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NEWSPAPER

Billboard

87th
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AFTER 'GOOD' JUNE Holiday Sales Give Retailers A Boost

By IRV LICHTMAN

NEW YORK—Retailers were generally encouraged by July 4 weekend business, many declaring it maintained an upward sales trend evident over the past month or so.

Consumers apparently responded to a better name artist product flow,

while prerecorded cassettes continued to gain a greater share of sales, according to dealers surveyed.

Business was up a modest 2% or 3% on a per-store basis at the 140-unit Record Bar chain, but the firm's Barrie Bergman sees this showing in the context of a "good" June. "It was a very nice weekend for us and it looks like the consumer is out there," Bergman says.

He goes on to state that he's not buying any RCA frontline goods as an aftermath to a July 1 wholesale price increase of 2.1% (Billboard, June 26), although he's buying A&M product based on the label's deal offering a 3% off-invoice discount through July 15 on 20 of its best-selling albums, tapes excluded (Billboard, July 10). "If RCA stays with its increase, we'll never buy another record," claims Bergman, who, among other key retailer/rackers, re-

(Continued on page 18)

ASCAP, BMI Score Senate Bill Passage

By BILL HOLLAND

WASHINGTON—The U.S. Senate has passed by voice vote a series of "housekeeping" copyright office bills including one that would amend the current copyright law to exempt non-profit veterans' and other fraternal organizations from paying

(Continued on page 66)

AC Formats Hurting On AM Dial Latest Arbitron Ratings Underscore FM Penetration

By DOUGLAS E. HALL

NEW YORK—Adult contemporary formats are becoming as vulnerable on the AM dial as were top 40 stations on the same waveband a few years ago, judging by the latest spring Arbitrons for Chicago, Detroit and St. Louis.

The development is exemplified by KXOK-AM St. Louis, which is losing audience to three AC competitors on FM: KSD, KSLQ and KMOX. And although the AM station is up to 3.5 from 3.1 in the winter, it's far behind the 5.1 it enjoyed a year ago.

Meanwhile, KSLQ is up to 4.1 from 3.2 (4.6 a year back); KSD gets 5.4 from 5.5 (3.8 a year ago); and KMOX takes 3.4 from 3.2 (3.0 a year back).

In the comparable Birch Report, KXOK has a 2.6, down from 3.6 in April; KSLQ is up to 3.2 from 2.8; KSD goes to 5.7 from 6.3; KMOX is up to 2.0 from 1.7.

Radio consultant Kent Burkhart, who is acting as commentator for

Billboard in the analysis of Arbitron data, characterizes KXOK as "being battered" by its FM competitors in AC. He notes that with each passing book, the age point at which listenership breaks from AM to FM is rising. As this once hit stations with teen listeners, it's now hurting those with listeners in their twenties and even thirties.

In Chicago, Mutual's AC WCFL-

AM cannot get off the ground, stuck with a 1.1, down from 1.6 in the winter and 1.3 a year ago. ABC has successfully propped up its adult contemporary WLS-AM by giving the FM like call letters and simulcasting the maximum the FCC allows. The result: WLS-AM is up to 4.8 from 4.5 in the winter, but this is behind 5.0 a year ago. WLS-FM is up to 4.1

(Continued on page 66)

Oldies Getting Increased Share Of Country Airplay

By KIP KIRBY

NASHVILLE—Although country radio's love affair with oldies has been evident for the past two or three years, an increasing number of programmers have in recent months been relying on the tried and tested. In fact, a majority of country stations surveyed by Billboard admits to shading playlists as much as 70/30 in favor of oldies.

One reason for the shift from present to past stems from heated competition in major markets, with former ratings giants struggling to maintain identity against new country formats, as well as intruder pop and AC stations readily programming crossover country music.

Another factor figuring lies in

(Continued on page 22)



ALL DRESSED UP... with everyplace to go! David Roberts cuts more than an intriguing sartorial stance with his debut album ALL DRESSED UP (E1-60127). The album befits a gentleman of class, style and musical heritage such as David Roberts Esq. with production from Greg Mathieson & Jay Graydon finely tailored to a grand design. Contains the single "Boys Of Autumn" (69989) on Elektra Records & Cassettes. (Advertisement)

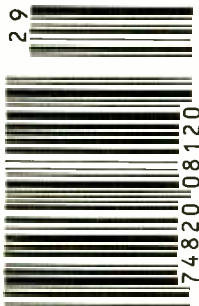
- Inside Billboard -

- **BLACK RADIO** continues to benefit from Arbitron's Differential Survey Treatment. The new measurement system is thought responsible for the format's spring listenership gains in Detroit and Chicago. Page 66.
- **RECORD RENTAL** is the subject of a NARM survey of its retail and wholesale membership to determine how widespread is the practice. The information will be used as part of lobbying efforts in Congress against the first-sale doctrine. Page 3.
- **RETAIL EXPERIMENTATION** in Kansas City sees a classical record outlet dovetailing with two non-music dealers to create a "department store for the arts." Page 20.
- **URBAN CONTEMPORARY** programmers, notably in New York, are facing the tricky business of determining the "burnout" factor of playlisted material. It's keyed to the active nature of the format's listeners. Page 3.
- **WHOLESALE DISCOUNTS**, thought to be around 10%, are being offered by Motown Records on its frontline and midline product. The label hopes that the savings will be passed on to the consumer. Page 3.
- **INDIE LABELS** continue to profit from sales of rap records, even though the genre may have peaked commercially. Helping the product exposure are urban contemporary radio formats across the nation. Page 6.



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Foreground Firm Boosts Label Links

LOS ANGELES—Record companies are getting an added boost in ancillary product exposure through a new cross-merchandising thrust behind one of the leading foreground music suppliers, Audio Environments, Inc.

The Seattle-based AEI, claimed to be the largest U.S. foreground music concern, seeks to buttress recent expansion moves into new service locations through a new emphasis on special tie-ins between its label suppliers and the retail businesses that utilize AEI's taped music programs.

Plans range from specially taped programs and interviews with recording acts for airlines' inflight audio programs to print advertising, posters, LP and T-shirt giveaways and contests.

That blueprint mirrors labels' greater receptivity to foreground services as an adjunct to traditional product promotion via radio and retail. To shepherd that heightened activity, AEI has recently expanded its offices here and brought aboard Ellen Neitlich, a former RSO Records staffer, as director of promotions.

Neitlich notes that AEI's primary base of 7,000 retail clients, comprised largely of restaurants, hotels and fashion centers, has been augmented since January by the company's move into a special dental offices programming venture via its NovaTone subsidiary. AEI has also entered the inflight programming race, and now services Continental Airlines, Air France, Finnair, South African Airways, Aloha Airlines and Japan Airlines after two years in that market.

That spreading universe of clients and the corresponding widening of AEI's reach to consumers has prompted the move into more visible promotion. Neitlich sees the move into cross-merchandising as a natural one, citing a current tie-in with Arista via AEI's Wild West clothing store service arrangement as indicative of the trend.

The campaign includes current product by four label acts, Air Supply, Melissa Manchester, Haircut 100 and Alan Parsons, and encompasses a contest offering Panasonic home stereo systems and personal cassette players, with accompanying gifts of Arista LPs or tapes; Air Supply concert tickets; gift certificates redeemable at Wild West stores and Arista albums.

A further tie with Music Plus record/tape outlets here utilizes coupons, given away in the Wild West locations, that enable patrons to get

(Continued on page 8)



PLATINUM SPRINGFIELD—RCA's Joe Mansfield, right, presents Rick Springfield with a platinum album for "Success Hasn't Spoiled Me Yet" at a reception at the Russian Tea Room following Springfield's three sell-out performances at Carnegie Hall. Watching the presentation are, from left, RCA's Bill McGathy and Springfield's manager Joe Gottfried.

Motown Sales Plan Aims At Retail Price Rollback

By SAM SUTHERLAND

LOS ANGELES—Motown Records is launching a major summer sales program aimed at rolling back retail prices on its tapes and disks.

Although several major branch-distributed labels have recently restored discounts and dating to key new releases, Motown's program, outlined last week by label president Jay Lasker, proves more far-reaching. Included in the push is the entire current Motown catalog as well as its successful \$5.98 list midline series.

Another rarity for Motown, invoice dating, is also being tendered, along with extensive in-store merchandising support and an advertising program encompassing special allowances and multi-media spots and layouts created by the label.

Lasker himself declined a breakdown of distributor prices and demurred as well at specifying the discount, beyond noting that Motown's largest recent discounts seldom reached 5%, while the new push would build in "more than double" that break to its customers.

Distribution sources confirm the discount is a 10% reduction, a move one Motown distributor confided "hasn't been offered by them in years."

Lasker claims dealers will thus be able to offer shelf prices as low as \$5.50 on \$8.98 list titles, and between \$3.50 and \$3.75 on Motown's midline catalog.

He concedes that distributors and their customers will control whether the full savings are passed along to consumers. But he points out that Motown's array of in-store display posters will buttress such a follow-through by alluding to price. Thus, a

generic midline poster touts the hit acts represented in that series as priced at less than \$4, while a separate design prepared for current frontline hits by acts like the Dazz Band and Rick James at less than \$6.

Noting that many accounts have already been forced by wholesale hikes to push their shelf prices "closer to list than they've been since discounting really got started," Lasker asserts Motown is hoping to generate enough consumer response to prompt a broader trend toward lower prices.

The decision to add dating, which Motown has long avoided, is another direct response to the economy, the veteran record/tape marketer adds. "Dating means more now than it did five years ago," ad-

(Continued on page 74)

FOR LOBBYING EFFORT

NARM Gathering Data On Disk Rental Penetration

By IRV LICHTMAN

NEW YORK—NARM is in the midst of an information-gathering survey of its retail/wholesaling membership to determine the penetration of audio recording rental shops.

The trade association's regular membership is being asked to fill out business reply cards, which are being received along with the July issue of the group's Sounding Board house organ.

According to Joe Cohen, NARM executive vice president, replies received will be pooled with information from the RIAA and the "Save America's Music" coalition as part of a lobbying effort to legislate against the principle of the first-sale doctrine, which gives retailers rights to rent product after it is purchased. House/Senate amendments call for manufacturer control of rentals, along with a royalty from blank tape and hardware sales. About a month ago, the RIAA began surveying its manufacturer membership on the rental issue.

Cohen says NARM's survey is the result of "input on the street level where we're being told that each day a few more rental shops are opening" and that such outlets are rent-

PRIME CONCERN

'Burnout' Factor Hits Urban Contemporary

By LEO SACKS

NEW YORK—As urban contemporary continues to demonstrate dynamic growth in the radio marketplace, the format's programmers are facing the tricky business of determining the "burnout" factor of playlisted material.

"It's like walking a tightrope, especially for a station that strives for a cross-section of listeners," states Michael Ellis, music director for urban WKTU-FM, the market leader in New York with a 6.2 share in the spring Arbitron report.

Ellis, one of several key music directors surveyed by Billboard, notes that in programming for more than two million people each week, "It's hard to please every taste, of course. The goal is to reach a compromise, a sort of happy medium, on the frequency with which you program a given record."

He acknowledges that because most urban contemporary listeners actively support the record industry as consumers, the format, generally speaking, swallows records faster than others.

"Active listeners tend to burn out on a record faster than passive listeners who don't buy records or go to shows and use the station for background music," he maintains. "And that has a lot to do with age."

Barry Mayo, music director for WRKS-FM, which posted a 5.9 share of the market, confirms the difficulty of programming a station whose appeal touches white, black and Hispanic listening bases. "Burnout would be a lot easier to perceive if we were programming for a specific group," he notes. "That way you could isolate what your audience is getting tired of. But I'm dealing with three ethnic groups that like to hear records programmed three different ways."

Unlike Ellis, who feels that it's unfair to generalize which group burns out on records faster, Mayo says "the trick is to find a way to play music that's hip enough for blacks and yet hit-oriented enough for whites. You tend to see burnout among blacks first because their awareness of new music is generally higher than Latins and whites. Yet, tracking a record for a set period of time isn't really valid because people grasp

(Continued on page 22)

WB To Open London Office

NEW YORK—Warner Bros. Records will open an office in London on Oct. 1 to oversee the marketing and promotion of the label's acts in Europe.

The operation will be headed by Ken Kushnick, currently executive vice president of Sire Records, who says he will be "on the job" in September. As director of international operations for Warner Bros., he says he will formulate strategies with its affiliated companies in Europe for acts signed to the label, as well as to Bearsville, Sire and Reprise, in the U.S. He will also work with Burbank's a&R department for artist acquisitions.

Kushnick will report to Warner chairman Mo Ostin and the label's vice president of international operations, Tom Ruffino, who was on vacation in Hawaii last week and unavailable for comment on the creation of the London office.

Phil Rose, executive vice president of WEA International, feels the move strengthens the company's Eu-

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NEW VIDGAME PACT

CBS Distributing ColecoVision

LOS ANGELES—CBS, in another major move in the video game area, is becoming the exclusive foreign distributor of the ColecoVision video game system and cartridges. The agreement does not extend to Canada or Japan.

Gabriel Industries, a division of the CBS/Columbia Group, and CBS Records International, a division of the CBS/Records Group, will market ColecoVision.

The five-year agreement also calls for CBS to become the exclusive foreign distributor for videogame cartridges developed by Coleco for the Atari Video Computer System and Mattel Intellivision videogame systems. Again, Japan and Canada are not included.

Coleco is also being sublicensed to program and market home video and computer cartridges licensed by CBS from the Bally Manufacturing Company, for the ColecoVision system on a worldwide basis.

Teldec Offers DMM Process To Disk Labels

By MIKE HENNESSEY

BERLIN—Teldec is to make its direct metal mastering process (DMM) available to all interested record companies, for a onetime fee.

The system eliminates two stages from the manufacturing process by cutting direct from the master tape onto a copper-plated steel disk, and using this mother to produce the stamper.

Most multinationals, including CBS, WEA, RCA, EMI and Ariola, have reportedly shown interest in DMM, said not only to produce better quality pressings, but also to keep manufacturing costs down.

Earlier this month, Teldec managing director Gerhard Schulze revealed here that the process is being offered first to the multinationals for an undisclosed fixed payment, and later to smaller manufacturers for a smaller fee.

Schulze claims DMM has three major advantages for the consumer over the conventional pressing process. "First of all, it provides exceptional sound transparency; secondly, it reduces surface noise by anything from four to six db and eliminates pops and clicks; and thirdly, it offers greater playing time by banishing pre- and post-groove echo, thus permitting tighter cutting."

As evidence of this, Schulze cites the newly released album by this year's Eurovision Song Contest winner, Jupiter artist Nicole. This DMM album has a total playing time of 61 minutes. According to Teldec technical director Horst Redlich, the DMM process can give up to 15% more playing time on an album.

Teldec released its first batch of 20
(Continued on page 40)



KEEPING UP WITH JONES—Yes, that's singer Tom Jones wearing a coat and tie after a recent L.A. Greek Theater performance. Greeting him backstage is former Supreme Mary Willson.

RESPONSE TO 'GREEN PAPER'

BPI Takes Firm Stand On Taping, Piracy Questions

By PETER JONES

LONDON—The British Phonographic Industry submits that "technology has overtaken the law in the audio/visual field, and chaos has resulted" in an advance hint of its posture on the government's consultative document (Green Paper) on copyright law reform, published last year.

And the BPI also notes that home taping is costing the local music industry close to 305 million pounds (\$525 million at current exchange rates) in lost sales annually.

The organization will unveil its detailed attitude to the government document in a week or so, but prefaces that by noting the U.K. Copyright Act is only 25 years old—"the product of another era." It contin-

ues, "In 1956, the cassette recorder had not even been invented."

The BPI calls for the government to treat copyright law reform and the introduction of a levy on blank cassettes and cassette recording equipment "as matters of urgency," and it expresses "grave concern" that the government is taking so long to come up with any kind of positive action.

The industry watchdog organization's submission points out that it is nine years since the Whitford Commission was set up to look into copyright matters and five years since it reported back.

Says BPI: "Furthermore, not only is the new legislation urgently needed to take account of existing technology, but new laws are also needed to cater for future technological developments such as the compact disk and cable and satellite television."

But on the problem of commercial piracy, there's an element of justifiable pride that "the BPI has achieved very considerable success through civil actions."

It adds, though: "The present maximum criminal penalty under the Copyright Act is woefully inadequate and a realistic level would be a fine of 50 pounds (around \$85) for each infringing unit of product, plus/or two years imprisonment."

The BPI submission to the U.K. government refers to the tough new antipiracy laws that have been introduced in the U.S. where pirates and

(Continued on page 60)

FBI Raids N.C. Locations

NEW YORK—Moving under the much tougher Piracy and Anticounterfeiting Amendment Act of 1982, the FBI two weeks ago simultaneously executed five search warrants on three premises and one vehicle owned by Robert Hill, and one location owned by Julian Clark Tutt in and around Kingston, N.C.

Seized were raw materials, manufacturing equipment, masters, finished product and business records involved in the manufacture and distribution of alleged counterfeit and pirated 8-tracks, cassettes and videotapes.

Under the new law, pirates, including first offenders, face maximum penalties of five year imprisonment and/or fines up to \$250,000.

In an unrelated action, George Lankford Powell Jr. of Geotina Corp., G&J Music Inc., and Harpo's Records & Stuff in Minnesota was found guilty in a non-jury trial of charges of distribution and conspiracy to distribute bootleg recordings of Blondie and Bruce Springsteen.

Powell was arrested in April following an FBI investigation.

MCA Plans Video Price Move

Gene Giaquinto Discloses \$39.95 'Collector's Choice'

By JIM McCULLAUGH

Gene Giaquinto is a 21-year veteran of MCA/Universal, having served in various finance, administration and sales posts. Two years ago he took over the helm as president of MCA Videocassette, Inc., when that division was formed. In addition, he is also president of Universal Pay Television. Giaquinto, as seventh in a series spotlighting leading executives in the video industry, speaks about the company's new pricing strategy, stepped-up marketing efforts, programming, video music and the impact of pay-per-view television on home video.

LOS ANGELES—MCA Video-

cassette, Inc., plans a bold new pricing move in the home video arena—the launch of the "Collector's Choice" series featuring strong moving feature film cassettes at a suggested list of \$39.95.

"We are going to try and stimulate the sales market," explains Gene Giaquinto, president of MCA Videocassette.

MCA's own most recent studies, adds Giaquinto, confirm that rental is still outdistancing sales by an 80/20 margin in the U.S. But MCA believes that 20% sales figure can grow.

"We think this will smoke out those consumers who want to collect. Naturally we want to see more of a sale market. And these titles won't

consist of slow moving or non-selling product. We are putting real classics out there."

Among initial titles in the series are "Dracula" (the original), "Frankenstein" (the original), "My Little Chickadee," "All Quiet On The Western Front," "To Kill A Mockingbird," "Going My Way," "Holiday Inn," "Rooster Cogburn" and "The Wiz."

The "Reel Deal" will be the trade campaign introducing the "Collector's Choice" series.

For both the sale and rental market, MCA Videocassette is also preparing to greatly boost its marketing

(Continued on page 34)

Executive Turntable

Record Companies

Dan Davis, an 18-year Capitol Records veteran, named to the new position of vice president of video marketing. He'll remain at the label's Los Angeles



Davis

headquarters. In his new capacity, Davis will be responsible for the sales and distribution of home computer video games software, music cassettes and feature films released by Thorn EMI Video Programming Enterprises. Davis was most recently vice president of Capitol's creative marketing areas. Most of those areas will now report to **Bill Burks**, who's promoted to director of creative services, merchandising and advertising from his

old post as art director for EMI America/Liberty Records. Davis plans to announce shortly the appointment of a national sales manager to handle Capitol's prerecorded video software, along with five regional sales representatives. . . . **David Urso** has been named to the newly created post of vice president of promotion/singles for Elektra/Asylum in Los Angeles. Most recently, he was vice president of national promotion for Warner Bros. Prior to that, he was vice president and general manager for Planet Records, during which time E/A distributed the label. . . . **Carl Michelakos** appointed regional director for the Southeast for MCA Distributing. Based in Atlanta, he will oversee the Atlanta, Miami and Charlotte regions. He was branch



Urso

manager for MCA in Atlanta.

Cynthia Spencer named manager of press and publicity for RCA Records in Nashville. She was president of her own firm, Publicity Plus Productions in Dallas. Also at RCA in Nashville, **Margaret Mercer** appointed coordinator of merchandising and **Randy Lavigne** named advertising administrator. Both have been with the firm for more than a year. . . . Pianist/composer **Les Hooper** joins Jazz Hounds Records in Los Angeles as musical director.

Publishing

Frank Davies named president of ATV Music Publishing of Canada in Toronto. He was president of Partisan Music Productions. As part of the appointment, ATV will now administrate Partisan's contracts. . . . **Jean Banks** upped to associate director of writer relations for BMI in New York. She has been with the organization for almost 10 years, serving most recently as executive assistant of writer relations.

Related Fields

John Hollands, previously chairman of the board of BSR, is the new president of Sony Tape Sales in New York. . . . **Bob Cook** named vice president of sales for the Andre Blay Corp. in Northville, Mich. He was national sales manager for Electro-Voice. . . . **Nick Smerigan** upped to vice president of Record Plant recording studios in Los Angeles. He was general manager. . . . At American Sound in Atlanta, **Peter Thomason** named general manager; **Jon Diamond** appointed regional sales manager; and **William Harris** named plant manager.

Murray Moore joins Visonik in Los Angeles as Western regional sales manager. He has been in regional manager positions for Fuji Photo Film and Jensen Sound Labs. . . . **Anne O'Malley** named director of station affiliates, network sales division for SyndiRep in Chicago. She held a similar post at the Production House. . . . **Robert Bukowsky** appointed senior vice president of sales and **Michael Koss** upped to director of marketing for Koss in Milwaukee. Bukowsky was vice president of marketing and Koss was product manager.

Tony Mascia joins Malverne Distributors in New York as a buyer. He was Eastern regional division head of Fantasy Records. . . . **Gaynell Toler** joins the Rosebud Agency in San Francisco as office manager. She was marketing and promotions coordinator of Paradigm/Airstrip Records. . . . **Mickey Wallach** joins the Raleigh Group in New York as account representative. He held a similar position with Morton Wax & Associates.



ALL POINTS BULLETIN—Capitol group Missing Persons chat with MTV video jockey Mark Goodman, right, during an interview segment for the cable channel. Group members are, from left, Warren Cuccurullo, Dale and Terry Bozzio.

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Bill Hard,
Friday Morning Quarterback

With their hit debut album and Top-20 single, "Breaking Away," Balance proved they're a band who packs a wallop. For nearly half a year "Balance" maintained steady airplay at over 110 key AOR stations. And their appearances with Hall & Oates, Rossington-Collins and others, brought these top-ranked contenders to the attention of thousands more.



"In For The Count" is the name of their new album. It contains the kind of soaring rock and roll that continues to break the scene wherever it's heard. AOR already knows the 12" sampler of "Slow Motion" and "Undercover Man."

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Indies Keep Rap Product Popping Despite Sales Slowdown, Genre Maintains Steady Profile

By LEO SACKS

NEW YORK—Rap record sales in the U.S. appear to be well below what they were in 1980, when the idiom reached a commercial peak with "Rapper's Delight" by the Sugar Hill Gang. But the movement, buoyed by a steady stream of independent releases, shows little sign of disappearing.

The recent success of "Planet Rock" by the Soul Sonic Force and "The Bubble Bunch" by Jimmy Spicer, coupled with strong new releases by the Sugar Hill Gang and Grandmaster Flash with the Furious Five, points to the fact that interest among young adults continues to thrive in urban markets across the nation.

Prism Pact

NEW YORK—Prism Records has licensed Barclay Records of France to release Tina Fabrik's "Non Stop" single. Deal covers France, Monaco and Andora.

Major labels, of course, conceded the marketplace to independent companies long ago, unable to match their reach for the street population and ability to break new releases in clubs, stores and through word of mouth. Yet support for the medium varies from market to market, a Billboard survey has shown.

"I'd like to say rap is dead, but new records keep sneaking through," says Joe Tamburro, program/music director for WDAS-FM Philadelphia, who feels that the genre offends the adult listener. "To me, they represent quick burnout." However, he notes that "I'd be a fool to think I could stop them, because you can't. They're unstoppable."

"Rappers and indies have a lot in common—they're both survivors," says Julian Wright, the WRBD-FM Fort Lauderdale music director who calls himself "Dr. J." Everyone in the industry has been predicting its demise. But I think that notice is a bit premature."

He points to the "mileage" he is getting from "The Lover In You" by the Gang and "The Message" by Grandmaster Flash. The former incorporates a dance-rock melody composed by Pete Wingfield, whose distinctive synthesizer parts recall the swirling pop impressions of "It's Good To Be The King," which he wrote for Mel Brooks. "The Message," on the other hand, has none of the Gang's mellifluous vocals. In-

(Continued on page 59)

New Pressing, Distribution Pacts For CBS

NEW YORK—CBS Records is expected to conclude at least three pressing and distribution arrangements within 30 days.

Cal Roberts, senior vice president of operations/manufacturing for the company, expects to bring at least two of the labels "on board" next month. He says that the companies represent "diverse musical interests" and are based in different parts of the country. "One will have some black product, the other will specialize in AOR."

CBS, which launched the p&d concept in 1980, currently has arrangements with Barking Pumpkin, WMOT, Handshake, Hammond, Finesse and Houston Connection, the newest addition headed by Harvey Lynch and Jim Stewart. At one time, Roberts notes that CBS was providing manufacturing and distribution support to as many as 10 companies, including the Boardwalk label, with whom he says "we agreed to disagree." More recently, he says CBS let its contract with LAX Records expire.

Roberts is enthused about the p&d climate in view of the success of Frank Zappa's "Valley Girl" album on Barking Pumpkin. "Right now, it's the biggest-selling record of the year for us, and with a 12-inch coming it's still got some more mileage left," he feels. "So I think the picture is very bright."

He suggests that more labels explore p&d opportunities, and that the success of the Zappa record supports his point. "Until now, Frank was never perceived as a hit artist. But the label decided when to release the record, how to promote it, and it took off. And that's what p&d is all about—having the freedom to control and promote product that you don't always have in an associated label context."

NAIRD Sets Chicago Meet

NEW YORK—The 11th annual convention of NAIRD, the association of independent distributors and manufacturers, will be held next year in Chicago, after two straight meets in Philadelphia.

Chairman Jerry Richman of Richman Brothers Record Distributors says specific dates are yet to be determined, but he expects a time-frame similar to its most recent conventions, around Memorial Day. The 1983 NAIRD convention address for information is Richman Bros. Records, 6935 Airport Highway Land, Pennsauken, N.J. 08109.

Chartbeat

Asia Not Minor On Debut; Metheny: U.S. Stands Pat

By PAUL GREIN

Asia's debut album on Geffen Records holds at No. 1 for the seventh week, topping the Go-Go's six-week champ "Beauty & The Beat" (IRS) to become the longest-running No. 1 album so far this year and the longest-running No. 1 debut album since "The Monkees" spent 13 weeks on top in 1966-67.

That first Monkees album, which featured the No. 1 single "Last Train To Clarksville," tallied more weeks at No. 1 than any other debut album by a music (read: non comedy) act in the rock era.

Next in line are the Beatles, whose 1964 Capitol opus, "Meet The Beatles," was No. 1 for 11 weeks. "Elvis Presley" on RCA held the top spot for 10 weeks in 1956, while "Peter, Paul & Mary" on Warner was No. 1 for seven weeks in 1962-63.

A few other debut albums in the rock era have matched the "Asia" mark of seven or more weeks at No. 1, but we're sticking here to the acts that went on to have staying power. We can't work "The Singing Nun" and "Sing Along With Mitch" into every column.

Jazz Quiz: Two artists so far in the '80s have hit No. 1 on Billboard's jazz chart three times. One of them is Grover Washington Jr. Is the other A) Spyro Gyra, B) Al Jarreau, C) George Benson, or D) Pat Metheny?

If you chose "D," move to the front of the class. Spyro Gyra, Jarreau and Benson have each topped the jazz chart twice in the past 2½ years, but Metheny has scored three times. The Metheny Group's "Off-ramp" (ECM/Warner) holds at No. 1 for the sixth week, following 1980's "American Garage" and last year's "As Falls Wichita So Falls Wichita

Falls," a collaboration with Lyle Mays.

With Metheny's success, WEA has now been No. 1 on Billboard's jazz chart for 36 consecutive weeks. And the corporation has topped the jazz survey for all but nine weeks in the past two years. That streak may well continue: David Sanborn's Warner Bros. album "As We Speak" enters the chart this week at number four. Sanborn's "Voyeur" was No. 1 jazz a year ago.

(Continued on page 72)

'Physical' Is Censored In South Africa

By SUZANNE BRENNER

JOHANNESBURG — Olivia Newton-John's "Physical" has been censored by the South African Broadcasting Corp. (SABC) on the eve of her concert at Bophuthatswana's Sun City Superbowl, 100 miles outside Johannesburg. Her week-long series of shows begins July 23.

The recording, which initially received SABC airplay, was withdrawn shortly after release without explanation, but has since been reinstated on the airwaves with the omission of the verse ending "There's nothing left to talk about/ Unless it's horizontally."

A television special screening prior to Newton-John's arrival has been similarly treated. It is thought that EMI succeeded in resolving the problem by suggesting to SABC that

(Continued on page 60)

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AEI CROSS-MERCHANDISES

Foreground Firm In Label Tie-Ins

• Continued from page 3

an extra \$1 off the price of Arista disks and tapes.

"This whole concept really just started as of January, but it's clearly one of the best areas we could move in," says Neitlich of the cross-merchandising ploy. By servicing its clientele with added promotional coordination, AEI reaps better client relations while improving its access to foreground music licenses.

The nature of the locations serviced may dictate how a promotion is handled. In the Wild West/Arista plan, for example, Neitlich notes that the coupling of soft rock acts like Air Supply with the more youthful pop/rock of Haircut 100 stems from research into the clothing

chain's walk-in business. "The clientele consists largely of kids," she reports, "but many of them come in with their moms. So we wanted to insure that the promotion would appeal to both groups."

A second line of promotion involves giveaways and contests to employees of the client stores. To maximize instore support for its programs and encourage the development of related merchandising plugging AEI's service, recent key projects have singled out albums like "Reel Music," the anthology of Beatles movie music on Capitol, and announced the special contests via AEI's monthly newsletters to Nova-Tone and AEI clients.

The Capitol Beatles push, for ex-

ample, awarded free albums and a grand prize of a Panasonic home video recorder.

Since January, the firm has added special celebrity-hosted programs to its inflight audio channels. First was Rupert Holmes, plugging his first album for Elektra/Asylum, via AEI's Continental Airlines service. The Continental show has since seen Chubby Checker as featured channel host, plugging his MCA album, and current feature Al Jarreau. Each promotion has included ad or editorial layouts in the airline's inflight magazine touting the guest host and his album, and LP giveaways have been used to further plug the artists involved.

"The problem with the airlines is that there's a production lag between when the tapes are made and the copy tapes begin programming on the flights," says Neitlich. "That means it will take perhaps a month or two to get an artist into those systems, so we can't function as a preliminary promotional area. For that reason, we need record companies to cooperate closely when staging such a tie-in."

In the case of Rupert Holmes and Chubby Checker, early planning allowed AEI to have those artists on (and in) the air concurrent with the initial weeks in release for their new albums.

Neitlich estimates AEI's total average listening audience at 2.9 million listeners daily, and with plans to spend as much as \$200,000 this year to promote its programs, AEI's high marks with its label associates are understandable. Existing licensing agreements with Warner Communications' Warner Special Products division, A&M, Arista, Capitol and RCA, among others, find such firms' executives willing to comment favorably about the value of such ancillary exposure: a check with several marketers quoted in an AEI handout confirmed that their participation was willing and enthusiastic.

That growth leads Neitlich to project the development of additional ties to radio, and to envision the day when foreground services' importance can command more direct artist participation via instore appearances at client outlets.

SAM SUTHERLAND

Arab Pirates Sentenced For Felony Theft

NEW YORK—Three Chicago men, convicted of one count each of felony theft in the pirating of Arabic recordings, have been sentenced by Cook County Circuit Court Judge Roger J. Kiley.

Salem Arsham Zakarian received 30 months felony probation, one day a month in jail for a year, \$5,000 in fines, and restitution of \$10,000 to be paid to Thomas Eiggins of Ninevah Records, the victim of the unauthorized manufacture and sale.

Wahi Karabit, a sales clerk of the Zakarian Tapes and Records store, got 30 months probation and a \$1,000 fine. Faried Saba, who worked at Alia Imports record store, did not appear at the sentencing and a warrant has been issued for his arrest.

The legal action follows raids in December by the Chicago Police Dept. financial investigator's unit where 780,000 pirate labels, 2,500 pirate tapes, and 1,550 master tapes, and various duplicating equipment were seized.

ASCAP, BMI Payments Boost PRS 1981 Revenues

By PETER JONES

LONDON—The U.S. performing rights groups ASCAP and BMI were, together, the biggest overseas contributors to the Performing Right Society's total revenue of 46.9 million pounds (roughly \$80.66 million) for the year ended Dec. 31, 1981.

The PRS gross income for the year represented a 19% increase over that for the previous year. Also up by 19% were gross licensing collections in Great Britain and Ireland, at 31.9 million pounds, or \$54.8 million, taking an exchange rate of \$1.72 against the pound sterling.

With a combined total of 3.9 million pounds (\$6.7 million), the U.S. societies' contribution showed a 39% increase on the 1980 figure of 2.8 million pounds (\$4.81 million).

Next in order were receipts from SACEM in France of 1.5 million

pounds (\$2.58 million), GEMA in West Germany of 1.1 million pounds (\$1.9 million), CAPAC and PROCAM in Canada of 700,000 pounds (\$1.2 million), APRA in Australasia (600,000 pounds or \$1.03 million) and the Netherlands society BUMA, with 500,000 pounds or \$860,000.

Once again, the largest overall source of income for PRS was British and Irish radio and television, the 1981 figure reaching 19 million pounds (\$36.68 million), or 40% of the total gross income. Public performance in Britain and Ireland accounted for 28% of the total, at 12.9 million pounds (\$22.18 million), and PRS investments brought 2.6 million pounds (\$4.47 million), or 6% of the total.

Surplus of revenue over costs for

(Continued on page 60)

Market Quotations

As of closing, July 8, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
9/16	13/16	Altec Corporation	—	16	9/16	9/16	9/16	Unch.
38%	26%	ABC	6	1826	38%	37%	38%	+ 1/4
35%	25%	American Can	6	235	28%	28%	28%	+ 1/4
7	4	Automatic Radio	5	16	6%	6%	6%	- 1/4
47%	33%	CBS	5	449	36%	36%	36%	+ 3/4
7 1/4	5	Craig Corporation	21	62	6%	6%	6%	Unch.
59%	47	Disney, Walt	17	2581	56%	55%	56%	+ 1/4
4	2 1/2	Electrosound Group	—	—	—	—	2 1/2	Unch.
7 1/4	3%	Filmways, Inc.	—	169	6%	6%	6%	Unch.
17	12 1/2	Gulf + Western	3	1501	12%	12%	12%	- 1/4
15 1/2	10%	Handleman	6	26	12%	12%	12%	Unch.
6 1/4	1%	Integrity Entertainment	4	8	2	2	2	Unch.
7	4%	K-tel	7	—	—	—	4%	Unch.
59	36	Matsushita Electronics	7	152	37%	36%	37%	- 1/4
63%	38	MCA	15	1781	58%	57 1/2%	58 1/2%	+ 1/4
57%	48%	3M	9	1575	52%	51 1/2%	52%	+ 1/4
65%	49	Motorola	11	1996	61%	60%	61%	+ 1/4
40%	30	North American Phillips	4	1025	36%	34%	34%	- 1%
10%	6%	Orrox Corporation	—	41	8%	8%	8%	Unch.
16%	10%	Pioneer Electronics	17	2	11%	11%	11%	- 3/4
23%	15%	RCA	8	3318	17%	15%	17%	+ 3/4
18	12	Sony	8	9084	12%	11%	11%	- 3/4
39%	22%	Storer Broadcasting	13	253	27%	27%	27%	+ 1/4
3%	2	Superscope	—	12	2%	2%	2%	- 1/4
34%	27%	Taft Broadcasting	8	174	31%	31%	31%	+ 3/4
63%	43%	Warner Communications	11	3707	46%	44%	46%	+ 2%

OVER THE COUNTER

	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1 1/2	Kustom Elec.	—	1 1/2	1 1/2
Certron Corp.	6	15/16	1	Recoton	—	3	3 1/4
Data Packaging	4	6	6	Reeves	—	—	—
Josephson Int'l	11	9	9 1/2	Comm.	318	27%	28
Koss Corp.	40	3 1/2	3 3/4	Schwartz Brothers	—	2 1/4	2 1/4

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

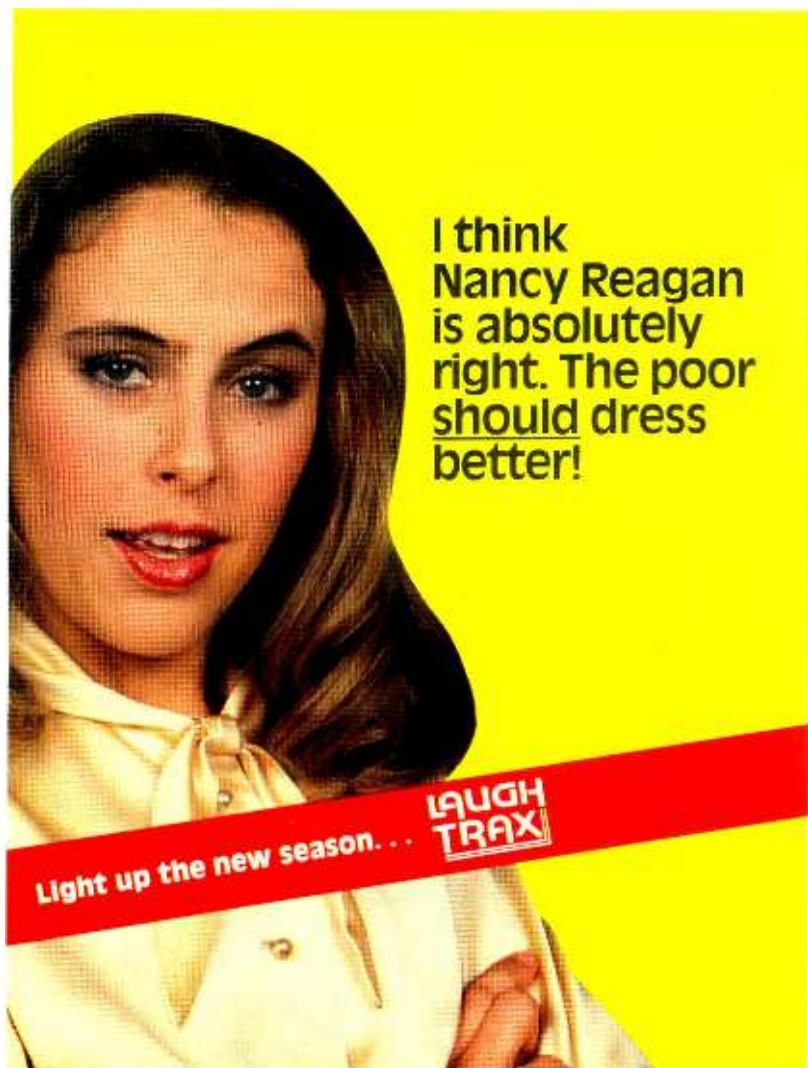
See Settlement In 'Exorcist' Suit

NEW YORK—An out-of-court settlement is pending in litigation here involving a music publisher's contention that the use of a copyright in a videocassette version of a feature film was an infringement.

Virgin Music of London had declared Warner Bros. Pictures an infringer when it released the videotape of the hit film "The Exorcist," in 1980. The film's main theme was

Virgin's copyright, "Tubular Bells." Warners, in a suit filed last September in U.S. District Court against Virgin, claimed otherwise. But, on June 29, Judge Whitman Knapp issued a suspense order citing that the case has been settled and that parties in the action were "awaiting execution of a settlement agreement."

Terms of the proposed settlement could not be obtained.



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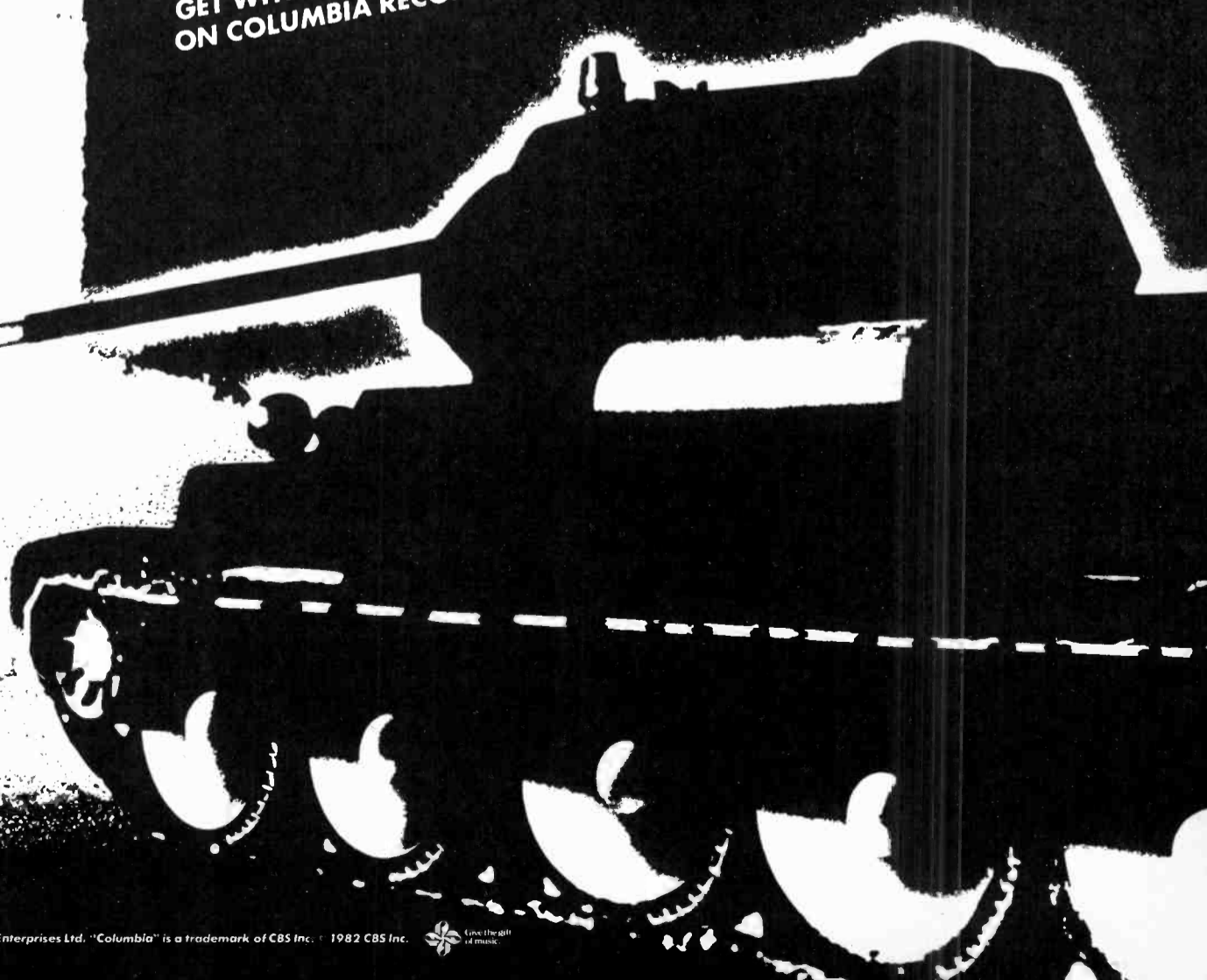
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Backstreet Viewing Video As Crucial For Swingers

By PAUL GREIN

LOS ANGELES—Backstreet Records is looking to video as an alternative to costly tours and tight radio playlists in its efforts to break the Swingers, a top-charting Australian band.

Four songs from the group's "Counting The Beat" album form the basis of a half-hour video which Backstreet has circulated to 30 video and dance clubs in addition to MTV and a variety of television programs.

Tom Atencio, Backstreet's director of product development, says the decision to put the primary promotional thrust behind the video was based on the nature of the group's music.

"We realized this probably wasn't going to be an instant pop smash like Air Supply and that it would be difficult to market, but felt we couldn't turn our backs on it either."

Atencio says the label held the album, which was remixed for the American market by Split Enz producer David Tickle, for eight months, waiting for the climate for new music to improve. Given the current success of the Go-Go's, the Human League and Soft Cell, among others, he feels confident that it has.

The videos were storyboarded by the Swingers' musical honcho Phil Judd and directed by Susan Davis, a noted Australian documentarian and film maker. The four songs on the video—"Counting The Beat," "It Ain't What You Dance," "More" and "One Track Mind"—combine with a fifth, "One Good Reason," which is an excerpt from an Australian film "Star Struck," directed by Gillian Armstrong.

Atencio says the early breakout markets on the video are New York, Boston and L.A., all traditional new music strongholds, and Seattle. "Seattle's not usually thought of as a breakout market," Atencio says, "but it makes sense because of the club scene there."

The video is being made available to MTV Monday (12), which will give it its first broad national exposure. Atencio says he held off on supplying the video to MTV until after the album's release July 1 so he wouldn't lose record sales of intrigued viewers.

But the video was serviced to rock clubs and other venues that play videos the first week of June, three weeks in front of the album's release. It was initially serviced to clubs by Ed Steinberg, who runs Rock-america, a key video service.



FEELING GOOD—Roy Ayers, left, chats with PolyGram executives Harry Losk, center, and Rob Singer following his recent appearance at the Bottom Line in New York.

The Rhythm & The Blues Troutman Brothers Are Building For Tomorrow

By NELSON GEORGE

Anyone who has heard Zapp's single, "Dance Floor," knows that the men who made "More Bounce To The Ounce" can still build excitement on the (yes) dance floor.

But this Dayton, Ohio band has more on its mind than boogie madness. The four Troutman brothers who form the core of Zapp are building something quite substantial in their Midwestern hometown. In fact, they are building homes.

"Early in our careers, well before we had started recording for Warner Bros., we had made a commitment to give something aside from our music to our fans," says Larry Troutman. "We'd been working for years as a club act, playing way over 300 times a year, and had always been enthusiastically supported wherever we played. When 'Bounce' hit, we had the capital to give something back and thought what was the biggest need in the black community. Housing was the answer.

"So we started acquiring condemned property in the black community in Dayton and totally re-did it, selling the houses for only \$1,000 more than we put into them. We didn't just rehabilitate them, but had them totally restructured so that they are as good as any in the city. This was in areas that had seen no new building in 10 to 15 years. So far, we

have rebuilt about 35 homes and are now acquiring empty lots where we can build from scratch."

Troutman Constructions employs (including subcontractors) "50 or more people at any given time," says Larry. "With each carpenter, we have two apprentices, both of whom are black. There aren't many blacks with experience in the building trades, so we're hoping the apprentices will one day be able to move on up the ladder." A fifth Troutman brother runs the construction business when the others are involved with their musical career.

Are the Troutmans making a profit? "No way, man," says Larry. (Continued on page 59)



Knockouts Get Marketing Push

NEW YORK—Coinciding with the current tour by Franke and the Knockouts and with the release of their "Below The Belt" LP, RCA and Millennium Records have launched a marketing plan emphasizing in-store play and visibility.

RCA has provided merchandising materials, including posters, header cards, ad mats, and minis. To encourage accounts, "Below The Belt" promotional campaign has been mounted. Awards will be presented to store managers and merchandisers of both chain and local retail outlets involved in the promotion.



QUIET TIME—Julce Newton chats with "Today" show host Chris Wallace preceding a video clip of her latest single, "Love's Been A Little Bit Hard On Me." Newton is currently on a national tour promoting her new Capitol album.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

July 9-25, **Montreux Jazz Festival**, Montreux, Switzerland.

July 14-16, **Country Music Assn.** board meeting, Wilson Lodge/Oglebay, Wheeling, W. Va.

July 15, **City of Hope** dinner honoring Quincy Jones, Beverly Hilton Hotel, Beverly Hills.

July 15-18, **Pori Jazz Festival**, Pori, Finland.

July 16-18, **North Sea Jazz Festival**, The Hague, Holland.

July 17-18, **Jamboree In The Hills**, Wheeling, W. Va.

July 17-21, **International Assn. of Auditorium Managers And Trade Show**, Hyatt Regency/Milwaukee Exposition Conference Center And Arena, Milwaukee.

July 19-20, **Third annual New Music Seminar**, Sheraton Centre Hotel, New York.

July 25-27, **Midwest Music Exchange**, Bismarck Hotel, Chicago.

Aug. 1-3, **Gospel Radio Conference**, Holiday Inn, Estes Park, Colo.

Aug. 1-7, **Christian Artists' Music Seminar In The Rockies**, Estes Park, Colo.

Aug. 8-12, **Record Bar's** annual managers convention, Marriott Hotel, Hilton Head.

Aug. 29-31, **VSDA** conference, Fairmont Hotel, Dallas.

Aug. 29-Sept. 1, **National Assn. of Broadcasters** radio programming conference, Hyatt Regency, New Orleans, La.

Sept. 8-11, **Billboard Talent Forum**, Newport Beach, Calif.

Sept. 12-15, **National Radio Broadcasters Assn.** annual convention, MGM Grand Hotel, Reno, Nev.

Sept. 18-26, **Georgia Music Week** Atlanta.

Sept. 17-19, **Monterey Jazz Festival**, Monterey County Fairgrounds, Monterey, Calif.

Sept. 30-Oct. 4, **Eighth annual Musexpo '82**, Sheraton Bal Harbour, Bal Harbour, Fla.

Sept. 30-Oct. 4, **Videxpo '82**, Sheraton Bal Harbour, Bal Harbour, Fla.

Oct. 8-11, **Country Music Talent Buyers** seminar, Hyatt Regency, Nashville.

Oct. 11, **Country Music Assn.** tv awards show, Grand Ole Opry, Nashville.

Oct. 12-16, **Grand Ole Opry** birthday celebration, Opryland, Nashville.

Oct. 15-20, **VIDCOM**, Cannes.

Oct. 28-31, **Neewollah International Festival**, Independence, Kan.

Oct. 29-31, **Yamaha World Popular Song Festival**, Tokyo.

Nov. 9-12, **ABC Radio Networks** affiliates board meeting, Sheraton Plaza, Palm Springs.

Nov. 13-15, **NCTA** national cable programming conference and ACE awards, Biltmore Hotel, Los Angeles.

Nov. 17-19, **Western Cable Show**, Anaheim Convention Center, Anaheim, Calif.

Nov. 18-21, **Billboard's Video Entertainment/Music Conference**, New York.

Nov. 18-20, **Amusement & Music Operators Assn. (AMOA)**, Hyatt Regency, Chicago.

April 30, **T. J. Martell** Foundation for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Center, New York.

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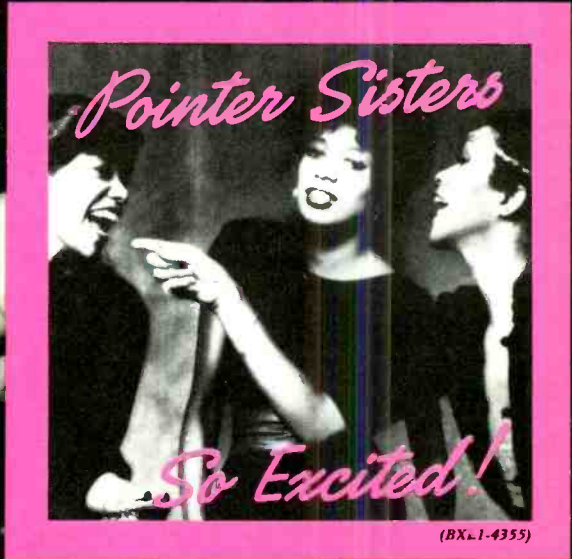
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MAINSTREAM VISIBILITY SOUGHT

Faulty Products: IRS Indie Option

By SAM SUTHERLAND

LOS ANGELES—An unusual twin distribution capability, a growing array of special label and title distribution pacts and relative autonomy in its dealings with associates at both A&M Records and IRS are among the "secret weapons" in the operation of Faulty Products.

Although new wave-influenced labels have popped up in major label alliances elsewhere and similar avant-garde rock product has emanated from firms like Stiff/America and JEM Distributors, Faulty, started as a spinoff of Miles Copeland's original International Record Syndicate (IRS) operation, now represents a long list of acts and a variety of different regional and local rock imprints.

Yet, because of the rapid rise for IRS and its early involvement in Faulty's direction, confusion persists

over the distinction between the two companies. In fact, Faulty is anything but a shadow firm helmed by the same personnel. Operating its own La Brea Avenue offices several blocks south of the A&M lot where IRS is based, Faulty's compact staff is now aiming to reinforce its underground market clout with higher visibility in the mainstream trade.

"Everything on IRS, with a few exceptions on Faulty itself, goes through RCA and A&M," explains John Guarnieri, who joined Faulty when it was a fledgling operation in the U.S. and is now one of its marketing chiefs.

"We're real fortunate in our dealings with A&M in that we have real freedom. Most other label associations, like Virgin's with CBS, for example, have the major retaining a right of first refusal over what product can be released. We're not cen-

sored like that here, which means we can still work a record if A&M doesn't want to be involved."

Thus, such provocative acts as the Dead Kennedys, offered through IRS to A&M but found unacceptable, can be worked directly by Faulty.

Working through independent distributors, Guarnieri and promotion chief Mark Cope admits there's still some resistance to the more esoteric regional rock product they often handle, yet even with those problems, the underground for new rock is a measurable one. In fact, notes Cope, many of the bands' reliance on regional audiences via club and concert dates provides Faulty with a handle on initial sales, as well as a guideline in projecting the viability of a prospective signing.

To Guarnieri's observation that bands require "a credible following" before Faulty can enter the picture, Cope adds the recent case of the Circle Jerks, a radical Los Angeles punk band. "With the Circle Jerks, it was obvious they already had a following here," notes Cope. "Now we're finding that they have one elsewhere, largely on word of mouth." That reputation translated to sales of 20,000 units during the LP's first four weeks in distribution alone.

If those numbers are still modest for majors, Guarnieri and Cope agree that Faulty's small staff and budget-conscious methods make the scale of economies work favorably when entering such a sales level. "We can be successful selling as few as 5,000 records," says Cope, noting that certain acts like the Dead Ken-

(Continued on page 72)

Joe Dixon Heads Memphis NARAS

MEMPHIS—Joe Dixon, producer/engineer for the Wm. B. Tanner Co., is the new president of the local NARAS chapter. Dixon has served the chapter as secretary and vice president and was coordinator of its Blackwood Brothers Tribute banquet. He is also co-owner of New Hope Enterprises, a production company.

According to Dixon, his primary goal as president will be to complete efforts to locate the NARAS Hall of Fame in Memphis. The chapter will also continue to cosponsor its seminar series with Memphis State Univ.

Other new officers include: Wain Bradley, first vice president; Richard Ranta, second vice president; Ward Archer, Jr., treasurer; and Michael Harrington, secretary.

The Board of Governors is comprised of Ward Archer, Jr., Estelle Axton, Andy Black, Mark Blackwood, Mark Blumberg, Wain Bradley, Ellis Chappell, Rose Clayton, Ellis Chappell, Joe Dixon, John Fry, Jimmy Griffin, Michael Harrington, George Klein, Carl Marsh, Mel O'Brien, Richard Ranta, Dave Rasmussen, Ann Rickey, Dick Steff, Harold Streibich, Jerene Sykes, Bob Taylor, Bob Tucker, Juanita Tullos, and Jim Zumwalt.

Fry and Ranta will serve as the new trustees with Dixon and Archer as alternates. Ranta will also be the national tv committee representative, and Clayton will be the national editorial representative.

Streibich will continue to serve as the national vice president and legal counsel. Judy Wilkinson is the chapter's executive director.

Rock 'n' Rolling**A Fact-Finding Fling With Ferry, Floyd & Schneider**

By ROMAN KOZAK

"The good thing about this business for me is that you can control your own destiny. You write your own songs and you make your own records, and it's all kind of self-controlled," says Bryan Ferry, lead singer of Roxy Music, whose matinee idol good looks would make him a natural for the movies, playing, say, the next James Bond.

"We've had a few scripts sent to us through the years, but I've been very reluctant. I find it hard to think about it. I'm not skilled enough to do my own film, though I think I'd be able to write my own script someday. But I haven't even thought about it enough to want to try. And any scripts I've seen have not been up my street at all. I'm not a natural actor."

"David Bowie is making that transition very well. Maybe films are now more important to him than music. And I would like to do it some day. It's funny, the Bond people did in fact want to see me last week. But I was busy, I got married," says Ferry, who notes that he is spending his honeymoon doing interviews in the U.S. while his bride is in Paris.

Though Ferry is reluctant to get into the movies, video has been important to Roxy Music since the band started 10 years ago. Ferry says it was video that first broke both the band and his own solo career in Australia and elsewhere, but only now is he being asked about videos for the U.S. "Why is America so conservative?," he asks.

From their new "Avalon" LP, Roxy Music has made videos of the

title song and of "More Than This." Ferry indicates that unless the LP does better than its current chart position, the videos may be all that the U.S. will see of Roxy Music this time around. Roxy is doing a tour of Europe with fellow E.G. artists King Crimson during the summer, and then Ferry plans a solo album, his first in five years. If "Avalon" takes off here, then Roxy will tour the U.S.

Though "Avalon" was atop the English charts for a month, and Roxy Music is a best-selling group throughout most of the Western world, it has never had much of an impact in the U.S., a situation that Ferry describes as "vaguely disappointing." He concedes that maybe he does not spend enough time cultivating American radio and retail, but he rejects any suggestion that Roxy's music is too "European" for American tastes.

"Most of my influences have always been American, which is one of the reasons why we always wanted to have some success here. But we

(Continued on page 72)

WB To Open London Office

• Continued from page 3

ropean operation. "There's a feeling at Warners that it's time for them to reestablish a Burbank presence in London, and I'm delighted," he says. "Ken is a knowledgeable piece of manpower and I suspect he'll capture a lot of saleable talent that might not consider us otherwise. We're all chasing talent, and Ken represents another set of a&r ears."

LEO SACKS



GUEST GIG—Singer/guitarist Ian Hunter joins Al Kooper, playing keyboards, onstage at Trax in New York, during Kooper's recent appearance at the showcase club.

How many punk rockers does it take to change a light bulb?
Two—one to change it and one to eat the old one!

Laughter from music's fast lane... **LAUGH TRAX**

CHARTMASTERS'**ROCK 100**

by Jim Quirin and Barry Cohen

The authoritative book of record rankings

ROCK 100

lists the top 100 songs for each year from 1956 to 1975.

ROCK 100yearly rankings are based on the weekly *Billboard* HOT 100.**ROCK 100**

gives each hit's title, artist, label, and number of weeks in the Top 100, Top 40, Top 10 and at #1.

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Please send me:

_____ copies of ROCK 100 (including Supplements thru 1981) at \$5.50 each

_____ 1981 ROCK 100 Supplements at \$1.00 each

Total amount enclosed in check or money order is \$ _____

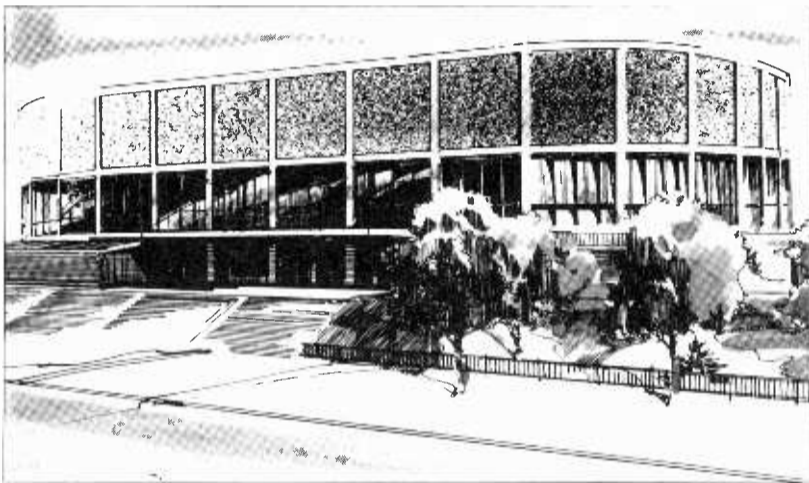
(All postage and handling charges are included)

Name _____

Address _____

City, State, Zip _____

NOW AMERICA'S #1 SHOWPLACE COMES IN TWO SIZES.

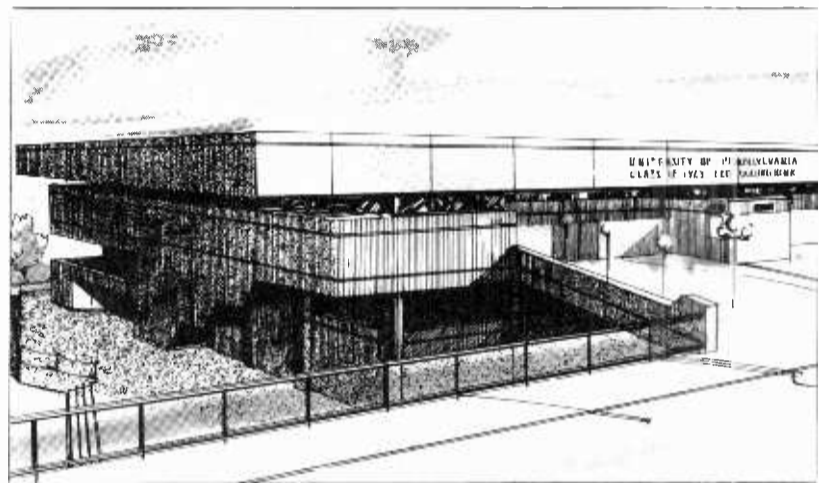


THE SPECTRUM SIZE 18,000 EXTRA LARGE

This is the arena that's become a favorite of promoters the world over: The Spectrum.

Now celebrating its 15th anniversary, The Spectrum is the site of more than 270 successful shows per season including sporting events, family shows and concerts. Home of the Philadelphia Flyers, the 76ers, and the 1983 Atlantic Ten Conference Basketball Championships. And host to more than 3 million people each and every year.

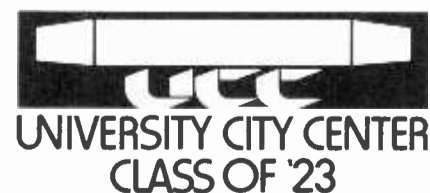
The secret to our success? Thoughtful, innovative planning. Expertise in management and operations. And a unique, caring way of presenting our attractions so that each is a totally entertaining event.



THE UNIVERSITY CITY CENTER SIZE 5,000 REGULAR

Now we're taking that same industry-acclaimed marketing communications approach that made The Spectrum #1 and using it to govern our newest entertainment showcase: The University City Center.

Located in the heart of University City in downtown Philadelphia, this unique new showplace is the perfect facility for the intimate event that could use some big-time support. Support that includes a top-notch management team that has successfully operated one of the nation's premiere entertainment arenas. Our newest facility also offers convenient parking and easy access to public transportation.



So if you've got a show that needs some extra special attention, give Carl Hirsh, Director of Productions and Promotions, a call at (215) 389-9563. Because now America's #1 showplace comes in two sizes.

The Spectacor Companies: The Spectrum Prism Spectacor Management, Inc. Spectaguard The Philadelphia Flyers Ovations The Maine Mariners SMI of Worcester — The Centrum

Act-ivities

Artists Set For Jamaican Festival

The fifth annual Reggae Sunsplash at Jamaica's Jarrett Park Aug. 3-7 will feature **Deniece Williams** and **Taj Mahal**, along with 31 reggae acts. The event is being produced by Synergy Productions of Jamaica, in conjunction with the country's tourist board. Last year's Sunsplash was the most successful to date, attracting more than 100,000 to the four-day fest. The '82 version will be videotaped by the KSR Group for worldwide tv and video distribution.

Not all corporate sponsorships pay off. The R.J. Reynolds Tobacco Co. has pulled out its reported \$175,000 sponsorship of a series of summer concerts at the Boston Common, after a number of the scheduled performers, reportedly among them **James Taylor** and **Peter Dinklage**, balked at appearing at an event

sponsored by a cigarette company. Profits from the concerts, produced by Don Law, and also sponsored by the city and WBZ were to go to local arts programs. A new corporate sponsor is sought.

Robert Plant and the rockabilly **Stray Cats** dropped down to the Peppermint Lounge in New York to catch Capitol's new act, **Missing Persons**. . . . To celebrate its 25th anniversary, The Guiding Light soap opera threw a party on the observation deck of the Empire State Building featuring the show's in-house rock band, **the Parker Brothers**, who have an album out on ABI Records. . . . **Switch** has left Motown.

The Spinners are the new national musical spokesman for the Big Brother/Big Sister program. During their current national tour, the

group plans to visit various Big Brother/Big Sister branches to promote the organization. . . . More due about **the Beatles**, this time from their producer, George Martin, who tells his story in "All You Need Is Ears," scheduled for publication by St. Martin's Press at the end of next month.

Belinda Carlisle, lead singer of **the Go-Go's**, broke the metatarsal bone in her right foot during the band's recent Australian tour, but the upcoming U.S. tour, set to begin Aug. 1, will go on as planned, she promises. . . . Three songs on "View (From The Ground)," the next **America** album on Capitol, were written by Bill Mumy, who in the '60s played young Will Robinson in the "Lost In Space" tv series.

Signings: **Glen Campbell** to Atlantic worldwide, with an album due in the fall. . . . **Andre Cymone**, formerly with Prince, to Columbia. . . . **Lords of the New Church** and **R.E.M.** to IRS. . . . **Gary Numan** to Los Angeles Personal Direction, the management arm of IRS. . . . **Kitty Wells** to Tessier Talent. . . . **Nick Oleniuk** to Jody Records.

Blair Video To Distribute News-Oriented Rock TVer

NEW YORK—A pilot program aired on five CBS-TV affiliates this past weekend will be the basis for a series beginning in October or November. The subject: rock music.

"The Rock And Roll Show" will be a weekly half-hour rock music magazine program, co-produced by Blair Video Enterprises of New York and Somach/Nelson Productions of Philadelphia. Five CBS-owned stations carried the pilot last weekend, and Blair will distribute it to other markets.

Says Denny Somach of Somach/Nelson, "Every other country in the world has a show like this." His company had been producing a similar program for 15 months, airing in the Philadelphia market only.

"We started out by doing a rock clip at the end of the newscast leading into 'Saturday Night Live,'" Somach relates. The 90-second segments ran for six months to strong response, and the local NBC affiliate asked the producers to develop a half-hour show. The first one featured Carly Simon.

"We ended up with the highest rated locally produced show in Philadelphia last year," Somach says. Next came "The News That Rocked '80" and "The News That

Rocked '81," the latter of which was aired on MTV: Music Television and, later, on CBS-TV in New York.

"When they saw the rating we got, they said we might be onto something, and they asked us to do the pilot," Somach says. "They were interested because of the numbers."

The program opens with segments on Bill Haley and the Rolling Stones, then moves into five minutes of news and rock events of the week. For the "Special Guest" segment, Mick Jagger was featured. Also on the program: "The Rock Report," a gossip segment; "Rock History Flashback" and "New Artist Profile."

"It's mainly an informational show, not straight concert," says Somach. "Rock can attract the audience; it's no longer the narrow thing that they're waiting to go away in two years." **LAURA FOTI**

Mackey Deal

NEW YORK—Moon Shine Records of Nashville has licensed ARC Sound Co. of Toronto for the Canadian release of Bobby Mackey's current U.S. country hit, "Pepsi Man."



Billboard photo by Chuck Pulin

PEPPER FEST—Some of the 8,000 fans who can be accommodated at the expanded capacity Dr Pepper Music Festival watch a show on a pier on New York's West Side.

JULY 17, 1982, BILLBOARD

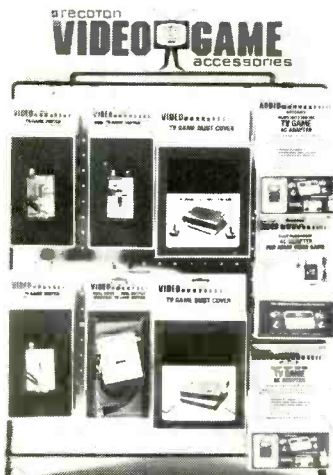
New Products



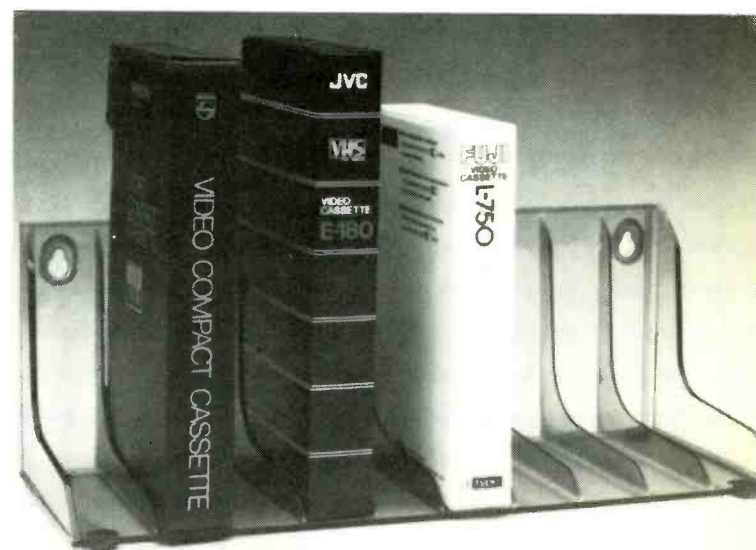
NEW PACKAGE—A new hanging clam pack design allows retailers to display Discwasher's D4 Record Care System on racks. The system is still available in its under the counter storage box. Both packages retail at \$16.50.



VIDEO GAME ORGANIZER—Hartzell Custom Products' video game case VGC-8 holds eight video game cartridges. It also contains a storage slot for game booklets and has a telescoping handle for easy carrying. The organizer can be wall mounted or stacked together. The top, bottom and sides of units have interlocking clips to allow for expansion of the storage system.



VIDEO ACCESSORIES—Recoton's model TVG9-910 features seven video game accessories, including AC power adapters, custom fit game dust covers and tv/game switches. The display is 24 inches by 20 inches and can be used on the counter or wall. The package, which includes a display header, retails for \$279.95.



CASSETTE STORAGE—Bib's compact video cassette storage unit holds 10 VHS, Beta or Philips units. Packed in a descriptive sleeve, it is made of strong, smoked plastic and comes with non-slip, self-adhesive feet. Retailing for \$5.95, the unit can be used free standing or affixed to the wall.

How do I know my kid's got Pac Man Fever? He'll only take a bag of quarters for his allowance!

LAUGH TRAX

Laughter is music to our ears. . .

WORLD PREMIERE

MUSICAL!

THE GREATEST HITS FROM STAGE & SCREEN



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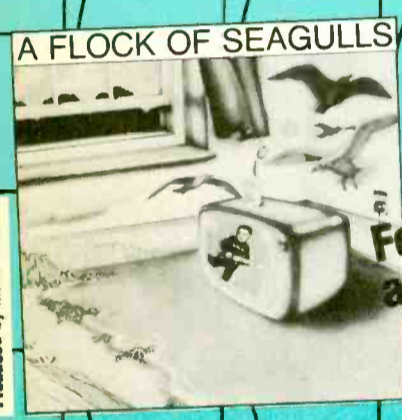
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A FLOCK OF SEAGULLS.

THE THRILL OF VICTORY!

They've conquered the charts, the airwaves, and the stages (including New York's Madison Square Garden) of America.

BB: 34* * / Radio & Records: 20*



Featuring the hits "I Ran" ^{VS102} and "Space Age Love Song."



On Jive Records (Distributed by Arista).

A FLOCK OF SEAGULLS. ^{VA66000}
A Sense Of Adventure In An Age Of Indifference.

ARISTA
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Name Product, Cassette Sales Give Rise To Dealer Optimism

• Continued from page 1

acted harshly to the RCA/A&M increases.

At the giant Lieberman Enterprises rack setup, David Lieberman, citing July 4 weekend business that was "just a touch" better than last year, is limiting his RCA purchases to singles and midlines (product not affected by the RCA wholesale price move) and he isn't excited about A&M, since the label excludes tapes from its deal. "We can't pay more than the old price for RCA product," says Lieberman.

Eric Paulson of Pickwick's rack division is also waiting for official tabulations this week on the network of stores it racks, but he surmises that "it looks pretty decent. It could be better, but we're holding our own." Paulson indicates that cassettes are "growing like crazy," but wonders if it's at the expense of LP business.

Roy Imber, operating the 40 Record World/TSS stores in the Northeast, says the seven-day period through July 4 saw an 18% per-store increase over last year. For the year so far, the chain is operating 14% ahead of last year on a per-store basis, 26% ahead counting the addition of four new outlets. His first Manhattan location, on Madison Ave. on 43rd St., is doing a "tremendous job" on cassette sales, owing largely to an older demographic

traffic there. "We're not catering to young people," notes Imber of the Gotham site, which has the largest classical inventory of any Record World/TSS unit.

Manny Drucker, general manager of the 52 Listening Booth stores in Pennsylvania, New Jersey, Delaware and Maryland, reports a 20% increase over July 4 weekend compared to last year's holiday. Drucker claims a rainy Saturday in the East filled Recordland-located malls and also credits the bolstering of a good recent product flow with new albums by Crosby, Stills & Nash, Fleetwood Mac and Robert Plant.

At Handleman Co., John Kaplan says he won't get final figures from the racker's universe of 5,000 stores until Monday (12), but business has been running "fairly well, better than the industry as a whole."

Ted Hudson of the five-store St. Louis-based Hudson's Embassy operation says "we pulled up," with weekend business not as good as last year, but "excellent" compared to January-June weekend business, when sales showed a drop of 30% to 40%. "The weekend had people in good spirits," says Hudson, despite a black community suffering from high unemployment. Another assist was the many tickets sold at the outlets for the Busch Stadium "Superfest" Saturday (10), featuring such acts as Stevie Wonder, Ashford &

Simpson, Kool and the Gang, Sister Sledge and James Ingram. Dance product, particularly from Sugar Hill, sold especially well, Hudson notes.

For the 18-store Flip Side operation out of Lubbock, Texas, album buyer Carl Keel reports "a pretty fair" holiday period, although not as good as last year. Overall 1982 business, Keel adds, has improved over a similar period in 1981—"each of our stores is doing better than last year, so we can't complain." Keel further states that the chain's cassette business is outdistancing LP sales on a 3/2 basis.

Cal Simpson, operating six stores in the Detroit market, says sales were "not really that exciting. We had normal sales for a Sunday and Monday sales were normal for a Sunday." Simpson adds that his one-stop business showed a 15% increase over last year, due to a wider geographic area serviced than Detroit, still hard hit by the downturn in auto sales. For 1982, sales are ahead of last year, but only because Simpson opened two new stores over the past seven months.

In the Pacific Northwest, Michael Reff of Everybody's said holiday sales were upbeat, showing increases from Thursday through Saturday. Even with stores closed for the holiday Sunday (4), Reff estimates the sales volume may have been up by as much as 35% over general recent business.

In fact, Reff sees the recent proliferation of new product from major acts as one bright spot in an otherwise still bleak business picture: "I think the business out there has been generally poor over the past six months, and the economy up here in Seattle and Portland has been extremely flat. The economy doesn't look like it's going to change quickly, but the product that's out now is so strong it's bringing traffic in."

Everybody's has a month-long sale underway, which began prior to the holiday, but Reff feels the chain's holiday spurt can't be attributed to the program since ad buys didn't begin reaching the public until after Monday (5).

For Everybody's customers, the biggest lure "by far" was Fleetwood Mac, but other strong sellers included Robert Plant's first solo LP and albums by REO, Asia, April Wine, Alan Parsons, the Rolling Stones, 38 Special and Crosby, Stills and Nash.

Rosenbaum says.

Larry Rosenbaum specializes in financial matters, though both brothers keep a hand in all chain business aspects. Says Larry, "The most important thing is that the downturn has caused us to get back to more grass roots and street level promotion."

The Rosenbaums, who also are rock concert promoters, have the pulse of suburban rock shoppers in towns like Hoffman Estates, Arlington Heights and Buffalo Grove as well as two Chicago north fringe locations. Most outlets also are Ticketron locations. According to Larry, record and tape volume was \$4.5 million in 1981, with about \$5 million Ticketron sales flowing through the stores.

The cutback in record company ad money is approximately 50%, the

brothers say. This year they expect \$150,000 of the chain's own money to be budgeted.

Greater dealer promotional initiative is called for today, and the Rosenbaums point to cutbacks in label staffs and trimmed label promotional outlays. "The key today is not record company money," Larry Rosenbaum says. "Record companies are much too demanding on the whole for their advertising dollar."

Explains Carl, "We can't wait for the record companies to put something together. They're not supporting product like they used to right out of the box. We like jumping on new product when it first comes out."

Adds Larry, "One key for Flip Side has been our ability to tie in

(Continued on page 66)

D.C. Dealers Get Lift From Local Act Product

By NELSON GEORGE

NEW YORK—The Washington, D.C. local music scene has been a boost to local retailers, according to John Walsh, chief buyer for Douglass Stereo. "Our four stores in the Washington-Baltimore area have benefitted greatly from the independent 12-inchers that local bands such as Trouble Funk have distributed in recent years," he says.

Trouble Funk's "Drop The Bomb" album and the charted single of the same name are on Sugar Hill Records. Another local band, Rare Essence, has been signed to Fantasy Records. Says Walsh, "Both of them started by making their own records in the Washington area and they are not alone. EU, another local funk band, and Chuck Brown, who had a hit with 'Bustin' Loose' a few years back, also have had hot records down here in the last couple of years."

"When our audience wants 12-inchers, we don't listen to the typical New York stuff, but we want real funk. There is a good local band called Osiris with a 12-inch called 'Slippin' In The Back Door' that is very much in the Trouble Funk style that we have high hopes for. All of this local music has helped us and been very strong in a period when albums and 12-inchers by many of the majors are not showing a lot of longevity."

At the four Douglass Stereo outlets, two in downtown Washington, one in a Maryland mall and another in downtown Baltimore, Walsh finds the same problem: "Albums today just are not showing the long term sales that they used to. When I started in this business eight years

(Continued on page 66)

New LP/Tape Releases

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

POPULAR ARTISTS

BARLOW, ERIC
Ballroom Favorites At The Mighty Wurlitzer Organ
LP LTOT (Organ Literature Foundation)
260.....\$9.00

CERRONE
Back Track
LP Pavilion FZ 38159
CA FZT 38159

CHADWICK, DOREEN
Peter Street Parade: Doreen Chadwick Plays The Mighty Wurlitzer
LP LTOT (Organ Literature Foundation)
280.....\$9.00

DOUGLAS, JERRY
Fluxedo
LP Rounder 0112.....\$8.98

DRY BRANCH FIRE SQUAD
Fannin' The Flames
LP Rounder 0163.....\$8.98

FRIZZELL, DAVID
The Family's Fine, But This One's All Mine
LP Warner/Viva 23688-1.....\$8.98

HELL, RICHARD, & VOIDOIDS
Destiny Street
LP Red Star/Passport Red 801.....\$8.98

IDOL, BILLY
Billy Idol
LP Chrysalis CHR1377.....\$8.98

IMAGINATION
Body Talk
LP MCA-5341.....\$8.98
CA MCAC-5341.....\$8.98

INK SPOTS
Just Like Old Times
LP Open Sky OSR 3125.....\$8.98
CA OSR 3125-6.....\$8.98

MORDISH, LOUIS, see Robert Wolfe

JONES, KARIN
Under The Influence Of Love
LP Handshake FW 38155
CA FWT 38155

MARINO, FRANK
Juggernaut
LP Columbia FC 38023
CA FCT 38023

MORMON TABERNACLE CHOIR
Songs America Loves Best, Vol. III—
"The Twenties"
LP CBS FM 37286
CA FMT 37286

MURPHY, EDDIE
Eddie Murphy
LP Columbia FC 38180
CA FCT 38180

OGDEN, NIGEL
The Mighty Sound Of Music, Wurlitzer Organ
LP LTOT (Organ Literature Foundation)
CF 275.....\$9.00

OLIVERA, HECTOR
The Lancastrian Way: At The Mighty

Wurlitzer Organ
LP LTOT (Organ Literature Foundation)
8117.....\$10.00

PENDERGRASS, TEDDY
This One's For You
LP Philadelphia Int'l FZ 38118
CA FZT 38118

PRODUCERS
You Make The Heat
LP Portrait ARR 38060
CA ART 38060

RAWLS, LOU
Now Is The Time
LP Epic FE 37448
CA FET 37448

SALEM, FREDDIE, & THE WILDCATS
Cat Dance
LP Epic ARE 38018
CAAET 38018

707
Megaforce
LP Boardwalk NBL33253.....\$8.98

SHAVER, BILLY JOE
Billy Joe Shaver
LP Columbia FC 37959
CA FCT 37959

SHOOTING STAR
III Wishes
LP Virgin/Epic FE 38020
CA FET 38020

10cc
Ten Out Of 10
LP Warner Bros. 85K 3575

THIRD WORLD
You've Got The Power
LP Columbia audiophile IC 38141

VARIOUS ARTISTS
Summer Means Fun
LP Columbia C2 38069 (2)
CA C2T 38069

WOLFE, ROBERT & LOUISE MORDISH
A Couple Of Swells: Play The Mighty Wurlitzer Manchester England
LP LTOT (Organ Literature Foundation)
8017.....\$9.00

X
Under The Big Black Sun
LP Elektra 9601501

JAZZ

BASIE, COUNT
At Newport
LP Verve Imports UMW 2619.....\$9.98
CA UCY 2619.....\$9.98

BLAKEY, ART & THE JAZZ MESSENGERS
The Original Messenger—A Quartet
Century Ago
LP Columbia FC 38036

COLEMAN, ORNETTE
Broken Shadows
LP Columbia FC 38029

ELDRIDGE, ROY
The Early Years
LP Columbia C2 38033 (2)

ELLINGTON, DUKE
The Girl's Suite & The Perfume Suite
LP Columbia FC 38028

EVANS, BILL
A Simple Matter Of Conviction
LP Verve Imports UMW 2107.....\$9.98
CA UCY 2107.....\$9.98

(Continued on page 20)



POPULAR IDEA—Musicland manager Harold McKee, far right, discusses crowd control problems with his assistant, Billy Joe Jordan, after a line formed in front of a convincing theatre display for a recent Beatles album promotion in Bowling Green, Ky.

FLIP SIDE \$\$ Sharpened Business Skills Give Chain An Edge In Chicago Mart

By ALAN PENCHANSKY

CHICAGO—Brothers Carl and Larry Rosenbaum, owners of Chicago's Flip Side chain, believe they've found the silver lining in today's retail climate. It's the improvement in business skills bred of adversity.

The Flip Side web is down to 11 outlets from a peak of 15 in 1981, and personnel cutbacks also have taken place. However, the Rosenbaums are highly positive in outlook today, citing the advantages of tightened controls and sharpened management skills.

Carl Rosenbaum is in charge of buying and store management for the operation. "We've changed a lot in personnel. We've cut the payroll by about 25% with no adverse affect on our ability to serve the customer,"

"Rock Comedy"
NOW A GO AS
"LAUGH TRAX!"

LAUGH TRAX!

The Hot New Weekly Hour of Comedy and Rock & Roll.

It's young...It's fun...It's entertainment in the fast lane starring Jim Staahl of "Second City" and "Mork & Mindy."

Plus "Saturday Night Live's" Gail Matthius and "Pvt. Benjamin's" Lucy Webb teamed with Howie Mandel and Frank Welker. And leading rock stars and guest stars...The Doobie Brothers, Kool & the Gang, Bonnie Franklin, and Sally Struthers. Hitch up with a hit that *will attract young hip audiences in any time period.*

Reach out for "LAUGH TRAX" for the hottest show of the new season with *excellent production values* you would expect from producer/dir. Carolyn Raskin (Laugh-In) and executive producer Toby Martin (Osmonds).

MORE THAN 50 STATIONS CLEARED ALREADY—"LAUGH TRAX" is versatile, first class and available when you need it the most.

"LAUGH TRAX" ...
from Company III/Sunn
Classic Pictures.

Distributed by

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New York, New York 10017
(212) 838-1185



Retailing

SALESMANSHIP Rudder Seminars Steer Dealers On The Right Course For \$\$

By IRV LICHMAN

NEW YORK—"It's a very emotional business and if the customer is handled positively, he'll respond positively."

This is a principal guideline of Gene Rudder, who has been conducting record store retail seminars in the Washington, D.C. area and hopes to expand his services to other geographic areas.

A former salesman for Inner City Records, which enabled him to make frequent contact with retailers, Rudder recently completed a series of seminars for several Harmony Hut stores, where, he claims, his salesmanship techniques enabled one of the locations, in Hillcrest, Md., to increase its sales projections. The Harmony Hut seminars were part of the chain's "Customer Service In The '80s" program initiated by Clyde McElvene, general merchandising chief (Billboard, June 19).

Speaking of the industry's great

appeal to emotions, Rudder tells his seminars that "emotion can trigger the sale, but emotions can also destroy the sale. You can destroy a sale just as rapidly as you can create it. Every word creates images in your mind. Successful salespeople realize from the moment they meet a person, they must eliminate fear while they create the emotion necessary to close the sale, backed up with the logic of the decision after they do."

Some of the emotional factors that lead to "ownership" (Rudder prefers this word over "sale") are: 1. pride of ownership; 2. keeping up with the Joneses; 3. peer pressure; and 4. self-image and improvement.

Rudder has five word no-no's he terms "rejection words," which he defines as any word or phrase that

triggers fear. These are cost or price, better stated as "total investment"; buy ("own"); sell or sold ("happily involved"); pitch ("presentation or demonstration"); and deal ("opportunity").

Rudder's approach is to conduct seminars two or three hours before a store opens. He charges \$50 for each seminar. For \$200, he'll spend eight hours on the selling floor of a location plus conduct further clinics for two evenings.

Rudder claims his technique can lead to multiple purchases. "A lot can happen in a retail environment. People have money. They're buying home video cartridges that retail between \$20 and \$40. When motivated enough, they can buy two at the same time."



NASHVILLE IN-STORE—Steve Wariner signs autographs at Nashville's Hickory Hollow Mall, as part of a joint promotion between RCA Records and Record Bar. Also involved in the promotion were Louise Mandrell and R.C. Bannon.

K.C. EXPERIMENT

Classical Westport Store Takes Arts To The Heart

KANSAS CITY—This city's all-classical record store, Classical Westport, has entered a new phase described by owner Cheryl White as a "department store for the arts."

In what may be a new retailing concept, three unrelated shops, including White's, are dovetailing arts-oriented upscale merchandise.

"We've moved into one space with a store that sells gourmet coffee and one that sells art posters," White explains. "It's something of a department store for the arts kind of deal. We all agreed on common business hours."

The four-year-old record shop, located in Kansas City's Westport preservation area, offers a more sedate environment than traditional full-line shops and the opportunity for unlimited classical in-store play. It's one of numerous all-classical shops sprung up in the last five years.

According to White, sales have doubled several times and inventory is about twice the original size, or \$100,000 today. The store's merchandise is about 90% classical. Blank tape and record care accessories and a line of books about music complete the mix.

Last fall, White joined with two other stores in a spacious new building located around the corner from the original address.

"It's a common space; you can

walk from store to store freely," the dealer explains. "There's an espresso bar in the coffee store and you can have a coffee there and hear the music. The art posters are used in decor of all three shops."

White says stores in the Westport area are picturesque and attractive. "We have a performance area in the back of the store," she says. "In addition to concerts, we recently gave adult music appreciation classes." The \$40 course fee included liberal purchase discount on albums.

All three proprietors suffered a setback in May when part of the roof was stripped away in a fluke storm. Almost all of one store's inventory was lost and damage to records was estimated at \$8,000. White says insurance cushioned the losses and it took only a month before the 6,000-square-foot shopping area was thriving again.

White's desire to educate customers governs stock display. Bins are ordered by historical period, beginning with medieval-renaissance, she notes. "Other than a fluke like 'Chariots Of Fire' or Domingo, we just sell a basic sampling of everything," the dealer says. "We carry a pretty good sized 20th century music section."

Non-classical specialties include traditional Irish and British folk mu-

(Continued on page 44)

CRC Rents; Web Details Are Unclear

LOS ANGELES—The manager of CRC, the new San Jose store said to be at the hub of proliferating record rental in central California (Billboard, July 3) doesn't know anything about the supposed 16-store chain except a secret operations phone number from which he buys records.

When asked specifically if he could provide names of principals or the home office number of CRC in Houston, Al Clem replied that he had been with the "chain" only five weeks and was uninformed about such matters. He said he could not provide the operations number, as it was confidential. When asked if he knew where any of the other stores were located or what their name would be, Clem said he understood they all had different names.

The CRC store at 1910 Camden Ave., San Jose, shares half of a free-standing store space with a chain beauty parlor. Its 1,200 to 1,500 estimated square footage contains a unique "fixturing" approach. It contains prefabricated panel walls, normally utilized to separate persons working in modern offices. It stocks LPs only, which are clipped in ones and twos to the fabric walls. The entire LP cover is fully exposed. The store contains less than 1,000 LPs. No prerecorded tape was in stock. The store advertises it rents the top 300 best-selling albums. "If we don't have it, we'll get it by Friday," a sign announces.

To become a CRC LP rental club member, one must fork over \$25 annually. The brochure states there is a special rate for those under 16. LPs rent for \$1.98 for two days. Non-members must cough up an \$8 deposit. Members can rent up to four LPs at one time with no deposit. Every eighth rental is free to a club member. Every seventh LP purchase is free to a member.

The membership brochure emphasizes a December holiday special, wherein on a one-time purchase, a member can buy six \$8.98 list albums for \$4.98 each.

The LPs on display carried a sticker which contained a five-digit number which appeared to tie in with the rental. Many also carried a silver sticker, reading: "Rent Me."

JOHN SIPPEL



FUND RAISER—Jason Shapiro, vice chairman of National Record Mart, left, presents a \$3,630 check to Tricia Mullin, 1982 poster child for the Greater Pittsburgh March of Dimes. The funds were raised via the sale of the Pride of Pittsburgh poster featuring prominent hometown rock acts. Holding the poster, which was sold in area National Record Marts, is artist Billy Price.

New LP/Tape Releases

• Continued from page 18

FITZGERALD, ELLA
Ella In Hollywood
LP Verve Imports UMV 2636.....\$ 9.98
CA UCV 2636.....\$ 9.98

GILLESPIE, DIZZY
Have Trumpet Will Excite
LP Verve Imports UMV 2692.....\$ 9.98
CA UCV 2692.....\$ 9.98

HAWKINS, COLEMAN
At Newport
LP Verve Imports UMV 2623.....\$ 9.98
CA UCV 2623.....\$ 9.98

HODGES, JOHNNY & THE ELLINGTON MEN
The Big Sound
LP Verve Imports UMV 2525.....\$ 9.98
CA UCV 2525.....\$ 9.98
(Also see Charlie Parker)

MARSALIS, WYNTON
Wynton Marsalis
LP Columbia audiophile HC 47574

MONK, THELONIOUS
Live At The It Club
LP Columbia C2 38030 (3)

MULLIGAN, GERRY, QUARTET, see
Teddy Wilson Trio

O'DAY, ANITA
Sings Jimmy Guiffre Arrangements
LP Verve Imports UMV 2679.....\$ 9.98
CA UCV 2679.....\$ 9.98

PARKER, CHARLIE & JOHNNY HODGES
Jam Session #1
LP Verve Imports UMV 2530.....\$ 9.98
CA UCV 2530.....\$ 9.98

STITT, SONNY, QUARTET
New York Jazz
LP Verve Imports UMV 2558.....\$ 9.98
CA UCV 2558.....\$ 9.98

VARIOUS ARTISTS
They All Played Bebop
LP Columbia C2 38039 (2)

WILSON, TEDDY, TRIO & GERRY MULLIGAN QUARTET
Live At Newport
LP Verve Import UMV 2622.....\$ 9.98
CA UCV 2622.....\$ 9.98

GOSPEL

PATILLO, LEON
I'll Never Stop Lovin' You
LP Myrrh 6711.....\$ 8.98

THEATRE/FILMS/TV

Soundtrack
LP Rounder 1034.....\$ 8.98

VARIOUS ARTISTS
Great Film Classics, Vols. 1 & 2
CA DG 3584 022.....\$ 7.98

CLASSICAL

BACH, JOHANN SEBASTIAN
"Doubletime Tape"
CA DG 3584 002.....\$ 7.98

BEETHOVEN, LUDWIG VAN
"Doubletime Tape"
CA DG 3584 006.....\$ 7.98

Piano Concerto No. 4 In G Major, Op. 58
Serkin, Boston Symp. Orch., Ozawa
LP Telarc DG-10064.....\$ 17.95

Piano Concerto No. 5 In E Flat Major, (Op. 73) ("Emperor")
Curzon, Vienna Philh. Orch., Knappertsbusch
LP London Jubilee JL 41020.....\$ 6.98
CA JL5 41020.....\$ 6.98

Piano Trio No. 3 In C Minor; Piano Trio No. 6 In E Flat
Beaux Arts Trio
LP Philips 6514 131.....\$ 10.98
CA 7337 131.....\$ 10.98

Sonata No. 14 In C Sharp Minor (Op. 27, No. 2) ("Moonlight"); No. 23 In F Minor (Op. 57) ("Appassionata"); No. 8 In C Minor (Op. 13) ("Pathetique")
Ashkenazy
LP London CS 7247.....\$ 10.98
CA CS5 7247.....\$ 10.98

Symphony No. 5 In C Minor (Op. 67)
Vienna Philh. Orch., Solti
LP London Jubilee JL 41016.....\$ 6.98
CA JL5 41016.....\$ 6.98

BERLIOZ, HECTOR
Symphonie Fantastique
New Philharmonia Orch., Stokowski
LP London Jubilee JL 41028
CA JL5 41028

BERNSTEIN, LEONARD
Hail! Meditations From "Mass"; "On The Waterfront" Suite
Rampal, Rostropovich, Israel Philh., Bernstein
LP DG digital 2532 051.....\$ 12.98
CA 3302 051.....\$ 12.98

BRAHMS, JOHANNES
Piano Concerto No. 2 In B Flat Major (Op. 83)
Backhaus, Vienna Philh. Orch., Boehm
LP London Jubilee JL 41032.....\$ 6.98
CA JL5 41032.....\$ 6.98

Symphony No. 3 In F Major (Op. 90); Tragic Overture (Op. 81)
Vienna Philh. Orch., Karajan
LP London Jubilee JL 41035.....\$ 6.98
CA JL5 41035.....\$ 6.98

CHOPIN, FREDERIC
"Doubletime Tape"
CA DG 3584 009.....\$ 7.98

DVORAK, ANTONIN
Symphony No. 9 In E Minor (Op. 95) ("New World"); Othello Overture
London Symp. Orch., Kertesz
LP London Jubilee JL 41022.....\$ 6.98
CA JL5 41022.....\$ 6.98

GRIEG, EDVARD
Piano Concertos: Schumann; Piano Concertos
Zimerman, Berlin Philh., Karajan
LP DG digital 2532 043.....\$ 12.98
CA 3302 043.....\$ 12.98

JANACEK, LEOS
The Cunning Little Vixen
Popp, Jedlicka, Randova, Vienna Philh. Orch., Mackerras
LP London digital LDR 72010 (2).....\$ 25.96

KOSINS, MARTIN SCOT
Songs Of The Seeker
Shank, Carradine
LP Open Sky OSR 2251.....\$ 10.98

MAHLER, GUSTAV
Das Lied Von Der Erde
Norman, Vickers, London Symp. Orch., Davis
LP Philips digital 6514 112.....\$ 12.98
CA 7337 112.....\$ 12.98

MOZART, WOLFGANG AMADEUS
Concert Arias
Te Kanawa, Vienna Chamber Orch., Fischer
CA London OS5 26661.....\$ 10.98

"Doubletime Tape"
CA DG 3584 021.....\$ 7.98

Piano Concerto No. 15 In B Flat Major (K. 450); Symphony No. 36 In C Major (K. 425) ("Linz")
Bernstein, Vienna Philh. Orch.
LP London Jubilee JL 41025.....\$ 6.98
CA JL5 41025.....\$ 6.98

Piano Quartet In G Minor (K. 478); Piano Quartet In E Flat Major (K. 493)
Previn, Musikverein Quartet Members
LP London CS 7220.....\$ 10.98

Piano Sonatas, Vol. 2: A Major (K. 331); A Minor (K. 310); D Major (K. 576)
Schiff
LP London CS 7246.....\$ 10.98

Symphonies, Vol. 1: E Flat Major (K. 16); D Major (K. 19); F Major (K. 19a); B Flat (K. 22); D Major (K. 32); D Major (K. 73m); D Major (K. 73n); D Major (K. 73L); G Major (K. 74); D Major (K. 74a); D Major (K. 73q); F Major (K. 112); D Major (K. 111a); C Major (K. 111b)
Academy of Ancient Music, Hogwood
LP L'Oiseau-Lyre D167D3 (3).....\$ 32.94
CA K167K 33.....\$ 32.94

(Continued on page 56)

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Radio



SUNSHINE—Elektra's Joe Sun greets KZLA-FM music director Denise Galvin following his recent performance at the Palomino in Los Angeles.

KROQ Licenses In Jeopardy With FCC

By BILL HOLLAND

WASHINGTON — KROQ-FM Los Angeles may be a hot AOR in the spring Arbitron book (Billboard, July 10), but that cuts no ice with the FCC, which seems to be moving inexorably toward revoking the station's license, along with that of sister facility Spanish-formatted KROQ-AM.

The latest in a series of legal maneuvers between the commission and Burbank Communications, which owns the stations, is a reconsideration of the revocation by an FCC review board.

The licenses are held by George E. Cameron Jr. Communications, a wholly owned subsidiary of Burbank. The case goes back to 1972 when the FCC voted to strip the licenses and assign them to two other companies, Royce International Broadcasting for the AM and San

Marco Broadcasting for the FM.

The FM side of the involved case was sent back from the review board this past May to be reheard by an FCC administrative law judge in late September, according to the Burbank lawyer, George Lyon. Lyon was successful in extending the case to include alleged misleading station information by the new FM licensee, San Marco.

A source at the FM station, basking in the surge of steadily increased listenership that has the station ranked within the top three in the spring L.A. Arbitrons and number two in the Orange County, Calif. book, said that billing is "up in the \$12,000 a day" area. The source also says that the station and its adventurous use of new artists' music "is succeeding in spite of the dealings" of its on-the-ropes owner company.

Vox Jox

Guzman Tops N.Y. DJ Ratings

His name may not be on the tip of everyone's tongue, but **Jose Guzman** has the ratings to make him a household name. The 7 to 11 p.m. jock on WRKS (98.7 Kiss) has pulled in an 8.5 share in the latest Arbitron ratings, higher than any other DJ's slot in New York. Guzman came to the urban contemporary outlet from WNJR Newark just over a year ago. His first book was a 1.8, followed by a 7.6 in the winter.

Guzman's attributes his success on the urban contemporary station in part to the fact that he used to work as a DJ in a lot of clubs around New York and New Jersey. "A lot of my mixes are live on the air. People appreciate it when you go from one record to another without any change in the tempo."

Although he admits that personality plays a role in his success, Guzman says that he concentrates on the music. "My theory is keep the talk short and sweet. Music is more important, especially at night when people are coming and going." WRKS also gives its air staff a certain amount of leeway in what they may program, which Guzman says helps give the show a personal feel.

Guzman follows **Mary Thompson**, who has a 6.7 share. Following Guzman

man in the New York ratings are WOR morning man **John Gambling**, who has a 7.9, and WKTU evening personality **G. Keith Alexander**, who has a 7.8.

★ ★ ★

With the departure of WAPP New York music director **Frank Kelly** (Billboard, July 10), the new Doubleday AOR station has shifted some of its lineup. Moving into Kelly's midday slot is **Michael Stevens**, who was doing afternoon drive. Changing to afternoon drive is **Chip Hobart**, who was doing evenings. The new evening personality is **Garth Hemp**, who was with Doubleday's KPKE Denver. Taking the overnight shift, which was formerly unfilled, is **Amy Wright**, who was with WMGQ New Brunswick, N.J. Staying in their same time periods are morning man **Ted Cannarozzi** and assistant p.d. **Joe Krause**, 10 p.m. to 1 a.m.

★ ★ ★

Howard Stern will arrive in the afternoon drive slot at WNBC New York on Labor Day as scheduled, despite his dismissal from WWDC (DC-101) Washington on June 29.

(Continued on page 31)

'Burnout' Is Prime Concern For Urban Contemporary Formats

• Continued from page 3

what they want for a certain period of time until they're done and decide to let the record go."

Joe Tamburro, the program/music director of WDAS-FM Philadelphia, argues that urban burnout can be viewed as a New York phenomenon. "The city's urban stations are unlike any other black stations in the country," he opines. "They strive to be innovative, so they add and drop records faster than I might do, and I'm only 100 miles away. Yet things can happen unexpectedly there, too, such as 'And I'm Telling You I'm Not Going' by Jennifer Holliday, which you don't think of as a New York-type record."

Another fact that distinguishes the burnout factor in New York, according to Tamburro, is the emphasis that the urban outlets in the market place on club reports "Sometimes it sounds as if the stations are programmed by disco DJs, always moving on to something new. And clubs just aren't that influential in other cities."

Mayo is equally succinct. "New York is the only city I know of in America where clubs have as much influence in getting a record added as a record company would elsewhere." Ellis adds that while club reports "aren't exactly the gospel," their input has helped to make the station number one among its competitors.

Pam Wells, WGCI-FM Chicago's music director, asserts that "true urban contemporary radio doesn't lend itself to burnout because you're programming lifestyle radio. Ideally, there's nothing that won't mesh. It involves finding the right combination of pop, jazz, disco and rock to satisfy as many moods and feelings as possible."

"The urban format means different things to different people," she continues. "So you can't overlook anything, such as jazz, or a cut on an album that's hotter than the single, or a record that introduces a new sound. It would have been unfair to my audience, for example, if I had overlooked Queen's 'Another One Bites The Dust' when it was released."

Mayo understands that the urban audience in New York differs from

the ethnic listenership in a city such as Memphis. "But there are certain common denominators," he notes. One is bringing album cuts to the format that other stations in the market chose not to play. "New Yorkers are trendy, and things do happen fast here, but you can't get hung up on guidelines, anywhere."

He agrees with Ellis that many stations tend to misjudge when listeners grow tired of a particular cut.

"Some programmers are so egotistical that they pull records at the height of popularity," says Ellis. "They think that God has given them an ability to judge when it's time to drop the disk completely, and very often they're way off base. We've found that it's more productive for us to research the record and ease it out of the rotation slowly if we start to overplay it. It's certainly better than pulling it arbitrarily."

BLACK-FORMATTED FM

Stone Reaching For The Top At KJLH

By NELSON GEORGE

LOS ANGELES—The new program director of KJLH Los Angeles, J.B. Stone, is looking to displace his former employer, KGFJ-AM, as the market's top black music outlet, and to fulfill what he sees as untapped potential for the format on the FM band.

In the spring Arbitrons, KGFJ posted a 1.9 share, the highest for any black/urban contemporary in Los Angeles, and KJLH a 1.2. Compared to the ratings of other black formats in major urban markets, those numbers aren't impressive. So what's that untapped potential?

For a start, Stone says, "You can't compare Los Angeles to any other radio market in the country, for a number of reasons.

"We have 86 radio stations, which makes the competition intense. For black stations, this situation is complicated by the fact that there is no large minority concentration here as in New York, or Washington. We just don't have that kind of base, since everyone is so spread out.

"So many of the pop stations here play black music, which further complicates the job of a black or urban contemporary station. So for us to get a 2.0 is as significant as pulling a 5.0 elsewhere. The number one sta-

tion in this market is happy to pull a 5.0 share."

Stone is elated to be moving over to the Stevie Wonder-owned station. "It is my first chance to program a black FM station in Los Angeles," he says. "I think that black AM in this market has grown as much as it can. Where in other markets, black AMs aren't doing well, stations such as KGFJ and KACE are very competitive.

"But I don't think black FM has yet reached its potential here. For KJLH, I don't foresee any radical changes, just some fine tuning. Right now I'm working with the engineers on the technical sound of the station. That's the foundation of any format."

Prior to coming to Los Angeles in 1980, Stone had worked at both black oriented and general market stations, including stints at Memphis' KHBQ, St. Louis' KATZ, and San Francisco's KDIA. Stone feels that his general market experience has helped him. "The basics of programming a station are the same everywhere, but by being a spook who sat by the door you do see and hear things that are extremely beneficial."

"KJLH can reach the top slot in this market or close to it," Stone asserts. "Stevie and general manager Don Mizell want to go for it and I think with this air staff and a few small changes it is possible."

New LP & Tape Releases, p.18

IN COUNTRY FORMAT

Oldies Proliferate On Playlists

• Continued from page 1

country's older target demographic. Media researchers such as Rob Balon of Rob Balon & Assoc. in Austin indicate studies showing the bulk of country listeners fall in the 35-44 age range. "And people's receptivity to new product wanes as they get older," says Balon. "Older demographics want older music that's familiar."

In some cases—such as KSON in San Diego—ratings appear to have been visibly enhanced by a management dictate toward oldies. In other markets, stations are relying on their well-stocked libraries for non-stop promotions centered around nostalgia sounds. Country radio's effort to reach a wider (and older) demographic target also gives obvious impetus for programmers to reach back into "memory lane" for audience appeal.

Markets such as Memphis, Chat-

tanooga, New York, Knoxville, Chicago, Cleveland, Cincinnati, Jacksonville, Kansas City and Detroit have stations now positioning themselves along the sure-bet baseline of 30-35 spot playlists with a minimum of 60% or more of daily programming fare dedicated to oldies.

Programmers who do rely substantially on gold tend to dismiss accusations by record labels that tighter playlists and increasing emphasis on gold is hampering the development of new acts and hindering their efforts to sell singles and albums.

"Our job is to play what people like, and increase our ratings," states Speedy Perez, music director at KOKÉ-FM in Austin. "It's not radio's responsibility to be a sounding board for record company product."

WHK Cleveland p.d. Joel Raab is even blunter: "Sure, the predominance of oldies will probably hurt record sales. . . . But as a program di-

rector, my first concern isn't selling records for labels, it's getting good ratings for my station."

WMAQ's Jay Phillips thinks one reason stations are turning more frequently to playing past hits is "because labels are trying to push garbage down our throats. There's too much crossover stuff that all sounds the same."

Although stations aren't unduly concerned about restricting the playlist arena for new artists, programmers are concerned about staying on top of the hits.

"New acts that deserve to break through always will," notes one program director, who prefers to remain anonymous. "But my station general manager always asks to see my playlist to compare it at the end of the month with the national trades. If I've gone out of the box on too many unfamiliar records, I could get fired."

(Continued on page 50)

Radio

Narrowcasting To Women At Flint's WWMN-AM

By CONSTANCE CRUMP

FLINT, Mich.—Radio is always a sucker for the thrill of the new, but in Flint, largely a city of laid-off auto workers and traditionally one of the leaders in Michigan's currently depressed economy, something really new is on the airwaves. WWMN-AM began broadcasting on New Year's Day, 1982 as what is considered to be one of the first women's entertainment stations.

Staffed almost totally by women on both production and broadcast ends, the format was the brainchild of manager Marsha Kloor. "I was driving back from a Dallas conference (the station was formerly a religious format, with mainly paid programming), considering the options for an AM daytimer. The idea came to me all at once, and then I succeeded in a 15-month sell job. The owners, Reams Broadcasting of Toledo, Ohio, have really been supportive, and very progressive to let us give the idea a year trial," Kloor relates.

"I'm convinced narrowcasting is the future of radio, at least AM radio," Kloor continues. "We want to reflect our listeners, so we're using a call-in format. We're programming three hours of talk, all segments dealing heavily with call-ins taped for playback and all heavily localized." From 9 to 10 a.m. a psychotherapist, Ann Splane, will assist callers with problems. Between noon and 1 p.m. psychic Mary Christie will give psychic readings to the audience via telephone from Detroit."

The third call-in hour will feature both personalities and issue-oriented guests. WWMN has local and national news six times a day and headline and weather five times.

Finding good syndicated material has been a problem, Kloor admits. "I'm shopping for a network affiliate and we carry Sherrye Henry on 'Women in The '80s' and Niki Scott on 'Working Women.'" (Both segments are aired twice daily.) Kloor also goes on the air with an editorial series called "One Woman's Opinion," which considers such topics as Nancy Reagan as a Barbie Doll role model.

The station plays music during the other segments of the broadcast day. "Since we were trying something new, we decided to be all new," Kloor says. "We thought we might as well develop a unique music concept. We basically play adult contemporary, but we develop all the music locally. We're probably the only A/C station in the country that didn't play 'Physical,'" she laughs. "Our music director has a list of criteria and previews all the songs. Women are more involved in lyrical content, studies have shown. Our music is lyrically geared."

A feminist approach was rejected from the beginning. "We can't take a total feminist viewpoint," Kloor explains. "It's hard enough to limit the station to half the available listener-

ship. It's hard to cut that to 5% by taking that perspective.

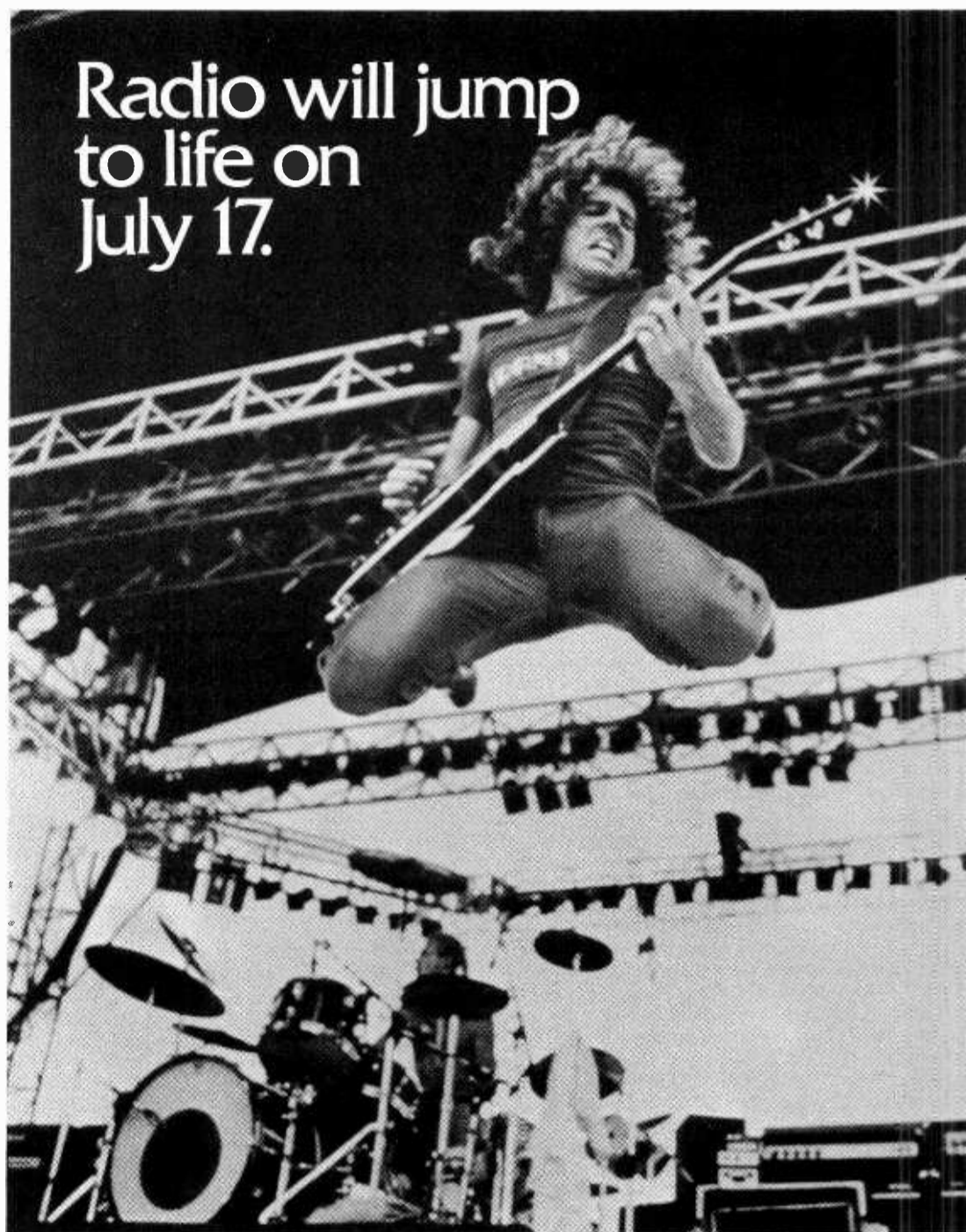
"In radio, if you don't change you die. You must carve a unique niche, be definitive. Men have appreciated

our change in format as well as women. Of course, curiosity is a factor; we're a new and interesting entity. The response from old listeners hasn't been what I expected. Only a

few have called to say they wish we could have continued as we were."

The original idea caused consternation, Kloor recalls, but the originality of the concept won out.

"People ask me, 'Why Flint, Michigan?' Because I'm here, the station is here. We needed to solve a problem and came up with a highly unusual solution."



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NRBA To Name Executive Vice Pres.

WASHINGTON—As a result of a recent survey of the board of directors of the National Radio Broadcasters Assn., the executive committee of the NRBA has voted to appoint an executive vice president to manage the day-to-day affairs of the rapidly growing organization.

A search team headed by NRBA president Sis Kaplan and two other executives has begun interviewing candidates.



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JULY 17, 1982, BILLBOARD



NOVA PROMOTION—Portrait artist Aldo Nova, left, presents WWDC Washington (DC-101) Bill Scanlan with a copy of the limited edition DC-101/Nova picture disk. The presentation kicked off a promotion featuring the disks at area retail stores including Harmony Hut, Kemp Mill, Penguin Feather, Record & Tape Ltd. and Waxle Maxle's. The disks are priced at \$1.01, with proceeds going to the Muscular Dystrophy Assn.

Promotions Department Is Key To XTRA-FM Ratings

By THOMAS K. ARNOLD

SAN DIEGO—If there's anything that XTRA-FM (91-X) has learned from Arbitron findings, it's the value of promotions. Since the station created a promotions department last August, ratings show overall listenership up nearly 30%.

91-X is one of three AOR stations in the San Diego market, and the only one broadcasting from Tijuana, Mexico. With a 4.9 share of the market age 12 and over, it's become the fourth most-listened-to outlet in San Diego, surging ahead of fellow AOR KPRI-FM for the first time in a year.

"Promotion was the last missing ingredient," says station manager John Lynch, who's been with the Noble Multimedia Communications outlet since it went on the air four years ago.

"I think once you have the product you should let people know about it. We have the signal—at 100,000 watts, we are the only station that can be heard loud and clear in all four corners of the county. We have the programming. And now we have the promotion. It's almost as though listeners have been waiting for us to get involved with the market."

Paul Sansone, who joined 91-X as promotions director last August after a previous three-year stint in the same position at KGB-FM, adds, "Before they (the listeners) could just hear us, not actually touch us. Now they can."

Not to be downplayed, though, is the station's programming, Lynch asserts. "I describe our format as AOH, which stands for album-oriented hits," Lynch says. "What we've tried to do is lean more toward a hits presentation. An AOR station might play three, four, or five songs off a rock album, whereas we traditionally only play one or two. The philosophy we have is that if someone tunes in to 91-X, they hear their favorite songs."

"Furthermore, the standard AOR format has a huge amount of men listeners between the ages of 18 and 24. You can literally become number one in this town with that type of format."

"We try to appeal to women on a much more equitable basis, both in the 18 to 24 and the 25 to 34 age groups. In that area, we're number one, and the format we have is doing

(Continued on opposite page)

This is the second part of a two-part article written by Rollye Bornstein, with the help of research specialist Jon E. Currie of Currie Communications, Newbury Park, Calif.

LOS ANGELES—Last week we discussed quantitative research, all those confusing numbers in the ratings books. We've hopefully proved that it's not necessary to be able to pronounce "logarithm," let alone understand its usage, to be able to make sense out of these figures.

Quantitative research reflects what is taking place in your market. It tells you who is listening, what they're listening to, when they're listening, and where they're listening. In fact, it tells you everything about your listeners except why they're listening.

Simply put, accurate qualitative research tells you why a listener behaves in a certain manner and what you can do to alter or reinforce that behavior. It attempts to answer all the questions you'd love to ask your audience if you could speak to each

Qualitative Research: The Whys, Wherefores Of Listener Behavior

of them individually, such as why are they listening to the competition, what do they want to hear on the radio or what don't they want to hear; and it can be carried out in several different methods. Among the most popular these days are the call out and the focus group.

The call out is used frequently, especially in music research. In the past, a p.d. would put together a playlist based on requests and local record sales, but this method included only the tastes of the actives—people who actively listen to his station, and even if he knew everything about the people who were phoning in or buying records, he still was missing the biggest part of his audience—the passives.

Passives comprise the majority of

listeners who never call the station and don't buy records, but since they do make up the bulk of the people listening it's important to find out what they want to hear and that's often accomplished by simply calling and asking them. Rather than asking verbally if they like a certain song, a portion of that song may be played over the phone. That way, the listener will be able to react to a familiar song even if she is unfamiliar with the title. And you'd be surprised at the number of people who don't know the title of their favorite song. Remember, music and radio is much more important to you than it is to the average Joe. For that reason it's best that the average staffer not be involved in obtaining qualitative research.

An improperly phrased question can invalidate an entire survey. To give you an extreme hypothetical example, WXXX's call out research showed that everyone in town loved their format, but the ratings had them at the bottom of the heap. It was then discovered that the research was conducted by a station employee who called 100 people and asked "Don't you like WXXX's new format?" Anyone can see the problem there, but more often it's a very subtle thing that throws off a survey, so if you've decided to ask your listeners why they prefer the competition, leave it to a research person who has training in how to eliminate bias. He'll ask the questions and tabulate the answers.

Assuming his findings are com-

and regulatory changes were made, assistance in the development of supplemental sources of income for public broadcasting could be achieved.

The Temporary Commission suggested to Congress to sustain and continue Federal funding, study repeal of PBS business income provisions in Federal law, and review tax incentives for contributions to public broadcasting.

It also recommended that the FCC authorize nonaural use of SCA subchannels—a source of income Public Radio is already pursuing, and examine the restrictions governing commercial use of satellite facilities by public radio and television licenses. It also put forward suggestions to modify FCC rules governing on-air fundraising and promotional, corporate identification policies to open up revenue-producing channels.

In a related development, the National Assn. of Broadcasters Public Broadcasting Taskforce recently presented five funding options for public stations at a meeting of the National Assn. of Public Television Stations here. They were: 1. restoration of adequate Federal funding. 2. encouragement of commercial stations to assist in appeals for PBS subscribers and funds, 3. a national fundraising broadcast project, 4. tax checkoffs from individual refunds and 5. tax credits for contributions to public broadcasting.

Washington Roundup

Group Backs Federal Funding

By BILL HOLLAND

WASHINGTON—Congress created the Temporary Commission on Alternative Financing for Public Telecommunications last year, and asked lawmakers and public officials with top-drawer communications backgrounds to serve as members and investigate financing options for budget-beleaguered public broadcasting.

The TCAFPT—perhaps the only government body in this town that is not known by its initials—has finally issued its first report to the Congress. And the conclusion reached by the member senators, representatives, broadcasting execs and Chairman James H. Quello, an FCC Commissioner: there is no alternative to continued Federal funding.

The Temporary Commission concluded that "in the short term there is no reasonable alternative to continued Federal funding" and that "precipitous reductions below the currently anticipated levels of Federal support" could lead to "reductions in service."

The blue-ribbon group also came up dry in its analysis of long-range schemes to help public broadcasting gain funds outside of the Federal area, concluding that "over the longer term none of the other funding options" explored "would be preferable to continued Federal funding..."

It made some determinations, however, that if several legislative

SEEKS \$200,000 IN DAMAGES

DJ Sues United Stations

NEW YORK—Dana Lauren, a former WHN New York DJ who was hired away from that station to be a jock on the now-postponed Country Music Network, has served United Stations with a \$200,000 suit charging she was hired for the CMN air staff under fraudulent conditions.

The suit, drawn for a hearing in New York State Supreme Court, charges that United officials "induced and directed the plaintiff to resign her employment at WHN and to accept employment with United

Stations"; that the defendants represented that they "had definitely and unconditionally decided to operate a network ... commencing June 1, 1982"; and that "such representations were false and the defendants knew they were false."

The suit, filed June 11, asks \$100,000 for actual damages and \$100,000 for punitive damages. Named along with United are partners Nick Verbitsky, president of the company, and Ed Salamon, vice president, programming.

pletely accurate, which is rarely safe to do when you're dealing with the inexact science of psychology (after all, if a doctor can't determine why an insane person is an axe murderer, how can he hope to know why a sane one craves Led Zeppelin), but assuming these results are fairly accurate, they're still of absolutely no value to you.

It's at this point that the research must be interpreted. Now that you've got these figures, what do they mean? Unfortunately a computer can't tell you that. Interpretation requires a human with a functioning brain and several years of experience. And even then the results are not foolproof.

To give you a true example of how crucial interpretation is to qualitative research, a study was commissioned by a station in a fairly large Midwestern city to determine the void in the marketplace. The report, which was statistically accurate, came back showing that listeners de-

(Continued on opposite page)

Radio

Interpretation Seen Crucial To Qualitative Research

• Continued from opposite page

sired a station that was positioned somewhere between the AOR giant and the old line MOR outlet. It was interpreted to mean that a mellow rock station would do well. But even after two years, the format was unsuccessful. Another station in the market got a hold of the same report and interpreted it to mean that the void should be filled with a mass appeal adult contemporary station. Today they're among the top stations in the city.

The research in both cases was identical; it was the interpretation that made the difference. For that reason alone, qualitative research can spell disaster. It can also be an indispensable tool which can shed light on the darkest of subjects, but conclusions should only be drawn by a qualified person in possession of all his faculties and a great deal of common sense.

Focus groups. If you haven't heard about them yet, you will in the months and years to come. Briefly they work like this: 8 to 12 people are selected to be part of a panel discussion about a specific topic. They are usually screened in advance as to their preference for a given station or format. The panel is moderated by a researcher who controls their discussion and another person who analyze their reactions. The room the group occupies is usually equipped with a two-way mirror to allow station personnel, such as the program director and the general manager, to view this discussion.

A focus group's major asset is that it allows a station to get a physical handle on its listeners. The major drawback is that it is almost impossible to draw cold conclusions based

on the outcome. They are statistically unsound and definitely no tool for making decisions. However, they do have substantial value espe-

cially when viewed in tandem with other research methods. It's in the focus groups that barren numbers come to life in the form of words,

and while they may not be conclusive, they can be indicative of major trends. Besides, they're fun.

Remember fun? That's why you

got into radio in the first place. Research alone is not the answer. Used correctly, however, it can help you find that answer.



The 9th Annual Hank Williams Memorial Tribute

Starring



John Conlee • Joe Stampley • Charlie McCoy • Leon Everette

Recorded **LIVE** in front of 10,000 people at the **Ninth Annual Hank Williams Memorial Tribute** at his birthplace in Mount Olive, Alabama on June 6.

THE SILVER EAGLE takes great pleasure in presenting two programs featuring the highlights of this special concert:

- **July 17**—Joe Stampley and Charlie McCoy
- **July 24**—John Conlee and Leon Everette

On over 400 of America's top country stations—via the ABC Entertainment Network.

Produced by **DIR Broadcasting**



**New LP & Tape
Releases, p.18**

Promotions Aid XTRA

• Continued from opposite page

what it set out to do."

Programming at 91-X is determined by program director Jim Gellaro, himself a mere six-month veteran with the station, and in-house consultant Frank Felix, who also consults nearly a dozen other similarly formatted stations all over the country.

"What Frank has done is take the principles of AOR and make it into much more of a mass appeal format," Lynch says. "We're different than any other station in the marketplace."

"The creation of a promotions department is a direct result of ongoing research," Lynch states. "We did a professionally directed focus panel study last year, as we've done every year since we went on the air, and found that people really wanted to see the station get involved with things."

Recent promotions include the cosponsorship of several teen dance concerts in Del Mar that has tripled regular attendance; the hosting of a volleyball tournament featuring teams from both the United States and Mexico.

"Visibility is the key," Lynch says. "If anything happens, we're there. Our two major rivals, KGB-FM and KPRI-FM, have been on the air for more than ten years; we've only been around for four. They have the history and the image. That takes time to develop. We're finally getting there now."

Goodphone Commentaries

Mike Joseph And The Contrarian Approach

By JIM SMITH

I am fascinated, as an amateur investor in the stock market and elsewhere, by the theory among certain investors, who are called "contrarians," which essentially holds that if the majority is doing it, it may therefore be wrong. Contrarian philosophy can trace its roots to Goethe and Rousseau, but it has only been in the past 50 years or so that it has been applied to investing.

Bernard Baruch understood crowd psychology, and often bought and sold accordingly. Russell Sage described the accumulation of his fortune as "buying straw hats in January."

What all this has to do with radio is my random thought that Mike Joseph has a streak of the contrarian in him. Joseph, for those of you who haven't been paying attention lately, is the programming consultant who debuted the Hot Hits format last fall on CBS' WCAU-FM Philadelphia; they came up with a 6.0 in the first book and a 7.4 in the next. Although his act is not substantially different from what he's recently done in several smaller markets, much is suddenly being written about him because (a) Philly is a top five market, and (b) his next assignment was CBS' WBBM-FM in Chicago.

Unlike Philadelphia, where Hot Hits' direct competitor is said to have rolled over and played dead, Chicago is a trickier situation to be sure... twice as many black stations... several well-established AC's... and WLS, which finally crushed challenger WCFL in the '70s and

has made the cost of entry too steep for each FM top 40 which tried thereafter; which has the established air talent line-up; which has the resources to give away houses to contest winners; which has been format-dominant almost since it debuted in 1960 and continues to be the most listened-to Chicago station; which now has an FM as well; which has a commitment to winning that may be hard to beat. And yet, Hot Hits on WBBM-FM is not unlike WCAU-FM.

For Mike Joseph, one might conclude, has approached the tasks very much in the manner of the contrarian. Take oldies, for instance. WLS has, for years, been about one-half gold in a typical hour. Many stations are, both here and in Philadelphia. One Chicago AC had recently been playing as few as one current per hour, the rest being oldies and recurrents. Going into such an environment, many a programmer might have tried to determine which oldies were best to play on his station. The contrarian Mike Joseph, however, has set up Hot Hits with no oldies at all—becoming perhaps the most written-about feature of the format.

In preserving their 12-24 base, WLS has been leaning more toward the AOR than toward the pop side of contemporary music. It is today one of the very few stations of its kind which regularly programs non-hit single album cuts. But with no oldies at all, WBBM-FM runs a lengthy playlist which includes all the rock biggies plus a substantial compo-

ment of AC-chart items and even a few black hits.

This latter, of course, is downright sacrilegious in this musically segregated city. For quite some time, any sort of research has told white programmers in Chicago to approach black music with extreme caution. Either Joseph didn't do that research or, being a contrarian, he chose to ignore it.

One radio observer expressed surprise that WBBM-FM was not dayparting. I was able, based on my intensive monitoring of their early weeks in the format, to contradict him. He was used to hearing WLS and similar stations which daypart by song texture and/or artist image. Mike Joseph dayparts on the basis of what age group, according to what record store clerks tell the station, are buying those records. The impartial observer may question basing a playlist at all on record sales in these depressed times, much less placing faith in a salesclerk's evaluation of demographic appeal. But the contrarian merely says this alternative method seems logical, and he thus conveniently ignores call-outs or any of the other accepted ways of approaching the situation.

WLS has some of the best-known rock personalities in town, whether 15-year veterans like Larry Lujack or relative newcomers like AOR-expatriate Steve Dahl. Other stations in the market have at times brought in big-buck alternatives, or have mounted extended talent searches for the perfect morning man, or have tried to develop what they have. The contrarian approach here, as in Philadelphia, has been to bring in all-new relatively unproven voices, capable of pre-writing their highly structured raps into fixed seconds-per-break limits such as to include hourly quotas of such items as street and town names.

WLS has literally given away houses. WLUP once handed over half-a-million dollars during one book. WCLR and others each easily spend a multiple of that figure in tv time each year. Hot Hits' "name game" involves a rather small cash prize for knowing the jackpot amount when called, a relatively unlikely occurrence since calls are made cold from area phone books. The surname of the potential winner is given out on-air in advance, and listeners are urged "to call everyone you know" with that last name.

Come now, you scoff, who would actually bother to call people in such a situation when they have nothing to win themselves? Nice word-of-mouth promotion if anyone would... but would you? Would any of your friends? And yet here, perhaps, may be the heart of the matter. For "you" are not the target listener, nor are your probably too-hip friends.

What we have here—and this may explain the contrarian approach—is truly lowest-common-denominator radio. This is not aimed at the young professional from the station's soft-rock days. The typical listener may be the housewife who grew up on trashy top 40 in the 1950s (and still wants to hear it on the radio)... and her teenage kids.

If WBBM-FM starts out even half as well as WCAU-FM did, we are likely to see stations committing the sincerest form of flattery from coast to coast... and probably many of them failing at it. I can readily attest, from many hours of observation and

(Continued on page 33)

New On The Charts



MEN AT WORK
"Who Can It Be Now?"—☆

Men At Work have been a favorite on the Australian club circuit for several years. The five-member band came to the attention of CBS Records Australia after a number of sellout dates.

Working with producer Peter McIan, the group's first single, "Who Can It Be Now?" was released in 1981. The single was certified gold in Australia, as was the followup song, "Down Under." Their debut album, "Business As Usual," has reportedly sold more than 150,000 copies and was No. 1 in Australia for longer than any other domestic release except Split Enz' "True Colours."

The group is composed of Colin Hay, vocals; Greg Ham, saxophonist/key-boardist; Ron Stryker, lead guitarist; bassist John Rees; and drummer Jerry Speiser. For more information about the group, contact CBS Records, 51 W. 52nd St., New York, N.Y. 10019; (212) 975-4321.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the black and country charts, see pages 58 and 53.

Out Of The Box

HOT 100/AC

CLEVELAND—"Do I Do" is pure Stevie Wonder," says WWWM-FM music-program director Mike McVay. "It's a little more uptempo than most adult contemporary stations care to handle these days, but we—the post-war baby boom—grew up on Motown and rock 'n' roll, and I see nothing wrong with programming it." He's also excited about Herb Alpert's "Route 101" (A&M), which he calls "a breath of fresh air, really the hottest tune we've seen in a good while. Most instrumentals today are theme songs that evoke mental pictures, but this is light and airy, perfect to drive along to. I find the Latin beat very relaxing."

AOR

DANBURY, Conn.—"Your Daddy Don't Know," the first single from Toronto's new Network LP, "Get It On Credit," has caught the ear of WRKI music director Bruce Goldsen, who feels the Canadian rock group has come up with a rock 'n' roll version of "Jessie's Girl." "It's a tough sound—part Loverboy, part Rush," he says. "I liked it right off the bat." An edited version of "Take A Chance With Me" by Roxy Music from the group's "Avalon" album (EG/Warner Bros.), is another new add. Goldsen says that singer Brian Ferry's voice "is eerie but very catchy. The single certainly isn't as weird as their cover of Lennon's 'Jealous Guy.' After three plays, I was singing it in my car." He concludes that while he's never been a big Judas Priest fan, he thinks the group is looking for older demographics with their new record, "Screaming For Vengeance" (Columbia). "They've put some melody back into their music. In fact, two cuts, 'The Hellion' and 'Electric Eye,' sound like heavy metal but really have a mainstream edge."

BLACK/URBAN

FT. LAUDERDALE—WRBD-AM music director Julian Wright, better known as "Dr. J," believes in the poetic power of "The Message," the new single by Grandmaster Flash and the Furious Five (Sugar Hill). "It's the deepest message I've ever heard on a rap record," he notes. "There's so much inner city tension—I think it's absolutely incredible. They've always sold well on the street, but this record is going to sell everywhere." The broadcaster also likes the new single by the Sugar Hill Gang, "The Lover In You" (Sugar Hill), but he's more impressed with keyboardist Pete Wingfield, who wrote and produced the track with Sylvia Robinson. "He's the real man behind the scenes. I believed in his work for Mel Brooks on 'It's Good To Be The King,' but the record didn't catch here. Yet the response to 'Lover' is like night and day. It really flows." Dr. J adds that he's energized by the bass line to "Dance Floor," the new single by Zapp (Warner Bros.), and that "Imagination" by the BB&Q Band (Capitol) is an instant vocoder classic. "The vocal arrangement reminds me of the group's 'A Time To Lose,' but rhythmically I hear the Petrus Italo-funk sound of 'I'll Do My Best' and 'Feeling Lucky' all the way through."

COUNTRY

PITTSBURGH—Ron Antill likes the smoothness of Gail Davies' delivery on her cover of "You Turn Me On (I'm A Radio)" (Warner Bros.). The WDSY-FM music director says the singer's vocal on the Joni Mitchell tune "warms the record up rather nicely." Another new standout, he feels, is "This Dream's On Me" by Gene Watson (MCA). "We're country-politan when it comes to programming, and we've kind of shied away from Gene in the past. But he's doing well for us now. The new tune is very tight and really strikes my fancy." Antill is also enthusiastic about the crossover potential of "Dreams Die Hard" by Gary Morris (Warner Bros.) and Michael Murphy's treatment of "What's Forever For" (Liberty).

LEO SACKS

JULY 17, 1982, BILLBOARD

Survey For Week Ending 7/10/82

Billboard Chart Breakouts

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Country Hot 100

- ★ **FRANK & MOON ZAPPA**
Valley Girl, Barking Pumpkin 1485 (CBS)
- ★ **PAUL DAVIS**
Love Or Let Me Be Lonely, Arista 0697
- ★ **RAY PARKER, JR.**
Let Me Go, Arista 0695

Black

- ★ **BELLAMY BROTHERS**
Get Into Reggae Country, Elektra/Curb 7-69999
- ★ **TOM CARLILE**
Back In Debbie's Arms, Door Knob 82-180
- ★ **BILLY "CRASH" CRADDOCK**
Love Busted, Capitol 5139
- ★ **NARVEL FELTS**
Roll Over Beethoven, Lobo-X1

A/C

- ★ **LARRY GRAHAM**
Sooner Or Later, Warner Bros. 7-29956
- ★ **THE B.B. & Q BAND**
Imagination, Capitol 5118
- ★ **DENIECE WILLIAMS**
Waiting By The Hotline, ARC/Columbia 18-03015
- ★ **BILL SUMMERS AND SUMMERS HEAT**
Give Your Love To Me, MCA 52077
- ★ **MICHAEL MURPHEY**
What's Forever For, EMI-America 1466
- ★ **ELTON JOHN**
Blue Eyes, Geffen 7-29954 (Warner Bros.)
- ★ **PAUL DAVIS**
Love Or Let Me Be Lonely, Arista 0697

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

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. **Lean On Me**, Bill Withers, Sussex
2. **Too Late To Turn Back Now**, Cornelius Brothers & Sister Rose, United Artists
3. **Outa Space**, Billy Preston, A&M
4. **Song Sung Blue**, Neil Diamond, Uni
5. **Brandy (You're A Fine Girl)**, Looking Glass, Epic
6. **Rocket Man**, Elton John, Uni
7. **Daddy Don't You Walk So Fast**, Wayne Newton, Chelsea
8. **Alone Again (Naturally)**, Gilbert O'Sullivan, MAM
9. **If Loving You Is Wrong**, Luther Ingram, Koko
10. **Where Is The Love**, Roberta Flack & Donny Hathaway, Atlantic

POP SINGLES—20 Years Ago

1. **Roses Are Red**, Bobby Vinton, Epic
2. **The Stripper**, David Rose & Orchestra, MGM
3. **I Can't Stop Loving You**, Ray Charles, ABC
4. **The Wah-Watusi**, Orlons, Cameo
5. **Sealed With A Kiss**, Brian Hyland, ABC
6. **Palisades Park**, Freddy Cannon, Swan
7. **Wolverton Mountain**, Claude King, Columbia
8. **It Keeps Right On A-Hurtin'**, Johnny Tillotson, Cadence
9. **Gravy**, Dee Dee Sharp, Cameo
10. **Al Di La**, Emilio Pericoli, Warner Bros.

TOP LPs—10 Years Ago

1. **Honky Chateau**, Elton John, Uni
2. **Exile On Main Street**, Rolling Stones, Rolling Stones
3. **Roberta Flack & Donny Hathaway**, Atlantic
4. **Thick As A Brick**, Jethro Tull, Reprise
5. **Joplin In Concert**, Janis Joplin, Columbia
6. **Live In Concert With Edmonton Symphony Orchestra**, Procol Harum, A&M
7. **Portrait Of Donny**, Donny Osmond, MGM
8. **Amazing Grace**, Aretha Franklin & James Cleveland, Atlantic
9. **Still Bill**, Bill Withers, Sussex
10. **Lookin' Through The Windows**, Jackson Five, Motown

TOP LPs—20 Years Ago

1. **Modern Sounds In Country & Western Music**, Ray Charles, ABC
2. **West Side Story**, Soundtrack, Columbia
3. **Stranger On The Shore**, Mr. Acker Bilk, Atco
4. **Breakfast At Tiffany's**, Henry Mancini, RCA
5. **West Side Story**, Original Cast, Columbia
6. **Peter, Paul & Mary**, Warner Bros.
7. **Moon River & Other Great Movie Themes**, Andy Williams, Columbia
8. **The Midnight Special**, Harry Belafonte, RCA
9. **College Concert**, Kingston Trio, Capitol
10. **Blue Hawaii**, Elvis Presley, RCA

COUNTRY SINGLES—10 Years Ago

1. **Made In Japan**, Buck Owens & Buckaross, Capitol
2. **It's Gonna Take A Little Bit Longer**, Charley Pride, RCA
3. **Reach Out Your Hand**, Tammy Wynette, Epic
4. **I've Found Someone Of My Own**, Cal Smith, Decca
5. **Loving You Could Never Be Better**, George Jones, Epic
6. **Eleven Roses**, Hank Williams Jr., MGM
7. **Listen To A Country Song**, Lynn Anderson, Columbia
8. **Delta Dawn**, Tanya Tucker, Columbia
9. **Happiest Girl In The Whole U.S.A.**, Donna Fargo, Dot
10. **Sweet Dream Woman**, Waylon Jennings, RCA

SOUL SINGLES—10 Years Ago

1. **If Loving You Is Wrong**, Luther Ingram, Koko
2. **I Wanna Be Where You Are**, Michael Jackson, Motown
3. **Lean On Me**, Bill Withers, Sussex
4. **Rip Off**, Laura Lee, Hot Wax
5. **Outa Space**, Billy Preston, A&M
6. **People Make The World**, Stylistics, Avco
7. **All The King's Horses**, Aretha Franklin, Atlantic
8. **Where Is The Love**, Roberta Flack & Donny Hathaway, Atlantic
9. **Baby Let Me Take You (In My Arms)**, Detroit Emeralds, Westbound
10. **Troglodyte (Cave Man)**, Jimmy Castor Bunch, RCA



SPARE RIBS—Tieing in with the film "Porky's," WBCN Boston recently staged a promotion to find out how many ribs listeners could eat in 104 minutes. Judging the contest are station DJs Charles Laquidara, left, and Ken Shelton, center. Winner of the contest was Mark Whitehead, who consumed three and one half pounds of ribs.

Vox Jox

• Continued from page 22

Stern had planned to resign from DC-101 Aug. 1, but the station cut his time short amid charges that he had violated a written directive (Billboard, July 10).

When Stern does arrive at WNBC, all on-air staff, except morning man **Don Imus**, will have their schedules adjusted. **Johnny Dark**, who now works from 10 a.m. to 2 p.m., will cut back his time and end his shift at 1 p.m. **Frank Reed** moves from 2 to 6 p.m. to 1 to 4 p.m. Stern will be on from 4 to 8 p.m., followed by **Ron O'Brien**, who has been working overnights, from 8 p.m. to midnight. **Allen Beebe**, who had been on from 6 to 10 p.m., will become the overnight man.

As a first step toward this change, O'Brien moves to a 6 to 10 p.m. slot and Beebe will work 2 to 5:30 a.m. **Michael Sarzynski**, who has been in the 10 p.m. to 2 a.m. shift, is being dropped from the lineup. P.d. Kevin

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

Taft B'casting Selling KQV To Local Group

PITTSBURGH — Taft Broadcasting has agreed to sell KQV to a group of local investors that includes the current general manager of the all-news station.

Calvary Inc. is buying the 5 kw AM facility from Taft for an undisclosed price, pending FCC approval. The chairman of Calvary is Richard M. Scalfie, a financier who also has holdings in publishing, including two suburban daily newspapers in the area.

Robert Dickey, vice president and general manager of KQV, will remain in that capacity as part of the new ownership group. The station is expected to continue its news and talk format.

Taft will retain WDVE, the AOR outlet that shares facilities and staff with KQV. Robert Schutt, former sales manager, succeeds Dickey as general manager of WDVE.

KQV was a dominant top 40 station in the market in the 1960s under ABC ownership. After failing to establish an adult contemporary format in the early '70s, Taft bought the station and made the conversion to all news.

Metheny comments, "I hate to lose Michael, but with Stern there are just too many players on our team."

Metheny is back on the job after an eight-week bout with hepatitis.

★ ★ ★

Cherie Sanns has exited as the overnight personality at KRTH Los Angeles to pursue a television career. She will be doing a syndicated tv show and some cable work. No replacement was named at press time. . . . **Sherman Cohen** is out as the music programmer at KRLA Pasadena. Succeeding him is **Randy Summers**, who was with KQAV and KMBY Monterey. . . . And **Rick Dees**, morning man on KIIS Los Angeles, was slated to appear on KABC-TV's "Los Angeles" show.

★ ★ ★

Pat Evans joins WMET Chicago as music director. She was program director at KSFY-FM San Francisco. . . . **George Dennon** is upped to program coordinator of WPTF Raleigh. He will continue as music director. . . . **John Bloodwell** joins WCOZ Boston as promotion director. He was assistant program director at WMMR Philadelphia. . . . **Buddy Baron** has left his noon to 4 p.m. shift at KOPA Phoenix. The adult contemporary outlet is looking for a successor.

★ ★ ★

Daniel F. Friel Jr. has been named president and general manager of KDKA Pittsburgh, effective Sept. 1. He has held a similar position at WOWO Ft. Wayne, Ind. since 1977. . . . **Dan Mason** has been upped to the newly created post of group vice president for First Media Corp. He will continue as vice president/general manager of KFMK Houston. . . . **Ross Reagan** is promoted to general manager KUDL Kansas City, succeeding **Robert Hensky**. He was operations manager. . . . **Chuck Dunaway** is named to the newly created post of vice president of programming for Wiskes/Abaris Communications in Chicago. He was operations manager at KLBJ-AM-FM Austin.

★ ★ ★

Robert Marc Backman is upped to vice president of Katz Broadcasting. He will continue as general manager of KWEN (K95) Tulsa. Also at Katz, **Steve Stockman** is named to the newly created post of national promotion director. He will continue as promotion director at WAAF Worcester, Mass. And **Paulette Shelly**, formerly the senior account-

(Continued on page 32)

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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

The Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	16	ASIA—Asia, Geffen	1	1	7	SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
2	2	11	.38 SPECIAL—Special Forces, A&M	2	4	6	GENESIS—Paperlate, Atlantic
3	7	4	REO SPEEDWAGON—Good Trouble, Epic	3	5	5	FLEETWOOD MAC—Hold Me, Warner Bros.
4	3	5	GENESIS—Three Sides Live, Atlantic	4	2	12	.38 SPECIAL—Caught Up In You, A&M
5	13	2	FLEETWOOD MAC—Mirage, Warner Bros.	5	3	12	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
6	17	2	ROBERT PLANT—Pictures At Eleven, Swan Song	6	8	5	REO SPEEDWAGON—Keep The Fire Burning, Epic
7	5	6	SURVIVOR—Eye Of The Tiger, Scotti Bros.	7	19	7	THE STEVE MILLER BAND—Abracadabra, Capitol
8	8	4	PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco	8	9	11	KANSAS—Play The Game Tonight, Kirshner (Epic)
9	4	5	THE ROLLING STONES—Still Life, Rolling Stones Records	9	6	12	THE MOTELS—Only The Lonely, Capitol
10	6	12	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	10	10	5	GARY U.S. BONDS—Out Of Work, EMI-America
11	10	3	APRIL WINE—Power Play, Capitol	11	15	4	APRIL WINE—Enough Is Enough, Capitol
12	9	8	KANSAS—Vinyl Confessions, Kirshner	12	13	3	EDDIE MONEY—Think I'm In Love, Columbia
13	12	6	GLENN FREY—No Fun Aloud, Elektra/Asylum	13	7	11	VAN HALEN—Dancing In The Streets, Warner Bros.
14	11	4	EDDIE MONEY—No Control, Columbia (EP)	14	17	8	707—Megaforce, Boardwalk (12 inch)
15	14	5	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista	15	23	3	PETE TOWNSHEND—Face Dances II, Atco
16	20	2	CROSBY, STILLS AND NASH—Daylight Again, Atlantic	16	29	2	ROBERT PLANT—Burning Down One Side, Swan Song
17	15	12	VAN HALEN—Diver Down, Warner Bros.	17	11	5	GLENN FREY—Party Town, Elektra/Asylum
18	16	13	THE MOTELS—All Four One, Capitol	18	24	2	THE GO-GO'S—Vacation, I.R.S.
19	21	7	THE STEVE MILLER BAND—Abracadabra, Capitol	19	30	10	A FLOCK OF SEAGULLS—I Ran, Arista
20	18	5	GARY U.S. BONDS—On The Line, EMI-America	20	16	12	ASIA—Only Time Will Tell, Geffen
21	19	9	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	21	NEW ENTRY	→	ROBERT PLANT—Pledge Pin, Swan Song
22	24	16	SCORPIONS—Blackout, Mercury	22	27	7	THE CLASH—Should I Stay Or Should I Go?, Epic
23	29	5	JOHN WAITE—Ignition, Chrysalis	23	59	7	.38 SPECIAL—Chain Lightning, A&M
24	22	8	707—Megaforce, Boardwalk	24	12	6	THE ROLLING STONES—Going To A Go Go, Rolling Stones (Atlantic)
25	23	9	QUEEN—Hot Space, Elektra	25	37	3	CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic
26	27	6	AXE—Offering, Atco	26	18	16	ASIA—Heat Of The Moment, Geffen
27	33	10	THE SHERBS—Defying Gravity, Atco	27	47	7	HEART—Cities Burning, Epic
28	26	7	HEART—Private Audition, Epic	28	25	16	SCORPIONS—No One Like You, Mercury
29	28	8	CHEAP TRICK—One On One, Epic (CBS)	29	38	3	DAVID JOHANSEN—Animals Medley, Blue Sky
30	32	7	THE CLASH—Combat Rock, Epic	30	35	2	REO SPEEDWAGON—Stillness Of The Night, Epic
31	39	3	THE GO-GO'S—Vacation, I.R.S. (12 inch)	31	26	9	SQUEEZE—Black Coffee In Bed, A&M
32	25	12	RAINBOW—Straight Between The Eyes, Mercury (Polygram)	32	28	4	THE ALAN PARSONS PROJECT—You're Gonna Get Your Fingers Burned, Arista
33	36	6	MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros.	33	31	2	APRIL WINE—If You See Kay, Capitol
34	30	13	TOTO—Toto IV, Columbia	34	NEW ENTRY	→	STRAY CATS—Rock This Town, EMI-America
35	31	8	THE MONROES—The Monroes, Alfa	35	34	16	ASIA—Sole Survivor, Geffen
36	42	3	TED NUGENT—Nugent, Atlantic	36	50	7	THE SHERBS—We Ride Tonight, Atco
37	46	2	NAZARETH—2 X 5, A&M	37	43	5	AXE—Rock And Roll Party In The Streets, Atco
38	41	3	MEN AT WORK—Business As Usual, Columbia	38	NEW ENTRY	→	ROBERT PLANT—Slow Dancer, Swan Song
39	34	11	PAUL McCARTNEY—Tug Of War, Columbia	39	57	10	BOW WOW WOW—I Want Candy, RCA
40	38	24	ALDO NOVA—Aldo Nova, Portrait	40	45	8	QUEEN—Calling All Girls, Elektra
41	NEW ENTRY	→	JUDAS PRIEST—Screaming For Vengeance, Columbia	41	52	5	VAN HALEN—Little Guitars, Warner Bros.
42	40	6	SQUEEZE—Sweets From The Stranger, A&M	42	14	5	FRANK ZAPPA—Valley Girls, Barking Pumpkin
43	45	2	DAVID JOHANSON—Live It Up, Blue Sky (Epic)	43	33	2	KANSAS—Right Away, Kirshner
44	NEW ENTRY	→	THE CLOCKS—The Clocks, Boulevard	44	NEW ENTRY	→	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista
45	35	7	FRANK ZAPPA—A Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin	45	NEW ENTRY	→	NAZARETH—Love Leads To Madness, A&M
46	47	4	ROXY MUSIC—Avalon, Warner/EG	46	32	16	HUMAN LEAGUE—Don't You Want Me, A&M
47	48	5	HAIRCUT ONE HUNDRED—Pelican West, Arista	47	48	11	VAN HALEN—Where Have All The Good Times Gone, Warner Bros.
48	NEW ENTRY	→	JOAN JETT AND THE BLACKHEARTS—Summertime Blues, Boardwalk (12 inch)	48	58	8	CHEAP TRICK—If You Want My Love, Epic (CBS)
49	43	15	GREG KIHN—Kihntinued, Beserkley	49	NEW ENTRY	→	JOAN JETT AND THE BLACKHEARTS—Summertime Blues, Boardwalk
50	37	9	FRANKIE MILLER BAND—Standing On The Edge, MSS/Capitol	50	22	15	RAINBOW—Stone Cold, Mercury

Top Adds

1	JUDAS PRIEST—Screaming For Vengeance, Columbia
2	ELVIS COSTELLO AND THE ATTRACTIONS—Imperial Bedroom, Columbia
3	JOE JACKSON—Night And Day, A&M
4	SHOOTING STAR—Are You Ready, Virgin/Epic
5	URIAH HEPP—That's The Way It Is, Mercury (12 inch)
6	805—Standing In Line, RCA
7	BALANCE—In For The Count, Portrait
8	TED NUGENT—Nugent, Atlantic
9	MEN AT WORK—Business As Usual, Columbia
10	SPYS—Spys, EMI-America.

51	51	6	VAN HALEN—Secrets, Warner Bros.
52	21	2	ROBERT PLANT—Worse Than Detroit, Swan Song
53	44	2	PETE TOWNSHEND—Slit Skirts, Atco
54	54	2	THE ALAN PARSONS PROJECT—Psychobabble, Arista
55	20	14	TOTO—Rosanna, Columbia
56	40	15	ASIA—Wildest Dreams, Geffen
57	42	8	THE MOTELS—Mission Of Mercy, Capitol
58	NEW ENTRY	→	GLENN FREY—I Found Somebody, Asylum
59	NEW ENTRY	→	PAUL McCARTNEY—Take It Away, Columbia
60	36	5	JOHN WAITE—Change, Chrysalis

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

Radio

Vox Jox

Continued from page 31
tant for the chain, is named the new position of accounting manager.

There's a few changes at KNOC and KDBH Natchitoches, La. New p.d. is Bill James, formerly with KCWM Victoria, Tex. Doing morning and afternoon drive on KNOC is Brian Anthony, formerly with WNNJ and WIXL Newton, N.J. On at middays is Allen Barnes, with Lesa Hatley at the mike from 1 to 4 p.m. and Eric Lacour handling the 6 to 11 p.m. shift. At KDBH, James is handling morning and afternoon drive, with Michael Denning on from 8:30 a.m. to noon; George Gipson, noon to 4 p.m.; and Tracy Bedell, 6 to 11 p.m.

A Rose By Any Other Name: When AOR-formatted WAPL Appleton, Wis. realized that its call letters matched the initials of the new Prince of Wales, William Arthur Philip Louis, the station lost no time in sending the new parents, Prince Charles and Lady Diana, a congratulatory message. Also included in the "Greatest Rock 'n' Roll Station In America Salutes Britain" package were Hot Rocker WAPL T-shirts, belt buckles, caps and of course, a WAPL bumper sticker for the royal pram. "It was a one in a million coincidence," says WAPL program director Wayne Shayne. "Before, there wasn't much interest in the new prince up here. Now, that's what everyone is talking about."

Joe Fisher is named vice president of WJLD Birmingham. He was station manager of WRBD Ft. Lauderdale. Dick Sheppard exits KNAC Long Beach to join KROQ Pasadena. Sheppard, who is also the host of the nationally syndicated "BBC Rock Hour," is changing his on-air name back to Richard Sheppard. Initially, he will be doing afternoon drive for KROQ. Al Brady Law, president of Surrey Communications Research, has been retained by NBC to consult WNBC-AM and WYNY-FM New York, and Chicago stations WMAQ-AM and WKQX-FM.

WHN New York is looking for a

'God Squad' Spots Available Free Nationwide

SAN FRANCISCO—Due to a grant from the Catholic Communications Foundation in New York, the "God Squad" spots, produced since 1975 at RKO's KFRC-AM here by the "Disk Jockey Priest," Rev. Harry Schlitt, are now available free to stations around the country.

In addition to KFRC, the 55-second spots—available in series of 25 each, four times per year—are also now airing on KHJ Los Angeles, KPAM Portland, WZEE Madison, Wisc., KGKL San Angelo, Texas, and about two dozen other stations.

Father Schlitt's Company, Bridge Productions, has made available a "God Squad" demo, with KFRC's morning man, Dr. Don Rose, introducing three of the highly contemporary, no-sermonizing spots.

Key to the spots is the use of music from the Billboard Hot 100. The three spots on the demo contain bits from the Cars, Kenny Rogers, the Jacksons and Don McLean.

research director. Hoyt Smith joins KQFM Portland as the morning man, while Scott Drake is the new afternoon drive personality. The station recently switched from solid gold to adult-contemporary. Jim Mulvey joins the air staff of WTIC Hartford, Conn. He has been with WXLO New York, WBLI and WALK Long Island. Pete Vincelette is named vice president/general manager of WVCG and WYOR Miami. He succeeds Frank Moore, who has resigned. Vincelette was general manager of WYOR. Bob Reich, vice president and general manager of WEZB New Orleans, is now director of contemporary operations, overseeing sales and management for EZ Communications' WBZZ Pittsburgh and WEZB. He will also continue in his current post.

Black Station Links With QUBE Channel

FT. WORTH—"Video radio" has entered this market via KNOK-FM's morning drive hookup with the local Warner-Amex QUBE channel. The simulcast is believed to be the first for a black outlet, according to Dewayne Dancer, KNOK program director and co-producer of the show with the cable network.

The simulcast, which features Scott West, Jackie McKenzie and James Hawthorne, currently runs 6 to 10 a.m., Monday, Wednesday and Friday. Programming includes video clips, special effects and features like lip-synching songs to local faces. Among the label supplied video clips are those of Junior, Kool and the Gang, Sister Sledge and Chic.

Dancer, who is a member of Billboard's Black Radio Advisory Committee, says it took about a month to put the program together. He consulted with Phil Zeni, who pioneered the "video radio" concept last year with KAAV-AM-FM Little Rock and a local cable station, before finalizing plans.

KNOK broadcasts from a remote location within the Warner-Amex studio during the simulcast. The program kicked off recently with a champagne breakfast for press. "Right now, we're promoting this as a special event," notes Dancer, referring to the three day a week simulcast schedule. "Down the road, we may be on Warner-Amex daily."

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ATLANTA, GEORGIA

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.

- July 12, **Toto**, Hot Ones, RKO Radioshows, one hour.
- July 12, **Emmylou Harris**, Country Closeup, Narwood, one hour.
- July 12, **Tony Bennett**, Music Makers, Narwood, one hour.
- July 12, **Crosby, Stills & Nash**, part one, Inner-view, Inner-view Network, one hour.
- July 12, **.38 Special, Pete Best**, Rockline, Global Satellite Network, 90 minutes.
- July 12, **Krokus**, Captured Live, RKO Radioshows, one hour.
- July 16-18, **Jan & Dean**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- July 16-18, **Jethro Tull**, part one, Off The Record, Westwood One, one hour.
- July 16-18, **War**, Special Edition, Westwood One, one hour.
- July 16-18, **War**, Special Edition, Westwood One, one hour.
- July 16-18, **Ed Bruce**, Live From Gilley's, Westwood One, one hour.
- July 16-18, **Quarterflash, Prism**, In Concert, Westwood One, one hour.
- July 16-18, **Rock Year 1980, The Rock Years: Portrait Of An Era**, Westwood One, one hour.
- July 16-18, **Jim Morrison**, Rock And Roll Never Forgets, Westwood One, one hour.
- July 16-18, **Ozzy Osbourne**, the Source, NBC, 90 minutes.
- July 16-18, **Ed Bruce**, Weekly Country Music Countdown, United Stations, three hours.
- July 17, **Gary Morris**, Country Sessions, NBC, one hour.
- July 17, **Sammy Hagar, Emerson, Lake & Palmer**, Supergroups, ABC Rock Radio Network, two hours.
- July 17, **Joe Stampley, Charlie McCoy**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- July 17-18, **Michelle Phillips, Bobby Lewis, Jim Pash, Jim Fuller, Paul Revere & The Raiders**, Soundtrack Of The 60s, Watermark, three hours.
- July 18, **Foreigner**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- July 18, **Salute To Honky Tonks & Concert Halls**, Silver Eagle Summer Special, ABC Entertainment Network, 90 minutes.
- July 18, **Marshall Tucker Band**, BBC Rock Hour, London Wavelength, one hour.
- July 19, **Robert Plant**, Inside Track, DIR Broadcasting, 90 minutes.
- July 19, **REO Speedwagon**, Rockline, Global Satellite Network, 90 minutes.
- July 19, **Bellamy Brothers**, Country Closeup, Narwood Productions, one hour.
- July 19, **Woody Herman**, Music Makers, Narwood Productions, one hour.
- July 19, **Chicago**, Musicstars, RKO Radioshows, one hour.
- July 19, **Crosby, Stills & Nash**, Inner-view, Inner-View Network, one hour.
- July 23-24, **Jethro Tull**, part two, Off The Record, Westwood One, one hour.
- July 23-25, **One Way**, Special Edition, Westwood One, one hour.
- July 23-25, **Loretta Lynn**, Live From Gilley's, Westwood One, one hour.
- July 23-25, **A Flock Of Seagulls, Marshall Crenshaw, Haircut 100**, In Concert, Westwood One, 90 minutes.
- July 23-25, **the Jacksons**, Budweiser Concert Hour, Westwood One, one hour.
- July 23-25, **Rock Year 1981, The Rock Years: Portrait Of An Era**, Westwood One, one hour.
- July 23-25, **Jethro Tull**, the Source, NBC, two hours.
- July 23-25, **the Carpenters**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- July 23-25, **Juice Newton**, Weekly Country Music Countdown, United Stations, three hours.
- July 24, **Loverboy**, Supergroups, ABC Rock Radio Network, two hours.
- July 24, **John Conlee, Leon Everette**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- July 24, **Thrasher Brothers**, Country Sessions, NBC, one hour.
- July 24, **Al Jarreau**, On Stage Tonight, CBS RadioRadio, 90 minutes.



KIHN IN PHILLY—Greg Kihn, second from right, delivers a copy of his latest single, "Every Love Song," to WMMR-FM Philadelphia DJ Joe Bonadonna, right. Kihn had just completed a national tour with Journey. Sharing the visit are Elektra/Asylum's Marty Schwartz, left, and Rick Alden.

National Programming WSM/AP Net Expanding

While other satellite networks may be faltering (Billboard, July 3), WSM/AP's Music Country Network in Nashville continues to expand. Debuted April 1 with approximately 50 on-the-air stations, the live interview and record show now boasts 82 subscribing stations in 33 states. Of these, 72 are actually broadcasting.

Boasts Tom Cassetty, general manager for the network, "We announced in November we'd be on the air by April 1—and we were." He reports that there have been seven cancellations to date, some from stations that never actually used the service. Reasons for the drops, he explains, range from "too much music to too much talk to the fact that we couldn't get a dish to them quickly enough."

The network is offered as a seven-days-a-week, seven-hour-a-day service and is broadcast live from 9 p.m. to 4 a.m. Central Time. The first three hours of each segment—the time during which major artists are most likely to appear—are repeated for West Coast subscribers, Cassetty says.

Listeners are encouraged to call the show on its toll-free number to ask the DJ hosts or their guests questions or to simply comment on their country music preferences and concerns.

Cassetty notes that the network asked the telephone company to monitor its calls during the second week of June and that the study revealed that a total of 17,998 calls were made or attempted. Telephone traffic has been so heavy, he says, that the network has had to install two additional WATS lines.

Host duties are shared by WSM-AM DJs Chuck Morgan, Al Risen and Benny Ray. Hairl Hensley and Joey Baker act as program director and producer.

The program is set up to allow subscribers six minutes of air time each hour. They have the option of using the AP-provided news and weather segments or inserting their own material.

Although the records and talk segments are originated by WSM, the station substitutes its own time-honored Grand Ole Opry in place of the Saturday night network show.

Toby Arnold Assoc. has signed 10 more stations to its "Unforgettable" MOR format. These include KAYO Seattle, and bring to 70 the stations carrying this format. ... Mutual Broadcasting has cleared WNEW-FM New York, KRQR San Fran-

cisco, WFI Philadelphia, KLOL Houston, WDV Pittsburgh, WWTC Minneapolis, and WZGC (Z-93) Atlanta for its fall Rolling Stones special. The Willie Nelson-Merle Haggard special from Mutual cleared 540 stations when it was broadcast on the July 4 weekend. Mutual will begin a 13-week series Sept. 26 featuring the National Symphony Orchestra. The classical series will be broadcast from 3 to 5 p.m. on Sundays.

★ ★ ★

Narwood Productions has re-released its Music Makers show featuring the Mills Bros. as a tribute to Harry Mills, who died last month. Music Makers host Skitch Henderson conducted an interview with Harry Mills early this year for this show. Narwood engineer Dave LeVan has been promoted to director of engineering. Narwood has recently doubled the size of its New York offices and studios. Robyn Frey Kove has joined the company as operations manager. She comes from Arista Records where she was a&r administrator. Al Leone and Ruth Presslaff have joined to work in station relations. Leone comes from a sales position at NBC's Source and Presslaff was a DJ at WQUE New Orleans.

Goodphone Commentaries

• Continued from page 26

monitoring of the stations, that there is far more to the mechanics of Hot Hits than meets the eye... or the ear, as the case may be. Stations which merely drop all their oldies and add new jingles may find themselves falling short of expectations but wondering why. Even those which listen to the original and then try to copy it may discover it's not all that simple, as shown by an extensive analysis of the many options available in the series of hour-by-hour clocks.

But what if, in the remotest case, several are able to do it well and are themselves widely copied? Will contrarian Mike Joseph five years from now turn the tables again by launching a format of all oldies?

Jim Smith is a Chicago-based research, marketing, and programming consultant. He formerly programmed WBBM-FM and was WLS music director for five years and also occasionally invests as a contrarian.

TOP 50 Adult Contemporary

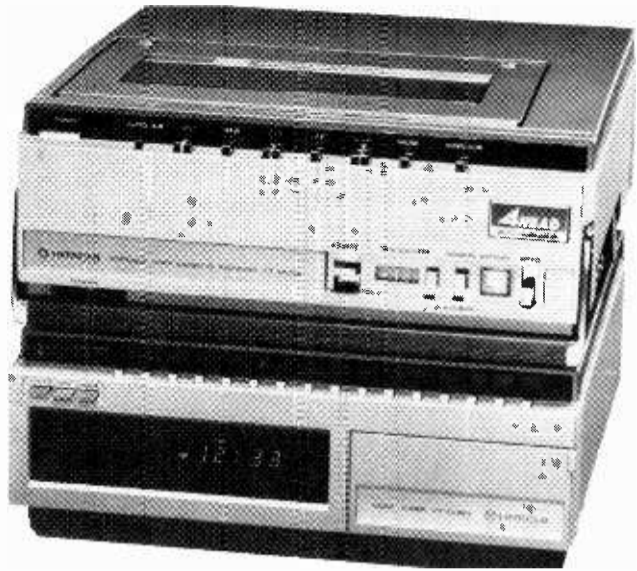
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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

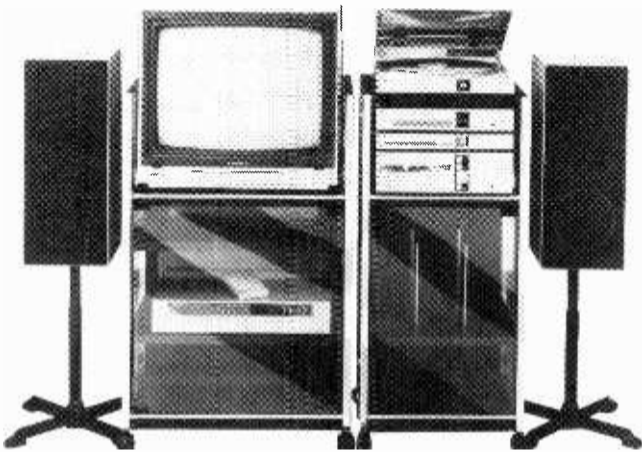
This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	11	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP)	4
2	5	6	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	
3	3	13	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
4	4	10	LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)	
5	6	6	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
6	7	9	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
7	8	4	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy ASCAP)	
8	2	9	BE MINE TONIGHT Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)	
9	10	6	IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
10	11	10	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)	
11	13	4	ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquin, BMI)	
12	14	4	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
13	16	3	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
14	14	9	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)	
15	17	6	THE DOCK OF THE BAY The Reddings, Believe In A Dream 5-02836 (Epic/Irving, BMI)	
16	16	12	ALWAYS ON MY MIND Willie Nelson, Columbia 18 02741 (Screen Gems-EMI/Fose Bridge, BMI)	
17	17	18	ROSANNA Toto, Columbia 18 02811 (Hudmar, ASCAP)	
18	18	15	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)	
19	26	3	AMERICAN MUSIC Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	
20	20	12	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)	
21	21	19	DON'T TALK Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's BMI)	
22	24	5	HOOKED ON SWING Larry Elgart And His Manhattan Swing Orchestra RCA 13219 (ASCAP/BMI)	
23	22	14	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave BMI)	
24	29	5	LOVELINE Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)	
25	25	6	DO I DO Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)	
26	26	23	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)	
27	27	5	BUT LOVE ME B J Thomas, MCA 52053 (212/Sound Of Noland, BMI)	
28	35	2	TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
29	28	15	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)	
30	38	2	SARA Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit BMI)	
31	32	3	I FOUND SOMEBODY Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)	
32	32	9	DREAMIN' John Schneider, Scotti Bros 5-02889 (Epic) (Warner Tamerlane, BMI)	
33	33	19	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Broozertones/fox Fanfare/Carol Bayer Sayer, BMI)	
34	40	2	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfson/Careers, BMI)	
35	NEW ENTRY		WHAT'S FOREVER FOR Michael Murphey, EMI-America 1466 (Tree, BMI)	
36	36	3	AFTER THE GLITTER FADES Stevie Nicks, Modern 7405 (Atlantic) (Wesley Witch, BMI)	
37	NEW ENTRY		BLUE EYES Elton John, Geffen 7 29954 (Intersong, ASCAP)	
38	33	16	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)	
39	NEW ENTRY		LOVE OR LET ME BE LONELY Paul Davis, Arista 0697 (Porpetto/Clarence Scarborough, EMI)	
40	39	8	NEVER GONNA LOOK BACK Bill La Bounty, Warner/Curb 50065 (Captain Crystal/ATV/Mann & Weil, BMI/Eliza M., ASCAP)	
41	41	8	BIG BAND MEDLEY Meco, Arista 0686 (Not Listed)	
42	41	20	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)	
43	42	10	MAN ON YOUR MIND Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)	
44	44	10	'TIL YOU'RE GONE Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)	
45	43	17	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)	
46	45	11	ROUTE 66 Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)	
47	44	7	THE OTHER WOMAN Ray Parker, Jr., Arista 0669 (Raydiola, ASCAP)	
48	46	20	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)	
49	47	5	I'LL FIND MY WAY HOME Jon And Vangelis, Polydor 2205 (Polygram) (WB/Toughknot/Spheric B.V., ASCAP)	
50	37	17	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)	

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

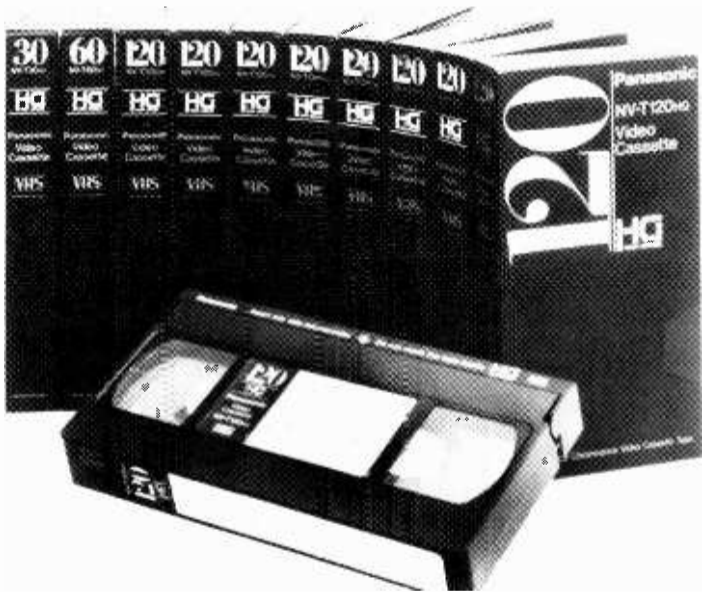
New Products



A new Hitachi entrant is an 11 lb. portable VCR featuring wireless remote Control and four heads. Suggested list: \$1,595.



Sanyo wants to make modular video and audio components—hence this new "Pro-Ponent Series" with monitor, video control system, audio components, speaker systems, matching audio racks and speaker stands.



Panasonic's new High Grade VHS videotape comes in three lengths: NV-T120HG, NV-T60HG and NV-T30HG.

Video Revolution Proof: Hungary Falling In Line

BUDAPEST—Signs that the video revolution, till now exclusively a West European phenomenon, will soon spread to Eastern Europe can be seen in Hungary, where the first hardware distribution agreement between a local firm and a major supplier was signed recently.

The deal involves Grundig in West Germany and the Videoton factory in Szekesfehervar, which normally makes tv receivers. Videoton will handle Grundig's VCR range here, with retail price expected to be around \$2,500.

The only other hardware avail-

able at the moment consists of a few Japanese recorders, which sell for roughly \$2,000-\$2,500, with three-hour blank cassettes costing about \$50. A few units are on sale through private sellers and there is also the State Commission Shop, where prices are sky-high.

In practice, most VCRs in Hungarian homes are owned by musicians. Under the country's law, musicians who work abroad for two years get special concessions allowing them to import top quality hardware free of all duty, and many have taken advantage of the ruling.

Video

MCA Plans A New Price Move Gene Giaquinto Discloses \$39.95 'Collector's Choice'

• Continued from page 4

the national campaign to re-release horror genre titles such as "Halloween 'II,'" "Ghost Story," "Dracula," "Frankenstein" and others.

The release pattern has also been reevaluated by the company, adds Giaquinto.

"In view of the glut in the marketplace," he analyzes, "we have started to review it more on a monthly basis." July, for example, sees only three titles being issued—"Cat People," "Abbott & Costello Meet Frankenstein" and "Hot T-Shirts."

"We want to see the market stabilize," adds Giaquinto, pointing out that this doesn't mean that MCA's release pattern will be confined to three titles a month in the future.

Late summer sees the release of "Conan The Barbarian" with "Dead Men Don't Wear Plaid" to follow shortly thereafter.

"We want video dealers to get a hold of the business again," he continues. "Video games have had a tremendous impact and dealers and distributors have only so many dollars. Our goal is to see our product sell through. We are not happy either about what's going on at retail. There is still confusion over the different studio policies. Maybe one day there will be a better way to run the business but until that time we would like to go more slowly than quickly.

"The \$39.95 price point will tell us a lot," he states. "If we see a positive reaction, then it will tell us that approach with dealer support materials and promotions.

Recently completed is a new four-color catalog showcasing the approximately 100 titles now in the catalog. Features are broken down into genre and the catalog can also accommodate additional titles as they are released.

Also new are four-page 'sell sheets' for the dealer which gives educational information (synopsis,

production notes) about individual titles.

Planned, too, in the promotional area is a massive "Cat People Weekend" encompassing posters, buttons, bumper stickers, T-shirts, promotional trailers and other dealer support material. MCA will also utilize people do want to own a film cassette at a reasonable price."

Another recently begun MCA marketing strategy has been to re-release cassettes in stereo VHS, a policy which Giaquinto indicates has been received well by video dealers, despite the still limited number of stereo VCRs to date. Dolby B noise reduction will also be added to product, while stereo Beta titles will be forthcoming when the hardware technology is there.

then it will be a very good category of programming. To date, our experience in the music video area has been marginal. The home video business still revolves around big movie titles."

Giaquinto is also hopeful that when the music video does grow, record stores will participate more. With MCA Distributing Corp. handling MCA Videocassette product, adds Giaquinto, it was felt that record stores would be larger factors in home video. But, so far, less than 10% of the product is flowing through record stores, a condition the MCA/Universal executive attributes to the uncertainty and confusion in the marketplace. He feels the "Collector's Choice" series will help to stimulate record retailers.



STAR TREATMENT—MCA Videocassette, Inc., is stepping up its dealer support activity with such elements as posters, tee shirts, buttons, a new catalog, sell sheets, giant cassette boxes and others pop items.

Pioneer Slashes Prices

NEW YORK—Pioneer Video has introduced a \$595 videodisk player for commercial applications, and has restructured disk prices. The moves are aimed at meeting the demands of markets that normally utilize videotape, especially with operations of 100 and more units.

Pioneer Video chairman and chief executive officer Hobart Kreidler points out that commercial demand is strongest for "programs which do not require sophisticated interactivity."

The VP-1000 player, \$595, is available with a quantity discount. The company will continue to market three models of its PR-7820 player with micro-processor memory system, at prices in the \$2,000 to \$2,500 range. Quantity discounts are also available with these units.

Increased production at the company's Carson, Calif. plant means reduced disk prices when ordered in quantity. And Pioneer Video will be able to provide disks in quantity within 10 to 15 days.

Original productions is an area MCA Videocassette will also place more focus on. A just-issued cassette called "The Marvelous Land Of Oz" by the Children's Theatre Company will be followed up shortly by two more features from that acclaimed Minneapolis-based company—"Alice In Wonderland" and "Puss 'n Boots." Giaquinto figures they should be released by Christmas. He reasons, like other video executives (Billboard, July 10), that children's programming is a potentially explosive one for original investment and an end product that lends itself more to sale than rental.

Al Thomas in "The World Of Martial Arts" is also a new original release. It's billed as "presenting a realistic approach to self defense in the street."

Giaquinto adds that he is greatly encouraged by the performance of Olivia Newton-John's "Physical" cassette—an original music video production—and is planning a sequel which might be ready near the first of next year.

"We feel," he says, "that it has done five times better than any other music video product. Over the long term video music will be a strong area but it has to be developed. One reason why video music does better on videodisk than cassette is the stereo sound capability. Once the VCR technology moves to a point where music can be appreciated,

"Right now," he speculates, "their appetite seems to be more video games than home video."

Two weeks ago Universal created controversy by announcing that its new \$11-million feature "The Pirates Of Penzance" would be licensed to pay-per-view television for one day only on a "sneak preview" basis on the same day as the theatrical release of the film, Feb. 11.

What kind of impact will that have on home video?

Giaquinto estimates that the audience at home might be 1.7-2.5 million—"still a small audience"—and that while there might be some home VCR taping, the event is likely to stimulate the home video audience. The cassette, he estimates, should be available to the home video marketplace several months after the theatrical/pay-per-view release.

Vestron Wins Two Videocassette Awards

NEW YORK—Vestron Video has earned two Golden Videocassette awards from the International Tape/Disc Assn. for "Fort Apache, The Bronx" and "The Cannonball Run."

The awards signal audited sales in excess of \$1 million, based on retail price, for each title. Vestron claims to be the first independent video company to be presented with two Golden Videocassettes from the ITA.

Video

Australia's Star Video Blooming Kerry Packer Enterprise Now The Market Leader

By GLENN A. BAKER

SYDNEY—Star Video, the sales and distribution arm of Publishing and Broadcasting Ltd., has emerged as market leader in the expanding Australian home video industry.

Operated by controversial entrepreneur Kerry Packer, Publishing and Broadcasting Video is itself a wholly owned subsidiary of the sprawling \$300 million empire of Consolidated Press Holdings.

Packer's organization has applied itself to every level of domestic and commercial video operation within Australia—sales, rental, duplication, production, distribution, packaging, blank-tape—and its success has been "spectacular."

Rikki Stubbs, public relations manager at Star, says the company

had a "million dollar Christmas" last year.

"It's quite an achievement considering we only introduced rental in September 1981 and that about 60% of that turnover was a result of tape sales. Now that rental has had a chance to settle in, the balance has altered considerably."

Although Star Video's diverse catalog of some 150 titles includes top feature films, this doesn't account for the majority of turnover.

"Adult films are our biggest business," confirms Stubbs. Top sellers are the three Emmanuel films with sales estimated at 10,000, making them the best sellers in the territory.

Rentals are handled by specialist video retailers, hardware outlets, and most importantly, through some 200 newsagents nationally. This fig-

ure will increase to 500 within two years and represents such an effective network that Thorn/EMI, Warner Home Video, and Roadshow catalogs are now distributed by Star.

Says Cyril Smith, head of product acquisition: "We are running ahead of our competitors purely on the basis of good marketing and wide distribution."

Smith has just finalized a pact with Filmways International president Edward G. Cooper for theatrical distribution rights to 22 films including "Dressed To Kill" and "The Amityville Horror." Another deal with Inter-Ocean Films involves such titles as Jean-Luc Godard's "Dirty Tricks" with Elliot Gould, and "Final Assignment" starring Michael York. It seems likely that the opening of Star Video offices in Hong Kong, New York, Los Angeles and London has been instrumental in clinching such deals.

Stubbs says that most of Star's acquisitions include full theatrical rights so that the company can effect simultaneous cinema and home video release. "We believe the two areas have quite different audiences," he underlines, "and we must reach them both."

Dr. Peter Neustadt, president of Publishing and Broadcasting Video, says: "The company's strategy for survival as the leader in a market that is becoming fiercely competitive, is a completely integrated operation. The idea of marrying theatrical release with home video is a logical one. It's part of our policy to offer producers full servicing of their product."

Neustadt also highlights a policy of entering into production or co-production for programs covering sports, rock music, education and travel. A series of pilot schemes along these lines is being distributed by Star.

Sister company to Star, under the Publishing and Broadcasting umbrella, is Video Channel, an institutional and education service which represents Video Arts Training Films product, popular with Australian and U.K. industry.

Video Channel is also moving beyond the management sphere, as Neustadt explains: "Although the market for specialist areas like opera, ballet, theatre and documentaries is relatively small in this country, Video Channel includes such tapes in a marketing approach specifically aimed at interested audiences."

The third operation within the Publishing and Broadcasting family is The Duplication Center, established near Sydney. The largest video duplication plant in Australia, it has a daily capacity of 150,000 tape minutes using 250 half-inch slaves.

Axial Productions Firmed By Miller

NEW YORK—The Miller beer-sponsored "Rock To Riches" talent search has named a video production company to capture the finals.

Axial Productions, based here, has pacted with Starstream Communications and Spotlight Productions to plan and execute the video production of the 1982 Miller High Life "Rock To Riches" finals.

The talent search is being conducted in 60 markets via local radio stations (Billboard, April 24).

New Products



Disney laser optical videodiscs features the studio's own distinctive approach to graphics and merchandising.



MARKET DEVELOPMENT—Canon's VC-10A color video camera and VR-10A portable VHS video recorder puts the camera manufacturer in the video hardware market.



VIDEO WRAP—Paktronics offers two models of Quest padded VCR cases at \$59.95 and \$69.95.

Thomson-Telefunken Link Dead

PARIS—French electronics giant Thomson has withdrawn from discussions with troubled West German firm AEG Telefunken on the joint manufacture of video equipment.

The news follows the government's decision not to allow the recently nationalized company to join the proposed JVC-Thorn/EMI-AEG/Telefunken video alliance, and is said to be because the Socialist administration did not regard the agreement as "sufficiently reciprocal." The deep financial problems of AEG Telefunken, currently undergoing radical corporate surgery, are also likely to have been a disincentive.

With talks breaking down and other existing agreements between the two companies also about to be cancelled, Thomson may find itself out in the cold with few real options.

Meanwhile, another major nationalized enterprise, chemicals to textiles group Rhone Poulenc, is seeking ways to become involved in the video industry. Talks center on

Japanese textile manufacturer Toyobo, in cooperation with which Rhone Poulenc will set up a \$20 million videotape factory, in Japan.

The problem faced by the French company is how to finance the research needed. At the moment it can only devote around 5% of turnover to r&d, which is considered inadequate. So Rhone Poulenc has gone to the government with a request for around \$1,000 million in aid. Considering the weakness of the franc and the parlous condition of the French economy, this may turn out to be a highly optimistic submission.

S.F.'s Alcon Video Forms Music Wing

LOS ANGELES—Alcon Video/Film Productions, Inc., San Francisco, has formed a music/entertainment division.

The new wing hopes to promote the area's arts community by offering specialized, professional video and film services at specially discounted rates.

Billboard[®] Survey For Week Ending 7/17/82

Videocassette Top 25 Rentals

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These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.

This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	1	4	STAR WARS	20th Century Fox Video 1130
2	2	4	ON GOLDEN POND	20th Century Fox Video 9037
3	3	6	STRIPE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10600
4	4	6	ARTHUR	Orion Pictures Warner Home Video 72020
5	6	11	SUPERMAN II	D.C. Comics, Warner Home Video 61120
6	NEW ENTRY		ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
7	14	3	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
8	5	6	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
9	12	3	NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
10	21	3	TAPS	20th Century Fox Video 1128
11	15	3	PRIVATE LESSONS	Universal City Studios Inc., MCA Distributing Corp. 71008
12	8	20	CLASH OF THE TITANS	MGM/CBS Home Video 700074
13	NEW ENTRY		RAGTIME	Paramount Pictures, Paramount Home Video 1486
14	7	8	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586
15	9	14	FOR YOUR EYES ONLY	20th Century-Fox Video
16	NEW ENTRY		MODERN PROBLEMS	20th Century Fox, Video 1129
17	10	6	BODY HEAT	The Ladd Co., Warner Home Video 70005
18	13	8	ONLY WHEN I LAUGH	Columbia Pictures Inc., Columbia Pictures Home Entertainment 10462
19	11	16	CANNONBALL RUN	Vestron VA-6001
20	NEW ENTRY		GHOST STORY	Universal City Studios Inc., MCA Distributing Corp. 77000
21	24	8	HALLOWEEN II	Universal City Studios Inc., MCA Distributing Corp. 77005
22	16	16	FORT APACHE, THE BRONX	Vestron VA-6000
23	22	20	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
24	23	8	PRINCE OF THE CITY	Orion Pictures, Warner Home Video OR 72021
25	20	12	THE HOWLING	20th Century-Fox Video 4075

Videocassette Top 40

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This Week
Last Position
Weeks on Chart

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

TITLE
Copyright Owner, Distributor, Catalog Number

WEEKS
AT #1
5

This Week	Last Position	Weeks on Chart	Title	Copyright Owner, Distributor, Catalog Number
1	7	7	ON GOLDEN POND	20th Century Fox Video 9037
2	3	9	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corporation 042
3	4	10	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
4	5	6	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
5	2	10	STRIPES	Columbia Pictures Industries Inc. Columbia Pictures Home Enter. 10600
6	7	8	ROCKY II	20th Century Fox Video 4565
7	6	6	NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
8	15	3	ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
9	11	4	PRIVATE LESSONS	Universal City Studios, Inc., MCA Distributing Corp. 71008
10	13	16	AEROBICISE	Paramount Pictures, Paramount Home Video
11	10	13	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005
12	NEW ENTRY		RAGTIME	Paramount Pictures, Paramount Home Video 1486
13	12	27	CLASH OF THE TITANS	MGM/CBS Home Video 700074
14	17	16	DUMBO	Walt Disney Home Video 24
15	8	14	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586
16	9	7	GHOST STORY	Universal City Studios, Inc. MCA Distributing Corp. 77000
17	19	15	ONLY WHEN I LAUGH	Columbia Pictures Industries Inc. Columbia Pictures Home Enter. 10462
18	NEW ENTRY		STAR TREK: SPACE SEED	Paramount Pictures, Paramount Home Video 60040
19	18	2	HAIR	20th Century Fox Video 4593
20	23	4	GAME OF DEATH	20th Century Fox Video 6124
21	14	10	MODERN PROBLEMS	20th Century-Fox Video 1129
22	25	3	THE CHANGELING	Vestron VA-6006
23	30	3	CASABLANCA	United Artists, 20th Century Fox Video 4514
24	22	2	A NIGHT AT THE MOVIES—DIAL M FOR MURDER	Warner Brothers Pictures, Warner Home Video 11156
25	NEW ENTRY		GOLDFINGER	20th Century-Fox, Video 4595
26	28	5	HARDCORE	Columbia Pictures Industries Inc. Columbia Pictures Home Entertainment 10250
27	16	19	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
28	21	7	SO FINE	Warner Brothers Pictures, Warner Home Video 11143
29	27	21	FORT APACHE, THE BRONX (ITA)	Vestron VA-6000
30	20	21	CONTINENTAL DIVIDE	Universal City Studios, Inc., MCA Distributing Corporation 71001
31	31	36	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
32	24	17	THE HOWLING	20th Century-Fox Video 4075
33	26	23	TEXAS CHAINSAW MASSACRE (ITA)	Wizard Video 034
34	33	31	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
35	36	2	TRIBUTE	Vestron VA-6003
36	35	2	MICHAEL NESMITH IN "ELEPHANT PARTS"	Pacific Arts Video Records 529
37	29	21	CANNONBALL RUN (ITA)	Vestron VA-6001
38	37	4	KEY LARGO	20th Century Fox Video 4594
39	32	9	GALLIPOLI	Paramount Pictures, Paramount Home Video 1504
40	34	8	CAMELOT	Warner Brothers Pictures, Warner Home Video 11084

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Video

5,000 Video Jukeboxes To Cover U.K. By '82's End

LONDON—Up to 5,000 video jukeboxes will be operating in pubs and clubs around Britain by the end of this year, according to Bruce Higham of Captain Video, U.K. pioneer of in-store video promotion.

Since February, some 250 machines have been installed, mostly in London and some provincial centers such as Birmingham and Newcastle. Manufactured by leading British slot-machine company Ruffler and Deith, they are marketed and distributed by DI Leisure.

Each contains a three-hour compilation tape, offering users a choice of 48 titles at 25 pence (42 cents) per selection. Every three weeks, 75% of the titles are replaced. Tests are now under way of a four-hour tape carrying 60 video titles which it is hoped to introduce before year's end. The machines have their own screen located above the jukebox unit, but can also be linked to giant or multiple screens. Currently all tracks are in mono sound.

Captain Video is responsible for the selection and editing together of suitable video clips, including the negotiation of rights clearances. Last year at VIDCOM in France, Higham predicted a much more rapid spread of the new video jukeboxes than has in fact been achieved, and the difficulty of obtaining the necessary clearances has been in large part responsible.

It took five months to clear the

ground with the Musicians' Union, the Mechanical Copyright Protection Society, the Performing Right Society and Phonographic Performance Limited. But now Higham says all dues have been settled under a standard bulk agreement. Record companies will receive 30 pence per song per machine under a standard contract.

The cost of producing video promotion clips as compared to their limited and short-term usefulness has exercised record industry minds for some time. But once substantial numbers of jukeboxes are operating the returns will be considerable.

"We take the master tape and convert to one-inch, and duplicate the required copies at our own expense," says Higham, "paying the copyright owner 30 pence a machine. Multiply that by 4,000 in the U.K. alone and you have over 1,000 pounds (\$1,720) a month, so that promos become commercially viable on their own."

And that, according to Higham, is only the beginning. The company owns worldwide rights to the machines, and is already negotiating to go into key European markets and the U.S.

"Eventually, we may be looking at a video jukebox population of up to 200,000 machines," he says. "At that time, promo clips will be a substantial revenue earner for the record industry."

One Pass Finishing Work On Mel Torme Vid Special

By JACK McDONOUGH

SAN FRANCISCO—One Pass Video, with Norm Levy producing, is finishing work on a one-hour video piece on vocalist Mel Torme, based principally on Torme's appearance last fall at the New Louise Davies Hall as part of the KJAZ San Francisco International Jazz Festival.

Levy notes that 44 minutes of the hour feature Torme's festival performance—as shot by five cameras—with the other 16 minutes showing Torme in a variety of settings: "at home in L.A. with Mel talking about this show and about aspects of his career"; "at KJAZ with people calling in while Mel was doing a radio show with Stan Dunn"; "at Tower Records in San Francisco where we focus on Mel's strong interest in classical music"; and "at a rehearsal with George Shearing for a live audience in the Peacock Room of the Mark Hopkins Hotel."

Levy noted that the Peacock Room rehearsal was simultaneously

being recorded by Concord Jazz label for an upcoming LP.

Levy says that the one-hour special may also include clips "from films Mel has been in. But the program will really be a concert. These other things are asides, and there's a limit to how in-depth we can get. At the same time we don't want to superficially glide over these other aspects of his life and career. To us the important thing is that these asides are actual events, as opposed to trying to fabricate things just to fill out the remaining time."

Levy says the concert tape will be faithful to the progression of Torme's festival performance. "He paced it very well that night, and we'll be changing the order of only one song, although what we're working on now is changing the camera shots we used within each song."

Most likely sale, says Levy, would be to cable.

May's VCR Sales Up 25% Over 1981

WASHINGTON, D.C.—VCR sales for May increased to 109,148 units, up 25.4% over 87,013 units sold in May of last year. VCR sales on a year-to-date basis totaled 600,151 units, a gain of 38.3% over 434,098 units sold in the same period last year.

Statistics come from the Electronic Industries Assn.'s marketing services department.

Adds 2 Distribs

LOS ANGELES—Media Home Entertainment here has added two international distributors. They are Spain's Video Disco and South Africa's Exclusive Video.

Video Reviews

STEREO

GROVER WASHINGTON JR.
In Concert



GROVER WASHINGTON JR. IN CONCERT—Pioneer Artists (LaserDisc), directed by Donny Osmond. Running time: 53 minutes.

Grover Washington and Donny Osmond emerge here as a music video concert director of extraordinary merit. Saxophonist Washington is surrounded by an all-star cast at a taping in his Philadelphia home town. But this is no run-of-the-mill concert footage. Marvelous lighting, camera angles, edits and cuts elevate it to as dynamic a visual plateau as is imaginable. Even the most jaded concert footage watchers will find a high repeatability quotient. Complementing the visuals are breathless sonics mixed with audiophile precision, perhaps the finest audio of any home videodisk to date. Combined with the CX noise reduction system the stereo capability of the laser optical system will never be showcased any better. For the record the supporting cast includes Ralph MacDonald (conga and percussion), Richard Tee (keyboards), Eric Gale (guitar), Anthony Jackson (bass), Paul Griffin (synthesizer), Steve Gadd (drums), and guest vocalist on "Just The Two Of Us" Zack Sanders. The set consists of five lengthy tunes. Two visual touches that especially stand out are the interweaving of NBA action clips of basketball star Julius "Dr. J." Erving with "Let It Flow (for Dr. J)" and the percussion duet between MacDonald and Gadd on "Mister Magic." The latter is something special because of its intimate stage direction. Most of all, though, Washington's talents are captured as much as possible given the medium. Co-producer Bruce Buschel is hyping no one on the liner notes when he says: "The man's warmth and sincerity shine through every frame... he is there to connect... the connection is both instantaneous and indelible." Absolutely right.

New Products



TDK's new Super Avilyn T-160 VHS videocassette provides up to eight hours of recording/playback in the SLP mode.

3M Purchases Calif. Pilot Plant

LOS ANGELES—The 3M Optical Recording Project recently purchased the pilot plant of Disco-Vision, Costa Mesa, Calif.

3M indicates the purchase of the 8,000 square foot facility increases present plant clean room facilities devoted to the proprietary 3M process, as well as enabling 3M to expand its development work on technologies related to videodisk and optical recording technologies.

NEW JAZZ MONTEREY SUBSIDIARY

Palo Alto Planning 'Educational' Arm

By JACK McDONOUGH

PALO ALTO, Calif.—Palo Alto Jazz, a company which began as a tiny vanity label and then blossomed into a full-scale record company (Billboard, Oct. 3), is now exploring further territory with the creation of an "educational component." The highlight of this will be a new subsidiary, Jazz Monterey, for the release of music recorded live over the 25-year history of the famed Monterey Jazz Festival.

In addition to the Monterey project, Palo Alto Jazz is putting together a "Tribute to Bill Evans," to be released in September in conjunction with the anniversary date of the late pianist's birthday.

Herb Wong and Al Evers at the label say that the profits from the Jazz Monterey releases will go into a Monterey Jazz Scholarship program, while the artists involved with the Evans tribute will donate royalties to a second scholarship fund to be administered by Keyboard Magazine, part of the GPI Corp. in nearby Cupertino.

Wong, a veteran teacher, writer and jazz DJ who is also the vice president of the National Assn. of Jazz Educators, says that the rationale for the creation of the Jazz Monterey subsidiary "is to give the Monterey Jazz educational program a pump. The original reason for creating the festival itself was to create a jazz chair at Monterey Peninsula College. We see this as a way to bring into focus our work over the past ten years with high school jazz bands around the state."

Wong expects that money earned from the records will be channeled both into scholarships and into videotape documentation of the interaction that goes on between the high schoolers and the pros during the entire week of the festival. This interaction includes clinics, with the students learning from the professional players, and the Sunday afternoon performances by players from one particular school as well as by an all-star high school jazz band.

The videotaping would be done, says Wong, "for clinical learning retrieval purposes. It would capture the process of how the students put it

all together with the guest conductors and composers. It's something that will be a model."

Wong envisions the first Jazz Monterey release as a five-record set, with each separate disk focusing on the five separate afternoon and evening programs that transpire at Monterey each year. The material will come from the archival tapes of the Voice of America, "who broadcast the festival for eight years starting around 1967 or 1968"; from National Public Radio, which has been taping and broadcasting the festivals since V of A stopped; and from tapes made by Wally Heider for the dozen or so commercial releases from the festival that have appeared sporadically over the years. Wong says all the tapes are "good quality."

Wong says that sifting through ill-kept archives has been a monumental and distracting task, and that with all the releases that need to be obtained, including some from the

executors of various artists' estates, the quintuple package may not be ready by festival time this September.

Wong adds that the records will be not just music, "but will catch the flavor of the festivals—the introductions by Lambert, Hendricks and Ross, for example."

The videotapes, hopes Wong, can be worked into two forms, one using strictly educational and a second "more professional" editing that would be suitable for PBS.

The Evans tribute album, co-produced by Wong and Helen Keane, will be a double record set featuring pianists like Chick Corea, McCoy Tyner, George Shearing, Herbie Hancock, Denny Zeitlin, Joann Brackeen, Teddy Wilson, Dave McKenna and others playing, says Evers, "Bill's own work and standards that in effect became his work through his interpretations."

Inner Ear Plugs Acts Via Eva-Tone 'Mini LP'

NEW YORK—Faced with the traditional problem of exposing its acts for prospective bookings while keeping costs in line, Inner Ear Music has turned to commercial "soundsheets" to provide recordings of client acts without running into the stiff tariff that promotional LP service would normally entail.

The New York-based jazz agency has just issued its first Eva-Tone "mini-album" of selections from albums by four of its acts. The circular sheets, nine inches in diameter and recorded at 33 1/3 r.p.m., are designed to be slipped into promotional envelopes for mail distribution to colleges, clubs and promoters.

Featured are the Janet Lawson Quintet, pianist Richard Sussman, guitarist Sangeeta Michael Berardi and Newband.

Don Feinberg, Inner Ear president, touts the ploy as cost-effective, saying that while production costs are equivalent to conventional disks, the mail costs are negligible. "I can slip one into the same packages usually sent with just bios and add next to nothing in weight," he notes.

Feinberg also claims that inclusion of an actual recording marks something of a novelty for jazz bookings. He cites the Lawson group in particular as benefitting from the first mailings.

After 15 Years London's Studio Club's Doors Open

LONDON—The Studio Club, which flourished here in the 1950s and 1960s as a cultural and social haunt mixing jazz with art, reopens July 20 after a 15-year closedown.

Resident pianist will be U.K. jazzman Alan Clare, who worked at the club in its peak years, when it had a membership topping the 3,000 mark and when big international names like Billie Holiday, Ella Fitzgerald, Sarah Vaughan, Billy Eckstine and visiting musicians from the

Ellington and Basie bands dropped in for a late-night blow.

The first Studio Club, in a basement adjacent to the newly refurbished room, was formed around the World War I era by painter Augustus John and sculptor Jacob Epstein.

Now, with a list of patrons including John Williams, Jacques Lousier, Yehudi Menuhin and Tony Bennett, the club aims to recreate the old aura of jazz informality and surprise.



WATT'S UP—Saxophone veteran Ernie Watts, right, takes a bow after being named Most Valuable Player by the Los Angeles chapter of NARAS as part of its annual musicians' kudos. That's Chevy Chase, who proffered the award, looking on.



Billboard photo by Chuck Pulin

DREAM DATE—Dave Grusin, right, goes over charts for his Dream Orchestra concert dates in Japan with guest vocalist Michael Franks. The rehearsals were held just prior to last week's shows in three major cities, with Grusin and the Dream Orchestra (also including guitarists Lee Ritenour and Eric Gale) headlining. Suntory, beverage giant, produced them under its Suntory Sound Market '82 legend, and JVC Records and Grusin's GRP line will release an LP, as well as a JVC videodisk.

Survey For Week Ending 7/17/82

Billboard® Best Selling Jazz LPs™

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	1	6	OFFRAMP Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.)	NEW ENTRY	35	2	LOOKING OUT McCoy Tyner, Columbia FC 38053
2	2	8	WE WANT MILES Miles Davis, Columbia C2-38005	NEW ENTRY	29	45	OBSERVATIONS & Billy Cobham's Glass Menagerie, Musician E1-60123 (Elektra)
3	3	46	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	NEW ENTRY	30	86	LDVE NOTES Chuck Mangione, Columbia FC 38101
NEW ENTRY	NEW ENTRY	NEW ENTRY	AS WE SPEAK David Sanborn, Warner Bros. 1- 23650	NEW ENTRY	31	2	FREE TIME Soyro Gyra, MCA MCA
5	5	21	MYSTICAL ADVENTURE Jean-Luc Ponty, Atlantic SD 19333	NEW ENTRY	32	4	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305
6	4	15	IT'S A FACT Jeff Lorber, Arista AL 9583	NEW ENTRY	33	15	WINTER INTO SPRING George Winston, Windham Hill C- 1019
7	7	31	COME MORNING Grover Washington Jr., Elektra 5E-562	NEW ENTRY	33	15	FREE & EASY Phil Upchurch, JAM 007
8	8	10	FATHERS AND SONS Fathers And Sons, Columbia FC 37972	NEW ENTRY	36	28	EARLAND'S JAM Charles Earland, Columbia FC 37573
9	11	23	WYNTON MARSALIS Wynton Marsalis, Columbia FC37574	NEW ENTRY	37	19	WINDSONG Randy Crawford, Warner Bros. 1-23687
10	6	61	THE DUDE ▲ Quincy Jones, A&M SP-3721	NEW ENTRY	38	39	THE BEST Quincy Jones, A&M SP-3200
11	10	33	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577	NEW ENTRY	38	22	URBAN BUSHMAN The Art Ensemble Of Chicago, ECM ECM-2-1211 (Warner Bros.)
12	13	6	LITE ME UP Herbie Hancock, Columbia FC 37928	NEW ENTRY	37	14	DESTINY'S DANCE Chico Freeman, Contemporary 14008
13	9	15	TELECOMMUNICATION Azymuth, Milestone M-9101 (Fantasy)	NEW ENTRY	38	22	SILK Fuse One, CTI 9006
NEW ENTRY	NEW ENTRY	NEW ENTRY	ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017	NEW ENTRY	39	22	ROADGAME Art Pepper, Galaxy GXY-5135 (Fantasy)
15	15	10	OF HUMAN FEELINGS Ornette Coleman, Antilles AN 2001 (Island)	NEW ENTRY	40	20	SLEEPWALK Larry Carlton, Warner Bros. BSK 3635
NEW ENTRY	NEW ENTRY	NEW ENTRY	HANDS DOWN Bob James, Columbia/Tappan Zee FC 38067	NEW ENTRY	41	22	DREAM ON George Duke, Epic FE 37532
17	17	10	BROTHERLY LOVE The Heath Brothers, Antilles AN 10003 (Island)	NEW ENTRY	42	34	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576
18	14	18	RIO Lee Ritenour, Musician E1-60024 (Elektra)	NEW ENTRY	43	43	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1190 (Warner Bros.)
19	12	12	HOLLYWOOD Maynard Ferguson, Columbia FC 37713	NEW ENTRY	44	41	A LADY AND HER MUSIC Iena Horne, QWest 2QW 3597 (Warner Bros.)
20	18	23	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648	NEW ENTRY	45	25	LIVE AT THE SAVOY Ramsay Lewis, Columbia FC 37687
NEW ENTRY	NEW ENTRY	NEW ENTRY	AMERICAN CLASSIC Dexter Gordon, Musician E1-60126 (Elektra)	NEW ENTRY	46	32	CHARIOTS OF FIRE Ernie Watts, QWest QWS 3637 (Warner Bros.)
22	16	22	ELECTRIC RENDEZVOUS Al DiMeola, Columbia FC 37654	NEW ENTRY	47	26	NO PROBLEM Sonny Rollins, Milestone M-9104 (Fantasy)
23	23	6	FANDANGO Herb Alpert, A&M SP-3731	NEW ENTRY	48	27	THE GLORY OF ALBERTA HUNTER Alberta Hunter, Columbia, FC 3765
24	21	36	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	NEW ENTRY	49	49	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)
25	24	21	WEATHER REPORT Weather Report, ARC/Columbia FC 37616	NEW ENTRY	50	36	REFLECTIONS Gil Scott-Heron, Arista AL 9566

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☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
★ Stars are awarded to other products demonstrating significant gains. ● 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).

JULY 17, 1982, BILLBOARD

Concord Fest Lineup Set

LOS ANGELES—Concord Records chief Carl Jefferson has unveiled the lineup for this year's edition of the Concord Jazz Festival, held at the Concord, Calif., Pavilion.

Slated for Aug. 6-8, the series' 14th annual run begins Friday (6) with Brazilian pianist/vocalist Tania Maria, Mel Torme with the Capp-Pierce Juggernaut band, and Bright Stars, a Japanese big band.

Saturday's schedule promises the Concord All Stars comprising tenor sax players Scott Hamilton and Al Cohn, cornetist Warren Vache, pianist Dave McKenna, guitarist Cal Collins and drummer Jake Hanna, among others; the L. A. Four, featuring Bud Shank on tenor sax and flute, bassist Ray Brown, guitarist Laurindo Almeida and drummer Jeff Hamilton; and the Count Basie Orchestra.

The final show Sunday will showcase the Hank Jones Quartet with pianist Jones joined by bassist Brown, Jimmy Smith on drums and guest Emily Remler on guitar; George Shearing with bassist Don Thompson, and the Dave Brubeck Quartet.

Gospel

OFFERS 'RECOMMENDED' DISKS

New 'Playlist' Aids Stations

NASHVILLE—Some 200 gospel radio stations are now receiving Prime Time Playlist, which suggests material for stations interested in gospel-flavored songs for their prime time airplay programs, in free mailings by J. Aaron Brown & Associates, Inc.

Initially a bi-monthly publication, the playlist of 10 recommended songs and seven soon-to-be-released "records to watch" is printed on decorative 4 x 9 inch cards. Brown's company absorbs all costs of printing and mailing the lists. Later this summer, according to Brown, the list will appear monthly.

Brown explains that while he hopes to increase the radio play of songs copyrighted under his own three publishing companies—Mastercraft, Prime Time and Snowfox—many other publishers will be represented.

"Another motive for the playlist," he says, "is that gospel radio is so fragmented. It hasn't really grown up yet, and many stations aren't sure

what to play. So we choose records we feel are excellent for prime time play and will help stations' programming."

The May/June list includes "He Believes In Me," Ben Moore/Priority; "I'm Just An Old Chunk Of Coal," Lewis Family/Canaan; "Keep My Eyes On You," Maria Muldaur/Myrrh; "Lord, I Hope This Day Is Good," Don Williams/MCA; "Martin," Bobby Jones & New Life/Myrrh; "Miracle Man," Mighty Clouds of Joy/Myrrh; "Sing Your Praise To The Lord," Amy Grant/Myrrh; "The Secret Place," "Steve & Annie Chapman/Starsong; "Turn To Jesus," Rax Nelson Singers/Canaan; and "What A Wonder You Are," Phil Keaggy/Sparrow.

Brown says 12 station have taken the time to contact him confirming that they are using the suggested playlist material in their programs, and he indicates some gospel record labels have also approached him in hopes of getting songs on the list.

Salvation Reactivated

NASHVILLE—Creed Taylor, Inc. is reactivating its gospel label, Salvation Records, which first entered the market in 1971 before ceasing activity through the late '70s and early '80s.

The first release appeared June 21, an anthology album of inspirational songs performed by Nina Simone, Hubert Laws and Stanley Turrentine, called "The Power, The Glory And The Music." It is available on disk and cassette for \$8.98.

The label has been revived because of the growing market for gospel music, according to Vic Chirumbolo, vice president and general manager of CTI.

The company also handles jazz on the CTI, Kudu, and Three Brothers labels, with nearly all projects produced by Creed Taylor. This exclusive producing arrangement was partly the cause of Salvation stopping operation before, Chirumbolo explains, with Taylor discovering that he could not record enough LPs for all the labels.

"We'll now be accepting some outside producers on certain projects," he says, adding that new artists will be sought as well as established acts who have special recording projects they want to release outside their home labels.

'SUPER SAVERS' ALSO SCORE

Midlines Bring Sales To Light

NASHVILLE—Light Records is profiting from album sales in excess of 50,000 since early May after placing 24 of its catalog titles under a midline price of \$5.98 and 14 titles at \$3.98, a first for that inspirational/spiritual records major.

Among the biggest sellers it reports are the Archers' LPs "Hold On Tight" and "Stand Up," instrumental Dino's "He Touched Me," and Andrae Crouch's "Live At Carnegie Hall" and "Take Me Back."

Light is providing retailers a limited number of special dispensers for the midline and super saver titles at no charge, first come/first served. Stores buying the whole line get the albums at a 50% savings. Sales vice president Neil Hesson explains that about 100 stores have taken this option, with 2,200 retailers distributing the product piecemeal.

"Some of the records are brand

new," he says, "but we examined our catalogs to see which older records have a reason to exist and will sell and arranged this. Some on the bottom of the demand were eliminated."

The free dispensers comprise one method of helping retailers take advantage of the special prices, he says, and the price tags are printed and attached at the label's distributor. But Hesson comments that "the timing was notorious, releasing these in the dog days of the gospel industry, as May and June traditionally are. We had a defect in packaging that got us off to a late start."

Another ploy Light developed, distributing 15,000 pre-release copies of Dino's new "Encore" album to Christian bookstores, has helped get the company through the "dog days" with surprisingly strong sales.

112% INCREASE REPORTED

Choral Collections Boost Re'Generation Print Sales

NASHVILLE—A jump in print music sales of 112% in the first half of 1982 over last year's comparable figures has been posted at Re'Generation Music Services here, a company specializing in choral collections and patriotic theme music.

Part of the increase is due to market expansion, insertion of RMS promotions and order forms in all orders filled by the company's distributor and direct marketing efforts, according to vice president Ron Coker. But he attributes at least half of the sales boost to popular choral collections, specifically citing Derric Johnson's "Well, Glory!", priced at \$3.95, specialized octavos

such as "Warm-Up," \$.50, for choirs, and "I Live In A Preacher's House," \$.50, a humorous piece.

Coker adds that Re'Generation has not yet saturated the church market, allowing for some sales expansion, and has started aiming at schools to boost business.

"Any product's life cycle curve can be lengthened," he comments, "if you find new ways of marketing it. We're trying to develop as many markets as possible—churches, schools and Catholic organizations. Then we develop products to fit the broadest market we see for it."

The company relies heavily on direct marketing by telephone from the Nashville office, but also has arranged with the national distributor Publishers Outlet to include promo sheets recommending RMS products in all orders, whether the packages are RMS product or not.

Coker, noting that profits on RMS product occur generally in the latter half of the "life cycle curve," says the income increase has been augmented by cuts in overhead, trimming unnecessary stocks, better inventory measures and more motivational meetings.

Re'Generation has quadrupled in the past year the use of its material by choirs by recruiting local experts around the country to conduct choir "clinic" sessions, instead of sending its own workers into the field.

Coker says the company is adding to its copyright administration of patriotic music—already widely used in football half-time shows—with scores. Its Entertainment Group writers are presently composing the theme music to be used in the Disney Experimental Prototype Community of Tomorrow center in Florida.

Priority Reissuing Five Clawson LPs

NASHVILLE—Priority Records has set re-release of five Cynthia Clawson albums by Sept. 1, as a result of her recent signing to the label. The reissues comprise her Triangles Records disks, "In The Garden," "The Way I Feel," "It Was His Love," "You're Welcome Here" and "Finest Hour."

Clawson's first new recordings for Priority are expected in October.

JULY 17, 1982, BILLBOARD

Best Selling			Survey For Week Ending 7/17/82				
Billboard [®] Inspirational LPs							
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	1	AGE TO AGE Amy Grant, Myrrh MSB 6697	21	21	34	HOLM, SHEPPARD, JOHNSON Holm, Sheppard, Johnson, Greentree R3583
2	2	34	JONI'S SONG Joni Eareckson, Word WSB 8856	22	22	81	FAVORITES Evie Tournquist, Word WSD 8845
3	3	68	PRIORITY The Imperials, Day Spring DST 4017	23	23	9	AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677
4	1	43	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	24	28	60	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441
5	5	25	I SAW THE LORD Dallas Holm, Benson R3723	25	14	94	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)
6	6	25	THE BEST OF PRAISE Maranatha Singers, Maranatha (Word) MM0083A	26	13	13	BLESS THE LORD WHO REIGNS IN BEAUTY The Bill Gaither Trio, Word WSB 8870
7	7	51	KIDS PRAISE ALBUM Maranatha MM0068	27	27	81	ARE YOU READY? David Meece, Myrrh MSB 6652
8	4	118	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004	28	31	99	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
9	10	25	UNFAILING LOVE Evie Tournquist, Word WSB-8867	29	29	118	FORGIVEN Don Francisco, New Pax NP 33042
10	17	13	EXALTATION Ron Huff, Paragon PR 33101	30	36	30	NEVER SAY DIE Petra, Starsong SSR0032
11	11	43	HEARTS OF FIRE Sweet Comfort Band, Light LS 5794	31	26	18	ANTSHILLVANIA Candle, Birdwing BWR 2030
12	12	34	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055	32	34	22	TOWN TO TOWN Phil Keaggy, Sparrow SPR 1053
13	15	51	AMY GRANT IN CONCERT, VOLUME I Amy Grant, Myrrh MSB 6668	33	33	30	FOREVER Tim Sheppard, Greentree R3572
14	16	118	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015	34	39	25	THE TRAVELER Don Francisco, New Pax NP 33106
15	9	118	MUSIC MACHINE Candle, Birdwing BWR 2004	35	37	18	IT MUST BE LOVE The Latinos, Word WSB 8862
16	18	47	DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)	36	35	51	SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738
17	19	118	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625	37	30	39	JUST PIANO ... PRAISE II Dino, Light LS 5790
18	8	81	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653	38	20	25	THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST-4025
19	24	18	HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010	39	32	51	JUST PIANO ... PRAISE Dino, Light LS-5727
20	25	34	PRAISE V Maranatha Singers, Maranatha MM 0076 A	40	38	47	REJOICE 2nd Chapter of Acts, Sparrow SPR 1050

Word Sets Plans For MusiCongress Meets

NASHVILLE—Word Music's annual MusiCongress meetings are scheduled for Sept. 9-11 in Dallas and Sept. 23-25 in Atlanta.

Seminars and premieres of choral music will take place. Choral clinics will be conducted by Dr. Charles Hirt, Diane Bish, Tommy Coomes and Kurt Kaiser.

KSDY Makes Its Mark Via Country-Gospel Mix

NASHVILLE—KSDY ("Country 95") is using a program mix of country and gospel music to shoulder its way into the small but cluttered Sidney, Montana market. Although the town itself has only 6,000 residents, it boasts five radio stations: two FMs (including KSDY) and three AMs. The formats are rock, country and pop.

On the air for six months, KSDY plays 75% country and 25% gospel. General manager Becky Fisher says she was predisposed toward a total gospel format but determined early that it probably wouldn't work. Thus, she adds, she decided on the secular-gospel combination which had been pioneered by the Christian Broadcasting Network.

On a typical hour of programming, KSDY will have a framework of three top 40 country selections and four gospel cuts. The remaining music slots are given over primarily to album cuts. Fisher reports that the station has a rotation of about 80 country albums and that around 50% of the material on each album will eventually receive airplay.

"I'm pretty much in charge of making up the playlist," Fisher says, explaining that all potential selections—including the top 40s—are screened for lyric content and to determine if their sound is "too rock." In the latter category, for example,

was Eddie Rabbitt's "Someone Could Lose A Heart Tonight."

Banned from the station for lyrical content are Conway Twitty's "Slow Hand," Dolly Parton's "Single Women" and Hank Williams Jr.'s "A Country Boy Can Survive," among others. Fisher says that the only artist whose records have been altogether dropped is Johnny Paycheck. She says this was done because of Paycheck's legal entanglements.

"Originally," Fisher says, "we thought we would just play the top hits—like the big stations. But then we started getting complaints from people who listened to us all day and said we sounded repetitious. So we had to thin down our list."

On the gospel side, KSDY steers between old-time Southern quartet gospel and gospel rock. Popular are the Rambos, Gordon Jensen, the Happy Goodman Family, Rusty Goodman, Terry Bradshaw, Wanda Jackson, Jeannie C. Riley, Evie, Dallas Holm, the Imperials and the Mercy River Boys.

In addition to her role as general manager, Fisher is also the station's morning DJ.

She says her only gospel competition is from a station 50 miles away and that its signal is "extremely weak" in her area.

EDWARD MORRIS

A BILLBOARD MARKET PROFILE

OKLAHOMA



75th ANNIVERSARY

by LAURA DENI

Governor George Nigh is a press agent's dream. Handsome, personable, intelligent, he is a frustrated horn player who probably turned to politics because a four-year term beats a one-night gig.

He is also an art connoisseur. Walls of the Capitol are lined with art works, all for sale. "The money goes to the artist," emphasizes Nigh.

"We are very proud of our artists in the entertainment world, but we felt one area not emphasized enough was the creative arts. We have quadrupled the appropriation to the State Arts Council. The walls of the Capitol are open to anyone with talent and an emotional tie to Oklahoma.

"Once a week, during the noon hour, there are performing artists in the Capitol Rotunda. We also have artists in residencies, who live in the community for a year. We sent out performing artists. We sponsor the symphony, underwriting part of the expense of going out to a rural community.

"We're trying to bring not only outsiders in, which is important, but equally important, people should have the opportunity to live their preferred way of life without having to leave the state."

George Nigh is responsible for Oklahoma having movie and television production. When he was lieutenant governor he decided that "the entertainment industry had a great potential for Oklahoma." Nigh got the legislature to form a committee which he chaired. "I wanted to create jobs here. We had a lot of people who wanted to be actors, cinematographers, interested in all facets of the entertainment world, but had no place to work." Nigh turned on his charm, traveled to California and attempted to woo the industry.

"It was 1968 and he really beat the drums to get a movie," recalls Mike McCarville, who was then the press secretary to the governor. He got a production, which nobody ever mentions. "It was 'Two Lane Black Top,' not a raging success," admits McCarville, "but it was filmed in Oklahoma. It's one of the best things he ever did, developing a commission to go after movies."

"I used everyone who was a former Oklahoman who had done well, or who had contacts," Nigh admits. He rattled off names: Jim Garner, Dale Robertson, Robert Reed, Dennis Weaver. "I explained that there are union problems here, and more shooting days. There is no one who rips them off. They can come in, deal with motels, caterers, get all of the extras at the drop of a hat."

There is the Film Industry Task Force who got Walt Disney Productions to film "Tex" around Tulsa. A litany of other films have called Oklahoma their back lot. Pay dirt was finally struck when Francis Coppola filmed "The Outsiders" in Tulsa, a property written by a Tulsa, S. E. Hinton.

"I'm happy to see the state get behind bringing films in here," says Jim Halsey. "They don't all have to be Coppola movies to bring a lot of money, recognition and industry to the state, although it was nice when Coppola was here."

Oklahoma is the test base of four cable networks, an avenue which may be another road for Halsey. He smiles. "'81 was our biggest year and '82 will outperform '81. There is a lot of money here."

Others agree. Phil Burlingame is president of Phil's One Stop in Oklahoma City, in its 19th year of business. "This year business was 20% better than last year," he reports, projecting "between \$40-50,000 over calendar year '82." The firm services Texas, Arkansas, Missouri, Kansas, New Mexico, with over half of the sales coming out of Oklahoma.

Oral Roberts' home on the Oklahoma range is indeed a place where never is heard a discouraging word. Roberts is the state's number one tourist attraction. He is revered by people

(Continued on page O-3)



HERBERT GRAHAM AND ASSOCIATES, INC. ENTERTAINMENT COMPLEXES



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Cowboys
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Shadows
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Graham Central Station
5631 Dyer

FORT WORTH

New West
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508 N Eastman Rd

COWBOYS

509 W Cotton

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Great Gatsby
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Rocky's
5203 34th St

New West
4138 19th St

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1006 S Midkiff

Rock Saloon
3920 W Wall

ODESSA

The Other Place
815 N Grandview

Stardust
6300 Andrews Highway

Rocky's
2130 Andrews Highway

Graham Central Station
2101 E 8th St

Cowboy Country Squire
East Highway 80

Incredibles - Fink
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Rocky's
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The Wrangler
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New West
2335 N W Military Highway

WICHITA FALLS

Stardust
3013 Garnett Parker Square

Cowboys
2301 Rushing

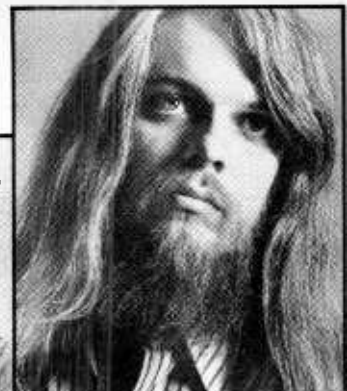
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OKLAHOMA

75TH ANNIVERSARY



ROY CLARK: This native Virginian has only been in the state six years, but he's just been elected to the Oklahoma Hall of Fame.



LEON RUSSELL: The country-rock star wanted to build an artist colony in Tulsa, but the idea crumbled when it began to attract fame-seekers and not the financial input necessary to sustain success.



THE OKLAHOMA SYMPHONY ORCHESTRA: Under the direction of maestro Luis Herrera de la Fuente, the orchestra just completed its 46th season in May, playing to more than 100,000 Oklahomans.



(Above) **HOYLE AXTON:** An Oklahoma-born singer-songwriter who has written such contemporary standards as "Greenback Dollar," "Joy To The World" and "No No Song." His mother, Mae Axton, wrote "Heartbreak Hotel" for Elvis Presley. (Center Top) **GOV. GEORGE NIGH:** "We're trying to bring not only outsiders in, which is important to the economy, but equally important, that people should have the opportunity to live their preferred way of life without having to leave the state." (Center) **WANDA JACKSON:** One of the leading female country rockers of the '60s, the Oklahoma-born artist now records pure gospel music for Christian World Records.



of State, which was just a tad bit stuffy for the governor's sense of humor. After years of fighting bureaucracy the Governor of Oklahoma, George Nigh, won one. A movie buff, with an avidity for puns, he christened his raft ... The George Raft

Okie Turn Around

There was a time when Okie was a dirty four-letter word. Back in the '30s, double-whammied by the Great Depression and the "black blizzards" of the Dust Bowl, Oklahoma suffered an exodus of 440,000, which inspired John Steinbeck's "The Grapes of Wrath."

"Okie is no longer a dirty word," says Roy Saunders, head of the Tulsa Assembly Center, "because we have a governor who is trying to make Okie a positive thing. Now, it's Okie in reverse, people coming here seeking employment, as opposed to the depression of the '30s. We're really proud of it. Oklahoma has really done a turn around, so don't experience that 'Grapes of Wrath' thing any more."

"There is a lot of money here," says Jim Halsey. "It's hard to believe that there is a recession going on, if you live in Tulsa. There are a lot of secretaries in this town making more money than executives in other cities."

"The state is developing more than ever before," emphasizes promoter Howard Pollack. "Oklahoma has always been known as a secondary market for everything. Now, Oklahoma has a very stable economy and more and more musicians, agents, managers and everybody in the music business is starting to notice Oklahoma."

Billboard

Laura Deni is a Billboard contributor and freelance writer based in Las Vegas, Nevada.

• Continued from page O-1

of all faiths and races and both sexes. The mere suggestion that Roberts' billion dollar religious institution, going untaxed because of its religious exemption, allows Roberts a free ride, causes guys in white hats to ride to his defense. Gov. Nigh gets his back up and bristles.

"Oral Roberts and many other religious groups do very well in Oklahoma," responds Nigh. "You're in the Bible belt. You're in a very strong, religiously conservative state. Oral Roberts, personally and his facility, is a great tourist attraction. I know him personally and I am one of his fans," emphasizes the governor. "I think he's a great credit to Oklahoma."

"My wife, Donna, and I went to New York for the re-opening of Oklahoma on Broadway," continues Nigh. "While there we went to see 'Sugar Babies.' We went backstage to meet Mickey Rooney. Before he said, 'Sit down, how are you? How is the state of Oklahoma? Or, nice to know you,' he said, 'Tell me about Oral Roberts'. So there is a great deal of interest in Oklahoma because of Oral Roberts."

And Then There's Football

Oklahoma is always in the running. The Nebraska-Oklahoma football rivalry spans generations. On football day the game becomes not just a sport, but a way of life. Don Hotz, manager of the Lloyd Noble Facility, learned that the hard way. "We usually don't book entertainment around football games," he says, then divulges, "One year, on homecoming we booked Mac Davis and Dolly Parton. It just so happens we lost. People were actually coming to us wanting their money back! Damn football team didn't win, so we don't want to come to your concert."

All Hands On Deck

The governor also gets involved in a yearly raft race. The KRMG Radio 74's Great Raft Race was organized in 1973 to develop the banks of the Arkansas River, in the heart of Tulsa, for recreation.

The race invites people to float down the river 9.3 miles every Labor Day. Last year there were 600 rafts with 3,500 racers and 150,000 spectators.

The racers take pride in naming their rafts. Nigh's administrative staff always insisted that his raft be dubbed The Ship

Smaller Venues Make Big Noise

CLUBS SPICE OLD MUSICAL MENUS WITH FRESH CROSSOVER CHARISMA



(Left) **GRAHAM CENTRAL STATION:** Oklahoma City club manager Ray Bell, left, and co-owner Don Tyner. (Center) **DANCE HALL:** Graham Central Station, Oklahoma City. (Right) **RAFT RACE RESULTS:** Oklahoma Governor George Nigh is interviewed following the Great Eight Raft Race on Labor Day 1980. From left: Gov. Nigh; John Erling, KRMG morning personality; Ron B. Blue, executive vice-president & chief operating officer, Swanson Broadcasting; Donna Nigh, wife of the governor.

The latest gusher overflowing in Oklahoma isn't another oil well but nightclub cash register tills.

Henson Cargill is one of the greatest names to come out of Oklahoma City. His poignant "Skip A Rope" was No. 1 in 1967. A sensitive and gracious host, following dinner at his club "Henson's," the former deputy sheriff sat in his office and discussed entertainment in his native state.

"I toyed with the idea of having a showroom where I not only could work myself, but invite other acts to perform. After spending 18 years on the road I've had the honor of working some of the worst as well as the best." Therefore, he knew what he wanted. "Our sound and lighting are second to none. We use all Crown amplifiers and JBL speakers."

Last Sept. 7 Glen Campbell opened the 800-seat nightclub at a cost of \$30,000, Henson's ceiling for a one-night stand. The club has also starred Ray Charles, Merle Haggard, Mel Tillis, Ronnie Milsap, George Jones, Ray Price, Tom T. Hall, Rick Nelson and the Righteous Brothers.

"We give local talent a chance on Monday nights," adds Henson. "We allow acts from anywhere in the state to perform. The talent isn't paid, but we're co-sponsored with Shepler's western wear. They give a prize. After eight weeks the group judged the winner appears on a local tv show, on Gene Autry's station, and receive a \$1,000 worth of goods from Shepler's and Henson's."

"There is a door charge from \$8.00-\$30.00, depending upon what I'm paying the act," he relates. "That goes totally

to the act. I am a firm believer in paying any amount of money, to any act, regardless of the figure, if they can truly pull that figure. I'm the first to do that. But, I'll say 60-70% of acts working the road today can't pull the money they demand.

"I hope this works," he says. "We're getting support, but I must say that, in my home town, I'm a little disappointed. I've built a second-to-none facility, that some local folks take for granted. They don't have to travel to Las Vegas to see a show. They have been supportive of most of the headline shows. What they aren't supportive of are the many good acts, both old and new, who maybe are not a household word, don't have a hit record, but are tremendously good acts."

The general manager of Duke's is George Shriver, a businessman who knows the territory. "When I bring an act in, pay a certain amount, I set the ticket price just to cover the cost of the entertainer. What we make on the bar is our profit."

"We set Merle Haggard's ticket price at \$14.00, and that's a breakeven situation, because I paid Merle \$25,000. We booked Bertie Higgins. He's the one that had 'Key Largo' out. His low draw was because he wanted too much for a ticket price. We went with him on a guarantee and a percentage of the door. We recommended a \$3.50 ticket and he doubled it. I think he would have had a full house had it not been that his agent wanted more money."

"I'm negotiating with Dr. Hook, which will be our first rock act. Their agent wanted to come in on a guarantee and a per-

centage, and also set the ticket price. Here again, we're in a situation where we think we know what the market will bear. I recommended \$5 and his agent said \$7.50.

"I think they perceive Tulsa as being more lucrative than it is, the new job haven, and it's just not true."

Shriver also sees the market changing. "We used to book only country-western. Lately we have been looking at crossover. We watch what's happening around the rest of the country. We're seeing the urban cowboy fad, as it is, dying. Of course Tulsa has always been three years behind, but eventually it's going to happen to us. So we're getting all of our eggs out of one basket."

They are also getting into television. "We'd love to have a movie come and film at our place," he admits. "We do film a monthly tv show for Billy Parker Films. It's taped and aired on Channel 23. He brings in the guest artists. They set it up like a soundstage. We just let them use it. It helps us to the extent that he also gives away 2,000 tickets. We charge people to drink. Monday nights in this town is dead, dead, dead, so if I get 2,000 people in my place on a Monday night, and they're drinking, that's about \$12,000 with the bar that I wouldn't have made."

Larry Schaeffer owns Cain's Ballroom in Tulsa. "It's an old country honky-tonk, which Bob Wills and the Texas Playboys built their whole career out of. I bought it in Nov., 1976 for \$60,000. We probably have \$100,000 in sound and lighting equipment. The club is probably worth \$300,000 now just in real estate. We're between the black side of town and the winos, in the DMZ. Cain's was in the sweetest part of town in 1924. Now Tulsa has nowhere to go south, because real estate was taken with big buildings, so it had to move back north."

In addition to getting more respectable they are also giving new acts a chance. "We showcase bands," he continues. "We paid Van Halen \$500," he recalls.

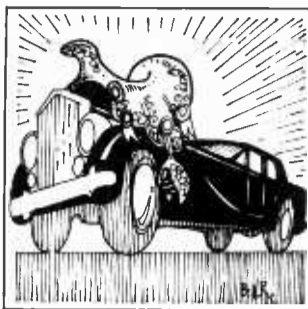
Graham Central Station is a chain of 34 clubs in Texas, Alabama, Arizona, New Mexico and Oklahoma City. Nine more are planned in Denver, California, Germany and England. The man with the money is, to understate it, colorful. Don Tiner has a pile of money in quarter horses; his jockey silks are black and red. Tyner, 38, divorced, flies a black Cessna, drives a red Rolls and, conservatively speaking, says "My assessment is that we'll do better than \$50 million this year, if we do what we did in the first quarter."

The Oklahoma City club has a fire code limit of 3,560 patrons, a 15-year lease on the building and a parking lot that holds 1,000 cars. Tyner sunk another \$2.2 million in improvements. Up to four times a month live entertainment, such as Three Dog Night, T.G. Sheppard or Mickey Gilley appear at a cost from \$2,000-\$20,000. "The more affordable acts have the greatest variability in territory. When you break into the

(Continued on page O-6)

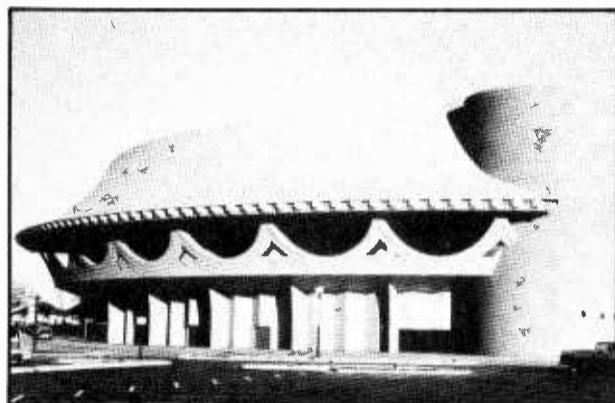
Venues, Promoters,
Talent Find Edge

STRONG RELATIONSHIPS CARRY WEIGHT IN TOP ENTERTAINMENT ARENA CIRCLES



"If you control the money, you control the act," declares Don Hotz, manager of the Lloyd Noble Center. "If that guy knows that he might not get paid he's more apt to pay attention when you talk to him. He's not in here for the experience, either. He's in here for the most amount of money he can get.

"This is a very serious business to us," continues Hotz. "These acts are hired to do a job, to get on stage and



Bartlesville Community Center.

entertain. If they want to do anything beyond that we recommend that they do it somewhere besides here."

That hard-nose, bottom-line attitude signifies all venue operations in Oklahoma.

Located on the campus of the University of Oklahoma at Norman, the facility operates as a profit-making, private enterprise. "Our primary objective is to support the university's functions, such as athletic programs," Hotz explains. "The concert business is not a primary concern. We do 30-40 concerts a year at a budget of close to \$800,000." Less than 20% of their audience is university students, the rest coming from outlying metropolitan areas.

No doubt about it, Hotz calls the shots. "My guidelines are unlimited. I would not do something obviously not in good taste," he pauses thoughtfully, then continues, "I don't recall ever having turned anything down."

Ozzy Osbourne, before his Feb. 19 concert in San Antonio, was arrested and accused of urinating on the front walls of the Alamo. City fathers, in a unanimous vote, banned the British rocker from using public-owned grounds or halls for future concerts.

"We just got through playing Ozzy. No problem," Hotz insists. "I've been doing this a long, long time. If you take an Ozzy Osbourne at face value, it's strictly a good advertising and promotional staff. We had probably 8,200 attend at \$8.50, cheap compared to most concerts.

"I would say 70% were here because of the advanced publicity. His gang does that," smiles Hotz. As to complaints, Hotz responds, "We'll get the normal complaints. If we do a Foreigner or an Ozzy Osbourne show the Humane Society will call saying don't let them cut up a dog on stage or bite the head off of a chicken. You see, every time something like that gets in the paper, the so-called 'do-gooders' who read that he bit the head off of a bat, and I have very serious doubts that he did, are calling complaining.

"Ozzy was something people wanted to see, not because they were familiar with his music, but because they had read about him so many times. We have demands on the artist. Number one, he'd better be here. We may want to talk with Ozzy Osbourne's manager and have a clear understanding that if he gets on stage and screws up we'll probably kill him."

When Lloyd Noble opened in 1975 the top ticket price was \$6.50. Now it's \$15. "My prediction is that for the first time in our history, we may see ticket prices drop. The \$12 ticket going back to \$10. The \$15 t-shirt back down to \$11. The whole thing has to stabilize.

"Our expenses are higher," Hotz continues. "In most buildings 80% of your dollar spent is labor costs. Utilities is the other major expense. I'm not opposed to the guy dragging in the \$12 an hour, but I've got to be able to get something back.

"You start with the fact that you have to make a guarantee to an act. We take a percentage of tickets sold, all of the expenses come out. Some agencies give you a promoter profit, a split percentage or a sliding scale. It works many different ways. We haven't changed our rental structure. In '75 we were looking at 10% of a \$6.50 ticket. Now we're looking at 10% of a \$15 ticket, so why ask for an increase in percentages. It's taking care of itself. The areas where we get hurt are in flats, where there is no percentage."

Andrew Putnam is activities director for the Zoo Amphitheater, a structure built in 1936 by the Civilian Construc-

OKLAHOMA

75TH ANNIVERSARY



Tulsa Assembly Center.

tion Corp. It was unused for 15 years; four years ago officials decided to refurbish and run it as a functional facility.

The rental is \$700 against 10%, but two groups aren't welcome back at any price. "Jefferson Starship and Waylon Jennings," states Putnam. Jefferson Starship because of excessive use of profanity on stage and Jennings because of the crowd he drew. They drank, were disorderly, were destructive to the facility, and there were a lot of fights, not just fist fights, but weapon complaints," stresses Putnam.

You don't have to enter the animal portion of the zoo to get into the amphitheater and all areas are open with festival-type seating.

"At this point rock draws the best with country right behind," Putnam reports. "There are 9,000 seats and general



(Left) MOON MARTIN: Born in Altus, Oklahoma, on the Oklahoma/Texas border, Martin had access to Texas stations that played Buddy Holly and rockabilly, and Memphis stations playing r&b. He has synthesized his Oklahoma roots in his Capitol records. (Right) PHIL SEYMOUR: An Oklahoma-reared rocker who worked with Dwight Twilley and Tom Petty before soloing on Boardwalk.

admission is usually \$8-\$10 with up to \$12.50 for the Doobie Brothers."

Oral Roberts puts his faith in God, and his building fund went begging. The result was a center so spectacular that everyone covets it. The Mabee Center is a futuristic-looking venue located on the campus of Oral Roberts University. The arena seats 11,575 and the theater 2,906 including an orchestra. David J. Ellsworth is the manager. The faith of Oral Roberts guides booking policies.

"On March 11 we did the Marshall Tucker Band, which is a little bit to the right of what we usually like to do," admits Ellsworth. "The Mabee is considered to be a special events facility, because there are no trade shows, but they do a lot of positive-thinking type of shows.

"Absolutely no liquor is allowed in and that includes artists and their staffs as well as any of the audience," stresses Ellsworth. "With the Marshall Tucker Band, they did find people were trying to sneak in liquor.

"They are non-profit and don't do any co-promotion, as they are budgeted by the university," explains Ellsworth about the Mabee Center. "They don't go after acts. Acts come to them."

That isn't quite the way Roy Saunders of the Tulsa Civic Center tells it. "About the only thing Oral Roberts did was to take the good stuff we used to do and play it out there," he complains.

"I was on a tour of that arena when it was under construction. The question came up as to whether the Mabee Center would be competition with this building. Roberts told the group I was with that the Mabee would serve only university functions. He lied, for a fact. I've waited for the bolt of lightning, but it never came," he quips.

"Almost immediately after they opened, where we used to play Lawrence Welk, Johnny Cash, Olivia Newton-John, we don't have hardly any of those shows any more. They all go out there, because they have a greater seating capacity.

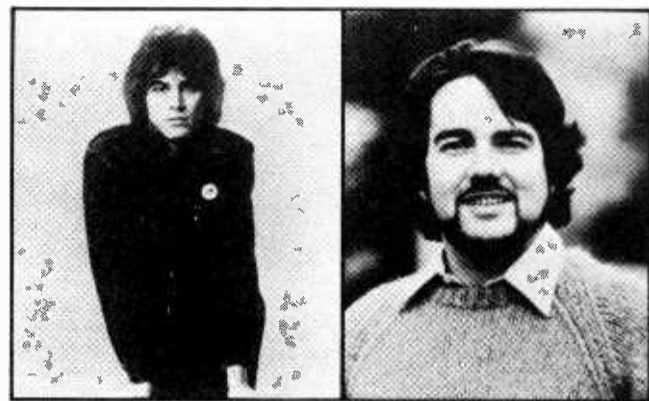
"I don't blame the promoter for doing that," he concedes. "Because 2,000 seats at \$10 a throw, you're looking at a percentage of \$20,000 in gravy. It's just that Roberts' purpose is not what he originally stated that it was. They can't do any-

thing that we can't do, except get in 2,000 more people.

"For many years Roberts wouldn't take any type of rock or even country-western was questionable. So we didn't have a competitive situation there. But more recently, maybe they needed the money, they started playing things they wouldn't have previously played. Crosby, Stills & Nash and Waylon Jennings. I was surprised to hear they let Crosby, Stills & Nash in, but then again, they're not Cheap Trick, either," allows Saunders who quickly stresses, "We have a stronger, personal working relationship with the promoters."

"I don't think Oral Roberts needs the money," answers Larry Shaeffer of Little Wing. "He allowed us to do our Crosby, Stills & Nash show. I think he's going out on a limb on some stuff, but I don't think it has anything to do with money.

"Oh, every now and then he pleads for money. I think he



(Left) DWIGHT TWILLEY: A Tulsa rocker who paired with Phil Seymour in the Dwight Twilley Band and whose "Scuba Divers" LP debut on EMI America has restored Twilley to AOR playlists. (Right) JIMMY WEBB: Born in Elk City, Oklahoma, Webb has written alltime standards "By The Time I Get To Phoenix," "Wichita Lineman," "MacArthur Park," "All I Know," and many more.

can get all he needs without the Mabee Center closing down. I think he's just progressing and experimenting more. He tried and nothing got broken and nobody got arrested. He's realized that the building can turn some revenues and realized that certain shows are not that offensive.

"The last show we did there was the Oak Ridge Boys, which was very successful. Everybody; building, David Ellsworth, act, us . . . were all happy. That building is probably the most well equipped, professional . . . everything is available for tv, live, satellite, . . . anything you could want production wise is in that building," insists Shaeffer.

"Now there is competition," continues Shaeffer. "For example if someone wants to do a show in Oklahoma City. There, Myriad has 15,000 seats and is a lot more expensive building. It's not unheard of for Don (Hotz) to offer free rental just to get the show away, because he knows you're going to make it on concessions. Don is so aggressive on going after the shows that he's getting most of them. Don gives you more incentive to go there. You don't deal with union or the Oklahoma City police and with a lot of political red tape."

"Yeah, we're in competition with the Myriad," admits Hotz who served as manager of the Fair Grounds, then moved to the Myriad as assistant public events director before taking over at Lloyd Noble. "We do not actively get involved in a bidding war against a contemporary, unless we feel there is a need for it."

Roy Saunders has refused to book Leon Russell "because of the nature of his act" and once had one of the stars of "Hee Haw" arrested "for being drunk and screwing up his performance."

The Tulsa Assembly Center, under Saunderson's direction, is the in-spot for Broadway shows. "We just closed 'Annie' with a \$306,000 gross gate. That's the largest dollar gross of any show ever to play Tulsa. It was just a year ago that Contemporary Productions, out of St. Louis, came in with the Best of Broadway series," he relates.

"The first was 'Best Little Whorehouse in Texas' that set a house record. Next came 'Chorus Line.' That beat the 'Whorehouse' record. Then they brought in 'Annie' and that beat 'Chorus Line.' We've had three house records set in less than a year."

John Elsner is the executive director and Monty Cook the administrative director of the Tulsa State Fair. "We are totally self-sustaining," says Elsner, "so if we don't make it we don't spend it."

Last year the facility had 630 events, with less than 20% involving stage entertainment. "The competition in Tulsa is so heavy, as far as facilities are concerned," laments Elsner. "I don't know of another city our size that would have three major entertainment arenas."

"We tend to lean more towards country," says Cook. "Overall the industry has slowed down," he complains. "About five years ago every two weeks we had something going, but with the expense of touring they're not coming in like they used to."

The Tulsa State Fair is surrounded by residents "and perhaps 80% are retired," says Elsner. "In 1977 we had to stop outdoor stadium concerts. We did Willie Nelson on July 4th. He drew 65,000 people. They also drank a little and the audience smoked pot on the lawns of the residential neighbors. That didn't go over very well. You take Willie Nelson today, the audience he draws is totally different."

Consequently the facility is considering bringing in modified outdoor concerts, scaled back to "that level we could comfortably park on the grounds and control."

"There is no doubt that we're third in the choice of any promoter," admits Elsner. Tulsa is also a unique market. The

(Continued on page O-11)

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CONTACT: **LYNN SAUNDERS**, Assistant Manager—Marketing, P.O. Box 74943, 500 Land Rush St., Oklahoma City, OK 73147, (405) 942-5511

LYNN WAGGONER

1981 COUNTRY MUSIC ASSOCIATION DISC JOCKEY OF THE YEAR

(TOP 50 MAJOR MARKET)



OLD MUSICAL MENUS

• Continued from page 0-3

\$15-20,000 league they appeal to five or six clubs. Twelve of the clubs could handle a \$2,000 act," reports Jimmy Cooper, talent buyer for all 34 clubs.

When it isn't live entertainment, it's general manager Roy Bell deciding which records will be played. "We play the best of what's old and popular. We try not to get into trends. New Wave isn't as strong in Oklahoma City as it is in Phoenix. We stress dance. We play Foreigner. The twist is a big deal here, so like one an hour is a jitterbug record.

"Each club is different," he stresses. "I have the option to say I don't think that will work here. Oklahoma City isn't ready for new wave and most country stuff works here."

Peter Tyler, 31, and disk jockey Ann Bell came to Oklahoma City from England last October to open the black suede, gray velvet, brass and glass Club Dax. At least twice a month live entertainment is on stage. The club laid out \$7,500, plus expenses, for a Smothers Brothers one nighter. Tickets went for \$15.00.

The Association had a ticket price of \$10.00, while there was no cover for Ramsey Lewis, the Kingston Trio and Kreskin who "went down really very well."

Problems Tyler has experienced include entertainers who "don't expect to find this quality of a club in Oklahoma." That quality includes a complete broadcast facility, including three cameras, a 1600 channel mixer and sound.

Beginning the end of July cable tv will broadcast live from Club Dax every Saturday from 6-7 p.m. "It's giving the locals a chance," Tyler explains. At the onset no one out of state will be signed, although that concept may expand "depending upon how much high-quality local talent is available."

With a tv crew inside, the club will still hold 300 which Tyler hopes "will be drinking." His agreement with the cable channel is that "we take the door and bar take." It affords the club a new avenue since "on Saturdays our crowd doesn't get started until 11 p.m.," states Tyler.

Name entertainment Tyler books includes "anyone I can get at a reasonable price. As long as I can break even on the night and it won't cost the customers a fortune."

When it isn't live, Ann Bell spins the platters ranging "from Frank Sinatra to the Go-Go's.

"We're trying to be a European style club in a country town, and it's not an easy road."

If clubs are taking a chance on newcomers so is television. Gene Autry's Golden West Broadcasters, KAUT, Channel 43, Oklahoma City, implemented a new programming idea last January cutting a deal with Cal Roberts, owner of Spurs nightclub.

The live, country-western show utilizes three cameras, two hand-held and one stationary in the balcony," explains Bill Davis, general sales manager for KAUT. "We put in our own lighting grid and instituted our own mixing board. We take two remote trucks there every evening at a monthly production cost of \$20,000."

Hosted by Wade Carter, a former KOMA DJ who has been elevated to host/producer. It's his decision as to who is booked and amount of air time. There is no pay.

"It's unusual for anybody to be able to get on a local television show anywhere from 15 to 45 minutes. The exposure is reward enough," says Davis.

One one show, Autry, who returned for Oklahoma's Diamond Jubilee Celebration, served as guest host. Connie James also did a guest spot, singing while sitting on the shoulders of the Schlitz malt liquor bull.

Artists appearing in town have gotten wind of the show and "they want to do a guest shot on Tuesday to hype this or that," Davis relates. Winners of Henson's Monday night talent contest are also booked.

David Huff has a degree in microbiology and worked in cancer research. Vernon Gowdy is the son of a Colgate executive, raised in Minnesota. Because of Oklahoma's football standing he came to the state for college. "I'd never seen an oil well, a wheat field or an Indian. I was going to college and I'd ask people, 'Have you heard the new Genesis album?' They didn't know what Genesis was. I couldn't believe it. It was culture shock."

In college Vernon was a sports writer and David a campus photographer. They are intelligent, energetic, rock-oriented and the corners of the Oklahoma entertainment industry. They have a booking agency, Unique Management, a record label, Jam, and a magazine of the same name distributed free in a four-state area. KATT radio helps sponsor the publication. "We've had parties at clubs, a battle of the bands. KATT loves to do promotions," says Vernon.

Artists signed to their label have their product distributed and heavily promoted for four months before it's removed from the racks.

In September they start a 13-week, half-hour tv show which will air on Saturday nights on Channel 34. Called "Oklahoma Jam," hostess is Playboy's 25th year Playmate Hunt winner, Cathy Leving, who lives in Norman. Concept of the show is a local band feature and interview, and backstage interviews with national acts. If it works at 13 weeks they'll attempt national syndication.

"Oklahoma is undergoing an explosion, just like Dallas has," emphasizes Gowdy. "A lot of people are coming into the state. There are clubs and bars opening up every month. Basically we're the only rock'n'roll support there is." For the newcomers they "listen to all of the tapes. They send us 24-track tapes. The bands are serious about it. I'm listening to bands who devote themselves to original music, because those bands stick together. Those are the ones trying to get on a nationwide level."

LAURA DENI **Billboard**



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OKLAHOMA — INDIAN TERRITORY
Oklahoma's name is derived from two Choctaw words: "Okla" meaning people and "humma" meaning red, literally meaning red people. There are currently thirty-five tribes of Indians living in Oklahoma, the 1970 census shows an Indian population of 97,731, establishing Oklahoma with the largest Indian population of any state in the Union. Descendants of the original sixty-seven tribes inhabiting Indian Territory still live in Oklahoma.

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The recording industry in Oklahoma is in a Catch-22 pattern and holding. Depending upon who you talk to, the facilities, musicians, and technicians are alternately lauded and damned. And almost nobody likes the musicians' union.

Oklahoma may be country, but laid back it isn't. To communicate, suit up.

Tom Claiborne is a former jean-wearing L.A. musician. "I don't want you to say this guy runs around wearing a suit and tie. I have to, because, that's the way Tulsa is," says the owner of Tulsa Films, located in the Long Branch Studios. "When I moved here from L.A. I discovered that most of the people here don't know anything about the recording business, and they still don't. Their minds are into banking, real estate and oil.

"Oh yeah, they like meeting Roy Clark and that fun stuff. But they don't understand any part of the business aspect of it.

"To get to these people I have to put on a coat and tie and go out to the bankers. Guys from the Jim Halsey Agency and I speak to the Rotary Club. Slowly but surely they're starting to understand it. Several of the banks are starting to open up a little."

Tulsa Studios is a three-part operation sitting inside a structure with personality. The outside resembles an old West saloon, the inside a high-class San Francisco brothel. It's called the Long Branch Studios after the famous watering hole. Behind the antique saloon doors is Tulsa Films which does video and film work as well as motion picture scoring.

"We have accommodated full-blown operas, orchestras, as well as Roy Clark and Gatemouth Brown when they did their album here," relates Claiborne.

"The problem is that we need to get publishers and producers in here. Halsey has plenty of talent for us to use, or bring in talent, so that's not the problem. The problem is having the

people here that have the wherewithal to do something with it once it's done.

"We do have studio-oriented musicians," he argues. "That's a misconception that we don't. We don't have them all right here in Tulsa. We may have to pull from Springfield, Mo., Oklahoma City, Norman, even sometimes Dallas," he concedes, but quickly adds. "Dallas is only a four-hour drive and it's not a big deal. You can almost drive four hours in Los Angeles getting to a gig. So it does take a day for us to put together musicians. But we're non-union and we can produce a record with top-flight musicians for the same price, or a lot lower, than any studio in L.A."

The mention of the musicians' union causes fire to rise in the eyes of all concerned. "We're non-union and we made that quite clear to the musicians when we moved in here. We had some of them bitching about getting scale, overtime.

"We said, 'Hey, look we're in Tulsa. There's no way we can get top-flight producers in here, record, and use you guys if you're going to charge the same as the 'Tonight Show' band. You guys may be just as good, but we can't charge that. Your rates have got to come down, and this has to be a non-union session.

"You're also going to have to blow those guys in L.A. away, in order for them to keep coming back. And, if you're classical musicians you can't moan and bitch about playing rock 'n' roll.

"But once you've got these things cranked out, where do you go from there," Claiborne questions. "You've got to have somebody heading straight for L.A. or Nashville, getting them on the market. We don't have enough people that have enough contacts to do that.

"We tried, along with Halsey, to establish a Tulsa Music Assn., to get people to communicate, to dig the good guys out of the woodwork. One of the first records Bill Bellnap ever produced and engineered here last year, was a little jazz group. Leonard Feather gave it four stars in the L.A. Times. So that's quality."

That may be, but Claiborne admits to an equal amount of trash.

"I have seen more money thrown away because some oil

man decided he was going to get into the movie or music business. They take what they think is necessary, usually \$10,000, bring their group into the studio. You tell them that's not the way to do it and they reply, "Don't tell me how to do it. I'm a multi-millionaire. I know how to make money and by God I'll make this group No. 1."

Richard France Paris named his record studio Eiffel Tower Studios. He was born in Tulsa, doesn't know if he has French heritage, but "would take something for it if I did." What he does have is a 24-track MCI studio "up to snuff with 75% of the studios in the country.

"We've got two singles on the charts, Roy Clark's 'Paradise Knife and Gun Club,' which is on Halsey's label, Churchill Records, and Rodney Lay's 'Happy Country Birthday, Darling.' Roy was at the studio last Thursday because Rodney was doing a five-song package of his follow-up single. Roy is coming in later this summer and put an album together. They're both excited because we're here, not in Nashville or L.A.

Record producer Peter Nicholas defends Oklahoma musicians. "The best musicians in the world are here in Tulsa, without a shadow of a doubt. Absolutely top-rated drummers. As a record producer I don't want to go outside of town. We have drummers Jamie Oldaker, David Teagarden, Chuck Blackwell and Chuck DeWalt. There is a keyboard player, Walt Richmond, who's in heavy demand in L.A. He just happens not to want to go there.

"There are two or three studios in town that have everything you could want. There are at least two good engineers and the studio musicians are at least two deep," he asserts.

"When I first moved here in 1970 this was a cow town. When I came to America I was Joe Cocker's road manager and sound engineer and I had ambitions to meet Leon Russell." It was Russell who talked Nicholas into calling Tulsa home. "This is a beautiful town and you can't live cheaper, in the civilized world, than you can in Tulsa.

"Everyone recognizes that there are fabulous musicians around the Midwest, but very often the best of them never made it to Hollywood," he muses. "There is a stigma attached to Hollywood and the changes it puts your life through. Couple that with a growing civic pride here. They don't want to leave here and be just another person on Sunset Blvd. with a tape.

Nicholas is now making it big recording Rockin' Jimmy & the Brothers of the Night. "In April 1980 I took their recording to Europe where they are very sympathetic to independents, new sounds and they play on the romance of the funky, little band from Tulsa. I've signed licensing deals all over Europe with Sonnet and various divisions of Polygram.

And how does he feel about living in a city with only one AOR station? "It's a disaster. Go out on the street in Tulsa and ask people between 18-35, 'Do you like KMOD?' It would be tough to find anybody who does.

(Continued on page O-12)

A Billboard Spotlight

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"The major problem in gospel music is that people on gospel labels need to work together more, support each other more than they do," suggests Mark Stevens, head of Christian World, Inc.

"It seems to me that secular artists in country music support each other and build each other up. They stand as a unit, whereas sometimes it seems in gospel music that everyone is pulling at each other's coattails, trying to pull the other down."

Christian World is the mother company of Associated Recording Studio and three record labels: Shalom, Vine and Christian World Records. Started by Stevens' father, the company was turned over to Mark and his two sisters. Mark, 19, heads up the entire corporation, attending college at night. Sisters Rita Flores is in charge of sales and Connie Stevens heads the accounting division.

Steven Wyer, gospel manager through his Sunbelt Agency, agrees. "My artists aren't out to just entertain. They are there to lift up the person of Jesus Christ.

"We'll play anywhere," he continues. "My problem is not with where we play. I'll play any bar or honky tonk, just don't ask my artists to compromise what they have been called to do."

Jim Halsey has represented the Oak Ridge Boys since 1975 and is responsible for crossing them over from gospel to pop. "They were still gospel and I guess I talked them into it," he admits. "I got a Las Vegas booking. They debated on whether to go. I convinced them to, but don't do all gospel." Halsey suggested they "take some country." They did and their Vegas act was about "70% country and 30% gospel. It has just been a gradual change."

Dianna Pugh received her training wheels with the Halsey Agency and now has her own. She handles both gospel and secular artists.

"Contemporary Christian is growing, although it's at the bottom of the ladder at the moment in the record sales and concert book area. But it is growing," she reiterates. "The young people are turning on to God. They don't work Vegas because they don't feel that people coming to Vegas are ready to receive the message openly. The talent coordinators are



Sweet Comfort Band.



Mark Stevens, left, president of Christian World Records, and artist Sherman Andrus.

wise enough not to try to book that. I don't see the inflated price in gospel because the gospel promoters will not pay it. If gospel people want to work they're going to work for much less than what a country act would work. What I've seen is that the concert promoter wants the gospel artists to work as a love offering, so that whatever those people brought in at the door is what they went home with." Pugh discovered that the attitude prevailed that it was okay if the act worked for God, but the promoter wanted cash. "It's a very hypocritical business," she advises.

"Gospel is not a style of music," declares Dan Brock. "Country is a style of music. When you say gospel the majority of people think a country style of music. What they don't realize, are ignorant of and all wrong about, is that when you say gospel you say jazz, rock, folk, country, southern gospel, black gospel. It's the only term in the business that really bothers me," he complains.

"If you're a rock manager or a country manager, people know what you do. If I say I manage gospel groups people have no idea what my groups sound like or what they do."

Brock handles DeGarmo and Key Band whose album "This Ain't Hollywood" sold around 60,000 copies and was nominated for a Grammy. They may love to sing, but they're in it for a living. Instead of donations or "love offerings" they prefer to charge a set ticket price.

Carl Lund is president of Fame, an agency that manages and books Christian acts. Prior to forming his own agency Lund was director of marketing for the Jim Halsey company. "I formed this agency because I discovered a hole in the market for contemporary Christian management and booking. It has proven a wise decision, because we are probably the largest booking agency in contemporary Christian. We represent 15 artists.

"There is no effort of our part to cross these artists over. But we do like the fact that gospel music is crossing over, because we play more secular venues, everything from fairs, theme parks, even bars.

"We're working close with Denver booking agencies putting together a potential tour which would put a contemporary

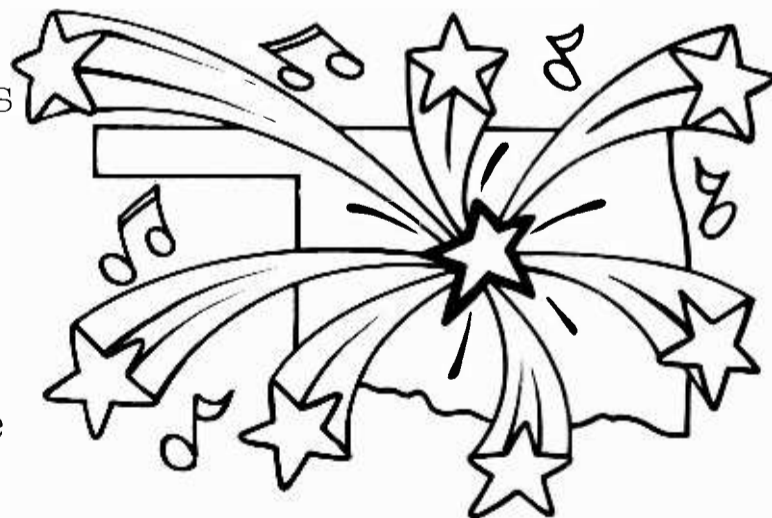
(Continued on page O-12)

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Tulsa, Oklahoma



Busting Fees But No Liquor Tax

DRY STATE MENTALITY DAMPENS MUSIC SCENE



"We don't have one thing which you have in every other state, and that's liquor by the drink," says Jim Halsey.

Throughout the state, agents, promoters and club owners feel a dry Oklahoma hampers the entertainment industry.

Actually the word "dry" is a misnomer. Bottled liquor can be purchased from a liquor store and taken to loca-

tions, called private clubs, where "setups" are served for a charge.

Any individual of age can legally "act as your agent," which explains how a cocktail waitress keeps her job. They'll obtain the beverage of your choice after the waiter provides you with a form to sign releasing this responsibility to him. You must show your membership card. You don't have to be a member of a private club to purchase a bottle, but you do to consume the contents. Hotels, in addition to providing soap and towels, frequently supply "bottle socks" so that you may discreetly transport your bottle.

"It's embarrassing," says Halsey. "I mean, if you carried a card for every club that you're supposed to belong to, it would take a suitcase, not a briefcase, just to carry your memberships around. While any of us know you can buy a drink, they're not drinking establishments as such, where nightclub entertainment flourishes. Everything is private clubs, and it hampers advertising a lot of the entertainment."

It also hampers a spontaneous decision to drop in at a club and catch some entertainment. You not only have to belong to that club, but have the card with you.

Henson Cargill agrees that the law is confusing, "so we really won't touch too much on that subject."

Vernon Gowdy and Kathy O'Donnell of Unique Management explain that CPA's handling clubs have had their cloistered vocabulary encouraged with a new budget division, busting allotment.

"It's against the law but everybody does it," Gowdy flatly states.

"Steak & Ale has a busting budget," injects O'Donnell, who served time there as a waitress before joining the rock management organization. "Steak & Ale is owned by Pillsbury. Yeah, like flour. When the cops come in and bust us, they close you down for about an hour. It's a misdemeanor, and we open up an hour later serving liquor," explains the lady who has never been arrested.

However, the possibility exists that, at any second, the fuzz can bust the joint, can deter customers, especially the big spending men with the "kissing cousins."

George Shriver is the seasoned general manager of Duke's. He discussed another attempt, due on the November ballot, offering voters the chance at making Oklahoma a county-option state.

"In all the years I've been in this business this will be the fourth attempt. A lot of club owners would rather it stayed the way it is, because they don't pay any taxes on the liquor," he divulges. "That's the plus factor. They feel that the average fine is \$2,500. With fines, court costs and lawyer, it can get up to \$6,000. But in that year's time, if they can keep busts down to two a year, then the amount of whiskey you sell and what you save in taxes. . . . Now clubs like us don't try to evade our taxes," he quickly emphasizes, "and we can see the advantage of having an open saloon in Oklahoma, particularly in Tulsa.

"The ABC Board is the state arm that is charged with enforcing the liquor laws," he continues. "Over the years they run around raiding the clubs, except in Tulsa where vice officers do it, but how they do it has been up in the air a lot."

Every "reliable source" in the state whispers that they know of assorted small town officers who are on the take, but clam up when asked to drop names.

"There are clubs in Oklahoma that have been operating wide open since day one, have never been arrested for an open saloon and have not even bothered to hide it," Shriver alleges.

The charge is also made that enforcement is unequal. "Considering the number of clubs Oklahoma City has, they have never had the problem with the ABC Board that Tulsa has had with the vice officers. Somehow, over the years, Tulsa just decided to enforce it.

"There is probably nobody in this business, unless they bribe, including the best clubs in town, that have gone untouched. They've even busted Southern Hills," he says referring to one of the most elegant country clubs in the nation. "They raised a lot of stink when they did it, but they did it. Walked right into Southern Hills and arrested a lot of people."

Therefore, busting fees become part of the operation's budget. "We operate under the premise that it's a cost of doing business."

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IN TOP CIRCLES

• Continued from page 0-4

Oak Ridge Boys played the Mabee Center and had them hanging from the rafters. The J. Geils Band, coming off a No. 1 record, only filled the small facility at 60%, with a top ticket price of \$12.50.

"You're seeing the effect of no rock radio," he charges. "I think the fact that contemporary radio doesn't have a voice in this market is important."

The Myriad Convention Center in Oklahoma City has a staff of 63. So far they haven't found any entertainment they wouldn't book, "but we have come close," responds Mr. Joevan Bullard. "The tough man contests with extracurricular activities from the audience. It's a free-for-all fight. A lady disrobed in the audience. She felt she was more attractive than the ring ladies walking around with the fight cards. As far as rock concerts we're not prohibitive."

"We think we're pretty well known. Promoters usually come to us," says John Zeigler Jr., Myriad's manager. "But it is part of our responsibility to go out and seek entertainment."

Zeigler is also the highest ranking black Oklahoma venue executive. A former parole officer he traded in the booking of criminals for the booking of entertainment. "We're the largest in the area," he explains. "Our closest competitor is Lloyd Noble Center, which is a fine facility, but has 3,000 less seats. The Myriad is owned by the city and funding is approved by city council."

"Rock will always be the bread winner, because of the teenagers," he explains. "My experience has been that when you're dealing with country you're playing to a more mature audience, and as such your ticket sales are usually down. A good crowd for country is 7,000 and on the novelties are only \$2-3 while for a rock 'n' roll show you can expect \$5-6 per person on novelty sales. Here our youngsters have money and they spend it."

As big as rock can be the Myriad first has to cater to conventions.

"I would say if it came down to a convention that would fill up hotel and motel rooms, restaurants for the city as opposed to a concert, I would go in favor of the convention," admits Bullard.

"We aren't allowed to co-promote," informs Zeigler who came to Oklahoma from Birmingham, Alabama.

"Ticket prices are determined in concert by the promoter and the facility," says Bullard. "It varies considerably."

"I think promoters look out after their interests very well and we look out for ours," comments Wes Grey, Myriad executive. "If we could just get together so that we accomplish our jobs and not working at odds with each other."

Veteran agent Jim Halsey is trying. "We are trying to increase the service that we give to the promoters, artist and venue," he stresses. "That everything runs as smoothly as possible; all the promotions are handled properly."

"We don't do any promotions, but we help in that we give suggestions," he says. "I'm a perfectionist, so I never get things just right, but I keep trying."

"We have within our company a production manager, a booking agent, production staff to make sure that everything is checked out wherever our acts are playing. We check the lights and sound. We want to know where the power comes from and where the dressing rooms and loading docks are. Even though you may get all that by contract rider, we call every date three weeks ahead of time to go over the rider with the promoter, to make sure things like the food will be backstage."

"The ones we can't work out we live with," sighs Don Hotz. "I do have some complaints. Food and beverage. In many instances, the food and beverage that goes behind stage to an act is really an ego thing, in some cases, with the people who are traveling as an entourage. The head of the sound or light company, or the production manager. It bothers me that promoters and buildings which promote are required to go out and spent \$75 on a bottle of wine and some roadie is drinking it."

"They do some things that I think aren't necessary," agrees Ray Saunders of the Tulsa Assembly Center. "For instance, the catering demands. Fifteen years ago you didn't have anything backstage."

"If the place is left really crappy we back charge the promoter," Saunders explains. The promoter is the middle man. He gets screwed worse than anybody, because he's caught between all of the demands, like catering from the talent, and we're over here demanding that the facility is not torn up and abused. It all rolls downhill and that's where the promoter is sitting, at the bottom of the hill."

"I can defend the food," answers Jim Halsey, his voice taking on a serious edge. "I'll give the Oak Ridge Boys as an example. You have 4,000 lights and intricate sound to set. The crew could be there from 10 o'clock in the morning until show time, until after the show when it's torn down, without leaving the building."

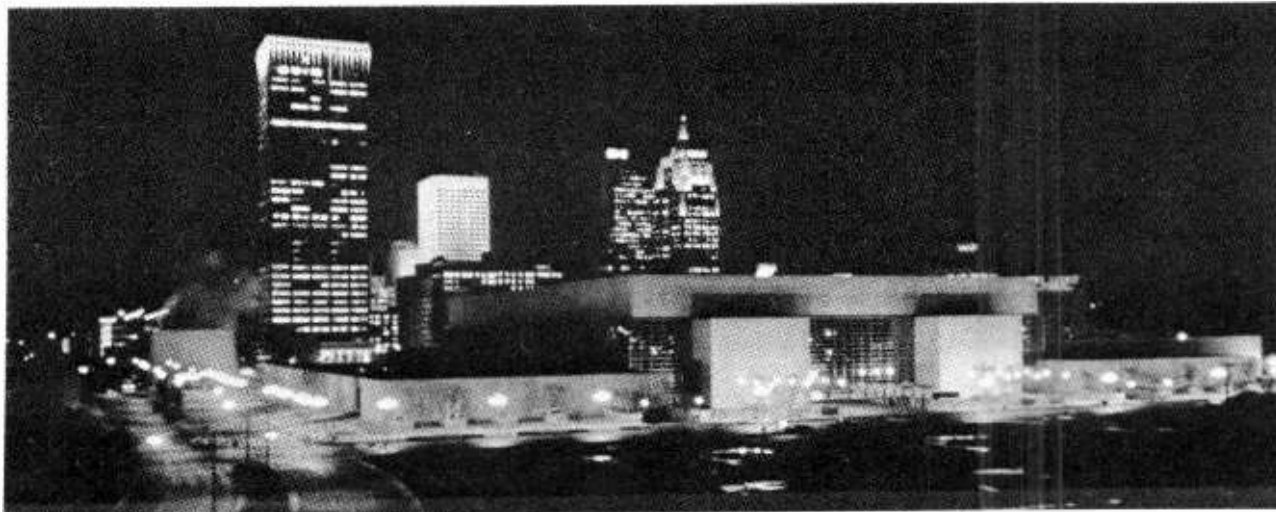
"The truth is that venues very seldom do their own shows. They stand back and watch," adds Larry Shaeffer of Little Wing. "If you're dealing with a show that's going to gross \$125,000, and you're going to make a nice profit as a promoter, why worry about \$75. It only affects you if you're losing your ass."

"The band is really the ones paying for the food," clarifies Scott Munz of Little Wing. "If the show is going to gross \$100,000 and the band is guaranteed \$20,000, with a split figure over \$80,000, then if they didn't spend that \$3,000 on catering, only spending \$1,000, then they would have \$2,000 on the far end that would be going into their pocket."

Laura Deni Billboard

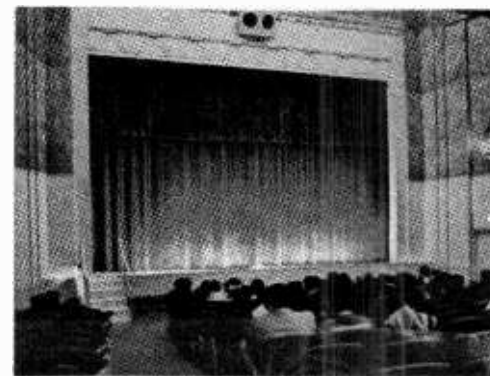
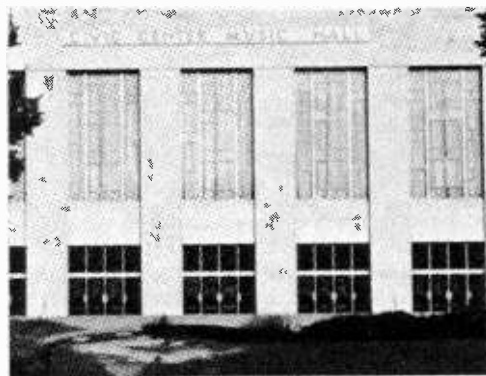
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Continued from page O-8

"Radio is a problem and record companies moan about it all day long. I have no sympathy for them. They set it up that way. Playlists get narrower and narrower because radio station owners are by nature rather conservative. It's an investment proposition in radio. They don't do it for love. It's easier for a program director to pick up Billboard, see what the guy in the next town is playing, play that record. If his ratings go down then he says, 'It's not my fault. Billboard said it was there.' I'm not putting down the program director," Nicholas stresses. "I sympathize with the man. His job is on the line. The ratings system says ratings don't go, you go. It's a vicious circle."

Injects Richard Paris, "I can go to New Orleans, Dallas, San Francisco and hear a song. Turn on the tv and see 'Solid Gold' and there is a hit band with a hit song. You come here to Tulsa, and the radio won't play it."

"Radio is not playing music for people to enjoy. It's a business that promotes certain kinds of music to sell certain kinds of things."

"The musicians are the problem," charges Dick Wilkinson, owner of Oklahoma City's Media Sound. "We have a symphony, but no great string players. Their only interest is in getting the money, and they can't play. They just cross their legs and play for 30 minutes and want their money. They have no life and no vitality, and I tell you that without reservation. We go to Hollywood or Dallas to over-dub the strings. Artists go out of state to record, not because there are better facilities, but because of no string players."

In operation for five years Media Sound is a 24-track studio, the only such facility that allows rock to record.

"We did Pink Memluks. The music is crazier than hell, but it's a nice album," adds Wilkinson who spent 21 years in radio and tv in Oklahoma and California ranging from DJ to manager, before returning to his native state.

He explains the rock specialization. "We have dead time from 10 p.m. to 4 a.m., and we give a low, special rate. We also treat everyone like a star, which is how rock groups like to be treated. The other studios won't let them smoke or drink. We offer a decent rate and give them no hassle."

Star Track, located in Tulsa, is a 24-track post video-mixing facility. Orchestrated production music is their specialty. Their most recent clientele includes a single for Akustic Records, with singer/writer Michael Brewer of Brewer & Shipley. Since recording the single, "Kick Off Your Shoes," and "Thanks For What I've Got," Brewer signed an LP contract with Full Moon Label, Dan Fogelberg producing.

"There is a lot of music in Tulsa, but it's probably a lack of organization among the musicians," says Bob Birdwell, man-

ager of Michael Murphy, attempting to analyze the music and recording industry. "They're not organized. I hate to say this, but they have a terrible musicians' union. All of my acts belong to the AFM and I pay our work dues every week. To me the AFM is useless, totally useless. I've not found one thing, except for their insurance plan, that they're good for."

He doubts they can ever get their act together. "I could tell you stories all day about how I think the union is useless. In Tulsa I don't see them do anything but collect union dues. With the possibility that I may be making enemies, although there are a lot of good musicians here, some of them are just a little bit lazy."

(The musicians' union could not be reached for comment.) "I worked for Jim Halsey and we were very interested in starting a recording studio and putting in a state of the art 24-track studio. Jim had gotten real interested in the recording situation and we looked into buying Leon's old studio, which unfortunately we couldn't get."

"The problem was you've got to have great musicians for people to come here and record. You've got to have string players, quality string players, something like the Shelton Kerwin Strings. They won't come here unless you've got the gigs and record dates. It's totally Catch-22 and it's very frustrating. There are at least two 24-tracks here and I've heard rumors of a third. But as far as Tulsa ever turning into Nashville, I don't think that will ever happen. It may, at some point, be like what Austin was in the early '70s."

LAURA DENI *Billboard*

GROWING GOSPEL

Continued from page O-9

Christian group with a secular group. One of our groups the Sweet Comfort Band opens for Kansas on Aug. 27.

"When I talk about going into secular venues I'm not talking about compromising the ministry that our artists have, but actually going in with their ministry and being very well received," Lund explains.

Larry Benson of Benson Sound has a 24-track studio with a \$100,000 Harrison unit. "Our nearest competitor only has a \$45,000 board. We also have the largest recording studio 35'x50' with a 17' ceiling. Our nine-foot concert grand piano is the only one in town," relates Benson.

They've been in business 14 years. "We don't depend upon a local market," he asserts. "We're geared toward a national market."

Like his secular recording counterparts, Benson also imports string players "because the local ones are so bad. They have a bad attitude. They all want to be paid up front and union prices."

Tulsa based Castle Music is a recording studio, record com-



pany, two publishing companies and a record production company, which will produce for other labels.

They boast several number one regular hits. "We sell to five national distributors and ship every product to 40 distributors," says Benjamin Ferrell. "We knock on the same doors as Word Records." At the moment "we're only in 10% of the Christian book stores" with hopes of expanding.

Steve Sembritzky of Aries Productions is putting together a television program "where we highlight performances by various Christian music recording artists. We've been in communication with Carl Lund of Fame and Dianna Pugh of Solid Gold. I negotiated with Dianna while she was getting her nails done," he laughs. "We started shooting the 'Contemporary Christian Show' the last week of May with the Cruse Family."

Directing the program is Ray Clevenger whose wife, Michelle, is Halsey's receptionist. Clevenger came out of Omaha to become a West Coast producer after graduating from Louisiana State University. He's won three Emmy awards and also directed the Rona Barrett segments of "Good Morning America." They returned to Tulsa because Michelle's parents are in ill health.

The Oral Roberts tv show is also returning to Tulsa for shooting in their own Mabee Center, after trying Hollywood. After their current contract expires they will not only return to Tulsa but shift the drift of their talent portions from Hollywood glamour to more religious significance.

More and more gospel related enterprises are finding peace in Oklahoma.

Steve Wyer moved his company to Oklahoma from Vermont. "Tulsa is the hub of gospel music," he states. "It's not just Oral Roberts, but a lot of things contribute to it. You're in the heart of the Bible belt. You're also in the city which probably has more charismatic ministries based than any other. Charismatics, by their very nature, are music-oriented, more progressive than your Southern Baptist churches."

"Many of the artist we represent live in or are moving to Tulsa," says Carl Lund. "Tulsa is becoming the focal point of contemporary Christian music."

LAURA DENI *Billboard*

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; All editorial by Laura Deni; Cover art & design, Bernie Rollins.

A Billboard Spotlight

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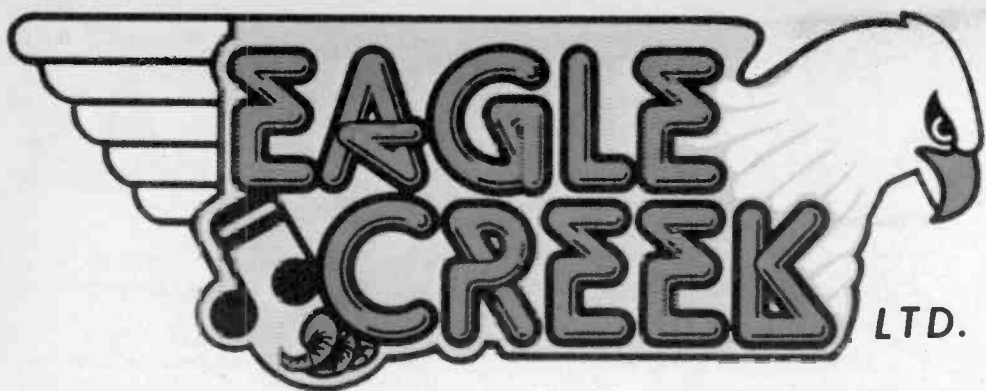
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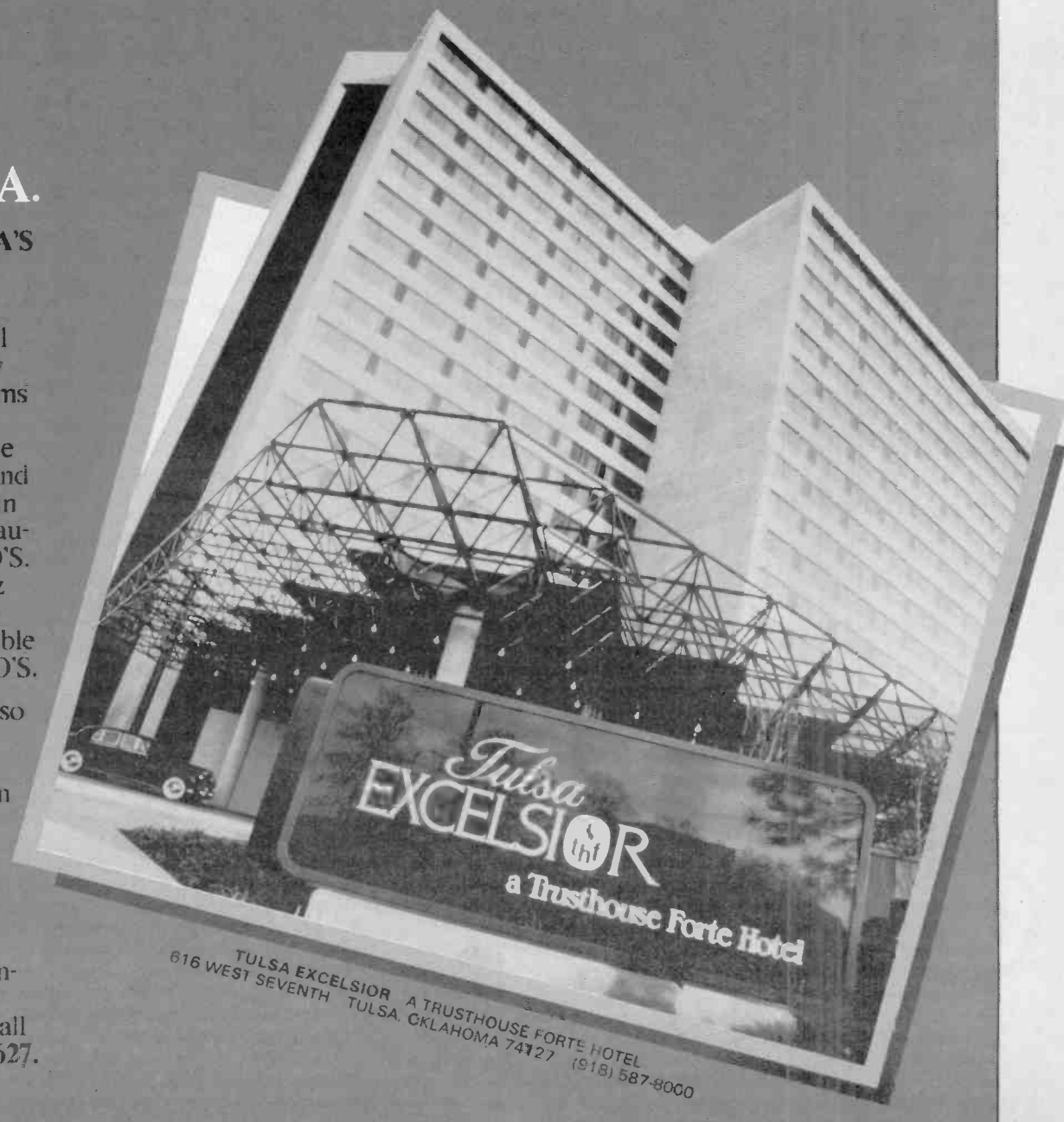
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A Concise Guide

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RECORD COMPANIES

Boyd Recs., 2609 NW 36 St., Oklahoma City 73112. Tel: (405) 942-0462. Pres.: Bobby Boyd.
Labels: (Owned) Boyd, Saguaro.
 Castle Music Inc., 141 & Hwy. 75, Glenpool 74033. Tel: (918) 299-1223. Pres./ Prod'n Mgr.: Benjamin P. Ferrell; VP: Doyle Harrison; Sec'y-Treas.: Nick Kangles; Studio Mgr.: J.E. Everitt; Comptroller/Sec'y: Dina Kangles.
Labels: (Owned) Castle, House of Kings.
 Churchill Recs. & Video Ltd., 5800 E. Skelly Dr., Penthouse, Tulsa 74135. Tel: (918) 663-3883. Owner & Chm.: Jim Halsey.
 Compo Rec. Co., 105 Burk Dr., Oklahoma City 73115. Tel: (405) 677-6448. Pres. & Prof. Mgr.: Yvonne DeVaney; VP: Sonny Lane.
 Music America Recs., 7710 N. May, Oklahoma City 73116. Tel: (405) 848-8346.
 Nitfol Recs., PO Box 7723, Tulsa 74105. Tel: (918) 747-4118. Pres.: Dick Loftin.
 Seeds Recs., 2108 NW 115, Oklahoma City 73120. Tel: (405) 751-8954. Pres.: Mickey Sherman; Sales Mgr.: Tracy Fulton.
Labels: Homa, Okart, Seeds.

MUSIC PUBLISHERS

Alvera Publ'g Co. (BMI), PO Box 9304, Tulsa 74107. Tel: (918) 242-3303. Pres. & Gen. Mgr.: Al Clauser; Prof. Mgr.: Vera Clauser.
 Big Swing Publ'g (BMI), 230 W. Commerce, Oklahoma City 73109. Tel: (405) 235-3500.
 Castle Music Inc., PO Box 7574, Tulsa 74105. Tel: (918) 299-1224.
 Catalpa Publ'g Co. (BMI), 2609 NW 36 St., Oklahoma City 73112. Tel: (405) 942-0462. Gen. & Prof. Mgr.: Bobby Boyd.

Furthermore Music (ASCAP), PO Box 7762, Tulsa 74105. Tel: (918) 665-6626. Pres., Gen. & Prof. Mgr.: Wayne Boosahda.
 Nitfol Music (BMI) (div. of Nitfol Ent.), PO Box 7723, Tulsa 74105. Tel: (918) 747-4118. Pres., Gen. & Prof. Mgr.: Dick Loftin.
 Okisher Publ'g Co. (BMI), PO Box 20814, Oklahoma City 73156. Tel: (405) 751-8954. Pres.: Micky Sherman.
 Party-Time Music (BMI), 525 SW 42, Oklahoma City 73109. Tel: (405) 632-3958. Pres.: Tom Jackson; Gen. Mgr.: Wendell Goodman; Prof. Mgr.: Wanda Jackson.
 Spirit & Soul Publ'g Co. (ASCAP), PO Box 7574, Tulsa 74105. Tel: (918) 299-1223. Pres.: Benjamin P. Ferrell.

RECORD & TAPE WHOLESALE

● **BROKEN ARROW (Area Code 918)**
 Crossroads Dist'g. Co. PO Box 283, 1008 N. Hickory. Zip: 74012. Tel: 251-6212. Mgr. & Buyer: John R. Lepper. (Rec. & Tape Distributor)

● **NORMAN (Area Code 405)**
 Oklahoma Tapes & Recs. Inc., PO Box 946. Zip: 73070. Tel: 364-5034. Owner: Bill Bodin. (Tape Distributor—Spanish prod. & budget lines).

● **OKLAHOMA CITY (Area Code 405)**
 All Recs. Inc. 520 Classen Blvd. Zip: 73106. Tel: 235-3381. Mgr. & Buyer: Bill Hill. (Rec. & Tape One Stop)
 Bromo Dists. Inc., PO Box 60709, 2500 N. Walker. Zip: 73146. Tel: 521-0301. (Rec. & Tape One Stop & Rack Jobber)
 Handleman Co., 4118 Will Rogers Pkwy. Zip: 73108. Tel: 946-1410. (Rec. & Tape Rack Jobber)
 Phil's One Stop Recs., PO Box 63049, 1736 Linwood Blvd. Zip: 73106. Tel: 235-9671. (Rec. One Stop)

● **TULSA (Area Code 918)**
 Bill's T Recs. 19 N. Harvard. Zip: 74145. Tel: 939-6305. Owner: John Rogers. (Rec. One Stop)
 Doc's One Stop, 820 E. 36 St. N. Zip: 74106. Tel: 425-2643. Owner, Singles & Albums Buyer: Larry Eck. (Rec. & Tape One Stop)

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RECORDING STUDIOS

● OKLAHOMA CITY (Area Code 405)

Benson Sound Inc., 3707 S. Blackwelder. Zip: 73119. Tel: 634-4461. Owner: Larry R. Benson; Studio Mgr.: Linda Groves; Chief Eng.: Gary Duggan. (1 studio. 24-tr.)
 Cornerstone Rec'g. Co. PO Box 18508. Zip: 73154. Tel: 235-2848. (2 studios. 24-tr.)
Services: Audio—Remote, Press; Other Servs.—Prod'rs, Arrangers, Writers & Musicians On-Staff, Free Airport Shuttle Serv., Rec'g Workshops.
 French Market Rec'g Studio (div. of Gimith Ltd.) 2896 NW 63 St. Zip: 73116. Tel: 848-5131. Studio Mgr. & Chief Eng.: Charles Gigliotti. (1 studio. 16-tr.)
Services: Audio—Remote, Dupl'n—Cassette.

● SKIATOOK (Area Code 918)

Al Clauser Rec'g. Studio, 402 S. Broadway. Zip: 74070. Tel: 396-1333. Owners: Al & Vera Clauser; Studio Mgr.: Al Clauser; Chief Eng.: Miles Carter. (1 studio. 16-tr.)
Services: Other—Album Layout & Design

● TULSA (Area Code 918)

Charity Rec'g. Co. 22 S. 177 E. Ave. Zip: 74108. Tel: 234-3145. Owner, Studio Mgr. & Chief Eng.: David Smallwood (1 studio 8-tr.)
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 I T T I Studios, 4235 S. Memorial. Zip: 74145. Tel: 663-7700. (1 studio 16-tr.)
Services: Audio—Remote, Dupl'n—Cartridge, Cassette, Open Reel.
 Infinity Rec'g, 1750 S. Harvard Ave. Zip: 74112. Tel: 744-0139. Owners: Bill Scully, Al Cahen; Studio Mgr.: Paula Eurit, Chief Eng.: Al Cahen. (2 studios. 8-tr.)
Services: Audio—Remote, Press, Dupl'n—Cassette; Video—Score w/ or w/o Pic., Audio Mix; Other Servs.—Synthesizer Sound Tracking, Electronic Music Studio.

Southern Recs. 56 E. 53 Pl. Zip: 74105. Tel: 747-7380. Owner, Studio Mgr. & Chief Eng.: John Southern. (3 studios. 8-tr.)
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 Sweeney Studio, 4929 S. Columbia Ave. Zip: 74105. Tel: 747-4993. (1 studio. 8-tr.)
Services: Audio—Disk Master, Press; Film—Location Filming, Score w/ or w/o Pic., Dub, Mag. Mach; Video—Score, Audio Mix; Other Servs.—Film Processing.
 Tulsa Studios, 6314 E. 13 St. Zip: 74112. Tel: 836-4322. Owner: Bill Dawson; Studio Mgr.: Tom Claiborne; Chief Eng.: Jim Rhodes. (2 studios. 24-tr.)
Services: Audio—Remote; Film—Location Filming, Score w/ or w/o Pic., Dub, Mag. Mach.; Video—Remote, Score w/ or w/o Pic., Audio Mix; Other Servs.—Computerized Mixing, Film Mixing, Maglink Interlock for Video.

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CONTACTS

Bobby Boyd Prod'ns, 2609 NW 36 St., Oklahoma City, Okla. 73112. Tel: (405) 942-0462.
 Bob Burwell Mgmt., 44 E. 16 St., Tulsa, Okla. 74119. Tel: (918) 599-8381.
 Henson Cargill, 201 N. Meridian, Oklahoma City, Okla. 73107. Tel: (405) 946-5647.
 Gary Good Agency, 2500 NW 39 St., Oklahoma City, Okla. 73112. Tel: (405) 947-1503.
 Jim Halsey Co., 5800 E. Skelly Dr., Penthouse, Tulsa, Okla. 74135. Tel: (918) 663-3883.
 Wanda Jackson Ents., PO Box 7007, Oklahoma City, Okla. 73153. Tel: (405) 691-3434.
 Moss-Lawson Agency, 5235 N. Lincoln Blvd., Oklahoma City, Okla., 73105. Tel: (405) 521-8093.
 Paragold Talent Agency, 601 NE Flowermound, No. 238, Lawton, Okla. 73501. Tel: (405) 248-4701.
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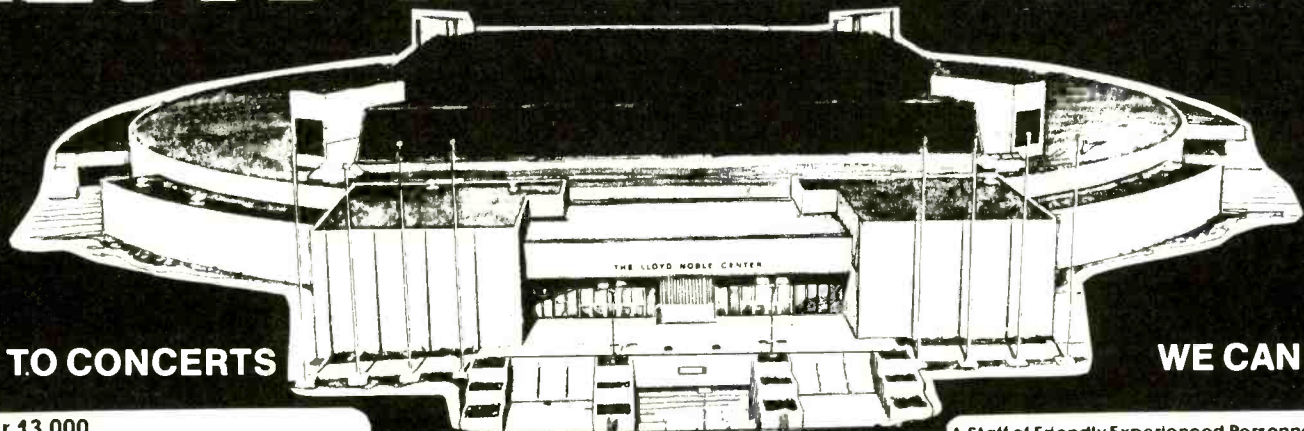


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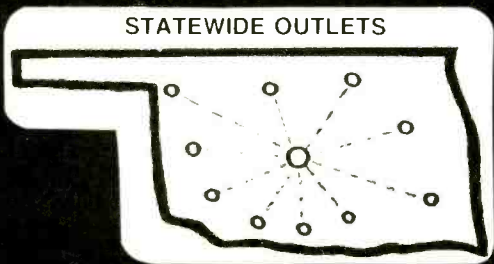
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BBC BUYS—The BBC has purchased six Neve stereo broadcast consoles for use in new U.K. local radio stations. Shown here, the installation at Radio Cambridgeshire. At left is engineer in charge, Tim Lloyd.



DIGITAL DOINGS—Shown monitoring Chicago radio station WFMT's first world broadcast of the Compact Disc and the Sony Compact Disc player, are Sony engineer T.A. Yashita (foreground), and left to right, Sony executives Marc Finer, Scott Lackey, A. Suzuki, Sony's DAD planning department, and WFMT staff announcer Steve Peck. PolyGram provided the source material.

ONE-TIME FEE ARRANGEMENT

Teldec Offering DMM To Labels

• Continued from page 4

DMM albums, all classical recordings, in March. A further 20, including five pop LPs, were released recently. By the end of this year, all records produced in Teldec's Nordhof factory—LPs and singles—will be direct metal mastered.

"However," says Gerhard Schulze, "we shall reserve the DMM quality sticker only for those albums whose original master tape is of the highest standard. Although a DMM pressing will make a less than perfect tape sound better than it otherwise would, it cannot incorporate into the recording quality that was not there in the first place."

Although some DMM disks have been available in the U.S. on imported pressings through such audiophile labels as RealTime, there have been no releases from the majors so far.

Says Schulze: "We are looking for a rapid and widespread introduction of the DMM process because we believe it to be a major step forward in improving the quality of records. The process also makes records cheaper to manufacture because the percentage of rejects is much lower than that for ordinary pressings, and additional saving is effected by the elimination of the silver-plating process. We are currently spending up to 200,000 marks (\$83,000) a year on silvering alone."

Teldec developed the equipment for producing the copper blank in conjunction with Europafilm of Sweden. A special stereo cutterhead to cut into the blank has been designed by Neumann.

Horst Redlich says that the cutting of grooves into metal instead of wax or lacquer was first proposed by Rosenthal and Frank in their German patent of November 1891. The idea was reactivated some 80 years later by RCA for the cutting of videodisks. The technique was also

used by Teldec for its TeD videodisk.

"However," says Redlich, "we had to modify the technique consid-

erably because the cutting process for audio records is quite different from that of videodisks where the groove is a hundred times smaller."



A CUT ABOVE—A technician checks the cut on the copper-plated steel disk used in Teldec's Direct Metal Mastering process. The special stereo cutterhead has been developed by Neumann.

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LOS ANGELES—Keysor-Century Corp., Saugus, Calif., has appointed Chemex Inc. as its national representative for its custom thermoplastics resins and compounds for injection moldings and extrusions.



DIGITAL ANALYSIS—Sony's new 24-track digital recorder is put through its paces recently at L.A.'s Record Plant. Production models will be available in the Fall. Shown, left to right, are engineer Mike Stone; Rick Plushner, head of Sony's digital division; Chris Stone, Record Plant president; and Gabriel Katona of the RCA group Keeper.

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Pro Equipment & Services

Mitsubishi Digital Unit Delivers For Fantasy Studio D

By JACK McDONOUGH

BERKELEY—Fantasy's Studio D, the only studio in the Bay Area to offer Mitsubishi digital recording and mixing as part of its standard services, has enjoyed success with the system in the nine months that it has been in operation, according to studio chief Roy Segal.

Segal says that almost every Studio D client since the Mitsubishi installation has chosen to go with a digital mix after hearing an A-B comparison of digital with analog.

Those clients have included Stanley Clarke, Greg Kihn, Sonny Rollins, the Clarke/Duke Project, April Wine, Shooting Star, Tom Coster, Seawind, Taxxi, Tom Fogerty, Marlon McClain, Jeff Osborne and Kevin Toney.

In addition, the Mutants and SVT, who recorded in the older and smaller Studio A, chose a digital mix. Freddie Hubbard, Steve Douglas and Art Pepper/George Cables all have recently completed direct-to-digital recordings.

Fantasy has available both the Mitsubishi X80A console and the X80 portable. Segal emphasizes that Fantasy offers a full range of mix options, with Studer half-inch analog two-channel and Studer quarter-inch analog two-channel available in addition to the Mitsubishi gear.

Saxophonist Steve Douglas has just completed with his own group what will be Fantasy's first full digital release. Douglas engineered and co-produced by Phil Kaffel. Douglas says of his experience, "The digital was just fabulous for our situation. I've never heard anything quite that clean. We did it live, but it sounds studio-produced. And yet it's what our band sounds like live.

"We cut it in two days with no mixing, no overdubs. Doing it in two days had a peculiar difficulty. It was one or two takes and then, 'Well, what do we do now?'"

Segal notes, "It isn't total projects in digital as much as it is mixing—there's more and more of it happening without a lot of fanfare." He stresses what he feels are the tremendous advantages in mixing masters to digital.

"Digital maintains the absolute integrity of the multi-track. By mix-

ing the master to digital you get a real first generation. You can't get away from needing any number of master copies of the master mix, for South America and other places, and you can't just ship digital masters around because the equipment isn't there to reproduce it. But with one digital master you can make as many analog masters as you want. You can still mix to digital and copy it to analog, so all the analogs can be of first-generation quality and all the quality of your masters going all around the world is improved.

That's what I'm trying to get across and why Fantasy has it on site. You can even make first-generation cassettes off it. You should hear the quality of the cassettes that come off these masters.

"And I think it's cost-effective. It costs approximately \$1,000 more to end up with a digital master than an analog master, but you don't have to worry about wearing it out."

Segal adds that Fantasy has made the Mitsubishi X80 portable available for rent to other area studios, "but so far only Pat Gleeson (owner

of Different Fur Studios) has used it. It seems the business up here is not quite as friendly as it used to be."

Fantasy is also in the process of redesigning Studio A as a Neve/Studer room, equipped with the Studer 800 24-track recorder and Necam computer mix.

"It's being rebuilt," says Segal. "to complement Studio D and will offer all the same digital and analog capabilities. It will enable clients to go back and forth between the two rooms." Segal notes also that A will end up with a substantially larger

control room because a separate machine room will be added in what is now an auxiliary dead space.

Segal has also just begun experimenting with a full production service to be offered to the many independent producers in the Bay Area.

"This will include studio time," he says, "and the client will end up with delivery of complete record and re-packaging. It's a way to make use of our expertise. The client will pay only one person and we'll provide supervision and liaison with all sub-contractors."

John Stronach started out as a classical pianist and a rock 'n roll drummer. Today, he's a producer/engineer. In fact, he's been a part of the record business since he was sixteen years old. His sixteen years of experience have included work with Diana Ross, The Supremes, the Jackson Five, Bobby Darin, Sammy Davis, Sarah Vaughn, Canned Heat, Alvin Lee, Three Dog Night, John Mayall, Rufus, Jo Jo Gunn, Dan Fogelberg, Joe Walsh, REO Speedwagon and more.

ON BREAKING IN

"As far as recording engineering schools, those things are great for teaching you fundamentals, but don't be spending a lot of money on that. There are people who spend thousands of dollars learning how to be a recording engineer, and they still start as a go-for, which is the same way everybody starts. It's nice to have that behind you, but I don't know. I don't know that it does all that much good. The best way to learn is by doing."

ON REPETITION OF STYLE

"I've seen it ruin people's careers. You can't use the same production style all the time. What works for one group of songs won't necessarily work for another. You have to remain flexible enough to change your production techniques as the music changes."

ON TECHNOLOGY

"A lot of producers and engineers are real spoiled with all this technical gadgetry and wizardry and all the things we can do now. They forget about the music, and the music is the thing we are here for. That's what you have to keep in mind all the time."

ON TAKING OVER

"The producer is there to help. It is not a dictatorial thing. A lot of producers get into a situation such as 'You are going to do it this way,' and it turns out to be the producer's album, not the band's. And I don't think that's fair to the band. It's their music. The act must be able to retain their identity and not just be a vehicle for the producer."

ON PLAYING AROUND

"In today's world, you have to be real businesslike. It's not like the early 70's, where everybody comes in and has a big party. You have to work within budgets, and you have to show up on time. I bring that consistency, and I try to bring a stability to the bands, so they know that they can be as creative as they want, but yet know that they can get a lot of work done and relate with the labels and management and just tie everything together."

ON TAPE

"I used another tape for a time and switched to 3M, because I would make twenty passes and all of a sudden, you would be able to see through the other stuff. They had a bad shedding problem. I just couldn't trust it any more.

"Here at the Record Plant, we give our clients any brand they want. But I recommend to people that they use the 3M, and especially the 226. Their consistency and quality is better. It just doesn't get real good and then drop to bad. You just know that it's going to be okay all the time. You don't have to worry about it. Which is important when you're out there and you're trying to get that magic take."

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Pro Equipment & Services



MIXING SHOES—"Boomerang," the third Elektra/Asylum album by the Shoes, is being mixed at the Chicago Recording Co. for August release. Pictured at the console are (left to right): group members Gary Klebe, Jeff Murphy, Skip Meyer and John Murphy.

Studio Track

Midwest recording activity is spotlighted this week, with a secondary emphasis on the West Coast.

At The Disc Ltd. in East Detroit, George Clinton is producing **Parliament** for PolyGram and Roger Troutman is producing **Zapp II** for Warner Bros. Greg Reilly serves as engineer for both projects.

Solid Sound of Ann Arbor reports Dave Barrett has completed work on a new single. The Ross Southern Band is at work with producer Jack Mollette.

In Southfield, Mich. Transcity Records group **Rhythm Method** is being produced by Ben Grosse at Pearl Sound Studios.

Scott Cawthon has completed mixing on an

independently produced bagpipe album at **Studio A** in Dearborn Heights, Mich.

In Chicago, the group **Link** is recording at **Pumpkin Recording Studio**. Gary Loizzo is producer, Joey Porrello executive producer.

On Track Productions has completed a documentary on Chicago's new music scene entitled "It's My Life." Much of the footage was taped at **Universal Recording**, with post-production work conducted at **Edit-Chicago**. Groups recorded include **Bohemia**, **Garrison**, the **Marquis**, **Phil 'n' the Blanks** and **Screamin' Rachael & Remote**.

Recent recording activity at **Pinebrook Studios** of Alexandria, Ind. includes **Brown Bannister** laying orchestra tracks for Word Records, **Don Marsh** and **Randy Hammell** laying orchestra

and vocal tracks for Christmas and choir projects, and **Bill and Gloria Gaither** and **Ronn Huff** at work on a Christmas album for Word. New equipment: EMT 245 digital reverb and two Ampex ATR 102 two-track machines with half-inch head stacks.

★ ★ ★

In San Fernando, Calif. **Dawnbreaker Studio** has added Ampex 100 half-inch mastering. Recent additions also include a rehearsal studio.

Copperwood Recording Studio in Sacramento has expanded its facilities by relocating to a 2,300-foot space. Latest equipment includes an Audiotronics 532 automated mixing console and Lexicon 224 digital reverb.

Action at the **Automat**, San Francisco: **Jefferson Starship** is working on a new LP for Grunt/RCA Records. **Kevin Beamish** is producing and engineering, with assistance from **Maureen Dronney** and **Bruce Barris**. Also there: **Moses Tyson** is being produced for EMI by **Ted Currier**, with **Leslie Ann Jones** engineering. **Carl Carlton** is finishing a new 20th Century/RCA LP with **Narada Michael Walden** and **Gavin Christopher** producing. **Dave Frazer** and **Wayne Lewis** engineering. And **Rank and File** are working on an album for Slash Records with **David Kahne** producing and engineering.

At **Heavenly Recording Studios** in Sacramento, **Perry Jones** is producing two projects: a new album by the **Southern Empire Band** and **Syella's** EMI single with co-producer **Ray Pyle**. **Larry Lauzon** is engineer for both projects. **Martin Ashley** is engineering the **Oak Singers** with producer **Rick Howeth**. **Melberg**, **Taffet & Phillips** are at work with engineer **Julie Fadness**. **Mike Beaman** is producing an EP for **Dennis Alcorn** with engineer **Lauzon**. And **Beau Melgreen & Liberty** are recording a single with **J.J. Jones** producing and **Lauzon** engineering. New equipment include full update of the Lexicon 224 to version 4.4, ADR/Scamp SO-23 Auto-Fan and a Lexicon Model 97 Super Prime Time.

★ ★ ★

At **Rumbo Recorders** in Canoga Park, **Chas Sandford** is at work on an album engineered by **Don Smith** and assisted by **Hill Swimmer** for Elektra. "Extellus" is being self-produced by **Alex Costandinos**, with engineering by **Greg Edward** for Ibis Records. **Survivor** is laying down tracks with engineers **Phil Bonanno** and **Mike Clink** and assistant **Swimmer** for **Scotti Bros. Records**.

At **Tres Virgos** in San Rafael, **Phil Miller** is producing the debut album for the six-member **Front Row**, for To Be Continued Music. Engineer is **Robin Yeager**, with assistance from **Robert Missbach**.

Here Today, a bluegrass group on **Rounder Records**, has been recording at **Different Fur Recording** in San Francisco. **John Haeny** engineered with assistance from **Howard Johnston**. Also there: **Wallace Scott** is producing **Virtue** for Solar. Engineers are **Rick Sanchez**, **Karen Kirsch** and **Don Mack**. **Gene Clark**, formerly of the Byrds, has completed several tracks for an LP produced by **Andy Kandanes** and **Tommy Kaye**. **Johnston** engineered, assisted by **Anne De-Venzio**. **Jose Flores** and **Pantera** recently recorded an LP with producer **Pete Gavankar** of Roco Productions and **Artie Burman**. Engineers were **Stacy Baird** and **Mack**.

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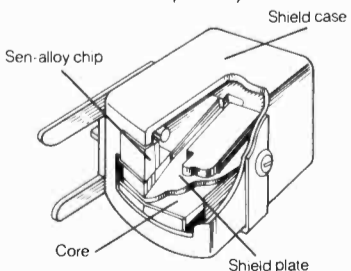
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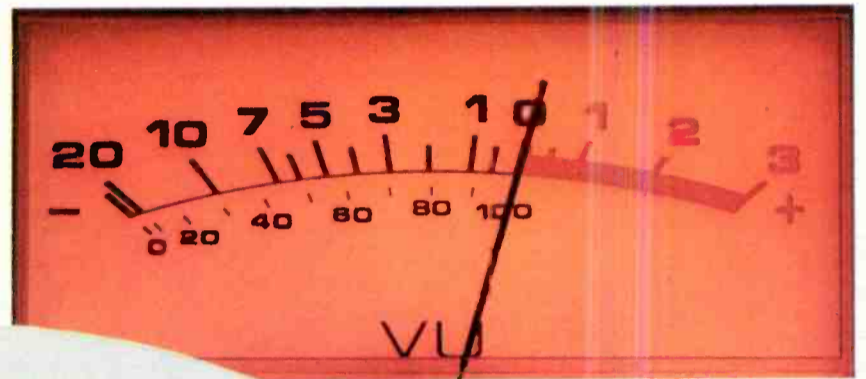
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Pro Equipment & Services

NEW SPEAKERS

See Fostex Product Push

NEW YORK—Fostex, manufacturer of professional audio products, is stepping up marketing of its products, and has introduced some new additions.

A Canadian company, Interlake Audio Inc. (IAI) of Winnipeg, was set up two years ago to handle international manufacturing and marketing of Fostex Electro Acoustic Systems division products—loudspeakers, microphones, amplifiers and headphones. IAI is the exclusive North American distributor of these products.

IAI also manufactures and markets the RWO/Fostex line of studio monitors.

Fostex is a wholly owned subsidiary of Foster Electric Corp. of Japan, a manufacturer of electronics and loudspeakers. The Electro Acoustic Systems division operates independently of the Japanese,

while the Creative Sound Systems Division, offering a range of multi-track recording products and signal processing devices, is managed by the Japanese.

Products in the Creative Sound Systems division are marketed in Canada by IAI and in the U.S. by Fostex Corp. of America.

New products from RWO/Fostex include the G7000 speaker system, a mini reference monitor with mini subwoofer. The system consists of a pair of miniature teak/aluminum enclosures with dome tweeter and double spider woofer and the G70 subwoofer with a built-in 200 Hz passive crossover.

Another new speaker is the LS2/VT studio monitor, a teak floor-standing model. Suggested list price is \$1,899. There's also the T-20 headphone, \$79, and the M55RP Printed Ribbon microphone, \$449.

BASF Exec Sees Quality Tape Mart

NEW YORK—The trend toward higher quality prerecorded cassettes continues apace, according to BASF professional products manager Bob Piselli. He predicts 25% of prerecorded cassette sales this year will be on chrome tape.

"When you pay \$9 for a cassette, you expect it to be the same quality as a record, and that's possible. You can even get better quality on cassette," he says, providing the duplication speed is no higher than 32-to-1 and the proper tape is used. Many record companies, including A&M and Arista in this country, are making tapes to these specifications.

"The record companies need our support, and we need theirs," Piselli adds. He estimates that to improve a mass-market prerecorded cassette to the point where it is equivalent in quality to a record would require the expenditure of only 12 cents more per cassette—covering tape, shell, and other costs.

"The shell is an integral part of the whole product," Piselli points out, "but the industry is not ready for a high-priced shell yet."

He continues, "Fifteen years ago, you couldn't compare the quality of records and cassettes. Today, you can. The record companies could offset home taping if they would improve the quality of their cassettes."

BASF is the largest supplier of blank tape to the prerecorded and spoken word market in this country.

General News



POT OF GOLD—PolyGram executives surprise Rainbow and the Scorpions with a cake at a party following the groups' recent sold-out performance at Madison Square Garden. Sharing in the festivities are, from left, PolyGram's Jack Kiernan, Jim Sotet, Jim Lewis, and Joe Grossman; Rainbow's Roger Glover; PolyGram's Jeff Brody; the Scorpions' Klaus Meine; PolyGram president Guenter Hensler; and Rainbow's Bobby Rondinelli.

Audiophile Import Fill Is Nautilus Thrust

By SAM SUTHERLAND

LOS ANGELES—Retailers' frustration over chronic fill problems for imports, as well as the high tickets many pop import titles carry in courting audiophile customers, are twin hurdles Nautilus Recordings cites as keys to its recent entry into high-quality Japanese imports.

"We wanted to find a niche for our import business," explains Steve Krauss, president of the Shell Beach, Calif., audiophile combine, best-known in recent years for its successful line of half-speed mastered reissues as well as its ongoing digital and direct-to-disk original audiophile editions. "There's been tremendous growth in the demand for better-sounding imports, and record and tape dealers are frequently lumping them together with half-speed masters and other audiophile titles, which is helping make them viable.

"Those dealers want predictable fill, however, and that's been a recurring problem in the realm of imports, one that has kept a lot of dealers away from the area." Nautilus, Krauss says, has thus geared its Super Imports division to handling a small, rotating catalog of top pop titles with stock availability a focal consideration.

Krauss says the service will afford immediate access to orders, directly through the company's computer, when distributors and accounts call: "We can guarantee fill, because we know what will be shipped to us and exactly when it will arrive in the U.S."

In Japan, he adds, different discount structures for every label have posed a labyrinthine pricing spectrum that other U.S. importers have solved by creating a generalized price structure here. That's tended to carry dealer wholesale and shelf prices upward.

Nautilus, by contrast, expects to offer titles at a lower dealer cost in many cases. "Every product will be priced according to what we pay for it in Japan," explains Krauss. "So, rather than have a single, across-the-board price, we've decided it's fairer to set a fixed markup percentage."

He also admits that Nautilus itself is building in "a much lower margin than we would make on our own Super Disc product," but claims that since the division is seen as an adjunct to Nautilus' own audiophile

products, the structure will be viable.

He predicts most accounts will shelf price the imports "about the same as our Super Discs, which usually sell between \$14 and \$16 at retail." That could translate to a substantial advantage against similar import product now fetching up to \$20 in stores.

Since Nautilus began shipping its first imports some weeks back, several new distributors have been added. But Krauss says the division has otherwise required little operational expansion beyond the appointment of general manager Bob Oberg, since Nautilus has actually been importing from Japan since 1976, when the company began bringing in direct-to-disk imports from JVC and East Wind.

The label has set about 70 titles from various Japanese labels and licensees for its initial catalog.

K.C. Experiment

• Continued from page 20

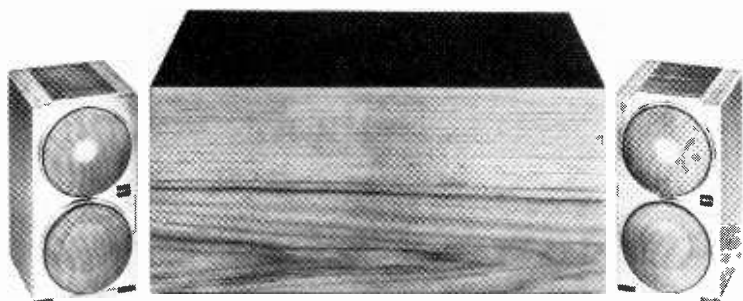
sic and motion picture soundtracks, White adds.

Classical mail-order is a part of the store's growth. According to White, the Central Plains states have few outlets for this product. "Once you get west of here," she observes, "until you hit Denver there's sort of a great prairie out there. But there are classical people there."

White says cassettes now kick in almost 10% of volume. There is great satisfaction with dump-displayed budget cassette lines from Stereo Treasury and Vox. "We're almost selling them by the pound," she beams. Full price tape product is given open display on shelves near the store's register.

White says all three stores are pleased with the new set-up. One benefit is crossover traffic and she extols the spacious and unique ambience. White has had several careers, including teaching, but prefers the record business. "I do like it," she says. "I've done this now for four years which is longer than I've done anything else."

"All three stores have benefitted," she notes. "It's a very calm atmosphere that very few retail stores can offer."



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Billboard photo by Chuck Pulin
PIER CONCERT—Mango Records artists Third World play at the Dr Pepper Music Festival on New York's Pler 84.

Regency Sees No \$ Dip In Booking Int'l Tours

By DAVE DEXTER JR.

LOS ANGELES—The potency of records in establishing U.S. singers and bands as powerful gate attractions throughout the world is reflected again in bookings contracted by the Los Angeles office of Regency Artists, Ltd.

Peter Grosslight, a Regency vice president, notes that the economic recession has not affected the demand for American talent in overseas venues. "We are finding it difficult, but pleasurable, in keeping up with requests for acts," he says.

"The big rush began in 1981," Grosslight declares at his Sunset Blvd. office, which claims to be the world's largest variety entertainers agency. "Jane Olivor performed in Australia, the Brothers Johnson clicked in Nigeria, Hiroshima played in Manila and Tokyo and Johnny Mathis toured England and Australia.

"Vikki Carr, as always, clicked in Mexico, Quincy Jones was hailed in Japan, Tavares performed in South Africa and Mel Torme and Sarah Vaughan trekked through Europe. And that's only a few of the better U.S. acts which were successful abroad."

Grosslight has set Glen Campbell for a two-month gig in England starting in September. From there, the singer will fly to Australia for November and December engagements. Patti Austin and the Pointer

Sisters have returned from the Orient, and Sergio Mendes, who recently performed for President and Mrs. Reagan at the White House, soon is off for dates in the Caribbean, including the Dominican Republic, after doing well in Israel, Mexico, Malaysia and Singapore.

Home from Bermuda this week is Ramsey Lewis, and Donald Byrd with his trumpet and band are back from England. Tina Turner recently concluded a European tour and goes out on another next fall. She's also booked in South Africa and Australia later in 1982. Jane Olivor also will return to Australia.

"The rush, as far as Regency is concerned," says Grosslight, "began in 1981. But this year it has accelerated. The world is becoming one immense audience for acts which sell a lot of records. And, of course, television exposure also is a factor. Unique personalities and unusual music styles seem to leap over national boundaries."

Regency books scores of domestic venues, too, with a talent roster ranging from Marlene Dietrich and Bob Hope through Con Funk Shun and the Mighty Clouds of Joy to Razy Bailey and Yutaka Yokokura.

But it's the global demand for acts that is making 1982 a year to remember around the Regency offices on the traffic-tangled Sunset Strip here.

Int'l Art Of Jazz Schedules Free Long Island Shows

NEW YORK—Some of the top names in jazz have been lined up for a series of free concerts to be held on Long Island, N.Y., beginning Wednesday (7).

The series, which will feature such artists as Art Blakey, Bill Pierce, Donald Harrison, Terrance Blanchard, Johnny O'Neal, Charles Strouse, Leroy Williams, Dick Hyman, Walter Booker, Hugh Lawson, Carrie Smith and others, is being presented by the International Art Of Jazz, Inc. The organization is a project of the State University of N.Y. at Stony Brook, New York.

The concerts will be held at different locations, including Hidden Pond Park, Hauppauge; Port Jefferson Wharf, Port Jefferson; Yacht Basin, Westhampton Beach. Marine

Park, Sag Harbor; Brookwood Park, East Islip; Morgan Park, Glen Cove; and Southaven Park, Brookhaven.

At least one concert in the series is being designed especially for an audience of senior citizens. It will feature the IAJ Ensemble with Gwen Cleveland.

The International Art Of Jazz is a non-profit organization, and the concert series is being funded by grants from the N.Y. State Council On The Arts, the Suffolk County Office of Cultural Affairs; the Parks and Recreation Dept. of the town of Islip; the village of Port Jefferson; the East End Arts and Humanities Council; the Westhampton Associates for the Performing Arts; the Morgan Part Summer Music Festival; Northville Industries Corp.; and the European American Bank.

Vegas Putting Damper On Rock

Ordinance Requires Detailed Plans From Promoter

By JOHN SIPPEN

LOS ANGELES—An ordinance so exacting that its requirements could deter concert promoters from staging rock concerts in Las Vegas became effective there June 28.

Besides setting up a semi-annual \$100 license fee, it requires the promoter of a rock music event to disclose specific details of everything from how he will advertise to handling of rubbish, security, overnight illumination and many other details.

Seminars Are Highlight Of Bluegrass Fest

LOUISVILLE—A number of seminars on the use of traditional bluegrass instruments, and the art of clog-dancing, will highlight this year's annual bluegrass music festival to be held in September at the Riverfront Plaza/Belvedere here.

Kentucky Fried Chicken, the festival's sponsor, has retained such bluegrass music experts as David Grisman and Peter "Dr. Banjo" Wernick to conduct the workshops. The Green Grass Cloggers will teach clog dancing steps to festival audiences.

The festival will feature such bluegrass music artists as Bill Monroe and the Blue Grass Boys, the Seldom Scene, the David Grisman Quartet, New Grass Revival, Doyle Lawson and Quicksilver, Hot Rize, Country Gazette, Michael McCreesh & Co., Berline, Crary and Hickman, Ralph Stanley and the Clinch Mountain Boys, J.D. Crowe and the New South, DeDanann, the Green Grass Cloggers, and New Horizon and the Johnsons, winners of the festival's previous band contests.

The festival, which will be free to the public, is expected to attract more than 150,000 people. It will be held Sept. 10-12.

One of the highlights of the show will be the judging of the annual Best New Bluegrass Band. Six bands have been invited to compete for the title, 750 records, a Nashville recording session and up to \$4,500 in cash.

Another unique aspect of the festival is its break away from traditional rural venues. This festival is being staged at the Riverfront Plaza/Belvedere, a seven acre urban park overlooking the Ohio River.

The promoter must also advance security payments for sheriff-supervised guards and may be required to post surety bonds to guarantee refunds of all tickets and coverage of any property damage.

However, about the only rock shows held in Las Vegas are staged at the Aladdin Theater, and principals at New Orleans-based Beaver Productions, which promotes shows at the Aladdin, say that they've not been notified of any changes in the law pertaining to their business. They are withholding comment, pending study by their attorneys.

The precedential ruling made by the board of commissioners of "the show capitol of the world" specifically excludes jazz, symphonic, ballet, opera and theatrical presentations from the ordinance. The ordinance also waives the license or permit for "recognized charitable, educational or governmental organization."

Thirty days prior to the proposed rock gig, the promoter must disclose the name and address of the applicant, fully describe the character of the event, name the performers, entrance fees, number of tickets or passes to be distributed, and type and extent of promotional advertising, specifying type of media, geo-

graphical area covered and information to be communicated; dates and hours and place of event; estimated number of attendees; and names and addresses of anyone contributing, investing or having a financial interest in the concert greater than \$500.

The ordinance also demands the applicant provide plans for security and fire protection, water supply and facilities, medical facilities and services, vehicle access and on-site traffic control and whether spectators might stay overnight, when an illumination requirement is specified.

The applicant must advance a permit fee of \$500 for each day of the concert.

When the application is received, the board of commissioners may ask the local police, health, building, safety and community planning agencies to also consider whether the event can be properly staged.

The statute sets up specific stringent requirements as follows: for every 250 persons, one law enforcement officer from the local police must be hired; 15 gallons of water must be provided for every person in outdoor events only and toilet and lavatory requirements are also stipulated. The promoter must set up medical facilities established for the event by the Clark County health department.

Access, egress and parking demands are specific and stiff, with the promoter responsible for employment of "traffic guards."

The license applicant must file and maintain a surety bond, amount to be determined by the city, to cover possible damage, plus liability insurance in the amounts of \$500,000/\$1 million to insure against personal injury.

Whenever any portion of the ordinance is violated, the violation constitutes a misdemeanor and shall be punished by a fine or not more than \$1,000 or up to six months' imprisonment or both, the statute concludes.

Wolf Trap Shows Get Go-Ahead

WASHINGTON—The good news for Washington metropolitan area residents is that the Wolf Trap Park's Filene Center, destroyed by fire April 4, has decided to go ahead with its 12th season and hold the activities in a huge fabric-and-aluminum "instant" facility to be constructed right on the Park's meadowlands.

Wolf Trap will kick off the 1982 season with a six-day jazz festival beginning June 15 with an evening concert by Weather Report and ending June 20 with a full day of performances and jam sessions by almost two dozen jazz headliners.

Mobil Oil donated \$100,000 April 21, to help defray the \$3 million shortfall for the four-month season.

The instant facility, designed by a Canadian firm, will house 2,000 in a covered orchestra section, and the natural lawn section beyond will accommodate an additional 4,500.



BROTHERLY DEAL—John Montgomery, left, president of M.S.I. Records, chats with his brother James following a taping of James Montgomery's set at Trax in New York. A live album will be released by M.S.I. in the fall.

S.F. Blues Fest Sets Lineup

SAN FRANCISCO—The 10th annual San Francisco Blues Festival will feature a lineup of key blues entertainers including Albert Collins, Gatemouth Brown, the Blues Survivors with Cool Papa, and Johnny Littlejohn.

The show, scheduled for Sept. 11-12, will be at the Great Meadow in Fort Mason. Admission prices are \$5 in advance and \$6 at the door.

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Venues

Kool Festival Attracting New Generation Of Jazz Fans

By RADCLIFFE JOE

NEW YORK—The Kool Jazz Festival is moving ever closer to its

goal of attracting a younger generation of jazz lovers in this country, thanks to such concerts as Jazz & World Music, Spyro Gyra and Da-

vid Sandborn, Alto Summit with Phil Woods and the Sonny Stitt/Richie Cole Group, and the Young Lions Of Jazz with Paquito

D'Rivera, Bobby McFerrin, Chico Freeman, Hamiet Bluiett and others. According to producer George Wein, the 10-day festival just ended

here drew an encouraging number of young people, and seemed to be establishing a trend that would ensure the future of jazz music as a popular art form.

Unlike last year when torrential rains washed out many events planned for Saratoga, N.Y., this year's festival enjoyed near perfect weather; and, although firm attendance and revenue figures are not yet in, Wein states that they are at least as good as, if not better than, last year.

Wein estimates that at least 100,000 people attended the festival in New York City alone, and he feels that when figures are in for Saratoga, Waterloo Village, N.J. and other venues at which concerts were held, the results will be a festival that was at least as successful, if not better than last year.

The only area in which Wein found the results disappointing was the weekend (June 26-27) Jazzfare segment on the Purchase campus of the State University of New York. Wein describes the concerts themselves (which featured more than 150 artists at six different sites) as "dynamite," but attributes the disappointing attendance to the difficulty in reaching the site.

One of the most popular segments of the festival was the innovative "Aspects Of Jazz" seminars presented in conjunction with the State Univ. Of New Jersey, and held at the Guggenheim Museum in New York City.

The seminars were produced by jazz historians Dan Morgenstern and Thom Shepard and covered such topics as "Jazz And The Young Black Audience," "Frontiers Of Jazz Oral History," "Images In Black And White," featuring jazz on film; and "Free Jazz: Inside Or Outside The Mainstream."

Wein sees these seminars, with their panels of top music professors and jazz historians, as educational and informative as well as entertaining, and promises that they will again be on the agenda in 1983.

One of the moves that helped bring a fresh new appeal to the festival was the introduction of an innovative breed of new producers to work alongside

This collaboration has resulted in some of this year's more stimulating concerts, including "Jazz And World Music," produced by Joachim Berendt and George Schultz; "The Salute To Pres," produced by Wein in association with Ira Gitler and Zoot Sims; "This Time The Ladies," produced by Wein in association with Sylvia Syms and Rick Winter; and a "Tribute To Stan Kenton," produced by Murray Horowitz and Mel Lewis.

Other successful festival associations included "Brooklyn Celebration '82," produced in association with the N.Y. City Dept. of Parks & Recreation, Dept. of Cultural Affairs and Brooklyn Borough President Howard Golden; "Soundscape On The Purple Barge," held on Pier 40 of the Hudson River; a concert in association with the South Street seaport; and a jazz opera written by George Gruntz and Amiri Baraka, and presented by Ellen Stewart and the La Mama Experimental Theatre.

Artists included Ella Fitzgerald, Oscar Peterson, George Benson, Mel Torme, Gerry Mulligan, George Shearing, Sarah Vaughan, Herbie Hancock, Dizzy Gillespie, Nancy Wilson, Buddy Rich, Stan Getz, Zoot Sims, Dave Brubeck, Carmen McCrae, Lionel Hampton, Benny Goodman, Teddy Wilson and Mel Lewis.

(Continued on page 49)



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Live Talent License Fee Cuts Camden Club Profits

By MAURIE ORODENKER

CAMDEN, N.J.—Nightclub owners here will admit that the addition of live entertainment or even prerecorded music has proven to be a good move to attract more business. Even those operating smaller spots who brought in live bands for just the weekends agree.

But this move to live talent has come back to haunt them when now they find out that they must pay the city \$575 for an amusement business license.

Elvira Gordon, owner of the Flash Gordon Lounge here, is now attempting to revive the defunct club owners' association. He says many club owners were shocked when they discovered it would cost \$575 a year to be allowed to provide entertainment. What is happening, she says, is that the increased profits from the entertainment are going to be eaten up by the license fee.

The amusement business license

actually has existed since January, 1978, when the city council created it in an effort to provide some control over the flourishing go-go dancing business at that time, says John Lack, counsel for the city council. For four years, only the larger clubs in the Cherry Hill and other suburban areas were licensed simply because there was little enforcement of the enabling legislation. In 1981, there had been no one from the city's Bureau of Licenses and Inspections assigned to cover the after dark scene.

That changed this year when a new control board took charge of the city's 183 liquor licenses and assigned an investigator to begin inspecting some of the establishments as part of its new get-tough policy. As a result, the investigator began enforcing the old ordinance at all establishments providing entertainment.

Venues

Kerrville Fest Gets Record Crowd For First Time Event Is Staged Over Two Weekends

By KATY BEE

AUSTIN—This year's annual Kerrville Folk Festival managed to surpass its 1981 attendance record (14,000-plus) with a new high of 19,000 participants for the recently extended musical event. For the first time in an 11-year history, promoter Rod Kennedy decided to stage the festival on two separate weekends (May 27-31 and June 4-6), spanning eight days of live performances.

Highlighting this year's festivities were Peter Yarrow, Michael Murphy, Riders In The Sky, Gate-mouth Brown, Dotsy, Buck White and the Down Home Folks, Odetta, Steve Young, Townes Van Zandt, Dave Van Ronk and Rick Beresford.

According to Kennedy, this year's

concerts drew people from 161 cities, 40 states and 12 different countries, including Switzerland, Italy, Canada and England. Kerrville is an eclectic combination of musical styles, ranging from Gary P. Nunn to Beto & the Fairlanes, a popular regional Latin/salsa/jazz/Tex-Mex group.

Kerrville is located approximately 100 miles west of Austin. The festival was started by Kennedy and his wife Nacylee in 1972 "when a dozen or so music friends" participated in three magical evening concerts. Today, advance tickets for the event range from \$6 per single day (\$9 on Saturday) to \$40 for the entire eight days of music. Tickets were \$1 higher if bought at the gate. Advance ticket sales accounted for 30%-40% of the total attendance at this year's festival.

In addition to paying the entertainers, Kennedy also underwrites the costs of advertising, promotion, staff, insurance, grounds preparation and sound system. Although Kennedy has not computed this year's profits yet, \$25,000 will automatically go to pay off past debts.

There are other special events during the regular Kerrville Folk Festival which help support aspiring artists. The Kerrville Music Foundation, dedicated to promoting songwriters and classical concerts, sponsors the New Folk concert series, and there are arts and crafts exhibits as well as concessions set up on site.

The closing Sunday of the fest had some competition when Jerry Jeff Walker had a celebrated 40th birthday bash in Austin. Along the shores of Austin's Town Lake, Texas stalwarts such as Guy Clark, Ray Wylie Hubbard, Gary P. Nunn, Townes Van Zandt, David Brombert, Joe Ely and Billy Joe Shaver pulled in 9,000 people at \$5 a head for a massive outdoor concert. But with record-breaking attendance at Kerrville, promoter Kennedy wasn't concerned about fan drain-off.

Although this year's audience "applause meters" peaked highest with appearance of Peter Rowan and Riders In The Sky, there was an added fillip when Ramblin' Jack Elliott took the stage at one point. Said Kennedy afterward, "Jack doesn't have a calendar for these things. He drops in on you three years after you book him."

Atlanta Kool Fest Gets Big Turnout

ATLANTA—The eight-day Kool Jazz Festival here June 20-27 was characterized as a "resounding success" in its first full run in the city, according to Dino Santangelo, line producer for the event. Segments of the festival have been held in Atlanta before, but never the complete event.

The festival drew an attendance of 85,000, a figure which does not include another 30,000 that showed for a free concert at Piedmont Park featuring Adam Makowicz with the Atlanta Symphony Orchestra.

Acts featured in the Atlanta stop-over were Ella Fitzgerald, Oscar Peterson, Benny Goodman, Mel Torme, Weather Report, Gerry Mulligan with the Atlanta Symphony Orchestra, Count Basie, Sarah Vaughan, George Benson, Miles Davis, Herbie Hancock, David Sanborn, Spyro Gyra, the Commodores, Kool & the Gang, the Dazz Band, Richard "Dimples" Fields, Sister

Sledge, Luther Vandross, the Whispers, Chico Freeman Quintet, Lionel Hampton, the Heath Brothers, McCoy Tyner, and The Modern Jazz Quartet with the Symphony.

The event was co-sponsored by the Atlanta Symphony Orchestra which helped compose the roster of performers.

While officials declined to reveal specific attendance and dollar figures, Santangelo says the gross was "more than enough" to cover production expenses, and the expected attendance was met.

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3. Our competition package, with all the entry forms, judging forms, advertising posters and award certificates for your first, second, and third place winners.
4. A period of ninety days of contest eliminations during which time you are free to hold as many danceoffs as you like.

We have designed this competition with your needs in mind. You may charge an admission for entry into your establishment during elimination danceoffs, however, we ask thru your voluntary compliance, it be kept below \$10.00 per person. Admission charge and drink charges for your final danceoff weekend is entirely up to your management.

Our subscription fee for the complete competition package is \$200.00. We feel that this minimal fee will offer you an attractive sales promotion that will enable you to more than recoup your initial investment. In addition, this competition package will generate tremendous profit potential for your establishment.

We repeat, there are no hidden charges. Interested? We thought you would be! Now, let me outline the competition and identify some of the other benefits that you can derive from our package.

In essence, the subscription fee buys you the right to send one couple to the finals that we are going to hold in December '82." You will have 90 days of danceoff eliminations, during which you will determine your winning couple. You'll be able to increase your revenues by holding contests on normally slow nights and by creating blockbusting weekends. You may even decide to hold three months of nightly competition. You may use the competition as much as you like during the 90-day danceoff period. Our prize money will be awarded to the winners of our finals dance.

We feel that in these hard times, our competition offers you the instrument to attract new money from people seeking entertainment and big prize money. We feel that \$20,000.00 in prize money is a sure guarantee to attract the highest quality of competitors, and will insure high entertainment value for the non-participating drinking crowd. You may tailor this competition to your needs to compete with cinemas, restaurants or other clubs in your local market.

Free exposure and goodwill may be generated by using a variety of local celebrities as judges. A contest of this magnitude is sure to attract the interest of D.J.s and other media people in your area.

We are presently negotiating for national television coverage of the finals. We are prepared to spend up to 20% of our subscription fee revenue if necessary, to make T.L.L.'s dance contest the dance contest in the United States.

For further details call us anytime at (618) 568-1812. Deadline for entry into the 'Dancing To The Stars' competition is July 31, 1982.



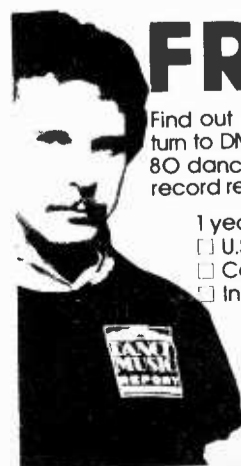
Billboard photo by Chuck Pulin

TRAX DATE—Atco's Jim Carroll gets down on his knees during his show at Trax in New York.

Milwaukee Gets Irish Fest '82

MILWAUKEE—Performers from Ireland, Scotland, Canada and the U.S. will take part in Irish Fest '82, an annual festival of Irish music to be held Aug. 19-22, at the Summerfest grounds here.

Heading the lineup of performers are the Chieftains, Liam Clancy of the Clancy Bros., and the Tommy Makem group.



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DANCE MUSIC REPORT

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READY CASH—At a New York listening party for her Columbia album "Somewhere In The Stars," Rosanne Cash takes time out to listen herself to a point being made by Roy Wunsch, left, vice president of marketing for CBS Records, Nashville. The others are, left to right, Paul Smith, senior vice president and general manager, CORE marketing, CBS Records, New York; Al Teller, senior vice president and general manager of Columbia Records, New York; and Rodney Crowell, Cash's husband and producer.

FILM PREMIERES IN AUSTIN

'Whorehouse' Promos Underway

By KIP KIRBY

NASHVILLE — "Best Little Whorehouse In Texas" had its world debut this weekend in Austin as Universal Pictures launched a publicity blitz for the film, which stars Burt Reynolds and singer Dolly Parton.

Also involved in their own promotions are MCA Records, which has the movie's soundtrack album, and RCA, which has rights to the singles.

Some 125 members of the international press corps were flown into Austin Saturday (10) for four days of festivities connected with the premiere. They were outfitted in hats, jeans and boots supplied by Universal, driven 15 miles outside Austin to Phlugerville, site of the original whorehouse, and treated to a barbecue with the film's stars and a concert by Tanya Tucker, Jerry Reed, Mel Tillis and the Statler Brothers. Also attending the picnic were invited ticket-holders who were to attend the premiere screening the following evening, and a number of ranking Universal executives.

Sunday afternoon, Gov. Clements of Texas hosted a private reception for Universal, the film's cast, and various state dignitaries. At 6 p.m., Universal staged a parade through the streets of Austin with actors Reynolds, Parton, Dom DeLuise, Jim Nabors and Charles Durning, a Texas sheriff's posse and local bands. The parade ended up in front of the Paramount Theatre, an historic movie house which is receiving all proceeds from the premiere benefit as part of its ongoing restoration fund.

Two screenings were held Sunday night, with press, guests, state offi-

cial and cast members attending the first showing at 7 p.m. Universal Pictures filmed the barbecue, parade and premiere for a one-hour television special already presold in 120 markets and slated for syndication this week. Following the premiere, the film company hosted a formal sit-down dinner for cast members, dignitaries and press.

A second premiere is scheduled for Wednesday (14) in Miami, to benefit the Burt Reynolds Theatre Institute in southern Florida, while Parton's premiere takes place Thursday (22) at the Roy Acuff Theatre in Nashville. This premiere will be sponsored by Universal, MCA, RCA and the NLT Corp., which owns Opryland where the screening and post-party fete are to take place.

Beginning July 5, Universal has been arranging a series of "Best Little Event" promotion to run in 50 key markets across the country, tying in local radio, clubs and organizations. According to Don Barrett, national promotion manager for Universal, he is working with approximately 60% country stations and 40% pop and AC on individual promotions designed to play up the station and the movie.

Universal is supplying 50,000 "party packs" (1,000 per market) to stations participating in promotions. The packs contain soundtrack albums, posters and free movie passes.

"In markets where stations already have preplanned events, we are tying with them by supplying additional prizes, trips and giveaways," says Barrett. "In markets where no events were existing, we've come in with our own ideas and coordinated these with sponsoring stations."

Hall Of Fame Finalists

NASHVILLE—Fifteen finalists are in contention for the three Country Music Hall of Fame inductions to be made on the organization's 16 Annual Awards Show Oct. 11.

The additions to the 21 year-old Hall of Fame, which now has 35 members, will be selected by an anonymous panel of 200 electors, each of whom has been active in the music business for a minimum of 15 years. Their secret ballots will be tallied by Deloitte, Haskins & Sells, a national

accounting firm.

This year's finalists, and their categories, are:

Performers/Non-Performers—Inactive: Rod Brasfield, Flatt & Scruggs, Lefty Frizzell, George Morgan and Ernest "Pop" Stoneman; Non-Performers—Active or Inactive: Roy Horton, John Lair, Don Law, Wesley Rose, and Cindy Walker; Performers and Non-Performers—Active: Jimmy Dickens, Benny "Whitey" Ford, Bradley Kincaid, Marty Robbins and Floyd Tillman.

BOOST STATION RATINGS

Oldies Proliferate On Playlists

• Continued from page 22

So oldies are a safe in-between for me. He knows they've been hits."

Certain stations, such as Jacksonville, Fla.'s WVOJ, air nothing but oldies at key points of their programming day, balancing this with a limited number of currents and re-currents. Program director Rusty Walker of Birmingham's WZZK runs a minimum 50/50 mix of currents and oldies—but hefts this figure skyward during nights and weekends when the station averages at least a 70/30 mix of gold. Walker, who put the new format into effect in January of last year, says the ratings speak for themselves: his station went from a fall 1980 Arbitron of 7.7 (prior to going oldies) to a 17.7 in the

most recent fall Arbitron period.

"Listeners like gold because oldies are 'oh wow' records—people remember where they were and what they were doing when they heard the song first," says Bill Gamble, p.d. at WSUN in St. Petersburg, Fla.

Joel Raab at WHK expects the trend toward gold to continue nationally. "You'll see more of it as market competition increases, as crossover continues to burn itself out on different radio formats, and as country continues to build up a respectable heritage of hits." Raab refers to what's happening in country radio today as reminiscent of what happened in top 40 radio some years ago, when ratings battles created a demand for alternative formats.

Programmers using a high percentage of oldies insist that research becomes even more critical than with currents. Although some stations rely on consultants and research firms for input, most say they depend on callout research to determine the best oldies for their market, often playing 10 seconds of a song's hook over the phone to judge listener reaction.

"In the last two years, some people have been programming gold because they think it's 'safe,'" asserts WMAQ's Jay Phillips. "Well, that's not the way it works. You have to do research, understand your market and know that what works in one place may very possibly be burned out in your own."

KOKE-FM switched in early March from a 65-position playlist in a balanced 50/50 mix to airing only 40 titles in 60% oldies/40% currents mix. The reason? "Demographics, pure and simple," replies music director Speedy Perez. "We want the older audience, and our research shows people in this age bracket don't necessarily want to hear new records. We've found they're less likely to tune you out if they hear what they're already familiar with."

Joel Raab's research techniques include attending local concerts to judge crowd reaction when the headliner does old material, and talking with area retailers who regularly sell country oldies in their bins to learn what's selling.

"If you burn out your oldies, your station is over," Raab says without

hesitation. "I can use a gut feeling on whether to play a new Merle Haggard record—but who knows by instinct whether people really want to hear 'Rhinstone Cowboy' again?"

Program director Bill Gamble of WSUN in St. Petersburg says his station used to program more gold than it now does. He is shying away from oldies as a mainstay staple because he feels the format works "for about two years" as a short-term programming solution. Gamble thinks some AM stations are jumping onto the gold bandwagon as a way of differentiating themselves from FM'ers in their market.

"Frankly, the way country music has changed in the past five years, it's very difficult to program old with new product," he adds. "How do you fit a David Houston record with a Barbara Mandrell record full of horns and strings?"

On the other hand, Dene Hallam of WHN New York, has no problem in this area. "I'm playing things like 'Woman, Woman' by Gary Puckett and the Union Gap now," he comments. "I couldn't have gotten by with it several years ago. The lyrics are perfect—have you got cheating on your mind?" and the horns in the record fit in today's sound easily."

Program directors, aware that each rating point within their individual market, is computed by station owners in dollars and cents, admit they are less willing these days to take any chances. So they don't expect any noticeable shifts away from current programming balances favoring old records. However, they point out that with only 30-plus currents to choose from in rotation, these new singles receive much heavier exposure than oldies do in the same time frame.

And, though few will hazard a guess on the direction "oldie country radio" will take in the near future, WMAQ's Jay Phillips admits there is room for concern.

"I have a sneaking suspicion that right now, country radio is using gold as a way to get guaranteed ratings," he suggests. "But the problem is, the oldies have already had their exposure. And how many times can you keep feeding listeners the same cuts over and over?"



DUTIFUL DUO—MCA artists Brenda Lee, left, and Loretta Lynn autograph t-shirts for the faithful at the recent International Country Music Fan Fair. Both stars appeared regularly in the booths their fan clubs had established on their behalf.

Conniff LP Features Country Acts

NASHVILLE — Award-winning arranger/musician Ray Conniff has teamed up with a number of country performers for his latest LP, "The Nashville Connection."

Included on the Columbia release are Conniff and his singers, and artists Johnny Rodriguez, Lacy J. Dalton, George Jones, Charlie Rich, Charly McClain, Larry Gatlin, Marty Robbins, Tammy Wynette, Zella Lehr and Johnny Paycheck. Also included is a track with Barbara Mandrell from her CBS days entitled "A Very Special Love Song."

The first single is "The Most Beautiful Girl In The World" with Conniff and Johnny Rodriguez, who sings the lyrics in Spanish. The label hopes to interest country and Hispanic stations in the record for dual airplay. Also due to ship is a second single with Charlie Rich, entitled "As Time Goes By." The album itself will be released at the end of this month.

The album was recorded in Nashville and Los Angeles, with Billy Sherrill handling production.

Top Billing Moves

NASHVILLE—Top Billing International has moved its offices. The agency's new address is 1003 18th Ave. South, Nashville, Tenn. 37203; (615) 327-1133.

Talent Buyer's Seminar Plans Panels, Roundtable

NASHVILLE—The Country Music Assn. Talent Buyer's Seminar at the Hyatt Regency Oct. 8-12 is scheduled to include six 90-minute panel discussions plus a mini-seminar and a roundtable rap session, as well as two three-hour country concerts showcasing new and established talent.

The CMA has just mailed registration forms, setting Sept. 3 as deadline for advance registration at \$100, \$150 afterwards.

Following registration Oct. 9, Wayne McCary of Eastern States Exposition will moderate the first panel discussion, "If We Make It Through December," addressing the changing economic climate for fairs, auditoriums and expositions. That afternoon, before the first showcase at the Tenn. Performing Arts Center, Jim Halsey of the Tulsa-based Halsey Agency will lead a panel discussion on the manager's role in artist development, a session titled, "I Never Promised You A Rose Garden."

Oct. 10 opens with a mini seminar, "Someday Soon," on the burgeoning cable and video industries, conducted by Bud Wendell, chairman of the board for WSM Inc., and Bob Cole of WPKX in Alexandria, Va. A popular artists' panel, "When You're Hot, You're Hot," will be moderated by Capitol/EMI America country division chief Lynn Shults; TPAC showcase follows.

Discussion of organizing concerts starts off Oct. 11, with the "Help Me Make It Through The Night" panel moderated by Sonny Anderson of Walt Disney World. That afternoon, Stan Moress of Scotti Brothers Artist Management will lead a discussion of the duties and responsibilities of artists' road managers, titled "King Of The Road."

On Oct. 12, concert promotion will get attention in the "You Can't Be A Beacon (If Your Light Don't Shine)" meeting. Panel talk will be led by Joe Sullivan, founder of Nashville-based Sound Seventy Productions.

The special round table discussion, "What A Difference You've Made In My Life," with 10 registrants per table, is scheduled after lunch that day. The rap sessions are designed to give registrants the opportunity to share ideas and suggestions with leaders in the country music industry.

Additional highlights include a western theme dinner and dance on the evening of Oct. 9. The Grand Ole Opry spectacular and supper wraps up the schedule on the evening of Oct. 12. All the Opry's 62 regulars will be invited to participate in this annual birthday event.

Registration fees are payable by check to the CMA Talent Buyers Seminar and should be mailed to the CMA in Nashville.



CONLEE CHAT—MCA artist John Conlee, left, talks with DJ Chuck Morgan during a segment of the WSM/AP nightly satellite show, "Music Country Network."

Massey, Owen Bow New Agency

NASHVILLE—Johnnie Massey, longtime veteran in the booking business, has launched her own booking agency, Stars Inc., in partnership with Yvette Owen, wife of performer Jim Owen.

Massey, formerly an executive with the Buddy Lee Agency, most recently was vice president of One Niter's Inc.

Massey and Owen already have signed several exclusive clients to Stars Inc., including Orion, Jim Owen, 1981 International Battle of the Bands winner Norris Treat, Plantation Records' Rita Remington, and Ann Morton of Prairie Dust

Records. Other acts which the firm will handle through special agreement include Buck Trent, David Rogers of Kari Records, O.B. McClinton and Gary Gentry.

Stars Inc. is located at 1211 Division St. in Nashville; (615) 255-2888

Burritos Relocate

NASHVILLE — The Burrito Brothers and Martyn Smith Management have relocated their California offices to 822 19th Avenue South, Nashville, Tenn. 37203; (615) 327-4337.

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31 Hunter, NY

August 1 Cookeville, TN
2 Lehigh, FL
3 Lehigh, FL
4 Lehigh, FL
5 Lehigh, FL
6 Philadelphia, MS
7 Farmington, MO
8 Washington, MO
11 Paso Robles, CA
13 Bloomington, MN
14 Waterloo, IA
15 Springfield, IL
19 Rockford, IL
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25 Pueblo, CO
28 Imperial, NB
29 Duquoin, IL
31 Detroit, MI

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5 College Station, TX
12 Salt Lake City, UT
16 South Whitley, IN
17 Hutchinson, KN
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Nashville Scene

One of the most intriguing sights of this year's Fan Fair was watching volunteers from the Nashville Songwriters Assn. and AGAC trying patiently to convince fans that it would be commendable for them to be paying a small royalty on the sale of blank tape. Most fans, not understanding the complicated snarl of royalties and payment rights, naturally tended to view the

proposed levy as yet another drain on their wallets.

However, nearly 12,000 free postcards (with information on writing to senators and congressmen in support of the Mathias and Edwards legislation before Congress) were distributed by the booth during Fan Fair. More than 7,500 signed cards were collected from people

who dropped by (some to show their support of the legislation, others because they spied a favorite artist in the booth and zoomed over for autographs). **Janie Fricke**, the **Wright Brothers**, **Alabama**, **Eddie Reasoner** and **Nat Stuckey** were among the performers who donated time for the cause, posing for pictures, signing autographs and always urging people to support home tap-

ing legislation by sending in the postcards to Washington, D.C.

Eddie Rabbitt has delayed the release of his ninth Elektra album for another month because of touring commitments. The album is now projected for September. Rabbitt began the second of four one-week stands at the MGM Grand Hotel July 1, and will return for engagements there

in September and October. . . . And another Eddy from the same label—**Eddy Raven**—is reading his second E/A album with the working title, "Raven On The Wing." According to the performer, this LP will be "a little more funky and blues-oriented than the last LP—there's more guts to it." While you're digesting that, here's Raven's description of the album's title song: "It's a voodoo song about a guy who confronts the devil in a card game and attempts to beat him with a stacked deck of aces and eights." (Sort of a "The Devil Went Down To Vegas"???) The song, notes Eddy, is a reflection of his Cajun upbringing in Louisiana.



Recently, this column has been receiving a stream of press releases about Leon Everette, who seems to have steady bouts with a bus that constantly leaves him stranded, storms and tornadoes which threaten his safety, and even personal injury (reported here previously) from leaps about the stage. The latest release to come across our desk concerning hapless Leon involves a recent date he and his band played in Casper, Wyoming. The newly-constructed hall where they were to perform was hit by a massive thunderstorm and the power failed. When electricity resumed a half hour later, the concert began—only to have a bolt of lightning strike the building and give several of Everette's musicians nasty shocks. The show was cancelled, much to the dismay of Casper fans, who are always glad to see a name like Leon Everette out their way, but a rebooking no doubt is on the agenda.

Reader Rich Richmond of Staten Island wrote in to offer a sidelight to a recent column item stating that **Larry Gatlin** mysteriously turned up on crutches during the middle of **Johnny Cash's** CBS Show set during Fan Fair without telling why he was hobbling around on wood. Well, Rich (whose ears are apparently sharper than those of our official *Scene Spy* also in the audience for the show) sets us straight: he recalls that Larry told Cash he had been involved in a water-skiing accident. Thanks, Rich—after telling us you've attended nine consecutive Fan Fairs and nine DJ Conventions as well, we aren't about to argue!

It Figured: there's a song out now called "**Kennesaw Get Your Guns**," put out by a Kennesaw, Ga. resident named Jimmy Moore on (what else?) Kennesaw Record Co. Anyone familiar with the much-publicized decision of Kennesaw to make possession of firearms mandatory within city limits can probably guess the lyric content of the record.

Conway Twitty is working on a two-hour tv special tentatively titled "Conway Twitty: Delta King" for airing nationally later this year. Jim Owens Entertainment in Nashville is producing the project and doing a lot of on-site filming in Twitty's native Mississippi.

John Anderson was the last artist to record a master session in Columbia Recording Studio B before management shut down the famed facility permanently. Anderson's final song done in the room was, fittingly enough, "Long Black Veil," a **Lefty Frizzell** favorite. Leader of the last Studio B master session was **Harold Bradley**—who played on the very first session ever done in the facility back in the 1950s.

Big Al Downing through Nashville not long ago to tape "Hee Haw" and talk about his new Team Records single, "I'll Be Loving You." . . . The annual Telluride Colorado Festival held at the end of June featured **Ricky Skaggs**, **Willie Nelson**, **Delbert McClinton**, the **New Grass Revival** and **Rattlesnake Annie McGowan** (who's now off for a four-month tour in Europe). McGowan was also elected a lifetime member of the **Jimmie Rodgers Memorial Show** held each year in Meridian, Miss.

And a large industry farewell is in store for longtime country promoter **Mel Foree**, a pioneer in his field. Foree is retiring from promotion and will be feted in an industry bash sponsored by Acuff-Rose Publications at the Nashville Hyatt Regency Hotel. Date is July 25; anyone who knows Mel and wishes to participate may call Acuff-Rose for details. **KIP KIRBY**

Duo In Promo Tour

NASHVILLE—Country duo **Buffalo** and **Brandy** just completed a swing through Pennsylvania and New York promoting their new single, "Under The Influence Of You."

At WHUM in Reading, Pa., they recorded a promo tag, and during a visit to WXRL in Lancaster, N.Y., the pair conducted a one-hour interview.

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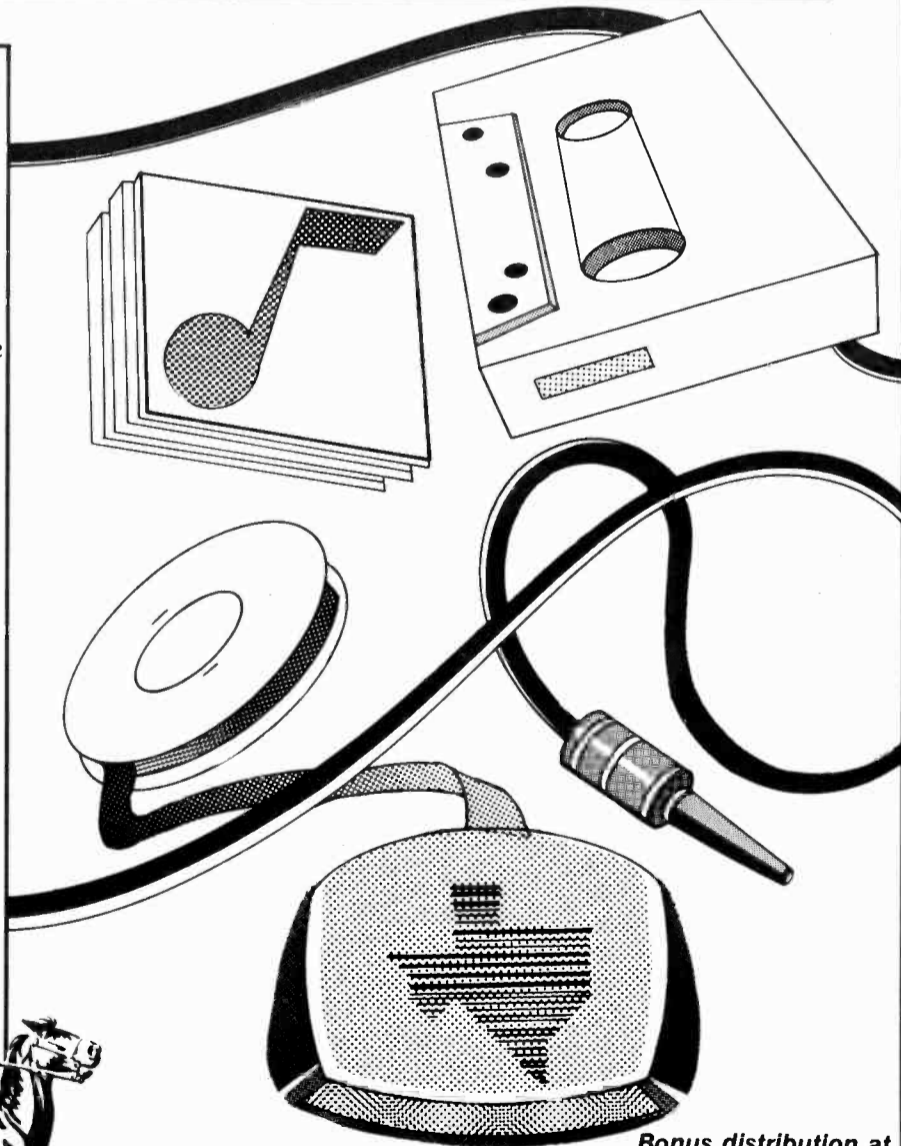
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SCORZA '82

Indies Keep Rap Product Popping Despite Sales Slowdown, Genre Maintains Steady Profile

• Continued from page 6

stead, it serves to remind the industry that rap, at its best, is an uncompromising political weapon.

"The records could not have come out at a better time," Wright maintains. "Here you have the Gang moving from talk to music and making a significant impact in the process. But 'The Message' is really what rap is all about. It's the deepest inner city record I've ever heard."

Like Tamburro, who limits rap airplay to evening hours, Wright believes that "there are enough street discos to compensate for what we don't play. My policy is to expose

new releases and then to keep on trucking since the format is inherently redundant. Who wants to sit in their living room and listen to rap records on the radio, anyway?"

The movement, however, is not without its heroes. In New York, Mr. Magic has, almost single-handedly, kept the art form alive with his late-night broadcasts over WHBI-FM here since 1979. "Whether rap has peaked or not depends on how you look at it," says Magic, who is 26. "My audience—10 to 25-year-olds—relate to rap because it's what's happening for them. They can't relate to the position of a station like WBSL, which programs Frank Sinatra.

They want something that's real to them."

Sylvia Robinson, president of Sugar Hill Records, says that "as long as people can talk, they're going to rap. There are plenty of programmers who thought it would just go away. Were they pressured by major labels who felt rap records robbed them of airtime? I don't know. What I do know is that a lot of p.d.s won't play rap because they have a personal dislike for it. But that doesn't necessarily mean the programmer knows his audience.

Bobby Robinson, president of Enjoy Records, is a bit more outspoken. He thinks that major labels conspired to kill the genre. "The majors did everything they could to sabotage rap's momentum at the radio level," he states. "They didn't understand it, so they tried to ignore it. And this attitude made a clear impact at many black-formatted stations."

Robinson thinks that pure rap records have reached their commercial peak. But he is confident that "a record with a strong dance beat and a chant to give it another dimension" will always make programmers take a second look at a rap disk.

"It's still the best medium for ghetto kids to express themselves," he continued. "We've been facing a serious drought of new ideas in recent months. Everyone has been talking about himself. But there's nothing wrong with feeling like you're a star right in your own neighborhood. Teens will always embrace rap the way kids sang doo-wop in the '50s. So it ain't gonna just die."



AUTOGRAPH PARTY—Cheryl Lynn signs a copy of her "Instant Love" LP for CBS Records group president Walter Yetnikoff, right, during a recent party in New York. Looking on is Columbia's Bob Sherwood.

The Rhythm & The Blues

• Continued from page 10

"But we are getting to the point where we're making as much as we put out, which is our goal. When it gets totally to the point it pays for itself, then we'll really have accomplished something."

The Troutmans might be described as capitalist with a conscience. Larry says the family feels "that it's been made clear by the government that people are going to have to start taking care of themselves. If we're gonna save the inner cities, then blacks with capital are going to have to take the initiative. Building. That's what this country is all about."

Troutman feels those in the record business who benefit from blacks, both white and black, "have got to keep the flow going and return some of what you realize to the source."

"A lot of entertainers don't understand where there money is coming from. It isn't from some record executive. It's from the people in the street. As a band that has existed for so long playing for people we know them and we see them. It's not just about making a record and seeing the money come in from nowhere. The audience—they are the Gods—and we got to serve them. This is our way of saying, 'Thank You.'"

★ ★ ★

Short Stuff: Aretha Franklin's "Jump To It" is her best dance record in ages, a tribute to Luther Vandross' spirited writing and producing. The former jingle singer is showing his debut album was no fluke with this single and several cuts on the new Cheryl Lynn album,

especially his duet with her on "If This World Were Mine." . . . Flautist/singer Bobbi Humphrey returns with a 12-inch single, "Baby Don't You Know," on Roy Ayers' Uno Melodic Records.

★ ★ ★

Philadelphia's newest record company, Emerald International Records, held a coming out party at New York's Xenon disco June 30. This black-owned company showcased new music by its first artist, a singer/songwriter named Mikki Farrow. Of the three songs presented, the best was a catchy dance record, "Itchin' For Love," written by Farrow and

co-produced with veteran Philadelphia producer/guitarist Norman Harris. Gavin & Lott Assoc. of Philadelphia will handle the new label's advertising, publicity, and promotion, including making videos of the EIR acts. The Xenon party was, in fact, shot by Gavin & Lott. The company hopes to use the promotional videos to crack the European market before making a major push in the U.S. Many members of the Philadelphia music scene, including Harris, former Philadelphia International promotion head Harry Coombs, and a large delegation of folks from the BMA's local chapter were in attendance.



BACKSTAGE CHAT—Following a recent Kool and the Gang performance at the Greek Theatre in Los Angeles, group member Ronald Bell chats with Lyndie White of St. Tropez.

Billboard®			Survey For Week Ending 7/17/82						
Black LPs			Black LPs						
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	5	39	39	8	39	39	8	LITE ME UP Herbie Hancock, Columbia FC 37928
★	2	7	40	40	3	40	40	3	HOT SPACE Queen, Elektra E1-60128
★	3	4	42	42	6	42	42	6	SOUP FOR ONE Soundtrack, Mirage WTG 19353 (Atlantic)
★	4	3	43	45	68	43	45	68	THE DUDE ▲ Quincy Jones, A&M SP 3721
★	5	7	44	49	3	44	49	3	WISE GUY Kid Creole, And The Coconuts, Sire SRK 3661 (Warner Bros.)
★	6	5	45	36	19	45	36	19	LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735 (Polygram)
★	7	10	46	47	3	46	47	3	HAPPY TOGETHER Odyssey, RCA AFL1-4240
★	8	6	47	33	39	47	33	39	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)
★	9	17	48	54	2	48	54	2	ON THE FLOOR Fatback Band, Spring SP-1-6736 (Polygram)
★	10	7	49	54	2	49	54	2	AS WE SPEAK David Sanborn, Warner Bros. 1-23650
★	11	10	50	53	18	50	53	18	YOU'VE GOT THE POWER Third World, Columbia FC 37744
★	12	13	51	56	2	51	56	2	THE BEST Quincy Jones, A&M SP-3200
★	13	12	52	34	14	52	34	14	LIVE ON THE SUNSET STRIP Richard Pryor, Warner Bros. BSK 3660
★	14	14	53	35	30	53	35	30	YOUR WISH IS MY COMMAND Lakeside, Solar S 26 (Elektra)
★	15	16	54	38	35	54	38	35	SKYLINE ● Skiy, Salsoul SA-8548 (RCA)
★	16	15	55	55	7	55	55	7	OFFRAMP Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.)
★	17	17	56	48	12	56	48	12	LADIES OF THE EIGHTIES A Taste Of Honey, Capitol ST-12173
★	18	18	57	43	22	57	43	22	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown)
★	19	7	58	59	2	58	59	2	WAVES Shuck, Fantasy F-9619
★	20	20	59	50	6	59	50	6	NEW DIMENSIONS The Dramatics, Capitol ST-12205
★	21	13	60	60	32	60	60	32	COME MORNING Grover Washington, Jr., Elektra SE-562
★	22	14	61	60	32	61	60	32	LOVE ME TENDER B.B. King, MCA MCA 5307
★	23	23	62	66	12	62	66	12	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576
★	24	18	63	63	48	63	63	48	DROP THE BOMB Trouble Funk, Sugar Hill SH 266
★	25	25	64	64	11	64	64	11	STREET SONGS ▲ Rick James, Gordy GB-1002M1 (Motown)
★	26	2	65	57	64	65	57	64	LOVE HAS FOUND ITS WAY Dennis Brown, A&M SP-4886
★	27	28	66	65	10	66	65	10	HOT AND NASTY St. Tropez, Destiny DLA-10004
★	28	22	67	58	9	67	58	9	FRIEND IN LOVE Dionne Warwick, Arista AL 9585
★	29	25	68	62	11	68	62	11	THE POET Bobby Womack, Beverly Glen BG 10000
★	30	30	69	69	36	69	69	36	GIVE IT UP Pleasure, RCA AFL1-4209
★	31	4	70	70	13	70	70	13	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451
★	32	16	71	71	44	71	71	44	STRONGER THAN EVER Rose Royce, Epic FE 37939
★	33	26	72	72	6	72	72	6	PURE AND NATURAL T-Connection, Capitol ST-12191
★	34	27	73	73	20	73	73	20	NIGHT CRUISIN' ● Bar-Kays, Mercury SRM-1-4028 (Polygram)
★	35	6	74	74	35	74	74	35	LOVE CHANGES O.C. Smith, Motown M6019
★	36	37	75	61	4	75	61	4	

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● 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).

BPI Firm On Taping, Piracy Cites A/V 'Chaos' In Response To Gov't 'Green Paper'

• Continued from page 4

counterfeiters face penalties of up to \$250,000 and/or five years imprisonment.

The BPI insists the Anton Piller Order warrants, issued here on a "search-and-seize" basis and at the heart of many recent successful anti-piracy cases, should give plaintiffs the right of forcible entry. The government is also urged to review the question of a defendant's "knowledge" in civil matters.

Says BPI: "No defendant should have the defense of innocence unless he can prove he reasonably believed that he was acting lawfully."

As for its attitude on the statutory recording license, the BPI stresses it is "strongly of the view" that the present scheme should continue and "is alarmed that the government should be considering the abolition of a system that continues to find favor with all interested parties."

The BPI is also calling for urgent government help with the threat posed to the industry by record rental. It points out that record rentals have become big business in Japan over the last few months and resulted in the Japanese record industry losing approximately 35% of its business.

Says the submission: "The rental problem is closely associated with home copying and the BPI is in no

doubt that rental business would not prosper if people could not copy records at home.

"Therefore, legislation should be introduced to enable producers to earn a royalty on each rental trans-

Dutch Managers Guilty Of Fraud

AMSTERDAM—Four leading Dutch pop group managers have been found guilty in the Amsterdam Court of Justice of tax fraud and been fined and given suspended jail sentences.

Fines imposed ranged from \$6,000-\$8,000 and the prison terms handed down were from 30-60 days.

The tax offenses were first unearthed in 1979 by the Dutch fiscal police division FIOD. The groups involved, all chart acts, were BZN, the Bintangs and the Cats, the latter band now split.

In court it was said that various members of the groups had "taken advantage" of the frauds but could not be convicted because of "lack of proof."

Found guilty were: Henk Penseel, former manager of the Bintangs and a former press officer of record company WEA-Benelux; Dick de Boer, manager of BZN; and brothers Jan and Jaap Buys, who were managing the Cats at the time.

action in the same way they would earn a royalty on a sale."

Repeating the estimated massive losses to the industry because of home taping, confirmed by a new British Market Research Bureau survey, the BPI makes no specific proposals in its submission on the Green Paper about the size of any compensatory levy save to aver "it should be a substantial sum."

The first "taster" of the BPI response to the government consultative document follows on those already published by the British Copyright Council and by Performing Right Society.

A basic demand from PRS (Billboard, May 1) is that "manufacturers and importers of blank tapes and domestic recording equipment should be made financially responsible to compensate the creators of the music and other copyright material which their customers record at home."

As the build-up of submissions from interested parties regarding the government documents peaks, PRS has also condemned as "outrageous" (Billboard, May 15) the Green Paper proposal that the copyright in commissioned musical works should "in the absence of agreement to the contrary," belong to the commissioner.

Olivia's 'Physical' Is Censored In South Africa

• Continued from page 6

offending references should be removed, but the record company has not confirmed this.

The album "Physical," which has been available but selling only slowly, owing to the lack of airplay, can now be expected to do better in the shops.

The South African Broadcasting Corp. has always employed a policy of restricting airplay on certain material considered "offensive."

A committee of moral watchdogs, who are actually undisclosed members of the corporation, assess the desirability and acceptability of material as it is submitted by record companies. The companies, in turn, are compelled to accompany new releases with lyric sheets.

Alternatively, the committee acts on specific complaints. And it never discloses reasons for placing on-air restrictions.

After John Lennon's contentious remark about the Beatles having been "more popular" than Jesus Christ, there was a blanket ban in South Africa on all Beatles' material, including instrumentals. Subsequently that ban has been lifted, though Lennon's "Imagine"

is still restricted from airplay in this country.

Other recordings that have been withheld from airplay include Pink Floyd's "Another Brick In The Wall," and Queen's "Body Language."

In the light of this censorship, an amusing little local song has been playlisted and is currently figuring on the independent charts and the Radio 5 chart (SABC's music station), and has entered the top 20 of the official South African chart, Springbok.

It's "I Like . . ." which is written and performed by a Johannesburg doctor who sings under the professional name of John Ireland. The production features suggestive sounds as replacement for words, "I Like oo . . . ooo . . . With You" and so on.

And if there is any doubt about the implications of the lyric content, the number, which has somehow broken through the censorship barrier, is published by a company called Pelvic Music.

Recorded on the independent Transistor label, and distributed through EMI, the single is proving to be one of the most consistent sellers here.

CBS Holland Promo Puts Spotlight On Japanese Pop

JULY 17, 1982, BILLBOARD

AMSTERDAM—CBS Holland has launched a major promotional campaign, bannered "Music From The Rising Sun," to make contemporary Japanese music more popular here.

And the push, which runs through to the end of the fall, is being taken up by CBS companies in Belgium, Luxembourg, West Germany and France. In the U.K., there'll be similar emphasis on building sales and impact for Japanese product but the campaign will run along somewhat different lines.

In Holland, media representatives have received a not-on-sale promotion album containing 11 tracks from five Japanese pop acts, all signed to either CBS/Sony or the independent Japanese Alfa label, which is handled through Europe by CBS.

Acts involved are YMO (Yellow Magic Orchestra), rated the most popular of all current Japanese pop acts, YMO musician Yukihiro Takahashi, girl singer Susan and the groups Ippu-Do and Sandii and the Sunsetz.

Holland's 500 or so most prominent record dealers have also been sent copies of the album, along with

information sheets on Japanese pop music in general and Alfa label acts in particular. Also dispatched from CBS have been packages of stickers, posters and streamers.

Built into the campaign is a new solo album, "What Me Worry?" by Yukihiro Takahashi, a solo LP from Ippu-Do frontman Masami Tsuchiya ("Rice Music") and "Heat Scale," a new album release by Sandii and the Sunsetz. Coming in September is a solo album by YMO musician Haruomi Hosono, following by a Europe-wide release of a new LP by the YMO group itself.

And YMO is one of the key Japanese acts featured in a one-hour radio special by Dutch broadcasting network TRÖS (July 8), a transmission which created wide interest.

Towards the end of July, the VARA network is putting out a three-hour special on modern Japanese pop music. And there is a parallel spate of exposure for "Music From The Rising Sun" pop in such music magazines as "Muziek Info," "Oor" and "Vinyl." Then, in September, Sandii and the Sunsetz undertake a promotional trek through Europe.

Vartan Plans Global Song Fest U.K.

LONDON—Charles Aznavour, Georgie Fame and the Nolans are among international pop names who have agreed "in principle" to appear at World Song Festival planned for the U.K. early next year, according to the organizers.

Key industry figure behind this latest attempt to put Britain on the international music festival calendar is Vartan Mekkonian, known professionally as Jo Vartan, a London-based composer, musician and television director.

He plans the first of what he hopes will become an annual event for the

Royal Albert Hall, February 15, 1983, profits going to charity. The festival will feature the Royal Philharmonic Orchestra and "an ultramodern rock group" in the first half, and these musicians will act as jury for the song contest which follows, carrying a \$10,000 first prize and prospect of a recording deal.

Vartan indicates that a sponsor is being sought and adds that no qualifications are being imposed on entrants, who must submit a top-line and cassette of entry songs, along with a 5 pound festival fee (roughly \$8.50).

ASCAP, BMI \$ Aid PRS Surge

• Continued from page 8

the PRS year was 38.6 million pounds (\$66.39 million), up 17% on the previous year. After deduction of tax, donations and the cost of sponsorship of awards to members, the net income for distribution to PRS members and affiliated societies was 38.5 million pounds (\$66.22 million), up 18% on 1980.

Licensing and administration costs were up, over the year, by 29% to a total 8.2 million pounds (\$14.1 million).

Citing its financial statistics, the PRS says: "Apart from the effects of inflation, a major factor in the increase of these costs was the employment of additional staff in order to expand and intensify license coverage, to handle switch-over from

bulk to direct-sit licensing of jukebox and background music locations, to undertake more comprehensive monitoring of radio and television stations and to document the growing volume of works generated by a constantly expanding membership."

On the latter point, the PRS membership increased to 14,715 by the end of 1981, up from 13,462 as at the end of 1980. The society points out that of that total 68% earned less than 250 pounds (around \$430), with 16% earning between 250 and 1,000 pounds, 11% between 1,000 and 5,000 pounds and just 5% collecting more than 5,000 pounds (\$8,600).

In fact, 64 pence of every pound collected went to the PRS' own writer and publisher members, with

19 pence going to affiliated foreign societies and 17 pence going to collection and administration costs.

During 1981, a record number of new licenses, more than 29,000, were issued, but the great majority of these were new jukebox licenses replacing bulk licenses to operators.

The total number of licenses issued "on the spot" by the society's inspectors last year rose to 14,873, as against 10,409 in 1980. By the end of 1981, there were 124,721 public performance licenses in operation in the U.K. and Ireland, many of them covering multiple premises.

PRS last year also kept up its financial aid to various musical causes, handing out grants totalling more than \$90,000 to some 90 recipient organizations.

PROMINENT LOCAL RETAILER

Nigerian Charged In Piracy Case

LAGOS—A traditional chief from Anambra State who is also a prominent local record dealer is alleged by police here to be a key figure in a massive pirate record operation.

It's estimated at this stage that around 300,000 pirate copies of product coming mainly from EMI, Decca and PolyGram are involved. Total value is set tentatively at some \$800,000, and included in the mixed bag of pirated artists are Boney M., Bob Marley, Warrior and his Oriental Brothers, Chief Osita Osadebey, Kabaka and Shalamar.

Police action started when detectives followed up an anonymous tip-off and raided a printing works in Ajegunle where the owner was found to be printing up illegal sleeves for the traditional chief.

The chief was interviewed, clad in full regalia, at police headquarters and was arrested; he was later allowed to return on bail to his home in Aba, Imo State.

Further investigations led to the arrest of 11 Nigerian businessmen, all described formally as "agents" of the chief, whose own name is not yet being used in media coverage of what Lagos police say is "a large scale fraud" case.

However, this anti-piracy action follows hot on the heels of the Performing Musicians' Assn. of Nigeria mounting a national campaign (Billboard, May 29) to try to get the government to control the "appalling" record and tape piracy problems in this troubled territory.

Sunny Ade, group president and one of the biggest selling local artists, reckons that if the activities of pirates and bootleggers in Nigeria could be checked, the government could collect revenue of up to \$1.5 billion from the legitimate music industry.

It's been estimated that there could be as many as 180,000 pirate outlets in the Nigerian federation.

Record industry executives here who confirmed to police that corporate product was involved in this latest anti-piracy swoop include Alhaji S.A. Akinbeh, Decca Nigeria executive director, and Bode Akinyemi, managing director of EMI here.

Italian Disk Assn. Elects La Falce

MILAN—Piero La Falce, managing director of CBS Italiana, has been elected vice president of the Associazione dei Fonografici Italiani (AFI), the Italian national record industry watchdog organization.

He takes over a second-in-command to Guido Rignano, managing director of Ricordi Dischi here, and AFI president, following the resignation of PolyGram executive Lidia Camerani Gallas.



INTERNATIONAL MEET—WEA Singapore group, the Little Ambassadors, make an appearance on the "Merv Griffin" show during their first U.S. visit. The 48-member group, composed of seven to fourteen year olds, recently performed at several Los Angeles venues.

CITES LACK OF ACTION ON TAPE LEVY

SNEPA Chief Ades Chides Gov't

By HENRY KAHN

PARIS—Lucien Ades, recently appointed president of industry watchdog organization the Syndicat Nat'l de l'Edition Phonographique & Audio-Visuelle (SNEPA), feels that the French government does not consider the economic state of the industry here to be bad enough to require immediate supportive legislation, such as a levy on blank tape.

He adds that, "illogical" though it may seem, the impression is given that the government must be satisfied that the patient is about to die before steps can be taken to cure him.

Home taping is a key aspect of the campaign Ades and SNEPA are

mounting in a bid to gain government sympathy and support. But this time round Ades plans a change of emphasis when putting the industry point of view.

He says: "We reckon that home copying costs us about 30% of potential disk sales. So, in harsh economic terms, we are today selling 70 records when, without home-taping clouding the issue, we'd be selling 100.

"In the past, these statistical arguments have received a certain amount of government attention, but very little in the way of positive action. The previous government set up various study groups to ponder record industry problems separately, but not much progress was made.

Local Acts Buoy Norwegian Trade

Domestic Product, Cassette Sales Engender Optimism

By ESPEN ERIKSEN

OSLO—Although record and tape sales in Norway are approximately 10% below those of 1981's first half, there's considerable optimism evident in the industry, much of it attributable to the solid performance of local product. This now represents 25% of industry sales.

There's also been a dramatic increase in sales of prerecorded cassettes, so that Norway has become one of the few countries in the world where more cassettes are sold than LPs, according to Michael Aas, president of the Record Wholesalers' Organization, and also a director of PolyGram in this territory.

But local product sales hold the key to the future, and a major reason for the upturn is that technical

standards of recording equipment available in local studios have improved out of all recognition. Almost as important a factor is that Norwegian radio and television networks rally round enthusiastically to showcase local talent.

The result is a constant stream of new acts to challenge the dominance of international names. In any given week, there's an average of three locally produced LPs in the national top 10.

Best-selling acts in Norway today include Finn Kalvik (Polar), Jahn Teigen (RCA), Trond Granlund (CBS), Stavangerensemblet (Mai), Olav Stedje (Philips), the John Eberson Group (CBS), Dollie (NB), Vaseline Biloppoggers (Philips), Age Alexandersen (Norsk Plateselskap) and Jannicke (Talent).

Most of them come out with contemporary and adventurous pop sounds, yet the biggest LP seller in Norway is the "Frem Fra Glemsele" series, which features songs from 50 to 100 years ago, performed by Rita Engebretsen and Helge Borglund on the Talent label. The first 10 LP packages in this series sold a total 700,000 units here. The 11th, also produced by Per Johan Skyerstad, is another instant chart success.

Another reason for optimism here, despite the gloomy marketplace statistics, is that over the past year or so, Norway has become accepted as a worthwhile and profitable territory for concert tours. In one peak period last year, there were visits here by Paul Simon, Bob Dylan, Stevie Wonder and Bruce Springsteen.

More recently, Queen and Elton John have made concert debuts in Norway and, on the distaff side, first-timers include Diana Ross, Mireille Mathieu and Nana Mouskouri.

Now the industry aim is to get Norwegian talent more readily accepted abroad. One big local success is the duo Dollie, two 18-year-old girls, Ingrid Bjornov and Benedict Adrian, already set for a Japanese trek this fall.

Danceable music with Swedish-language lyrics is an imported big-seller line in Norway today and country music is also very popular. In-car easy listening fare in this long, thin territory, with a very high motoring population, is an important aspect of the sales boom for prerecorded cassettes.

On the statistical side, industry sales in 1981 were roughly \$62 million in Norway, as against \$55 million in 1980. The estimated 10% drop this year eats into that apparent progress.

The LP versus prerecorded cassette figures in Norway make interesting marketplace observations. In 1980, album sales were 3.74 million, as against 3.24 million prerecorded cassettes. The 1981 final figures showed a total 3.5 million LP sales, but 3.67 million cassette sales were registered. Sales of LPs in Norway in 1981 were, in fact, down 6.6% on the previous year.

Industry pundits find it hard here to put a finger on just why record sales dropped. There was a small increase in retail price of albums, and there was an awakening of market interest in video.

And again, in 1981 the really big-selling albums were thin on the ground. Not so long ago a number one LP in Norway could well top the 150,000-200,000 mark. Now a chart-topping package is lucky to reach half that total.

Industry statisticians point out that in the 1978-79 period four LPs sold, together, a total million units in Norway over a 12-month period, and that represented nearly 13% of the total industry turnover. The four albums were: the first "Smurf" LP, originating in Holland; Abba's "The Album"; and the "Grease" and "Saturday Night Fever" packages.

While the overall production picture in the Norwegian record industry changes little from year to year, with PolyGram and CBS out in front, followed closely by local company Arne Bendiksen, then EMI, there's a promising build-up of smaller independent companies, most centered in Oslo.

Among the liveliest of them are Snowflake Records, NB, Decibel, Norsk Plateselskap, Slagerfabrikken, Mariann and Mai.

Cale LP Rights To Phonogram

AMSTERDAM—After two years of negotiations, Phonogram International has acquired world rights to the first six albums of U.S. singer-guitarist J.J. Cale.

The agreement was signed in the Phonogram International headquarters at Baarn by Aart Daalhuisen, president of Phonogram International, and attorney Nick Cowan of Shelter Records, acting on behalf of Denny Cordell.

Under the deal Phonogram also acquires exclusive rights to the current J.J. Cale album, "Grasshopper," and to a number of future albums for the territories of the U.K. and Ireland, countries which had previously been excluded from Phonogram's direct contract with Cale.

Foreign Ties Aid Supraphon Wing

PRAGUE—Over recent years, Supraphon's division handling schools and instructional sheet music has sought co-production deals with publishers abroad in an effort to slash production costs and widen the overall market.

One of its steadiest partner companies is Deutscher Verlag Fuer Musik in Leipzig, East Germany.

While the publishing link is working well in most areas, a problem does arise over prevention of export of such material from the German Democratic Republic to West Germany, where subpublishing rights to some music, notably Czech marches, are controlled by outside publishers.

But in other ways, the cooperation

is paying rich dividends. Some projects see works, collated for use in schools, prepared by either Supraphon or Deutscher Verlag Fuer Musik, for use in both countries.

Czechoslovakia has taken on a bass guitar tuition book from Germany, while a tuba manual has gone from here to Germany. Organ improvisation is the subject of another important joint work.

Coming soon is a book of famed Czech marches, prepared in Prague. Though some brass band instruments differ in the two countries, it is still a worthwhile proposition to provide for alternative instrumental arrangements in the publication.

LUBOMIR DORUZKA

INDIE DISTRIB New U.K. Company Set To Offer Marketing, Promotion Services

By NICK ROBERTSHAW

LONDON—A new independent distribution operation is to be set up here by former top RCA staffers Geoff Hannington and John Howes, partnered by barrister and music/video consultant David Pick.

Independent Distribution Services, or IDS, will open its doors Sept. 1, backed by seven-figure City investment and employing around 50 staffers in east London premises.

Says Howes, one-time RCA deputy managing director here: "The opportunities are wide open for a distribution operation run like a record company that can, if needed, provide marketing and field sales promotion services. The market share of the indie labels continues to increase, which means ever more sophisticated facilities are needed to handle them. And at the present, medium-sized labels looking for efficient distribution are very limited in the companies they can turn to. We estimate our target market as 40% of the U.K. music industry."

With its sights set both on small indie labels and the more substantial independents currently being handled by major companies, IDS looks set to take business away both from specialist distributors and mainstream record firms.

Pressing facilities will be offered to client labels, and negotiations are in train with an independent presser to ensure capacity is on tap when needed. All company functions will be fully computerized, and leading

U.K. industry figures are being headhunted right now to fill IDS management posts.

Says Hannington: "We will be run like a record company except that there won't be an a&r department as such. We believe there is a gap in the U.K. music industry for this sort of total distribution company, and we intend to fill it."

He adds that IDS will also seek out foreign labels, who may see its

Sedaka Album Spurs South African Row

JOHANNESBURG—Neil Sedaka's appearance at the Sun City Venue in Bophuthatswana has been marked by controversy over an album spuriously titled "Sedaka Live At Sun City."

Local retailers have been advertising the release along with an offer of two free tickets to the artist's performance. But in fact, the album in question was recorded 10 years ago, and in Australia. Following complaints the campaign has now been dropped and the records withdrawn.

Sedaka's show is said to have broken even, but bookings for another top name currently in South Africa, Paul Anka, are said to be extremely poor, though favorable notices have increased demand somewhat. The same retailers involved in the Sedaka dispute have been offering tickets to purchasers of an Anka album, but this time the release is at least described as "newly recorded."

service as a viable alternative to expensive license deals—sometimes entailing unwanted worldwide ties—with major companies.

The firm will distribute videocassettes, with field sales promotion back-up, as part of its operation, and plans a software leasing scheme to cater for independent video companies which may be wary of committing themselves to a major.

Hannington, former RCA managing director, has been most recently involved in the Transatlantic and Logo Records operations, which he acquired last year. Though he will retain an interest in both labels, their day-to-day running will be delegated more extensively to Logo staff.

Meanwhile, Britain's two best-established distributors of indie labels are at daggers drawn over the Rondelet Records imprint.

Pinnacle announced at the beginning of July its acquisition of the label for U.K. distribution, but the rival Spartan operation insists: "Contrary to recent statements, Rondelet Records has not terminated its sales and distribution agreement with Spartan, and Spartan is continuing to handle the label's product, under an exclusive sales and distribution contract."

The company adds that until negotiations with Rondelet on a contractual release are concluded, Spartan intends to protect its interests: "By taking the necessary action to prevent Rondelet product being sold by either Rondelet or Pinnacle anywhere in the U.K."

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BRITAIN

(Courtesy of Music Week)
As of 7/3/82

SINGLES	
This Week	Last Week
1	1
2	4
3	3
4	NEW
5	5
6	17
7	2
8	13
9	11
10	7
11	10
12	14
13	20
14	6
15	25
16	8
17	22
18	21
19	16
20	NEW
21	34
22	28
23	18
24	15
25	12
26	19
27	26
28	9
29	30
30	NEW
31	NEW
32	NEW
33	NEW
34	27
35	23
36	NEW
37	32
38	NEW
39	38
40	33
ALBUMS	
1	1
2	NEW
3	2
4	4
5	NEW
6	NEW
7	3
8	5
9	7
10	29
11	8
12	18
13	35
14	6
15	9
16	10
17	17
18	16
19	11
20	15
21	21
22	12
23	13
24	14
25	21
26	20
27	19
28	25
29	18
30	12
31	11
32	13
33	22
34	14
35	21
36	20
37	19
38	17
39	11
40	15

29	28
30	NEW
31	27
32	23
33	26
34	NEW
35	32
36	NEW
37	34
38	NEW
39	37
40	NEW

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 7/10/82

SINGLES	
This Week	Last Week
1	1
2	4
3	3
4	11
5	5
6	7
7	6
8	10
9	2
10	8
11	9
12	13
13	12
14	16
15	18
16	NEW
17	17
18	NEW
19	15
20	20
ALBUMS	
1	1
2	2
3	3
4	7
5	9
6	5
7	6
8	8
9	4
10	NEW

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/12/82

SINGLES	
This Week	Last Week
1	2
2	1
3	9
4	3
5	7
6	4
7	6
8	8
9	5
10	NEW
11	NEW
12	10
13	12
14	11
15	17
16	22
17	25

18	21
19	NEW
20	15
21	NEW
22	16
23	18
24	14
25	19
27	20
28	28
29	26
30	NEW

ALBUMS

1	2
2	3
3	1
4	4
5	15
6	NEW
7	6
8	7
9	12
10	5
11	10
12	NEW
13	9
14	8
15	17
16	11
17	16
18	14
19	13
20	18

JAPAN

(Courtesy Music Labo)
As of 7/12/82

SINGLES	
This Week	Last Week
1	NEW
2	1
3	2
4	4
5	3
6	5
7	6
8	7
9	11
10	16
11	15
12	8
13	14
14	12
15	9
16	20
17	13
18	NEW
19	10
20	NEW
ALBUMS	
1	1
2	NEW
3	2
4	3
5	NEW
6	NEW

7	7
8	5
9	NEW
10	4
11	NEW
12	14
13	NEW
14	NEW
15	6
16	8
17	16
18	20
19	11
20	13

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/12/82

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	11
7	7
8	6
9	9
10	12
11	13
12	19
13	8
14	10
15	17
16	NEW
17	NEW
18	NEW
19	14
20	18
ALBUMS	
1	3
2	2
3	1
4	4
5	7
6	5
7	NEW
8	9
9	10
10	6
11	19
12	11
13	NEW
14	8
15	18
16	16
17	12
18	13
19	15
20	NEW

ALBUMS

1	3
2	2
3	1
4	4
5	7
6	5
7	NEW
8	9
9	10
10	6
11	19
12	11
13	NEW
14	8
15	18
16	16
17	12
18	13
19	15
20	NEW

HOLLAND

(Courtesy Stichting Nederlandse)
As of 7/10/82

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4

5	5
6	7
7	NEW
9	NEW
10	6
ALBUMS	
1	3
2	1
3	NEW
4	4
5	5
6	2
7	7
8	NEW
9	9
10	NEW

DENMARK

(Courtesy of BT/IFPI)
As of 7/7/82

SINGLES	
This Week	Last Week
1	5
2	1
3	9
4	4
5	NEW
6	NEW
7	3
8	NEW
9	2
10	6
ALBUMS	
1	NEW
2	3
3	NEW
4	1
5	7
6	8
7	9
8	6
9	NEW
10	NEW

French Service Offers Programming Advice

PARIS—The rash of new local independent radio stations in France has thrown up a new service that offers them advice on how to make the best use of their airtime.

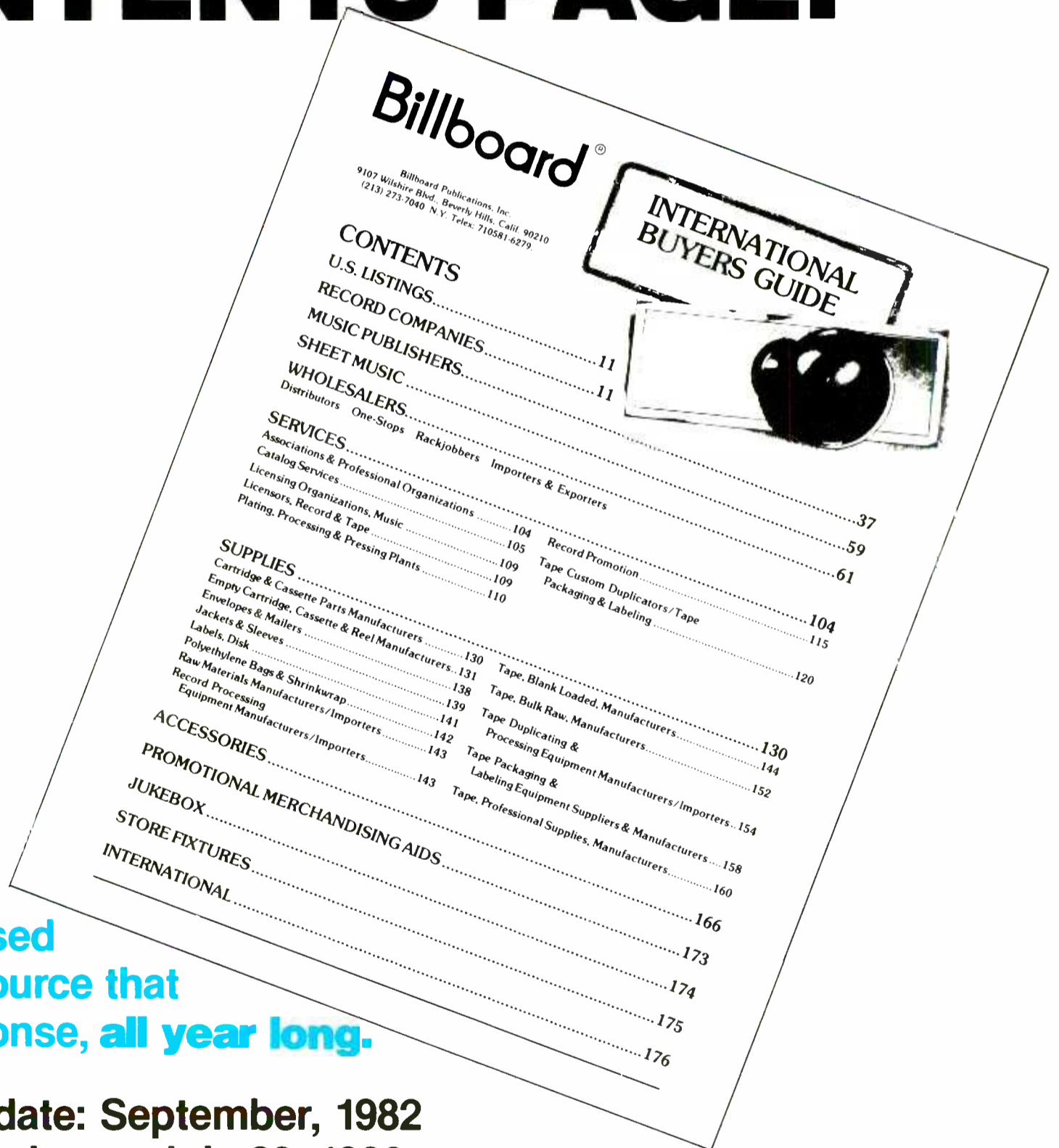
Known as Radio Locale Service, the operation is based in Cannes, where it devised the programming for MIDEM's own Radio Jackpot earlier this year. Now its clients include Radio Alpes Maritime, Radio Telex Var, R.P. Radio and Radio Toulon.

Since radio was freed, many French towns and cities have conceived an ambition to communicate directly with the people of their regions, particularly since the citizens are also voters. But it has become evident that listeners would be scarce if programs were comprised of nothing but politics, economics and public statements.

RLS aims to provide expert advice on schedules that will keep the public tuning in. Each month it publishes a "playlist" of program ideas, covering French and international light music, jazz, classical music, and current pop product, as well as plays, interviews and other fare.

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EXCERPTS OF AN INTERVIEW WITH JOE JACKSON FOLLOWING THE COMPLETION OF HIS LATEST ALBUM, "NIGHT AND DAY," WHICH WAS WRITTEN AND RECORDED ENTIRELY IN NEW YORK CITY.

INTERVIEWER: Does the album title, "NIGHT AND DAY," reflect 24 hours a day in the city?

JOE JACKSON: Yeah. Since moving to the city, I've seen many bizarre things while walking the streets. There is an amazing wealth and diversity of music going on here. I was describing a mood, a feeling of optimism. I feel this album is very optimistic. All the really uptempo stuff is called the "Night Side," whereas the ballads are on the "Day Side." Night-time represents excitement. Daytime is when you have to cope with life and think about what's happening — and get over your hangover...like the point between getting over one hangover and acquiring another.

INT: The tracks from the "Night Side" all run into each other at a fast-driving, infectious pace...

J.J.: I thought it would make it that much more intense—like being in a club where every record cross-fades into the next. The poor, unfortunate listener doesn't have a chance to collect his thoughts — or take a breath! The side's last cut, "Steppin' Out," is a song about the romance of nightlife...

INT: What do you think it is, about nightlife, that gets into people's blood?

J.J.: Because it's fun, you know?

INT: "Breaking Us In Two," opens up side two. You've called it the "Day Side" because you like to take it a bit slower and easier...

J.J.: This album is a 50/50 mix, which I think is nice. If you feel in the mood to listen to some ballads, you can just put the "Day Side" on.

INT: It seems you're not afraid to sing with conviction and emotion, which is rare today.

J.J.: Yeah. You know, people are too concerned with whether they're going to appear cool, or hip, or whether their "street" credibility will suffer if they do this, or that. No one's going to be hip forever. Who cares. The important thing is to follow your instincts, and produce the best music you can.

INT: Again, from the "Day Side," the cut "Real Men" really grabs people. It's dramatic, almost Phil Spectorish at times. The instrumental is quite clear and the words are striking. They mean something.

J.J.: Yeah. Well, hopefully that's true. It's a song about the age old battle of the sexes. Times are changed, but no one's really quite sure what the score is. I think your average male has had his masculinity and supremacy threatened to the point where he's not sure what it is he's supposed to do. Intelligent, forward thinking, in the sexual arena, is being done by women. It's all about the way stereotypes have reversed, turned upside down and become meaningless.

INT: Will you begin touring?

J.J.: We start off going all over Europe and England. We end up doing the biggest tour ever, of the States—four or five months. We have a few days off, now and again, to try and prevent ourselves from going crazy, but we'll be covering the whole country. Canada, as well.

INT: All of your albums have been so different... Any hints on the next?

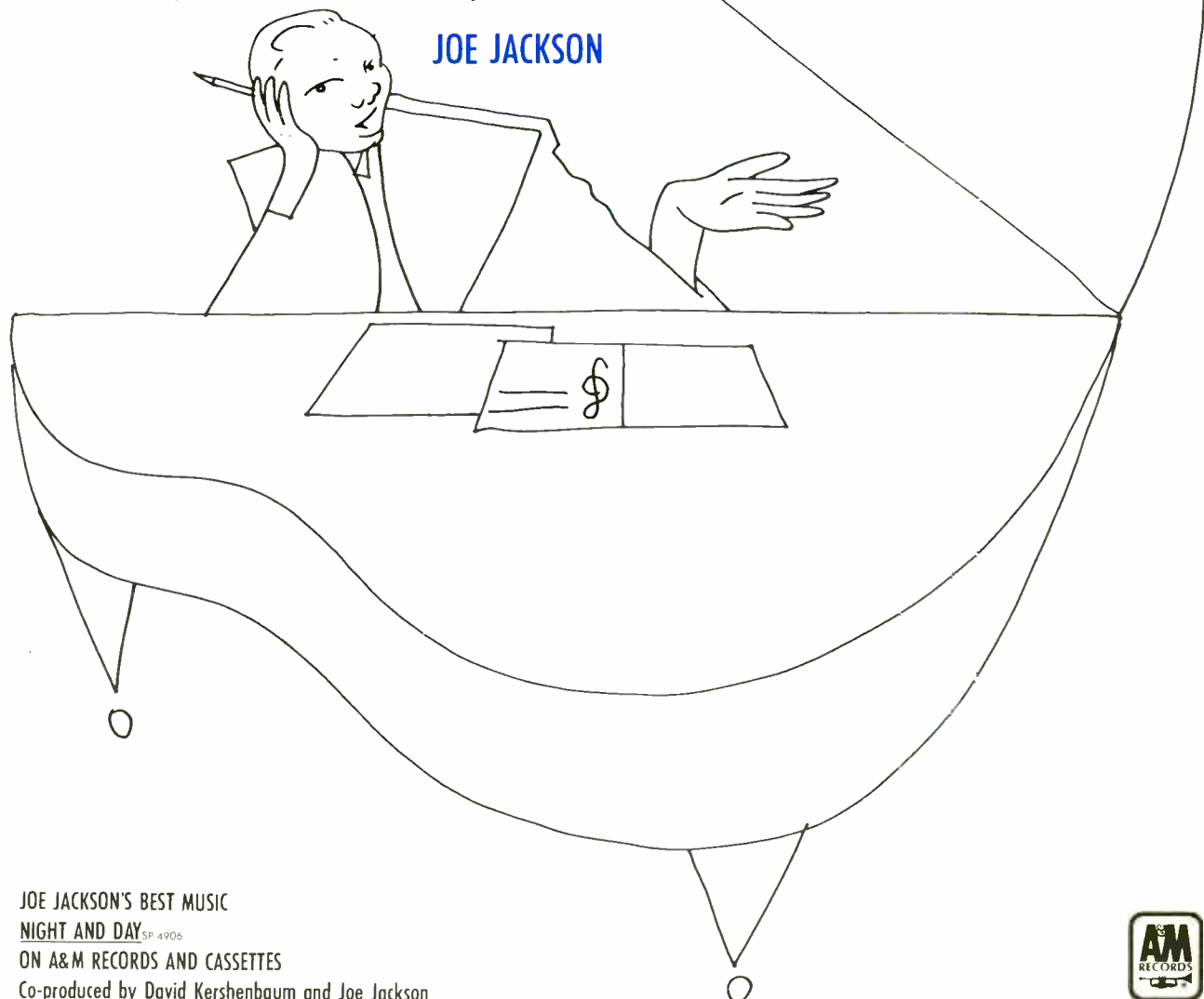
J.J.: I've got a few ideas, but I'm not saying...

JOE JACKSON

NIGHT AND DAY

"People are too concerned with whether they're going to appear cool, or hip, or whether their 'street' credibility will suffer if they do this, or that. No one's going to be hip forever. Who cares. The important thing is to follow your instincts, and produce the best music you can."

JOE JACKSON



JOE JACKSON'S BEST MUSIC

NIGHT AND DAY SP 4906

ON A&M RECORDS AND CASSETTES

Co-produced by David Kerstenbaum and Joe Jackson

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Latest Arbitron Figures Show AC Formats Hurting On AM Dial

• Continued from page 1

from 3.6, but down from 4.3 a year ago.

AC FMs in the market present a mixed picture, as successes of black stations pull down others' shares. Most successful is WCLR, up to 3.7 from 3.5 in the winter and 2.9 a year ago. But WFYR is down to 2.5 from 3.8 in the winter and 2.8 a year ago. WKQX is down to 2.7 from 2.9 in the winter and 3.7 a year ago.

In Birch, WCFL has a 1.9, unchanged from the previous period, and up from 1.5 in February/March. WLS-AM has a 5.4, almost flat from the 5.3 and 5.5 it had in previous periods. WLS-FM is down to 5.4 from 5.7 and 7.0. WCLR is down to 2.6 from 3.2 and 3.8. WFYR is down to 2.9 from 3.2 and 3.4 and WKQX is down to 3.3 for the last two periods from 4.1.

Another format story in Chicago is the decline of country. Collectively, country stations in the new Arbitron are down to 7.5 from 9.1 a year ago. WMAQ slides to 3.6 from 3.9 in the winter and 5.1 a year ago. WJEZ has a 2.3, up from 1.6 in the winter, but down from 3.1 a year ago. Newcomer to the country scene is WUSN with a 1.6, up from 1.3 in the winter.

In Birch, WMAQ has a 3.6, up from 3.4 in March/April, but down from 4.2 in the period before that. WJEZ has a 1.9, up from 1.7, but down from 2.5 in February/March. WUSN has a 2.3, up from 1.8 and 1.2.

Kent Burkhart says he smells an AOR battle royal shaping up in the Chicago market. "There's an acute ethnic situation (black stations on the rise) and they are shaving down

the white (share) points." Burkhart reasons that with less food (listeners) to go around, those at the dining table will begin to fight.

WLUP is the AOR leader in Arbitron with a 3.8, down from 4.2 in the winter, but up from 3.1 a year ago. WMET is about flat with a 2.4 from the 2.3 it had in the winter, but down from 3.5 it had a year ago.

WXRT seems to be out of the race with a 1.6, down from 2.0 in the winter and 2.1 a year ago. In Birch, WLUP is up to 6.9 from 6.7 and 5.4. WMET is up to 4.8 from 3.5 and 3.4 and WXRT is down to 2.5 from 3.6 and 3.5. These higher numbers in Birch reflect a continuing disparity between Arbitron and Birch in which the latter telephone retrieval methodology shows AORs to perform better.

In Detroit, WNIC-FM leads the AC race in Arbitron with a 5.1, down from 5.6 in the winter, but up from 4.7 a year ago. WMJC follows in this format with a 3.7, up from 3.5 in the winter, but down from 4.4 a year ago. Burkhart calls the stations "stabilized," with WNIC doing a better job.

But what ever became of the big AC/top 40 leader in this market, CKLW, the "big eight" across the Detroit River in Windsor, Ont.? Granted that it has Canadian content problems, but Burkhart finds it another AM victim. It's down to 2.3 from 2.7 in the fall and 3.5 a year ago. After a 3.8 peak in the summer of last year, the station has been in steady decline.

After a big introductory run up by WLLZ, Burkhart sees the Doubleday station and ABC's WRIF stabilized in the latest Arbitron. He ex-

pects there won't be more than a one share difference between the two AORs for some time to come. WRIF is ahead in the latest report with a 6.3, while "Detroit Wheels" has a 6.1. WABX, now seeking an older audience with the new consultancy of John Sebastian (he began work June 1), finished the spring Arbitron with a 3.3; not much change from the 3.4 it had in the winter or the 3.9 it had a year ago.

Country is alive and well in Detroit, with WWWW settling in to a 4.0 share after peaking at 5.1 in the fall. Burkhart finds this pattern at the former AOR station typical of new country and top 40 formats. "They run up when they are new and then settle back with a 10% to 20% loss. It doesn't always mean they have lost listeners. Sometimes it's just a case of these listeners listening less as the novelty wears off."

Burkhart also sees WTWR's move to country to form a combination with AM sister station WCXI a strong move on Golden West's part. He predicts WTWR will win a 4.0 share. It registered a 2.8 in its last performance as a top 40. WCXI has a 3.1, down from 4.8 in the winter and 3.4 in the spring.

Commenting on the St. Louis market, Burkhart notes that there is no Hot 100 station in the market. "I wish I had an FM in that market, I'd go top 40 and have an eight share in six months. You can bet that somebody will do that."

Looking at the AOR situation, Burkhart suggests that KWK-AM-FM have emerged as "champions of album rock in St. Louis," and he adds that "KSHE may have the AOR image, but it really didn't go to war with Doubleday." Doubleday owns the KWK combination.

The KWK combined share is 7.7, down from 8.7 in the winter and 9.0 a year ago, but KSHE has a 4.5, down from 6.3 in the winter and 7.8 a year ago.

Country is doing well in St. Louis. KSD-AM is down to 4.1 from 5.0 in the winter, but up from 3.7 a year ago while WIL-AM-FM have a combined share of 9.7, up from 8.2 in the winter and 7.8 a year ago.

The new Differential Survey Treatment measurement of blacks by Arbitron in St. Louis has had an effect on black stations there, but they did better in the winter.

KATZ is down to 2.7 from a winter high of 3.2 from a 1.1 a year ago. WESL is down to 1.9 from winter's 2.1, but up from 1.4 a year ago.

Following are brief highlights from Philadelphia, Boston, San Francisco and Washington. Details and analysis of these markets will appear next week.

Philadelphia: Talk KWK is number one with an 8.8 share, followed by MOR WMGK with a 7.6, black WDAU-FM with a 7.4 and Hot 100 WCAU-FM with a 6.4.

Boston: AC WHDH tops the list with 8.5 followed by AC and talk WBZ with an 8.4. AOR WCOZ with a 7.4 and Hot 100/urban WXKS-FM with a 7.0.

San Francisco: Talk KGO-AM is the leader with 8.6, followed by news KCBS with 4.9, black KSOL with 4.8 and Hot 100 KFRC with 4.2.

Washington: Urban WKYS is the new number one here with 8.4, followed by beautiful WGAY-FM with 7.7, MOR WMAL with 7.5 and black WHUR with 6.9.

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HOUSE BATTLE LOOMS

Senate Move Seen Eroding Copyright

• Continued from page 1

music performance royalties.

The action is viewed as the first serious move to erase some of the gains won by the music industry in the new Copyright Act which became effective in 1978.

The danger, as seen by Ed Cramer, president of BMI, is "the impetus it will give every other group seeking exemption from the law." He points to a string of other special interests asking special consideration, among them dance stu-

Assistance in this story provided by Is Horowitz in New York.

dios, country clubs and educational institutions.

"Once the principle is permitted to erode," warns Cramer, "it could start a landslide."

A similar view was expressed by Hal David, president of ASCAP, who remarked that "any exemption weakens the value of all copyrights."

To date, ASCAP has licensed 3,022 veterans and fraternal facilities, realizing "almost \$500,000 a year" in performance royalties, according to David. BMI has licensed about 750 posts, primarily veteran, states Cramer.

The Senate amendment, which was yanked from further committee action and tacked on to an unrelated copyright office bill by its sponsor, Sen. Edward Zorinsky (D-Neb.), would exempt organizations such as the American Legion—which has long been an opponent of royalty payments to ASCAP and BMI—from paying royalties in any performance of copyrighted work "to which the general public is not invited, if the proceeds from such performance, after deducting the reasonable costs of producing the performance, are used exclusively for charitable purposes and not for financial gain."

There is a similar measure in the House, however, introduced this year by Rep. Bill Young (R-Fla.). It is scheduled for markup on July 21 before the subcommittee on courts, civil liberties and the administration of justice. With the side-stepping move by Sen. Zorinsky, opponents

of such an amendment made it clear that the House subcommittee will be reminded of their arguments against passage and also the two decades of study and analysis of this measure on the Hill.

"It's a bad bill," ASCAP counsel Bernard Korman says of the Senate amendment, passed June 30, and its identical House version. "Congress studied for 21 years whether or not to exempt this kind of organization, and decided not to do it," he explains, speaking of the bulk of testimony in the long-running feud.

Korman reiterates that ASCAP feels "if musicians at one of these functions are paid, then songwriters should be paid." He explains that in ASCAP's view, "the fees are modest—as low as \$40 a year per post. That's less than what they pay musicians in one day."

Korman terms Zorinsky's ploy in the Senate "a power play," and of the intense lobbying effort by the American Legion, he says "I would hope that organizations like these, especially the American Legion, would devote their energies to things that really benefit veterans—better hospital care, better education, better training and that sort of thing."

The ASCAP counsel, a veteran of many Washington legal battles, suggests that because Zorinsky "is a former jukebox operator," he is not an ally of songwriters and those who collect royalties. "That may affect the way he views this matter," Korman says. "Probably because he started thinking about it as a jukebox owner."

BMI counsel Edward Chapin is not pleased about the Senate move either. "The House should handle it," he says, "in a more orderly and regular way and not rush it through when no one's looking." Chapin says the Senate "ignored all the hearings and testimony where we've made a very good case for the other side."

BMI, he says, also has a modest fee—about \$35 per post per year at the low end.

"We're going to contact members of the (House) subcommittee," he says. "That's where the focus will be ... to get to all these members on that subcommittee and give our side of it."

Chicago's Flip Side Chain Eyes Cautious Expansion

• Continued from page 18

with radio stations. The most important thing is knowing what a radio station needs out of a promotion. Radio stations need flash on the store level. We try to make a radio promotion as exciting in store as it sounds on the air."

Two leading rock stations are WLS-AM-FM and WLUP-FM. Flip Side is the exclusive agent for WLUP promotional merchandise sold in record stores and it will stage a three-day WLS Rock Fest concert event this fall.

"We believe we are more closely connected with radio than any other store," Carl Rosenbaum explains. "Radio also knows they can pick up the phone and ask us about product and get a straight answer. We're also very big on in-stores. We just did one with Survivor and there were long

lines to meet the group. The old grass roots approach."

Record buying has become more scientific and store emphasis on accessories is an important new thrust. On home video, the outlook is cautious, however.

"We were in video in the beginning but the video industry has to shake itself out," Carl says. "Right now there's a video store on every corner in town. When we were trying it it was sale only, no rental. There's still too much confusion."

The brothers are hopeful that 1982 can top the previous year's volume and expect profits to be up considerably. "We are expanding but at a cautious pace," explains Larry, who says three new store sites are under consideration.

Adds Carl, "I think the shake-down's over. We're very optimistic about the record business now."

SPRING ARBITRONS

New Methodology Is Key To Black, Urban Increases

By DOUGLAS E. HALL

NEW YORK—The impact of Arbitron's new method of measuring black listeners is vividly demonstrated by the spring books for Chicago and Detroit. In both of these markets, stations with black and urban contemporary formats are on the rise.

The method, known as Differential Survey Treatment (DST), was put into effect for the winter Arbitrons, when 22 markets were measured. For the spring ratings, it was extended to all markets.

Essentially, Differential Survey Treatment puts measurement of blacks into the same methodology used for white listeners. Black listeners being surveyed are given diaries to fill out, just as whites are. The difference is that in black homes where there are black males between the ages of 18 to 25, each member of that household is paid \$5 to complete a diary. In white households and black households where there are no males in those young demographics, payments for keeping diaries range from \$1 to \$2. Previously, Arbitron measured blacks by telephone call-outs.

In Chicago, WBMX, WGCI, WJPC and WVON are all showing increases in listeners. In Detroit, WDRQ doubled its audience with a new urban contemporary format, while WGPR is up solidly and WJLB is holding steady.

WBMX is up to 5.1 share from 4.6 in the winter when DST began and 2.6 a year ago, before DST. WGCI is up to 6.6 from 6.1 in the winter and 4.1 a year ago. WJPC is up to 3.7 from 2.5 in the winter and 3.1 a year ago. WVON is up to 2.4 from 2.0 in the winter and 1.5 a year ago.

In the Birch Report, WBMX has a 4.8 in April/May, a 4.1 in March/April and 3.3 in February/March. WGCI has a 4.2 for the latest period, almost flat from 4.1 in March/April, but down from 5.2 before that. WJPC is up to 2.5 from 2.4 and 2.3

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Local Acts Aid D.C. Dealers

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ago, a good album would sell for a two to three month period. Today it goes a few weeks and it's dead."

As an example, Walsh notes that Stevie Wonder's current album is not showing "the legs you'd expect from an artist of his stature." It's steady, but not spectacular. "The same could be said of Rick James' current album," says Walsh. "The two albums I'm getting the most excitement on are Zapp, because of the single 'Dance Floor,' and Donna Summer, based on who she is and that Quincy Jones produced it."

THE VALENTINE BROTHERS

FIRST TAKE

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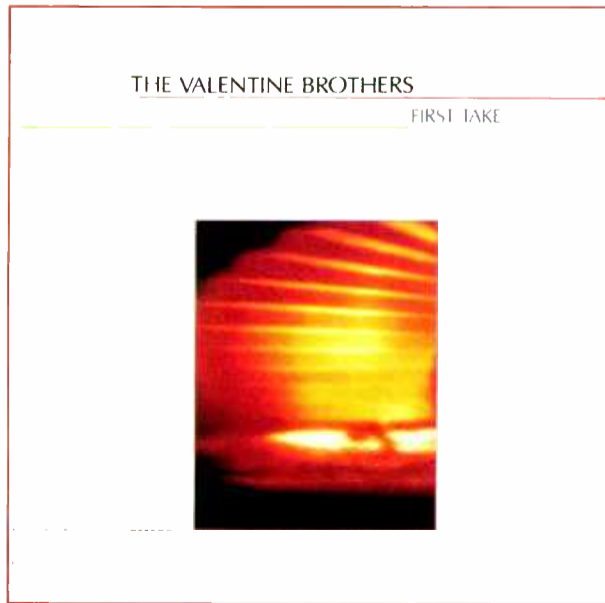


THEIR NEW ALBUM ON BRIDGE RECORDS FEATURING THE HIT SINGLE

MONEY'S TOO TIGHT



CO-PRODUCER: BOBBY LYLE



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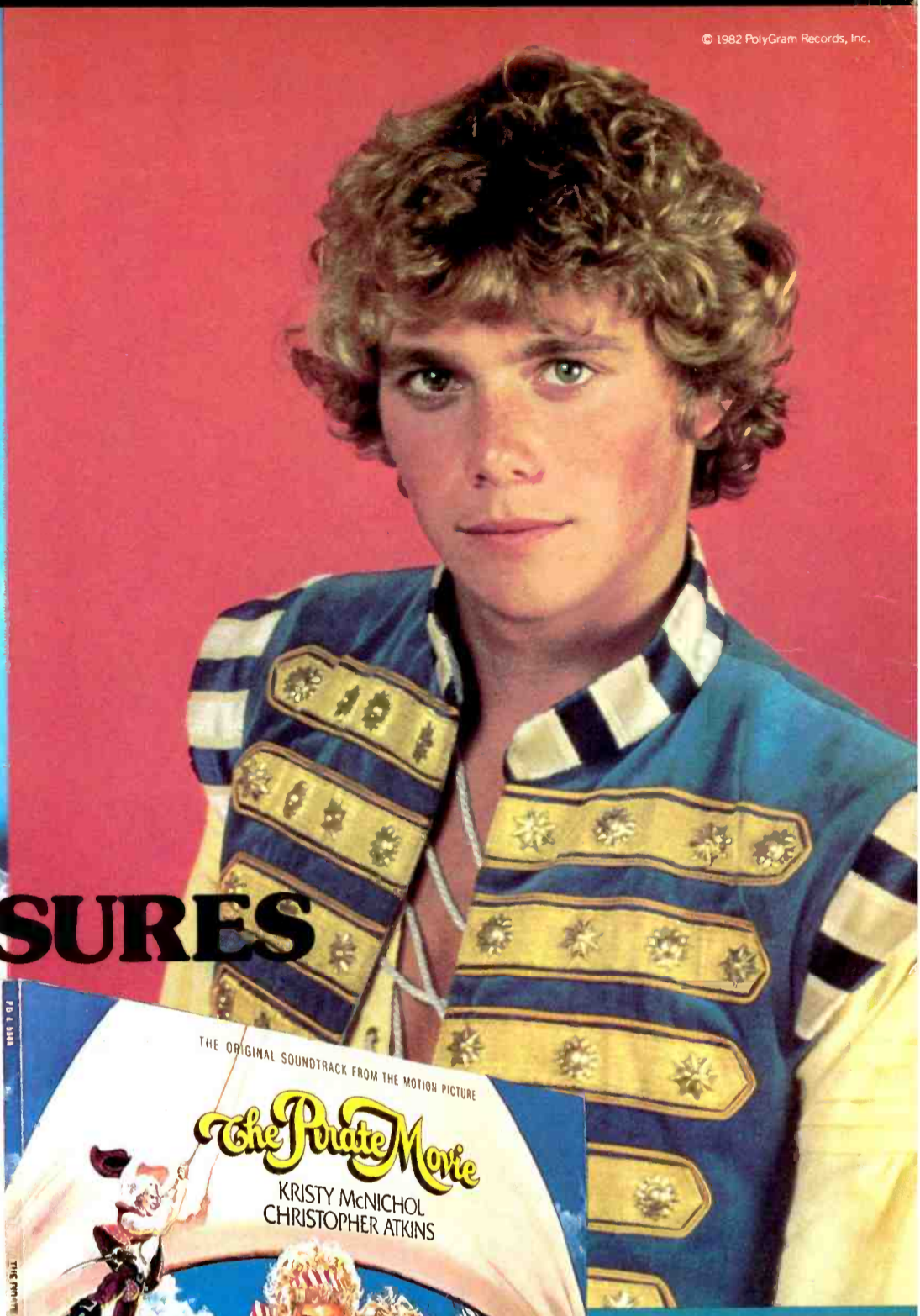
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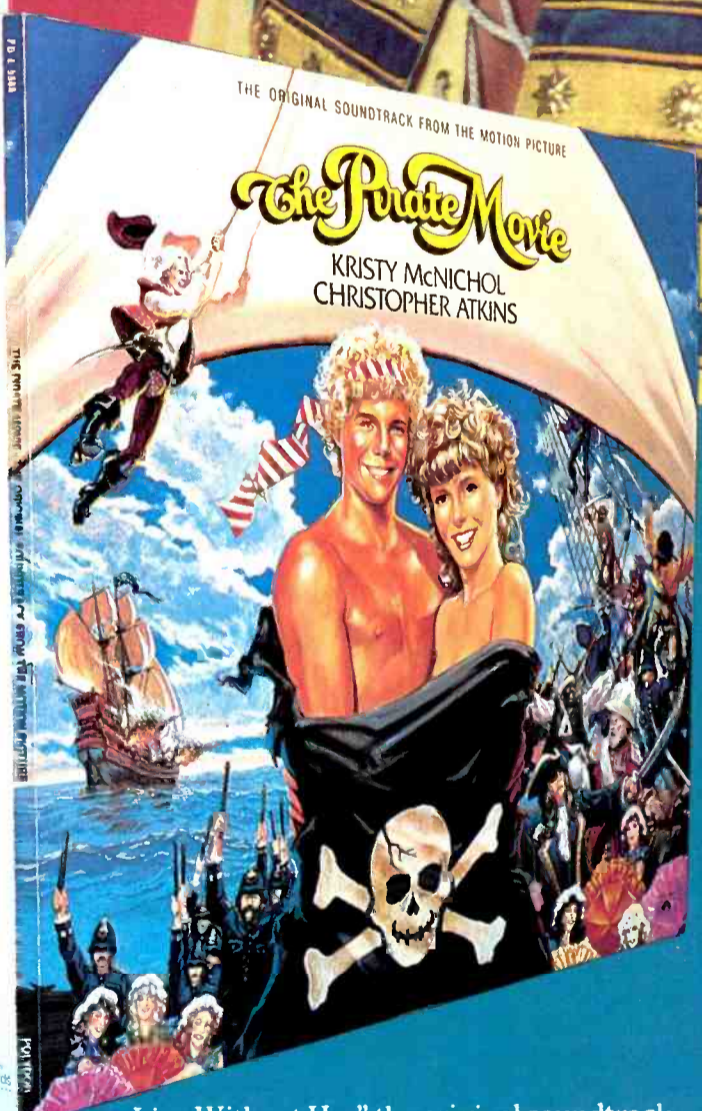
ENGINEER: GERRY E. BROWN



PRODUCED BY THE VALENTINE BROTHERS, BOBBY LYLE & STANLEY BETHEL FOR JWS PRODUCTIONS



TREASURES



PD-2-9503

With stars like K-risty McNichol and Christopher Atkins, "The Pirate Movie" is already being hailed as the musical comedy adventure film of the year. And, with the first single, "How Can I

Live Without Her," the original soundtrack album is a two-record, musical treasure chest. "The Pirate Movie." The original soundtrack album featuring "How Can I Live Without Her." PD 2210

Opening this August. Produced by David Joseph. Distributed by Twentieth Century-Fox.



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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	
★	1	16	ASIA	Asiacore	Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		★	42	6	FRANK ZAPPA	Ship Arriving Too Late To Save A Drowning Witch	Barking Pumpkin FW 38066 (CBS)	CBS				71	29	10	BLUE OYSTER CULT	Extraterrestrial Live	Columbia KG 37946	CBS				
★	2	18	WILLIE NELSON	Always On My Mind	Columbia FC 37951	CBS	●		CLP 1	★	39	13	HAIRCUT ONE HUNDRED	Pelican West	Arista AL 6600	IND		6.98		72	51	36	THE J. GEILS BAND	Freeze-Frame	EMI-America SOO-17062	CAP	▲	8.98		
★	3	21	THE HUMAN LEAGUE	Dare	A&M/Virgin SP-6 4892	RCA		6.98		★	38	8	SOUNDTRACK	Annie	Columbia JS 38000	CBS				73	73	40	GENESIS	Abacab	Atlantic SD 19313	WEA	▲	8.98		
★	4	13	TOTO	Toto IV	Columbia FC 37728	CBS				★	41	8	JANE FONDA	Jane Fonda's Workout Record	Columbia CX2 38054	CBS				74	74	36	HOOKED ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark	RCA AFL1-4194	RCA	▲	8.98		
★	5	4	ROLLING STONES	Still Life	Rolling Stones Records COC 39113 (Atlantic)	WEA		8.98		★	40	40	FOREIGNER	4	Atlantic SD 16999	WEA	▲	8.98		75	54	12	PATRICE RUSHEN	Straight From The Heart	Elektra EI-60015	WEA		8.98	BLP 10	
★	7	11	JOHN COUGAR	American Fool	Riva/Mercury RYL-7501 (Polygram)	POL		8.98		★	50	4	GLENN FREY	No Fun Aloud	Elektra EI-60129	WEA		8.98		76	84	4	GARY U.S. BONDS	On The Line	EMI-America SO 17068	CAP		8.98		
★	10	4	SURVIVOR	Eye Of The Tiger	Scotti Bros. FZ 38062 (Epic)	CBS				★	72	2	SOUNDTRACK	Rocky III	Liberty LO 51130	CAP		8.98		77	77	6	RICKY SKAGGS	Waitin' For The Sun To Shine	Epic FE 37193	CBS				
★	9	36	LOVERBOY	Get Lucky	Columbia FC 37638	CBS	▲			★	53	2	PETE TOWNSHEND	All The Best Cowboys Have Chinese Eyes	Alco SD 38149 (Atlantic)	WEA		8.98		78	61	14	DENIECE WILLIAMS	Niecy	ARC/Columbia 37952	CBS			BLP 21	
★	9	6	PAUL McCARTNEY	Tug Of War	Columbia TC 37462	CBS				★	46	7	RICHARD SIMMONS	Reach	Elektra EI 60122	WEA		10.98		79	157	2	EODIE MONEY	No Control	Columbia FC 37960	CBS				
★	11	8	.38 SPECIAL	Special Forces	A&M SP-4888	RCA		8.98		★	45	45	ASHFORD & SIMPSON	Street Opera	Capitol ST-12207	CAP		8.98	BLP 5	80	71	16	ONE WAY	Who's Foolin' Who	MCA MCA 5279	MCA		8.98	BLP 13	
★	11	8	VAN HALEN	Diver Down	Warner Bros. BSK 3677	WEA		8.98		★	49	13	RAY PARKER JR.	The Other Woman	Arista AL 9590	IND		8.98	BLP 12	81	91	10	MISSING PERSONS	Missing Persons	Capitol DLP 15001	CAP		4.98		
★	12	12	STEVIE WONDER	Stevie Wonder's Original Musiquarium I	Tamla 6002TL2	IND		13.98	BLP 4	★	47	47	ELTON JOHN	Jump Up	Geffen GHS 2013 (Warner Bros.)	WEA		8.98		82	82	10	MELISSA MANCHESTER	Hey Ricky	Arista AL 9574	IND		8.98		
★	13	7	RICK JAMES	Throwin' Down	Gordy 6005 GL (Motown)	IND		8.98	BLP 2	★	48	48	NEIL DIAMOND	12 Greatest Hits Vol. II	Columbia FC 37938	CBS				83	92	2	ROSANNE CASH	Somewhere In The Stars	Columbia FC 37570	CBS				
★	14	16	THE DAZZ BAND	Keep It Alive	Motown 6004ML	IND	●	8.98	BLP 3	★	NEW ENTRY	ROBERT PLANT	Pictures At Eleven	Swan Song SS 8512 (Atlantic)	WEA		8.98		84	64	9	PAT METHENY GROUP	Off Ramp	ECM ECM-11216 (Warner Bros.)	WEA		8.98	BLP 55		
★	20	2	REO SPEEDWAGON	Good Trouble	Epic FE 38100	CBS				★	NEW ENTRY	FLEETWOOD MAC	Mirage	Warner Bros. 1-23607	WEA		8.98		85	66	21	BERTIE HIGGINS	Just Another Day In Paradise	Kat Family FZ 37901 (Epic)	CBS		8.98			
★	17	6	KANSAS	Vinyl Confessions	Kirshner FZ 38002 (Epic)	CBS				★	NEW ENTRY	CROSBY, STILLS AND NASH	Daylight Again	Atlantic SD 19360	WEA		8.98		86	76	51	THE GO-GOS	Beauty And The Beat	I.R.S. SP-70021 (A&M)	RCA	▲	8.98			
★	18	50	JOURNEY	Escape	Columbia TC 37408	CBS	▲			★	52	52	MARSHALL CRENSHAW	Marshall Crenshaw	Warner Bros. BSK 3673	WEA		8.98		87	79	25	SAMMY HAGAR	Standing Hampton	Geffen GHS-2006 (Warner Bros.)	WEA		8.98		
★	37	4	THE STEVE MILLER BAND	Abracadabra	Capitol ST 12216	CAP		8.98		★	53	57	ROXY MUSIC	Avalon	Warner Bros. 1-23686	WEA		8.98		88	88	19	SIMON AND GARFUNKEL	The Concert In Central Park	Warner Bros. 2BSK 3654	WEA		14.98		
★	22	13	THE MOTELS	All Four One	Capitol ST-12177	CAP		8.98		★	54	16	HUEY LEWIS AND THE NEWS	Picture This	Chrysalis CHR 1340	INO		8.98		89	89	24	TOMMY TUTONE	Tutone II	Columbia ARC 37401	CBS				
★	21	8	JUICE NEWTON	Quiet Lies	Capitol ST-12210	CAP		8.98	CLP 7	★	55	16	KARLA BONOFF	Wild Heart Of The Young	Columbia FC 37444	CBS				90	81	39	POLICE	Ghost In The Machine	A&M SP-3730	RCA	▲	8.98		
★	23	9	ORIGINAL CAST	Dreamgirls	Geffen GHP-2007 (Warner Bros.)	WEA		9.98	BLP 9	★	56	56	QUEEN	Hot Space	Elektra EI-60128	WEA		8.98	BLP 40	91	86	17	ATLANTIC STARR	Brilliance	A&M SP-4883	RCA		8.98	BLP 8	
★	24	6	THE CLASH	Combat Rock	Epic FE 37689	CBS				★	57	69	3	SOUNDTRACK	E.T.	MCA MCA 6109	MCA		8.98		92	NEW ENTRY	TED NUGENT	Nugent	Atlantic SD 19365	WEA		8.98		
★	27	6	GAP BAND	Gap Band IV	Total Experience TE-1-3001 (Polygram)	POL		8.98	BLP 1	★	58	58	40	VANGELIS	Chariots Of Fire	Polydor PD-1-6335 (Polygram)	POL		8.98		93	95	15	IRON MAIDEN	The Number Of The Beast	Capitol ST-12202	CAP		8.98	
★	26	25	SOFT CELL	Non-Stop Erotic Cabaret	Sire SRK 3647 (Warner Bros.)	WEA		8.98		★	59	78	2	APRIL WINE	Power Play	Capitol ST 12218	CAP		8.98		94	101	7	FRANK BARBER ORCHESTRA	Hooked On Big Bands	Victory 702 (Sugar Hill)	IND		8.98	
★	30	5	THE ALAN PARSONS PROJECT	Eye In The Sky	Arista AL 9599	IND		8.98		★	60	60	11	RAINBOW	Straight Between The Eyes	Mercury SRM 1-4041 (Polygram)	POL		8.98		95	128	3	STRAY CATS	Built For Speed	EMI-America ST-17070	CAP		8.98	
★	28	17	SCORPIONS	Blackout	Mercury SRM-1-4039	POL		8.98		★	61	65	5	ROBERTA FLACK	I'm The One	Atlantic SD 19354	WEA		8.98	BLP 20	96	126	5	SOUNDTRACK	Grease 2	RSO RS-1-3803 (Polygram)	POL		8.98	
★	27	15	ALDO NOVA	Aldo Nova	Portrait ARR 37498 (Epic)	CBS	●			★	62	62	8	CHEAP TRICK	One On One	Epic 38021	CBS				97	97	68	QUINCY JONES	The Dude	A&M SP-3721	RCA	▲	8.98	BLP 43
★	34	5	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA	Hooked On Swing	RCA AFL1-4343	RCA		8.98		★	63	63	49	STEVIE NICKS	Bella Donna	Modern Records MR 38139 (Atco)	WEA	▲	8.98		98	123	3	RONNIE MILSAP	Inside	RCA AHL1-4311	RCA		8.98	
★	36	4	GENESIS	Three Sides Live	Atlantic SD 2-2000	WEA		10.98		★	64	19	17	RICK SPRINGFIELD	Success Hasn't Spoiled Me Yet	RCA AFL1-4125	RCA		8.98		99	121	2	DAVID SANBORN	As We Speak	Warner Bros. 1-23650	WEA		8.98	BLP 49
★	31	19	ALABAMA	Mountain Music	RCA AFL1-4229	RCA	▲	8.98	CLP 2	★	65	67	35	OZZY OSBOURNE	Diary Of A Madman	Jet FZ 37492 (Epic)	CBS			100	125	7	KIM WILDE	Kim Wilde	EMI-America ST-17065	CAP		8.98		
★	44	5	AIR SUPPLY	Now And Forever	Arista AL 9587	IND		8.98		★	66	75	5	JEFFREY OSBORNE	Jeffrey Osborne	A&M SP-4896	RCA		8.98	BLP 6	101	112	5	JUICE NEWTON	Juice	Capitol ST-12136	CAP		8.98	CLP 49
★	32	32	SQUEEZE	Sweets From A Stranger	A&M SP-4899	RCA		8.98		★	67	25	6	HEART	Private Audition	Epic FE 38049	CBS				102	102	15	CAMEO	Alligator Woman	Chocolate City CCLP 2021 (Polygram)	POL		8.98	BLP 15
★	33	33	BLONDIE	The Hunter	Chrysalis 1384	IND		8.98		★	68	68	31	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll	Boardwalk NB1-33243	IND	▲	8.98		103	100	66	OZZY OSBOURNE	Blizzard Of Ozz	Jet JZ 36812 (Epic)	CBS	●	8.98	
★	35	9	A FLOCK OF SEAGULLS	A Flock Of Seagulls	Jive/Arista VA 66000	IND		6.98		★	69	80	3	KING CRIMSON	Beat	Warner Bros. 1-23692	WEA		8.98		104	113	5	EYE TO EYE	Eye To Eye	Warner Bros. BSK 3570	WEA		8.98	
★	43	4	CHICAGO	Chicago 16	Full Moon/Warner Bros. 1-23689	WEA		8.98		★	70	70	38	QUARTERFLASH	Quarterflash	Geffen GHS 2003 (Warner Bros.)	WEA	▲	8.98											

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

JULY 17, 1982, BILLBOARD

Rock 'n' Rolling

• Continued from page 12

can't complain about the audience we do have, which is intelligent and the best kind of audience to have. It seems to grow rather than decrease," says Ferry.

★ ★ ★

In New York, the program has been moved from 1:30 a.m. to 2:30 a.m. weeknights to make room for the new NBC news program, but "The Uncle Floyd Show," the kid's program for rock'n'roll grown-ups, is thriving, and also serving as a vehicle to expose rock acts to a late-night audience.

Starring Floyd Vivino, who is sort of an '80s version of Soupy Sales, the show started out as a cable kiddie program on a small New Jersey tv station. Since June, it has appeared on WNBC-TV late night. Syndicated by Producer's Showcase, it is also seen in 20 other markets, including Cleveland, Dallas, Boston, Washington, San Diego and Minneapolis.

According to Joe Gallen, marketing consultant for the show, and Ed Kaufman, Uncle Floyd's manager, rock music is an integral part of the programming mix, with such acts as

Faulty Label

• Continued from page 12

nedys have gradually tallied up as many as 50,000 pieces on an album.

That band also points up Faulty's active involvement in licensing deals with artist-owned labels. Guarnieri notes that the band is signed to Faulty through their own Alternative Tentacles label, which is already working on separate anthology projects with other groups from its own Bay Area operating base.

Many of Faulty's arrangements with struggling bands who've pressed their own disks are what Guarnieri and Cope term "street deals." That phrase is also used to describe simple pressing and distribution arrangements such as Faulty's arrangement with Chrome, a U.S. heavy metal band that records for Beggar's Banquet in the U.K. and, despite seven albums sold thus far there and in Europe, had yet to release anything in the states.

Even more offbeat is Faulty's second line of distribution, which Guarnieri says gives them "the option of going direct to retail, certain one-stops and other independents than our regular distributors" on controversial product Faulty's usual partners are reluctant to handle.

Marshall Crenshaw, Squeeze, Average White Band, NRBQ and David Johansen making appearances. The producers also hope to get longtime fans David Bowie and Paul Simon to come on the show as well.

"Uncle Floyd" is still struggling, and it pays the acts that appear on it "in promotion," admit the principals. Since it has gone into syndication, it has been cut into half-hour segments. It used to be an hour every day, and there would be plenty of time to showcase new, local and unsigned acts.

But now, say Gallen and Kaufman, there is only time for one act a week, and they are looking for name acts who will bring new viewers to the show. Once it becomes established, they say, maybe they will be able to bring back some of the unknown bands who would perform when the show was recorded from a house next door to a bowling alley in East Orange, N.J.

★ ★ ★

Anybody who remembers Helen Schneider's MOR-oriented albums on Windsong Records four or five years ago, is in for a surprise hearing her newest, "Exposed," on Mirage Records. That's because Schneider and her band, the Kick, now play basic hard mainstream rock.

Schneider, who produced the album, says that's the way she always wanted to do it. Though she has been away from the public eye in the U.S. in recent years, she has been successful in Germany, recording and playing rock-oriented material, and now she is bringing her rock persona back home to the U.S.

"I had to set up secondary residence in Germany, but now I'm back in New York which is my primary home," she says. She adds that she still has some commitments in Germany, but by the end of this month she expects to be in the U.S. fulltime, working her record.

One of the most striking things about the album is its cover artwork, featuring a severe, computer-augmented drawing of Schneider. It is not as flattering as it could be, but Schneider says she likes it.

"I'm tired of seeing my face on my albums," she says. "It's been eight albums, and each one has my face on it, lighted differently but still the same. This time I wanted something different. In Europe, the album has an inner sleeve with my picture on it, but here they wouldn't let me have an inner sleeve. But, anyway, you don't miss the album on a shelf. It's strong and it stands out."



SPEAK OUT—Jack Wayman, senior vice president, Electronic Industries Assn./Consumer Electronics Group, announces the formation of the Audio Recording Rights Coalition, whose purpose is to defeat the royalty on audio recording and equipment and blank tape being proposed by the recording industry (Billboard, July 10).

Chartbeat

• Continued from page 6

★ ★ ★

U.K. Watch: No. 1 in Britain for the second straight week is **Captain Sensible's** "Happy Talk," a remake of the famed **Rodgers & Hammerstein** song from "South Pacific." The good Captain is a member of the **Damned**, which first cracked the British top 20 three years ago with "Love Song."

This is not the first Rodgers & Hammerstein song to reach No. 1 in Britain. "Climb Every Mountain" hit the top in 1961 for **Shirley Bassey**; "You'll Never Walk Alone" followed suit two years later for **Gerry & the Pacemakers**. And **Rodgers & Hart's** "Blue Moon" was a No. 1 in both Britain and America in 1961 for the **Marcells**.

Also in the U.K. this week, **Irene Cara's** "Fame" crashes into the top 40 at number four. The single came out in Britain in 1980 when the film was released, but did little. It's hitting now because the "Fame" television series is pulling big numbers.

"Fame," of course, hit the top five in the U.S. two years ago. So we shouldn't feel so bad about being one year late on **Soft Cell's** "Tainted Love."

★ ★ ★

Southern Rock: **.38 Special's** LP "Special Forces" (A&M) jumps into the top 10 this week, while the single "Caught Up In You" holds at 10 for the third week.

The **.38** record was produced by **Rodney Mills**, who also co-produced and engineered a pair of top 10 hits by the **Atlanta Rhythm Section** which we inadvertently omitted from our listing of Southern rock singles last week. "So In To You" peaked at number seven in May, 1977. "Imaginary Lover" hit the same number in June, '78.

That list also omitted **Wet Willie's** gently philosophical hit "Keep On Smilin,'" which peaked at 10 in August, 1974. That was the month Nixon resigned. ... Wonder if he ever heard the record.

For The Record

Third World's CBS single "You're Playing Us Too Close" was produced by Stevie Wonder. The credit was listed incorrectly in a recent singles review.

Lifelines

Births

Boy, **Cody Sean**, to **Eva and Kenny Loggins**, June 28 in Los Angeles. Father records for CBS.

★ ★ ★

Boy, **John Dennis**, to **Denny and Jeanette Doherty**, June 29 in New Providence, N.J. Father is one of the original members in the **Mamas and the Papas**.

★ ★ ★

Boy, **Christopher Eliot**, to **Debra and David Reuss**, June 28 in Philadelphia. Father is production manager for **Electric Factory Concerts**.

★ ★ ★

Boy, **Callan**, to **Charlie and Karen Cooper Clendenin**, June 25 in Redwood City, Calif. Father is a sales rep for **RCA Records**, San Francisco.

★ ★ ★

Boy, **Taylor Jeffrey**, to **Jeffrey and Jayne Heininger**, June 7 in Bellingham, Wash. Father is national sales manager for **Allsup**.

★ ★ ★

Girl, **Hilary**, to **Raymond and Bonnie Hicks**, June 21 in Hendersonville, Tenn. Father is road manager for the **Oak Ridge Boys**.

★ ★ ★

Boy, **Hunter Loren**, to **Doug and Mary Breckenridge**, June 22 in Kansas City. Father is country music editor of the **Kansas City Star**; mother is publicist for the **Brokaw-Gangwisch** firm.

★ ★ ★

Boy, **Zebulon Walton Smith**, to **Rebecca and John Rivers**. Father is host of "Powerline" and program director of **KLVU Dallas**.

★ ★ ★

Girl, **Jolene Marie**, to **Joanie and Phil Burkhardt**, June 10 in Cincinnati. Father is president of **Connection Productions**.

★ ★ ★

Girl, **Chetrice Lynn**, to **Leonel and Susan Hinojosa**, June 10 in McAllen, Texas. Parents are co-founders of **Star-Burst Productions**.

★ ★ ★

Boy, **Frederick William**, to **Fred and Judy Romano**, June 8 in Ft. Worth. Parents are sales reps for **Texas Novelty Co.**, **Reunion Arena**, Dallas.

★ ★ ★

Girl, **Lara Addison**, to **Joan and Eddie Kramer**, June 6 in Bedford, N.Y. Father is producer/engineer and president of **Remarkable Productions**; mother is secretary/treasurer of **Remarkable Productions**.

Bubbling Under The Top LPs

- 201—**RIOT**, Restless Breed, Elektra E1-60134
- 202—**BLACK UHURU**, Chile Out, Island 9752 (Atlantic)
- 203—**VARIOUS ARTISTS**, Reggae Sun Splash 81, Elektra E1-60035
- 204—**GEORGE JONES**, Still The Same Ole Me, Epic FE 37106
- 205—**BOBBY BLAND**, Here We Go Again, MCA 5297
- 206—**DEEP PURPLE**, Deep Purple in Concert, Portrait R2-38050 (Epic)
- 207—**THE STATLER BROTHERS**, The Legend Goes On, Mercury SRM-1-4018 (Polygram)
- 208—**SAXON**, Strong Arm Of The Law, Carrere ARZ 37679 (Epic)
- 209—**STEVE FORBERT**, Steve Forbert, Nempere ARZ 37434 (Epic)
- 210—**JEAN CARN**, Trust Me, Motown 6010

★ ★ ★

Boy, **Nicholas Joseph**, to **Shari and Carl Faby**, May 31 in Milwaukee. Father is general manager of **Mainstream Records**.

Marriages

Bryan Ferry, lead singer of **Roxy Music** and solo artist, to **Lucy Helmore** in Sussex, England, June 26.

★ ★ ★

Glenn Theodore Wright to **Denise Paige**, June 26 in East Orange, N.J. He is member of **Fourteen Karat Soul**.

★ ★ ★

John Montgomery to **Melinda Jones**, July 4 in New York. He is president of **M.S.I. Records**; she is lead vocalist for **Hurricane Jones**.

Deaths

Betty B. Sippel, 59, July 5 in Thousand Oaks, Calif. after a prolonged illness. She was the wife of **John Sippel**, **Billboard's** marketing editor, and was secretary in the advertising and outdoor departments of **Billboard** in Chicago from 1942-1946. Donations may be made to the **Arthritis Foundation**.

★ ★ ★

Deford Bailey, 82, of heart and kidney complications, July 2 in Nashville. He was an early member of the **Grand Ole Opry** and the first black to become a regular on the weekly radio program (story, page 53).

DST Boost Black Radio

• Continued from page 66

and **WVON** has a 1.1, down from 1.4, but flat with February/March.

In Detroit, **WDRQ**, which shifted from a Hot 100 format to urban contemporary in late March, is already seeing this paying off with a 3.0, up from 1.4 in the winter. This is down, however, from a year ago when the station was doing well as a top 40 and had a 3.5 share. Since the outlet is being sold (a closing expected in the fall when the **Amaturo Group** will take over the license from **Charter Broadcasting**), no promotions have been undertaken in the new format's behalf.

While **WDRQ** was carving out this audience, it was having no ill effects on black **WGRP** and **WJLB**. **WGRP** moved up to a 4.9 from 3.4 in the winter and 2.3 a year ago. **WJLB** is up to 3.8 from 3.7 in the winter and 2.6 a year ago.

Bubbling Under The HOT 100

- 101—**NOW OR NEVER**, **Axe**, Atlantic 7408
- 102—**TOO LATE**, **Junior**, Mercury 76150 (Polygram)
- 103—**BLACK COFFEE IN BED**, **Squeeze**, A&M 2424 (RCA)
- 104—**TAKE A CHANCE WITH ME**, **Roxy Music**, Warner Bros. 7-29978
- 105—**DANCE FLOOR**, **Zapp**, Warner Bros. 7-29961
- 106—**JUST AN ILLUSION**, **Imagination**, MCA 52067
- 107—**THEME FROM E.T.**, **John Williams**, MCA 52072
- 108—**STRAY CATS STREET**, **Stray Cats**, EMI-America 8122
- 109—**RAGIN' CAJUN**, **The Charlie Daniels Band**, Epic 14-02995
- 110—**I'M THE ONE**, **Roberta Flack**, Atlantic 4068



GAP VIDEO—The Gap Band films a video for "Early In The Morning" in Macon. Overseeing the production are video producer **George Garvin**, fourth from left, and **Total Experience Records** president **Lonnie Simmons**.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
105	55	12	JETHRO TULL The Broad Sword And The Beast Chrysalis CHR 1380	IND		8.98	
106	103	43	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98	
107	93	48	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	BLP 63
108	94	11	SPLIT ENZ Time And Tide A&M SP 4894	RCA		8.98	
109	117	5	THE MONROES The Monroes Alia AAE-15015	IND		5.98	
110	90	11	JUNIOR JI Mercury SRM-1-4043 (Polygram)	POL		8.98	BLP 16
111	104	38	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	▲	8.98	
112	109	44	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	●	8.98	CLP 18
113	107	40	KOOL & THE GANG Something Special De Lite DSR 8502 (Polygram)	POL	▲	8.98	BLP 47
114	98	15	CHARLENE I've Never Been To Me Motown 6009 ML	IND		8.98	
115	96	15	KROKUS One Vice At A Time Arista AL 9591	IND		8.98	
116	83	10	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98	
117	114	45	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (A&M)	WEA	▲	8.98	
118	118	5	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835	RCA		8.98	
119	105	33	LOVERBOY Loverboy Columbia JG 36762	CBS	▲	8.98	
120	106	34	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
121	85	28	THE BLASTERS The Blasters Warner Bros. BSK 3680	WEA		8.98	
122	122	7	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
123	129	4	PETE SHELLY Homosapien Arista AL 6602	IND		8.98	
124	127	3	STEELY DAN Gold MCA MCA 5324	MCA		8.98	
125	NEW ENTRY		X Under The Big Black Sun Elektra E1-60118	WEA		8.98	
126	NEW ENTRY		BOB JAMES Hands Down Columbia/Tappan Zee FC 38067	CBS		8.98	
127	NEW ENTRY		SOUNDTRACK Star Trek II Atlantic SD 19363	WEA		8.98	
128	87	69	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 17
129	137	84	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS	▲	8.98	
130	108	18	WAR Outlaw RCA AFL1-4208	RCA		8.98	BLP 17
131	131	45	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS	▲	8.98	
132	NEW ENTRY		CHUCK MANGIONE Love Notes Columbia FC 38067	CBS		8.98	
133	99	12	THE TEMPTATIONS Reunion Gordy 6008GL (Motown)	IND		8.98	BLP 11
134	116	18	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 36
135	145	4	FRANKIE MILLER Standing On The Edge MMS/Capitol ST 12206	CAP		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
136	120	9	ERIC CLAPTON Timepieces/Best Of Eric Clapton RSD RX-1-3099 (Polygram)	POL		8.98	
137	130	64	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98	
138	138	8	HERB ALPERT Fandango A&M SP 3731	RCA		8.98	
139	NEW ENTRY		BLOODSTONE We Go A Long Way Back T-Neck FZ 38115 (Epic)	CBS		8.98	SLP 25
140	NEW ENTRY		QUINCY JONES The Best A&M SP-3200	RCA		8.98	SLP 51
141	173	3	MEN AT WORK Business As Usual Columbia ARC 37978	CBS		8.98	
142	152	4	D TRAIN D Train Prelude PRL 14105	IND		8.98	BLP 18
143	160	2	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98	
144	144	4	LARRY GRAHAM Sooner Or Later Warner Bros. BSK 3668	WEA		8.98	BLP 22
145	156	3	707 Mega Force Boardwalk NB 1-33253	IND		8.98	
146	147	64	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	IND	▲	8.98	BLP 65
147	133	18	THIRD WORLD You've Got The Power Columbia FC 37744	CBS		8.98	BLP 50
148	132	16	THE CHARLIE DANIELS BAND Windows Epic FE 37694	CBS		8.98	CLP 22
149	134	14	RICHARD PRYOR Live On The Sunset Strip Warner Bros. BSK 3660	WEA		8.98	BLP 52
150	150	424	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
151	151	4	RANDY CRAWFORD Windsong Warner Bros. 1-23687	WEA		8.98	BLP 26
152	158	4	THOMPSON TWINS In The Name Of Love Arista 6601	IND		8.98	
153	155	8	THE REDDINGS Steamin' Hot Believe In A Dream BFZ 37974 (Epic)	CBS		8.98	BLP 19
154	NEW ENTRY		THE CRUSADERS WITH B. B. KING AND THE ROYAL PHILHARMONIC ORCHESTRA Royal Jam MCA MCA 2-8017	MCA		12.98	SLP 41
155	NEW ENTRY		CHERYL LYNN Instant Love Columbia FC 38057	CBS		8.98	SLP 31
156	NEW ENTRY		STEEL PULSE True Democracy Elektra E1-60113	WEA		8.98	
157	190	2	NAZARETH 2 X S A&M SP-4901	RCA		8.98	
158	146	91	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
159	139	14	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98	
160	143	22	SHALAMAR Friends Solar S-28 (Elektra)	WEA		8.98	BLP 28
161	162	8	Laurie Anderson Big Science Warner Bros. BSK 3674	WEA		8.98	
162	148	86	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	CAP	▲	9.98	
163	164	3	DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic)	CBS		8.98	
164	168	11	OZZY OSBOURNE Mr. Crowley Jet 828-37640 (Epic)	CBS		8.98	
165	166	34	THE CARS Shake It Up Elektra SE-567	WEA	▲	8.98	
166	159	44	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP	●	8.98	
167	174	4	AXE Offering Atlantic SD 38-148	WEA		8.98	
168	142	11	HANK WILLIAMS, JR. High Notes Elektra E1-60100	WEA		8.98	CLP 4

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	149	9	DIONNE WARWICK Friends In Love Arista AL 9585	IND		8.98	BLP 68
170	170	20	WAYLON JENNINGS Black On Black RCA AHL1-4247	RCA		8.98	CLP 8
171	171	21	SOUNDTRACK Fame RSD RX-1-3080 (Polygram)	POL	▲	8.98	
172	NEW ENTRY		JOE JACKSON Night And Day A&M SP-4906	RCA		8.98	
173	186	2	HEAT WAVE Current Epic FE 38065	CBS		8.98	
174	178	3	KID CREOLE AND THE COCONUTS Wise Guy Sire SRK 3681 (Warner Bros.)	WEA		8.98	
175	184	2	JON AND VANGELIS Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)	POL		8.98	
176	177	3	JON ANDERSON Animation Atlantic SD 19355	WEA		8.98	
177	119	15	FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL1-17763 (RCA)	RCA		8.98	
178	161	44	TRIUMPH Allied Forces RCA AFL1 3902	RCA		8.98	
179	135	6	RY COODER The Slide Area Warner Bros. BSK 3651	WEA		8.98	
180	181	3	BEACH BOYS Sunshine Dream Capitol SVEE 12220	CAP		10.98	
181	141	11	TROUBLE FUNK Drop The Bomb Sugar Hill SH 266	IND		8.98	BLP 64
182	NEW ENTRY		SOUNDTRACK Poltergeist Mercury MG-1-5408 (Polygram)	POL		8.98	
183	136	14	SOUNDTRACK Cat People Backstreet BSR 6107 (MCA)	MCA		9.98	
184	183	52	PAT BENATAR Precious Time Chrysalis CHR 1346	IND	▲	8.98	
185	110	10	THE O'JAYS My Favorite Person P.R.R. FZ 37999 (Epic)	CBS		8.98	BLP 9
186	111	6	THE MARSHALL TUCKER BAND Tuckerized Warner Bros. BSK 3684	WEA		8.98	
187	165	15	GRAHAM PARKER Another Grey Area Arista AL 9589	IND		8.98	
188	NEW ENTRY		POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA		8.98	
189	NEW ENTRY		JOHN WAITE Ignition Chrysalis CHR 1376	IND		8.98	
190	NEW ENTRY		SOUNDTRACK Soup For One Mirage WTG 19353 (Atlantic)	WEA		8.98	SLP 42
191	140	15	GREG KINN BAND Kihntinued Beverly E-160101 (Elektra)	WEA		8.98	
192	154	18	XTC English Settlement Virgin/Epic ARC 37943	CBS		8.98	
193	163	20	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NBI-33249	IND		8.98	BLP 33
194	172	8	WILLIAM "BOOTS" COLLINS The One Giveth, The Count Taketh Away Warner Bros. BSK 3667	WEA		8.98	BLP 24
195	169	14	VARIOUS ARTISTS The Dukes Of Hazzard Scotti Bros. FZ 37112 (Epic)	CBS		8.98	CLP 54
196	187	24	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	POL		8.98	
197	182	14	TALKING HEADS The Name Of This Band Is The Talking Heads Sire ZSR 3590 (Warner Bros.)	WEA		12.98	
198	195	58	AIR SUPPLY The One That You Love Arista AL 9551	IND	▲	8.98	
199	124	12	DAVE EDMUNDS D. E. 7th Columbia FC 37930	CBS		8.98	
200	115	71	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	RCA	▲	8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	31,198
Alabama	30,128
Alan Parsons Project	25
Aldo Nova	27
Herb Alpert	138
Jon Anderson	176
Laurie Anderson	161
April Wine	59
Ashford & Simpson	45
Asia	1
Atlantic Starr	91
Axe	167
Beach Boys	180
Pat Benatar	184
Blasters	121
Blondie	33
Bloodstone	139
Blue Oyster Cult	71
Karla Bonoff	55
Bow Wow Wow	116
Cameo	102
Cars	165
Rosanne Cash	83
Charlene	114

Charlie Daniels Band	148
Cheap Trick	62
Chicago	35
Eric Clapton	136
Clash	22
Joe Cocker	143
William "Boots" Collins	194
Ry Cooder	179
John Cougar	6
Randy Crawford	151
Marshall Crenshaw	52
Crosby, Stills & Nash	154
Crusaders	142
D Train	14
Dazz Band	14
John Denver	134
Neil Diamond	48,182
Duran Duran	122
Sheena Easton	120
Dave Edmunds	199
Larry Elgart	28
Eye To Eye	104
Richard Dimples Fields	193
Roberta Flack	61
Fleetwood Mac	142
A Flock Of Seagulls	34
Dan Fogelberg	131
Jane Fonda	39
Foreigner	102
Frank Barber Orchestra	94
Franke & The Knockouts	177
Glenn Frey	41

Gap Band	23
Gary U.S. Bonds	76
Genesis	29,73
Go-Go's	86
Larry Graham	144
Greg Kinn Band	191
Sammy Hagar	87
Haircut One Hundred	37
Daryl Hall & John Oates	106
Heart	67
Heat Wave	173
Bertie Higgins	85
Human League	3
Iron Maiden	93
Joe Jackson	172
Bob James	126
Rick James	13,146
Al Jarreau	107
Waylon Jennings	170
Joan Jett	68
J. Geils Band	72
David Johansen	163
Elton John	47
Jon And Vangelis	175
Quincy Jones	97,140
Journey	17
Junior	193
Kansas	16
King Crimson	69
Kool And The Gang	113
Krokus	115
Huey Lewis And The News	54

Little River Band	166
Loverboy	8,119
Cheryl Lynn	155
Melissa Manchester	82
Chuck Mangione	132
Marshall Tucker Band	186
Paul McCartney	9
Men At Work	141
Frankie Miller	135
Ronnie Milsap	98
Missing Persons	81
Eddie Money	79
Monroes	109
Motels	19
Nazareth	157
Willie Nelson	2,112
Juice Newton	20,101
Olivia Newton-John	111
Stevie Nicks	63
Ted Nugent	92
O'Jays	185
One Way	80
Jeffrey Osborne	66
Ozzy Osbourne	65,10



ROCK MEET—Duran Duran member John Taylor, left, chats with recording artists Robert Palmer, center, and Peter Baumann following the Capitol group's recent performance at the Peppermint Lounge in New York.

AD AGENCY, DEALERS CITED

Universal Hits Sony With New Lawsuit Over VCRs

LOS ANGELES—Universal Studios has again filed suit against the Sony Corp., its advertising agency and four of its retailers contesting the legality of VCR manufacturing and marketing.

While the Supreme Court has decided to rule on the legality of off-the-air videotaping, Universal filed the new suit here in U.S. District Court in what it says is an effort to protect its rights during the interim.

The suit is similar to one first brought by Universal and later joined by Walt Disney Productions in 1976. The new suit encompasses recording activities which have taken place since the first trial in 1979. It involves some 6,000 Univer-

sal movies that have been televised since the trial.

In the firm's 1979 trial here, a District Court judge ruled in favor of Sony. That decision, however, was overturned two years later by an appeals court.

The Supreme Court ruling is not expected to come until next year and it's unlikely that this new trial will be heard until the Supreme Court ruling is handed down.

The four retailers named again in the suit are Federated Department Stores, Henry's Camera Corp., Carter Hawley Hale Stores and Associated Dry Goods Corp. The advertising agency named is Doyle Dane Bernbach.

Motown Sales Plan Aims At Retail Price Rollback

• Continued from page 3

mits Lasker. "Today, with the cost of money what it is, that element is vital to the dealer."

While Motown's list price structure remains unaffected, Lasker believes the lower wholesale prices can reverse what he describes as an erosion of profit margins at the dealer level.

If dealers work with the program, passing along the discount rather than pocketing it, Lasker believes, "The net effect could bring prices back to where they were nine or ten years ago in many stores."

He also indicates that the campaign will try to address the burgeoning tape market as well, noting that at least one merchandising de-

sign is a cassette poster tied directly to the personal and mobile stereo cassette player market.

Because these measures do represent a break from Motown's past practices, Lasker admits he was apprehensive about how some roster acts would respond, since "we've never given away our music or our artists before." Instead, he now claims, acts were supportive of the try for lower prices.

"Being involved in black music, we're especially aware of the need to do something new to stimulate sales," asserts Lasker. "Our typical frontline consumer is a black teenager for whom unemployment is now estimated at over 50%. As far as blacks are concerned, it's a depression, not just a recession."



ATLANTIC DEBUT—Glen Campbell discusses his first album for Atlantic with manager Stan Schneider, center, and label president Doug Morris, right.

Inside Track

Is price slashing gaining new momentum as an antidote to still sluggish sales? Although holiday sales (separate story, page 1) offer some solace in signs of a slight upturn in business, several developments suggest the trade's long upward climb in both list and wholesale may be checked in many quarters by the current recession.

Apart from Motown's catalog-wide program and the recent return of discount/dating programs on selected hit releases from majors, Track hears one independent line is contemplating all future releases at midline price levels. Meanwhile, the furor over RCA's attempt at a wholesale hike appears to have quashed substantial increases from competitors as well: **it's known that sales execs from at least one branch-distributed major have confided to accounts that letters signaling an increase had already been typed and were ready for mailing when Nipper's move came, triggering customer backlash.**

This year's City of Hope bash sponsored by trade supporters for the cancer care facility should draw an even more attentive crowd than usual: with Quincy Jones the honoree for the City of Hope "Spirit Of Life" award, entertainment will include the first area appearance in some time by Jones' orchestra, with James Ingram and Patti Austin both slated to appear as vocalists. Hosting the Thursday (15) dinner gala will be a more recent arrival in recording circles, Jane Fonda, who probably won't be leading an exercise workout. . . . Physical fitness buffs needn't despair at Jane's expected sedate behavior, though. MCA Records is helping to orchestrate what can only be called a happening when Judi Sheppard Missett plugs her "Jazzercise" program and celebrates Gold certification for her MCA album with a free class to be held next Monday (19) on the backlot at Universal Studios. Missett's said to be marshaling more than 1,000 devotees to participate in the class, which has already forced label brass to mull just what to serve: obviously, booze and hors d'oeuvres will need to be replaced by something more organic.

Record rental may be blooming in the Bay Area (Billboard, July 3), but WEA's Bill Perasso alerts us to the news that one of the earliest pioneers in the field, Leopold's in Berkeley, is no longer involved. Turns out owner Bill Robbins sold off that operation to concentrate on his regular retail trade, and with the furor over rentals now building, is understandably concerned that suppliers know of the change. . . . The IRS "cassingle" experiment (Billboard, July 10) has captured the imagination of one media music critic. Bill Carlton of the N.Y.

Daily News suggests that new bands run off a thousand copies of a single on their home decks, "rather than wait months for the vinyl presser." In his wisdom, Carlton also ponders, "Why don't record companies forget about records and just make cassettes?" Don't give up your day job, Bill.

Bad news and good news came quickly for Olivia Newton-John on the eve of her week-long appearance at Bophuthatswana's Sun City Superbowl. While the South African Broadcasting Corp. censored her "Physical" hit, it's believed her Superbowl show makes her the highest paid act since Frank Sinatra opened it for a fee reportedly topping \$2 million a year ago. Livvy opens there July 23. . . . A tip of Track's hat to Jed The Fish, DJ at KROQ-FM (Los Angeles), who displayed aplomb by publicly requesting an advance copy of the new Oingo Boingo album. Group bassist Kerrie Hatch brought his own copy to the station within two hours of the requests.

George Atkinson, founder/president of the Video Station franchised store chain, awarded his first Video Manufacturer's Representative plaque to Fox Video's Jim Brown recently. . . . Expect the Mills Brothers to be back on the boards by fall, despite the death of Harry Mills last month. Don and Herb Mills are breaking Don's 37-year-old son, Alan Mills, into the revised trio, and their manager of 40 years, Henry Miller, is expected to begin lining up bookings. Miller's also looking for a recording deal for the veteran vocal group. . . . Record Factory prexy Sterling Lanier gives aide de camp Bob Tolifson full credit for a major promo coup that paid off, literally. San Francisco staged its first Urban Fair at the Moscone Center June 25-27, so Tolifson pacted with Winterland Productions to take an estimated 30,000 cut-out T-shirts off their hands. Lanier booked two booths at the fair, blanketed the area with Factory identification, and moved over 20,000 shirts at \$1.88, reportedly garnering the biggest buyer interest of the entire fair, which drew a reported 90,000 daily.

A&M Records is among labels supplying Sony with material for a digital Compact Disk sampler for its CD hardware launch, says chairman Jerry Moss. Could this be a prelude to more profound links between the companies, as suggested by rumor last week? No, says Moss; a Sony spokesman also quashes the speculation. . . . Ray Harris leaving his post as vice president of black music at RCA Records.

Edited by SAM SUTHERLAND

Dewars Sponsoring Village Fest

NEW YORK—With cooperation by the club scene there, the first Greenwich Village Jazz Festival has been scheduled here as an eight-day event from Aug. 30 through Labor Day.

The event, presented by Dewar's "White Label," will focus on tributes to the jazz greats who played in the time-honored jazz area, along with performances by current jazz talent. Other events will include symposia and a film series stressing the historical relationship between jazz and Greenwich Village.

A free open-air concert in Washington Park between 5 and 8 p.m. on Aug. 30 launches the program. A performance tagged "Recent Developments In Jazz," at the Loeb Center of nearby New York Univ. will

feature artists making their mark in contemporary jazz.

A number of Village jazz clubs have combined their efforts in booking talent to accommodate the festival schedule. Among them are The Cookery, Jazz Forum, Lush Life, 7th Avenue South, Sweet Basil, Village Gate and Village Vanguard.

"Tribute Night" (Aug. 31) will honor jazz composers Duke Ellington, Charlie Mingus, Thelonious Monk, among others.

Participating clubs are independently offering passes which entitle the purchaser to attend shows during festival week at reduced cover charges. The pass will also apply to Aug. 30 through Sept. 6 performances of "One Mo' Time," the hit

show running at the Village Gate.

Artists scheduled to appear at the clubs are Kenny Barron, Arthur Blythe, Joanne Brackeen, Ron Carter, Dock Cheatham, Honi Coles, Paquita D'Riviera, Al Foster, Frank Foster, Slide Hampton, Harlem Blues & Jazz Band, Jimmy Heath, Jon Hendricks, John Hicks Big Band.

Also, Dave Holland, Alberta Hunter, Mel Lewis Big Band, Ronnie Matthews, Charlie Persip Big Band, Sam Rivers, Hilton Ruiz, Archie Shepp, Art Taylor, Double Piano Quartet with Cedar Walton and Al Haig and Reggie Workman.

Festival producers are Robert Frenay Jr. and James Browne. Horst Liepolt is coordinator.

Holberg Taking Over At WFIL

NEW YORK—Reports that LIN Broadcasting's new chief, Dick Verne, will be making major changes at several of its five AM and five FM stations are becoming reality: WFIL Philadelphia general manager Jim DeCaro was let go Thursday (8) after 16 years.

Verne has named WMET Chicago general manager Bruce Holberg to succeed DeCaro. Holberg, who has spent most of his radio career with Metromedia, is a former general manager of WMMR Philadelphia, former program director of WIP Philadelphia and WCBM Baltimore.

Only last month, DeCaro dropped WFIL p.d. Dean Tyler. Since then,

Chris Chandler has been serving as operations director for both WFIL and WUSL. Chandler had been operations director of WUSL while Tyler was programming WFIL.

DeCaro had presided over WFIL's rise as a top AM rocker and then saw the station lose out to FM signals. He took the station in to a country format in September, following the lead of the WUSL which went country a year ago.

In other late-breaking changes, George Wolfson has been named general manager of Viacom's WKHK New York, succeeding Don Boyles, who was dropped Wednesday (7). Wolfson comes from John Blair Co., a New York-based rep firm which owns WHDH/WCOZ

Boston. He was there for 12 years, and held the post of executive vice president of the radio division.

A second general manager's post has been filled in New York with the appointment of Jim Goodwill as chief of WPIX-FM, a post that has been vacant for some time. For the past eight months, he has been vice president of sales of NBC's Source Network. Prior to that he spent eight years at CBS, including five with WBBM Chicago as national sales manager and general sales manager.

Roy Laurence has departed as p.d. from WCAU-FM Philadelphia after "philosophical differences" with general manager Vince Benedict. Morning personality Scott Walker has been elevated to p.d.

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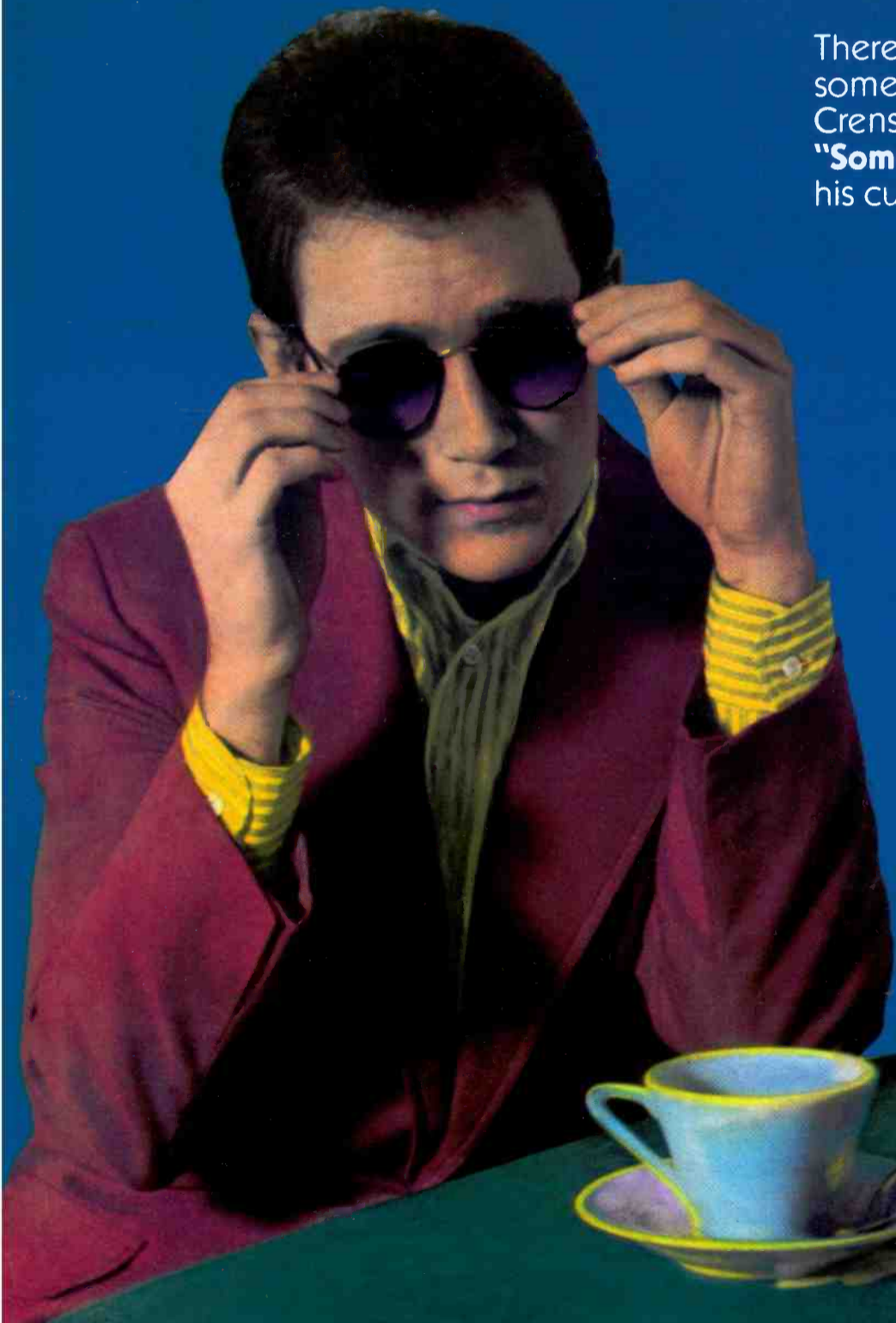
"...His record has heart, soul and a sound." —New York Rocker

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There's more. But really...enough is enough. Someday, someday you're going to have to deal with Marshall Crenshaw, so why not start with his new single, "**Someday, Someway.**" 7-29974. And see for yourself during his current tour.

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