Newer Acts
Spurred Easter Recess Sales

By LEO SACKS

NEW YORK—Newer acts helped spark Easter recess sales for many of the nation's record retailers.

Dealers contacted by Billboard also cite the movement of video game software and midline promotions as keys to their holiday performance. Most reported slight gains from the corresponding 1981 period.

They add that the momentum of album sales by such new artists as Joan Jett and the Blackhearts, Aldo Nova, Human League and Asia has filled a major gap in the absence of hit product by established acts.

While David Burke, founder of the 34-store Recordland chain based in Cleveland, lost a day of business last week to a sudden spring storm that swept through Ohio (Billboard, April 17), he says that Easter sales (Continued on page 16)

Audio Tapers Create Crisis, Hearing Told

LOS ANGELES—Without legislative remedies, the U.S. recording industry will suffer increasingly dire consequences from audio home taping, according to testimony given here Wednesday (14) before a House of Representatives Judiciary subcommittee.

The Congressional unit held three days of hearings April 12-14 as a result of bills introduced into the House and Senate which would legalize home videotaping and which provide for royalties on both video and audio blank tape and hardware to compensate copyright owners. (Testimony on the topic of video home taping, given Monday and Tuesday of last week, is on page 3 of this issue.)

The Wednesday session heard economist Alan Greenspan testify that home audio-taping siphoned off an estimated $10.5 billion from U.S. recording industry revenues in 1981. His analysis of the consequences for the sale of prerecorded product was dramatically documented by a variety of industry executives in a 21/2-hour session.

A&M Records' chairman Jerry Moss declared sharply declining sales figures on key album product, while former AGAC president Ervin Drake forecast a greatly depressed market for songwriters. NMMPA chairman Sal Chantia envisioned the music and home electronics industry on a collision course, which only legislative intervention could avoid. And RIAA president Stan Gortnik predicted industry ruin.

(Continued on page 62)

Global Woes Are Key Focus
Of IMIC '82

ATHENS—The threat of record rental, the ever-growing depredations of home taping and the multiplying problems of intellectual property protection will be among the major topics debated by leading executives from around the world when the 12th International Music Industry Conference (IMIC) opens here next Monday (26).

Dick Asher, deputy vice president (Continued on page 76)

Chains Accelerate
Vid Game Drives

By JOHN SIPPEL

LOS ANGELES—U.S. record/download/accessories chains are now moving rapidly into electronic games. Lieberman, the nation's most widespread one-stop chain, is the latest giant to be bitten by the vid games bug.

Lieberman president Harold Okinow would not amplify on the rumor regarding the one-stop division, except to confirm it. The company's existing commercial electronic games division has long distributed arcade games to user locations.

The Record Bar, Camelot-Grapervine, Western Merchandisers, Turfles and Record Factory chains have already joined the stampede. Western, which operates 92 Hastings, Record & Sound Town and Disco stores out of Amarillo, got initial shipments very recently, like its peers. These first stocks included varying amounts of the important Pac-Man game.

Western, according to its retail chief John Marmaduke, now has games software in 60 of its outlets. Six stores are "completely stocked," and that number will grow rapidly, Marmaduke states. Robert Zunick is buyer.

All 11 Flipside Chicago area stores now carry Atari, says Barry Bruno. He's preparing an order for Intellivision to complement the 25 opening Atari titles, owned by Carl Rosenbaum. The chain prepared its own window signs to attract customers; they ran through their opening 800 Pac-Man allotment over a weekend.

In less than four months, Joe Bressi, vice president of purchasing/marketing for Stark Records, N. Cannon, Ohio, has led his entire 128-store chain of Camelot-Grapervines into handling the hot software. Stores are carrying from 25 to 30 titles each. Like Marmaduke, Bressi has

(Continued on page 16)

- Inside Billboard -

- COUNTRY MUSIC RADIO is showing poor numbers in several major markets, according to just-released Arbitrons for the winter ratings period. The AOR battle in Los Angeles is warming up, too. Page 25.

- VIDEO PROBLEMS at retail, including those of in-store merchandising, promotions and financial management, are being discussed in a series of regional meetings held around the U.S. by the Video Software Dealers' Assn., a division of NARM. Page 3.

- BLACK RETAILERS should be aggressively pursuing general market sales, given prevailing population trends. That's the view of industry veteran Ted Hudson, who is blueprinting such a move for his own store operations. Page 22.

- CLASSICAL BROADCASTERS are fighting an attempt to exact a fee for playing a new, commercial recording of public domain material. The matter is seen by some as the shape of things to come if a "pay-for-play" performance right for recordings is legislated. Page 3.

- BLACK PROMOTORS, via their recently formed national association, are now organizing to meet sponsors of concerts and festivals nationwide. It's part of the drive, spearheaded by the Rev. Jesse Jackson, to eradicate what he calls a "white monopoly" in this field. Page 4.

- CHAIN OPERATORS and product buyers report that jazz is sustaining or expanding its share of market, despite reduced radio exposure, declining major label interest and the overall sluggish sales climate. Relaided product performance seems poor, however, and there's checkered success for higher-priced audiophile lines. Page 22.

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Patrice Rushen
STRAIGHT FROM THE HEART
with the memorable single
"FORGET ME NOTS"

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ANY GIANI is one of today's premier talent known worldwide and "AGE TO AGE," which is his sixth album for MYTHIC Records, is sequen-

taneously his best work yet. "I Love A Lonely Guy" is bound to be a hit

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(Advertisement)
IN A CLASS BY ITSELF

Jethro Tull · The Broadsword And The Beast

The new album on Chrysalis Records and Tapes.

Chrysalis

Records and Tapes
The album CIR 1886
Produced by Paul Samwell-Smith
Audio For Video Work Adds $ For Studios

By JIM McCULLOUGH

LOS ANGELES—It’s not all bad news for the recording studio business—especially for those companies with a specialization in mobile audio services.

The surge in video productions on all levels, as well as a hike in radio and television work, has caused a boom in audio support tasks that 24-track remote specialists have not been able to cash in on this past year—more than offsetting any slowdown that they might be experiencing otherwise.

In some instances, companies are reporting that audio support work for video or film projects is now becoming the lion’s share of their businesses and that a portion of their activities has swelled anywhere from 20%-50% in the past 12 months.

One audio remote specialist also suggests, echoing the feelings of others, that the cable boom—despite the new users like Warner Amex MTV Music Channel—is still in an infancy period and that high quality audio support work for that medium will result in explosive business opportunities in the years ahead.

Russell Hearn, vice president, Omega Audio, Dallas, indicates his firm began feeling the boost approximately a year ago. The volume of work at the same time the Omega mobile rig has been on Southwest projects that run the gamut from music to MTV video music concerts to cultural events such as the Houston Grand Opera and Gruene Hall, aided for either PBS or some of the other arts-oriented cable channels now springing up.

Clients include both network and independent producers, cable operations and even chain club owners desirous of satellite live music throughout their network of niteclips. “In fact,” Hearn points out, “I can’t remember the last time we went out on a strictly audio project.”

Omega just completed its first MTV Music Channel project with Quarterflash, taped in Dallas with the production team of Growers, Fields & Flatterer. “We brought the rig up front,” says Hearn, “that everyone involved was interested in the best quality, 24-track, 44.1kHz digital recording and specific audio requirements and I think that’s indicative of what’s happening with work like that.”

A year ago Omega acquired the necessary BTX electronics so its audio truck could interlock with a remote video truck. Begun in 1973 with an eye on album remote work, Omega now has linked with Video Post & Transfer in the Dallas market so it can now offer clients video post production capability and facilities.

According to Johnny Rosen, owner, Fanta Sound Company, a mobile audio-only operation based in Nashville, “that part of our business has doubled the last several months. Retailers are receptive to the idea, he adds.

Schlachter emphasizes that the cassettes will not be sold, distributed, through packaging or otherwise, to reflect the home taping possibilities on the blank side.

“We are aiming at the personal stereo market, and our research indicates that a lot of kids would like to hear 12-inch singles without the inconvenience of flipping over the cassette,” says Schlachter, who was accompanied by Stan Hoffman, executive vice president of the label, during retailer pow-wows.

Schlachter also notes that the cassette, which would allow 15 minutes to 20 seconds, would respect home taping on the blank side.

As for packaging, the label is in the process of developing a 12-inch sleeve in which the cassette would be...

(Continued on page 79)
Geffen Has A Streamlined Look
Despite 17 Artists, Executive Roster Is Kept Small

LOS ANGELES — Midway through its second year in the marketplace, Geffen Records is living up to its original blueprint as a streamlined label.

Although the label has parked over 17 recording acts and completed its first Broadway cast album, with several additional signings nearing completion, label chief Ed Rosenblatt confirms that the current payroll still numbers about a dozen employees, including Rosenblatt himself. That lean staff underscores a philosophical shift the Geffen label president admits is a direct outgrowth of changing business conditions, as well as a conscious goal set forth when Geffen and Warner Bros. Records set up the label as a joint venture in 1982.

“There’s a certain paranoia that can affect small labels with a distribution relationship to a large branch system,” explains Rosenblatt, who speaks from experience. As senior vice president in charge of both sales and promotion at Warner prior to accepting the Geffen top slot, Rosenblatt handled a host of custom and distributed labels.

Many of those lines, like their rivals under similar deals at competing majors, habitually staffed up with their own in-house marketing, promotion, publicity and sales personnel as product flow increased. But that trend, so common in the ’80s, is one Rosenblatt agrees is almost prohibitively costly in the current economic climate. As for Geffen itself, he feels the links to Warner preclude any need for substantial staff growth.

Rosenblatt argues that many custom lines that swelled ranks in the ’70s too often focused on duplicating efforts in marketing and promotion, rather than bequeathing up their ad functions, the route he says is the small.

(Continued on page 9)

Publisher Of Sacred Music Wins Battle With Church

By ALAN PENCHANSKY

CHICAGO—FEL Publications Ltd., a Los Angeles sacred music publisher, has won the latest round in its ongoing copyright infringement battle against the Chicago Catholic Archdiocese. The victory came here in the U.S. Seventh Circuit Court of Appeals which overturned a lower court’s dismissal of charges that the Catholic churches engaged in widespread copying of FEL songs without permission for inclusion in photocopied “homemade” hymnals. FEL launched its action here in 1976.

In siding with FEL, the Appeals Court completely reversed a U.S. District Court ruling that the annual blanket copying license offered by FEL was in violation of anti-trust statutes and that religious material enjoys a copyright exemption. The Appeals court struck down both propositions. It cited the recent U.S. Supreme Court ruling in BMI v. CBS as evidence of blanket licensing’s legality.

FEL’s $100 annual license was introduced in 1972 after the company says it became too difficult to police religious market copying practices on a per title basis. The license gives each parish unlimited access to all FEL songs.

The FEL license, according to the “court, is a reasonable and flexible tool for dealing with the unique problems associated with the Roman Catholic liturgical music market. It gives copyright holders protection and compensation and it allows individual parishes to produce custom hymnals at a reasonable cost.”

FEL seeks $1.5 million in damages.

EASTER MAGIC—Andrea Crouch, left, teams with Denice Williams during Crouch’s Easter Weekend engagement at Southern California’s Magic Mountain amusement complex. Williams appeared as special guest during the closing night’s concert.

Record Companies

Ellen Stolzman is appointed director of marketing for CBS Masterworks.

Stolzman has long record of promotion for A&M Records. He’s expected to continue producing a number of projects for the label, for which he worked for five years. In a reorganization of its artist relations/television department, Atlantic Records names Ben Herson director of artist relations and Susan Stein to associate director of artist relations/television; and appoints Donna Kreiss artist relations coordinator. Hill was in the label’s merchandising department; Stein was artist relations/television manager and was a department secretary. All will be based in New York.

Bob Franz has resigned as vice president of personnel and industrial relations at Capitol-EMI to pursue other interests. He will be succeeded by Ed Khoury, president and chief operating officer of Capitol Magnetic Products and the Compact Disc Division.

Richard Blinn is named director of technical marketing services supporting Capitol Magnetic Products, and John Dietz becomes director of recording operations. Blinn was Capitol’s director of recording and electronic development, while Dietz served the label most recently as national custom production director. All these Capitol officials will be based at the label’s Hollywood home office.

Janet E. Shapiro is named president of Geffen Records, New York. She was classical product manager for Pro Arte Records, Minneapolis, ... at Chrysalis Records, Los Angeles, Janine Mattiussi moves to the post of manager east coast sales for 20th Century Fox. ... Richard Blinn is named director of technical marketing services supporting Capitol Magnetic Products, and John Dietz becomes director of recording operations. Blinn was Capitol’s director of recording and electronic development, while Dietz served the label most recently as national custom production director. All these Capitol officials will be based at the label’s Hollywood home office.

Geffen label president Stolzman also does not anticipate resistance from those who have monopolized the market for these many years. However, we’ll meet resistance with resistance.” Jackson elaborates. “What we’re doing is searching for trade, and we’ll trade with those who will trade with us.”

Jackson also does not anticipate resentment from white concert promoters who now control much of the business. “There is no reason why we cannot work together,” he states. (Continued on page 42)
This is to certify that the new O'Jays album was two years in the making JUST TO SATISFY YOU. And we further warrant that there will be several hit singles from this new album, starting with the current chart-maker, "I JUST WANT TO SATISFY YOU." The O'Jays will be touring the country, spreading their great new music across the land and keeping their fans satisfied. So be among the first in the world to be fully satisfied.

INTRODUCE YOURSELF TO "MY FAVORITE PERSON." THE NEW O'JAYS ALBUM INCLUDING THE HIT SINGLE, "I JUST WANT TO SATISFY YOU."

ON PHILADELPHIA INTERNATIONAL RECORDS AND TAPES.

Produced by Ken with Carlton, Carl Womack, Bully, Tommy, Tito, Jerry, Huff, Gene, Morris, John, Wheatland, Eddie, Leon, and Luther Williams.

Distributed by CBS Records. © 1982 CBS Inc.
NEW YORK—With Joan Jett's "I Love Rock'n'Roll" single in its sixth week at No. 1 on Billboard's Hot 100, and her album only one step away from that summit, producer Kenny Laguna is back on top again. And from this point on, the onetime bubblegum producer whose career seemed to die with that brand of music is going to be very selective about future production projects.

The reason, he says, is that most of his time is now occupied managing Jett, although that didn't stop him from producing Bow Wow Wow's new "Last Of The Mohicans." "It's hard to manage a band in a transition stage, and produce at the same time," says Laguna. "I did Bow Wow Wow because Joan and the Blackhearts demanded that I do it. But I wouldn't work on a project where I didn't have the time to do my best." 

Laguna started out in the mid '60s as a writer, musician and ultimately producer of such bubblegum acts as the Trade Winds, Ohio Express, 1910 Fruitgum Co., the Archies and Tommy James and the Shondells, and later produced Bill Medley, Tony Orlando and Eddie Starr. Coincidentally, Laguna cut many of his bubblegum hits for Buddah Records during Neil Bogart's time there. Bogart is today chairman of Boardwalk, Joan Jett's label. 

Bubblegum, says Laguna, grew out of Tin Pan Alley, and it was there, making demos, that he first learned how to produce. "You learned how to make a demo at one-tenth the budget of the record. You would have to do the strings and the guitars would have to be the brass as well as the guitar, he remembers. 

"You learned how to make the best of a sound, and how to fill up the record and keep the tension high. To make a demo for a publisher who listens to songs all day is just as hard as make as a hit record," he says.

"After bubblegum died, I had no career," continues Laguna who says that for a while he even loaded boxes for a living. "After listening to the radio all day, I knew there was nothing wrong with 'Very heavy depression. They wouldn't even let me play the radio on the loading dock.' 

Laguna got back into the business by going to England, where he wrote songs for the "Star-dust" film. Coming back to the U.S., he worked for ABC Records as an "assistant to the execs." "I couldn't stand East Coast," then he got together with Tommy James for an unsuccessful comeback as The Sabres. (Continued on page 70)

SINGLE, LP BOOMING

For Cross-Merchandising, Pac Man 'Made In Heaven'

NEW YORK—If you can't beat them sing about them. That's proven to be a successful philosophy for Jerry Garcia and the Blackhearts. Recently, for Columbia Records. The label says the "Pac Man" single has sold 1.2 million copies, which is more than 100,000 units.

Buckner & Garcia, who wrote the "WKRP In Cincinnati" theme, originally released the "Pac Man" single on the local BGO Records label in Atlanta. After the record sold 12,000 copies, their manager, Annie Geller, had little trouble convincing Columbia Records to distribute for national distribution.

"Obviously it's a novelty record, but it was timely, and there was constant media exposure," says Al Teller, senior vice president and general manager of Columbia. "The key then was to be able to come up with a variety of album video themes.

Buckner and Garcia were able to do just that. Each song on the LP is based around a popular arcade video game, using sound effects from the various games. To make separate contracts to get all the necessary clearances from the various game manufacturers says Garcia, "and each one gets a cut." 

"For cross merchandising, this record was made in heaven," says Teller. Early on, CBS targeted the pre-teen and teen markets with point of purchase materials and displays. In conjunction with Bally Midway, which makes the arcade games, and Atari which has recently introduced the home Pac Man game, CBS did displays within the arcades themselves and sponsored radio contests.

In May, MTV is doing an animated recreation of "The Legend Of Pac Man" with a contest where the top prizes include the "Pac Man" LPs as well as home video games, T-shirts, and a "Pac Man" glove to fight busters caused by spending hours at the machine.

Teller says CBS has been particularly successful at selling the "Pac Man" records through rocketed across the country.

"The campaign has been fun for everyone," he says.

Country Gets 'Hooked' LP

It is distributed regionally by Pickwick Records, and Lowery says he wants a major to lease the master.

Initially, Lowery notes, "some publishers were not very happy about the project, but I explained to them how much of a hit rate. So I believe that was the clearance effort that Lowery wound up using some pub- lic domain songs - as well as from his own catalogs. "We got afraid someone else would try to get out a similar project, so we decided we'd better go ahead with what we had," Lowery adds.

Laguna, New York, is just as busy as he's ever been, but he won't be compromised. "I won't work on a project unless I have the time to do my best," he says. 

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"I Love Rock'n'Roll" was written by Phil Spector, who produced the Beach Boys' "Good vibrations." The song was released on the debut album of the group, which was recorded in 1969.

The song was released as a single, peaking at No. 2 on the Billboard Hot 100 chart. It was later covered by various artists, including The Rolling Stones, who released their version in 1972.

In 2005, the song was included in the Rock and Roll Hall of Fame's list of the 500 Greatest Songs of All Time, and in 2007, it was included in Rolling Stone magazine's list of the 500 Greatest Songs of All Time.
His star has never shone brighter.

The entire country has fallen for the music of Ray Parker Jr.: the millions of fans who have made all of his Arista albums solid gold (and beyond), and the R&B, pop and A/C programmers who helped send "A Woman Needs Love,"

"Two Places At The Same Time" and his other great hits to the top of the charts.

Now, "The Other Woman," the title song from his brand new album, is taking off like a space shuttle. It's his biggest record yet, and heading for number one! What is it that gives Ray Parker Jr. the ability to zero in on what audiences want? Just call it Raydar.

The Other Woman.
Irresistible music by
Ray Parker Jr.

"The Other Woman" AS 0669
R&B: 8** Pop: 22**
ON APRIL 27, PEOPLE WILL TRAVEL TO A COUNTRY KNOWN FOR ITS PAST TO ATTAIN A VISION OF THE FUTURE.

At the International Music Industry Conference in Athens, Greece, a select group will have the opportunity to witness first-hand the technological marvel shown here in actual size.

It's the revolutionary Compact Disc Digital Audio system developed by Philips and Sony, and you're invited to see it in a special presentation at the Conference on Tuesday, April 27. Which results in a situation with no shortage of irony:

Amid the relics of an ancient civilization's glorious past, an important part of the future will be unveiled.

PHILIPS/SONY

Philips is a registered trademark of N.V. Philips of The Netherlands; Sony is a registered trademark of the Sony Corporation.
**WCI Music Revenues Down**

NEW YORK—Revenues for the record and music publishing division of Warner Communications Inc. declined in the first quarter of 1981.

The division, which incorporates the Warner Bros., Elektra/Asylum and Atlantic labels and Warner Bros. Music publishing, showed income of $15,780,000, compared to $22,347,000 in the same period last year. Revenues dropped to $190,000,000 from $210,640,000.

Steve Ross, chairman of the conglomerate, attributed the declines to fewer major album releases during the quarter. He added that the division has "benefit from upcoming releases from many of its top artists over the next several months."

In all 1981, the division's sales totaled $811 million, its highest to date, with 30% operating income increasing to $85 million.

A prime reason cited for the company's record first quarter revenues, net income and earnings per share was the performance of Atari, the home arcade video game, which first quarter sales and income of $211 million, a 180% increase over last year's period, and $100 million, respectively.

WCI reported revenues of $392,483,000, compared to $602,058,000 in 1981's first quarter, and net income of $77,879,000, a 57% increase from $49,520,000.

**$5: Decline for CBS Records**

NEW YORK—A 15% drop in revenues for the CBS Records Group in the first quarter contrasted to a modestly lower income and earning per share for CBS Inc., whose overall revenues rose slightly for a record first quarter.

First quarter 1982 net income and earnings for CBS Inc. declined to $42.4 million, or 83 cents per share, from $48.1 million, or 94 cents per share, in the first quarter of 1981. Traditionally the first quarter is the company's smallest earnings quarter, CBS says. First quarter 1982 revenues of $1.01 billion were 3% higher than first quarter 1981 of $981.3 million.

"Revenues for the CBS Records Group declined 15% in the quarter, causing the group's profits to decline," says CBS. "The troubled consumer economy and an increased rate of seizures caused a reduction in recorded music operations. The Columbia House Division had improved sales and profits compared to the first quarter of 1981."

Compared with the previous quarter's profits from CBS Records International and from Columbia House prevented the Record Group from operating at a loss for the quarter, while the domestic record operations actually dipped into the red.

**Staff Remains Small**

**Geffen Label Maintains A Streamlined Profile**

- Continued from page 4

But successful Geffen operations has pursued.

The division of label within the Geffen label—breaks up Rosenberg's contention, since fully a third of the staff is directly involved in securing talent. In 1980, founder Geffen, whose record industry career has centered around his negotiating activity, has left to full-time ad executives, John David Kalodner and Carole Childs, both on the West Coast.

Although Rosenblatt plays down his own ability to procure acts, the company is also expected to add an East Coast ad executive in the imminent future. Thus, apart from the label's in-house promotion chief John Baris, Rosenberg says Warner Bros., "still handles all our marketing and operational functions, as originally intended."

The young label has also turned heads with its decisions to turn down completed albums from two recognized "70s superstars, Elyon and Donna Summer, and seek cost-conscious new managers to insure a stronger response upon eventual release."

Rosenblatt, though, is quizzed on those moves. "The costs are so much greater today, and the pressure from parties much greater. You just can't turn your back on any part of the creative process now. It is time to line up the right producer—" the Tony Visconti, Keith Joint, George Richey, and John Boylans, who can make a vital difference."

Right now, in addition to John, Summer, hip newcomers Asia and Warner Bros., and the label's most recent releases by Sammy Hagar and John Hiatt, the active roster includes Peter Gabriel, Cars leader Ric Ocasek, Greg Copeland, Coyote Sisters, "Dreambirds" star Jennifer Holiday, Mac McAnally, Oxo, Prey and Jr. Tucker.

Geffen also has rights outside the U.S. and Canada to the Simon & Garfunkel live reunion album, and is expected to sign acts already in any new studio recordings by the duo. The label also has the original cast LP for "Double Fantasy," the hit Broadway show in which the label itself was a joint venture partner; it is already involved in bringing the British musical, "Cats," to Broadway, with a U.S. cast LP slated for label release; and continues to chart with "Double Fantasy," the last album from John Lennon and Yoko Ono prior to Lennon's death.

Despite that expanded roster, however, Rosenberg says the Geffen release schedule won't be dramatically stepped up.

**Prelude Sets One-Sheet Spec Sheet**

- Continued from page 3

housed. Schlachter promises no reference to the show is a blank side—the label chief believes that Island "made a tactical error in killing off that album to the buyer at home tape. We're not interested in that."

The Pezilasse casse-ettes—"The 12-Inch Cassette"—will retail at the same price as the label's $4.98 12-inch singles. The label's choice of which artists to launch the series will be made this week. "We want what we consider a best-seller, rather than just going with whatever is our next 12-inch single," Schlachter explains.
Cashman Cashes In With ‘Talkin’ Baseball’ Singles

BY IRV LICHTMAN

NEW YORK.—It may not be the unofficial anthem of baseball—that honor still goes to “Take Me Out To The Ballgame”—but Terry Cashman’s “Talkin’ Baseball” is certainly establishing itself as a cry to “Play Ball!”

Cashman, a performer/writer and principal in Lifesong Records and its publishing affiliate, Blendingwell Music, is an avid baseball fan—particularly of the New York baseball scene.

The original song, used by Major League Baseball for its tv slogan, “Baseball Fever—Catch It,” included a tribute to Hall of Famers Willie Mays, Mickey Mantle and Duke Snider.

A year later, there are 18 versions for 18 major league ball teams, with six more due shortly to complete the cycle. This will eventually translate to 26 Lifesong singles releases, as the label begins to send to its independent distributor lineup versions appropriate to their markets (in some cases, distributors will handle more than one version for the areas they cover).

Soon after the original version was cut by Cashman, the label developed a 12-inch single version, described as a limited run collector’s item by label-publishing general manager Stan Nowak, who adds that the purchaser of the 12-inch also receives a certificate of authentication for the numbered series. Another lure on the 12-inch is the etched signatures of Mays, Mantle and Snider on one side of the pressing. The original price of $19.95 for the album was recently reduced to $9.95. Cable TV has been one advertising avenue for the release.

As for the $1.99 singles, Lifesong is not stopping at the dealer level. It’s using direct-mail to various sports and sports hobby publications and when all 26 singles are ready, Nowak says the label may offer the singles as a collector’s package.

While Warner Bros. Publications printed a single sheet—at $2.50 for the original version—there are no plans yet to go ahead with the customized versions, although this could develop if individual versions take off. Nowak says each version should be considered part of the total sales mix. “This is a year-around project with enormous complexities in production and labeling,” notes Nowak.

As for Cashman, he’s sung the song live at various ballparks and has appeared on such network tv’s as “Today,” “Good Morning America” and countless local sports shows. And Major League Baseball plans to make a video of each team version.

NEW YORK.—“Please don’t ask me why I wrote ‘Tubular Bells,’” asked Mike Oldfield, and we didn’t; there are no real replies to that kind of question. So instead we asked him if he heard any good jokes lately. A funny man called to the waiter and asked him if he had frogs’ legs. The waiter said, “Yes,” “Good,” said the man, “then why don’t you just hop over here?”

Well, maybe you had to be there. But then we talked business and learned that although Oldfield has made eight LP’s, and sold nine million copies of “Tubular Bells,” this was his first concert tour of the U.S., supporting his latest “Five Miles Out” album on Virgin Records, distributed through CBS.

He is on a worldwide tour, expecting to do about 100 shows in Europe, Asia and here in the U.S. where he is being booked by Jon Podell, playing the Ritz on Sunday (18).

The stage is very different from the normal stage setup,” says Oldfield. “It looks more like a recording studio, though I don’t have an engineer on stage. I do the sound myself at a studio desk with studio monitors. I use studio amplifiers and a computer. It’s very high technology though the emphasis is on the music. There are also films I have had made that are more like cartoons.

“They are done by M.C. Escher, the artist, who makes impossible perspective pictures. But they are actually moving. We project them overhead during the show,” he says.

Oldfield adds that he has been wanting to play in the U.S. for the last three years, but until now he has had no response from agents or promoters. Part of the problem, he acknowledges, has been Virgin’s uncertain status in this country, where release of his product has been sporadic, while Virgin has gone through distribution first with CBS, then with Atlantic and then back with CBS.

Also, he says, with the amount of equipment he carries, if he played a small club, there would hardly be room for the people, so he had to wait until he could get a tour together where he could play venues from 1,500 to 3,000 capacity. “We are not asking for a lot of money or guarantees. We just want a cut so we can be able to do it,” he says.

Oldfield is a licensed pilot and he says his new “Five Miles Out” LP was inspired by a storm while flying over the Pyrenees.

“We flew into a thunderstorm in an unpressurized plane. We couldn’t come down and land because of the mountains. We tried to climb above it, but we were running out of oxygen. The wings started icing up, and ice on the propellers was coming off in big chunks, smashing against the windowscreen. And we were going upside down and inside out. There was thunder, wind, rain and hail. It was about an hour, but it felt like five years. It actually got to the stage of praying. At least it was an inspiration for an album.”

* * *

They are not too happy at Shannachie Records these days with Rita Marley, wife of the late Bob Marley, who has cancelled a tour that this week would have taken her to Montreal, Boston, New York, Philadelphia and College Park, Md. Label president Richard Nevins says Shannachie had put “a lot of bucks” on a promotional campaign geared around those dates, including a $50,000 video for the Ritz date in New York. “The tour was going to be the high point and culmination of our efforts,” says Nevins.

According to sources, Marley would have grossed $75,000 on the tour, but reportedly she wanted more. Efforts to reach the singer proved unsuccessful at presstime.

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(Continued on page 18)
RCA Records is proud to announce their new association with Flicker Records.

And introducing their first album release "Money Talks" by Trooper with the single "Only a Fool."
Today, you and your customers are looking for the same thing. A higher performance video tape.

Maxell HGX is the high grade tape that delivers both bigger profits and better pictures.

To create it, we use finer, sharper Epitaxial particles and our unique binder system. The resulting tape is not only more durable than ordinary video tape, it's capable of delivering sharper, brighter colors, improved frequency response and a higher signal-to-noise ratio.

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The Rhythm & The Blues

WCI Black Music Survey Omits Key Categories

By NELSON GEORGE

NEW YORK—It was good to see the concern Warner Communications expressed about black music in its recently released consumer survey (Billboard, Nov. 20). But one hopes this documentation of black sales contains

Yet there appeared to be a flaw in the research that profoundly affected the final result. In stating that the percentage of record dollars accounted for by blacks declined from 16% to 12% between 1977 and 1980, the Warner survey was apparently based on two categories: “traditional soul, rhythm and blues” (Aretha Franklin, Chaka Khan, etc.) and “contemporary black” (Stevie Wonder, Earth, Wind & Fire, etc.). The “disco” and “soul” categories were not counted as buyers of black music which can be seen as a definite misplacement. Since the Warner survey was apparently most interested in pop recordings, the exclusion of disco as a black sales somewhat understandable. But to exclude “disco/dance” music, a style including Chic, Donna Summer and Sister Sledge, is harder to comprehend, especially since almost any industry observer would agree blacks are, on a percentage basis, the leading purchasers of dance music. For example, the top disco album of 1980 was Change’s “Glow Of Love,” which spawned two popular singles, “Lover’s Holiday” and “Starchin’,” and went gold. The bulk of those buyers heard the album on black radio and were black, even though it received its initial acceptance through disco play.

Unemployment among blacks has traditionally been double that of white America and under current economic conditions it is probably worse than that. There is no question that this has impacted on black buying patterns. Yet Warner’s decision to exclude “disco/dance” and “gospel” from the “black” purchases makes one think the black decline was not as large as the survey indicated. At presstime, Warner representative could not be reached for comments on those elements of the report.

Songwriting 1982: Taneyata Willoughby has many talents. She plays violin, piano, arranges and has a fine singing voice. However, she is a songwriter that this New Yorker has had her major successes. She wrote the lyrics for two songs on Change’s gold “Glow of Love” LP, including the popular single “Lover’s Holiday” and “Angel In My Pocket,” five on the next Change album, “Miracle,” as well as for David “Fathead” Newman and Lenny White & Twyniune with whom she was a member.

Willoughby has developed a distinctive songwriting personality, one that employs dreamy romanticism (e.g., “Lover’s Holiday”) and imaginative imagery to support contemporary dance rhythms. She says, “I have no problems writing words to fit melodies. Certain sounds and notes conjure up words to me.” Willoughby is young and still growing, but she has taken her share of hard knocks on the competitive New York music scene. Her experiences are, in fact, reflective of the problems today’s black songwriters often have in a music where the emphasis is more often on the rhythm track than the song.

“Are there so many people in this industry with a total disrespect for writers?” she says. “Today you find (Continued on page 19)

PHILADELPHIA—The creation of a black music showcase venue in this city will move ahead at full speed now that the U.S. Department of Housing and Urban Development has awarded local promoters a $250,000 grant. Plans by the group, headed by John Bowser, provide for a $2 million renovation of the old Uptown Theatre in the northern section of the city into the New Uptown Theatre and Entertainment Center.

Bowser, president and owner of the Uptown Theatre, is also executive director of the Philadelphia Urban Coalition. U.S. Sen. John Heinz, Republican from Pittsburgh, Pa., announced the Federal award of the Urban Development Action Grant, saying it would help finance a worthwhile project that would be a cultural and commercial benefit to the residents of North Philadelphia, the inner city for the local black community.

In addition to the Federal grant, other funds for the project, which has been in the works for some three years now, have come from the Philadelphia Citywide Development Corp., the Philadelphia Industrial Development Corp., and as loans from two local banks. Bowser says the project would provide the impetus for reducing much of the blight and lack of any major investments in North Philadelphia, which he added has suffered because development funds have gone mostly to Center City.

The New Uptown complex will take up the existing six-story, 50,000 square foot theatre building. Plans call for a 2,000-seat auditorium for concerts, a restaurant, two smaller rooms that will feature jazz acts, a disco for young adults, and a private club that Bowser said already has 2,000 membership applications. Now that the renovations can move forward, Bowser expects the project will be completed in about six months with the grand opening anticipated for October. Bowser began packaging the project on Jan. 15, 1979.

Originally opened as a deluxe neighborhood movie house featuring stage shows in 1929 and operated by Warner Bros. Theatres Corp., the Uptown became a major showcase for black shows in the 1950s and 1960s. Using local radio DJs to MC the shows, the Uptown featured many black performers who later achieved international fame, including Diana Ross, Smokey Robinson, Stevie Wonder and scores of others. The theatre closed in 1978.

It is expected that Georgie Woods, local DJ whose name became synonymous with the Uptown because of the many rock and rhythm & blues concerts he promoted at the theatre, will be an entertainment consultant for the complex.

MAURIE ORODMERK

Nutricize. The New Record Poster Package That Tunes You In To The Tremendous Exercise/fitness market!

Hensler, Mazza
Join RIAA Board

NEW YORK—Gene Hensler, president of PolyGram Records, and Jim Mazza, president of EMI America/Liberty Records, have been elected to the board of directors of the Recording Industry Assn. of America (RIAA).

PHILLY’S UPTOWN FOR RENOVATION

Federal Grant Aids Plans For Black Music Showcase

Nutricize! The exclusive new exercise program that:

- Is sponsored by Nutri/System, America’s fastest-growing weight loss fitness organization
- Has original music created by Phil Hurt of “Village People” fame
- Has step-by-step directions right on the record!

For information contact Steve Schulman (NLD), National Label Distributing Co., 1529 Walnut Street, Philadelphia, Pa. (215) 568-0500

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Discover the outstanding new way to add new profits to your business...it’s called Nutricize. Nutricize is a fabulous new concept in health and fitness! Developed by Dr. Howie Hurtt, Nutricize is original songs written by super talent arranger and composer Phil Hurt, with the exclusive Nutricize exercise program created by Gwendolyn Bye, noted professional dance and exercise educator.

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NUTRICIZE IS THE EXCLUSIVE NEW EXERCISE PROGRAM THAT:

- Offers a complete fitness program for under $10!

Gwendolyn Bye

Nutricize! Nutricize! Nutricize!

America is about to say good-bye to exercise...Hello Nutricize!
Chains Accelerating Video Game Drives

*Continued from page 1*

started with Atari games. Special customized cases which show the spikes and slot packages forward are placed in traffic areas in every store. Accessories buyer Dwight Monjar oversees the product area.

One hundred of the 137 Record Bars now carry an average of 10 to 15 Atari titles, according to Dennis Golden, the chain's executive vice president. He expects by the next holiday season to have all stores fully stocked. Reade White-Spinner is buying.

All 29 Record Factory stores out of San Francisco are doing a "prodigal son" routine. The chain's president, Steven Langer, in his new arm, Bob Tolissions, sold out their initial ti v games software inventory in 1978. Since March 3, they have reconstituted an average inventory of 50 to 60 titles from Atlantic, Activision, Broderbund, and Impac.

"I got in my first 11 skids this morning," Joe Martin of Turtles, Atlanta, reports. "May be a little skid to bow the goods May 1, launched through a 70% print/30% radio ad campaign. Each store will carry about 40 titles.

DJ's Sound City, Seattle, has some electronics titles which sell all of its 25 stores. Vicki Kost says that a year's experience has shown the games are just like records. In order to maintain good inventories, the chain has each store manager ordering direct. Typical of the inventory stored in the games is the building is the experience of the 50 Listening Booths out of Pennsylvania. The electronics buyer Bruce Bell purchased his first electronic games 18 months ago, and by the end of May stores carried the software. Since that time, the number of stores has doubled.

At present 16 Listening Booths are stocking the games in standard glass showcases. That will change. The chain is investigating specially-built fixtures for the fast movers. Presently the Booths are carry manufactured. Bell expects shipments of first units from U.S. Games and Co. soon.

Unanimously, those interviewed admit their pricing is competitive, with games selling for $4 to $9 list. But some have sold all their Pacman games at full price.

Both Golden and Lanier voluntarily confess that the chain's game software inventory has substantially improved a building record/tape volume. They feel the growth will be the second such subsidizer to handle home video games. Some of the Noel who were dead in the West Los Angeles limited one-stops out of Chicago have been handling such software for more than two years.

NARM Vic Arm Attracts Dealers

*Continued from page 2*

Bills Sims, owner of Wilshire Television in Dallas, says he was disappointed with the turnout at the meeting of the momentum the people total," he relates. "But the organization looked good to me.

Some have joined VSDA. There are plenty of titles that come out that are real dogs, so if you pass up buying two of them and instead invest that $100 in joining the VSDA, hopefully you'll end up with an organization that will work for you. I definitely think the VSDA is a viable thing."

Marshall Weinrich of Video Station in Plano, Tex., also attended the Dallas meeting and also joined VSDA. "There should be an organization to hear the cries of the retail.

We should get together, not to trade secrets, but to work as a unit. I'm willing to take a chance on the VSDA; I gave them my $100 dues. If I threw away, I threw it away—I won't do it twice."

Weinrich also adds, "A lot of work needs to be done and a lot of things need to be changed in this industry. We're all neophytes in a groves."

Dorothy and Bill McMillan, owners of two Video Station stores in Spokane, Wash., drove 300 miles to attend the Seattle meeting. They have joined VSDA; Dorothy McMillan points out, "There has to be an organization. One guy alone can't be heard."

Bennett Stuart of Video People in Seattle says it's "very impressed" with VSDA's presentation and will be joining the organization. "It is an enough people join and give them the support they need, we can make significant inroads in dealing with the states."

The issue of distributors as members remains alive. Ron Berger, president of the National Video chain based in Portland, says he will not join VSDA and will advise his franchise owners not to join. "Five of the 12 VSDA board of directors earn the bulk of their living from the distribution organization, not their retail tailors," he says.

In spite of the fact that Westron Nightshower, (Video One Video Space) and Cheryl Benton (Video Station), which operates the distribution arm Coast Video are retailers as well as distributors, Berger insists, "Distributors have different problems than retailers. The VSDA is convinced many of the problems are the same, but it's also true that many current and future problems are diametrically opposed.

Still, Berger concedes, "VSDA will be successful. They'll be the group that has impact, and we need a strong lobbying group."

Risa Solomon responds, "This VSDA does not deal with problems of distributors. To someone on the outside, who doesn't sit in on our meetings, it may look ominous that we are trying to help the retailer, but there's nothing we do that's not for the retailer. Noel Gimbel (a VSDA official) has every reason to all of retailers' problems. All their problems are distributors' problems too. But we are not on different sides of the fence."

Solomon adds, "Staying out of the group's help another. As an industry, we have to work together. You can't just say, 'We don't like it.'"

Drake Making Inroads in Publishing

By KIP KIRBY

NASHVILLE—With recent acquisition of worldwide administration rights for catalogs owned by Jerry Reed, B.J. Thomas and Jerry Faehe, the Drake Group is making a concentrated push into the publishing area.

The Drake Group has secured domestic and foreign representation for Vector, Belton and Guitar Man catalogs through Jerry Reed. The catalogs include such copyrights as "When You're Hot, You're Hot," "Better Days," "Mr. Ford," "East Bound And Down" from the soundtrack of "Smokey and the Bandit." Drake recently assumed administration rights for Honey Man Music, owned by B.J. and Gloria Thomas. (Pete Drake, president and founder of the Drake Music Group, also serves as producer for Thomas' secular and gospel albums.)

In February, Drake acquired administration rights for Peggy Lee, who is a producer Jerry Foster's five catalogs: Magic Castle, Widmont, Jerry and Bill Music, Jerry Foster Music and Foster and Rice Music. Included in these forms, formerly overseen by CBS Records, is "You're Gonna Need A Bigger Boat" which is "A Bridge That Just Won't Burn," "Bet Your Heart On Me," and "The Blackfeather's Guide to Tokyo." This year will also mark the first time that Drake will be working with Al Jarreau.

"The publishing operation was founded in 1961, it has only been in the past several years that the Drake Group has had a presence in the publishing field. In addition to Pete Drake's own Window Music, Drake Music and Drake Song catalogs, the Drake Music Group represents Ernest Tubbs (Continued on page 60)
The Outlaws: A Great Rock 'n' Roll Band.

The Outlaws - Hughie Thomasson, Freddie Salem, David Dix and Rick Cuadros are fast becoming one of America's favorite rocking bands.

At AOR, they are a staple of the format, responsible for one of the all-time top AOR cuts, "Green Grass and High Tides" and for "Ghost Riders In The Sky," the #1 AOR track for seven straight weeks last year.

At Tcp-40, "Ghost Riders" was a major breakthrough hit single in 1981.

And what is their secret? They're a band! A great band playing kick-ass rock 'n' roll. And the listeners and audiences love it.

On their new album, Los Hombres Malo, The Outlaws take it out even further, and have made the best album of their long, prestigious career.

Listen, and you'll remember how good rock 'n' roll feels.

Los Hombres Malo. The Outlaws. A great American band making great rock 'n' roll!

Arista
On Arista Records and Tapes.
Miller High Life Funding ‘Rock To Riches’ Contest

By IRV LICHTMAN

NEW YORK–Miller High Life is another major product source in cross-ties with music industry activities. It is funding a “Rock To Riches” contest aimed at all genres.

Actually, the company is participating in the finals of a 1981 contest, under the tag of “Big Music America,” that will name three final winners at the Paladium here this Friday, July 23.

For 1982, however, Miller will offer full corporate sponsorship of the event, now called “Rock To Riches,” most estimated in the high single figures.

With local radio stations vital to the contest, the biggest stations being put on by Starstream Communications Group, a Houston-based marketing firm.

According to Gary Firth, executive vice president and general manager of the firm, the 1981 contest saw submissions from 30,000 tapes to 40 radio stations. Ten winners in each locality were made available on albums, which contained computer ballot cards. The albums were sold at local retailers generally at $3.98, and all told, Firth says about 130,000 albums were sold nationwide. Local winners received $500, regional, $5,000, and the winner of the finals will win Ramora sound equipment.

For this year’s contest, Firth notes that Miller High Life has agreed to give the winner a shot at a singles release with options for a future album.

In endorsing the Atlantic release in “Rock To Riches,” label chief Doug Morris says he “strongly” believes that “there is a wealth of undiscovered, important talent out there which has yet to reach the right ears.”

Firth also reports that radio stations have polled 60 stations with AOR programming, among them WAXY-FM Syracuse; WPXY-FM Albany; WRNO-FM New Orleans; WDWE-FM Pittsburgh; and KZOK–FM Seattle.

Miller’s funding will include wide marketing support, including radio and print advertising, posters, point-of-sale and counter card tools.

Competing at this week’s finals, with a top drawer of Stompers, through WCOZ-FM Boston; Sierra, through WLPZ-FM Minneapolis; Randy Rock (a group), through KTLK–AM (now KRQK) Denver.

ALL THE GOLD—Larry Giffin, right, and his brothers Rudy, left, and Steve visit U.S. House Majority Leader, Rep. Jim Wright of Ft. Worth, Texas, to lobby for his support of legislation now in Congress aiming to combat home taping.

Rock’n’Rolling

Continued from page 10

is! With Record World filling for their new line of Radio Weekly News (which featured some of the best new music writing in town) out of the picture, it may be better to keep your day job.

But if you start small and work hard, you may have a chance. Look at Non LP N. B. Side, a little fannite whose name is taken from signs in specialty record stores indicating they have B side songs taken from singles that do not appear on any albums.

Non LP started in September, 1981, with their hand-taped 16-page new wave fanzine that publishers/editors Margery Amber and Daniel Uffer claim to be the first rock tape in New York area record stores and clubs. Neither had any previous publishing experiences.

Since the first issue, the magazine has come out every five weeks, growing to 32 pages on better quality paper, with the February issue giving newswand distribution in New York, where it sells for 75 cents. The publishers say that they have received interest from an investor, and that the magazine after the next issue should be printed on glossy paper.

According to Amber, Non LP now sells about 25,000 copies per issue, and is available in selected locations in Los Angeles, San Francisco, Boston and Chicago. She says response has been especially good on the West Coast.

“We want people to enjoy the look and feel of it,” says Amber, describing her magazine, “There are no heavy philosophical topics in it. Music is more emotion. But it’s not just music. A lot of it is concerned with the visuals. We have five artists doing the design now.”

Amber says the most popular stories in the magazine have been the production of “How To Judge People By Their Shoes” and an overview on current American black music. There are about seven articles per issue, with emphasis on new music. Non LP plans to get full color music releases as well as a “BOP” chart of “Business Oriented Rock” which lists such releases from the major labels.

At $400 a page (less 15% discount for indie labels), Non LP gets advertising from small labels and distributors, yet nothing from the majors so far.

CBS To Sponsor Jazz Benefit

NEW YORK—CBS Records is planning an “Even of Just Jazz” to benefit the National Urban Coalition at Constitution Hall in Washington, D.C. on May 14.

Scheduled to appear will be Hubert Laws, Ron Carter, Charles Earland, Ramsey Lewis, Arthyr Blythe and Wynn Marsalis, who will all perform together for the first time. The concert, promoted by Dimensions Unlimited, will be videotaped and recorded.

Capitol Suing Cole And Tobin

LOS ANGELES—Capitol Records has filed suit against Natalie Cole, George Tobin and George Tobin Productions alleging the vocalist and her producer owe the label $112,500.

The Superior Court filing alleges that the defendants owe $87,500 due since July 31, 1981, and $25,000 due since July 13, 1981.

admiring asking for autographs.

Ashford & Simpson, the B-52s, Maurice Gibb, Judy GMA and Anne Murray have all appeared on the “Guiding Light” soap opera on CBS TV. The series has created a club owner/artist manager character who invites all these artists to his venue. The soap is opposite “General Hospital,” where Rick Springfield made his mark.

The Grateful Dead raised $67,593 for 13 of their favorite charities with two Bill Graham-promoted concerts at San Francisco’s Warfield Theatre. Among the groups to benefit were the American Friends Service Committee, the Haight Ashbury Free Clinic, the Environmental Defense Fund and the Jan Krocero School of Disembodied Poetic at Naropa Institute.

Amie Golden of the Shirts and act-John Heard are co-starring in an off-Broadway production of “Space Cadets,” a comedy written by former Lifeline, a new off-Broadway show produced by Guy Kavan, who’s just back from Germany where the band was performed.

Ray’s rider’s debut for LP Polydor there. ... Gone Simmon’s grove bill was an acoustic management ad in the Village Voice looking for a heavy metal guitarist—plus recent re-noshow at the San Remo TV taping at the recent Flo & Eddie TV special—raises speculation that Ace Freely may be leaving Kiss.

Dale Natalie Cole just Epic. ... The Plasmas are said to be done a guest on Capitol with which would include video production as well as recording. ... Singer-songwriter Bonnie Faron to Columbia. ... Artimus Pyle Band And nutty.

Willie Phoenix to A&M ... Esther Box to Capri Records ... Nicholas to K-tel Records.

Transliter to 415 Records. ... Men & Volts to Eat Records. ... Bobby Dawson to NERO Records. ... Roy Thoren to Kneipune International Records ... Joseph Williams to the Great Record Co., distributed by MCA ... Les Hooper to Big Band to Stardust Records. ... Michele Pillar to Sparrow Records.

David Lesley to Gary Borman for management. ... Blues artist Sammy Price to Mermaid Management. ... Kid Tater and the Cheaters to Full Tilt Productions. ... Leon Wang to Our Gang Management. ... Producer Jim Burgess to DIS Management.
JOHNNY MATHIS
HAS "FRIENDS" EVERYWHERE!

From his new album, "Friends In Love."
Also featuring another duet with Dionne, "Got You Where I Want You."
On Columbia Records and Tapes.

Commentary

Perpetuating Aid To The Arts

ERVIN DRAKE

Adapted from an address before The Entertainment Lawyers Divisions of the American Bar Association at New York City April 5.

What I am pleading here is a case against traditional attitude, and the suffocating laws derived from that attitude, which result in the deadly condition known as "public domain."

For years I have asked myself why the people of the arts are so timorous. Their minds are less protected than those grasped from the earth.

It is a proprietary right granted, for whatever amounts to property, to land purchases, oil leases, and industrial structures. book publishers, hardware stores, oils, banks, bonds, indeed all of those things that are listed as part of one's estate are allowed to be adhered to that estate.

Why are these greater rights than those which are granted to properties created by poets, playwrights, composers, and novelists?

I'm sure you get the idea. Why, instead of "life plus 50" is it not "life plus forever?"

It is a matter of record that four generations of Rockefelleres and Fords, and even more generations of Astors and Vanderbiltes, combined with the industrial, mineral and real estate holdings they originally had.

We do not do the benefactors of Brahms, Ibsen, Dickens, Beethoven and so many of other geniuses not still enjoy the income that should accrue to the continuing worth of their works? Why, we do not make the "life plus forever" for the "creative artists' heirs?"

I would re-address the problem by substituting for the heirs a new class of beneficiaries of the artistic legacy.

The human race depends upon a small percentage of its own creation. Still, down through the ages hundreds of thousands of artists-in-embryo were abandoned by a society that did not provide for them so that they might possess the art that they were gifted.

In more recent times there has been some recognition of this problem. These are endowments of arts by governmental agencies in many countries. In our own nation, the endowing waxes and wanes from administration to administration. During some it is a recovery from economic contraction and is struggling to pay the rent and the supermarket check-out counter, public funding of the arts seems to have a bizare.

By many, art is viewed as a flowery way to permit cultivation and growth only when the fiscal sun is shining.

Two men in business are the most of the arts. And, in this case, the arts in turn, support artists of generations yet uniform.

It is for students and practitioners of the law to consider this proposal. If it makes sense to them as a practical social device, it should be adopted to be engaged in legislating the laws that form and reform our society.

Radical ideas, once they become part of the social framework and fabric, have a way of becoming both the properties and impossibility of way to do things. I would hope that this wild notion will become as deeply imbedded and as difficult to dissolve as the present antiquated and damaging philosophy of public domain.

Ervin Drake, a veteran songwriter, recently stepped down at president of the American Guild of Authors & Composers.

Their legacy would now pass to the new artists in need. And these artists, in turn, would support artists of generations yet uniform.

Letters To The Editor

Dear Sir:

I know why Ron Abusey is president of hand shaker records. If he were in the concrete jungle instead of the halls of the entertainment industry, he might know why.

I don't agree more with his commentary (Billboard, March 6) and that what he wrote was said by someone of authority and expertise. We are in the production of a song, a poem, a picture, a painting, a table with small chips. A dreamer started a business and without vision that there might be no engines, production plant, writers, producers or companies.

Gee 'em hell, Ron. I loved it.

Si Simon

Music Publisher

Springfield, Mo.

Dear Sir:

I believe congratulations are in order for the folks at AAM Records. Those of you who review product each week are becoming aware of the growing problem of AAM singles. But this is the case with AAM singles. They are consistently among the highest quality pressings.

Bob Selzer

Promotion/Program Director, KNAM-AM

Kalamazoo, Mich.

Dear Sir:

Would you like to see a letter just to find one that has an acceptably low level of surface noise, pops and scratches. We know all about looking for ways to cut our expenses, but when do we show the people who give more thought to the important high quality pressing can not only be used, but also the people who spend hours reviewing product.

Bob Bull

Both Broadcast & Record

Austin, Texas

Dear Sir:

We do not know if the word in the business is "lack of support" or "not much support at all."

During this rather slow period there have still been some great new sounds that have been lucky enough to list with us. Personally, I feel that if the new releases I listen to daily, is a round of superlatives developing.

Listen to your heart. Let's go there.

Bob Yates

Program/Manager Director, KMBA-AM

YOU’LL NEVER BUY OUR METAL FOR LOOKS ALONE.

That should come as no surprise. The quality of TDK metal is renowned. The classic MA-R created a new state-of-the-art concept in cassettes. But even as its design elements caught the imagination, its sound quality made a lasting impression. MA-R is metal tape with a higher energy. A dynamic range unheard of in most cassettes. On it, your music comes alive. The unique die-cast metal frame and Reference Standard Mechanism is designed to eliminate warpage, reduce wow and flutter, and withstand environmental changes. Maintaining performance at the highest levels possible. Ultimately, sound transcends good looks. The MA offers the same metal tape in a more economical cassette utilizing TDK’s Laboratory Standard Mechanism. Thus making another case for quality. We feel that’s characteristic of TDK. And why price is rarely a consideration when you want to hear the best.
NEW YORK—One of the nation's most respected black record retailers, that it's time for he and his contemporaries to aggressively pursue general market growth.

Ted Hudson of Ted's One Stop Inc., St. Louis, who has been involved with the music business for 20 years, predicts a shift in the U.S. population is making this move wise and, in some cases, essential for many black retailers.

"Whites are moving back to the cities in large numbers, while blacks are moving to the suburbs," says HUD.

"Black entrepreneurs can either try to follow them there out or, and this I think is wiser, use our expertise to open stores in major urban business areas and sell to whites, giving them the music they want to hear as well as white retailers a chance to buy black music to increase sales for black acts.

Hudson reports that his sons Michael and Keith, who operate the five retail stores founded by their father, are planning to open three new stores, all black-owned, in the St. Louis, Kan. (a.k.a. white) market. "Instead of trying to hold on to areas that are deteriorating but still have a few black small retail stores, a flexible credit situation with the majors, due to Hudson's longevity in the industry. Still he finds "the major banking institutions will not loan me venture capital as they might a white entrepreneur.

Small neighborhood record stores are often referred to as "Mom and pop" stores by many in the industry.

"The best thing happening in black music today is a feeling among black record retailers that more unity and cohesiveness is needed," Hudson says. "But the major part of the American dream, we've gonna have to make ourselves a stronger force especially at the wholesale level."

Hudson claims "that for the last three years, when the industry has been in a down period, it is black music that has carried the flag of profitability for most of the major labels."

"There is no real data on black consumers, black retailers, or black merchandisers but 5% of all retail sales are black. Hudson is involved with the market and merchandising arm of the Black Disc, Lasan, and organizes such information.

Sales for his one-stop operation are off 25% so far in 1982 in comparison to a year ago, but "in relation to one stops nationally we're holding our own," says Hudson. His operation is considered one of the few black one-stop has to have a flexible credit situation with the majors, due to Hudson's longevity in the industry. Still he finds "the major banking institutions will not loan me venture capital as they might a white entrepreneur.

NASHVILLE—Thirty-five years ago, Randy Wood, the founder of Dot Records and the Rainbow Record Shop in Gallatin, Tenn., and the store today makes claim to being "the home of the phonograph record shop," while continuing to do a sizeable over-the-counter business.

According to general manager and bookkeeper Polly Mitchenor, about 100 orders per day are filled, with $20 being the average gross per order. Current gospel, soul and R&B LPs, tapes and singles comprise the order catalog, although the store makes a persistent effort to track down any kind of record a customer wants. At retail, all music styles are sold. Over-the-counter sales average $1,800 per week. Pop, country, soul and gospel sell about evenly.

"The bigger answer to why the recession isn't hurting us," Mitchenor comments, "is because the people who order gospel music it a high priority in the gospel market. Old and young of all ages never give up their search for past hits.

Record buyers nationwide have learned about Randy's since 1947 through its sponsorship of gospel and R&B shows on Nashville's "The Record Shop" in Nashville. This advertising on late-night shows hosted by such famous DJs as the late John "Blacky" Johnson and "John R." Richburg and others has continued since the store began operation, and it has been a mainstay on both late and "no, when the station did not carry that music. This period, without advertising was the "low ebb" for the store, Mitchenor recalls. The high point in sales remains the late '40s and early '50s when gospel and R&B programs aired as early as 10:30 p.m. central time. Up until then, gospel orders per day were being processed then. Randy's has retained much of that sales strength, particularly segment of WLAC's gospel programming it now sponsors is broadcast from 4:15 to 4:30 p.m. Central Daytime.

As continuing to change on the other stations around the country playing gospel or country near the air dates.

A big singles volume is cited as another surprising aspect of the store's healthy business. Old and current 45s are sold for $1.40 each by mail. In the shop, collectors can nab some oldies for $1.20 apiece. Al

bums and tapes sell for list prices of $5.98, $6.98 and $7.98. Special offerings are aired by mail, for $4.98 under.

"The volume of singles sold is enough that we make money on our price," she explains. "We only buy our competition from Kmart and other stores who sell them cheaper also keeps us out of the charge at.

Some companies Randy's orders from include Nashboro and Gussio in Nashville, Phillip and Belle label and the Gospel Word. The store used to work directly with Capitol, Columbia and other large major labels. But some minor labels distribute to get basic product. There are a few firms, she points out, that buy up material from Kirk and distributors to keep the rec

cords available as long as possible. Treet & Zalindia in New Jersey is one of several companies helping keep Randy's supplied with oldies. She estimates that inflation of (Continued on opposite page)
LOS ANGELES – Joanne Feldhaus, 31, Doug Cushman, 32, and Pat Berry, 29, carefully mapped out the LeisurE Landing Classics store before it opened in mid-January.

The 1,500 square foot New Orleans location, around the corner from their 3,000 square foot LeisurE Landing in the Tulane Univ. district, represented more than $300,000 in capital expansion for the two-store chain.

"It was worth it," Berry acknowledges. "The first three months have surpassed our expectations," he said of industry-recognised turner-tailed retailer George Berry adds.

The Feldhaus-Cushman-Berry business philosophy stresses number and quality of titles in its New Orleans stores as well as a 7,000 square footer in Baton Rouge. When Feldhaus and Cushman bought out TransAmerica Corporation's two half-ownership interests in 1973, they felt patronage depended on selection.

For example, the LeisurE Landing store dealt with Quality, New Orleans, prior to specializing in classics-only outlet. Quality sent its sales manager, George Volkening, to New Orleans, where he spent a day with Hetherwick, writing an initial order. Hetherwick admits he had a much larger order personally. "He told me about a lot of good sellers I didn't know. He was right. I have reordered often. Labels like BIS and Hungaroton sell consistently."

Hetherwick also praises his liaison with Kinnara Distributing, Chicago.

The separate classics store evolved mostly from the grapes of longhorn buyers about the offensive loud volume of rock played in the first LeisurE Landing store. Hetherwick's first priority was a visit to Alteman Audio, where he personally selected and designed: "He felt right for our new store. He chose an Onkyo CP1027F turntable, coupled with an MCA preamp and powered Advent speakers."

He tries to keep new records airing on the system from 9 a.m. to 8 p.m. and from noon to 6 p.m. Sundays. CBS and Nonesuch supply demos. "I could use better service from other stores, we need demos, especially on obscure repertoire. You'd be amazed at what we sell on lesser-known Nonesuch titles just by demonstrating them," Hetherwick affirms.

The classical outlet's decor tried to return to the authentic look of the more than century-old stable quarters Hetherwick prides. A four-by-ten-foot skylight was also cut into the ceiling-beamed ceiling. Burnt orange carpeting backdrops earth tone colors in the fixtures, with accents of pine and other natural woods. A small area of parquet flooring is located main small classical groups can perform.

One of the store's most successful promotions was a PolyGram day of wine and cheese tasting to kick off a series of 10-day concert catalog. A string quartet and a Woodward trio performed.

New Orleans Symphony conductor/pianist Philippe Entremont spent several hours on another occasion autographing and visiting, during which Hetherwick estimates another 200 Entremont albums were sold.

Cassette tapes are open-stock, with invoices exposed in a multi-set opera section, where cassettest are stocked directly over identical LP sets in single cassette sets. MCA is the only label, and along walls. Customized LP fixtures are bowed on either end, thus exposing backing and cover. Its overstocked bestseller product is situated on four-high steps.

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Nobody makes rock & roll records like this anymore.

In fact, they never did.

For over fifteen years, through countless fads and fashions, Dave Edmunds has built his career on solid Rock.

With "D.E. 7th," you expect a lot from Dave Edmunds. And you get even more. Dave Edmunds' brand of rock is the purest and most exciting in the world today.

"D.E. 7th" - "From Small Things (Big Things One Day Come)," "Me And The Boys," "Dear Dad," "Bail You Out," "Deep In The Heart Of Texas" and "Louisiana Man." All performed with Dave's hot new band ... the same band you'll see him touring with through May and June.

DAVE EDMUNDS. "D.E. 7th."

Albums like this don't happen by luck.

On Columbia Records and Tapes.
**Radio Programming**

**WBBM-FM To Shift To ‘Hot Hits’ Format**

By ALAN PENCHANTY

CHICAGO—CBS is bringing con-
sultant Mike Joseph’s “Hot Hits” format to WBBM-FM here in a changeover based on the success of sister station WCAU-FM in Phila-
delphia. The format was introduced two years ago at WCAU.

Joseph’s format is a high-energy jingle-studded mix with virtually nothing but hit records. According to general manager Brian Pusilano, the approach is unique to Chicago’s Top 40 format. WBBM, one of several Chicago stations in a soft rock mold, has seen ratings well above 3.0 since Joseph’s format debuted.

Pusilano says WCAU rose from the ratings basement to number three overall in Philadelphia after the format’s introduction. The Phila-
delphia experience weighed heavily in the decision to switch here, he notes.

According to Pusilano, the format has no target demographic but is “12 to 64 mass appeal.” Pusilano would like the switch to be made sometime in May with concurrent phase-out

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**ACCORDING TO ARBITRON REPORTS**

**Country Off In Major Markets; Jazz Black Formats Show Gains**

Out Of The Box

**HOT 100/AC**

**ST. JOSEPH, Mo.—** Bill O’Brien, KKJO-AM’s music director, feels that “I’m In Love Again (By Patrick Duffy & Abba)” by Peter Cetera (Capitol) is going to become a big record. “I played it for some women at the station before adding it last week and they just about died, he says. “It’s soft, sad and all at once.” Also new at the station is “Standing Up On Your Mind” by the King River Band (Capitol), which O’Brien says “makes you want to listen—it’s not hard to appreciate,” and “Run For The Roses” by Dan Fogelberg (Fall Moon/Epic). “For those horse lovers like

**AOR**

NEW YORK—‘That Missing Person,’ one of the groups featured on WNEW-FM’s “30th Anniversary Rock & Roll” segment, signed a recording con-
tract with a major label on the strength of airplay at the station is a source of great satisfaction to music director Jim Monaghan. “Their music is hard to de-
fine categorically, but the station and the record are both at least a Little Bit, ‘See The Light’ by Brass Construction (Liberty), whose consistent beat throughout the song is ‘‘a lot today’’; and ‘‘I’m Gonna Take A Miracle’ by Denelle Williams (ARC-Columbia). ‘‘It shot into our hot rotation in a very short time. She’s one of the few artists who can add to a well-established station.’’

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**BLACK/URBAN**

OAKLAND—Jeff Harrison is wildly enthusiastic about the new Temptations single, “Standing On The Top” (Motown), noting that the production by Rick James gives the record a “punk-funk” edge. He thinks “The Very Best In You” by Johnnie Taylor (Soul) is a record with very strong airplay and disco gap extremely well. And the instrumentation is outrageously good. Harr-

**COUNTRY**

DAYTON—“I can’t stereotype Gail Davies as a country artist,” says WBZI-FM program director Kelly Burke, who says that he’s been getting a lot of requests for the hot new album, “A Country Woman” (Warner Bros.,). “That’s the beauty of programming this station. Gail may not be as prominent as Loretta Lynn or Crystal Gayle, but she never has trouble getting an audience to listen to her music here. The new album shows her in a contemporary rock setting, and some of the lyrics are phenomenal.” Burke is also playing “When We Were Boys,” the title track from the film “The Last Witch Hunter” by Bobby Bare (United), showing that the song’s title is a “lot today”; and “I’m Gonna Take A Miracle” by Denelle Williams (ARC-Columbia). “It shot into our hot rotation in a very short time. She’s one of the few artists who can add to a well-established station.”
Burt Bacharach, Christopher Cross and Vangelis just added their Oscars to the ASCAP collection.
A VERY SPECIAL SINGLE FROM A VERY SPECIAL BAND
"CAUGHT UP IN YOU"
THE FIRST SINGLE FROM THE FORTHCOMING ALBUM SPECIAL FORCES.

Last year was very special indeed! The platinum-plus album Wild-Eyed Southern Boys established 38 Special as one of the pre-eminent rock and roll bands in America.

1982 is going to be another very special year. The first reason is the new single "Caught Up In You" from the forthcoming album Special Forces.

"Caught Up In You"...Especially for radio...On A&M Records and Tapes
NYC—Many attendees at the National Assn. of Broadcasters convention held in Chicago April 5-7 were impressed with the packaging of the Hall & Oates show which opened at the new Radio City network May 15. The box set of records with a full-color cover looks ready for retail packing instead of shipment to radio stations. The packaging is part of the super quality image CBS is seeking to project for the new "Stage Tonight" series. The audiophile quality disks were produced by New York's Record Plant using a new two-speed mastering process. The show was produced by UK Productions from a concert performance at the Capitol Theatre in Passaic, N.J.

Radio City has 67 affiliates including KAFM-FM Dallas, WCCO-FM Minneapolis, KWST-FM Los Angeles, WCZ-FM Detroit, as well as CBS' own WEEI-FM, WBWM-FM Chicago, WCAU-FM Philadelphia, KMXM-FM St. Louis and KQRF-FM San Francisco.

Parade" format has been sold to WBZ-FM Boston, Westwood One by the Canadian rock trio, Triumph. ABC Superradio, the new satellite-delivered contemporary format network, has signed Dr. Don Ross, morning host on KFRC-FM San Francisco, to work weekends. Ross is a two-time Billboard DJ of the Year Award-eligible performer currently doing in the San Francisco market.

ABC's new acquisition Watermark has appointed Rick Liebert to the new position of creative development director. He moves up from producer of the "Robert W. Morgan Special Of The Week" show.
Bertie Higgins is in an ideal setting.
His debut single, "Key Largo," has already hit the Top-10; his new single, "Just Another Day In Paradise," is heading in the same direction; and his debut album is so hot it's creating a nationwide heatwave as it burns up the charts!!
And if that's not Paradise, what is?

"Just Another Day In Paradise."
The album that's where the action is.
Featuring the hits, "Key Largo"
and "Just Another Day In Paradise."

On Kat Family Records and Tapes.
**FOREIGNER**

The band whose album 

★ sold over 5 million copies in the U.S. alone
★ held the #1 slot for 15 weeks
★ launched 3 hit singles including Urgent, Juke Box Hero, and the gold Waiting For A Girl Like You

Recorded live on their current World Tour, hear FOREIGNER April 24th on Supergroups in Concert over the ABC Rock Radio Network.

**Send Your Love Around The World.**

All you have to do is call the toll-free number below and Christian Children's Fund will send you information about how you can help one of the world's needy children. Reach out. There's a child waiting for you. A child who desperately needs food, clothing or medical attention. And the brighter future your love can provide.

1-800-648-5000 (Toll Free)

Christian Children's Fund, Inc.

Produced By

DIR Broadcasting
DALLAS—The U.S. source of information for the first national meeting to very well be a well-attended event for the radio industry. The July 4 country special will run for three hours and will be hosted by WHN-AM jock Lee Armstrong.

Also announced at the luncheon was Mutual's satellite capacity to a fourth channel. Mutual now has 600 stations on line. President Marty Rubenstein promised that Mutual will offer “music programs designed to fit your stations’ sound ... innovative distribution, advertising, and publicity support.”

Entertainment was provided by Donny Osmond, substituting for his sibling Marie, and the Osmond Brothers, with Dick Clark serving as MC.

DALLAS—Cable television as a medium for audio is wide open, with options like trunking, pay radio and pay-per-listen specials being developed. These topics and others were presented at the Cable Television Convention in Dallas 4-5. High points were a video presentation of “Good Morning, Little Rock” show, the morning drive time offerings from KMAY, KLTO-FM, and a Storer Broadcasting cable outlet (Bilboard, April 7, 1981).

The joint venture, which began in May, 1981, is generating revenues in five figures for the stations, according to Phil Zeni, station general manager.

“We went into this on the premise that we were responsible for the audio and they were responsible for the video,” said Zeni. “Our capital expenditure was about $100.” The show’s format includes 30-40% record label-supplied video spots, some locally produced video spots and some humorous portions like lip-syncing sound bites to man-on-the-street sequences.

With this issue, Billboard concludes its overview of the National Assn. of Broadcasters’ annual convention in Dallas April 4-5. It was written and compiled by Douglas E. Hall, radio programming editor, Robin Wells, assistant radio programming editor, and Katy Lee, the magazine’s Texas correspondent.

FCC’s Fowler Reiterates On Deregulation

DALLAS—Final sessions of this year’s convention are scheduled. Specials taking off at 28,000, focused on the granting of full first amendment rights to cable operators.

In his concluding remarks, FCC chairman Mark Fowler called for an end to government control over broadcast content. He also stressed the FCC’s commitment to a “market approach to broadcasting regulations . . . Under the market-place approach, the commission will do far more than defer to a broadcasters judgement about how best to compete for viewers and listeners,” he said. “What people choose to watch or listen to should be free as possible from the heavy hand of regulation. Those who want to compete for a share of the audience should be as free as possible to do it.

This includes your right as broadcasters to compete in the new technologies as you see fit.

Fowler’s remarks came on the heels of a heated session where consumer advocate Ralph Nader argued to make it mandatory for broadcasters to support the public’s right to know. “Broadcasters have exclusive control over electronic media,” charged Nader. “If a public attack is made on a person on network TV as to what can he do to get equal time for his side—go to cable networks or some home video channel? If something is said about me in the New York Times, I want my letter to the editor to appear in that publication, not the Newark News.”

ARRIVE AT DALLAS—-Ed Little, president of WGCA-AM Charleston, S.C., chats with Cathy Starr, daughter of Dick Starr of Starr Studios in the Toby Arnold booth in Exhibit Hall B. A former president of Mutual Broadcasting, runs Arnold’s MMR “Untergetolable” format on WGCA.

TM Gives Taste Of West

DALLAS—The 60th annual NAB convention got off to a big Texas-sized and Texas-style sendoff with festivities that began on April 3. Several buses of friends and clients of TM Programming got a special chance to attend the Wild West Saturday night with a trip to the stockyards section of Ft. Worth and a Texas buffet at Bob’s billed as the world’s largest hokky tour.

While a number of Western style clubs and bars around the country may have mechanical bulls, Billie Bob’s features a dirt ring near one of its several bars where riders can see riding lice bulls. Much of the TM party also stopped next door at the Rodeo Arena to watch precision horse riding, bucking broncos and bull riding. Some even jumped into the ring to chase around a young calf and tried to pull ribbons off its tail and ears.

The group then divided in time to going back to Billy Bob’s to attend a concert by Eddie Raven and Steve Wariner or seeing the safe “Western bars” in the neighborhood where regulars don’t beat up Yankees and duds.

The same Texas spirit prevailed on Sunday (4) when several busloads of clients and potential clients of Satelite Music Network journeyed out the outskirts of Dallas to visit J.R.’s Ranch. This ranch is owned by the real J.R. J.R. Dunson, and the television show “Dallas” is patterned after this ranch. A Western barbecue-tons of barbeque beef, sausage and beans — were served to the accompaniment of a country band.

This food seemed to set the pace for most of the refreshments in the numerous hospitality suites during the convention.

DISHING IT OUT—Ken Kjpsetsath of KRRB-AM Mason City, Iowa, center, learns about satellites from Tom Williams, left, and Mickey Hudspeth, both of Scientific Atlanta, in the satellite service company’s booth at NAB.

FINE TUNING—Bob Wood, programming vice president of WBEN-AM-FM Buffalo, checks an audio processor from Eric Dallavalle and Modulation Sciences in a booth in the NAB exhibit hall.

See ‘Radio Marti’ As Key To Cuban Radio Problem

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Radio Programming

FOR '84 OLYMPICS

ABC Readies Satellite Net

DALLAS—All ABC Radio Networks will be delivered to affiliates via a digital satellite system in time for the 1984 Olympics, networks president Ed McLaughlin told the annual NAB gathering of affiliates April 4.

Bill Battison, vice president of planning finance and network development, reported that 120 stations had already signed letters of intent to receive satellite earth station dishes. While the satellite system is being rushed to carry the Olympics from Los Angeles, to which ABC has the exclusive rights, the new service will provide countless new and growing number of music specials being offered by the six ABC networks. McLaughlin reported that more than 400 hours of long form music specials and sports events are being offered this year.

McLaughlin welcomed Walt Sabo back to radio as vice president after a stint with NBC Radio. Sabo urged affiliates to “take advantage” of such ABC shows as “The Silver Eagle,” the “King Biscuit Flower Hour,” “Words and Music,” and “The Steve Dahl Breakfast Club.”

Battison stressed the importance of affiliates’ move to the new technologies of satellites, and said the competitive pressures from inside and outside the industry will necessitate new kinds of approaches in competing for audiences. He said the battle for attention among the growing number of media opportunities will mean radio station operators must own all of the tools available to them.

Battison also said that the ABC digital satellite system will be transparent to the networks’ key partners in supplying hardware to the stations, commented during a multi-media presentation on satellites.

ABC will celebrate the most morning air personality and D.R., owner of NAB pics, announced Ron Pearl, the networks’ key partner in supplying hardware to the stations.

For Don Rose, Preparation Is Vital For ‘Fresh’ Show

LOS ANGELES—Ask any Bay Area resident to name quickly a morning personality and more than likely, Don Rose will be the most often named.

A fixture on the San Francisco radio scene since 1973, Don rose to national fame just celebrated his 2,000th show at KFRC-AM.

Rose was nicknamed “Doctor” at the outset of his radio career at KOIL-AM Omaha by then station owner Dan Burtness who called him by his real name, Dan Rosenberg, was too long and urged him to change it to Dan Rose. Realizing this, D.R., Burton called him Doctor Don and the name has followed him since. “I’ve turned it into a joke, because people wanted me to change it,” says Rose.

Rose says the key to keeping his show fresh and imaginative is preparation. “If you do your homework, there are things to talk about,” Rose said. But one of the surest ways to have a good show is to have a lousy one so you can come back the next day and prove to yourself that you can still do it,” he says.

While Dr. Rose’s outrageous adventures are numerous, he does vividly recall the 62 show he did from his bed in 1975 while being rushed to the hospital for an emergency prostate operation.

After 2,000 shows, it’s still a challenge...
NEW YORK — Robert J. English, vice president and general manager of WLIB-FM, and WMX-L AM Cincinnati, has been named president of two broadcast organiza-

The former organization is a nonprofit group which sponsors the annual Country Radio Seminar, now in its 13th year. The latter or-
ganization, now in its eighth year of existence, presents the annual “Ra-
do Rap,” a spring promotion competition.

English became program director of the two Cincinnati stations in 1977. He was named general manager in 1979 and was elected vice president of Plough Broadcasting in 1981.

* * *

John Beck has been named vice president and general manager of KLDY/AM-KSAS FM Kansas City. Dave Powell, who has been named operations manager for the two stations, Beck, who replaces the departing Dave Case, will be sales manager for CBS FM network sales.

Powell has handled programming/operations duties on WE-
M Cleveland, WWYZ-FM Hartford and was program director at WFM during Beck’s tenure.

* * *

Linda K. Brown has been named manager, advertising and promotion, for the stations in New York. She was manager, account services, for Ferrari Communications.

... Kid Curry Moves

APRIL 24, 1982, BILLBOARD

Hot Shots

Continued from page 25

air-on-air “hot hits” promotion. Observers say the move by WLS-
AM-FM is an attempt to exhaust the impact of Joseph’s key phrase before it reaches the air on WBMP and other examples of this tactic can be cited.

Says Pasciano, “I’m flattered. The competition’s reacting to us even before we’ve made a change.”

* * *

Cal Coleman, president and general manager of KHUB/AM-FM Fremont, Neb., left the National Assn. of Broadcasters’ recent Dallas convention with a new partner in the phone-
orzo Z-28 sports car. The car was the prize in a drawing cosponsored by the RKO Radio Network and Chevrolet.

Lee Casey kicks off Drake-

Chenault’s new “Hit Parade” format at WBKZ-FM Baltimore Monday (19). Casey has been the morning man at WCBM-AM Baltimore for 25 years. The format, which was intro-
duced at the recent NAB convention, features hits from the ’50s, ’60s and ’70s. “Lee’s a natural for this type of format because he played most of those songs when they were new during his tenure as morning man at WCBM,” says WBKZ presi-
dent and general manager Harry R. Shriver. “Although the format was designed primarily for AM stations, we’re hoping Lee can create a unique niche on the FM band, which is crowded with adult contemporary and soft rock stations.”

* * *

KSUR-FM (97 FM Rocks) Houston

has a new morning team. Manager research and former weekend personality Dayna Steele joins current

morning man “John Boy” Thompson. 97 FM also features a “Smash Or Trash” segment, “Caroll’s 6-10 p.m. show Monday through Friday. Dur-
ing the segment, listeners respond to a specific tune as being a “smash” or “trash.”

Radio

Specials

A weekly calendar of upcoming network and syndicated music shows. Shows with multiple dates indi-
cate local stations have option of broadcast time and dates.

April 19, Peggy Lee, Music

Makers, Narwood Productions, one hour.

April 19, Rainbow, Jerry

Ferguson, Rockline, Global Satellite Network, 90 minutes.

April 19, David Fizzell & Shelly Weber, Rod Stewart, Ferrari Productions, one hour.

April 19, Todd Rundgren, The

Producers, Continuous History of Rock ‘n’ Roll Rolling Stone Produc-
tions, one hour.

April 19, Christopher Cross, Hot One, RKO One, one hour.

April 19-20, Jim Carnes, Hot

One, one hour.

April 19-23, Rod Stewart, Ray

Davies, Ian Hunter, Inside Track, D.I.R. Broadcasting, 90 minutes.

April 23-25, Rolling Stones, part two, Off the Record Specials, West-
wood One, one hour.

April 23-25, Atlantic Starr, Spe-
cial Edition, Westwood One, one hour.

April 23-25, George Jones,吉

From Galley’s, Westwood One, one hour.

April 23-25, 38 Special, In Con-
cert, Westwood One, one hour.

April 24, The Time, The Bar-
Kays, Budweiser Concert Hour, Westwood One, one hour.

April 24, The Year of the Rock

Years: Portraits of an Era, Westwood One, one hour.

April 24, Ray Price, Nashville

Special, NBC Source, two hours.

April 25-23, Academy of Country

Music Awards Preview, NBC, three hours.

April 24, Tammy Wynette, Silver

Eagle, ABC Entertainment, one hour.

April 24, Foreigner, Supergroups in

Concert, ABC Rock Radio, one hour.

April 25, Paul McCartney, BBC

Rock Hour, London Wavelength, one hour.

April 25, Melissa Manchester,

Wrigs & Music, ABC Entertainment, one hour.

April 26, Art Rock, Continuous History of Rock ‘n’ Roll, Rolling Stone Produc-
tions, one hour.

April 26, Loretta Lynn, Country

Closeup, Narwood Productions, one hour.

April 26, Ray Anthony, Music

Makers, Narwood Productions, one hour.

April 26, Toto, Rockline, Global Satellite Network, 90 minutes.
**Smokey Robinson Catalog Sees Burst Of Activity**

By PAUL GREIN

LOS ANGELES—The critic's chart success of Sister Sledge's "My Guy" and A Taste Of Honey's "I'll Try Something New" (Billboard, Feb. 20) is only the tip of the iceberg of the latest Smokey Robinson catalog revival.

Upcoming in the next few months are Blondie's "The Hunter Gets Captured By The Game" on Chrysalis, Aretha Franklin's "Just My Daydream" on Arista, O'Bryan's "Soul Water (Love)" on Capitol, June Pointer's "Don't Mess With Bill" on Planet, Randy Crawford's "When I'm Gone" on Warner and

and recorded with the Orchestra Metropolitana in a Latin vein.

Another note of the upcoming songwriters is the picky quality of some performers. "I can write songs made to order," she says. "So some performers have asked me to do them for them and then later they either change their mind without seeing the material or just forget. It happens to writers all the time." 

Experience has made this graduate of the Institute of New! Cinema Artists' recording industry training program determined to do two things: pursue a singing career and protect her first name. "Can you imagine writing songs for people who sing as good as you?" is why she became aggressive about the former.

Sillothy will be very protective of her unusual first name, since on numerous occasions performers and writers have tried to shorten it to Tanya or Taana on writing credits. She says, "For whatever reason they don't want to have a long name on the sleeve or jacket. But my name is my identity and trademark. It's a writer's calling card."

Short Stuff: Looking at the cover of the Temptations' "Reunion" album will produce deja vu in some buyers, while others will think they're seeing double. The four living original Temptations (Otis Williams, Melvin Franklin, Eddie Kendricks, David Ruffin) are decked out in tuxedos. So are three other Temptations of long standing, Dennis Edwards, Richard Street and Glenn Leonard. That's seven Temptations on one album. Must have been crowded in the studio. ...Epic is hosting a series of listening parties around the country for the upcoming Reddings albums, "Steamin' Hot." On it, the group will for the first time perform one of Otis' classic compositions, "Dock Of The Bay." ...The Whispers and Carrie Lucas are about to embark on a tour of Europe and Africa, the latter including two dates in Nigeria....Get well cards to Teddy Pendergrass should be addressed to Teddy Pendergrass, c/o Thomas Jefferson Hospital, 11th and Chestnut, Philadelphia, PA 19107.
Robinson's catalog ranks with those of Holland-Dooz-Holland and Stevie Wonder as the most active at Jobete. "We have the experience now of finding several of Smokey's songs on the chart," Lowy says. "It was only three years ago (Nov. 23, 1978) that we had three more of his on the Hot 100: Linda Ronstadt's 'Ooh Baby Baby,' Eddie Money's 'You Really Got A Hold On Me' and Peter Toth's 'Don't Look Back.'" These hits and all of Robinson's other important copyrights will be included in a song folio which Jobete plans to release by June. It will be sold commercially and also made available to the trade.

Jobete has serviced the trade with sampler albums of Robinson's tunes during the past six or seven years, which Lowy says helped lead to such recordings as the Captain & Tennille's "Shop Around," Linda Ronstadt's "Tracks Of My Tears," Rita Coolidge's "The Way You Do The Things You Do," Kim Carnes' "More Love," the Rolling Stones' "My Girl" and Margo Smith's "My Guy."

Lowy credits this burst of activity to the fact that Smokey is accepted as a writer in all formats. Usually someone's considered a pop writer, a soul writer or a country writer. But Smokey's songs are respected across the board.

All of which makes even more ironic the fact that Robinson didn't write his last two single releases--"Tell Me Tomorrow" and "Old Fashioned Love." Both were written by the team of Mike Pecirillo and Gary Goetzman.

Robert Gordy, executive vice president of Jobete, attributes the current popularity of Robinson's songs to the fact that "beat-per-minute music is declining; we're back to just good songs." He also believes attention is being focused on Robinson's golden catalog as a result of the singer's current hits, such as "Being With You."

As for publishing in general, Lowy declares: "It's a good business to be in. Performance income has not been affected by the slowdown in record sales. And there are brand new uses all the time. We find other ways to make money, with motion pictures and sheet music. We spread the risk around because we're not dealing with one artist or one record company or one form of revenue."

How about the rumor that Jobete may be up for sale? "That's been dead for a year," Lowy says. "There's no truth to that at all."

**ASCAP Sets Burkhan Prizes**

NEW YORK—ASCAP has awarded a total of $8,000 to five law school students of the 1981 Nathan Burkhan Memorial Competition for outstanding law school essays on copyright law.

They are Richard A. Bernstein for his paper, "Parody And Fair Use In Copyright Law," national first prize of $3,000; he attended Harvard Law School; Christopher Hill, "Copyright Protection For Historical Research: A Defense Of The Minority View," second prize ($2,000); he attended the Univ. of Kentucky College of Law; Peter Shapiro, "The Validity Of Registered Trademarks For Titles & Characters After Expiration Of Copyright On The Underlying Work," third prize ($1,500); he attended the Univ. of Pennsylvania. Also, Gary Lawrence Francione, "The California Art Preservation Act And Federal Preemption By The 1976 Copyright Act—Equivalence And Federal Preemption," fourth prize ($1,000); he attended the Univ. of Virginia School of Law; Kathleen Anne Fish, "The Copyright In Choreographic Works: A Technical Analysis Of The Copyright Act Of 1976," fifth prize ($500); she attended Ohio State Univ. of College Laws.
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A PEOPLE COMPANY

By JAMES WOODHUYSSEN

the Arcade Group, which embraces Arcade Records, Arcade Video, Arcade Books and Arcade International, a clearing house for rights within the group and in-house originated product both inside and outside it, remains strongly committed to the record industry. Example: its Benelux subsidiary has just begun releasing singles—at the rate of one every 14 days—on a new label titled Adventure. Still, though initiatives like this reveal that Arcade is now prepared to combine its skills in tv merchandising with advances into conventional record company territory and add the move towards a mix of operations broader than records alone is irreversible. Says Mi-

LAURENCE MYERS

“We began by applying the idea of home-taping to records. One day we hope to launch new cinema on video.”

YOU GO TO LAURENCE MYERS for two things. First, for the wittiest account of how Arcade was first started—from the man who first dreamed up the basic concept for Arcade Records. Second, for an overview of how the group intends to push forward in video and film—from the man who’s responsible for that side of Arcade’s business.

Myers, a dapper, impish 46, spent the late ‘60s in music management and production, working on the careers of artists like the Rolling Stones, the Animals, Jeff Beck, David Bowie and Gary Glitter, and collaborating with writers and producers like Mickie Most, Tony Macaulay, Geoff Stevens and Mike Leander. One day in the early ‘70s, he says, he was thinking about the rise of hometaping—a phenomenon that was then only beginning to cause the record industry problems—and something clicked: “What occurred to me was the fact that few people tapped records to save money. Most did it to string their favorite tracks together. And what a great idea that was! As usual, seven-year-old kids were way ahead of record company presidents when it came to creative thinking…”

Myers, renowned throughout Arcade for his larger-than-average share of luck, then acquired two brothers-in-law, Michael and Larry Levene, to help him fill the market gap he’d identified and plunge right into making and selling compilation records.

“Brothers-in-law are standard issue in the entertainment world,” he notes. “Traditionally, they crash your car, seduce your au pair and run up expensive restaurant bills pretending to do PR for you. But my brothers-in-law were something special.”

They knew about tv merchandising. The Levenes had used tv commercials to sell millions of food-chopper machines, Myers recalls, and, though he first had to dissuade them from making musical food-choppers, it was a simple matter to mix their skills with his. The plan was for Myers to work out winning collections of tracks and buy them from record companies, and for the Levenes to buy advertising time on tv and in addition cover marketing and distribution. But, Myers says, getting hold of rights meant cutting through a lot of record company red tape, both contractually and politically, and it wasn’t until he met Polydor’s president John Fruin that he got a deal. From then on, however, Arcade never

MICHAEL LEVENE

“Tv merchandising clearly works for records. Why can’t it work for books?”

bit of street market directness about him. “I’ve become more and more convinced,” he says, “that the record trade will have to start treating television merchandising companies like us as the rule, rather than the exception.”

Levene first came across tv merchandising in the U.S., where he saw kitchen gadgets being demonstrated on commercial breaks. He took the idea back to Britain, persuaded his father to let him go in front of the cameras with a carving knife, put the ad out in the Channel Islands, and managed to sell a knife to one in two Channel Island families. After that he went on to food-choppers, national tv and enormous sales volumes. And then Laurence Myers proposed adopting the same line with compilation albums. “We spent about $200,000 on tv ads for our first record, which ten years ago meant that our campaign was a heavyweight one. As it turned out, demand was such that we ran out of stock! What was apparent was that we weren’t only appealing to traditional record buyers: we were attracting people who
LARRY LEVENE

'We haven’t done a tv-merchandised album in the U.K. for some years now. But if you watch our record operation internationally, you’ll see why.'

ANNED, YOUNG (HE’S 32) AND WIRY, Larry Levene shares his brother Michael’s background in marketing and in the William Levene organization, but he can also claim a wealth of experience in selling for Moulinex, the French kitchen equipment giant. In addition, he was educated in France and Switzerland, so he speaks both French and German as well as English. It’s not hard, therefore, to see why he is the director responsible for both Arcade Records and Arcade International.

Two years after cofounding Arcade, Larry Levene went off to Holland to set up the company’s first overseas subsidiary. Things went well: Our first release was a double oldies album called “40 Golden Hits,” licensed entirely by CBS Projects. It was the (Continued on page A-15)

HORST BURGER

'Sometimes it can be good to come in as an outsider.'

FOR SOMEBODY WHO ONLY JOINED THE MUSIC BUSINESS IN MARCH, Horst Burger knows an awful lot about how to sell records. He’ll tell you that West German teenagers are beginning to get bored with hit compilations and the hard-sell television advertisements that have tended to go with them, that they favor bands and single artists instead; and that they prefer taping hits from the radio to buying them on vinyl.

He’ll also explain, however, that West German kids below the age of 12 are good at persuading their mothers to buy them hit compilations; and that adults are keen on both these and concept/single artist albums. One way and another, if all rings true. Now in his early 40s, Burger has spent half his (Continued on page A-16)

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WE GREATLY APPRECIATE WHAT YOU ARE DOING AND HOW YOU ARE DOING IT

AND CONGRATULATE YOU ON YOUR FIRST TEN YEARS IN THE RECORD BUSINESS WITH SUCH AN OUTSTANDING RECORD OF SUCCESS

AND CONGRATULATE YOU ON YOUR NEW BABY — ARCADE VIDEO TAPES

AND CONGRATULATE YOU ON YOUR COMING NEW BABY — ARCADE BOOKS

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PETER JAENISCH

'It took a lot to tempt me to Arcade. But then Arcade had a lot to tempt me with.'

ETER JAENISCH USED TO WORK FOR IMPERIAL TOBACCO, but it was with West Germany's VPS that he really made a name for himself. He joined the company in 1979 and left it, two years later, in a position where it was the country's leading videotape distributor. And he left it for Arcade—something which in itself represented quite a catch for the group.

Now 48 and universally held as one of the most influential figures on the West German video scene, Jaenisch has no regrets about the move. "Arcade

YALIM DORA

'Until now, bookselling has only been in its infancy.'

ALIM DORA HAS BEEN AROUND. Trained at university in economics and operational research, he has worked as a product manager for firms like Unilever and Richardson Merrill (of Vick fame). But what's a 37-year-old Turkish marketing man doing as chief of Arcade Books in West Germany? "Books have never been marketed the way heavily advertised products like, say, soap powders or proprietary medicines have been. But there's no law that says that they shouldn't be. I'm fascinated with what could be done with them."

What put Arcade West Germany onto books was the success domestic coffeeshop chains like Educho and Tschibo had in selling well-displayed, full-color editions to their customers. Dora: "They discovered that there was a tremendous grey area of book-buyers, most of whom could be persuaded to purchase literature on impulse. These chains took a lot

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SOME PEOPLE MIGHT SAY that Carl Heinz Danguillier is just a bit too good looking. But then he is in the film business; and, as everybody knows, the film business—particularly the West German film business—sets a certain amount of store by flashy appearances.

Danguillier specializes in flashy appearances. As co-head, with Herbi Recla, of Pool Productions Munich, a television commercials and promotion clip studio half-owned by Arcade, he has built up a filmmaking team that includes some of West Germany’s most talented movie professionals. Cameraman Peter Suschitzki, who in West Germany works exclusively for PPM, was the man behind the lens for “The Empire Strikes Back” and “The Rocky Horror Picture Show”; director Anthony Powell’s films for West German TV have a national reputation; and Danguillier himself has spent nearly half his 30 years in TV, commercials and film (he was, for instance, assistant director on “The Pink Panther Strikes Back.”) Danguillier’s clients are as impressive as his staff. Apart from spending about a third of his time shooting record commercials for Arcade, he makes advertisements and promotion clips for West German rock.

(Continued on page A-17)
HERMAN HEINSBROEK

‘In this company, they really do give you your head.’

HERMAN HEINSBROEK TALKS FAST. Very fast. Eighteen months ago he was business affairs director with CBS Holland. Now 31 years old, managing director of Arcade’s Benelux office and based in Vianen, near Holland’s Utrecht, he gives a strong air of wanting to go places. “In the mid 70’s,” he opines, “tv merchandising was relatively simple. Commercial tv had only been around a short while, kids liked watching it, and you could sell 200,000 copies of a hit compilation or ‘best of’ album—which, given that Holland’s population is only 14 million, wasn’t bad. Now, however, life’s much tougher. People are not so fond of ads on tv, tv albums no longer seem so special, there’s been a wage freeze for two years, and new musical ideas are hard to come by. Yet for all this we’ve been incredibly successful over the past six months. The reason’s clear: we’re becoming more and more rigorous in the selection and origination of material. And we’re going to get more rigorous still.”

Alongside this special stress on repertoire, Heinsbroek says, Arcade Benelux is becoming more adept at relaunching ‘old favorite’ artists by means more varied than tv advertising. When Arcade put out ‘The Best of Frankie Laine’ recently, it brought Laine over, fixed him up with interviews with the media, arranged a tv show, and released a single to accompany the album. The consequence: the record gained top position in the charts within two weeks. The same treatment has been adopted with artists like Timi Yuro and Guy Mitchell too.

For all the dynamism with which he organizes things, however, Heinsbroek is adamant that he is not in a rush: “Nowadays we never hurry into a campaign. For example, we’ve already decided the complete format for three out of the five compilations we’ll be launching this autumn. In fact we’re cutting down the number of compilations we release each year from 20 to about 15, because our selection procedures have grown more accurate of late.”

Heinsbroek instance: the lavish expenditure on the sleeves for Arcade’s Diamond Collection, a series of five double concept albums sold at single album prices, as further evidence of the company’s sense of purpose. Packaged in opulent dark blue sleeves, Diamond albums have so far sold 140,000 copies on the back of one tv campaign—a considerable achievement.

Heinsbroek is proud of the Adventure label, Arcade’s new sortie into the singles business. If it goes as well as he expects, he says, Adventure may eventually start releasing LPs. More broadly, too, he is optimistic about Arcade Benelux’s forthcoming move into video (planned for September) and into tv-advertised books (planned for October). About these two initiatives he won’t say much more, except that Arcade Benelux will be making its own videos as well as buying in rights from outside, and that its first book will be the fruit of collaboration with a name publisher.

How does he feel about holding down a three-country operation at his tender age? “It’s a big job. When I was in the diplomatic service I just had to follow orders; with Arcade, by contrast, there’s a lot of autonomy given to local managers. I like that. Arcade’s a business-like concern, of course, but the atmosphere is friendly and laid-back, and the lines of communication are very direct. I like that too.”

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www.americanradiohistory.com
WHEN MICHAEL LEVENE WAS STILL IN HOUSEWARES, Sylvia Curd was his secretary. Today, having run his own record marketing company for some years (one he continues to operate after hours), he knows the business inside out. He steps off planes to Milan and does deals with Brazil in a cool, unflappable kind of way, and though very street-wise to talk to, is steadfast in his praise for his employers. "Arcade's professionalism," he proclaims, "never ceases to surprise me."

Harding says that, right now, hawking Arcade's knowhow in television merchandising around the globe is almost as easy as falling off a log. "All over the world there are distributors who are waking up to..." (Continued on page A-18)
JOHN BENEDICT

'Some of our people insist on describing our cost-spreading tricks as 'cross-collateralization.' To me they're just logical.'

JOHN BENEDICT BEAMS AT YOU through round-rimmed spectacles, a grin never far from his lips. Trained as a lawyer, he's in charge of all Arcade's business affairs, but wearing two hats, he says, makes for efficiency. "Many solicitors in the entertainment business get stuck in ivory towers. But I'm lucky enough to get in at the start of every deal. That tends to make things run pretty smoothly."

Benign gives an example video rights. "When video first arrived in the U.K., it was very new to people. A lot of lawyers therefore tried to handle it like film. But the two media are very different. With film you've got a limited number of prints going to a lot of outlets; with video the situation's much more like records—you've got a master and you go to mass production. From the outset, then, we've followed..."

(Continued on page A-18)

JOCELYN TOWNS

'To be in on video at this early stage is a pleasure.
To be in on it as a woman is a treat.'

JOCELYN TOWNS IS ONE OF THE VERY FEW WOMEN in the British film business. She says she didn't start life intending to be a career woman; but now, as head of Arcade Video UK, that looks like the way she's going. She worked for a number of big advertising agencies before joining Laurence Myers as a secretary. From then she's just gone up and up.

How does she explain the phenomenal success of "Last Snows" and "Last Feelings"? "At the moment, an awful lot of video consists of horror pictures, and it's hard to hang a gimmick on those. "Snows" and "Feelings" were made before "Kramer vs Kramer," but, because they appealed to the same market, always seemed likely to succeed. On the other hand, the marketing effort we put behind them was extensive. We supplied both dealers and wholesalers with factsheets containing plot synopses and breakdowns of the two movies' past theatrical performance—how many times they'd been seen, how many..."

(Continued on page A-18)

LAURENCE MEYERS — LARRY LEVINE

HAPPY TENTH

CONGRATULATIONS TO YOU AND YOUR TEAM

Herman Heinzbrook — Holland
Sylvia Curd — International
Tony Harding — International

FRANKIE LAINE — GOLD
TIMI YURO (2nd L.P.) — Platinum

TRIAD INTERNATIONAL

PRODUCTIONS, INC.
Michael Levene

- Continued from page A-3

hardly bought records at all. We were opening up a whole new market."

Part of Arcade’s success lay in the judicious way it put its
commercials together. “The ads had an urgent, buy-it-now
style about them. We took the hooklines from the songs,
stitched them together to form a hanger track, and slotted in
stills and clips to match. Even today the basic formula re-
mains similar, though with concept albums we spend more
time conveying a sense of atmosphere than detailing the con-
tents.”

The commercials were important, but the thing that
allowed Arcade to reach customers who previously hadn’t
bothered much with records was the combining them with a
clearly identifiable, easily accessible, high value-for-money
product. Levene: “Even today, many people don’t go into con-
ventional record shops. They find the music played, the hur-
ribly at the racks and the thousands of titles on display too
overwhelming. They don’t know where to begin. Add to that
the fact that records have always been quite pricey and you
had a problem. But we solved that problem. We told viewers
unfamiliar with records about an album they couldn’t easily
forget, made it available on a sale-or-return basis through the
multiples and department stores we knew through the house-
wares business—we were the first tv record company to sup-
ply the Woolworth chain, for instance—and priced 20 hit
tracks at only $3.65. That proved to be an unbeatable formu-
la.”

It’s this same formula that Levene believes will be unbe-
atable in books. At the moment, he says, a mere 20% of the
West’s literate population buys 80% of the West’s books, and
“If you’ve ever walked into a good bookshop and felt at all
daunted by what you’ve seen, you’ll know why.” Bookshops,
he feels, aren’t necessarily the best way of marketing books;
tv commercials can give the untrained bookbuyer a sense of
confidence, and economies of scale and low margins can, for
the first time, make glossily-produced hardbacks inexpensive
to buy.

Arcade has chosen to kick off by publishing general interest
books first—non-fiction titles on subjects like travel, cookery,
gardening and so on. But Levene sees putting out tv-mer-
chandised fiction as a long term option, especially given the
existing popularity of compilation fiction (the world’s best spy
stories, the world’s best historical romances, etc). The whole
field is wide open: “We already talk about titles to a number of
friendly publishers on a regular basis, and we’re also experi-
menting with print as an advertising medium auxiliary to tv.
But just as we’re originating more records and giving record
artists more back up ourselves these days, rather than simply
repackaging past material, we may wind up commissioning
and publicizing our own authors—eventually. Then there’s the
chance to tie specific books to specific videos or records, or
both. The possibilities are endless.”

Laurence Myers

- Continued from page A-3

looked back: its first release, “20 Fantastic Hits,” sold an an-
tonishing 600,000 copies and helped a number of Polydor art-
ists on the road to stardom; it was first into single artist com-
pilation, “Ev’ns 40 Greatest Hits” selling more copies than
any other LP ever released in the U.K.; it was first into tv-
launched double albums; and it now has a total of more than
300 albums to its credit.

So what about the new turn to video? “One of the things we
learned when we were still running Arcade in our spare time
was that, like the man said, the trouble with pioneers is that
they get arrows up the ass. That’s why we studied the video
market for two years before entering it, and why we’re now
confident that we’ll prove a force to be reckoned with through-
out Europe. We already are in Germany. Apart from his expe-
rience in the music business, Myers has for 10 years run GTO,
a film distribution company with titles like “The Wanderers”
and “Caligula” on its lists, so he knows the movie rights scene
inside out and is well placed to make the most of it from a
video point of view. Also, he observes, “our name’s just right.
It denotes amusement, bright images and fun—all the things
video should be about.”

Myers says that Arcade’s strategy in video is to provide deal-
ers with maximum support. First, to make sure they don’t get
deluged by customer complaints about bad reproduction, it
supplies them with high quality product—cassettes that are
carefully copied from original prints onto Japanese tape and
that come complete with a “Hi-Fi” logo on them. Second,
features on Arcade cassettes are always prefaced with a quick
“How to get a good picture” guide for the viewer, so that he’ll
only take a cassette back to his dealer when he’s absolutely
sure it’s a dud. Third, Arcade keeps its transactions simple:
the group was one of the initiators of the “free rental” con-
cept in video distribution, by which dealers buy cassettes and
can go on to rent them out without having the hassle of paying
their suppliers a fee each time they do so. Fourth, the group
selects its features with a sharp eye to consumer wants. Its
first two U.K. launches, “Last Snows of Spring” and “Last
Feelings,” for instance, were deliberately designed to tap an
uplifted market—that for “weepy” videos—and, for that

(Continued on page A-15)
Laurence Myers

reason, have found favor with dealers. Last, Arcade has decided to keep the number of titles it has on offer at any one time beneath the 50 mark, so as to give its range a clear identity with counter staff in the shops.

"Shows" and "Feelings" sold 7,000 copies between them in their first week in the U.K. and reached sixth and tenth position in the charts in their second. That, Myers feels, suggests that the expertise Arcade has acquired in ten years of selling records is coming in handy now it's selling videos. Certainly the market research skills it deploys in the two fields are similar; indeed Myers points out that the only difference is that Arcade Video's marketing relies for its success on making things run smoothly for the dealer, rather than tv advertising—although the fact that a video version of "Traumland Amerika" is mentioned in the West German tv ads for the book of the same name (the first time a single video title has been announced on tv could well be a straw in the wind here too.

Myers is sanguine about the prospects for Arcade Video 1992: "I don't think cinema as such will die over the next few years, but I do think that video distribution will become a natural extension of film distribution, especially as flat-screen tv becomes more possible and cheaper to own. The time will come when feature films are released on cinema circuits, video cassettes and cable tv networks simultaneously. Somebody will have to be there to coordinate all this—and we intend to be that somebody."

Peter Jaenisch

has an excellent name in the entertainment world. The way that, through intelligent marketing, it puts itself in the dealer's shoes impressed me very much." Already, he says, the group has acquired a 10% share in the West German video market and, given that the penetration of cassette recorder/players among West German households is set to rise from 5% to 45% over the next few years, everything looks bright.

Jaenisch also believes that Arcade's lists have much to recommend them. "German television is very limited. The programmers don't seem to have realized that people like to watch a bit of escapism when they get home from work. But Arcade's lists are just right for a lot of films. Westerns, adventure features, thrillers and horror titles—stuff that our cinemas ignore too much as well—are exactly what is in demand."

Jaenisch says that Arcade has acquired the rights to collect highlights of past World Cup football matches, and that similar coups are on the horizon. And, he says mysteriously, "Don't think that the tv ads we're running for our video version of "Traumland Amerika" are just a flash in the pan."

Larry Levene

first tv-advertised album in the Netherlands, and in less than two months it had sold more than 200,000—an absolutely unheard of amount. Since then, Arcade has promoted well over 150 albums in the Benelux area and has become by far the most successful tv merchandiser there. In January, for example, its album occupied the first four slots in the Dutch charts.

Larry Levene no longer runs Arcade Holland directly, however. In 1979, he went on to West Germany and, entered the fray with "40 Golden Hits," and again it turned out to be a bestseller. Today Arcade has released nearly 150 albums in the West Germany/Austria/Switzerland area and sells nearly 50 million records there a year: "We're one of the largest tv spenders of any kind, not only in Holland, but in all of Europe's German-speaking territories. Last year we spent more than $12.5 million in West Germany alone."

The secret of Arcade's approach to records is, Larry Levene confides, its unrivalled familiarity with the techniques of market research. Before any record reaches the stage where Arcade commits itself to tv advertising, it is test-marketed, and the consumer reactions it generates are analyzed in depth.

Larry: "We don't do the actual research ourselves—we contract that out—but we really know how to work with the consultants we use, assess their findings and modify our final marketing effort accordingly. We test our advertising campaigns, our sleeves, our choice of tracks and the order we put them in, the prices we charge—the lot. Only when we're quite sure that we've got it right do we go ahead."

Levene admits that Arcade has put out commercially unsuccessful records before now, but he also points out that, over the years, its judgment has become much more sophisticated. By contrast, he says, traditional record companies have tended to get their fingers burned when they've ventured into tv merchandising: "It's not surprising. Whatever kind of business you're in, you can only have one real priority. With traditional record companies, that priority always will be the development of new acts and the refinement of existing

(Continued on page A-16)
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Music-box

Marika and Martin Gesar

Larry Levene

Continued from page A-13

rosters. With us, things are different. We see ourselves simply
as experts in the field of marketing music.”

“Doesn’t the current downturn in general record sales worry
him? Not at all. We’ve always taken a confident approach to
the market, even though the very worst recessionary condi-
tions, and our present plans for Arcade records are diverse
and numerous. Our aim is to get into areas of activity that we
feel can expand interest in recorded music worldwide. I don’t
want to give away any secrets to our competitors, but the next
few months will see Arcade moving into some completely new
sectors in the recorded music field.”

In 1981, Levene observes, Arcade piloted direct response tv
record selling in the U.K. with a Leo Sayer album. The exper-
iment worked, and the group plans more like it. But Levene’s
attention is more concentrated on casting the Arcade net
over new territory: “There are still many markets where tv ad-
vertising for records is relatively new, and one of my principal
objectives is to make a beachhead in those markets through
selected distributors. In recent months we’ve appointed His-
pavo in Spain, Music Box in Greece, Carrere in France, Tel-
ma in Australia, Pacific Records in the Far East and Hong
Kong, and Industries Musicales in Argentina. But, as soon as
we’ve begun to realize the sales potential that’s evident in re-
gions like these, we’ll be looking round for fresh pastures once
again.”

A People Company

Continued from page A-3

Michael Levene, one of the group’s three founders: “We al-
ways stay in leisure, entertainment and communications, and
records will always be important to us—the problem with the
record industry isn’t the product, it’s the fact that too many
firms have been unprepared to develop new ways of market-
ing that product. But because we’ve always liked coming up
with new ideas and seeing them realized commercially, we’ll
keep looking around for exciting opportunities.” When the
talk turns to U.K. satellite tv, videodisc encyclopedias and
computer graphics, Levene, often intent, tends to listen even
harder.

A distinguishing feature of Arcade is its sensitivity to mar-
ket needs and its quickfootedness in responding to them. The
company prides itself in its ability to pick the hits for its com-
positions before they chart and to bring records out within
four weeks. But Arcade’s people are its biggest asset. Many of
the group’s executives hail from backgrounds outside the
record business. Michael Levene started off as a street mar-
ket trader, Arcade West Germany managing director Horst
Burger counts haircare/cosmetics manufacturers like L’Oreal,
Avon and Schering-Pough among his previous employers,
and Arcade Benelux managing director Herman Heinstraat
worked for Holland’s Ministry of Foreign Affairs after he grad-
uated from Rotterdam Univ. in law and economics. It’s varied
experiences like these that ensure that Arcade personnel
rarely suffer from tunnel vision. Instead of working forward
from prejudices, they work backwards from consumer de-
mand. So Arcade is all about people. In the next few pages, Ar-
cade’s people talk about how they’ve come so far so fast, how
they’re consolidating in today’s recession, and where they
hope to see the company go in the future.

Horst Burger

Continued from page A-4

life in marketing and is forthright about the difficulties facing
the West German record industry. Sales are down, he says,
not because disposable incomes are down—they’ve only
dropped by 1% or 2%—but because record companies have
yet to learn how to stop consumers spending more and more
money on sports and travel. “It’s both a creative and a mar-
teting problem. Apart from the second coming of German
New Wave acts like Kraftwerk, Spider Murphy Gang, Idee, Ex-
tradite and Joachim Witt, there’s little to capture people’s
imagination. On the other hand, about 100 companies have
after noticing our advance, jumped on the tv merchandising
bandwagon. The result? Consumers have been bombarded
with lots of albums and have got confused, so sales per record
have fallen.”

Arcade West Germany’s response to this situation is simple:
First, it’s going for fewer releases each year, but is spending
everthing on each to insure stronger exposure. Second, it’s put-
ing more emphasis on concept albums, given that the num-
ber of hits around to make compilation’s from is limited, that
record companies have been charging excessive prices for
rights to hits (they have, after all, been in a seller’s market),
and that hit compilations can’t be listed in the way con-
cepts can. Third, Arcade is strengthening its market research
and media buying departments so as to handle all its output
on a closely supervised product by-product basis. And last,
it’s turning to video and books.

Burger’s sense of proportion about Arcade’s known
strengths make him dismiss the idea that diversification
could lose the company its place as one of West Germany’s

Continued on page A-17
Horst Burger
* Continued from page A-16 *

top tv merchandisers of records: “Look, we’re keen to exploit new technologies like video and long ignored market gaps like tv-merchandised books. But part of the reason we’re so keen is that we want to spread our record overheads over a wider base. That way we can retain more funds to invest in music. In fact, we’ve recently formed a separate financial division especially to help us do this.” Thus, while Burger is heartened by the extent of prelaunch demand for “Traumland Amerika,” and has an in-house originated video on keeping fit waiting to join Arcade West Germany’s 40 bought-in video titles, he’s ready to go for broke on records: “I’ve always loved music. But just because it’s a fundamentally emotional product doesn’t mean it can’t be marketed well. I think it can—and that, as a newcomer with a novel perspective on records, I’m in a good position to prove just that.”

Carl Danguillier
* Continued from page A-8 *

stars like Udo Lindenberg, as well as commercials for companies like McDonald’s and Ultima, the cosmetics concern. Demand for his services is so great, he contends, that he can afford to turn work down if it isn’t challenging enough creatively—even, he says, when it’s from Arcade.

PPM makes many of its commercials in the glistening white, usually empty swimming pool it owns in Munich, around which are also sited its offices. Most of its work displays a lot of fast cutting, plenty of neon, and a fair bit of sex. But Danguillier confirms Horst Burger’s view that West Germany’s teenagers are starting to tire of whom-barn commercials, and says his style is changing accordingly. “Even for hit compilations, and certainly for concept albums, the market is getting more sophisticated. Today we find we’re using soft focus quite a lot of the time.”

Danguillier says this trend towards greater subtlety in music films is even more apparent in promo clips, a field which PPM is poised to expand into on an international scale. But it’s a complex situation: “With promo clips the target audience wants innovation a lot. The snag is, however, that most people making promo clips don’t hail from an advertising background like we do—so though their films are fun to watch, they fail to convey the merits of the product they’re designed to back. We think that we’re uniquely able to strike a balance between art on the one hand and a strong sell on the other.” Danguillier adds that PPM offers good value for money on its promo clips, observing: “The people who really need promo clips don’t have the kind of cash that makes those associated with Adam & the Ants or Ultravox so good. We’re conscious of that, and tailor our prices to suit.”

Danguillier’s frequent trips to London, where he confers with PPM cofounder Laurence Myers, have made him aware of that city’s fine video facilities and acting talent, and PPM plans to open an office there soon. He’s also keen on the kind of video technology and computer animation skills that are available in New York. But in the end, he says, “it’s the picture that’s got to catch you, not the trick.” The fact that West German tv has just engaged him to make “Pool Show,” a 45-minute mix of live performances (in that pool again) and promo clips presented by a Wolfman-like DJ, testifies to the outside world’s appreciation of his pictures.

Sylvia Curd
* Continued from page A-12 *

RAK, and that the re-establishment of the band as a top 30 act was greatly assisted by EMI’s release of accompanying singles in the German-speaking and Benelux territories.

The second trend Curd cites as being increasingly important to Arcade is the origin of its own product. Partly, she feels, this has come about because most of the visible single-artist concepts that were around a decade ago have now been exhausted: partly, too, because “we often see a trend that we think has potential, but find that there are not enough titles available for licensing or for us to make up a package. So we go away and make titles ourselves.” Arcade did this in 1981 with “segue sound”: “We recorded two projects ourselves—‘Hits On 33’ and ‘Rock ‘n’ Roll Disco’—and both were extremely successful. In fact, even traditional record companies are taking an interest in our material. In West Germany, for instance, EMI Electrola released a single and a maxi play single from ‘Hits On 33’ and found that they charted even though our tv campaign had finished.”

This turn towards origin has given Arcade a growing catalog of material that can be licensed to third parties worldwide. The development led to the founding of Arcade International six months ago, and since then the division has been extending its tentacles everywhere, “Hits On 33,” for example, being released in 17 different countries. However, Curd does not see international’s activities as being confined to in-house generated songs: “Provided we can sell music abroad, we’ll buy anything: tracks, albums, even whole catalogs. Then, having packaged these properly, we take them, plus our tried and tested concept albums, to any country that we think they’ll work in. And because we offer a total service—sleeves, promotion clips, commercials, the lot—we’re finding that’s a lot of countries.”
Jocelyn Townes
• Continued from page A-13
people had seen them, how much money had been spent on advertising them—plus analysis of their potential perform ance on tape. We also gave them details of press reviews, lots of free posters and a champagne breakfast! Also, at the end of each copy of one title we stuck a trailer for the other. But the coup de grâce was to send out a free pack of issues to try into with every tape.

Townes' program of future titles is varied in content, to say the least. There’s an uncensored horror film to come. “‘The Survivor,’ a film of James Herbert’s thriller that has yet to be put on the theatrical circuit, and a ‘disco fitness’ video, de signed to help viewers tune up to music and due to be launched in conjunction with a record. Perhaps the oddest title in store, however, is “Polyester.”’ a comedy about Middle America that’s filmed in ‘Most animated Starring bald transvestite giant Divine. It relies on its effect on viewers taking deep inhala tions from different portions of a card especially impre gned with the scent of roses, the aroma of smelly feet, etc. Townes thinks it may start a whole ladd—who nos?” she asks quizzically.

Yalim Dora
• Continued from page A-6
of traffic and were able to sell books in volumes of 600,000 or more. Yet most bestsellers in Germany don’t go beyond the 100,000 mark.

Arcade’s policy with “Traumland Amerika” is to combine a $750,000 media spend with distribution arrangements unprecedented in the book trade. Copies will not only go to tradi tional bookshops—on a sale or return basis—but to depart ment stores too. “The stores already sell our records. Why not our books?” asks Dora.

Arcade plans four more book releases in West Germany be fore the year is out, and has had “please repack” offers from a further six publishers. Dora is jubilant: “Within the next twelve months we hope to launch a book backed up by a video, a record and maybe even a tv series. After that we’ll be laughing.”

Tony Harding
• Continued from page A-12
our ideas but who lack the wherewithal to realize them. So when we say we’re prepared to help out, they usually jump at the chance.” Particularly in underdeveloped countries, he notes, tv merchandising tends to present distributors with a ballgame they’ve never tried before, and one which is clearly attended by major risks: but, much more than traditional record companies, he feels, Arcade is well-placed to take those risks and come out on top. “Even in a prosperous na tion like Italy, our commercials are light years ahead of the competition. Once that’s recognised, it’s just a matter of mak ing a voice-over in the right language, buying the time on the right channel, and going ahead “…

Like other Arcade staff, Harding is excited by the com pany’s enlarged interest in original material. But though he thinks Arcade could benefit from becoming more like a tradi tional record company, he maintains that there are good rea sons why attempts by record companies to “do an Arcade” have rarely worked out well. “In our line of trade you need a lot of experience and a lot of resources. When record companies try to enter it, they find that the massive amounts of money involved demand senior management control. But record company sen ior management is usually—and quite naturally—too devoted to long-term investment in major acts to commit themselves fully to playing the field. On the other hand, they often lack the sensibilities that are so vital to tv merchandising, too fre quently they put personal tastes in music before hard analysis of the market. It makes most sense for record companies to leave it to us to earn them royalties on their rights and to give their artists extra exposure on our albums. That’s why I think Arcade’s future looks so bright.”

John Benedict
• Continued from page A-13
U.S. practice and dealt with video roughly as we do records.”

Arcade does use outside legal consultants, though, and, with the help of word processors, intends to farm out more and more of the detailed drafting of contracts. That will free Benedict up to perform more strategic tasks. Already he has established a general license agreement which he believes unique in the music business: “It’s a fairly lengthy document, but it gives the companies we sign up the chance to take our product on ready-made terms and conditions. All it leaves us with to talk about is the specifics. That helps everybody.”

In fact Benedict is full of plans like this. He notes that though it is becoming more diversified, Arcade’s coherent marketing philosophy makes it especially suited to the amortization of production expenses over a wide number of terri tories and media. “We’ve got a lot of balls in the air,” he smiles, “but none of them are tough to catch.”
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Jazz

K.C. Women's Fest Gets Increased $$

By PAUL HOHL & MIKE TAYLOR

KANSAS CITY—In a time of increasing financial difficulties for many non-profit organizations in the area, the Kansas City Women's Jazz Festival continues to grow, bigger, better—and more profitable.

This year's festival, March 24-28, expanded to include a five day and 17 separate events—drew a record-breaking 1,000 persons and more than 150 musicians to Kansas City's elegant Crown Center Hotel complex, grossing an estimated S$150,000, the largest in the event's five-year history.

Highlighting this year's festival were performances by past festival favorites Bloom son Dearie and Barbara Carroll, and Nancy Wilson.

For the first time this festival, festival organizers opted to move nearly half a dozen events to outside locations in Kansas City. While the new venues provided more spacious facilities and better acoustics, they also led to technical and logistical confusion for both performer and patron alike.

Following an early morning "Fun with Jazz" program for area Head Start children, the Festival opened March 24 with a two-and-a-half hour performance by the recently renovated Fiddler Theatre, a coo, 1,100-seat former burlesque house.

The sounds of swing filled Crown Center's International Cafe March 25 as more than 1,000 persons crammed in to hear an evening of Student Big Band Invitational music. Headlining the event was the 21-member Midtown Female Stage Band directed by Bradon Lynn, an aggregation of local talent spawned by the Women's Jazz Festival.

Following jazz critic Leonard Feinberg's annual lecture and film presentation the following afternoon, New York-based pianist Amy Dunbar hosted jazz novices in a Genesis Jam session. A major component of this year's festival was a two-folded attempt at the number of the popular jam sessions. Formerly held only in Crown Center's Signboard Room, this year's after-dinner jazz jams were expanded to include a separate jammed session at the Harlup's Upstairs Bar.

Hosting this year's sessions at the Signboard was the Kansas City-based group, Calec, led by Wil lett director Carol Comet. Across town, the San Francisco-based Alive, winners of last year's Top New Talent concert, provided the framework for the jam sessions at Harlup's.

A variety of clubs hosted by jazz (Continued on page 44)

Retailers See Healthy Picture

Continued from page 22

pared to other categories. Even when other music may be sluggish, jazz is sustaining healthy business.

That performance can also be partially attributed to the ongoing trend toward commercial fusion product with links to black, pop and aces radio exposure. Every outlet polled agreed the biggest sales per title depend on that promotional ac- cess, but other styles are proving bankable, as well.

In Chicago, Rose Records assist- ant buyer Hal Gaidano says r&b-oriented titles are top sellers, but adds that the chain sells a substan- tial number of big band-flavored acoustic jazz titles as well.

Similarly, Larry Parker, jazz buyer for the King Carole stores in the New York metropolitan area, notes that while fusion is a big moneymaker, "I also do well here with mainstream jazz, a lot of reissues, '30 and '40s swing music, mainly because of my own interest. Pfeifer says more avant-garde ma- terial still poses obstacles, theo- rizing that the growth for jazz mir- rors a consumer trend toward classical music. The trend, he says, "has been selling more lately because of increased awareness on the part of people who have never heard it be- fore."

A similar analysis but different sub-genres surfaces further West, where a number of retail operations likewise see non-jazz buyers being drawn to the music. Here, how- ever, it's not traditional or big band sounds but rather recently coined jazz variations that are in- fluencing converts.

Notes Jack Huber, buyer for the Denver-based Budget Tapes & Rec- orders chain of franchised outlets spread across the Western and Mid- western states, "We've been principally a rock chain, so the jazz sounds our stores sells tend to fall into crossover areas. "In our case, that means artists like Quincy Jones or Al DiMeola, who are really as close or closer to pop as they are to pure jazz, do well, while traditional artists sell better, but aren't sub- stantially. The newer hybrid music, on Windham Hill in particular but also on ECM, particularly with art- ists like Keith Jarrett and Pat Meth- eney, does really well. That's because those records can appeal to rock and pop buyers."

That trend is echoed not only by Circles/Hollywood's Singer and Tower's Reyes, but also by Tom Beaver, buyer for Everybody's Rec- ords in its Portland-headquartered "ECM is strong, but that's really been strong for us in the last year is Windham Hill, which walks the line between jazz, folk and pop. It's got a broad base of appeal, enough so that people who says (how) much listening can still get into it."

The small Windham Hill line may be especially in the West, but the firm is only one of many smaller, specialized labels fre- quently mentioned. Concord Jazz, Pausa, Contemporary, Famous Door and Inner City are among those cited by buyers, pointing out what most dealers agree in a rise in jazz share of music for smaller labels.

Thus, Rose Records' Burkholder sees the small indies as growing "across the boards" while Schwartz ties the growth to the independents' perseverance. Says Schwartz, "The bigger labels are out to push the r&b stuff they know will get played, but they don't give a real push beyond that. The smaller labels are because it's all they depend on. They're more active in seeking air- day for their titles."

Tower chief Solomon adds that while majors still make significant commitments, particularly for the main part of Columbia and the new Elektra/Musician line, "the vitality seems to be coming from the small labels today."

Budget/Danajay Music's Huber is more pointed in his praise of the in- dustry line. "I'm convinced that the majors like CBS and WEA aren't that interested in anything that won't sell in the millions," contends Huber. "So they frequently won't bother with anything that can't sell beyond 50,000, whereas I still see that as a sizeable level of sales."

Huber, in fact, is among a rising number of retail sources who charge that the smaller labels, once no- torious for their reluctance to supply stores with insufficient copies of LPs, are now outperforming the majors.

As for the audiophile jazz market, most stores report a healthy premium-priced product sector has since been labelled off, with some stores noting a certain surge in sales for high- speed reissues of big crossover jazz hits by established acts and certain regional acts. "Thus, you have the Real Time catalog of audiophile jazz, a West Coast favorite—still sell- ing well."

A more recent trend toward jazz imports, dominated by PolyGram Classics' marketing of Japanese and German (especially East German) recordings, Emarcy, Mercury, Philips and Enja catalogs, is proving more beneficial to aggressive jazz accounts than to rock and pop outlets.

Jazz Booked At L.A.'s Dillon's

LOS ANGELES—Dillon's in sub- urban Westchester has added its first month as a new jazz spot, jumping in disco format.

Owner Herb Bromberg booked Joe Williams to inaugurate the new policy, following the former Count Basie singer's engagement at the town's historic Bird's Eye. Freda Payne, Shelley Manne, Mongo Santa-Maria and Esther Phillips, all of whom work four nights a week at the club.

Bromberg has designated Mon- day as blue night and Wednesday as Latin night. Dillon's occupies all four floors of the Westwood structure, the jazz ambiance is on the top floor.
Venues

**FIGHTS 'WHITE MONOPOLY'**

**NABP Seeks **$3000 **J ustice**

*Continued from page 4*

“This is not a summary of what many of my projects that can be promoted as joint ventures.”

To strengthen its bargaining position, the NABP is accepting black radio programmers as associate members of the organization. Jackson explains that this core of associate members can play an “invaluable role” in helping to communicate “the rightness of the stance being taken by the NABP.”

Jackson promises that the organization, which now has 25 paid members, will work aggressively to negotiate with sponsors, agents, record labels and artists who now promote and tour in predominantly black markets.

Cost of membership in the organization, which was formed last January, is $500 per person per year. Charter members include Dick Griffey, head of the Griffey group of companies; William Garrison, Garage Enterprises; Al Haymon, Alan Haymon Productions; and Fred Jones, Star Entertainment.

Jackson states that the organization will also make its voice heard in what he calls “the imprisonment in U.S. concentration camps of Haitian refugees.”

He says that NABP members will start a “red ribbon” campaign, which will be kicked off in Florida and spread nationwide “until the Haitians are treated with justice.”

Jackson re-emphasizes that the formation of the National Assn. of Black Promoters is not meant to displace the Black Music Assn. (BMA). He points out that operationally, the present organization of the NABP, has always supported the BMA and vice versa. He further adds that “BMA is involved in social service, and we’re involved in social change.”

He adds, “We (the American minority parent group) are shifting from aid to trade, and we must be able to control where we live.”

**Nightrax Seeks Audience For Latin-Based Sounds**

**BY NELSON GEORGE**

NEW YORK—Dick Maldonado and Jeff Lavino are optimistic about the chances of success for Nightrax, a Latin tinged disco just opened in the middle class Fordham Road section of the Bronx.

Maldonado and Lavino, veteran of the New York club scene, feel Nightrax will attract upwardly middle class young adult Latinos who have been regular disco goers since the early 1970s. “We’re offering in a Manhattan quality club environment right here in the Bronx,” says Maldonado.

“The emphasis will be on disco music, but with one Latin band a night to bring them back to their roots. Most Latin clubs have three bands a night.”

The pair have tested this disco Latin mix at midtown’s huge Bond’s disco where that club’s regular Friday night crowds responded favorably. “We’ve been using one Latin band and three disco acts and, cultivating the audience,” says Maldonado. Maldonado works for Ralph Mercado Management, a company that handles most of Latin music’s major acts.

Eddie Palmieri has appeared at the club’s sister Tito Puente, Hector Lavoe and El Gran Combo will soon play at Nightrax.

The club has two floors and has a capacity of 600. Johnnies, owner of the stylish Manhattan disco Le Mouches, designed the club in association with Todd Clare. Mark Farran, audio consultant to Carnegie Hall, installed Turbo-sound sound system and TMS speakers, giving Nightrax the flexibility necessary for presenting both recorded and live music with equal dexterity. Farran imported the equipment from England.

Eddie Palmieri has utilized aircraft landing lights over the dance floor and subaqua, recessed lighting for the seating areas. Mowowitz recently procured lighting design to tours by Luther Vandross, Chic and King Court.

“We have to have a high class atmosphere if we’re going to keep our customers from going to Manhattan,” says Maldonado.

**Kool Fest In Fla.**

NEW YORK—the first annual Kool Jazz Festival and Heritage Fair will take place June 4-13 at the Center for Creative Rebel Artists in Orlando. The shows will be produced by George Wein, president of Festival Productions Inc., former producer of the Kool Jazz Festivals, in association with Brad Krassner, head of Orlando Jazz Productions Inc.

The festival will feature many national artists, including: JERRY GARCIA, ROBERTA FLACK, GIL SCOTT-HERON, CARLOS SANTANA, RONNIE MONTROSE, STEVIE WONDER, BARRY WHITE, BOB MARLEY AND THE WAILERS, JIMMY PAGE, PAUL McCARTNEY, AND JIMMY RODGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LON NIE SHOWER & DON JERRY GARCIA, HARRY BELAFonte, MIKE NIEKE, JOHN BELAFonte, and many others.

**RKO, WGMS-FM**

**Aid Rebuilding Of Filene Center**

**Continued from page 25**

Efforts of many local stations through the Area Broadcasters Assn. The group, which is spearheaded by Lyman, has set up an umbrella organization, Washington-Wolftrap, and the group is reviewing the finances of the station. The group is involved in a variety of fund raising activities, in general. The group is involved in a variety of fund raising activities, in general.

Another surprising activity initiated by area broadcasters has been a drive to solicit performer appearances and have received the cooperation of pop, country and classical booking agencies. The group has contacted the artists to call stations and offer phone-in appearances for the sticker center selling.

Ironically, the WKO’s WGMS still faces an uphill—possibly disastrous—battle, in the form of an FCC renewal request for the area’s second Top 40 station. The group is in the midst of an FCC hearing, and has received the cooperation of pop, country and classical booking agencies. The group has contacted the artists to call stations and offer phone-in appearances for the sticker center selling.

Rebuilding the Wolf Trap Filene Center will be a costly venture, according to U.S. Park Service estimates. The center has already been closed and is undergoing costly renovation. The center’s original cost was $10.5 million, and the new estimated cost includes $2 million, $2 million, and $2 million in Federal funds that were to be used to construct the center on the 17-acre site.

Wolf Trap is also planning to find a temporary location for its 1982 summer program activities.

**Survey For Week Ending 4/24/82**

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www.americanradiohistory.com
NEW YORK—Producer John Scher, who has concentrated previously in the New Jersey and upstate New York areas, is moving to do shows on a regular basis in the New York metropolitan area. The move ends a de facto situation where Scher stayed west of the Hudson River while Ron Delsener dominated the New York market. Recently Delsener has started doing shows at the new Byrne Arena, but Scher, who has done 40 shows there since the 20,000 seat venue opened, denies his move is a direct response to Delsener’s.

“We have always been a very conscious promotion company, concentrating on the markets we know and going from small to medium sized venues to Giants Stadium, without going to a lot of markets half-baked,” says Scher.

“But five or ten times a year I am asked to do shows in other markets for various reasons, either because the act had played New York City yet, or because it has been an opener but can’t get a headlining spot, or because, for whatever reason, it has been unhappy with the promoter. And it isn’t just Delsener, there are other promoters in New York. “We don’t feel cocky, but with 40 shows at the Meadowlands, we feel that we can really expand our horizons. So we are no longer going to say, no,” he declares.

Though Scher has previously copromoted shows in New York, notably Dan Fogelberg date in Carnegie Hall, the Gramercy Debut at Madison Square Garden and two free Central Park concerts with the New York Philharmonic, the Jefferson Starship and the New Riders in the mid-70s, Scher’s current series of concerts will begin Wednesday (21) with a Jerry Garcia concert at the Beacon Theatre. Scher promises “two or three” more shows in New York before late spring, including a date or two at Madison Square Garden.

Scher plans to use the Beacon Theatre for other shows in the future, as well as other city venues.

“We wouldn’t hesitate to rent the Palladium from Delsener for the right shows,” says Scher.

K.C. Women’s Jazz Fest Sees Bigger Crowds, $$

Continued from page 41

seller festivals, including Carolyn Brandy (percussion), Joan Grauer (piano), and Anne Patterson (reeds), helped to round out the afternoon programs.

More than 1,000 filled the Foxy Theater March 26 for what had formerly been the kickoff event of the Festival, the Top New Talent contest. Participants were a Boston-based quartet, Bougainvillea, Canadian quintet Swing Swept, Sweden’s Tintomara; and vocal quartet Sweet Honey In The Rock.

More than 17,000 returned the following night for the 1982 Women’s Jazz Festival main contest. Appearing were the Jazz Festival’s All-Stars. Barbara Carroll and headliner Nancy Wilson.

Despite problems which developed early in the festival due to changes of location this year, the event was considered the most professionally executed and financially successful in its history. While it might be argued that the ’82 event lacked the stellar talent of years past, it should also be noted that the Festival’s 7 events, 14 were open to the public free of charge, thought remarkable given today’s high performance overhead.

Concord Set For ’82 Season

CONCORD, Ca.—The 8,000-seat Concord Pavilion kicked off its 1982 season May 16 with two performances by the Oak Ridge Boys. 1982 marks Concord’s eighth season of outdoor shows and the third season for its highly successful Michikoel Concert Subscription Series. Series subscribers are able to maintain the same seat at all series shows and also are afforded the opportunity to purchase tickets to non-series shows before they go on sale to the general public.

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Cowboy’s Takes Two-Pronged Approach

NASHVILLE—Live country and pop entertainment may become a bigger attraction for Middle Tennessee with the establishment of Cowboy’s, a large dance theatre/nightclub that opened in Tullahoma, March 30. The 19,000 sq. ft., 1,250-seat facility features two stages and two dance floors. The house band can play for dancing at one end of the room, allowing the theatre stage at the other end to be set up for major shows. A dance floor in the theatre section is arranged behind the tables so they do not block the patrons’ view of the stage.

Cowboy’s owners Jerry Newton and George Wagner reportedly started the concept with the idea of the moment when a furniture store was closed. Wagner, owner of WBOY FM in Tullahoma, has experience with numerous showrooms across the county from his work with Wayne Newton, his brother. Wagner owns Holiday Marina on Tim’s Ford Lake.

A crew of four worked at the club to help entertainers set up and take down equipment. The Yamaha sound system was installed under the direction of Buddy Lake, whose credits include the Tennessee Performing Arts Center in Nashville.

The lighting was designed by Theatrical Lighting of Huntsville, Ala.

The two owners are soliciting the aid of Billy Smith, president of one Nitters, Inc., in Nashville, to act as “house agent” in bidding major acts for the club.

“It is a gorgeous room they’ve built, “he comments, explaining that the “extensive” renovations necessary to convert a former furniture showroom to a nightclub took eight weeks of work. “The room is not overly large, but big enough to attract top stars.”

He is confident that name performers can be booked every weekend, with the house band Red Pony Express playing country dance music Tuesdays through Saturdays. Since the opening, Cowboy’s has hosted appearances by Mel Tillis, Jimmie C. Newman and the Van Dells. Johnny Rodriguez played two nights, with one show as fill-in for Brenda Lee. Scheduled for the rest of April are Johnny Paycheck, Cal Smith, John Conlee and Bill Anderson. T.G. Sheppard kicks off May 1. Tickets, on sale at the club in advance, average $5-$15, but a few top stars may get $100 each ticket.

Artist Lineup Announced For Garden State Series

HOLMDEL TOWNSHIP, N.J.—A roster of top recording artists, including Melissa Manchester, Billy Crystal, Jane Oliver, Peter Allen and Joel Grey, has been set for this summer’s Popular Subscription Series at the Garden State Arts Center here. Each of the scheduled performers will appear in concert for six nights, Monday through Saturday.

In addition, the center’s Classical Subscription Series will feature Zsu Bain Mehta conducting the New York Philharmonic. The five-concert classical series will run from June 17 through August 18, and will include such other artists as Leonetto Price, the London Symphony Orchestra, the band of Neville Marriner, the Warsaw Philharmonic conducted by Kazimierz Kord, and ballet star Alexander Gudanov.

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Phoenix Nightspots Blend Country And Rock Sounds

PHOENIX - The fusion of rock and country in the Valley's most popular nightspots has been increasing during the last few months, but there is no evidence the new trend is merely an appeal to Cowgirl, the newest addition to the nightlife scene.

The new venue features a country ambience with cocktail waitresses attired in fringed skirts and cowboy boots. But the music, although it includes country, has a decided rock accent.

"We're playing about 25% country and the rest rock and disco," says Al Medland, one of the owners. Among artists performing at the venue are Joan Jett, the Go-Go's and the J Geils Band.

Jim Roca, Cowgirl's manager, says high energy music like Jett's "Love to Rock 'n' Roll" helps attract a mixed clientele.

"We get people in here who are into country and western. But I don't think straight country would bring in enough country music people. There are more disco and rock "n" rollers out there than there are country fanatics."

The experience has been repeated at other country nightspots throughout the Phoenix area. Two of Cowgirl's closest competitors are boys in nearby Tempe and Graham Central Station on the Phoenix westside, have been adding rock tunes to the playlists.

Cowgirls, which is separately owned and operated from Cowboys and Bear's and no relation to it, is located near Hayden Road and Roosevelt on the Tempe and Scottsdale border.

Graham Central, which has booked such country notables as Johnny Paycheck and Mickey Gilley, has enjoyed success with crossover and MGR artists like Rick Nelson and Three Dog Night, as well as new wave performers like the B-52's. The B-52's, the Athens Georgia group, says Lori Bass, club promotions director, "It was just packed. They were a real solid crowd."

George Central hosted its "first annual" rock revival on April 5 featuring the Coasters, the Drifters, Jimmie Rodgers and Dodie Stevens.

In early April, the club decided to program rock instead of country on Wednesday nights, bringing to three nights a week the amount of rock programmed in its lounge.

Bass says the step was taken because in-house surveys proved rock across crossovers growing popularity with customers.

"We did an in-house survey and found that a lot of our clientele listened to both rock 'n' roll and country," she explains. Customers preferred radio station KNIX-FM, a leading country music station. The second preference, Bass says, was KDBK-FM, which for years has been the area's pre-eminent rock station and which moved ahead of KNIX as this city's leading contemporary music station in the fall Arbtrons.

Another recently opened Phoenix nightspot, PONY Express, announced a few weeks ago that country music was being de-emphasized "due to an overwhelming number of requests for additional rock music."

The strong rock resurgence in the nightclub and disco scene here is being attributed to Phoenix's longstanding loyalty to country music.

"Country will always be here," says Roca of Country. "But people expect to be entertained with country music when they come here. It's been exaggerated. There are more rockers out there."
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Riddick

Power's directors have a

number of innovative marketing

strategies on the drawingboard.

The pool itself will be geared to

minority membership, and will

New York—A new record pool

incorporates a club, a disk retail

outlet, a production company, a

promotional wing, has been formed

here by Mike Ungaro, Lewis

Ferrisco and Doug Riddick.

The pool, in mid-Manhattan, is
designated Power, and its formation
brings to almost a dozen the number of
such organizations vying for members
and for record label recognition

in the greater metropolitan area.

In spite of the fierce interpool ri-

vality that has existed in this city,

Riddick, who will handle promo-

tional aspects of the pool and its sub-

sidiaries, does not feel that Power

will come to loggerheads with exist-


ing pools. He states, "We are all

brothers in business and Power will

try to avoid conflicts and work with

other pools in the sharing of facili-

ties and other expertise."

Based in a 5,000 square foot loft,

Power's club is called "Sign Of The

Times." Sign Of The Times is also

the name of the pool's production

company. According to Riddick, the

club was built by a club construction

facility that will work closely with

Power on future club projects.

Riddick states that Power's pro-

duction company will produce and

re-mix dance oriented records for

the pool. Also, a wide range of danceable

records from other sources, will be sold to both

DJs and the general public, through Power's

record retail facility.

The pool's promotional facility

will help promote and market new
dance music releases through radio

and retail outlets, and, according to

Riddick, Power's directors have a

number of innovative marketing

strategies on the drawingboard.

The pool itself will be geared to

minority membership, and will

strive to provide subscribers with re-


tirement benefits, insurance policies

and special training seminars geared

to improving performance skills at

all levels of the business.

Says Riddick, "What we're trying to

prove is that the record pool in to-

day's changing social and economic

climate can be structurally function-

as a viable business entity."

Sign Of The Times will initially

function on Mondays, Fridays and

Saturdays. Weekend shows will be

opened to the general public, while the

Monday sessions will be open to DJs

and other members of the trade. Ad-

mission prices will "be kept moder-

ate."

The club, like its parent organiza-

tion, will emphasize a broad range

of musical formats that include rock,

r&b, funk, reggae and pop. "The or-

ganization will strive to provide its

members with complete artistic free-

dom," says Riddick.

Although Power may be geared to

a minority membership, Riddick

stresses that selection of the 50 mem-

bers the pool will eventually have

will be based on a careful screening

process.

Having selected its members, Power

will charge a membership fee of $100 a year, plus a monthly sub-

scription fee of $50 per person. Ridd-

ick points to the number of benefits

that will be offered for membership

in the pool. He also claims that

Power will help find jobs for its

members. "We will be dedicated to

giving our members a better deal," he

states.

The industry veteran, most re-

cently associated with the Harlem-

based Disco Den Record Pool, states

that his fledging organization has

the support of more record labels,

"particularly the majors," which un-

derstands what Power is trying to ac-

complish.
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such as the projects we do for DIR’s ‘Silver Eagle Series.’ Overall, I’d say we are up 25% in audio for video work this year and up 50% over two years ago.

In Los Angeles, Record Plant president Chris Stone and Gary Sacks, executive in charge of the Plant’s remote division, say audio support work for both video and/or film production and radio is up some 50% and that perhaps two-thirds of all the remote division’s work are in those veins.

House recording, popular several years ago when artists would retreat to a secluded hideaway accompanied by a remote rig for album work, appears to have faded, adds Stone. The Record Plant mobile fleet (four trucks) and L.A.’s Wally Heider fleet, used to capture most of the live album projects on the West Coast. But while live LP work may have slipped, Stone adds that the video related work has not only made up the difference but is a much larger business, in fact.

According to Sacks, recent audio support for video projects done by the Plant include a headed-for MTV, Harry Lewis & The News concert at L.A.’s Country Club, a Stevie Nicks concert that’s already in HBO, a Showcase special with comedian Gallagher, and all the film and audio album work for Richard Pryor’s “Live On The Sunset Strip” Radio-oriented work is also surging. “Everyone is much more sound conscious in what we now call the ‘vis-aul arts,’” says Stone. “With stereo TV broadcasting on the horizon, everyone wants their projects not only to look good, but to sound good.”

At the New York Record Plant, traffic manager Randi Greenstein and chief engineer Jay Messina, indicate that perhaps as much as 85% of their work is audio-for-video oriented.

“We saw a surge,” says Messina, “once MTV got off the ground last year. And we’re seeing more cable video music projects from HBO and Showtime.”

Recent audio-for-video dates have involved the latest in the long-running Tapo- kel Central Park concert which has already resulted in an HBO special, a double live concert and shortly stereo videotext and videotaped versions. MTV’s New Year’s Eve party in New York with David Joh- hansson, Karita DeVito and Bow Wow Wow, Garland Jeffreys, Mar- shall Tucker, Pink Floyd, and the Charlie Daniels Saratoga, NY, MTV concert which is also destined for stereo videotext and video cassette.

Says Jeff Eustis, who bases his Flo- eder Audio Labs remote truck in Providence, RI, “Absolutely, we’re seeing much more video and film related work. The record business is very pretty now. 60% of all our work is either video or film related.”

Recent projects have included video shoots of Triumph and AC/ DC in Maryland.

Footnote: “It’s only the beginning. I don’t think we are going to see the real boom in cable for two to three years. Then, watch out.”

“We’ve seen a 10%-15% swing in the last year towards more video music projects,” according to Mike Harper, who operates the ReelSound remote unit out of Manchaca, Tex. “I don’t think our amount of video work is related now.”

Recent projects have included audio support for a Carole King television special, taped in Austin, and radio work for D R.’s Silver Eagle Tucker, Tom DeVe, and Jerry Bruce (Tommy Tuione) and King Biscuit Flower Hour (Johnny & The Distraction). ReelSound is gearing up for the future by preparing a second mobile trailer.

**Speakers, Topics Set For AES Digital Conference**

NEW YORK—Speakers and their topics have been formed up for the Audio Engineering Society-sponsored conference “The New World Of Digital Audio.” The conference will be held at the Robert Treat Hilton in Rye, N.Y., June 3-6.

According to conference chairman Bart Loschini of Pioneer North America, the conference will open Thursday evening, June 3 at 7:00 p.m. with an overview of the concepts of digital audio recording and reproduction conducted by Drs. Barry Blitzer and Tom Stockham. The overview will be three hours that evening, and will continue the following morning.

This opening session will review the basics for those already in or just entering the field of digital recording.

Friday morning, following the completion of the session, the conference will host an in-depth discussion of the various aspects of the technology. Various international leaders of the digital community will lead the discussion, which ends at 10:00 p.m.

Saturday, June 5 will be devoted to Part III of the conference, which will cover the practical industrial applications of theory. Included will be data from Japan and Europe about the Compact Disk. Practical application discussions will continue on Sunday morning, with the conclusion at noon.

**BASF Global Sales Escalate 14.1% Over Those Of ’80 Year**

NEW YORK—BASF world sales in 1981 totaled $51.5 billion, a gain of 14.1% compared to the preceding year, according to a preliminary report released by the German-based company.

BASF Group sales advanced to $14 billion, a 14.6% increase. BASF Group sales represent sales of majority holdings in full and half of the sales of 50% holdings and their majority holdings.

In spite of the 14.6% rise in Group sales worldwide, the volume of goods sold was barely 2% higher than in 1980. Sales outside of Germany and the rising strength of the U.S. dollar contributed most of the growth. In particular, BASF companies outside of Europe showed above-average sales gains.

Group earnings were impacted by increases in raw material costs and, in part, by inadequate utilization of capacities, the company says.

The $907 million in capital expenditures in 1981 for the BASF Group were 11.8% higher than a year earlier. The increase is mainly due to the higher dollar conversion rate applying to capital expenditures in North America.

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**ENVIRONMENTAL STUDIO**

Indigo Ranch Still Thriving in Malibu

**BY JIM MCCULLAUGH**


**New Mark Seen For Exhibitors At Summer CES**

NEW YORK—Although it doesn't seem possible, the Consumer Electronics Group of the Electronic Industries Assn. reports that the upcoming Consumer Electronics Show will yet again set records for number of exhibitors. CES runs from June 6-9 at McCormick Place and nearby hotels in Chicago, will feature a number of new products. Some of the highlights are:

- **Dickinson's** rental firm offers digital gear only.
- **The Village Recorder** is looking for highly qualified maintenance people. Neve-Necam and Studer experience necessary.
- **Pro Equipment & Services**
- **Studio Track**
- **Dickinson's Rental Firm Offers Digital Gear Only**
- **THE VILLAGE RECORDER**
- **New Mark Seen For Exhibitors At Summer CES**
**KESTONE FOR KIDS**

**S.F. Pilots Music Education Vid Series**

**By Jack McDonough**

SAN FRANCISCO—“Keystone For Kids,” a new music education video series geared to public broadcast as well as closed-circuit cablecast, is being tested here under the auspices of Chevron/Standard Oil.

Betty Link, a San Francisco elementary school district music teacher who conceived the project and pitched it to Chevron, has had the series on the air for two sessions at the Keystone Korner nightclub, in front of an audience of about 400 of the district’s 5th, 6th and 7th graders who are brought out for the special afternoon session.

The first session, taped Jan. 14, featured Art Blakley and the Jazz Messengers, who gave their regular 5-30 p.m. show at Keystone, and John Mark & the Man, a program titled “Jazz Messages.” The second, done Mar. 10, featured Lisa Glasser, who is a producer for Chevron School Broadcasts. Taping was done by a three-camera team, under direction of Garron Harrington, from PBS channel KIVE (Channel 6) in Sacramento. Phil Edwards did the audio, with narration by former KJAZ disc jockey John Gorgone.

Link says the programs, which will be available free of charge to any school or any PBS outlet in the 24-state Chevron service area, would be had either as a half-hour entity or as a two-15 minute segments.

“We want these programs to be educational but we also want them to be entertaining,” emphasizes Link. “If it’s to be, we intend the half-hour format would be most useful. We’d like to reach adults as well as children. Our audiences have been the 9 and 10 and 11 year-olds, but the programs are universal.”

“Many people have never listened to jazz, and so these shows are an opportunity to provide a strong focus, to give them something to listen for, something to hold on to.”

“That’s why we centered the Blake piece on ‘rhythm messages’ and zoned in on the rhythm. The Burrell piece focuses on how jazz evolved from the blues. And if this series goes over and Chevron goes into a regular series we’ll do pieces on melody and harmony already and improvisation on and on and on and on and on and on and on and on.” I’d like to have Stan Getz on there, and Tito Puente. So I’ve had tremendous response from the jazz community so I’m encouraged.”

Link says the producers have “unlimited dubbing rights” on the videocassettes and that the programs could be made available to community as well as public TV. “We’ve had some requests from community as well as public TV. We’ve had some requests from community stations already. And maybe commercial television is interested in developing a jazz scholarship fund. That would be one way of doing it.”

Link notes that the oil company has a history of sponsoring of musical education dating back to the 50’s, with the Stetson Cowboy Broadcasts, a half-hour program with a teacher’s guide that aired at 11 a.m. every Saturday 1951 to 1970. These broadcasts were under the direction of Carmen D’Ariano, directing the Hollywood Bowl Symphony.

“You’ll find many, many people now in middle age who will say, ‘That’s how I learned to listen to music,’” links Link. “But in ‘70 Standard realized people weren’t listening to the radio so much anymore and they started putting educational materials directly into the classrooms. They put out many fine recordings demonstrating various orchestras, various classical groups. They interviewed many musicians like Huddie Ledbetter, John Lee Hooker and Herb Ellis, Joe Pass and others.”

“It was very enlightening material and I was so impressed with it that I wanted to buy some of these things for my own personal library. So I tried to find out more, and as a result I started doing some p.r. work for them and then made this proposal, because I feel that Todd Barkan would let us use his, Keystone Korner. My proposal was specifically for jazz programs. There are already programs on opera and classical and ballet but jazz has not been.”

Chevron agreed. They did surveys and found that many schools were ready for video materials. The schools have moved far enough in the direction of video literacy that we all felt the program would make sense.

Valenti, who took about half the time extended to the movie business and its allies, the Japanese home electronics empires as “swollen with pride” and the MBS shumishu, which he described as the biggest VCR maker, for a fourth quarter ranking in December 1981, in which profits were $200 million. Their VCR business for the period was $1.4 billion. Their sales for the period pointed out price rebates emerging from the proliferating VCR man and resultant merchandising efforts in the craft union associations with U.S. films.

Valenti, who zeroed VCR users erase commercials. Cornell, however, derided the sta- tion, saying it would be possible to turn around video in a more convenient manner. Commercial will not be af- fected unfavorably by the terrific surge in VCR home use, he added. Valenti said two devices, “The Killer” and “The Editor,” make it possible to do so. Technologies Double and VCR tails, he said he tried to find “The Killer” device, but it was unavailable. For the other, he reviewed the four消灭 deleted colored commercials from a black and white movie showing in a fraction of the tape, which viewers descibed, he added. On the movie side, it was noted that the proposed 2% VCR users erase commercials.

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For one thing, Tom Railbuck (R-IL) asked Valenti how he would react to the 3.2 million VCRs in the home and the millions of blank tapes in consumers“ hands. Valenti said he would favor mandatory labeling of VCRs and blank tape video sold after the law was passed. Valenti said the built-in royalties on books and records have created no problems (Continued on page 54)

The CBS/Fox board of directors come from each of the two companies: from CBS are president Thomas Wyman, Broadcast Group president Gene Jankowski, Independent Distributors, Inc., and president of 20th Century-Fox Entertainment. The appointments become effective when a definitive agreement is executed.

Operations reporting directly to Roberts include new cable activities, the CBS cultural channel, the new video activities and the CBS Studio Center. Dick Cox, president of CBS Cable, will continue to head that division.

A top priority for Roberts in the home video area includes the merging of Fox and CBS activities and the appointment of a division president. Yeinikoff will represent CBS’s interest in home video masters.

The overall headquarters of CBS/ Fox, and the headquarters of the venture’s cable and home video operations, will be New York. Subsidiary offices for the venture will be maintained in Los Angeles and Farmington Hills, Mich., home of Fox’s current home video manufacturing plant, and the site of the joint venture’s manufacturing and accounting activities in the future. CBS Studio Center will be used by CBS, Fox and others for feature film and program production and will operate as a separate entity within the CBS/Fox venture. It will be managed by a joint company committee reporting to Roberts.
Both Sides Screen Views During L.A. Video Hearings

*Continued from page 53*

with sales. He stressed the important part ASCAP has played in royalty regulation over the years through continual surveillance of industry.

Valenti's side often referred to the blackening skin over the record industry, precipitated by widespread audio home taping (see separate story). Representatives Pat Schnei- 
der (D-Colo.) on numerous occasions expressed a similar fear, emphasizing that a law must seek to govern well into the future.

One of video software's most eloquent spokesmen, George Atkin- son, founder of Video Station, the 400-odd franchise store network across North America, took the advice of Kastenmeier and cut his presentation down to three minutes, which constructed the ebullient franchise chain entrepreneur to speaking only of the first purchase overtones in the royalty proposal.

Rainboks spoke on the fair use criteria, codified in the 1976 Copy- right Act, especially the copying of an entire copyrighted production by home tv. His questions often seemed to harry witnesses representing VCR makers.

Richard H. Orszar, president of the National Assn. of Theatre Owners; Gene Allen, vice president of the stagehands' union; Howard Oliver, local secretary of the AFTRA local; and Jud Taylor, president of the Di- rectors' Guild of America, flayed VCRs for diverting possibly revenue from filmmakers. Union speakers spoke at length about unemployment that ranged from 20% to 50% of their organizations' members.

Actor/producer Clint Eastwood pointed out that six out of 10 films never make black ink, citing VCRs as another possible drain on profits. The electronics group universally flayed this pessimistic talk, stating that no proof of such depressed busi- ness conditions could be directly laid to VCR penetration in the U.S.

The VCR troupe even rang in a reputed consumer advocate, Carol Tucker Foreman, who seemed well known to the Congresspersons. Foreman stated that she was there because in the film studio vs. Sony litigation, the only consumer de- fendant played dead and didn't really speak out during the suit. She urged the Congressional committee to get a better fix on how the con- sumer will be affected by the pro- posed legislation.

Disney Bows Summer Home Video Promotion

LOS ANGELES—Walt Disney Home Video is launching a special summer promotion offering discounts on the studio's classic cartoon titles.

Called "Disney's American Sum- mer Cartoon Sale," mechanics of the program include a special savings to customers on the purchase of any of Walt Disney Home Video's seven classic cartoon collections. Regular price is $49.95 but the limited-time program offers them for a 20% savings at $39.95.

All seven Disney cartoon video- cassettes will be specially packaged along with a free, 16 oz. hot and cold mug featuring Mickey Mouse, Donald Duck and Goofy.

Each of the seven Disney cartoon collections contains four to six origi- nal Walt Disney cartoons featuring Mickey Mouse, Donald Duck and other Disney cartoon characters. Some have not been seen in movie theatres for over 25 years.

Paragon Acquires Swank Films

LOS ANGELES—Paragon Video Productions, a subsidiary of Las Vegas' King Of Video, has acquired exclusive rights for home use to 50 feature films from Swank Telefilm, L.A.

NEW YORK – VCR owners have shown unquestionably that they like to have their pants scared off. Video dealers find that horror and cult movies sell even more strongly than many major releases, the companies supplying horror videos say their business is growing through the roof.

Media Home Entertainment, for example, purveyor of "Halloween," "Blood Beach," "Hell Night," "The Thing," "The Haunting Of Julia," expects its sales to double this year, to $16 million. That growth, according to president Ron Safnuck is due largely to the strength of those horror titles.

Top sellers at stores around the country include "Scanners," "The Howling" and "Vamp," many of which were released on videocassette for rental.

Among the current videos are "Night Of The Living Dead," "Horror Express," "Vampy" and the silent classic, "The Cat And The Canary." Merchandising aids: posters and a monthly flyer.

Cable Home Video: Titles include "Delerium," "Incredibly Strange Creatures," "Demon Lover" and "Dream Journey." No promotional aids are available.

Family Home Entertainment: Titles include "Slaves Of The Can- nibal Gods," "Beyond Atlantis." There are no promotions, but sales manager Roger Chan says a promotion is in the offing.

Nostalgia Merchant: Titles include "The Thing From Another World," "Towards From Mars," "Plan Nine From Outer Space," "H! Hideous Sun Demon" and the 1942 version of "Cat People." Nostalgia Merchant has run special promotions around Halloween time, as well as offering incentives for the "Blitz-O-Mat" of science fiction titles. Posters and other POP material is available.

Vhivendriva: Titles include "Human Experiments," "The Unseen," "The Thing" and "The Bermuda Triangle." Four-color posters and promotional sheets are available.

Wizard Video: Titles include "The Texas Chainsaw Massacre," "I Spit On Your Grave," "Zombi," "The Boogy Man" and "The Devil's Wedding Night." On the newly formed Cavi video label, expect to see "Snuff" and "Blood Feast," a title from the 1960s that has been out of circulation. Wizard offers full-size posters on each title, as well as color flyers, boards and other dealer supports.

Why do horror titles sell? One reason is that many of these titles are not on television and so purely in theatrical release. "Any horror title that's been successful in the theaters will do well in video," Wizard president Charles Band believes. "Our films haven't been accessible to the general public, so this is a market that's waiting to be tapped."

People like to be scared," is how Steve Stemmler, Budget Video sales manager puts it. "More than has always done well at the box office," adds Earl Blair, vice president of Nostalgia Merchants, "we give video a thrill without being something they actually have to experience. Our films are horror classics, seldom seen elsewhere, and they do have some good moments."

"Films of this kind of road titles often don't do as well as some of these schlocky titles," Blair continues. "The problem with these existing titles, titling, rather than everyday problems."

Whatever the psychological explanation, the fact is that there are plenty of customers willing to shell out hard earned cash for such movies as "They Saved Hitler's Brain." And dealers report that horror titles even better than they rent, further evidence of that repeatability factor. When they do rent, the video customer often comes back a number of times for the same title.

Atlanta Firm Adds
200th Cable System

ATLANTA—Tempo, Inc., an Atlanta-based multi-service video marketing and cable production company, has received the $5 million, 200th cable system to its nine-state network.

Since its founding in October, 1981, the firm has launched artist management and music publishing interests which now profit from exposure in the markets being serviced by Tempo.

States Mike Greene, Tempo's president and founder of the city's Apogee Studios, "Local cable operators are now becoming aware of the potentially huge revenues they can generate with advertising and programming appealing to their specific area. They are beginning to utilize various means to fulfill this promise, the two minutes an hour large cable network allows for local tags and spots, through herbetore utilization available local access capabilities, to 'time on' a particular program, be it local or national, with a national feed."

To fulfill these, needs Greene, Rob Seiden, executive vice president, and former MCA national promotion director, and project development director Danny Lyons have a number of marketing projects underway. Among these will be a Southeastern test-marketing campaign with Atlantic Records. To be launched May 1

RCA VidDiscs
Earn RIAA Gold Plateaus

NEW YORK—RCA said it will be the first disagreeing of its type between local cable systems and the music industry.

Encouraging cable operators to develop their local origination stations, Tempo, Inc. is presently brokering a variety of advertising and programming services, ranging in length from 30 seconds to an hour. These include a video fashion series, a show on parachuting, and political campaigns for candidates with jurisdictional overlaps or overlapping cable systems working with Cable Marketing Group.

Tempo is financed entirely by private venture capital. Lipson does state, however, that "the cable system we are working with ideally should have at least 4000 subscribers." For its brokerage services, the tempo group is taking a 10 percent commission, varying upon the production cost of the show/spot it offers, as well as the size of the targeted area.

While Tempo receives much of its programming from independent producers, the company is originating and financing its own offerings as well. These include a contemporary Christian special being planned with Word Records for this summer, as well as entertainment clips of artists currently engaged by Tempo's talent arm.

The Week

| No. 1 | 5 | FORT APACHE, THE BRONX |
| No. 2 | 5 | THE HOWLING |
| No. 3 | 20 | ONLY WEDNESDAY |
| No. 4 | 20 | ATLANTIC CITY |
| No. 5 | 20 | RICHARD PRIOR IN CONCERT |
| No. 6 | 5 | THE LIVING LOVER |
| No. 7 | 10 | DOWN\’T THE SHADE |
| No. 8 | 5 | BEAUTY AND THE BEAST |
| No. 9 | 5 | WIZARD OF THE WIND |
| No. 10 | 5 | PATERNITY |

For more information, see Billboard's Survey For Week Ending 7/7/90.
Familiarity Is Key To Appeal

BY TONY BYWORTH

LONDON—Promoter Mervyn Conn is considered to have staged another successful country music festival at the Wembley Arena. The event featured a wide variety of acts, from traditional country to contemporary picks, despite the economic woes of the music industry and the country as a whole.

Now known as the Silk Cut Festival, through Conn's sponsorship deal with the tobacco company, the event sold 30,000 tickets across 14 concerts. And although this is 2,000 fewer than for last year's show, fans and performers alike claim, "Such a minimal loss of customers represents something of a miracle at this time in Britain.

And on stage during the final night, as American singer Don Williams brought the audience to its collective feet, Conn proclaimed, "Wembley will not disappear and the festival will not disappear," adding, "It was a triumph of the music over the instrumentation to tire, gently projected, with tight arrangement and highly individual performance style and he was a country-rockabilly success on the Sunday night performance. A night earlier, Jim C. Newman continued his successful overtures to the British public with his unique contemporary cajun presentation to come up with another triumphant artistic success.

Kris Kristofferson, seen in Britain previously on tour but never before at Wembley, headlined on a heavy tour. His set included songs from his latest album, "Country Music," along with Mel Tillis, whose local debut was in London. Tillis, with a strong record in the U.S., was followed by puff in Britain, was another to find the right blend to get through to local audiences.

But if the long-loved names stole the main thunder, a number of the newer acts received positive responses. Among them were current U.S. chart successes Ralley Bailey and Terri Gibbs, while harmonica man Tommy McMillan, accompanied by the Nashville Superpickers, looked set for a strong British following. Another name already breaking through is Florida-based country rock guitarist Tom Gribbin who, along with his Saltwater Cowboys, made a valuable contribution.

There was a great reception for George Hamilton IV, long a house-hold name to the British count-try scene, and another for Ronnie Prophet, who hosted three of the four nights. The festival crammed songs, gaps and outstanding guitar work.

Among other acts were longtime Grand Ole Opry favorites Kitty Wells and Porter Wagoner; contemporary singer/songwriters Billy Swan, Guy Clark and Jerry Foster, and steel guitarist Lloyd Green, annually made very welcome by fans at this event. Roy Driskill and Jeannie C. Riley were strongly featured and Kelly Foxson is a new comer who looked set to build a U.K. following, certainly judged by Wembley applause.

On the British domestic front, there were good performances from Tammy Cline, the Roxon Concern; Johnnie & Jack, Rose-Marie and Lonnie Donegan, all individual stylists and standing up well in comparison with the U.S. invaders.

Backstage Moment—MCA's artist Terri Gibbs shares a quick chat with host Ralph Emery prior to her appearance on the National Kidney Foundation's second annual "Country Music Festival" radiothon at the Opryland Hotel in Nashville.

Chart Fax

No Tears For Skaggs As Hank Shatters Record

BY ROBYN WELLS

NEW YORK—Kinky Lager leaves leaping for Hank Williams Jr. to secure his first No. 1 single with "Crying My Heart Out Over You" ( Epic) But Williams can't complain since his "High Notes" album bows this week, giving him a grand total of eight U.S. No. 1 singles at Williams' old record of having seven albums on the country chart at one time, more than any other living artist.

Skaggs' feat makes him the fourth artist to earn his first country top ten since 1951, thus far in '82. He follows on the heels of Gene Watson, Juice Newton and Ed Bruce. Only three acts—Charley McIlvain, Sylvia and David Frizell & Shelly West—had broken to the top for their first No. 1 single by this time last year. A total of six acts—the aforementioned trio, plus Earl Thomas Conley, Ronnie McDowell and Steve Wariner—managed to reach the country summit before the same mark in '81. And coincidentally, none of the six have yet received a second ticket to the country charts.

Skaggs' rendition of "Crying My Heart Out Over You" climbed a full 20 notches higher than the original Flatt & Scruggs version, which peaked at 21 in 1960. The tune was the second charted single for the venerable bluegrass duo, following "Cabin In The Hills," which topped at nine in 1955.

Sunshine: Three artists who launched their careers on the Sun label— Johnny Cash, Jerry Lee Lewis and Carl Perkins—crash on the album chart this week at numbers 29 and "The Survivors" ( Columbia). Lewis also debuts on the singles chart with an old Hank Williams tune, "I'm So Lonesome I Could Cry." Released posthumously, the song went to 43 in 1966 for Williams.

Another former Sun Star, Elvis Presley, is also in the spotlight on this week's singles chart. Walter Nelson jumps to number four with "Always On My Mind," a tune which Presley took to 16 in 1973. And Pete Pete, "The King," a medley of Presley tunes, including "Jailhouse Rock," "Hound Dog" and "Hard Headed Woman.

Twyman Time: Conway Twitty climbs aboard at 22 with "Slow Hand," the song which peaked at two on the pop chart last year, for the Pointer Sisters. Del Reeves hits 53 on the country chart last year with the same tune.

Backstage Moment—MCA's artist Terri Gibbs shares a quick chat with host Ralph Emery prior to her appearance on the National Kidney Foundation's second annual "Country Music Festival" radiothon at the Opryland Hotel in Nashville.
Country

Nashville Scene

By KIP KIRBY

Some dusts are manufactured in the studio, for financial reasons. Some dusts are continued to assist recording. Some dusts are created with the hope of resulting musical magic. And then there are those occasional matters so perfect they can only be called "natural pairings." RCA looks like it's got one of those on its hands with the new team of Gary Stewart and Dean Dillon. Stewart and Dillon share uncannily similar vocal and instrumental styles. They also share a passionate fondness for lyrics about honky-tonks, wild nights and country women. And if their music is ignored from common, hard-living experience, their lifestyles are definitely mirror reflections. Since they were first introduced by RCA Nashville's vice-president Gary Bradley — who had a hunch the match might be perfect — Stewart and Dillon have been virtually inseparable.

They've been writing together night and day, meshing their creative energies and living half their time in the studio trying to get on tape what their occasional sessions create. They have so much material, according to Stewart, that there may be a process of Gary Stewart and Dean Dillon dusts instead of only the one called for album. Meanwhile, their first LP is to be called, appropriately enough, "Brotherly Love." The title cut, penned by Gary and Dean, is currently on the charts with a polish plainly planned by RCA. So serious are Rivera and Stewart about this project that though both have previously and adamantly avoided talking about touring situations, they're agreed to do a three-date major market showtime tour and a series of club dates together. (The showtimes are slated for L.A., N.Y. and Dallas.)

"We're just two blackberries," says Dillon, with an arm around Stewart. "But we're singin' about what's real. We've never done it. (not that anyone who's extra plus is poised to the duo's reoccurring interview sessions at RCA's Nashville offices could possibly think otherwise.)

Willie Nelson is on a heavy promotion tour for his new album, "Always On My Mind," working up a week-long appearance in Los Angeles beginning May 20 at Caesar's. Two days before his grand opening there, Willie makes his first guest shot on NBC's "Tonight Show" with Johnny Carson. And on May 27, Nelson's debut to music, "Coming Out Of The Ice," airs on rival network CBS.

The National Kidney Foundation was overwhemed when its right-angle April 4 country radio drivers issued almost $1 million in pledges and contributions. Total is expected to soar well over the $1 million mark, too, when all the participating stations finish reporting the results of their various individual promotions and contests. The show was staged live from the Opryland Hotel, hosted by country's most in-demand:

BENEFIT NUMBER — Rex Allen Jr. performs a song from his newest Warner Bros. album on the national country music radiothon fundraiser sponsored by the Kidney Foundation. The day-long radio event emanated live from Nashville.

Ellis Auditoriums and KLCJ-AM Los Angeles; KSON-AM and KBCQ-AM San Diego; KBQQ-AM Ventura, and KUZZ-AM Bakersfield. Parton judged a country talent contest at the Marina Marriott Hotel in Marina del Rey prior to performing a set and is doing interviews to discuss his new teaming with producer Post.

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Ellis Auditoriums Hall of beautiful Concert Music Center Call Guy Coffey (901) 523-2982

Country

PARTON PROFILE — Bennie Ray, left, weekend host of Music Country Network-Interviews RCA recording artist Randy Parton. The interview will be used as an artist profile for the live satellite radio program which is a joint venture of WSM radio and AP Broadcasting.

Randy Parton Hits Retail & Radio

NASHVILLE — RCA artist Randy Parton is on a radio/retail promotional tour through southern California to support his new single, "Oh, No," produced by Mike Post. The tour will include Tower and Tower outlet stores, various outlets, and radio stations KHJ-AM and KLCJ-AM Los Angeles; KSON-AM and KBCQ-AM San Diego; KBQQ-AM Ventura, and KUZZ-AM Bakersfield. Parton judged a country talent contest at the Marina Marriott Hotel in Marina del Rey prior to performing a set and is doing interviews to discuss his new teaming with producer Post.
When *Esquire Magazine* came out with its "Heavy 100 of Country Music" this month, it was a cinch that Emmylou Harris would be among the chosen few. She was.

But noticeably absent from the roll call of country music greats were the members of the Hot Band, as well as the tour and studio personnel who contribute to the sound that's often simply labeled "Emmylou Harris."

And although *Esquire* paid tribute to Emmylou's ability to perform "pure, crystalline versions of country standards and contemporary country/rock with equal ease" and applauded her authenticity and respect for country traditions, the article neglected to mention one very important fact: Emmylou Harris is really 16 people.

So here, for the record, are Emmylou Harris and the "Forgotten Fifteen." Emmylou's newest album, *Cimarron* (BSK 3603), is dedicated to one of them—John Ware, drummer and guiding force behind the Hot Band. And to the others, Emmylou would like to dedicate her latest hit single, "Tennessee Rose" (WBS 49892), and the upcoming "Born To Run" (7-29993), shipping April 28.

Because Emmylou doesn't forget.

**WARNER COUNTRY. THE NAME BRAND.**

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<tr>
<th>Rex Allen, Jr.</th>
<th>Karen Brooks</th>
<th>Rodney Crowell</th>
<th>Frizzell &amp; West</th>
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*On Warner Bros. and Warner/Viva Records and Tapes.*

www.americanradiohistory.com
LANE BRODY - "He's Taken"

This attractive newcomer from Racine, Wis. is actually a new-comer to performing: she's been a singer since she was in high school and moved to New York at 18 to pursue music full-time.

She's the daughter of numerous national jingles; her clients have included Juicy Fruit gum. Kentucky Fried Chicken and McDonald's. She's been the Palomo's "talent night" and won a permanent spot with the club's house band. Through friends, she was introduced to Steve Wax (former P/A Records president) who became her manager and put her in touch with record producer Michael Lloyd. Through Lloyd, she signed with EMI-America/Liberty.

A talented songwriter as well as vocalist, Brody often composes with Tom Bresh, and the pair collaborated on the title theme for the upcoming movie, "Tough Enough," sung by T.G. Sheppard.

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Nashville Scene

Continued from page 58

radio MC, Ralph Emery. Featured performers during the national radiothon were Tennessee Express, Don King, Terri Gibbs, Earl Thomas Conley, Ricky Skaggs, Frizzel & West, Russ Byrd, Country Joe McDonald, and Tom T. Hall's announcer for the show.

The Statler Brothers broke an attendance record in Drake with 3,000 fans at their concert when the group sold out eight shows in two days at the As A Bee box office. A total of 8,363 people saw the Statler Brothers. The group made the trek from New York to Chicago for a one-nighter since the facility was built back in 1988. (THAT'S what we call a long-standing record.)

Whipp: "Little WHIN AM in Rhode Island may be small or not as small as one would imagine. It's a great station. We are going to go into the eight most shows in eight days at the As A Bee box office. A total of 8,363 people saw the Statler Brothers. The group made the trek from New York to Chicago for a one-nighter since the facility was built back in 1988. (THAT'S what we call a long-standing record.)

Drake Making Inroads In Music Publishing

Continued from page 16

Music: John Tubb's Cary and Mr. Wilson companies; Tommy Cash's Tomcat Music; Ray Pillow's Powdamerl Music; Speak Music, a partnership between Drake and Bucker Buddy Spicher; and a newly-formed division called United Steel, specializing in steel guitar material and owned by Drake and instrumentalist Jimmy Crawford. (Selections from the United Steel catalog are due to be released in album form by Crawford on Drake's First Generation Records label.)

Rose Trimmer provides administrative services for the Drake-managed enterprises. The company has completed negotiations for sync licensing on the following film "Waltz Across Texas," key to Ernest Tubb's similarly-titled song.

With Drake's internal expansion, more house has been placed on the front line of the company, including the installation of a telex for overseas communication with the company's foreign licensees. Demos and masters are cut in the firm's in-house 24-track facility, Pete's Place.

Other activities coordinated by Drake's Group include songs placed on international K-Tel and Rockefeller; a Concrete House record for Mr. Wilson; and W A T's "Ernest Tubb: America's Original Country Music" album; a Scandinavian Tubb ttub album release; and an Interreed L.P, in Germany, Austria and Switzerland featuring two cutesy acapella pieces by First Generation's "Stars Of The Opry" series, produced by Drake.

The Nashville-based firm finds no difficulty with its Southern site. Sanjeck, vice president of the Drake group, and Drake make periodic trips overseas to discuss with foreign labels about copyrights as "If I Drinkin' Don't Kill Me (Her Memory Will)," cut by George Jones; "Why Lady Why," by Alabama; "Everytime Two Folks Collide," a duet chart hit for Kenny Rogers and Dottie West; and the Kendalls' "Pittsburgh Steeler."
Top Honors To Cleveland At AGA Job Awards Fete

MEMPHIS—The Rev. James Cleveland was the big winner at the American Gospel Music Academy’s Job Awards at the Orpheum Theatre here, April 4.

Cleveland captured honors for best male gospel singer, best songwriter, best gospel song (“God Is”) and best community choir (James Cleveland and the Southern California Community Choir).

Edwin Hawkins, who served as the event’s co-host with the Staple Singers, accepted three awards: for the Hawkins Family, for best mixed group; for Tramaine Hawkins for best female gospel singer; and for Walter Hawkins for best record producer.

Best album was Al Green’s “The Lord Will Make A Way.” The event was followed by a sermon on an album honors went to the Rev. J.W. Williams Jr.’s “It Fell In Love With A Prostitute.”

Other group honors went to the Mighty Clouds of Joy for best male group; the Clark Singers, best female group; and Bountiful Blessing, best church choir.

Inducted into the AGA Hall of Fame were J. Robert Bradley, the Five Blind Boys, Mahalia Jackson, the Mediation Singers, the Spirit of Memphis and the Songbirds of the South.

Between presentations at the two-hour awards show entertainment by Silena Miller and the Dance Syndicate, Spirit of Memphis, the Rev. LeRoy Liddell and the First Family, Sonny Masburn, Dan Greer, Leona Daniels, Dr. Charles Hayes and the Condomiian Church of Prayer, the Voices, Pilgrim Jubilees, the Original Five Blind Boys and the M&M Singers.

Full Sail Bows Heartland Label

ORLANDO, Fla.—Full Sail Pro-duction has started a Christian music label—Heartland Records—and will issue its first album July 1. The album features Prodigal, a contemporary Christian group from Cincinnati.

Heartland is headed by Jon Phipps, who is also in charge of A&R. David E. Brown is the label’s general manager and executive vice president.

Blackwoods In Homecoming

Summer Singing Meet Set

MEMPHIS—More than 20 gospel acts are scheduled to participate at the combined Mid-South Summer Singing Convention and Blackwood Brothers Homecoming, to be held at Cook Convention Center, June 19-21. The event will start with a golf tournament, The Blackwood Open.

Scheduled to perform June 17 are the Gospel Families, the Florida Boys, the Kingstons, Bill Baize, and the Blackwood Brothers and Rick Price.

On June 18, the lineup is the Northam Singers, the Rex Nelon Singers, the Dixie Echoes, the Hison Family, the Blackwood Brothers, R.W. Blackwood and United Sound.

Performing June 19 are the Speer Family, the Cathedrals, the Masters V, the Blackwood Brothers, the Russians, One Accord and Jerry Wayne Bernard. The Blackwoods will present a free concert at the First Assembly of God, June 20.

The concerts start at 7 p.m. Tickets range from $4 to $8 for each show with a portion of the proceeds going to the Blackwood Brothers Evangelistic Assn., at (901) 458-2366.

Grand Ole Gospel In Syndication

NASHVILLE—Grand Ole Gospel Time, for the past 10 years an adjunct to the Friday night Grand Ole Opry, is scheduled to be produced for weekly television and radio syndication.

Tv syndication will be funded and carried out by Hollywood Pacific Studios. Musicworks will handle the radio syndication. The format for both shows will be 30 minutes of gospel singing, emceed by the show’s founder, the Rev. Jimmly R. Snow. The live stage show features a preaching segment by Snow that will not be included in the edited versions.

Bill Anderson Jr., a spokesman for the program, says Grand Ole Gospel Time will be targeted to secular radio and tv outlets.

Sparrrow Begins Marketing Push For Talbot’s Birdwing Catalog

By EDWARD MORRIS

NASHVILLE—Sparrrow Records has launched a comprehensive marketing campaign for its John Michael Talbot Birdwing catalog to both Protestant and Catholic audiences. Involved are point-of-purchase displays, newspaper and magazine ads, conference exhibits and tours.

Sparrrow displayed Talbot’s music last week at the National Catholic Educational Exhibitors Convention in Chicago.

Talbot, himself is currently doing multimedia concerts at various Catholic churches, working with a small company of dancers and the local church choirs and orchestras. The concerts are being keyed to “Lord’s Supper” album but also includes works from the other ones.

He will be touring at the annual Christian Bookellers Assn. meeting, the Christian Artists Semi-nar, the New York Grand Open, the Chicago Dance Syndication. In May, in Washington, D.C. at which time he will make a presenta- tion to President Reagan. In October and November, Talbot will be touring Europe and plans to follow it with a tour of India.

Hearns reports that Talbot’s move into the Catholic market has not dis- maimished his appeal to Protestants. “It’s been an addition rather than a split,” Hearns says. He estimates that the Catholic addition has raised Talbot’s record sales by about 10%.

Gospel

CANTATA CREATION – Birdwing recording artist John Michael Talbot and Sparrrow Records president Billy Ray Hearn (seated) listen to a playback of Talbot’s new choral cantata, “Sparks of Light.” Due for a fall release, the album features, in addition to Talbot, the National Phil- harmonic Orchestra of London and a 120-voice choir.

Talbot’s last six albums have been pushed to Catholic buyers as a part of the overall marketing strategy. The albums are the current two record “Troubadour Of The Great King,” “For The Bride,” “Come To The Quiet,” “Beginnings,” “The Painter” and “The Lord’s Supper.”

To spotlight this collection, Spar- row developed a multicolorsed pressed standing record, labelled “The Music Of John Michael Talbot,” and dis- tributed it to more than 450 Chris- tian bookstores and to 140 Catholic stores. The rack is stocked with copies of all six albums.

Sparrrow is focusing on “Trouba- dour Of The Great King” with ad- vertising, in addition to Catholic publications as “Twin Circle” and “National Catholic Register” via the “Review Oriented”. The in- sert is also being carried in several diocesan newspapers throughout the country. “St. Anthony Messenger” is an additional Catholic ad vehicle for the label.

Instead of specifying a particular source for buying the LP, the ads say “Ask for the album wherever records and tapes are sold.” Bob Angelot- tti, whose Joy Productions does the public relations for Sparrow, ex-

Gusto Establishes Distribution Arm

NASHVILLE—Gusto Records has established a division to manufacture and distribute records for gospel labels. The distribution arm will be set up in cooperation with Snuggs Ministries, Calvary Records and Voicebox Records.

It is the marrying of the two businesses that is its Starway subsidiary label, although no such signages have yet taken place.

Robert L. Jones, who heads the new division, says that instead of distributing mainly to the usual Christian bookstore outlets, “85% of our effort will be with large rackjob- bers, retail stores and distributors.”

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Greek Music Industry Steeped In Cultural Tradition

Next week, music industry leaders from around the world meet in Athens for Billboard's 1982 International Music Industry Conference. The largest gathering of its kind in Greece, John Carr, here provides some background on the event's locale.

ATHENS—Basking in the sunny southeastern corner of Europe, Greece is not a country of cultural "family," becoming the 10th member of the European Economic Community (EEC) about 12 months ago. But the country still has many economic resources untapped, possibly indicating a bright future.

For the past 10 years or so, successive governments have been looking to change the face of the country by improving the Greek music industry and cultural link between the Middle East and Europe. The country is the first line marketplace with almost all its legiti- mately traded cassettes, while more and more Greek artists have been gaining popularity in the West (among those with some longevity in this respect are Maria Callas, Demis Roussos and Nana Mouskouri).

It was in Greece that what was arguably the first song contest in history took place on the island of Delos in the seventh century BC, when a guitarist named Theodore won a contest.

Now, a mere 27 centuries later, the country's top-selling music is still flavored with a unique Greekness that is the vital element of domestic and international hits by local singers and musicians.

The late Maria Callas, for example, exemplified some of the ancient Greek dramatic traditions. More recently, the distinctiveness of Demis Roussos cannot possibly be duplicated now by any foreign artists. And Nana Mouskouri has been said to embody the "cleanness and simplicity of Greece's island life," in a voice that is sharp and yet smooth at the same time.

The handling and projecting Greek talent today are seven major record companies and an indeterminate number of independent labels. Of the seven major companies, branches of multinational EMI, PolyGram, Columbia, and the remaining three are purely Greek: Minos Maxis, Music Box and Lyra.

Now, with EMI having a majority share in the Greek market, but this in itself is only a tiny portion of the total, for the bulk is pirated product. EMI has found that recordings by Egyptian and Lebanese artists have the greatest appeal all over the Arab world, and they're convinced that the Greek music's future prospects are highly promising.

In the '60s, Hellenic emerged to challenge Greece's traditional pantheon of artists and became a major player in the field of international repertoire. After the wave of Beatamania swept through Greece, Hellenic, which later became Phonogram and later still PolyGram Greece, jumped on the bandwagon of the Indian, and released many music records. For a few years, a prizing little company called Music Box was successfully distributing U.S. rock music in Greece.

But it is Hellenic, too, that is an outstanding record talent, basically of the local variety to many, and the man in charge, Petros Dalaras, Haris Petridis, devoted his career to local and international rock'n'roll. Now

by Matuss Jr. about a decade ago, in an Athens nightclub. Today, there's no Greek music fan who doesn't know the Dalaras voice, and it would be hard to find one who doesn't like his style.

Minos handles the most popular Greek singer, Yannis Parlos, who has four times passed the 250,000 album sales mark (the Greek record industry awards gold disks for sales of 50,000; platinum for 100,000). Running close behind Parlos are George Dalaras, Haris Alexiou, Tole Vokopoliou, Litsa Diamandi, Stratos Dionysiu and Yannis Polepoulos. These artists, and this is to name but a few from the roster, have rarely fared with any new releases.

Many of the Minos label artists continue the popular tradition started decades ago by Vavavarkis. This kind of music, accentuated by the distinctive tinkling sound of the bouzouki, has always touched a sensitive spot in the Greek psyche.

Certainly it is this style that earns the bulk of the gold and platinum awards in Greece. Minos Maxis has handled 12 of the former and four of the latter in the past seven years.

Minos Maxis works closely with its countrywide distributors, staffing an extensive distribution facility in Thessaloniki, from which product goes out to all northern Greece sales centers.

The company distributes RCA, the biggest of its international partners. The label has always been as- sured of a firm place in the Greek marketplace, mainly thanks to pro- motion efforts learned through the experience of handling local repertoire. Last year, Minos Maxis compiled and aggressively marketed, three hit records: a children's song, two-album Elvis Presley package, and an outstanding Presley tribute disc.

Now on the threshold of the video era, Minos executives have carefully selected who they believe is best suited to release videos as soon as the potential Greek market- place grows sufficiently to justify an elaborate promotional campaign. Some artists on video could well prove to be the next industry leap in Greece, but piracy will be a major hazard.

Music Box Records is a 22-year-old independent that keeps a low indus- try profile but maintains a high prestige rating. It specializes in local Greek music from an export angle, but is not inactive in the international field, as its success with Abba and Boney M attests.

Martin Gezar, managing director, already had 15 years of experience in the music business in Istanbul, Turkey, before setting up a retail outlet in central Athens in 1958. This outfit soon burgeoned into a record- ing and distributing company that is probably the most cosmopolitan in Greece today.

For the past two years, Gezar and his wife, Marika Gesar, have signed the most distribution deals by any local company for international repertoire. From Japanese folk music to new wave and punk, Music Box is involved in all kinds of marketing, and there's always a generous distribution of local artists featuring a quasi-international flavor.

Music Box remains very much a family-type firm. The staff is small, an able work force close knit. Its headquarters, on the road to the port of Piraeus, is conveniently close to truck and rail transport centers, and

AWARD WINNER—Yannis Parlos, Greece's top-selling singer, left, gives a speech of thanks after receiving a special award for breaking all national sales records by selling 250,000 units of his last album. On stage are Maria Mouskouri, managing director of Minos Maxis, records, right, and the singer's young son.

The Greek record industry knows where it is going and what it wants, the same cannot be said for the country's radio and television establishments.

Until last year, the recording companies were paying the equivalent of about $2 million into the coffers of the two state television/disk networks, ERT and YENED, for the privilege of producing several half- hour shows each week.

Then, last fall, ERT halted production, and with the two networks in the midst of a strike, the companies could not get their product on the air.

In fact, both networks have radi- ally changed their programming concepts, neither being able to come up with a line-up that would suit the audience, the lack of programs being perceived as a major handicap. The networks are now trying to produce their own shows, with the companies' help, and to achieve a balance between the two sides.

(Continued on page 64)
HAMBURG—Final sales figures for 1981 released here by the West German branch of IFPI have proved marginally more optimistic than the guestimates published last month (Billboard, March 13).

As expected, the overall total of albums, singles and tapes sold showed a 3% drop on 1980 at 172.3 million units excluding exports. Singles on the home market were 43.4 million (46.4% down), album sales were 88.1 million (9% down), and cassette deliveries 40.8 million (5% up).

These figures cover direct retail sales. In addition, West German record clubs sold 3.9 million singles last year, together with 23 million albums and 6.8 million cassettes. The album total represents a 4% increase for the clubs, but tape sales were down by a similar 2.2%.

Overall totals reached by combining the two sets of figures are: singles 47.3 million (Bild), albums 111.1 million (6.7% down), and tapes 47.6 million (0.2% up).

In terms of turnover, the IFPI branch statistics, which represent over 90% of all sales on the home market, show a 1% increase on 1980's value, to a total of almost exactly $1 billion. The balance of the market is made up by direct imports and pirated product.

Expenditure per head of popula-tion last year was $17.80, fraction-ally up on the previous year's $17.60.

Within individual price categories the picture is mixed. Among retail deliveries, as distinct from record club sales, there was a substantial 24% drop to 27.3 mil-lion units, while low-price tape sales rose by 16.5% to 24.4 million. Full-price album sales were 3% down at 60.8 million, as full-price cassettes at 16 million.

1981 saw the 16 main record companies release a total of over 10,000 titles, and carried in their current catalogs more than 37,000 record-ings. Many of the artists that re-tailed accounts for 56% of all sales, while wholesalers sold 33% of the to-tal and record clubs and mail order 11%.

His productions remain the indus-try's financial backbone, and the success of many of the acts in particular exerted a powerful in-fluence on the upward trends noted in the second half of the year. Pop product now represents 91.3% of to-tal LP sales, against 90.6% in 1980.

Exports last year rose by a quarter. Many new acts have been admitted to high technical standards were able to employ spare capacity resulting from the downturn at home, and the result was an export of 40.6 mil-lion units last year, up made up of singles, 21% tapes and 62% al-bums. Classical product once again took an exceptionally high propor-tion of export sales: 41%.

by WOLFGANG SPAHR

PARALLEL IMPORTS DECISION
Dealer To Pay BP

LONDON—An anonymous tip-off to the British Phonographic In-dustry's anti-piracy unit in a Scottish retail company agree-ing, in an Edinburgh court, to pay over $40,000 (74,000 lire) for re-importing albums which were illegally imported into the U.K. from Canada.

A "search and seize" raid was carried out on a "bed and breakfast" in Edinburgh, March 22, and more than 1,000 illegal parallel imports were taken from the store. Plaintiffs in the action were EMI Records Ltd. and RCA Records Ltd., suing on behalf of themselves and representing all BPI member companies.

In addition to the damages settlement, Phoenix Records agreed to permanent injunctions restraining the company from dealing in al-bums produced by any European Economic Community country and imported into the U.K. on instructions of Benfran, a wholesale and retail organization based in North London, has given undertakings (pending further orders in the High Court) not to deal in al-bums manufactured outside the EEC territories and brought into Britain.

BPI lawyers raided Southern Fran on the same day, noted "Amp Lyra," a Parallel Order, March 31, and again a substantial number of parallel im-ports were seized. In this case in the lawsuit emanating from Motown Records Ltd., RCA Records Ltd. and Chrysalis Records Ltd.

By WOLFGANG SPAHR

Heavy Metal Package Planned by Avatar

LONDON—British label Avatar Records is planning a compilation album of U.S. heavy rock bands for release in the U.K. and Europe this summer or fall.

Says aT manager Peter Chal-krift: "We want to hear from up-and-coming heavy bands unsigned or about to sign, who have material that can be included on the album. We will make song-by-song deals—we're not trying to tie bands down, it's more a showcase for new acts who wouldn't otherwise get heard over here."

Chalkraft is modelling the album format on the successful EMI compila-tion "Heavy Feelin" which spared the heavy metal revival in Britain and led to recording deals for a number of previously unsigned acts. He plans joint promotion with the 100 plus heavy metal singles in this country, and will go on to arrange showcase concerts if the album is well-received.

by the cultural standards sought by national government policy-makers. But these standards have never been explicitly defined. Thus, radio and television operations in Greece have been in a legal limbo, with ideals pitted against a brutal fact that fewer and fewer people are listening and actually going out and buying records.

Observers of the Greek music scene feel sure that the need for entertain-ment will, of course, reassert itself in the future, but not before the regime has grown accustomed to the national weather.

But inadequate radio is not the only one problem in this terri-tory. That dubious honor goes to cassette piracy, which has barely dipped from the 85% share of the to-tal market it claimed two years ago.

With virtual impunity, the cassette pirates supply the vast bulk of the undiscriminating market, especially outside the cities. Pirate product is mostly domestic repertoire, with low prices.

There have been police raids on isolated pirate establishments, thanks mainly to the efforts of an anti-piracy squad headed by an Athens-based lawyer, Stelios Ellen-iadis, and these have resulted in some impressive hauls of pirate ma-
terial.

But the feeling is that these are merely flashes in the piracy pan. When an average retailer has his pir-ate stock confiscated by police, he is likely to have everything restocked by the pirate source within hours.

Many retailers act as their own pir-ates, operating in-store duplicating machines that turn out cassettes to specific orders from consumers.

Even dictionaries have been get-ting into the piracy act in Greece, select-ing album tracks and then recording them on blank cassettes. The illicit product is then sold in in-ner-circle clubs for up to twice the market price of an ordinary casset-
te.

But the Greek government insists it plans to fight piracy through a tough, but justifiably delayed, for the statute books. However, this is a pledge made too often to carry any real weight.

In the summer of 1980, the con-servative government of the time tried to fight piracy, but did so in a way which it is now clear is not being signed into law by the Greek president.

There are music industry punds who believe that it is the socialists' distrust, an instinctive emotion, of anything done by the previous govern-ment that is holding up the sign-
ing. But artists and composers, who are losing many thousands of dol-
ars, are warning the industry gener-
ally that they can wait much longer. And already the first all-out protest-concerts in Greece have been staged.

For basically, the recording execu-tives, both multinational and inde-pendent, are constantly testing the economic wind for signs that they will be able to try for new ventures such as video marketing, for which there are certainly strings of a consumer demand in Athens.

Radio and television employees, if they leave behind political ideology, are waiting to see if they will be allowed more freedom in drawing up playlists of a wider musical vari-
ty.

The Greek record buyers are clearly waiting until the present 25% inflation rate eases a little, and until radio comes up with added vitality, so they can spend their drachmas on the undoubtedly rich veins of talent which this country can boast, and which the record industry has shown it's willing to develop.

MUNICH—With cable, satellite and other new developments just around the corner, West German music manager Hans Beierlein has been demonstrating over the past year how television, radio, the record industry and the print media can work together to maximize reve-nues without losing independence.

Beierlein has brought together the West German second -tv channel, radio stations Luxembourg and Euro-pawelle Saar, mass circulation newspapers Bild and Bild Am Sonn-tag, and a number of the country's leading record companies in a series of seven music programs that have achieved what some believed unattainable: reatable popularity.

The tv station has reported 50% audience increases. EMA simulta-neous shows like "The Most Popular Folk Songs" and "The World's Most Popular Songs," and the radio sta-
tions have in all received in more than half a million postcards from view-
ers.

Beierlein's secret is that he lets the public put together its own show. Rights of organizations EMA or EMA-un-tertained shows like "The Most Popular Folk Songs" and "The World's Most Popular Songs," and the radio sta-
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Sales Slowing Czechoslovakia

PRAGUE—Shop window displays in record retail shops here these days are substantially different from those of a year ago, with many more albums by foreign artists, out here on a license basis, prominently on show.

But this doesn't indicate any upturn in the number of titles released in Czechoslovakia in this way. Rather, the wide range of product shows that this product is selling at a markedly slower tempo than before.

Not so long ago, license-deal albums disappeared from Prague shop windows almost as soon as they were delivered from the warehouses. Only occasionally did any titles hang around long enough to become part of the shopfront display panels.

Now, however, records released more than a year ago can still be seen and purchased. One cause for the trade slowdown is a basic "saturation" of the marketplace but even so, the record industry here doesn't anticipate a serious drop in overall sales of licensed material. But it does accept that this product range is taking an ever longer time to sell.

Yet one of the most recent additions to the licensed LP range, a compilation of the "greatest hits" of

By LUBOMIR DORUZKA

Kenny Rogers, is selling fast throughout Czechoslovakia.

The most successful album here right now is Panton's "Pears Of The Silver Screen," a compilation of 21 movie songs from locally-produced films of the 1930s and 1940s, all transcribed directly from the film soundtracks, even if actual records of the same artists of those days were available. It's a package aimed tight at the burgeoning nostalgia industry here.

This movie music set caught even Panton Records by surprise, selling hugely from initial release, and the company found it difficult keeping up with constant re-pressing demands.

In the same album category is Panton's "Five O'Clock Tea At Cafe Vitava," re-creating songs of popular local bandleader Jaroslav Malins, a resident music man at the Cafe Vitava in the 1940s. Around a third of the songs have been re-released in the original versions, the rest being new recordings by a big band arranged to sound old-style but with contemporary musicians. However, the singers involved are the same ones who sang the songs four decades ago.

Basically it's a strange musical mix, but the album is selling strongly to older record buyers and, surprisingly, to young fans who find it something of a welcome novelty.

Supraphon is riding a similar musical wave with Jiří Malásek's album "Piano In Nostalgia," featuring orchestral arrangements with solo piano, comprising songs popular from the turn of the century by Paul Lincke, Enrico, Toselli, Nico Dostal, Ethelbert Nevin and others.

Malásek, musical director of Panton Records, preceded this package with three big-selling LPs of "Romantic Piano," using mostly contemporary material. It's emphasized proof of the special "competitive collaboration" between Czech publishers and their international counterparts.

Nostalgia is by no means the only leading trend in today's Czech album market, but it is certainly kicking in a new sales impetus and supplying material which is likely to sell steadily over several years. And it has contributed to the slowdown in turnover to pace for foreign licensed material.

CONTEST SPOTLIGHT—U.S. performers John O'Banion, center, and Andy Williams receive thanks for their participation in the recent Tokyo Music Festival from hostess Marie Asahina. O'Banion took the event's Grand Prix award, and will include performances from concert he played after the festival on his upcoming Elektra album, for release in Japan. Williams was master of ceremonies.

Tarouca-Wagner Joins IFPI On Video

LONDON—Dr. Beatrice von Silva Tarouca-Wagner is joining the IFPI Secretariat at headquarters here to work specifically on video matters.

She has worked at the Max Planck Institute in Munich since 1979 and recently completed a thesis on "Copyright Protection of Performing Artists and Phonorecord Producers in the U.S."

Completing her legal studies in 1978 in Munich, she took a series of courses, including copyright law and film law, at Columbia University Law School in the U.S. and at New York University Law School.

18 Nations To Compete At Eurovision Song Contest

Annual Event Gets Underway April 24 In Harrogate, England; Global Telecasting

COUNTRY	SONG TITLE	ARTIST	COMPOSER/LYRICIST	RECORD LABEL	MUSIC PUBLISHER	LANGUAGE
Portugal	Bem Bem	Doce	Toze Brito/Antonio Pinho/Pedro Brito (c&l)	Polydor	SPA	Portuguese
Luxembourg	Cours Apres Le Temps	Svetiana	Cyril Assous (c)	Phonogram	Eds. Claude Pascal	French
Norway	Adieu	Jahn Teigen/Anita Skorgan	Jahn Teigen/Herodes Fahl (c&l)	Polar	Sweden Music	Norwegian
United Kingdom	One Step Further	Bardo	Simon Jeffries (c&l)	Epic	Chappell	English
Turkey	Hani	Neco	Ocayo Ahmet Tugsuz (c)	Digit	Love Kustannus	Finnish
Finland	Nuku Pomiin	Kojo	Jim Pembroke (c)	Teldec	Ed. Meridian	French
Switzerland	Amour, On T'Aime	Arlette Zola	Alain Morisod (c)	EMI	Kostas Fasolas-Athens	Greek
Cyprus	Mono I Agapi	Anne Vishy	Anna Vishy (c&l)	MARIANN	MARIANN MUSIC	Swedish
Sweden	Dag Efter Dag	Chips	Lasse Holm (c)	MARIANN	MARIANN MUSIC	Swedish
Austria	Sonntag	Mess	Fritz Scheickl (c)	BELLAPHON	BELLER MUSIC	German
Belgium	Si Tu Aimes Ma Musique	Stella	Fred Bekky (c)	Ariola	Mouse Music	French
Spain	El	Lucia	Paco Cepero (c)	Movieplay	Canciones Del Mundo	Spanish
Denmark	Video Video	Brixx	Ivan Roman (l)	EMI	BRIXTOFFE	Danish
Yugoslavia	Halo-Halo	Aska	Aleksandar Ilic (c)	RTB-Belgrade	RTB-Belgrade	Serbo-Croatian
Israel	Hora	Avi Toleldano	Avi Toleldano (c)	Hed Arzi	GOGI MUSIC	Hebrew
Netherlands	Jig En Ik	Bill van Dijke	Dick Bakker (c)	Utopia	Utopia Music	Dutch
Ireland	Here Today Gone Tomorrow	The Duskeys	Sally Keating (c&l)	Crashed Recs.	Crashed Music	English
Germany	Ein Bisschen Frieden	Nicole	Ralph Siegel (c)	Jupiter Recs.	Siegel Musikverlage	German

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TODAY 1'000'000 COPIES ... TOMORROW?
GROWING UP - The Temptations
By Brian btnSave
When the Temptations arrived in 1964, they were already one of the most successful acts in the history of rhythm and blues. The group had recorded several hits in the early 1960s, and by the time they released "My Girl," they were already established as a major force in the music industry. The song was a massive hit, reaching the top of the charts and establishing the group as one of the leading acts of the Motown era.

SUGAR BLUE - Cross Roads, Europe J2P2002. Produced by Dominique Heurtaud. Discovered in Paris by jazz producer Jean-Pierre Derrien and appearing on the "Suggs" and "Emotional Rescue" albums, bluesman Sugar Blue debuts on his own here, showing off his vocal stylings and in tones freelancing into the song's harmonic playing. Sugar Blue wrote half of the songs on the album, while two were written by Sugar Blue Williams.

ARTY GENTLE - Age To Age, WYRH MS6007. Produced by Brown Banister. Longing a moving performer, Gentle is mar- velously effective and attractive in this collection. She ranges from the tender to the gruff, from the melodic to the rousing, from the sweet-coated ballad of "Fat Baby" to the production is untouched in the Remain, and the project should sustain it.

BOBBIE NELLETT - Matters of the Heart, Priority J37966. Produced by Jonathan David Brown. This album will not disappoint. It is short; it is concise; it is beautiful. The record is an intimate one, a collection of songs that tug at the heartstrings and make you think. Nellie's voice is clear, her delivery is flawless, and her performances are simply stunning.

VIVACE - The Aviator, Polydor CLG3650. Produced by Vinny & Mike Pini & the band Jesus. This album is a celebration of the power of the voice, the beauty of the instrument, and the joy of the music. The band's harmonies are rich, and the vocals are powerful. The songs are varied, ranging from soulful ballads to driving rockers, and the album closes with a stunning rendition of "Let It Be."
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Crimson and Clover

The New Single... Just Released!

Thanks to Radio and Retail for helping make
The I Love Rock ’n’ Roll album Platinum and
the I Love Rock ’n’ Roll single Gold...

Joan Jett & the Blackhearts

On Tour Now!

I Love Rock ’n’ Roll
AD-3223

Bad Reputation
Now 37265
On Soundwalk Records & Tapes

Jett Productions

Management: Ken & Meryl Legner. Management Consultant: Steve Leber
The theme from the motion picture "Butterfly" is featured on Pia Zadora's newly released album, "Pia," on Elektra Records and Tapes.

Golden Globe Winner "NEW STAR OF THE YEAR"

The Album "Pia" (E-160809)

The Motion Picture "Butterfly"

The Single "I'm In Love Again" (E-47428)
<table>
<thead>
<tr>
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<td>12</td>
<td>8.98</td>
<td></td>
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</table>

unless home taping and record rental woes are alleviated.

Making his point, musician/artist Quincy Jones saw uncompensated home taping as destroying the launching pad for the careers of many artists. His thesis backed by wholesale/retailer John Marmaduke.

By early 1976, juries and courts were virtually unopposed. On the previous day, Charles D. Ferrin of the Home Record Dealers Association, representing the home electronics industry, focused on evidence to the stand on their position, stating the Copyright Act of 1976 carried an implied exemption for royalty for home taping.

Attorney Jon A. Bauman of the "Save America's Music" coalition disagreed, stating that any such broad exemption would seriouly injure the creator of musical works. Bauman was substituting for copyright expert Melville Nimmer, who was unable to testify in the mid-week, where the hearing was held. When quizzed as to why he did not speak in court, Nimmer indicated comments on copyright, stated that a possible embargo would be due to the law firm with which he has been associated had come up. Bauman was influential in the shaping of the Copyright Act of 1976, serving as counsel in the Gortov supported Greenpan's dire disclosures: "In 1981, 228 million blank cassette records were sold. In the last five years, the percentage of music recording time has jumped 291% to over 17 billion minutes. He then reviewed statistics of the amount of new, including Reprise's, the only one or Reprise's, the only one for a time and now the release is back up on the charts.

"We have estimated the annual (1981) costs of tape equipment is the equivalent of 75% per prerecorded disk or tape, and that the cost of blank tape in album equivalent terms was $1.25, total home taping sales from $2.4 billion to $7.4 billion a year." - Gortov

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## Top LPs & Tape

### Last Week's Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Label</th>
<th>PolyGram Sales</th>
<th>RCA Sales</th>
<th>Suggested List Price</th>
<th>Country</th>
<th>Chart Position</th>
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<tr>
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<td>106</td>
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### Current Top LPs - Volume 32

<table>
<thead>
<tr>
<th>Position</th>
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<th>Label</th>
<th>US Sales</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Beatles</td>
<td>Capitol</td>
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<tr>
<td>2</td>
<td>ABBA</td>
<td>PolyGram</td>
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<td>8-Track</td>
</tr>
<tr>
<td>3</td>
<td>The Rolling Stones</td>
<td>RCA</td>
<td>9.98</td>
<td>8-Track</td>
</tr>
<tr>
<td>4</td>
<td>The Who</td>
<td>Columbia</td>
<td>9.98</td>
<td>8-Track</td>
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<tr>
<td>5</td>
<td>Led Zeppelin</td>
<td>Atlantic</td>
<td>9.98</td>
<td>8-Track</td>
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### Current Top LPs - Volume 33

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Label</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Eagles</td>
<td>Warner Bros</td>
<td>9.98</td>
<td>8-Track</td>
</tr>
<tr>
<td>2</td>
<td>James Taylor</td>
<td>Reprise</td>
<td>9.98</td>
<td>8-Track</td>
</tr>
<tr>
<td>3</td>
<td>Crosby Stills Nash</td>
<td>CSN &amp; Y</td>
<td>9.98</td>
<td>8-Track</td>
</tr>
<tr>
<td>4</td>
<td>Jackson Browne</td>
<td>Asylum</td>
<td>9.98</td>
<td>8-Track</td>
</tr>
<tr>
<td>5</td>
<td>John Denver</td>
<td>RCA</td>
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### Current Top LPs - Volume 34

<table>
<thead>
<tr>
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<tr>
<td>4</td>
<td>Jethro Tull</td>
<td>Arista</td>
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<tr>
<td>5</td>
<td>Rod Stewart</td>
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### Top LPs of the Week

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<td>ABBA</td>
<td>PolyGram</td>
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<tr>
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<td>9.98</td>
<td>8-Track</td>
</tr>
<tr>
<td>3</td>
<td>The Who</td>
<td>Columbia</td>
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<td>8-Track</td>
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<tr>
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<td>Led Zeppelin</td>
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<td>8-Track</td>
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### Suggested List Prices

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</table>
Watch for an industry leader to announce a new anti-counterfeiting concept on its albums soon. This innovation has been successfully tested on a product by a major maker, Large Media, its multi-profiled product.

Jimmy Van Heusen, Harry Belafonte and Joe Vosnow all either back home or convalescing from recent operations. Latest to enter a hospital was Dick Shawn, who underwent surgery last week at Northwestern Memorial Hos- pital for a benign tumor, from cirrhotic liver in Goldstein, WEAN's new credit manager. Also Max Gold- stein, sales manager of Promo Recording Distributing on their open after heart surgery.

In a first for VRC, RCA Corp. didn't add much financial insight into its label, other than to say that "substantially increased its share of the [distributor's] popular record market," which one can see by looking at recent sales charts. It's the company's policy not to break down the revenue/earning results. On the whole, some sources suggest that VRC era sales were "well ahead" of last year's similar quarter and that with the lowering of its videodisk player sug- gests that the company is now in a position in which it can be seen by looking at recent sales charts. It's the company's policy not to break down the revenue/earning results. On the whole, some sources suggest that VRC era sales were "well ahead" of last year's similar quarter and that with the lowering of its videodisk player suggests that the company is now in a position in which it can be seen by looking at recent sales charts. It's the company's policy not to break down the revenue/earning results.
VAN HALEN
DIVER DOWN

FEATURING THE HIT,
"(OH) PRETTY WOMAN" (WBS 50003)

PRODUCED BY TED TEMPLEMAN.
ON WARNER BROS. RECORDS & TAPES. (BSK 3677)
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