Andrew Gold, producer of the album.

# MCA, Capitol Latest In Wholesale Hikes

LOS ANGELES—MCA and Capitol have raised their wholesale prices approximately 3.5% and 3.3%, respectively, effective Monday (1).

The two labels now join WEA, CBS, Motown, Chrysalis, Arista and Alfa in hiking wholesale prices. It is believed that RCA will follow suit shortly.

As for MCA's prices, which are based on a seven tier pricing structure, \$8.98 product will climb to \$4.95, \$4.98, \$5.01, \$5.07, \$5.17, \$5.22 and \$5.29 depending on account classification.

Singles will be priced at 83 cents, 84 cents, 85 cents, 87 cents, 88 cents and 89 cents for all \$1.69 retail singles.

All midline \$5.98 product remains unchanged with prices holding at \$3.18, \$3.20, \$3.22, \$3.25, \$3.31, \$3.34 and \$3.39.

Remaining \$7.98 titles, which include product on Shelter, Hickory, Impulse, Blue Thumb, Unicorn, Regency and some on MCA, will be priced at \$4.24, \$4.26, \$4.30, \$4.34, \$4.41 and \$4.47. MCA Distributing president Al Bergamo says that some of this product will be reduced to \$3.98, \$5.98 or eventually cutout.

Additionally, about six titles that were \$7.98 list are being upped to \$8.98. Most of those titles are catalog

Who and Lynyrd Skynyrd product.

Bergamo reports no other policy changes such as CBS' lead of abolishing list price. He adds that 3%-6% discounts on \$5.98 product are available year-round.

Assistance in preparing this story provided by Sam Sutherland and Paul Grein.

Capitol raises its bulk and wholesale prices approximately 3.3% in every LP category and 7% in singles, effective Monday (1). The change, affecting all Capitol and EMI-Liberty product, was announced in a letter sent out Thursday (28).

In the key bulk categories, \$8.98 LPs will go to \$4.97; singles to \$1.04, midline to \$3.20 and Angel classical product to \$5.20, according to Dennis White, vice president of marketing.

Capitol is also giving 30 days additional dating terms on the midline series for the time being, according to Walter Lee, vice president of sales.

JUNE 6, 1981 BILLBOARD

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# Jingles Can Boost Artists' Image

## Country Managers Concur That Selectivity Is Crucial

This is the conclusion of a two-part series on the rising popularity of country music in advertising. Last week's story covered the subject from the viewpoint of ad agencies. This segment looks at it through the eyes of artists' managers.

By EDWARD MORRIS

NASHVILLE—If there are drawbacks to a country artist doing radio and television commercials, one doesn't hear about them from the managers. Those polled concede that there could be minuses in this activity—but none point to any that their clients had encountered.

"As long as you're selective about the product in the commercial, I don't see it as anything but a plus," says Patsy Bruce, manager for MCA artist Ed Bruce. "I have found it to be a phenomenal help in Ed's career," she continues. "It's enabled him to learn to work quickly, to hone his craft and to be comfortable in front of a camera."

The payoff of commercials is especially high, Bruce adds, in building and reinforcing an artist's image. As examples, she cites Eddie Rabbitt's concert-oriented Miller commercial ("a perfect mating") and Ed Bruce's tv spot for Red Man chewing tobacco—which has a rodeo setting that underscores Bruce's cowboy connection.

But, Bruce cautions, "I don't think you can take a jingle simply because there's a lot of money in it."

That sentiment is echoed by Loretta Lynn's manager, David Skipper. "If an artist starts selling everything under the sun, then the credibility has to be questioned." It's a pitfall, he notes, that can be avoided by careful selection. Skipper says that Lynn's commercial for

Crisco is something he is particularly pleased with. It's family-oriented. I couldn't have chosen anything better."

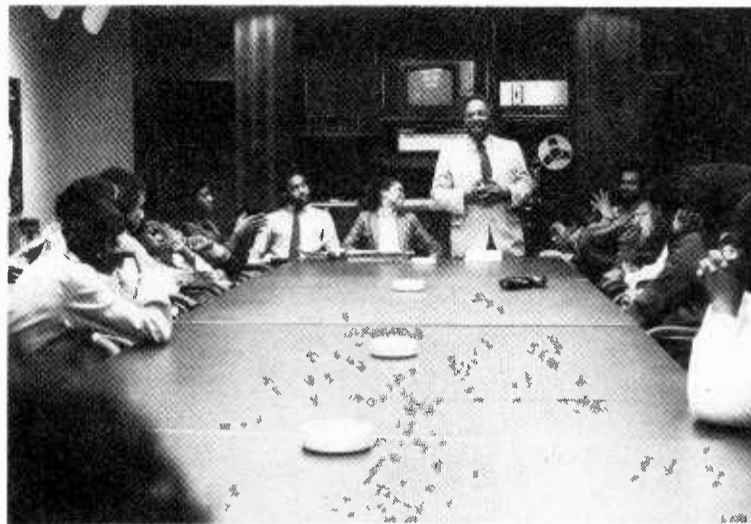
The biggest drawback, he says, is the slowness with which "giant corporations and their committees" operate. "If you're used to high speed—as you are in the record business—you get frustrated."

Says Michael Brokaw of the Ken Kragen agency, "Commercials are

(Continued on page 64)

### For The Record

ATLANTA—The Empire Agency does not book the Outlaws, as reported in a Billboard talent story May 30. The southern rock band's booking agency is ATI.



**INSIDE LOOK**—A group of specially chosen music students from Junior High School 35 in Brooklyn got an inside look at the music business recently. They spent an afternoon with Arista Records executives who explained the label's various functions. Arista personnel turned teachers, seated left to right at the head of the table, are Milton Allen, product manager, black and progressive music; Sherry Winston, manager, jazz and progressive music promotion; Richard Smith (standing), vice president, national r&b promotion; and Gerry Griffith, director, East Coast a&r.

### UNIVERSAL RHYTHM

## Black Music Proving A Vital Worldwide Force

By GEOFF BROWN & PETER JONES

*Black music is one of the prime exports of the U.S., and this special report from Europe indicates that it remains a vital part of the international music scene. Passing fads such as disco boom and fade, but the deep bedrock of the music shows no sign of erosion.*

LONDON—The market for black music in the U.K. and in many European territories, is something like an active volcano. It's an underground sea of bubbling hot music which every so often erupts, one particular style of it surfacing to become strong on the pop charts.

White pop and rock is then, yet again, heavily influenced by the style, absorbs it, begins to chart with its often blander version of the black original and the black original style gradually fades into another dormant phase.

It has been this way for almost two decades now, taking in varying styles from Motown through Stax in the 1960s, to Philly soul and disco in

the 1970s from the U.S., and reggae and its antecedents, such as rocksteady and ska, from Jamaica.

Since the wane of disco, funk has become the heaviest black influence on the newer young white rock bands and is still selling well for black bands. The funk could get a whole lot harder yet.

Recently, black music's dormant phases in the U.K. and European zone have become shorter and its influence more constant as the music itself has become more middle-class and "sophisticated." The movement has been less like a volcanic eruption than a steady earth tremor.

In the U.K. particularly, black American artists can expect tremendous audience loyalty. In 1980, for example, not a generally outstanding year for expansion of sales in any area, let alone the costly music business, Diana Ross sold a million records in the U.K. alone.

She wasn't touring in support of her record and had no recent film success, just her name, good local promotion and, of course, highly commercial product in the shape of a "20 Golden Greats" compilation and the Chic-produced "Diana" album.

However, perhaps the most inter-

(Continued on page 84)

# Executive Turntable

## Record Companies

**Jerry Durkin** moves into the post of a&r administration vice president for CBS Records in New York. He has been a&r administration director and a&r administration national director. . . . **Doreen Ringer** takes over as associate vice president of product development and publicity for WMOT Records in Los Angeles. She was most recently director of artist development and publicity for the Montage Music Group. . . . **Gloria Barley** is appointed New York market black music and jazz local promotion manager for Columbia Records. In 1979, she founded an independent artist relations and record promotion company. . . . **Barbara Mellam** assumes the position of personnel vice president for PolyGram Corp. in New York. She was administration and promotion vice president at the Village Voice. . . . **Curt Kendall** takes the post of national plant manager for Capitol Records in Los Angeles. Most recently, he was national plant manager for EMI America/Liberty. . . . **Michael**



Durkin

**Caplan** is named Hartford market local promotion manager for Epic/Portrait/CBS Associated Labels. He has been in merchandising and sales for PolyGram Records and operations manager for Strawberries Records, both in Boston. . . . **Bernard Abramowitz** becomes employment manager at RCA Records in New York. He comes from the Hertz Corp. where he had been professional employment administrator. . . . **Paul Gardner II** exits Cream Records in Los Angeles as an a&r staffer to spend more time in independent production. . . . At Alligator Records and artist management in Chicago: **Andrew Gerking** takes over as controller and operations manager. He has been with the firm for nearly two years, with his last post being artist relations director. . . . Chicago's Third Coast Records names **Lee Arnold** promotion vice president and **Rich Piombino** national promotion manager. Arnold was an independent record promoter in Atlanta while Piombino was in broadcasting in Detroit.



Diener

## Marketing

**John Rohrs** assumes the newly created post of assistant controller at PolyGram Distribution in New York. He joined the company in March, 1980 as accounting manager. Also at PolyGram Distribution, **Jack Kaplan** is upped to the new post of financial planning and analysis director. He joined the company in January of this year and was mainly involved in systems improvement and special projects.



Ringer

## Publishing

Leonard S. Spilka moves up at ASCAP in New York as distribution director. He has been with ASCAP for six years having served as special projects manager and assistant to the chief economist, Paul Fagan.

## Related Fields

**Steve Diener** is named executive vice president and chief operating officer of a new division of Magnetic Video Corp. called Magnetic Video International. He was formerly executive vice president of CBS International Latin American operations. . . . **James H. Lewis** moves up to quality control manager at Shure Brothers Inc. in Evanston, Ill. He was incoming inspection manager. . . . **Arthur L. Iger** takes over as vice president of Greenvale Marketing, an advertising and sales promotion agency in the industrial, technology and publishing fields in East Hills, New York. He was general manager.

**Harriet Sternberg** is appointed media coordinator of the creative services dept. of Kragen & Co. in Los Angeles. She was publicity director and artist development director at LAX Records/Far Out Productions. . . . **Toni Rebullosa** and **Susan Holtz** join the staff of Lawrence Smith Productions in Los Angeles which produces the nationally syndicated "Hollywood Heartbeat" television series. Rebullosa was a salesperson and on-air production supervisor, he also worked with the accounting firm of Touce Ross & Co. Holtz, who is talent coordinator, was tour manager for various artists, and has worked for John Reid Enterprises and Casablanca Records. . . . **Jay Eagle** takes the post of division manager assistant in audio for the Yamaha International Corp. in Buena Park, Calif. He was national sales manager. . . . Jack Curran takes over as district manager of JBL Sound, Inc. He is with the Southern Calif. audio team. He was a sales rep with CalWest Marketing South. . . . **Deborah A. Heffernan**, formerly financial analysis and control manager for the CBS Records Division, is now with BBI Communications as new business development manager in Boston. . . . **Lynn Pierce** is named national marketing services administrator for Hitachi Audio in Compton, Calif. She was with special interest groups in the travel industry. . . . **Glenn Urgel** takes over as Western regional sales manager for Infinity Systems in Canoga Park, Calif. He was Western regional sales manager for Hitachi Sales Corp. . . . **Sue Binford** takes over as program publicity manager for Warner Amex Satellite Entertainment in New York. She was press and public relations director for CBS Records in Nashville. . . . **Dale C. Berlau** joins Discwasher, a division of international Jensen in Columbia, Mo., as marketing services director. He leaves his own advertising agency in Kansas City, Mo. . . . **Jeffi Powell** joins the Howard Bloom Organization in New York as account executive. She was a publicist in the record industry. . . . **Chip Rachlin** resigns from Renaissance Management in Los Angeles. He began his career as an agent with ICM.



McHam

## UA Film Library To VHD

LOS ANGELES—VHD Programs, Inc., the program supplier for the VHD videodisk system, has licensed the United Artists film library.

The deal also covers pre-1948 Warner Bros. films which include such classics as "Casablanca" and "The Maltese Falcon." Additionally, VHD will issue upcoming UA

films on videodisk.

This is the first major program acquisition for VHD, expected to launch in the U.S. next January.

VHD Programs is targeting approximately 100 titles in the opening catalog. More software announcements may be forthcoming at the Consumer Electronics Show in Chicago this week.

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# JAMES TAYLOR



**"hard times"** TC 37009

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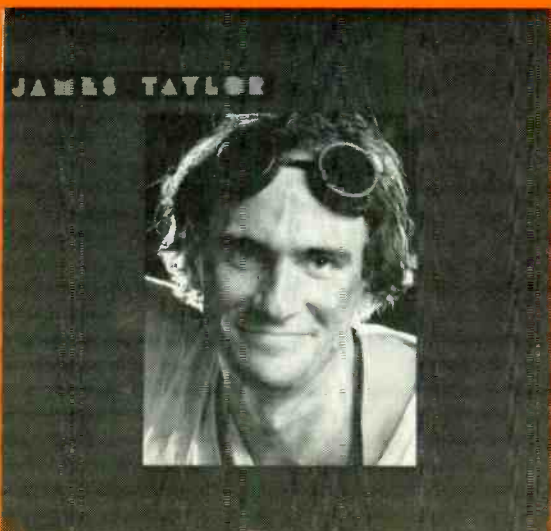
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**"dad loves his work"** TC 37009

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DAVID BOWIE—Best Of Bowie  
JOHN COOPER CLARKE—Me And My Big Mouth  
CLASSIX NOUVEAUX—Night People (Futurist Pop-Dance)  
EMPIRE—Expensive Sound (en Gen X)  
HOLLY AND THE ITALIANS—New LP (Special Price)  
KEN LOCKIE—Impossible (ex-Cowboys International)  
LOVE—DaCapo (Classic Re-issue)  
MATERIAL—Temporary Music  
NEW MUSIK—Anywhere (The Second Album—Gorgeous)  
GARY NUMAN—Living Ornaments '79 '80 (2 LP Set)  
101ers—Elgin Avenue Breakdown (Features Joe Strummer)  
POSITIVE NOISE—Heart of Darkness  
PSYCHEDELIC FURS—Talk Talk Talk  
RICO—That Man Is Forward (Legendary Reggae Artist)  
STRAY CATS—1st LP (Fashionable Rockabilly)  
TRAFFIC—Mr. Fantasy (Original Gatefold Sleeve)  
GENE VINCENT—Singles Album (+ Bonus EP)  
CREAM—6 LP + 12" Box Set

### 12" Singles

KOOL & GANG—Take It To The Top/Celebration (Pic Sleeve)  
BLACK FLAG—(6 Tracks of Hardcore L.A. Punk)  
JAMES BROWN—Funky Men (Dance)  
BYRNE/ENO—Jezebel Spirit (3 Trks. 1 Unrel., Pic Sleeve)  
DURAN DURAN—Careless Memories (3 Tracks, Dance)  
ECHO & THE BUNNYMEN—All That Jazz (4 Tracks, Live)  
THE FALL—Slates (6 Tracks, 10", Pic Sleeve)  
HEAVEN—17—I'm Your Money (Ext. Dance Mix 'A')  
HUMAN LEAGUE—Sound Of The Crowd (Long 'A')  
JUDAS PRIEST—Hot Rockin' (2 Live 'B' Sides)  
KILLING JOKE—Follow The Leaders (10" 3 Tracks)  
LANDSCAPE—Norman Bates  
DEBRA LAWS—On My Own (Dance)  
JOHN LENNON—Imagine (Pic Sleeve)  
MAGAZINE—About The Weather (Long 'A', 3 Tracks)  
KELLY MARIE—Love Trial (Dance) (2 New Tracks)  
MEMBERS—Working Girl (Long 'A')  
STEPHANIE MILLS/TEDDY PENDERGRASS—Two Hearts (Dance)  
PAULINE MURRAY—Searching For Heaven (10" 3 Tracks)  
OZY OSBOURNE—Mr. Crowley (2 Live 'B' Tracks)  
ROXY MUSIC—Jealous Guy (Pic Sleeve)  
RUSH—Vital Signs (4 Tracks Sampler)  
MICHAEL SCHENKER—Cry For The Nations (Long 'A' Side)  
SIMPLE MINDS—The American (Fortified Disco Mix)  
SIOUXSIE & THE BANSHEES—Spellbound (3 Tracks)  
TALKING HEADS—Houses In Motion (3 Tracks, Live 'B' Side)  
THROBING GRISTLE—Manchester Music (Live, Pic Sleeve)  
UB 40—Don't Slow Down  
GROVER WASHINGTON—The Two Of Us (Dance)

### 45s

ALTERED IMAGES—A Day's Wait (Pic)  
THE BUREAU—Let Them Have It (Pic)  
CLASSIX NOUVEAUX—Tokyo (Pic)  
PHIL COLLINS—If Leaving Me Is Easy (4 Tr., Poster Sl.)  
THE CURE—Primary (Pic)  
DEAD KENNEDYS—Too Drunk... (Pic Sleeve, Lyric Sheet)  
DURAN DURAN—Careless Memories (Pic)  
KEITH EMERSON—In A Man (Pic)  
IAN GILLAN—Vengeance (Pic Sleeve, Live 'B')  
HEAVEN 17—I'm Your Money (Pic)  
JAPAN—The Art Of Parties (Poster Sleeve)  
KILLING JOKE—Follow The Leaders (Pic)  
MISSING PERSONS—I Like Boys (Pic Sleeve, 4 Tracks)  
MODERN EON—Child's Play (Pic)  
PASTICHE—Lock It Up (Pic)  
POLCECATS—Rockabilly Guy (Pic)  
SIOUXSIE & THE BANSHEES—Spellbound (Pic)  
BRUCE SPRINGSTEEN—Sherry Darling (Pic)  
STRAY CATS—Cat Strul (Pic)

### Cassettes

BOW WOW WOW—W.D.R.K. (Single)  
FROM BRUSSELS WITH LOVE—(90 Minute Tape)  
JAMES CHANCE—Live In N.Y. City  
ECHO AND THE BUNNYMEN—All That Jazz (4 Tracks)  
ROBERT FRIPP—League Of Gentlemen/Let The Power Fall  
GEORGE HARRISON—All Those Years Ago (Cass. Single)  
LENE LOVICH—New Toy (Cass. Single)  
LYDIA LUNCH + 8 EYED SPY—Live  
MADNESS—Grey Day (Cass. Single)  
GARY NUMAN—Telekon  
SEX PISTOLS—The Heyday (Conversation Tape)

### Collectibles

THE BEAT—Hands Off (Japanese 45, Pic Sleeve)  
THE BEAT—Mirror In The Bathroom (German 45)  
BASEMENT 5—Last White Christmas (Hard Punk 12")  
B 52s—Planet Claire (45 Pic Disc)  
ARTHUR BROWN—(6 Tracks, 45 Pic Disc)  
GRUPPO SPORTIVO—Rare Tracks (5 Track 12")  
HAWKWIND—Zoo (3 Tracks 12", 1 Live Cut, 1 Unreleased)  
THE JAM—That's Entertainment (Pic Sleeve, German 45)  
THE JAM—Eton Rifles (Pic Sleeve, Japanese 45)  
JUDAS PRIEST—The Best Of Judas Priest (Pic Disc LP)  
MADNESS—Los Palmas 7 (12" + Comic Book)  
MONKEES—The Birds, The Bees And The Monkees (Jap. LP)  
MONKEES—Best Of The Monkees (Japanese LP)  
MONKEES—The Monkees 1st—(Japanese LP)  
MONKEES—More Of The Monkees (Japanese LP)  
MOTORHEAD—Ace Of Spades (Gold Vinyl Commemorative LP)  
ELVIS PRESLEY—Christmas Without You (Pic Label)  
THE PRETENDERS—Cuban Slide (Japanese 45)  
ROXY MUSIC—Same Old Scene (Pic Sleeve French 45)  
ROXY MUSIC—Country Life (Original Cover)  
SEX PISTOLS—6 Pk. (Set of 6 Double 'A' Side Singles)  
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## Bolster Small Volume Dealers, Panel Hears

LOS ANGELES—While some employ scientific methods and others operate on gut level instincts, black music label representatives agree that developing new artists and strengthening small volume dealers are the key to long-range success of black music, according to the consensus during a May 26 panel at the Black Music Assn. (BMA) convention.

Titled "The Manufacturer's Point Of View," the session, chaired by Bill Haywood, vice president, black music marketing at PolyGram Records, was the first in a two-part marketing and merchandising program at the convention, under that heading.

Panelists included: Eddie Gilreath, Warner Bros.; Jerry Boulding, MCA; Ron Ellison, ARC; Miller London, Motown; Hank Caldwell, WEA; Jerome Gasper, CBS and Mernell Johnson, Capitol.

Ellison, the only member of the panel representing a small label, cautioned others at small labels against operating as they would at a large company. "You must be flex-

ible. ARC is a small company hooked into a large company for distribution (CBS). From time to time they (CBS) change their structure and as a small company we must be flexible enough to quickly adapt if we want to survive." He stressed the importance of maintaining strong relationships at all levels of the distributing firm.

"When we sign an artist we must know what the artist wants to do careerwise and if we are capable of taking that artist where he wants to go," said Ellison.

All panelists agreed this is the basic approach.

CBS's Gasper, as a member of the company's a&R department, says there's no scientific method of selecting artists to sign. He says he listens to the music and his gut feeling tells him if the act, song or both are good.

On the other hand, Capitol's Johnson does not only look at the artist and material but also at management and what the manager is capable of doing for the artist.

Johnson urged new artists seeking

(Continued on page 18)

## BMA Regenerates Executive Council To Involve Membership

LOS ANGELES—In a move designed to eliminate much of the criticism leveled at the Black Music Assn. since its inception, the organization reactivated its executive council to operate as liaison between BMA officials and the general membership body at its third annual convention at the Century Plaza Hotel here Saturday through Wednesday (23-27).

The council is also set up to rid the organization of charges that it is an elitist group, and involve the membership in all aspects of BMA's activities. Lucky Cordell, former head of the National Assn. of Television & Radio Announcers, will head the council. Council members are currently being selected.

Although the executive council was first formed three years ago, the group has played less than an active role in the organization, according to a council member. And with the reactivation comes a new team of players.

While the conference drew less than 400 registrants, down about 40% from last year, LeBaron Taylor,

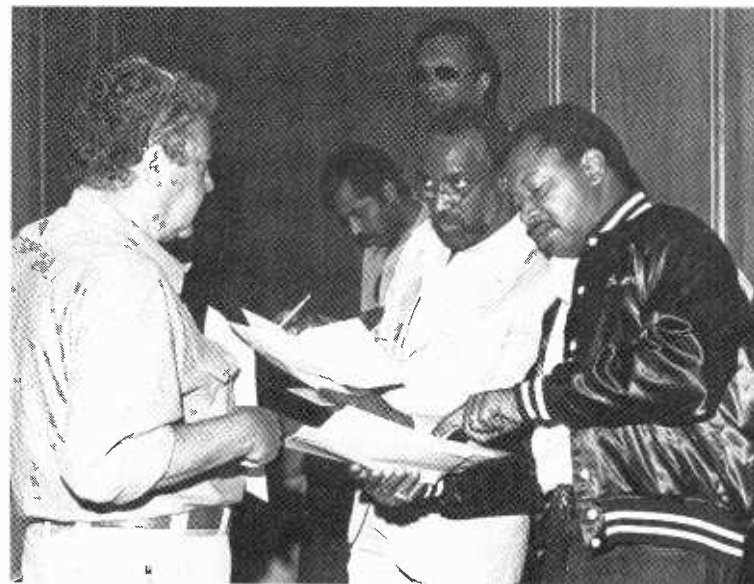
## Butler Bemoans Limited Access

LOS ANGELES—"Over the years, terms such as rhythm & blues, gospel, jazz, soul and blues have been more a category of color than a category of music," said Jerry Butler, addressing the Black Music Assn. (BMA) at the organization's third annual convention, held at the Century Plaza Hotel here Saturday 23-Wednesday 27.

Butler, the first artist to keynote a BMA conference (Sunday 24), insisted the major problem with being labeled in any of these categories is the limited access blacks have to radio, television, print media, live concert venues and in the print media, live concert venues and in the distribution and marketing of records and tapes.

"Why a BMA?" asked Butler. "Because out of 8,000 or so radio sta-

(Continued on page 12)



**BMA HUDDLE**—Officers of the Black Music Assn. (BMA) are seen in foreground discussing the agenda during last week's convention. Pictured from left are George Schiffer, president of Corporate Affairs, Ltd.; T-Electric Records chief Jim Tyrrell; and BMA president LeBaron Taylor, CBS Records vice president.

## Consider The Source, Says Quincy Jones At Session

LOS ANGELES—Churches continue to be the source of the best black vocalists, according to Quincy Jones, veteran performer and president of Qwest Records.

Jones made this observation at a Black Music Assn. (BMA) workshop Tuesday (26) which covered The Ascent To Stardom and What Happens When The Artist Is No Longer No. 1.

The creative and business sides of an artist were thoroughly discussed, including preparation for the future from legal to financial and career direction.

In addition to Jones, other panelists were: Ken Krage, president of Krage & Co.; John Levy of John Levy Enterprises; Owen Sloane of Mason & Sloane; Irving Azoff of Front Line Management/Full Moon Records; Lindsay Wineberg of Gelfand/Breslauer/Rennert & Feldman and Daniel P. Gibson, loan officer of the First Los Angeles Bank of Beverly Hills/entertainment division. Ed Eckstine, general manager

of Qwest Records/Quincy Jones Productions, chaired the session.

From the creative side, Jones also believes that one of the greatest hin-

(Continued on page 94)

## Allen Gets BMA Kudos

LOS ANGELES—Henry Allen, president of Cotillion Records, was the recipient of The Black Music Assn.'s presidential award at one of the organization's most impressive ceremonies Monday (26).

Veteran radio announcer E. Rodney Jones was toastmaster of the tribute, which also spotlighted more than two dozen dais guests and drew more than 400 persons.

Narada Michael Walden said of Allen, "He fought and dedicated his whole life to black music. He picks his records faster than a speeding

(Continued on page 18)

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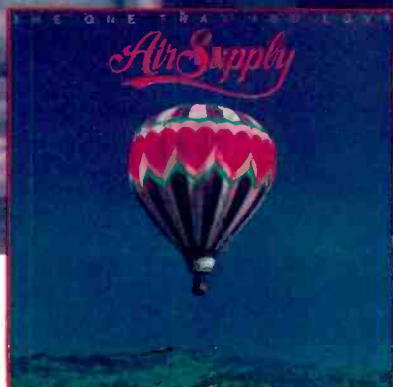
The country's love affair with

# Air Supply

continues.

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**Radio & Records: 10\***

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Executive Producer: Clive Davis.

**ARISTA**

# Mild Upturn In '80 Print Sales

## Music Accounts For \$266 Million, Per AMC Report

By IRV LICHTMAN

NEW YORK—With reports of especially strong gospel and sacred music markets, print sales are estimated to have moved 2% ahead in 1980 over 1979, according to the annual review of industry data compiled by the American Music Conference.

The AMC report, culled from industry and governmental sources to reflect estimated sales through music stores based on manufacturers' shipments, estimates that print music accounted for \$266.220.000, a figure that also includes "steady" school and self-instruction aids markets.

Overall, however, sales of music print, new musical instruments, related sound modification equipment declined 7% from 1979 to

\$2,180,800,000, AMC reports. Although AMC notes that dollar increases in instrument price tags were well behind the cost of living increase of 14%, a sluggish economy, inflation and tight credit created price sensitivity among U.S. consumers, especially for big-ticket items.

The 8% difference between sales reports from retailers surveyed by Ernst & Whinney for the National Assn. of Music Merchants, which showed sales up 1% in 1980, and AMC's final retail sales estimate can be attributed, at least in part, to tight retail inventory control in 1980, AMC says.

Instrument categories showing retail dollar increases in 1980 were

electronic pianos and synthesizers. Electric pianos were up about 3% in both units, 40,000, and dollars, \$40 million.

Total dollars for synthesizers in 1980 are estimated at \$32,300,000, up 37%. Smaller, low-priced units are reported to have been sales leaders. Another notable trend in this category was a strong movement to digital synthesizers.

Piano sales were down an estimated 15% in units, while dollar volume was down 6% to \$424,060,000, reflecting a price increase of about 10%. After a strong first quarter in 1980, interest rates depressed the market until the last quarter, when it rebounded, the report indicates.

Organs were down 21% in units to 138,724 and dollars are estimated to have dropped 15% to \$339 million. Imports fell 33%. Although organ sales in the low and mid-ranges were sluggish, luxury-priced units sold briskly.

Tight consumer credit and a sharp drop in imports, the report continues, reflected a unit and dollar decrease for fretted instruments. Total fretted instrument volume was 1,102,041 units at \$226,402,000.

Brass and woodwind dollars for 1980 were \$191,800,000, down about 1%, and drums were down 2% to \$69,017,000. String instruments moved ahead slightly to 94,000 units, while dollars fell behind 3% to \$38 million because of lower-priced imports from West Germany and the Republic of China.

## See Peaches File For Chapter XI

Continued from page 1

filed either Friday (29) or Monday (1) in U.S. Bankruptcy Court for the Central District of California. Eisenberg and his firm, Stutman, Treister & Glatt, were retained as a special insolvency and bankruptcy counsel by the music retailer.

In revealing that his company planned to reorganize under Chapter XI, Tom Heiman, president and founder, explains that meetings with six principal vendors and his banks were held May 21 in New York, at which time it was determined the reorganization was essential.

Heiman emphasizes that all units would remain open for "business as usual" during the reorganization.

Eisenberg attended the meetings with Citibank, which participated in the financing of Peaches, and credit executives from CBS, WEA, RCA, MCA, PolyGram and Capitol. The purpose, Eisenberg says, was to discuss indebtedness and "to make proposals and exchange concepts."

A Peaches proposal, not detailed by Eisenberg, was rejected by creditors and it was "collectively agreed that a Chapter XI proceeding for reorganization would be filed." Eisenberg's view is that "this is not a move by Peaches to run to the court for protection" from its creditors. He describes it rather as a "responsible move to repair Peaches' financial situation." Eisenberg states that the legal reorganization would enable the "continuation of product relationships between the parties" and help determine the "ultimate direction Peaches will take."

Eisenberg reports that the debt to Citibank was about \$2.5 million, but that some of the creditors were owed more.

# Market Quotations

As of closing, May 28, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1	%	Altec Corp.	-	13	13/16	%	%	- 1/16
36	26%	ABC	7	982	33	31%	32%	- 1/8
45 1/4	28 1/2	American Can	10	481	42 1/2	42	42 1/2	Unch.
3%	2%	Automatic Radio	3	28	2%	2%	2%	Unch.
61 1/4	46%	CBS	8	70	58 1/2	57 1/2	57 1/2	- 1/2
45%	35	Columbia Pictures	9	501	40%	39 1/2	40	+ 3/4
6%	4 1/2	Craig Corp.	-	3	6%	6%	6%	Unch.
63%	49 1/2	Disney, Walt	15	1448	60%	57%	60%	+ 2%
8%	6%	Electrosound Group	24	-	-	7	-	Unch.
9	5 1/2	Filmways, Inc.	-	133	7%	7 1/2	7 1/2	Unch.
19 1/2	14 1/2	Gulf + Western	5	2954	19 1/2	19	19 1/2	Unch.
18%	11%	Handleman	11	271	18%	18 1/2	18 1/2	+ 1/4
15 1/2	11	K-tel	8	23	13%	13	13	- 1/8
81	39	Matsushita Electronics	17	13	78%	78	78 1/2	+ 1/4
59	42 1/2	MCA	10	105	54	53 1/2	53 1/2	- 1/8
14 1/2	10%	Memorex	3	238	12%	12 1/2	12 1/2	+ 1/4
65	55 1/2	3M	10	1043	57%	56%	56 1/2	- 1/8
87	56%	Motorola	14	1599	90%	85%	89 1/2	+ 3
54 1/4	36%	North American Phillips	10	198	57	55 1/2	56 1/2	+ 1/4
18%	6%	Orox Corporation	64	755	20	18 1/2	19	+ 1
39%	23 1/2	Pioneer Electronics	21	5	34%	34%	34%	- 1/4
32 1/2	24%	RCA	9	1396	25%	24%	25	- 3/4
24%	14%	Sony	16	5932	24%	24%	24%	- 1/4
43	28%	Storer Broadcasting	24	494	39%	38%	39	+ 1/4
4%	3 1/2	Superscope	-	47	4%	4%	4%	+ 1/8
31 1/4	24%	Taft Broadcasting	11	23	29%	28%	29%	+ 3/4
23%	17%	Transamerica	6	879	23%	22%	23%	+ 1/4
66%	46%	Twentieth Century-Fox	21	323	66%	66%	66%	Unch.
55 1/2	33%	Warner Communications	22	1830	57 1/2	55%	57	+ 1 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	-	1%	2%	Integrity Ent.	6	436	6%	6%
Certron Corp.	18	213	1%	1%	Koss Corp.	16	78	10%	10 1/2
Data	-	-	-	-	Kustom Elec.	-	10	2%	3
Packaging	7	20	6%	6%	M. Josephson	-	80	1%	1 1/2
First Artists	-	-	-	-	Recoton	17	-	3 1/2	4
Prod.	14	44	5	5%	Schwartz Bros.	-	-	3%	4 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 Vollmer, 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.

### DESPITE INCREASED REVENUES

## Radio Networks' Profits Down

WASHINGTON—Radio network net revenues increased 16.1% in 1980, according to financial data submitted to the Federal Communications Commission.

The 1980 total net broadcast revenues for the eight national radio networks and their 35 owned and operated AM and FM stations were \$292.8 million, compared to \$252 million in 1979.

The eight national networks include CBS, Mutual Broadcasting Service (two networks), NBC and ABC's four networks.

The networks' pretax profits were down, however, from \$37.2 million reported for 1979 to \$27.5 million for 1980, a 26% decrease.

Net broadcast revenues for the 35 AM and FM stations owned and operated by the networks rose 18.8% to \$184.8 million, compared to \$155.5 million for the 35 stations in 1979.

Profits for the 35 stations were \$23 million in 1980, compared to \$21.3 million in 1979, an 8% increase.

The eight networks earned \$4.6 million in profits on net broadcast revenues of \$108 million in 1980, compared to profits of \$15.9 million on net revenues of \$96.5 million in 1979.

### New Tree Branch

NASHVILLE — Tree International is branching out with a new publishing and production wing in Jacksonville.

Manning the operation is Ray Lynn, an area studio owner. Already signed to the new company are Rod Harris and Patti Lloyd.

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## Signings

Singer-songwriter Paul Davis to Arista Records. ... Irish rock band the Undertones to a worldwide recording agreement with EMI Records, with North American product to be on the Harvest Label and distributed by Capitol. The group has released two previous albums on Sire; a new album, "Positive Touch," is due for release this month. ... Duran Duran, part of the Blitz Kids movement in the U.K., to EMI Records worldwide with North American material to be issued on Harvest. Their self-titled debut LP is due for release this month. ... Canadian singer-songwriter Gary O' to a recording deal with Capitol. His

self-titled debut LP is due for release this month.

Singer-songwriter Steve Young to Rounder Records. His songwriting credits included the Eagles' hit, "Seven Bridges Road." ... Leon Raines to Sound Factory for recording. ... Capitol artist Mel McDaniel to SRO Talent for booking and management.

Russell Smith, former Amazing Rhythm Aces lead singer, to a recording agreement with MSS Records, distributed by Capitol. ... Atlanta-based funk band Ebonee Web to Capitol Records. Their domestic debut ships this month though the group has had two albums in Japan.

Five piece AOR/jazz fusion group, Spaces, to Zane Management, Inc. for management.

Jerry Murad's Harmonicats, Johnny Yune, Jim Post, and Randy Sabien to American Creative Entertainment Agency, Ltd. for bookings. ... Little David Wilkins to a booking agreement with Ace Productions in Nashville. ... Peter Bliss to a worldwide personal management deal with Krage & Co. in New York.

### Art Museum

LOS ANGELES—The Museum Of Rock Art, to be located in Hollywood, is set to open shortly.

The museum, which will specialize in all aspects of the art of rock'n'roll, will feature original rock posters and photography, special edition artwork, and a 1960s graphics archive.

## CAMPBELL FOR CHAPTER XI

WASHINGTON—Campbell Music Co., a major musical instrument and sheet music retailer here since 1941, has filed a Chapter XI petition in Alexandria, Va., for Keyboards of America, Inc., trading here as Campbell Music.

The six-store chain will continue in business here while owners try to reorganize debts under the bankruptcy laws. Declining sales and cash flow problems led to the decision to file a Chapter XI. Campbell operates five stores in the Washington metropolitan area and one in Harrisonburg, Va., doing business under the name of Hayden Music Co.

### Supersmash!!

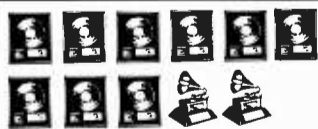
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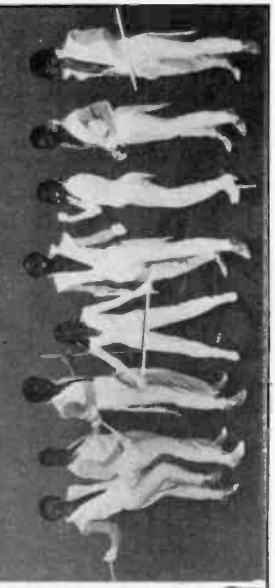
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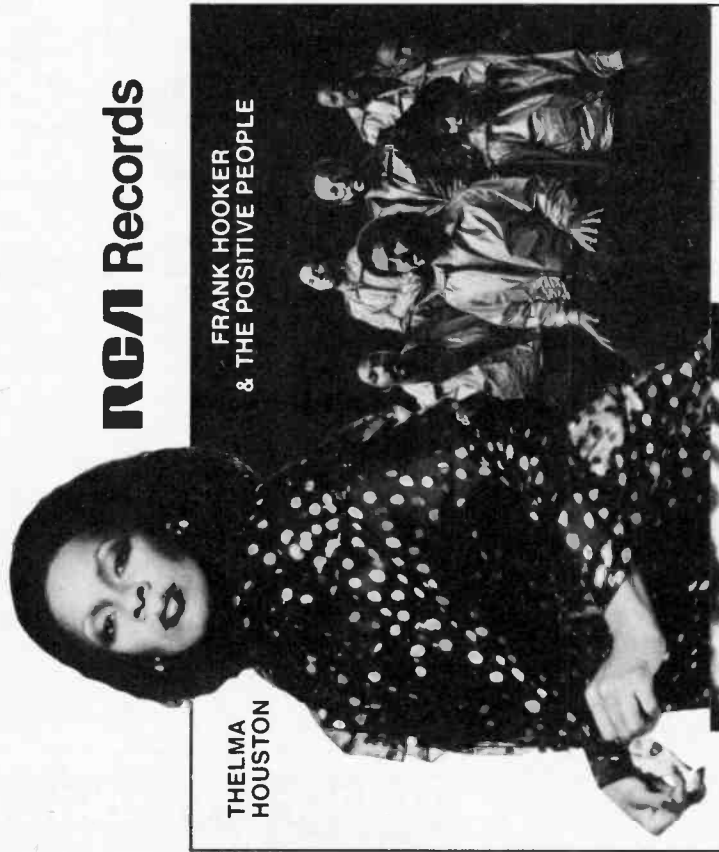


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## DIRECT MAIL

## Cassette-Only Enterprise Bowing With Pair Of Acts

By LEO SACKS

NEW YORK—Reachout International Records, a direct mail-order company for independently produced live cassettes, has shipped its first releases by James Chance and the Contortions and Lydia Lunch and 8 Eyed Spy.

Neil Cooper, president of Reachout and a former booking agent with a background in the mail-order business, says he recently received C.O.D. wholesale orders for 3,000 cassettes from prominent new music distributors in the U.S., including Important, Sky Disc and Disque du Monde in New York; Disc Trading in Carrboro, N.C.; and Systematic in Berkeley, Calif.

Cooper, who has been working on the cassette-only release concept for the past year, says he is also interested in licensing deleted titles from major record vendors. Reachout's releases are album-length and are manufactured on BASF DPS tapes by ASR Recording Services in Glen Rock, N.J.

Reachout was conceived as a one-off label for acts between record deals, and Cooper notes that he has no re-recording restrictions. The artists mix their own performances, which are recorded at different venues; approve their own artwork; and are paid royalties every two months.

The Chance tape, "Live in New York," was mixed by the singer and includes liner notes by Glen

O'Brien. The Lunch cassette, "8 Eyed Spy Live," was recorded in the first half of 1980 and features one of the last performances by the late bassist George Scott. Chris Stamey of the dB's re-mixed the tape. In June, Reachout will issue a live cassette by the Dictators, recorded in the spring. R. Meltzer wrote the liner notes for the tape, which was mixed by guitarist Andy Shernoff.

Cooper plans to promote the release next month on cable television in New York and through advertisements in alternative new music papers in the U.S. His start-up cost was \$20,000, and he says he is prepared to fund the venture for three years. By that time, Cooper hopes to have topped sales in excess of \$1.5 million.

Reachout's wholesale cost to distributors is \$4.40 for a minimum of 100 tapes. Retail accounts pay \$5.60 per unit. Individual tape orders cost \$8, with a \$1.25 postage and insurance charge for the first cassette and a 50-cent charge for each additional tape.

The executive implemented a C.O.D. policy because "extended credit has been the ruin of too many record companies. The key is not how many you sell—it's how much you get paid for and how much it costs you to collect. I wanted to avoid that situation." He notes that he must produce 50% of the manu-

(Continued on page 89)



**HOUSTON TOASTED**—Thelma Houston was the guest of honor at a press luncheon hosted by RCA to introduce her newest album, "Never Gonna Be Another One." Houston is pictured with Ray Harris, left, division vice president, black music, RCA, and Jack Craigo, division vice president, RCA, U.S. and Canada. The flowers are from the label's chief, Bob Summer, who was abroad at the time.

## Chartbeat

## Battle Of Sexes Heats Up; Neil Discovers 'America'

By PAUL GREIN

LOS ANGELES—It's women vs. men at Chartbeat's Battle of the Label Stars—and as of this week the two sides are dead even.

With Kim Carnes' "Bette Davis Eyes" hanging tough at No. 1 for the fourth straight week, female soloists or female-led groups have monopolized the summit pop perch for a total of 11 weeks so far this year, exactly the same as for male soloists or male-led groups.

Adding to the female total are Dolly Parton's "9 To 5," Sheena Easton's "Morning Train" and two hits by Blondie, "The Tide Is High" and "Rapture."

Representing the men are John Lennon's "Starting Over," Eddie Rabbitt's "I Love A Rainy Night," Hall & Oates' "Kiss On My List," Kool & The Gang's "Celebration" and REO Speedwagon's "Keep On Loving You."

The strong female showing is a big improvement over last year, but it still doesn't match the distaff domination of two years ago. By this point in 1979, female singers and groups had held the No. 1 spot a total of 13 weeks, compared to nine for the fellas.

For the first 33 weeks of '79, women whipped the men 23 weeks to 10 (having Donna Summer on their side didn't hurt). But then male

acts staged a rally (thanks largely to the Knack) and managed to edge out the ladies for the year as a whole. Final score: 26 weeks to 25.

Female chart fortunes hit rock bottom in 1970, when there were no women at No. 1 until late July, when Karen Carpenter broke through with "Close To You."

"Bette Davis Eyes" is the biggest-charting single by a female artist since Diana Ross' "Upside Down" last September.

It's currently right smack in the middle of the top 15 female hits of the last 10 years, based on weeks at No. 1 and in the top 10.

What's above and below it? Glad you asked.

(Continued on page 94)

## Butler Bemoans Limited Access

• Continued from page 8

tions in this country, only about 400 or 5% are considered black-oriented. Usually all forms of black music, jazz, r&b, gospel and any other name by which they are now or hereafter known are squeezed into that 5%, not to mention the reverse crossover record that they also play.

"According to a recent Warner Communications survey, black music represents 21% of the dollar used to purchase music, while country music, with its 2,000 or so stations or 25% of all stations in the country, represents 19% of the music dollar.

"Can you imagine what our percentage would be if we had 2,000 stations programming black music?"

He also took to task black music stations that claim certain records by black artists such as B.B. King, Bobby Bland, Clarence Carter and Johnny Taylor are too black for their formats.

"A few years ago the question was 'is that black enough for you?' Now you're telling me the answer is 'it's too black.' Lord, how quickly we forget," Butler observed.

"This is why the BMA is so important," he continued. "It gives us the chance to collectively reappraise the past, reprimand the present and plan for the future."

## Stevie Portrait

LOS ANGELES—Stevie Wonder will be the subject of an upcoming episode of "Portrait Of A Legend," a new first-run half-hour tv music series hosted by James Darren and distributed by Gold Key Media.

The show will feature an exclusive interview with Wonder. The series has a debut air date of June 1 and will present weekly tributes to great musical legends through interviews, video performances and film clips.

It is produced by Scotti Bros./Syd Vinnedge Television and Casey Kasem Productions. Gold Key also distributes "America's Top 10," which is hosted by Kasem.

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CBS Agreement

NEW YORK—CBS Masterworks has signed a licensing and coproduction deal with Fonit-Cetra, the Italian classical music label. Under the terms of the agreement, CBS Masterworks will license Fonit-Cetra product worldwide outside of Italy.

The deal will cover a broad range of classical music releases, including major operatic recordings. One of the first releases will be the Musorgsky opera "Salambo," which was recently performed by an international cast in Milan, Italy. The disk will be released later this year to commemorate the 100th anniversary of the composer's death.

Upcoming releases include an album by Antonio Salieri, and a recording of duets by Maria Callas and Ruggiero Raimondi.

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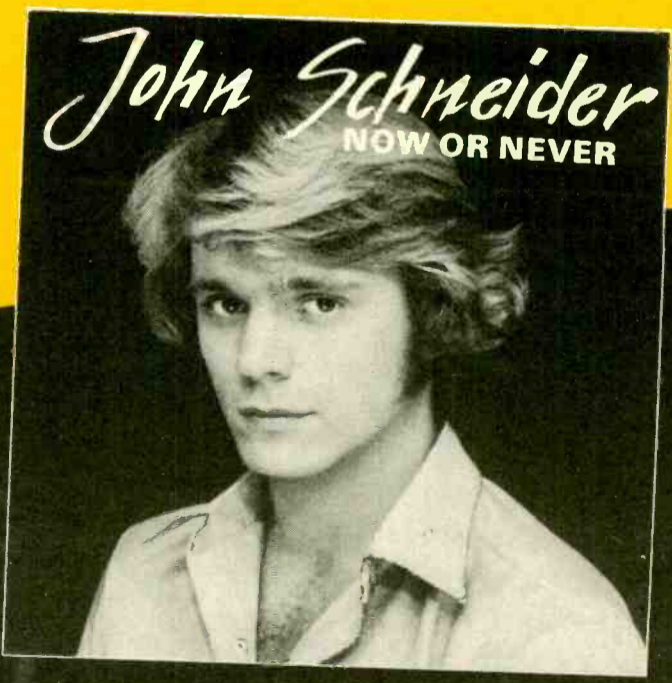
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# The Minefield Of Video Rights Acquisition

## "All Parties Must Consult Together"

Gillian Davies, assistant director general of the International Federation of Producers of Phonograms and Videograms, recently addressed delegates to Billboard's International Music Industry Conference in Berlin on the question of the acquisition of rights for the production of videograms, and on the current situation regarding negotiations for standard agreements. This topical issue commands widespread industry interest, particularly in view of the negotiations' complexity, and the full text of Davies' address is reproduced here. Further coverage from IMIC begins on page 74.

The two most complicated questions facing would-be videogram producers today are: (1) who are the right owners with whom the videogram producer must negotiate; and (2) how are these right owners, and other contributors, to be remunerated?

The answer to these questions will differ depending on whether the videogram incorporates an existing program, that is, reproduces a feature film or tv program, or whether the videogram is an original program made specially for release on video.

So far, negotiations for the acquisition of rights have been either nonexistent or carried out in a fairly haphazard way, often on an ad hoc basis.

The demands of the copyright owners have tended to be unrealistically high, and the performers have been wary of entering into long-term agreements. Video production companies have bought rights outright where they could, or used material in which they own the rights, or non-copyright material. In other cases, they have gone ahead without agreements, hoping for the best, or made ad hoc agreements covering one program.

This situation is, of course, highly unsatisfactory, and IFPI Video has been actively studying all these developments, with particular reference to five priority countries: France, Germany, Japan, the United Kingdom and the United States, and giving priority to drawing up guidelines for IFPI's national groups and associations for negotiation of payments to right owners and other contributors concerning music rights.

Of the few agreements made so far, none is considered altogether satisfactory, and all are ad hoc or short term. Fortunately, therefore, firm damaging precedents have not been set, and the opportunity to establish a sensible pattern of agreements does still remain open.

It is very important, if the early stages of the video industry's life are to run smoothly and augur well for its future, that all organizations and interested parties concerned with the production of videograms should consult together concerning payments due to right owners and other

contributors to videograms, so as to avoid damaging precedents so far as possible. In this connection, it should be remembered that the legal obligations of producers of videograms will vary from country to country in accordance with national legislation.

**Legal background:** The legal status of a videogram is generally assimilated to that of a cinematographic work.

Right owners will vary depending on the relevant national legislation, but those categories of contributors with whom videogram producers must deal in all cases are the following:

(1) the literary authors of either an existing work (adaptation of a book or a play), or of the script of dialog;

(2) the director;

(3) the authors and composers of musical works;

(4) the producer of the cinematographic film or television program, in the case of the reproduction of a film or tv program on a videogram intended for sale or hire to the public;

(5) the producer of the phonogram insofar as all or some of his product appears in a videogram;

## The rights owners will vary, depending on the relevant national legislation

(6) the actors, singers, dancers, etc., whose images, voices and performances are used in the production of a videogram;

(7) the musicians who have cooperated in making the soundtrack of a videogram.

In countries where some of the above categories of contributors to video program have no rights as such under copyright or related rights legislation, their interests may still have to be taken into account. Payments will also be required to other contributors to videograms such as, for example, the film editor; cameraman; sound engineer; choreographer; dance director; scenery or set designer; costume designer; technicians.

**Ownership of copyright in videograms:** The ownership of copyright in a videogram will be determined in the same way as copyright in a cinematographic work under national legislation, which differs considerably from country to country.

In some countries (e.g. Japan, the U.K. and the U.S.), the producer of the videogram will be the owner of the copyright in the videogram. In others (e.g. France and the Federal Republic of Germany), copyright will rest in the co-authors of the videogram.

Those considered co-authors vary from country to country: in France, they include the author of any pre-existing work or script, the scriptwriter, the author of the adaptation, the author of the spoken text, the composer of the music created solely for the work (with or without text), as well as the film director. In Germany, all those who have creatively cooperated in the production of the film are considered to be co-authors, including the director, the cameraman and the cutter.

Both the French and German laws contain far-reaching presumptions of assignment to the producer of the exclusive rights of the co-au-

thors in the exploitation of the film for a determined period of time but, under French law, contracts between an author and the producer must be in writing. In Germany, film producers themselves enjoy the protection of a neighboring right in their films for a period of 25 years which exists side-by-side with the copyright of the co-authors who enjoy a term of protection of 70 years p.m.a.

**Categories of right owners and other contributors:** There are two principal categories of right owners: authors and composers, on the one hand, and performers on the other. As far as performers are concerned, national legislation affords them varying degrees of protection and their legal rights vary. Nevertheless, it is obvious that contractual arrangements must be made covering the participation of performers in videograms. Where phonograms, films and television films are reproduced on video, the rights of the respective producers of the original material have also to be taken into account.

Where feature films are reproduced on videograms, the film producers will, in many cases, be in a

position to assign to the videogram producer all the rights for a determined period. But it is important to ensure that the film producers do in fact have the rights. In the case of reproduction of television films, tv producers will not normally be in a position to assign videogram rights in old material, but are likely to be able to do so in the future since they are now seeking to acquire video rights in new programs. In countries such as the U.K. and the U.S., producers can acquire the rights of those contributing to film and tv productions because the latter are their employees or their contributions have been commissioned. The distinction must be noted between such countries and others where the employing body is not considered the legal author.

Where musical rights are concerned, publishers may not have audio-visual license rights from the original author or composer with respect to current works.

**Agreements already reached, and negotiations in progress (taking the right owners in the order enumerated above):** In all negotiations for standard agreements, video producers should remember that the retail price of a videogram is only partly attributable to the program content, since the cost of the hardware accounts for a large proportion of the price, and production costs are high as compared to phonograms. Thus, if royalties are adopted as a method of payment, allowance should be made for this fact, and royalties calculated as a percentage of the wholesale or retail price rigorously resisted.

(1) and (2) The literary author and director

Two agreements were reached in June, 1978, in France between SDRM (representing all the authors concerned) and SNEPA, the French group of IFPI. The agreements, which also covered composers, cov-

ered the production of videograms and the exploitation of videograms by sale or rental to the public for private use and provided for payments of royalties.

Because of the evolution of the market since 1978, these agreements are now being renegotiated, on SNEPA's side together with the other interested parties of GICA (an inter-industry grouping concerned with video whose members' activities cover publishing, the press, sound and audio-visual publishing, cinematographic and television production or distribution, and video-communication). While these negotiations are under way, SNEPA and GICA members are setting 2% of the retail price, less taxes, aside pending agreement being reached. I know of no other negotiations for a standard agreement with this category other than one with the Writers' Guild in the U.K. which I will refer to later since performers were also party to it.

(3) The author and composer of musical works

It must be pointed out at the outset that authors' and composers' societies tend to forget that music is generally a less important feature of a video program than it is in a phonogram, and this causes them to exaggerate their demands.

IFPI Video, working on behalf of its video producer members, has been studying the question of payments connected with the production of videograms, so far with particular reference to music rights, and has formulated certain principles. It is obvious that differing payments should be made according to the type and use of music e.g. an original program where the musical content is the principal feature of the program will merit a higher payment to the right owners than an existing program with only background music content. In the latter type of program, there will be more contributors of other kinds to be taken into account.

It is suggested that for videograms a flat rate per minute should be adopted as the method of payment, calculated not as a percentage of the retail price (for the reason mentioned above, that only a small proportion of the retail price is attributable to the program content), but for example, by taking the equivalent royalty payable on the average consumer price of selected LPs issued per year, per country, divided by the number of minutes of playing time. The average consumer price should be calculated in accordance with prevailing practice and would be established through national negotiations in each country.

For example, if one took an average top price (less tax) LP of 40 minutes musical duration at, say, four pounds sterling, a royalty at 6¼% would be 25p per record, which would give a minute rate of 0.62p. The minute rate thus established would be applied to the number of minutes of music contained in a videogram. Weighting should be applied to take account of the different types and use of music in the video

program and to reach a fair rate accordingly. The adoption of a minute rate would, of course, require a mechanism for periodical revision.

Let us now consider the negotiations and tariffs proposed to date by the music rights societies in the various countries.

In France negotiations are, as stated earlier, in progress between SDRM and GICA. In Germany, however, GEMA's published tariff for videograms is entirely unacceptable to the German video industry. The remuneration demanded is a royalty of 10% of the recommended retail price (exclusive of tax). Where there is no recommended price, the royalty will be based on the catalog price (less tax) from manufacturer to dealer increased by 35%. The minimum royalty is DM 0.12 or 6 U.S. cents for each minute (or part thereof) per work in the GEMA repertoire. If the cassette includes advertising, the royalty is increased by 50%. In November, 1980, however, in the case Ullstein vs. GEMA, the court established a minute rate regulation for a particular videogram. Although it is understood that GEMA is appealing from this decision, the case for a minute rate has been put. There are a number of further cases pending: some concerning the tariff to be paid for use of copyright works on videodiscs, and others concerning that for videocassettes.

In Japan, the JASRAC tariff (as amended in April, 1975) provides for a flat rate payment varying according to the use and duration of the musical work and number of copies made. For example, for featured music, which lasts for less than 5 minutes and, where there are 50 copies or less, the charge is \$4.78 and 4.78 cents for each additional copy over 50. For background music the charge is \$2.40 and 2.4 cents respectively. There seems to be no special tariff for the rental of videograms. However, the Japan Phonograph Record Assn., which represents video software producers in Japan, has proposed to the Japanese authors' society that a minute rate should be used, calculated on the average retail price of LPs in Japan, with an appropriate reduction for the case of background music. (It also proposed that, due to the present uncertain state of the market, only half the minute rate should be paid for the moment.)

In the United Kingdom, the MCPS/MRS produced a proposed videogram musical royalty rate calculated on the basis that featured non-library music merits a maximum royalty of 9%. The rate is calculated taking the retail selling price of the videogram, less tax, and with appropriate packaging deductions, and by reference to a formula allow-

(Continued on page 85)

**In negotiations for standard agreements, the video producers must note that the retail price of a videogram is only partly attributable to the contents of the program**

**Firm damaging precedents have not been set; the opportunity to establish a sensible pattern of agreements still remains open to everyone concerned**

# Stock Video Software At Audio Recordings' Expense?

• Continued from page 1

prerecorded video involvement to date or are merely testing the waters. do express concern that further commitments could reduce their involvement in audio recordings. The latter are more prone to raise matters of low mark-ups, limited dating and returns as factors in a wary view of home video.

"If record sales justify a certain investment, then that's what they'll get," maintains Jack Eugster, chief of Pickwick International's 470 Musicland/Goody outlets, of which more than 100 now carry prerecorded video software. "We manage our business by departments and an involvement in home video in itself would not deter us from meeting our needs in recordings. It'll never happen."

Assistance on this story provided by Leo Sacks.

Although home video accounts for only 1.2% of current business at the 24-store Harmony Hut chain based in Lanham, Md.—where 17 stores carry video programming—it's regarded as a "separate investment."

Clyde McElverne, merchandising manager, says the company has enough of a cash flow to "ride out the transitional period" in home video marketing. "But, we do have only so much money in our pockets, so if we saw the roof was leaking and pouring water down on our Chippendale furniture, we might have to do something about it."

McElverne adds, however, that "we expect to be here tomorrow and as a full home entertainment center at that. We've made concessions over the fact that video is new and we're happy as we can be in view of the limited intelligence and demographics we have on home video. Like anything else that's new, we're prepared to take our lumps. At this point, home video won't impede our directions in other areas."

Both Eugster and McElverne's broad "take-a-shot" philosophy is somewhat challenged by Roy Imber of Elroy Enterprises, Freeport, Long Island, which services the 34-TSS/Record World stores in the Northeast, and John Cohen's Disc Records, with 30 units. Both, admittedly, have made a very conservative investment in home video, with Elroy currently testing video at his largest location in Roosevelt Field, Long Island, and Cohen only selling software at three locations.

"For the volume going on, it's too heavy a capital investment," says Disc's Cohen. "It's only a matter of economics," he adds, suggesting that further involvement could force him to pull back on recording inventory.

TSS/Record World's Roy Imber, whose "testing" of video software represents a \$25,000-\$30,000 investment with 250 titles each in VHS and Beta formats, maintains that it could eventually "come to a head" whereby he might have to put restrictions on record buys if he expands his interest in video.

"It's an expensive, sort of qualified market. There's no dating, the markup is not good and returns are hard to come by. You can have too much inventory if you're not careful."

Bob Murray, video buyer for Spec's Music, the Miami-based retailer which carries videocassettes in 10 of its 14 stores, doesn't foresee his investment in software as a detriment to his audio inventory. "I see no correlation," he says, "because the videocassettes attract a different

kind of buyer. Unlike a record, it's not an impulse item, and while our cash outlay is significant, we feel it's a self-contained market."

He says retailers must evaluate which stores can effectively support

traffic for video merchandise. "Clearly, it's not for everyone. You've got to be selective about your inventory and locale."

Dwight Montjar, the video and accessory buyer for the Stark/Cam-

elot chain, Canton, Ohio, feels the video boom is too new to cut into record sales. But he cautions that the situation might change. "Right now, it's a plus for us," he notes. "Our video buyers are, generally older

than our record consumers, so our disk sales aren't being impacted. The jury is still out as to whether it will evolve into a happy marriage, but at present the engagement is working fine."

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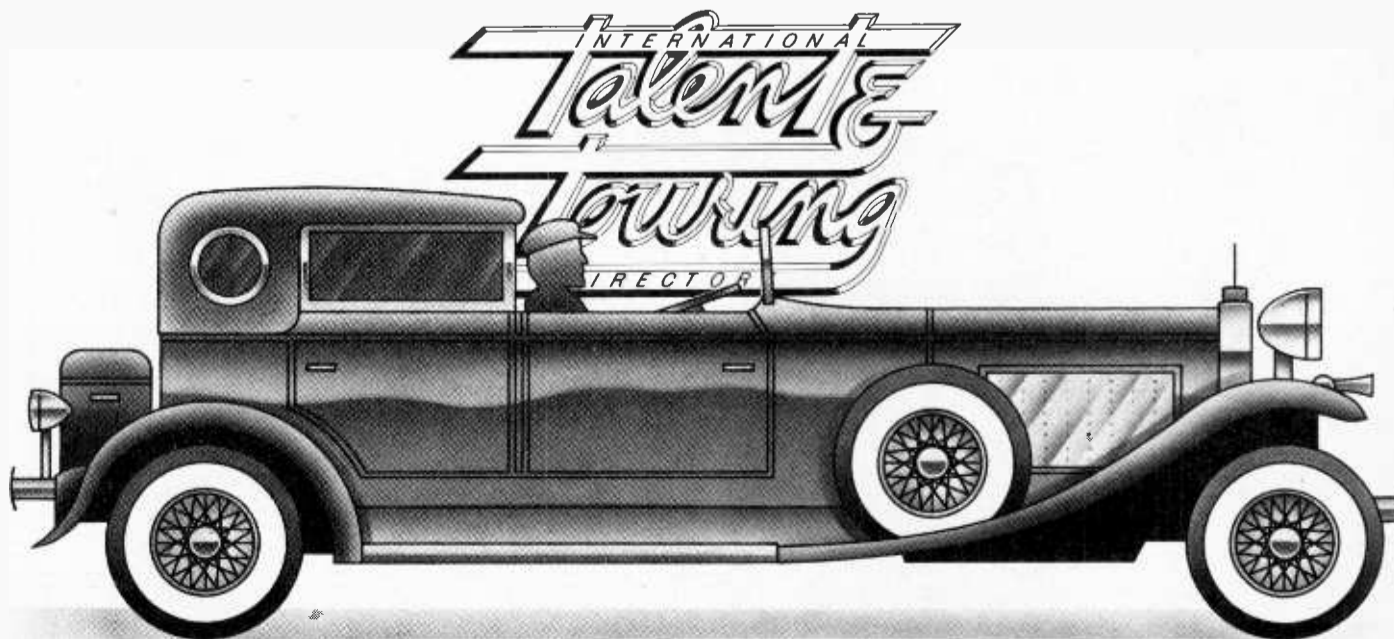
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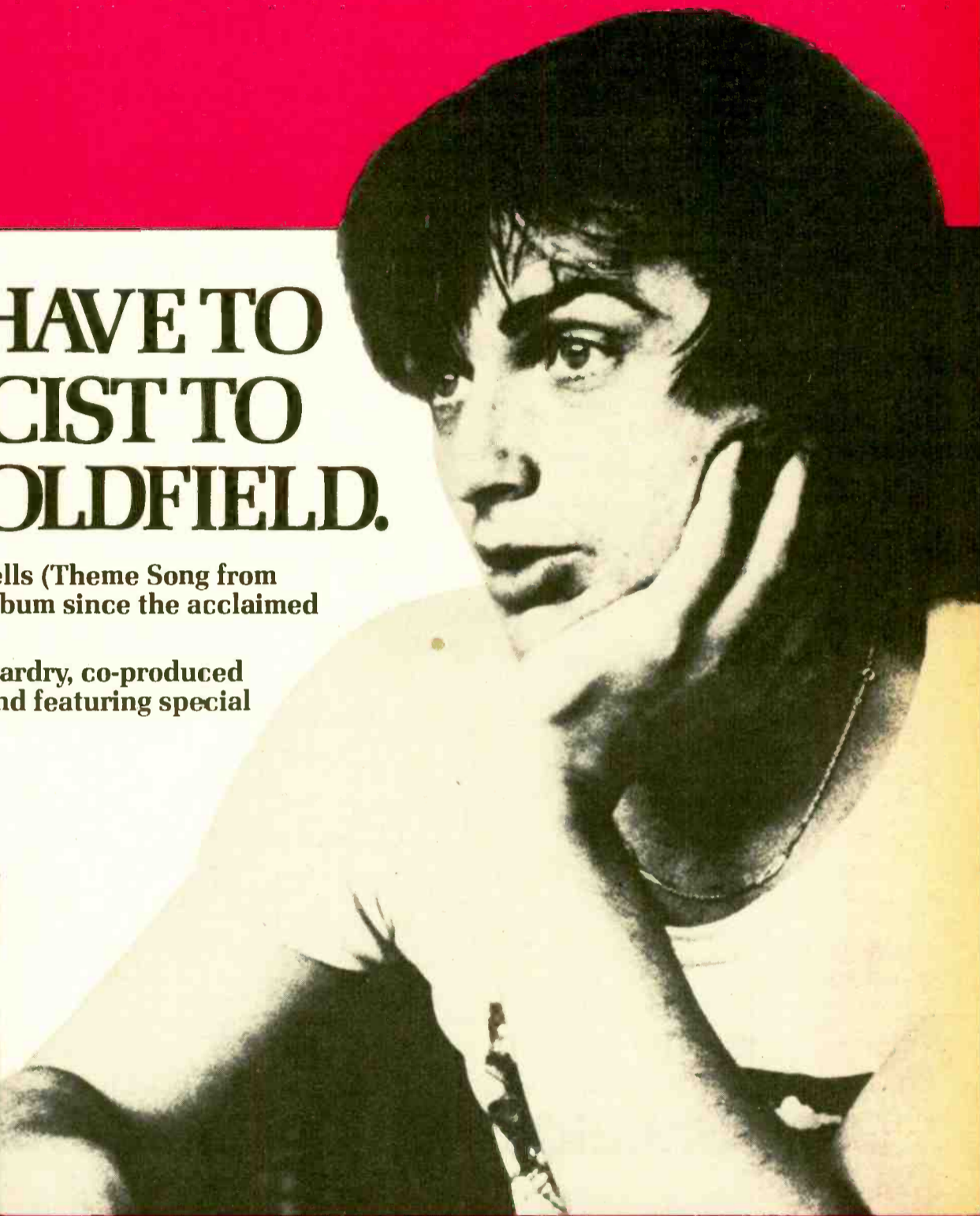
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## Bolster Small Volume Dealers, Panel Hears

• Continued from page 8

label deals to make demos with their best songs placed first. "There's nothing worse than having someone come in and say 'listen to the second or third cut.' I have to wonder, what about the first cut?"

He also encouraged artists' managers to promote upcoming product inside the record company first. "You must get the people at the company excited if you want them to go out and get others excited," said Johnson.

He quickly dismissed the claim that record companies do not promote certain product. "Labels don't spend \$100,000 on an artist and not promote that artist."

WEA's Caldwell is concerned with breaking new product through small volume dealers. He explained that three years ago through Oscar Fields, a former WEA vice president, now with Elektra/Asylum, WEA developed a black music program which proved extremely successful. WEA branches are now better sensitized to black music, said Caldwell.

And Warner Bros.' Gilreath offered statistics on the buying habits of black consumers.

"There is a danger that we are underestimating the sophistication of the market—who is he and what are his buying habits?"

Gilreath insists there are three key words for the success of black product: sensitivity, responsibility and respectability.

MCA's Boulding spoke about the importance of communications between the music and broadcasting industries. And Motown's London elected to give a brief historical overview of two companies, Motown and Philadelphia International, and how both work with black dealers.

London also addressed dealers about the importance of supporting BMA, which he said will lead to in-

creased business knowledge which leads to increased business. He also discussed catalog product and the importance of exploiting this product.

Part two of the workshop was chaired by Ted Hudson of Ted's One-Stop in St. Louis.

Panelists included James Cephas of King James retail record chain in Philadelphia; Joe Simone of Progress Record Distributors in Cleveland; Bob Hatcher, Ft. Wayne, Ind.; Eddie Carter, Metro Music, Chicago; and Zelda Hudson, wife of the moderator.

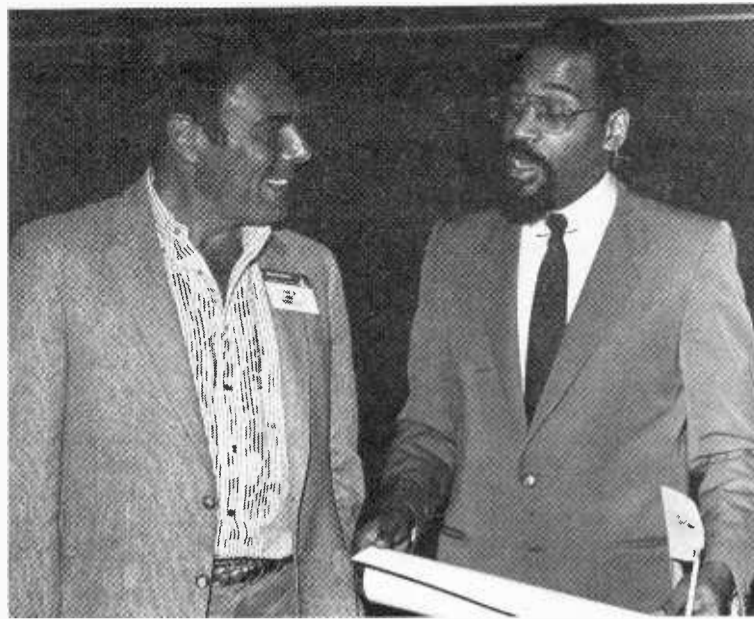
Before the end of 1981, that panel predicts, the industry may see a series of record dealer cooperatives sweeping the country. This move is not only urged by retailers but also wholesalers and manufacturers as an inflation fighting mechanism for the small volume dealers.

Carter also stressed the necessity of black dealers becoming involved in the video market, pointing out that music and video are rapidly coming together.

Zelda Hudson implored the gathering to maintain good credit. And while Cephas admitted that he was initially reluctant to impart information to mass merchandisers, he soon realized helping them would result in increased sales for mom and pop operations as well. It also encourages labels to put more emphasis on black music, he said. Cephas also discussed catalog product, insisting that when properly merchandised it sells very well.

All agreed that the only way small volume dealers will survive is by uniting, most often in co-op situations. Inventory systems, returns and backup stock also were touched on.

The underlying message from both sessions was that black music is indeed green.



**BMA BANTER**—Dick Asher, left, CBS Records Group deputy president and chief operating officer, chats with Black Music Assn. (BMA) chairman Kenny Gamble between sessions at last week's convention in Los Angeles. Gamble is, of course, no stranger to CBS, as president of the CBS-distributed Philadelphia International label.

## BMA Regenerates Executive Council To Involve Membership

• Continued from page 8

involve local community residents in the trade group.

This is planned through special events, the first planned for Aug. 15 at Pasadena, Calif.'s Rose Bowl, with an all day concert billed as "Black Music Family Fair." The concert, a fundraiser, with Stevie Wonder headlining is expected to gross \$250,000.

Gamble explained that it is likely that with the formation of local chapters, concerts may be held simultaneously in several cities.

Tyrrell explained that BMA is expanding activities for Black Music Month (June). In the two years since President Carter proclaimed June as Black Music Month, several music and non-music related groups have

offered special salutes, including labels, television, radio, press, schools, libraries, concert promoters, artists, record retailers and wholesalers.

Tyrrell urged the music industry to further promote and build Black Music Month by providing the industry with any tools available. One such tool is BMA's "Black Music Is Green" audio/visual presentation, which is available to both the music industry and non-industry groups.

The organization also is in the process of developing a scientific research program to determine the role of black artists/performers among black/white audiences; clarification of the role and future of black radio stations; and accessibility and utilization of white radio stations to black artists.

FOR A PRICE, SAYS GELLER

## BMA Should Support Radio Deregulation

LOS ANGELES—Optimism, coupled with a bit of pessimism along with discussions on space colonies, satellites, space shuttles, space mining stations and solar set the stage for BMA's "World-American-Black Communications" session, held here May 25 as part of BMA's third annual convention at the Century Plaza Hotel.

The ill-attended workshop, moderated by George Ware, BMA's director of programs & special projects, had as panelists: Bertram DeLoz, a member of the United National Secretariat; Henry Geller, former assistant secretary of commerce/1980 U.S. representative to the World Administrative Radio Conference (WARC); Frank Washington, former FCC deputy chief of broadcasting division and Cliff Gill of Cliff Gill Enterprises, a broadcast consultant and brokering firm.

Ware offered an informative, involved and graphic look at future communications between the planet earth and outer space, and how it affects BMA members.

DeLoz reinforced the vastness of the growing communications area as it relates to the United Nations. All other panelists discussed minorities in domestic communications.

Geller, the only panelist with a bleak outlook on the future of minorities in the communications field, believes the U.S. should shift its AM

broadcasting band to 9kHz spacing from 10kHz, allowing, he said, for 1,000 additional stations.

All panelists maintain President Reagan's administration will never support 9kHz channel spacing. The central reason for the shift is to add additional channels for such countries as Cuba, the Dominican Republic and Haiti. The shift would create 12 additional channels on the AM dial.

Geller also noted that BMA opposes radio deregulation, but he feels the organization should support it, "but for a price." In return for BMA's support, commercial radio should pay the organization, he offered.

"With these dollars, MESBIC's (Minority Enterprises Small Business Investment Corp.) could be created for minority ownership," said Geller. A fund with as much as \$200 million could be acquired in this manner, "which would buy one hell of a lot of radio stations for minorities," he added.

Washington, on the other hand, believes minorities are concerned that deregulation is a step backward. He offered, however, that the battleground is not in congress or with the FCC but in the marketplace. "It's where people from organizations such as yours have an important stake in the future. You have access to talents and expertise in the direc-

tions these new technologies are driving us. You must move quickly because if you don't other people are going to."

"I believe that Docket 80-90, dealing with some modifications of the FM rules, will be adopted," said Gill. "That will open up opportunities on FM frequencies in a number of places in the U.S."

Gill suggested going after some of the clear channels that are now available. "Be ready for the FM opportunities that will be presented to you," he urged.

At a Sunday (24) workshop entitled "The Importance Of Television & The Video Boom To Black Music Artists," Chuck Smiley, vice president of theatrical motion pictures and television affairs, ABC-TV, and Topper Carew, president of Rainbow TV Workshop, encouraged the group to look to the video medium and consider involvement in script writing, packaging, music and other areas of video.

Smiley pointed out that there are five current video media: subscription tv, networks, cable, superstations and videocassettes and videodisks. He explained the advantages and disadvantages of each system while suggesting cable as possibly the best area to investigate: "The amount of programming needed is beyond imagination. And there are 16 million subscribers," which he

## Allen Gets BMA Kudos

• Continued from page 8

bullet. The president of the year—the president of our lifetime."

LeBaron Taylor, BMA's president and a CBS Records vice president, described the presidential award as BMA's top honor, given to the individual who exemplifies what BMA is about, perpetuating and preserving black music.

Allen, in the music industry 30 years, gave credit for his success to his staff. "Henry Allen looks like a hero because of the dedicated people around him," said Allen. He shared a bit of his history at Atlantic Records with the crowd.

Allen spoke for 10 minutes but toastmaster Jones insisted it was probably the longest speech Allen has given in 30 years.

Another highlight of the conference was an audio/visual presentation by PolyGram Records of artists the label has been associated with ranging from Louis Armstrong to Sister Rosetta Tharpe, Ruth Brown, Billie Holiday, Wes Montgomery, Yarbrough & Peoples, the Gap Band and Kool & the Gang. It was one of the few BMA audio/visual presentations to end with a standing ovation.

IN 8 YEARS

## First CBS Sampler LP

NEW YORK—CBS Records has marketed its first "sampler" album in over eight years, showcasing 11 artists representing 22 of their new and catalog product.

The 2-LP (or cassette) package, called "A Cheap Peek At Today's Provocative New Rock," carries a suggested list price of \$2.98, and is available to CBS accounts for about \$1.70. Interestingly, the album will be the only CBS product that will continue to have a list price after June 1, when the label drops its list pricing (Billboard, May 23, 1981).

According to Mike Martinovich, vice president of merchandising at CBS Records, the set represents CBS' attempt "do something creative in view of the realities of radio programming fragmentation."

Also, Martinovich states, with new configurations of home entertainment "vying for the consumers disposable dollars, we have to re-position our product in an exciting manner. We have to be more aggressive."

He promises at least one additional sampler per quarter from CBS, releases that will focus on country, MOR, r&b or jazz sounds.

As for the "Exposed" album, Martinovich says the company has shipped about 200,000 copies to accounts, about 35,000 of which are in cassette form (there are no 8-tracks). The cassette version contains all the bio information available on its LP counterpart.

The sampler has stimulated a number of promotional ploys on the regional level, including retail dollar-off-coupons on artist albums represented in the package.

The artists, drawn from the CBS, Epic, Stiff and Nemperor labels, include Loverboy, Judas Priest, Ellen Foley, Adam and the Ants, Steve Forbert, Ian Gomm, Rosanne Cash, the Romantics, Sorrows, the Boomtown Rats and Garland Jeffreys.

CBS' last sampler was "The Music People," a 2-LP set that listed at the time at \$5.98.

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Vol. 93 No. 22

## Commentary

# Gaining A Foothold In Video

By ANDRE BLAY

Should the record retailer get involved in the prerecorded video business?

Certainly the environment of the record store is considerably more suited to selling prerecorded video than is the video hardware store. True, the hardware store salesman has an apparent advantage in that he's just sold the customer a machine and has created a very hot prospect for software. But the advantage tends to end there, just as it does for the dealer who sells a customer an audio turntable.

The customer does not rely on that store for records: he goes to a record store or department. The same analogy should hold true for prerecorded video.

The reason is simple. The hardware dealer's motivation is to sell VCR equipment, not software, and this is invariably reflected in a lack of emphasis on prerecorded videocassettes—specifically, the lack of breadth in product selection. So the customer looks to other sources for prerecorded software.

In the case of a mass merchandiser there is also the problem of a lack of sufficient salespeople, or of salespeople with no product knowledge or feel for the product and who therefore can't answer questions and assist customers in making educated selections. Also, mass merchants tend to sell price points, not product or quality.

Presumably, an independent record retailer would have salespeople trained to answer questions, to be knowledgeable, to be aware of artists and of particularly outstanding performances, things that build consumer confidence and generate repeat business.

However, since so few independent record dealers list prerecorded video as a course of action, indications are that they haven't yet thought of it or given it serious consideration. That is perhaps the principal reason why the inevitable merger of video and music is lagging behind forecast.

Record retailers must lead the way for this merger to really happen. So far, there's been no real commitment at the record company level to be in the video business. There are a few concerts available on videocassettes, but no real effort has been made by the labels. They aren't sending their creative people into the studios with video in mind. This step is probably a year or two away.

But this doesn't mean that retailers shouldn't enter the market now, particularly when the probability is they will even-

tually have to get involved in prerecorded video to serve their customers.

But let's not kid about it. You can't order 10 prerecorded video titles and be in the video business. You have to adopt the attitude that this is a new business, and requires a serious commitment. For one thing, it requires the addition of new equity capital. It cannot be funded out of working capital.

In order to create the same kind of "library" effect he's created with record inventory, a dealer has to stock a couple of hundred prerecorded video titles. And a prerecorded videocassette may cost six, seven or eight times as much as one LP.

## Record dealers must lead in merging music and video

To find out how to get into the video business, take a look around. Survey local competition. If there is a store leader in the market, look at what this leader is doing. How many stores does he have, where are they, how much advertising does he do, how consistently, in which media, and so forth?

Take a look inside the leader's stores. Look at the numbers of titles, the variety and types of selections, the displays, the point-of-purchase materials.

In the video business it's critical that a retailer actively promote to his own customer lists, something the average record store doesn't do. But there are many millions of record players out there. So far some two million videocassette players have been sold, so if a customer buys a prerecorded videocassette, you want his name on a mailing list so he can be informed in advance of new titles.

The key here is that one is investing in a new business. If my observations are correct, there are some record retailers around the country who are aggressively moving into video today, and they are attacking this as a new business with new customers to go after, not as an add-on accessory designed to boost purchases by existing traffic. Their goal is to become a market leader, knowing there's room in any market for two or three leaders, not just one.

Finally, one should keep in mind that while the record business may have flattened out a bit over the past year or two, the video business is doubling in size each year. In my judgment it is capable of growing even faster.

I've tried not to sell too hard on record dealers getting involved in prerecorded video. It's a serious question and requires a carefully considered decision. However, my own experience has convinced me that there are numerous opportunities for success. It should be given careful thought.

*Andre Blay is president of Magnetic Video Corp.*

# Declaring For Independents

By BOBBE SHORE

As a novice who found herself barely staying afloat in the mainstream of music, I found myself sidetracked toward a pond. This calmer pond was every bit as beautiful, as much a part of the musical world, and even more intriguing because I could appreciate the solitude surrounding me.

There was no distraction, and the bottom line is that there was no hype.

This was how the indies looked in 1979. But the indie labels have since experienced a radical pattern of growth, education, and awareness. And these positive transitions have resulted in an enormous response from the record-buying public.

The most difficult challenge at this point is to solidify radio airplay, not just nationally, but in a specific geographical area. If an album is able to register consistent airplay in one marketplace, sales should follow.

However, radio stations are bombarded daily with new product. They are not going to add or even give a shot to all major label releases. Their last consideration is an unknown label, just as they hesitate to consider an unknown talent.

At this point in time, the trades, on which the retailer is 90% reliant, have been quite positive toward independent labels. They are witness to the fact that many of the artists who now record on indie labels, previously recorded for major labels.

These artists left because they were being forced into situations which, although profitable, meant that they inevitably would be prostituting themselves as artists. They would lose their individuality. They would become a "package."

The strongest offering of the indie labels extend to their artists

is the room to grow, and the patience to let them choose their direction.

So now we have the backing of the trade publications for a viable product. This leaves the basic dilemma:

**If you get airplay, then you will show sales. If you sell the record, then you will get airplay.**

## 'The most difficult problem is to solidify radio airplay'

It seems to me that if both the retail end as well as the radio end are covered, positive results will be inevitable. And this means that more communication between distributor and label, and distributor and retailer, and distributor and radio must be established.

The National Assn. of Independent Record Distributors' convention last week hopefully provided some answers to the questions that confront each of us. It was an opportunity to share the things we have learned this past year, and to decide how this year can prove even more profitable.

The pond that I found two years ago is growing. It is still as beautiful as it was then. And it is our choice to see that it will never be polluted.

*Bobbe Shore is advertising manager for Richman Bros. Records in Pennsauken, N.J., a major supporter of the National Assn. of Independent Record Distributors.*

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

ABC FM RADIO NETWORK PRESENTS:

# A NIGHT ON THE ROAD

with

8:00 P.M., SAT.

## PAT BENATAR

JUNE 13th

featuring the Atlanta Rhythm Section



**Pat  
Benatar  
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Concert.**

PRODUCED BY PAT GRIFFITH AND KEVIN KALUNIAN OF GK PRODUCTIONS

Other upcoming  
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Jethro Tull—July 4

Blue Oyster Cult—Aug. 8

Rossington-Collins Band—Sept. 5

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# "THE DREGS"



# ARE MASTERS!\*

"The Dregs are a group of superb musicians who play a totally uncategorizable blend of rock, jazz, country and classical...The Dregs are masters."  
—Real Paper, Boston\*

"While a hundred other groups not good enough to carry The Dregs' equipment are filling rinks and baseball stadiums, The Dregs are turning in performances and records that leave listeners awestruck at the band's virtuosity and versatility."  
—Good Times, L.I.

"The Dregs are simply America's best instrumental group, and certainly the most adventurous."—Colorado Gazette-Telegraph

"The Dregs arrive at a rarefied rock plateau."  
—BAM, San Francisco

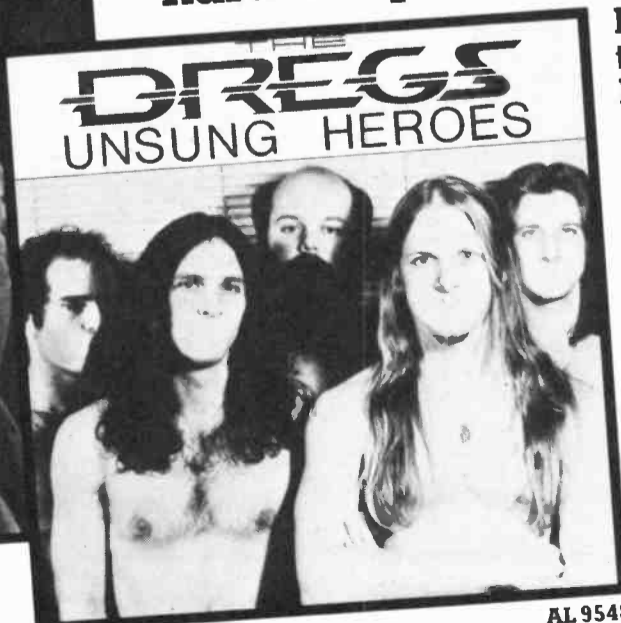
"They take music beyond its realm on almost every tune. Few bands can create with this much brilliance."  
—Blade-Tribune, Oceanside, Ca.

"It's almost frightening how expansive and expressive they can be. Unsung Heroes is hard to top."  
—Detroit Monitor

From ocean to ocean, they're hailing the incomparable talents of The Dregs. With two successive Grammy nominations under their belt, and an ever-multiplying legion of fans, The Dregs are scoring the most impressive victory of their career with Unsung Heroes.

Unsung Heroes.  
The Dregs bring home the glory.

**ARISTA**



Produced by Steve Morse.  
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AL 9548

Billboard Singles Radio Action
Playlist Prime Movers
Playlist Top Add Ons
Breakouts

Based on station playlists through Tuesday (5/26/81)

PRIME MOVERS-NATIONAL

- GEORGE HARRISON-All Those Years Ago (Dark Horse)
AIR SUPPLY-The One That You Love (Arista)
HALL & OATES-You Make My Dreams (RCA)

TOP ADD ONS -NATIONAL

- JOEY SCARBURY-Theme From Greatest American Hero (Elektra)
OAK RIDGE BOYS-Elvira (MCA)
JUICE NEWTON-Queen Of Hearts (Capitol)

BREAKOUTS-NATIONAL

- MOODY BLUES-Gemini Dream (Threshold)
MANHATTAN TRANSFER-Boy From New York City (Atlantic)
POINTER SISTER-Slow Hand (Planet)

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

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

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

Pacific Southwest Region

PRIME MOVERS

- JOE DOLCE-Shaddap Your Face (MCA)
GEORGE HARRISON-All Those Years Ago (Dark Horse)
TOM PETTY-The Waiting (Backstreet/MCA)

TOP ADD ONS

- OAK RIDGE BOYS-Elvira (MCA)
JUICE NEWTON-Queen Of Hearts (Capitol)
CLARKE & DUKE-Sweet Baby (Epic)

BREAKOUTS

- SHEENA EASTON-Modern Girl (EMI)
JOHN DENVER-Some Days Are Diamonds (RCA)
MOODY BLUES-Gemini Dream (Threshold)

KFI-Los Angeles (R. Collins-MD)

- TOM PETTY & THE HEARTBREAKERS-The Waiting 26-18
JOE DOLCE-Shaddap Your Face 15-4
GEORGE HARRISON-All Those Years Ago 30-20
SANTANA-Winning 24-19
SHEENA EASTON-Modern Girl
JOHN DENVER-Some Days Are Diamonds
JESSE WINCHESTER-Say What
GARY U.S. BONDS-This Little Girl-X
OAK RIDGE BOYS-Elvira
BILLY & THE BEATERS-I Can Take Care Of Myself-X
PHOEBE SNOW-Mercy, Mercy, Mercy-X
JUICE NEWTON-Queen Of Hearts-X
JIM PHOTOGLO-Fool In Love With You-X
LEE RITENOUR-Is It You-X
DILLMAN BAND-Lovin' The Night Away-X
SHALAMAR-Make That Move-X
ELTON JOHN-Nobody Wins-X
MAX WERNER-Rain In May-X
PURE PRAIRIE LEAGUE-Still Right Here In My Heart-X
CAROLE BAYER SAGER-Stronger Than Before-X
STANLEY CLARKE/GEORGE DUKE-Sweet Baby-X
AIR SUPPLY-The One That You Love-X
STEPHANIE MILLS-Two Hearts
CHAKA KHAN-What Cha Gonna Do For Me-29
TOMMY JAMES-You're So Easy To Love-X
MOODY BLUES-Gemini Dreams
JOHN SCHNEIDER-It's Now Or Never-X

KRLA-Los Angeles (R. Stancati-MD)

- No List
KRTH(K-EARTH)-Los Angeles (B. Hamilton-PD)
GEORGE HARRISON-All Those Years Ago 15-7
JOE DOLCE-Shaddap Your Face D-19
JERMAINE JACKSON-You Like Me Don't You 11-9
JUICE NEWTON-Queen Of Hearts
OAK RIDGE BOYS-Elvira
MARTY BALIN-Hearts-D-29
RICK SPRINGFIELD-Jessie's Girl-D-30
ROSANNE CASH-7 Year Ache
MOODY BLUES-Gemini Dreams
JOHNNY CHINGAS-I Want To Marry You

KFMB-FM(98.100)-San Diego (G. McCartney-MD)

- MARTY BALIN-Hearts-D-30
JAMES TAYLOR-Hard Times-D-28

KGB(13K0)-San Diego (J. Lucifer-MD)

- STYX-Too Much Time On My Hands 10-7

GEORGE HARRISON-All Those Years Ago D-22

- CHRISTOPHER CROSS-Say You'll Be Mine 18-15
JOHN LENNON-Watching The Wheels 19-16
DOTTIE WEST-What Are We Doin' In Love 24-21
RICK SPRINGFIELD-Jessie's Girl
STANLEY CLARKE/GEORGE DUKE-Sweet Baby
ROSANNE CASH-7 Year Ache-D-27
MARTY BALIN-Hearts
AIR SUPPLY-The One That You Love-D-30

KERN-Bakersfield (G. Davis-MD)

- RAY PARKER JR. & RAYDIO-A Woman Needs Love 9-3
A TASTE OF HONEY-Sukiyaki 11-5
GARY U.S. BONDS-This Little Girl 16-13
STARS ON 45-Medley 15-11
DARYL HALL/JOHN OATES-You Make My Dreams 33-25
SPIDER-It Didn't Take Long
CAROLE BAYER SAGER-Stronger Than Before
MANHATTAN TRANSFER-Boy From New York City
OAK RIDGE BOYS-Elvira-D-35
MARTY BALIN-Hearts-D-34
JIM STEINMAN-Rock'N Roll Dreams Come Through
STANLEY CLARKE/GEORGE DUKE-Sweet Baby-D-33
CHAKA KHAN-What Cha Gonna Do For Me
MOODY BLUES-Gemini Dreams

KOPA-Phoenix (S. Sherman-MD)

- AIR SUPPLY-The One That You Love 22-18
SANTANA-Winning 13-9
GARY U.S. BONDS-This Little Girl 20-15
DARYL HALL/JOHN OATES-You Make My Dreams 26-22
CLIMAX BLUES BAND-I Love You 10-6
MANHATTAN TRANSFER-Boy From New York City-X
JIM PHOTOGLO-Fool In Love With You
MARTY BALIN-Hearts-D-28
JESSE WINCHESTER-Say What-D-29
POINTER SISTERS-Slow Hand-D-30

KRQQ(KRQ)-Tucson (D. McCoy-MD)

- No List
KTKT-Tucson (B. Rivers-MD)
GEORGE HARRISON-All Those Years Ago 27-19
GINO VANELLI-Living Inside Myself 14-8
ELTON JOHN-Nobody Wins 18-14
RICK SPRINGFIELD-Jessie's Girl 20-17
AIR SUPPLY-The One That You Love 30-25
OAK RIDGE BOYS-Elvira
STANLEY CLARKE/GEORGE DUKE-Sweet Baby
JESSE WINCHESTER-Say What-D-29
JOE WALSH-A Life Of Illusion-X
STEVE WINWOOD-Arc Of A Diver-X
MANHATTAN TRANSFER-Boy From New York City-X
JEFFERSON STARSHIP-Find Your Way Back-X
JIM PHOTOGLO-Fool In Love With You-X
MARTY BALIN-Hearts-D-30
BILLY & THE BEATERS-I Can Take Care Of Myself-X
SHEENA EASTON-Modern Girl-X
BILLY SQUIER-The Stroke-X
STEPHANIE MILLS-Two Hearts

KENO-Las Vegas (B. Alexander-MD)

- No List

KLUC-Las Vegas (R. Lundquist-PD)

- GEORGE HARRISON-All Those Years Ago 23-15
GARY U.S. BONDS-This Little Girl 5-2
PHIL COLLINS-I Missed Again 17-14
CLIFF RICHARD-Give A Little Bit More 16-10
AIR SUPPLY-The One That You Love 24-19
BILLY SQUIER-The Stroke
MOODY BLUES-Gemini Dreams
MARTY BALIN-Hearts-D-26
STANLEY CLARKE/GEORGE DUKE-Sweet Baby-D-25

Pacific Northwest Region

PRIME MOVERS

- GEORGE HARRISON-All Those Years Ago (Dark Horse)
GARY U.S. BONDS-This Little Girl (EMI)
CLARKE & DUKE-Sweet Baby (Epic)

TOP ADD ONS

- JIM PHOTOGLO-Fool In Love With You (20th Century)
DOTTIE WEST-What Are We Doin' In Love (Liberty)
AIR SUPPLY-The One That You Love (Arista)

BREAKOUTS

- MOODY BLUES-Gemini Dream (Threshold)
POINTER SISTERS-Slow Hand (Planet)
ROBBIE DUPREE-Brooklyn Girls (Elektra)

KFRC-San Francisco (J. Peterson-PD)

- STARS ON 45-Medley 25-18
STANLEY CLARKE/GEORGE DUKE-Sweet Baby 37-28
FRANKIE SMITH-Double Dutch Bus 22-19
JOEY SCARBURY-Theme From Greatest American Hero 26-23
GAP BAND-Yearning For Your Love-D-40

KIOY(K104)-Fresno (T. Seville-MD)

- ROSANNE CASH-7 Year Ache 29-25
RAY PARKER JR. & RAYDIO-A Woman Needs Love 9-5
MARTY BALIN-Hearts D-27
GEORGE HARRISON-All Those Years Ago 19-15
RANDY VANWARMER-Suzi
AIR SUPPLY-The One That You Love
JAMES TAYLOR-Hard Times
DOTTIE WEST-What Are We Doin' In Love-D-30

KGW-Portland (J. Wojniak-MD)

- GEORGE HARRISON-All Those Years Ago 25-17
NEIL DIAMOND-America 24-18
REO SPEEDWAGON-Take It On The Run 4-3
SMOKEY ROBINSON-Being With You 3-2
KIM CARNES-Bette Davis Eyes 2-1
JIM PHOTOGLO-Fool In Love With You
DOTTIE WEST-What Are We Doin' In Love

KMJK-Portland (C. Kelly/J. Shomby-MDs)

- GEORGE HARRISON-All Those Years Ago 21-16
DON McLEAN-Since I Don't Have You X-D-26
SANTANA-Winning 25-21
CHRISTOPHER CROSS-Say You'll Be Mine 15-11
AIR SUPPLY-The One That You Love 22-19
MOODY BLUES-Gemini Dreams
JOEY SCARBURY-Theme From Greatest American Hero
MARTY BALIN-Hearts-X
JESSE WINCHESTER-Say What-X
APRIL WINE-Sign Of The Gypsy Queen
PURE PRAIRIE LEAGUE-Still Right Here In My Heart-D-28
STANLEY CLARKE/GEORGE DUKE-Sweet Baby-X
BILLY SQUIER-The Stroke-D-29
GARY U.S. BONDS-This Little Girl-X
DARYL HALL/JOHN OATES-You Make My Dreams-D-30
POINTER SISTERS-Slow Hand

KJR-Seattle (T. Mitchell-MD)

- GARY U.S. BONDS-This Little Girl 14-11
A TASTE OF HONEY-Sukiyaki 16-12
THE ROVERS-Wasn't That A Party 18-14
SANTANA-Winning 17-13
CHAMPAIGN-How Bout Us 7-5
MOODY BLUES-Gemini Dreams
POINTER SISTERS-Slow Hand
MARTY BALIN-Hearts-D-25
RICK SPRINGFIELD-Jessie's Girl-D-24
GREG KIHN BAND-The Breakup Song-D-26

KYYX-Seattle (S. Lynch-MD)

- GEORGE HARRISON-All Those Years Ago 25-11
AIR SUPPLY-The One That You Love 18-10
KIM CARNES-Bette Davis Eyes 1-1
GARY U.S. BONDS-This Little Girl 12-8
DARYL HALL/JOHN OATES-You Make My Dreams 23-13
MOODY BLUES-Gemini Dream
JOHN SCHNEIDER-It's Now Or Never
POINTER SISTERS-Slow Hand
ALAN PARSONS PROJECT-Time
JOE WALSH-A Life Of Illusion-X
QUINCY JONES-Ai No Corrida-X
MANHATTAN TRANSFER-Boy From New York City-X
JIM PHOTOGLO-Fool In Love With You-X
KOOL & THE GANG-Jones Vs. Jones
DILLMAN BAND-Lovin' The Night Away-X
SHEENA EASTON-Modern Girl-D-30
ELTON JOHN-Nobody Wins-D-28
JIM STEINMAN-Rock'N Roll Dreams Come Through
ROSANNE CASH-7 Year Ache-D-29
CAROLE BAYER SAGER-Stronger Than Before-X

KJRB-Spokane (B. Gregory-MD)

- GARY U.S. BONDS-This Little Girl 20-16
SHEENA EASTON-Modern Girl 24-17
NEIL DIAMOND-America 11-6
CLIMAX BLUES BAND-I Love You 14-10
A TASTE OF HONEY-Sukiyaki 10-7
TOM PETTY & THE HEARTBREAKERS-The Waiting
MANHATTAN TRANSFER-Boy From New York City
JIM PHOTOGLO-Fool In Love With You-D-30
BILLY & THE BEATERS-I Can Take Care Of Myself-D-29
RICK SPRINGFIELD-Jessie's Girl
JOEY SCARBURY-Theme From Greatest American Hero 26-23
STANLEY CLARKE/GEORGE DUKE-Sweet Baby
POINTER SISTERS-Slow Hand-D-28
MOODY BLUES-Gemini Dreams
COLD CHISEL-My Baby

KTAC-Tacoma (S. Carter-MD)

- No List

KCBN-Reno (L. Irons-MD)

- GEORGE HARRISON-All Those Years Ago 34-18
AIR SUPPLY-The One That You Love 19-10
JIM PHOTOGLO-Fool In Love With You 14-9
SHEENA EASTON-Modern Girl 23-15
GINO VANELLI-Living Inside Myself 10-5
JUICE NEWTON-Queen Of Hearts
MOODY BLUES-Gemini Dreams
JOE WALSH-A Life Of Illusion-X
MANHATTAN TRANSFER-Boy From New York City-D-40
OAK RIDGE BOYS-Elvira-D-36
MARTY BALIN-Hearts-D-31
BILLY & THE BEATERS-I Can Take Care Of Myself-X
KOOL & THE GANG-Jones Vs. Jones-X
ROSANNE CASH-7 Year Ache
STANLEY CLARKE/GEORGE DUKE-Sweet Baby-D-39
JOEY SCARBURY-Theme From Greatest American Hero-X
POINTER SISTERS-Slow Hand

KCPX-Salt Lake (G. Waldron-MD)

- GEORGE HARRISON-All Those Years Ago 26-19
JUICE NEWTON-Queen Of Hearts 35-24
PURE PRAIRIE LEAGUE-Still Right Here In My Heart 31:25
MOODY BLUES-Gemini Dreams
ROBBIE DUPREE-Brooklyn Girls
MANHATTAN TRANSFER-Boy From New York City
MARTY BALIN-Hearts-D-31
KOOL & THE GANG-Jones Vs. Jones-D-37
ROSANNE CASH-7 Year Ache
MICHAEL DAMIAN-She Did It
JOHN DENVER-Some Days Are Diamonds
SANTANA-Winning-D-30
JERMAINE JACKSON-You Like Me Don't You-D-40
ERIC CLAPTON-Another Ticket
SPIDER-It Didn't Take Long-D-34

KRSP-Salt Lake (L. Windgar-MD)

- JOE WALSH-A Life Of Illusion 16-8
GEORGE HARRISON-All Those Years Ago 24-18
TOM PETTY & THE HEARTBREAKERS-The Waiting 6-2
GARY U.S. BONDS-This Little Girl 10-7
DARYL HALL/JOHN OATES-You Make My Dreams 15-10
MOODY BLUES-Gemini Dreams
MARTY BALIN-Hearts
JIM STEINMAN-Rock'N Roll Dreams Come Through-D-26
TOM JOHNSTON-Wasting Time-D-27

KIMN-Denver (D. Erickson-MD)

- No List

North Central Region

PRIME MOVERS

- STARS ON 45-Medley (Radio Records)
GARY U.S. BONDS-This Little Girl (EMI)
TOM PETTY-The Waiting (Backstreet/MCA)

TOP ADD ONS

- JIM PHOTOGLO-Fool In Love With You (20th Century)
ELTON JOHN-Nobody Wins (MCA)
CLIFF RICHARD-Give A Little Bit More (EMI)

BREAKOUTS

- MOODY BLUES-Gemini Dream (Threshold)
PHIL COLLINS-In The Air Tonight (Atlantic)
PURE PRAIRIE LEAGUE-Still Right Here In My Heart (Casablanca)

CKLW-Detroit (R. Trombley-MD)

- No List

WDRQ-Detroit (J. Ryan-MD)

- No List

WKY-Louisville (B. Modie-MD)

- NEIL DIAMOND-America 10-6
A TASTE OF HONEY-Sukiyaki 18-15
PHIL COLLINS-I Missed Again 11-9
CHRISTOPHER CROSS-Say You'll Be Mine 12-10
RAY PARKER JR. & RAYDIO-A Woman Needs Love 9-7
ELTON JOHN-Nobody Wins
PURE PRAIRIE LEAGUE-Still Right Here In My Heart
JIM PHOTOGLO-Fool In Love With You

WKJ(KJ101)-Louisville (B. Hatfield-MD)

- THE GREG KIHN BAND-The Breakup Song 26-18
TOM PETTY & THE HEARTBREAKERS-The Waiting 13-11
THE ALAN PARSONS PROJECT-Time 21-17
STYX-Too Much Time On My Hands 1-1
SANTANA-Winning 28-24
DARYL HALL/JOHN OATES-You Make My Dreams 18-12
ELTON JOHN-Nobody Wins
PHIL COLLINS-In The Air Tonight
STEVE WINWOOD-Arc Of A Diver-D-26
JAMES TAYLOR-Hard Times-D-31
JIM STEINMAN-Rock'N Roll Dreams Come Through-D-29
APRIL WINE-Sign Of The Gypsy Queen-D-28
38 SPECIAL-Fantasy-D-27
MOODY BLUES-Gemini Dream

WGCL-Cleveland (D. Collins-MD)

- No List

WKRQ(Q102)-Cincinnati (T. Galluzzo-MD)

- No List

WNCR-Columbus (S. Edwards-MD)

- No List

WXGT(92-X)-Columbus (T. Nutter-MD)

- GEORGE HARRISON-All Those Years Ago 22-18
KIM CARNES-Bette Davis Eyes 7-1
ELTON JOHN-Nobody Wins 18-15
AIR SUPPLY-The One That You Love 21-17
GARY U.S. BONDS-This Little Girl 15-11
MOODY BLUES-Gemini Dreams

WZZP-Cleveland (B. McKay-MD)

- GARY U.S. BONDS-This Little Girl D-14
STARS ON 45-Medley D-12
NEIL DIAMOND-America 14-8
RAY PARKER JR. & RAYDIO-A Woman Needs Love 6-4
A TASTE OF HONEY-Sukiyaki 8-6
JIM PHOTOGLO-Fool In Love With You
CLIFF RICHARD-Give A Little Bit More
DILLMAN BAND-Lovin' The Night Away
JESSE WINCHESTER-Say What-D-20
ALAN PARSONS PROJECT-Time

WKWK(14WK)-Wheeling (P. Collins-MD)

- No List

Southwest Region

PRIME MOVERS

- KIM CARNES-Bette Davis Eyes (EMI)
HALL & OATES-You Make My Dreams (RCA)
GEORGE HARRISON-All Those Years Ago (Dark Horse)

TOP ADD ONS

- ELTON JOHN-Nobody Wins (MCA)
JESSE WINCHESTER-Say What (Bearsville)
JOE WALSH-A Life Of Illusion (Elektra)

BREAKOUTS

- MANHATTAN TRANSFER-Boy From New York City (Atlantic)
CHAKA KHAN-What Cha' Gonna Do For Me (WB)
JUICE NEWTON-Queen Of Hearts (Capitol)

KSRW(STAR 97)-Houston (R. Lambert-MD)

- No List

KFMK-Houston (J. Steele-MD)

- No List

KRLY-Houston (M. Jones-MD)

- No List

KILT-Houston (B. Young-MD)

- No List

KNUS-Dallas (L. Ridener-MD)

- No List

KVIL-Dallas (C. Rhodes-MD)

- KIM CARNES-Bette Davis Eyes 5-1
SMOKEY ROBINSON-Being With You 8-4
NEIL DIAMOND-America 14-10
STARS ON 45-Medley 7-3
A TASTE OF HONEY-Sukiyaki 9-7
ELTON JOHN-Nobody Wins
JESSE WINCHESTER-Say What-D-20
GEORGE HARRISON-All Those Years Ago-D-16
MARTY BALIN-Hearts-X
LEE RITENOUR-Is It You-D-22
PURE PRAIRIE LEAGUE-Still Right Here In My Heart-D-25

KEGL-FM-Ft. Worth (G. Mack-MD)

- No List

KINT-El Paso (J. Lippo-MD)

- BARBRA STREISAND-Promises-X
DARYL HALL AND JOHN OATES-You Make My Dreams 12-8
POINTER SISTERS-Slow Hand 40-35
JOEY SCARBURY-Theme From Greatest American Hero 30-25
BILLY SQUIER-The Stroke 39-34
JUICE NEWTON-Queen Of Hearts
MARTY BALIN-Hearts
DAVE EDMONDS-Almost Saturday Night-D-37
SHALAMAR-Make That Move-D-40
APRIL WINE-Sign Of The Gypsy Queen-D-28
MOODY BLUES-Gemini Dreams-29
JOHNNY AVERAGE BAND-Some People
JOHN SCHNEIDER-It's Now Or Never-D-36
TOMMY JAMES-You're So Easy To Love-D-38
CHAKA KHAN-What Cha' Gonna Do For Me-D-39

KTSA-San Antonio (J.J. Rodriguez-MD)

- No List

KHFI-Austin (E. Volkman-MD)

- No List

KILE-Galveston (S. Taylor-MD)

- RICK SPRINGFIELD-Jessie's Girl 17-9
AIR SUPPLY-The One That You Love 22-13
KIM CARNES-Bette Davis Eyes 1-1
JOHN LENNON-Watching The Wheels 9-5
SANTANA-Winning 12-7
JUICE NEWTON-Queen Of Hearts
JOE WALSH-A Life Of Illusion
JAMES TAYLOR-Hard Times
MARTY BALIN-Hearts
STARS ON 45-Medley-X
BARBRA STREISAND-Promises-D-39
CAROLE BAYER SAGER-Stronger Than Before-D-36
BILLY SQUIER-The Stroke-D-40
ALAN PARSONS PROJECT-Time-D-38
GAP BAND-Yearning For Your Love

KBFM-McAllen-Brownsville (M. Grajales-MD)

- GEORGE HARRISON-All Those Years Ago 30-21
DARYL HALL/JOHN OATES-You Make My Dreams 27-18
LEE RITENOUR-Is It You 19-7
GINO VANELLI-Living Inside Myself 21-14
TOM PETTY & THE HEARTBREAKERS-The Waiting 20-9
JOE WALSH-A Life Of Illusion
JUICE NEWTON-Queen Of Hearts
STEVE WINWOOD-Arc Of A Diver-X
ROBBIE DUPREE-Brooklyn Girls-D-26
MARTY BALIN-Hearts
KOOL & THE GANG-Jones Vs. Jones-D-28
SHEENA EASTON-Modern Girl-D-29
BARBRA STREISAND-Promises-X
PURE PRAIRIE LEAGUE-Still Right Here In My Heart-X

(Continued on page 25)

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JUNE 6, 1981 BILLBOARD



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**WESTWOOD  
ONE**

Los Angeles

New York

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (5/26/81)

Continued from page 20

- CAROLE BAYER SAGER—Stronger Than Before—D-30
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-24
- BILLY SQUIER—The Stroke—D-27
- JOEY SCARBURY—Theme From The Greatest American Hero—X
- ALAN PARSONS PROJECT—Time—D-25

### KOFM—Oklahoma City (C. Morgan—MD)

- KIM CARNES—Bette Davis Eyes 11-3
- STARS ON 45—Medley 4-1
- ANNE MURRAY—Blessed Are The Believers 3-2
- GINO VANELLI—Living Inside Myself 8-6
- A TASTE OF HONEY—Sukiyaki 9-7
- SHEENA EASTON—Modern Girl—29
- JOE DOLCE—Shaddap You Face—28
- JESSE WINCHESTER—Say What—30

### WEZB(B97)—New Orleans (J. Lousteau—MD)

- GEORGE HARRISON—All Those Years Ago 18-11
- AIR SUPPLY—The One That You Love 22-13
- KIM CARNES—Bette Davis Eyes 1-1
- SHEENA EASTON—Modern Girl 23-17
- A TASTE OF HONEY—Sukiyaki 5-2
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby
- RICK JAMES—Give It To Me Baby
- KDOL & THE GANG—Jones Vs. Jones—D-30
- JIM STEINMAN—Rock'N Roll Dreams Come Through
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-29
- CHAKA KHAN—What Cha Gonna Do For Me—D-27
- ERMA THOMAS—Dance Me Down Easy

### WTIX—New Orleans (G. Franklin—MD)

- GEORGE HARRISON—All Those Years Ago 26-9
- DARYL HALL/JOHN OATES—You Make My Dreams 34-15
- KIM CARNES—Bette Davis Eyes 1-1
- NEIL DIAMOND—America 24-17
- TOM PETTY & THE HEARTBREAKERS—The Waiting 13-8
- MANHATTAN TRANSFER—Boy From New York City
- CHAKA KHAN—What Cha Gonna Do For Me
- MARTY BALIN—Hearts
- ELTON JOHN—Nobody Wins
- MOODY BLUES—Gemini Dreams

### KEEL—Shreveport (M. Johnson—MD)

- AIR SUPPLY—The One That You Love 23-11
- A TASTE OF HONEY—Sukiyaki 14-8
- STARS ON 45—Medley 7-2
- DARYL HALL/JOHN OATES—You Make My Dreams 20-15
- OAK RIDGE BOYS—Elvira
- MANHATTAN TRANSFER—Boy From New York City
- MARTY BALIN—Hearts—D-29
- SHEENA EASTON—Modern Girl—D-28
- SANTANA—Winning—D-25
- POINTER SISTERS—Slow Hand
- BILL WRAY—Louisiana Rain—DP
- MOODY BLUES—Gemini Dreams—DP

## Midwest Region

### PRIME MOVERS

- CLIMAX BLUES BAND—I Love You (WB)
- AIR SUPPLY—The One That You Love (Arista)
- KIM CARNES—Bette Davis Eyes (EMI)

### TOP ADD ONS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- ROSEANNE CASH—Seven Year Ache (Columbia)
- SANTANA—Winning (Columbia)

### BREAKOUTS

- BILLY & THE BEATERS—I Can Take Care Of Myself (Afla)
- JOE WALSH—A Life Of Illusion (Elektra)
- GARY U.S. BONDS—This Little Girl (EMI)

### WLS—Chicago (T. Kelly—MD)

- GEORGE HARRISON—All Those Years Ago 28-12
- CLIMAX BLUES BAND—I Love You 35-27
- JEFFERSON STARSHIP—Find Your Way Back 18-15
- FRANKE & THE KNOCKOUTS—Sweetheart 43-33
- STARS ON 45—Medley 9-3

### WNAP—Indianapolis (C. Hunt—MD)

- JOE WALSH—A Life Of Illusion 30-24
- LEE RITENOUR—Is It You 25-16
- RICK SPRINGFIELD—Jessie's Girl 15-9
- DARYL HALL/JOHN OATES—You Make My Dreams 26-17
- AIR SUPPLY—The One That You Love 29-20
- GARY U.S. BONDS—This Little Girl—21
- JIM PHOTOGLO—Fool In Love With You
- MARTY BALIN—Hearts—D-28

### WOKY—Milwaukee (D. Cole—MD)

- No List

### WISM—Madison (S. Jones—MD)

- No List

### WSPT—Stevens Point (B. Fuhr—MD)

- No List

### KSLQ—St. Louis (T. Stone—MD)

- No List

### KXOK—St. Louis (L. Douglas—MD)

- No List

### KIOA—Des Moines (G. Stevens—MD)

- GEORGE HARRISON—All Those Years Ago 25-18
- GARY U.S. BONDS—This Little Girl 13-6
- JOHN LENNON—Watching The Wheels 11-5
- RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-7
- GINO VANELLI—Living Inside Myself 3-1
- JOE WALSH—A Life Of Illusion
- MARTY BALIN—Hearts
- STEVE WINWOOD—Arc Of A Diver—D-30
- CLIFF RICHARD—Give A Little Bit More—D-29
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- ALAN PARSONS PROJECT—Time—D-28

### KDWB—Minneapolis (P. Abresch—MD)

- CLIFF RICHARD—Give A Little Bit More 16-9
- AIR SUPPLY—The One That You Love 19-10
- DON McLEAN—Since I Don't Have You 21-18
- NEIL DIAMOND—America 20-16
- A TASTE OF HONEY—Sukiyaki 23-19
- BILLY & THE BEATERS—I Can Take Care Of Myself—21
- KIM CARNES—Bette Davis Eyes—20
- JEFFERSON STARSHIP—Find Your Way Back—22
- MARTY BALIN—Hearts—23

### KS95-FM(KSTP)—St. Paul (C. Knapp—MD)

- AIR SUPPLY—The One That You Love—D-18
- NEIL DIAMOND—America 20-12
- CHRISTOPHER CROSS—Say You'll Be Mine 13-8
- DOTTIE WEST—What Are We Doin' In Love 14-10
- STARS ON 45—Medley 11-6
- SANTANA—Winning
- GEORGE HARRISON—All Those Years Ago—D-17
- LEE RITENOUR—Is It You—D-20
- DARYL HALL/JOHN OATES—You Make My Dreams—D-19

### KEYN-FM—Wichita (L. Coury—MD)

- No List

### WOW—Omaha (J. Corcoran—MD)

- KIM CARNES—Bette Davis Eyes 3-1
- A TASTE OF HONEY—Sukiyaki 14-9
- FRANKE & THE KNOCKOUTS—Sweetheart 17-13
- RAY PARKER JR. & RAYDIO—A Woman Needs Love 12-7
- CLIMAX BLUES BAND—I Love You 9-6
- JOE WALSH—A Life Of Illusion—NP
- QUINCY JONES—Ai No Corrida—NP
- MARTY BALIN—Hearts—22
- RICK SPRINGFIELD—Jessie's Girl—NP
- JOEY SCARBURY—Theme From Greatest American Hero—23
- GARY U.S. BONDS—This Little Girl—NP
- STYX—Too Much Time On My Hands—NP
- SANTANA—Winning—NP
- DARYL HALL/JOHN OATES—You Make My Dreams—NP

### KWKN—Wichita (J. Brown—MD)

- No List

### WZUJ—Milwaukee (B. Shannon—PD)

- RAY PARKER JR. & RAYDIO—A Woman Needs Love 13-8
- AIR SUPPLY—The One That You Love 29-25
- NEIL DIAMOND—America 16-12
- KIM CARNES—Bette Davis Eyes 3-1
- LEE RITENOUR—Is It You 26-23
- GEORGE HARRISON—All Those Years Ago—29
- ROSEANNE CASH—7 Year Ache—28
- MANHATTAN TRANSFER—Boy From New York City
- MARTY BALIN—Hearts
- JOEY SCARBURY—Theme From Greatest American Hero
- SANTANA—Winning—D-30

### WHB—Kansas City (R. Brown—MD)

- KIM CARNES—Bette Davis Eyes 14-11
- CLIMAX BLUES BAND—I Love You 6-3
- NEIL DIAMOND—America 8-5
- OAK RIDGE BOYS—Elvira 13-10
- DON McLEAN—Since I Don't Have You 12-8
- AIR SUPPLY—The One That You Love—20
- STARS ON 45—Medley—X

## Northeast Region

### PRIME MOVERS

- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- AIR SUPPLY—The One That You Love (Arista)
- CHAKA KHAN—What Cha' Gonna Do For Me (WB)

### TOP ADD ONS

- JOEY SCARBURY—Theme From Greatest American Hero (Elektra)
- BILLY & THE BEATERS—I Can Take Care Of Myself (Afla)
- LEE RITENOUR—Is It You (Elektra)

### BREAKOUTS

- MANHATTAN TRANSFER—Boy From New York City (Atlantic)
- MOODY BLUES—Gemini Dream (Threshold)
- SHEENA EASTON—Modern Girl (EMI)

### WABC—New York (S. Jones—MD)

- GEORGE HARRISON—All Those Years Ago 36-8
- CHAKA KHAN—What Cha Gonna Do For Me 21-11
- DOTTIE WEST—What Are We Doin' In Love 37-25
- CHAMPAIGN—How Bout Us 13-10
- JAMES TAYLOR—Hard Times
- LEE RITENOUR—Is It You—41
- CLIFF RICHARD—Give A Little Bit More—36
- AIR SUPPLY—The One That You Love
- DARYL HALL/JOHN OATES—You Make My Dreams—D-37

### WXLO—New York (J. Knapp—PD)

- STEPHANIE MILLS—Two Hearts 21-15
- THE CLASH—Magnificent Seven D-16
- BILLY OCEAN—Nights 19-12
- STARS ON 45—Medley
- MANHATTAN TRANSFER—Boy From New York City
- CHANGE—Hold Tight
- ECSTASY, PASSION & PAIN—If You Want Me
- GROVER WASHINGTON JR.—Wineflight
- ESTER WILLIAMS—I'll Be Your Pleasure
- ONE WAY—Push—D-26
- ONROY MORGAN—I'll Do Anything For You—D-30

### WBLI—Long Island (B. Terry—MD)

- NEIL DIAMOND—America 13-8
- A TASTE OF HONEY—Sukiyaki 6-4
- GEORGE HARRISON—All Those Years Ago 25-15
- STARS ON 45—Medley 8-6
- RAY PARKER JR. & RAYDIO—A Woman Needs Love 16-10
- LEE RITENOUR—Is It You—D-30
- TOM PETTY & THE HEARTBREAKERS—The Waiting—D-28

### WTRY—Schenectady (B. Cahill—MD)

- RICK SPRINGFIELD—Jessie's Girl 11-4
- STARS ON 45—Medley 12-8
- GEORGE HARRISON—All Those Years Ago 18-14
- CHAMPAIGN—How Bout Us 28-24
- DARYL HALL/JOHN OATES—You Make My Dreams 20-17
- MANHATTAN TRANSFER—Boy From New York City
- JIM PHOTOGLO—Fool In Love With You
- MARTY BALIN—Hearts—D-28
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-30
- JOEY SCARBURY—Theme From Greatest American Hero—D-27
- SANTANA—Winning—D-29
- MOODY BLUES—Gemini Dream
- JOE WALSH—Life Of Illusion

### WBEN-FM—Buffalo (R. Christian—MD)

- GEORGE HARRISON—All Those Years Ago 17-1
- AIR SUPPLY—The One That You Love 27-6
- TOM PETTY & THE HEARTBREAKERS—The Waiting 13-8
- SHEENA EASTON—Modern Girl 34-20
- CAROLE BAYER SAGER—Stronger Than Before 36-22
- BILLY & THE BEATERS—I Can Take Care Of Myself—38
- OAK RIDGE BOYS—Elvira—19
- MANHATTAN TRANSFER—Boy From New York City—39
- MOODY BLUES—Gemini Dreams—40

### WKBW—Buffalo (J. Summers—MD)

- GEORGE HARRISON—All Those Years Ago 14-3
- ELTON JOHN—Nobody Wins 12-9
- NEIL DIAMOND—America 10-7
- AIR SUPPLY—The One That You Love 17-12
- JOEY SCARBURY—Theme From Greatest American Hero—D-13
- BILLY & THE BEATERS—I Can Take Care Of Myself—D-26
- ROBBIE DUPREE—Brooklyn Girls
- JIM PHOTOGLO—Fool In Love With You—D-25
- JUICE NEWTON—Queen Of Hearts
- JESSE WINCHESTER—Say What—D-22

### WBFB—Rochester (D. Mason—MD)

- No List

### WOLF—Syracuse (B. Michell—MD)

- TOM PETTY & THE HEARTBREAKERS—The Waiting 15-7

### Waiting 15-7

- STARS ON 45—Medley 7-1
- JEFFERSON STARSHIP—Find Your Way Back 16-8
- CLIFF RICHARD—Give A Little Bit More 18-9
- HALL/JOHN OATES—You Make My Dreams 30-20
- OAK RIDGE BOYS—Elvira
- MOODY BLUES—Gemini Dreams
- JOE WALSH—A Life Of Illusion
- STEVE WINWOOD—Arc Of A Diver
- MANHATTAN TRANSFER—Boy From New York City—D-37
- JIM PHOTOGLO—Fool In Love With You—D-40
- MARTY BALIN—Hearts
- BILLY & THE BEATERS—I Can Take Care Of Myself
- ELTON JOHN—Nobody Wins—D-39
- JESSE WINCHESTER—Say What—D-38

### WFLY—Albany (Buzz—MD)

- No List
- WVBF(F-105)—Framingham (R. Johns—PD)
- GEORGE HARRISON—All Those Years Ago 29-16
- AIR SUPPLY—The One That You Love 30-22
- KIM CARNES—Bette Davis Eyes 1-1
- STARS ON 45—Medley 18-13
- DARYL HALL/JOHN OATES—You Make My Dreams 26-21
- MANHATTAN TRANSFER—Boy From New York City
- JOEY SCARBURY—Theme From Greatest American Hero
- JIM PHOTOGLO—Fool In Love With You—D-30
- JUICE NEWTON—Queen Of Hearts—D-29
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby

### WHYN—Springfield (A. Carey—MD)

- DARYL HALL/JOHN OATES—You Make My Dreams 27-16
- A TASTE OF HONEY—Sukiyaki 22-14
- DON McLEAN—Since I Don't Have You 17-10
- ROSANNE CASH—7 Year Ache 23-15
- SHEENA EASTON—Modern Girl
- JOEY SCARBURY—Theme From Greatest American Hero
- ALBERT HAMMOND—When I'm Gone—D-21
- THE ALAN PARSONS PROJECT—Time
- AIR SUPPLY—The One That You Love—D-18
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-19
- JUICE NEWTON—Queen Of Hearts—D-20
- SHEENA EASTON—Modern Girl
- GEORGE HARRISON—All Those Years Ago—D-17

### WFTQ(14Q)—Worcester (C. Blake—PD)

- RAY PARKER JR. & RAYDIO—A Woman Needs Love 10-5
- GINO VANELLI—Living Inside Myself 5-2
- JOHN LENNON—Watching The Wheels 7-4
- DOTTIE WEST—What Are We Doin' In Love 16-14
- A TASTE OF HONEY—Sukiyaki 13-10
- MARTY BALIN—Hearts—29
- SHEENA EASTON—Modern Girl—30

### WPRO-AM—Providence (G. Berkowitz—MD)

- NEIL DIAMOND—America 11-8
- T.G. SHEPPARD—I Loved 'Em Every One 20-17
- CHRISTOPHER CROSS—Say You'll Be Mine 9-6
- CHAMPAIGN—How Bout Us 10-7
- AIR SUPPLY—The One That You Love 18-15
- MANHATTAN TRANSFER—Boy From New York City
- JOEY SCARBURY—Theme From Greatest American Hero
- SHEENA EASTON—Modern Girl

### WPRO-FM(PRO-FM)—Providence (G. Berkowitz—MD)

- STARS ON 45—Medley 10-7
- RAY PARKER JR. & RAYDIO—A Woman Needs Love 7-2
- NEIL DIAMOND—America 14-12
- RICK SPRINGFIELD—Jessie's Girl 18-15
- AIR SUPPLY—The One That You Love 20-16
- SHEENA EASTON—Modern Girl
- MANHATTAN TRANSFER—Boy From New York City
- GEORGE HARRISON—All Those Years Ago—D-19
- MARTY BALIN—Hearts
- BILLY & THE BEATERS—I Can Take Care Of Myself—D-21
- JUICE NEWTON—Queen Of Hearts
- BILLY SQUIER—The Stroke—D-22
- JOEY SCARBURY—Theme From Greatest American Hero
- DARYL HALL/JOHN OATES—You Make My Dreams—D-20

### WPJB(JB105)—Providence (M. Waite—MD)

- GEORGE HARRISON—All Those Years Ago 20-10
- BILLY SQUIER—The Stroke 25-16
- GARY U.S. BONDS—This Little Girl 9-4
- TOM PETTY & THE HEARTBREAKERS—The Waiting 24-18

### SHEENA EASTON—Modern Girl 19-15

- ALAN PARSONS PROJECT—Time—31
- MOODY BLUES—Gemini Dreams—33
- 38 SPECIAL—Fantasy Girl
- JOE WALSH—A Life Of Illusion—34
- MANHATTAN TRANSFER—Boy From New York City—32
- OAK RIDGE BOYS—Elvira
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—35
- WICC—Bridgeport (B. Mitchell—MD)
- NEIL DIAMOND—America 13-10
- RAY PARKER JR. & RAYDIO—A Woman Needs Love 14-9
- JOHN LENNON—Watching The Wheels 5-3
- STARS ON 45—Medley 4-2
- GINO VANELLI—Living Inside Myself 7-4
- PHIL COLLINS—In The Air Tonight
- MOODY BLUES—Gemini Dreams
- STEVE WINWOOD—Arc Of A Diver—D-29
- MANHATTAN TRANSFER—Boy From New York City—D-25
- OAK RIDGE BOYS—Elvira
- MARTY BALIN—Hearts—D-26
- SHEENA EASTON—Modern Girl
- JUICE NEWTON—Queen Of Hearts—D-28
- APRIL WINE—Sign Of The Gypsy Queen

### WKCI—New Haven (D. Lyons—MD)

- STEVE WINWOOD—White You See A Chance 17-11
- DON McLEAN—Since I Don't Have You 16-13
- DOTTIE WEST—What Are We Doin' In Love 12-9
- NEIL DIAMOND—America 10-7
- A TASTE OF HONEY—Sukiyaki 9-6
- ROSANNE CASH—7 Year Ache—30
- JIM PHOTOGLO—Fool In Love With You—28
- MARTY BALIN—Hearts—29

### WTIC-FM—Hartford (R. Donahue—MD)

- No List
- WFEA(13FEA)—Manchester (K. Lemire—MD)
- LEE RITENOUR—Is It You 30-24
- NEIL DIAMOND—America 17-13
- SANTANA—Winning 20-17
- A TASTE OF HONEY—Sukiyaki 15-11
- GEORGE HARRISON—All Those Years Ago—19
- MOODY BLUES—Gemini Dream
- JUICE NEWTON—Queen Of Hearts—D-28
- CAROLE BAYER SAGER—Stronger Than Before—29

### WTSN—Dover (J. Sebastian—MD)

- GEORGE HARRISON—All Those Years Ago 24-11
- GARY U.S. BONDS—This Little Girl 20-15
- CLIFF RICHARD—Give A Little Bit More 26-22
- BARBRA STREISAND—Promises 25-21
- AIR SUPPLY—The One That You Love 19-14
- MOODY BLUES—Gemini Dreams
- KOOL & THE GANG—Jones Vs. Jones
- JIM PHOTOGLO—Fool In Love With You—D-23
- MARTY BALIN—Hearts

### WGUY—Bangor (J. Rendall—MD)

- JOE WALSH—A Life Of Illusion 8-6
- GEORGE HARRISON—All Those Years Ago 20-16
- KIM CARNES—Bette Davis Eyes 1-1
- AIR SUPPLY—The One That You Love 25-19
- GINO VANELLI—Living Inside Myself 5-4
- JIM STEINMAN—Rock'N Roll Dreams Come Through
- MOODY BLUES—Gemini Dreams
- JOE WALSH—A Life Of Illusion—D-32
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-35

### WIGY—Bath (W. Mitchell—MD)

- No List

### WACZ—Bangor (M. O'Hara—MD)

- No List

## Mid-Atlantic Region

### PRIME MOVERS

- HALL & OATES—You Make My Dreams (RCA)
- GEORGE HARRISON—All Those Years Ago (Dark Horse)
- AIR SUPPLY—The One That You Love (Arista)

### TOP ADD ONS

- OAK RIDGE BOYS—Elvira (MCA)
- GARY U.S. BONDS—This Little Girl (EMI)
- JUICE NEWTON—Queen Of Hearts (Capitol)

### BREAKOUTS

- MOODY BLUES—Gemini Dream (Threshold)
- RICK JAMES—Give It To Me Baby (Gordy)
- POINTER SISTERS—Slowhand (Planet)

### WXKX(96KX)—Pittsburgh (C. Ingram—MD)

- JEFFERSON STARSHIP—Find Your Way Back 8-5
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart
- JOE WALSH—A Life Of Illusion 19-14

### REO SPEEDWAGON—Don't Let Him Go 28-22

- TOM PETTY & THE HEARTBREAKERS—The Waiting
- AIR SUPPLY—The One That You Love—30
- DOTTIE WEST—What Are We Doin' In Love—D-29
- MOODY BLUES—Gemini Dream—D-25
- POINTER SISTERS—Slow Hand
- APRIL WINE—Sign Of The Gypsy Queen

### WFIL—Philadelphia (D. Fennessy—MD)

- DARYL HALL/JOHN OATES—You Make My Dreams 26-17
- AIR SUPPLY—The One That You Love 29-19
- GEORGE HARRISON—All Those Years Ago 19-14
- NEIL DIAMOND—America 15-11
- STARS ON 45—Medley 15-11
- GARY U.S. BONDS—This Little Girl—25
- POINTER SISTERS—Slow Hand
- ALAN PARSONS PROJECT—Time—X
- OAK RIDGE BOYS—Elvira—D-29
- BILLY & THE BEATERS—I Can Take Care Of Myself—X
- ELTON JOHN—Nobody Wins—X
- JUICE NEWTON—Queen Of Hearts—X
- MANHATTAN TRANSFER—Boy From New York City—X
- MARTY BALIN—Hearts—X
- LEE RITENOUR—Is It You—D-28
- DILLMAN BAND—Lovin' The Night Away
- SHEENA EASTON—Modern Girl—X
- ROSANNE CASH—7 Year Ache—D-30
- PURE PRAIRIE LEAGUE—Still Right Here In My Heart—X
- CAROLE BAYER SAGER—Stronger Than Before—X
- STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
- CHAKA KHAN—What Cha Gonna Do For Me
- TOMMY JAMES—You're So Easy To Love—X

# Hit Fun in the Summertime

Watermark and its "Special of the Week" network proudly present another summer of great stories and music by today's greatest artists on "The Robert W. Morgan Special of the Week." Thirteen more weekly entertainment features from the oldest and most-listened-to one-hour series on contemporary radio.

**R.E.O.  
SPEEDWAGON**

July 4-5

**Smokey  
Robinson**

August 8-9

**KIM  
CARNES**

August 29-30

**AIR  
SUPPLY**

July 11-12

**The  
Beach Boys**

August 15-16

**elton  
john**

September 5-6

**Christopher  
Cross**

July 18-19

**Hall  
& Oates**

August 22-23

**BETTE  
MIDLER**

September 12-13

**TOM PETTY  
& the Heartbreakers**

July 25-26

**MICHELOB®**

**THE ROBERT  
W. MORGAN  
SPECIAL OF  
THE WEEK**

*Crystal  
Gayle*

September 19-20

**Deborah  
Harry**

August 1-2

**JEFFERSON  
STARSHIP**

September 26-27



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Billboard Singles Radio Action

Playlist Prime Movers
Playlist Top Add Ons

Based on station playlists through Tuesday (5/26/81)

Continued from page 24

- MOODY BLUES—Gemini Dreams
WRXQ(Q107)—Washington (F. Holler—MD)
KIM CARNES—Bette Davis Eyes 4-2
RICK SPRINGFIELD—Jessie's Girl 13-7
PHIL COLLINS—In The Air Tonight
MOODY BLUES—Gemini Dreams
JOHN COUGAR—Ain't Even Done With The Night—X
JEFFERSON STARSHIP—Find Your Way Back—X
CHRISTOPHER CROSS—Say You'll Be Mine
TOM PETTY & THE HEARTBREAKERS—The Waiting—X
RUSH—Tom Sawyer—X
STEVE WINWOOD—While You See A Chance—X
SANTANA—Winning—X
THE WHO—You Better You Bet—X
DARYL HALL/JOHN OATES—You Make My Dreams—X

- WPGC—Washington D.C. (J. Elliot—MD)
GEORGE HARRISON—All Those Years Ago 23-18
AIR SUPPLY—The One That You Love 15-5
MICHAEL JACKSON—One Day In Your Life 21-14
FRANKIE & THE KNOCKOUTS—Sweetheart 13-8
DARYL HALL/JOHN OATES—You Make My Dreams 20-16
OAK RIDGE BOYS—Elvira—29
RICK JAMES—Give It To Me Baby—30
JIM PHOTOGLO—Fool In Love With You
DOTTIE WEST—What Are We Doin' In Love—D-22
SANTANA—Winning—D-23

- WCAO—Baltimore (S. Richards—MD)
SANTANA—Winning 19-14
DARYL HALL/JOHN OATES—You Make My Dreams 22-17
DOTTIE WEST—What Are We Doin' In Love 16-12
LEE RITENOUR—Is It You 24-19
QUINCY JONES—Ai No Corrida 17-13
JUICE NEWTON—Queen Of Hearts
MOODY BLUES—Gemini Dream
MANHATTAN TRANSFER—Boy From New York City—D-29
OAK RIDGE BOYS—Elvira—D-30
ELTON JOHN—Nobody Wins—D-27

- WFBR—Baltimore (A. Szulinski—MD)
GEORGE HARRISON—All Those Years Ago 25-20
KIM CARNES—Bette Davis Eyes 3-1
QUINCY JONES—Ai No Corrida 19-15
FRANKE & THE KNOCKOUTS—Sweetheart 8-6
DARYL HALL/JOHN OATES—You Make My Dreams 17-14
MOODY BLUES—Gemini Dreams—30
STEPHANIE MILLS—Two Hearts
DIONNE WARWICK—Some Changes Are For Good
MANHATTAN TRANSFER—Boy From New York City—D-29

- WYRE—Annapolis (J. Diamond—MD)
DOTTIE WEST—What Are We Doin' In Love 15-7
STARS ON 45—Medley 13-4
GEORGE HARRISON—All Those Years Ago 24-12
NEIL DIAMOND—America 18-9
GARY U.S. BONDS—This Little Girl 16-8
JUICE NEWTON—Queen Of Hearts
MANHATTAN TRANSFER—Boy From New York City
OAK RIDGE BOYS—Elvira
JIM PHOTOGLO—Fool In Love With You
CLIFF RICHARD—Give A Little Bit More—X
MARTY BALIN—Hearts—D-28
SHEENA EASTON—Modern Girl—X
SANTANA—Winning—D-27
ALBERT HAMMOND—When I'm Gone—X

- WGH—Hampton (B. Canada—MD)
No List
WQRK(Q-FM)—Norfolk (R. Bates—MD)
STARS ON 45—Medley 9-2
AIR SUPPLY—The One That You Love 26-19
DARYL HALL/JOHN OATES—You Make My Dreams 18-11
RICK SPRINGFIELD—Jessie's Girl 15-6
SHEENA EASTON—Modern Girl 21-15
MANHATTAN TRANSFER—Boy From New York City
MOODY BLUES—Gemini Dreams
SANTANA—Winning
CHAKA KHAN—What Cha Gonna Do For Me
JOEY SCARBURY—Theme From Greatest American Hero—D-26
JUICE NEWTON—Queen Of Hearts
MARTY BALIN—Hearts—D-29
GEORGE HARRISON—All Those Years Ago—

- D-20
JOE WALSH—A Life Of Illusion
WRVQ(Q94)—Richmond (B. Thomas—MD)
TOM PETTY & THE HEARTBREAKERS—The Waiting 20-9
JOEY SCARBURY—Theme From Greatest American Hero 8-4
AC/DC—Dirty Deeds Done Dirt Cheap 22-16
JOURNEY—The Party's Over 21-15
JOE WALSH—A Life Of Illusion
MARTY BALIN—Hearts
BILLY SQUIER—The Stroke—D-26
SANTANA—Winning—D-24
.38 SPECIAL—Fantasy Girl—D-22
SPIDER—It Didn't Take Long—LP
LOVERBOY—The Kid Is Hot Tonight—D-23

- WAEB—Allentown (J. Ward—MD)
No List
WIFI-FM—Balla Cynwyd (L. Kiley—MD)
GARY U.S. BONDS—This Little Girl 17-9
TOM PETTY & THE HEARTBREAKERS—The Waiting 20-12
GEORGE HARRISON—All Those Years Ago 22-16
RICK SPRINGFIELD—Jessie's Girl 10-5
DARYL HALL/JOHN OATES—You Make My Dreams 27-20
OAK RIDGE BOYS—Elvira—X
CLIFF RICHARD—Give A Little Bit More—D-28
MARTY BALIN—Hearts
BILLY & THE BEATERS—I Can Take Care Of Myself—X
KOOL & THE GANG—Jones Vs. Jones
DILLMAN BAND—Lovin' The Night Away—X
SHEENA EASTON—Modern Girl—D-26
ELTON JOHN—Nobody Wins—D-25
JUICE NEWTON—Queen Of Hearts
MAX WERNER—Rain In May—X
JIM STEINMAN—Rock 'N Roll Dreams Come Through
CAROLE BAYER SAGER—Stronger Than Before—D-29
STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-30
BILLY SQUIER—The Stroke—X
ALAN PARSONS PROJECT—Time—X
TOMMY JAMES—You're So Easy To Love—X

- WWSW(WS-FM)—Pittsburgh (H. Crowe—MD)
GEORGE HARRISON—All Those Years Ago
MANHATTAN TRANSFER—Boy From New York City
BARBRA STREISAND—Promises
SOUTHEAST REGION
PRIME MOVERS
GEORGE HARRISON—All Those Years Ago (Dark Horse)
OAK RIDGE BOYS—Elvira (MCA)
AIR SUPPLY—The One That You Love (Arista)
TOP ADD ONS
MARTY BALIN—Hearts (EMI)
ALAN PARSONS—Time (Arista)
JOEY SCARBURY—Theme From Greatest American Hero (Elektra)
BREAKOUTS
POINTER SISTERS—Slowhand (Planet)
MOODY BLUES—Gemini Dream (Threshold)
MANHATTAN TRANSFER—Boy From New York City (Atlantic)
WQXI-AM—Atlanta (J. McCartney—MD)
No List
WQXI-FM(94Q)—Atlanta (J. McCartney—MD)
GEORGE HARRISON—All Those Years Ago 23-16
AIR SUPPLY—The One That You Love 18-8
SANTANA—Winning 27-24
TOM PETTY & THE HEARTBREAKERS—The Waiting 26-21
THE PRODUCERS—What She Does To Me 15-10
MARTY BALIN—Hearts—D-30
STANLEY CLARKE/GEORGE DUKE—Sweet Baby—D-29

- WBQQ—Augusta (B. Stevens—MD)
RICK JAMES—Give It To Me Baby 19-12
A TASTE OF HONEY—Sukiyaki 17-9
JIM PHOTOGLO—Fool In Love With You 13-8
RICK SPRINGFIELD—Jessie's Girl 9-4
NEIL DIAMOND—America 20-13
PHIL COLLINS—In The Air Tonight
MOODY BLUES—Gemini Dream
BILLY SQUIER—The Stroke
ALAN PARSONS PROJECT—Time—D-29
.38 SPECIAL—Fantasy Girl
DIONNE WARWICK—Some Changes Are For Good
ELTON JOHN—Nobody Wins—D-30
WSEA—Savannah (J. Lewis—MD)
GEORGE HARRISON—All Those Years Ago 18-12
OAK RIDGE BOYS—Elvira 21-16
JESS WINCHESTER—Say What 26-23
LEE RITENOUR—Is It You 22-19
RICK JAMES—Give It To Me Baby 17-13
POINTER SISTERS—Slow Hand—30
CHAKA KHAN—What Cha Gonna Do For Me—31

- CAROLE BAYER SAGER—Stronger Than Before—32
WSGF—Savannah (D. Cartise—MD)
GEORGE HARRISON—All Those Years Ago 23-15
AIR SUPPLY—The One That You Love 24-16
KIM CARNES—Bette Davis Eyes 1-1
NEIL DIAMOND—America 14-9
A TASTE OF HONEY—Sukiyaki 8-5
OAK RIDGE BOYS—Elvira
POINTER SISTERS—Slow Hand
JOE WALSH—A Life Of Illusion—X
MANHATTAN TRANSFER—Boy From New York City—X
JIM PHOTOGLO—Fool In Love With You—X
MARTY BALIN—Hearts—X
ISLEY BROTHERS—Hurry Up & Wait—X
KOOL & THE GANG—Jones Vs. Jones—X
SHEENA EASTON—Modern Girl—D-30
BARBRA STREISAND—Promises—X
JIM STEINMAN—Rock 'N Roll Dreams Come Through
PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-29
STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
ALAN PARSONS PROJECT—Time—X
GAP BAND—Yearning For Your Love—X
PHIL COLLINS—In The Air Tonight
MOODY BLUES—Gemini Dreams

- WAYS—Charlotte (L. Simon—MD)
GEORGE HARRISON—All Those Years 15-10
OAK RIDGE BOYS—Elvira 10-7
JESSE WINCHESTER—Say What 28-22
GARY U.S. BONDS—This Little Girl 23-20
DARYL HALL/JOHN OATES—You Make My Dreams 20-15
ALAN PARSONS PROJECT—Time—28
MANHATTAN TRANSFER—Boy From New York City—HB
JUICE NEWTON—Queen Of Hearts—D-30
POINTER SISTERS—Slow Hand—HB
WFLB—Fayetteville (L. Cannon—MD)
OAK RIDGE BOYS—Elvira 21-17
JOEY SCARBURY—Theme From Greatest American Hero 26-21
DARYL HALL/JOHN OATES—You Make My Dreams 24-18
KOOL & THE GANG—Jones Vs. Jones 32-23
SHEENA EASTON—Modern Girl
JAMES TAYLOR—Hard Times
ERIC CLAPTON—Another Ticket
BILL MEDLEY—Hey Girl
SMOKEY ROBINSON—You Are Forever—D-34
MANHATTAN TRANSFER—Boy From New York City—D-32
BILLY & THE BEATERS—I Can Take Care Of Myself—D-33
ROSANNE CASH—7 Year Ache—D-35
ELTON JOHN—Nobody Wins—D-30

- WISE—Asheville (J. Stevens—MD)
CHRISTOPHER CROSS—Say You'll Be Mine 23-18
JIM STEINMAN—Rock 'N Roll Dreams Come Through 38-31
SANTANA—Winning 21-15
ROSANNE CASH—7 Year Ache 33-26
RAY PARKER JR. & RAYDIO—A Woman Needs Love 19-12
JOE WALSH—A Life Of Illusion
MARTY BALIN—Hearts
QUINCY JONES—Ai No Corrida—X
GEORGE HARRISON—All Those Years Ago—X
DAVE EDMUNDS—Almost Saturday Night—X
STEVE WINWOOD—Arc Of A Diver
OAK RIDGE BOYS—Elvira—X
JUICE NEWTON—Queen Of Hearts
CAROLE BAYER SAGER—Stronger Than Before—X
TOMMY JAMES—You're So Easy To Love—X

- WKTG—Raleigh (R. McKay—MD)
RAY PARKER JR. & RAYDIO—A Woman Needs Love 11-6
STARS ON 45—Medley 12-7
OAK RIDGE BOYS—Elvira 4-2
GINO VANELLI—Living Inside Myself 14-10
JOHN LENNON—Watching The Wheels 15-13
GEORGE HARRISON—All Those Years Ago—19
WSEZ—Winston-Salem (B. Ziegler—MD)
GEORGE HARRISON—All Those Years Ago 29-13
OON McLEAN—Since I Don't Have You 12-7
NEIL DIAMOND—America 13-8
REO SPEEDWAGON—Take It On The Run 8-3
CHAMPAIGN—How Bout Us 10-4
ALAN PARSONS PROJECT—Time
MANHATTAN TRANSFER—Boy From New York City
JIM PHOTOGLO—Fool In Love With You
KOOL & THE GANG—Jones Vs. Jones—D-35
BARBRA STREISAND—Promises
POINTER SISTERS—Slow Hand

- WANS—Anderson (J. Evans—MD)
DARYL HALL/JOHN OATES—You Make My Dreams 19-12
A TASTE OF HONEY—Sukiyaki 13-7
GEORGE HARRISON—All Those Years Ago 28-22
NEIL DIAMOND—America 22-17
STARS ON 45—Medley 3-1
STANLEY CLARKE/GEORGE DUKE—Sweet Baby
JOEY SCARBURY—Theme From Greatest American Hero
ELTON JOHN—Nobody Wins—D-29
JIM STEINMAN—Rock 'N Roll Dreams Come Through
ROSANNE CASH—7 Year Ache—D-27
APRIL WINE—Sign Of The Gypsy Queen
ALAN PARSONS PROJECT—Time—D-30
SANTANA—Winning—D-26
POINTER SISTERS—Slow Hand
WTMA—Charleston (C. Corvello—MD)
LEE RITENOUR—Is It You 18-12
AIR SUPPLY—The One That You Love 17-11
DOTTIE WEST—What Are We Doin' In Love 11-7
A TASTE OF HONEY—Sukiyaki 9-5
STARS ON 45—Medley 3-1
JIM PHOTOGLO—Fool In Love With You—19
JOEY SCARBURY—Theme From Greatest American Hero—13
MARTY BALIN—Hearts—20
JUICE NEWTON—Queen Of Hearts—21
KLAZ-FM(298)—Little Rock (D. Taylor—MD)
.38 SPECIAL—Fantasy Girl
PHIL COLLINS—In The Air Tonight
MOODY BLUES—Gemini Dreams
BILLY SQUIER—The Stroke
ALAN PARSONS PROJECT—Time—35
GAP BAND—Yearning For Love—32
MARTY BALIN—Hearts
LEE RITENOUR—Is It You—31
SHEENA EASTON—Modern Girl—34

- WTKX(KX-104)—Nashville (J. Anthony—MD)
AIR SUPPLY—The One That You Love 24-14
JERMAINE JACKSON—You Like Me Don't You 28-16
GEORGE HARRISON—All Those Years Ago 13-10
RICK SPRINGFIELD—Jessie's Girl 12-8
MOODY BLUES—Gemini Dreams
JOEY SCARBURY—Theme From Greatest American Hero
AC/DC—Dirty Deeds Done Dirt Cheap—X-28
THE ALAN PARSONS PROJECT—Time—X-26
CLIFF RICHARD—Give A Little Bit More—X-27
RICK JAMES—Give It To Me Baby—X-29
MARTY BALIN—Hearts—24
OAK RIDGE BOYS—Elvira
MANHATTAN TRANSFER—Boy From New York City—D-30
WHBQ—Memphis (C. Duvall—PD)
GARY U.S. BONDS—This Little Girl 13-10
NEIL DIAMOND—America 14-12
A TASTE OF HONEY—Sukiyaki 12-9
DAVE EDMUNDS—Almost Saturday Night—13
AIR SUPPLY—The One That You Love—14

- WNOX—Knoxville (S. Majors—MD)
OAK RIDGE BOYS—Elvira 15-9
AIR SUPPLY—The One That You Love 29-22
STARS ON 45—Medley 9-6
CLIFF RICHARD—Give A Little Bit More 24-20
A TASTE OF HONEY—Sukiyaki 16-12
JUICE NEWTON—Queen Of Hearts
MARTY BALIN—Hearts
GEORGE HARRISON—All Those Years Ago—0-24
JIM PHOTOGLO—Fool In Love With You—D-29
KOOL & THE GANG—Jones Vs. Jones
SHEENA EASTON—Modern Girl—D-27
PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-28
WRJZ—Knoxville (F. Story—MD)
OAK RIDGE BOYS—Elvira 10-5
A TASTE OF HONEY—Sukiyaki 16-10
JUICE NEWTON—Queen Of Hearts
PURE PRAIRIE LEAGUE—Still Right Here In My Heart
STANLEY CLARKE/GEORGE DUKE—Sweet Baby—X
JESSE WINCHESTER—Say What—D-30
SHEENA EASTON—Modern Girl
MANHATTAN TRANSFER—Boy From New York City—X
JIM PHOTOGLO—Fool In Love With You—D-29
CLIFF RICHARD—Give A Little Bit More—X
MARTY BALIN—Hearts—D-28
JOEY SCARBURY—Theme From Greatest American Hero—X

- WSKZ(KZ106)—Chattanooga (D. Carroll—MD)
GEORGE HARRISON—All Those Years Ago 16-8
RICK SPRINGFIELD—Jessie's Girl 15-9
TOM PETTY & THE HEARTBREAKERS—The Waiting 22-14
DARYL HALL/JOHN OATES—You Make My Dreams 19-13
APRIL WINE—Sign Of The Gypsy Queen
OAK RIDGE BOYS—Elvira—25

- MARTY BALIN—Hearts—D-28
KOOL & THE GANG—Jones Vs. Jones—D-23
ALAN PARSONS PROJECT—Time—D-27
.38 SPECIAL—Fantasy Girl
REO SPEEDWAGON—Don't Let Him Go
WERC—Birmingham (M. Thompson—MD)
No List
WXXX(KXX106)—Birmingham (L.O'Day—MD)
No List
WSGN—Birmingham (W. Brian—MD)
STARS ON 45—Medley 6-2
MARTY BALIN—Hearts 28-18
BILLY & THE BEATERS—I Can Take Care Of Myself 27-24
OAK RIDGE BOYS—Elvira 10-9
DARYL HALL/JOHN OATES—You Make My Dreams 16-14
POINTER SISTERS—Slow Hand
ELTON JOHN—Nobody Wins—D-31

- WAAY—Huntsville (J. Kendrick—MD)
DARYL HALL/JOHN OATES—You Make My Dreams 8-3
JOEY SCARBURY—Theme From The Greatest American Hero 17-11
ROSANNE CASH—7 Year Ache 23-16
CLIFF RICHARD—Give A Little Bit More 11-8
MOODY BLUES—Gemini Dreams
POINTER SISTERS—Slow Hand
SPIDER—It Didn't Take Long
SANTANA—Winning—D-28
KOOL & THE GANG—Jones Vs. Jones
JUICE NEWTON—Queen Of Hearts
OAK RIDGE BOYS—Elvira—D-23
GEORGE HARRISON—All Those Years Ago—D-29
WHYY—Montgomery (R. Thomas—MD)
OAK RIDGE BOYS—Elvira 7-1
STARS ON 45—Medley 6-2
GEORGE HARRISON—All Those Years Ago 27-23
TOM PETTY & THE HEARTBREAKERS—The Waiting 21-16
DARYL HALL/JOHN OATES—You Make My Dreams 17-13
BILLY SQUIER—The Stroke
ROBBIE DUPREE—Brooklyn Girls
STANLEY CLARKE/GEORGE DUKE—Sweet Baby
KOOL & THE GANG—Jones Vs. Jones
MANHATTAN TRANSFER—Boy From New York City—X
SHEENA EASTON—Modern—X
JUICE NEWTON—Queen Of Hearts—X
CAROLE BAYER SAGER—Stronger Than Before—X
JOEY SCARBURY—Theme From Greatest American Hero—X
THE ALAN PARSONS PROJECT—Time—X
POINTER SISTERS—Slow Hand—X

- WIDX—Jackson (L. Adams—MD)
No List
WBWJ(BJ-105)—Orlando (T. Long—MD)
GEORGE HARRISON—All Those Years Ago 26-16
RICK SPRINGFIELD—Jessie's Girl 19-14
NEIL DIAMOND—America 18-13
DARYL HALL/JOHN OATES—You Make My Dreams 30-19
GARY U.S. BONDS—This Little Girl 31-21
TERRI GIBBS—Rich Man
STANLEY CLARKE/GEORGE DUKE—Sweet Baby—40
PURE PRAIRIE LEAGUE—Still Right Here In My Heart—D-36
THE DILLMAN BAND—Lovin' The Night Away—D-39
KOOL & THE GANG—Jones Vs. Jones
BILLY & THE BEATERS—I Can Take Care Of Myself—D-38
THE ALAN PARSONS PROJECT—Time—D-37
MOODY BLUES—Gemini Dreams
BILLY JOE ROYAL—You Really Got A Hold On Me
WRBQ(Q105)—Tampa (P. McKay—MD)
GEORGE HARRISON—All Those Years Ago 18-12
JOE WALSH—A Life Of Illusion 24-20
AIR SUPPLY—The One That You Love 20-16
POINTER SISTERS—Slow Hand 26-22
JOEY SCARBURY—Theme From Greatest American Hero 12-9
JIM STEINMAN—Rock 'N Roll Dreams Come Through—27

- WZGC(293)—Atlanta (S. Davis—MD)
No List
WMC(FM100)—Memphis (T. Prestigiacomo—MD)
No List
WBYQ(92Q)—Nashville (S. Davis—MD)
GARY U.S. BONDS—This Little Girl 27-20
OAK RIDGE BOYS—Elvira 12-3
AIR SUPPLY—The One That You Love 20-15
JOEY SCARBURY—Theme From Greatest American Hero 30-21
T.G. SHEPPARD—I Loved 'Em Every One 7-4
JUICE NEWTON—Queen Of Hearts
POINTER SISTERS—Slow Hand
GEORGE HARRISON—All Those Years Ago—D-22
MANHATTAN TRANSFER—Boy From New York City—D-30
MARTY BALIN—Hearts—X
KOOL & THE GANG—Jones Vs. Jones—X
SHEENA EASTON—Modern Girl—D-24
CHAKA KHAN—What Cha Gonna Do For Me—0-28
DARYL HALL/JOHN OATES—You Make My Dreams—X
SPIDER—It Didn't Take Long—X

- WHYI—Miami (M. Shands—MD)
No List
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- CHAKA KHAN—What Cha Gonna Do For Me—23
DOTTIE WEST—What Are We Doin' In Love—25
WLCY—Tampa (M. Weber—MD)
No List
WIVY(Y-103)—Jacksonville (D. Scott—MD)
STYX—Too Much Time On My Hands 8-6
REO SPEEDWAGON—Take It On The Run 1-1
GEORGE HARRISON—All Those Years Ago 24-17
NEIL DIAMOND—America 14-11
AIR SUPPLY—The One That You Love 15-10
POINTER SISTERS—Slow Hand
MARTY BALIN—Hearts
STEVE WINWOOD—Arc Of A Diver—D-40
RANDY MEISNER—Gotta Getta Way—39
JIM STEINMAN—Rock 'N Roll Dreams Come Through
JUICE NEWTON—Queen Of Hearts
KOOL & THE GANG—Jones Vs. Jones—37
.38 SPECIAL—Fantasy—38
SPIDER—It Didn't Take Long
MOODY BLUES—Gemini Dreams
STEVIE WONDER—All I Do

- WKKY—Sarasota (T. William—MD)
GEORGE HARRISON—All Those Years Ago 20-16
RICK SPRINGFIELD—Jessie's Girl 7-2
JESSE WINCHESTER—Say What 28-19
JOE WALSH—A Life Of Illusion 29-18
DARYL HALL/JOHN OATES—You Make My Dreams 13-10
ELTON JOHN—Nobody Wins
MARTY BALIN—Hearts
STEVE WINWOOD—Arc Of A Diver—24
SHEENA EASTON—Modern Girl—X-29
A TASTE OF HONEY—Sukiyaki—30
MOODY BLUES—Gemini Dreams
RUSH—Tom Sawyer

- WAXY—Ft. Lauderdale (R. Shaw—PD)
GEORGE HARRISON—All Those Years Ago 22-16
MANHATTAN TRANSFER—Boy From New York City 30-20
CLIMAX BLUES BAND—I Love You 15-7
AIR SUPPLY—The One That You Love 17-14
DARYL HALL/JOHN OATES—You Make My Dreams 26-21
MARTY BALIN—Hearts
MOODY BLUES—Gemini Dreams
ARETHA FRANKLIN—Come To Me—D-28
LEE RITENOUR—Is It You—D-29
SHEENA EASTON—Modern Girl—D-30
POINTER SISTERS—Slow Hand

- WZGC(293)—Atlanta (S. Davis—MD)
No List
WMC(FM100)—Memphis (T. Prestigiacomo—MD)
No List
WBYQ(92Q)—Nashville (S. Davis—MD)
GARY U.S. BONDS—This Little Girl 27-20
OAK RIDGE BOYS—Elvira 12-3
AIR SUPPLY—The One That You Love 20-15
JOEY SCARBURY—Theme From Greatest American Hero 30-21
T.G. SHEPPARD—I Loved 'Em Every One 7-4
JUICE NEWTON—Queen Of Hearts
POINTER SISTERS—Slow Hand
GEORGE HARRISON—All Those Years Ago—D-22
MANHATTAN TRANSFER—Boy From New York City—D-30
MARTY BALIN—Hearts—X
KOOL & THE GANG—Jones Vs. Jones—X
SHEENA EASTON—Modern Girl—D-24
CHAKA KHAN—What Cha Gonna Do For Me—0-28
DARYL HALL/JOHN OATES—You Make My Dreams—X
SPIDER—It Didn't Take Long—X

- WHYI—Miami (M. Shands—MD)
No List
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## ACCORDING TO MEDIATREND

### New York's WABC Improves Its Showing

NEW YORK—WABC-AM is making a comeback, according to Mediatrend, which predicted its decline three years ago. In the past three two-month average Mediatrends, WABC has climbed from a 2.4 share in February/March to 3.3 in March/April and 4.5 in April/May.

If this measurement is as accurate as this service was in predicting the success of WKTU-FM three years ago, WABC should enjoy a healthy jump in the spring Arbitron, which will be out in mid-summer.

In these Mediatrend figures, WABC is gaining at the expense of WNBC-AM, its chief rival on the AM band. WNBC is drifting from 3.8 to 3.9 to 3.7. AOR sister station to WABC, WPLJ-FM is doing nicely too. It is up to 6.4 from 5.2 and 4.8.

While WABC is showing some progress, operations director Jay Clark has been cranking out some special programming to keep listeners happy.

For example, he ran a countdown of the top 200 records as selected in a listeners' poll over the Memorial Day weekend. Prizes were given to induce listeners to mail in votes.

The Beatles turn out to be the most popular group, with Barry Manilow close behind. The Beatles scored 13 records on the list, with John Lennon and Paul McCartney scoring with additional votes. Len-

non had the top record, "Woman," and number six, "Imagine."

Following Lennon's "Woman" is the Beatles' "Yesterday." Then comes "Another One Bites The Dust" by Queen. "Just The Way You Are" by Billy Joel. "Bridge Over Troubled Water" by Simon & Garfunkel, "Imagine," "The Way We Were" by Barbra Streisand. "Mandy" by Barry Manilow. "Call Me" by Blondie and "All Out Of Love" by Air Supply.

Curiously Elvis Presley doesn't show up until 86th place with "Can't Help Falling In Love." Frank Sinatra shows up in 21st place with "New York, New York." And, after Billy Joel and the Beatles, Sinatra is the next artist to have a second record show up working down to 200. It's "My Way," in 31st place. Joel's second record is "My Life" in 30th place.

Christopher Cross has records in 11th and 43rd place: "Sailing" and "Ride Like The Wind." Blondie comes in with a second record in 45th place. "The Tide Is High."

Other artists that show up in the top 25 are Sheena Easton, "Morning Train;" Bee Gees, "Staying Alive;" Kenny Rogers, "Lady;" Abba, "The Winner Takes It All;" Devo, "Whip It;" M, "Pop Muzik;" Commodores, "Three Times A Lady;" Neil Diamond, "Sweet Caroline;" Gloria Gaynor, "I Will Survive;" and Led Zeppelin, "Stairway To Heaven."



PLANNING TAPING—DIR executive vice president Peter Kauff, left chats with Marshall Tucker band member George McCorkle as DIR president Bob Meyrowitz, right, meets with Tucker band member Jerry Eubanks. The meeting took place as the band was playing the Wintergarden in Dallas. The performance was taped for both DIR's "King Biscuit Flower Hour" and "Silver Eagle Cross Country Music Show."

## JUNKS AOR FOR DIFFERENT FORMAT

### Mass Appeal At L.A. KWST-FM

By ED HARRISON

LOS ANGELES—Plagued by poor ratings and failure to establish itself as a dominant AOR factor in the Los Angeles market, Century Broadcasting's KWST-FM will switch to a adult contemporary format beginning June 25.

KWST has been an AOR-formatted station since 1974, but has always finished a distant third in the ratings to market leader KMET-FM (Metromedia) and KLOS-FM (ABC).

States Tim Sullivan, vice president and general manager: "We believe there is a need for a mass ap-

peal FM station in Los Angeles radio. While there are numerous adult contemporary stations in the market, we feel that KWST will have a personality and identity of its own."

Aimed at the 18-49 demographic, Sullivan says there will be some oldies "but that won't be our image."

Although Sullivan says the current airshift is being "evaluated," it will eventually be altered "to be in tune with the format."

As part of the change, Chuck Martin immediately takes over as program director. A Los Angeles ra-

dio veteran, Martin has the distinction of being the last contemporary music program director at KHJ-AM prior to the station's conversion to a country format last fall.

Sullivan and Martin teamed together at KHJ in 1978-79 while Sullivan was vice president and general manager.

KWST's forthcoming move out of the AOR ranks should be reflected in the ratings of Los Angeles' three other rock outlets, KMET, KLOS and KROQ. The format change should also have an effect on the other mass appeal adult contemporary stations such as KIQQ-FM, KHTZ-FM, KIIS-FM, KFI-AM and KRTH-FM.

A major promotion and advertising campaign will be underway once the new format is in effect.

## VERY, VERY SLOWLY

### KSFX Evolves Into West Coast Rocker

By JACK McDONOUGH

SAN FRANCISCO—How do you change a highly successful disco station into a highly successful rock station without confusing or losing your audience?

Very gradually and methodically, says Jim Smith, program director at KSFX, the ABC-owned and operated FM outlet here.

The station made the change by:

- Relying heavily on familiar, chart-topping upbeat rock;
- Using an average of 50% oldies in the programming;
- Being very consistent with your sound;

• Running as many rock specials as the established AORs in the market carry;

• Screening smartly produced television spots that carefully alter the feel of the disco-era spots; and

• Keeping audience involvement up through frequent contests, controlled request opportunities and solicitation of feedback on new releases.

Several years ago, KSFX capitalized on the disco boom more strongly than any other station in San Francisco, a city where tourists, gays and the glamour and business societies turned the music into a new gold rush. For a time, KSFX was the undisputed prime broadcaster of the Bay Area's dance beat.

Changing that, says Smith, has been a long process, "but we've done the full swing from where we were to where we want to be."

The numbers bear this out. After a dip to 1.9 in January/February, 1980—at the crucial midpoint of the crossover—the station has re-

bounded to place regularly in its usual range of from 3.0 to 3.3.

"Our decision to change," explains Smith, "was not based on the so-called failure of disco. We needed to reposition because of sales reasons."

Once we had decided to change, we realized that in some ways 'Disco 104' was too successful. So we had to change very slowly over many months.

*Shortly after his interview with Jack McDonough, Jim Smith capped off his success at KSFX by deciding to resign and go home to his native Chicago to become program director of WBBM-FM, where he once served as music director.*

"In looking at what was already taken and where we could move, we decided rather than go more black—which was already being taken more and more strongly by KSOL (FM)—that we'd move to rock and pop very gradually. We changed on a week-by-week basis. We'd change maybe only a couple of songs a week, and then go back and pick out the hardest disco tunes and retire them. Our DJ approach did not change all that much."

"The promotional challenge, was very difficult" notes general manager Ron Denman, a 16-year ABC veteran, mainly at local KGO tv and radio stations but only in his new KSFX post since the beginning of April. "We couldn't go right out and do it overnight without blowing away the audience we had."

Adds promotion director Tom Eshbaugh, "We didn't want to blow people off, yet we had to recognize that some were going to go elsewhere. The problem was to avoid being mincing in our ad approach. We didn't want to say it was the new and improved KSFX. We didn't want to say it was completely changed. And we didn't want to say it was the greatest rock 'n' roll station ever. We were playing a very broad spectrum of music and we needed to explain why that would appeal to our established listeners and to new ones."

"During the dance-music phase, we had an elaborate lifestyle television spot. It used disco-style music

and showed people out having a good time. So we altered the soundtrack to 'de-dance' it and we changed the feel of the individual vignettes. We also yanked material from earlier spots and from other ABC stations and did new animated spots. 70% of the artists in these are rock, but Donna Summer and George Benson are in there also."

Of the new sound, Denman says, "We're trying to establish a new definition of our own of what contemporary radio is." Smith elaborates: "We're playing the best music of the best artists and it doesn't matter what genre it is as long as it fits the consistency of the sound we've established. The sound is high energy, not rock 'em, sock 'em, but always uptempo. There are enough stations doing soft rock and easy rock and we're the counterpoint to that."

"Overall, we've retained some of

our 18-34 audience and we've picked up from the pop stations.

"In addition, 18-24 AOR men who wouldn't listen at all to us previously now do so because we've taken more of an AOR stance. For instance, we carry the King Biscuit Flower Hour. It's very compatible with what we're doing and it has the advantage of being one of those hip AOR things to do. Our simulcasts with Videowest (the local rock-oriented alternative-tv program) is the same kind of thing. In fact, I think we have more variety than KMEL (FM), the main AOR station here. It makes us wonder where the definitions are."

Smith has been at KSFX for two years following stints as p.d. at WRVR-FM New York and WOKY-AM Milwaukee and eight years as music director at WLS Chicago. He says the current-to-gold ratio of 50-50 "can vary depending on the quality of product at any given time during the year," and that the number of current tunes programmed "runs from as tight as 20 to as loose as 40. We have hundreds of oldies available, maybe close to 1,000, and we probably cover a wider range with them than most contemporary stations or AORs work with. Unlike KFRC, where they focus on recent hits, we do remember the '60s. We go back to early Beatles, we cover the full range of Motown." All songs programmed on KSFX are on cart.

The KSFX special programming covers a healthy range. The most heavily promoted presentation recently was "The Rock Years: Por-

(Continued on page 31)

## NAME CHANGE FOR WXLO; TO BE WRKS

NEW YORK—RKO's WXLO-FM (FM-99) will change its name to WRKS (98.7 Kiss), if the Federal Communication Commission gives its approval and no other New York market area stations object.

General manager Lee Simonson says the call letter change was being sought because the station has not been able to do the most complete job of promoting its urban contemporary format, which it adopted in September.

"Our research showed that we were extremely limited in our potential growth with the WXLO call letters. These calls and their identification, 99-X (which the station stopped using last fall) are inextricably tied to youth-oriented rock 'n' roll. Introducing new listeners to our current format is difficult under the banner of WXLO."

Just before the station moved to the black-oriented urban contemporary format, the station attempted to position itself as an adult contemporary station and sought to return to its former call letters of WOR-FM, but beautiful music station WRFM objected that the call letters would be too similar.

The "kiss" theme has been chosen for the new call letters because of the success of such stations as WKYS-FM Washington and WXKS-FM Boston, both of which appeal to black listeners and both use "kiss" as a promotion theme.

# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	4	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Hard Promises, Backstreet/MCA
2	2	11	<b>THE WHO</b> —Face Dances, Warner Bros.
3	4	3	<b>VAN HALEN</b> —Fair Warning, Warner Bros.
4	3	8	<b>SANTANA</b> —Zebop, Columbia
5	7	12	<b>PHIL COLLINS</b> —Face Value, Atlantic
6	5	4	<b>JOE WALSH</b> —There Goes The Neighborhood, Asylum
7	6	8	<b>JEFFERSON STARSHIP</b> —Modern Times, RCA/Grunt
8	8	8	<b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic
9	16	6	<b>BILLY SQUIER</b> —Don't Say No, Capitol
10	10	12	<b>RUSH</b> —Moving Pictures, Mercury
11	11	12	<b>STYX</b> —Paradise Theatre, A&M
12	12	12	<b>STEVE WINWOOD</b> —Arc Of A Diver, Island
13	18	6	<b>KIM CARNES</b> —Mistaken Identity, EMI/America
14	17	12	<b>REO SPEEDWAGON</b> —Hi Infidelity, Epic
15	9	6	<b>GARY U.S. BONDS</b> —Dedication, EMI/America
16	19	12	<b>RICK SPRINGFIELD</b> —Working Class Dog, RCA
17	15	12	<b>ERIC CLAPTON</b> —Another Ticket, RSO
18	14	12	<b>.38 SPECIAL</b> —Wild Eyed Southern Boys, A&M
19	13	8	<b>THE PRETENDERS</b> —Extended Play, Sire
20	20	6	<b>OZZY OSBORNE</b> —Blizzard Of Oz, Jet
20	<b>NEW ENTRY</b>		<b>THE MOODY BLUES</b> —Long Distance Voyager, Threshold
22	26	4	<b>DAVE EDMUNDS</b> —Twangin, Swan Song
23	22	11	<b>LOVERBOY</b> —Loverboy, Columbia
24	21	5	<b>FRANKE &amp; THE KNOCKOUTS</b> —Franke & The Knockouts, Millennium
25	35	2	<b>THE TUBES</b> —The Completion Backward Principle, Capitol
26	29	6	<b>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</b> —Reach Up And Touch The Sky, Mercury
27	23	8	<b>POINT BLANK</b> —American Excess, MCA
28	41	2	<b>COLD CHISEL</b> —East, Elektra
29	30	12	<b>JAMES TAYLOR</b> —Dad Loves His Work, Columbia
30	24	10	<b>THE GREG KIHN BAND</b> —Rockinroll, Beserkley
31	25	10	<b>ADAM &amp; THE ANTS</b> —Kings Of The Wild Frontier, Epic
32	27	11	<b>APRIL WINE</b> —The Nature Of The Beast, Capitol
33	28	9	<b>CONCERTS FOR THE PEOPLE OF KAMPUCHEA</b> —Various Artists, Atlantic
34	33	4	<b>SPLIT ENZ</b> —Waiata, A&M
35	36	3	<b>DAVID LINDLEY</b> —El Rayo-X, Asylum
36	40	12	<b>JOHN LENNON/YOKO ONO</b> —Double Fantasy, Geffen
37	44	8	<b>THE DREGS</b> —Unsung Heroes, Arista
38	48	7	<b>GINO VANNELLI</b> —Nightwalker, Arista
39	47	2	<b>TOM JOHNSTON</b> —Still Feels Good, Warner Bros.
40	43	2	<b>THE SECRET POLICEMAN'S BALL</b> —Various Artists, Island
41	31	12	<b>GARLAND JEFFREYS</b> —Escape Artist, Epic
42	32	7	<b>U2</b> —Boy, Island
43	34	12	<b>JOURNEY</b> —Captured, Columbia
44	37	5	<b>JUDAS PRIEST</b> —Point Of Entry, Columbia
45	39	3	<b>SQUEEZE</b> —Eastside Story, A&M
46	42	5	<b>WILLIE NILE</b> —Golden Down, Arista
47	46	3	<b>THE MARSHALL TUCKER BAND</b> —Dedicated, Warner Bros.
48	<b>NEW ENTRY</b>		<b>PETER FRAMPTON</b> —Breaking All The Rules, A&M
49	49	12	<b>THE POLICE</b> —Zenyatta Mondatta, A&M
50	50	12	<b>THE CLASH</b> —Sandinista!, Epic

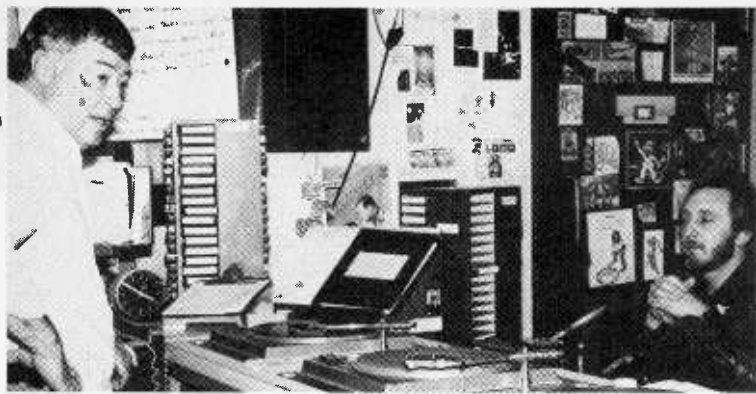
## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	6	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —The Waiting, Backstreet/MCA
2	5	4	<b>JOE WALSH</b> —A Life Of Illusion, Asylum
3	4	8	<b>SANTANA</b> —Winning, Columbia
4	2	11	<b>PHIL COLLINS</b> —In The Air Tonight, Atlantic
5	8	6	<b>GARY U.S. BONDS</b> —This Little Girl, EMI/America
6	3	9	<b>JEFFERSON STARSHIP</b> —Find Your Way Back, RCA/Grunt
7	7	6	<b>KIM CARNES</b> —Bette Davis Eyes, EMI/America
8	12	4	<b>BILLY SQUIER</b> —The Stroke, Capitol
9	9	9	<b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic
10	14	12	<b>RUSH</b> —Tom Sawyer, Mercury
11	10	12	<b>RICK SPRINGFIELD</b> —Jessie's Girl, RCA
12	19	11	<b>PHIL COLLINS</b> —I Missed Again, Atlantic
13	15	12	<b>THE WHO</b> —You, Better, You Bet, Warner Bros.
14	6	10	<b>THE WHO</b> —Another Tricky Day, Warner Bros.
15	16	6	<b>THE GREG KIHN BAND</b> —The Break Up Song, Beserkley
16	13	9	<b>THE PRETENDERS</b> —Message Of Love, Sire
17	11	8	<b>OZZY OSBORNE</b> —Crazy Train, Jet
18	23	6	<b>STEVE WINWOOD</b> —Arc Of A Diver, Island
19	21	12	<b>STYX</b> —Too Much Time On My Hands, A&M
20	18	4	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —A Woman In Love, Backstreet/MCA
21	26	3	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> —Nightwatchman, Backstreet/MCA
22	25	3	<b>VAN HALEN</b> —Mean Street, Warner Bros.
23	17	12	<b>.38 SPECIAL</b> —Hold On Loosely, A&M
24	27	12	<b>LOVERBOY</b> —Turn Me Loose, Columbia
25	20	6	<b>DAVE EDMUNDS</b> —Almost Saturday Night, Swan Song
26	24	6	<b>JEFFERSON STARSHIP</b> —Stranger, Grunt/RCA
27	33	2	<b>VAN HALEN</b> —So This Is Love, Warner Bros.
28	30	6	<b>BILLY SQUIER</b> —In The Dark, Capitol
29	29	10	<b>FRANKE &amp; THE KNOCKOUTS</b> —Sweetheart, Millennium
30	22	12	<b>RUSH</b> —Limelight, Mercury
31	<b>NEW ENTRY</b>		<b>THE MOODY BLUES</b> —Gemini Dream, Threshold
32	32	3	<b>COLD CHISEL</b> —My Baby, Elektra
33	39	2	<b>JIM STEINMAN</b> —Rock 'N Roll Dreams Come Through, Epic/Cleveland Int'l
34	28	5	<b>SANTANA</b> —Searching, Columbia
35	34	12	<b>REO SPEEDWAGON</b> —Take It On The Run, Epic
36	47	2	<b>JOE WALSH</b> —Things, Asylum
37	<b>NEW ENTRY</b>		<b>THE MOODY BLUES</b> —The Voice, Threshold
38	35	4	<b>SPLIT ENZ</b> —History Never Repeats, A&M
39	54	2	<b>PETE TOWNSHEND</b> —Won't Get Fooled Again, Island
40	31	7	<b>ADAM &amp; THE ANTS</b> —Antmusic, Epic
41	37	12	<b>ERIC CLAPTON</b> —I Can't Stand It, RSO
42	36	5	<b>GARY U.S. BONDS</b> —Jole Blon, EMI-America
43	<b>NEW ENTRY</b>		<b>VAN HALEN</b> —Unchained, Warner Bros.
44	<b>NEW ENTRY</b>		<b>JOE WALSH</b> —Rivers Of The Hidden Funk, Asylum
45	59	2	<b>THE TUBES</b> —Talk To You Later, Capitol
46	40	8	<b>ROCKPILE w/ROBERT PLANT</b> —Little Sister, Atlantic
47	49	8	<b>JUDAS PRIEST</b> —Head Out On The Highway, Columbia
48	48	12	<b>STYX</b> —Rockin' The Paradise, A&M
49	46	5	<b>POINT BLANK</b> —Let Me Stay With You Tonight, MCA
50	<b>NEW ENTRY</b>		<b>SQUEEZE</b> —In Quintessence, A&M
51	43	8	<b>U2</b> —I Will Follow, Island
52	50	6	<b>GARLAND JEFFREYS</b> —R-O-C-K, Epic
53	<b>NEW ENTRY</b>		<b>BILLY &amp; THE BEATERS</b> —I Can Take Care Of Myself, Alfa
54	52	5	<b>THE DREGS</b> —Cruise Control, Arista
55	38	5	<b>DAVID LINDLEY</b> —Mercury Blues, Asylum
56	51	12	<b>REO SPEEDWAGON</b> —Don't Let Him Go, Epic
57	41	12	<b>STEVE WINWOOD</b> —While You See A Chance, Island
58	57	12	<b>REO SPEEDWAGON</b> —Keep On Loving You, Epic
59	<b>NEW ENTRY</b>		<b>LOVERBOY</b> —The Kid Is Hot Tonight, Columbia
60	60	8	<b>STYX</b> —Snowblind, A&M

## Top Adds

1	<b>THE MOODY BLUES</b> —Long Distance Voyager, Threshold
2	<b>PETER FRAMPTON</b> —Breaking All The Rules, A&M
3	<b>SILVER CONDOR</b> —Silver Condor, Columbia
4	<b>JOE VITALE</b> —Plantation Harbor, Asylum
5	<b>ELTON JOHN</b> —The Fox, Geffen
6	<b>THE JOHNNY VAN ZANDT BAND</b> —Round Two, Polydor
7	<b>WHITESNAKE</b> —Come An' Get It, Mirage
8	<b>THE GHOST RIDERS</b> —Ghost Riders, Anthem
9	<b>NEW MUSIK</b> —Sanctuary, Epic
10	<b>THE PLASMATICS</b> —Beyond The Valley Of 1984, Stiff

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



**STATION VISIT**—John Entwistle of the Who visits with WNEW-FM program director and personality Scott Muni and talks about the Who's new album "Face Dancer."

## Goodphone Commentaries Paralyzed By Indecision

By MICHAEL R. LEE, Ph.D.

DENVER—He who hesitates is lost. A stitch in time saves nine. Never put off until tomorrow what you can do today. There are a score of venerable adages that accurately describe the developing crisis of radio indecision.

The fact of the matter is that radio now has more critical decisions to make than at any time in the recent past. The entire programming spectrum has embarked on a course of turmoil with changing formats, the possibilities of satellites, syndication and networks and the increasing competition from alternative media.

Those who are determined to deal with exciting turmoil in the fashion of an ostrich will never survive the sand. Only out of reasonable chaos can radio be injected with a life-blood necessary for survival. Philosophies, formulas and faces must change. The old way of doing business is rapidly becoming a death wish.

Most alarming in this process of evolution is the reluctance of people at the helm to change direction. They are imbued with historical fervor, a lust for the status quo when disk jockeys could be manufactured in a week, when Arbitron tricks were a sign of intellectuality, when fraudulent and double billing were par for the course, when record albums could still sell eight million copies.

Were it only the encrusted, aging men and women of radio who were paralyzed by indecision, then the situation would be understandable if not tolerable. But the radio factories

have been turning out large quantities of younger bozos. They were weaned on imitation, false research and puffery. Because of their utter lack of originality or substance, they have been placed in decision making positions. Because of their incomprehensible lack of coverage, they are fully incapable of making a decision that is bold or innovative or truly important.

There are altogether too many bozos of all ages on radio's bus. Having based their careers on selling the tried and true, safe elements of yesterday, they are so much excess baggage on the road to tomorrow. They shouldn't be driving and really serve no useful purpose as passengers.

But who will keep these people from screwing up radio's chance to prosper during the forthcoming media glut? The people who hired them? The bozos themselves? Nuclear holocaust?

The answer is probably none of the above. Just as radio has collectively resisted channel drop-ins, brave new formats and those rare attempts at innovative special programming, so too will it resist new changes on the horizon. Though a hasty, illogical decision is surely inferior to no decision at all, the rush to indecision will hasten the death wish previously mentioned.

Radio needs innovative leaders today. If you get your chance, don't leave your decision or your courage to pursue it at home.

(Michael R. Lee, Ph.D., is president of Brown Bag Productions, Denver.)

LOS ANGELES—Radio is a game played by magicians. Even though it is seldom mentioned above a whisper in the more corporate circles, it is commonly recognized that radio and magic go hand-in-hand. Audio broadcasters learn quickly in their careers to respect the role of the paranormal in shaping events.

Even the field's most hard-core, bottom-liners engage in the evocation of metaphysical forces as regular corporate procedure. The recently revealed use of a psychic by a major tv Network to help guide programming decisions was small potatoes compared to the level of practical sorcery that exists in radio.

Perhaps it's due to the heavy electrical field that surrounds and supports the medium.

Or maybe, in spite of the fact that administrators and sales-types have for years been proclaiming, "Radio is a business!," it is not as business-like a business as, say, banking, insurance, big oil or brain surgery.

Beneath its intricate veneer of research-dominated, corporately enconced, dollars and "sense" conservatism, radio is fertile ground for superstitious ritual and metaphysical spell weaving.

Down through history, magic (both real and imaginary) has flourished and abated in direct proportion to each culture's fear of mysterious, uncontrollable, environmental elements. Radio, being somewhat of a culture unto itself, is no different and uses magic as standard equipment in dealing with its less-than cut-and-dry circumstances.

The first of these fire breathing dragons that force radio broadcasters to go beyond the realm of logic and reason are the ratings. Ratings, surveys and polls—those things that told us Reagan and Carter were running neck and neck the day before election—are what almost exclusively decide who gets what in radio. These surveys are enormously subject to error—a fact that Arbitron is admirably upfront about in disclaimers accompanying their audience "estimates."

Thus, no matter how much scientific research and reasoning go into the programming of a radio station, because of the ominous potential inaccuracies inherent in the method of scorekeeping, broadcasters must go beyond the realm of the concrete and draw upon luck in formulating their strategies.

As a result, currently winning programs and programmers are generally regarded by justifiably insecure managers as being in the possession of at least a modicum of supernatural power. It is, thus, considered intelligent business practice to bet on the hot rollers in the crapshoot known as programming for ratings.

And programmers, in turn, find it both personally comforting and corporately expedient to bolster their backs with mysticism in the form of secret formulae, magic records and ritualistic dogma to assure themselves a better chance at winning the quarterly bingo results.

The other big, bad boogeyman in the life of radio is the Federal Communications Commission, a centralized agency which forces radio to resort to ceremonial sacrifices and magical incantations to stay within its good graces. And radio must stay

## Mike Harrison Metaphysical Forces At Work

within the Commission's good graces because no matter what you think "deregulation" means, this Federal agency rules over radio with near-totalitarian power ... power smokescreened in ambiguity ... power capable of swooping down at any moment, for any number of drummed-up complex and subjective reasons, and turning even the most successful of multimillion-dollar radio stations into little more than a used hardware store wired to a shut-down transmitter. The FCC, just like the ratings, provides radio with an ever-present, quasirational threat to survival and, although few like to admit it, there's hardly a broadcaster or attorney alive who has a clear-cut understanding of the rules under which radio is regulated. Enter magic to the rescue as FCC beaurocracy spawns legal witch-docracy.

But an examination of the relationship shared by radio and magic would not be complete without noting the most mysterious of all the medium's most intrinsic ingredients, either internal or external ... the human element.

Although a goodly number of its more dedicated snake oil peddlers and quick buck hustlers may prefer to see it otherwise, radio is a people business! The human condition is the radio condition.

That's why any serious dissection of good, successful radio programming eventually boils down to the vague, but widely understood, term, "X-factor," to pinpoint the essence of what makes the whole thing tick properly. "X-factor" is the professionally acceptable way of saying

"magic" ... the magic that is released and generated in electronically amplified, free-flowing, human communication and interaction ... the magic that is radio.

★ ★ ★

*Arbitron's Qualidata:* Although the breakdown of listeners into numerous categories based upon consumer habits and education level is nothing new in radio (veterans of the early '70's scene will no doubt remember the short-lived, but revolutionary, "Source Report"), the fact that Arbitron, king of the radio ratings services, is doing it is of tremendous significance and a sign of important things to come.

In a world in which increasing options in media input and customized services are breaking the formerly monolithic public down into smaller and more specific commercially applicable entities, it is becoming clearly apparent that the present-day standard ratings categories of age and sex overlap the true, existing categories of human taste and activity. This is a prime cause of confusion and inappropriate use of ratings.

Arbitron's current venture into the gathering and presentation of more specific audience information is a major step into the future. Broadcasters are advised to pay close attention to the Qualidata books being published in New York, Chicago and Los Angeles. I suspect that in short time they will represent the standard ratings methodology and, thus, the new categorical boundaries within which mainstream radio will be programmed.

## Proposed SJR Move Tests Fowler's FCC

By JEAN CALLAHAN

WASHINGTON—San Juan Racing Assn.'s proposed \$66 million sale of nine radio stations to Gulf United Broadcasting could be one of the first tests of the new pro-business stance the Federal Communications Commission is rumored to be taking under Chairman Mark Fowler.

The complicated transaction, through which San Juan would almost dissolve its broadcasting arm, SJR Communications, and through which Gulf United would spin-off four of its newly acquired stations, has been challenged by the National Black Media Coalition.

The coalition calls SJR's EEO record "nearly the worst in broadcasting" and is hardly more complimentary about Gulf United's record on hiring and promoting minorities. The citizens' group also charges that SJR stations have aired minimal public interest programming and adds that what has been aired has been shunted to "graveyard" hours.

If the FCC approves the transfer, Gulf United would simultaneously spin off WKTU-FM/WJIT-AM New York and WYSP-FM Philadelphia for \$32 million. WUST-AM Washington would also be sold to District Group Communications, Inc., a minority buyer, as soon as the transfer goes through.

SJR plans to maintain ownership of only one of its stations, KNUS-FM, Dallas. Because SJR has owned KNUS for less than three years, the National Black Media Coalition is accusing San Juan of "trafficking" by holding onto the station on the

assumption that San Juan will sell KNUS at a high profit as soon as the three year mark hits.

Arthur Stambler, attorney for San Juan, says the company is "most definitely filing a response" to the Coalition's allegations and expects the filing to reach the FCC by mid-June. Then, the Coalition will have several weeks to reply to San Juan's statements before the FCC will schedule a meeting to weigh the merits of the case.

## KSFX Evolves

• Continued from page 29

trait of an Era," done by Westwood One in Los Angeles. KSFX aired the 45-hour program on the weekend of April 24-26 and backed it up with frequent tv spots done by MCI in Dallas. "Using that spot," notes Denman, "is a full indication that we can now make the statement that we are something we didn't used to be."

Six nights per week KSFX airs a complete album—sometimes new, sometimes old—at midnight. Every night at 9 p.m. the station plays three new songs, takes audience votes and then airs all winners on Friday. "This exposes new material," notes Smith, "and gives us very practical feedback." Another device to involve listeners is to take requests for an hour at noon on Wednesdays (noon-hour programming is always commercial-free) and then air the requests Saturday 10 a.m.-3 p.m.

## New On The Charts

PUBLIC IMAGE LTD.

"The Flowers Of Romance"—★

Public Image Ltd. has always been controversial. From leader John Lydon's halcyon days with the Sex Pistols to their recent skirmish with a New York audience (Billboard, May 30, 1981), this band is not afraid to try the untested.

The lineup of Public Image is constantly in flux, though Lydon and guitarist Keith Levene are the mainstays. Two albums have been released, "Public Image Ltd." and "Second Edition," in the tradition of the experimentalists and cultural anarchists through history. Public Image Ltd. refuses to anchor itself in any one category.

Traces of music concrete, rock, jazz and r&b make their presence felt on all three P.I.L. LPs. "Flowers Of Romance" is the first Public Image effort to make the American charts though the music is as impenetrable as ever.



Still, "The Flowers Of Romance" has charted in the U.K. and even produced a charting single with the title track. The Warner Bros. act is managed by Brian Carr and Compton Carr, 6 Dyers Bldg., Holborn, England, N1N2JT (01) 831-6981.

# Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	13	<b>HOW 'BOUT US</b> Champaign, Columbia 11-11433 (Champaign/Dana Walden)
☆	4	6	<b>AMERICA</b> Neil Diamond, Capitol 4994 (Stonebridge, ASCAP)
3	2	14	<b>SUKIYAKI</b> A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
4	3	12	<b>I LOVED 'EM EVERY ONE</b> T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
★	6	10	<b>LIVING INSIDE MYSELF</b> Gino Yannelli, Arista 0588 (Black Keys, BMI)
★	7	8	<b>SINCE I DON'T HAVE YOU</b> Don McLean, Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
★	8	9	<b>WHAT ARE WE DOIN' IN LOVE</b> Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
☆	13	3	<b>ALL THOSE YEARS AGO</b> George Harrison, Dark Horse 49725 (Warner Bros.) (Ganga/B.V., BMI)
9	5	13	<b>BEING WITH YOU</b> Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
10	10	9	<b>BLESSED ARE THE BELIEVERS</b> Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP)
11	11	10	<b>A WOMAN NEEDS LOVE</b> Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
☆	23	3	<b>THE ONE THAT YOU LOVE</b> Air Supply, Arista 0604 (Careers/Bestall Reynolds, BMI)
☆	19	6	<b>STILL RIGHT HERE IN MY HEART</b> Pure Prairie League, Casablanca 2332 (Polygram) (Kentucky Wonder BMI)
★	16	6	<b>SAY WHAT</b> Jessie Winchester, Bearsville 49711 (Warner Bros.)
★	17	8	<b>MEDLEY: INTRO VENUS/SUGAR SUGAR/NO REPLY/ I'LL BE BACK/DRIVE MY CAR/DO YOU WANT TO KNOW A SECRET/ WE CAN WORK IT OUT/I SHOULD HAVE KNOWN BETTER/NOWHERE MAN/ YOU'RE GOING TO LOSE THAT GIRL/STARS ON 45</b> Stars On 45, Radio Records 3810 (Atlantic) (Not Listed)
18	6	6	<b>I'VE BEEN WAITING FOR YOU ALL OF MY LIFE</b> Paul Anka, RCA 12225 (Al Gallico, BMI)
☆	22	4	<b>PROMISES</b> Barbra Streisand, Columbia 11-02065 (Stigwood/Unichappell BMI)
★	21	10	<b>FOOL IN LOVE WITH YOU</b> Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
19	15	8	<b>BETTE DAVIS EYES</b> Kim Carnes, EMI-America 8077 (Plain And Simple, ASCAP/Donna Weiss, ASCAP)
20	12	10	<b>WATCHING THE WHEELS</b> John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
21	9	17	<b>JUST THE TWO OF US</b> Grover Washington Jr., Elektra 47103 (Antisia/Bleunig, ASCAP)
☆	31	2	<b>BOY FROM NEW YORK CITY</b> Manhattan Transfer, Atlantic 3816 (Trio, BMI)
☆	29	4	<b>SEVEN YEAR ACHE</b> Rosanne Cash, Columbia 11-11426 (Hotwire/Atlantic, BMI)
☆	24	9	<b>HALFWAY HOME</b> Maureen McGovern, Maiden Voyage 120 (Dijon/BMI/Harlene, ASCAP)
☆	33	3	<b>IS IT YOU</b> Lee Ritenour, Elektra 47124 (Rit Of Habeas, ASCAP)
☆	26	14	<b>BUT YOU KNOW I LOVE YOU</b> Dolly Parton, RCA 12200 (Tro-Devon, BMI)
☆	30	4	<b>NOBODY WINS</b> Elton John, Geffen 49722 (Warner Bros.) (Intersong, ASCAP)
☆	32	5	<b>WILLIE, MICKY AND "THE DUKE"</b> Terry Cashman, Lifesong 45086 (Blendingwell, ASCAP)
☆	29	24	<b>ANGEL OF THE MORNING</b> Juice Newton, Capitol 4976 (Blackwood, BMI)
☆	34	3	<b>STRONGER THAN BEFORE</b> Carole Bayer Sager, Boardwalk 8-02054 (CBS) (Unichappell/Begonia Melodies/Fedora, BMI/Valley, ASCAP)
31	28	12	<b>LONELY TOGETHER</b> Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)
32	26	16	<b>MORNING TRAIN</b> ● Sheena Easton, EMI-America 8071 (Unichappell, BMI)
33	20	10	<b>I LOVE YOU</b> Climax Blues Band, Warner Bros. 49669 (C.B.B., ASCAP)
☆	40	2	<b>SWEET BABY</b> Stanley Clarke & Genge Duke, Epic 19-01052 (Mycenae, ASCAP)
☆	45	2	<b>ELVIRA</b> The Oak Ridge Boys, MCA 51084 (Acuff-Rose, BMI)
☆	46	2	<b>THEME FROM "GREATEST AMERICAN HERO"</b> Joey Scarbury, Elektra 47147 (Not Listed)
☆	NEW ENTRY		<b>MODERN GIRL</b> Sheena Easton, EMI-America 8080 (Unichappell, BMI)
☆	NEW ENTRY		<b>TIME</b> The Alan Parsons Project, Arista 0598 (Woolfsongs/Careers/Irving, BMI)
☆	39	41	<b>LOVIN' THE NIGHT AWAY</b> The Dillman Band, RCA 12206 (Songs Of Manhattan Island/Whitehaven, BMI)
☆	NEW ENTRY		<b>IT'S NOW OR NEVER</b> John Schneider, Scotti Bros. 6-02105 (CBS) (Gladys, ASCAP)
41	43	2	<b>FRIENDS</b> Razzy Bailey, RCA 12199 (House Of Gold/Bobby Goldsboro, BMI)
42	44	3	<b>I CAN'T SAY GOODBYE TO YOU</b> Helen Reddy, MCA 51106 (Al Gallico, BMI)
43	NEW ENTRY		<b>COME WHAT MAY</b> Lani Hall Featuring Herb Alpert, A&M 2333 (Irving, BMI/Almo, ASCAP)
44	35	13	<b>HER TOWN TOO</b> James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)
45	36	12	<b>LITTLE BALLERINA BLUE</b> George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
46	37	5	<b>ONE DAY IN YOUR LIFE</b> Michael Jackson, Motown 1512 (Jobete, ASCAP)
47	47	4	<b>DARLIN'</b> Tom Jones, Mercury 76100 (Polygram) (September/Yellow Dog, ASCAP)
48	27	10	<b>SAY YOU'LL BE MINE</b> Christopher Cross, Warner Bros. 49705 (Pop 'N' Roll, ASCAP)
49	38	11	<b>SUPER TROUPER</b> Abba, Atlantic 3806 (Countess, BMI)
50	39	19	<b>SOMEBODY'S KNOCKIN'</b> Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)

★ Stars are awarded to those products showing greatest airplay strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

# Radio Programming

## Radio Specials

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

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

June 6, **George Jones, Marshall Tucker Band, Johnny Paycheck, Bonnie Raitt, Linda Ronstadt, Silver Eagle**, ABC Entertainment, 90 minutes.

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

June 6-7, **Mickey Gilley, Johnny Lee**, Country Session, NBC, one hour.

June 7, **Police, Ian Copeland**, interviews; **Busboys**, performance on Best of Robert Klein Show, Froben Enterprises, one hour.

June 7, **Cars, April Wine**, Best of the Biscuit, ABC FM, one hour.

June 6-7, **Deniece Williams**, Special Edition, Westwood One, one hour.

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

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

June 13-14, **Billy "Crash" Craddock**, Country Session, NBC, one hour.

June 13-14, **Esther Phillips**, Special Edition, Westwood One, one hour.

June 14, **Rainbow, Pat Travers, King Biscuit Flower Hour, ABC FM**, one hour.

June 15, **Keith Richards**, part one, Westwood One, one hour.

June 19-20, **Loverboy, Blue Oyster Cult**, In Concert, Westwood One, one hour.

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

June 20, **Hank Williams Jr.**, Silver Eagle, ABC Entertainment, 90 minutes.

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

June 20-21, **Brenda Lee**, Country Session, NBC, one hour.

June 21, **Gary U.S. Bonds, Garland Jeffreys, King Biscuit Flower Hour, ABC FM**, one hour.

June 22, **Keith Richards**, part two, Westwood One, one hour.

June 26-28, **Marshall Tucker**, concert, NBC Source, 90 minutes.

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

June 27-28, **T.G. Sheppard**, Country Session, NBC, one hour.

July 3, **Todd Rundgren & Utopia**, Live From Woodstock, NBC Source, 90 minutes.

July 4, **Jethro Tull, Night On The Road, ABC FM**, two hours.

July 4, **Barbra Streisand, John Travolta**, others, Hollywood, the Magic City, Merv Griffin Radio Productions, 12 hours.

July 4-5, **Doug Kershaw**, Country Session, NBC, one hour.

July 11-12, **Donna Fargo**, Country Session, NBC, one hour.

July 17-19, **Stevie Nicks**, NBC Source, two hours.

July 18-19, **Johnny Rodriguez**, Country Session, NBC, one hour.

July 25-26, **Jerry Lee Lewis**, Country Session, NBC, one hour.

Aug. 1-2, **Jacky Ward**, Country Session, NBC, one hour.

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

Aug. 8 **Blue Oyster Cult, Coca-Cola Night On The Road, ABC FM**, two hours.

## Vox Jox

**NEW YORK**—**Gary Parks** has joined **WBNS-AM-FM** Columbus, Ohio, as program director. He comes from **WJAI-FM** Dayton, where he was operations manager. Prior to that he was assistant p.d. at **WJAI's** sister station, **WING-AM**, which moved up three points in its Arbitron rating.

**Bernie Moody** has been named operations manager at **KSOL-FM** San Mateo, Calif. He previously was with **WJMO-AM** Cleveland, **WOOK-FM** (OK-100) Washington and **WSID-AM** Baltimore. ... **Dwayne Allan Helt** has been named p.d. at **KTFX-FM** Tulsa. He comes from operating his own advertising and research firm in Oklahoma City, but has worked at a number of Oklahoma radio stations.

Former Iranian hostage **Rocky Dickman** is apparently unwilling to get away from the broadcast media that brought him fame. Now a time salesman at **KMOX-FM** St. Louis, he is also studying broadcast marketing, performance and journalism at St. Louis' Broadcast Center. ... Consultant **John Sebastian** has reportedly signed up **KKDJ-FM** Fresno, while **KFIG-FM** has enlisted the services of consultant **John Lund**.

**Bob Hatrick**, group program director of Doubleday Broadcasting, is named to the new position of vice president of programming for the entire group. Hatrick joined Doubleday in 1978 as program director of **KWK/WWWK** in St. Louis before assuming programming responsibilities in 1978.

**Neil Ross** joins **KNX-FM** Los Angeles as the station's morning drive personality. Ross joins the station from **KHTZ-FM** Los Angeles. Prior to that he was on the air at **KZLA-FM** also in L.A.

**Tom Thacker** joins the executive staff of Drake-Chenault's "The History Of Country Music." Thacker's radio background includes play-by-play sports, music director, program director and general manager positions.

Actor **Gordon Jump**, better known as station manager of television's "WKRP In Cincinnati," is starring in a series of 10 and 30-second tv spots for San Diego-based Charter Broadcasting Group. Jump is promoting Charter's six radio stations: **KCBQ-AM** San Diego, **K101-FM** San Francisco, **KSLQ-FM** St. Louis, **WOKY-AM** Milwaukee, and **WDRQ-FM** Detroit.

The \$150,000 ad campaign, which begins airing in Charter markets in June, features Jump in a station manager's office playing with small toys that identify each Charter station. Charter has retained Jump to appear in syndicated spots for radio stations in non-Charter cities.

**Charlie Van Dyke**, program director of **WRKO-AM** Boston, is co-producing his third i.d. series with **TM Productions**. This new collaboration is an adult contemporary series called "RKOverture" which contains 40 cuts including production beds, morning magazine cuts and a capellas as well as seasonal cuts. Also joining **TM** is **Steve Hibbard** to consult for the beautiful music format and **Ron Walton** to consult for the Stereo Rock format. Hibbard

comes to **TM** from **WYYD-FM** Raleigh, N.C., and **Walton** comes from **WCGQ-FM** Columbus, Ga.

**KJLH-FM** Los Angeles morning personality **Levi** is the new director of singles and 12-inch records for "Radiovision" **KJLH**. He's also promoted to the position of music committee coordinator.

**KAAY-AM/KLPQ-FM** (KQ-94) Little Rock "Breakfast Man" **Bruce Kramer** claims a first with a "trimulcast" of his morning drive show—on AM, FM and Riverside tv cable. **Kramer** is setting up shop in a Riverside studio to kick off the experiment. ... **WHBQ-AM** Memphis has added a Sunday morning show hosted by production director **Don Lawler**. "The Sunday Magazine" features contemporary gospel music along with interviews with these artists.

**Ed Rodriguez** has been named to fill the 8 p.m. to 1 a.m. slot on **WASH-FM**. He's been with the station since 1977, most recently serving as production director. He is succeeded in his old job by **Josh Cohen**, who comes from **WXAM-AM** Charlottesville, Va. ... To mark **Stevie Wonder's** 31st birthday, **KMJQ-FM** (Majic 102) Houston sent him a Braille-gram birthday greeting. In a call-in promotion put together by midday jock **H. F. Stone** 500 listeners had their names signed to the greeting. ... **WYNY-FM** New York celebrated rising Arbitron ratings with a party for agencies and advertisers at Manhattan's Tower Suite May 21.

## Bubbling Under The HOT 100

- 101—**THE KID IS HOT TONITE, Loverboy**, Columbia 11-02068
- 102—**WHAT SHE DOES TO ME, The Producers**, Portrait 12-02092 (Epic)
- 103—**PULL UP TO THE BUMPER, Grace Jones**, Island 49697 (Warner Bros.)
- 104—**POCKET CALCULATOR, Kraftwerk**, Warner Bros. 49723
- 105—**ONLY HEAVEN KNOWS, The Roulettes**, Takoma 8002 (Chrysalis)
- 106—**CALL IT WHAT YOU WANT, Bill Summers & Summers Heat**, MCA 51073
- 107—**GOTTA GET AWAY, Randy Meisner**, Epic 19-02059
- 108—**TRY IT OUT, Gino Soccio**, Atlantic/RFC 3813
- 109—**MAGIC MAN, Robert Winters and Fall, Buddah** 524 (Arista)
- 110—**LET ME STAY WITH YOU TONIGHT, Point Blank**, MCA 51083

## Bubbling Under The Top LPs

- 201—**AURRA, Send Your Love**, Salsoul SA 8538 (RCA)
- 202—**ROBBIE DUPREE, Street Corner Heroes**, Elektra 6E-344
- 203—**VARIOUS ARTISTS, Film Classics, RCA/Red Seal XRL1-4020**
- 204—**DELBERT McCLINTON, The Best Of Delbert McClinton**, MCA MCA-5197
- 205—**ROGER WHITTAKER, Live In Concert**, RCA CPL2-4057
- 206—**WALTER JACKSON, Tell Me Where It Hurts**, Columbia FC 37132
- 207—**WISHBONE ASH, Number The Brave**, MCA MCA-5200
- 208—**UNLIMITED TOUCH, Unlimited Touch**, Prelude PRL 12184
- 209—**ULLANDA McCULLOUGH, Ullanda McCullough**, Atlantic SD 19296
- 210—**BARBARA ANN AUER, Aerobic Dancing**, Gateway GLP 7610





CLIFF HANGER—Latching onto every word uttered by EMI-America's Cliff Richard (second from left) after a Santa Monica, Calif. show are: artist development director Clay Baxter; president Jim Mazza; and a&r vice president Don Grierson. Richard recently completed his first U.S. tour since 1963.

## Wheel Hit With \$1 Million Suit

LOS ANGELES—James Ingram demands \$1 million in damages from Wheel Records here in a Superior Court suit. The onetime background singer alleges his career was stymied when the label, operated by former MCA Records executive John W. Smith, failed to release his records.

The court filing includes an October 1980 contract that indicates that Ingram was pacted as a single performer and as a member of the group, Gipsy.

The binder is an unusual one that harkens back several decades, when act and label mutually benefited as a record increased in sales. The contract sets forth a graduated rate, with the first year's royalties ranging from 6% to 8%, while fifth year royalties stretch from 10% to 12% of retail list price. Royalty plateaus range from 50,000 sales to 600,000-unit volume. In addition, Wheel allegedly agreed to pay Ingram \$2,500 when the release reached 30,000 and 50,000-unit sales.

## Billboard® Special Survey Hot Latin LPs™

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LOS ANGELES (POP)		MIAMI (POP)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOSE JOSE 15 exitos mas grandes Telediscos 1015	1	LISSETTE Perdon Odeon 76201
2	EMMANUEL Intimamente Arcano 3535	2	CAMILO SESTO Amaneciendo Pronto 1086
3	CONJUNTO MICHOACAN Piquetes de hormiga Odeon 73171	3	LUPITA D'ALELIO Aprendiendo a amar Orfeon 5267
4	LIZA LOPEZ Si quieres verme llorar Hacienda 6981	4	DYANGO La radio Odeon 74112
5	LUPITA D'ALELIO Ya no regreso contigo Orfeon 16047	5	JOSE JOSE 15 grandes exitos Telediscos 1015
6	CARLOS Y JOSE El chubasco TH 2099	6	ROBERTO CARLOS CBS 12314
7	CAMILO SESTO Amaneciendo Pronto 1086	7	EMMANUEL Intimamente Arcano 3535
8	LOS JONICS 14 super exitos Atlas 5084	8	JOSE JOSE Amor amor Pronto 1085
9	JUAN GABRIEL Con mariachi Pronto 1080	9	LUPITA D'ALELIO Inocente pobre amiga Orfeon 5252
10	JULIO IGLESIAS Mi vida en canciones CBS 50301	10	NAPOLEON Lena verde Raff 9079
11	CHELO Ya no me interesa Musart 1801	11	ROCIO JURADO Senora Arcano 3485
12	ROBERTO CARLOS CBS 12314	12	JOSE LUIS RODRIGUEZ El idolo Th 002
13	DYANGO La radio Odeon 74112	13	JULIO IGLESIAS Mi vida en canciones CBS 50301
14	ROBERTO CARLOS Grandes exitos CBS 12303	14	BETTY MISIEGO Mi tierra Al. 53
15	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422	15	LUIS GARDEY Devaneo AL. 170
16	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	16	MANOELLA TORRES Ahor no CBS 20468
17	LUCERITOS DE MICHOACAN Luna 1065	17	JOANA ROSALY Sencillamente CBS 10307
18	JOSE LUIS RODRIGUEZ Atreverte Th 2095	18	CLAUDIA DE COLOMBIA CBS 15304
19	DANNY RIVERA Madrigal TH 2098	19	JUAN GABRIEL Con mariachi Pronto 1080
20	BEATRIZ ADRIANA Mexico y su musica Vol 13 Perless 2183	20	MIGUEL BOSE CBS 6030
21	ESTRELLAS DE ORO Vol #3 Telediscos 1013	21	VICKY CARR Y el amor CBS 20463
22	YURI Esperanzas Profono 3036	22	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
23	RAY CONNIFF Exclusivamente latino CBS 10312	23	MIGUEL GALLARDO Sigueme Pronto 1087
24	JUAN GABRIEL Recuerdos Pronto 1086	24	NELSON NED Primavera de una vida Al 10501
25	NELSON NED Primavera de una vida Al 10501	25	MARIO ALBERTO MILAR Al comienzo TH 2130

## Chicago's Festival Booked For Sept. 1-7

CHICAGO—The third annual Chicago Jazz Festival will be carried live from the Petrillo Music Shell in Grant Park by the PBS and NPR networks.

The festival, Sept. 1-7, is sponsored by the city of Chicago and billed as the "world's largest free jazz festival."

WTTW, Chicago's PBS affiliate station, will originate a live telecast Sept. 2. Coverage by NPR will extend to several evenings, according to festival organizers.

Artists firmed for the event include Ella Fitzgerald, Count Basie and his Orchestra, Herbie Hancock, Carmen McCrae, Sun Ra and his Omniuniverse Arkestra, Johnny Griffin, Jimmy Smith, Milt Hinton, Bud Freeman and Helen Humes.

Jazz groups appearing at the festival are selected by the Jazz Institute of Chicago, a non-profit service organization that also is booking area groups. Last year's festival attendance was reported at 250,000.



Billboard photo by Kats Smith  
**DIZZY DAZZLES**—Dizzy Gillespie performs at the sixth annual Vanderbilt Univ. Jazz Festival in Nashville. Also on the bill were the Art Ensemble of Chicago and Dave Converse and the Nashville Jazz Machine.

## Finnish Festival Underway July 9

HELSINKI—Nealy 40 different bands will appear at the 16th Pori International Jazz Festival which takes place this year July 9-12. The emphasis, once again, will be on mainstream type jazz.

Leading the list of big names are Chick Corea Quartet, the Basie Alumni Big Band, Cedar Walton Trio, Gil Evans, Pharoah Sanders, Lightnin' Hopkins Blues Band and Queen Ide.

Following constant complaints from local jazz musicians, the organizers have added more Finnish acts to the festival bill, including Edward Wesala Band, Pekka Pohjola Group, Vova Shafranov Trio, Otto Donner Treatment and others.

KARI HELOPALTIO

## 'Jazz Alive!' Airs

LOS ANGELES—"Jazz Alive!" and National Public Radio member station KCRW-FM spotlights Hubert Laws, John Klemmer, Baya and Passenger May 24 at 10 p.m.

The two-hour special on fusion styles was recorded at the second annual Friends of Jazz Festival in Laguna Beach, Calif.

# Jazz

## Coalition Group Gives Nod To NEA Via Femme Event

NEW YORK—The Universal Jazz Coalition is tying its fourth annual New York Women's Jazz Festival, scheduled for the week of June 14-21, to the 15th anniversary for the National Endowment for the Arts.

The festival organizers underscore that decision in their festival programming announcement by noting that the UJC itself has been a beneficiary of NEA support, as have a number of UJC's artist members.

The eight-day festival begins Sunday (14) afternoon with an outdoor music and dance presentation at Lincoln Center's Damrosch Park, beginning at 2 p.m. Nightly concerts are slated for the Jazz Gallery at 55 W. 19th St. from June 15 through June 19, and other activities are expected to include musician workshops, a conference on the music industry and big band workshops supervised by Melba Liston.

A big band concert at Saint Peter's Church will climax the celebration Sunday (21) evening, but festival organizers expect the highlight to be Saturday's (20) evening tribute to pianist Mary Lou Williams.

That community-oriented fete will be devoted entirely to Williams' own music and will include selections from "Mary Lou's Mass," previously unperformed Williams big band arrangements originally written for Andy Kirk, Duke Ellington and Benny Goodman; and an excerpt from a new film documentary on Williams by filmmaker Joanne Burke.

Proceeds from the 8 p.m. show will go to the artist herself or to the Mary Lou Williams Foundation. Williams is said to be seriously ill in a two-year battle with cancer.

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	29	WINE LIGHT	Grover Washington Jr., Elektra 6E-305	26	20	7	BUDDY RICH BAND	Buddy Rich Band, MCA 5186	
☆	2	8	VOYEUR	David Sanborn, Warner Bros. BSK 3546	27	28	29	ODORI	Hiroshima, Arista AL 9541	
☆	6	4	THE DUDE	Quincy Jones, A&M SP-3721	30	35	2	SECRET COMBINATION	Randy Crawford, Warner Bros. BSK 3541	
☆	5	5	RIT	Lee Ritenour, Elektra 6E-331	29	23	18	GOTHAM CITY	Dexter Gordon, Columbia JC 36853	
☆	5	4	18	VOICES IN THE RAIN	Joe Sample, MCA MCA-5172	30	31	34	FAMILY	Hubert Laws, Columbia JC 36396
☆	6	7	13	MOUNTAIN DANCE	Dave Grusin, Arista/GRP 5010	☆	NEW ENTRY	FRIDAY NIGHT IN SAN FRANCISCO	John McLaughlin, Al DiMeola, Paco De Lucia, Columbia FC 37152	
☆	7	8	8	GALAXIAN	Jeff Lorber Fusion, Arista AL 9545	32	32	5	WINTER MOON	Art Pepper, Galaxy GXY 5140
☆	10	4	THE CLARKE/DUKE PROJECT	Stanley Clarke/George Duke, Epic FE 36918	33	36	5	PATRAO	Ron Carter, Milestone M9099	
☆	9	3	14	MAGIC	Tom Browne, Arista/GRP 5011	34	25	33	INHERIT THE WIND	Wilton Felder, MCA MCA-5144
☆	10	12	7	ZEBOP!	Sanlana, Columbia FC 37158	35	29	67	HIDEAWAY	David Sanborn, Warner Bros. BSK 3379
☆	11	14	9	*NARD	Bernard Wright, Arista/GRP 5011	36	38	2	LET ME BE THE ONE	Webster Lewis, Epic FE 36878
☆	12	13	16	THE HOT SHOT	Dan Siegel, Inner City IC 1111	37	40	4	RAIN FOREST	Jay Hoggard, Contemporary 14007
☆	13	15	11	DIRECTIONS	Wiles Davis, Columbia KC2-36472	☆	NEW ENTRY	HUSH	John Klemmer, Elektra SE-527	
☆	14	16	25	NIGHT PASSAGE	Weather Report, ARC/Columbia JC36793	39	39	8	BEYOND A DREAM	Pharoah Sanders & Norman Connors, Arista/Novus AN 3021
☆	24	3	TARANTELLA	Chuck Mangione, A&M SP-6513	☆	NEW ENTRY	46	4	LOVE LIGHT	Yulaka, Alta AAA 1004
☆	16	17	31	CARNAVAL	Spyro Gyra, MCA MCA-5149	41	42	30	MR. HANDS	Herbie Hancock, Columbia JC 36518
☆	17	18	16	YOU MUST BELIEVE IN SPRING	Bill Evans, Warner Bros. HS 3504	42	NEW ENTRY	EASY AS PIE	Gary Burton Quartet, ECM 1-1184	
☆	18	21	32	80/81	Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	43	43	3	EYES OF THE MIND	Casiopea, Alta AAA-10002
☆	19	19	44	GIVE ME THE NIGHT ▲	George Benson, Warner Bros. HS 3453	44	44	11	THE MILES DAVIS COLLECTION, VOL. 1, 12 SIDES OF MILES	Miles Davis, Columbia C2X 36476
☆	20	9	16	ALL AROUND THE TOWN LIVE	Bob James, Columbia Tappan Zee C2X-3686	45	45	14	A DIFFERENT KIND OF BLUES	Periman & Previn, Angel 37780
☆	21	11	24	LATE NIGHT GUITAR	Earl Klugh, Liberty LT 1079	46	NEW ENTRY	DAYDREAM	Turmasa Hino, Inner City IC 6069	
☆	22	22	5	ALL MY REASONS	Noel Pointer, Liberty LT 1094	47	47	30	RODNEY FRANKLIN	Rodney Franklin, Columbia JC 36747
☆	30	3	EXPRESSIONS OF LIFE	Health Brothers, Columbia FC 37126	48	49	50	THIS TIME	Al Jarreau, Warner Bros. BSK 3434	
☆	34	2	LIVE	Stephanie Grapelli/David Grisman, Warner Bros. BSK 3550	49	26	34	CIVILIZED EVIL	Jean-Luc Ponty, Atlantic SD.16020	
☆	25	27	11	BY ALL MEANS	Alphonse Mouzon, Pausa 7087	50	33	6	KISSES	Jack McDuff, Sugar HTI SH 247

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

NOW ON TOUR IN EUROPE

## Diversity Is Important To Starloft Firm

NEW YORK—Starloft, which specializes in promoting club and concert hall tours for cult acts that don't sell a lot of records, is emerging as one of the country's most diversified booking agencies.

The firm, which celebrates its third anniversary in August, recently signed Roy Buchanan, Richie Havens and Black Uhuru to its mixed bag of touring acts. Havens and Buchanan plan to record new albums in June and July, respectively, and will support them with summer tours. Similarly, Black Uhuru will tour the U.S. to promote the release of "Red" on Mango Records next month. The group features noted reggae musicians Sly Dunbar and Robbie Shakespeare.

"Touring acts need the sort of special attention that larger agencies can't always give them," says Bruce Eisenberg, a former William Morris agent who books the firm's clients with Bruce Nichols, Bob Lowney, and Starloft founder Paul Zukowski. "Since we have an extremely diversified roster, we make it our business to stay attuned to the clubs and the street."

Summer tours have also been planned for Gil Scott-Heron, Dave Valentin, and Kate and Anna McGarrigle, who will perform in Europe. Starloft acts currently on tour in the U.S. include The Equators, whose new Stiff America LP is called "Hot"; Mango recording group Inner Circle; FM, which has been opening shows for Rush; and Vassar Clements, Cabin Fever, James Cotton, The Persuasions and comedian Chris Rush.

In the fall, the agency has Gato Barbieri on the road to support his one-off LP for Fania. The saxophonist will also appear as a guest soloist with the Fania All-Stars at Madison Square Garden on June 28. A domestic concert tour for three prominent reggae acts signed to major labels here is also planned for the fall, according to Zukowski.

Starloft, which also represents Paul Winter, Lonnie Liston Smith, Jacob Magnuson, Linton Kwesi Johnson, Doug and the Slugs, and Chuck Cissel, is located at 2067 Broadway here. **LEO SACKS**

## Tubes Reconsider, Pop For New Props, Costumes For The Road

By JACK McDONOUGH

SAN FRANCISCO—Two years ago the Tubes, convinced that the new era of rock economics would no longer support their famous (and infamously expensive) touring extravaganzas, called a public gathering at the Boarding House, and in the tradition of Hollywood movie lots, auctioned off their props and costumes to nostalgic fans and collectors.

these hard times. People want to hear about it more than ever. They want to think, 'My God, these guys spent their children's education on this. It's their mom's savings.' They still want to see grandiose excess."

Cotton says "the sets and costumes alone cost well over \$100,000, but I think in terms of 1975 dollars it will cost a lot less to put this show on

you start to think, 'well, maybe we don't need these giant revolving refrigerated columns'."

Immediately following a three-night run for the hometown fans at San Francisco's Palace of Fine Arts, the Tubes left for a two-month European tour that kicked off in Stockholm May 4. The tour, booked by the Braun Agency, takes them to Berlin, Munich, Barcelona, Amsterdam, Rome, Birmingham and London, where the band has a six-night run scheduled June 16-21 at Hammersmith Odeon.

Before embarking on the tour the band spent two weeks at Shepperton Studios in London working on what Cotton calls "the long-awaited-for-the-last-10-years" Tubes videodisc, under EMI director Russel Mulcahey. "A few weeks of superintense production," says Cotton, "and it should be done by the time we're back home in July."

Cotton says the band expects to do "a month or two in America, depending on how the record goes," and will also go to Japan, Australia and South America.

The new LP, "The Completion Backward Principle," was released in the U.S. last month. European single "Talk To You Later," may also be the domestic single.

In explaining why the Tubes will tour Europe before the homeland, guitarist Bill Spooner quips, "It's the Jimi Hendrix method of promotion. Go make a big noise overseas and then they'll miss you back home."

"In America we're most popular in the big cities, but you have vast stretches in America where there are no big cities. In Europe you've got major cities every 300 to 400 miles. It's also a more urbane society and they appreciate our humor more."

Confirms Cotton: "There's always better response right off the bat over there. They're more attuned to our style. Their traditions are strong with vaudeville and burlesque and big staging. It's always been appreciated there whereas in the U.S. it's considered a fad that's come and gone and come and gone again. The Europeans didn't want us without a show and we didn't want to go back without a show."



**Sushi Girl:** The Tubes stake out their claim as the most colorful stage act in the business as lead singer Fee Waybill, right, performs "Sushi Girl" from the new Capitol album "The Completion Backward Principle."

Now, strange as it may seem, the Tubes are back—not only with a new LP on a new label (Capitol) but also with a new, futuristically streamlined and more graphically professional show (Billboard, May 2, 1981) that still defies common economic sense.

Explains keyboardist Mike Cotton, designer of the new Tubes stage sets: "We wanted to prove it could be done. It's the ultimate in excess in

than shows we did earlier. I think we'll get more value out of this than we did in the earlier days."

But as for how the costs actually get covered, Cotton honestly acknowledges that "I'm not sure where the line is drawn as to who pays whom for what. It's one of those things you don't want to ask. It might curtail your artistic creativity, because then the question comes up, 'how do we pay for this?' and then



Billboard photo by Chuck Pulin

**BLUE BLONDIE**—Blondie's Debbie Harry, wearing a blue wig, takes part in the James White Funkathon benefit concert for Anya Phillips, White's manager, who has been ailing recently.

## DeSHANNON

### 'Davis Eyes' Opens Eyes Of Composer

By ED HARRISON

LOS ANGELES—Pop legend Jackie DeShannon's recording career is being revitalized based on the success of Kim Carnes' "Bette Davis Eyes" co-written by DeShannon and Donna Weiss.

In fact, DeShannon already has four tunes completed on a new LP that is being produced by Doobie Brothers Keith Knudsen and John McFee with assistance from the rest of the band. Reportedly, there is considerable label interest.

The album will contain songs written with Michael McDonald, Amy Holland, McFee, Knudsen and Kathy Walker.

DeShannon, one of pop music's seminal female vocalist/writers, is confident the new LP will find a universal contemporary audience, many of whom will discover her for the first time.

"It's important for the producer to know what's happening in the market and to know what the artist is trying to say," she says.

Though she has not recorded in three years, during which time she reared a family, she feels the lack of a compatible producer marred her last recordings on Columbia and later, Amherst.

With a career that has spanned nearly 15 years, DeShannon claims she is writing more now than at any previous stage in her career. "I don't drive down the street without a pencil in my hand. If a tune flows I write it down."

In addition to "Bette Davis Eyes," DeShannon is also represented on Carnes' "Mistaken Identity" LP with another tune, "Hit And Run" which could be Carnes' next single.

DeShannon herself recorded  
(Continued on page 36)

## Queen Drummer Taylor Awaits 'Fun In Space' LP Fate

By CARY DARLING

LOS ANGELES—Though the last nonstandard Queen album, the "Flash Gordon" soundtrack, didn't exactly monopolize the American charts, Queen drummer Roger Taylor is not worried about how this bodes for his new solo album.

"Flash Gordon" peaked at 23 earlier this year while the previous Queen album, "The Game" stayed at one for five weeks. Taylor feels the film was insufficiently promoted.

"Flash" sold more than "The Game" in England because the film was so much bigger over there," says Taylor. "In France and Germany, the film was a big hit. In America, poor promotion of the film affected album sales."

For his own album—"Fun In Space" on Elektra, the first solo effort by a Queen member—Taylor is slightly more optimistic but he admits a twinge of concern. "People may look at it because I am with

Queen but then others, who may have liked it, may just throw it in the trash because I'm with Queen," reasons Taylor.

"Fun In Space" is intentionally more basic rock'n'roll than Queen's material. He produced it himself in addition to playing most of the instruments. "It was done out of convenience," Taylor explains. "It wasn't meant to be an ego trip. It was easier than getting musicians into Switzerland, going over the whole thing, teaching them the parts and getting it to sound just the way you want. It's easier when I could just go and get it down."

Still, it may strike some as odd that a drummer would play so many instruments. "I suppose there are only three basic instruments that I was concerned with: percussion in general, guitars in general and keyboards in general. So, I really don't think of myself as a multi-instrumentalist. I can play decent guitar and some keyboards."

Taylor is quick to emphasize that the release of "Fun In Space" is not a signal of Queen's dissolution. "I did the solo album because it's different from what Queen is doing and some of it is a bit personal to me. As the drummer in Queen, I have to take a backseat to Freddie (Mercury).

"I do a bit of singing even though most people don't even realize it. It doesn't bother me at all. Freddie's the visual focus. That's the way a group should work," he comments.

In fact, Queen is starting to work on a new album with another South American jaunt temporarily scheduled. The group visited Brazil and Argentina recently while Mexico and Venezuela may host Queen shows later this year.

"Fun In Space" and "Flash Gordon" share two traits: the use of synthesizers, which Queen used to

openly disdain, and the use of science fiction themes.

"I did some of my solo album before 'The Game,' and we used synthesizers sparingly on that. We almost did half the 'Flash Gordon' soundtrack with synthesizers. It was my fault," he admits. "I just got interested in what Gary Numan was doing. I bought a synthesizer, played with it for awhile and was amazed at the changes they had made in 10 years. I got Freddie to play with it and he said, 'Oh my God, the sound?'"

Science fiction is one of Taylor's favorite forms of entertainment and this passion is symbolized by the cover and lyric content of "Fun In Space." Still, he's not sure about writing non-musical science fiction. "I've thought about having a try at a novel," he concedes, "but getting into writing novels and such is a different thing. It's probably the kind of thing I'll do when I'm 60."

# Ziegfield's In Tulsa Rising As Hotbed For Acts In Middlewest

By ELLIS WIDNER

TULSA—The posh Ziegfield's nightclub here is now two years old and living up to its own billing as "the showroom of the stars."

From its grand opening weekend with Tina Turner through a recent weekend with Larry Gatlin & the Gatlin Brothers Band, Jon Bayouth has booked a strong array of talent into this 800-seat facility.

Show business veterans such as Bob Newhart, Bill Cosby, Rodney Dangerfield, Rich Little, Phyllis Diller and Tina Turner have played the club.

So have pop artists like Dionne Warwick, Melissa Manchester, jazz veterans Count Basie, Ella Fitzgerald, Sarah Vaughan and Manhattan Transfer and Marilyn Maye.

But, Ziegfield's most substantial successes are considered to have been in the country field. Tammy Wynette, Oak Ridge Boys, Loretta Lynn, Conway Twitty, Mickey Gilley, Johnny Cash, Gatlin, Marty Robbins and Emmylou Harris have all performed here—many more than once.

"We have overcome some big obstacles and survived," says Bayouth.

He credits his survival and prospering business to his family. Bayouth's wife, Margot; his brother,

Phillip; and his parents, Harry and Lou Bayouth, have worked at the club since it opened. "Each one has worked around the clock to make Ziegfield's work," he says.

"Success in this business is a matter of building credits. You can't just call up a booking agent and say I want this star or that one. They have to know who you are and what kind of place you have."

And, in the industry, Ziegfield's is rapidly becoming an important place to play.

Bayouth's credits are growing in other areas as well. He participated in a workshop in Nashville at the request of the Country Music Assn. and will speak at hotel and restaurant management classes at Oklahoma State Univ.

"At one time, variety reigned supreme on the nightclub circuit. Country music has brought parity to the club business. Variety acts were pricing themselves too high. Country acts realized they could work this circuit successfully and the audience has turned out for the country acts in a big way. As a result, variety acts have been brought back to a more reasonable price."

Bayouth plays acts with an eye for what the public wants. "I don't book

talent into the club in accordance with my own tastes. I don't try to stuff my taste down people's throats. I want to play what the public wants to see. After all, this is a business.

"But, it is a business for people with guts. When I get conservative, I don't do as well."

Bayouth's most visible success has been in the country field. Ziegfield's is now a major stopoff for most touring country stars who previously would have played one of the city's large arenas.

But, that doesn't mean Bayouth won't take chances on new artists or other music areas. "There are always new stars on the way up. Hopefully, you time it right."

"My concept with Ziegfield's centered on the fact that I felt there were enough people here who cared as much about entertainment as I did to support a Ziegfield's. I consider Tulsa a major city for entertainment—after Las Vegas, New York, Los Angeles, Chicago and Nashville."

Ziegfield's is Bayouth's first major venture on his own. After eight years of booking entertainment into the Copa Club at the Hilton Inn, he spent two years putting Ziegfield's together.

## Pink Floyd's Percussionist Plugs LPs At Racetracks

By JIM SAMPSON

MUNICH—Nick Mason, Pink Floyd's percussionist, and group manager Steve O'Rourke, both amateur racing drivers, are premiering Mason's new solo album in automotive environments throughout Europe.

At the BMW Museum stop here, Mason explained his "primary fascination" was as a producer of other people, not as a writer or solo performer. But he insisted there was no hint of displeasure with Pink Floyd.

"I'm proud of what the group has done. But after 14 years with the band, it's almost an act of cowardice not to do anything else. Quite simply, it's good for me to do something different."

The LP music actually pre-dates release of "The Wall," having been recorded in New York while Roger Waters and David Gilmour were mixing Pink Floyd's double album. All songs were written by Carla Bley, and performed by a small jazz ensemble including Steve Swallow, Mike Mantler and Howard Johnson, with ex-Soft Machine's Robert Wyatt handling vocals.

"I took a sound I like and put into a shape I thought gave it the best possible commercial chance. It's definitely not 'The Wall, Part Three.'"

The album, "Nick Mason's Fictitious Sports," has been released by EMI in Europe, with CBS scheduled to follow in other world markets in the first week of June. Mason would love to support his first solo venture with some touring, but says he can't find the time.

In June, another set of "The Wall" concerts are scheduled for London, then there is a three-month production spell with director Alan Parker on the new "Wall" movie. The film, and a one-LP soundtrack package, with some new music, is due in the spring of 1982.

Initial recording sessions for the new Pink Floyd studio album are

planned for later this year. Though Roger Waters has written much of the music, nobody is talking about either its contents or a likely release date.

In discussion stage is an anthology album of old Pink Floyd material for this fall.

## 'Mr. Bojangles' On Big Screen?

MUSCLE SHOALS—Jerry Jeff Walker's ballad classic, "Mr. Bojangles," may be on its way to the movie screen.

Recording at Muscle Shoals Sound Studios, the MCA artist says he and Doug Kent Hall "The Great American Cowboy" are working on a screenplay of the song.

The story will "interlap" Walker's life as folk troubadour, songwriter and pop singer with the tales of the old street dancer, Mr. Bojangles, whom he met once in a New Orleans jail.

Walker says he is looking for a backer for the proposed film, which has been 10 years in the making.

He cut "Mr. Bojangles" in 1968 for Atco. A much-covered song, it was a top 10 hit in 1970 for the Nitty Gritty Dirt Band. It was also a million seller for Nilsson.

"The nice thing about it is, 'Bojangles' never went away. So I couldn't be threatened with 'do it now, or that's it,'" he says.

Asked if he wants to star in the movie, the 38-year-old singer laughs, "No, I'm too old for the kid and too young for the old man." But, he has definite ideas on who the star should be.

"The kid's got to be pretty much like I was when I was younger, more outgoing, kind of like Jimmy Buffett, maybe Joe Ely, somebody pretty young and bubbly," he says. He prefers a singer to an actor.

# 550-Seat Bacchanal Pops As Hot Club In San Diego

By THOMAS K. ARNOLD

SAN DIEGO—The Bacchanal, this area's largest nightclub, with a capacity of 550, has become the hot concert showcase spot, hosting from five to a dozen name acts every month.

Owned by John Marien and his father, Leonard, who bought the facility from original owners Robert Speth and Bob Bell in December 1979, the club is booked by promoter Tony Kampmann, who has an exclusive booking agreement with Marien whereby he gets first crack at any date for his shows.

"The Bacchanal was designed as a concert showcase club, with perfect sight lines and an unobstructed view from any point in the club," Kampmann states. He began booking national acts at the Bacchanal in July 1980, when the Catamaran—where he was entertainment coordinator—closed its doors to name entertainment.

"The trend now all around the country is toward bigger acts playing smaller halls," Kampmann says, "and San Diego is no exception. Playing big halls is no longer economical. Thanks to inflation, many acts that a few years ago could have soldout arenas are finding it harder and harder to do so.

"In addition, the cost of touring has gone up tremendously. So where do they turn but the showcase club?"

In the past 10 months a wide range of artists from just about every musical spectrum have played the

Bacchanal, including Dave Mason, Gil Scott-Heron, Bob Weir, Iggy Pop, Gary Puckett, Ultravox, the Stranglers, Don McLean, Gato Barbieri and Lee Ritenour. Dave Mason returns Aug. 12, and Ray Charles is booked for a special five-day engagement July 29-Aug. 2.

Recently, the club built in a state-of-the-art 24-channel mixing board and a sound system specifically designed for the club by Sound West. The stage is roomy and the seating area—raised twice on separate tiers—gets wider the farther it gets from stage. Total room size is 6,000 square feet.

The Bacchanal actually was a showcase club for national talent the first year of its existence. Built in 1975 by Speth and Bell, the club was named after Bacchus, the Greek god of pleasure.

"When we started the club, all we had was four walls and 6,000 square feet of space," Bell recalls. "We designed it with some help from club owners in Hollywood, including the owner of the Whisky-A-Go-Go and Doug Weston from the Troubadour.

Local promoter Tom Brannon, who had previously produced a series of outdoor concerts in the East County, was hired to book the facility, and in its first year of operation—starting with opening night, Nov. 6, 1975—the club featured such talent as Spanky & Our Gang, Dr. Hook, Hedge & Donna, Maynard Ferguson, Slade, Buddy Rich and the Pointer Sisters.

## N.Y. Series Will Benefit Seaport

NEW YORK—A number of top jazz and pop artists, including Leon Russell, Todd Rundgren, Paul Butterfield, Dizzy Gillespie, Dave Brubeck, Herbie Mann, Average White Band, Esther Phillips and Lionel Hampton, will perform in a series of summer benefit concerts to raise funds of the preservation of Manhattan's South Street Seaport Museum and the historic ships berthed there.

The concerts will be held at the seaport from June 7 to Aug. 26, and are an extension of the museum's popular Summerpier festival of music. They are being underwritten by grants from Bankers Trust and Beck's Beer.

According to Carol Morgan, director of public information for the South Street Seaport Museum, proceeds will be matched with grants

from the National Endowment for the Humanities and the National Trust for Historic Preservation. Admission will be \$10 per person on a general admission basis.

Meanwhile, the lineup of artists for this year's Summerpier festival includes Billy Taylor, Mary Lou Williams, Noel Pointer, Melba Liston, the O'Donel Levy Quartet, Quanabara and Brazilian jazz, and Darius Brubeck's Gathering Forces.

The Summerpier concerts will be free to the public. They will be held on Friday and Saturday evenings from June 5 through Aug. 29. They are being made possible through a grant from the Mobile Corp.

According to Morgan, more than 120,000 patrons, double last year's figure, are expected to attend this year's concert series.



Billboard photo by Chuck Pulin  
**PATTI ALONE**—Patti LuPone, who played "Evita" on Broadway, performs solo at the Savoy in New York.

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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	RUSH/FM—Don Delsener, Madison Sq. Garden, N.Y., N.Y., May 18	17,500	\$10.50-\$11.50	\$195,000*
2	RUSH/FM—Electric Factory Concerts, Spectrum, Philadelphia, Pa., May 22	15,423	\$8-\$9.50	\$137,703*
3	WILLIE NELSON/DELBERT McCLINTON—Pace Concerts/Louis Messina, Summit, Houston, Tx., May 23	15,000	\$9.65-\$10.65	\$137,189*
4	RUSH/FM—Don Law Co., Garden, Boston, Mass., May 23	11,500	\$9.50-\$10.50	\$120,391*
5	RUSH/FM—Frank J. Russo, Inc., Civic Center, Providence, R.I., May 24	10,558	\$8.50-\$9.50	\$93,251*
6	JUDAS PRIEST/SAVOY BROWN—Avalon Attractions, Arena, Long Beach, Ca., May 23	10,090	\$7.75-\$8.75	\$85,758
7	WILLIE NELSON—Pace Concerts/Louis Messina, Colis., Little Rock, Ark., May 18	7,537	\$9-\$10	\$74,612
8	WILLIE NELSON—Pace Concerts/Louis Messina/B.M.O., Centroplex, Baton Rouge, La., May 22	7,273	\$9-\$10	\$72,049
9	VAN HALEN/FOOLS—Mid-South Concerts, Arena, Dayton, Ohio, May 23	7,905	\$9	\$71,145*
10	WILLIE NELSON/DELBERT McCLINTON—Pace Concerts/Louis Messina/Contemporary Productions/New West Presentations, Assembly Center, Tulsa, Ok., May 19	7,521	\$8.50-\$9.50	\$70,854
11	VAN HALEN/FOOLS—Entam Presents, Civic Center, Colis., Charleston, W.Va., May 20	7,724	\$8-\$9	\$65,308
12	WILLIE NELSON—Pace Concerts/Louis Messina/Contemporary Productions/New West Presentations, Hammond Center, Springfield, Mo., May 20	6,634	\$8.50-\$9.50	\$64,970
13	SHALAMAR/WHISPERS/LAKESIDE/CARRIE LUCAS—Marjorie Sexton/Gulf Artists, Bayfront Center, St. Petersburg, Fla., May 24	6,987	\$8.75-\$9.75	\$64,210
14	JUDAS PRIEST/SAVOY BROWN—Avalon Attractions, Swing Aud., San Bernardino, Ca., May 21	6,655	\$8.75-\$9.75	\$60,545
15	NAZARETH/KROKUS—John Bauer Concerts, Colis., Portland, Ore., May 20	5,588	\$9-\$10	\$51,673
16	MICKEY GILLEY/JOHNNY LEE/TERRI GIBBS—Sound Seventy Productions, Civic Center, Augusta, Ga., May 22	6,102	\$7.50-\$8.50	\$50,157
17	JUDAS PRIEST/RANGER/SAVOY BROWN—Bill Graham Presents, Aud., Oakland, Ca., May 22	4,891	\$9.50-\$11	\$47,801
18	NAZARETH/KROKUS—John Bauer Concerts, Arena, Seattle, Wa., May 21	4,636	\$10	\$46,360
19	OZZY OSBOURNE—Schon Productions/Contemporary Productions/John Gorley, Checkerdome, St. Louis, Mo., May 22	4,815	\$8-\$9	\$43,092
20	NAZARETH/KROKUS—John Bauer Concerts, Colis., Spokane, Wa., May 22	3,219	\$9-\$10	\$30,002
21	MICKEY GILLEY/JOHNNY LEE/TERRI GIBBS—Sound Seventy Productions, Civic Center, Savannah, Ga., May 24	3,632	\$8.50	\$28,365
22	GEORGE JONES/WENDEL ADKINS—Brian Giese/Mike Schreiber Promotions, Civic Center, Salisbury, Md., May 22	2,960	\$8.50	\$25,160
23	POINT BLANK/LOVERBOY—Marjorie Sexton/Gulf Artists, Bayfront Center, St. Petersburg, Fla., May 23	3,321	\$3.95-\$4.95	\$14,542

## Auditoriums (Under 6,000)

1	ROGER WHITTAKER—Michelle Gelinas, Stanley Theatre, Pittsburgh, Pa., May 23	3,026	\$12.50-\$15	\$43,134
2	ISRAELI BALLET—New Westchester Theatre, New Westchester Theatre, Tarrytown, N.Y., May 22	2,700	\$12.50-\$15	\$39,000
3	GEORGE JONES/WENDEL ADKINS—Mike Schreiber Promotions/Brian Giese, Fieldhouse, Fairfax, Va., May 23	3,350	\$9.50	\$31,825
4	BOB JAMES/LIFE FORCE—Brotherhood Attractions, Fox Theatre, Atlanta, Ga., May 22	2,060	\$9.50-\$11.50	\$23,917
5	DAVID BROMBERG/BEAR MTN. RAMBLERS—Feyline Presents, Rainbow Music Hall, Denver, Co., May 22 (2)	2,638	\$8.50-\$9.50	\$23,315
6	APRIL WINE/RAGS—Schon Productions/Contemporary Productions/New West Presentations/John Gorley, Orpheum, Minneapolis, Minn., May 21	2,556	\$8-\$9	\$22,719
7	PAT TRAVERS/JOHNNY VAN ZANDT/HENRY PAUL—Entam Presents, Colis., Knoxville, Tenn., May 21	2,518	\$8-\$9	\$19,699
8	GARCIA, WEIR, HART & FRIENDS—BENEFIT—Bill Graham Presents, Warfield Theatre, San Francisco, Ca., May 22	2,026	\$7.50-\$8.50	\$16,926*
9	BOB JAMES—Fantasma Productions, Carr Aud., Orlando, Fla., May 23	1,488	\$9.50-\$10.50	\$14,940
10	POINT BLANK/LOVERBOY—Fantasma Productions, Sunrise Theatre, Ft. Lauderdale, Fla., May 21	1,675	\$8.75	\$14,656
11	CHAKA KHAN/RICK TICK—Feyline Presents/Lu Vusan, Rainbow Music Hall, Denver, Co., May 20	1,400	\$8.50-\$9.50	\$12,421*
12	SKYY/T.S. MONK/FRANKIE SMITH—Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., May 20	1,534	\$8.75	\$11,825
13	SPLIT ENZ/PLUMSOULS—Feyline Presents, Rainbow Music Hall, Denver, Co., May 19	1,425	\$7-\$8	\$10,310*

# Talent

## Talent In Action

### GARLAND JEFFREYS FEATURING THE RUMOUR Roxy, Los Angeles Tickets: \$7.50

Brooklyn-born Jeffreys, for some time billed as the next "big thing," played before the largest audience of his career May 19 as this first of his two nights here was broadcast live on KLOS-FM as well as to 56 markets via satellite.

Jeffreys maximized the exposure, playing an intense 15-song, 75-minute set that spotlighted material from his new Epic LP "Escape Artist" as well as material from his earlier LPs, most notably "Ghost Writer."

Sporting dreadlocks, Jeffreys' music is a mix of reggae, r&b, and rock with streetwise lyrics that reek of urban tension.

Always a visual performer, Jeffreys on several occasions joined the festival-seated audience, communicating his social and political messages in close contact with his fans.

What made Jeffreys' performance so powerful and commanding was the support from the Rumour with guitarists Brinsley Schwarz and Martin Belmont paving the way with sterling, crisp guitar leads.

Among Jeffreys' more potent songs were "We Are The People," "Modern Lovers," "35 m.m. Dreams," his perennial rock classic "Wild In The Streets," "96 Tears" and his anthem "R.O.C.K."

Within the context of the show, Jeffreys injected passion, drama and emotion, all of which helped frame the gritty urban tension of his work.

The Rumour opened the show with an eight-song 35-minute set that lacked focus. Not until the finale, with a version of "Rubberband Man" did the band get the crowd moving.

ED HARRISON

### MADNESS Country Club, Reseda, Calif. Admission: \$7.50

When Madness first stormed through Los Angeles last year, its hybrid mix of English music hall camp and high intensity ska was engaging enough to mask its flaws. On May 19 as part of a two-day Los Angeles area stand, the British septet was in fine form but it may have to change its one-dimensional approach soon.

While on record the group shows a surprising range of styles, onstage everything is reduced to one long cartoon. Except for drummer Dan Woods Woodgate, each member creates his own focal point by dancing, singing and playing with the crowd. The vocals, so important to creating the mood on record, become just another part of the organized chaos.

A Madness show is wearing after awhile but, at their best, few can beat them for sheer entertainment. Madness hit its stride near the end of the 95-minute, 27-song set with sizzling renditions of "On The Beat, Pete," "Madness," "Embarrassment," "Grey Day" and "Swan Lake."

The band's cavalier attitude and the seeming simplicity of the songs belies its musicianship. Lee Thompson plays saxophone as if he were born with it in his mouth and the rhythm section of Woodgate and bassist Mark Bedford is indispensable.

CARY DARLING

### SPLIT ENZ ROBIN LANE & THE CHARTBUSTERS Country Club, Reseda, Calif. Admission: \$8.50

If Split Enz's concert here May 16 is any indication, the quintet may become as popular here as in the rest of the world. The quirky New Zealand fivesome has haunting pop compositions, a winning stage manner and a finely tuned sense of humor.

Though it long ago dispensed with its mountain high coiffes and multicolored costumes, making them look like trapped birds in an aviary where acid is the main part of the diet, there still is a certain odd air to Split Enz.

Lead vocalist Tim Finn moves across the stage with the awkward charm of a just slightly rotund schoolboy while brother/guitarist/vocalist Neil looks on bemusedly.

The compositions making up the 17-song, 75-minute set were taken mostly from their two A&M albums, "True Colors" and "Waiata." The tunes, with their pleasant vocal whine and musical snap, are reminiscent of the best British pop from the mid-1960s.

The loss of drummer Malcolm Green could have been a liability but percussionist Noel Crombie took over the reins with ease. Not only is he a better drummer than Green but he

squeezed in his now-trademarked spoons solo. This throwback to the old Split Enz could have been dropped but thankfully it hasn't been.

Warner Bros.' Robin Lane & the Chartbusters turned in a competent 13-song, 50-minute set of pop-rock that started at a middle plane and stayed there. Lane and her four-piece band could use more personality to overcome the sameness in the songs.

CARY DARLING

### GAP BAND YARBROUGH & PEOPLES Greek Theater, Los Angeles Tickets: \$12.50, \$10.50

Opening night at the Greek for the 1981 season May 22 was less than auspicious. Cavin Yarbrough and Alisa Peoples, backed by a 12-piece band, kicked off with a 45-minute set that didn't really get cooking until almost the final number, their latest and largest click to date, "Don't Stop The Music."

The Gap Band, headed by the Wilson brothers, Charlie, Ronnie and Robert, followed with an hour and 20-minute, 16-tune late set and continued the party-hearty-flavored r&b sounds. Supporting them was an 11-piece band that was horn-heavy—three trumpets, a trombone and saxophone.

Fancily attired in white satin western outfits (with fringe), the group set the pace with a number of fast-to-torrid ditties like "Shake Your Booty," "Oops Upside Your Head," "Burn Rubber On Me," "Nothin' Comes To Sleepers" and its latest Mercury inanity, "Humpin'."

While lead singer Charlie Wilson succeeded in getting the capacity audience clapping hands and stomping feet, he seldom gave them a break, as he did in the ballad "Yearning For Your Love."

The act would do well in incorporating more ballads and eliminating the use of cheap shots. Charlie sank to a new low in "showmanship" when, in the middle of a song around mid-set, he reached down the front of his pants and stroked himself. It must have been an attempt to turn on the females in the audience. It didn't.

However, the several encore numbers, performed in stage smoke, were something else again. The final 15 minutes of the Gap's performance had everyone in the house on their feet, flailing their arms and dancing in the aisles, literally. It made up for a multitude of sins.

JOE X. PRICE

## DeShannon Sees Career Revived

• Continued from page 34

"Bette Davis Eyes" several years ago, but admits "that the production wasn't there."

Stimulating her rejuvenated recording ambitions are new management and a new publishing venture. Now guiding her career is David Gest, who also heads David Gest & Associates Public Relations, which represents the Doobie Brothers, Pablo Cruise, Burt Bacharach and others. It was through Gest that DeShannon's LP project with the Doobie Brothers came to fruition.

The new publishing venture, Sailors Dancing Songs (ASCAP), is a joint venture with Gest.

In the late '60s and '70s, DeShannon enjoyed major hits with "Put A Little Love In Your Heart," "What The World Needs Now Is Love" and "When You Walk In The Room" as well as writing "Faded Love," "Come And Stay With Me" and others.

DeShannon co-wrote two tunes on Michael McDonald's upcoming solo LP and she's writing songs for Donnie & Marie as well as in collaboration with members of the Jacksons, David Soul, Dave Hlubek of Molly Hatchet, Bob Lind, and Willie Mitchell and others.

Looking back, DeShannon feels she might have been ahead of her time. "The public is educated now. When I first started, I felt like I had to educate it. Now it's back to making good records."

DeShannon is also eying a tour next year.

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## HOME DIGITAL UNITS

## Disk Players In Bow At The CES

• Continued from page 1

when both global electronics forces hosted an industry press conference to divulge fresh details of the worldwide CD launch.

Key elements to emerge from that session, where Sony's chairman and number one executive Akio Morita; North American Philips' vice chairman Frank Randall; and PolyGram's key executive, Harvey Schien, were on hand—were:

- Sony and Philips would globally market their respective CD players in 1983. Japan will see the player next year.

- Hardware manufacturer licenses now include Bang & Olufsen,

Nakamichi, Crown, Akai, Trio-Kenwood, France's Thomson, Studer/Revox, Onkyo, Dual, Grundig, U.S. Pioneer, and Matsushita (JVC, Technics, Panasonic & Quasar).

*For details of other electronics and video developments at CES, see related stories, this section. CES coverage in more detail will also appear in the next two issues of Billboard.*

- Software allies now include CBS/Sony and Nippon Columbia in Japan and the PolyGram record conglomerate in Europe.

CBS/Sony, for example, is ex-

(Continued on page 42)



## Videodisks, VCRs, TV Square Off At CES

By BETH JACQUES

are staying either upmarket—with features like autofocus—or going budget.

Domestic television breakthroughs include projection tvs, which are getting even bigger, and 105-channel cable-ready models established in product lines. Stereo tv is still waiting for the FCC go ahead, although models are waiting in the wings. The Warner-Amex stereo Music Channel August debut will provide some indication of water temperature in the domestic market, even though their stereophony is provided via an FM radio link.

The RCA CED videodisk camp plans a CES demonstration centering on a software announcement topping up the current catalog of 100 titles. The new deal adds 26 titles including "Ordinary People," "Goldfinger," "The Pink Panther" and "Airplane" for distribution.

In line with a marketing strategy targeted at a broad audience, there

will be "new stuff and old stuff, sports, children's programs and new and classic movies," according to Bob Shortal, vice president of public affairs at RCA. "Videodisk sales have run so far ahead of our expect-

**VTRs are still on fire.** Latest Electronic Industry Assn. statistics reveal videocassette recorders to retailers in April were up 150%—78,571 units as contrasted to 31,426 a year ago. For the first 17 weeks of the year: VCRs are maintaining a torrid 83.1% jump over 1980. Totals amount to 347,085 units as compared to 189,085 a year ago.

tations we're doubling the number of presses at Indianapolis," he said. Production target has increased from two to three million videodisks.

Commenting that sales to date are what RCA had expected, Shortal added, "We're exactly on target demographically. We're reaching the people who buy color tvs, and not the videophile market."

RCA emphasized that returns on faulty disks and players were running at a combined rate of below 1%—a direct hit at the effective rate allegedly running at between 30% and 50% in the optical laser camp.

Shortal added that RCA could have a stereo player on the market in 1982, but all product and players

would be fully compatible with current models. He pointed out that the stereo issue is a red herring, since all videodisks played through a mono tv deliver mono sound.

Shortal feels that most videodisk owners will route CED through a tv, and "There are 150 million mono sets on the U.S. market."

While ceding that the development of stereo video is "vital," particularly to music disks, he points to a current shortfall in stereo program material. "We're not ready to mislead the public when there is so little material available," he said.

In addition to stereo capability, the CED system can offer other features such as stop action, slow motion and random access, although not this year.

RCA will announce "the first step" in 1982, a stereo player with possibly "other features, too. Technically, we can do anything the other systems can do," said Shortal. "It's a question of what the consumer wants. We didn't feel he wanted stop action to watch movies—we left off a lot to get the price down to \$500."

Executive vice president of RCA, Roy Pollack, confirms that the CED launch has been so promising that the company will reach its goal of 200,000 RCA-brand players sold in 1981.

Since the March debut of CED, (Continued on page 41)

LOS ANGELES—The CES sees the two main videodisk camps facing off for a big-spend slugfest over software and features, with the dark horse VHD entry—now targeted for

a 1982 U.S. debut—taking a position that's strictly "wait and see."

The VCR market is showing signs of splitting into three segments, with portability the big trend. Cameras



## CES Audiophile 'Extras'

By ALAN PENCHANSKY

*Editor's Note: With this CES, Billboard engages Fast Forward, a column that will focus on advanced developments in both consumer and pro electronics/video technology. In this first installment, a tour of some of the audiophile high points of the CES is offered.*

CHICAGO—Which exhibits will audiophiles be clustering around at CES? Don't be surprised to find one of the new Compact Disk (CD) players performing before large crowds. Summer CES '81 will be the first U.S. trade show where open demonstrations of the players are given, and buffs will be lining up for a glimpse of the future. These new digital playback units promise to pump new life into the flagging hi fi business and there is keen, widespread interest in judging their sonic performance. . . . One of the latest developments in analog record technology is CBS Records' CX encoding system, a noise reduction and dynamic range expansion tool that requires an add-on "black box" like the dbx encoding process. Unlike dbx, however, there is no incompatibility when CX disks are played back "straight," minus the decoder, insists CBS. CX project engineer Louis Abbagnaro will be conducting A-B listening demonstrations throughout CES using CX encoded records, conventional pressings of identical material and digital master tapes (Sony PCM-10) at the Park Hyatt Hotel, 800 N. Michigan Ave. Said Abbagnaro, "We'll also be comparing CX records without the expander to conventional records of the same material to demonstrate compatibility." Two recent CBS' digital recordings—Tchaikovsky's Piano Concerto No. 1 and Stravinsky's "Petrouchka" will be heard in special non-commercial CX test editions.

Two new speaker systems are creating excitement in advance of their CES unveiling. One is the RS-3 from Infinity, using the company's Emit tweeter, polypropylene mid-range and two eight-inch woofers, \$450 each. Technology found in Infinity's \$20,000 IRS speaker system has filtered down to the RS-3, giving a taste of the IRS' accuracy and musicality without requiring a second mortgage on the house. And speaking of the IRS, Infinity says it won't be bringing the monster speaker to CES as emphasis shifts to more affordable product this season. . . . A new "Satellite" speaker system from Design Acoustics by Audio-Technica promises to deliver extremely accurate stereo "imaging" combined with extremely smooth frequency response and "openness" at a complete system price well under \$500. Since the ear does not discriminate the directionality of low frequency sounds, satellite systems use one centrally positioned super bass driver with high frequency and mid-range drivers contained in highly compact enclosures. Audio-Technica's speaker division hasn't put out much sound to date, but heavy promotion of the new satellite design is planned. Looking for Soundstream digital master tape playback at June CES? Sorry. Last year Soundstream was invited to help demonstrate the Infinity IRS system, but they're not scheduled to return.

Audiophile recording grandpappy Doug Sax of Sheffield Lab Records is a long-standing advocate of high efficiency loudspeakers using horn drivers. It's quite a surprise then that Sheffield is bringing a pair of Hill Plasmatronics speakers—perhaps the world's most esoteric design—to the show. Detail and imaging on the Plasmatronics—which uses helium gas plasma as a high frequency driver—are uncannily real, and Sheffield will be auditioning "West Of Oz," its second direct disk featuring the writing and singing talents of Amanda McBroom. The company has snared its first McCormick Place exhibit area, and marketing topper Andrew Teton says copies of the McBroom album will be available in plain packaging for \$8.50. (Continued on page 56)

## TAPE, DISK

## New Video Releases &amp; Promo \$\$

By SUSAN PETERSON

LOS ANGELES—Video software programming announcements at this CES will be highlighted by over 100 new releases in both tape and disk formats, including a significant number of 1980 Oscar winners, box-office blockbusters and a growing number of music titles.

Dealers should be getting some good news as far as promotional and advertising support for the summer is concerned from most of the major programmers, and on the videotape front; a major new promotion and pricing announcement is expected from Magnetic Video. From the disk side, CBS Video Enterprises will be bowing its 20 title debut catalog in the RCA CED videodisk format, and the laser disk camp will present a united front through a strong presence by the LaserVision Association, in addition to enjoying a boost from the recent announcement from Paramount Home Video of a custom (Continued on page 41)

## INSIDE THIS SECTION

**CONSUMER ELECTRONICS SHOW:** The CES opens this week in Chicago and the digital audio home compact disk player is poised to steal video's thunder. See story, this page.

**VIDEO HARDWARE:** CES brings updates on videodisk players, new generation VTRs, "cable ready" televisions and projection tvs. See story, this page.

**VIDEO SOFTWARE:** New videocassette and videodisk titles will surface at CES—but still cautious words on rental policies from suppliers. See story, this page.

**FAST FORWARD:** An avant-garde audio guide to CES—and other eye-fidelity. See this page.

**CES SEMINARS:** Complete rundown on conferences, workshops and seminars. Page 42.

**CES GLOSSARY:** The mid-year ABC's of CES. Page 41.

**AUDIO TRENDS:** The hi fi componentry emphasis this CES is on bells & whistles. Page 42.

**AUDIOPHILE SOFTWARE:** The CES is stacking up as a big release show for audiophile specialty labels. Page 46.

**WOMEN'S HI FI:** A definitive look at the increasing role and importance female buyers have in consumer electronics. Page 46.

**BLANK TAPE:** The heavy CES action is still focused on videotape—but some high end names and new wrinkles—such as metal micro tapes from TDK and Maxell—are emerging on the audio tape front. Page 46.

**SOUND ENHANCERS:** Imaging devices, equalizers, dynamic range expanders, non-complementary noise reduction units and digital delay/ambience units make up a "hot" and profitable trend in audio. Page 52.

## Summer CES

## Videodisks, VCRs, TVs Square Off At CES

• Continued from page 40

RCA has sold 52,000 players to distributors. Of those, an estimated 26,000 have been sold to consumers. Approximately 200,000 of the 516,000 videodisks sold to distributors have again been sold on the retail market.

The 52,000 player sales figure compares advantageously to estimated sales of some 30,000 optical laser disk players over a two-year period, according to RCA.

"We have achieved the most successful introduction of any major electronic product on the market," Pollack said. With the stereo-ready Hitachi CED VIP-1000 player due for June launch in the U.S. market, closely followed by CED models from Sanyo and Toshiba and OEM players from mass merchandisers including Sears Roebuck, J.C. Penney, Montgomery Ward and Radio

Shack, the CED camp has heavy marketing guns at its disposal.

U.S. Pioneer markets the optical laser player in the U.S., along the Philco, Magnavox and Sylvania under the LaserVision compatibility banner. The price tag for a LaserVision player is some \$200 steeper than CED, and while a spokesman for Pioneer says hardware sales have been in "the low five figures," the company has also seen a sales upswing since the CED launch.

"It's the impact of the additional advertising," says Ron Petty of U.S. Pioneer. "It makes the public more aware of videodisk, and then they shop and compare."

He claims that comparison shopping on interactive features and two-channel stereo swings sales to the optical laser system.

"The market has developed exactly the way we predicted," he



SHARP PRODUCT—Sharp introduces an all-in-one portable VHS video-cassette recorder, model VC-2250, at \$999.95.

said. Optical laser players are aimed at the "high end videophile," someone at least 35 years of age who already owns a VCR and earns in excess of \$25,000 annually.

"This is going to be like VCR," he said Petty. "That started with a 2½% penetration and only really caught on this year." He added that the LaserVision Assn. expected the high price tag—currently \$745, although the price has disintegrated in some markets—to be a negative factor.

"But we're not going after the same market who will sit at home and watch movies," he said.

Reacting to allegations of software shortage, he pointed out that supplies are "picking up nicely," with the Kofu, Japan plant—which came on line in April—scheduled to produce 100,000 disks per month.

Of those disks, 30,000 will go to  
(Continued on page 50)

## Promo, Advertising \$\$ For New Video Titles

• Continued from page 40

pressing deal with DiscoVision Associates.

### CBS Video

CBS Video Enterprises president Cy Leslie says that he will be "making some announcements on product and strategy at our press conference Sunday (31)" for the videodisk label debut, including plans for a suggested retail price of \$24.95 for single disks, with the double disk pricetag undecided at press time.

The initial 20 titles in the CBS disk

catalog include a rock concert, "ELO at Wembley"; a ballet, "The Nutcracker Suite"; seven musical feature films comprising "An American In Paris," "That's Entertainment," "Jailhouse Rock," "Fame," "Oklahoma," "Cabaret," and "My Fair Lady"; nine feature films including "Network," "Cruisin'," "The Champ," "Benji," "The Formula," and "Forbidden Planet," plus the CBS News documentary on John F. Kennedy which CBS previously released on tape, and a Tom & Jerry cartoon package.

CBS plans to continue the emphasis on music which is evident in this initial release. According to Leslie, "We will be moving heavily into the music arena. We've done a lot of cable and pay tv programming, such as the jazz program "One Night Stand." We'll also have the special we did with Marvin Hamlisch, Johnny Mathis, Gladys Knight, Liza Minnelli and Carly Simon doing all Hamlisch material." Leslie believes that videodisk is more suitable to musical properties due to the lower price and because "people have been conditioned to music on records. There is a kind of familiarity and I think people may tend to go with it more easily than tape."

CBS is also announcing 10 new videotape titles at CES, which include "Gigi," "Silk Stockings," "South Pacific," "The Adventures of Huckleberry Finn," a Sherlock Holmes double feature (which at \$59.95 will offer two films on one cassette), "The Big Red One," the

ously since 1958, was first acquired by Paramount Pictures for its pay tv division, and may indicate a new direction in programming for the company, which has stuck strictly to Paramount feature films until now.

The remaining tape releases include recent Oscar winners "Ordinary People" and "The Elephant Man," boxoffice hits "Popeye," and "My Bloody Valentine," and vintage product "When Worlds Collide," "Rosemary's Baby," "A Place In

The Sun," "Goodbye Columbus," "Samson and Delilah," "Serial," and 1974 Oscar-nominated documentary "Hearts And Minds." These releases boost the Paramount catalog on tape to 93 titles.

The five new titles for laser disk format will ship in June and July, and include "The Elephant Man" and "Popeye," both in stereo, plus "Urban Cowboy," "Starting Over," and "The Godfather." The eight ti-

(Continued on page 44)

## CX, LV, CD, Etc.; More Alphabet Soup

**Editor's Note:** Alphabet soup is still the rule in the dizzying audio/video field. In our wrapup of the last CES (Billboard, Jan. 17, 1981), we included a glossary to this new verbal shorthand. This time around we arm you upfront with an up-to-the-minute syllabus. Good luck!

• **AHD: Audio High Density**—Still a proposed consumer digital audio disk technology, one of several audio digital playback systems on the now-near horizon. Uses JVC's grooveless capacitance videodisk technology. Yamaha showed a prototype player of this type last CES but that firm will not show this time around.

• **CED: Capacitance Electronic Disk**—RCA's grooved capacitance SelectaVision videodisk technology which rolled out in a big way last March. CED initials permit rapid identification of compatible hardware and software. The RCA scorecard thus far: 26,000 players and 200,000 disks sold. Among RCA supporters: Hitachi, Sanyo, Toshiba, Zenith, Sears, Radio Shack, Montgomery Ward and JC Penney.

• **CD: Compact Disk**—You'll hear a lot about this at CES. The Philips/Sony digital 4½-inch Compact Disk home player using laser pickup. Sony, Philips and Marantz will show CD players while Technics may also in tandem with the Matsushita Technology Fair. Other hardware licensees: Bang & Olufsen, Dual, Crown, Studer Revox, Thompson and Trio-Kenwood. Software allies: CBS/Sony, Nippon Columbia and the Polygram conglomerate. Looks like the early de facto standard.

• **CX:** Just when you thought you had dbx and Dolby figured out, along comes the CBS Technology

Center with its version of a noise reduction system. It's a companding system that claims to restore the 20 "lost" decibels to recorded music. Works in tandem with an add-on decoder (look for the Phase Linear, MXR, Audionics and Sound Concepts exhibits) and CBS expects to fill the CX record pipeline over the next year.

• **DAD:** The generic term for the Digital Audio Disk home player. While CD appears to have an early inside track, there are other systems, notably DRC-Soundstream, Telefunken and AHD, lurking on the sidelines.

• **LV: LaserVision.** The laser optical videodisk camp's own rapid identification initials. Includes all the hardware and software allies: Magnavox, U.S. Pioneer (Pioneer Video & Pioneer Artists), MCA, and North American Philips.

• **MD: Mini Disk**—Telefunken's electronic prognosis for home audio digital playback. Technology here is grooved, capacitance read.

• **VHD: Video High Density.** The third major videodisk camp (JVC/Matsushita, GE, EMI-Thorn) has been low-key lately but a major announcement on software could come at CES. The UA film library was just bagged and VHD Programs' chief—Gary Dartnall—is known to working on new videodisk software approaches. Japan introduction of hardware is slated for October with the U.S. and Europe to follow in 1982.

(CES P.S.—If you really bog down, or if electronics initials are not your strong suit—look for RIAA executive director Steve Traiman at the CES cross-merchandising exhibit. One of his "mini-tours" will explain it all!)

**RIAA/VIDEO has endorsed voluntary guidelines for use of a video bar code and placement of the Uniform Product Code (UPC) symbol on prerecorded videocassettes and videodisks. RCA SelectaVision VideoDiscs is the first supplier to date to adopt the UPC symbol with all of its initial catalog bearing the bar code. RIAA/VIDEO, the video division of the Recording Industry Assn. of America, had a meeting slated for Saturday (30) in tandem with the Consumer Electronics Show. RIAA is also involved in another CES "razors and blades" cross merchandising exhibit with EIA and NARM.**

first three foreign films of a series: "Cousin, Cousine," "Black Orpheus," and "The Getting Of Wisdom," plus the CBS News documentary "The Vietnam War." These new releases bring the CBS tape catalog to a total of 52 titles.

### Paramount

Paramount Home Video will be announcing 12 new titles on tape, plus five new laser disk titles in addition to the initial eight which were recently announced as the launch of a custom pressing deal with DiscoVision Associates.

The 12 new tape titles include Paramount's first non-feature film release, a musical comedy review titled "Bottoms Up '81," which was taped on location at Harrahs Lake Tahoe. The adult-oriented casino review, which has been staged contin-

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# Audio Trends Stressing Options, Packaging

By RICH WARREN

CHICAGO—Keep the customer looking and listening is the thrust behind most new audio/hi fi product showings at CES.

Significant technological breakthroughs are scarce. There are definite parallels with the automobile. This year it's style, not power, options more than substance. It's got to look good on the floor so that it doesn't stay on the shelf.

Initially, tight money benefitted the audio industry, since larger

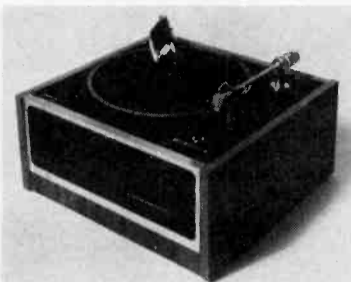
ticket items were deferred (such as autos) with the money going to home entertainment. Continuously escalating interest rates and the lifting of credit card interest ceilings can only hurt the audio marketplace in an uncertain economy.

Established high-end dealers are faring better than their mass merchandising and audio chain store counterparts. An unusual quirk in audio is that many high-end audiophiles are independently wealthy, with cash sales for \$5,000-\$10,000 not being unusual. Thus, many manufacturers are making forays into the "audiophile" market, which for the most part has been populated by small, financially shaky entrepreneurs.

Here's a rundown of CES audio trend highlights:

• **RECEIVERS:** Sony continues its comeback, initiated at the 1980 Winter CES. This is Sony's biggest move since then. A few other receiver manufacturers copied the Sony design concept. Now Sony refines and expands both the receiver and cassette deck lines, edging

toward higher price points. The dealer will see about 38 points for most of the line.



**DIRT ZAPPER**—Keith Monks imports the CR-500 record cleaning machine.

The STR-VX6 is the new top-of-the-line, at 70 watts per channel, considerably higher than the previous STR-V55. The new receiver benefits from the same tuner technology unveiled recently in the ST-175. The amplifier section features new circuitry dubbed "Legato Linear" to compete with proprietary marketing claims from Pioneer.

Technics, JVC and Sansui. The STR-VX6 is tagged at \$670. All three of Sony's top models share the LL amp, digital readout with push-button memory tuning.

Yamaha shows big changes to retain market share. Major styling changes include digital readout and sleeker design. The former marketing strategy of avoiding price competition now finds Yamaha targeting price points below Sony. Yamaha's limited distribution and high end image has always assured its dealers a comfortable margin. It's unlikely this more competitive stance will reduce this significantly.

Pioneer's top of the line SX-7 receiver's 60 watts is a mere third of the monster receiver of three years ago. The \$600 price is about half of what the company was asking then. Again visuals are the key. The front panel is a "three block concept," grouping controls by importance and frequency of use. Tuning, volume and time are all digitally displayed. The published \$600 price is certain to be shaved among Pioneer's fiercely competitive dealers.

Crown, noted for its bulky, indestructible high end gear isn't immune from style consciousness. Its new "Two Series," includes the FM Two tuner, Straight Line Two

preamp. Power Line Two amp, all only 1.75 inches high. The series retails for about \$500 per segment. Still no bargain, but aiming at the high end consumer rather than strictly the audiophile market.



**ENGLISH SPEAKERS**—U.K.-based Nightingale showcases loudspeakers for the upper rent district of the audiophile market.

• **CASSETTE DECKS:** Cassette decks at the \$1,000 mark are hot. Some new technologies are appearing here, and again appearance is the word. Dolby C is the question, but dbx hopes it's not the answer. Sony's sleek LED-accented machines are available with or without Dolby C. The TC-FX6C (\$420) and the TC-FX6 (\$380) are twins except for the Dolby. The TC-FX5C (\$350) is C, while the TC-FX4 isn't. The company's ambivalence is cast aside in its high-end machine, the TC-K777 at

(Continued on page 48)



**DENON DEBUT**—Denon intros the PMA-950 integrated amplifier, an 80-watt per channel entrant that utilizes Pure Class A circuitry.

## RECEIVING TRADE BAPTISM

# CES Home Digital Disk Players

• Continued from page 40

pected to provide 100 titles in the CD format initially. PolyGram is gearing up two European facilities to manufacture CD disks, while both Sony and Matsushita, reportedly, are gearing to manufacturer software as well (see separate CD software story, this issue).

While pricing has not been firmed on the hardware, industry observers are pegging a \$500 ballpark range with software \$13/14.

Total U.S. exports of many consumer electronics products increased in the first quarter of 1981, as contrasted to the same period of 1980. Imports also increased, according to the Marketing Services Dept. of the Electronics Industries Assn.'s Consumer Electronics Group. Some highlights: Audio radio exports in the first quarter of this year amounted to 185,199 units, an increase of 83% over the equivalent period last year; entertainment band radio exports were up 34.3% to 150,527; home radio imports gained 16% to 6,700,000; auto radio imports gained 1.4% to 912,426; VCR imports rose 86% to 385,303; and audio tape recorder/players were up 18.6% to 4,733,041. Home audio tape player imports declined 19.3%.

Both Philips, Sony and Marantz are known to be developing a car stereo version of the CD player also. While most of the other hardware licensees will be exhibiting at CES, it was not known at press time how many or if any of them would be ex-

hibiting a CD prototype. Many of those firms might be targeting the October Japan Audio Fair in Tokyo for that.

In its current state, the Compact Disk digital audio home disk player, developed initially by Philips with Sony joining as a co-developer and proponent thereafter, combines a laser and digital coding technology to reproduce sound. The laser read approach is, in fact, a sister technology

Tracks can be selected at random and can be played in any desired sequence. Additionally, information about program material can be shown on a visual display.

There is no official digital audio disk standard thus far and several other worldwide electronics forces are also developing non-compatible digital playback equipment for the home. These include Teldec/Telefunken, JVC (with AHD) and DRC-Soundstream.

The Japanese Digital Audio Disk Assn. in Japan had been studying a number of various home digital systems and while the group (made up of approximately 30 Japanese hardware manufacturers) did not officially give a green light to any one particular system, the group did give CD extremely high marks.

The Sony/Philips/Matsushita clout, coupled with the rapidly growing number of hardware supporters, combined with the CBS/Sony, Nippon Columbia and PolyGram software endorsement, however, could lead to what amounts, in effect, to a de facto world standard, industry observers speculate.

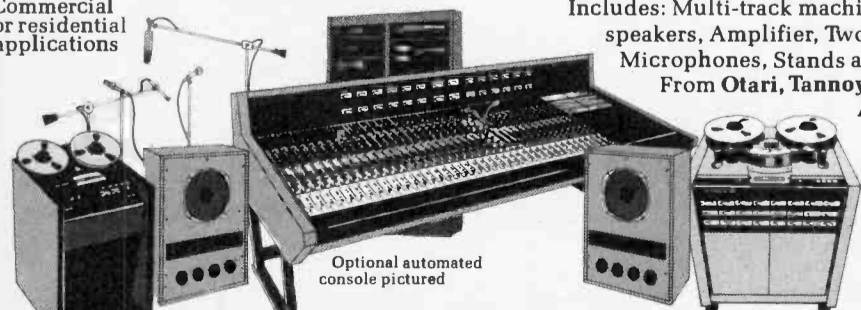
to the MCA/Philips optical video-disk.

The Compact Disk is less than five inches in diameter and under one-twentieth of an inch thick. It holds up to one hour of program material on digitally encoded channels.

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## Reaganomics Heads Session Schedule

CHICAGO—"A View From The White House"—an overview of President Reagan's Economic Recovery Program and its possible effects on the consumer electronics industry at large—will make up the keynote CES address on Sunday (31), opening day of the giant expo. Beginning at 9 a.m., keynote speaker is J. Edward Day, EIA/CEG Special Counsel.

A rundown of the audio and video conferences, workshops and seminars are as follows: (conferences and workshops take place in the Lindheimer Room, Mall Level, McCormick Place; seminars take place in CES Theatre No. 1, Mall Level, McCormick Place).

• **CES AUDIO CONFERENCE:** Monday (1), 9 a.m. Chairman & keynoter, Jim Twerdahl, Jensen Sound Labs. Panel I: "Home And Portable Audio." Moderator: Len Feldman, Leonard Feldman Electronic Laboratories. Panelists: Henry Akiya, Kenwood; Mark Friedman, Onkyo; Jerry Kalov, JBL; Chuck Phillips, Akai; and Tom Yoda, Sansui. Panel II: "Car Audio." Moderator: Tom Farre, Car Stereo Buyers' Guide. Panelists: Jeff Carsten, Sony Consumer Products; Jack Doyle, Pioneer of America; Reo Gentry, A-R-A Motorola; Larry Kraines, Kraco; and Walter May, Blaupunkt.

• **CES RETAIL MANAGEMENT WORKSHOP:** Monday (1), 2 p.m. Chairman: Ezra Zeke Landres, NARDA. Moderator: Bud Rebedeau, Kitty, Rebedeau & Associates.

• **CES VIDEO CONFERENCE:** Tuesday (2), 9 a.m. Chairman & keynoter: Alex Stone, Quasar. Panel I: "New Sources Of TV Programming." Moderator: Chuck Tepfer, Videoplay Magazine. Panelists: Jim Cassily, Third Wave Communications; Douglas H. Dittrock, National Cable TV Assn.; and Ben Smylie, Field Electronics Publishers. Panel II: "Marketing New Video Products." Moderator: Dave Lachenbruch, Television Digest. Panelists: Mort Fink, Warner Communications; Walter Fisher, Zenith; Ray Gates, Panasonic; Ken Kai, Pioneer Video, Inc.; and Jack Sauter, RCA.

• **CES RETAIL MANAGEMENT WORKSHOP:** Tuesday (2), 2 p.m. Chairman: Ray Hall, ERA. Moderator: Bud Rebedeau.

• **CES PERSONAL ELECTRONICS CONFERENCE:** Wednesday (3), 9 a.m. Chairman & keynoter: Richard Hoag, Mattel. Panel I: "Calculators, Personal Computers And Hand-Held Games." Moderator: Steve Bentkover, Leisure Time Electronics. Panelists: Roger Badertscher, Atari; J. David Ehlers, Duracell International; Marty Gerber, Sanyo; and a representative from Commodore International Ltd. Panel II: "Telephones And Telephone Devices."

• **CES EXPORT DEVELOPMENT SEMINAR:** Wednesday (3), 9 a.m. Chairman & keynoter: Helen Webb, Worldwide Marketing Service. Panelists: Al Davis, Senior International Trade Specialist, U.S. Commercial Service, U.S. Dept. of Commerce; and John Koss, Koss Corp.

Two EIA trade related films—"The Link Between U.S. Electronics" and "Electronics... Your Bridge To Tomorrow" will also be shown at various times during the CES.



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STEREO

Grease  
STEREO

Saturday Night Fever  
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The Godfather

Star Trek  
The Motion Picture  
STEREO

Airplane!

The Warriors

Urban Cowboy

Popeye  
STEREO

Starting Over

Up In Smoke

Charlotte's Web

NEW RELEASES  
ON VIDEOCASSETTE

Ordinary People

The Elephant Man

Popeye

Rosemary's Baby

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*Paramount*  
HOME VIDEO

# Promo, Advertising \$\$ For New Video Titles

• Continued from page 41

titles which have already been released include "Ordinary People," "The Warriors," "Up In Smoke," "Charlotte's Web," "Airplane," and two in stereo, "Saturday Night Fever," and "Star Trek: The Motion Picture." These four Paramount stereo offerings will be of heightened interest at this CES, since several hardware manufacturers are due to bow stereo and enhanced audio television sets.

Paramount's laser disk line will get a distribution boost through a

deal with U.S. Pioneer Corp., which will add 1,700 retail outlets to Paramount's own network of 19 authorized independent distributors. Single disk titles will carry a suggested retail price of \$29.95, with double disks at \$35.95. Most of the films, however, will be pressed in the CLV extended play mode, allowing them to contain on one disk.

Also to be announced by Paramount at CES are seven new ITA Golden Video Cassette awards, including three of the new releases which shipped gold, "Ordinary

People," "The Elephant Man," and "Popeye." Addition new gold award winners (which signifies \$1 million in audited retail sales) from Paramount are "American Gigolo," "Up In Smoke," "Heaven Can Wait," and "Friday The 13th."

## Magnetic Video

Magnetic Video promises "a major promotional announcement" at its Saturday (30) press conference, according to consumer products vice president Jack Dreyer. The announcement is also expected to in-

volve pricing policy, and Dreyer says, "Our objective is to continue to build retail store traffic, supporting the retailer through some heavy local advertising programs in key markets. We feel a responsibility to the retailer not just to sell product, but to create the traffic and the awareness for both the product and the industry."

Sixteen new titles will be announced by Magnetic Video, including feature films "The Black Stallion," "La Cage Aux Folles," "Apache," "Last Tango In Paris,"

"The Pink Panther," "The Thomas Crown Affair," "Tom Jones," "Carrie," "High Anxiety," "Hopscotch" and "Ring Of Bright Water." There will also be a how-to program produced by NBC Sports, "Willie Mosconi's World of Pocket Billiards," which will be shown at a Monday (6/1) press party.

Four musicals are included, headed by the Beatles' "Let It Be," and including classics "The Jazz Singer" (the original 1927 version), "Yankee Doodle Dandy" (featuring a singing and dancing Jimmy Cagney), and "42nd Street." Dreyer reports that the company is "definitely creating special programs in the music field. We've just come out with a category called 'Song and Dance' which includes just released titles 'HMS Pinafore,' 'Giselle' (featuring Rudolf Nureyev), 'The Dancing Princess' and 'Yeoman of the Guard' with Tommy Steele." The program offers dealers a special "Song and Dance" poster. Dreyer also reports that Mag Video has appointed Seymour Horowitz as a new vice president based in N.Y., whose responsibilities include working with producers to develop more new programming.

(Continued on page 51)

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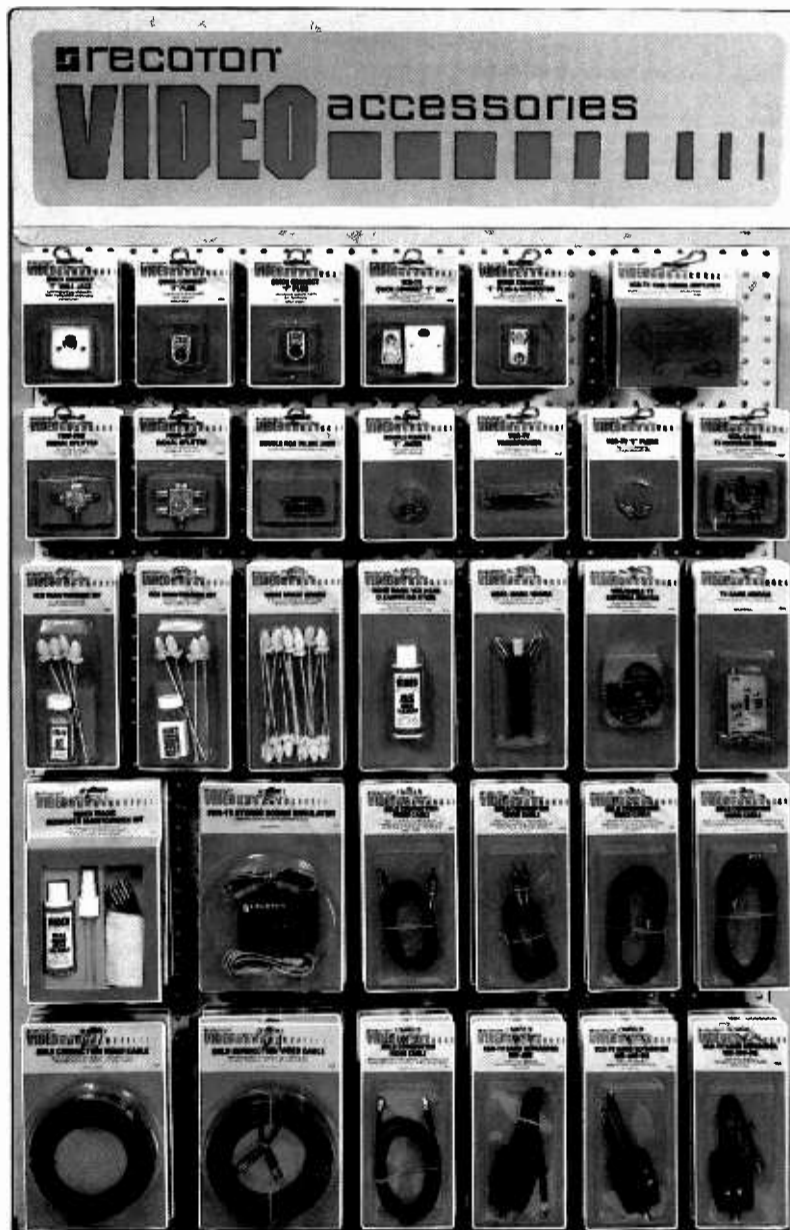
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## Discussion Of Rental Policy Is Overlooked

LOS ANGELES—Conspicuously absent from the announced subjects for discussion at CES by major video programmers is the issue of rental policy. The conflicting rental policies of Paramount Home Video and Disney, as well as the non-policy of Magnetic Home Video, Warner Home Video, Columbia Pictures Home Entertainment and CBS Video Enterprises is a continuing concern to dealers and distributors.

When queried on the issue, CBS Video Enterprises president Cy Leslie indicated that a policy is being formulated, but would not be in place in time for CES. "We have been studying rental for some time," says Leslie. "We are concerned right now that obviously there is one of two ways to go to be protected in rentals.

"We never kidded ourselves about the fact that the first sale doctrine does exist. We'd like to see a proportionate sharing. We are also measuring the true value that has been garnered by the retailer who goes into rental. We're not sure that in the vast library they have, they are averaging quite as well as people think they are. Of course there are a few titles that have enjoyed heavy rentals, but in the broad base of catalog. I'm not sure. We're still monitoring and measuring whether there's been that great a loss to rentals. Perhaps it's not as great as people suspect."

From Magnetic Video vice president of consumer products, Jack Dreyer, comes the statement, "We won't announce anything on rental at CES. We aren't going to announce until we feel we have the optimum program, one that is equitable for the retailer as well as the producer."

Other major programmers who were queried had no comment.

SUSAN PETERSON

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# Audiophile Market New Lure To Majors

No Longer A Fad, Sales Still Rising

By ALAN PENCHANSKY

CHICAGO—The major record companies are looking to carve out a bigger share of the still-expanding audiophile record market in 1981.

Today, CBS and RCA both with digital and half-speed mastered album series, are hot in pursuit of companies such as Telarc and Mobile Fidelity, two of the acknowledged sales leaders in the audiophile fold.

Not long ago, the majors viewed the audiophile market as a passing fad, but that was before the full magnitude of the digital audio revolution was appreciated. One of the 1981 trends will be increasing presence of these and other majors in the audiophile product shelves, although the majors have yet to demonstrate that they can consistently soar to the

same technical heights as the audiophile leaders.

Other independent leaders in the audiophile field continue to be Sheffield Lab Records, alone committed to pure direct-to-disk, Nau-

**Alan Penchansky is Billboard's Chicago-based classical editor as well as Midwest bureau chief. He is the magazine's audiophile authority and chief audiophile record reviewer.**

tilus Records, which is expanding its half-speed mastered and direct-disk catalog; M&K Real Time Records, and dbx, which faces competition from the new CBS CX system but continues to impress with the astonishing dynamic range and surface noise elimination of its encoded disk releases.

1981 will see these companies guarding their lead in technical sophistication and hoping to expand on it while attempting to improve their market strategies.

Another trend will be the increased injection of high-priced classical imports, many of them digital, as the line between premium priced classical product and product expressly for technically-oriented listeners begins to blur. One question is whether audio buffs can be traded over to classical disks featuring immaculate production but music not intrinsically of great sonic interest.

A survey of some of the leading audiophile suppliers finds:

- Sheffield Lab Records getting back in ac-
- (Continued on page 56)

# Expanding Women's Market Is Recognized

By CHRISTINE BEGOLE

NEW YORK—According to the recently released Electronics Industry Assn.'s study, women comprise at least 25% of hi-fi component buyers. 1980 Simmons Research, on the

other hand, shows that 45.5% of all adult component buyers are female (up 2.2% over 1979 figures) while 54.5% are male (down 2.2%).

Using the EIA figures as a con-

servative estimate of the current proportion of female buyers in the overall component marketplace, and Simmons figures as an indicator of which way the balance is swinging, it seems curious that the "women's market" is not considered a market that demands being treated as a separate and distinct market segment by most audio manufacturers.

that showed women comprise over 50% of today's work force with all evidence pointing to the conclusion that women are in the work force to stay. The decline of the traditional family (one male breadwinner, one female full-time homemaker and two children describes only 7% of American households) and the growth of two-income families serve

sent significant audio buying power was greeted with bemused resistance by manufacturers and retailers alike in 1979. Since then, a deteriorating economy has brought hard and lean times to audio manufacturers across the board, and a good deal of re-vamping has taken place.

Today target markets other than the traditional male audiophile are no longer casually dismissed as irrelevant.

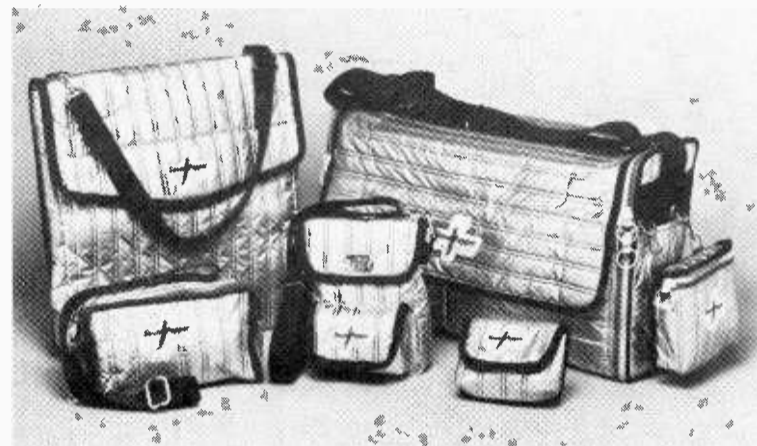
## CHANGES IN PRODUCT LINES

Audio manufacturers are changing their product lines to appeal to a broader group of consumers. They have abandoned the watts-per-channel power race, and now offer high performance products that come in scaled-down packages and that make consumer decision making easier.

Manufacturers such as AIWA and Mitsubishi introduced micro-components at not-so-micro prices in 1979, and since then power-priced products in even more streamlined packages have emerged. And the trend continues.

U.S. Pioneer introduced the system components concept with its

(Continued on page 54)



FASHION ACCESSORIES—Osawa wants to make toting audio and video equipment, accessories and even LPs and tapes easy and fashionable.

Nearly 97% of America's 13.7 million teenage girls own record albums, while over eight out of 10 (87.5%) girls own some type of stereo or phonograph equipment, reveals a just-issued study by Seventeen Magazine. The research—"Survey Of Audio Equipment and Records/Tapes"—also points out: teenage girls own an average of 35 LPs each; 92% own singles, compared to the 78% suggested by a similar study three years ago; 83% own tapes, as opposed to 71% in 1978; almost 86% have tape recorders; and about one-third own 8-track cartridge tape recorders. The compact audio system seems to be the most popular form of hardware, but more than one-fifth do own components. Also: sound quality is the most important measure when the girls purchase stereo. The Seventeen study consisted of responses from 1,207 individuals aged 13-19.

Currently most manufacturers are taking a two-pronged marketing approach. One prong is directed at the "primary" market (the 18 to 34-year old male). The other, small prong is directed at the "secondary market"—that is, all others, including women, the college market, and the over 35 year old males.

The women's market has nonetheless become an ever more frequently discussed topic since early 1979. Business magazines and newspapers, marketing and advertising trade publications all have cited statistics that highlight the importance of the "New Women" as a fast-growing and increasingly influential market segment. Attention has focused on Dept. of Labor Statistics figures

as indicators of the economic role women play in households of the 80's.

The first generation of women who grew up in the midst of the burgeoning women's movement in the early 70's were coming of age by 1979. They grew up fully expecting to take charge of their own lives. Those that were 18 in 1971 were in their mid-twenties, upwardly mobile, with money to spend and a new attitude toward life by 1979. They represent the leading edge of a new generation of women that embodies a new set of engrained attitudes—attitudes that are not likely to be altered by changing political or economic climates.

The suggestion that women repre-

Christine Begole—an audio/video observer—is the New York-based electronics editor of Glamour Magazine.

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## RECESSION-PROOF? Audio & Videotape Sales Accelerate

By JIM McCULLAUGH

LOS ANGELES—If there's a recession on, it won't be visible at blank audio and videotape booths at CES. Those sister industries continue to ride a sales roller coaster.

The major retailer query with respect to videotape will be: How much can I get and when can you supply me? New projections call for an estimated 25 million videocassettes to be sold in 1981. Pre-recorded fare is expected to be 5 million of that. Needless to say, blank videotape for the consumer and videotape for the "industrial" market will exert enormous demands on production and distribution.

Most major suppliers will be expanding their VHS and Beta offerings; upgrading formulations for new generations

VTRs; showing off new packaging; and revealing some promotions, although the retailer, nor the consumer hardly needs to be nudged now to buy.

The estimates for blank audio cassettes are even more mind-boggling—maybe as high as 250 million in 1981.

The trend in blank audio tape continues towards the premium side and that's where a great deal of manufacturer emphasis stays. Some new names appear at the high end, notably U.S. Pioneer, JVC (with metal), and Kenwood. The reasoning seems clear there in that those major audio/hi-fi firms have such enormous sales and distribution clout, they recognize that they can get a slice of the high-end audio cassette pie.

(Continued on page 49)

## IMPORTANT NOTICE

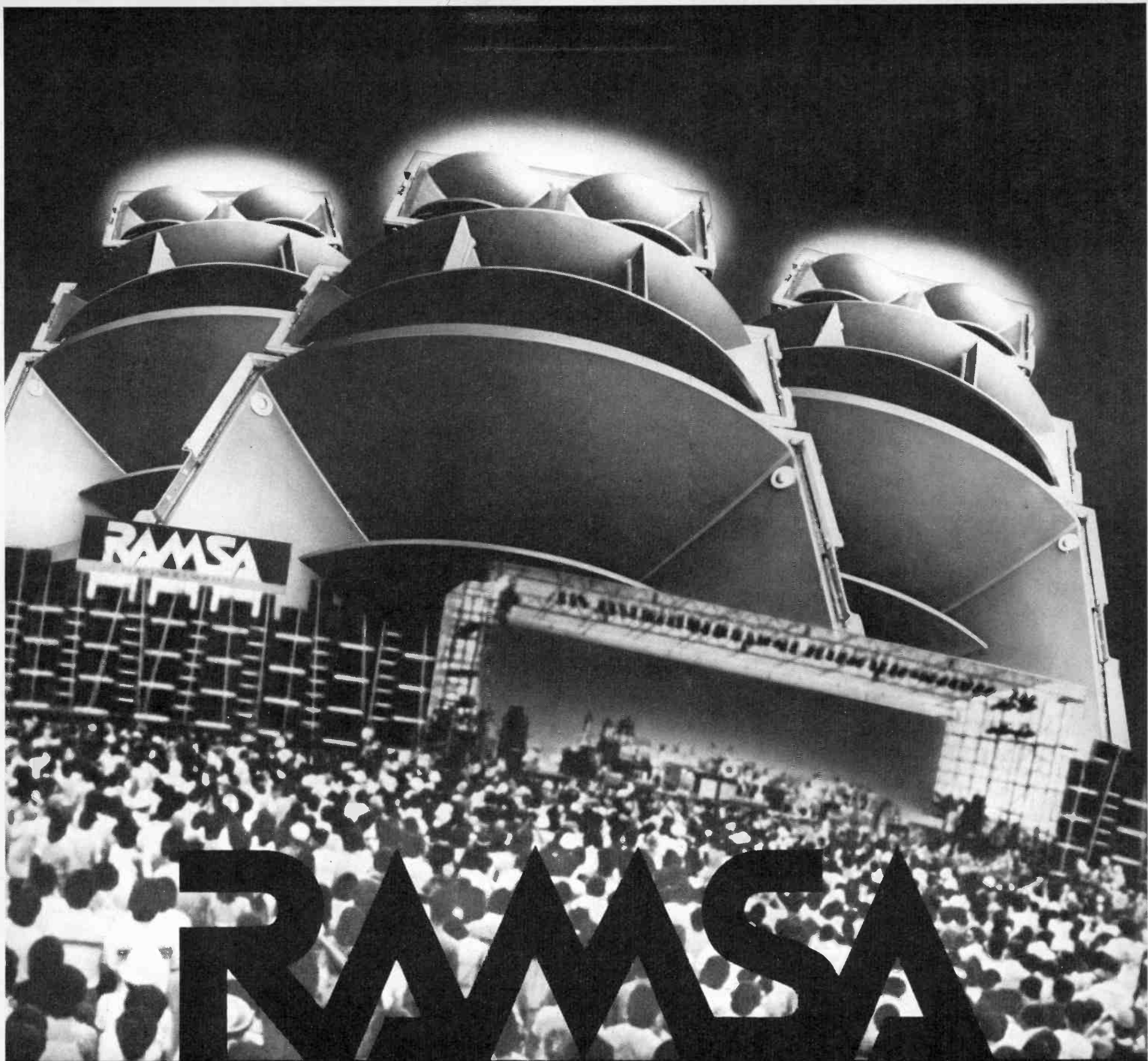
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PROFESSIONAL AUDIO DIVISION

# Trends In Audio Stressing Cosmetics, Not Technology

• Continued from page 42

\$950. It's strictly Dolby B. It's the only machine in the new line featuring user adjustable bias and record level calibration, and a real time LED digital tape counter.

U.S. Pioneer finally imports the cassette decks displayed by the parent company in Japan last October. However, unlike the original models, Dolby C is now included. LED graphics indicate all machine functions, and are bound to be eye-catching on display. The top three models are audio reversing and tape selecting. Top of the line CT-9R is suggested at \$700. It offers auto bias, EQ and level set-up, and real time digital LED tape counter. The technical selling feature is Pioneer's new Ribbon Sendust Head, claimed to reduce distortion.

Onkyo opts to follow Optonica's lead with a dual well cassette deck. However, the less than \$400 TA-

W80 is considerably more versatile. This double deck can play from either compartment, automatically switching from one cassette to the next to extend playing time. It also dubs at double speed. It's Dolby B only. Onkyo's limited distribution allows dealers a safe margin. The company's still basking in the glow of favorable mention in Consumer Reports.

As reported in Billboard previously, Technics will formally introduce into the U.S. two cassette decks with dbx circuitry built-in: both are already scoring considerably well in the Japan market. Yamaha will also have dbx decks.

• **TURNTABLES:** In turntables, it's still straight-line linear tracking. Nothing dramatically new: mostly entries at the low end. The name Benjamin reappears after an hiatus, promising limited distribution. Technics may also finally be able to

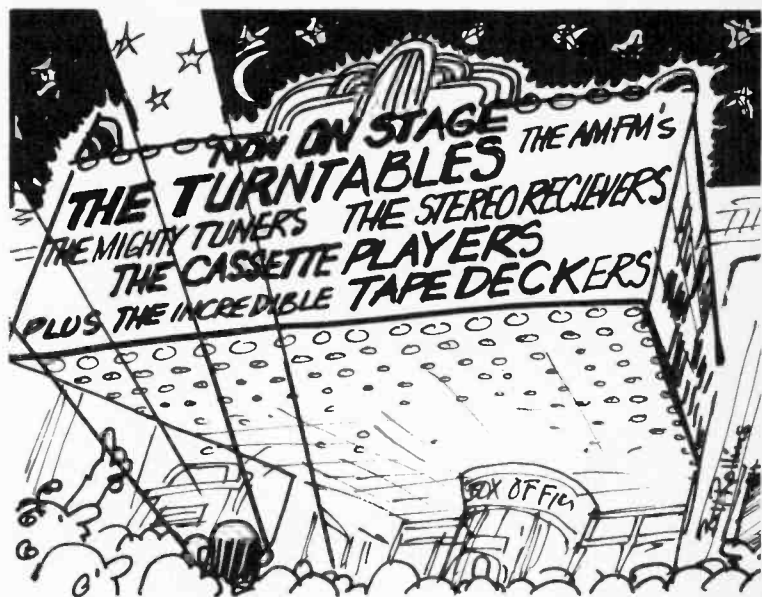
supply dealers with the SL-15 subcompact, totally automated linear table show in Las Vegas.

• **CARTRIDGES:** Phono cartridges are getting lost at the jewelry counter. After ADC and B&O used sapphire cantilever last year, Dynavector and Signet are using rubies this year. The Signet TK-100 LC, new top-of-the-line cartridge retailing at over \$795 employs a tapered hollow ruby cantilever and silver wire coils. The former top-of-the-line TK-9 receives new treatment with a tapered beryllium cantilever and new linear contact tip shape dubbed LCa, which adds \$25 to the price. Signet is a desirable line for dealers because of its limited distribution but muscular support from the Audio-Technica parent company.

Meanwhile, Shure Brothers, world's largest, is making an ultra low mass version of the V15. IV, sans stabilizer, integrated into a special

arm carrier tube for the British SME 3009, Series III arm (which Shure imports). This is a change of direction for Shure, which has previously occupied the mid to high cartridge mass spectrum. The \$230 is reasonable considering the combined effective mass of the cartridge and arm tube is only 7.7 grams, not much

lineups. The British are making a few modifications. New from KEF, for example, are the 203 and 204 at \$600 and \$1,100 respectively. Bowers and Wilkens updates its \$3,000 pair 801s with concrete filled heads to damp resonance and vibration. B&W enters the low-end for the first time with DM10 at \$160 each, right



more than the conventional V15. IV. Shure is widely distributed with many of its cartridges loss leadered, but this product should retain a healthy margin.

• **LOUDSPEAKERS:** The big news here may not be so much product-oriented as marketing oriented. JBL will drop a bomb at a press conference during which it will announce a total dealer re-franchising. The firm plans to return to a more limited distributed philosophy.

Most speaker manufacturers are coming into CES with pretty solid

at an AR, Infinity, Genesis, etc., price point. B&W claims the amortization of the r&d for the 801s makes possible a foray into the under \$200 highly competitive price range. Quad introduces a pair of \$3,000 electrostatics that must change the reputation of electrostatic loudspeakers. Meridian rounds out its line of what it calls "Inter-Active" speakers (self-powered) with the M3, just a bit larger than the current subcompact bookshelf speakers at \$1,200 (including the internal amps). High-end audio dealers appreciate the extremely limited distribution of British lines insuring at least 40 points.

If the industry is facing a slowdown, then big ticket gear may offer some protection from reduced volume. With the consumer's eye increasingly on video, high-end equipment still radiates sufficient glamor. There are going to be plenty of announcements of revolutionary technology, but it won't show up on the shelf until next year's summer CES.

## CES Showcase



**NEW KID**—Loran enters the blank tape market for audio.



**TOP DRAWER**—The SD-5010 slim-line cassette deck with motorized skating drawer mechanism is part of the new Marantz Gold series.



**RECORD DECODER**—Phase Linear intros the CBS-compatible CX model 220 add-on decoder.

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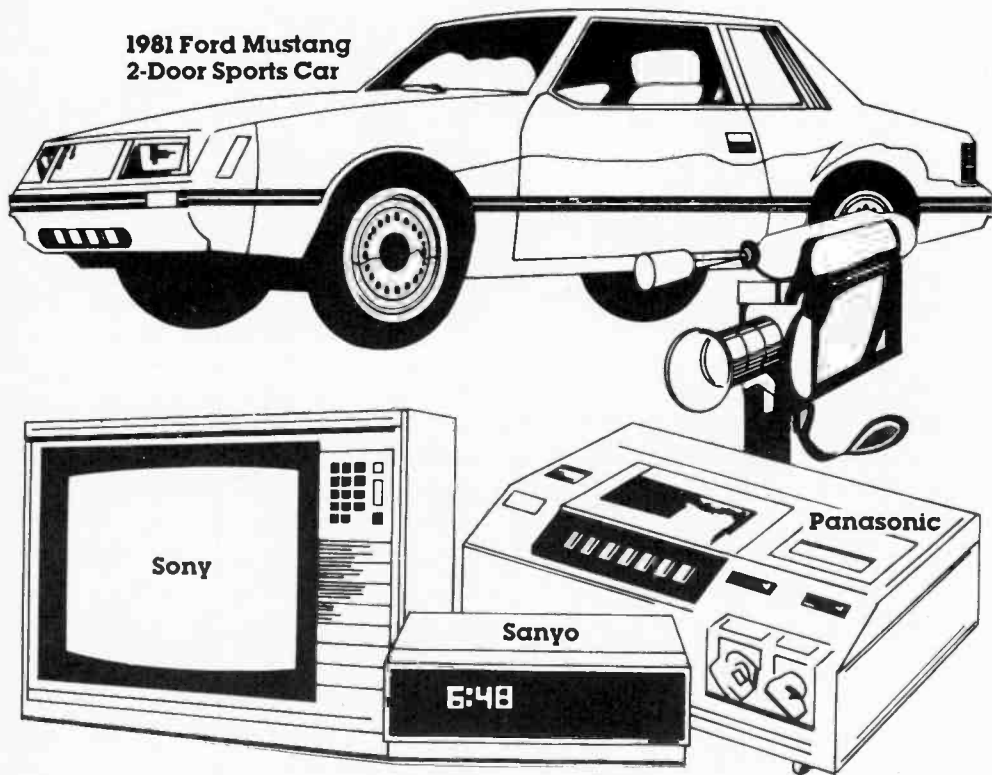
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# Summer CES

# Blank Audio And Videotape Sales Escalating

Continued from page 46

Manufacturers, for the most part, will be on hand with some new product and formula, including new wrinkles in metal; upgraded and slicker packaging; and, of course, summer and fall promotions.

## PD Magnetics and Loranger

Two newer entrants—Loranger and PD Magnetics—are also set to make their formal debuts. The former plans to come on strong; the latter is a new joint venture between chrome pioneer DuPont and Philips. PD product, both audio and videotape, is expected to be produced in Europe.

Another CES audio tape development appears to be the official baptism of metal-micro and micro-tape targeted as a true hi fi music medium. The two premium tape goliaths—TDK and Maxell—will be on hand with product of that sort.

Also: Open reel tape will have several upscale, new products.

## TDK

Why blank micro at this time?

According to TDK's marketing chief Ken Kohda: "What's happening in the marketplace is very simple. Whether it is standard Philips size or micro-cassette, the demand for high quality cassette tape is enormous. Stereo is everywhere. No more home stereo! Today ... kitchen stereo, roller skating stereo, car stereo, motor boating stereo, walking stereo ... and on and on."

TDK figures that stereo has reached new heights of portability, combined with insatiable consumer demand for high quality equipment and tape. Add to that, says Kohda, an increasing desire to plan one's own programming.

## IN JAPAN

# Tape Output Up Average 20% Annually

By SHIG FUJITA

TOKYO—The audio and video tape makers of Japan are so confident that product will continue to increase at a rate of over 20% that they do not even bother to set production goals.

According to Mototoshi Yamaura, general manager of the Magnetic Tape Assn. of Japan, the tape makers don't feel there is any need for drafting such goals because production has continued to increase at a fast pace ever since the association was established 29 years ago.

Production of raw tape in 1980 totalled 41.36 million miles on the basis of 1/4-inch tape, an increase of 26% over 1979. The total compares with 26 million miles in 1978 and 32.9 million miles in 1979.

This year, the members of the association have changed the way they count production. Since January, 1981, instead of the total number of kilometers (which we have converted to miles) on the basis of 1/4-inch tape, they are now reporting production in square meters and dividing the blank tape into three categories: audio, video and others including computer and instrumental tapes.

Yamaura said that the association had drafted a standard calculation  
*(Continued on page 58)*

TDK also is anticipating a new breed of micro-cassette deck that more than one hi fi manufacturer will be introducing. At the last CES, such firms as AIWA, Fisher and others

showed decks of this type in either prototype or production form. Several other firms may also show similar product at CES. Already Sanyo markets a micro-cassette deck

in Japan under the Otto brand name.

In Japan, also, several record labels have been considering issuing pre-recorded, micro-cassette prod-

uct to the consumer in limited quantities, while several U.S. and European labels mull the same idea for 1982-83. One new coming wrinkle  
*(Continued on page 55)*

- Riverdale Mental Health Center
- Dione Warwick Scholarship
- United Way of ...
- VFW Youth Activities Committee
- American Diabetes Association, Inc.
- American Red Cross Disaster Relief Fund
- Black United Fund
- Boys ...
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- Autistic Children Judevine Center
- Brookfield Congregation of Jehovah's Witnesses
- Ezzard Charles School
- Boys' Club of Morristown, TN
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- FM 99 Children's Fund
- Betty Ford Center
- Fox Theatre-Save the Fox
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- Medical Clinic
- Harlem Breast Cancer
- Hope Haven Children's Hospital
- Hearing and Speech Center of Florida
- Johnsonburg Health Center
- House of God Miracle Temple
- Johnsonburg Health Center
- Joslin Diabetic Foundation
- Juvenile Diabetic Foundation
- Jeff Lane Scholarship Fund
- Leukemia Research Fund
- Lincoln High School Music Department
- Los Angeles Children's Museum
- T.J. Martell Memorial Foundation
- Memphis Boys Town
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- Shoals Music Association
- Music Therapy
- N.A.A.C.P.
- Naturopathic Medicine
- Crippled Children and Adults
- The Neig
- New York Shakespeare Festival
- Nordoff Robbins Music Therapy
- New York State Olympic Committee
- New York Times Neidiest Cases Fund
- Oyster Bay East Norwich Youth
- One-To-One Organization
- Operation P.U.S.H.
- Palmer Drug Abuse Program
- Phoenix House
- Off The Street Club
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- Pacific Alliance of Energy
- Project Jonah
- Paul Quinn College
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- Sickle Cell Anemia Research
- Special Olympics, Inc.
- Spirit Foundation, Inc.
- St. Joseph Hospital
- St. Judes Children's Hospital
- St. Vincent and Sara Fisher Hospital
- Summer Arts Fund/Community Funds, Inc.
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- UNICEF
- United Cerebral Palsy League
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©Ampex 1981 Golden Reel Winners as of 1/81

\*RIAA Certified Gold

JUNE 6, 1981 BILLBOARD

# Videodisks, VCRs, TV Square Off At CES

• Continued from page 41

DiscoVision, the Costa Mesa-based Laservision videodisk software manufacturing arm, and the other 70,000 are available for license. Initial allocations are scheduled for the U.S. market.

U.S. Pioneer will show their previously introduced VP-1000 laser optical player at the CES, but their main emphasis will be on projection tv rather than new videodisk technology.

Petty predicts minor cosmetic changes and technical fine tuning in the Pioneer system—particularly in the audio area. The next significant technological breakthrough will be the solid state laser. It's expected to occur in about two years and cause a dramatic price reduction.

The major demonstration focus for the optical laser camp at the SCES will also be software. The LaserVision Assn. will also have its own stand for the first time.

LaserVision will promote a new software tie-up, this with Paramount Pictures that will deliver eight titles for current shipment including "Ordinary People," "Charlotte's Web," "Airplane," "Star Trek," "Up In Smoke" and "The Warriors," while the June schedule includes "Pop-eye" in stereo.

LVA will also promote the new interactive Kiddisk, that is claimed to utilize all the optical laser player's vaunted high-tech features such as stereo, freeze frame and fast forward. A demonstration may also be mounted to include the videodisk of the Summer J catalog from Sears Roebuck—which is on in-shop display at nine locations and has been mailed to 1,000 Pioneer videodisk player owners.

In addition to putting the entire 236-page catalog on 57,000 frames, the 'VidiCat' offers an additional 17 minutes of programming including fashion shows.

"92% of our problems are behind us," says John Messerschmitt of North American Philips, speaking for the LaserVision Assn.

Referring to the pressing and player returns situation that has plagued the optical laser camp, he pledged a flow-through of exciting new product with an emphasis on stereo. The 3M plant in Wisconsin will press videodisks for the technology. Some 100,000 disks are promised by the end of the year.

According to Messerschmitt, there will be between 125,000 and 150,000 players and 1-1½ million disks "in the system" by the end of 1981. By the end of the year, 75% of the LaserVision catalog will be feature films, and of those, 25% will be in stereo. An additional 15% of material will be music emphasizing good audio, and the remainder will be special programming.

Messerschmitt emphasizes that any technological improvements in LaserVision will not make current systems obsolete. He predicts "enhancement" of the audio sound system, although not a move into digital replay technology. "Optical improvements" coupled with a solid state laser and a small-size format may be on the cards by 1983.

Jack Reilly, president of DiscoVision, states that pressing for the optical laser system is going ahead "full sail." Problems with defectives are now below the level of audio returns, and Reilly says they are at a "manageable percentage."

He disputes RCA's claim for technical parity, citing optical laser's wider bandwidth for higher resolution on film and two separate-channel stereo as opposed to a mixed

single channel for CED stereo. He predicts that 60% of the LaserVision catalog will be stereo by the end of 1981.

"We and the VHD people have

gone on record as stating that we would like to see RCA do better," says John Messerschmitt. "No one likes to see Leviathan go down."

That's about all the VHD people

are saying who are alleged to be carefully watching how the videodisk market shakes out here.

"Our announced entry date into the U.S. remains January, 1982."

says a spokesman for JVC. "We're right on target, and our price will be competitive in the overall market."

He declines to comment on software  
(Continued on page 60)

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# Promo, Advertising \$\$ For New Video Titles

• Continued from page 44

## LaserVision Assn.

Action on the laser disk front will focus on activities by the LaserVi-

sion Association, which will hold a press conference Sunday (31). The association will also have a booth featuring a special disk presentation which uses the laser disk format to

demonstrate and discuss what the system is and its future possibilities, using the laser technology itself as part of the explanation. Disk players will be positioned around the booth

allowing CES attendees access to operate the players, and featuring currently available programming from all of the association's members.

That will include product from Pioneer Artists, which debuted its first product this month, consisting of two concerts by Pael Simon and Liza Minnelli. Pioneer president Barry Shereck also reports that the label will have a folk music disk in production in the near future, which features the Limelighters, the Kingston Trio and Glenn Yarborough, taped during a recent concert at N.Y.'s Copacabana. Shereck also says he hopes to release a Leon Russell concert this summer, and is working on an opera and a ballet to round out the material genres represented.

Pioneer's John Talbot promises "a major software announcement at the show, which will probably directly change our advertising campaign. It will entail support for the LaserVision system."

## RCA SelectaVision

RCA, whose CED disk system will get its biggest programming boost at the show from the CBS announcement, will place emphasis this time around on its new hardware, including vcrs, video cameras and audio-enhanced color tv sets.



Devo . . . coming to home video.

New videodisk titles from RCA were recently announced at RCA Corp.'s national distributor meeting (Billboard, May 23) and included music product "Don Kirshner Presents Rock Concert, Vol. 1," "Paul Simon In Concert" and Elvis Presley's "King Creole." These three bring the total music product to eight out of RCA's catalog of 126 titles. The company has also announced its plans to release the Beatles "Let It Be," along with product from Fleetwood Mac, Joni Mitchell, Pink Floyd, Neil Young, Judy Garland and Jean-Pierre Rampall later this year.

Also among the 26 new RCA titles are current blockbusters "Ordinary People," "Airplane," "Urban Cowboy" and "American Gigolo." The recent distributor meetings also emphasized RCA's commitment to a sustained print campaign for the videodisk throughout the June to August period.

## VHD Programs

Third contender in the videodisk wars, VHD Programs, will not have a booth or display at CES, but individual manufacturers of VHD format players (which offer a third, non-compatible disk system) will be out in force. A spokesman for VHD Programs reports that "There is a demo disk that has been pressed which will give the attendees an idea of the scope and activities undertaken by VHD on behalf of the system," and that VHD Programs president Gary Dartnall will be in attendance. The VHD system is due to debut on the U.S. market later this year.

## Warner Home Video

Also making new release an-

(Continued on page 54)

*Susan Peterson, a former Billboard editor, is a freelance writer specializing in home video who originated and writes two ongoing video columns for On Location magazine and On Stage magazine.*

JUNE 6, 1981 BILLBOARD



# Hi Fi Add-Ons Adding To Dealers' Earnings

By RICH WARREN

CHICAGO Sound enhancing devices enhance profits. Higher margins and the ability for

follow up sales are keeping dealers happy. Customers already owning hi fi systems are enticed back to the store. The broad category of sound en-

hancement now includes imaging units, equalizers, dynamic range expanders, non-complimentary noise reduction units and digital delay/ambience units. As a product trend,

it's one of the hottest in the hi fi industry.

The reason the Carver Sonic Hologram and similar devices have caught on with the consumer is their

ability to make remarkable sonic improvements, and very low cost. The image enhancement devices liberates sound from the loudspeaker via selective phase cancellation. Sound meant for the left ear is only heard by that ear, and the right only by the right, rather than the normal split between speakers. This restores the original effect of the recording environment, bringing the listener one step closer to "being there." The sound is totally three dimensional, with instruments and voices seemingly originating in thin air around the listening room. The Carver device requires considerable set-up, requiring the listener to sit in a fixed, rather narrowly defined position. Newer devices from such firms as Sound Concepts and Phase Linear permit a great degree of latitude in listening position with minimal set-up.

Imagers are once again in the CES spotlight. The Carver C-4000 preamp with Sonic Hologram was an immediate hit two years ago. Carver, sensing competition, brought the Sonic Hologram out as an add-on C-9 last year. Sound Concepts and Omnisox both introduced imagers last year. Now Omnisox is pushing a miniature unit for the automotive market. Phase Linear is entering this market at a new and highly salable price point. The Model 180 Dimensional Sonic Localizer is suggested at \$149.95, will sell for less and still be attractive to the dealer. The marketing ploy here is the lowest price thus far for an imaging device, plus a control knob, and the ability to use the DSL with headphones. Dynaco will enter its SIE-1 Stereo Image Enhancer at a yet to be announced price. The circuitry for these devices is basically simple and a lot of manufacturers will be on the bandwagon before long.

Equalizers remain active. Audio Control face lifts a few of its established models, such as the popular low end 520B, which becomes the D520, with sliding pots rather than rotary knobs, but retains its attractive under \$140 pricing. Phase Linear's also on the move in this area with the new Model 1400 10-band graphic at \$549.95, derived from the company's professional series. dbx finally begins meeting dealer demand for the micro-processor automated 20/20, that was the high point of last summer's CES.

While most major component manufacturers are diversifying into add-on enhancers, one company moves in the opposite direction. RG Dynamics, best known for its dynamic range expanders, such as the Pro-20, and most recently X-15, splits into two divisions. RG Dynamics continues to handle signal processors, while the new RGR (Robert Grodinsky Research) takes on marketing of the company's new preamp and power amp. Otherwise, most of the products in this area remain unchanged.

The big battles are being fought over complimentary noise reduction systems that require encode and decode, such as Dolby and dbx. Some manufacturers are entering the

(Continued on page 54)

## HOLD IT BEFORE YOU BUY A WOOFER.

Up to now, the serious designer of a sound reinforcement system had little choice in selecting a low frequency loudspeaker; only a handful were even acceptable. But now Yamaha makes woofers that outperform even "old standards."

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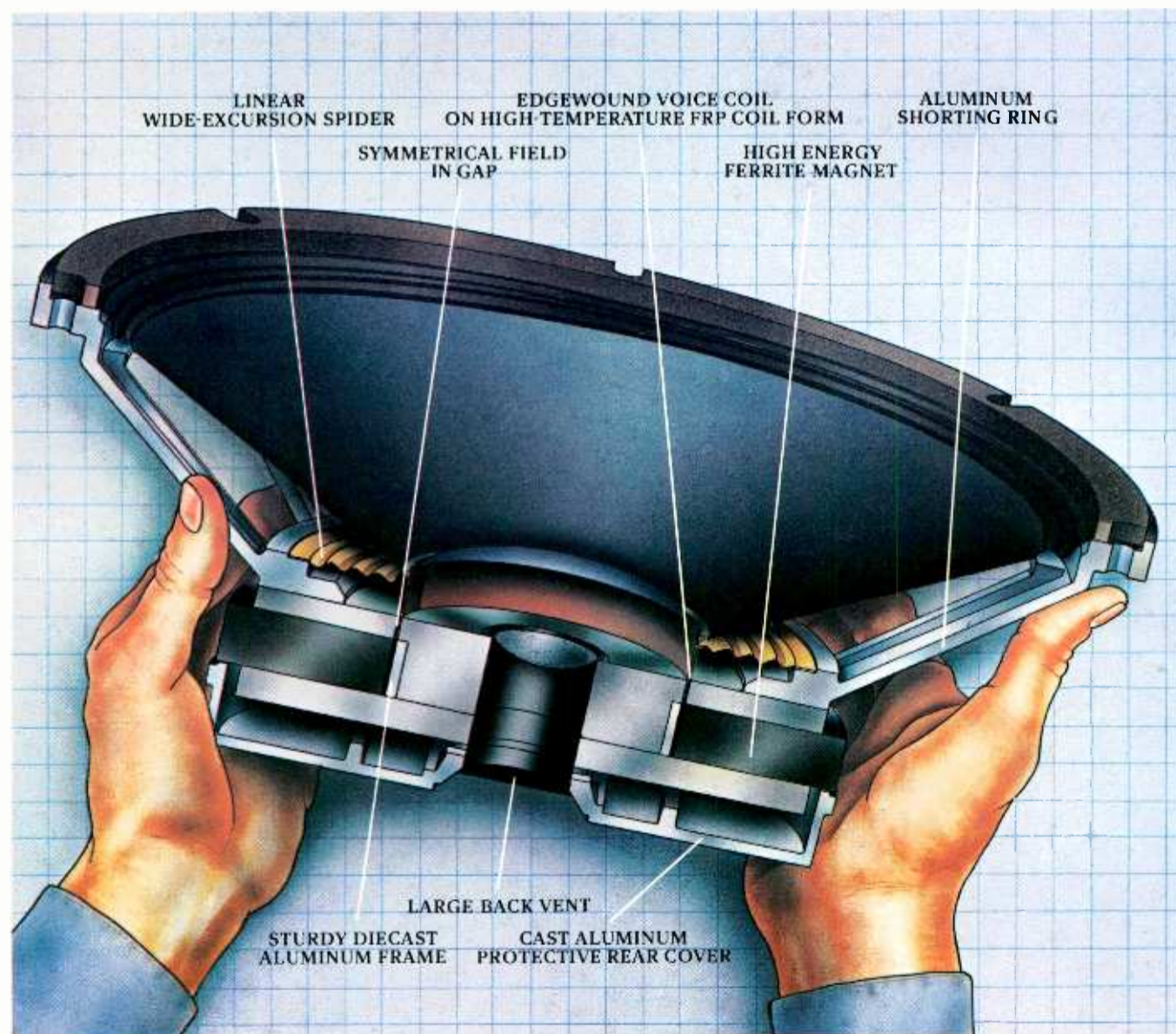
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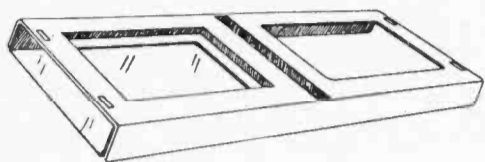
 **YAMAHA**

Rich Warren is a producer for WFMT-FM in Chicago and also audio editor of both Chicago Magazine and the Chicago Sun-Times newspaper. His articles have appeared in such publications as Rolling Stone, High Fidelity, the Playboy Electronics Guide and Recording/Engineer/Producer.

# LOCKED TAPES ARE LOST SALES

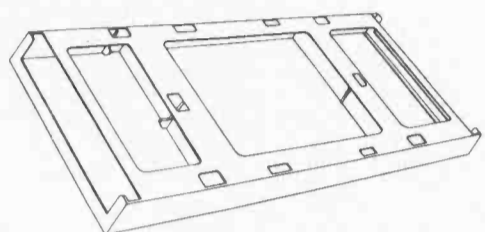
## IMPERIAL PLASTICS HAS FIVE WAYS TO INCREASE YOUR TAPE SALES

1.



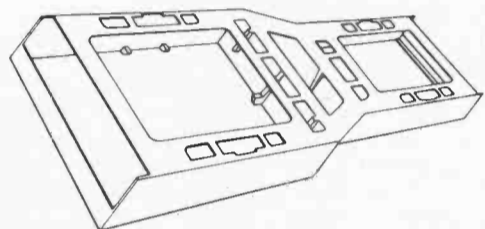
History speaks for itself. Millions of these reusable Long Boxes and Covers have been used to successfully display cassettes and 8-track tapes in the standard LP browser fixtures in recent years. A simple tool is used to unlock the cover and release the tape at the cash register.

2.



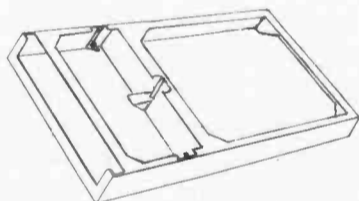
Equally successful has been the Twin Cassette. Designed to be used in either the vertical or horizontal fixtures. This one-piece security box can be recaptured at the point of sale by clipping off the tabs to remove the cassette. The box may then be used a second time by snapping a new cassette in the opposite end.

3.



The "8-track" or "Milkbottle", as it is known to many, also offers the cost saving feature of double usage. It is used primarily as a disposable 8-track security box.

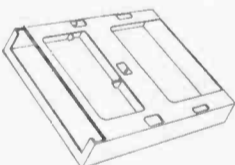
4.



**NEW!**

This 9" cassette security box provides an inexpensive disposable cassette box for self-service record departments who do not choose to recapture the security boxes at the cash register.

5.



Pigeon hole displays have not been forgotten with Imperial's 6" cassette security box. Inexpensive and disposable.

Patent no. 3,871,516 & 4,245,741 All of the above security boxes are available in black or white.

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# Women's Hi Fi Mart Recognized

• Continued from page 46

SYSCOM line early in 1980, and others (including JVC, Kenwood, Sansui) showed their own versions of one-decision, no-substitutions-please, one-brand systems later that year. This trend, too, only shows signs of expanding.

Onkyo, Kenwood, Pioneer and

Sansui are among the manufacturers who recently emerged with the "cass-ceivers" concept. These units combine cassette deck and receiver in the same chassis, but not like the old low-fi, all-in-one cousins-to-compacts. Rather, cass-ceivers pack hi-fi specs and convenience features in a sleek, inviting



BSR RESURGENCE—Venerable turntable name BSR intros new electronics and mini-components.

package, with human engineering and cosmetic appeal high on the design priorities list.

The proliferation of high performance portable stereo products like Sony's Walkman and in downsized sleek radio-cassette players also reflects an industry-wide interest in broadening the appeal of audio products beyond the home, and even beyond car stereo, without abandoning performance quality.

## CHANGES IN AD STRATEGY

Change is also evident in some hi-fi manufacturer's approach to advertising. Efforts are being made to reach the non-audiophile "secondary" market. Techniques used to achieve these goals include cutting down on technical language, emphasizing the psychological joy/benefits of music, and encouraging a positive emotional response to the prospect of purchasing name-brand audio products. Within the last year we've seen for the first time: JBL's ads showing a young couple putting speakers in a car with the woman carrying the speaker; JVC's ads showing a nuzzling couple in a living room with a home stereo system; Technics ads showing a woman's evening slipper atop sleek, silver micro-components. All employ one or more of the broader-reach techniques mentioned above. These ads have appeared in women's magazines such as *Cosmopolitan*, *Glamour*, *Ms.*, *Self*, and *Working Woman* and, more prevalently, in publications such as *Apartment Life* (now *Metropolitan Home*), *Newsweek*, *People*, and *Time*.

## CHANGES AT THE RETAIL LEVEL

Among several manufacturers' stated goals is educating dealers to the needs of non-audiophile customers—and some manufacturers include providing guidance and support materials for selling to women as a specific item in their future plans. By and large, however, these ideas are still in the planning stages. And to this writer's knowledge no such concerted dealer support programs are currently in effect.

## WHAT'S MISSING

Budgetary cutbacks in the face of the current economic crunch have set definite limits on what is realistically possible in terms of audio manufacturers' ability to pursue new customers of any description.

Pinpointing specific, particularly promising segments of the "secondary" market category, and then targeting them specifically, is an idea that the audio industry as a whole is currently reluctant to pursue. Thus the much-discussed "women's market" is not really being acted upon specifically. Audio marketers lump women in with the rest of the "secondary" category.

The EIA estimates that in 1980 factory sales of audio systems plus separate audio components represented \$2,200,000,000 worth of business. Couple that with their estimate that 25% of audio component buyers are female, and one must conclude that the women's market represented \$500,000,000 worth of business last year. And, again, those numbers are growing, not shrinking. Other industries, notably airlines and financial institutions, have begun to focus in earnest on wooing the buying power of the women's market. For the moment, the women's market vis-a-vis the audio industry remains a sleeping giant—waiting for a well-directed nudge.

# Add-On Add To Earnings

• Continued from page 52

single ended noise reduction market that Burwen and SAE pioneered. Rather than aiming at home audio, where noise problems are becoming less of a factor, Phase Linear's targeting VCRs with its Model 1300 AV, at \$249.95. Both RG Dynamics and dbx suggest their expanders will also aid in noise reduction in this area.

The excitement surrounding digital delay units is fading. Koss bracketed the low end with its K/4DS at under \$500 for the entire system. Audio Pulse retains the high end at over \$1,000 for just the delay unit. Compared with other enhancement devices the digital delay is a big

ticket item, in the price range of an entire system. It also requires greater listener involvement for sonic fine tuning. ADS makes the decisions easiest with sensibly labeled switches such as "club" or "cathedral," with its total Model 10 system in the \$1,200 range.

Generally, major component manufacturers don't aggressively market their add-on enhancement devices. It's usually the small, one genius operations that thrust signal processors into the limelight. High-end audiophiles tend to turn up a collective nose at the concept of "enhancement," but realistically this carries very little influence with the average audio customer.

# Promos For Video Titles

• Continued from page 51

nouncements in the tape format will be Warner Home Video, which will highlight its "Orion Month" campaign, featuring nine titles from Orion Pictures to be released in July. Those include: "Simon," "Promises In The Dark," "The Awakening," "The Great Santini," "Heartbeat," "Over The Edge," "The Wanderers," "Die Laughing," and "The Fiendish Plot of Dr. Fu Man Chu."

In addition, Warners will be introducing two new music titles for June release, "Devo: The Men Who Make The Music," and "Dire Straits: Making Movies." The Devo program is an 11-song concert, 55 minutes in length, with a suggested retail price of \$40. The Dire Straits tape is 21 minutes long and

has a suggested retail tag of \$35. Both are tied in with recent audio releases by the two groups.

Warners has been particularly active in the music field, and these releases bring the music total to 10 out of the 64 titles in its catalog, of which seven are specifically made for video programs, as opposed to feature films. Previous releases in that category are programs by Fleetwood Mac, Rod Stewart, Blondie, Gary Numan and the Kinks.

## Columbia

Columbia Pictures Home Entertainment also plans new release announcements at CES, as well as a possible new dealer program, but no specific information was available at presstime.



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# Blank Audio & Videotape Sales On A Roll—Up

• Continued from page 49

on the hardware side is a dual-well cassette deck that features both Philips and micro transports. If the micro-cassette player becomes one of the automobile's music mediums in the future, then a user can either record or dub-down on one of these bi-format units.

Specifically, the TDK micro-entrants include D, AD and MA metal tape. The D formulation is aimed at general and dictation use, while AD and MA are targeted for music reproduction.

TDK is also introducing a high density, extra efficiency (EE), open reel audio tape designated TDK SA (Super Avilyn) open reel. The product comes after cooperative research and development with hardware reel-to-reel makers TEAC and Akai, as well as arch tape rival Maxell.

On the video side, TDK will introduce a Beta-format Super Avilyn HG (High Grade) blank videocassette.

## Maxell

Maxell, too, will be one hand with metal micro-cassettes and espouses similar market reasoning for the introduction now. Maxell will also be emphasizing its high-end audio tape and improved cassette housings, as well as its expansive, high-end assortment of blank videotape.

## Memorex

"While some manufacturers are going to be pushing audio," observes Al Pepper of Memorex, "most people will be talking to their customers about home video. What's available and when? And pricing and deals on home video. That's really where the action is. You've got some minor issues in audio but nothing with major impact. Some suppliers have new packaging and we will show our own new metal packaging but if you talk to customers they ask 'what the hell is happening with home video? when are we going to get more product? when are we going to get better pricing? and when are we going to get better promotions?'"

"Of course, as long as there isn't enough product, there's no reason to promote it or price it down. I also think there will be a lot of talk as to what impact the videodisk is having on blank videotape. If a retailer right now is not in the video business, then they don't know why they aren't."

A new Memorex wrinkle on the audio side is a television commercial which makes the point that its new tape can "shatter glass" after 1,000 plays. The youth-oriented spots will be on NBC, ABC and CBS shows. The Memorex line now features Metal IV cassettes, newly formulated High Bias II and MRX I normal bias cassettes—all with improved cassette mechanisms. The firm also offers a full array of VHS and Beta videocassettes.

On micro: "I don't think this market is near ready yet for that," adds Pepper. "I think this market is much more ponderous about making changes that involve new formats."

## Ampex

"The promotional business is still very strong," explains Pete Cain of Ampex, and we also see solid growth at the high end with our Grand Master. We haven't done a whole lot with metal. We have it but it's still not a very significant part of the market."

Ampex is targeting several retail/dealer promotions for the balance of the year. "We will continue to offer unique, bi-monthly promotions to our dealers," he adds. "The business

is highly promotional oriented. Consumers of both premium and promotional audio tape buy them in multiples; and when they see ads in the newspaper, they drive to get

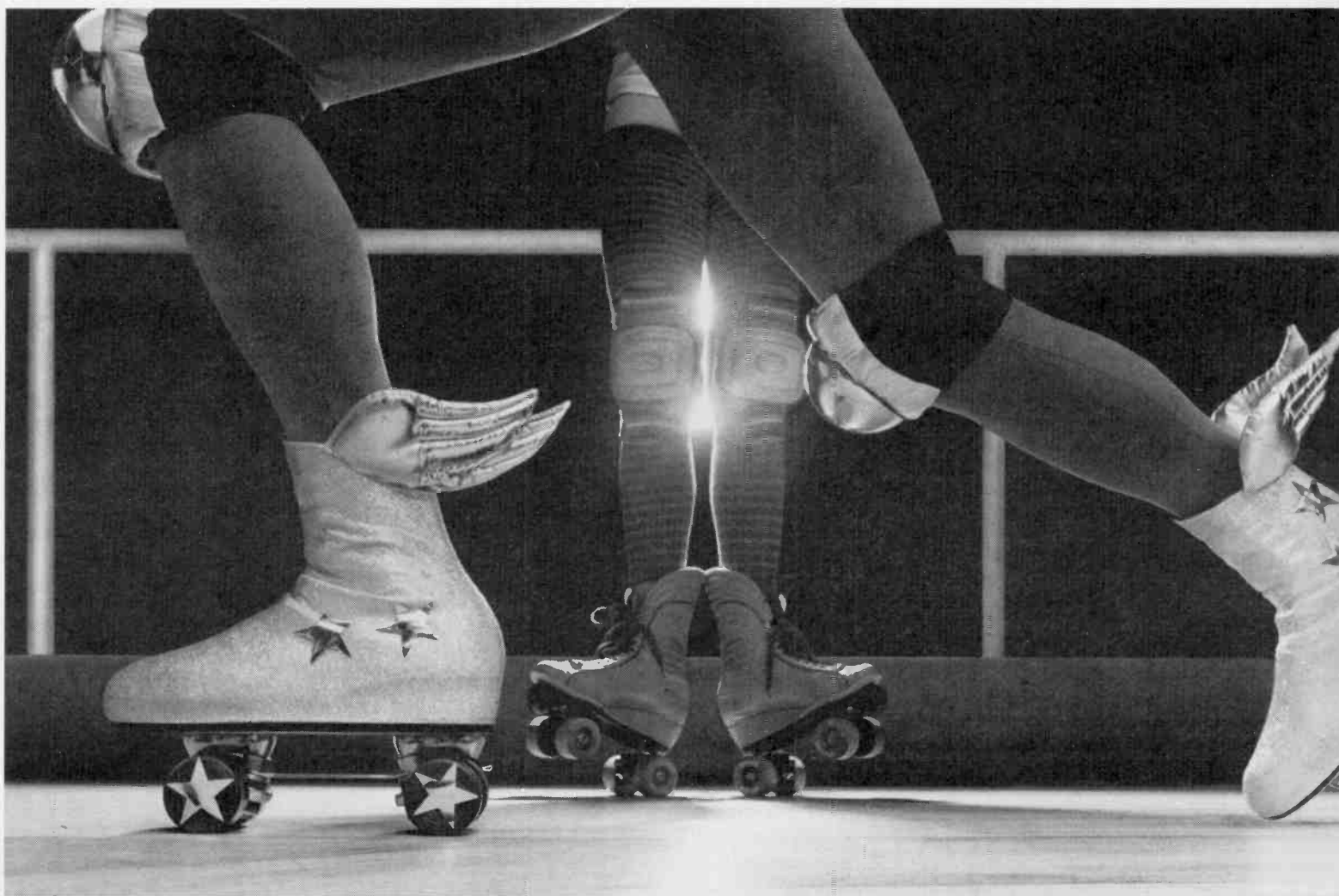
them. Consumers will go to various dealers depending on who's promoting what."

Cain also maintains that car stereo, portable "boom boxes" and

Walkman-like portable stereo players have all been stimuli to the blank tape market. "Kids are buying good tape to go in those hot audio hardware items," he observes.

## BASF

"From our point of view," says BASF's Mark Dellafera, whose firm has reformulated and repackaged (Continued on page 59)

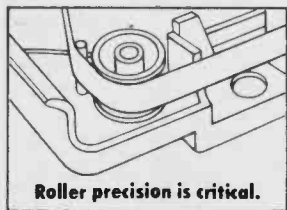


## If you think "pads and rollers" are just a California craze, you're not ready for New Memorex.

Pads and rollers are key components of a cassette's tape transport system.

This system guides the tape past your deck's tape head. It must do so with unerring accuracy.

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Of course, reproduction that true and that enduring owes a lot to Permapass™, our extraordinary new binding process. It even owes a little to our unique new fumble-free storage album.

But when you record or new Memorex, whether it's HIGH BIAS II, normal bias MRX I or

METAL IV, don't forget the importance of those pads and rollers. Enjoy the music as the tape glides unerringly across the head.

And remember: getting it there is half the fun.



NOW MORE THAN EVER WE ASK: IS IT LIVE, OR IS IT

**MEMOREX**



# FAST FORWARD

• Continued from page 40

Another audiophile label that will "move uptown" is **Mobile Fidelity Sound Lab**. In its first McCormick Place exhibit, MFSL is unveiling the \$40 UHQ, the new Japanese super record. UHQ disks tip the scales at 200 grams—about twice the normal U.S. pressing—and are designed for expanded signal to noise ratio, improved frequency response and elimination of plastic resonances among other good things. Pink Floyd's "Dark Side Of The Moon" will leap off one of these costly new pressings, along with two other licensed pop albums, and Mobile Fidelity's technical development director **Gary Giorgi** is also promising to reveal new breakthroughs in real-time cassette duplication.

Discwasher has a new recording of **Vivaldi's "Four Seasons"** set for CES auditioning. The music was created on an all-digital electronic synthesizer—switched-on Vivaldi—and then recorded digitally and pressed up by Varese-Sarabande, a Los Angeles audiophile firm. Discwasher will put audiophiles under a pair of Stax electrostatic ear speakers and let them listen to playback on a Denon turntable equipped with moving coil cartridge—it's one of the best listening vantages at CES—a demonstration of personal stereo at its best. This year, Discwasher's **Jim Hall** is offering a selection of more than 60 audiophile titles at the headphone spa, including a new digital recording of the **Beethoven "Pastoral" Symphony**.

Loudspeaker manufacturer **JBL** will be featuring video music at its display, showing clips of Chrysalis' Pat Benatar and CBS' James Taylor. The firm is astutely recognizing that no matter what audio or video technologies proliferate, a good sounding speaker will be a constant.

The **avalanche of Walkman-like stereo products** is causing some heated and competitive one-upmanship. Look for Technidyne to introduce a **Hip Pocket Stereo that incorporates a newly developed Dynamic Noise Reduction (DNR) chip**. ... Speaking of noise reduction, check dbx' prototype of a **dbx-decoder for the car!**

Digitally-mastered albums may be echoing at the show's McCormick Place environs, but analog remains king at CES' high-end esoteric audio encampment at the Pick Congress Hotel—where the digital usurper has yet to be crowned. To prove that there is more tonal accuracy in the older method, high-end exhibitors like **Robert Grodinsky Research** have sifted through 25 years of stereo recording and come up with musical examples of analog technology at its finest. Grodinsky will have a small library of these disks—plus a few digitals—on hand as the companion power amp for its acclaimed high resolution pre-amplifier is unveiled. Loudspeaker designer Richard Shahanian is another avid collector of demo quality software, and an impressive library of analog and digital titles is promised at the Shahanian Acoustics, Ltd. exhibit suite.

## Summer CES

### MAJOR LABELS HOP INTO PICTURE

# Audiophile Releases Booming

• Continued from page 46

tion after almost a year of virtual dormancy. At CES, the label's second direct-disk by pop vocalist **Amanda McBroom** will be introduced, and guitarist **Michael Newman** has just completed his second direct-disk—promised some time ago. Newman is accompanied by the **Sequoia String Quartet**. It appears as if **Doug Sax's** sale of his Sheffield plating facility to WEA for a reported \$500,000 has provided the cash transfusion necessary for Sax and colleagues to plunge back into studio activity. Sheffield also has recently introduced a drum demonstration record, designed primarily for equipment evaluation purposes.

• **Telarc Records** arrives at CES bringing four new disks—the biggest release in its history—with another six or so set to come later in 1981. Audio buffs will be debating whether Telarc's new "Carmina Burana" or its "Rhapsody In Blue," is the digital standard setter, as both

continue Telarc's technical forerunning streak. 1981 releases include **Mahler Symphony No. 1** and **Vaughan Williams "Tallis Fantasia"** and other string works, both with the **St. Louis Symphony**, and **Shostakovich Symphony No. 5** and **Tchaikovsky "Romeo And Juliet/Nutcracker"** performed by the **Cleveland Orchestra**. Plans also call for the label to tape the **Cincinnati Symphony's** performance of **Grofe's "Grand Canyon" Suite** later this year.

• **M&K Real Time Records** has entered a major new jazz recording program with jazz producer **Ralph Jungheim** using its **Sony PCM-1600** recorder and specially modified **Neumann disk-cutting system** in the high quality chain. Seven jazz albums have been completed by **M&K/Jungheim**, scheduled for **May, June and July** release—pushed back from an originally skedded **January** release. List price is approximately \$17, with **Don Menza, John Dentz, Joe Mario, Freddie Hubbard, Jack Sheldon, Wild Bill Davison** and **Eddie Miller** some of the artists taking part in solo, combo and big band efforts.

• **Varese Sarabande Records** is promising to supply new digital titles steadily throughout the remainder of 1981, beginning with a digitally recorded synthesizer version of **Vivaldi's "Four Seasons"**. Another new digital blockbuster is "Annie And Other Digital Delights," a **Soundstream** mastered symphonic pops release featuring the **Utah Symphony** in selections from the

Broadway show, marches and movie themes. **Varese-Sarabande** and its companion label **Chalfont** which has **Beethoven's Fifth Symphony** and **Saint Saens' "Organ Symphony"** releases in digital—are distributed by **Discwasher**.

• **AudioSource**, the San Francisco area audiophile importer, is set to introduce to audiophile dealers the **European Polyhymnia** label. Organ music recordings on **Polyhymnia** are produced by **Sweden's Bertil Alving**, the engineering talent behind the well-received **Swedish Proprius** label. It's also rumored that a new **AudioSource** licensing deal with **Proprius** may be in the wings. **Polyhymnia** carries a \$14.98 list while **Proprius'** list has been increased to \$16.98.

• At **Nautilus Records**, emphasis continues to be placed on pop half-speed mastered product in Japanese pressings, although the company is exploring classical licensing and production. **Nautilus** releases debuting at CES include **Linda Ronstadt's "Simple Dreams," Styx' "Cornerstone"** and "Worlds Away" by **Pablo Cruise**.

### Renew Grants By NARAS And 3M

LOS ANGELES—National Academy of Recording Arts & Sciences (NARAS) and 3M have renewed a grants program designed to help sponsor the professional and educational activities of local chapters of NARAS.

## Audiophile Recordings

**GERSHWIN: RHAPSODY IN BLUE, AN AMERICAN IN PARIS—List, Cincinnati Symphony, Kunzel, Telarc DG10058, distributed by Audio-Technica, \$17.98 list.**

Plenty of cobwebs have attached themselves to these famous scores, but Gershwin specialist **Erich Kunzel** strips away the hackneyed phrasings, the use of stilted rhetorical emphasis and the tired, symphonic jazz cliches. These performances are startlingly fresh and lyrical with tempos that are beautifully gauged, a wonderful jazz pulse where necessary and an exceptionally probing and refined appreciation for detail. **Kunzel** has been recording great symphonic pops performances in **Cincinnati** for some time, so this achievement won't surprise his large number of fans. **Kudos** also to veteran pianist **Eugene List**, who is equally fresh and spellbinding as he brings a sense of improvisation and new-found discovery to each phrase of the famous "Rhapsody." A word about **Telarc's** production—it doesn't seem to be there at all. **Engineer Jack Renner's** microphone are so perfectly positioned and balanced that they omit nothing while being in no way obtrusive themselves, and the **Soundstream** digital reproduction is as sweet and lifelike as had been encountered anywhere on disk.

**THE POWER AND THE GLORY — Mormon Tabernacle Choir, Columbia Symphony, Ottley, CBS Mastersound IM36661, \$14.95.**

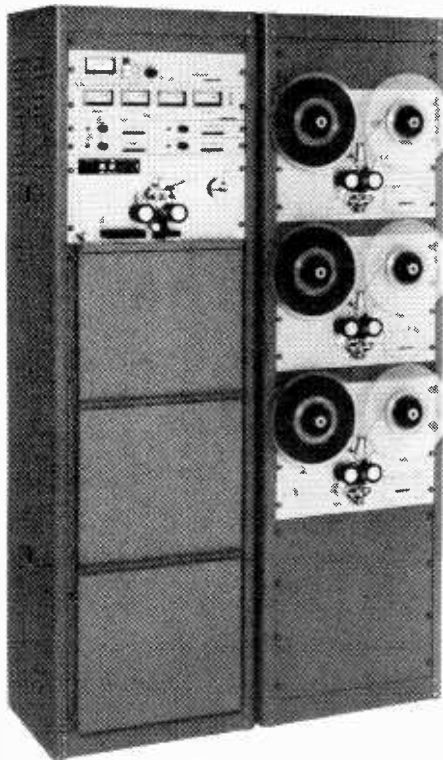
**Mormon Tabernacle** recordings don't carry a reputation as "purist" technical efforts, but the style here is so far in the opposite direction as to be ludicrous. The spiritual choruses and patriotic hymns are so weighted down with artificial balances, phoney reverb and controlled dynamics as to obscure the musical communication completely. **Producer Thomas Frost** has recorded the **Tabernacle** effectively, using multi-track analog recorders that allow balances to be rethought and ingredients added and subtracted after the sessions. This outing—the **Tabernacle's** digital debut—found **Frost** working with a two-track digital machine, meaning the weight of his multi-channel production style had to be borne during the sessions. The result was to embalm the music in technical miscalculation.

### June 23 Date For CBS Video Stanza

NEW YORK—**CBS Video Enterprises** will present "The American Dance Machine Presents A Celebration Of Broadway Dance" on Showtime pay cable network **June 23**. The production will later be released by **MGM/CBS Video** for the home video market. Starring will be **Gwen Verdon**, and the show will feature numbers from such musicals as "Finnian's Rainbow," "George M" and "Carousel."

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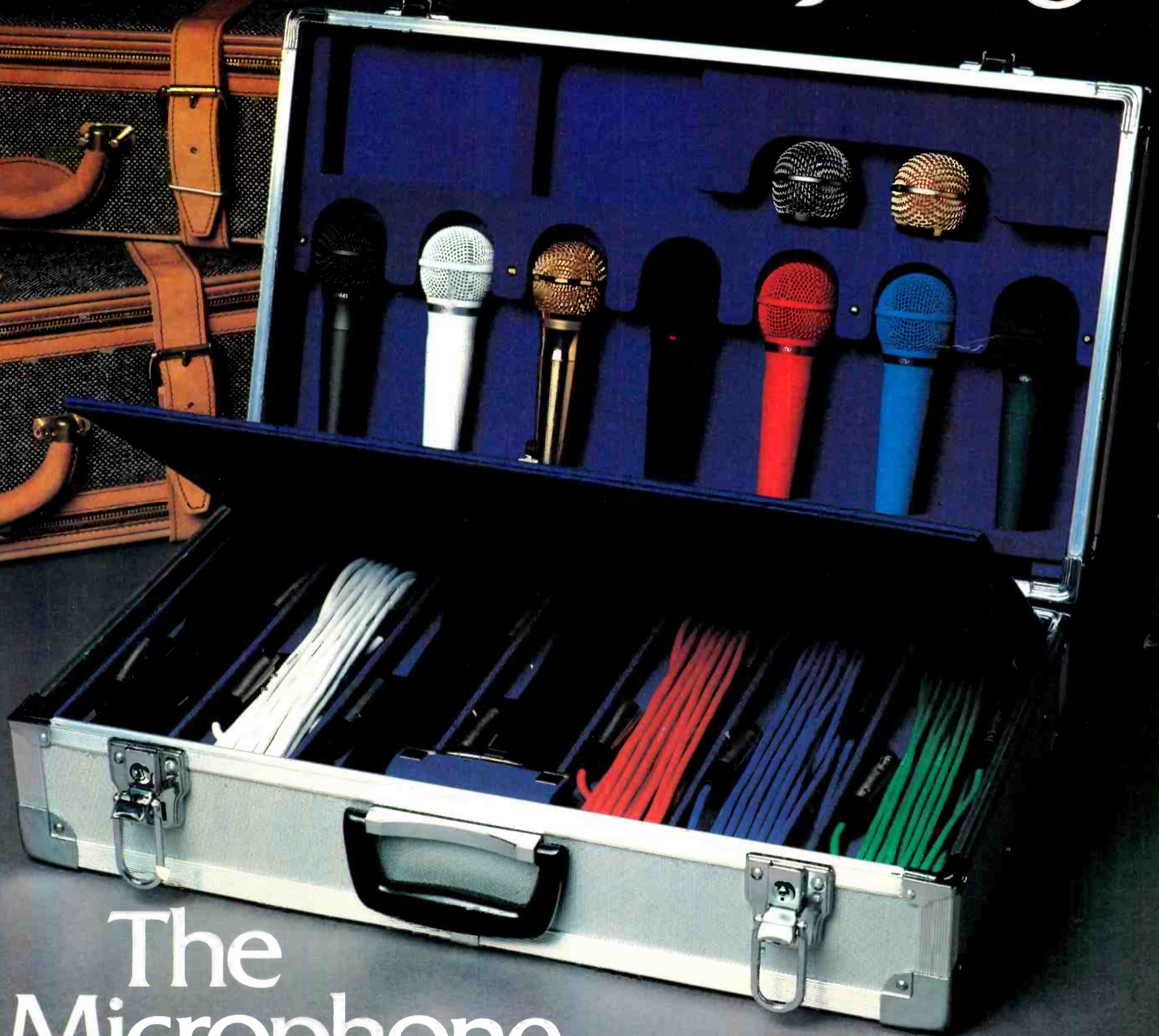
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# Japan's Raw Tape Output Leaps 20% Annually

• Continued from page 49

table for the various types of tapes for easier calculation of production amounts.

Whereas only the total of blank tape production was known before, the new format means it will now be possible to break production down into the three categories.

This does not mean, however, that it will be possible to learn the production and facilities expansion plans of the individual tape makers.

"The Magnetic Tape Assn. is not informed about expansion of production facilities by member firms,

which keeps such information confidential," Yamaura points out. "Each maker is trying to expand its market share. All makers have a bullish outlook concerning the market, particularly in connection with videotapes."

With less than 10% of households owning videotape recorders in Japan, there is plenty of room for expanding the market for such recorders with subsequent great expansion of videotape sales.

The Magnetic Tape Assn. now has eight regular members with two makers joining the association in April, 1980—Matsushita Electronic

Components Co., Ltd. and Victor Magnet Tape Co., Ltd.

The Magnetic Tape Assn. now has eight regular members with two makers joining the association in April, 1980—Matsushita Electronic Components Co., Ltd. and Victor Magnet Tape Co., Ltd.

The three largest makers are Hitachi Maxell Ltd., TDK Electronic Co. and Sony Corp., while Fuji Photo Film Co. is moving up fast. The other two are Sumitomo 3M and Columbia Kiki Co.

As for the videodisks that are scheduled to appear this fall, Yam-

aura says the tape makers consider videodisks to be completely different from videotape. "Videodisks will provide competition, but the makers don't consider them such a big threat," he says. "They believe it will be possible to maintain separate fields."

Masaki Kuno, assistant manager of Hitachi Maxell's Audio Tape Section (marketing department), says that the hardware makers, including Hitachi and Sony, are producing small VTR units to compete with videodisk, including the Hitachi Man Camera and the Sony Video

Movie. The former uses 1/4-inch film, while the latter takes 8mm film.

Kuno points out that Hitachi Maxell, as one of the major tape makers, has a responsibility to develop new machines to produce higher quality and better performance tapes. Quite a bit of automation as well as computer control have been introduced in Hitachi Maxell's plants. Kuno explains that all the production machines used in the plants were designed and produced by Maxell itself and that the machines are closely guarded secrets.

Hitachi Maxell's video tape plant began operating in Kyoto in December, 1980, and is set to be expanded in September.

Hitachi Maxell is pushing sales of its HG series Epitaxial videocassettes that give long play at low speed. HG stands for high grade, and the HG T-120 videocassette gives 360 minutes of recording and replay on the 3X mode. It is Beta format.

With more and more families expected to buy videotape recorders, Kuno agrees that production and sales of video tapes will continue to rise.

Hitachi Maxell's main products from the beginning of this year have been the High Epitaxial XL II-S audio tape (put on sale in June, 1980), the XLI-S (July, 1980) and the Metaxial MS (October, 1980). For the C90 tape, they are selling for list of \$5.48 (1,200 yen), \$4.80 (1,050 yen) and \$7.30 (1,600 yen).

The XL II-S is fit for the high fidelity market, and it is selling much better than expected.

In the field of metal tape, Hitachi Maxell placed on sale in March the first metal microcassette in Japan and the world. TDK and Sony followed with metal microcassettes of their own in April.

Kuno says, "There are great market possibilities for the microcassettes. Hitherto, microcassettes were used only for dictation because their quality was not such that they could be used for music. With quality close to high fidelity, our MC-60MX can be used for music also. Since the microcassette takes up only one-fourth the space of regular cassettes, it should be ideal for storage and portability."

He adds, "It can be sent in an ordinary envelope through the mail. We believe that the metal microcassettes will sell very well in the U.S., to which we will begin exporting in the latter half of this year."

The various hardware makers are placing on sale decks and recorders which can take the metal microcassettes—Sanyo microcassette deck, AIWA stereo cassette deck and Sony microcassette recorder.

The MC-60MX metal cassette is a C60 type and retails for \$5.25 (1,150 yen).

Prices of videocassettes from Hitachi Maxell in the HG series are \$24.20 (5,300 yen) for the HG T-120, \$17.80 (3,900 yen) for the HG T-60, \$14.60 (3,200 yen) for the HG T-30 and \$13.25 (2,900 yen) for the HG T-20. With the 3X mode, recording time is tripled.

In the case of the Dynamicron HG series available from Sony, the prices are \$18.70 (4,100 yen) for L-500HG, \$16 (3,500 yen) for L-370HG, \$15 (3,300 yen) for L-330HG, \$13.70 (3,000 yen) for L-250HG, \$12.80 (2,800 yen) for L-165HG and \$12.30 (2,700 yen) for L-125HG.

Featuring clear images, the Dynamicron HG series videocassettes are touted by Sony as best for outdoor photography with video cameras.

JUNE 6, 1981 BILLBOARD

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# Summer CES

## Blank Audio & Videotape Sales On A Roll-up

• Continued from page 55

product as well as upscaled product housing. "the next six months are nothing but up. We have already experienced significant improvement in sales in the last two months."

Dellafera also points to BASF's gain of distribution.

"We see a lot more car stereo outlets and car stereo installers carrying blank tape he says. And record/tape stores have finally recognized how important the sales of blank tape can be to the overall profit structure of an operation like that. Record stores have finally taken the product out from behind the counter and put it out on where people get it. And those outlets are adding more lines. I think the biggest impact on record stores is that if they merchandise tape, they increase their total sales."

BASF, he adds, is also receiving a shot in the arm from such audiophile prerecorded cassette suppliers as Mobile Fidelity, Vanguard, CBS Mastersound and Inner City Jazz, all using BASF high bias chrome.

### 3M

3M/Scotch is also being very promotional minded for the fall. Examples: A new Scotch Master I and II cassette promotion, beginning July 13 through Sept. 4, will feature heavy incentives for dealer participation, notes Joe Williams, sales and marketing manager. The promotion offers store personnel an opportunity to win \$100 for an in-store display contest. Additionally, the promotion offers dealers a 5% display allowance and the opportunity to buy six cases of Scotch Master C-60 or C-90 cassettes and get a seventh case free. Consumers will be "incentified" to buy with a price-off deal. Each consumer who buys a Scotch Master I or II C-60 or C-90 cassette will have the opportunity to buy an additional cassette for \$2, redeemable through 3M. Another promotion for Scotch Dynarange cassette with involve a free credit card size calculator.

### Fuji

Fuji continues its aggressive stance on both the audio and videotape front. Recently the firm announced 10% promotional discounts on its metal tape which, in effect, lowered it to the consumer. Fuji claims demand for its metal tape is significant.

The firm is also pushing its videotape strongly and is urging dealers industry-wide to maintain a healthy profit margin structure at retail.

### Loran

Loran will be the brand name of a new line of blank audio cassettes made of Lexan, from the Loranger Manufacturing Corp., Warren, Pa. The firm has a background in high precision custom plastics molding and has been an OEM supplier for the past 13 years to the audio tape software community.

Loran cassettes will be available initially in two tape formulations: Ferric Oxide and Chrome High Bias. First year advertising budget for trade and consumer media is targeted at seven figures, according to Robert T. Loranger, president of the

Loranger Entertainment Division.

Why the entry?

Loranger maintains that there was a gap between the best audio tape product available and the best prod-

uct possible. The firm's OEM expertise and background, claims Loranger, will give it a strong edge to enter the marketplace.

But such well-known behemoths

as Memorex, TDK, Maxell, 3M, BASF, Ampex and others will not sit idly by.

Industry observers, however, do speculate that the enormous size and

rapid growth of the blank tape industry should give Loran and some of the newer entrants a slice of market share. How significant, time will judge.

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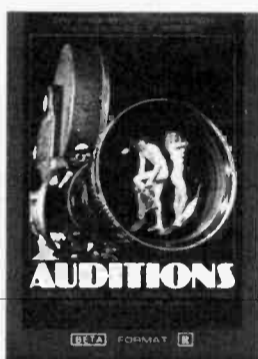


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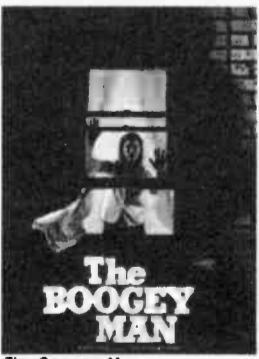
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JUNE 6, 1981 BILLBOARD

# CES Views Hardware Battle

• Continued from page 50

support and plans to develop digital audio (AHD).

"We won't show a disk player for the market until 1982," says a spokesman for Panasonic, a brand of Japanese electrical giant Matsushita, which is the moving force behind VHD. The prototype player on display at the winter CES will be shown in Chicago. "Matsushita remains committed to the VHD format," he said.

Meanwhile, the trends in videocassette recorders are to portability, special effects and "dealer discretionary" or budget-priced standard models.

The market is perceived as splitting into a top end—with feature-packed models retailing for around

\$200—a basic, table-top low end with a "portable" market which is price—and, like the Akai stereo VCR, and often feature-competitive with the high end.

Portables took a 20½% share of the VCR market in 1980. That percentage is expected to rise to at least 30% for 1981, and industry opinions differ as to whether portables will steal sales from the top end or from a separate market, especially when teamed with a color camera.

Nevertheless, every company has a portable model. Panasonic and JVC will show them. "We believe the principle of the component-type separate portable recorder plus a tuner/timer is the wave of the future," says JVC.

RCA, which launched its Convertible 1700 portable in February,

agrees, although the company thinks the components should be sold as a total package rather than as add-ons or step-ups. The 1700 is a high-end model which offers slow motion, stop and freeze frame and retails for \$1,400. RCA also says that stereo videocassette recorders will "not mean much" on the American market until the advent of stereo tv.

Sony entered the fray with a "state-of-the-art" portable, the SL-2000. Weighing just over nine pounds, the unit is currently, claims Sony, "the world's smallest and lightest videocassette recorder." A spokesman for Sony believes the current size of VHS cassettes prohibits a similar size until the market moves to the new small-size quarter-inch formats predicted at the ITA. These are still one or two years away.

Sharp is introducing the VC-2250 all-in-one portable VHS VTR. It will be accompanied with the QC-30 color camera, a budget model priced at \$499. Sharp is also launching what it claims is the industry's first "cable-ready" VTR, the VC-8500. A 2/6 hour VHS, the unit includes high-speed search at 10 times normal speed.

Hitachi is launching a VCR line dubbed "Adjustomatic" because of a computerized automatic adjustment and a reduction in the number of components. The company is also announcing the first two-year record/playback tape head warranty in the industry.

Technicolor is "coming out of the closet" with an all-in-one version of its quarter-inch format VCR unit secreted away at the WCES. The Video Showcase 335T is a portable TV with the ¼-inch format VCR integrated to make one unit. It sells for \$1,595 and Technicolor reports no problems with format tape supply.

"We're highly biased," said Bob Conroy of Technicolor, "but we clearly believe that quarter-inch is the format of the future. We won't be alone before the year is out," referring to speculation that Canon, among others, is about to debut hardware.

Small-format VCRs with integrated cameras have been shown in experimental form in Japan for the last year. "That's certainly down the stream," said Conroy. "It's not far away for us. Sony has said '1985,' and we'll certainly beat that."

In domestic tv, cable-ready and projection models will be shown. Both Sharp and Sony have 105-channel cable-ready units, while Matsubishi showed cable-ready 70-inch projection tv at the winter CES.

Sony is also introducing "Profeel"—a range of integrated Trinitron component systems. Composed of a tuner, monitor, remote control unit and optional speakers to handle "all available programming sources on the market as well as those yet to be introduced." The system is cable-ready and stereo capable. Signals from Betamax recorders, home computers, video games and videodisk sources as well as VHF, UHF, mid-band or super-band cable channels are accepted.

Described as "high fidelity video," the Profeel units feature 19- and 25-inch screen sizes and are aimed at the videophile.

*Beth Jacques is a L.A.-based freelance writer who specializes in audio, video, music and related topics. Her articles have appeared in numerous consumer and trade publications. She wrote about Los Angeles recording studios in the May 16 issue of Billboard.*



**Editor's Note:** Contrary to popular opinion, video is not killing the radio star. If anything, especially in smaller and international markets, video is the only way residents can view many of the talked-about sensations of the music world. With comparatively few personal appearances, David Bowie, Adam & the Ants, Ultravox, Spandau Ballet, Visage and others have gained additional fans through their inventive use of video.

This column is being activated to document the video action of musicians. Think of it as the visual equivalent of Studio Tracks. Not long ago, the letters VTR and VCR were just random selections from the alphabet. Video has grown since then and artists are now cutting videos as a matter of course. The radio star is alive and well and on the screen.

★ ★ ★

**HOLLYWOOD SIGNS:** There's lots of action at Gowers, Fields & Flattery Productions in Hollywood. Five tracks from Santana's "Zebop!" (Columbia) album are being turned into videos. Being done at the A&M studios, the songs are "E Papa Re," "Searchin'," "Winning," "Over And Over" and "I Love You Much Too Much." Bruce Gowers is directing.

Gino Vannelli and director Jerry Watson are filming a "Living Inside Myself" segment at A&M Studios. It will be transferred to video and used in an upcoming "Merv Griffin Show" salute to Arista Records, for which Vannelli records.

Also at GF&F, George Duke and Stanley Clarke have teamed to do three songs from their "The Clarke/Duke Project" album on Epic. "Sweet Baby," "I Just Wanna Love You," and a remake of the Kingsmen's "Louie, Louie" are getting the video treatment at a Hollywood rehearsal hall owned by their manager, Herb Cohen.

New L.A. band Great Buildings on Columbia is getting a push on its "Apart From The Crowd" album by making two videos. "Hold On To Something," the single, is being videoed as is "Maybe It's You." Directed by Bruce Gowers, it is being shot at A&M studios.

All the Gowers, Fields & Flattery productions are meant for various formats including cable, television and overseas distribution.

★ ★ ★

**NEW YORK NEWS:** The streets of New York are being used by director Chuck Statler for a Gary U.S. Bonds video of "This Little Girl." Also upcoming is the taping of Marty Balin's "Hearts" single from his "Balin" album. Russell Mulcahy is directing, though the studio has yet to be firmed. Distribution for both Bonds and Balin, two EMI-America artists, is through cable, television and overseas.

**JAZZY VIDEO:** Elektra/Asylum guitarist Lee Ritenour is getting in front of the cameras at Cine Video in Los Angeles. Two songs from his "Rit" album, "Mr. Briefcase" and "Is It You" are getting the video treatment with Michael Collins directing. It is to be used for promotion here and overseas.

★ ★ ★

**ON THE NILE:** Arista's Willie Nile has completed two promotional video clips at Manhattan's Privates club. Produced by KEEFCO and director Keith MacMillan, both tunes are from his new album, "Golden Down." The title track and "Poor Boy" are the two songs involved.

★ ★ ★

**REELING:** The annual Los Angeles International Film Exposition, held here in April, was notable. It mixed in rock videos as shorts for major films. For two nights, Filmex—as the festival is known for short—had a special four-hour rock video program. This included selections from the Who, Dire Straits, Steve Winwood, Talking Heads, Devo, Nina Hagen, J. Geils Band and others.

★ ★ ★

**BUBBLING:** New act Champaign, on Columbia, places its hit single "How 'Bout Us" on video at Right Track studios in New York. John Goodhew is directing the piece, a mock recording session. It is being filmed, then transferred to video, for broadcast worldwide.

★ ★ ★

Music Monitor welcomes submissions from record companies, video producers and management firms regarding their artists' current video activities. Please include the artist's name, songs to be recorded, producer, director, studio and for what use the video is intended.

Send items to Music Monitor, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

CARY DARLING

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	11	9 TO 5 20th Century-Fox Films, Magnetic Video 1099
2	2	16	AIRPLANE Paramount Pictures, Paramount Home Video 1305
3	3	11	STUNT MAN 20th Century-Fox Films, Magnetic Video 1110
4	6	11	FLASH GORDON Universal City Studios Inc., MCA Distributing Corporation 66022
5	4	15	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005
6	5	13	FAME MGM/CBS Home Video M70027
7	35	3	CABARET MGM/CBS Home Video 70035
8	39	3	THE FORMULA MGM/CBS Home Video 600037
9	7	5	SOMEWHERE IN TIME Universal City Studios Inc., MCA Distributing Corporation 66024
10	8	46	ALIEN ▲ 20th Century-Fox Films, Magnetic Video 1090
11	10	7	MY BODYGUARD 20th Century-Fox Films, Magnetic Video 1111
12	20	13	HONEYSUCKLE ROSE Warner Bros. Inc., Warner Home Video WB 1043
13	16	26	ALL THAT JAZZ ● 20th Century-Fox Films, Magnetic Video 1095
14	13	34	COAL MINER'S DAUGHTER ● Universal City Studios, Inc., MCA Distributing Corporation 66015
15			NEW ENTRY → THE CHAMP MGM/CBS Home Video 60034
16			NEW ENTRY → FORBIDDEN PLANET MGM/CBS Home Video 60041
17	25	9	CRUISIN' MGM/CBS Home Video CV 60029
18	11	5	THE ISLAND Universal City Studios Inc., MCA Distributing Corporation 66023
19	9	5	MY FAIR LADY MGM/CBS Home Video 900038
20	23	16	URBAN COWBOY Paramount Pictures, Paramount Home Video 1285
21	12	16	BRUBAKER 20th Century-Fox Films, Magnetic Video 1098
22	28	5	FRIDAY THE 13TH Paramount Pictures, Paramount Home Video 1395
23	14	15	SMOKEY & THE BANDIT II Universal City Studios, Inc., MCA Distributing Corporation 66020
24	15	16	BEING THERE MGM/CBS Home Video 60026
25			NEW ENTRY → BILLY JACK Warner Bros. Inc., Warner Home Video WB 1040
26			NEW ENTRY → MASADA Universal City Studios Inc., MCA Distributing Corp. 66025
27	32	28	CLOSE ENCOUNTERS Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
28	18	16	XANADU Universal City Studios Inc., MCA Distributing Corp. 66019
29	36	3	SUPERMAN ▲ D.C. Comics, Warner Home Video WB-1013
30	21	26	STAR TREK Paramount Pictures, Paramount Home Video 8858
31	19	20	DR. ZHIVAGO MGM/CBS Home Video 90003
32			NEW ENTRY → CARNY MGM/CBS Home Video 60028
33	22	7	EMANUELLE Trinacra Films, Columbia Pictures Home Enter., VH 10200E/BE 51205E
34	31	9	OH GOD BOOK II Warner Bros. Inc., Warner Home Video WB 1044
35	17	50	THE MUPPET MOVIE ● ITC Entertainment, Magnetic Video, CL-9001
36	34	26	BLUES BROTHERS ● Universal City Studios Inc., MCA Distributing Corporation, 77000
37	37	3	THE BLACK HOLE MCMLXXX Walt Disney Productions, 11BS/11VS
38	38	3	SILVER STREAK 20th Century-Fox Films, Magnetic Video 1080
39	26	20	2001: A SPACE ODYSSEY MGM/CBS Home Video 60002
40	40	3	MARY POPPINS MCMLXXX Walt Disney Productions, 23BS/23VS

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

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## BROADWAY REVIEW

## Riveting Lena Horne Adds New Magic To Old Songs

NEW YORK—Perusing the program for "Lena Horne, The Lady & Her Music," in no way prepares an unsuspecting audience for the extraordinary experience of musical theatre that is about to unfold at the Nederlander Theatre here.

The program, like some zealous guardian of the secrets of the universe, delivers no clues. Impersonally, almost antispectically, it offers no more than a run down of the 25 songs the lady is about to sing.

They are mostly evergreens from the pens of such writers and composers as Cole Porter, Richard Rodgers and Lorenz Hart, Oscar Hammerstein and Jerome Kern, Michele LeGrand, Harold Arlen and E.Y. Harburg. It deceptively conditions the reader for an uneventful evening of pretty songs by a lady who has been around for a long time, and is ostensibly making a career comeback.

The experience that follows is a riveting one. Horne, the epitome of sophisticated chic in original fashions created by Giorgio

Sant'Angelo, emerges on stage to mesmerize her audience with an enthralling two hours of bewitching music and personal seduction, that belie her 63 years and status as a grandmother.

Horne is a consummate performer who, like fine wine, grows better with age. She has an extraordinary voice, and she uses it like a finely tuned musical instrument to bring a new magic to a program of material that has hitherto been used by every cabaret performer on the block.

It is a voice that crosses a broad range of mellow pop, cool jazz and earthy soul, and when she applies these qualities to such songs as "The Lady Is A Tramp," "Bewitched, Bothered & Bewildered," "Watch What Happens," "I Got A Name," popularized by the late Jim Croce, and "Stormy Weather," her signature song they spring to life, like originals, revealing qualities of style and structure that were unknown in the original versions.

Threaded through Horne's songs is a poignant story line that delineates her career, from her early days at Harlem's famed Cotton Club, to her often vexing period as a sultry-voiced backdrop to MGM movies, to her emergence today, as an immensely talented woman who knows who she is, where she is, and where she wants to go.

Her statements are made, sometimes with a touch of sadness, sometimes with a touch of irony, but always with humor. They establish an emotional contact with her audience and draw them ever closer to her.

Supporting Horne on stage is a trio of very talented dancers: Clare Bathe, Tyra Ferrell and Vondie Curtis-Hall, plus her own trio featuring Grady Tate on drums. Steve Bargonetti on guitar and Bob Cranshaw on bass. A 13-piece orchestra under the direction of Harold Wheeler completes the ensemble.

RADCLIFFE JOE

## New Scholarship

ATLANTA—Alex Hodges, president of the Empire Agency, has established a scholarship at Georgia State Univ.'s commercial music/recording department. The one-year scholarship, based on academic excellence, will be awarded at the beginning of the 1982 winter quarter.

Hodges is a member of the university's advisory board.

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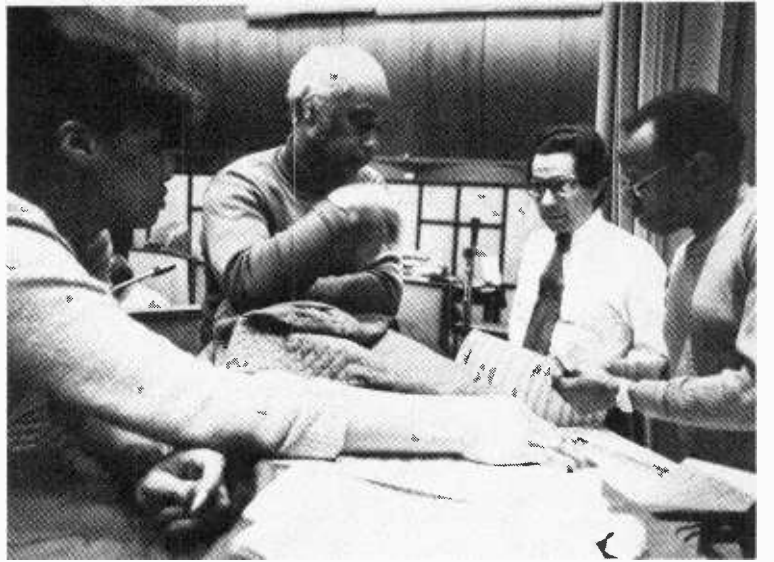
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**SOPHISTICATED SESSION**—Shortly after "Sophisticated Ladies" opened on Broadway, the new hit musical was recorded by RCA's Red Seal label. Seen discussing a musical point in RCA's New York Studio B are, left to right, Phyllis Hyman, one of the stars; Mercer Ellington, who directed the music of his father, Duke Ellington; Thomas Shepard, division vice president of Red Seal and producer of the album; and Lloyd Mayers, who arranged the music and dances for the show.

## RIGHT COMBINATION

## Fischer Eyes Acts For 20th

By JEAN WILLIAMS

LOS ANGELES—Andre Fischer, vice president and staff producer of the recently formed 20th Century-Fox Productions, is looking to sign five acts a year to the firm.

Fischer, coproducer and founder member of the group Rufus, says his agreement with the company calls for him to sign two acts of his own choosing and three through mutual agreement with Herb Eiseman, president. He also is free to take two outside projects a year, he says.

He is negotiating to sign to 20th the Right Combination, a group consisting of former members of the Friends of Distinction. He also has contracted his two freelance projects, Lenny Williams for MCA and Sylvia St. James for Elektra.

Fischer, since leaving Rufus in 1978, has handled independent production for Michael Franks, Tata Vega, Dusty Springfield, Brenda Russell and most recently, Betty Wright.

He notes that he decided to forego his independent status for a structured situation because "20th has the resources on hand to work product. One of the reasons I am here is because there are independent promotion funds available. That's important at this time. I have watched a lot of records die because of the lack of proper promotion."

While some labels claim they are eliminating freelance promotion, Fischer says, "they will never get rid

of independents. These people don't just go to radio stations and drop off records, nor are they just business associates to the radio programmers. They are extremely creative and they take the time to come up with different methods to generate sales."

He suggests the recent cutbacks in 20th Century-Fox's record division will not affect his operation, although the production company will work with the label.

Fischer says he is looking to sign different types of acts but he does not necessarily plan to handle all production himself.

"There is a lot of talent out there and I plan to use it. If I see young talent that can do the job, then I will have them produce the artist," he says.

He maintains he exercises a personal approach to anyone looking to sign with 20th. Having been on both sides of the fence, he says he is obligated to advise new talent.

"When I receive tapes, I don't send out form letters to the artists telling them that I'm not interested. I call them personally and talk to them. I tell them exactly what to do—do not go out, spend a lot of money, and do a full-blown demo. Try to send the tape to the people who are going to sign the deal. They need to know that a person can hear a piano solo with lyrics and know if he or she is interested."

## Labels Sue Pirate Taxe For \$700,000 In Civil Suit

By JOHN SIPPEL

LOS ANGELES — Nineteen record labels have instituted a civil suit against convicted tape pirate Richard Taxe in Superior Court here, backstopping an almost identical complaint filed earlier in Federal District Court here.

Plaintiffs seek \$700,000 in awarded damages from a Federal District civil suit brought by the same plaintiffs in 1976.

To possibly accelerate obtaining the damages, Warner Bros., Buddah, Motown, Fantasy/Galaxy, MCA, ABC, Capitol, CBS, Elektra/Asylum/Nonesuch, Atlantic, United Artists, MGM, Island, London, 20th Century-Fox, Ode and RCA have

instituted local suit against Richard Taxe, his brother, Ron; and his parents, David and Rose, and Daxax Enterprises, Moniker Corp., Country Bills, and Macho Leasing.

The labels allege that Richard Taxe has since the late '60s used aliases to fraudulently conceal his careers and has fraudulently conveyed to his parents his own real estate holdings.

The suit contends that Richard Taxe has passed on to his parents eight Los Angeles County properties. The complaint asks that a receiver be appointed to settle the judgment and that Taxe be enjoined from selling any of the contested real estate.

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CREATING NEW EXPOSURE, SAY MANAGERS

## Commercials Can Build, Bolster Artists' Image; Selectivity Vital

• Continued from page 6

another way of bringing an artist into the home. As long as the product they're selling is worthwhile. I don't see why this isn't a good idea." Dottie West and Kenny Rogers are among Krage's clients.

"Overexposure can happen," Brokaw admits. "but I don't believe it happens from periodic guest shots or commercials. Overexposure would be a weekly tv series, and it could cut down on an artist's ticket and record sales."

To demonstrate the kind of commercials he likes for his company's artists, Brokaw points to a new NBC network promo that will feature Dottie West's unidentified and faceless voice. "People will hear it and either know who it is or say 'Who is that?' You don't need an ID when your voice is known. You don't see a face when you listen to radio."

Commercials should fit the artist, Brokaw emphasizes, noting that Dave Rowland matches his sugar-free Dr Pepper spot because he actually has a preference for the soft drink. "He's not prostituting himself," Brokaw says.

When a Krage client turns down a commercial, Brokaw explains, it's usually because of inappropriate image, truth-in-advertising concerns, the regional nature of a product or not being given the right to approve the commercial's content. "I prefer national commercials," Brokaw says. "Why do a regional if it's going to negate a national one?"

He adds that he welcomes working with an artist's record label in choosing commercials: "It's a positive thing. It's another point of view."

Stan Moress, who manages Eddie Rabbitt for Scotti Brothers, says, "I'm not necessarily in favor of my artists doing commercials unless they can be done with the kind of planning the Miller Beer commercial had. This kind of thing could only benefit Eddie."

In the Miller case, Moress explains, it was the quality of the advertising agency—Backer & Spielvogel—that clinched the decision. "They had a tremendous background in music. That was very important to us. And no expense was spared in doing the commercial."

The maintenance of Rabbitt's im-

age was the paramount consideration in this project, Moress says. "I would never view him as a spokesperson—holding up a bottle and saying he endorses it. You won't see him selling trucks, either. That's not Eddie Rabbitt."

Moress maintains he has no fear of overexposure. "When you're exposing your artist for only 30 seconds, it's like a mini-documentary. I don't think people get tired of a piece of the real thing. If anything, I think it whets their appetite."

Tandy Rice, the president of Top Billing, says "no hazards come quickly to mind" about his artists doing spots. "Selectivity and quality endorsements are the keys." Rice notes.

"Once an artist endorses an automobile, for example," Rice continues, "then he could never endorse another car. So a product has to be worthwhile, and it has to have growth potential to justify an endorsement."

Rice recounts an incident in which, after having done a commercial for a local dog food, one of his clients was approached by an agency to do one for a national pet food manufacturer that was unaware of the earlier "competing" projects. Ultimately, Rice says, the artist got the account: but the revelation of the local spot, he adds, "impeded our ability to bargain." Now, according to Rice, "the smallest we let an artist commit to is a regional endorsement."

Sandy Brokaw, who helps handle public relations for Mickey Gilley and Johnny Lee, is all for commercial exposure. "Coming from a P.T. background," he says, "I think almost any kind of exposure you get is a help. Gilley is involved with Schlitz—and that's a great product. They're buying airtime, and they're promoting our concerts. The account is an invaluable way of creating new exposure."

The fact that Gilley sells a beer under his own name at his Pasadena, Tex., nightclub was no obstacle to the Schlitz account, Brokaw insists. "It's not a competitor. It's a promotional item—a souvenir."

Although record labels may have some contractual control of their artists doing commercials—particularly when it involves singing—they seem

to accept the activity as an inevitable and generally pleasant career side effect.

Jim Foglesong, who heads MCA's Nashville operations, says, "If it involves a quality product, I have no objections. Actually, I never think about it. When you think about it is when you see a really dumb one. I would hate to see one of our artists do too many." Foglesong adds that he has never been consulted about the matter of commercials.

Adds RCA's Joe Galante, "I think it's something that can be tremendously helpful." He says he can think of no drawbacks to any of his label's artists.

## Riley Promotes Autobiography

NASHVILLE—Singer Jeannie C. Riley is embarking on a multi-market media promotion to support her just-released autobiography, "From Harper Valley To The Mountain Top."

Riley kicked off her tour with an appearance on NBC's "Today" program where she was interviewed by host Jane Pauley. She is following this with other appearances on shows such as "Music City News Awards Show," "700 Club" and the "Bob Braun Show" in Cincinnati, as well as on television shows in various local markets.

Top Billing, Riley's booking agency, recently hosted an in-store autograph party at Mills Bookstore in Nashville, with more than 200 fans purchasing the book in two hours. Other in-store promotions are planned, including Riley's appearance at the Christian Bookseller's Convention in California later this summer.

## CBS Encore Series

NASHVILLE—Following on the heels of its successful "Greatest Hits" series, CBS is releasing a 12-album "Encore" series.

Featured in the series are Moe Bandy, Bobby Bare, David Allan Coe, Marty Robbins, Lynn Anderson, Johnny Cash, George Jones, Johnny Paycheck, Charly McClain, Tammy Wynette, Joe Stampley and a Jones/Wynette duet package.

Each album contains previously released material. Cover graphics are by Barry Buxkamper. The first release is slated for June.

## Benefit Concert

DALLAS—For the third consecutive year, the Oak Ridge Boys host the "Stars For Children" benefit concert here at the Reunion Arena Saturday (13). Also on the bill are Alabama, the Bellamy Brothers, Rosanne Cash, Roy Clark and Larry Gatlin and the Gatlin Brothers Band. Proceeds from the show go to the National Exchange Club Foundation for the Prevention of Child Abuse.

## Cash To Appear

MYRTLE BEACH, S.C.—Johnny Cash joins the list of more than 30 headliners at the Carolina Country Jamboree here July 4-5. Appearing with Cash will be June Carter.

## BOOK REVIEW

# Cline Biography Leaves Key Questions Unresolved

Patsy Cline, *An Intimate Biography*, by Ellis Nassour. Introduction by Dottie West. Tower Books, New York. 391 pp. \$2.95.

NASHVILLE—It was inevitable, given the spectacular success of Loretta Lynn's book/movie autobiography, "Coal Miner's Daughter," that similar attention would be focused on the late Patsy Cline. Cline, after all, is a true legend in country music, and her outspoken encouragement to other young female performers battling to succeed in a male-dominated field made her an idol to many contemporaries like Lynn.

Unfortunately, Cline never lived to see the results of her decade-long struggle. She was killed in a plane crash along with Opry greats Hawkshaw Hawkins, Cowboy Copas and manager Randy Hughes (who was piloting the single-engine Comanche). This book manages to capture the raw elements that went into making Cline the entertainer she was—and to his credit, author Nassour doesn't try to paint her over in shades of gold. Cline's outspoken charm, abrasive warmth and brassy exterior were components of the artist herself; and if onstage she qualified as her own "honky tonk angel," it in no way detracted from her magnificent talent onstage.

Patsy Cline's autobiography invites a fascinating look at the restrictive realism that existed for females in country music during the late 1950s and early 1960s. Cline managed to stand out from the rest, due partly to her powerful one-of-a-kind voice and partly to her sheer good-humored aggressiveness and determination.

Her first big hit came in 1957 with a B-flat blues/country ballad, "Walkin' After Midnight," a song which interestingly enough, Cline hated and yet it launched her immediately onto both national pop and country charts. After three more hitless years following "Walkin'," Cline struck again in 1960 with "I Fall To Pieces," another tune she disliked and balked at recording.

Had Cline and her then-mentor Bill Peer not made the mistake of signing her to a contract with Four-Star Records in California, it's likely that she would have become a major star much earlier in her career. As it was, Four-Star president Bill McCall—who comes across in this book as a less-than-scrupulous wheeler-dealer out strictly for his own profits—apparently refused to allow the artist to record anything other than Four-Star published songs. This stipulation effectively tied the hands of Cline's producer, Owen Bradley of Decca Records, and was responsible for much of the mediocre material the artist recorded during her early years.

Cline didn't shake free of her Four-Star involvement until 1960. This left her only two years to achieve success: and valuable time was further erased by a near-fatal car wreck that hospitalized Cline for more than a month in 1961.

In circumstances far from ideal and in an environment less than conducive for outspoken female artists whose offstage exploits often overshadowed their onstage glories, Cline quickly established herself. Her inner warmth and her lusty zest for life drew people to her as a flame lures moths.

Nassour sets up his narrative through remembered conversations



Patsy Cline: Tempestuous, tormented and talented.

and shared scraps of reminiscence by those who played peripheral roles in Cline's short life: her mother, Hilda Hensley; Gerald Cline, her first husband; Jimmy Dean; Dottie West; Faron Young; Owen Bradley; Bill Peer; songwriter Donn Hecht; fan and friend Louise Seger; Jean Shepard; the Wilburn Brothers; Brenda Lee; and her second husband, Charlie Dick, with whom she waged an intense and highly mercurial relationship. (In fact, there appear to be obvious resemblances between Cline's marriage to hard-drinking Dick and Loretta Lynn's marriage to the similarly-inclined Mooney Lynn.)

There are questions this biography leaves unanswered, for one reason or another. Why did Cline, usually known for her loyalty and honesty, treat Bill Peer so cavalierly after his repeated sacrifices on her behalf early in her career? Why did her record contract with Four-Star, originally negotiated as a two-year pact, stretch out into six years with no one investigating the situation? How come nobody ever bothered to bring in a lawyer to question the legalities and loopholes of Bill McCall's constricting Four-Star deal with Cline? What about the alleged "nervous breakdown" late in her life that's only touched upon briefly here?

And, most curiously, why was Cline's manager, Randy Hughes, allowed to fly a single-engine plane into a turbulent storm known through FAA log reports "to have altered the flight pattern of at least one commercial airliner"—when Hughes wasn't even an instrument-rated pilot?

The book excels in its accurate recreation of the crash itself and its impact on those who knew Cline best. And it provides insight into a woman who was certainly one of the most unusual and talented performers to come out of country music in any decade. If the book doesn't exactly sizzle with sparkle, it's not the fault of the subject.

When her career was snuffed out at the age of 30, Cline had just begun to claim the stardom she'd always hungered for. It's a tribute to her powerful talent, her indomitable spirit and her unconquerable individuality that 20 years after her death, her name and her music are still very much alive. **KIP KIRBY**

## For The Record

NASHVILLE—T.G. Sheppard's manager is Jack D. Johnson, not O.J. Johnson, as reported in Billboard's May 30 issue.



Book Promotion: Jeannie C. Riley pauses between autographing copies of her newly-released autobiography, "From Harper Valley To The Mountain Top," at Nashville's Mills Bookstore.



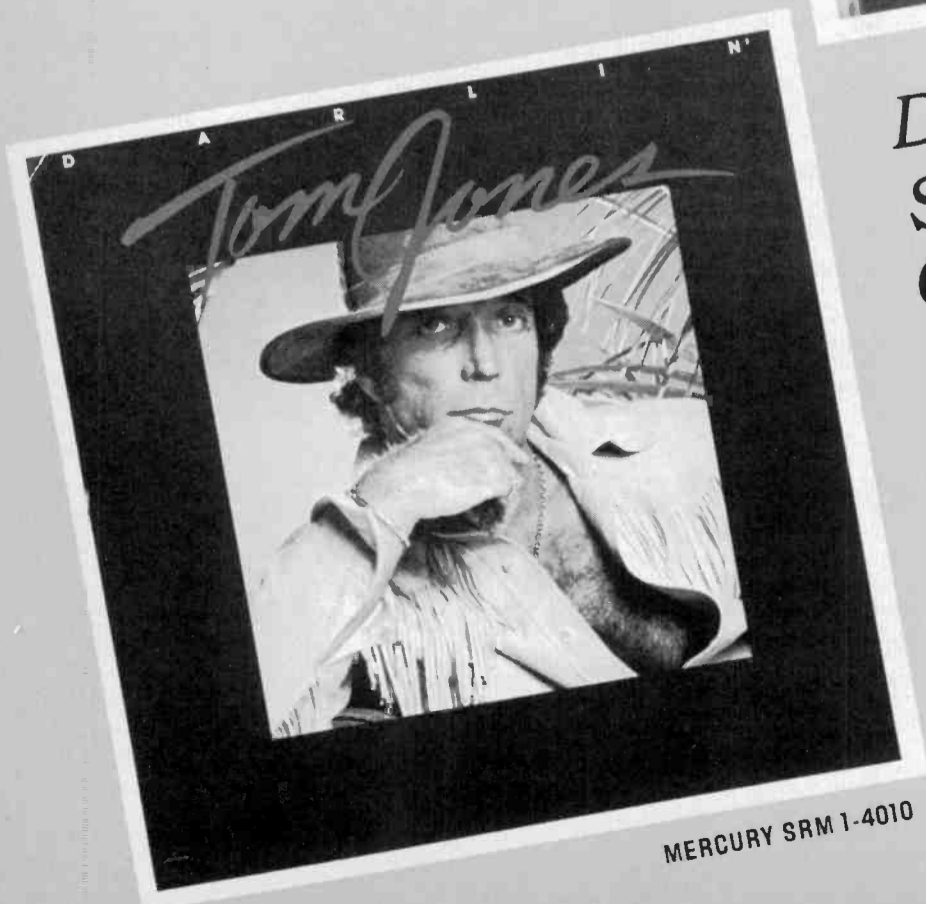
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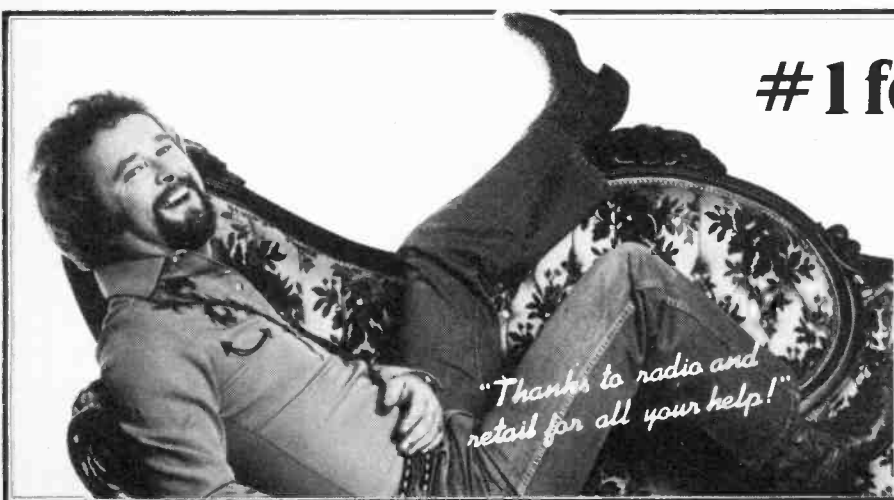
Survey For Week Ending 6/6/81

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JUNE 6, 1981 BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	11	<b>FRIENDS/ANYWHERE THERE'S A JUKEBOX—Razzy Bailey</b> (J. Slate, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, Bobby Goldsboro, BMI)	35	42	6	<b>DON'T GET ABOVE YOUR RAISING—Ricky Scaggs</b> (L. Flatt, E. Scruggs), Epic 19-02034 (Peer, BMI)	68	78	2	<b>THEY'LL NEVER TAKE ME ALIVE—Dean Dillon</b> (D. Dillon, F. Dycus), RCA 12234 (Pi-Gem, BMI)
2	3	10	<b>WHAT ARE WE DOIN' IN LOVE—Dottie West</b> (R. Goodrum), Liberty 1404 (Chappell/Sailmaker, ASCAP)	36	13	13	<b>I DON'T THINK LOVE OUGHT TO BE THAT WAY—Reba McEntire</b> (L. Martie Jr., R. Mainegra), Mercury 57046 (Ray Stevens/Lucy's Boy, BMI)	69	73	3	<b>DREAM MAKER—The Shoppe</b> (B. Hill, J.R. Wilde), NSD 90 (Welbeck, ASCAP)
3	1	10	<b>ELVIRA—The Oak Ridge Boys</b> (D. Frazier), MCA 51084 (Acuff-Rose, BMI)	37	24	11	<b>EVIL ANGEL—Ed Bruce</b> (J. Winchester), MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP)	70	NEW ENTRY	→	<b>RICH MAN—Terri Gibbs</b> (E. Mattson), MCA 51119 (Song Biz, BMI)
4	4	11	<b>I'M JUST AN OLD CHUNK OF COAL—John Anderson</b> (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)	38	54	2	<b>PRISONER OF HOPE—Johnny Lee</b> (S. Whipple, G. Metcalf), Full Moon/Asylum 47138 (Elektra/Asylum, BMI)	71	77	3	<b>LOVE TAKES TWO—Roy Clark</b> (R. Lane, D. Morrison), MCA 51111 (House Of Gold/Tree, BMI)
5	5	9	<b>BUT YOU KNOW I LOVE YOU—Dolly Parton</b> (M. Settle), RCA 12200 (Tro-Devon, BMI)	39	47	4	<b>DREAM OF ME—Vern Gosdin</b> (R. Squires, B. Cannon, J. Darrell), Ovation 1171 (Sabal/Sawgrass, BMI/ASCAP)	72	80	2	<b>KEEP ON MOVIN'—King Edward IV</b> (K.E. Smith, C.L. Rutledge), Soundwaves 4635 (Phono, SESAC)
6	6	10	<b>BLESSED ARE THE BELIEVERS—Anne Murray</b> (Black, Bourke, Pinkard), Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)	40	40	7	<b>LOVE KNOWS WE TRIED—Tanya Tucker</b> (J. Crutchfield, K. Chater, R. Bourke), MCA 51087 (Duchess/MCA/Red Angus/Chappell, ASCAP/BMI)	73	83	2	<b>RUN TO HER—Susie Allanson</b> (G. Goffin, J. Keller), Liberty/Curb 1408 (Screen Gems/EMI, BMI)
7	8	11	<b>LOUISIANA SATURDAY NIGHT—Mel McDaniel</b> (B. McDill), Capitol 4983 (Hall-Clement, Welk, BMI)	41	41	6	<b>THE ALL NEW ME—Tom T. Hall</b> (T.T. Hall), RCA 12219 (Hallnote, BMI)	74	84	2	<b>TIME HAS TREATED YOU WELL—Corbin-Hanner Band</b> (D. Hanner), Alfa 7001 (Sabal, ASCAP)
8	9	10	<b>A MILLION OLD GOODBYES—Mel Tillis</b> (B. Cason, S. Gibb, B. Russell), Elektra 47116 (Buzz Cason, Angel Wing/Pixrus, ASCAP)	42	46	4	<b>BALLY-HOO DAYS—Eddy Arnold</b> (S. Pippin, L. Henley, R. Van Hoy, L. Keith, J. Slate), RCA 12226 (Tree/Windchime, BMI)	75	49	8	<b>HERE'S TO THE HORSES—Johnny Russell</b> (R. Bourke, G. Dobbins, H. Moffatt), Mercury 57050 (Chappell, ASCAP; Rightsong, BMI)
9	10	10	<b>FIRE AND SMOKE—Earl Thomas Conley</b> (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	43	48	5	<b>I STILL MISS SOMEONE—Don King</b> (J. Cash, R. Cash), Epic 19-02046 (Rightsong, BMI)	76	NEW ENTRY	→	<b>BEDTIME STORIES—Jim Chestnut</b> (D. Morrison, C. Lester), Liberty/Curb 1405 (House Of Gold, BMI)
10	11	10	<b>WHISPER—Lacy J. Dalton</b> (L.J. Dalton, M. Sherrill), Columbia 11-01036 (Algee, BMI)	44	53	4	<b>UNWOUND—George Strait</b> (D. Dillon, F. Dycus), MCA 51104 (Pi-Gem/Pannin' Gold, BMI)	77	NEW ENTRY	→	<b>I OUGHT TO FEEL GUILTY—Jeannie Pruett</b> (B. Zerface, J. Zerface, B. Morrison), Paid 136 (Combine, BMI/Southern Nights, ASCAP)
11	12	8	<b>MONA LISA—Willie Nelson</b> (J. Livingston, R. Evans), Columbia 11-02000 (Famous, ASCAP)	45	50	5	<b>FOOTPRINTS IN THE SAND—Edgel Groves</b> (J. Buckner, G. Garcia), Silver Star 20 (BGO, Southfield, ASCAP)	78	NEW ENTRY	→	<b>SWINGING DOORS—Del Reeves</b> (M. Haggard), Koola 333 (Blue Book, BMI)
12	14	10	<b>IT'S A LOVELY, LOVELY WORLD—Gail Davies</b> (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)	46	56	2	<b>DIXIE ON MY MIND—Hank Williams Jr.</b> (H. Williams Jr.), Elektra/Curb 47137 (Bocephus, BMI)	79	75	4	<b>TELL ME SO—Gary Goodnight</b> (V. Guzzetta), Door Knob 81-155 (Door Knob, BMI)
13	20	5	<b>I WAS COUNTRY WHEN COUNTRY WASN'T COOL—Barbara Mandrell</b> (K. Fleming, D.W. Morgan), MCA 51107 (Pi-Gem, BMI)	47	57	3	<b>TOO MANY LOVERS—Crystal Gayle</b> (M. True, T. Lindsay, S. Hoggins), Columbia 11-02078 (Cookhouse/Mother Tongue, ASCAP)	80	NEW ENTRY	→	<b>WIND IS BOUND TO CHANGE—Larry Gatlin</b> (L. Gatlin), Columbia 11-02123 (Larry Gatlin, BMI)
14	16	8	<b>LOVIN' ARMS/YOU ASKED ME TO—Elvis Presley</b> (T. Jans, W. Jennings, B.J. Shaver), RCA 12205 (Almo, ASCAP; Baron, BMI)	48	58	3	<b>I SHOULD'VE CALLED—Eddy Raven</b> (E. Raven), Elektra 47136 (Milene, ASCAP)	81	51	13	<b>PRIDE—Janie Fricke</b> (W. Walker, J. Stanton), Columbia 11-60509 (Cedarwood, BMI)
15	17	9	<b>BY NOW—Steve Wariner</b> (D. Pflimmer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	49	NEW ENTRY	→	<b>THEY COULD PUT ME IN JAIL—Bellamy Brothers</b> (B. McNeil), Warner/Curb 49729 (Southern Writers, BMI)	82	55	6	<b>GO HOME AND GO TO PIECES—Donna Hazard</b> (D. Roth), Excelsior 1009 (Flying Dutchman/Scimitar, BMI)
16	18	9	<b>SURROUND ME WITH LOVE—Charly McClain</b> (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)	50	62	4	<b>ANGELA—Mundo Earwood</b> (M. Earwood), Excelsior 1010 (Music West Of The Pecos, BMI)	83	NEW ENTRY	→	<b>FOOL, FOOL—Brenda Lee</b> (T. Seals, J. McBe, M.D. Barnes), MCA 51113 (Irving, Down N' Dixie/Danor/Almo, BMI/ASCAP)
17	21	7	<b>THE MATADOR—Sylvia</b> (B. Morris, D. Pflimmer), RCA 12214 (Pi-Gem, BMI)	51	61	4	<b>NORTH ALABAMA—Dave Kirby</b> (D. Kirby, J. Allen), Dimension 1019 (Millstone, ASCAP/J. Allen, BMI)	84	NEW ENTRY	→	<b>HEADIN FOR A HEARTACHE—Cindy Hurt</b> (B. Hill, J.R. Wilde), Churchill 7772 (Welbeck, ASCAP)
18	19	10	<b>DO I HAVE TO DRAW A PICTURE—Billy Swan</b> (B. Swan, G. Clark), Epic 19-51000 (Earl McGrath, ASCAP/Missing Finger, BMI)	52	64	2	<b>I STILL BELIEVE IN WALTZES—Conway Twitty and Loretta Lynn</b> (M.D. Hughes, J. MacRae, B. Morrison), MCA 51114 (Southern Nights, ASCAP)	85	85	2	<b>SEVEN DAYS COME SUNDAY—Rodney Lay</b> (B. House, G. Francis), Sun 1164 (On His Own, BMI/Arian, ASCAP)
19	7	16	<b>SEVEN YEAR ACHE—Rosanne Cash</b> (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	53	67	3	<b>YOU MADE IT BEAUTIFUL—Charlie Rich</b> (B. Sherrill, S. Davis, G. Sutton), Epic 19-02058 (Warner-Tamerlane/Algee, BMI)	86	59	5	<b>MUSIC IN THE MOUNTAINS—Ernie Rowell</b> (E. Rowell, F. Anderson, V. Warner), Grass 63-07 (NSD) (Blue Creek, BMI/King Cleo, ASCAP)
20	26	6	<b>LOVIN HER WAS EASIER—Tompall &amp; The Glaser Bros.</b> (K. Kristofferson), Elektra 47134 (Combine, BMI)	54	65	4	<b>LIKIN' HIM AND LOVIN' YOU—Kin Vassy</b> (J. MacRae, B. Morrison), Liberty 1407 (Southern Nights, ASCAP)	87	63	9	<b>SPREAD MY WINGS—Tim Rex and Oklahoma</b> (G. Stevens, C. Hendricks, R. Harris, J. Sisk), Dee Jay 111 (NSD)
21	22	8	<b>MY WOMAN LOVES THE DEVIL OUT OF ME—Moe Bandy</b> (B.P. Barker), Columbia 11-02039 (Baray, BMI)	55	28	11	<b>GETTING OVER YOU AGAIN—Ray Price</b> (D. Kirby, W. Robb), Dimension 1018 (Millstone, ASCAP/Baray, BMI)	88	68	5	<b>SINCE I DON'T HAVE YOU—Don McLean</b> (J. Beaumont, J. Vogel, J. Verscharen, J. Taylor, W. Lester), Millennium 11804 (RCA) (Bonnyview/Southern, ASCAP)
22	23	9	<b>I WANT YOU TONIGHT—Johnny Rodriguez</b> (S. Davis), Epic 19-01033 (Algee, BMI)	56	60	5	<b>SLOW COUNTRY DANCIN'—Judy Bailey</b> (L. Green, L. Walden), Columbia 11-02045 (Baray, BMI)	89	69	5	<b>TEXAS IOA RED—David Houston</b> (P. Baugh, S. Milette), Excelsior 1012 (Croslake/Captar, BMI)
23	25	8	<b>LOVE DIES HARD—Randy Barlow</b> (F. Kelly), Paid 133 (Frebar, BMI)	57	31	8	<b>YOU'RE CRAZY MAN—Freddie Hart</b> (F. Hart, C. Owens), Sunbird 7560 (Red Ribbon, Hartline, Blackwood, BMI)	90	90	2	<b>LOVE (Can Make You Happy)—James Marvell</b> (J. Sigler Jr.), Cavalee 118 (Dandelion & Rendezvous Tobac, BMI)
24	27	8	<b>DARLIN'—Tom Jones</b> (D.S. Blandemer), Mercury 76100 (September, Yellow Dog, ASCAP)	58	NEW ENTRY	→	<b>WILD SIDE OF LIFE/IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Waylon &amp; Jessi</b> (A. Carter, W. Warren, J.D. Miller), RCA 12245 (Unari/Peer, BMI)	91	70	6	<b>SIDEWALKS ARE GREY—Kenny Serratt</b> (T. Collins), MOJ 1008 (House Of Cash, BMI)
25	29	8	<b>DOES SHE WISH SHE WAS SINGLE AGAIN—Burrito Brothers</b> (R. Leigh, M. Blackford), Curb/CBS 01011 (United Artists, ASCAP)	59	74	3	<b>WHISKEY CHASIN'—Joe Stampley</b> (B. Cannon), Epic 19-02097 (Sabal, ASCAP)	92	71	12	<b>COWBOYS DON'T SHOOT STRAIGHT (Like They Used To)—Tammy Wynette</b> (C. Moman, B. Emmons), Epic 19-51011 (Vogue/Baby Chick (Welk), BMI)
26	30	3	<b>FEELS SO RIGHT—Alabama</b> (R. Owen), RCA 12236 (May Pop, BMI)	60	66	4	<b>MIDNITE FLYER—Sue Powell</b> (P. Craft), RCA 12227 (Rocky Top, BMI)	93	72	4	<b>CLEAN YOUR OWN TABLES—Kay T. Oslin</b> (C. Taylor), Elektra 47132 (Blackwood/Back Road, BMI)
27	10	12	<b>THE BARON—Johnny Cash</b> (P. Richey, J. Taylor, B. Sherrill), Columbia 11-60516 (First Lady/Sylvia's Mother's/Algee, BMI)	61	76	2	<b>LONGING FOR THE HIGH—Billy Larkin</b> (O.B. McClinton, S. McCovey), Sunbird 7562 (Cross Keys, ASCAP/Timber, SESAC)	94	81	16	<b>FALLING AGAIN—Don Williams</b> (B. McDill), MCA 51065 (Hall-Clement, BMI)
28	32	8	<b>SOME LOVE SONGS NEVER DIE—B.J. Thomas</b> (A. Kiestler, B. Morrison, J. MacRae), MCA 51087 (Southern Nights, Youngun, ASCAP, BMI)	62	35	10	<b>YOUR WIFE IS CHEATIN' ON US AGAIN—Wayne Kemp</b> (W. Kemp, W. Robb), Mercury 57047 (Tree/Baray, BMI)	95	82	11	<b>HEART OF THE MATTER—The Kendalls</b> (J. Rushing, D. Schlitz), Ovation 1169 (Hawkins, BMI/Night Music, ASCAP)
29	37	5	<b>FOOL BY YOUR SIDE—Dave Rowland &amp; Sugar</b> (B. Cox), Elektra 47135 (Kelly & Lloyd, ASCAP)	63	43	13	<b>I LOVED 'EM EVERY ONE—T.G. Sheppard</b> (P. Sampson), Warner/Curb 49690 (Tree, BMI)	96	86	4	<b>BEER JOINT FEVER—Allen Frizzell</b> (S. Shafer), Sound Factory 429 (Acuff-Rose, BMI)
30	34	7	<b>GOOD OL' GIRLS—Sonny Curtis</b> (D. Wilson), Elektra 47129 (Cross Keys, ASCAP)	64	44	12	<b>AM I LDSING YOU—Ronnie Milsap</b> (J. Reeves), RCA 12194 (Rondo, EMI)	97	87	6	<b>WALTZES AND WESTERN SWING—Donnie Rohr</b> (D. Rohr, C. Duval), Pacific Challenger 4504 (Moonridge, ASCAP)
31	33	6	<b>LOVE TO LOVE YOU—Cristy Lane</b> (D. Heavener), Liberty 1406 (Cristy Lane, ASCAP)	65	79	2	<b>COULD YOU LOVE ME (One More Time)—John Conlee</b> (C. Stanley), MCA 51112 (Fred Rose, BMI)	98	88	3	<b>HOUSTON BLUE—David Rogers</b> (J. McBride), Kari 120 (Poster and Rice, ASCAP)
32	38	5	<b>DON'T BOTHER TO KNOCK—Jim Ed Brown &amp; Helen Cornelius</b> (K. Fleming, D.W. Morgan), RCA 12220 (Pi-Gem, BMI)	66	NEW ENTRY	→	<b>RAINBOW STEW—Merle Haggard</b> (M. Haggard), MCA 51120 (Shade Tree, BMI)	99	92	2	<b>WITHOUT YOU—Buck Owens</b> (B. Owens, G. Price), Warner Bros. 49651 (Blue Book, BMI)
33	39	6	<b>JUST LIKE ME—Terry Gregory</b> (D. Anton, R. Wilkins), Handshake 70071 (Al Gallico/Algee, BMI)	67	45	13	<b>HEY JOE (Hey Moe)—Moe Bandy and Joe Stampley</b> (B. Bryant), Columbia 11-60508 (Acuff-Rose, BMI)	100	93	2	<b>CODE-A-PHONE—Larry Riley</b> (B. Fischer, C. Blake), F&I 509 (Bobby Fischer, ASCAP/Nashcal, BMI)

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JC36582



MILLER TIME—Roger Miller, right, and tv host John Davidson share a laugh during a recent taping of "The John Davidson Show."

## CINCINNATI CLUB

### Top Artists Play Mackey's

CINCINNATI—Country music is taking hold in this river city, spurred on by the success of local night spot, Bobby Mackey's.

Opened more than two years ago in nearby Wilder, Ky., the club holds 550 people. Open seven nights a week, it features a mechanical bull, dance floor and a raised stage with art deco lines, a holdover from the days when the club housed a gambling casino.

At least twice a month, major acts play the venue. Recent headliners include George Jones, Razy Bailey, John Anderson, Ronnie McDowell, Gene Watson, Ernest Tubb, Hoyt Axton, Tommy Collins, Del Reeves, Tommy Overstreet and Bobby Helms. A cover charge of \$4-\$6 is charged for name acts, otherwise there is a \$2 admission fee on week-ends only.

Five nights a week, club owner Mackey takes the stage backed by the Freedom Express. Every Friday night, WUBE-FM broadcasts an hour-long program, "Live From Bobby Mackey's." More than 20 stations, including markets in New Jersey and Iowa, pick up the show's broadcast.

In conjunction with the club, George Jones headlines Bobby Mackey's second annual western barbecue July 12 in Harrison, Ind. Ticket price is \$10.

Bolstered by the success of his club, Mackey recently recorded his first album, "Introducing Bobby Mackey," featuring the single, "The

Night Has A Thousand Eyes." The project was produced by Steve Vining, whose recent credits include the platinum LP, "Chipmunk Punk." In support of his album, Mackey will make July appearances on WWVA-AM's "Jamboree U.S.A." and at the Little Nashville Opry, opening for Lacy J. Dalton.

### Live Radio Set For Fan Fair

NASHVILLE—First Generation Records will stage a live on-air radio broadcast during Fan Fair, headlining roster acts Ernest Tubb, Jean Shepard, Ray Pillow, Jan Howard, Charlie Louvin, Justin Tubb, Stonewall Jackson, the Wilburn Brothers and the Vic Willis Trio.

The broadcast will take place at the Nashville Palace night club Tuesday (9) and airs on WSM-AM. Earlier the same day, the label has arranged for an autograph party for its "Stars Of The Grand Ole Opry" LP series at the recently-opened Ernest Tubb Western Wear Shop.

First Generation will also sponsor its own softball team for the annual Fan Fair Celebrity Softball Tournament Monday and Tuesday (8-9). Playing for First Generation Records will be Ernest and Justin Tubb, B.J. Thomas, Ray Pillow, Cal Smith, Marty Robbins, Charlie Louvin and Vic Willis.

Scene on the road again, this time visiting Nashville's energetic soulful neighbor to the south: **Muscle Shoals, Ala.** Prediction—that this thriving hub of r&b may easily become the next hotbed of musical leadership for the rest of the country. Marching to the rhythm of its own grooving, Muscle Shoals seems to be on fire with projects, both in-house and outside. No wonder, with producers like **Barry Beckett, Jimmy Johnson, David Johnson** (no relation) and **Rick Hall** burning the midnight studio oil, that artists are standing in line for production deals. . . . Acts in Muscle Shoals to watch within the next year include **Bonnie Bramlett** and **Russell Smith** (who tore up the Muscle Shoals Music Assn. banquet with their duet rendition of the old Marvin Gaye-Kim Weston hit, "It Takes Two"), **Travis Wammack, Bobby Whitlock, the McFarland-Perkins Band, Percy Sledge** and the **Muscle Shoals Horns**. Both Sledge and the Muscle Shoals Horns (who've added the talented vocalist-trumpeter **Ben Cauley**, formerly of the **Bar-Kays**) will be on Fred Foster's revitalized Monument Records; Sledge's first release will be a country/r&b single titled, "She's Too Pretty To Cry."



**Guy Clark**, whose new Warner Bros. LP, "The South Coast Of Texas," is getting fine reviews, flew to Manhattan recently for the premiere of a music documentary film called "Heartworn Highways." The movie stars **Clark, Townes Van Zandt, the Charlie Daniels Band, David Allan Coe**, and others.

Meanwhile, **Johnny Paycheck** (whose film, "Take This Job And Shove It" is being readied for national distribution) flew to Hollywood to do a segment of "Dukes Of Hazzard," which will air next season.

**Most Unusual Song Title of the Week: Bill Monroe's** latest MCA single, called "Last Days On Earth." According to a press release, "Last Days On Earth" will feature some "unusually contemporary sounds for the Master of Bluegrass." With a title like that, let's hope so.

**Sun Records** certainly believes in keeping its artists busy. **Orion** has just shipped his sixth album within a time period of two years. It's a different sound for the artist, since the album (titled "Fresh") contains original new material never cut before. Previously Orion has been tied to cover songs; this change in material may give his career the boost it needs.

Nashville favorite son **Steve Young** has joined the Rounder Records label. Prior to issuing a complete new package of Young's material, Rounder will re-release the artist's classic "Seven Bridges Road" package, originally shipped on Reprise and later by Blue Canyon Records.

The **Oak Ridge Boys**, enjoying newfound popularity with the crossover success of "Elvira," are taping their debut appearance on "Soundstage" for PBS airing in August. This hour-long program ranks (along with "Austin City Limits") as one of the finest showcases for musical talent on tv these days.

Alfa Records' **Corbin-Hanner Band** is touring with both the Oaks (for whom they wrote "Beautiful You") and the New Riders of the Purple Sage this summer. This comes as a support for Corbin-Hanner's country-flavored single, "Time Has Treated You Well."

The **Shoppe** isn't letting any dust settle under its feet. Following a mid-May performance at the Palomino Club in Los Angeles, the band began the first phase of a trio of cross country dates ranging all the way from Oregon to Pennsylvania. The Shoppe plans to release an album, to be titled "Dream Maker," shortly after Fan Fair in June. In the interim, the group's working hard to promote its similarly-titled single, and will appear on the CMA's Mixed Label Show at Fan Fair.

Not one to let a mere horse throw keep him on the inactive list, **Roy Clark's** set to open on schedule for the rest of his summer concert dates. His broken arm has mended nicely, according to reports.

**Chris Waters**, an artist on Rio Records and a fine songwriter at April-Blackwood in Nashville, recently performed on the "Mid-South Hayride" in Meridian, Miss. He also played during the annual Jimmie Rodgers Festival there at the end of May.

The **Burrito Brothers** are enjoying a fresh sparkle in their longtime career these days—and the band's leaving nothing to chance. The Bur-

# Nashville Scene

By KIP KIRBY

ritos' excitement at seeing "Does She Wish She Was Single Again" up in the top 25 of the country charts has spilled over into their performing, keeping the act on the road all the time. The Burritos have finished a tour with Dr. Hook, and are now slated for dates at the Lone Star Cafe and the Cellar Door as headliners.

The solid sound and feeling emanating from the latest **Bobby Bare** LP, "As Is," comes from more than just Bare's talent and Rodney Crowell's on-target production. The album features such top-line musicians as **Larrie Londin, Tony**

**Brown, Ricky Skaggs, Emory Gordy, Danny Flowers, Hank DeVito** and **Albert Lee**.

It's been a long while since **Doug Kershaw** was a force to be reckoned with in country music, but that may change, now that he's with CBS Nashville via a Scotti Brothers Records pact. The crazy cajun wrote all the songs on his new album, "Instant Hero," and he also co-produced the venture (perhaps, knowing Kershaw, that should be AD-venture instead!). "Hello Woman" is the first single from the package, with the LP shipping in late June.



In-store Appearance: Sun Records artist Orion autographs records for a bevy of young fans during a recent Camelot/Orion promotion involving the chain's 110 outlets.

### 'Masked Man' Winners Named

NASHVILLE—Winners in the recent six-week Orion promotion co-sponsored by Sun Records and the Camelot Record chain have been announced.

"Who Is That Masked Man?" was the promotion's motif, designed to familiarize both store personnel and the consumer with Orion's five-album catalog. Sales effort, merchandising and display devices, and additional marketing ideas were the criteria used in selecting the winners. Winners were selected from each of the 110-store chain's north, south-eastern, mid-central and south districts.

Camelot disbursed some \$6,000 in cash awards, supplied by Sun, to the top three winners in each region. The winning stores and managers include Paul Jacoway, Elyria, Ohio; Greg Kane, Indianapolis; Dave

Sloan, Mobile; Mark Boswell, Jackson, Tenn.; and Nick Diamant, Sumter, S.C.

A special consumer prize, consisting of an all-expense paid, weekend for two to an Orion concert, was awarded to Chad Ledford, Kings Mountain, N.C.

Tied in with the promotion were in-store appearances by Orion on his recent 90-day tour. Judging for the contest was handled by Camelot personnel.

### Bobby Bare Tours

NASHVILLE—Supporting his latest Columbia LP, "As Is," Bobby Bare is touring through the South with Hank Williams Jr., Razy Bailey and Don Williams. Prior to this billing, Bare had headlined in Canada and on dates in the Northwest.

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# Billboard® Hot Country LPs™

Survey For Week Ending 6/6/81

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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)
	2	11	11	<b>SEVEN YEAR ACHE</b> Roseanne Cash, Columbia JC 36965	40	45	161	<b>STARDUST ▲</b> Willie Nelson, Columbia JC 35305
	2	3	33	<b>GREATEST HITS ▲</b> Kenny Rogers, Liberty LHM 1072	41	43	27	<b>SOUTHERN RAIN</b> Mel Tillis, Elektra GE 310
	3	4	26	<b>9 TO 5 AND ODD JOBS ●</b> Dolly Parton, RCA AHL 1	42	35	13	<b>I HAVE A DREAM</b> Cristy Lane, Liberty LT 1083
	4	5	11	<b>JUICE</b> Juice Newton, Capitol ST 12436	43	38	15	<b>BETWEEN THIS TIME AND THE NEXT</b> Gene Watson, MCA 5170
	5	1	12	<b>FEELS SO RIGHT</b> Alabama, RCA AHL 1 3930	44	33	35	<b>HARD TIMES</b> Lacy J. Dalton, Columbia JC 36763
	6	8	18	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb GE 330	45	51	37	<b>THESE DAYS</b> Crystal Gayle, Columbia JC 36512
★	11	7	7	<b>I LOVE EM ALL</b> T.G. Sheppard, Warner/Curb BSK 3528	46	46	7	<b>WASN'T THAT A PARTY</b> The Rogers, Cleveland Int./Epic JE 37107
	8	7	12	<b>SOMEWHERE OVER THE RAINBOW ●</b> Willie Nelson, Columbia FC 36883	47	48	30	<b>LOOKIN' FOR LOVE</b> Johnny Lee, Asylum GE 309
	9	9	13	<b>WILD WEST</b> Dottie West, Liberty LT 1062	48	49	28	<b>ENCORE</b> Mickey Gilley, Epic JE 36851
	10	6	47	<b>HORIZON ▲</b> Eddie Rabbit, Elektra GE-276	49	53	4	<b>MUNDO EARWOOD</b> Mundo Earwood, Excelsior XLP 88006
	11	12	7	<b>OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b> Ronnie Milsap, RCA AAL 1 3932	50	44	47	<b>THAT'S ALL THAT MATTERS</b> Mickey Gilley, Epic JE 36492
	12	10	15	<b>EVANGELINE</b> Emmylou Harris, Warner Bros. BSK 350	51	52	31	<b>LOOKIN' GOOD</b> Loretta Lynn, MCA 5148
☆	14	4	4	<b>WHERE DO YOU GO WHEN YOU DREAM</b> Anne Murray, Capitol S00 12144	52	25	52	<b>MY HOME'S IN ALABAMA</b> Alabama, RCA AHL 1 3644
★	18	12	12	<b>LEATHER AND LACE</b> Waylon Jennings & Jessi Colter, RCA AAL 1 3931	53	56	19	<b>GREATEST HITS</b> Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488
	15	13	34	<b>GREATEST HITS ●</b> Ronnie Milsap, RCA AHL 1 3772	54	59	3	<b>BOBBY GOLDSBORO</b> Bobby Goldsboro, Curb/CBS JZ 36822
	16	16	7	<b>DRIFTER</b> Sylvia, RCA AHL 1 3982	55	47	4	<b>GREATEST HITS</b> Jim Ed Brown & Helen Cornelius, RCA AHL 1 3999
	17	17	31	<b>GREATEST HITS ●</b> The Oak Ridge Boys, MCA 5150	56	50	9	<b>DAKOTA</b> Stephanie Winlow, Warner/Curb BSK 3529
	18	22	36	<b>GREATEST HITS ▲</b> Anne Murray, Capitol S00 12110	57	57	2	<b>OUTLAWS</b> Waylon Jennings, RCA AFL 1 1321
	19	15	18	<b>SOMEBODY'S KNOCKIN'</b> Terri Gibbs, MCA 5173	58	60	4	<b>THE CONCRETE COWBOYS BAND</b> Excelsior XLP 88007
	20	21	36	<b>I AM WHAT I AM</b> George Jones, Epic JE 36586	59	54	15	<b>GREATEST HITS</b> Dave Rowland & Sugar, RCA AHL 1 3195
	21	19	110	<b>GREATEST HITS ▲</b> Waylon Jennings, RCA AHL 1 3378	60	65	20	<b>I'LL BE THERE</b> Gail Davies, Warner Bros. BSK 3509
☆	30	2	2	<b>MAKIN' FRIENDS</b> Razzy Bailey, RCA AHL 1 4021	61	64	53	<b>MUSIC MAN ●</b> Waylon Jennings, RCA AHL 1 3602
	23	23	15	<b>BLUE PEARL</b> Earl Thomas Conley, Sunbird ST 50105	62	62	15	<b>TWO'S A PARTY</b> Conway Twitty & Loretta Lynn, MCA 5178
	24	24	18	<b>I'M COUNTRIFIED</b> Mel McDaniel, Capitol ST 12116	63	63	50	<b>HABITS OLD AND NEW</b> Hank Williams Jr., Elektra/Curb GE-278
	25	20	42	<b>I BELIEVE IN YOU</b> Don Williams, MCA 5133	64	69	131	<b>WILLIE AND FAMILY LIVE ▲</b> Willie Nelson, Columbia KC 2-35642
	26	28	31	<b>BACK TO THE BARROOMS</b> Merle Haggard, MCA 5139	65	61	7	<b>I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN</b> Joe Stampley, Epic FE 37055
	27	26	8	<b>ROLL ON MISSISSIPPI</b> Charley Pride, RCA AHL 1 3905	66	58	54	<b>THE BEST OF DON WILLIAMS VOL. II ●</b> Don Williams, MCA 3096
	28	27	32	<b>REST YOUR LOVE ON ME</b> Conway Twitty, MCA 5138	67	73	130	<b>THE GAMBLER ▲</b> Kenny Rogers, United Artists UA-LA 934-H
	29	31	11	<b>HEY JOE, HEY MOE</b> Moe Bandy & Joe Stampley, Columbia FC 37003	68	66	2	<b>MY TURN</b> Donna Hazzard, Excelsior XLP 88008
☆	42	5	5	<b>JOHN ANDERSON 2</b> John Anderson, Warner Bros. BSK 3547	69	74	51	<b>SAN ANTONIO ROSE</b> Willie Nelson and Ray Price, Columbia 36476
	31	32	2	<b>CARRYIN' ON THE FAMILY NAMES</b> David Rizzell & Shelly West, Warner Bros. BSK 3555	70	71	82	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb GE-237
	32	37	40	<b>HONEY-SUCKLE ROSE ▲</b> Soundtrack, Columbia S236752	71	72	27	<b>SONS OF THE SUN</b> The Bellamy Brothers, Warner/Curb BSK 3491
	33	34	16	<b>GUITAR MAN</b> Elvis Presley, RCA AHL 1 3197	72	55	6	<b>WHO'S CHEATIN' WHO</b> Charly McClain, Epic JE 36851
	34	36	82	<b>THE BEST OF EDDIE RABBITT ●</b> Elektra GE 235	73	75	32	<b>TEXAS IN MY REAR VIEW MIRROR</b> Mac Davis, Casablanca NBLP 7239
★	36	40	5	<b>DARLIN'</b> Tom Jones, Mercury SRM 14010	74	67	8	<b>I'LL NEED SOMEONE TO HOLD ME WHEN I CRY</b> Janie Fricke, Columbia JC 36820
	36	29	5	<b>LIVE</b> Hoyt Axton, Jeremiah 5002	75	70	39	<b>RAZZY</b> Razzy Bailey, RCA AHL 1 3688
	37	29	5	<b>ONE TO ONE</b> Ed Bruce, MCA 5188				
	38	41	36	<b>LOVE IS FAIR</b> Barbara Mandrell, MCA 5136				
	39	39	2	<b>SURROUND ME WITH LOVE</b> Charly McClain, Epic FE 37108				

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

## Country

# Chart Fax

By ROBYN WELLS



LUCKY LEE—Johnny Lee holds onto his "Hat," the trophy he won from the Academy of Country Music for top new male vocalist of 1980.

Razzy Bailey scores his third No. 1 single (and his third top tune in a row) as "Friends/Anywhere There's A Jukebox" strikes the summit this week. This impressive track record coincides with that of another RCA act, Alabama, whose current single, "Feels So Right," charges to superstar status 26 its third week on the chart.

It took 11 weeks for "Friends" to make it to the top, the average tracking time for No. 1 country singles so far in 1981. Rosanne Cash's "Seven Year Ache" built to the climax for a high of 14 weeks, while at the low end of the spectrum are Hank Williams Jr. and Ronnie Milsap, who both needed only eight weeks to hit paydirt with "Texas Women" and "Am I Losing You," respectively.

"Friends" is one of the recent country tunes which has a similarly-titled pop counterpart, carrying different lyrics. Different pop versions entitled "Friends" include the Beach Boys' 1968 tune, which hit 47; Feather's 1970 number, which peaked at 79; Elton John's song which topped out at 34 in 1971; and the Divine Miss M herself, Bette Midler's 1973 top 40 hit.

Other potentially confusing pairs of tunes with dead-ringer names include Tom Jones' "Darlin'," (currently at starred 24), and the Beach Boys' 1968 top 20 ditty. Elvis Presley devotees would never mistake the Jacksons' recent hit, "Heartbreak Hotel," with the King's first No. 1 single on RCA, and finally, J.W. Thompson's recent "Two Out Of Three Ain't Bad" carries a somewhat different lyric line from Meat Loaf's best known song, which topped out at 11 in 1978.

Curiously, when Bailey's first song to break onto the charts, "Keepin' Rosie Proud Of Me," slid on at 100 on Oct. 30, 1976, one of the tunes he penned, "9,999,999 Tears," was a starred 9 for Dickey Lee. Also in the top 10 that week, in descending order, were "Among My Souvenirs," Marty Robbins; "A Whole Lotta Things To Sing About," Charley Pride; "Cherokee Maiden"/"What Have You Got Planned Tonight Diana," Merle Haggard; "Somebody Somewhere," Loretta Lynn; "Her Name Is...," George Jones; "Living It Down," Freddy Fender; "I'm Gonna Love You," Dave & Sugar; "Come On In," Sonny James; and "You And Me," Tammy Wynette.

Four of the five starred and superstar contenders in the top 10 are women. Looking for their second No. 1 single in 1981 are Dottie West at starred 2 and Dolly Parton at superstar 5. Aiming for her first chart-topper this year is Anne Murray at superstar 6, while Lacy J. Dalton, at starred 10, is still searching for that elusive first-time ever top tune.

John Anderson stalls at 4 this week with "I'm Just An Old Chunk Of Coal." It's Anderson's best showing to date—with "If There Were No Memories" peaking at 9 and "1959" striking at 7 last year.

Among this week's prime movers are Joe Stampley, Billy Larkin, John Conlee, Charlie Rich, Mundo Earwood and Conway Twitty and Loretta Lynn.

Chart Fax Favorite Lyrics Of The Week Award goes to this week's top entry, "They Could Put Me In Jail," slamming in at starred 49 for the Bellamy Brothers. The tune is penned by Bob McDill, who has a number of cuts on this week's chart, including Mel McDaniel's "Louisiana Saturday Night," 7; Bobby Bare's "Learning To Live Again," starred 34; and Don Williams' recent top 10 "Falling Again."

The prolific songwriter has had a number of

top tunes, including Ronnie Milsap's "Why Don't You Spend The Night" and "Nobody Likes Sad Songs," Waylon Jennings' "Amanda," Don Williams' "It Must Be Love," and Crystal Gayle's "You Never Miss A Real Good Thing (Till He Says Goodbye)."

Waylon Jennings and Jessi Colter bow at starred 58 with "Wild Side Of Life"/"It Wasn't God Who Made Honky Tonk Angels." The latter went to No. 1 for Kitty Wells back in 1952 and was a top 20 number for Lynn Anderson a decade ago.

Two Merle Haggard ditties debut this week—"Rainbow Stew" at starred 66 and "Swinging Doors" at starred 78. The first features Haggard's vocals, while the latter showcases Del Reeves.

"Rich Man" Terri Gibbs' much-awaited followup to "Somebody's Knockin'," charts this week at starred 70. Rounding out this week's new entries are Jim Chesnut, Jeannie Pruett, Larry Gatlin and the Gatlin Brothers Band, Brenda Lee and Cindy Hurt.

**LP CHART ACTION:**  
Rosanne Cash earns her first No. 1 album with "Seven Year Ache." Her debut LP, "Right Or Wrong," peaked at 42. The last woman to hold a top country album was Dolly Parton when "9 To 5 And Odd Jobs," reigned for 10 weeks this year. No woman managed to strike the summit in either 1979 or 1980. Back in 1978, Parton's "Heartbreaker" was No. 1 for nine weeks, while Dottie West's duet package with Kenny Rogers, "Every Time Two Fools Collide," hit pay dirt for two weeks that year.

## Longest Tour Of U.K. Finishes

NASHVILLE—George Hamilton IV has completed one of the longest tours ever staged by any country music act in the U.K., a three-month trek taking in 55 different counties.

Coinciding with the tour, which marked Hamilton's silver anniversary as a recording artist, was the release of two new albums in the U.K., "20 Country Classics" on Warwick, backed nationally by a television advertising campaign, and "Cuttin' Across the Country," a compilation of earlier recordings on RCA.

Hamilton also appeared at Mervyn Conn's International Festival of Country Music at Wembley Arena, and his European stay also took in additional festival appearances in Sweden, Holland, Germany and Switzerland. One U.K. highlight was a Hamilton-topped charity concert in East Lothian, Scotland, at the request of the Dowager Duchess of Hamilton.

## Coe, Dalton Tape

NASHVILLE—Columbia artists David Allan Coe and Lacy J. Dalton recently taped "That Nashville Music." Dalton also appears on a segment of "Solid Gold."

## Local NARAS Elects Members

NASHVILLE—14 music industry representatives have been elected to the board of the local chapter of NARAS.

The elected governors will serve two-year terms, beginning Wednesday (3). The new board members and their areas of representation include Moses Dillard, Dillard Music Group, leaders and conductors; Glenn Snoddy, Woodland Sound Studio, engineers; Charles Fach, Musiverse, a&r producers; and Bill Denny, Cedarwood, spoken word and comedy.

Also named to the governors' board are songwriter John D. Loudermilk, songwriters and composers; singer Alan Moore, vocalists; former AFTRA-SAG president Tom Brannon, instrumentalists and musicians; arranger/producer Greg Nelson, arrangers; commercial artist Nancy Apple, art directors, annotators, designers, literary editors and photographers.

Serving in the at-large category are Maggie Cavendar, Maggie Cavendar Enterprises; Gerry Teifer, ATV; Bobby Jones, vocalist and local television host; and Travis Turk, engineer. Judy Gregory of ASCAP is the associate category representative.

Incumbent governors include Jim Black, SESAC; Aaron Brown, Prime Time Publishing; Don Butler, Gospel Music Assn.; Bob Montgomery, House of Gold; Joe Moscheo, BMI; Bill Ivey, Country Music Foundation; Patsy Bruce, Bruce Agency; also Ron Haffkine, manager and producer for Dr. Hook.

Also still on the board are singer Sherry Huffman, musician Sheldon Kurland, songwriter Jerry Gillespie, engineer Warren Peterson and accountant John McCarthy.

Elections for local NARAS officers will be held in July.

## WJRB Promo

NASHVILLE—WJRB-AM has launched a successful "country club" promotion. Holders of the membership cards, which are available at participating sponsors and the radio station, are entitled to special discounts at area merchants. Club members may also benefit from on-air giveaways. According to program director Don Keith, more than 7,000 cards have been issued during the club's first month of existence.

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## OFFERS 4 SERVICES

## Castle Music Is Formed

By ELLIS WIDNER

TULSA—Ben Ferrell, Eddie Everitt and Buddy Harrison, veteran gospel music figures here, have formed Castle Music, a Christian music company that has two record labels, a music publishing firm, a gospel outreach program and management of a 16-track studio.

The leased studio is being run as a cooperative with several local churches. Explains Everitt, "Few churches or youth groups can afford studio costs to record their choirs and evangelists. The churches pay a monthly retainer fee, and Castle receives royalties from their record sales."

Castle Records, one of the two new labels, will have a contemporary Christian music orientation. The other, House of Kings Records, will emphasize traditional and Southern gospel music.

Richard Roberts, Vicki Jamison, Buddy Harrison and the Agape Singers with Happy Caldwell are signed to House of Kings. The Castle roster includes Followers of Christ, Ron Perry, Doyle Tucker and Everitt and Farrell with the Gospel in Concert Band.

The new firm will distribute its releases through Christian bookshops and regional independent distributors. Current Castle releases include "Emancipated," by Tucker and "Ha Ha Ha On The Devil," by Perry. New House of Kings albums are "Father And Son Together As One," by Roberts, which features his father, evangelist Oral Roberts, singing "When He Reached Down His Hand For Me," and "Something New," by the Agape Singers with Happy Caldwell. This group's first release, "Singing Happy Songs," is also available through the label.

Additional albums by Followers of Christ and Everitt and Ferrell with the Gospel in Concert Band are tagged for summer release.

Castle's publishing division, Spirit and Soul, is affiliated with ASCAP.

Gospel in Concert is the firm's

outreach program. It combines concerts and ministry and will involve several of the company's recording artists.

Ferrell, who is president of Castle Music, was previously associated with Harvest Productions. He has been a performer and songwriter in both Christian and secular music and has worked with Pat Boone's publishing company. He started and still directs the Tulsa Songwriters Workshop, which is aimed toward contemporary Christian music composers.

Everitt is director of artist development and manager of the firm's recording studio. Harrison owns Harrison House, a publisher of Christian books, and is pastor of Faith Christian Fellowship.

## Hawkins In Seminars

NASHVILLE — Edwin Hawkins has started a series of regional music and arts seminars for gospel performers.

Seminar chapters have already been formed in Washington, D.C., San Francisco and New York. Others are slated for Baltimore, New Haven, Atlanta, Ft. Worth, Toronto, Rochester, Toledo and Los Angeles.

In establishing a chapter, Hawkins visits the proposed site for three days. The first two days are spent organizing and training registrants for a choir. The third day is given over to a concert that features the new choir and Hawkins.

Once a chapter has been formed this way and a local coordinator named, the group holds fundraising events and educational sessions. Funds collected are used to send members to the national seminar, the first of which will be held in Atlanta, April 5-12, 1982. Participants in this event will be trained in vocal and piano techniques, songwriting, fashion design and allied performing concerns.

Registration fee for joining a local



**STIRRING PERFORMANCE**—New-Pax artist Don Francisco performs selections off of his latest album, "Got To Tell Somebody," during a recent showcase appearance.

chapter is \$5. Half is kept by the chapter and half sent to the national organization.

Persons who want Hawkins to help form a chapter in their area may contact Linda Beversluis at 41 Walray Ave., North Haledon, N.J. 07508 or at (201) 427-0738.

## Local Choirs Sing 'Bridge'

NASHVILLE — Bridge, a 12-member vocal and instrumental group here, has begun a program on using local church choirs in many of its road concerts.

Jim Van Hook, Bridge's director, says that sheet music is sent to participating churches six to eight weeks before the concert date. Each choir rehearses its part in the concert and then does a "touch up" rehearsal with the group just prior to the combined performance.

Because experiments in this area have been so successful, Van Hook says, Bridge has issued a record—done with a choir—to demonstrate what the final product will sound like. It is now being sent to the choirs involved, along with the sheet music.

"Every week, we're booking more of these concerts," Van Hook reports. "Local choir participation puts everything in a whole new light. We make them the heroes." Choirs work with Bridge, Van Hook adds, for only the first 45 minutes of the concert.

Not every church is offered the option of participation, Van Hook says. "We do our own booking, and we let our booking agent play it by ear."

The current package includes a choir book that retails for \$3.95 and the record, priced at \$7.98. Choirs that work with Bridge are not required to buy these materials, but they are given the option to once the concert is over. Van Hook says Brentwood Publishing and Brentwood Records, producers of the material, will probably offer it to users at a 15% discount.

The choir book contains a combination of old hymns and more contemporary inspirational selections. "It's familiar stuff," Van Hook explains, "but the way it's arranged and presented, it feels different."

During the next year, Van Hook says he estimates that about 25% of the bookings will involve the new concert format. "We may go up to 50% the following year," he notes.

## 'Light'n Up' Expanding

RALEIGH, N.C.—Light'n Up, a syndicated radio program of contemporary Christian music, has expanded to 22 stations in nine states. The show, aimed at top 40 listeners, is produced at WKIX-AM here.

Randy Ellison, affiliate coordinator for the program, says that several stations opted for it to meet public service requirements, but have stayed with it as an audience-builder.

Although a few of the stations that air the show have a gospel format, Ellison says they are told that if a secular station in their area wants Light'n Up, it will be given preference.

The program is not chart-ori-

ented, and each one is different from the others. In addition to the album cuts featured, there is an artist spotlight and an album giveaway built into each segment.

## NALR Seeks Authors

PHOENIX—North American Liturgy Resources is soliciting book proposals from musicians for its instructional "Music Monograph" series.

The series will cover a broad range of topics—such as how to organize a concert, teaching music to mentally handicapped children and choral direction—and will be marketed to musicians. Manuscript length will range between 6,000 and 12,000 words.

Mary Lou Higgins, assistant editor for the series, said that no advance payment would be made to authors at the outset, but that NALR may move to advances later. According to present plans, authors will be paid 10% of the net sales of their books. Each title will sell for "under \$5," Higgins estimates. NALR is a religious music publication company.

Queries should be sent to Henry Papale, director of publications, NALR, 10802 N. 23rd Ave., Phoenix, Ariz. 85029.

## Ron Harris Pacts

DALLAS—Publishers Network has announced an exclusive printing and distribution agreement with Ron Harris Publications.

Under the agreement, Publishers Network will have complete responsibility for producing and marketing all product from Harris.

The owner of Harris Publications, Ron Harris, has composed such gospel songs as "Praise The Lord, He Never Changes," "Mirror," "Special Delivery," "Friend Of The Father" and "Four Feet Eleven."

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	10	THE HAWKINS FAMILY LIVE Light LS 5770
2	1	18	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661
3	4	53	TRAMAINE (WORD) Tramaire Hawkins, Light LS-5760
4	2	10	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663
5	7	10	TRUE VICTORY Keith Pringle, Savoy SCL 7053
6	9	36	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)
7	NEW ENTRY		HEROES Commodores, Motown 939
8	NEW ENTRY		IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G
9	8	74	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
10	14	22	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050
11	27	6	I CAN'T LET GO Kristle Merdan, Light LS 5765
12	NEW ENTRY		GOD SAID IT The Soul Stirrers, Savoy SL 14569
13	6	6	MIRACLES Jackson Southernaires, Malaco M 4370
14	5	6	I'M A WITNESS TOO Vernard Johnson, Savoy SL 14606
15	11	32	EVERYTHING'S ALRIGHT Dr. Charles G. Hayes & The Cosmopolitan Church Of Prayer, Savoy SL 14580
16	12	22	GOD WILL SEE YOU THROUGH The Williams Brothers, New Birth 7048-G
17	24	62	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
18	13	87	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
19	10	6	20th ANNIVERSARY ALBUM James Cleveland & the World's Greatest Choirs, Savoy SGL 7059
20	16	70	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL 14527
21	15	6	RISE AGAIN Gospel Keynotes, Nashboro 7227
22	19	22	PRaise BELONGS TO GOD Elber (Twinkie) Clark, Sound Of Gospel 091
23	NEW ENTRY		DANIEL HAWKINS Light 5781
24	28	40	LOVE ALIVE Walter Hawkins, Light LSS734
25	30	22	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046
26	32	95	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
27	17	36	KEEP ON CLIMBING, WE'VE GOTTA GO HIGHER The Pilgrim Jubilee Singers (Live), Savoy SL14584
28	20	124	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
29	21	6	I'LL GO WITH JESUS Angelic Gospel Singers, Nashboro 7236
30	31	46	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150
31	25	14	I NEED HIM Rev. Charles Nicks, Jr. & the St. James Choir, SOG-096
32	NEW ENTRY		THE LORD'S PRAYER Rambo, Light 5778
33	29	129	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
34	33	22	I CAN DO ALL THINGS International Mass Choir, New Birth, 2-9008G
35	35	18	GREAT IS THY FAITHFULNESS The Philadelphia Mass Choir, Savoy 14533

# Disco Business

## ON THE REBOUND

### Skating To Boogie/Disco

By HANFORD SEARL

BUFFALO—Boogie/rhythm skating to dance-oriented music is rebuilding here as a popular pastime at 11 major commercial city and suburban rinks, led by United Skates of America's two outlets.

Part of a 26 rink chain on the East Coast, United Skates Thruway Mall rink, a hard maple, 160 by 80 ft. facility, operates daily from 9 a.m. to 11 p.m. with Wednesdays set aside for skating to conventional disco music.

"Two years ago, propelled by the disco movement, dance skating revived, started to build again and is now steady," says Paul Smith, former assistant manager. "On Fridays and Saturdays the kids prefer rock."

The spacious rink remains open until 3 a.m. weekends and features top 40, new wave and other dance-oriented formats during other weeknights.

Deejays Paul Foxe and Mike Weston handle spinning duties and, according to Smith, are given free reign, matching the music to the crowd's mood.

A session-format book, printed by United Skates, outlines a basic approach upon which the deejays, enlarge. Foxe, who has worked at various clubs, says his crowds are half-rock, half-soul.

"The style of music and skating is always changing here. It's either a rock or soul crowd," says Foxe, who

formerly spun records at City Lights, the city's newest new wave club. "It's the nature of this business."

According to Foxe, Gino Soccio's "Try It Out," Change's "Paradise" and L.A.X.'s "Fight Back" are the most requested, current hot singles.

The four foot square elevated DJ booth, situated at the rink's southeast end, includes a CLI-PMX 9000 mixing board, two Technics SL-5100's turntables and a TEAC CX-210 cassette unit. Then GLI speakers are capable of 1,800 watts of stereo power.

According to Foxe, the Litelab L-4000 light system features 24 sets of four tubular circles, a 36-inch spinning silver ball with 16 pin spots, four spinners and four beacon units.

About 1,800-patrons pack the 876-capacity rink for all-night skate sessions. Weekdays cost \$2.50, Fridays \$3.50 and Saturdays \$3.25, plus the \$1 for skate rental, reported Smith.

Organ music is offered Tuesday and Wednesday mornings which are set aside for senior citizens. Thursdays are geared to the college age group with Fridays and Saturdays the youngest group from 10-18.

A comfortable lounge and snack bar area are located at the rinks entrance. The company's second outlet is housed in Tonawanda, N.Y. a Buffalo suburb.

United Skates headquarters are located in Westerville, Ohio.

### Litelab Expands Accounts

NEW YORK—Litelab, Inc., one of the better-known names in disco and theatrical lighting and special effects, is expanding its operations. The expansion includes a more aggressive approach to international marketing, plus the development of new accounts in areas such as roller disco operations and conventional nightclubs, hotels and restaurants.

As part of the expansion, the firm, headquartered in New York with offices and showrooms in Buffalo, N.Y. and Los Angeles, has retained Vincent Finnegan, formerly of Meteor Lights, as its national sales manager. As part of his responsibilities, Finnegan will coordinate and strengthen Litelab's dealer network throughout the continental United States.

The firm's export division is already marketing products in such countries as France, Germany, the United Kingdom, South Africa, the Far East, Australia and Lebanon.

According to Finnegan, Litelab's engineers and designers are working on lighting and special effects designs that include a new line of dimmers for discotheque and nightclub environments as well as light paint-

ings and low voltage designer lamps.

Debunking the theory that disco is on the wane in this country, Finnegan states that a significant percentage of Litelab's business is in the U.S., where the company works both on new clubs and the refurbishing of existing ones. He says that there is every indication that more and more young people, especially in the 14 to 18 bracket, are seeking their entertainment in the discotheque where they are offered an exciting package of music, sound and lights.

Among the areas of new product development in which Litelab is concentrating, is light systems for use in live concert environments. Finnegan notes that there is a resurgence in demand for live acts, and that new lighting designs are needed to complement the artists that are playing the clubs.

The firm will also increase its visibility at entertainment product related shows such as the Consumer Electronics Show, the show of the Audio Engineering Society and the National Roller Rink Assn., show.

Litelab, in business 11 years, had its beginnings in Buffalo, N.Y. It is headed by Paul Gregory.

## Studio 54 Is Regaining Popularity

### "We Are Family" Weekend Disco Parties, Live Acts

By RADCLIFFE JOE

NEW YORK—Studio 54, the legendary New York discotheque which fell on hard times when its owners, Steve Rubell and Ian Schrager, were convicted and imprisoned on charges of tax evasion, is once more enjoying a popularity reminiscent of its heyday.

For the past several months, the club has been enjoying a quiet rejuvenation as the venue for a series of private weekend "We Are Family" disco parties sponsored by a consortium of entrepreneurs doing business as Mike Stone Productions.

More recently, the party rules have been relaxed to encourage attendance by a broader cross-section of the disco dancing public, and this relaxation, coinciding with the return to the entertainment scene of Rubell and Schrager, is attracting thousands of eager disco fans, including many of the old Studio 54 regulars.

At present, the club functions only on Friday and Saturday nights, and only as an after-hours venue with festivities beginning at midnight and running until 9 the following morning. However, neither this, nor the fact that no alcohol is served (Studio 54's controversial liquor license is still embroiled in litigation) has in any way reduced the enthusiasm of the audience.

In fact, response has been so good that Mike Stone, the moving force behind Mike Stone Productions, plans on expanding the number of nights a week that his organization uses the club, and including rock and new wave activities to further broaden the mix of party-seekers the room already attracts.

In addition, Stone is concentrating more heavily on live performances in the room, and to date has featured such artists as Grace Jones, Taana Gardner, Jimmy Bo Horne, Ecstasy, Passion & Pain, Mtume, Change and the Alvin Ailey Dancers. As an added feature, regular fashion shows, coordinated by Ray Arthur, a specialist in "creative leather" designs, are also presented.

The live performances in which the participating artists actually do perform rather than lip-synch over a recorded tape, as is a common practice, are coordinated by Herb Grund and In-Sync, Inc., a New York-based concert promotion agency. A Bob Marley memorial concert is in the works, as is a live weekly radio broadcast originating at the club.

Helping to extend the appeal of the Mike Stone disco party concept to lesser known artists and to various other facets of the music industry are Eddie Rivers and the International Disco Record Center (IDRC). According to Stone, Mike Stone Productions is working closely with the IDRC on the sponsorship of the IDRC's popular limousine tours in which artists are shuttled around popular clubs in the city as part of the pool's promotional program.

Stone's tradeoff is that the artists make Studio 54 the last stop on their tour, and perform for the club's audience.

Mike Stone Productions and the IDRC are also coordinating efforts on a series of planned dance contests, and summer open air concerts, a feature with which the IDRC has been successfully involved over the past couple of years.

Although Stone's relationship with the record pools revolves almost entirely around the IDRC at this time, the young entrepreneur hopes to establish a similar relation-

ship with other area pools. He also hopes to draw on the resources of these pools for guest deejays to play at his parties. At present, resident deejay for the shows is Ken Carpenter, who programs the music presented between live acts.

Stone, who has what he describes as "a flexible leasing agreement" with Rubell and Schrager for the use of Studio 54 to stage the "We Are Family" parties, has not done any significant alteration to the physical environment of the club. However, he has added two 14 foot by 20 foot video screens to the room "so that patrons can see the live shows from all angles," and Richard Long, of Richard Long & Associates, is upgrading the sound system to accommodate the live acts. Long, who was instrumental in helping Stone in the formation of Mike Stone Productions, created the existing sound system at Studio 54. It is one of the features that helped popularize the club.

the lofts and into conventional club environments. In the process, Stone developed a loyal group of followers who formed the basis of a mailing list that evolved into the nucleus of a private membership organization. Among the clubs at which "We Are Family" parties were featured in the early days were CeSoir, Buttermilk Bottom, Inferno, and Melons.

Today, Mike Stone's parties cross all racial barriers, and an average of 3,000 people per night, including such familiar faces as Andy Warhol and Bianca Jagger, jam Studio 54 on Fridays and Saturdays to party the night away.

The charge is \$10 per person, for members, and \$12 per person for guests. The price includes soft drinks and fruit. According to Stone, the original "We Are Family" parties also served food, but this was eliminated to comply with Stone's leasing agreement with Rubell and Schrager.



Billboard Photo by Harrison Greene

**JUMPING 54**—The legendary Studio 54 discotheque, rejuvenated through a series of weekend concerts, is again packing in the crowds. Here, an audience estimated at about 3,000 people rejoice to the sounds of a live concert in the room.

Mike Stone's "We Are Family" parties began inauspiciously in 1973 in a downtown Manhattan loft, with Stone charging a \$3 admission to a small group of party-seeking friends drawn mainly from the black and hispanic communities.

Over the years, business grew through word-of-mouth, and the parties which were generally created around a specific theme, grew out of

Stone and his associates, including business manager Ray Proctor, hope that they can use their expertise to create such a demand, that their present loose arrangement with Rubell and Schrager can evolve into a long-term one.

Behind this reasoning is the fact that hotelier / restaurateur, Mark Fleischman still has an option to buy (Continued on page 72)

## HOT & NEW

12" - Wish; Lime (remix); Passengers (new); Karen Silver; Odyssey; Claudja Barry; Nick Straker; Oliva; Rick James; Christopher Mills; Cheryl Lynn; Intruders; Visa; Boogie People; Peter Batah; Vivian Vee (Come Back & Let Me Be); Straker Band; Wanda Walden; Rah Band (new); Adrian Baker; Love Is The Message (remix); Panther Mix; Bits & Pieces 1,2,3; Queen Samantha; Love-D-Luxe; Carol Jiani; Denroy Morgan; Ecstasy; Passion & Pain; Kenny Burke; Landscape; Funkmasters; Jaynz Bedford; Duncans; Sparks; Susie Q; Yoko Ono.

LP's - Sylvester; Players Association; Carrone Vli; Lee Ritenour; Donna Washington; Side Effect; Keni Burke; Freddie James; Salazar; Boys Town Gang; Magazine; Zebra; Nuggets; Gino Soccio; Lynx; Claudja Barry; Grace Jones; Boris Midney; Amanda Lear; Stars On 45.

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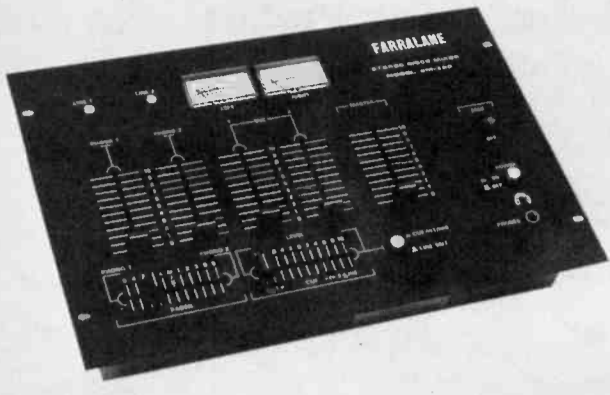
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New Products



FARRALANE CHASER—This new chase light system developed by Farralane for use in discotheques and nightclubs, features eight channels at 300 watts per channel. The unit, with a retail price of \$150, also comes with a forward and reverse switch, a multi-mode switch, an LED indication monitor, a program selector featuring eight patterns, and a chase rate slide control.

Disco Mix

By BARRY LEDERER

NEW YORK—Too often disco material is released that is too lengthy. It is, therefore, welcome to receive product that leaves the listener wanting to hear more. The Roni Griffith 12-inch 33 1/2 r.p.m. and the Lenore O'Malley album are two efforts that are welcome. After substantial success with "Mondo Man," Roni Griffith returns with a 12-incher of unquestionable merit. Side Q, "I Want Your Lovin,'" is a better than average funk/disco tune with tight backup vocals and steady handclapping background. The tracks are bright and punchy with driving rhythm and exciting instrumentation. However, side T titled "Desire" is the definite attraction as audience attention is caught from the first infectious note, and is maintained throughout the all too short four minute length. Keyboard and guitar arrangements carry the momentum and generate excitement as the artist's pop-sounding vocals do an occasional duo with a vocoder. Produced, written, and mixed by Bobby Orlando, the right ingredients are combined to make this selection one of the most refreshing sounds around.

it was inevitable that follow up and copies of this format would soon be available. Barclay Records has released a 45 r.p.m. by Magazine 60 that is a duplication of the "Stars On 45" style. However, this new group has done its job well and the record is effective. Uptempo tracks backed with handclapping throughout the length of the disk provide a dynamic and robust background for this rock and roll medley. Magazine 60 goes back into rock and roll history and does short takes from the following songs: "Sherry," "Baby Come Back," "96 Tears," "Monday, Monday," "Needles And Pins," "Louie, Louie" and six other classics. The group has stayed remarkably close to the originals and has done a fine job on this production.

Studio 54 Newly Popular

Continued from page 71

the club if he can get the green light from the State Liquor Authority for a liquor license.

About a year ago, Fleischman reportedly negotiated a \$5 million purchase option on the club with Schrager and Rubell, based on his ability to get the all important liquor license (Billboard, May 24, 1980).

However, Schrager and Rubell have been litigating the State Liquor Authority's (SLA) move to lift their own license, based on their 1979 conviction, and SLA authorities state that although they have no quarrel with Fleischman, no license will be issued to him for Studio 54 until their litigation with Rubell and Schrager is resolved.

The Lenore O'Malley LP works in the musical formats of pop, r&b, and disco. In the latter area "Cry Me (A Million And One Tears)" stands out as an intense energetic dance floor pleaser. The beginning tracks contain shades of "Call Me" but take on their own identity as the artist belts out great lyrics that are backed by a relentlessly-pulsing orchestration. The song is surefire 12-inch material and deejays will want to hear an extended version. "Love Is More Than Making Love" and "Makin' Up Is Better Than Breaking Up" are easy and smooth flowing numbers. "Sorry... Wrong Lover" is too fast-paced, but a great listening tune. Producing and writing credits go to Michaela Lana and Paul Sabastian.

With the initial success and strong deejay and radio play that "Stars On 45" has received,

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- Import LP's— Amanda Lear (Incognito) Freddie James (New) Companion (Prod. by B. Midney) Magazine 60 (Medley) Ronnie James Vera Harry Chalkitis Cerrone 6 & 7 Boystown Gang (U.S.)

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Disco Top 100

Survey For Week Ending 6/6/81

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Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE(S), Artist, Label. Lists top 100 disco tracks including Paradise, Pull Up to the Bumper, Try It Out, Hit n' Run Lover, Night, Don't Stop/Do It Again, Lay All Your Love on Me, If You Feel It, Dyi' to Be Dancin', Feels Like I'm in Love, Ai No Corrida, Give It to Me Baby, Heartbeat, Searching to Find the One, Funky Song/You Can't Lose, Body Music, Goosebumps, Remember/Ain't No Mountain High Enough Suite, New Toy, Get Up (Rock Your Body), Love is Gonna Be on Your Side, Your Love, Stars on 45, Call It What You Want, Magnifique, Bette Davis Eyes, What Cha Gonna Do for Me, Bad Company/Warm & Gentle Explosion/Rock Me, (We Don't Need This) Fascist Groove Thang, What We All Want, I Really Love You, Take Me to the Bridge, Planet Earth, I Will Follow, Love Rescue, Myself to Myself/White Sweater Talk Dirty to Me, Set Me Free/Love Me Tonight, Primary, Get Tough/License to Dream/De Kleerer Thing, Moody/You're No Good, Still in the Groove, Ake You Single, I'm Starting Again, U.F.O., I'll Be Your Pleasure, The Magnificent Seven/Lightning Strikes, Dreaming of Me, Message of Love/Cuban Slide, Help Me Somebody/The Jezebel Spirit/America is Waiting, Breaking and Entering/Easy Money, Sixty Thrills a Minute, Kick in the Eye, Flowers of Romance, Dancing with Myself, Love Me Tonight/Let the Good Times Roll, It's a Love Thing/Up on Soul Train/I Can Make it Better, Dancin' the Night Away, Young Men Drive Fast, The Boogie's Gonna Get You, Any Time is Right, Ceremony, Let Somebody Love You, Groovy Freaks, Make Room, Rock This Town/Runaway Boys, Me No Pop I/Que Pasa/Me No Pop I, Can You Feel It/Walk Right Now, Yesterday Once More/Nothing Remains the Same, Love No Longer Has a Hold on Me, Make Me Over, Burn Rubber/Humpin', Dog Eat Dog/Antmusic/Kings of the Wild Frontier, Set Me Free, Tantra-The Double Album, Shake It Up Tonight, Night Train, Memorabilia, Hungry, So Angry, You are the One/Hooked on Your Love, Party 'til You're Broke/Tonight We Love, Walking on Thin Ice, Let Me Be the One, W.O.R.K. (No, Nah, No! My Daddy Don't), Full of Fire/Make That Mofe, If You Want Me, I'll Do Anything for You, Here is My Love/Give It Up, Capitol Tropical, Double Dutch Bus, Stand and Deliver/Beat My Guest, Angel Face/Rerb, The Sound of the Crowd, Rapture/The Tide is High, Guilty, Feel It, Funky Celebration, My Destiny, Two Hearts, Hey Everybody, Looking Out for Number One.

Compiled from Top Audience Response Records in the 15 U.S. regional lists. \* non-commercial 12-inch

Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists. Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).



**SOLTI MAHLER**—Sir Georg Solti joins PolyGram Classics executives, from left, Guenter Hensler, Richard Rollefson and John Harper at a recent banquet in New York attended by the entire Chicago Symphony. The festivities were staged to celebrate release of the orchestra's new digital recording of the Mahler Symphony No. 2.

## 1st Pavarotti Appearances With Philadelphia Opera

PHILADELPHIA — With Luciano Pavarotti coming in to headline two of the six operas scheduled for next season, the Opera Company of Philadelphia looks forward to the 1981/82 season to be a real bell-ringer. Each of the six productions will be presented twice in the same week. Pavarotti will star in "La Boheme" (April 27 and 30) and "L'Elisir d'Amore" (May 7 & 9). Those appearances will mark his first with the local opera company.

The new season opens with the rarely performed "Moses" by Rossini (Oct. 13 & 16) with bass Jerome Hines in the title role. Puccini's "Il Tabarro" and "Gianni Schicchi" provide a double bill on Nov. 17 and

20 with Teresa Kubiak and Renato Capecchi.

Mozart's "The Marriage of Figaro" in English (Jan. 26 & 29) will star American soprano Carol Vaness; and "Il Trovatore" (Feb. 22 & 26) will be a co-production with the Houston Grand Opera with Kurt Hebert Adler conducting and his son, Ronald, directing. Musical director for the opera company for all the other productions is Julius Rudel. Designer Franco Colavecchia has been named to the company's staff as director of production and design to help the company mount its own productions.

All the performances are staged at the 3,000-seat Academy of Music.

## Costs Close Philly Summer Fest

WILMINGTON, Del.—The Opera Company of Philadelphia's (OCP) summer festival at the lush Longwood Gardens here has been forced to close after two seasons of both opera and concert music.

Dr. Francesco Leto, president of the OCP, said that costs of the open air festival had been inflated due to postponements caused by inclement weather. Last year, the OCP lost \$30,000 when it was forced to pay singers, choruses, musicians and technicians twice because of rainouts.

Also plaguing the festival's expense ledger was Longwood's sound system, which was inadequate for operatic quality. As a result, last year, a sound system and crew had to be brought in from New York.

Dr. Leto added that the company is now engaged in other projects that will add about \$1 million to its operating costs for the 1981-82 season. The new Luciano Pavarotti competition for singers alone will cost \$250,000 a year.

## Classical Notes

Colin Davis is set to make his Cleveland Orchestra conducting debut at this summer's Blossom Music Festival. Davis is the current front-runner among candidates to replace Lorin Maazel in Cleveland, but sources close to the conductor point to family commitments in England that will likely block the appointment. . . . Expect more Italian classical product to begin reaching the U.S. CBS Records recently announced a major licensing and co-production deal with Fonit-Cetra and Brilly Imports will shortly begin distributing Italy's Ricordi Records, which has taped Riccardo Chailly and the London Symphony in recent digital sessions.

WFMT-FM is now being delivered to 500,000 U.S. homes via cable tv hook-up, according to Tulsa-based United Video Inc., which markets the signal to cable systems. Beginning Aug. 1, United Video will switch to a new decoder sys-

tem for the transmissions that promises to greatly enhance signal-to-noise ratio. . . . Gottfried Wagner, great-grandson of the composer, is making his American directing debut with the Cincinnati Opera in "Das Rheingold." The performance, scheduled for June 25 and 27, will be conducted by Christopher Keene.

RCA will get a new "Symphonie Fantastique" from James Levine and the Chicago Symphony this summer. . . . Jean-Pierre Rampal, Alexandre Lagoya and Michel Legrand have completed an album of Christmas music for CBS, including Legrand's Pastorale for Flute, Guitar and Orchestra and a side containing familiar carols. . . . Rimsky-Korsakov's "Capriccio Espagnol" and "Orgia" from Turina's "Danses Fantastiques" have been waxed for Telarc by the Dallas Symphony.

## OPERA, BAROQUE & MORE

# 25 Titles Set For Tioch Bow

CHICAGO—Tioch Productions is set to begin pressing a budget classical series under license here, and has targeted July 20 as the shipping date for its first import product release.

Tioch is the new classical marketing firm created for U.S. distribution of product on the Eurodisc label in conjunction with Arista. Eurodisc is the classical label operated by Ariola, German parent company of Arista.

According to Tioch co-principal Scott Mampe, opera, Baroque and standard repertoire will be included in the debut Eurodisc release of 25 titles. Mampe is a former head of Philips Records in the U.S.

Complete opera recordings include Mozart's "Abduction From The Seraglio" and Flotow's "Mar-

tha." There will also be a two-record set of the complete Bach "Brandenburgs," performed by the Lucerne Festival Strings. Mampe said a complete facsimile score reproduction is included in the Bach set.

Co-principal of Tioch Production is Jim Frey, former head of Deutsche Grammophon Records in the U.S. Frey said he plans to begin visiting indie distributors that will handle Eurodisc product to conduct sales orientations. All Tioch product flows through Arista's indie network.

Frey expects Eurodisc titles to reach dealers no later than Aug. 1, he explained. Tioch also has set the introduction of a new budget series to be called Stolat, a Polish word which is a drinking toast. The material is being licensed from Muza in

Poland and will be issued here at \$5.98 list, through Arista.

Mampe said domestic pressing of the line is being set up under Arista's guidance. Initial Stolat titles include Khachaturian Violin Concerto formed by Wanda Wilkomirski and Beethoven's "Eroica" played by the Warsaw National Philharmonic under Witold Rowicki.

National trade and consumer advertising is promised from Tioch and Mampe said local "co-op" support will be forthcoming.

Other Eurodisc sets are Haydn "Paris Symphonies" complete with Kurt Sanderling conducting, "Golden Viennese Waltzes," conducted by Robert Stolz and Mozart Violin Concertos Nos. 3 & 5 performed by Josef Suk with the Prague Chamber Orchestra.

# NEW ON LONDON

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Hubert J.M. Terheggen



Monti Lueftner



Jack Schneider



Prof. Erich Schulze



Dr. Lutz Jonas



Dr. Hans Sikorski

## Space Age Telecommunications Prompt Industry Future Shock

damage the pre-recorded videotape and videodisk market. Another vital question, Lueftner added, was who was going to finance the programming of 50 or 100 channels.

Referring to cable television companies as future entertainment supermarkets, Hubert Terheggen, head of musical affairs, Radio Luxembourg, acknowledged that there would be a massive demand for program material. His organization had to find 17,000 hours of programming a year and the cost for television was around \$1,000 per minute.

**"In the U.S. the FCC believes communications are too valuable to be regulated by gov't and encourages the private exploitation of modern communications technology." In Europe the situation is inverted . . . communications are too important to be left to the free market."**

"We need product which can be viewed as many times as possible in order to amortize its cost," he said.

He thought only a handful of the music videoclips produced were good enough to bear repeated viewing. It was up to the record industry to produce visual music.

On the subject of Luxembourg's satellite plans, Terheggen said that no final decision had been taken about putting up a satellite, "but we shall do what is economically feasible and politically possible."

Dr. Lutz Jonas, vice-president, video development, Bertelsman, and a member of the video committee of the International Federation of Producers of Phonograms and Videograms, drew attention to the gulf that separated the broadcasting system in the United States and that of Europe. "In the United States the Federal Communications Commission believes communications are too valuable to be regulated by government and encourages the private exploitation of modern communications technology.

"In Europe the situation is inverted. In Germany, for example, the governments of the German states believe that communications are too important to be left to the free market." This attitude had slowed the development of cable television because private companies were reluctant to use government controlled channels on the grounds that at any time the states might revise their policy.

Referring to the free use of musical videoclips on television, Dr. Jonas warned that the record industry should remember that while promotion is important, it had to

lead to purchases at retail level. The industry should also remember that despite cable and satellite television, there would still be a market for audio-only records. "With digital technology and the compact disk soon to enter the market, the consumer will still be buying records and will not forget how to listen to music with his eyes closed."

Chriet Titulaer, head of educational study for the Teleac Co. in Holland, possessor of a degree in astronomy and a specialist in satellite broadcasting, provided a vivid example of the daunting dimensions of the piracy threat to the video industry when he reported that in Holland alone there are 800 pirate broadcasters, many of them operating tv services that plunder the cable networks and also transmit videotapes of pirated first-run movies.

He also noted that with an antenna he built himself for less than \$500 he could receive clear pictures from France. "I could even use it to pick up U.S. programs," he said, "and if we can do this in Holland, we could easily re-transmit the programs to France and Germany."

Titulaer said that if the music industry wanted to secure a place in the video market, it would have to act quickly "otherwise others will come in and do it in an illegal way."

He thought the future would see more visual music being produced and the programs would be watched on a large, flat wall screen only 1mm thick.

"We are heading for an age of tv plenty and with the multiplication of channels and more and more specialization, the consumer, with more leisure time, will be watching more television. But the people who make the software, the artists, the composers and writers have to be paid and it is the consumer who must pay."

**"Maybe 50 years from now there'll be no records anymore. . . ."**

Taking up the analogy of the entertainment supermarket available in the home, Titulaer said, "Maybe 50 years from now there will be no records any more."

Dr. Hans Sikorski, president of Hans Sikorski Musikverlag and vice chairman of the board of GEMA, the German performing and mechanical right society, said that cable and satellite television posed a major threat to rights owners because of the widespread lack of appropriate legislation to safeguard the provisions of the Berne Convention.

"We are losing vast sums daily because of home taping. And now

come cable and satellite television to compound the situation," Dr. Sikorski said.

He said that when GEMA published its royalty tariffs for use of protected music in videocassettes, the producers complained bitterly that the rate of 10% of retail price was too high.

"But our answer is that we are responsible for the protection of intellectual property and it is our duty and privilege to protect our authors," Dr. Sikorski said. "The engi-

**"We are heading for an age of tv plenty and with the multiplication of channels and more and more specialization, the consumer, with more leisure time, will be watching more television. But the people who make the software, the artists the composers and writers who have to be paid: It is the consumer who must pay."**

neers and programmers are working hard to develop a lucrative market in cable and satellite television, but what about the rights owners? Shall they be excluded from compensation because the big corporations can send programs to the entire world without having concluded any agreement with the copyright owners?"

Taking up the question of copyright protection, Professor Erich Schulze, president of GEMA, called for the formation of a world organization to coordinate the defense of authors' and composers' rights. He warned that the music industry would benefit from the video explosion only if it would unify and multiply its efforts to protect rights against the growing menace of piracy.

"We all have a common enemy—the parasitical pirates who broadcast illegally and make illicit pressings and tapes—and we are not adequately protected because not all states have ratified the copyright conventions and those which have don't always have effective legislation to enforce the treaties."

Professor Schulze said that the advent of satellite and cable broadcasting meant that only a super-national organization could ensure that rights owners got just compensation for the use of their works.

In response to a question from Billboard publisher Lee Zhiton on the possible effect of two-way television on the music industry, Jack Schneider said he could not see that the system would have much effect at all.

Explaining the nature of the system, Schneider said that his company had installed it in 25,000



Chriet Titulaer

homes in Columbus, Ohio, and also in areas in Pittsburgh, Dallas, Houston and suburban St. Louis. The viewer was provided with a unit with up to 35 push buttons five of which had a response function. The response facility could be used to play quiz games or to get instant opinions on programs.

Schneider said that the two-way system could be used to enable viewers to call the next play in a football game by equipping the quarterback of the local team with a small receiver.

Referring back to the free provision of music videoclips by record companies, Schneider said that such videoclips were really sampling devices for phonograms or videograms.

"Just as a record played on radio is a sampler and an inducement to buy the record so that the consumer can hear it as and when he wants, so the videoclip is a video sampler."

**"It is clear that video is going to have an enormous influence, but we must face the fact of new problems and risks."**

In an observation from the floor, John Mills, general manager of CAPAC, Canada, noted that Canada was one of the first countries to develop cable television.

"And I say that with no pride because we have no copyright protection against cable tv," he added.

He said that when the cable operations started, the radio and television stations sought protection from the Government. "But now, with the advent of satellite broadcasting, it is the turn of the cable operators to look for protection. It seems that the cable and satellite operators are not partners but antagonists."

Pierre-Jean Goemaere, president of Inelco, Benelux, noted that more major nations were ratifying the Rome Convention but while the Duchy of Luxembourg was among them, Radio Luxembourg denied all rights to interpreters and producers. "Is your satellite going to be a pirate satellite?" he asked Hubert Terheggen.

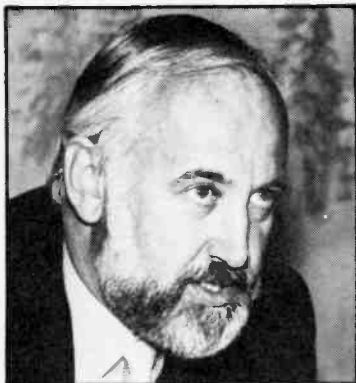
(Continued on page 82)

**"With the advent of satellite broadcasting, it is the turn of the cable operators to look for protection. It seems that the cable and satellite operators are not partners, but antagonists."**

Schneider said that his corporation was building 104-channel systems in certain major markets and this proliferation of channels would involve an increasing amount of specialized programming on both cable and satellite services. Warner Amex will be inaugurating a satellite called "Music TV" in August featuring videoclips provided free by the record industry and specializing in album oriented rock music. It will be a round-the-clock service, said Schneider.

Commenting on the proliferation of channels and the future massive demand for program material, Monti Lueftner said there was a tremendous danger that increasing specialization in programming would lead to home taping on a huge scale and this could seriously





"So far, videograms featuring music haven't caused a stir. Music must develop an unusual format without pricing itself out of the market . . . video isn't a kid's market, either."—Bruce Lundvall



"We are facing a duel involving survival or death. It's not just one inventory we're dealing with, not just one system. That can mean 18 inventories for one title. That's some challenge."—Nesuhi Ertegun.

## Labels Facing Heavy Challenges To Enter Home Video Markets

"Facing The Challenge Of Home Video" means facing a future where the unit cost of a "videogram" will exceed the cost of an LP disk or tape, where differences in configurations could mean 18 separate inventories, where royalty rates must be set low enough to compete with pirates, and where quality control means more to the bottom line than it does to today's record industry.

That was the consensus of opinion of the panel on home video at Billboard's International Music Industry Conference in West Berlin April 26-29, chaired by Nesuhi Ertegun, president of WEA International and current president of the International Federation of Producers of Phonograms and Videograms.

"The title of this panel is very accurate," Ertegun said. "We are facing a challenge, which means a duel involving survival or death. It's not

just one inventory we are dealing with, not just one system. We're dealing with six systems in three configurations, and that can mean 18 different inventories for one title; plus, on an international basis, we have to assume there will be subtitles or overdubs adding to the cost. That is some challenge."

Worse, said Ertegun, the record industry will also face a challenge from digital recording techniques, which is a blessing in disguise since it indicates that music, by itself, will continue to grow.

So far as the battle between videocassettes and videodisks, Ertegun cited a recent full page advertisement in the N.Y. Times as evidence that videotape presently has certain advantages over disk, since the ad stresses the recording capabilities of tape, a feature lacking in disks.

Panelist Bruce Lundvall, president of the CBS Record Group,

agreed that video won't make the audio record obsolete, reminding the audience that "television didn't



"A tv antenna on a house used to be a status symbol. Now it just means you can't afford cable . . . The higher the royalty paid on videograms, the more we encourage pirates. . . ."—Steve Roberts

put radio out of business." Lundvall insisted, however, that phonogram producers must now prepare to become "creators" of video software, and he offered some advice on the creative aspects of video that he thought record companies should be aware of, citing video performances by David Bowie and the Boomtown Rats as examples.

"These are examples of how to abstract or illustrate a lyric, and this could lead to the creation of a whole new art form," he said.

So far, videograms featuring music haven't "caused a stir in the marketplace," Lundvall noted. "Music must develop an unusual format without pricing itself out of the market.

"Unit costs exceed that of an LP," Lundvall said. "It must also be remembered that the video market isn't a kids' market."

Steve Roberts, president of 20th Century-Fox's telecommunications

and licensing division, reminded the audience that "the higher the royalty paid on videograms, the more we encourage pirates. We must set royalty rates low enough to keep them out."

U.K. impresario Harvey Goldsmith, another panelist, suggested that it was the artists' duty to make sure that a videogram had the same ambiance "as a concert or a film."

The issue of the relative merits of videotape over videodisks was debated from the floor, with Ariola Group president Monti Lueftner extolling the "enormous advantage" of tape over disk and the need for standardization in video, while Steve Roberts of 20th Century held to the belief that "one day the consumer will profit from such competition," which, he says, stimulates money for research and development to insure that the best system reaches the marketplace.

(Continued on page 82)



Tarquin Gotch Peter Kirsten Dick Asher Bob Fead Uwe Tessnow Jean Vanloo

A greater emphasis on romantic MOR material for the oft-neglected adult market; greater use of electronic and technological studio music-making developments; louder, cruder, more basic heavy rock to maintain teenage excitement; and pioneering work on new sounds from rhythmically-interesting "new" areas of South America or Africa.

The theories flowed fast and eloquently from panelists involved in the IMIC session dubbed: "The Sound of the 1980s: What Will Excite Tomorrow's Record Buyer?"

But it was Chris Wright, co-chairman of Chrysalis Records, speaking unscripted from the audience, who delivered the heftiest blow to standard record company philosophies.

He said: "Whatever happens in this decade, it won't be the result of companies pre-packaging disco or country or whatever. It'll come from artists who believe in what they're doing, as the Beatles or Dylan did in days gone by.

For Wright, prediction of the 1980s music action wasn't a matter of category or definition. "Music is music. But we just jump on a bandwagon, like disco, and sometimes we lose fortunes in the process.

## Panelists Debate On What Will Excite Tomorrow's Record Buyer

There are lots of budding artists in little clubs we wouldn't be seen dead in. That's why we don't know what's happening.

**'Whatever happens won't be the result of companies pre-packaging disco or whatever. It'll come from artists who believe in what they're doing, as the Beatles or Dylan did in days gone by.'**

"We follow. We look at the charts, see groups there, then pay them money. We have to be more aware of basics, of what is happening in the streets. There are kids out there today who may never get a job. It's a whole new situation to what happened in the 1960s."

At panel level, there was no real unanimity about potential new excitement sources in music. Jean Vanloo, Belgian producer, head of Unidans, saw the industry as in the last years of what started in the 1950s when first U.S. rock, then

the Beatles' switching emphasis to the U.K., dominated.

"From now, with the new generation, with records holding off video as the movies held off television, it won't just be British or American music. Hits'll come from everywhere: Kenya, Finland, anywhere."

Uwe Tessnow, president, Line Records, Germany, saw German product as the new trend, as was happening in Scandinavia, and added: "People are fed up with consuming just what the big worldwide international industry feeds them. German music will sound round the world. We hear, for instance, Kraftwerk electronic music big in the U.K. now, but it was here 10 years ago, and while rock will go on, it'll be in different settings."

Improvement of recording techniques will open up new perspectives in music, with electronics and synthesizers more important. But having said that, Peter Kirsten, owner-director, Global Music, Germany, insisted that certainly the

German music-lovers were bored with "stupid, or controversial lyrics." He said they didn't want day-to-day problems in their songs. Romance was back in style, proved by sales of artists like Anthony Ventura and Richard Clayderman, and the industry should "give middle-aged people a chance to get the product they want.

"That's not knocking Adam and the Ants, or the Police. But we have to encourage interest in a different buying sector," Kirsten added.

**'Lyrics pinpointing unemployment, racism, fashion, the recession will be strong selling. Youngsters will look to their pop idols to help form ideas.'**

Tarquin Gotch, a&r chief of Arista, U.K., at that time, but now departed, disagreed. "The older groups have established their buying habits. We have to concentrate on teenagers, and their music

which we find weird and strange. Teenagers want excitement in their music. When I listen, I want to calm jangled nerves.

"Heavy metal is right in, and there'll be bigger productions, cruder, louder. Digital will produce breathtaking material. Lyrics pinpointing unemployment, racism, fashion, the recession will be strong-selling. The sex symbol artist will go on, but youngsters will look to their pop idols to help form their ideas."

For Bob Fead, president, Alfa Records, U.S., industry growth will come from the international marketplace in the 1980s. "Kids are born into a world of high technology; they can, through the cassette, take their music everywhere. We have to consider size, packaging, alongside the actual sound.

But he warned: "We must have better records, technically speaking. People demand more than just two good tracks on an album."

And Dick Asher, deputy president and chief executive officer, CBS Records, who chaired the session, said: "We had our growth rate of an annual 15% and took it as an entitlement, but some things crept in that didn't belong there. Pure qual- (Continued on page 82)

JUNE 6, 1981 BILLBOARD

# Vast Market Potential Seen In 3rd World, East Bloc

The portable, battery operated cassette player is the key to entering the emerging markets of the Third World, a panel on "The Emerging Markets" was told at Billboard's recent International Music Industry Conference. A preponderance of cheap hardware will pave the way for recorded entertainment of all sorts, more than one panelist believed.

"The emerging nations and record companies have some things in common," said Jack Reinstein, senior vice president and treasurer of Elektra/Asylum Records. "Such as Meat Loaf, Sugar, Fish and Hot Chocolate—but the emerging nations don't often see these as names of pop groups, they see them as commodities to feed their people."



**"Labels must be prepared to accept a fixed or flat rate on royalties if they expect to do business with the countries of East Europe. You should mention this to your artists."—Dr. Pavel Smola**

Nevertheless, these nations are seen as potential consumers of recorded product in vast numbers, if the multinational companies can iron out certain problems.

"It's hard to go and build a pressing plant in a country only to have your assets seized or nationalized at some future date," Reinstein said. "There is also the possibility that you can't deal with restrictions on foreign investments, which are either limited or prohibited. In some cases, you have to deal with the fact that there isn't even an adequate supply of electricity."

The answer to some of these problems is the cassette player, said Reinstein. "Cassette players can go anywhere. You can play them without electricity in mud huts in Africa. Cassettes already outsell records by a margin of two to one in Argentina."

Panel chairman Nesuhi Ertegun, president of WEA International and current president of the International Federation of Producers of Phonograms and Videograms, introduced the panel with a brief summary of the world's relatively untapped markets, which ranged from Asia to South and Central America, and included India, the Philippines, Africa, the Middle East and Eastern Europe.

Ertegun outlined problems such as piracy, inflation, delays in collecting money from accounts, and the language barrier as relevant to the emerging markets.

"The Chinese are more interested now in exporting to other Chinese speaking territories such as Hong Kong," he said, "rather than importing records from other countries."

Piracy was a "huge problem" in India and the Middle East, where, Ertegun said, it represents the chief source of supply. "The Arab world is almost entirely pirate product,"



he said. "Even the rich in Saudi Arabia buy pirated tapes to play on their very sophisticated equipment."

Wladyslaw Jakubowski, general manager of the official Polish Author's Agency in Warsaw, and a veteran impresario who has brought many European and American acts to Poland over the years, urged the IMIC audience to weigh the enormous audience potential of the Eastern European countries against the differences in the standard of living that still exist in socialist countries and capitalist democracies.

"There is a big difference in my wallet and what it buys, and in yours," Jakubowski told the assembly. "So the market is restricted somewhat by financial considerations." Hence the need for lower royalties and ticket prices.

Nevertheless, he said, Poland is just one country that is "open to new phenomena," providing the price is in line with regional standards.



**"Don't try and dictate your taste. The Africans have strong musical traditions. One track that lasts 23 minutes is not abnormal for a Nigerian song. The idea is to apply modern management with traditions."—Robert Oeges**

"In Poland right now there are thousands of discos, and they are full of young people who know what's going on," he noted. Jakubowski said he intended to provide the new Polish government with a complete report on IMIC, and asked that the participants at IMIC pay attention to three areas of concern regarding the interchange of cultural resources.

The most important problem, he said, was "the barriers in the exchange rate." "We must work together to find a solution to putting the Polish zlotny on an even keel with the dollar," he said. This would boost the Polish workers' buying power.

"What can the Polish people do to attract attention to Polish talent? How can you help us to do that?" he asked, citing what he later termed

"the new wave" that was influencing Polish culture.

"Poland is undergoing many changes," he said. "It's time maybe for the Polish authorities to sit down with representatives from the West to discuss ways in which we can collaborate."

Dr. Pavel Smola, international manager of Czechoslovakia's Supraphon Records, explained that each of the countries of the Communist bloc must be handled differently when it comes to negotiating licenses for the importation of foreign repertoire.

"The first thing to remember is that you have to negotiate with the right company in the state monopoly, sometimes with many different concerns," he pointed out.

This could involve dealing first with authorities that handle foreign trade, then with the state-owned record companies, and then with the authors' societies and collection agencies. Each entity must be approached and talked to in order to avoid "misunderstandings," Smola said.

In some instances, the royalty rate is tied to local pressing costs, and labels must be prepared to accept a fixed or flat rate on royalties if they expect to do business with the countries of Eastern Europe.

"You should mention this to your artists," Smola said. "They must accept this way of doing business in our part of the globe." While these stipulations might seem formidable, Smola said, they are certainly not insurmountable.

In fact, he said, there are many advantages in dealing with the socialist bloc, providing the realities of the marketplace are recognized. Smola cited the success of foreign



**"In Poland there are thousands of discos, full of young people . . . it's time maybe the Polish authorities sat down with representatives from the West to discuss ways we can collaborate. But we must find a solution to putting the zlotny on an even keel with the dollar. There is a big difference in what my wallet can buy, and yours. . . . —Wladyslaw Jakubowski**

acts such as Abba, which have sold hundreds of thousands of records and within the Communist community. "Higher sales have also been achieved," he noted. He credited companies such as Barclay of France with being innovative enough to trade with the Eastern bloc.



**"The emerging nations and record companies have some things in common, such as Meat Loaf, Sugar, Fish and Hot Chocolate, but they don't see them as pop stars. They see them as commodities to feed their people."—Jack Reinstein**

Smola suggested that record companies and publishers consider combining the mechanical rate with the publishers' royalty when negotiating a license with the Communist countries.

He also suggested that publishers, particularly, should consider licensing cover versions of Western hits to local artists in order to facilitate trade among the Western nations and the Communist bloc.

One factor inhibiting the growth of better relations with the Eastern European nations is Western insistence on "unrealistic advances" when it comes to licensing foreign repertoire, Smola said.

Among the advantages of dealing with the Eastern bloc, said Smola, is that all recording facilities are licensed and supervised by the state, so piracy is not a problem. This problem is also helped by the fact that since prices are controlled, prerecorded product "successfully competes" with the cost of blank tape, thereby diminishing the effect of home taping.

The problems, he said, center around the restrictions on currency leaving the country, the need to negotiate with each country independently, and the limited pressing capacities of the Eastern bloc.

Smola noted that PolyGram's Harvey Schein was one of the first label executives to negotiate a successful deal with a socialist nation, when he agreed to a formula whereby local currency paid for foreign product would be held in local

banks until it was used to cover the costs of custom recordings destined for export.

So far as video was concerned, Smola said the Eastern bloc was "not afraid of new technologies, but we don't intend to be slaves to it, so we are planning which system will be the most useful, and we will then select one for marketing."

Robert Oeges, managing director of Decca Ltd.-West Africa, in Nigeria, outlined the African nations where trade was relatively successful. This includes the Ivory Coast, where the French language predominates, making exports from France viable; Zimbabwe, which has "lots of potential" and is "coming up fast as a record market," and Nigeria, "an oil rich nation of 80 million people" who love music, but prefer local product to foreign sounds. This circumstance is helped by restrictions on imports, he added.

The biggest problem for the multinationals in Africa is realizing the limits imposed by the culture and the society of African nations. The first step toward doing business in Africa is to hire local executives. "You will need a good accountant and someone who knows the market," Oeges said.

He listed certain basic rules for establishing recording companies in Africa. "Don't try and dictate your taste," he said. "Don't follow the hit charts in the rest of the world, either." The African nations have strong local musical forms that have proven most successful. "The idea is to apply modern management techniques with African traditions," he said.

The Nigerians, for example, rarely purchase seven-inch singles because the native preference is for music that tells a story. "One track that lasts 23 minutes is not abnormal for an indigenous Nigerian song," he noted.



**"The Arab world is almost entirely pirate product. Even the rich in Saudi Arabia buy pirated tapes to play on their very sophisticated equipment."—Nesuhi Ertegun**

"There are tape duplication facilities all over Africa," Oeges said, making piracy a real problem, since many Africans don't understand the business of royalty payments. That is why it's necessary to do business with companies that are locally owned, and that rely on local repertoire rather than imported talent. Restrictions on sending royalty payments out of the country have been eased in Nigeria, he noted, and dividends can also be sent out.

At the conclusion of the panel, which proved to be one of longest running sessions at IMIC, Smola and Jakubowski agreed that Poland, Czechoslovakia and the other Communist bloc countries are only "waiting to be approached" by Western firms interested in selling records in their territories.



Tony Scotti



Harvey Goldsmith



Claude Nobs



Theo Roos



Fritz Rau



Jean Claude Pellerin

The problems confronting American acts when touring Europe were aired extensively during "Promotion In The Global Village," the panel helmed by Tony Scotti, chairman of Scotti Bros. Industries U.S.

There was discussion about the failure of many American talent managers to understand how the region differs from their own market, and how promotional opportunities often change from nation to nation.

Participating were Harvey Goldsmith and Fritz Rau, leading concert promoters in Britain and Germany respectively; Theo Roos and Jean Claude Pellerin, both of whom operate independent European promotion, production and talent exploitation outfits; and Claude Nobs, director of European artist relations for WEA International, and organizer of the annual Montreux Jazz Festival.

"Europe doesn't only consist of London, Paris, Amsterdam, Hamburg, and Copenhagen," observed Goldsmith, noting that there are many smaller locations on the Continent where an act can develop a loyal and lucrative following. "They can often be as successful in out-of-

## Urge Different Promo In Europe

### Panel: Better Tour Planning Needed For U.S. Acts

the-way places as they can in the major centers, where the competition for audiences and acceptability is very intense."

Nobs made the same point: "It's often hard to convince U.S. managers that France is not only Paris, for example." The WEA executive went on to cite how AC/DC built up a substantial following throughout Europe by playing small cities and "difficult" venues, a strategy which has now paid off in SRO houses and platinum record sales.

He also emphasized that American acts should not allow three or four years to elapse between European tours. Audiences forget during such lengthy interims, he said, and then artists and managers wonder why their concert dates don't sell out.

Nobs and Theo Roos explained that promotion priorities vary from country to country within the Continent, pointing to Britain, where the music press is very important; Ger-

many, where television is increasingly a vital factor; and Holland, where radio play is the key.

Roos pointed out, too, that the speed with which records can break in certain markets is different—it can take anything from four to twelve weeks to get a disk off the ground in France and Germany, he instanced—and that results gained in one territory must be used in another.

**"Europe doesn't only consist of London, Paris, Amsterdam, Hamburg and Copenhagen . . . Acts can be successful in out-of-the-way places where competition and acceptability is not so intense."**

Harvey Goldsmith suggested that it is very important for touring acts to be totally aware of their perceived profile in the marketplace, i.e. whether one is considered a rock act, where touring is obliga-

tory; a pop attraction, where touring should only be undertaken after an image has been firmly established; or a disco/soul aggregation, which must be seen in an environment where the audience can dance.

"It's also important to talk to the record company," said Goldsmith. "Sometimes the label has an impression of an act that's completely different to that held by the manager and/or promoter."

The necessity for all parties concerned with an act to be fully familiar with the marketing game plan and to coordinate that plan between themselves was underscored by promoter Fritz Rau. "The people involved should really get together early on to decide and agree upon tactics."

Rau believes that such cooperation should extend to the bankrolling of artist tours, and he wants to see contributions from everyone, including publishers. "It's in their

own interest to initiate and fund ideas which can break new talent," he said. "With more resources, we can develop more fresh acts."

Jean Claude Pellerin urged that cooperation is also necessary if the music industry is to properly exploit the technological changes and challenges of the future, which threaten to change current means of doing business.

The two concert promoters on the panel rejected with some alacrity the suggestion from a member of the audience (Marcus Bicknell, managing director of A&M Records, Europe) that there be a European association of concert promoters, to act as a vehicle for just such cooperation.

If not an association, continued Bicknell, what about a third party agency which might disseminate information to promoters, record companies and other interested parties about upcoming tour itineraries, to avoid splitting audiences with three or four major concert attractions performing in the same city on the same night?

"We cannot avoid competition," responded Rau. "We accept it as a fact of life."

The bulk of the truly creative aspects of today's record industry come from the independents, producing everything from raw talent to finished masters. Even so, there has to be peaceful coexistence between the small companies and the majors—and that relationship is probably healthier now than it has ever been.

That's a summary of the views of the panelists on the IMIC session: "The Independent Label: How Can It Survive?"



Gerhard Schulze

## Indie Labels Stronger Than Ever

### Freedom, Creative Relations With Artists Are Key

It opened with Chris Wright, panel chairman and cochairman of Chrysalis Records, recalling a dire prediction made at the IMIC of 1977 in Amsterdam that in five years there would be only five record companies left in the world.

"Only one year to go and that prophesy is far from coming true," he observed with heavy irony.

In an analysis of the Billboard chart that current week, Wright noted nine of the U.S. top 30 albums were from independent companies and in the U.K. top 30 singles, 19 came from indies. "The answer to the panel's discussion point is there in black and white," he observed.

Wright had initially pointed out international opinion differences about just what constituted an independent. "For me, it's a company, probably privately-owned, not part of a multi-national con-

glomerate, without facilities all over the world, operating in one or two countries.

"But in U.S. terminology, it's correct to interpret an independent as a company which chooses to be distributed by an independent system as opposed to a branch distribution system."

For the panel, however, the emphasis was on the creative aspects of the independent. Michael Karnstedt, managing director, Peer Music, Germany, mourned the "insecurity" of the majors, a feeling created by accountancy or economic factors.

"A new talent flow must be maintained. We need courage to go for expansion, instead of sticking out for mere stabilization. And today's major acts undeniably come from the independents. So does the creative aspect of today's record industry."

Stephen James, managing director, DJM Records, U.K., broke down

the background to his company, centering on the encouragement it gave to Elton John, then Reg Dwight, a writer contracted to DJM publishing.

"We turned his demos into masters to record him as artist. We lacked freedom with the major we signed with, for it looked for a fast return on money invested. So we set up.

"That's why independents start in Europe, for that freedom. We're motivated by creativity. Today there are 350 independent labels in the U.K. industry in a market which turns over around \$500 million, plus maybe \$200 million in parallel imports, plus the loss to home taping."

For James, and for other independent trumpet-blowers, another important aspect was relationship with artists. "The majors have too many layers of management. Only

megastars get to see a managing director. And for some majors, having a pressing plant is a case of the tail wagging the dog. They have to put out product.

"My question is how can the majors survive without we independents?"

Rogelio Azcarraga, president, Orefon, Mexico, detailed the massive growth in independent activity in the South America and Spanish-language territories.

(Continued on page 82)



Rogelio Azcarraga



Michael Karnstedt



Marcus Bicknell



Bob Fead



Stephen James



Chris Wright

JUNE 6, 1981 BILLBOARD



Gillian Davies



John Mills



Michael Freegard



Sal Chiantia



Hal David

Sal Chiantia, chairman of the panel titled "The Protection Of Property Rights In The Face Of Rapid Technological Developments," enlivened the session by firing another salvo in the continuing war of words between music publishers and record companies over the antipiracy fight.

"I'm distressed if the impression was created (at an earlier IMIC panel) that publishers don't share the feelings of the record companies about record piracy," maintained the MCA Music president. "We're sick and tired of being demeaned and disparaged by the record industry."

Chiantia's impassioned statement spiced the packed publisher/writer panel as he continued, "Music publishers, in the U.S. at least, were fighting piracy long before record companies realized there was piracy."

Chiantia's jab ended on an upbeat note. "We're part of a large community and we stand ready to do everything to unite and fight for the common good," he concluded.

Dealing with the problems and potentialities concerning copyright in the quickly changing entertain-

## Labels And Publishers Air Gripes

### Copyrights Panel Discusses Royalties And Tape Levy

By GERRY WOOD

ment business, the session featured Hal David, president of ASCAP; Michael Freegard, general manager of Performing Rights Society, U.K.; John Mills, general manager of CAPAC, Canada; and Gillian Davies, assistant director general of the International Federation of Producers of Phonograms and Videograms, in the U.K.

"The future of copyright can be bright for all of us, but only if we anticipate the changes," commented David, the lyricist who was recently reelected to his second term as ASCAP president. He listed major developments affecting the future of copyright and copyright owners: cable tv, direct broadcast satellites, videodisks and home recording systems—both audio and visual.

David expanded Chiantia's remark that "The future is not completely rosy" by stating that aspects of the business such as the proliferation of home recording are

"fraught with peril." The task is an uphill struggle, he pointed out, because "there is more power in the user community than the creative community."

**"I'm distressed the impression was created that publishers don't share the feelings of record companies about piracy. We're sick and tired of being demeaned and disparaged by the record industry . . . Music publishers in the U.S. were fighting piracy before record companies realized there was piracy."**

Music copyright owners have to get together with other copyright owners and with record people, or else it's a lost cause, claimed Freegard. He cautioned that since copyright owners have been experiencing problems resolving issues in traditional fields of tv, the new broadcast vistas might spawn even

more difficult and perplexing problems. "It's an extraordinary paradox that in the U.S. we have these continuing attacks on the only practical way music performing rights can be handled—the blanket license."

Freegard offered a verbal bouquet to the IFPI for its illuminating efforts in protecting copyrights after noting, "There are vast tracts in the world where copyright is non-existent."

Chiantia extended the plaudits to John Mills "who has scored some stirring victories on behalf of authors and composers." Mills took a global viewpoint in forecasting the sometimes ominous implications of the new technology.

"I'm concerned what satellite broadcasting is going to do to the cultures of smaller countries," confessed Mills. He feared for the national identity of countries lacking major production facilities, noting

that already 93% of Canadian records sold are from U.S. masters. "We can face and meet the challenge," he vowed.

Davies stressed that IFPI is "greatly conscious" of the contributions made by publishers to the worldwide antipiracy fight. Present national legislation on copyright is outdated, she claimed, and remedies and sanctions against piracy are inadequate. Regarding direct satellite broadcasts, she observed, "There is protection under the conventions, but the problem is applying it."

Solidarity seemed to be a common point, as Davies declared, "We must work from a position of strength that only a united front can give us."

Remarks from the floor pinpointed the Italian and Brazilian situations: "The Italian society was the first to fight against piracy," stated Giuseppe Gramitto Ricci, president and general manager, Edizioni Curci Srl, Milan, Italy. The observation on piracy in Brazil prompted Freegard to charge, "The foreign copyright owners have not been getting their proper share." (Continued on page 86)

JUNE 6, 1981 BILLBOARD



Dr. Helmut Steinmetz

Chairman John Hall didn't waste words convincing his IMIC listeners of the magnitude of the piracy and home taping problems.

Instead, the director-general of the International Federation of Producers of Phonograms and Videograms (IFPI) and his panelists went straight into an agenda for action, outlining what has been accomplished and what remains to be done.

The achievements in the battle against piracy have been significant thanks partly to coordinated efforts such as the recent World Intellectual Property Organization (WIPO) anti-piracy forum in Geneva, Switzerland.

In a special message to IMIC, Dr.

## War Against Piracy, Home Taping Reported Being 'Gradually Won'

Arpad Bogsch, WIPO head, indicated he hoped to hold a second piracy forum in 1982. And as Hall noted, the war might not yet be won, but it is being "gradually won," especially in the major markets.

In West Germany, for example, piracy grew significantly in the mid-1970s, despite the passing of adequate anti-piracy legislation. As Dr. Norbert Thurow, managing director of the German branch of IFPI, told IMIC attendees, federal authorities were convinced by the music industry in 1977 that it was in the public interest to enforce aggressively existing laws.

Since 1977, 280 audio piracy cases have either been brought to court or are pending, thanks largely to a special three-man task force of the German federal bureau of investigation (BKA). Album piracy in West Germany is now down to 1%, while Thurow estimates cassette counterfeiting at 3-8% of the market.

But in Central Europe, the biggest piracy problem is in the video market. Various estimates give video counterfeiters a 20-50% share of German sales. Perhaps most disturbing, many veteran pirates are moving into this lucrative area. Says Thurow: "Many old faces of crooks we successfully pushed out of the audio market tend to reappear in the video field."

And a lot of these faces are making appearances in court. There have been over 400 video piracy cases in West Germany this year alone.

The lone record company panel-

ist on this topic at IMIC, Pat Hurley, CBS's Paris-based vice-president of operation itemized specific and practical measures to combat the piracy menace.

He prefaced his detailed remarks by noting that, thanks to CBS's affirmative action, the company had not seen a counterfeit album in Europe for three years. He conceded however, that parallel imports had become more lucrative for potential pirates.

**"Get the amount of royalty right and then you're three-quarters of the way home. The way it is divided up is a secondary consideration."**

But cassette piracy remained serious, especially in countries like Greece, Italy and Portugal where more than half the market is illegal. The distribution networks for LP cutouts, imports and bootlegs frequently sideline in pirate cassettes.

Hurley stressed quality product to the consumer, and in short as-

serted that "The adoption of businesslike attitudes to the problems of piracy are necessary for the survival of our industry."

He suggested the following steps:

- To help piracy investigators: standardize formats for production identification; make a lexicon of technical terms to improve communication; fewer lawyers involved in concentration on industry piracy matters; campaign for ratification of antipiracy treaties.

- Action to reduce piracy: simultaneous release of product on album and cassette in important territories; improved security in shipping production parts, in studios and on night shifts in factories; coordinate pricing-trading practices to reduce transshipping; license only to reputable organizations; contract manufacturing only to reputable firms; discourage look-alike compilations; take a united position against convicted pirates.

- And special measures against cassette piracy: improve quality of cassettes to give better value to the consumer; and clearly identify all component parts to prevent copying.

The solution, it was felt, seems not to be in some elaborate anti-counterfeiting device. John Hall explained that every such device had itself been successfully counterfeited. Research is continuing at Southampton University in the U.K. on a spoiler signal, but without notable success as yet.

Lee Zhitto, Billboard publisher, raised the question of a revenue stamp to control piracy. John Hall noted the success of the C.I. stamp



John Hall

in Italy but IFPI warned that this concept puts the music industry at the mercy of a government and the stamp can be used to legitimize illegal product.

Lilian Bron, managing director Tigertail Music U.K., concerned about "lack of progress" in some areas, presented a magazine article on technical developments and pledged her time and resources to help find "a miracle solution."

Hall, moving to home taping, reminded delegates that the number of hours privately taped exceeds the playing time of all music sold commercially.

There were, he said, two sides to the fight. There was the need to (Continued on page 82)



Patrick Hurley



Dr. Norbert Thurow



John Deacon



"There is plenty of room for improvement in the quality of the product we are selling. The consumer is not willing to accept this. We deliver poor quality, charge high prices for it, and don't pay attention to details such as packaging."—Rudolf Gassner.

A shortage of new, young executive talent in European record companies was one of the main concerns of Billboard's recent International Music Industry Conference roundtable discussion among label executives.

While there was general agreement that new blood must be coaxed into joining the industry on all levels, there was some debate over whether the European market should be approached as one economic community or a loose federation of countries with different tastes.

Marcus Bicknell, managing director of A&M Records' European operations, presented a forceful argument for considering the "European Economic Community" as a single entity, at least in terms of



## Labels Chiefs Mull Exec Talent, Quality Control, Euro Markets

dollar volume. The 16 European nations accounted last year for nearly \$2.4 billion in sales, he noted, a figure that demonstrates growth up to 14% in some countries despite inflationary trends and a recession economy. He compared this to the 1980 U.S. estimated gross of \$3.6 billion, which represented a rise of only 1% in sales, offset by a 5% decline in units of records and tapes. He also noted that the wholesale value of U.S. disk and tape sales was estimated at only \$1.95 billion, lowering the value of the market considerably when compared to Europe, where unit volume continues to climb.

"If this is a recession we're not too badly off," said Bicknell. "We may not be making great music, but I don't see the situation resembling a true 'industrial recession.'"

Ariola Group president Monti Lueftner, a frequent source of questions from the audience, said he was glad to hear the virtues of the European market being touted, and he agreed that young executives should be encouraged to join the record industry. "All this talk about it being a crisis industry doesn't help, however," he said.

**"Are we really aware of the changes among the age groups we serve? Do we have the right people in our organizations? Are we really creative, or are we just a distribution entity?"**

Lueftner cautioned against taking too much of a "universal" view of the European market, stressing that the varying tastes of consumers in the Euro community was considerable, and although there

are many instances where an act has broad appeal, there are many more cases where diversity is the key to tapping a market's potential.

"There is no more 'generalized consumer' to speak of," Lueftner said. "The consumer is more specialized than ever before."

Rogelio Azcarraga, president of Mexico's Orefan Videovex, seconded the need for new executive talent, citing a current trend in Mexico for recruiting a&r personnel from the ranks of promotion men, who he noted were often more closely attuned to public tastes. "In some cases where the promotion people lack musical expertise, we assign musical directors to help them out," he said.

David Matalon, president of Ducale Ind. Musicale of Italy, urged the panel to consider the broader range of "home entertainment" as the



"If this is a recession we're not too badly off. We may not be making great music, but I don't see the situation resembling a true 'industrial recession.'"—Marcus Bicknell

record industry plots its future course, but to keep in mind the fact that money invested in video productions will be siphoned off from money that could be used to develop new musical talent in a traditional sense.

Rudolf Gassner, president of Deutsche Grammophon, said one of the most important considerations in meeting the challenge of today's marketplace was to take quality control more seriously.

"There is plenty of room for improvement in the quality of the product we are selling," he said. "The consumer is not willing to accept this. We deliver poor quality, charge high prices for it, and don't pay attention to details such as packaging."

A negative factor in cassette sales, for instance, was that very of  
*(Continued on page 86)*

## Trendsetter Awards



Pictured clockwise, from top left, accepting their Trendsetter Awards are Dr. Roger Schawinski, right, accepting his award from Leonard Feist, president of the National Music Publishers Assn. (U.S.). The award went to Schawinski and his staff for introducing commercial radio into Switzerland against formidable odds with Radio 24, thus breaking the Swiss government monopoly.

Nesuhi Ertegun, left, pictured with Lee Zhitto, publisher of Billboard, accepting the award for his leadership in the fight against record and tape piracy, and advancing the protection of intellectual property rights worldwide.



Jack Schulke, right, pictured with Feist, accepts for the Sony Corp., which was recognized for revolutionizing the portable music market with its Walkman stereo cassette player.

Dr. Helmet Steinmetz, right, proudly displays the award he and Austro-Mechana, the Austrian mechanical rights society, won for their efforts in making that nation the first to legislate a blank tape levy to reimburse copyright owners. Feist is also pictured.



Graham Churchill, right, of the Music Copyright Protection Society (U.K.) accepting for Miles, Ian and Stuart Copeland, also known as the I.R.S., F.B.I. and the Police, who were awarded for expanding the international acceptance of new wave music via an innovative program of low-cost concert tours.

Herb Eiseman, left, of Magnetic Video, and Steve Roberts, right, of 20th Century-Fox, receive their awards from Feist. Each company was recognized for becoming the first major video software supplier to release product simultaneously to the home and theatrical markets.

# Publishers Weigh Pros, Cons Of Flat Fee, % Royalties

By MIKE HENNESSEY



**"I certainly believe in the principle of giving the publisher, author and composer a fair share of what the consumer is ready to contribute for home entertainment. But how do we determine what is a fair share?"—Sigi Loch**

Should mechanical royalty payments be levied as a flat fee or as a percentage?

This was one of the major issues debated in an informal and stimulating executive roundtable of international music publishers moderated by Mike Stewart, president of April Blackwood Music.

The question was introduced from the floor by Siegfried Loch, managing director of WEA Hamburg, who noted that the International Federation of Producers, of Phonograms and Videograms is currently preparing for negotiations with the Bureau International des Societes Gerant les Droits d'Enregistrement et de Reproduction Mechanique (BIEM) to establish a new contract.

"This is a crucial matter which affects us all and I certainly believe in the principle of giving the publisher, author and composer a fair share of what the consumer is ready to contribute for home entertainment. But how do we determine what is a fair share?"

Noting that the abolition of recommended retail prices in the European markets had caused the collapse of the system of mechanical royalty computation based on a percentage of the retail price, Loch said the record industry favored the idea of paying a flat fee. He saw no reason why the royalty payment for the same piece of music should vary simply because some sound carriers cost more to manufacture than others.

"We have some artists who want a picture disk. This has to cost more, but why should we pay more for the use of the music?" Loch asked.

Describing the issue as "controversial", Mike Stewart asked, "If we have a flat fee, what do we do about budget line records?"

And Leonard Feist, president of the National Music Publishing Association, asked: "Should artists be paid a flat fee?" Feist added that he had recently sat through 46 days of debate before the U.S. Copyright Tribunal to discuss the mechanical royalty rate and whether it should be on a flat rate or percentage basis.



"I'm loaded with 7,000 pages of testimony on this and you have touched a sensitive point," he told Loch. "The Tribunal agreed that writers and publishers were entitled to more money—having been undercompensated as a result of a historical accident. It was also agreed that mechanicals should continue to be levied on a flat rate basis."

When Loch said that he did not dispute that publishers and composers should get more money, Stewart interjected:

"Your U.S. colleagues don't agree with you. They are fighting the issue. They stayed with a flat fee system for very good reasons, I assume."

Stewart added that it was understandable that record companies wanted to pay less and copyright owners wanted to receive more in mechanicals and in the final analysis it was the amount that counted. "But a flat rate system would have to have tiers according to the value of the product."

Feist observed: "Even if you make it a flat fee, it will still have a percentage basis. Everything is a percentage of something."

Loch said it was not the record industry's aim to reduce compensation for authors, composers and publishers but to find a system which is easy to administer.

**"Even if you make a flat fee, it will still have a percentage basis. Everything is a percentage of something."**

"The videogram business has been held up tremendously because we could not find a way to agree. If we don't get together on this we shall simply let the pirates in. We must be competitive in home entertainment, that is my concern. We should find a method which will eliminate the necessity to go back every other year to reengage in prolonged negotiations."

Mike Stewart said that the problem with a flat rate was that in two years time, when record prices would have gone up substantially, it would be necessary to renegotiate the fee anyway."

Peter Kirsten, president of the Global Music Group, Germany, said that under the guise of practicality, the record companies were simply trying to find a way of reducing the amount of mechanicals they paid to publishers and songwriters. He felt that all countries in the European Economic Community should have a common mechanical royalty rate and he was supported in this view by Pierre-Jean Goemaere, president of Inelco, Benelux, who, speaking from the floor, said that since the Treaty of Rome made it illegal to stop transshipping of records, a common mechanical royalty rate would considerably simplify matters.

The roundtable had got off to a lively start with moderator Stewart inviting each executive to outline

the crucial problems facing the music publishing industry.

Stig Anderson, president of Sweden Music, said that the main problem in Scandinavia continued to be that of parallel imports.

"I can never understand why the multi-national companies permit it," he said. "Imports from the United States and Canada into Sweden represent 20% of the market. If I were president of, say, Catastrophe Records in the U.S., I would look at all my companies around the world and in order to ensure that they all operated efficiently, I would make sure that my U.S. and Canadian companies always shipped product to exporters very late. I know we can't refuse to supply them but we can at least hold up delivery until the European affiliate companies have had a chance to maximize sales in their own territories."

**"My fear is that if we don't begin licensing and encouraging (video) producers to use our music, they will be inclined only to use music they control completely."**

Anderson said it was his practice now to delay release of Abba albums in Canada and the United States and also in Spain, Portugal and Italy. "By delaying release in the low-cost countries, we find we have no great parallel import problems and we are making much more money," he said.

Another thing he would do as president of Catastrophe Records, Anderson said, would be to overhaul his computer service when it claimed that 50,000 copies of a certain album had been sold in Colorado, "whereas I find these albums turning up in Austria."

"Finally, I would sell my private plane and give more royalties to artists, authors and composers," Anderson said.

Tats Nagashima, president of Taiyo Music Inc., Japan, said that his country, too, had a major parallel imports problem.

"Imported U.S. albums can be sold at a big profit for \$8 in Japan, whereas Japanese-manufactured albums sell at \$12. Last year eight million imported albums were sold in Japan—and since publishers depend on mechanical royalties for 75% of their income, this is really a big problem."

**"If we have a flat fee, what do we do about budget line records?"**

Nagashima said that the parallel imports were hurting the Japanese record industry at least as much as, if not more than, the publishers.

"In order to compete with the importers, one Japanese company imported hundreds of thousands of records and sold them for less than \$10. All these imports had mechanicals paid in the U.S. so it certainly didn't help the Japanese publishers at all."

Nagashima said that if any Japanese company decided in the future to import finished product rather than manufacture it, other companies would have to follow suit in order to compete. There would then be no future for subpublishers in Japan because there would be no income from mechanicals. "This may be an exaggeration," Nagashima said, "but we certainly have to find a way of stopping the import problem."

Leonard Feist felt that there were five crucial problems facing the publishing industry:

1. The increasing concentration of power among the users of copyright material.
2. Consumerism and the growing demands of buyers.
3. Governmental intervention—the compulsory license to meet the needs of consumers, and 4. controls imposed by governments which did not understand the nature of the industry or the nature of copyright.

5. The denigration of the publishing industry by record companies which began in the United States "when the record industry saw us moving toward a more equitable share of the money made from the music market."

Referring to problems facing publishers in West Germany, Peter Kirsten said one of the principal ones related to mechanical royalty payments on videocassettes.

**"The video business has been held up tremendously because we could not find a way to agree. If we don't get together on this we shall simply let the pirates in."**

"GEMA is imposing a royalty of between 10% and 12%", he said, "and the situation is in limbo. Some producers are making payments into escrow and some are paying nothing at all."

Taking up the subject of videograms, Ralph Peer, senior vice president of the Peer-Southern Organization, pointed out that a central bargaining point did not exist in the United States because such a monolithic organization was prohibited by law. "This has hindered the issuance of licenses," he said.

Peer said he was anxious to see his music used in video programs. "We must negotiate to get the best price. My own licensing procedure runs across the board—maybe a flat fee for incidental music and a percentage for featured music. My fear is that if we don't begin licensing and encouraging producers to use our music, they will be inclined only to use music which they control completely."

Distinguishing between fixation rights, when the music is synchronized, and mechanical reproduction rights, Peer said the two should be assigned on different bases. "I think the fixation right should be on a worldwide basis, but for a U.S. company to ask for a reproduction right covering Europe would not



**"We are all in the music business. The conflict between publisher and record company is unproductive and, to some extent, responsible for the slump. We're getting away from the important business. Let's get back to the song."—Stephen James.**

make sense. I'd encourage my European colleagues to reach agreements individually so that a person who makes a multimillion-dollar production won't be afraid to release it in video in Europe."

Another question discussed by the panel concerned the role played by publishers in artist development and this brought a wry comment from Nagashima who argued that the toughness of sub-publishing deals today left the local publisher with no resources to spend on promoting artists.

"In the past," Nagashima said, "I have worn the same hat as Harvey Goldsmith and Fritz Rau—but when I started in publishing all my deals were 50-50 or 75-25, with no advances. I still have some of those deals. In those days I was able to totally finance promotional tours. I lost a lot of money on some of them—but it was fun."

"Today, however, the way sub-publishing deals are structured—85-15 and a big advance—it is just impossible to finance tours. If an album sells 50,000, it is considered a big success in Japan. Income from that would be \$20,000, of which I get 15%. But when I deduct 6% for administration expenses, computer and bank costs, and 5% for bank interest, because of the heavy advances that have to be paid, I'm left with just 4% or 5%—or around \$1,000. What do you expect me to contribute from that kind of income?"

Chairman Stewart interjected, to spirited applause: "I suggest the lawyers should contribute!"

Peter Kirsten underlined the role played by publishers in record production and observed that in the German top 75 singles chart due to be published the following week, 27 of the records were produced in Germany and of these, 60% emanated from publishing companies or from production companies affiliated to publishers.

From the floor Rudolf Gassner, president of Deutsche Grammophon noted that 50% of German domestic product involved original U.S. or U.K. copyrights. He also commented that the German in-

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# IMIC '81

Billboard's International Music Industry Conferences provide as much time for socializing and cementing global friendships as they do in providing a forum for the exchange of ideas that help shape a prudent course for the music business to follow. This year's setting, West Berlin, provided a dramatic background to IMIC, and a chance to meet representatives of the German industry.

Pictured, from top left, are (1) Mr. and Mrs. Stig Anderson at the daily buffet held during the panel sessions; (2) Siggi Loch, left, Rudolf Gassner and Stanley Walker, vice president and director of the Franklin Mint Record Society, chat at the Schlosshotel Gehrhus, one of Berlin's surviving grand old edifices during an IMIC reception; (3) Checkpoint Charlie, one of several gateways to East Berlin, was a favorite attraction for IMIC sightseers; (4) Mark Richter and Hans Sikorski compare notes on publishing; (5) Hideo Suzuki, left, Eisei Imamura and Takashi Kamide enjoy a drink and hors d'oeuvres during the opening reception at the Bristol Hotel Kempinski. They were part of the sizable Japanese contingent that attended IMIC; (6) Poland's official representative, Wladyslaw Jakubowski, offers Mrs. Lee Zhitto, wife of Billboard's publisher, an example of European courtliness. Jakubowski, a veteran impresario, now heads the Polish Author's Agency; (7) Alain Levy and Hans Mei at the opening reception; (8) Left to right are Rik Delisle, Dick Asher, Mark White, and Greg Foss, of the Armed Forces Network, Berlin; (9) Mr. and Mrs. Jean Claude Pellerin; (10) Prof. Gerhard Schulze delivers an opening address of welcome at the Bristol Hotel Kempinski's Schloss-Saal; (11) Sightseeing was a popular diversion among IMIC attendees, and maps and guidebooks were valuable aids; (12) The IMIC panels drew an attentive, SRO crowd time after time; (13) Peter Simpson, left, joins Prof. Schulze, Graham Churchill, David Lister and Dr. Schiedung of GEMA, the German copyright society, at the opening reception; (14) Bruce Lundvall, left, chats with Mike Stewart, and (15) chanteuse Queen Yahna provides a taste of rhythm and blues for IMIC's closing banquet.

# Indies Are Stronger Than Ever And Vital To Creative Process

• Continued from page 97

"New ones are starting up, linked with television or radio, for there are no anti-trust laws to worry about. There are 1.5 million Spanish-speaking people in Chicago, for instance. That's rich territory for us.

"We make fast decisions, have good management. We'll survive, for sure."

Bob Fead, president, Alfa Records, U.S., insisted: "Independents are more responsive to new artists but the majors and ourselves are still dependent on each other for survival. Some 7% of chart singles in the U.S. are from independents, and 18% of albums. The new indie has to be able to survive three years without hits, has to have clear ob-

jectives, must have good legal advice."

And Gerhard Schulze, managing director, Teldec, Germany, said he'd looked up the definition of "independent." One was: "Freedom from influence or authority or another." But another was: "Rich enough to be able to live without working." But cooperation between different independents was, for him, an important aspect of life today.

Marcus Bicknell, managing director, A&M Europe, said: "A&R talent acquisition is important, but there's also the question of catalogs. Our independence enables us to use the mechanics and techniques of the major as partner, then add something of our own.

The independent can influence the major in marketing, artist tours and so on.

"Our laser-etched disk is an example in the marketing field, and this has a good anti-piracy effect, too, because the pirate can't reproduce the laserization. And on the home-taping front, it's our duty to increase quality of cassettes and cut price more in line with LPs. We, as an independent, can do something in third-party relationships in quality, simultaneous release, price reduction, triple inlay cards, extra tracks on cassettes and so on."

Citing some favorite lyrics, Bicknell said that: "Big fleas have little fleas. If CBS is a bigger flea for us, as distributor, then I'm sure it enjoys having me on its back, biting it. We have 4-5% market share in Europe. We used to have 1%."

Nesuhi Ertegun, president WEA International, from the audience, said: "Thank you all on the panel for showing so much concern for the survival of the majors. But don't say there are so many things that you can do because you're small that we can't do because we're big. That's just fantasy.

"There really aren't so many differences in the way we operate. Certainly it is important to the industry to have as many strong independents as possible."

Chris Wright said: "The fact is that the independent has to be aware and ahead of the majors. We don't basically have the finances. When it comes to talent acquisition, we certainly have to be ahead of the game, otherwise on a dollar for dollar basis it would be very difficult."

Said Stephen James: "In the U.K., we have more artists going to majors, certainly in the embryo stage of their career. They feel they get more artistic freedom and management time. Lack of money at that career stage doesn't matter so much."

Gerhard Schulze outlined early planning in a scheme linking independent record companies in Scandinavia and Benelux with Teldec in Germany. And Jean-Pierre Goemaere, president Inelco, said he didn't like the term "product" where an artist was concerned. "He's not a worker. He's an individual, an intellectual. He's the most important part of a record company."

Wright concluded: "I don't like the term 'product,' either. It's unfortunate that as the industry progresses, we're forced to consider product more than creativity. But we have to remember people don't always have to actually buy our music, so we're forced to consider that end product.

"However the relationship between the small and big record companies is probably healthier than it has ever been."

## Future Shock

• Continued from page 74

Terhagen replies: "There is a distinction between copyright and what are termed neighboring rights. The position that Jack Schneider is taking, for example, is that the use of videoclips could be considered promotional. We have to determine at what point the use becomes commercial—and that's really a decision for the the Luxembourg governments."

# War Against Piracy, Home Taping Being Won Slowly

• Continued from page 78

persuade a government that compensation for home taping is "just and necessary," and there was the formulation and passing of adequate legislation. The former had been easier and quicker than the latter.

In any case Hall advised the music industry to "get the amount of the royalty right and then you're three-quarters of the way home. The way it is divided up is a secondary consideration."

But this did not go unchallenged. John Watt, of the Canadian Department of Communication, said any approach to home taping must be comprehensive, including distribution.

The world's first tape levy, set in Austria, apparently is flawed by the amount of royalty agreed. As Dr. Helmut Steinmetz, of Austro-Mechana, repeated Austrian legislation followed a 15-year struggle and was coupled with a disastrous cable-tv clause on copyright protection.

The levy collects only five or eight cents per hour of recording time. The first collection is around now, but at least 51% of revenues must be spent on social welfare schemes, including pension plans.

Steinmetz said he was "not satisfied at all" with the entire package. "We do have our foot in the door, but we certainly never should let people get used to consuming music without paying for it."

Legislators, he said, must realize jobs are at stake. Model laws should be formulated and the legislature made aware of international conventions, bringing suits if necessary for violating those conventions.

The British Phonographic Industry in the U.K. is hotting up its fight for a tape levy, according to John Deacon, director-general. He said a government green paper was due shortly but in advance the BPI, the Mechanical Copyright Protection Society (MCPS), Performing Right Society (PRS) and the Musicians' Union have joined forces on a booklet explaining the industry position.

But estimated losses through home taping in the U.K. have more than doubled in the past three years.

Said Deacon: "We must not accept a pittance," and he envisaged a fee of around one pound (roughly \$2.25) per C45 tape and double that for a C90, plus a levy on hardware, all collected by a new, self-financing society. In return for the royalty a license for home copying would be granted.

There would certainly be a united front in London. Classical artists as well as union workers will help lobby the entire political spectrum in parliament.

In the open discussion, Chris Wright, cochairman of Chrysalis, revealed his company had attempted to buy one of its key acts out of a promotional contract with a blank tape firm (Billboard, May 9, 1981). He recommended a similar clause be added to the standard industry artist contract.

Peter Simpson, of MCPS, suggested that with new technologies, the public might become so reliant on cable, broadcasting and the home-taping thereof that both piracy and the record industry would be made obsolete. But then who would provide broadcasters with their music?

Monti Leuftner, president of the Ariola Group, pointed to German disk jockeys who promoted home taping from the radio. Nesuhi Ertegun, president, WEA International, had seen French video magazines with pre-printed stickers for off-air tapes of broadcast movies. Josef Bamberger, head of UFA publishing in Munich, noted that such magazines got advertising support from the very entertainment industry they "victimize."

Joao Muller-Chavez, of the Brazilian industry organization, talked of efforts in his territory to get a blank tape law. It would provide 45% of revenues to copyright holders and 45% to neighboring right holders, with a levy of \$1 on tapes running under 40 minutes, or \$1.50 on longer tapes.

## Challenges Of Home Video

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Siggi Loch of WEA Germany asked the panel members if they thought a dialogue shouldn't be established among labels and artists as to the future directions of video and music.

"We've been reluctant to talk to the artists on account of the costs involved," Lundvall replied, implying that labels may have to provide money for research and development in the video field to insure that artists develop "strong, imaginative images" for their video presentations.

Lee Mendell, vice president of video for WEA International, outlined the problems video presented to the record industry, and he concluded his remarks as a panelist with the reminder that hardware production was increasing and that the market for software in many varieties was also increasing as a result.

Robert Montgomery, managing director of the Music Copyright Protection Society of the U.K., wondered whether record labels were, indeed, the right conduit for manufacturing and producing videograms, since the costs of a video

production far exceeded those of an audio recording session.

In order to overcome this, Montgomery suggested, it might be wise to put all the various parties involved in video productions together to have them negotiate a royalty "on the same schedule," and also have the record labels invest "excess profits" to develop video productions, if only to help defray the enormous costs of videograms, which, he added, encourage piracy.

And all parties must begin to take a hand in resolving the problems of copyright protection in videograms, Montgomery added.

Roberts of 20th Century said he considered the dominance of cable television to be inevitable. "A tv antenna on a house used to be a status symbol," he noted. "Now it just means you can't afford cable."

Cable can coexist with other entertainment forms, he insisted, if videogram producers, realize that the cable audience will be "more discriminating," and cable programming will have to be more "specialized" as a result.

The solution, he said, is for more research into what sort of video the consumer wants to have.

# Tomorrow's Record Buyer

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ity was lost along the line. Pressing quality, cassette quality, not as good as we should have. Quality is a matter of attitude. Perhaps some problems, like home taping, are a result of our poor quality at product level."

But on a musical level he looked for use of instruments like clarinet, horns, trombone, to give new sound forms in pop, getting away from guitar-drums formats.

Gotch added: "Groups like Adam and the Ants go to Nigeria and take influences and ideas and bring them back. We had reggae in the 1970s from Jamaica. But not enough of the hit music from these sources comes from the black artists who originate it. I hope promoters will bring out the originals."

U.K. promoter Harvey Goldsmith, in the audience, said: "Okay, look for new sounds. But how about developing and sustaining the sounds we have already today. Why keep on about moving on." And Stephen James, managing director, DJM Records U.K., opined: "With the recession and fewer sales, maybe we're just not offering the public what it wants. We should go after what is proved, not seek out minority interests.

"The public is there. You prove it with the Bee Gees, or Abba."

In the general discussion, Asher

expressed satisfaction that today there was more talk of "wonderful productions," as opposed to wonderful singers, as he named Luciano Pavarotti and Barbra Streisand. "That really is back to basics, where fine singing is concerned."

The economic problems of small bands, emerging from small clubs, happy at first to press 5,000 copies and sell locally, were mulled over. Said Asher: "Unless a band is individually wealthy, it has to have financial reward. They can't go on with low sales over an entire career."

But Gotch said: "Record companies are becoming marketing areas. The independents find and create, then the big ones come in with check books." To which Asher replied: "I doubt if the indies could sustain artists for five or six years, the way we have."

And Nesuhi Ertegun, president WEA International entered a debate which had switched more from new sounds to how new talent gets signed, with: "Some people here give the impression that the major companies sign only surefire acts. But CBS and WEA, we sign more unknowns than anybody else. We lose money on seven or eight of every 10 we sign."

Asher wound it up: "It's not the genius of the record company that builds the artist. It's the genius of the artist himself."



INTERNATIONAL TOAST—Gerhard Schulze, left, managing director of Teldec Germany, and Pierre-Jean Goemaere, president of Inelco Benelux, toast each other at Billboard's International Music Industry Conference.



## MALAYSIAN TRADE

# Retail Dissidents Try Boycotting, So Major Labels Striking Back

By CHRISTIE LEO

KUALA LUMPUR—A bitter dispute between the major manufacturers' association here and a group of local retailers accused of trafficking in pirated product turned into a boycott that apparently back-fired on the accused retailers.

Record business came to a virtual standstill when the Malaysian Assn. of Phonogram Producers and Distributors (MAPPD) struck out in full force to counter the boycott staged by an ambitious pro tem committee of the Retailers Assn. May 8 by not shipping product to retail outlets throughout the country for six days.

Some of the better established retailers tried to make amends to settle the dispute by secretly trading with the legitimate companies. The rift, they claimed, was not between MAPPD and the Retailers Assn., but with the pro tem committee.

The problem began when the pro tem committee, comprising a handful of retailers and wholesalers, insti-

tuted a boycott against Anca Records, a NAPPD member. The committee apparently rejected Anca's pricing policies. The retail committee then sold Anca's product below the stipulated retail list price.

The committee also claimed that Anca, a local Chinese company, did not have a right to join the MAPPD, comprising predominantly foreign-based record companies.

Some of the other penalties made by the committee against the Anca label included MAPPD price hikes; insufficient discounts and exchange allowance given to dealers; and frequent raids on retailers, checking for alleged pirated local and international product.

At a press conference to overrule the committee's boycott, Mrs. S. P. Beh, chairman of the MAPPD, said: "Our disk and tape prices remain among the lowest in the world. Over the last two years, our members have only increased prices averaging a

meager 10%. This is despite the fact that studio rentals, session fees, advertising rates, printing costs and overheads have escalated tremendously. We appreciate that a drastic price hike will affect this market quite badly, and we've maintained price increases to the barest minimum."

She added that dealer profit margins ranged between 23% to 51%, and termed it very fair compensation. With regards to the frequent raids, Mrs. Beh firmly specified that infringement of local repertoire (under the Copyright Act of 1979) was a criminal offense and that it was the MAPPD's duty to look into the matter to protect their own interests.

In a recent high court case involving the piracy of foreign video tapes, Justice Chan declared that all international recorded works, films and publications were protected by law in Malaysia provided they meet the conditions of the Copyright Act.

It is understood that Anca Records will now take legal action against the pro tem committee of the Retailers Assn. MAPPD will also take legal action against the committee, separately.

Prior to the boycott by the retail committee, police enforcement officers confiscated thousands of infringed local tapes in a van raid.

The uprising by the committee contradicted the promise given Datuk Lew Sip Hon, the deputy minister of trade and industry, that they would not infringe local copyright. Representatives of other dealer associations also gave MAPPD verbal assurances that they would not sell pirated local product.

Members of the committee are believed to be led by an out-of-town dealer. When the boycott staged by the committee failed to gain momentum, it reportedly resorted to strong arm tactics, aided by pirate manufacturers to amass widespread support.

Several retailers who continued to buy from the legitimate companies complained of intimidation and eventually relented to lending support to the committee out of fear.

Earlier, the chairman of the committee had said that it did not depend on MAPPD for product as it had another 50 suppliers from whom they could purchase new items. Parallel importing is common practice among some of the more adventurous dealers here. Others buy from duty-free Singapore and smuggle it across. Some also buy from one-stop wholesalers directly in the U.S. and England.

"We want fair competition, but if these unscrupulous businessmen continue to blackmark a potentially lucrative record/tape market with their devious tactics, then I think it's high time MAPPD retaliated with an equally forceful action," retorted Frankie Cheah, MAPPD's vice-chairman.

He said that the genuine dealers wanted to settle the dispute, which was not their fight anyway, and didn't want to be victimized.

The MAPPD has undertaken to counterattack future moves by campaigning for a system of dealer accreditation, similar to that initiated by the Philippines Assn. of the Records Industry (PARI). This system will enable MAPPD to appoint dealers who pledge to sell strictly legitimate product.



**PERFECT TIMING**—Kit Hain, right, signs a new worldwide publishing deal with Intersong Music in London while her manager Harry Maloney, left, and Bruno Kretschmar, right, managing director, Intersong, U.K., synchronize their watches for the occasion. Kiki Dee's cover of Hain's song "Perfect Timing" is currently moving up the U.K. charts like clockwork. Hain, co-writer of the Marshall Hain hit "Dancing In the City," also has a new Decca single "Danny" on release in the U.K.

## 80 TITLES AT FIRST

# Japanese Retailer Starts Video Rental

By SHIG FUJITA

TOKYO—Japan's first videocassette tape rental store, a one-man operation called Video Land, opened in the busy Shibuya shopping and entertainment section of Tokyo April 1.

Owner and president is Shigeru Hatori. Video Land is only a five-minute walk away from the successful Tower Record store, on the second floor of the Lica Building, which contains stores catering mostly to young women. It covers a little over 70 sq. ft. of floor space and contains a Mitsubishi Electric 50-inch projector and screen which is used to show customers the inventory.

Hatori worked at the Seibu Department Store for a year and a half and then at a trading firm before deciding to begin his own business. Because he liked trading and thought there was a big future in videocassette tapes, he opened Video Land.

He said that business is picking up gradually as people come to know about his store through word-of-mouth publicity and articles appearing in newspapers and magazines about this new business.

There is an import duty of 5% on videocassette tape, and quite a bit of red tape connected with importing tape, but Hatori said that he now has all the kinks ironed out and is having no trouble.

Video Land has 80 titles for rental.

## POURCEL RELEASE

# Digital Getting MOR Push In France

PARIS—Pathe Marconi EMI here claims its release of "Classic In Digital" by Frank Pourcel has broken new ground within the French record industry.

In general, new recording techniques are not making the marketplace impact they might because the economic recession has disrupted sales levels. But Pourcel is a popular musician and his entry into the digital field hit target right away, with sales of 10,000-plus album packages in little over a month.

most in the VHD format with more than half in both the VHD and Beta formats. The rental charges depend on whether the tape is black and white or color, and on the length—30 minutes to 144 minutes. Rental charges range from \$12.60 or 2,800 yen to \$14.40 for four days (about \$1 for every extra day).

The thing that could prevent rapid expansion of Video Land's business is that the tapes are in English. There is no dubbing in Japanese, as is the case of American and European movies shown in Japan.

The rental list includes such movies as "All That Jazz," "The Graduate," "Deer Hunter," "Close Encounters," "Poseidon Adventure," "China Syndrome," "2001: A Space Odyssey," "Saturday Night Fever" and "The Godfather" part I and II.

Hatori said so far the most popular rentals are "2001," "Superman" and "Close Encounters."

He said quite a few of the customers come to rent, and eventually buy. Inventory contains nearly 160 titles. The prices range from \$94.60 or 21,000 yen for a Blood, Sweat & Tears tape (color, 30 min., '65) to \$161.25 for "Lady Sings The Blues," (color, 144 min., '72).

Hatori said he intended to add at least three new titles a month for the rental list. On order now are "Cruising," "Popeye," "9 To 5," "Elephant Man," "Champ" and "Flash Gordon."

## K-tel Sues In 'Overrun'

LONDON — K-tel International (U.K.) was granted a permanent injunction in the High Court here May 20 against printers P.G. Wood, said to have overrun by more than 500,000 K-tel orders for cassette inlay cards.

After an investigation launched last August with the code-name Operation Radar, K-tel believes many of the excess inlay cards were used in cassettes marketed under the K-tel name in breach of copyright.

The record company is now proceeding against 19 other defendants alleged to have been involved in the copyright infringement, including one George Eele, said to have run a workshop at his East London home where

tapes were wound, labeled and packaged.

Justice Nourse granted the injunction banning P.G. Wood from infringing the K-tel copyright, a move the printers did not oppose, and he also ordered an inquiry into the extent of the financial damage suffered by K-tel as a result of the overrun.

K-tel managing director Colin Ashby says cassette product involved includes "Disco Fever," the million-selling compilation released in 1977, a Gladys Knight double album, "Disco Double," and the Don Williams release "Images." None of these titles has been duplicated since 1978 and all genuine stocks are exhausted.

## No Merger For PolyGram In France

By MICHAEL WAY

PARIS—Alain Trossat, newly appointed president of Polydor France, has scotched rumors that the three PolyGram companies—Phonogram, Barclay and Polydor—are to be placed under one roof.

"There is no point in such a move while all three companies are profit-

able," he says, adding that it would also hinder their individual artistic and creative operations.

Despite the current stagnant state of the French disk and tape market, Polydor France is in an extremely profitable situation, Trossat claims. The group is currently on an economy drive in view of rocketing general expenses facing the record industry, but not, Trossat stresses, "to the extent of emasculating our creative operations."

Furthermore, there are no plans to reduce personnel at Polydor. There might be staff changes, but no layoffs, Trossat confirms. He plans an "open door" policy at the company with more responsibility sharing than previously.

Phonogram took a controlling interest in Barclay, at the time France's biggest independent record company, some two years ago.

Polydor itself, which distributes Deutsche Grammophon in France, has scored considerable successes recently from its roster of French artists. Trossat cites Jean Gabilou, placed third in the Eurovision Song Contest this year, Herbert Leonard, Renault and Serge Reggiani.

## Carrere Debuts Video Software

PARIS—Carrere, turnover of which increased by 22% in 1980, has gone into video software production. First titles should be available before the end of June.

Claude Carrere says his group's main thrust is music, and the first videograms will undoubtedly be musical in content. But, he adds, "our aim will be to find different roads for sight and sound," so other kinds of programming are not excluded.

Carrere is already marketing VIP productions, and will handle its own software in the same way. For the moment, there will be no exclusive contracts signed. All transactions will be made on a one-off basis.

# Black Music Proves It's A Vital Worldwide Force

• Continued from page 6

esting and important development in black music in the U.K. has been the upsurge of homegrown talent. Under the unsatisfactory but convenient banner of Brit-funk, groups such as Freeez, Light Of The World and their off-shoots Incognito and Beggar & Co. have been following the earlier successes of the Real Thing, Heatwave and Hi Tension.

There are, inevitably, several anomalies in this scene. Many of the musicians are white and, in the case of groundbreakers Heatwave, the founder member, Johnny Wilder, and other members, are Americans who trekked to Europe to find their fame and fortune before returning home, armed with crocks of gold, to Dayton, Ohio.

But Brit-funk is undoubtedly a solid and immensely popular movement. It's based on the new disco scene, which has lost its more garish musical styles of the mid and late 1970s. One of the main reasons for its popularity is that the musicians involved were themselves fans.

There's sort of jazz-funk punk thinking on the lines of "Hey, this isn't so difficult after all!" The bands have also stated that they feel they can relate to British audiences more easily than a comfortably-off musician living in sunny California.

As most of the songs still appear to deal with falling in love and partying, this view is difficult to support. Indeed, one of the more successful black British bands, Light Of The World, went to Los Angeles to have its second album, "Round Trip," produced by Angie Johnson, graced by Wayne Henderson, Bobby Lyle and Victor Feldman, and given the production sheen that U.K. producers rarely attempt.

Result was a big hit single, "London Town."

Best band to emerge from the burgeoning scene is Linx. In the U.K., "Intuition," the debut album's title track, gave the band its second major single hit. The first, "You're Lying," made the *Billboard* soul charts, making Linx the first group from the Brit-funk movement to score in the U.S.

Linx comprises two East London blacks, singer David Grant and bassist Peter "Sketch" Martin. Aside from writing and producing very strong songs, and material is the weakest aspect of most of the Brit-funk fraternity, Grant and Martin have been notably astute in their dealings with record companies, which are not always attuned to the marketing of black music in Britain, or to building a long-term career for black artists once they've made the breakthrough.

When almost every label turned down their demo tapes, the Linx duo financed the pressing of a thousand copies of "You're Lying" themselves and put them on sale through jazz-funk specialist store City Sounds.

Then a London-based disk jockey Robbie Vincent played the single on his local radio station show. City Sounds sold out the copies virtually overnight and two days later the record companies which had turned down Linx came a-knockin' at the door, contracts in hand.

The band chose to sign with Chrysalis, a label with practically no track record in black music. . . . One Lee Garrett hit, "You're My Everything" in 1976, plus involvement with the 2-Tone ska-based label, being about the sum of it.

This lack of experience was, in fact, something which attracted the band to the label. Chrysalis's attitude was, says David Grant, one of "tell us what you need, and we'll ac-

cept your guidance."

Summarizing the pros and cons of the black music business in the European neck of the woods, Grant says: "The large companies with big r&b rosters, and it even happens with reggae rosters, seem to split directly into two. You have the rock catalog, or white music if you like, and the soul catalog, or black music by way of definition.

"When they push rock albums, they'll put them into shops where people on the High Street will get them. They'll market them aggressively and put it in the rock publications and get the band as much promotion as possible.

"When they put a soul album out, they'll put white label copies out to the club, let the disk jockey select the single, go hell for leather on that single, forget about trying to get into the mainstream market, push it through the specialist shops and then wonder why it is not successful."

The point being that what appeals to vogue-ish disk jockeys almost certainly won't appeal to radio programmers who can reach the mass audience.

Adds Grant: "I think music is music and there's no reason why a funk act shouldn't be treated in the same

way as they treat a rock band. One of the most obvious things that's lacking is respect from the labels that artists find themselves on. If that respect isn't forthcoming from the label, then it won't be forthcoming from the press or the general public.

"We didn't see ourselves as a jazz-funk band solely, so if we went to a label that had strict ideas and preconceived notions of what a black band should be, then we'd have really been in trouble."

Grant develops his theme. "The tendency with good rock labels is to think from year to year. But with black bands, this isn't so. If a single charts, an album is pushed out as quickly as possible, and the band gigs as much as possible to capitalize on it and then hopes and prays it has as much luck in six months time and have another hit.

"Really, in the context of the European scene, that's no kind of forward planning at all."

He says that unlike most other labels who wanted to sign "You're Lying," Chrysalis wasn't interested in Linx as a singles band only. Also, he claims, the label doesn't over-indulge in the market areas into which it ventures. "Most record companies say 'Ska's this year's thing' and rush out, signing half-a-dozen ska bands,

don't get any hits with any of them and immediately drop them from the roster."

Reggae is even more of a genuine underground scene in the European operation and it is the scene hardest hit by the current economic recession, simply because the black population has been the most affected by unemployment. Record sales have consequently fallen sharply, specifically in the U.K.

But mail order sales do thrive on, selling mostly to the rest of Europe and to white fans in the U.K. And the fact that white promoters have begun to stage large reggae concerts, taking the music out of the clubs, has meant an increase in tours by top Jamaican acts.

The bands themselves have also adapted to U.K. touring conditions and even to the mass market, and reggae certainly no longer means just Bob Marley. Artists from Culture, Burning Spear and Toots & the Maytals, to Sugar Minott and Gregory Isaacs are popular. Producer-instrumentalists Sly Dunbar and Robbie Shakespeare have taken on the mantle of Peter Tosh and Bunny Wailer and British-based reggae bands such as Misty, Aswar and UB 40, singer-producer Dennis Bovell and poet Linton Kwesi Johnson are

perennially popular.

National radio, however, especially in the U.K., remains stubbornly deaf to all but the most white-sounding reggae. Unless it is Bob Marley, of course.

Across the English channel, on mainland Europe, straight disco is still a big marketplace for black music. The continent as a whole has been something of a haven for struggling black American acts. Those whose popularity in the U.S. has reached a plateau often find that a year in, say, the U.K., or West Germany will revive the impetus of their careers.

In Britain, particularly, there's always a strong turnout in cabaret for oldie-but-goldie pop groups such as the Drifters, Motown acts who were at their peak in the mid-1960s (Four Tops, Temptations and others) are welcomed back year after year.

And black acts which failed to break through in the U.S. use Europe as a launching pad for later American success. Heatwave's example has already been mentioned, but even more spectacular was the teaming of Donna Summer with producer-writers Pete Bellotte and Giorgio Moroder in Munich to spearhead the electronic German black disco style.



Clockwise, from the left, *Billboard*'s publisher Lee Zhitto confers with Bobby Weiss of Cream Music, center, and Mario Minasi of Italy, during a break in the annual Seoul Song Festival; contestants at the festival fan across the stage during the opening ceremony; Al Green, winner of the festival's gold prize, is flanked by silver prize winning brother and sister team Yoon Hankie, left, and Yoon Bok-hi, from Korea; Maggie Moon, another silver prize winner, sings her song entry, "No Hard Feelings," and Miss Beatrice of Spain jumps for joy as she is proclaimed grand prize winner. Joining her is composer Aljeuro Dasca, who wrote the winning "Hello, How Are You?"

## SPAIN'S BEATRICE WINS

# Seoul Song Fest Awards \$54,000 In Prizes

By BYUNG-HOO SUH

SEOUL—Beatrice, an 18-year-old songstress from Spain, captured the \$20,000 grand prize of the 1981 Seoul Song Festival held May 23 at Sejong Cultural Center where 18 entrants from 16 countries competed.

Miss Beatrice, who "has never released a record in my life," sang "Hello, How Are You?" composed by Augusto Alguero Dasca to win the hearts of a panel of 18 jurors.

Al Green from the U.S. won the Gold Prize of \$10,000 singing "Oh, No" composed by Reuben Fairfax Jr. Green was grand prize winner of the Tokyo Music Festival in 1978.

The Seoul Festival, an annual international event sponsored by Munhwa Broadcasting, offers a total of \$54,000 tax-free as prize money.

One of the two silver prizes of \$6,000 each went to Maggie Moon who sang "No Hard Feelings" for the U.K. The other silver prize was won by Korea's brother-sister act Yoon Hang-Kie and Yoon Bokhi with "Is Anyone There?"

The three bronze prizes with awards of \$4,000 each went to Patrick Juvet of Switzerland for "Heart Attack." Philippino group Something Special for "You Are Woman" and Horacio Paterno of Uruguay, who sang "Love Life."

Special awards from *Billboard* and the FIDOF lent new prestige to the four-year-old music event in Seoul. The *Billboard* awards were presented personally by Lee Zhitto, publisher of *Billboard*, who served

as special juror at the Festival—one to Korea's Miss Lee Young Hwa, the other to Al Green. Miss Lee also scored the FIDOF award delivered by FIDOF president Augusto Alguero Alguero with her gospel-flavored song "To The World On High."

Arabesque, the female disco trio from Frankfurt, were the guest performers who helped create excitement at the jampacked 4,224-seat main hall of Sejong Cultural Center.

A glimpse at the lineup of celebrities from the world music industry at the Seoul festival was an encouraging sign for Korea's young music industry.

Other participants at the Seoul fest, either as jurors or observers, in-

cluded Bobby Weiss, vice president of Cream-Hi Records, J.M. Plagge, publishing manager, Ariola Music, Benelux; Cyril Brilliant, head of the international directors of Barclay Records Group; Mario Minasi, president of Italian National Theatre Agents Association; Charles Ibgui, president of Carabine and Atoll Music Co.; Jackie Rae, Canadian composer of hits such as "Happy Heart;" Peter Hebbes, director, a&r, and general manager of Festival Music; Dieter Liffers, editor of Germany's Show Magazine; Wolfgang Mewes, president of Melodie de Welt of Frankfurt, and David Ions, general manager, international publicity, DJM Records, U.K.

# The Minefield Of Video Rights Acquisition

• Continued from page 14

ing for the playing time, source and use of the music to be taken into consideration. The royalty for rental is one fifth of the retail royalty per rental. The BVA (British Videogram Assn.) has published a discussion document proposing an alternative system, calculated on a per minute rate, and based on the minute rate payable for audio records calculated in accordance with the 6¼% statutory rate. This would work out now at about 0.67% (1.5 U.S. cents) per minute for a featured musical work. While discussions are continuing between the BVA and MRS, they have achieved one agreement already, earlier this month: a conciliation and arbitration agreement, which should prevent disputes arising between music copyright owners and BVA members until a substantive agreement is reached.

In Scandinavia, NCB has very recently published new tariffs, providing for a per minute rate. However, these tariffs have not been accepted and negotiations are under way. The tariff for the sale of a videogram for private use, from 1 April, 1981, provides for a payment of equivalent to 5.5 U.S. cents per minute per copy for up to 39 minutes. For rental for private use, the payment is the equivalent of 7.4 cents per minute per copy. Other tariffs cover video promotion by phonogram producers and the use of music in film and video in public. Although the actual rates charged are not acceptable to videogram producers, it is nevertheless encouraging that an authors' society has proposed a per minute rate.

In Switzerland, a video tariff proposed by SUISA, the authors' and composers' society, has been published by the Federal Commission of Arbitration for Copyright Matters with effect to 31st Dec., 1982, providing for a royalty of 5% of the retail price (less taxes) in respect of videograms containing a full program of protected works. If there is no recommended retail price, the royalty is to be calculated on the wholesale price marked up by 33.3%. If the whole program does not consist of protected works then the following minute rates are applied to the duration of the protected works: for videodisks 1.85 U.S. cents (3.5 centimes); and for videocassettes 3.7 U.S. cents (7 centimes). However, regardless of the duration of the protected material, the following minimum royalties must be paid: on videodisks 37 U.S. cents (70 centimes); on videocassettes 74 U.S. cents (Swiss francs 1.40). In the case of rental of videograms, the tariffs are doubled.

If one compares the minute rates just described converting the JASRAC flat rate tariff to a minute rate, and calculating the cost for 40 minutes, the following figures are reached:

BVA proposal	\$0.60
NCB tariff (sale)	\$2.2
(rental)	\$2.96
GEMA tariff (taking the minute rate given as a minimum royalty)	\$2.40
JASRAC tariff	\$0.77
(converting the flat tariff for 50 copies or less to a proportionate minute rate per copy)	\$0.38
for background music	
SUISA minimum tariff for videocassettes	\$1.48

Although it is clearly possible to reach the same figures either by using a flat rate calculated by comparison to the prices of LPs, or by using a percentage of the retail price of a videogram with appropriate deductions, the principle of a flat rate per minute or perhaps per work is the most equitable and should be adopted. The different tariffs applied by SUISA to videodisks and videocassettes seems to me to be totally unjustified. The value of the work to the video program is identical—the nature of the material support upon which it is made available to the public is immaterial and there is no reason why the authors should be remunerated in proportion to the increased cost of the hardware.

#### (4) The cinema film producer

Films are currently the most frequent source of video material. In view of the uncertainties of the market, videogram producers have up until now avoided undue investment risks and thus have in the main used existing cinematographic films which have usually already paid for themselves.

The procedure most generally adopted is exploitation contracts involving payment of a fee which is generally a percentage of the selling or hiring price. It is very important for the videogram producer (or distributor) to ensure that the film producer is in fact the owner of the rights to which he claims here, and that he receives a valid guarantee to this effect. The film producer may, in perfectly good faith, believe he has rights which in fact he does not own. These may have lapsed or he may never have acquired them. The videogram producer runs the risk of being involved in litigation if he does not take care over such points.

#### (5) The phonogram producer

Where phonograms are dubbed on videograms, videogram producers must take account of the need to obtain the consent of the producer of the phonogram and the performers concerned, who will also seek remuneration for such use. In this respect, it is recalled that in 1973 the IFPI Council adopted the following principle which was agreed with the International Federation of Musicians (FIM): "... existing phonograms (recordings made for the purpose of being issued as discs, tapes, and cassettes) should not be used for the making of videograms without the permission of the performers who had made the original sound recordings."

Negotiations are now taking place in Finland with the Musicians' Assn. over remuneration in this respect. The principle of a lump sum payment would seem to be the most appropriate.

#### (6) Actors, singers, dancers etc.

In the United Kingdom, a contract was made in 1979 between the Independent Television Companies and Equity, the Musicians' Union and the Writers' Guild, as regards reproduction of existing television programs on video, which was to last for two years only. The remuneration provided, to be shared among the three unions' members concerned, was 35% of the revenue accruing to the company where the videogram is not sold by the company itself or by wholly owned subsidiaries, and 15% where it is sold by the company or a subsidiary. It is understood that this agreement is not considered satisfactory. Negotiations have already begun between the BVA and the performers' unions in the U.K. Negotiations are also expected in Germany in the near future between the Video Division of

the German National Group of IFPI and the performers' unions.

In France, agreement was reached in July, 1980 between television producers and the actors' union concerning the reproduction on videograms of television programs intended for sale for private use. Remuneration is in the form of a royalty of 6% (for France) and 3% (for abroad) of the maximum permitted selling price to dealers (less tax) calculated on 90% of copies (100% after one year of exploitation). Royalties are calculated on the selling price after a deduction of 6.5% for videodisks and 17% for videocassettes. These deduction rates may be changed by agreement after a trial period.

In the U.S., the 1980 actors' strike against the producers of television programs and feature films was settled after a ten week stoppage of work. The most important issue of disagreement had been over sales, which have greatly increased since the previous contract was made in 1960. Under the new agreement with the Screen Actors' Guild (and AFTRA), actors will receive 4.5% of the producer's gross receipts from the sale of tv programs and feature films for videograms, but only after 100,000 copies of a particular title have been sold. The producer's gross is in effect equivalent to about 20% of the wholesale price. Thus, with the 100,000 unit trigger, payment will amount to about \$0.30 per unit. The basis of calculation is, however, more important than the figure it-

self, and this agreement may well set a pattern for negotiations with other interested parties, such as musicians.

#### (7) Musicians

Negotiations in the U.K. are now taking place between the BVA and the Musicians' Union. It is hoped that the agreement will provide that noncontracted musicians (and other performers) should be paid session fees rather than royalties.

IFPI Video discussed this principle a year ago, with John Morton, president of FIM and general secretary of the MU in the U.K. who has stated that he is prepared to negotiate an agreement with the BVA and other national bodies connected with IFPI on these lines. It is proposed that session fees should in principle be payable on the basis of a rate structure to be calculated in a similar way to that used in agreement between television companies and musicians' unions. The rate would relate to the recording session and to the use made of that product in the process of making the videogram as well as in the final product itself. This basic session fee would be calculated taking account of the cost structure of a normally successful videogram giving a reasonable return to the producer. One supplementary fee would be paid only if sales of a videogram have been exceptionally successful. Such an agreement is likely to be only for the short-term, say three years, after which the situation would be reviewed, account being taken of the amount of work created for per-

formers by the new medium.

It is abundantly clear from the situation described that there is a very long way to go before a coherent international structure of standard agreements governing video rights is established. It must be emphasized that there is an urgent need to reach sensible standard agreements between all the interested parties as soon as possible. This is the only way to prevent avoidable difficulties arising to mar the progress of the video industry.

Fair remuneration must be provided for all parties concerned but at a price which is also fair to the video producer. This is the reason that IFPI Video has been asked by the IFPI Board to give priority to establishing guiding principles on this subject.

It is IFPI Video's view that these problems must be overcome before the video industry can really take off. All those organizations and interested parties concerned with the production of videograms should consult together and use their best endeavors to introduce some semblance of order into negotiations for the acquisition of rights. Here the principle of a minute rate for musical works is a promising development. Moreover, the establishment of an increasing number of national video associations to represent the interests of video producers working in cooperation with IFPI Video should help greatly to promote early negotiations for standard agreements in all countries concerned.



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UNIVERSAL PLASTIC



# IMIC REPORT '81

## Label Chiefs Mull Talent, Markets

• Continued from page 79

the cassette package didn't include song lyrics when the LP did. More attention should be paid to the consumers' shifting demands, Gassner added. "Are we really aware of the changes among the age groups we serve?" he asked. "Do we have the right people in our organizations? Are we really being creative, or are we just a distribution entity?"

Panel chairman Siggli Loch of WEA Germany suggested that "honesty" among trading partners should be included in any discussion on "quality control." He said he was referring to the problem of parallel imports and the dumping of overstock.

Bicknell said he had some experience with the problem, and told of how he maintains correspondence with other A&M branches around the globe in order to work out solutions to such problems.

Having companies in territories with large amounts of overstock that lend themselves to export trade means having to convince those companies to make a price adjustment that would "make it less attractive to export" without having to resort to sanctions against trans-shipping. He did not rule such sanctions out completely, citing PolyGram Canada's successful bid to hamper exports harmful to overseas' affiliates by sending a "sharply worded letter" to dealers who were considering entering the export mart.

Bicknell also noted that innovative marketing techniques often provided unique ways to increase the bottom line. He cited A&M's success with double-sided cassettes that offered two albums on one high quality tape. This was also

a way to utilize catalog material that might otherwise lay dormant, he said.

Mel Posner, vice chairman of Elektra/Asylum Records, said he was encouraged by programs established in American universities such as Harvard and the Univ. of California that helped prepare potential leaders of the record industry.

Another topic that generated several differences of opinion was whether or not video promotional tapes should be given free of charge to broadcasters.

"We should consider how to get a fair share from the services we provide to radio and tv outlets," said Siggli Loch. "Is it really fair to us to supply promo clips without any payment?"

Gassner agreed with him. "Don't give these things away for nothing," he said.

## Flat Fee Or Percentage

• Continued from page 80

dustry sold 200 million albums annually compared with 40 million singles. While acknowledging the publishers' contribution to record production, he thought it should be kept in a true perspective.

In a further comment from the floor Stephen James, director of Dick James Music, reminded the assembly that "we are all in the music business. The conflict between publisher and record company is unproductive and, to some extent, responsible for the slump. We're getting away from the important basis of this business. Let's get back to the song."

should be obtained before proceeding to divide the performing rights pie on a rational basis.

Freeguard and Mills differed: "You need a scheme first," said Freeguard. Added Mills: "The government says 'show us how you can distribute the money, then, perhaps, we'll give it to you.'"

Leonard Feist, president of the National Music Publishers Assn., who opened the set by introducing Chiantia, provided an appropriate closing. He applauded Hal David and his songwriting brethren, rising to proclaim, "Without you, and the songs you write, none of us would be here."

### CREDITS

This special report on Billboard's 11th International Music Industry Conference, held April 26-29 in West Berlin, was written by editor-in-chief Gerry Wood, managing editor Adam White, international editor Richard M. Nusser, European managing director Mike Hennessey, European news editor Peter Jones, and West German news editor Jim Sampson. Art Direction and production: Lee Lebowitz and Richard M. Nusser. Photography: Sam Emerson.

## WEA Making MOR Bid In Kris Morgan

By JIM SAMPSON

MUNICH—WEA International has launched Kris Morgan, a new concept developed by WEA Germany for worldwide exploitation as WEA's adult contemporary (A/C) instrumental sound of the '80s.

The first Kris Morgan album, "For A Woman In Love," is being released by all WEA companies except in the United States, where, according to a WEA spokesman in Hamburg, there is inadequate demand for A/C instrumental music.

In virtually every other world market, however, the appeal of A/C instrumentals has been demonstrated by Bert Kaempfert, Richard Clayderman, and especially James Last, with his other 150 gold albums. WEA's own "Bilitis" soundtrack by Francis Lai just last month went gold in Germany.

Last year, WEA International decided to bolster this area of its catalog. All European affiliates produced demos for possible international exploitation. At a summer meeting in Amsterdam, the German entry was chosen for further development.

The music was created in Munich by veteran pop producer/writer Christian Bruhn (Caterina Valente, Mireille Mathieu) in collaboration with electronic rock instrumentalist Kristian Schulze. In its use of electronic keyboards, the soft sound is clearly different from its competitors. Half of the songs on the first album are recent pop hits, the rest original tunes by Bruhn and Schulze.

The Kris Morgan moniker is credited to WEA Germany managing director, Siggli Loch, who wanted an appealing but neutral name.

The latest market research was used to assemble a package attractive to the infrequent record buyer who is not especially interested in current pop music but who enjoys soothing instrumentals in the background. (There are few "beautiful music" radio stations in Europe to fill this need.)

WEA says although it is too early to judge consumer reaction to the new sound, a second Kris Morgan album is in preparation for release in September.

## 'Santa Maria' Sales Scoring

HAMBURG—The remarkable sales success of "Santa Maria," by the duo known as Oliver Onions is due to a unique mix of "Italian feeling and German rhythm," according to Peter Ingwersen, head of Cyclus Musikverlage here.

The act comprises Italian brothers Guido and Maurizio de Angelis. The single sold 650,000 units in Germany alone while the German version sung by Roland Kaiser on Hansa topped the 800,000 sales mark. Another 400,000 copies of the Kaiser version sold in Benelux territories.

A special promotion campaign is planned for the new Oliver Onions' single "Lulu." That's followed by a "greatest hits" compilation by the duo, also set for a 30-city tour here in the fall.

# West Germany

AFTER 12 YEARS

## 'Mama' Firm Still Rocking Continent

By WOLFGANG SPAHR

FRANKFURT—For promoters Mama Concerts, the recent "super gig" by Pink Floyd in Dortmund's Westfalen Hall marked the high point of 12 years' activity.

The "Wall" concert broke all records for receipts (\$1.6 million) and as the band's only European appearance, attracted worldwide interest. Radio stations from Tel Aviv to Chicago, Oslo to Mexico City, turned the show into a major media event. The whole operation crowned ten years of friendship between Floyd and Mama Concerts, which had previously organized two European tours for the band.

Mama Concerts started in 1968 with considerable ambition and, despite their inexperience, success, with a Deep Purple tour arranged by businessman Marcel Avram and journalist/handleader Marek Lieberberg. A year later, after touring the Who, the pair founded Mama Concerts with offices in Munich and Frankfurt, and rapidly developed into one of West Germany's leading rock agencies.

Among its pioneering activities were the first open-air events in Germany, held in Speyer and on the island of Grun in 1971-72, hailed as German Woodstocks, with audiences of over 200,000. The tradition runs right through to last year's outdoor shows with Fleetwood Mac and Bob Marley.

The biggest open-air event to date on the European continent was the free "thank you" concert given by Barclay James Harvest in the Reichstag square, Berlin, after the band's square tour with Mama Concerts. 150,000 fans enjoyed eight hours of music while their counter-

parts a few yards away across the Berlin Wall were held back by East German police.

In 1979, Mama Concerts organized the spectacular Supertramp tour, seen by 650,000 people from all over Europe, with shows at Frankfurt, Dortmund and Munich.

Mama Concerts has long been the top agency for U.S. acts in Europe: Bob Seger, Styx, Journey, Billy Joel, Kiss, Cheap Trick, Ted Nugent are only some of the stars they have worked with. Frank Sinatra's only appearances on the continent were arranged by the agency, and the doors of German concert halls were opened to the likes of Neil Diamond, Diana Ross, Barry White and Andy Williams.

Equally important to Avram and Lieberberg is the promotion of new talent. Close cooperation with record companies has led to the breaking of Police, Dire Straits, Saga and others in West Germany.

Close media ties are part and parcel of the Mama Concerts philosophy, with regular press releases, radio and television contacts, and very often, arrangements for the broadcast of their concerts inside and beyond West Germany, as was the case with the recent Rod Stewart tour.

Many singer/songwriters have been helped: Leonard Cohen, George Moustaki, and German-speaking artists such as Andre Haller, Konstantin Wecker and Ludwig Hirsch. Wecker, for example, has a Mama tour at the moment with 70 sold-out dates, and another 35-date tour lined up for autumn. After his 100th sold-out show at the Musikhalle in Hamburg this November, he's due to receive the very first golden concert ticket.

## 1981 Disk Awards Given By German Phono Group

WEST BERLIN—The German Phono Academy has announced its 1981 record awards.

In pop, jazz, folk and other categories 18 awards were made. Pop singles honored were Peter Maffay's "Weil Es Dich Gibt" (Metronome) and Jona Lewie's "You'll Always Find Me In The Kitchen At Parties" (Teldec).

Other winners were Barbra Streisand's "Guilty" (CBS); Ry Cooder's "Borderline" (WEA) for international rock music; Spliff's "The Spliff Radio Show" for German rock music; Donny Hathaway's "In Performance" (WEA) for black music; Udo Jurgens' "Meine Lieder Sind Wie Handel" (Ariola); Sir Gusche's Band and Peter Petrel "Happy Music Every Day" (Hansa) for dance music.

Lucio Dalla "Dalla" (RCA), international chansons; Andre Heller "Verwunschen" (Intercord), German chansons; John Williams' "1941, A Comedy Spectacular" (Ariola), film music; John Lewis/Hank Jones "An Evening With Two Grand Pianos" (WEA), traditional jazz; Heinz Sauer/Bob Degen "El-Lingtonia Revisited" (L&R Records), modern jazz; Toni Stricker "Pannonische Balladen Und Wiener Tanze" (Intercord), folk music; Black Fooss "D'r Rhing Erop" (EMI), local folk music; Franz Hoh-

ler "Vom Mann Der Durch Die Wuste Ging" (Wergo), cabaret; "Stockholm Sessions" Eric Dolphy (Enja), jazz; "Singende Filmsterne Und Ihre Schonsten Melodien" (EMI), historical releases.

Special individual mentions were made of violinist Gidon Kremer (DGG), the Musica Antiqua Cologne (EMI), composer Giuseppe Sinopoli, and in the pop category of Gitta (Metronome), Klaus Doldinger's Passport (WEA), Stefan Wiggershausen (Ariola), John Lennon (WEA), Alan Parsons (Ariola), and the Blues Band (Ariola).

## 'Stinker' LP Passes 100,000

HAMBURG—After just four weeks in the shops, the Marius-Mueller Westernhagen WEA album "Stinker" has passed the 100,000-unit sales mark to join the actor-singer's other albums "Mit Pfefferminz Bin Ich Dein Prinz" and "Sekt Oder Selters" in the German chart.

Also moving fast for WEA here is "Schneider With The Kick," by New York-based Helen Schneider, who made a very successful tour of Germany last year as support act to local hero Udo Lindenberg.

# Billboard® Hits Of The World™

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**BRITAIN**  
(Courtesy of Music Week)  
As of 5/30/81

SINGLES		
This Week	Last Week	
1	1	STAND AND DELIVER, Adam & Ants, CBS
2	2	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
3	3	STARS ON 45, Star Sound, CBS
4	4	CHEQUERED LOVE, Kim Wilde, Rak
5	5	OSSIE'S DREAM (WAY TO WEMBLEY), Spurs FA Cup Final Squad, Shelf
6	6	SWORDS OF A THOUSAND MEN, Tenpole Tudor, Stiff
7	23	BEING WITH YOU, Smokey Robinson, Motown
8	7	KEEP ON LOVING YOU, REO Speedwagon, Epic
9	13	I WANT TO BE FREE, Toyah, Safari
10	10	BETTE DAVIS EYES, Kim Carnes, EMI America
11	28	HOW 'BOUT US, Champaign, CBS
12	15	THE SOUND OF THE CROWD, Human League, Virgin
13	NEW	ALL THOSE YEARS AGO, George Harrison, Dark Horse
14	11	STRAY CAT STRUT, Stray Cats, Arista
15	8	GREY DAYS, Madness, Stiff
16	35	DON'T LET IT PASS YOU BY, UB40, Dep Intl.
17	32	AIN'T NO STOPPING, Enigma, Creole
18	21	IT'S GOING TO HAPPEN, Undertones, Ardeck
19	12	WHEN HE SHINES, Sheena Easton, EMI
20	9	CHI MAI, Ennio Morricone, BBC
21	18	TREASON, Teardrop Explodes, Mercury
22	14	AI NO CORRIDA, Quincy Jones, A&M
23	NEW	WILL YOU, Hazel O'Connor, A&M
24	NEW	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
25	34	CHARIOTS OF FIRE, Vangelis, Polydor
26	16	MAKING YOUR MIND UP, Bucks Fizz, RCA
27	19	KILLER LIVE EP, Thin Lizzy, Vertigo
28	NEW	MORE THAN IN LOVE, Kate Robbins, RCA
29	17	ONLY CRYING, Keith Marshall, Arrival
30	NEW	LET'S JUMP THE BROOMSTICK, Coast To Coast, Polydor
31	25	DROWNING/ALL OUT TO GET YOU, Beat, Go-Feet
32	NEW	SPELLBOUND, Siouxsie & Banshees, Polydor
33	26	IS VIC THERE, Department S, Demon
34	NEW	JUST THE TWO OF US, Grover Washington Jr., Elektra
35	24	CAN'T GET ENOUGH OF YOU, Eddy Grant, Ice
36	38	ROCKABILLY GUY, Polecats, Mercury
37	37	CARELESS MEMORIES, Duran Duran, EMI
38	36	HI-DE-HI, Paul Shane, EMI
39	27	CAN YOU FEEL IT, Jacksons, Epic
40	29	GOOD THING GOING, Sugar Minott, RCA
ALBUMS		
1	1	STARS ON 45, Star Sound, CBS
2	2	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
3	NEW	ANTHEM, Toyah, Safari
4	4	THIS OLD HOUSE, Shakin' Stevens, Epic
5	3	WHA' HAPPEN, Beat, Go Feet
6	14	DISCO DAZE & DISCO NUTS, Various, Ronco
7	16	LONG DISTANCE VOYAGER, Moody Blues, Threshold
8	11	BAD FOR GOOD, Jim Steinman, CBS
9	10	HI INFIDELITY, REO Speedwagon, Epic
10	5	HOTTER THAN JULY, Stevie Wonder, Motown
11	6	THE ADVENTURES OF THIN LIZZY, Thin Lizzy, Vertigo
12	9	CHARIOTS OF FIRE, Vangelis, Polydor
13	39	SECRET COMBINATION, Randy Crawford, Warner Bros.
14	12	MAKING MOVIES, Dire Straits, Vertigo
15	7	QUIT DREAMING AND GET ON THE BEAM, Bill Nelson, Mercury
16	13	THE JAZZ SINGER, Neil Diamond, Capitol
17	18	I AM A PHOENIX, Judie Tzuke, Rocket
18	8	ROLL ON, Various, Polystar
19	NEW	THEMES, Various, K-tel
20	NEW	EAST SIDE STORY, Squeeze, A&M
21	15	COMPUTER WORLD, Kraftwerk, EMI
22	22	POSITIVE TOUCH, Undertones, Ardeck
23	21	THE DUDE, Quincy Jones, A&M
24	20	PUNKS NOT DEAD, Exploited, Secret
25	17	STRAY CATS, Stray Cats, Arista
26	31	SKY 3, Sky, Ariola
27	23	CHART BUSTERS 81, Various, K-tel
28	25	MANILOW MAGIC, Barry Manilow, Arista
29	32	FACE VALUE, Phil Collins, Virgin

30	19	COME AND GET IT, Whitesnake, Liberty
31	24	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
32	NEW	HARD PROMISES, Tom Petty & Heartbreakers, Backstreet
33	36	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
34	26	CHRISTOPHER CROSS, Warner Bros.
35	NEW	NIGHTCLUBBING, Grace Jones, Island
36	37	FUTURE SHOCK, Gillan, Virgin
37	34	WINELIGHT, Grover Washington, Elektra
38	30	TALK TALK TALK, Psychedelic Furs, CBS
39	NEW	YOU KNOW IT'S ME, Barbara Dickson, Epic
40	NEW	THE FOX, Elton John, Rocket

**CANADA**  
(Courtesy Canadian Broadcasting Corp.)  
As of 5/30/81

SINGLES		
This Week	Last Week	
1	6	BETTE DAVIS EYES, Kim Carnes, EMI America
2	4	BEING WITH YOU, Smokey Robinson, Motown
3	3	TAKE IT ON THE RUN, REO Speedwagon, Epic
4	2	ANGEL IN THE MORNING, Juice Newton, Capitol
5	7	WATCHING THE WHEELS, John Lennon, Geffen
6	5	JUST THE TWO OF US, Grover Washington Jr., Elektra
7	11	LIVING INSIDE MYSELF, Gino Vannelli, Arista
8	1	MORNING TRAIN, Sheena Easton, EMI America
9	9	TOO MUCH TIME ON MY HANDS, Styx, A&M
10	8	YOU BETTER YOU BET, Who, Warner Bros.
11	16	STARS ON 45, Quality
12	12	I MISSED AGAIN, Phil Collins, Atlantic
13	13	KISS ON MY LIST, Hall & Oates, RCA
14	14	SWEETHEART, Franke & Knockouts, Millennium
15	15	HER TOWN TOO, James Taylor & J.D. Souther, CBS
16	20	A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
17	10	WHILE YOU SEE A CHANCE, Steve Winwood, Island
18	19	RAPTURE, Blondie, Chrysalis
19	NEW	THIS LITTLE GIRL, Gary U.S. Bonds, EMI America
20	17	HIGH SCHOOL CONFIDENTIAL, Rough Trade, CBS
ALBUMS		
1	2	ARC OF A DIVER, Steve Winwood, Island
2	3	HIGH INFIDELITY, REO Speedwagon
3	1	FACE VALUE, Phil Collins, Atlantic
4	4	FACE DANCERS, Who, Warner Bros.
5	5	DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
6	8	MISTAKEN IDENTITY, Kim Carnes, EMI America
7	6	MOVING PICTURES, Rush, Anthem
8	9	WINELIGHT, Grover Washington Jr., Elektra
9	10	HARD PROMISES, Tom Petty & Heartbreakers, Backstreet
10	7	PARADISE THEATRE, Styx, A&M

**WEST GERMANY**  
(Courtesy Der Musikmarkt)  
As of 5/25/81

SINGLES		
This Week	Last Week	
1	1	STARS ON 45, Stars On 45, CNR
2	2	IN THE AIR TONIGHT, Phil Collins, Atlantic
3	4	HANDS UP, Ottawan, Polydor
4	3	SHADDAP YOU FACE, Joe Dolce, Ariola
5	5	MAKING YOUR MIND UP, Bucks Fizz, RCA
6	9	THIS OLD HOUSE, Shakin' Stevens, CBS
7	7	LIEB MICH EIN LETZTES MAL, Roland Kaiser, Hansa
8	10	KIDS IN AMERICA, Kim Wilde, Rak
9	6	FADE TO GREY, Visage, Polydor
10	8	LOOKING FOR CLUES, Robert Palmer, Island
11	11	WOMAN, John Lennon, Geffen
12	13	YE-SE-CA, Secret Service, Strand
13	15	STOP 'N' GO, Peter Kent, Electrola
14	18	AMOUREUX SOLITAIRES, Lio, Ariola
15	17	VIENNA, Ultravox, Ariola
16	14	MISTER SANDMAN, Emmylou Harris, Warner Bros.
17	19	DO YOU FEEL MY LOVE, Eddy Grant, Ice
18	12	STOP THE CAVALRY, Jona Lewie, Stiff
19	16	FLASH, Queen, EMI
20	21	KEEP ON LOVING YOU, REO Speedwagon, Epic
21	22	SAT STAG ABEND, Hanne Heller, Ariola
22	NEW	SEVEN TEARS, Goombay Dance Band, CBS

23	NEW	I MISSED AGAIN, Phil Collins, Atlantic
24	30	CAN'T GET ENOUGH OF YOU, Eddy Grant, Ice
25	29	LA PROVENCE, Nana Mouskouri, Philips
26	NEW	OH NO NO, Bernie Paul, Ariola
27	27	AMIRE MARIE, Shakin' Stevens, Epic
28	24	WE ARE ON THE RACE TRACK, Precious Wilson, Hansa Intl.
29	26	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
30	NEW	MIND OF TOY, Visage, Polydor

ALBUMS		
This Week	Last Week	
1	1	DIE SCHOENSTEN MELODIEN DER WELT 2, Anthony Ventura Orchestra, Arcade
2	3	TURN OF THE TIDE, Barclay James Harvest, Polydor
3	4	A WIE ABBA, Abba, Polydor
4	2	FACE VALUE, Phil Collins, Atlantic
5	7	LONG PLAY ALBUM, Stars on 45, CNR
6	11	WIR KINDER VOM BAHNOF ZOO, Soundtrack, RCA
7	5	UDOPIA, Udo Lindenberg, Telefunken
8	6	STINKER, Marius Mueller-Westernhagen, Warner Bros.
9	8	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
10	9	VISAGE, Visage, Polydor
11	10	CLUES, Robert Palmer, Island
12	12	DIE GROESSTEN ERFOLGE, Ernst Mosch & Seine Original Egerlander Musikanten, K-tel
13	15	QE2, Mike Oldfield, Ariola
14	NEW	UPRISING, Bob Marley & Wailers, Island
15	NEW	GOLDEN GUITAR SYMPHONIES, Ricky King, CBS
16	17	SUPER TROUPER, Abba, Polydor
17	13	FLASH GORDON, Queen, EMI
18	14	KILLERS, Iron Maiden, EMI
19	NEW	REVANCHE, Peter Maffay, Metronome
20	16	RED SKIES OVER PARADISE, Fischer Z, United Artists

**JAPAN**  
(Courtesy Music Labo)  
As of 6/1/81

SINGLES		
This Week	Last Week	
1	1	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara)
2	2	NATSU NO TOBIRA, Seiko Matsuda, CBS/Sony (Sun/JCM)
3	3	NAGAI YORU, Chiharu Matsuyama, New Record (STV Pack, Panta)
4	6	DAKARETAI MOU ICHIDA, Eikichi Yazawa, Warner Pioneer
5	8	OYOME SAMBA, Hiroshi Go, CBS/Sony (April)
6	5	SHADOW CITY, Akira Terao, Toshiba EMI (Ishihara)
7	7	SUNSET MEMORY, Naomi Sugimura, Polystar (NTV)
8	NEW	HURRICANE, Shannells, Epic/Sony (PMP/JVK)
9	4	BOOGIE WOOGIE I LOVE YOU, Toshihiko Tahara, Canyon (Janny's)
10	12	NAGISA NO LOVE LETTER, Kenji Sawada, Polydor (Watanabe)
11	9	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
12	13	DON'T STOP THE MUSIC, Yarbrough & Peoples, Mercury
13	10	SEXY MUSIC, Nolans, Epic (PMP)
14	NEW	9 TO 5 (MORNING TRAIN), Sheena Easton, Toshiba-EMI (Chappell)
15	15	SASURAI, Akira Terao, Toshiba-EMI (Ishihara)
16	11	YOKOHAMA CHEEK, Masahiko Kondo, RCA (Janny's)
17	NEW	CINDERELLA SUMMER, Yuko Ishikawa, Radio City (Yamaha)
18	NEW	AI NO CORRIDA, Quincy Jones, Alfa (Taiyo/Intersong)
19	16	MINATO-HITORI UTA, Hiroshi Itsuki, New Creek (TV Asahi)
20	NEW	BRANDY GLASS, Yujiro Ishihara, Teichiku (Ishihara)
ALBUMS		
1	1	REFLECTIONS, Akira Terao, Toshiba-EMI
2	NEW	SILHOUETTE, Seiko Matsuda, CBS/Sony
3	6	MODERN GIRL, Sheena Easton, Toshiba-EMI
4	NEW	TOKI O KOETE, Chiharu Matsuyama, News Record
5	3	A LONG VACATION, Eiichi Ohtaki, CBS/Sony
6	2	SEXY MUSIC, Nolans, Epic
7	4	YUKO HARA GA KATARU HITOTOKI, Yuko Harax, Victor
8	5	TWILIGHT DREAM, Naoko Kawai, Columbia
9	7	RINGETSU, Miyuki Nakajima, Canyon
10	10	UMI O WATARU CHOU, Shinji Tanimura, Polystar
11	9	HEART & SOUL, Shannells, Epic/Sony
12	11	AI NO CONCERTO, Richard Clayderman Orchestra, Victor
13	12	ONLY YOU, Takuro Yoshida, Four Life

14	14	NIJI DENSETSU, Masayoshi Takanaka, Polydor
15	8	YUME TSUXURI, Gamu, Teichiku (Yamaha M)
16	13	THE DUDE, Quincy Jones, Alfa
17	15	HOT TUNE, George Yanago & Rainy Wood, Warner Pioneer
18	NEW	GREATEST HITS, ARABESQUE, Victor
19	16	BUCCHIGIRI PART II, Yokohama Ginbae, King
20	17	AI WA KAZE MAKASE, Hiroaki Igarashi, CBS/Sony

**AUSTRALIA**  
(Courtesy Kent Music Report)  
As of 5/25/81

SINGLES		
This Week	Last Week	
1	1	JEALOUS GUY, Roxy Music, Polydor
2	2	ANGEL OF THE MORNING, Juice Newton, Capitol
3	5	KEEP ON LOVING YOU, REO Speedwagon, Epic
4	3	IN THE AIR TONIGHT, Phil Collins, Atlantic
5	4	9 TO 5, Sheena Easton, EMI
6	9	FADE TO GREY, Visage, Polydor
7	6	HISTORY NEVER REPEATS, Split Enz, Mushroom
8	11	COOL WORLD, Mondo Rock, Avenue
9	7	ANTMUSIC, Adam & Ants, CBS
10	8	COUNTING THE BEAT, Swingers, Mushroom
11	10	9 TO 5, Dolly Parton, RCA
12	17	TURN ME LOOSE, Loverboy, CBS
13	NEW	THIS OLE HOUSE, Shakin' Stevens, Epic
14	12	HIP SHAKE JERK, Quick, Epic
15	NEW	THEY WON'T LET MY GIRLFRIEND TALK TO ME, Jimmy & Boys, Avenue
16	NEW	BETTE DAVIS EYES, Kim Carnes, EMI America
17	20	KIDS IN AMERICA, Kim Wilde, Rak
18	19	FLASH'S THEME, Queen, Elektra
19	15	MESSAGE OF LOVE, Pretenders, WEA
20	18	THE LOVED ONE, Inxs, Deluxe

ALBUMS		
This Week	Last Week	
1	1	THE BEATLES BALLADS, Beatles, Parlophone
2	2	CORROBOREE, Split Enz, Mushroom
3	3	FACE VALUE, Phil Collins, Atlantic
4	4	SWING SHIFT, Cold Chisel, WEA
5	5	ARC OF A DIVER, Steve Winwood, Island
6	7	CHRISTOPHER CROSS, Warner Bros.
7	NEW	1981: THE SOUND, Various, EMI
8	8	SKY 2, Sky, Ariola
9	13	HI INFIDELITY, REO Speedwagon, Epic
10	6	GREATEST HITS, Dr. Hook, Capitol
11	11	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
12	12	HOTTER THAN JULY, Stevie Wonder, Motown
13	10	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
14	9	MAKING MOVIES, Dire Straits, Vertigo
15	17	VIENNA, Ultravox, Chrysalis
16	14	NO. 50: THE GOLDEN ANNIVERSARY ALBUM, Slim Dusty, Columbia
17	19	FACE DANCES, Who, Polydor
18	16	BACK IN BLACK, AC/DC, Albert
19	18	ICE HOUSE, Flowers, Regular
20	15	THE JAZZ SINGER, Neil Diamond, Capitol

**ITALY**  
(Courtesy Germano Ruscitto)  
As of 5/26/81

ALBUMS		
This Week	Last Week	
1	3	RONDO' VENEZIANO, Rondo' Veneziano, Baby/CGD-MM
2	2	MAKING MOVIES, Dire Straits, Vertigo/PolyGram
3	5	ICARO, Renato Zero, Zerolandia, RCA
4	4	GUILTY, Barbra Streisand, CBS
5	1	SAN REMO' 81, Various, PolyGram
6	6	PLEASURE, Steven Schlacks, Baby/CGD-MM
7	9	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen/WEA
8	7	CERVO A PRIMAVERA, Riccardo Cocciante, RCA
9	14	LE MIE STRADE, Gianni Togni, Paradiso, CGD-MM
10	13	CERTI MOMENTI, Pierangelo Bertoli, Ascolto/CGD-MM
11	18	LIO, Lio, Ariola/CGD-MM
12	8	AMANTI, Julio Iglesias, CBS
13	15	SENSITIVE AND DELICATE, Steven Schlacks, Baby/CGD-MM
14	20	POOH 1978-81, PooH, CGD-MM
15	11	IN CONCERTO, Febrizio De Andre' & PFM, Ricordi
16	12	CLUES, Robert Palmer, Island/Ricordi
17	19	FACE VALUE, Phil Collins, Atlantic/WEA
18	NEW	CHRISTOPHER CROSS, Christopher Cross, Warner Bros./WEA
19	16	TO LOVE AGAIN, Diana Ross, Motown/EMI
20	10	DALLA, Luci Dalla, RCA

**SWEDEN**  
(Courtesy GLF)  
As of 5/30/81

SINGLES		
This Week	Last Week	
1	1	KOPPABAIVISA, Bengt Pegefelt, Masmedia/Goodwill
2	3	KIDS IN AMERICA, Kim Wilde, Rak
3	2	MAKING YOUR MIND UP, Bucks Fizz, RCA
4	4	IN THE AIR TONIGHT, Phil Collins, Atlantic
5	8	HUBBA HUBBA ZOOT ZOOT, Caramba, Trash/Polat
6	5	ISADORA, Isadora Juice, RCA
7	NEW	VIENNA, Ultravox, Chrysalis
8	9	SHADDAP YOU FACE, Joe Dolce, Frituna
9	10	KINESISKA MUREN, Dag Vag, Silence
10	NEW	SENSUELLA ISABELLA, Tomas Ledin, Polar
ALBUMS		
1	1	FACE VALUE, Phil Collins, Atlantic
2	2	MODERNA TIDER, Gyllene Tider, Parlophone
3	4	RUNAWAY BOYS, Stray Cats, Arista
4	3	EXISTENS-MAXIMUM, Hanson De Wolfe United, Bastun
5	6	TWANGING, Dave Edmunds, Swan
6	8	KRAAKSANGER, Mikael Wiehe, Amatheia
7	NEW	THE RIVER, Bruce Springsteen, CBS
8	NEW	VIENNA, Ultravox, Chrysalis
9	5	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
10	NEW	TINSEL TOWN REBELLION, Frank Zappa, CBS

**HOLLAND**  
(Courtesy BUMA/STEMRA)  
As of 5/25/81

SINGLES		
This Week	Last Week	
1	2	HOW 'BOUT US, Champaign, CBS
2	1	MAKING YOUR MIND UP, Bucks Fizz, RCA
3	4	DANCE ON, Doris D & Pins, Phonogram
4	5	DE VERZONKEN STAD, Frank En Mirella, Polydor
5	3	CAN YOU FEEL IT, Jacksons, Epic
6	6	THIS OLE HOUSE, Shakin' Stevens, CBS
7	NEW	STRAY CAT STRUT, Stray Cats, Arista
8	7	DOUBLE DUTCH BUS, Frankie Smith, WMOT
9	NEW	CHANSON D'AMOUR, B.Z.N., Mercury
10	NEW	RAIN IN MAY, Max Werner, CNR
ALBUMS		
1	1	THE WORLD OF FREDDY FENDER, Freddy Fender, Ardeck
2	5	HOW 'BOUT US, Champaign, CBS
3	3	HERINNER U ZICH DEZE NOG, Various, EMI
4	2	KINDEREN VOOR KINDEREN, Kinderen, Inleco VIP
5	8	ZIJN GROOTSTE HITS, Peter Maffay, Ardeck
6	NEW	LET'S TWIST AGAIN, Chubby Checker, K-tel



**AIR SUPPLY**—*The One That You Love*, Arista AL9551. Produced by Harry Maslin. Clive Davis executive produced the second U.S. album by the hottest adult contemporary act of the past year. Air Supply's knack for writing lilting pop melodies has resulted in three straight top 10 hits, and a fourth is almost certain to follow suit. The group will win no critic's awards, but it has a fix on current popular tastes and radio requirements like almost no other act in the business. The group's last album peaked at number 22, but stayed on the charts for more than a year. Expect this album to go even higher.

**Best cuts:** "The One That You Love," "Keeping The Love Alive," "I've Got Your Love."

**DIONNE WARWICK**—*Hot! Live And Otherwise*. Arista AZL8605. Produced by Steve Buckingham, Michael Masser. Warwick's third Arista album is a double-disk collection of three live sides and one, featuring new material, cut in studio. The best side is the 20-minute medley of Warwick's greatest hits, from "Walk On By" to "Then Came You." The side proves for all time that Warwick is one of the most gifted vocalists of her generation. Another live side features such recent r&b hits as Bobby Caldwell's "What You Won't Do For Love" and Larry Graham's "One In A Million You." The new material, mostly produced by Masser, is dominated by pretty ballads, not unlike "Deja Vu" and other recent successes, re-visited here. Clive Davis' liner notes make interesting reading: it's a measure of Warwick's supreme talent that his praise doesn't seem like so much hype.

**Best cuts:** "A House Is Not A Home," "Make It Easy On Yourself," "I'll Never Love This Way Again," all, really.

**MANHATTAN TRANSFER**—*Mecca For Moderns*, Atlantic SD16036. Produced by Jay Graydon. The quirky quartet returns with another fun set blending jazz and pop elements. The production is impeccable, as it was on last year's *Transfer LP*, which produced the top 30 hit "Twilight Zone." This time around the group has turned for material to such diverse sources as jazz greats Charlie Parker and Eddie Jefferson ("The Word Of Confirmation") and the Ad-Libs, which had the one-shot 1965 hit "Boy From New York City." That song, the latest *Transfer* single, captures all that is appealing about the group, with its excellent harmonies, tight production and energetic sound.

**Best cuts:** Those cited plus "On The Boulevard," "Spies In The Night," "Kafka."

## Billboard's Recommended LPs

### pop

**20/20**—*Look Out! Portrait NFR37050* (CBS). Produced by Richard Podolor. Tulsa-bred and Los Angeles-polished, this pop rock quartet reaches for a broader audience in its second LP via Podolor's radio-conscious production and an array of themes stretching beyond the drugs-and-girls demimonde evoked on the band's debut. Like much of L.A.'s power pop

## Spotlight



chapter, *20/20* draws much of its punch from mid-'60s British models, with a dollop of chugging new wave keyboards to distinguish it. **Best cuts:** "Nuclear Boy," "Out Of My Head," "The Night I Heard A Scream," "Life In The U.S.A."

**DENNIS YOST**—*Going Through The Motions, Robox EQAD7945*. Produced by Steve Clark, Bud Reneau. As leader of the Classics IV, Yost was cranking out impeccable MOR-pop ballads ("Traces," "Stormy") in the late '60s and early '70s. Here his voice has settled into a slightly nasal quality, not unlike Frankie Valli. The material is still the pleasing pop balladry that has long constituted Yost's strengths, with a few country-tinged hooks sprinkled in. **Best cuts:** "Something I Forgot To Do," "Raggedy Ann," "The Days Of Sand And Shovels."

### soul

**TONY MATHEWS**—*Condition: Blue, Alligator AL4722*. Produced by Bruce Bromberg, Dennis Walker. A studio veteran and long-time guitarist for Ray Charles, Mathews aligns himself with a new generation of blues stylists whose loyalty to the form doesn't preclude sophistication: from the electric keyboards integral to its ensemble sound, to Mathews' use of jazz and pop details in his writing and arrangements, his debut as front man couples contemporary production punch with classic blues lines. **Best cuts:** "I Really Got The Blues Today," "Coming Home To You" and "Lovely Linda"

### country

**JERRY JEFF WALKER**—*Reunion, South Coast/MCA 5199*. Produced by Barry Beckett. Walker deftly combines even-paced material with high-energy numbers on this smooth package. The vibrant Muscle Shoals rhythm section proves to be the perfect vehicle for his hoarse vocals. Every cut is an original, excepting Willie Nelson's "Pick Up The Tempo." **Best cuts:** "Maybe Mexico," "Sailing," "Bittersweet."

**CARROLL BAKER**—*Carroll Baker, Excelsior 88010*. Produced by Don Grashley, Ed Keeley. Baker is a Canadian artist whose country accent nearly out-Nashville's Nashville for authenticity. Three of the tunes included on this *Excelsior* debut are

**THE MOODY BLUES**—*Long Distance Voyager*, Threshold TRL12901 (PolyGram). Produced by Pip Williams. It's been more than three years since the group's "Octave" reunion LP. While that was a rather uneven package, the group is in prime form here with a knockout collection of gorgeous melodies, harmonies and poetic lyrics. This is the kind of music that made the Moody Blues perennial favorites during the heydays in the late '60s and early '70s. The material is evenly divided among writers Justin Hayward, John Lodge, Ray Thomas and Graeme Edge with the LP maintaining a consistent flow. Patrick Moraz, who played keyboards on the group's "Octave" tour remains with the group in place of original member Mike Pinder.

**Best cuts:** "Gemini Dream," "The Voice," "22,000 Days," "Meanwhile."

her own, indicating a double talent. The arrangements are straight arrow country, with heavy doses of pedal steel, fiddle and electric guitar. With the exception of the mawkish and unappealing "I'm Giving Up My Baby," this LP is strong enough to give Baker the wider U.S. market she warrants. **Best cuts:** "Friendship For Love's Sake," "It's Not Love," "How Close Am I To Losing You."

### jazz

**CLARKE-BOLAND BIG BAND**—*Sax No End, Pausa 7097*. Produced by Gigi Campi. Eddie "Lockjaw" Davis of Count Basie fame is the guest tenorist on this LP, made in 1967 in Germany. Drummer Kenny "Klook" Clarke and Francys Boland were co-leaders of the band, a full-sized, heavy swinging aggregation which was, in its time, the best in Europe. Album comprises eight instrumentals, all charted by Boland. It's all just a memory now, but based on the music here, it was a band comparable to America's finest, and superior to most. **Best cuts:** "New Box," "Sax No End," "Milkshake."

**THE BEST OF AHMAD JAMAL**—*20th Century-Fox T631*. Reissues produced by Michael Stewart. The seven titles offered here are fairly recent examples of Jamal's sleek pianistic, and are not as impressive, or satisfying, as many of Jamal's earlier disks. Small combos of varying personnels accompany him, and three of the songs are Jamal originals. **Best cuts:** "Prelude To A Kiss."

**OSCAR PETERSON**—*Reunion Blues, Pausa 7099*. Produced by Hans Georg Brunner-Schwer. Between his *Pausa* and *Pablo* LPs, Peterson is almost certainly the most prolific recording artist in jazz these days. Here he's accompanied by Milt Jackson, Louis Hayes and Ray Brown on seven pleasing cuts, one of which, the Stones' "Satisfaction," is a surprising choice. No pianist is more inventive, or more proficient, than Peterson. For his followers, this is a "must" acquisition. **Best cuts:** "Dream Of You," "Someday My Prince Will Come," "When I Fall In Love."

**THE HI-LOS**—*Now, Pausa 7093*. Produced by Gene Puerling and Hans Georg Brunner-Schwer. One of the world's classiest vocal quartets makes a rare vinyl appearance with 10 unusual tracks. Group comprises Gene Puerling, Clark Burroughs, Don Shelton and Bob Morse, who taped their songs in Germany

over tracks recorded earlier in Los Angeles. Clare Fischer (keyboards) heads the backup combo. Unusual harmonies, strong songs abound. **Best cuts:** "The Night We Called It A Day," "Just The Way You Are," "Mr. Blue."

**PAUL SMITH TRIO**—*This One Cooks, Outstanding 012*. Produced by Earl S. Beecher. Pianist Smith offers his 11th LP for the California label with this eight-song entry. It may well be the best of the batch with backup by Frankie Capp, drums, and Wilfred Middlebrooks on bass. Smith's remarkable keyboard technique is evident; his choice of tunes, all standards, is faultless. An immensely palatable album for piano fanciers. **Best cuts:** "Paper Moon," "Laura," "Lover Come Back To Me."

**DIDIER LOCKWOOD**—*Live In Montreux, Pausa 7094*. Produced by Joachim E. Berendt. Five men accompany Lockwood's amplified fiddle, taped last July in Switzerland. The Frenchman performs seven titles, none well known, with Jan Hammer's polyphonic synthesizer and Bob Malach's tenor sax dominating the accompaniment. John Coltrane plainly is Lockwood's idol. **Best cuts:** "Ballade Des Fees," "Zeculon Dance."

**SARAH VAUGHAN**—*Songs Of The Beatles, Atlantic SD16037*. Produced by Marty & David Paich. Vaughan is perhaps 15 years late with this entry, a pretentious, string-heavy recital replete with electronic sounds and an overabundance of percussion. The songs are fine; Vaughan's interpretation of them is overly dramatic and loaded with annoying affectations. And three backup singers are hardly necessary. **Best cuts:** "Something."

**MAK MORATH & HIS RAGTIME STOMPERS**—*Vanguard VSD79440*. Produced by Maynard Solomon. Ten valued standards are presented here by the ingratiating pianist, backed by a sextet that includes tuba, banjo, fiddle, washboard and Eric Weissburg's guitar. It's happy music, party music, delivered enthusiastically and humorously with a strong feeling for the old days when life was simpler. **Best cuts:** "Dill Pickles," "Kansas City Rag," "Sleepy Hollow."

**AL COHN**—*No Problem, Kanadu 179*. Produced by Don Schlitten. Barry Harris, Walter Dolden and Steve Gilmore accompany Cohn's tenor saxophone on seven sprightly, entertaining tracks taped in late 1979. A highlight is Ellington's "Mood Indigo" played in waltz time, but each cut has its charms, and Harris' piano is particularly suited to Cohn's improvisations. **Best cuts:** "Danielle," "Sophisticated Lady," "Mood Indigo."

**TANIA MARIA**—*Piquant, Picante CPI151* (Concord Jazz). Produced by Cal Tjader. Although established abroad and in her native Brazil, this powerful vocalist and pianist makes her stateside debut with this latest Latin-tinged set for Concord Jazz's Picante label, and the fireworks that result could draw new attention to Brazilian music as a potent arena for jazz. Although her mercurial scating will prove an initial hook, Maria's instrumental chops are at least as stunning. **Best cuts:** "Yatra-Ta," "Triste," "Vem Pra Roda."

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Pechansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

## NARM: SBA Loan Proposal 'Negative'

By JEAN CALLAHAN

WASHINGTON—A proposed Small Business Administration policy that would deny loans to theatres exhibiting political films is a "throwback to the 1950s" which "should not be given the dignity of consideration," says the National Assn. of Recording Merchandisers in a recent filing with the SBA.

Commenting jointly with the Assn. of American Publishers and the National Assn. of Greeting Card Publishers, NARM says proposed revisions of SBA opinion-molder rules that would disqualify theatres showing sexually oriented or ideological films and stores selling drug paraphernalia from eligibility for government loans "indicate a serious negative trend."

Ironically, the SBA's proposed rules are part of an effort to ease restrictions on so-called "opinion-molder firms" denied SBA assistance because of their involvement in media activities. That category includes broadcasters, record stores and record or videotape producers and distributors among others.

Last summer, former Sen. Robert Morgan (D-NC) held hearings on a

bill to repeal the SBA's media firm ban. SBA officials promised legislators that new rules would be drafted to iron out inequities. To date, the only significant changes suggested by the SBA show the agency "hardening its attitude rather than easing it," says NARM attorney Charles Ruttenberg.

The proposition prohibiting SBA loans to firms that produce, service, distribute or sell drug paraphernalia could effect some record stores directly. While the proposed theatre rules have less immediate impact.

## Gimbel Debuts New Facility

CHICAGO — Noel Gimbel's Sound Unlimited one-stop will open a record/video industry "showplace" facility this fall in Niles, Ill.

According to Gimbel, the company's new headquarters will include a 100-seat conference room that can be used as a theatre and a reception area that converts to a bar for staging presentations. The design of the new building is described as extremely "modernistic."

Ruttenberg worries about a climate in which the government can deny assistance to theatres that show sexually oriented films or films with ideological, political or philosophical viewpoints. The theatres need not show these films exclusively but only "on a regular basis" to lose their chances at SBA loans.

Bill action on legislation to revise SBA opinion-molder rules has been delayed indefinitely since Sen. Morgan lost his seat last fall and budget considerations have taken up the energies of the current Congress.

Gimbel also is promising many "breakthroughs" in areas specially designed for displaying records and tapes, video product and accessories. "There will be an extensive investment in display areas," Gimbel says.

The new office/warehouse building measures approximately 50,000 square feet. This grand opening is tentatively set for September, according to Gimbel.

## SHOW REVIEW

### 'Jukebox' Bright, Sparkling

NEW YORK—"Broadway Jukebox," one of the more charming little musical theatre productions these days is playing late nights at the new Westside Arts Theatre (formerly the Chelsea Theatre Center).

The show, one of the first under the aegis of the theatre's new management, is a bright, sparkling, thoroughly enjoyable entertainment that borrows its material from more than 50 old Broadway shows, including "Do I Hear a Waltz?" "Children Of Adam," "70 Girls, 70," "Via Galactica," "Girl Who Came To Supper," "Flora The Red Menace," "Zorba," "110 In The Shade," "Candide," "Seesaw" and "Two By Two."

The songs, like "The First Time," "Summertime Love," "Hallelujah Baby," "Saturday Night At The Rose & Crown," "It's Not Where You Start, It's Where You Finish," and "Take The Moment," are from the pens of such noted Broadway writers and composers as Kander & Ebb, Sheldon Harnick, Stephen Sondheim, Frank Loesser, Noel Coward, Charles Strouse, Comden & Green, Cy Coleman, and Sammy

Cahn and Jimmy Van Heusen.

Presented in a revue type format, "Broadway Jukebox" features Helena Grenot, Suzanne Lukather, Allan Marks, Joseph Scalzo, Lisa Steinman, Christopher Wells, Sara Loise and Rodney Freeze.

The cast is talented, immensely energetic and well coordinated. The program of 90 songs is divided into a segment of selections prepared by the producers, and a segment in which selections are solicited from the audience. **RADCLIFFE JOE**

### Cable Processor

NEW YORK—Warner-Amex has developed an optimized stereo transmission processor for its MTV pay-cable music programming service.

The processor costs about \$1,400, and is available from Leaming Industries of Costa Mesa, Calif., and Wegener Communications of Norcross, Ga. Andy Setos, vice president of engineering and operations for Warner-Amex, says the processor will provide the affiliate with "high fidelity, true stereo sound."



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Sold Outside The USA  
to  
*Billy Joel*

# Billboard TOP LPs & TAPE

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JUNE 6, 1981 BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	
☆	1	26	RED SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		36	36	12	A TASTE OF HONEY Twice As Sweet Capitol ST 12089		8.98	SLP 14	71	59	12	GARLAND JEFFREYS Escape Artist Epic JE 36983		7.98		
	2	19	STYX Paradise Theatre A&M SP 3719	▲	8.98		☆	44	4	STEPHANIE MILLS Stephanie 20th Century T 700 (RCA)		8.98	SLP 7	72	74	6	PURE PRAIRIE LEAGUE Something In The Night Casablanca NBCLP 7255 (Polygram)		7.98		
★	3	8	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033		8.98			38	31	ALABAMA Feels So Right RCA AHL 1-3930		7.98	CLP 5	73	69	26	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98		
☆	7	6	KIM CARNES Mistaken Identity EMI America SO 17052		8.98		★	41	11	ROSANNE CASH Seven Year Ache Columbia JC 36965		7.98	CLP 1	☆	104	3	GRACE JONES Nightclubbing Island ILPS 9624 (Warner Bros.)		8.98	SLP 20	
	5	4	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)	●	7.98		★	43	5	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project Epic FE 36918		8.98	SLP 11	75	70	17	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98		
☆	26	2	VAN HALEN Fair Warning Warner Bros. HS 3540		8.98		☆	65	5	LEE RITENOUR Rit Elektra 6E 331		7.98	SLP 32	76	67	8	THE DREGS Unsung Heroes Arista AL 9548		7.98		
☆	10	3	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)		8.98		★	52	3	JOE WALSH There Goes The Neighborhood Asylum 5E 523 (Elektra)		8.98		77	76	30	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		
	8	5	RUSH Moving Pictures Mercury SRM 1-4013 (Polygram)	▲	8.98			43	35	33	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		78	78	13	U-2 Boy Island ILPS 9646 (Warner Bros.)		8.98	
	9	9	PHIL COLLINS Face Value Atlantic SD 16029		8.98		☆	53	5	STARS ON LONG PLAY Stars On Long Play Radio Records RR 16044 (Atlantic)		8.98		★	87	9	GREG KINN Rockinroll Beserkley BZ 10069 (Elektra)		7.98		
☆	11	13	SMOKEY ROBINSON Being With You Tamla T8 375M1 (Motown)		8.98	SLP 6	☆	49	15	ADAM AND THE ANTS Kings Of The Wild Frontier Epic NJE 37033		7.98		80	82	12	CAROL HENSEL Dancersize Vintage VNI 7701 (Mirus)		8.98		
☆	12	8	SANTANA Zebop Columbia FC 37158		8.98	SLP 54		46	46	22	SHALAMAR Three For Love Solar BZL 1-3577 (RCA)	●	8.98	SLP 8	81	77	8	THE JEFF LORBER FUSION Galaxian Arista AL 9545		7.98	SLP 62
	12	6	GROVER WASHINGTON JR. Winelight Elektra 6E 305	▲	7.98	SLP 12		47	47	8	CHANGE Miracles Atlantic/RFC SD 19301		7.98	SLP 9	82	86	10	DENICE WILLIAMS My Melody ARC/Columbia FC 37048		8.98	SLP 21
	13	8	THE WHO Face Dances Warner Bros. HS 3516	●	8.98			48	48	19	APRIL WINE The Nature Of The Beast Capitol S00 12125	●	8.98		83	83	16	JOURNEY Captured Columbia KC 2-37016	●	13.98	
	14	14	QUINCY JONES The Dude A&M SP 3721		8.98	SLP 3		49	39	10	JUDAS PRIEST Point Of Entry Columbia FC 37052		8.98		84	84	27	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL 1-3852	●	8.98	CLP 3
☆	15	9	GINO VANNELLI Nightwalker Arista AL 9539		8.98	SLP 24	☆	NEW ENTRY		ELTON JOHN The Fox Geffen GHS 2002 (Warner Bros.)		8.98		85	79	12	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON B.L.T. Chrysalis CHR 1324		7.98		
☆	17	8	RAY PARKER JR. & RAYDIO A Woman Needs Love Arista AL 9543		7.98	SLP 2		51	37	36	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL 7403 (Polygram)		8.98		★	96	4	JIM STEINMAN Bad For Good Epic/Cleveland International FE 36531		8.98	
	17	13	LOVERBOY Loverboy Columbia JC 36762	●	7.98			52	42	35	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		87	80	5	SOUTHSIDE JOHNNY & THE ASBURY JUKES Reach Up And Touch The Sky Mercury SRM 2 8602 (Polygram)		11.98	
	18	19	DARYL HALL & JOHN OATES Voices RCA AOL 1-3646	●	8.98		☆	60	3	THE MARSHALL TUCKER BAND Dedicated Warner Bros. HS 3525		8.98		88	81	8	VARIOUS ARTISTS Concerts For The People Of Kampuchea Atlantic SD 2 7005		13.98		
☆	21	5	CHAKA KHAN What Cha' Gonna Do For Me Warner Bros. HS 3526		8.98	SLP 4	☆	54	45	8	DAVID SANBORN Voyeur Warner Bros. BSK 3546		8.98	SLP 18	89	85	12	DAVE GRUSIN Mountain Dance Arista/GRP GRP 5010		7.98	
	20	20	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		☆	59	61	4	CHUCK MANGIONE Tarantella A&M SP 6513		11.98		90	90	21	THE WHISPERS Imagination Solar BZL 1-3578 (RCA)	●	7.98	SLP 26
☆	24	69	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		☆	57	54	8	PRETENDERS Extended Play Sire Mini 3563 (Warner Bros.)		5.99		91	88	8	DEVO Devo-Live Warner Bros. Mini 3548		5.99	
	22	23	NEIL DIAMOND The Jazz Singer Capitol SWAY 12120	▲	9.98			58	56	42	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		☆	102	5	AC/DC Highway To Hell Atlantic SD 19244		8.98	
	23	16	KENNY ROGERS Greatest Hits Liberty L00 1072	▲	8.98	CLP 2		59	55	6	ANNE MURRAY Where Do You Go When You Dream Capitol S00 12144		8.98	CLP 13	93	89	8	RONNIE MILSAP Out Where The Bright Lights Are Glowing RCA AAL 1-3932		8.98	CLP 11
☆	27	13	SHEENA EASTON Sheena Easton EMI America ST 17049		8.98		☆	73	4	DAVE EDMUNDS Twangin' Swan Song SS 16034 (Atlantic)		7.98		94	94	53	SOUNDTRACK Fame RSD RX 1-3080	●	8.98		
☆	32	8	JEFFERSON STARSHIP Modern Times Grunt BZL 1-3848 (RCA)		8.98			61	51	10	PHOEBE SNOW Rock Away Mirage WTC 19297 (Atlantic)		7.98		95	95	27	STEELY DAN Gaucho MCA MCA 6102	▲	9.98	
	27	25	JAMES TAYLOR Dad Loves His Work Columbia TC 37009	●	8.98		☆	72	13	RICK SPRINGFIELD Working Class Dog RCA AFL 1-3697		7.98		96	91	16	TOM BROWNE Magic Arista/GRP GRP 5503		8.98	SLP 16	
	28	28	AC/DC Back In Black Atlantic SD 16018	▲	8.98			63	57	8	GRATEFUL DEAD Reckoning Arista AZL 8604		13.98		☆	107	7	CLIMAX BLUES BAND Flying The Flag Warner Bros. BSK 3493		8.98	
	29	29	JUICE NEWTON Juice Capitol ST 12136		8.98	CLP 4		64	66	12	CHAMPAIGN How 'bout Us Columbia JC 37008		7.98	SLP 15	☆	150	2	THE TUBES The Completion Backward Principle Capitol S00 12151		8.98	
	30	30	GARY U.S. BONDS Dedication EMI America SO 17051		8.98	SLP 43		65	75	6	BILLY SQUIER Don't Say No Capitol ST 12146		8.98		99	92	12	WAYLON & JESSI Leather And Lace RCA AAL 1-3931		8.98	CLP 14
★	34	8	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)		8.98			66	58	34	KOOL & THE GANG Celebrate De Lite DSR 9518 (Polygram)	▲	8.98	SLP 51	100	100	17	TERRI GIBBS Somebody's Knockin' MCA MCA 5173		8.98	CLP 19
	32	33	THE GAP BAND III Mercury SRM 1-4003 (Polygram)	▲	8.98	SLP 13		67	62	12	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883	●	8.98	CLP 8	101	71	5	ROBERT WINTERS AND FALL Magic Man Buddah BDS 5732 (Arista)		7.98	SLP 28
☆	40	6	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)		8.98	SLP 1		68	63	13	ATLANTIC STARR Radiant A&M SP 4833		7.98	SLP 5	102	93	14	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98	
★	38	11	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL 1-7755 (RCA)		7.98			69	64	26	ABBA Super Trouper Atlantic SD 16023	●	8.98		103	106	10	APRIL WINE Harder-Faster Capitol ST 12013		8.98	
	35	22	ERIC CLAPTON Another Ticket RSD RX 1-3095	●	8.98			70	50	30	STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown)	▲	8.98	SLP 23	104	98	32	THE DOORS Greatest Hits Elektra SE 515	●	8.98	

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal of 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.)



# "Mecca For Moderns," The Manhattan Transfer's new album.

The 1980 Grammy-winning Manhattan Transfer is back with "Mecca For Moderns," a new album that can only be described as paradise.

Includes the smash hit "Boy From New York City" 3:16

On Atlantic Records and Tapes

SD 16036 Produced by Jay Graydon



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## Closeup

**SQUEEZE—East Side Story, A&M SP 4854. Produced by Elvis Costello, Roger Bechirian, Dave Edmunds.**

Melodic verve, sharp wit and distinctive arrangements have been constants for this British quintet since their debut as U.K. Squeeze four years ago, but each subsequent album has enhanced that image by showing they've got heart as well as brains. Initially typecast as a new wave band, Squeeze has outgrown its marginal reliance on that chimerical genre's late '70s fashions to emerge as a deceptively breezy, engaging pop band that fuses classic '60s rock economy with decidedly contemporary topics.

Focal to that growth are the songs themselves, written by guitarists Glenn Tilbrook and Chris Difford. Their grasp of tightly-drawn melodies that slip nimbly from sunnier upbeat rockers to moody, minor-keyed ballads is capped by equally deft verbal skills. A cursory survey of their work argues that they're more concerned with romance than overt social commentary, yet ultimately Difford and Tilbrook reveal an often mordantly funny, yet moralistic concern for sexual politics, the follies of social caste and even the contradictions of pop culture itself.

Such thoughtful fare inevitably sounds dreary to mainstream pop ears, but Squeeze infuse their observations with such relentless cheer that the results are intoxicating. Last year's "Argybargy" employed a greater emphasis on layered keyboards, where this year's model now shifts the weight to wiry guitar leads and nimble, interlocking rhythm guitar arrangements. What sounds initially sparse—and, not coincidentally, showcases the duo's clever couplets more effectively—only gradually reveals a fascinating range of instrumental colors from string ensembles (arranged by Del Newman) to country and Eastern shadings.

Ultimately that breadth, balanced against an impressive consistency in the writing, makes this the band's best yet, a considerable achievement in light of its 14 song program and the high caliber of its predecessors. One key is the addition of keyboard player and vocalist Paul Carrack, who replaces Jools Holland (now signed to A&M as a solo artist), and provides the band with a perfect foil for Tilbrook's ebullient British pop vocal style.

Carrack, best known as writer and singer behind Ace's 1974 breakthrough debut single, "How Long," injects the band with a complimentary blue-eyed soul component that broadens its impact. On "Tempted," a pop and AOR sleeper that shares producer Elvis Costello's recent affection for lean r&b arrangements, contrasts Carrack's voice neatly with Tilbrook's and Costello's own deliveries when the three trade lines during a key verse.

More representative of the band's uptempo drive is the opening song, "In Quintessence," the lone selection produced by Dave Edmunds. Typically, the band takes a potentially windy theme—the prolonged adolescence of the rock subculture—and converts it into irresistible melodic rock with serio-comic finesse. The sobering perception of the verses ("Smokes himself into double-vision/Leaves his mind on an indecision/Think's he's invented imagination/Says that God is some relation...") is at once illustrated and relieved by the sheer exhilaration of the playing, which uses a slippery, staccato guitar break, octave vocal

duets (a Squeeze hallmark) and Carrack's surging organ fills to optimum effect.

Elsewhere, the band achieves slyly erotic images on "Piccadilly" ("She hooks up her cupcakes and puts on her jumper/Explains that she'll be late to her worrying mother/She meets me in Piccadilly..."), a propulsive keyboard romp, as well as on "F-Hole," an exercise in baroque psychedelia. Yet any hint of misogyny is cancelled by several affecting vignettes that evoke society's double standards with compassion and sensitivity, especially "Woman's World" and "Vanity Fair," the latter all the more effective in its ambivalence.

Infidelity, one of pop's oldest plot generators, proves typically successful as a Squeeze topic in both "Tempted" and "Someone Else's Bell," which offers a stinging cross-section of a modern marriage crumbling into twin betrayals. At the end, the breakdown is neatly summarized:

Our eyes don't seem to contact  
Never much to say  
Except perhaps "Excuse me"  
Or "Pass me the ashtray..."

That precision makes producer Costello's involvement understandable, and here the British rock original adds to his portfolio his first truly accomplished outside production. Co-producer and engineer Roger Bechirian provides a razor-sharp yet naturalistic production sound similar to that achieved on Costello's own "Trust" LP (which, incidentally, offers Tilbrook's stunning guest vocal on "From A Whisper To A Scream").

If A&M faces any obstacle in making this Squeeze's quantum leap into national prominence, it's an ironic one indeed: with this many tracks and only one even half-false move, the antic "Heaven," trying to marshall AOR play around key songs will be tough indeed.

**SAM SUTHERLAND**

## General News

### Consider The Source, Says Quincy Jones At Session

• *Continued from page 8*  
derances to a new artist's creativity is going into the studio to record his first album with the threat of owing his label \$100,000 hanging over his head.

He was referring to advances often given new artists as part of an album deal. He also insisted that only in the church can a black artist perfect his/her craft and only in the church does the artist get the opportunity to explore new techniques and find a professional demeanor.

Addressing himself to the glut of the singers in the marketplace, Jones commented that what is needed in the industry are new songs, declaring there are 25 great singers to one great song.

Kragen manages, among others, Kenny Rogers and Kim Carnes, who has the No. 1 record "Bette Davis Eyes." From a career development level, Kragen strongly endorses promotional films. He pointed out that a three minute film of Carnes performing "Bette Davis Eyes" has been in the marketplace three weeks, mostly in nightclubs, and the response has been tremendous. For worldwide hits, he encourages video as a paramount tool.

Kragen also spoke of a massive mail-order television campaign for Rogers' "Greatest Hits" album, which to date has sold in the neighborhood of 11 million copies. He added, however, that with mail-order campaigns, initial test marketing in about 10 markets is advisable.

As for licensing and merchandising, Rogers now has a line of clothing from which Kragen said he will probably collect \$100 million next year.

Kragen does not encourage tv for all artists. On the contrary, he says, weekly series exposure is death for an artist unless the artist happens to be a comedian. "You destroy record sales and concert appearances."

Azoff, who manages the Eagles,

Steely Dan, Michael McDonald and others, also is anti-tv with the exception of certain specialty-type shows such as "Fridays." Azoff, however, operates differently in terms of exposing his acts.

He believes his artists should maintain low media profiles, and also encourages less touring to allow more creativity in writing and recording.

Levy, on the other hand, says his situation is different from Kragen and Azoff's in that he began his management career many years ago. Levy, who has managed more than 60 artists in his career, including the late Donny Hathaway, Cannonball Adderley, Wes Montgomery, Roberta Flack and Nancy Wilson, is not as concerned with hit records. He looks to establish his artists as entertainers, not record sellers. He feels his artists also appeal, for the most part, to an older audience.

Levy stresses teamwork, with all components in place, to make for a successful career. With the other managers, he drummed home the message that artists must reinvest in their own careers. "When artists make money the first thing they do is buy big homes, big cars and other things. They should spend the money to invest in their careers by improving their craft, packaging new and different shows and so forth."

By teamwork, the managers are referring to pulling together attorneys and business managers for artists. Attorney Sloan works in conjunction with the manager and business manager in all aspects of an artist's career. "The team is necessary to get artists through some difficult decisions," he said. Sloan spoke of how record deals should be packaged, noting that an artist should, at the very least, get a one-two LP deal. "Singles deals are a waste of time," he added.

## Lifelines

### Births

Girl, Gabrielle Leigh, to Ruth and Doug Gray May 23 in Spartanburg, S.C. Father is lead singer with the Marshall Tucker Band.

\* \* \*

Boy, Jonathan, to Pnina and Mark Altman May 13 in Toronto. Father is general manager of Morning Music Ltd.

### Marriages

Kathy Woehrle to George Gerrity May 2 in Los Angeles. She is advertising assistant at Boardwalk Entertainment. Groom is album promotion director at Warner Bros. Records in suburban Burbank.

\* \* \*

Cynthia Ann Leidner, former assistant controller for CBS Records in Madrid, Spain, to Carl Anton Muller, treasurer and vice president of CBS, May 16 in Philadelphia.

### Deaths

Don Carle Gillette, 86, former reporter and later editor of Billboard, May 22 in Los Angeles. He is survived by two sisters.

\* \* \*

Roy "Good Rockin'" Brown, 56, blues shouter and rock singer who made numerous hit records in the 1940s, of a heart attack May 25 in Pacoima, Calif. He is survived by his widow, Gertrude, and a daughter, Constance. Story, page 38.

\* \* \*

Joseph (Jay) Jakubisin, 60, former leader of the Joe Jay Orchestra in the Trenton, N.J., area for many years, May 14 in Mercer Medical Center, Trenton, N.J. Surviving are his wife, Frances B., two sons and a daughter, a sister and three grandchildren.

\* \* \*

John W. Luckenbill, 57, band leader, May 10, at Riverview Hospital, Red Bank, N.J. A member of the All Shore Band Directors Assn., he was conductor of the Red Bank and Belmar municipal bands in New Jersey as well as guest conductor of the Bradley Beach and Asbury Park bands, also in New Jersey. Surviving are his wife, Harriett, two sons, a daughter and a brother.

### Gov't. Supports 4¢ Royalty Rate

• *Continued from page 1*  
prove the need for a higher mechanical royalty rate, the brief concludes, because Congress established a mechanism for this rate increase and set the 2 1/4 cent rate as a temporary measure when the copyright law was revised.

Complaints against the Tribunal's mechanical decision are "nothing more than the parties' disappointment with the result," Justice says. The Justice Dept. brief also dismisses the American Guild of Authors and Composers' claim that the rate should have been set at the high end of a bargaining range rather than establishing a minimum mechanical royalty.

## Chartbeat

• *Continued from page 12*

- "You Light Up My Life," Debby Boone.
- "The First Time Ever I Saw Your Face," Roberta Flack.
- "Bad Girls," Donna Summer.
- "It's Too Late," Carole King.
- "Killing Me Softly With His Song," Roberta Flack.
- "Upside Down," Diana Ross.
- "Magic," Olivia Newton-John.
- "Bette Davis Eyes," Kim Carnes.
- "Hot Stuff," Donna Summer.
- "I Will Survive," Gloria Gaynor.
- "Evergreen," Barbra Streisand.
- "Woman In Love," Barbra Streisand.
- "You're So Vain," Carly Simon.
- "Brand New Key," Melanie.
- "The Way We Were," Barbra Streisand.

Carnes' "Mistaken Identity" album surges to number four this week, in keeping with the rest of the LPs which featured these 15 powerhouse female hits.

Only two of the albums fell short of the top 10: **Debby Boone's** "You Light Up My Life" peaked at 16 and **Melanie's** "Gather Me" crested at 15.

But fully eight of the 15 biggest No. 1 female hits of the past 10 years

were lifted from albums that also made No. 1.

Now a special Chartbeat bonus: The 10 biggest hits of the past 10 years by groups and duos prominently featuring female vocalists:

- "Call Me," Blondie.
- "Le Freak," Chic.
- "Best Of My Love," Emotions.
- "Reunited," Peaches & Herb.
- "Funkytown," Lipps Inc.
- "Love Will Keep Us Together," Captain & Tennille.
- "Boogie Oogie Oogie," A Taste Of Honey.
- "Fly Robin Fly," Silver Convention.
- "Rapture," Blondie.
- "Midnight Train To Georgia," Gladys Knight & the Pips.

All of the albums featuring these smash singles also elbowed into the top 10.

**Elton John & Kiki Dee's** "Don't Go Breaking My Heart" and **Neil Diamond & Barbra Streisand's** "You Don't Bring Me Flowers" would have finished sixth and 10th, respectively, in the groups and duos top 10, but we left them out because they were only one-shot team-ups. They're duos in name but not in spirit (Look, we take all this very seriously at Chartbeat).

Finally, note our taste and discretion in K.O.-ing our original headline for this column: "Tooties On A Roll." Who says we got no class?

**Diamond Does It: Neil Diamond** nails down his 12th top 10 single this week as "America" jumps three notches to number nine. It's his third top 10 hit from "The Jazz Singer" soundtrack: "Love On The Rocks" hit number two in January and "Hello Again" made six in March. This is Diamond's first LP to yield more than one top 10 single.

With this week's jump, Diamond edges rival adult contemporary superstar **Barry Manilow** for most top 10 singles: Manilow's had 11.

In fact only six male solo acts in the rock era have collected more top 10 hits than Diamond: **Elvis Presley** (38), **Stevie Wonder** (22), **Ricky Nelson** (19), **Pat Boone** (18), **Marvin Gaye** (17) and **Elton John** (17). **Ray Charles** has also had 12 top 10 singles.

Diamond has now had more top 10 hits on Capitol than on Columbia, to which he's been signed since 1973, or Bang, his label during his initial flurry of hits from 1966-68. On Columbia, he's hit the top 10 with "Longfellow Serenade" and "You Don't Bring Me Flowers;" on Bang he rang the bell with "Cherry Cherry" and "Girl, You'll Be A Woman Soon." Diamond's other five top 10 hits were on Uni, now MCA.

Diamond bagged four top 10 hits in the '60s, five in the '70s and now three so far in the '80s.

# TOP LPs & TAPE

POSITION  
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	99	15	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 39	136	136	30	THE POLICE Reggatta De Blanc A&M SP 4792		7.98	
106	112	48	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 10	137	134	72	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
107	97	19	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)		7.98	SLP 38	138	128	12	BRIAN ENO & DAVID BYRNE My Life In The Bush Of Ghosts Sire SRK 6093 (Warner Bros.)		7.98	
108	108	18	REO SPEEDWAGON You Can Tune A Piano But You Can't Tune Fish Epic JE 35082	▲	7.98		139	129	10	BILL SUMMERS AND SUMMERS HEAT Call It What You Want MCA MCA-5176		8.98	SLP 19
109	109	11	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)		8.98		140	140	6	JERMAINE JACKSON Jermaine Motown M8-948M1		8.98	SLP 34
110	110	16	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		8.98	CLP 12	141	153	4	BILLY & THE BEATERS Billy & The Beaters Alfa AAA 10001	★	7.98	
111	141	2	FRANK ZAPPA Tinsel Town Rebellion Barking Pumpkin PW-2-37336 (CBS)		15.98		142	152	5	VARIOUS ARTISTS The Music Of Cosmos RCA ABL1-4003	★	8.98	
112	NEW ENTRY		THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027		8.98		143	103	16	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98	
113	151	3	RANDY CRAWFORD Secret Combination Warner Bros. BSK 3541		8.98	SLP 40	144	122	24	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)	●	8.98	
114	149	2	PUBLIC IMAGE LTD. The Flowers Of Romance Warner Bros. BSK 3536		7.98		145	126	9	DOTTIE WEST Wild West Liberty LT-1062		7.98	CLP 9
115	131	3	VARIOUS ARTISTS The Secret Policeman's Ball Island IL 9630 (Warner Bros.)		5.99		146	154	5	SYLVIA Drifter RCA AHL1-3986	★	8.98	CLP 16
116	118	12	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)	●	8.98	SLP 10	147	144	7	MICHAEL JACKSON One Day In Your Life Motown M8-956M1		8.98	SLP 48
117	117	8	ROBERT GORDON Are You Gonna Be The One RCA AFL1 3773		8.98		148	137	32	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)	●	7.98	SLP 33
118	119	9	DEBRA LAWS Very Special Elektra 6E-300		7.98	SLP 29	149	113	10	KROKUS Hardware Ariola QL 1508 (Arista)		7.98	
119	111	36	ANNE MURRAY Anne Murray's Greatest Hits Capitol SDD-12110	▲	8.98	CLP 18	150	NEW ENTRY		MARTY BALIN Balin EMI-America SD-17054		8.98	
120	120	5	TANGERINE DREAM Thief (original soundtrack) Elektra 53-521		8.98		151	130	13	DIANA ROSS To Love Again Motown M8-951M1		8.98	SLP 47
121	121	28	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 27	152	138	5	STARPOINT Keep On It Chocolate City CCLP 2018 (Polygram)		8.98	SLP 31
122	114	10	THE ROLLING STONES Sucking In The Seventies Rolling Stones COC 16028 (Atlantic)		8.98		153	163	2	THELMA HOUSTON Never Gonna Be Another One RCA AFL1-3842	★	7.98	SLP 60
123	101	14	KLEENER License To Dream Atlantic SD 19288		7.98	SLP 17	154	156	5	HUMBLE PIE Go For The Throat Atco SD 38-131 (Atlantic)		7.98	
124	125	7	T.G. SHEPPARD I Love 'Em All Warner Bros. BSK 3528		8.98	CLP 7	155	145	33	RONNIE MILSAP Greatest Hits RCA AHL1 3772	●	7.98	CLP 15
125	105	32	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98		156	135	30	DIRE STRAITS Making Movies Warner Bros. BSK 3480	●	8.98	
126	116	13	BERNARD WRIGHT Nard Arista/GRP GRP-5011		7.98	SLP 25	157	159	7	THE ROVERS Wasn't That A Party Cleveland International/Epic JE 37107		7.98	CLP 46
127	123	5	ROGER TAYLOR Fun In Space Elektra 5E-522		8.98		158	124	86	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98	
128	148	2	SQUEEZE East Side Story A&M SP-4854		7.98		159	132	110	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 21
129	115	7	SOUNDTRACK This Is Elvis RCA CPL2-4031		13.98		160	160	18	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE 2-36444	●	13.98	
130	133	19	JOE SAMPLE Voices In The Rain MCA MCA-5172		8.98		161	169	9	LEON REDBONE From Branch To Branch Emerald City EC 38-136 (Atlantic)		7.98	
131	147	4	DAVID LINDLEY El Rayo-X Asylum 5E-524 (Elektra)		8.98		162	161	11	RUFUS Party 'Til You're Broke MCA MCA-5159		8.98	SLP 36
132	142	7	POINT BLANK American Excess MCA MCA 5189		8.98		163	155	13	THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98	
133	146	4	CAROLE BAYER SAGER Sometimes Late At Night Boardwalk NB-12-33237		7.98		164	168	4	JOHN O'BANION John O'Banion Elektra 6E-342		7.98	
134	127	15	SHERBS The Skill Atco SD-38-137 (Atlantic)		8.98		165	174	4	THE DILLMAN BAND Lovin' The Night Away RCA AFL1-3909	★	7.98	
135	139	9	JOE ELY Musta Notta Gotta Lotta Southcoast/MCA MCA-5183		8.98		166	166	4	MASS PRODUCTION Turn Up The Music Cotillion SD 5226 (Atlantic)		7.98	SLP 42
							167	NEW ENTRY		KRAFTWERK Computer World Warner Bros. HS 3549		8.98	
							168	NEW ENTRY		THE PRODUCERS The Producers Portrait NJR 37097 (Epic)		8.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey	36	Michael Jackson	147	Randy Meisner	184	Smokey Robinson	10	Styx	2
Abba	69	Bob James	175	Stephanie Mills	37	Kenny Rogers	23	Sylvia	146
AC/DC	3, 28, 92	John Cougar	51	Ronnie Milsap	93, 155	Rolling Stones	122	Bill Summers	139
Adam And The Ants	45	Randy Crawford	113	Jefferson Starship	59, 119	Diana Ross	151, 195	T.G. Sheppard	124
Alabama	38	Christopher Cross	21	Gang Of Four	190	Rovers	157	T.S. Monk	107
Alan Parson's Project	77, 163	Devvo	21	Garland Jeffreys	71	Rufus	162	Tangerine Dream	120
April Wine	48, 103	Ned Diamond	22	Waylon Jennings	159	Rush	18	James Taylor	27
Atlantic Starr	68	Dillman Band	165	Billy Joel	193	Carole Bayer Sager	133	Roger Taylor	127
Paul Anka	181	Dire Straits	156	Tom Johnson	169	Joe Sample	130	Bram Tchaikovsky	172
Marty Balin	150	Doors	104	Elton John	50	David Sanborn	54	Pat Travers	109
Beatles	182, 197, 198	Dregs	76	Grace Jones	74	Santana	11	Robin Trower	85
Pat Benatar	58, 158	Sheena Easton	25	Tom Jones	183	Ozzy Osbourne	31	Tubes	98
Blondie	73	Joe Ely	135	Quincy Jones	14	Phil Seymour	200	Marshall Tucker	53
Gary U.S. Bonds	30	Brian Eno & David Byrne	138	Journey	84	Shalamar	46	U-2	78
Tom Browne	96	Dave Edmunds	60	Kleener	123	Sherbs	134	Joe Walsh	42
Billy & The Beaters	141	Franke & The Knockouts	34	Chaka Khan	19	Sister Sledge	105	Grover Washington Jr.	12
Kim Carnes	43	Gap Band	100	Greg Kihn	79	Split Enz	56	Waylon & Jessi	99
Rosanne Cash	39	Terri Gibbs	100	Kool & The Gang	66	Slave	148	Whispers	90
Champaign	64	Robert Gordon	117	Kraftwerk	149	Rick Springfield	62	Whitesnake	180
Change	47	Grateful Dead	63	Police	121	Squeeze	128	Who	13
Chipmunks	112	Stephane Grappell	187	Prince	43, 136	Billy Squier	65	Deniece Williams	82
Eric Clapton	35	Dave Gruisin	89	Pretenders	57, 137	Gino Soccio	170	Robert Winters	101
Stanley Clarke / George Duke	40	Daryl Hall & John Oates	18	Judas Priest	49	This Is Elvis	94	Steve Winwood	5
Clash	192	Emmylou Harris	110	Prince	196	Phoebe Snow	129	Stevie Wonder	70
Climax Blues Band	97	Chipmunks	112	Producers	168	Southside Johnny	67	Bernard Wright	126
Bruce Cockburn	174	Eric Clapton	35	Public Image, Ltd.	114	Bruce Springsteen	81	Van Halen	6
		Jimmy Buffett	45	Pure Prairie League	72	Starpoint	152	Gino Vannelli	15
		Kim Carnes	43	Eddie Rabbitt	106	Steeley Dan	95	Various Artists	88, 115
		Rosanne Cash	39	Rainbow	102	Stevy On Long Play	44	Yarbrough And Peoples	144
		Champaign	64	Leon Redbone	161	X	178	.38 Special	24
		Change	47	REO Speedwagon	1, 108, 160	Jim Steinman	86	Frank Zappa	111
		Chipmunks	112	Lee Ritenour	41	Barbra Streisand	52		

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

## Sanjek Of BMI Retiring With Plaudits Of Industry

NEW YORK—With 150 friends and friendly competitors on hand, Russ Sanjek was honored at a luncheon here Wednesday (27) at the St. Regis Hotel as he is about to end a 41-year association with BMI and enter into a working retirement.

ASCAP'er Gerald Marks provided a highlight by playing and singing a song, "At Your Age," he wrote for the occasion. In addition to Marks, other ASCAP'ers present included Hal David, president. Is Diamond and Karen Sherry.

Along with Ed Cramer, president of BMI, some of Sanjek's longtime associates at the performing rights society were also present, including Howard Colson and Burt Korall and Margot Baldwin, who organized the fete.

Sanjek, vice president of public relations, is expected to leave BMI in a month or so. He'll then continue his two-volume tome on the history of music publishing for Oxford University Press and also lecture at Brooklyn College on music as a visiting professor.

Cramer noted that he knew of no one who provided him with "more

intellectual stimulation" than Sanjek and applauded Sanjek's tenure at BMI "in an era of rapidly changing relationships." Sanjek was one of the performing rights group's first employees when it was established in 1940.

Cramer also read a telegram from lyricist Sammy Cahn, president of the Songwriters' Hall of Fame, who noted Sanjek's involvement in organizing the Hall.

Sanjek himself recalled his early interest in music, particularly jazz and blues, and said the greatest compliment paid to him was that of the late Bob Burton, a onetime president of BMI, who termed Sanjek "the conscience of BMI."

Among the other friends attending the luncheon were Jerry Wexler, Milt Gabler, Lou Levy, Leonard Feist, Hershey Kay, Henry Brief, Mitch Miller, Al Brackman, Bill Simon, Teddy Reig, Lehman Engel, George Russell, Ira Gitler, Dan Morganstern, Harold Orenstein, Bob Rolontz, Nat Shapiro and Bob Sour.

Sanjek's wife of 42 years, Betty, was presented with a bouquet of flowers.

IRV LICHTMAN

## Braun Scores Attorneys' Role

• Continued from page 5

Braun introduced Bob Sherwood, PolyGram Records' executive vice president, as "the best" to head the operation during its transition. Sherwood said PolyGram has just finished "three incredible months." Generally, releases don't "sweep the nation as they once did."

Sherwood also feels radio doesn't currently know its own direction, further impeding sales volume. Earlier, Braun made several references to the mounting cost of indie promo persons, at one point noting Fred

DeSipio (Philadelphia promo rep) got \$25,000 to get a record played.

Sherwood said all stations still expect to be included on album ad budgets and it's difficult today to determine which stations really sell records.

Sherwood stressed that PolyGram takes a long hard listen to new acts. He predicted a big future for Motion Pictures, a new local act just inked. He singled out Rush as his idea of a money-making act, having sold more than \$7 million worth of albums in the past year.

## WEA Video Rental Plan To Cover World Markets

• Continued from page 1

In France, for instance, the rental service will be managed by WEA Filipacchi and a new distributor to non-record outlets, Film Office, will be launched with 25 titles, mostly recent boxoffice film successes. This pattern would set the pace for the rest of the video marketing scheme.

Dulaz estimates that the number of titles, new and old, will be doubled by year's end. By that time, he says, he expects there will be 500,000 to 600,000 households with some video capability in France.

The delay over the establishment of a WEA pricing policy is believed to be due to a wait-and-see attitude on the part of WCI and WEA executives over the outcome of the present negotiations among producers of films and video and various unions and guilds representing creative and technical workers in the U.S.

A look at what retailers can expect when the WEA rentals go into effect was offered by WEA Filipacchi's Dulaz, who says the rental system will involve a smaller capital outlay for dealers than other video rental deals, and perhaps could be handled on a monthly basis.

"We will not demand a huge advance from renters," says Dulaz, so as to encourage more to join the scheme and to attract clientele." When the rental period of the videocassette is terminated the title would then become available for sale. No word on how long the rental period will be for any given title was offered by WEA officials.

Warner Filipacchi Video and its Film Office division have been operating since last December under Jacques Souplet, former head of CBS Records in France.



### Gold LPs

"Face Dances" by the Who on Warner Brothers. Disk is their tenth gold LP.

Eric Clapton's "Another Ticket" on RSO. Disk is his sixth gold LP.

### Singles

Hall and Oates' "Kiss On My List" on RCA. Disk is their third gold single.

## Inside Track

John Jacobs, prosecutor for the government in the recent Sam Goody counterfeit case, huddled with members of the Los Angeles Task Force recently over ongoing research that Justice Department agency is doing into possible counterfeiting on the West Coast. . . . **Indecision has marked the industry's retail chain and rackjobbing bosses in regard to how they will handle the rash of wholesale price boosts.** A quick canvass of some 15 top executives indicated that none had actually implemented price hikes at store level as of last week. . . . **Track** apologizes for missing **Licorice Pizza's president/founder Jim Greenwood** as a member of the August NARM retailers' advisory committee, which huddles next week in its first session in Dallas.

**Barrie Bergman**, always a prime mover for rock'n'roll music at Record Bar conventions, has outdone himself for the July 24-27 confab at Hilton Head, S.C., with the **Marshall Tucker Band** headlining. Speaking of the Bergman clan, the late **Bertha Bergman**, president Barrie's mother, is memorialized with her own library in conjunction with Beth El Synagogue, Durham, where she worshipped for many years. . . . If you're in Chicago at the Oak St. Beach around the same time as the Bar bash and you see beach bums who look like **Henry Droz, Russ Bach or Irwin Goldstein**, the bronzed bodies will indeed belong to those WEA toppers. They will be convening with their national WEA associates at the nearby Continental Plaza. . . . **AIMP founder Mickey Goldsen and president Martin Cohen** will be sending a four-figure contribution to AGAC on behalf of the independent publishers to help the publishing side of the campaign to maintain the 4 cent rate. Last week's AIMP meeting voted unanimously for the grant. Goldsen is also personally motivating members to send in their own individual contributions.

For those industryites in Chicago at CES this week, you can see how well a guy might do when he leaves the record biz. If you dine at the **Brewery, the Bastille, George's or Tango**, you're luxuriating in one of **George Badonsky's** boites in the Windy Burg. Badonsky is a former **ABC/Paramount** regional rep and personal manager of rock groups. . . . **Merle Haggard** is reportedly departing **MCA Records** for a mega-bucks deal with **CBS Records**, following negotiations that also included **Elektra and PolyGram**. . . . **Island Records' prexy Chris Blackwell** says he has enough of the late **Bob Marley** reggae material in the can for "at least" one more album. . . . **Yoko Ono** accepted the **Handel Medallion**, Gotham's highest cultural wax award, on behalf of her late husband, **John Lennon** Friday (22) from **Mayor Ed Koch**.

Interested in buying three record stores? **Colorado Properties & Investments, Ft. Collins, Colo.** is offering the three **Rocky Mountain Records'** outlets for \$450,000 plus the cash value of current or returnable inventory. The realtor claims the stores did \$2,539,000 in sales volume for the year ending June 30, 1980. . . . **Paul Drew** has been appointed to the 14-member **California Motion**

**Picture Commission** by Gov. Jerry Brown. . . . **The Songwriter Expo** will be held Saturday and Sunday (6-7), on the grounds of Beverly Hills high school. Registration for the two days is \$35. . . . Winners in the A divisions of the recent **Morry Diamond Music Industry Tennis Tourney** in Ramona, Calif. were: Men's Singles: **Memphis attorney Jim Zumwalt**; Women's Singles: **Mrs. Alan Wolk, United Records & Tapes**, Miami; Women's Doubles: **Mrs. Jerry Schwartz**, wife of the business manager and **Mrs. Sal Forlenza**, wife of the industry marketer; Men's Doubles: **Plain Great Entertainment manager Ron Henry** and **Little Giant Records' president Mick Loyd**; and Mixed Doubles: **Dave Berkowitz, Music Plus principal** and **Mrs. Mike Colestock**, spouse of the cutouts rep.

**Polaroid** hoping to convince labels to use its new **Polaroid** anti-counterfeiting film device, now that the concept was presented to **RIAA's** technical committee recently. Could well be a **WCI** label or labels in that **WCI** is a member of the **Anti-Counterfeit Coalition**, at whose meeting Polaroid unveiled the system (Billboard, May 30, 1981). A film strip that costs a few cents is glued to the album jacket (try to peel off and the paper comes with it). Labels would be required to shell out \$10,000 for an embossing tool that goes with it. . . . **Mirus Records**, Cleveland, the national distribution firm, sent \$1 bills to 300 accounts and promo men recently thanking them for their effort on behalf of the successful "Dancersize" album. **Richie Salvador of Schwartz Bros., Philadelphia**, returned his buck, plus one of his own, apologizing for the hurdles he put **Mirus' Ron Iaforano** through on recent calls for quick shipments. . . . **The Checkerboard Lounge**, the Chicago blues landmark, gets tv footage in forthcoming "Today" and cable tv documentary footage for the new CBS national pay video channel. . . . **Gary Owens**, one of America's best known air personalities, will leave Los Angeles' **KMPC-AM** June 12 after 19 years on the air. Owens, perhaps best known from his "Laugh In" days, will remain with parent Golden West Broadcasters as "creative director." . . . **Bob Dylan** is conducting a very quiet tour of Europe with dates confirmed for June 21 in Toulouse, France and June 23 for Paris.

Disco-O-Mat chain in New York, traditional lowballer, goes to \$6.29 on \$8.98's, a hike of 30 cents. Midlines remain at \$3.69 (\$3.99 for cassettes). . . . **Sid Bernstein**, who brought the Beatles to America for concertizing and had management deals with Abba and Bay City Rollers, will stop off in Liverpool as part of a two-week sojourn to England. He'll be guest of late Brian Epstein's brother, Clive, and his mother while he seeks out talent in the city of rock history. Sid's also bringing over **Ornette Coleman** for dates in the Mother country. . . . **PolyGram Records Inc.** continues to mull elimination of list pricing. Biggest hang-up remains dealing with artists contracts that specify royalties based on list, but company doesn't perceive it as that much of a problem, since no-list at PolyGram is a fact in U.K. and Canada.

Edited By JOHN SIPPEL

## Criticize Reverse Crossover Trend

• Continued from page 5

media professionals needed to unify more.

Dwight Ellis, president of the Capitol Press Club, a leading black journalism body, and the National Assn. of Broadcasters' (NAB) first vice presidential officer as head of its minority and special services arm, told delegates that "it's time to get serious" about strengthening the black broadcasting community.

For Ellis, that path could begin with addressing what he saw as six key areas where the BMA itself could channel black energies: information networking that would disseminate information more effectively and provide a basis for gauging the responsibilities stations

had to their markets; more effective development of black organizations; coalition projects between various groups designed to buttress blacks' economic and political power; wider participation by blacks in such professional associations as the NAB; and more international associations with developing Third World countries.

One of Ellis' final urgings, the need for accountability on the part of black businesses including labels and radio stations, was then carried as a spontaneous motif for much of the day's last formal radio panel, "Radio and The Black Artist," moderated by Unlimited Gold Records chief Rod McGrew and Dr. Don Mizell, general manager of KJLH radio here.

Serving on that panel were Dr. Perry Johnson, program director of WCAU in Philadelphia; Epic artist Betty Wright and Columbia Records act Webster Lewis; "Soul Train" producer Don Cornelius; Epic Records a&r vice president Larkin Arnold and Russell Timmons, president of the CBS-distributed Believe In A Dream label.

Mizell, one-time Elektra/Asylum executive, frankly underlined black stations' need to justify their value to

manufacturers through greater cooperation, warning, "If radio refuses to help sell records, it will sacrifice whatever leverage it might have over that programming."

McGrew stressed the need for both artists and radio personnel to recognize their interdependence, a theme later carried by veteran singer Betty Wright, who noted radio's role in keeping her music accessible to fans during a two year hiatus between record deals. Yet, she noted, too many black acts sever their links to station personnel once their careers are established.

Among the session's most provocative views came from Cornelius, who charged that blacks fail to monitor their own media businesses effectively enough. And Cornelius, like Law, found the practice of adding records by white acts to black playlists objectionable. "They'll play white records without thinking about it, and I don't think that's what radio is all about," noted Cornelius.

"How can you give shots to someone who isn't going to visit your station, who won't even talk to you if he sees you on the street?"

For Cornelius, that "ultra-liberal attitude" among black programmers is unacceptable.



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