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Billboard

88th
YEAR

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Radio Reaction Mixed To Chrysalis Tracking Move

By DOUGLAS E. HALL

NEW YORK—Chrysalis Records' claim to compilation copyright on its albums, a move intended to prevent radio stations from tracking the new Pat Benatar album, "Get Nervous" (Billboard, Oct. 30), is generating a variety of responses from programmers.

Some surveyed say they're sensitive to the label's position as it relates to home taping, but the majority dis-

likes being told how and what to program—especially by a record company.

David Einstein of WHFS Washington thinks that Chrysalis' reasoning on copyright is "splitting hairs in a grey area but if I were Jack Forsythe (Chrysalis' promotion vice president) I'd fight with everything I had. They've been cold this last year; they are vulnerable. They need this record very badly."

Like many broadcasters, Einstein disapproves of tracking albums on programming grounds. "It's the lazy man's way. I take four or five cuts from an album and heavily program them for the first few days."

Agreeing with this are Jeff Sattler of KDKB Phoenix, John Mrvos of WXRT Chicago, Alan Sneed of KSRR Houston and Cary Curelop of WABX Detroit. Curelop adds, "Most records we get have only one or two cuts worth playing."

(Continued on page 18)

'Timeless Rock' FM Format Is Taking Shape

NEW YORK—"Timeless Rock," the new format from Burkhart/Abrams/Michaels/Douglas designed to capture an older AOR audience, is taking shape on its pilot station, KFOG San Francisco.

Says general manager John Gas-

(Continued on page 16)

IN SURVEY OF CHAINS

Vid Games Called Boost To \$ Volume

By JOHN SIPPEL

LOS ANGELES—Video games software—and in some cases, hardware, too—is contributing increasingly to record industry retail volume and encouraging a flow of new customers.

This emerges from a survey of major chains nationwide, as does the fact that as record and tape outlets focus more on games, they're also solving many inherent display and inventory mix problems.

The fact that large chains like Integrity Entertainment and Musicland, as well as smaller enterprises, are finding games boost volume is arguably made more significant by the absence of returns privileges. Many dealers deliberately under-buy as protection.

Those surveyed who are overcoming the inherent risks associated with video games include Scott Young of the Young Organization,

Atlanta, who sees added traffic spilling over to traditional merchandise. "The better we do with video titles, the more our record and tape business increases," he says, typifying other comments.

Young's nine-store Atlanta chain was an industry frontrunner, introducing both hardware and software in July, 1981. Gross overall for the mid-south web is up 40% for the year, with records and tapes contributing 15%, while the remaining 25% stems from games hardware and software, Young notes.

Along with brands like Atari and Intellivision, Young's outlets stock Spectravision, Arcadia, Tigervision, U.S. Games, CBS, 20th Century, Data Age and Coleco, among others. After a trial period, Young settled on housing his game titles in regular wire 45s baskets. He says the baskets (Continued on page 58)

Fraternal Groups Exempted From Music Royalties

By BILL HOLLAND

WASHINGTON—President Reagan signed into law a "minor" Copyright Office "housekeeping bill" Monday (25) that also includes an amendment exempting non-profit veteran's and fraternal organizations from paying music performance royalties.

The amendment exempts such organizations as the American Legion from copyright infringement liability when copyrighted music is performed at certain social functions.

The action is viewed as a serious move to erase some of the gains won by the music industry in the 1976 Copyright Act, which became effective in 1978.

The bill was sent to a joint conference committee after the Senate insisted the amendment be included. The House flatly tabled a similar (Continued on page 58)



The Pointer Sisters... Worth Getting Excited About! The new album "So Excited!" (BXL1-4355) And the excitement continues with the soon-to-be-released 12" mix of the smash single "I'm So Excited." (YB-13377) The album, single, and now 12" mix along with their new ground-breaking video has stimulated every contemporary and black radio playlist in the country. RCA Records. (Advertisement)

-Inside Billboard-

• **HOT PRODUCT** is due in November from 16 acts which went gold or platinum last time out, including Michael Jackson, Bob Seger, Ozzy Osbourne, Ray Parker Jr., Conway Twitty and John Lennon. They're all listed in Billboard's regular feature updating the status of major name releases. Page 4.

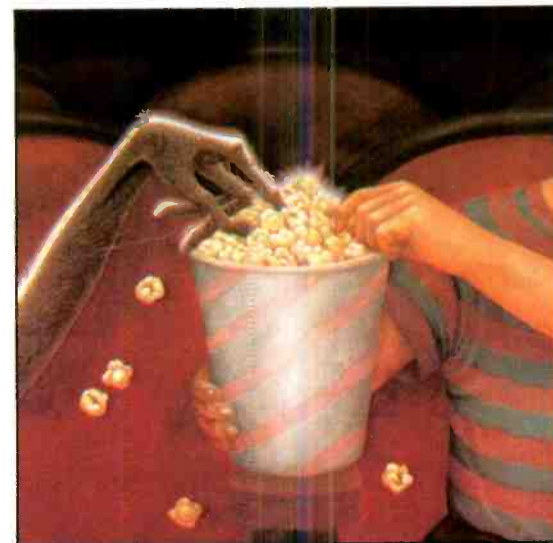
• **VIDEO GAMES** suppliers were well represented at the latest trade show held by Show Industries' City One-Stop in Los Angeles recently. The firm is seeking to help retailers identify themselves as home entertainment centers, as non-music merchandise generates an increasing share of their volume. Page 33.

• **FEMALE AIR PERSONALITIES** are becoming more and more popular, and FM108's Carol Ford in Cleveland is acknowledged as one of the most energetic and original. A profile of the urban contemporary station's morning drive jock appears on page 18.

• **VIDEO STATION'S** George Atkinson believes that retailers have been pioneers in developing the home video market, so he feels free to question manufacturers' current policies and philosophies. Not surprisingly, the head of this 450-store franchise network is primarily concerned about rental. Page 27.

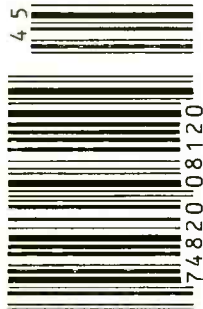
• **STATION ADDS** form the basis of a new Billboard feature, documenting the week's five hottest singles on four radio formats: Hot 100, Black/Urban, Country and Adult Contemporary. Page 16.

• **DIGITAL TECHNOLOGY** preoccupied most participants at last week's AES convention in California. Among the new products on show were a version of the Compact Disc player tailored for use by radio, and a low-price digital audio processor from dbx, selling for around \$5,000. Reports and pictures from the event appear on pages 4, 37 and 38.



Let JOHN WILLIAMS and the BOSTON POPS put you in the "AISLE SEAT" with an unbeatable collection of hit movie themes in Philips spectacular digital sound. Experience the magic of E.T., Raiders of the Lost Ark, Yes, Giorgio and CHARIOTS OF FIRE dynamically performed by America's favorite orchestra conducted by America's most popular composer John Williams. Don't phone home—phone your Polygram salesman today for your supply of "AISLE SEAT" on Philips. LP: 6514 328; Cass.: 7337 328. (Advertisement)

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WEA, CBS, RCA Lead In Chart Share So Far In '82

By SAM SUTHERLAND

to 3.4%), shifts were fractional.

The division of chart activity between branch firms and independently distributed lines has shifted only slightly—thus far this year, the indies have lost just 1% of market share in chart terms, posting 12.9% overall.

Individual label fortunes show more pronounced changes, however, particularly in the case of Columbia. During the first three quarters, the label has lengthened its top slot lead from 9% to 11% as top individual label, contrasting with

Warner Bros.' drop to third place. That label has thus far garnered 7.6% of the combined singles/albums chart action, as compared to 8.2% throughout 1981.

RCA, meanwhile, has captured the second position with its 1% rise during the first nine months. As a label, RCA now accounts for 7.9% of the combined Hot 100/Top LP activity.

Other major shifts among individual labels include Elektra/Asylum's slip from sixth to ninth place via a 1.8% dip to 3.6%.

In combined labels, where affil-

iate lines are included in the tally, Columbia's chart action during '82 again surfaces: in contrast to the '79 and '80 tallies, when Warner Bros. transformed its custom label shares into first place, thus far this year Columbia has placed at the top with 12.2%. Warner's 1981 share of 13% has meanwhile shrunk to 10.4% in the first three quarters.

Among last year's top 10 entries, the one label reaping the most disappointing standing was EMI America, despite only modest losses in share of market by percentile. Thus far this year, the company has failed to place among the top 10 combined or individual labels for its overall Hot 100/Top LP performance, despite its continued viability on the singles side, which places it seventh among individual labels (with 4.5%) and ninth among combined oper-

(Continued on page 68)

LOS ANGELES—The industry's top 10 corporations sustained their relative 1981 ranking in share of Billboard chart activity during the first three quarters of this year, with WEA, CBS and RCA still dominant in combined Hot 100 and Top LP/Tape chart action.

That's the central finding in the latest computerized summary of the two key Billboard charts' performance from January through September, 1982. Among the majors, the biggest single shift in share of chart activity was posted by CBS, sparked by its Columbia arm to a 20.8% level, a 3.9% gain over its average performance on the combined singles and album tallies during all of 1981.

Statistics in full, page 63

WEA meanwhile dipped 1.5% to a 27.6% share for the first nine

months, while RCA has thus far sustained the 15.3% share it achieved last year.

With the trade calendar's busiest quarter just started and a traditional fall array of major chart contenders now rolling out, final year-end tallies could see significant changes ahead. At this point, however, label fortunes have varied only slightly from 1981 totals, with the majority of the big 10 gaining or losing less than 1% in combined share.

Apart from WEA, Capitol/EMI America (which receded by 1.4% to an 11% share) and MCA (down 1.1%



Billboard photo by Jacki Sallow

RADIO FRIENDS—Members of Solar's Shalamar greet key Los Angeles DJs following their recent show at the Greek Theatre. Pictured left to right are Tyrone Nelson of KGJF-FM, group members Howard Hewett and Jody Watley, J.J. Johnson of KDAY-FM and Jeffrey Daniel of Shalamar.

HIT LPS FOR \$4.99

Alexander's Starts New Round In N.Y. Price War

By LEO SACKS

NEW YORK—Alexander's, the Gotham chain of eight department stores, has ignited a lowballing price war with competitors Disc-O-Mat and The Wiz. Following a rash of \$3.99 ads in recent weeks, its Halloween weekend specials (advertised in the Daily News) featured new albums by Bobby Nunn, Lionel Richie, Dionne Warwick, A Flock of Seagulls and Billy Joel for \$4.99.

Meanwhile, Disc-O-Mat, the area chain that opens its sixth store in Wayne, N.J., later this month (Billboard, Oct. 30), pushed the new

Richie, Rush and Kool & the Gang LPs and cassettes for \$5.99 in a Daily News advertisement last Friday (29). New RCA product from Diana Ross, the Jefferson Starship and Hall & Oates was priced at \$6.29, the retailer's "everyday" price for \$8.98 goods. And Motown's midline catalog was merchandised at \$3.99.

The seven-store Wiz chain also used the News (28) to promote new releases by Luther Vandross, Cheryl Lynn, Neil Diamond, Evelyn King, Carl Carlton, Shakatak, Kool and Joel for \$4.99 through Nov. 3. The chain normally markets its top 25 records for \$5.99, and others for \$6.44.

Mike Lassandro of Alexander's says the \$3.99 price point "benefits the whole company. I can justify to my boss that I can sell one item below cost and still come out ahead on the merchandise that I advertise. So I don't call \$3.99 product 'a loss leader,' because I pick up other items, like accessories and tapes, to make up for my loss." The chain sells its \$8.98 product for \$7.49 (LP) and \$7.99 (tape).

Barry Bordin, general manager of The Wiz, insists the chain will never drop to \$3.99. "We're not into banging heads, because we feel there's enough out there for everyone," he states. "I'm into creating commotion for my stores, but not to lose money or go out of business." He adds that he plans to run an ad each week in the News through Christmas.

Rock Tie-In For New Vid Game 1983 Release Set For 'Journey's Escape' Cartridge

By IRV LICHMAN

NEW YORK—The home video game industry directly pursues the rock music market in January, with the release of "Journey's Escape," a tie-in between the platinum-level Columbia recording act and Data Age, a fledgling games software firm.

The Atari-compatible cartridge, listing at \$34.95, will reportedly be supported by a \$4.5 million national ad campaign (the sum includes co-op dollars) funded by Data Age. The Campbell, Calif.-based company introduced its first five game cartridges Oct. 1.

Data Age officials, announcing the cartridge in New York Tuesday (26), left no doubt that distribution through record retailers is a key target of marketing plans. "We want the record retailer to take a more active role in video games," said Herbert Hershfield, vice president of sales. "We want the uncommitted record retailer to be involved."

Elements of the ad campaign include trade magazine coverage, November through February; consumer magazines, January through April; newspaper co-op promotion, February through May; teen spot radio, February through May; national radio campaign, February and March; billboards, February and March; spot tv, parts of February, March, April and May; cable tv, January and February; and Winter CES support, December and January.

On hand at the press conference, which included a seven-minute audio/visual presentation, was Herbie Herbert, manager of Journey, which

has sold at estimated 15 million units of its first six Columbia albums. The deal was made directly with Herbert, and its terms were described by Robert Rice, Data Age's vice president of marketing, as "substantial in opportunities, risks and rewards."

The game itself allows players to assume the role of a Journey member who must get from the concert

Another Goody Video Sale Due

NEW YORK—The Sam Goody retail unit in Philadelphia is likely to be the next store in the chain to offer heavy discounts on prerecorded VHS and Beta video software, in line with the Musicland/Goody attempt to lower such inventory (Billboard, Oct. 30).

Goody's Rockefeller Center store in Manhattan held a three-day sale Oct. 21-23, offering all new software on hand at \$34.95, and rentals and demo tapes at \$24.95. "We exceeded expectations," says Glenn Hemmerle, vice president and general manager of the 33-store chain, who declines to offer specific details. The Philadelphia sale will take place before Christmas and under similar circumstances, confirms Hemmerle.

Meanwhile, Goody added its 33rd store Friday (29) with the opening of a 5,000 square foot location at the Stanford Town Center in Stanford, Conn. This is the second new Goody unit to open in recent months, with a new store having been launched in August in Burlington, N.J. Hemmerle promises a number of additions within the year.

stage to a waiting vehicle within eight minutes. Impeding this are autograph seekers, groupies, manager, promoter and barriers. Portions of two Journey hits, "Escape" and "Don't Stop Believing," are part of the computerized sounds, although Herbert indicates that these excerpts are not "extensive enough" to warrant publishing royalties, which in any event would be paid to the self-contained group, which provided music for the track of Disney's computer-age thriller, "Tron."

Although not directly involved in the transaction, Columbia Records will play a role in merchandising the cartridge, Herbert said. A new Journey album is scheduled for release in February, with their current recording schedule preventing them from appearing at the press conference. Contests, give-aways and in-store appearances will take place when

(Continued on page 58)

In This Issue

BLACK.....	48
CLASSIFIED MART.....	54, 55
COMMENTARY.....	10
COUNTRY.....	42
CANADA.....	52
GOSPEL.....	51
INTERNATIONAL.....	9
JAZZ.....	32
PRO EQUIPMENT & SERVICES.....	37
RADIO.....	15
RETAILING.....	33
TALENT & VENUES.....	39
VIDEO.....	26

FEATURES

Chartbeat.....	6
Executive Turntable.....	4
Industry Events.....	57
Inside Track.....	70
Lifelines.....	68
New LP & Tape Releases.....	34
Stock Market Quotations.....	61
The Rhythm & The Blues.....	48
Vox Jox.....	22

CHARTS

Hot 100.....	64
Top LPs & Tape.....	67, 69
Black Singles, LPs.....	49, 50
Country Singles, LP.....	44, 46
Jazz Chart.....	32
Inspirational Chart.....	51
Singles Radio Action.....	19, 20, 21, 22
Rock Albums/Top Tracks.....	24
Adult Contemporary Singles.....	23
Boxscore.....	40
Hits Of The World.....	53
Videocassette Rentals, Sales.....	28
Disco/Dance Top 80.....	41

REVIEWS

Album Reviews.....	60
Singles Reviews.....	62

Lift Ban On Beatles Video

NEW YORK—A temporary restraining order barring MGM/UA Entertainment from marketing and distributing "The Compleat Beatles" home video (Billboard, Oct. 23) was lifted last week when attorneys for the defendants agreed to pay royalties to plaintiff Apple Corps Ltd. for the use of the Beatles' name, logo and film performances.

Judge Milton Pollack of Federal District Court in Manhattan issued the order Oct. 14. Distribution of the two-hour "rockumentary" was halted for several days but was resumed when the sides settled out of court. Terms were not disclosed.

AFTER DEMONSTRATIONS

European Execs Praise CBS Anti-Taping System

LONDON—European industry chiefs have reacted enthusiastically to demonstrations of the CBS spoiler system (Billboard Oct. 23) held in London and Paris Oct. 19 and 21. But while praising its technical brilliance, many said they doubted the practical viability of a device that depends on legislation to enforce its use by hardware manufacturers.

More international news, pages 9, 52

The British Phonographic Industry, which attended the first demonstration given by CBS Records

Group deputy president Dick Asher and his team, is to discuss the "copyright protection device" at its next council meeting in December, while the IFPI board, in Paris, has referred the matter to its technical committee for evaluation.

Asher told executives the technology was freely available to the industry worldwide. The encoder would cost around \$1,000, he said, and the decoder circuit in the tape decks only 'peanuts.'

The decoder, upon sensing an

(Continued on page 52)

Hot Product Status Report: November

Sixteen albums are set for release in November by acts that have gone gold or platinum in the past 12 months, or with their most recent LPs. All are single-disk sets listing for \$8.98, unless otherwise noted. Albums postponed from October release schedules are marked with an asterisk.

Artist	Title	Label	Release Date	Format
Phil Collins	"Hello, I Must Be Going"	Atlantic	Nov. 5	Studio
Commodores	"Greatest Hits"	Motown	Nov. 4*	Hits
Crystal Gayle	"True Love"	Elektra	Nov. 5	Studio
J. Geils Band	"It's Showtime"	EMI America	Nov. 12	Live
Michael Jackson	"Thriller"	Epic	Nov. 29	Studio
Michael Jackson/ Quincy Jones	"The E.T. Storybook"	MCA	Nov. 15	Spoken/ \$11.98
Chaka Khan	"Chaka Khan"	Warner	Nov. 17*	Studio
John Lennon	"Collection"	Geffen	Nov. 10	Hits/\$9.98
Little River Band	"Greatest Hits"	Capitol	Nov. 12	Hits
Chuck Mangione	"70 Miles Young"	A&M	Nov. 23	Studio
Barry Manilow	"Here Comes The Night"	Arista	ASAP	Studio
Ozzy Osbourne	"Speak Of The Devil"	Jet/CBS	Nov. 22	Double Live
Ray Parker Jr.	"Greatest Hits"	Arista	ASAP	Hits
Tom Petty & the Heartbreakers	"Long After Dark"	Backstreet	Nov. 4	Studio
Bob Seger & the Silver Bullet Band	"The Distance"	Capitol	Nov. 12	Studio
Conway Twitty	"Conway's No. 1 Classics, Vol. 2"	Elektra	Nov. 5	Hits

STARS DUE OUT *Platinum Acts Prominent In Labels' November Releases*

By PAUL GREIN

LOS ANGELES—November release schedules are sparked by eight acts who reached platinum with their most recent LPs—one of whom, Michael Jackson, will be represented with two albums, both collaborations with producer Quincy Jones. Epic has set a Nov. 29 release date for "Thriller," the followup to 1979's multi-platinum "Off The Wall," while on Nov. 15, MCA will issue "The E.T. Storybook," a single disk LP featuring Jackson's narration over a background of excerpts from John Williams' score.

MCA justifies the LP's \$11.98 list price by citing the high packaging costs of a fancy box, poster and four-color, 24-page booklet. For the most part, though, labels seem to be taking pains to avoid any test of consumer price resistance.

Only one of November's big-name releases is a double album—Ozzy Osbourne's live collection

"Speak Of The Devil," his followup to two straight platinum studio LPs. EMI America conservatively chose a single-disk format for the J. Geils Band's live "It's Showtime," the followup to the hand's No. 1 platinum "Freeze-Frame."

And Geffen is releasing "The John Lennon Collection" as a \$9.98 single-disk LP, though with 15 songs (17 on the tape) it could conceivably have been stretched to two disks. It's the first posthumous release on Lennon, whose last LP, "Double Fantasy," was also No. 1 and platinum.

One of November's key releases is "The Distance," Bob Seger & the Silver Bullet Band's first studio album since 1980's No. 1 "Against The Wind." The Capitol group has hit platinum with its last five LPs. And Tom Petty & the Heartbreakers are shooting for their third consecutive platinum album with "Long After Dark," due Thursday (4).

Another of the month's potential best-sellers is by an artist who hasn't

had a smash LP in more than five years—Marvin Gaye, whose Columbia debut "Midnight Love" is due Nov. 8. It's a single-disk studio set featuring the single "Sexual Healing," which glides to No. 1 on this week's black chart (see Chartbeat, page 6). Significant sales can also be expected from Richard "Dimples" Fields' "Give Everybody Some" on Boardwalk and Grover Washington Jr.'s "The Best Is Yet To Come" on Elektra, even though those artists' last LPs fell short of gold.

Besides the Lennon collection, greatest hits sets are due in November from the Commodores, who went platinum with their last two LPs, and two acts whose latest releases went gold: the Little River Band and Ray Parker Jr. All three albums will feature two new cuts to spark sales. For Parker to have a greatest hits set at this point is noteworthy because he's had only one LP as a solo artist; the earlier

• Continued from page 70

Digital Excitement At AES Meet DBX Enters Field With Unveiling Of Audio Processor

By RADCLIFFE JOE

ANAHEIM—New digital products developed by such companies as Sony, JVC, and dbx created excitement at the 72nd convention of the Audio Engineering Society (AES), which took place Oct. 23-27 at the Disneyland Convention Center here.

Sony, one of the pioneers of digital technology, displayed its new portable Compact Disc player for use by radio. The unit, in the early stages of production, incorporates many features designed to eliminate "dead" airtime, according to Rick Plushner, national manager of professional digital audio products. These include an ability to cue a disk automatically on an exact spot, and a cataloging feature which allows the programmer to preset the unit to play a specific number of minutes of each cut of a record.

The system is designed so that a radio station can go on the air with a single unit which, according to Plushner, will greatly improve the broadcast sound quality.

The unit is also available with a professional checker which, when hooked up to a computer, can analyze everything about how the disk was encoded. Plushner explains that this feature was designed for eliminating disk errors, and is intended for use at the mastering or duplicating levels.

Plushner is not overly concerned about the availability of software for use with the system, pointing out that many titles are already available in Japan. He adds that the present one-sided disk can carry up to 70 minutes of information, and that the technology for a two-sided disk is already in place.

At another AES showcase, dbx demonstrated its new digital audio processor, with a retail price under \$5,000 (separate story, this page). Also jockeying for leadership in the digital field is JVC, another pioneer of the technology, which showed the latest in its family of digital audio mastering systems. This includes a

(Continued on page 37)

By SAM SUTHERLAND

ANAHEIM—In a provocative departure from the professional audio industry's prior use of digital technology, dbx has entered the digital arena with a new audio processor utilizing different digital encoding and decoding circuitry in an effort to reduce price.

As formally unveiled here Friday (22) on the eve of the 72nd AES convention, the Newton, Mass. firm has bucked the trend toward de facto standardization for digital systems by sidestepping linear PCM (pulse code modulation) technology and the 16-bit standard that have gradually emerged as common denominators in digital audio processors and recorders.

Further reports from the AES convention, page 37.

Instead, dbx's first digital recording product, the Model 700 Digital Audio Processor, employs a different digital storage technique previ-

(Continued on page 37)



PAYOFF—Members of Fleetwood Mac are seen delivering a check for \$200,000 to the City of Hope National Medical Center, a gift from the band following its special benefit show at the Irvine Meadows Amphitheatre in Irvine, Calif. Pictured from left are Bob Fead, president of Monument Records and president of City of Hope's music industry chapter; Mick Fleetwood; Lindsey Buckingham; Stevie Nicks; Christine McVie; John McVie, and Bill Vernon, the music industry chapter executive director.

Executive Turntable

Record Companies

Columbia Records has restructured its a&r and marketing management team in Los Angeles. Ron Oberman has been named vice president of West Coast a&r; Michael Dilbeck has been appointed vice president of West Coast creative affairs and special projects; and Bob Wilcox assumes the post of vice president, West Coast product marketing. . . . Arista Records has formed a new "modern music" department. Robyn Kravitz, formerly Arista's associate director of national AOR promotion, will direct it. The label has also promoted Rick Bisceglia to director of national adult contemporary promotion from manager. He joined Arista in 1980. . . . Phonogram International has officially announced the promotion of Bas Hartong to vice president of international



Oberman



Dilbeck



Wilcox



Hartong

a&r, based in New York (Billboard, Oct. 30). . . . Bernard Lozea has been named division vice president of business affairs for RCA Records. Lozea, who joined the label in 1964 as a contract analyst, has been director of a&r contract administration since 1974. . . . PolyGram Records has restructured its business and legal affairs departments. Ted Green is the new vice president of business affairs; Beverly Katz has been appointed vice president of legal affairs; and Jeffrey M. Sydney is named vice president of West Coast business affairs. They will report to Mel Illberman, the label's executive vice president, in New York. . . . Paul West succeeds Dino Lappas as EMI/Liberty studio manager in Los Angeles. Concurrently, Hazel Kimball is promoted to studio production/office manager. West continues as national quality control director. Kimball joined the company in 1976. Lappas has entered the restaurant business.

Publishing

Larry Shane Enterprises has appointed Bill Golove professional manager. His new executive assistant in Hollywood is Dodie Randle.

Video/Pro Equipment

BASF Aktiengesellschaft, parent of the worldwide BASF Group of companies, has elected Dr. Hans Albers to succeed Dr. Matthias Seefelder as chairman of the board. The appointment is effective June 30, 1983. . . . Mike Gormley, former publicity director for A&M Records, will direct sales on the West Coast for Ed Hansen & Associates. He is based in Hollywood. . . . United Video has promoted Heidi Clements to eastern regional marketing manager. The former UV marketing assistant is based in Tulsa. . . . Dennis Glone and Bob Simons have joined the Nashville Network as staff producers in Nashville.

Related Fields

Timothy Davis has been upped to eastern region sales manager for Warner Amex Satellite Entertainment in New York. He was an affiliate relations manager. . . . RCA/Columbia Pictures Home Video has named Lisa Osborne Harman marketing manager and Louise Alaimo assistant marketing manager. Harman joined the firm last year. . . . Bob Perry takes over promotion duties for Pickwick International in Ft. Lauderdale. He recently left Warner Bros. Records as a promotion specialist in Miami. . . . Home Box Office has named Barbara Title director of made-for-pay motion pictures in Los Angeles. She was vice president of development for Beowulf Productions. . . . Sounds Good Import Company in Los Angeles has appointed Steve Donahue import buyer and Laura Chavez and Joe Nolte warehouse managers. . . . Cindra Kay has been appointed director of program development for Columbia Pictures' pay television and home entertainment division in Burbank. . . . Annette McKinney has joined the Woody Bowles Company in Nashville as tour press coordinator.

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MIDEM'83

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THE BODY ROCK—Jayne Kennedy danced for joy last week at the Limelight club in Atlanta to promote her new LP, "Love Your Body," on Compleat Records.

AT PANEL SESSION

Lower Royalties Urged For TV, Direct Mail LPs

By JOHN SIPPEL

LOS ANGELES—Music publishers miss additional business when they fail to grant lower mechanical royalties for songs included in tv and direct mail marketing, a panel of local special product executives told the Assn. of Independent Music Publishers' luncheon here Wednesday (27).

Challenged by Jobete Music's Jay Lowy as to why they should get a "rate," the four panelists emphasized that a cut-rate royalty enables them to package a potentially more profitable album. "Eight out of 10 packages tested never make it to tv or direct mail," independent consultant John Leffler said. Such pre-testing costs upwards of \$40,000 to cover 10 markets. His clients in direct response selling require sufficient testing, so they do not over-produce. "When we roll out 100,000 units, and have to take back half of that because it doesn't sell, we antagonize label, artist and publisher. We can't just dump it either," he added.

"Our customer is not your regular retail record buyer," Bill Isaacs of K-tel Music pointed out. "Keep your copyrights active. Give us that special rate and let us keep that hit alive," Tony Pipitone of Warner Special Products added.

The four said their experience has

Discwasher Getting Out Of LP Business

NEW YORK—Discwasher Inc. is phasing out production and distribution of audiophile records in order to divert more of its resources to accessories for video games and home computers.

The Columbia, Mo.-based company, however, will continue its involvement with record care accessories, still a major portion of its total business activity, stresses David Howe, director of marketing.

In addition to its own line of Discwasher recordings, mostly direct-to-disk jazz productions, the company has been a national distributor for the Denon, Varese Sarabande and Chalfont labels.

Howe expects the disk phaseout to

(Continued on page 58)

Symposium Negotiates The Law

One-Day Meet Looks At The Legal Side Of Music

NEW YORK—"If you get nothing else out of this, just remember one thing: there is nothing standard; everything is negotiable. If they tell you it's not, go find somebody else," Stanley Snadowsky, attorney and co-owner of the Bottom Line, told a "Law And The Musician" symposium here, sponsored by the New York Law School and the Media Law Project.

Snadowsky was speaking before a general "Why A Lawyer" session kicking off the one-day symposium Saturday (23), which brought together about 200 musicians, songwriters, attorneys, administrators and students. There was also a panel on "The Musician And New Technologies" and workshops covering such topics as management contracts, recording contracts, studio/union, copyright/performing rights, performing contracts and music publishing contracts.

In his remarks, Snadowsky noted that a musician needs an attorney with whom he can maintain a close personal relationship, and one who is knowledgeable in the music field. He noted that there are four different types of such attorneys available members of large law firms, members of smaller partnerships, independent representatives, and "the hungry guys just out of law school."

The last, he noted, may be perfectly acceptable for the new artist with little money, especially when both sides make an effort to grow together in their respective careers. An attorney, said Snadowsky, is a "catalyst" in a musician's dealing with a record company, a publishing company, a producer, a manager, an accountant, and a publicist.

And sometimes he's needed to protect a musician from his own attorney as well, pointed out Martin Silfen of Silfen & Glasser, who also teaches entertainment law at New York Law School and the Pace Univ. School of Law. He said that if an attorney has an equity interest in an artist—that is, if he gets a percentage of a deal he negotiates—that attorney should advise the artist to retain separate counsel to ensure that he doesn't front load the deal with big advances that would benefit him more than the musician.

"Go out and lend them the money, but make sure they get independent counsel of their own," advised Silfen, who also said that he would not represent a client if the

client's adversary did not have an attorney of his own.

Silfen pointed to the recent decision by the U.S. District Court in the Jim Croce case, in which the attorney for the record company, who was also a principal of that company, was judged liable for the Croces' legal fees, totaling about \$750,000, because in explaining the record contract to Jim and Ingrid Croce he did not advise them that they could retain their own attorney before signing the deal.

Silfen listed a number of organizations and schools where musicians can find legal aid and advice, among them the Practicing Law Institute, the American Bar Assn., ASCAP

(Continued on page 58)

STORY OF A HIT

How Men At Work Made It

By ROMAN KOZAK

NEW YORK — Visibility via video, acceptance by both top 40 and AOR radio, and a well-timed concert tour enabled Australia's Men At Work to crack the U.S. market with a No. 1 single and an album not far behind.

"We had all the key pieces working for us," says Al Teller, senior vice president of Columbia Records. "We had the video, which went on MTV and crystallized a very exciting image. We had an album that was doing very well on AOR radio and a single ("Who Can It Be Now?") that was the lead track from the AOR point of view. That was the best of all worlds."

The "Business As Usual" LP was released in Australia about this time last year, and although the "Who Can It Be Now?" video was played to top CBS executives at their January meet in Puerto Rico, the company didn't release the album here until May. By that time, it was a hit in Germany, France, Belgium and Canada, as well as Australia.

The band's Canadian success paid off in the U.S., because many radio stations in the latter market were aware of the band even before the disk was released. CBS reinforced this with a teaser campaign and sent out advance 12-inch pressings of "Who Can It Be Now?" with no other identification.

Consequently, when the album broke, it was in the Pacific Northwest, near the Canadian border. The second area of extensive radio play came in the Southwest.

Teller points out that it took six months of work to get the band to the top, developing market by market. He calls it "almost a textbook example" of how to work a new band, with the company frequently having to go back to its own staffers and to radio to reacquaint them with the product during this period. This contrasts with the way superstar product is worked, where the company gets into promotional and marketing "overdrive" with the release of the record.

"On a new artist you cannot just look for a two-week blitz," he says. "You have to analyze very carefully what is going on in the marketplace and you have to take the logical steps. It's like going from one stone to another as you are crossing a river."

(Continued on page 40)

Chartbeat

Cocker & Gaye Get Back; 'American Fool' Ties 'Asia'

By PAUL GREIN

Joe Cocker and Marvin Gaye cap remarkable personal and professional comebacks by jumping to No. 1 this week on Billboard's pop and black singles charts respectively. The comebacks are even more dramatic than recent returns to No. 1 by Chicago and Aretha Franklin, two other acts who had been largely discounted by the pop music establishment.

The struggles which Cocker and Gaye may have faced in recent years stand in sharp contrast to the ease with which their current records have climbed to No. 1. Gaye's "Sexual Healing" (Columbia) is only in its fourth week on Billboard's black chart, making it the fastest rising No. 1 in more than five years—since Gaye's last No. 1, "Got To Give It Up," in April, 1977.

And Cocker's duet with Jennifer Warnes, "Up Where We Belong" (Island), vaults to No. 1 on the Hot 100 from number five last week—the biggest leap to the top since Kim Carnes' "Bette Davis Eyes" 18 months ago.

It's Cocker's first No. 1 single, and his first record to even crack the top 40 since "You Are So Beautiful" nearly eight years ago. Not that that's a record: Johnny Mathis had been shut out of the top 40 for 15 years before rebounding in 1978 with the No. 1 "Too Much, Too Little, Too Late." And Herb Alpert and Neil Sedaka had each been locked out of the top 40 for more than 11 years before they made it back to No. 1 with "Laughter In The Rain" (1975) and "Rise" (1979).

LaBelle and Peaches & Herb had also been absent from the pop top 40 for 11 years before returning with their chart-topping hits "Lady Marmalade" (1975) and "Reunited" (1979). And Jim Peterik was out of action for more than 12 years between the Ides of March's "Vehicle" and Survivor's "Eye Of The Tiger."

Other acts in recent years to hit No. 1 after prolonged shutouts from the top 40 include Carole King in 1971, Chuck Berry in '72, Paul Anka and Al Wilson in '74, Frankie Valli in '75, John Sebastian in '76, Manfred Mann and the Emotions in '77, Robert John in '79, Pink Floyd and John Lennon in '80 and Rick Springfield in '81.

"Up Where We Belong" also marks a big comeback for producer Stewart Levine, who previously produced Hugh Masekela's 1968 No. 1 "Grazing In The Grass." Levine's 14-year span of No. 1 hits is matched by only a few superstar producers. George Martin has an 18-year span between the Beatles' "I Want To Hold Your Hand" and Paul McCartney & Stevie Wonder's "Ebony & Ivory;" Quincy Jones has a 17-year span between Lesley Gore's "It's My Party" and Michael Jackson's "Rock With You."

"Belong" is the fourth movie theme to hit No. 1 this year, following Vangelis' "Chariots Of Fire," Survivor's "Eye Of The Tiger" and Chicago's "Hard To Say I'm Sorry."

It's also the first No. 1 for Island Records and the first for an Atlantic-distributed label since Radio Rec-

(Continued on page 57)

PAT BENATAR

1982-1983

World Tour Part I

- 11/9 Columbia, MO
- 11/11 Springfield, MO
- 11/13 Hayes, KS
- 11/14 Lincoln, NB
- 11/16 Duluth, MN
- 11/17 Greenbay, WI
- 11/18 Madison, WI
- 11/20 Cedar Rapids, IA
- 11/21 St. Paul, MN
- 11/23 Chicago, IL
- 11/24 Cincinnati, OH
- 11/26 Detroit, MI
- 11/29 Pittsburgh, PA
- 11/30 Cleveland, OH
- 12/2 Charleston, WV
- 12/3 Richmond, VA
- 12/4 Norfolk, VA
- 12/6 Largo, MD
- 12/8 Worcester, MA
- 12/10 Philadelphia, PA
- 12/11 E. Rutherford, NJ
- 12/13 New York, NY
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Tour Continues in January

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Japanese Firms Join Forces In Video Venture

By SHIG FUJITA

TOKYO—JVC has set up a new joint venture here with Victor Musical Industries and Pack In Video Co. to market video software. The company, Nippon Videogram Sales, began operation Oct. 5 with the release of 20 titles, including music and movies.

JVC and Victor Musical Industries have each provided 45% of the \$294,000 capitalization, and Pack In Video has provided the remaining 10%. The venture will sell both videocassettes and, eventually, VHD videodisks produced by all three firms. It will also handle sales of video software manufactured by other companies.

The immediate intention is to concentrate on music and feature film titles, which are not abundant on the Japanese market, and the initial catalog boasts 11 of the former and nine of the latter. Music product includes two tapes by Arabesque—"Hello Mister Monkey" and "Arabesque's Greatest Hits"—and one by the Crusaders, a live Los Angeles recording titled "Midnight Triangle." Other artists featured include the Southern All Stars, Yasuko Agawa and Akiko Kanazawa.

JVC spokesman Makoto Nakamura notes that all the music titles are original productions and not produced from existing masters. He adds that Nippon Videogram Sales intends to release new titles every three months.

The remainder of the catalog is made up of French movies with Japanese subtitles, including "Les Enfants Du Paradis," "Cartouche," "Le Grand Jeu" and "Le Ballon Rouge."

With VCR penetration in Japan now over 10% and videocassette sales increasing steadily, Victor hopes Nippon Videogram Sales will

(Continued on page 28)



AUSSIE AFFAIR—Trading Australian jokes at a recent *Mental As Anything* U.S. debut in Los Angeles are, from left, A&M chairman Jerry Moss; Greedy Smith of *Mental As Anything*; A&M senior vice president promotion and sales Harold Childs; *Mental As Anything* member Wayne Delisle.

German TV Merchandiser Files Bankruptcy Petition

FRANKFURT—The German branch of international television merchandising company Arcade Records has filed a bankruptcy petition here. Debts are estimated at \$8 million, according to local sources.

The largest creditor is believed to be Sonopress, the disk pressing plant owned by the Bertelsmann group in Guetersloh, but many other local companies are likely to be affected.

Horst Buerger, who took control of Arcade Germany from British company Trentville Ltd. earlier this year announced Oct. 27 that the company would go into liquidation.

A spokesman for Trentville emphasized that this would not affect its other activities, which include Arcade Records in Holland and Arcade Video.

Although K-tel is the current leader in the German tv merchandising marketplace with a 30% share, the scope of independent tv merchandisers here has become increasingly limited as major record companies have launched their own tv merchandising subsidiaries and

are reluctant to license their chart repertoire to outside operations.

PolyGram's Polystar label, for instance, was set up as a tv merchandising label for its Metronome, Deutsche Grammophon and Phonogram labels and now commands a 22% slice of the market after just 12 months. Ariola has also been successful in this area, with an estimated 18% market share.

McCartney To Make Solo Movie Debut

LONDON—Paul McCartney will be the subject and star of a new full-length "musical drama" film.

Conceived and written by the ex-Beatle himself, "Give My Regards To Broad Street" will mark McCartney's first solo acting role and his debut as a script writer.

It will have a soundtrack of Beatles, Wings and solo McCartney songs, and the cast will include Ringo Starr and Linda McCartney. Filming begins here this month.

Money Woes Hit Swedish Trade Labels Fear Impact Of Kroner Devaluation, Tax Hike

By LEIF SCHULMAN

STOCKHOLM—The dramatic 16% devaluation of the Swedish krona against the U.S. dollar, one of the first moves by the newly-elected socialist government here to combat the overall economic recession, looks

certain to hit the record industry hard.

An immediate effect of devaluation, according to economists, will be an overall round of 3.3% price increases over the next two months, which is expected to build to an average 5% upturn inside six months.

But there's more trouble in store

for the record industry with the news that Value Added Tax (VAT) is being increased from 21.5% to 23.5% on most hardware and software.

There's been a temporary freeze on prices, but the government's price committee is granting respite from the freeze to various troubled areas of industry. But the two economic moves, touted as solutions to the crisis, are certain to add up to a dramatic dip in Swedish purchasing power on a national level.

The record industry, with its leisure/luxury status, stands to suffer more than most industries—particularly those companies importing the bulk of their product from abroad.

Swedish trade organization GLF, the local IFPI arm, which represents around 85% of the total record industry, has already had negotiations with the government's pricing department, which has finally agreed that LPs may sell here at a retail increase of between 17 and 26 U.S. cents.

GLF had initially hoped for a single increase across the board for software, but because various member companies have differing ranges of imported product, four different increases take effect on Nov. 1.

Many companies here, including Sonet, Polar and EMI, manufacture

(Continued on page 52)

SECOND QUARTER REPORT

U.K. Album Sales Continue To Decline

LONDON—U.K. album sales continue to decline, while prerecorded cassettes gain ground and singles hold their own. That is the picture drawn by the latest British Phonographic Industry sales figures, covering the second quarter of 1982.

In unit terms, trade deliveries of albums were 10.6 million in the quarter, compared to 11.2 million last year—despite the fact that trade prices increased only 3% in the year, against overall inflation of 9%. Cassette deliveries were 5.8 million, against 5.3 million in the same quarter last year. Singles volume fell slightly from last year's 17.9 million to 17.1 million, but after price increases the value of the seven-inch trade was 13% ahead of the same quarter a year ago.

BPI director general John Deacon notes: "Singles remain reasonably strong and resilient to price increases, and continue to carry the industry's main repertoire thrust. However, successful singles sales are not translating directly to similar levels of business in the LP market.

"Prices which are lower in real terms have not persuaded consumers to trade up to albums from singles. Of course, the comparatively low cost of home taping remains a factor in declining sales. Annual LP volume is now depressed to 62.7 million units."

However, Deacon says of the industry's April-June turnover, which at \$85 million was 3% up on 1981: "This can be regarded as a creditable performance bearing in mind all the circumstances."

Phonogram has emerged as the surprise leader in the U.K. singles market share figures for the third quarter. The label is also in second place in album sales, only marginally behind traditionally dominant EMI. Last year, during the same period, Phonogram was in fifth place for albums and sixth place for singles.

Figures based on the British Market Research Bureau's chart return panel (which are available ahead of

BPI quarterly statistics) show Phonogram with a 13.9% singles share, ahead of EMI with 11.6%, WEA with 9% and CBS and Polydor, both with 8.7%. In the albums category, EMI has 11.8% and Phonogram 11.7%, followed by CBS (11.1%) and WEA (10.6%).

Phonogram's share was boosted by three No. 1 albums—from ABC, Status Quo and Dire Straits—plus other chart LPs from Dexy's Midnight Runners, Steve Miller, David Essex, Genesis, Peter Gabriel and Rush. Singles successes came from Soft Cell, ABC, Dire Straits, Steve Miller, David Essex, Junior, and Dexy's Midnight Runners.

Top single for the quarter, accord-

(Continued on page 52)

TV Ad Boosts Easton In Japan

TOKYO—Latest in a line of singles to benefit from use in Japanese tv commercials is Sheena Easton's "Machinery," currently the theme of a cosmetics spot due to run until next September.

Toshiba-EMI hopes to sell 300,000 copies of the new Easton album, "Madness, Money and Music," from which the song is taken. Commercials typically stimulate album as well as single sales volume. An earlier release by the same artist was used this year in a tv campaign for the same cosmetics company, Noeviar, aiding sales of the "You Could Have Been With Me" album.

First indications are that the target will be achieved, with the new album reaching the top 10 of the international repertoire charts after only one week of release.

In addition to Easton's LP, October releases from Toshiba-EMI included albums from Kate Bush and Olivia Newton-John. Kinji Ogino, a&r head for EMI and Capitol, says women singers have done very well for the company this year.

NOVEMBER 6, 1982, BILLBOARD

Mediterranean Is IFPI Focus

PARIS—The International Federation of Producers of Phonograms and Videograms is to concentrate its antipiracy activities on Greece and the Mediterranean region in the coming year, it was resolved at a board meeting of the Federation held in Paris Oct. 20-21.

The Mediterranean area is getting top priority because piracy remains rife in the region, despite years of trying to bring it under control.

It was reported that IFPI will have a further meeting with BIEM in Paris next month in an effort to resolve the deadlock over renewal of the mechanical royalty contract. It is understood that despite moves in West Germany to consider a flat rate mechanical royalty (Bill-

board, Sept. 18), the IFPI delegation remains committed to a percentage royalty based on actual realized prices.

The IFPI board received a report from the operations review committee, which had investigated in detail the operation of the IFPI secretariat. The committee reported that it had formed a positive impression of the secretariat members' dedication and professionalism and its value to the international record industry. The operation was regarded as extremely cost effective, with no evidence of any waste of resources and therefore no reason to institute major economies.

Jack Dimenstein, president of Musikvertrieb, Switzerland, was added to the IFPI board.

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MORE PROMOTION.

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And, in October, Bottlers of Coca-Cola and Atari joined forces for a promotion that will run right into March 1983.

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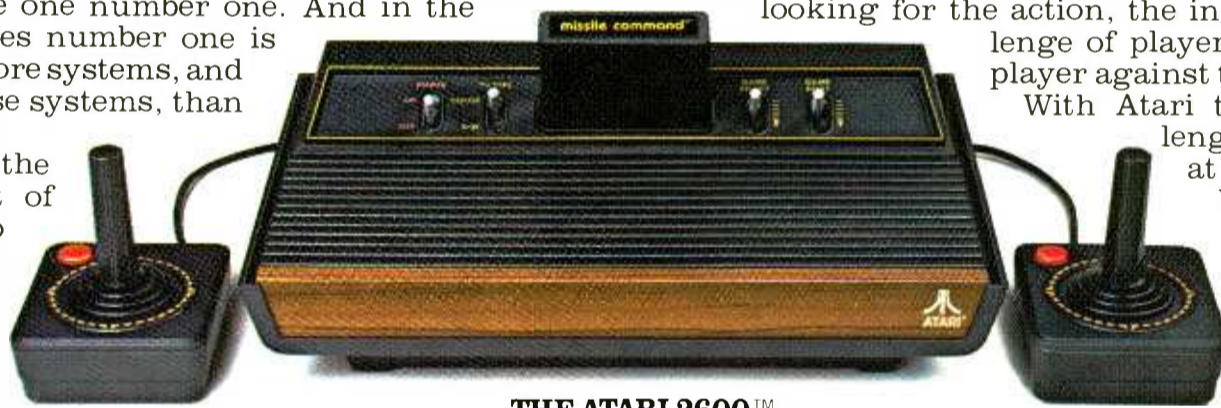
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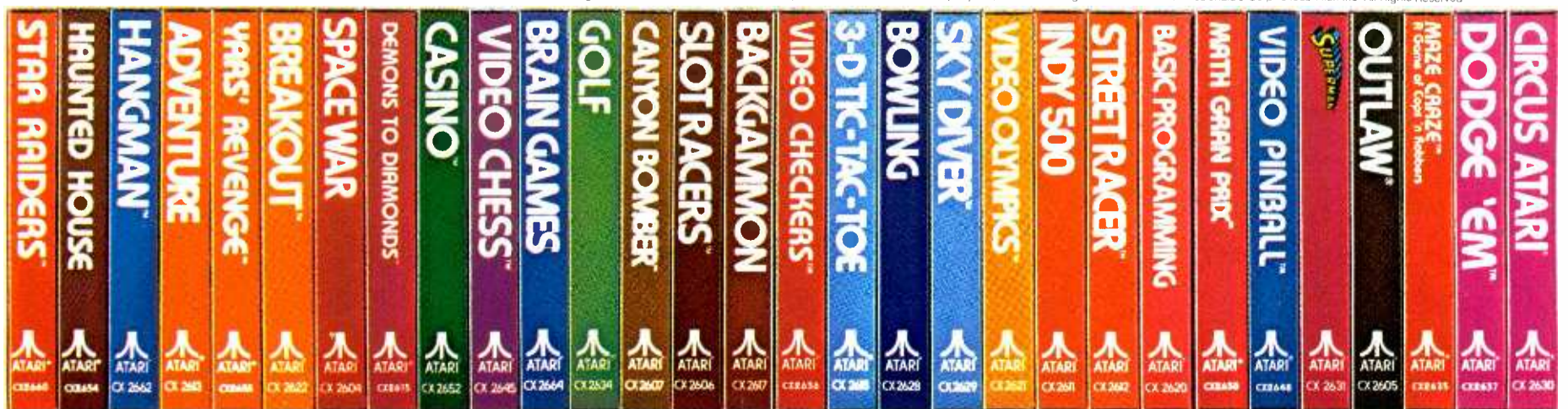
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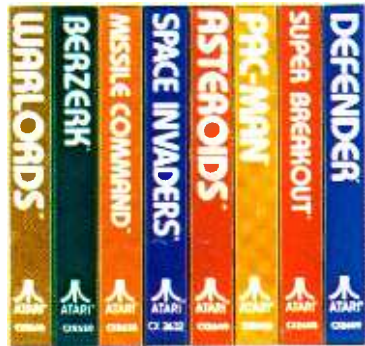
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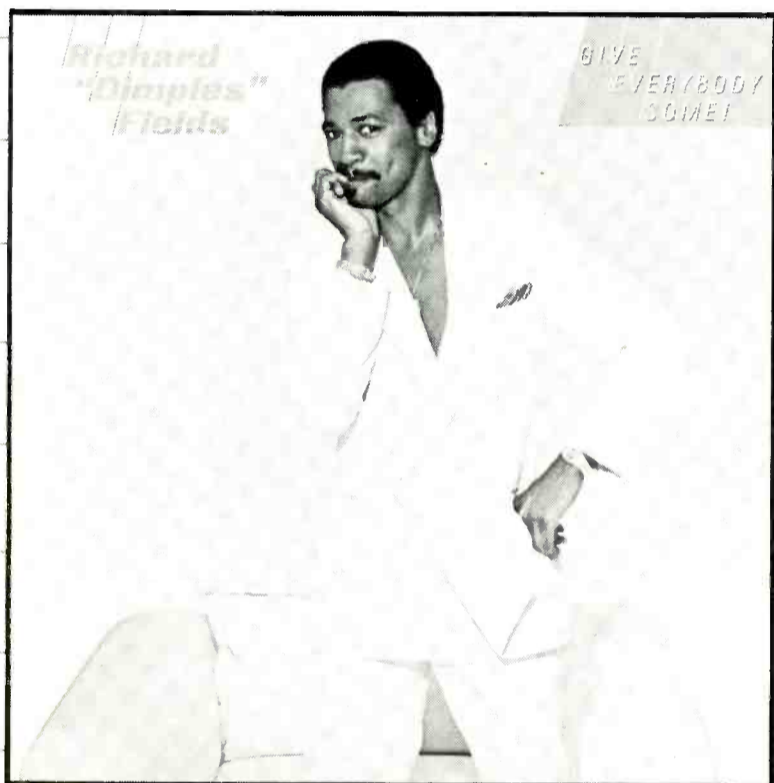
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Washington Roundup

Fowler Stumps For Deregulation

By BILL HOLLAND

FCC chairman Mark S. Fowler's address before the North Carolina Assn. of Broadcasters last Monday (25) seemed more of a tenant rally than a speech—with Fowler, admitting that he was the landlord, siding with the tenants, the broadcasters.

In a way, the address, ostensibly focusing on the first amendment rights of broadcasters, was also an unofficial stump speech for Rep. Jim Broyhill (R-N.C.), the ranking minority member of the House Commerce Committee and the author of two broadcast deregulation bills still stuck in the House. Broyhill's bills, Fowler reminded the broadcasters, would remove content controls over broadcasting, including the Fairness Doctrine and political speech rules. The FCC chairman said that he supports the proposals, and that he wants to remove all federal regulation from radio and television.

"I mean that you, the broadcaster," Fowler explained, "should be as free from regulation as the newspaper. . . . No renewal filings, no ascertainment exercises, no content regulation, no ownership restrictions beyond those that apply to media generally, free resale of properties, no petitions to deny, no Brownie

points for doing this right, no finger-wagging for doing that wrong."

He even gave an example of possible hanky-panky: If a broadcaster "plays fast and loose with an advertiser or a ratings service, it'd be a matter for a local court, not a federal agency."

Fowler compared the change he wants at the FCC to the differences between apartment renters and condominium owners, with rent meaning renewals and regulatory rules and ownership meaning "modest condominium fees," a reference to his recent suggestion of broadcast spectrum fees as tradeoffs for indefinite broadcast licenses.

"Right now, the landlord—that's us—can and does evict the tenants," Fowler said. "It's the present law that makes these evictions possible." He asked, colorfully, what "other business would put up with such a zoo parade, where a businessman's handiwork and life's labor can be snatched away by administrative fist, like a monkey grabbing a bag of peanuts from a passerby?" He even referred to past FCC actions against stations as "the type of dead-of-the-night seizures that may belong in Moscow, but not on Main Street, U.S.A."

The broadcasters, according to sources who were present, were delighted by Fowler's speech. Some

consumer and media watchdogs were not as enthusiastic, however. Telecommunications Research and Action Center director Samuel A. Simon called Fowler's program of deregulation "a real and present danger to our democratic form of government."

Simon, in his response to the speech, said that Fowler "paints himself as a landlord who would like to grant the current broadcaster/tenants the right to convert to condominium owners. Like the greediest of real estate developers, though, Mr. Fowler ignores the other tenants—the public—and leaves them homeless, out in the cold to suffer in silence." He also suggested that Fowler "forgets that every American has an equal claim on the spectrum, and the right to speak electronically."

FCC Warns Texas Station

The FCC has admonished a radio station in Bishop, Tex. for unfair business practices which benefited concerts the station promoted, and for refusing to play the music of a group that complained to the FCC about the station.

The commission admonished the Cismek Corp., licensee of station KFLZ-FM Bishop, for conduct that "falls far short of the degree of responsibility expected of a licensee."

The FCC's broadcast bureau found that the licensee's owners, Joe Cisneros and Ken Meek, provided themselves large amounts of free advertising on KFLZ for concerts promoted by a company they owned and billed themselves for only a small proportion of the going cost.

Concerts sponsored by the two owners received far more free advertising time than competing promoters were able to buy, the bureau found. The FCC also said that if another promoter had wanted to use as much advertising, he "would have incurred vastly greater advertising expenses."

The bureau found, too, that for about two weeks KFLZ did not play the music of a group called Romance, which had complained to the FCC about the station. The commission said in its warning that it was concerned that "discontinuing air-play of artists who complain to the commission" may discourage other artists from doing so in other instances.

Geller Renewal Appeal Denied

Simon Geller, the 62-year-old Gloucester, Mass. broadcaster who has run classical music station WVCA-FM single-handedly for 18 years, lost his final appeal for license renewal Oct. 22 at the FCC.

The commission denied a petition by Geller for reconsideration of a decision last June 15 denying his renewal application and granting the application of a competing applicant, Grandbanke Corp.

The FCC dismissed petitions filed by the Committee for Community Access (CCA) and Save Our Station (SOS), by stating "neither was a party to the (Geller) proceeding."

Geller, in his petition, had said the FCC should review the case in light of "changed facts and circumstances," specifying that the station's coverage area has increased, the station's hours of operation have increased from 44 per week to 93.5, and he would now be able to devote more than 5% more time to non-entertainment programming, as a result of help from the SOS group.

NPR Gets Grant From RKO General

The RKO General broadcasting chain has given a \$590,000 grant to National Public Radio to help support NPR programs.

The grant will be applied to purchasing shares in NPR's investment funds—one share for the arts and performance fund, and another for the news and information fund. NPR announced the RKO grant Oct. 21.



PATTI REMEMBERS—Patti LaBelle, who stars with Al Green in the Broadway production of "Your Arms Too Short To Box With God," is shown with Ed Salamon, vice president of programming for United Stations, syndicators of "Dick Clark's Rock Roll And Remember" show. She will be featured on a future program.

Vox Jox

Changes At New York's WPIX

Vox Jox is prepared by Rollye Bornstein in Los Angeles, and edited by Douglas E. Hall in New York with contributions by Leo Sacks in New York.

Alan Anderson is the new p.d. at AC WPIX-FM New York succeeding Jack Miller, who is leaving the station. Anderson is being brought in by new operations director Bert Gould, who used to work with Anderson at WIOD/WAIA Miami.

Gould came to WPIX from the Cox combination, where he served as promotion director. Anderson moves to New York from a p.d. post at the Florida stations.

Gould has also dropped Mark Simone from the 7 p.m. to midnight shift and promoted part-timer Steve Harris into that slot.

John Debella is joining WMMR Philadelphia as morning man, succeeding Steve Martorano and Anita, who are leaving the station. Debella, who has been morning man at WLIR Garden City, N.Y., was given a sendoff from New York with an open-house party at Court Street Wednesday night (27). The party was put together by Cachet Advertising chief Jude Lyons. 'LIR p.d. Denis McNamara is looking for a new morning jock.

With the Bonneville/Peters merger effective, John Patton moves up from vice president and general manager to chairman and chief operating officer of Bonneville Broadcasting Systems. Marlin Taylor moves from president to president/creative director of the New York division, and Darrel Peters becomes president of the Chicago division.

And the Metromedia Radio Division has a new president. He's Carl Brazell, who's been with the company for the last 13 years, starting out as a newsman at KLAC and most recently holding the post of western regional v.p. He replaces George Duncan, who will be devoting his full attention to his duties as senior vice president of operations for Metromedia, Inc. Additionally, Duncan has appointed Vicki Callahan, the former eastern regional v.p., to the post of executive v.p. of the radio division.

Ray Quinn is also on the move, going from v.p./g.m. of Capitol Broadcasting's WRKA to their newest acquisitions, WCRT and WQEZ Birmingham. (They're planning to spin off the AM, and no word on what they'll do with the beautiful

More Vox Jox on page 22.

music FM, but speculations abound as Bill Thomas, the p.d. of Harte Hanks WRVQ Richmond, will be resigning that position to program WQEZ). New call letters, WMJJ, have been applied for. Succeeding Quinn in Louisville is WRKA general sales manager Joe Kotter.

Mikel Hunter has left his p.d. post at KOME San Jose. Holding down the fort on an interim basis is music director Dana Jang. . . . Also in the Bay area, longtime AOR p.d. Bonnie Simmons is back on the air—doing weekends at Century's KMEL.

E. Karl is leaving Sunbelt Communications, where he'd been vice

president, to form his own consultancy. His first client? Sunbelt's Transtar network. . . . Rick Fowler, promotion director, has left Q-107 in Washington, with plans to be announced shortly. . . . Ron Travis has been promoted to p.d. at KOCY Oklahoma City. Travis will continue to do afternoon drive. Charlie Marcus, who had been programming both this AM and sister station KXXY (KXY), will now concentrate on the FM. Marcus has also given up his morning drive duties on the FM. KOCY morning drive team Dave and Dan will now be simulcast on the two country stations.

ABC's WLS-AM-FM Chicago has hired Waldman & Associates as its ad agency. The agency is headed by Linda Waldman, who had been director of advertising and promotion for the stations. Lee King & Partners had been the WLS agency, but that company merged with Bozell & Jacobs, which has NBC's

(Continued on page 58)

Format Turntable

KMOX Changing Sound, Name

CBS' KMOX-FM St. Louis will make a major push for its new "Hit Radio" identity when it wins approval from the FCC for new call letters, KHTR. Bob Hyland, regional vice president for this station and sister station KMOX-AM, expects them to come through by the first of the year.

Station manager Tim Dorsey notes that a gradual change was begun in September, adding that no changes were needed in personnel because all of the on-air staff had backgrounds in top 40 radio. KMOX-FM had been in an AC format.

The change follows the lines of the Mike Joseph-directed shifts to "Hot Hits" at CBS' WCAU-FM in Philadelphia and Chicago's WBBM-FM. But Joseph, who fell out with CBS brass, had nothing to do with the shift at KMOX. This latest move in the CBS-FM group is the home-grown effort of local p.d. Ed

Scarborough. He says, "Musically, we're very similar to WCAU and WBBM, but our turnover of records is not as frequent and we have more variety to our music."

KMOX-FM is the second CBS station to change call letters. A while back, KCBS-FM San Francisco became KRQR, breaking with a long tradition of all AM-FM combinations in the 14-station group having like call letters.

WXUR Media, Pa. (just south of Philadelphia) is back in a new incarnation as WKSZ (Kiss 100)—which is interesting in that WUSL, now urban contemporary as WPKS, is using "Philadelphia's Kiss" and "Kiss 99" as logos. Dan Lerner emerged victorious in the FCC battle for the frequency that's been going on since 1974. The new station will be AC, with WFIL operations manager Kris Chandler moving over to direct the

(Continued on page 58)

'Timeless Rock' Format Is Taking Shape

• Continued from page 1

ton, "We're a new station. We don't expect to see any difference until the winter (Arbitron) book. But the ad row response has been excellent, and that's what it's all about." KFOG dropped beautiful music to install the new format Sept. 23.

Success at KFOG will mean a roll-out in major radio markets for the format, which creator Lee Abrams says consists of "music that is timeless rather than current or old." Abrams hopes to have eight clients for this format in the top 10 or 12 markets by the end of 1983. He explains, "We're making rock radio older. This is a very revolutionary sound, yet we still subscribe to an essential commercial basis."

What may be the most revolutionary thing about the format is what Abrams calls "cinematics," elements which suggest visual recollections to the listener, such as theme music from such long-departed tv shows as "Mr. Ed," "Leave It To Beaver," "The Flintstones" and "The Untouchables."

There is also a considerable amount of music that shows up in Abrams' "SuperStars" format (for a time, "Timeless Rock" was known as "SuperStars II"). Gaston says the difference is "what we don't play—REO Speedwagon, Billy Squier, Van Halen, AC/DC.

"Given the current state of AOR, our listeners—25- to 34-year-olds—may hear one record in five that they like on a typical AOR station. Maybe they listen to Genesis or Peter Gabriel, but they're blown away by AC/DC's 'Dirty Deeds Done Dirt Cheap.'"

A typical hour, according to Abrams, includes: Crosby, Stills & Nash's "Suite Judy Blue Eyes," Bruce Springsteen's "Hungry Heart," the Police's "Don't Stand So Close," the Beatles' "All My Loving" and "Glass Onion," the Rolling Stones' "Miss You," Elton John's "Levon," Cream's "Dance The Night Away," Phil Collins' "In The Air Tonight," the Hollies' "Look Through Any Window," A Flock Of Seagulls' "I Ran," Steve Winwood's "When You See A Chance," the Moody Blues' "You And Me" and the Who's "Eminence Front."

But there are a number of special

features: a tongue-in-cheek "Dreaded Morning Oldie" featuring records ranging from Paul & Paula's "Hey Paula" to the Village People's "Macho Man"; a "Ten At Ten" feature—10 songs from a particular year; and the "Spontaneous Album Side," the tracking of one side of an album ranging from "Meet The Beatles" to the newest Peter Gabriel release.

Rodney Dangerfield has been signed as a spokesman for the format, and 30- and 10-second commercials for KFOG are already running in the Bay area. In these spots, Dangerfield makes the point that the format offers " '60s oldies and cool new tunes" for "old rockers like me."

The format is dayparted, computerized to minimize repetition, with the library updated quarterly and the currents updated weekly.

Abrams projects that the 25-to-34 core audience will skew 60% male. He says the ideal jock for this format is 30 years old with AOR and top 40 experience. He should be "very ma-

ture," with a delivery that combines AC and soft rock. Abrams advises that national and international news is important to this format, with rock and lifestyle news "a thing of the past."

While music familiarity will fall into two groups—familiar songs and familiar groups—a third group of currents will be given high visibility with "very thorough billboarding of pre- and back-announcing," Abrams explains.

Abrams reasons that "Timeless Rock" stations must be as "commercial as possible without losing their progressive roots." Listenership, he says, is composed of "reliable listeners—who make up the average quarter hour listening—and mood listeners—who give a station its cume (cumulative audience). This is a psychographically-oriented format. Staying on mode is essential because it will develop a solid legion of reliable listeners, yet be a consistent enough utility to reach the mood listener when they want it."

DOUGLAS E. HALL

Crocker Plans Urban Music TV Special

NEW YORK—WBS p.d. and DJ Frankie Crocker is planning a syndicated tv special for early next year to showcase urban contemporary music awards.

Called "Frankie Crocker Presents The Urban Contemporary Music Awards—An American Phenomenon," the show will, the programmer hopes, kick off a weekly tv show.

Awards will be based on various criteria and cover various categories: who sold the most records, who has had the best grossing tour, who has done the most charity work, who are the most successful on-air and club DJs. Crocker says that for top on-air DJs, there will be three New York awards: one for WBS, one for WKTU and one for WRKS (Kiss).

New Feature

The week's Most Added Records on Billboard's reporting stations are the focus of a new programming aid introduced on this page. Tracking four radio formats weekly, Most Added replaces the previous Chart Breakouts feature.

Out Of The Box

HOT 100/AC

JUNCTION CITY, Kan.—Twenty-two-year-old Pete Eckhoff, the KJCK-FM music director, says he was "too young" to remember when "You Can't Hurry Love" broke for the Supremes in 1966. Now Phil Collins has recorded the tune for Atlantic, and the programmer is impressed with his version. He also thinks that "The Girl Is Mine," which unites Michael Jackson and Paul McCartney (Epic), is the stuff hit records are made of. "It's got an easy-going feel, like 'Rock With You'; nothing too hard or abrasive. They're a duo people will accept." Eckhoff adds that "It's A Tough World" by Donny Iris (MCA) isn't as catchy as the singer's hit, "Love Is Like A Rock," but that the lyrics "capture the mood of the working class—aggressive, rebellious pop-rock to turn up and sing along to."

AOR

PHILADELPHIA—"Crazy," a cut from the new Supertramp LP, "Famous Last Words" (A&M), has "an almost classic feel," says music director Helen Leicht of WIOQ-FM. "They've always been a band you learn to like, but I think listeners will be pleased with the new record." On "Mr. Radio," a track from Linda Ronstadt's "Get Closer" album for Asylum, Leicht thinks the cover of the Roderick Falconer tune "has a nice eerie feel. It amazes me how producer Peter Asher finds these songs." "Crime Pays," a dance-oriented song and "One On One," a ballad, are two of the strongest selections from "H2O" by Hall & Oates (RCA), she notes, adding that "Perfect Stranger," the new Jesse Colin Young LP, should not be overlooked. She likes three cuts from the Warner Bros. disk, "Ophelia," "Fire On Water" and "Fight For It," a duet with Carly Simon, which Leicht calls "powerful, punchy pop."

BLACK/URBAN

GARY, Ind.—Chaka Khan's "Got To Be There" (Warner Bros.) is a fitting add this week for WLTH, opines music director Dana Huskisson, because the tune was first performed by the Jackson 5, Gary's first family of pop-soul. "It's a bit more uptempo, but otherwise Chaka is pretty faithful to the original," she notes. "It's the type of tune that grows on you. Very catchy." "The Girl Is Mine" by Michael Jackson and Paul McCartney has also found an enthusiastic audience, Huskisson says the Quincy Jones production, taken from Jackson's forthcoming "Thriller" LP (Epic), is filled with familiar flourishes. "And don't forget 'The Smurf,'" she adds. "It's too cute to overlook." The bouncy instrumental, written by Otis Redding III, is Tyrone Brunson's debut for the Believe In A Dream label.

COUNTRY

SPRINGFIELD, Mass.—WIXY program/music director Brian Hale says he has a good reason for plugging the flipside of Linda Ronstadt's new Asylum single, a duet with J.D. Souther called "Sometimes You Just Can't Win." "Get Closer," the A side, has a gospel feel with a rock beat that's too hard for us. But the flip is definitely country, recognizable Ronstadt. She wasn't experimenting as much with her voice as she seems to be doing now." He says his spirits are buoyed by Lloyd David Foster's perky "Honky Tonk Magic" (MCA), which "makes your feet want to move," and Guy Shannon's "Pretty Lady" (Comstock), which reminds him of "the musical course" that Jimmy Buffett steers.

LEO SACKS

Most Added Records

The week's five most added singles at Billboard's reporting stations in each of four formats.

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	HOT 100	
				Hot stations reporting adds this week include
1 "The Girl Is Mine," Michael Jackson & Paul McCartney, Epic	58%	59%		KFI-AM, KUBE-FM, CKLW-AM, WDRQ-FM, WNBC-AM, WQXI-FM
2 "It's Raining Again," Supertramp, A&M	25%	79%		KRLA-AM, KKRC-AM, WGCL-FM, KEGL-FM, WKBW-AM, KMGK-FM
3 "Hand To Hold On To," John Cougar, Riva/Mercury	25%	24%		WTIX-AM, KMGK-FM, KFI-AM, WZGC-FM, WLWL-FM, WISE-AM
4 "Africa," Toto, Columbia	40%	20%		KUBE-FM, CKLW-AM, WGCL-FM, KLVU-FM, KIMN-AM, WHBQ-AM
5 "Let's Go Dancing," Kool & the Gang, De-Lite	26%	15%		KIMN-AM, WGCL-FM, WMC-FM, WBBQ-FM, KHFI-FM, KKQQ-FM
BLACK/URBAN				
1 "Let's Go Dancing," Kool & the Gang, De-Lite	36%	41%		KDAY-AM, WCIN-AM, WJMO-AM, WBMX-FM, WRKS-FM, KWAM-FM
2 "Got To Be There," Chaka Khan, Warner	34%	34%		WHRK-FM, KWAM-FM, WNHC-AM, WNJR-AM, WDMT-FM, WCIN-AM
3 "Movin' Violation," Skyy, Salsoul	24%	47%		KGFJ-AM, WJMO-AM, WHRK-FM, WANT-AM, WANM-AM, WRBD-AM
4 "Hangin'," Chic, Atlantic	24%	24%		WCIN-AM, WBOK-AM, KWAM-FM, WHRK-FM, WVOL-AM, WHUR-FM
5 "Sweet Baby," Harry Ray, Sugar Hill	23%	23%		WJMO-AM, KWAM-FM, WNJR-AM, WESL-AM, KAPE-AM, WRAP-AM
COUNTRY				
1 "Like Nothing Ever Happened," Sylvia, RCA	31%	62%		KLAC-AM, KYGO-FM, WUBE-FM, WDGY-AM, WSM-AM, WCMS-FM
2 "With You," Charly McClain, Epic	30%	74%		WTQR-FM, KSO-AM, KFKF-FM, KMPS-AM, KBRQ-AM, WSAI-FM
3 "Romance," Louise Mandrell, RCA	26%	37%		WSLC-AM, WBAM-AM, KFGO-AM, WTOD-AM, KGA-AM, WSOC-FM
4 "Elvis Medley," Elvis Presley, RCA	26%	26%		WHK-AM, WLWI-FM, WPAP-FM, KOMA-AM, WIRE-AM, KLAC-AM
5 "What She Don't Know Won't Hurt Her," Gene Watson, MCA	25%	25%		KIKK-AM, WIVK-AM, WIRE-AM, KMPS-AM, WGTO-AM, KKYY-AM
ADULT CONTEMPORARY				
1 "The Girl Is Mine," Michael Jackson & Paul McCartney, Epic	42%	42%		KIXI-AM, KLTE-FM, WASH-FM, KKRK-AM, WBEN-AM, WSM-FM
2 "It's Raining Again," Supertramp, A&M	28%	47%		KNBR-AM, KRNT-AM, WYEN-FM, KMOX-AM, WCTC-AM, KLTE-FM
3 "Right Here And Now," Bill Medley, Planet/RCA	16%	33%		WRVA-AM, WGY-AM, WATR-AM, KMBZ-AM, WTMJ-AM, KOY-AM
4 "Missing You," Dan Fogelberg, Full Moon/Epic	14%	67%		WROR-FM, WKRC-AM, WTMJ-AM, KMJJ-AM, KMBZ-AM, KLTE-FM
5 "A Love Song," Kenny Rogers, Liberty	14%	65%		WOMC-FM, WGAR-AM, WATR-AM, WFYR-FM, WAMZ-AM, KMJJ-AM

Radio

Renewed Involvement Seen In Nashville DJ Convention

By KIP KIRBY

NASHVILLE—Is Nashville's annual DJ Convention still relevant for DJs? Apparently so. In fact, this year's convention may even signal a positive turning point for the event, according to radio industry observers. They point out that although past years indicated a slow drop in convention attendance from country radio, the trend appears to have been reversed this year.

Jerry Strobel, press manager for the Grand Ole Opry (which co-sponsors the convention with the CMA under the banner "Grand Ole Opry Birthday Celebration/DJ Convention"), estimates that total radio-related turnout increased slightly this year. Overall radio registration ranged between 800 and 1,000 participants, with disk jockey attendance up from 400 in 1981 to 450 this year.

Assistance in this story provided by Carter Moody.

Several factors are given for the radio community's revived involvement, particularly at the non-management level. Among these are the presence of full-scale live broadcasting facilities at the convention, expanded DJ tape sessions with artists, and FICAP's activities, which fall later in the week.

Unquestionably, the new addition of on-site remote hook-up arrangements furnished by the Opry and FICAP is bringing renewed enthusiasm. These broadcast facilities allow stations to handle on-air programming and interviews directly from the lobby of the Opryland Hotel during convention week. The proj-

ect began last year with six participating stations; this year, a full 28 country radio stations took advantage of the opportunity, and both FICAP and the Opry report numer-

ous advance requests by interested stations for next year.

Chuck Chellman of FICAP believes that the visibility of these stations as they broadcast live from the

convention puts radio back into the forefront. Says Chellman, "These remotes can overcome the problem of how to deal with the Arbitron and Birch ratings period conflicts. Now

stations can pay for a disk jockey to come to Nashville and still keep him on the air."

Calling the 1982 DJ Convention (Continued on page 42)

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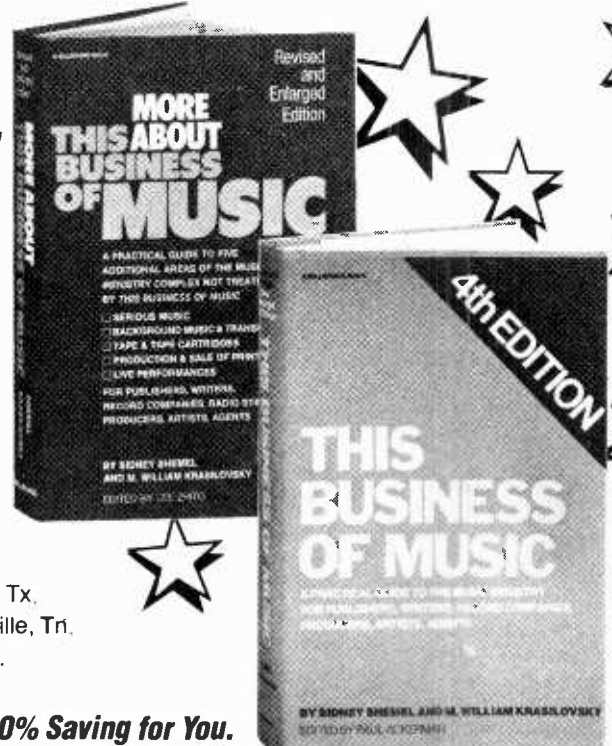
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Vegas Loses Its Only Black Outlet

LAS VEGAS—KVOV-AM's recent change of format from r&b to all talk leaves this market without a black music station for the first time in 12 years.

The change of format was due, according to Ralph Calvin, general manager, to "not generating as much revenue as (compared to what) we were putting out." The station was purchased from KVOV, Inc. by Consolidated Broadcasting Corp. in November, 1981.

The station's new format utilizes ABC's satellite-delivered talkradio lineup (Dr. Irene Kasserla, Michael Jackson, Dr. Toni Grant). Calvin believes the use of network talent will help the station build a stronger format than its competitors. KDWN-AM fills most of its 24-hour schedule with talk shows, and KORK-AM broadcasts the Larry King show.

Local programs include Muriel Stevens (9 a.m.-10 a.m.) and "Living In The Now," which features music and talk about music but, according to Calvin, "will basically be about three young people and how they live in Las Vegas."

The only other radio station that featured a black music format, KCEP-FM, has been off the air since April due to a shortage of funds. The station, a non-profit facility owned by the Economic Opportunity Board of Clark County, hopes to be back on the air by November, according to EOB chairman Lee Walker.

Two other non-commercial stations, KUNV-FM and KNPR-FM, feature short segments of r&b during each broadcast day.

NOVEMBER 6, 1982, BILLBOARD

Programmers React To Chrysalis Move

• Continued from page 1

Sattler says he has written a memo to his staff advising them that when albums are featured, "Do not track a full side of an album without breaking this up with station IDs."

Sattler, responding to his receipt of one of the 1,000 letters sent to AOR stations by Forsythe, wrote to the label executive that he was "sensitive to the problem of taping off the air."

But Curelop says that "any (sales) loss that record companies have due to home taping off the air is far outweighed by the sales that will occur from exposure of a complete album on the air." He calls the new Chrysalis policy "self defeating."

Andy Lockridge of KZEW Dallas says, "They are alienating a lot of people; they are going about this in the wrong way. The people who tape are the ones who buy the most records. We track records every night at midnight; it's a way to expose new product. It's how we determine rotation of music. If they don't want us to have an album, fine, but don't give it to us and tell us how to play it."

Michael Picozzi of WYSP Philadelphia resents "the blame record companies are laying on radio. We don't track new albums, but if I felt it was good programming, I'd do it. I

don't think home taping is causing any industry loss. I don't feel it's my problem anyway."

Picozzi is also sore about having local promotion people—not necessarily from Chrysalis—promise that airplay will bring time buys on the station, only to give airplay and then see none. "They tell us later that the time buys are handled by their agency and are based on ratings. I'm not in the business of selling records."

WXRT's Mrvos, who scornfully notes, "I haven't seen a Chrysalis promotion man in two months," says, "I have no intention of playing their album. I don't care for the single ('Shadows Of The Night') and I'm not playing it. I hope DC-101 hangs in there."

DC-101, legally known as WWDC-FM, banned both the single and album by Benatar after Chrysalis threatened legal action for "violation of federal copyright law" if the station went ahead with plans to track the album.

In a further escalation of the ill feelings between the label and the station, DC-101 operations and programming vice president Don Davis issued a statement calling the Chrysalis stand "shortsighted and legally dubious."

He says, "Their home taping fears

are overplayed. Home taping from radio is a small portion of the problem, and no one has yet addressed whether home taping from the radio actually serves as an inducement to purchase the record itself at a later date, which is our belief."

Davis further complains, "DC-101 loses the opportunity to expose its listeners to new product in its entirety, which we consider to be the distinct value of programming albums on the station. Since the vast majority of DC-101 listeners don't tape albums from the radio, both DC-101 and the bulk of its listeners miss one of the opportunities that AOR stations have provided for years and AOR listeners have come to expect."

Davis particularly takes Chrysalis to task for "the insinuation that DC-101 offered not to track the album in exchange for a market exclusive on it. I personally informed Chrysalis official Louis Newman, during my first telephone conversation with Chrysalis on this issue, that DC-101 never made such an offer and that DC-101 never makes deals regarding airplay. To still make such an insinuation after our discussion is the ultimate cheap shot, and indicative of Chrysalis' relationship with radio."

Davis restates his threat to ban Chrysalis product: "If Chrysalis Records plans to direct radio stations as to how their product can be aired, and these directions are in direct contrast to DC-101's programming policies, DC-101 will not air the product in any form."

Mrvos is equally adamant. "We're not here to provide a home taping service. In the past when we've tracked albums, we've broken them up. But we're not going to be held up by the record companies."

Alan Sneed of KSRR (97 Rock) Houston is another p.d. who has "a problem with compilation copyrights. We pay a tremendous amount of money to ASCAP and BMI. I question whether record companies should set themselves up as another licensing organization. I

can understand a request not to track an album, but the record companies make a bigger thing out of home taping than it is. The Warner Communications study shows taping off the radio to be a small problem. We don't do it. It's not the way we program, but it's not their business. It's not our business what acts they sign. I work for a radio station."

Tim Kelly of WLUP Chicago says, "DC-101 is wrong. They have to understand that record companies and radio must work together. We don't track albums straight through, although we'd like to."

Richard Neer of WNEW-FM New York says that tracking records "is great for ratings, but it's a disservice to the record companies and it hurts radio in the long run."

Charlie Kendall of WMMR Philadelphia thinks there is a "tremendous amount of home taping" and that tracking albums is "not a good idea," but he blames home taping on the record companies because of "the poor quality records they turn out."

Jack Hicks of KDWB St. Paul agrees with the Chrysalis stand. "I never have tracked albums," he says. "I don't want to see the record companies go out of business."

Broadcasting trade organizations are taking a cautious stance. Michael Berg of the National Assn. of Broadcasters' legal department says, "We have no position, but this, perhaps will be something we'll discuss. We've not analyzed the implications."

The National Radio Broadcasters Assn. has no official position either, but executive vice president Abe Voron says, "It seems to me that courts have ruled otherwise in the past (that record companies don't hold copyrights to their recordings). I think they (Chrysalis) are on very shaky legal grounds, but I've never been enamored of playing entire albums. It's unfair to record companies and performers. In the mad rush for ratings, anything goes. If the tables were turned, I'm sure radio would scream."

PERSONALITY PROFILE

WDMT's Ford Drives On

By ROLLYE BORNSTEIN

"Females have made great inroads on the air," noted a major programming consultant during one of the industry's recent conventions. "You can hear them everywhere, with the possible exception of morning drive."

It's possible—no, probable—that he doesn't have a client in Cleveland. If he did, the name of FM-108's Carol Ford would come to mind as one of the hottest, most energetic and original performers of either sex doing mornings in the city.

"The first time I heard Jack Armstrong in the '60s, I knew I had to be in radio," reminisces Ford, a Cleveland native. "I made my father buy me a transistor and I slept with it under my pillow every night. Then one Christmas he bought me a tape recorder, one of those reel-to-reel jobs. Well, since I already had a record player, that was all I needed to have my own radio station in my bedroom. KXEN, I called it; it didn't stand for anything, I just thought it sounded good. By the time I got to high school, we were into promotions, contests. My friends took

their old ratty T-shirts and painted my call letters on them.

"My first experience on the air outside the bedroom came on the All Campus Radio Network, a free-form progressive commercial station which broadcast exclusively to the Ohio University college dorms (in Athens)." From there it was on to WOUB, a National Public Radio station located on the grounds of the university. "We were probably the only NPR station to have TM jingles and run the ABC Information Network. It was primarily block programmed, and I did afternoon drive, an MOR shift."

Upon graduation, Ford mailed out the traditional "bunch of tapes," like countless seniors before her. Unlike most of them, she drew a response. "I got an immediate reply from WOWO asking me to come to work for them. I didn't know where Fort Wayne was, but I did know enough about Westinghouse to accept. I spent two years there on the all-night show doing a music/talk/open phones program. It was the most fun I've ever had in my career. The freedom was unbelievable."

When Ford was ready for another move, King Broadcasting, which had wanted to hire her earlier, made an attractive offer: "Ten 'til two a.m. in San Francisco on KYA. The restriction there was a sharp contrast to WOWO. Looking back on it, they didn't use me for what they hired me for. I was not a personality, I was reading liner cards. One day I thought, 'Monkeys can do this job.'" That realization sent her back to Cleveland, where she got involved doing commercials with a friend from school.

One of those commercials wound up at WDMT, and management there called the produc-

(Continued on page 48)



Radio Specials

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

- Nov. 1, **Rob Halford, Glen Tipton** (Judas Priest), Guest D.J., Rolling Stone Productions, one hour.
- Nov. 1, **Yardbirds**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Nov. 1, **Four Freshmen**, Music Makers, Narwood, one hour.
- Nov. 1, **Barry White**, Special Edition, Westwood One, one hour.
- Nov. 1, **Pat Benatar, Steve Winwood**, Rock Album Countdown, Westwood One, one hour.
- Nov. 1, **Peabo Bryson, George Brown (Kool & The Gang)**, The Countdown, Westwood One, one hour.
- Nov. 1, **Gene Watson**, Live From Gilley's, Westwood One, one hour.
- Nov. 1, **George Thorogood, Billy Idol**, In Concert, Westwood One, one hour.
- Nov. 1, **Stevie Nicks**, Inner-View, Inner-View Network, one hour.
- Nov. 5-7, **Rosanne Cash**, Weekly Country Music Countdown, United Stations, three hours.
- Nov. 5-7, **the Hollies**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Nov. 6, **Jaco Pastorius and Word Of Mouth**, Jazz Alive, NPR, two hours.
- Nov. 6, **Brenda Lee, Gene Watson**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Nov. 6-7, **Dusty Springfield, Morey Amsterdam, Glen Campbell**, Soundtrack Of The 60s, Watermark, three hours.
- Nov. 6-7, **Anthony Newley**, "Singing In The Rain," Musical, Watermark, three hours.
- Nov. 7, **Molly Hatchet**, Best Of The Biscuit, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Nov. 8, **Producers Special**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Nov. 8, **Pat Travers**, Guest D.J., Rolling Stone Productions, one hour.
- Nov. 8, **the Who**, part one, Off The Record, Westwood One, one hour.
- Nov. 8, **Deniece Williams**, Special Edition, Westwood One, one hour.
- Nov. 8, **Billy "Crash" Craddock**, Live From Gilley's, Westwood One, one hour.
- Nov. 8, **the Spinners**, Budweiser Concert Hour, Westwood One, one hour.
- Nov. 8, **the Who, Men At Work**, Rock Album Countdown, Westwood One, one hour.
- Nov. 8, **Cheryl Lynn, Jeffrey Osborne**, The Countdown, Westwood One, one hour.
- Nov. 8, **Sy Oliver**, Music Makers, Narwood, one hour.
- Nov. 8, **Ed Bruce**, Country Closeup, Narwood, one hour.
- Nov. 8, **Lindsey Buckingham**, Inner-View, Inner-View Network, one hour.
- Nov. 8, **Captain Beefheart, Dr. Demento**, Westwood One, two hours.
- Nov. 12-14, **Johnny Lee**, Weekly Country Music Countdown, United Stations, three hours.
- Nov. 12-14, **the Byrds**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Nov. 13, **Oscar Peterson, Herbie Hancock**, Jazz Alive, NPR, two hours.
- Nov. 13, **RCA Show featuring Jerry Reed, Steve Wariner, Marlow Tackett**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Nov. 13, **Little River Band**, Star Sessions, ABC FM Network, 90 minutes.
- Nov. 13-14, **Joshua Logan**, "Annie Get Your Gun," Musical, Watermark, three hours.
- Nov. 13-14, **Johnny Tillotson, Ron Travisano**, the Orions, Soundtrack Of The 60s, Watermark, three hours.
- Nov. 14, **Eddie Money, Steve Forbert**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Nov. 15, **Motown Rocks**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Nov. 15, **Carlos Santana**, Guest D.J., Rolling Stone Productions, one hour.
- Nov. 15, **Anita O'Day**, Music Makers, Narwood, one hour.
- Nov. 15-Dec. 20, **the BBC Rock Hour**, London Wavelength, three hours.
- Nov. 19-21, **B.J. Thomas**, Dick Clark's Rock one hour.

Pro-Motions

WPLX Limo Stops Traffic

WPLX-FM Milwaukee is getting lots of mileage out of its Mellow Yellow Limo.

The auto, which combines the front-ends of two checker cabs to give the car an identical appearance on either side, has been stopping traffic on the streets of Milwaukee since it appeared in July. Since then, the AOR station has used it to promote concerts, sporting events and such community functions as last week's PTA parade in nearby Grafton, Wisc., where "The Killer," afternoon drive man Craig Kilpatrick, rode in style.

"As a promotional vehicle, it's tops," says Bob Robison of the Hearst station. "We used to have a firetruck for a mascot, but that's old hat now."

The car is the brainchild of sales manager Terry Jeffords and Creative Express, a local advertising agency that enlisted the financial support of Coca-Cola Bottling of Wisconsin. It was built from scratch for \$15,000 by Mutual Auto Body of Milwaukee and—somehow—meets

the specifications of the Wisconsin Safety Dept.

"Our policy is that nobody takes it out alone," says Robison. "With its matching dash assemblies, its designed to look like it can drive either way. So the gimmick of somebody sitting behind the back wheel adds to the effect. The attention has been incredible."

(Continued on page 24)

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National Programming

Kasem Prepares To Count Down

ABC's Contemporary Network is planning two year-end "American Top 40" specials in which host Casey Kasem will count down the top 100 hits based on Billboard's weekly charts. The Dec. 25-26 show will count down from 100 to 51, while the Jan. 1-2 program will count down from 50 to 1. These programs, produced by ABC's Watermark, will air on nearly 500 stations.

ABC Talkradio now has 44 affiliates for the satellite delivered service. Among the latest are WFAA Dallas, WIND Chicago, WOKV Jacksonville, WSMB New Orleans and WSWM North Myrtle Beach, S.C.

DIR Broadcasting will again produce ABC's Rock Radio Network's "Supergroups" series for 1983, which will consist of 17 two-hour recorded-live concerts. DIR produced 12 such concerts this year, including features on Genesis, Foreigner, Journey, the Who and the Rolling Stones.

★ ★ ★

"The Answer Is Mutual" is the tagline of a new, "aggressive" campaign by the network. Directing the year-long effort is Hollis Palmer, advertising and promotion director. It will begin with a flight of three-page fold-out ads in the trade press introducing the concept of "multicast-

ing." Mutual's ability to deliver multiple programs via satellite to affiliates at the same time.

A key factor in this "multicasting" is Mutual's carriage of live performances by the National Symphony Orchestra from Kennedy Center in Washington, a 13-week series being

fed to 45 affiliates.

Using 11 separate satellite channels transmitting Mutual's \$10 million national satellite system, affiliates can take the stereo concert by the National Symphony Orchestra as well as a variety of sports programs

(Continued on page 68)



SUPERLATIVE AUDIO—Glenn Morgan, left, director of music programming for Mutual, chats with Henry Fogel, center, executive director of the National Symphony Orchestra, prior to the recent debut of the NSO concert series at the Kennedy Center in Washington. At right is Mutual host and commentator Paul Teare.

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and Mr. Goodman's Quartet

and others

Avery Fisher Hall, Lincoln Center

Monday, November 15, 1982 at 7:30 p.m.

TOP 50 Adult Contemporary

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These are the most popular singles as compiled from radio station airplay reports.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	10	HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	3
2	11	11	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
3	13	13	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (Atlantic) (Famous, ASCAP/Ensign, BMI)	
4	11	4	TRULY Lionel Richie, Motown 1644 (Brockman, BMI)	
5	5	10	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
6	7	6	HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI)	
7	4	13	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (MCA, ASCAP)	
8	10	7	SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
9	9	9	GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
10	12	7	ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
11	14	7	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
12	6	16	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
13	13	9	YOUNG LOVE Air Supply, Arista 1005 (Careers/Bestall Reynolds, BMI/Riva, PRS)	
14	8	13	I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR) Michael McDonald, Warner Bros. 7-29933 (Yellow Dog, ASCAP)	
15	25	3	MISSING YOU Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)	
16	26	3	A LOVE SONG Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)	
17	15	19	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfson/Careers, BMI)	
18	28	3	I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)	
19	24	6	STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
20	20	6	I NEED YOU Paul Carrack, Epic 14-03146 (Plangent Visions, ASCAP)	
21	23	4	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
22	22	8	IF LOVE TAKES YOU AWAY Stephen Bishop, Warner Bros. 7-29924 (Stephen Bishop/Dijon, BMI)	
23	16	18	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	
24	17	14	SOMEBODY'S BABY Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
25	18	14	LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)	
26	27	7	FANDANGO Herb Alpert, A&M 2441 (Irving/Calquin, BMI)	
27	19	18	WHAT'S FOREVER FOR Michael Murphey, EMI-America 1466 (Tree, BMI)	
28	NEW ENTRY		THE GIRL IS MINE Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI)	
29	32	3	SO MUCH IN LOVE Timothy B. Schmit, Full Moon/Asylum 7-69939 (Elektra) (ABKCO, BMI)	
30	NEW ENTRY		IT'S RAINING AGAIN Supertramp, A&M 2502 (Delicate/Almo, ASCAP)	
31	31	4	TUG OF WAR Paul McCartney, Columbia 38-03235 (MPL Communications, ASCAP)	
32	35	3	THE ONLY WAY OUT Cliff Richard, EMI-America 8135 (WB, ASCAP)	
33	NEW ENTRY		IN THE NAME OF LOVE Roberta Flack, Atlantic 7-89932 (Antisia/Bleuign, ASCAP)	
34	38	2	HOLD ON Santana, Columbia 18-03160, (Over The Rainbow, ASCAP)/Marc-Cain, BMI)	
35	NEW ENTRY		AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbella, ASCAP)	
36	40	2	I WOULDN'T BEG FOR WATER Sheena Easton, EMI-America 8142 (Unichappell, BMI)	
37	NEW ENTRY		MANEATER Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)	
38	21	10	RIBBON IN THE SKY Stevie Wonder, Tamla 1639 (Motown) (Jobete/Black Bull, ASCAP)	
39	NEW ENTRY		RIGHT HERE AND NOW Bill Medley, Planet 13317 (RCA) (ATV/Mann And Weil, BMI)	
40	29	10	PLEASE BE THE ONE Karla Bonoff, Columbia 18-03172 (Seagrape, BMI)	
41	30	16	I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
42	37	13	HE GOT YOU Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murfeezongs, ASCAP)	
43	33	23	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
44	34	7	WORK SO HARD Matthew Wilder, Arista 0703 (Streetwise/Foghorn/Big Ears, ASCAP)	
45	36	20	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Rriarpatch, ASCAP/BMI)	
46	44	19	TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
47	46	21	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
48	42	10	PRETTY KITTY George Fishoff, MMG 2-2 (The Moss, ASCAP)	
49	43	21	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
50	49	27	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Body Electric/Warner-Tamerlane, BMI)	

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

Video

CED Launch Set For Europe Firms Exhibit New Software And Hardware At Vidcom

By LAURA FOTI

CANNES—So far, laser optical is the only videodisk system in Europe, but the CED camp is close behind. Next year, a "major" launch will take place, with CED adherents RCA, Toshiba, Hitachi, CBS/Fox, MGM/UA and ITT attempting to make the system a hit.

At Vidcom, these companies teamed up to exhibit CED hardware and software. As SelectaVision vice president and general manager Jay Brandinger explained at the ITA home video seminar's videodisk panel the week before, "We're out to

make CED the world's preferred standard for European disks."

Coincidentally, Jan Karel, director of Philips' audio division in the Netherlands, expressed a similar goal: that the company's two disk factories in Europe be working to their three-million-unit capacity by the middle of next year.

The laser system has been introduced in Germany and the U.K., with spring 1983 introductions planned for the Netherlands, Sweden, Austria and Switzerland.

Karel said experience in the U.K. to date was "encouraging." The average consumer purchases five disks

with the player, and Philips anticipates his buying 10 to 15 more during the first year of ownership.

"The market development of the disk depends on the commitment by software companies," Karel added. "It's difficult to judge now, but I feel it will develop like other innovative products: with a slow growth curve, comparable to the VCR." He predicted an annual royalty of 70 million Deutsch Marks in five years in Europe, based on estimated sales of 50 million disks.

"The videodisk is the answer to piracy," Karel said. "All disks sold re-

(Continued on page 28)

Plans Progressing For European Music Channel

CANNES—A move to create a pan-European cable television music channel has been moving ahead, with the help of a U.K. firm, Video-Marketing.

Since April of this year, company head Tony Hemmings has been exploring possibilities and putting together demonstration tapes, and he was here at Vidcom to show the tapes and discuss arrangements.

Hemmings was originally joined by ABC Video Enterprises of the U.S. and Yorkshire Television Enterprises of the U.K. to finance the demonstration tapes. He has since founded a company known as MusicVision, but the option exists for the other two companies to join in.

At present, Hemmings says, the success of the venture hinges on the number of cable subscribers who can be signed on—a figure still up in the air since cable's very existence is not insured from country to country. He estimates one million U.K. cable subscribers in the next 12 to 18

months and 1½ million each in Holland and Belgium.

These must be a base of at least a half million subscribers to attract advertising, he says. Advertisers sought are major companies throughout Europe for international commercials. Language will not be a barrier. Hemmings believes, since music is a universal language.

The channel would offer all types and styles of music, from country to pop to jazz, from all countries. Hemmings feels the emphasis in video music until now has been heavily skewed toward programming from the U.S. and England, but adds there is plenty of other material around.

The channel differs from Warner-Amex's MTV not only in its diversity of programming but in that Hemmings plans to pay the record companies for the use of their video clips. "We don't see the clips as something they should give us free," he says.

(Continued on page 28)

MOVIES & BEER U.K. Firm Obtains Rights To Show 26 Films In Pubs

CANNES—Video has been a home away from home ever since the first football game was turned on in a bar. Now the concept of entertainment at the local pub is being taken a step further by VideoSynchrony.

The U.K. company, here at Vidcom, has obtained the rights to 26 films from ITC Film Distributors to be shown in non-theatrical venues. The package includes such titles as "Gregory's Girl," "The Great Muppet Caper," "Raise The Titanic" and "Movie Movie."

VideoSynchrony, headed by Don Gallagher and Mike Collier, plans to set up a nationwide network of distributors, who will serve to monitor the illegal showing of video

films with which VideoSynchrony must compete.

Gallagher explains the program in full: "Films are shown in special back rooms of pubs, social clubs and the like. Part of our agreement with ITC requires that there be a separate room in which the pictures are shown, because the pub environment is too transient.

"Although the pub could not legally charge admission to see the movies, the sale of advertising will bring in some revenues—along with, of course, the sale of beer. It costs a pub operator about \$25 per film for a two-night period.

The pubs want a break in the film so they'll have a chance to sell beer, Gallagher explains. And the advertisers are interested because they know not everybody gets up during commercials. VideoSynchrony has developed a deal with the screen advertising company Pearl & Dean.

"We have to get the permission of each individual producer to put a commercial in the middle of a film," says Gallagher. But all films will certainly be preceded by commercials.

Gallagher admits his company

will have heavy competition from the large number of illegal showings of films currently taking place. "We believe our emergence will have a big antipiracy effect—we'll have people reporting in illegal use of tapes. Our 20 distributors will be fed information by their customers, and if you're operating legally, you'll report someone who's not."

Gallagher believes, "Most people want to do things legally. There simply hasn't been a way before at a reasonable price." He also feels his company will have the effect of aiding the large-screen television market.

Beyond feature films, short material edited together for the more transient audience will also be offered by VideoSynchrony. And the company's third area of programming will be music, with compilation tapes from which a deejay can cherry-pick clips. "We've already cleared many of the rights in that area," Gallagher says.

Subject matter of the programming is self-policed by the company. "We will never have porno," Gallagher says.

Reports on this page conclude Billboard's coverage of last month's ITA home video seminar and Vidcom in Cannes, written by Laura Foti, the magazine's video editor; Mike Hennessey, international editorial director; and Michael Way, chief French correspondent.



Billboard photos by Ron Edward

VIDCOM HIGHLIGHTS—Top row from left: Vestron Video president Jon Peisinger, left, negotiates with Dieter Oehms, managing director of PolyGram Video, right, for the latter firm's acquisition of 17 feature films for Germany, Austria and Switzerland. Also pictured is Arthur Israels, PolyGram Video's legal affairs manager. Center photo: Embassy Home Entertainment's Andre Blay, left, discusses new releases with Ugur Terzioglu of Italy's Film Centre Overseas Corp. Third photo: Vidcom organizer Bernard Chevy, foreground seated, and France's minister general of communications, Georges Fillioud, behind Chevy, are shown the latest Atari video games during

the government official's visit to Vidcom. Second row from left: Thorn-EMI's U.K. marketing director Philip Nugus, left, shows Nick Santrizos, president of Thorn-EMI's U.S. video arm, new computer software in action. Center photo: VideoMarketing chief Tony Hemmings, left, chats with Lee Seaman of Mollinaire's U.K. production facility about the former's plans for a European music cable tv channel. Third photo: Discussing the European video scene are, from left, RCA/Columbia International's Michael Tarant, RCA SelectaVision's Tom Kuhn and Seth Willenson and Columbia Pictures Home Entertainment's Robert Blattner.

Life After First Sale? George Atkinson Looks Ahead

By EARL PAIGE

LOS ANGELES—From his vantage point as head of Video Station's 450 affiliated stores nationally and as a software manufacturer and distributor, George Atkinson is looking beyond the much-discussed court and legislative skirmishes surrounding the present video marketplace. He's trying to decide if there'll be "life after the first sale doctrine."

"The studios' argument has validity if seen over the long run," Atkinson says. "They are saying that we purchase these movie videocassettes and rent them over and over, having paid for them just once. Seen at a point, hypothetically, where a tape has been rented the 100th time, then the studio argument makes more sense.

"But this is the wrong time frame for that sort of argument. This is an infant industry. How many titles really have been rented inordinate numbers of times?

"In my case—and this is so true of most video retailers—I have plowed back profits into inventory; de facto royalty if you will. We are now the studios' best customers.

"I have been seen as hugging the teddy bear of rental, but as sales roll rental back, this is really great. If rental is now 95 to five sales and it rolls back to 90/10, that's a 100% increase in sales."

Talking to another side of the debate raging over legislation, Atkinson says, "I think of the studios' viewpoint sometimes in terms of boxoffice mentality. If they want a 50% portion of my rental business—in the form of some surcharge, say, if first sale doctrine were to be done away with—then what about coming through with 50% of my g&a? I would say, 'howdy, partners!'"

Atkinson's emotions were recently stirred by a long article in the Los Angeles Times headlined "Hollywood Wages Battle Over Videocassette Rentals." Though he believes it was a fair appraisal of the current situation, his one major objection was the inclusion of the audio record rental phenomenon. He believes the audio business is "inherently different," in that an audio record has a repeatability factor a movie may not.

"The public prefers to rent. With a product such as a video movie, what we have is an expensive one-night stand commodity. It requires many rental turns to amortize itself, and the overhead never stops," Atkinson says.

It is Atkinson's point that the

video dealers have been pioneers in developing a new business for the movie industry. He goes beyond this to point out that he supplies advertising mats that play up the studios'

expensive promotion and advertising drives. A series of ads for Video Station affiliates play off movie titles, for instance.

Atkinson was an early champion

of the Paramount rental plan. "They looked at about 15 different formulas and finally settled on the surcharge. We ate a stiffer front end charge, but as other suppliers joined

in it got out of hand. It got to be 'surcharge,' with some product coating up to \$100."

A problem with the high surcharge, but as other suppliers joined
(Continued on page 34)

STAR TREK II

THE WRATH OF KHAN

"TREK TO HOLLYWOOD"

DEALER DISPLAY CONTEST

Start plotting your course for this fabulous "Star Trek II: The Wrath of Khan" display contest. Check your impulse engines and consider the rewards:

GRAND PRIZE

- ★ 4 days, 3 nights in star-studded Hollywood, including airfare and hotel accommodations for two
- ★ Dinner at the famous Brown Derby Restaurant
- ★ Private studio tour and "commissary" lunch

3 runners-up will win \$300 each

Call your local distributor today for complete contest details and our merchandising prepack because all entries *must* be in by December 16, 1982. Your distributor salesperson is eager to help you win because he can win, too!

BONUS GRAND PRIZE!

We'll fly the grand prize-winning retailer and distributor salesperson to Las Vegas for an awards presentation and press conference on January 6, 1983, at the exciting Consumer Electronics Show. You'll spend two nights at glamorous Caesar's Palace and participate in the largest American trade show of its kind!

It's all part of our incredible "Star Trek II: The Wrath of Khan" extravaganza.

* Suggested retail price on Videocassette, \$39.95. On Laser Videodisc \$29.95. On CED Videodisc \$24.94.

LOW PRICE—Just \$39.95*, a daring low price to boost your sales. And just in time for holiday buyers!

MERCHANDISING AIDS—Posters, banners, giant cassette boxes, Paramount Home Video light-box styrenes, even dummy display boxes

CONSUMER ADVERTISING—We're supporting this exciting release heavier than ever before. On TV and in leading national consumer magazines. Be sure to ask your distributor about the co-operative radio and television spots available for your local market.

What are you waiting for? Start planning your winning display now, sell this summer's box-office blockbuster and "Trek to Hollywood!"



HOME VIDEO

© 1982 Paramount Pictures Corp.

Prices Cut On 12 MHE Titles

LOS ANGELES—Media Home Entertainment is reducing the suggested retail price of 12 titles for the Christmas season to \$39.95.

MHE president Ron A. Safinick reports that there are now 20 titles retailing at \$39.95, including last year's "The Night Before Christmas," which is marketed with a coloring book for children and a soft disk recording of the movie's music performed by Norman Luboff's Choir and Orchestra.

Nine animated films are included in the restructuring: "Swan Lake," "Aladdin," "Hansel And Gretel," "Fables Of The Green Forest," "Spunky And Tadpole," "Captain Future," "Angel," "Little Lulu" and "The Fantastic Animation Festival." Slanted to family audiences, as well, are "Go For It," "The Man From Clover Grove" and "The Wackiest Wagon Train In The West."

Videocassette Top 40

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SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	25	1	1	6
JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042 WEEKS AT #1 5			CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corporation 77010 WEEKS AT #1 2		
2	3	8	2	6	4
STAR WARS ▲ CBS-Fox Video 1130			QUEST FOR FIRE CBS-Fox Video 1148		
3	2	23	3	3	20
ON GOLDEN POND ● CBS-Fox Video 9037			STAR WARS ▲ CBS-Fox Video 1130		
4	4	6	4	2	20
CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corp. 77010			ON GOLDEN POND ● CBS-Fox Video 9037		
5	6	3	5	10	6
QUEST FOR FIRE CBS-Fox Video 1148			DEATH WISH II Orion Pictures, Warner Home Video 26032		
6	10	24	6	4	9
ROCKY II CBS-Fox Video 4565			CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004		
7	17	3	7	5	13
DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011			SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 11256		
8	5	10	8	7	6
ARTHUR Orion Pictures, Warner Home Video 22020			DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256		
9	8	6	9	8	6
DEATH WISH II Orion Pictures, Warner Home Video 26032			NICE DREAMS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456		
10	7	11	10	11	22
CAT PEOPLE Universal City Studios, Inc., MCA Distributing Corp. 77008			BODY HEAT The Ladd Co., Warner Home Video 70005		
11	27	2	11	19	3
THE SWORD AND THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 71010			THE SWORD & THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 77010		
12	15	5	12	9	22
ROCKY ● CBS-Fox Video 4546			ARTHUR Orion Pictures, Warner Home Video 72020		
13	14	6	13	15	17
DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256			ABSENCE OF MALICE Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005		
14	12	5	14	12	11
NICE DREAMS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456			CAT PEOPLE Universal City Studios, Inc., MCA Distributing Corp. 77008		
15	13	17	15	13	27
GOLDFINGER CBS-Fox Video 4595			SUPERMAN II D.C. Comics, Warner Home Video 61120		
16	11	10	16	24	9
BODY HEAT The Ladd Co., Warner Home Video 20005			ROCKY II CBS-Fox Video 4565		
17	9	7	17	29	3
FOR YOUR EYES ONLY CBS-Fox Video 1128			PERSONAL BEST Warner Brothers Pictures, Warner Home Video 61242		
18	NEW ENTRY		18	14	8
THE COMPLEAT BEATLES MGM/UA Home Video 700166			TAXI DRIVER Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542		
19	18	4	19	16	4
FROM RUSSIA WITH LOVE CBS-Fox Video 4566			THE SEDUCTION Media Home Entertainment 196		
20	NEW ENTRY		20	17	11
SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024			TRUE CONFESSIONS MGM/UA Home Video 800145		
21	19	17	21	18	3
RAGTIME Paramount Pictures, Paramount Home Video 1486			DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011		
22	21	5	22	21	4
PRINCE OF THE CITY Warner Brothers Pictures, Warner Home Video 22021			STRIPES Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10600		
23	20	12	23	26	9
DIAMONDS ARE FOREVER CBS-Fox Video 4605			SOME KIND OF HERO Paramount Pictures, Paramount Home Video 1118		
24	16	10	24	28	17
TAXI DRIVER Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542			RAGTIME Paramount Pictures, Paramount Home Video 1486		
25	NEW ENTRY		25	20	3
PERSONAL BEST Warner Brothers Pictures, Warner Home Video 61242			GOLDFINGER CBS-Fox Video 4595		
26	26	13	26	22	8
TRUE CONFESSIONS MGM/UA Home Video 800145			BUTTERFLY Vestron VA-60007		
27	22	4	27	33	3
THE SEDUCTION Media Home Entertainment 196			PRINCE OF THE CITY Warner Brothers Pictures, Warner Home Video 22021		
28	23	19	28	36	3
ABSENCE OF MALICE Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005			HALLOWEEN II Universal City Studios Inc., MCA Distributing Corp. 77005		
29	36	2	29	39	3
DUMBO Walt Disney Home Video 24			TIME BANDITS Paramount Pictures, Paramount Home Video 2310		
30	32	29	30	25	3
HALLOWEEN II Universal City Studios, Inc., MCA Distributing Corporation 77005			FOR YOUR EYES ONLY CBS-Fox Video 1128		
31	24	2	31	35	3
THE GODFATHER EPIC Paramount Pictures, Paramount Home Video 8480			WRONG IS RIGHT Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10565		
32	NEW ENTRY		32	30	3
SOME KIND OF HERO Paramount Pictures, Paramount Home Video 1118			ROCKY ● CBS-Fox Video 4556		
33	40	47	33	31	3
AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios, Inc., MCA Distributing Corporation 77004			THE AMATEUR CBS-Fox Video 1147		
34	31	17	34	27	4
STAR TREK: SPACE SEED Paramount Pictures, Paramount Home Video 60040			AN AMERICAN WEREWOLF IN LONDON Universal City Studios, MCA Distributing Corp. 77004		
35	38	4	35	NEW ENTRY	
THE TIME MACHINE MGM/UA Home Video 600152			PRIVATE BENJAMIN Warner Bros. Pictures, Warner Home Video 61075		
36	25	10	36	34	3
CASABLANCA CBS-Fox Video 4514			TAPS CBS-Fox Video		
37	33	26	37	23	4
STRIPES Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600			PARTNERS Paramount Pictures, Paramount Home Video 1446		
38	29	11	38	32	3
ABBOTT AND COSTELLO MEET FRANKENSTEIN Universal City Studios Inc. MCA Distributing Corp. 55074			DIAMONDS ARE FOREVER CBS-Fox Video 4605		
39	28	7	39	40	3
BUTTERFLY Vestron, VA-60007			CANNERY ROW MGM/UA Home Video 800143		
40	30	7	40	38	3
EXCALIBUR Warner Brothers Pictures, Warner Home Video 72018			DR. NO CBS-Fox Video 4525		

NOVEMBER 6, 1982, BILLBOARD

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

Video

Smaller VCR Due Next Year

TOKYO—Seven companies forming the Beta group have announced the development of the smallest and lightest VCR yet using standard Beta half-inch tape. The machine will be marketed in Japan next spring.

Firms involved are Aiwa, General Corp., New Nippon Electric, Pioneer Electronic, Sanyo Electric, Sony and Toshiba.

Weighing less than six pounds and measuring under 20 centimeters in width, the unit boasts five hours of continuous record and playback time, compared to the 20 minutes offered by the compact VHS format VCRs marketed this summer. The Beta group says it can be easily combined with a video camera or integrated with a component video system.

Overproduction: Warn Japanese

Continued from page 26

more than it should be." The current surplus of 300,000 VCRs in the U.S. was "too much," he commented, adding that in Europe, supplies were six million compared with an expected market of 4.5 million. While the situation in Britain was "not too bad," stocks were very high in West Germany, he said, appealing to Japan to slow down supplies "if only for a couple of months."

Plans Progress For Europe Music Channel

Continued from page 26

"We have to feel our way, make sure the programming is wanted and accepted." Current plans call for four hours programming per day.

"I don't share the views of those who feel pan-European programming can only consist of documentaries, English-speaking films and the like. Music is truly international in its concept and could capture a wide market share. We could have six million subscribers in the next few years depending on how the various situations are resolved. Providing we can work out satisfactory arrangements with program suppliers, we have an exciting prospect."

This could break down international barriers between 10 or 15 different countries, Hemmings concludes.

Japanese Firms

Continued from page 9

lay the groundwork for an effective software distribution system. Prices for music tapes range from \$14.50 to \$54.50, and for movies from \$54.50 to \$91.25 (for two films running a total of over three hours).

On the hardware front, meanwhile, JVC has responded to feedback from housewives baffled by the technicalities of VCR operation with the new HR-7100 machine boasting large, colored buttons and designed for use by children, housewives and the elderly.

CED Launch Is Planned For Europe

Continued from page 26

sult in royalties to the copyright holder."

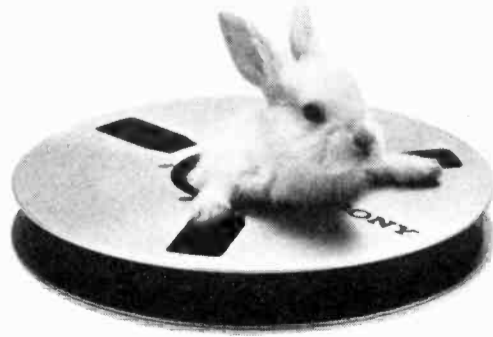
Karel's further remark that the laser disk's interactivity virtually guaranteed the system's success, based on consumer interest in video games, indirectly scored a point for the CED side as well. RCA's Brandinger announced that the European version of the CED player will boast interactivity, along with random access by time or number. (The U.S. models are not interactive, and can

be accessed by time only.)

Further details on differences between U.S. and European disk players were not available at presstime, but Brandinger said, "Both hardware and software are ready for the launch, and marketing is being developed."

The third videodisk camp, VHD, was invited to speak at the ITA seminar, but chose not to. It was pointed out that JVC had decided once again to postpone the system's launch, this time until 1984.

OUR MAJOR PRODUCTION FACILITY WORKS MINOR MIRACLES.



You expect major production houses to have state of the art equipment run by a staff of professionals. But it's always an unexpected pleasure to find that when you need a minor miracle, they'll come through for you. And that's the kind of place Third Coast Video is.

Located in Austin, Texas, Third Coast Video has everything you expect when it comes to production and post-production in a one inch "C" format video facility.

CMX 340-X editor. Grass Valley Switcher. Quantel Digital Video Effects. MCI 24-track recorder. Even our own 50' x 56' sound isolated shooting stage.

Give us a call. And let us work miracles for you.

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Video

Friendliness Pays Off For Veteran Houston Retailer

By EARL PAIGE

HOUSTON—Very few video dealers have been in business 11 years, or grown as carefully and steadily as John Dinwoodie. His family store operation here, Video Specialties, reflects a concept of neighborhood friendliness far removed from the trade's often fad-dish frenzy.

"We try hard not to be a top 50 store where customers might only want to see 10 movies and then be done," says Dinwoodie, who runs the store with the help of his wife Ann and their two sons, Dave, 24, and Doug, 21.

The 1,600 square foot single store unit now does a combined monthly gross of \$25,000-\$30,000 in sales and rentals—a far cry from the days when Dinwoodie handled industrial video for nursing homes and oil rigs out of an apartment where he and his wife had 300 square feet of display space.

Dinwoodie entered the rental area in February, 1981 with a simple concept. Video Specialties has a rental rate of \$7.50 per week plus tax. If a title is returned in three days or less, a \$2.50 discount is allowed on the next rental. A deposit of \$70 per movie, in the form of a check or a credit card voucher, is required. Dinwoodie does not have a club.

Sales currently represent 60% of Dinwoodie's volume. Inventory is at \$140,000, or around 3,200 tapes. In rental, VHS is doing four times the business of Beta, but in sales the situation is reversed, with Beta out-selling VHS three to one.

Dinwoodie never got into the hardware business, citing his limited buying power. He is just beginning to move aggressively into videodisks and is buying record racks from a store that went out of business.

He is also taking a step into the computer age: he's just installed an Apple 2 computer and will shortly be programming many aspects of the store's operation into it, possibly including a monthly catalog.

Video Specialties is open from 10 a.m. to 7 p.m. Monday, Wednesday, Thursday and Saturday and until 9 p.m. Tuesday and Friday. Its location, in a quiet section of the Town & Country Village shopping center, helps to reinforce its friendly, family-oriented atmosphere. "We don't expect to have someone ram a car through our front window," says Ann Dinwoodie, who says that happened twice at a nearby video store.

Stock is maintained in angled library-style shelving with the tape spine rather than the front exposed. But the Dinwoodies know the inventory so well that they can point a customer to nearly any title. The shelving sections are numbered, and titles are arranged by genre.

One of the ways Video Specialties strives to maintain an intimate relationship with its clientele is through a steady program of promotions. For example, one Sunday afternoon sale featured refreshments and balloons

for the children and discounts of \$5 and \$10, with used movies selling from \$49.94 down to \$14.95.

A major method Dinwoodie uses to stay in touch with customers is a

pre-printed newsletter he purchases that contains his personal monthly message. He plans to offer a coupon on the back for \$5 off on new movie purchases.

One recent message referred to the growth in cable hookups in the area and told how, with the help of a technical illustration available from the store, cable subscribers can hook

up their VCRs more effectively.

The store offers repairs, using an outside vendor—part of Dinwoodie's ongoing campaign to give the customers the ultimate in service.

NOW ON VIDEOCASSETTE

STAR TREK II

THE WRATH OF KHAN

\$39.95 Suggested Retail Price

SELL A BLOCKBUSTER. AT A BLOCKBUSTING PRICE.

Paramount Home Video announces the launching of this 1982 summer blockbuster at a price — \$39.95* — that will insure cosmic Fall and Christmas sales. At these prices you can afford to stock three or four times your normal inventory, for strong sales and rentals.

"Star Trek II: The Wrath of Khan" drew over \$75 million in summer box office receipts, and critical acclaim, making it the perfect collectible for your customers' home video libraries.

We're backing this offering with extensive sales support: cable TV and consumer print advertising, trade promotion, 50% co-op for retailers, and a prepack filled with merchandising aids for sell-through support.

Plus, "Trek to Hollywood," a display contest. The grand-prize winning retailer selected from photo entries will receive a four-day, three-night Hollywood vacation for two including air transportation, hotel accommodations, private studio tour, "commissary" lunch, dinner at the renowned Brown Derby Restaurant, free rental car and more!

Paramount Home Video proudly presents "Star Trek II: The Wrath of Khan" — a proven box office smash, a collectible title, highly repeatable and appealing to every member of the family, and at a price low enough to generate high sales — \$39.95*.

Live long... and prosper!

*Suggested retail price

NOVEMBER 6, 1982, BILLBOARD

MCA Distributing, Pacific Arts Pact

LOS ANGELES — MCA Distributing Corp. has been added to the supply system of Pacific Arts Video Records via a major distribution pact.

The agreement, says David Bean, Pacific Arts president, licenses PAVR product to MCA Distributing while leaving the firm totally independent. PAVR will continue to manufacture, package and market all its product line. The MCA arrangement becomes effective Nov. 1.

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

AEROBIC DANCING	
Jacki Sorensen	
Beta & VHS MCA Videocassette	\$39.95
AEROBICISE—THE BEGINNING WORKOUT	
Ron Harris	
Beta & VHS Paramount Home Video	\$44.95
ANGEL OF H.E.A.T.	
Marilyn Chambers	
CED Vestron Video	\$29.95
AND GOD CREATED WOMAN	
Brigitte Bardot	
CED Vestron Video	\$29.95

ANY WHICH WAY YOU CAN	
Clint Eastwood	
Beta & VHS Warner Home Video 11077	\$60.00
VIC BRADEN'S TENNIS FOR THE FUTURE	
Beta & VHS Paramount Home Video	\$39.95
BUTTERFLY	
Stacy Keach, Orson Welles, Pia Zadora	
CED Vestron Video	\$29.95
THE CANNONBALL RUN	
Burt Reynolds, Roger Moore, Farrah Fawcett, Dom DeLuise	
CED Vestron Video	\$29.95
CASEY'S SHADOW	
Walter Matthau, Robert Webber, Murray Hamilton	
Beta Columbia Pictures/RCA BE 10127	\$59.95
VHS VH 10127	\$59.95
CHALLENGE TO BE FREE	
Mike Mazurki, Jimmy Kane	
Beta & VHS Media Home Entertainment M205	\$49.95

DIRTY HARRY	
Clint Eastwood	
Beta & VHS Warner Home Video 1019	\$60.00
THE EUROPEANS	
Lee Remick, Lisa Eichorn	
Beta & VHS Vestron Video	No List
EVERY WHICH WAY BUT LOOSE	
Clint Eastwood	
Beta & VHS Warner Home Video 1028	\$60.00
FAIL SAFE	
Dan O'Herlihy, Walter Matthau, Henry Fonda	
Beta Columbia Pictures/RCA BE 10205E	\$69.95
VHS VH 10205E	\$69.95
FIREFOX	
Clint Eastwood	
Beta & VHS Warner Home Video 11219	\$70.00
FORT APACHE, THE BRONX	
Paul Newman, Ed Asner	
CED Vestron Video	\$29.95
GREASE 2	
Beta & VHS Paramount Home Video	\$62.95

HANOVER STREET	
Harrison Ford, Leslie Anne Down	
Beta Columbia Pictures/RCA BE 10198	\$59.95
VHS VH 10198	\$59.95
THE HAPPY HOOKER	
Lynn Redgrave	
CED Vestron Video	\$24.95
HORROR RISES FROM THE TOMB	
Paul Naschy, Vic Winner, Emma Cohen	
Beta & VHS Embassy Home Entertainment	\$49.95
IMPROPER CHANNELS	
Alan Arkin, Mariette Hartley	
Beta & VHS Vestron Video	No List
THE INNOCENT	
Laura Antonelli, Jennifer O'Neill, Giancarlo Giannini	
Beta & VHS Vestron Video	No List
JAZZERCISE	
Sheppard Missett	
Beta & VHS MCA Videocassette	\$39.95

LAUREL & HARDY	
Laurel & Hardy Comedy Classics, Vol. 8	
Beta & VHS Nostalgia Merchant	\$59.95
Pardon Us	
Beta & VHS Nostalgia Merchant	\$59.95
THE LOONEY TUNES VIDEO SHOW	
#1	
Beta & VHS Warner Home Video 11220	\$39.95
#2	
Beta & VHS Warner Home Video 11221	\$39.95
#3	
Beta & VHS Warner Home Video 11222	\$39.95
#4	
Beta & VHS Warner Home Video 11223	\$39.95
#5	
Beta & VHS Warner Home Video 11224	\$39.95
#6	
Beta & VHS Warner Home Video 11225	\$39.95
#7	
Beta & VHS Warner Home Video 11226	\$39.95
LOVE & ANARCHY	
Giancarlo Giannini, Mariangela Melato, Lina Polito	
Beta Columbia Pictures/RCA BCF 3120	\$59.95
VHS VCF 3120	\$59.95
MAGNUM FORCE	
Clint Eastwood	
Beta & VHS Warner Home Video 1039	\$60.00
MEATBALLS	
Bill Murray	
CED Vestron Video	\$29.95
MR. MAGOO, VOLUME V	
Jim Backus	
Beta Columbia Pictures/RCA BE 15004	\$39.95
VHS VH 15004	\$39.95
MONTY PYTHON & THE HOLY GRAIL	
Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin	
Beta Columbia Pictures/RCA BCF 3153E	\$59.95
VHS VCF 3153E	\$59.95
THE NEW VIDEO AEROBICS	
Beta & VHS Vestron Video	No List
THE NIGHT BEFORE CHRISTMAS (ANIMATED)	
Beta & VHS Media Home Entertainment M313	\$39.95
(Packaged with Coloring Book & Flex-playing Record)	
PARADISE	
Phoebe Cates, Willie Aames, Richard Curnock, Tuvia Tavi	
Beta & VHS Embassy Home Entertainment	\$59.95
PEPPER	
Beta & VHS Vestron Video	No List
THE PRIVATE EYES	
Don Knotts, Tim Conway	
CED Vestron Video	\$29.95
RICHARD PRYOR LIVE ON SUNSET STRIP	
Beta Columbia Pictures/RCA BE 10468	\$84.95
VHS VH 10469	\$84.95
PUSS 'N BOOTS (ANIMATED)	
Beta & VHS Media Home Entertainment M319	\$49.95
RACCOONS ON ICE (ANIMATED)	
Narrated By Rich Little; Songs Performed By Leo Sayer, Rita Coolidge & Rupert Holmes	
Beta & VHS Embassy Home Entertainment	\$39.95
DIANA ROSS IN CONCERT	
Beta Columbia Pictures/RCA BE 10170	\$39.95
VHS VH 10170	\$39.95
SENIORS	
Dennis Quaid, Priscilla Barnes	
Beta & VHS Vestron Video	No List
SEX ON THE RUN	
Tony Curtis, Marisa Berenson, Sylvia Koscina, Britt Ekland	
CED Vestron Video	\$24.95
SILENT NIGHT (ANIMATED)	
Music Featuring The Oberndorf Boys' Choir	
Beta & VHS Media Home Entertainment M316	\$39.95
STAR TREK II: THE WRATH OF KHAN	
Beta & VHS Paramount Home Video	\$39.95
SWAMP THING	
Adrienne Barbeau, Louis Jourdan	
Beta & VHS Embassy Home Entertainment	\$59.95
TILL MARRIAGE DO US PART	
Laura Antonelli	
CED Vestron Video	\$29.95
TIP TOP! WITH SUZY PRUDDEN—AGES 3-6	
Beta & VHS Warner Home Video 32001	\$39.95



Have yourself "A Walt Disney Christmas" and light up your Christmas SALES.

We've gone all out to make this new Disney Christmas promotion the biggest and best you've ever sold.

The Walt Disney Christmas promotion is what you've come to expect from Disney: a carefully conceived, innovative, self-contained merchandising system... easy to display and easy to sell.

Here's "A Walt Disney Christmas" with all the trimmings:

1. NEW PRODUCT:

- A new 1982 version of "A Walt Disney Christmas," this time featuring 6 classic Disney Christmas cartoons on videocassette... with longer running time (46 Minutes) including two new cartoons: ON ICE and DONALD'S SNOW FIGHT.
- A FREE 10-inch Mickey Mouse plush toy.
- A totally new and redesigned gift package.
- All for only \$49.95. Suggested retail.

2. NEW POINT OF PURCHASE:

- A real grabber! The beautiful new Christmas floor display is 71 inches tall and requires only 6.2 sq. ft. of floor space. It's easy to assemble too! Holds 16 videocassettes and Mickey Mouse plush toys in retail boxes.
- Bright Christmasy poster. Perfect for wall or window.
- Full-color handouts. 300 per display for your customers and club member mailings to promote the Christmas

videocassette and FREE Mickey Mouse plush toy.

3. NATIONAL CONSUMER ADVERTISING

4. STAND ALONE PROMOTION

- "A Walt Disney Christmas" is a fully merchandised and self-contained promotion. And if you're not in the video business, it's a great way to start up with video software in your retail store.

Hurry! "A Walt Disney Christmas" 1982 is programmed to be the biggest selling videocassette of all time. So call your local authorized Disney distributor or this toll-free number:

1-800-423-2259. In California, Alaska or Hawaii, call collect: 1-213-840-1859.



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Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Co., Burbank, CA

To get your company's new video releases listed, send the following information — Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Harrison Pacts AVC Systems

NASHVILLE—Harrison Systems has appointed AVC Systems Inc. to represent its line of music recording consoles, teleproduction and film-sound systems in several northern states.

Through the Harrison/AVC pact, Harrison products will be represented in Northern Illinois, Michigan, Indiana, Ohio, Eastern and Western Wisconsin, Minnesota, and North and South Dakota.

Showtime!



Billboard covers it, while it's on

Only *one magazine* reports on all the excitement in video/video games/video cassette sales and rentals/audio/tape products/accessories with thorough coverage of this year's winter CES. That's Billboard.

In-advance, early reporting — plus the renowned Billboard VIDEO GAME CHARTS, VIDEO CASSETTE SALES CHARTS and VIDEO CASSETTE RENTAL CHARTS — are weekly Billboard services, all year, worldwide.

That's why visitors to CES and people who can't be there rely on this publication as the primary, definitive source of industry news. And that's why marketers make it their #1 video/sound business advertising connection.

As an advertiser, you can get to the show — early and in print — by selling retailers, wholesalers, rack jobbers and manufacturers in the CES special edition of Billboard, January 8, 1983. We'll give you bonus circulation in Las Vegas. If you're an exhibitor, you can "tag" your booth number right on the ad.

Mark it on your calendar. To reserve space call Ron Willman, Director of Sales, Video/Sound Business at 212/764-7350 in New York or any Billboard advertising sales office listed below.

Billboard's Winter CES Special Edition

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Billboard®

The International Newsweekly of Music & Home Entertainment

Kool L.A. Fest Goes 'Outside' Five-Concert Series Turns Spotlight On Avant-Garde

By SAM SUTHERLAND

LOS ANGELES—In a fresh concert programming gambit, the Kool Jazz Festival will spotlight the evolving "new music" realm when it alights here starting Saturday (6).

Co-sponsored by Brown & Williamson Tobacco's Kool cigarettes and the Los Angeles Philharmonic, the Kool Jazz Los Angeles Festival is being co-produced by Festival Productions, Inc., which packages the Kool bills nationally, and Outward Visions, Inc., the New York-based firm which has specialized in the eclectic frontiers of jazz sometimes dubbed "new music." Thus, the

Kool shows here have the input of veteran promoter George Wein, while employing Outward Visions' Marty Khan and Helene Cann to capture the decidedly atypical talent lineup.

A major metropolitan jazz festival headlining such mavericks as the Art Ensemble of Chicago, Anthony Braxton, James Blood Ulmer, Leroy Jenkins and Laurie Anderson, among others, may provide the best measurement to date of how far the Kool Jazz packages have journeyed from their mid '70s emphasis on r&b and fusion.

That, however, is precisely the goal. Wein himself has attributed the decision to make the L.A. Kool bill a bold departure from the more familiar jazz and fusion programs tendered in other markets to his need to distinguish Kool here from other Wein-produced concert series

and festivals, including the Playboy Jazz Festival, the Jazz at the Bowl concerts and the Jazz at the Pavilion series.

"They'd tried to come up with a way to make new music work within the overall scheme of earlier New York festivals," adds Outward Visions' Helene Cann, "but somehow it never really worked, musically or economically." In that sense, she asserts, the Kool Jazz L.A. bill will seek to determine whether the field can be better on its own than when coupled with more traditional jazz idioms.

Both Cann and partner-husband Marty Khan believe the Kool tie-in, with its guarantee of substantial tv and print media exposure, can overturn past expectations of Southern Californian audiences as disinterested in new music. Notes Cann, "At first we said, 'Los Angeles? Who in our field ever even gets to play there at all?'"

"But the more we thought about it, the more excited we got, once Wein had approached us. It's an open market there, in that there are no preconceptions about the music that we have to work against."

Such built-in assumptions remain their major obstacle. Both Cann and Khan note that Wein's original request was to develop an avant-garde lineup, yet that very phrase has been avoided "because it's got such negative connotations for so many listeners," in Cann's words.

The series, which will utilize three different concert venues as well as the California Institute for the Arts campus, is built around conceptual packages. Saturday's (6) opening concert at the downtown Dorothy

(Continued on page 55)



CHICK'S CREW—It's a classy reunion backstage as Chick Corea celebrates with the blue-chip players and some equally well-known wellwishers following his recent Oct. 22 stand at the new Beverly Theatre in Beverly Hills. Pictured from left are Mike Garson, Les McCann, Jeff Osborne, Herbie Hancock, Corea, Stanley Clarke, George Duke and Rodney Franklin. Kneeling in front are Paco de Lucia and Rebe Heredia.

BOOK REVIEW

Benny Carter Life Story Is Fascinating Reading

"Benny Carter: A Life In American Music" Vols. 1 & 2, by Morroe Berger, Edward Berger and James Patrick, Scarecrow Press, 877 pages, \$45 hardback.

LOS ANGELES—Bennett Lester Carter's eminence in the music profession for more than a half-century is at long last acknowledged. His story, long overdue, provides fascinating reading.

The erudite, ever-gentlemanly composer, arranger, conductor, alto saxophonist and trumpeter, who also has made records as a singer, trombonist and clarinetist, is now 75 years old and has made his residence in Los Angeles 40 years. Yet he re-

mains active, electing to work only when he feels in a creative mood. He declines more offers than he accepts.

Born in the San Juan Hill neighborhood of New York City, only a block or two from the present Lincoln Center, Benny began his career by buying a trumpet—paying a dollar a week—in a pawnshop. He worked with virtually all the black bands of the 1920s: Fletcher Henderson with George Wein. They had not Horace Henderson, Billy Fowler and Charlie Johnson.

In time, of course, Carter picked up the knack of arranging, and before the close of the 1920s, he emerged as a bandleader. The Depression took its toll, however, and after several attempts to keep his band employed, Carter sailed for Europe, working there as a single from 1935 until 1938. Returning to the U.S., he organized a dance band which became a favorite among musicians and big band buffs but failed to achieve wide popularity.

Carter moved to Los Angeles in the early 1940s and scuffled to keep still another band intact. A 1943 recording session for Capitol in San Francisco spawned a blues, "Hurry, Hurry," which turned out to be the biggest seller of his career, but it wasn't enough. Carter wound up scoring music for motion pictures and, in the 1950s, television. His credits are lengthy.

Carter has remained active and still tours frequently. Of his innumerable compositions, "Blues In My Heart" has been the most successful commercially, with 63 recorded versions documented by the Bergers and Patrick, but others have stood the test of time equally well.

Morroe Berger, father of Edward, died in 1981 after researching and writing the book many years. His son and James Patrick wrapped up the manuscript. The elder Berger was a sociology professor at Princeton; Edward is curator of the Institute of Jazz Studies at Rutgers. Patrick is director of jazz studies at the State Univ. of New York in Buffalo.

Carter's hundreds of records, his countless charts, and many attractive photographs are scrupulously documented and the scores of sources employed in comprehensively telling Carter's story are generously credited. It is a literary achievement of the first magnitude, easily this year's finest book in the jazz field. And it couldn't happen to a more gifted, nicer man.

DAVE DEXTER JR.

Local Talent Gets Salute At Bay Area Kool Festival

By JACK McDONOUGH

SAN FRANCISCO—Thanks to a nudge from the Bay Area Jazz Society, the San Francisco Kool Jazz Festival (Nov. 2-13) has added a three-day "Salute To Bay Area Jazz Musicians" to the already extensive eight-day schedule originally planned.

This year's festival also marks the realliance of Bill Graham Presents with George Wein, who had not worked together on the Kool event since the Oakland Stadium-based soul shows of the mid '70s.

The addition of the three days devoted to local players was sparked at the Fairmont Hotel press luncheon announcing the event, when producer Orrin Keepnews asked Wein why, "in an area absolutely loaded with jazz talent," there were only one or two local names on the programs.

Replied Wein, "It's a question we face in every town. We haven't figured out how to do it yet."

Members of the Society then consulted during the lunch with Wein and Brad Broeker, manager of marketing publicity for Kool manufacturers Brown & Williamson, and, according to festival publicist Joy Johnston, had by the end of their meeting secured a financial commitment from Broeker for the Society to produce the local salute.

The salute, notes Johnston, "is advertised and promoted as an integral part of the festival. The San Francisco event now starts on November 2, not November 5."

Proceeds will go to support the

Society's "Jazz In The Schools" program. Production services are being donated by Nocturne, Inc., under the direction of Pat Morrow.

This year's festival, with 13 events scheduled for 10 different venues over 12 days, will mark Graham's most ambitious jazz involvement in his company's long history, with

(Continued on page 55)

Polish Festival Plans Still On

WARSAW—Despite the existence of martial law here, the Polish Jazz Society is determined to keep local jazz fans happy by staging as many live events as possible.

The annual trad jazz festival, usually held at the start of the year, is being rescheduled for Nov. 25-28. Originally part of Warsaw's annual Jazz Jamboree festival, the event gained considerable stature on both the domestic and international level and became an independent event in 1972.

Meanwhile, the Jazz Jamboree itself has been cancelled this year. Instead, a touring festival will be stayed in various Polish cities from Oct. 4 through Dec. 9 under the banner "Jazz Maneuvers."

Despite political problems, overseas artists have been invited to appear. Appearances are planned by the Alphonse Mouzon Group, the Art Ensemble Of Chicago, and a blues band representing the Chicago Blues Festival.

Table with Billboard Jazz LPs Best Selling charts for the week ending 11/6/82. Columns include 'This Week', 'Last Week', and 'Weeks on Chart'. Lists titles and artists such as 'JS WE SPEAK' by Davis Sanborn and 'CRAZY FOR YOU' by Earl Klugh.

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★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

NOVEMBER 6, 1982, BILLBOARD

Retailing

Show Focuses On Accessories City One-Stop Event Emphasizes Their Importance

By EARL PAIGE

LOS ANGELES — The importance of accessory business to record/tape/video retailers was dramatically emphasized by City One-Stop here Oct. 22 via a day-long trade show. Accessories account for as much as 35% of many dealers' volume.

Chief purpose of the event, says the firm's Sam Ginsburg was "to show dealers that they are now in the home entertainment business, that they do not have to send people out of their stores to buy something somewhere else."

As contrasted to last year, when just a few video games manufac-

turers participated, this year's event expanded to the firm's Alameda business park site and involved 27 exhibitors, including many games suppliers. A panoply of non-music goods, from blank tape and novelty items to carrying and storage accessories, was also on display.

"Accessories really doesn't tell it," says City buyer Mitch Perliss. "We need a new word to help convince record/tape dealers they are not necessarily in the record/tape business anymore, not when volume in these non-music lines is going from 20% to 35% of total stores sales."

Considering that the one-stop functions as a marketing education element in the business, Perliss says, "We know how important this whole area of merchandise is and how it evolves, but the problem now is to get the story across on the street and fixture the stores."

"It's almost a process of re-education, because many store employees

are vinyl junkies and are just not turned on if it's not Journey or Def Leppard where we have to say, "Hey, it's Pac-Man, too."

Ken Silber, buyer for Sage Music Mart, Bakersfield, is one of a number of dealers who travel vast distances for special City One-Stop events. "I'm next door to a video store and around the corner from a Sav-On," says Silber. "When I first received my Pac-Man stock, I went right on KKXX, pop rock, and sold 40 in two days at \$39.95. I could have sold 50 or maybe 60 but I just had 40."

Ginsburg points out that this kind of store excitement generates plus business as customers find records they want and buy other merchandise, while also getting the idea that the store itself is exciting and fun.

"Sure, we have dealers who come in once a month and pull items, but they like our special events like this

(Continued on page 55)



BAR AWARD—Becapped Ralph King, vice president of marketing for Record Bar, presents a plaque to Marshall Crenshaw, naming the Warner Bros. artist "Vice President of Entertainment" for the 145-store chain. Others in the picture are Crenshaw's manager, Richard Sarbin, and drummer, Robert Crenshaw, first and second left respectively, and bass player Chris Donato, first right. The group was filming a tv spot with Bar executives in Raleigh, N.C.

WEE THREE Owners' Accounting Skills Help Philadelphia Chain Grow

By JOHN SIPPEL

LOS ANGELES — Accountant Larry Rosen of Philadelphia, on the advice of a relative, opened his first area store there in February, 1966.

Looking for a store name, Rosen finally came up with Wee Three, after his three children, one of whom was 13-year-old Howard.

More than 16 years later, the older Rosen chairs a 13-store chain of mall locations in a 75-mile perimeter from city center that average 2,500 square feet.

What kind of business volume do the Wee Three stores do? "We are accountants. We are privately held. We try to make more money each year. We have never borrowed from a bank or anyone else to expand. Our expansion is based upon profit from present stores. We have never owed a supplier," president Howard Rosen claims.

The younger Rosen emphasizes that knowledge of accounting must be molded with expertise in record/tape/accessories/games cartridge marketing. The impression is that the father and son have worked out formulae for many essential functions in the store chain. "We like that 2,500 square foot store size. It seems to provide us with the space we can come out on and fulfill what the mall operators want. It seems to be our magic number," Howard notes.

Larry Rosen was an original tenant in the suburban Plymouth Meeting, Pa. Mall in 1966. The next year, a Wee Three Records store opened in a 2,500 square foot location in the

semi-enclosed mall in Lebanon, Pa., 70 miles from Philadelphia. In 1976, the store moved from that site to the newer Lebanon Valley mall nearby.

Two years later, the "Wee Three" logo made its appearance in Moorestown, N.J., just across the bridge from Philadelphia, in 1,500 square feet. That mall space expanded to 4,000 square feet several years later.

In 1970 and 1971, Wee Three bowed in MacDade Mall, Glenolden, Pa., and East Town Mall, Lancaster, Pa., respectively. Both are "magic number" size. In the next two years, the Rosens opened stores in the Village Mall, Horsham, Pa., and the Springfield, Pa. Mall in that order. Both are 2,500 square feet.

Then, after a lapse, the growth pattern revived in 1978, when 2,500 square footers began in the Carlisle, Pa., Plaza and Lycoming Mall, Muncy, Pa. Similar sized stores in Colonial Park Mall, Harrisburg, and West Manchester Mall, York, respectively, opened in 1980 and 1982. A Wee Three location, 1,500 square feet, started in 1981 in King of Prussia, Pa.

With remodeling and the new stores since 1977 has come a typical Wee Three interior decor. Walnut wood and tan colors interweave with dark brown carpeting.

"Our most striking single decorative feature in the stores is 'The Hot Wall.' It can hold up to 300 top-selling albums, depending on the size of the left wall of the store. We customized a 13-inch square box holder, five across and four at the

bottom. It exposes the entire album cover. We can strip these units across the store as required. Each hole can house up to 15 LPs, with the bottom row able to hold 30 units," Howard Rosen explains.

A sign over the wall points out that cassettes are available in another area. "We like to think our prerecorded tape display is 'controlled browsing.' The spines of all tapes are outward so they can be read by the customer. Although they are literally located behind a counter, we arrange it so the customer can get behind the counter if he so wishes," the younger Rosen notes. Both LPs and cassettes carry an alphabetized pricing code. The stickers' pricing is explained by enlarged wall charts and also in printed brochures available to clientele. (Continued on page 55)

Plans Firmed For NARM Grammy Push

SCOTTSDALE, Ariz.—Possible funding from program sponsors, CBS-TV station breaks and point-of-purchase materials in thousands of retail outlets are elements firmed up for the 25th anniversary Grammy awards show Feb. 23.

During the Oct. 20-22 rackjobber conference here (Billboard, Oct. 30), the NARM board met with NARAS president Bill Ivey and show producer Pierre Cossette, and agreed upon the slogan, "Discover Grammy Music."

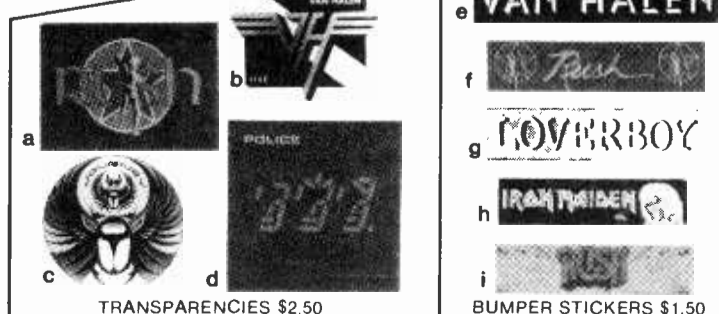
NARM's Joe Cohen showed a proposed logo that interwove a star design with the traditional NARAS gramophone.

Present plans call for distribution of a variety of retail merchandising pieces. Prior to NARAS' announcement of Grammy nominees Jan. 11, silver stickers reading "Grammy Nominee" will be distributed in rolls by the millions to distributors, rackjobbers and dealers. Quantities will also go to pressing plants that are manufacturing new or replenishment product by nominees.

Prior to the three-hour Feb. 23 show on CBS-TV, gold "Grammy Winner" seals will go out which can be pasted over the nominee sticker.

The first year of the NARM/NARAS collaboration calls for four different proposed posters, each of which would carry a picture and song or album designation of each of the nominees in the following categories: new artist, best male and female artist and album of the year.

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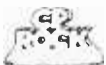


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AIR SUPPLY Now and Forever
LIONEL RICHIE Lionel Richie
MILLIE JACKSON Hard Times
BAR-KAYS Propositions
PAT BENATAR Get Nervous
KIM CARNES Voyeur

BRUCE SPRINGSTEEN Nebraska
BILLY JOEL Nylon Curtain
STACY LATTISAW Sneakin' Out
STEVE MILLER Abracadabra
CON-FUNK-SHUN To The Max
DOLLY PARTON Great Hits
OLIVIA NEWTON-JOHN Great Hits, Vol. II
MEN AT WORK Business As Usual
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WRABIT Tracks
TONI BASIL Word Of Mouth
STRAY CATS Speed
TIME What Time Is It?
DIANA ROSS Silk

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GRAND MASTER FLASH The Message

FUNKY FOUR Do You Want To Rock?
GO Try Smurfin'
JAMMERS And You Know That
LIME Come And Get Your Love
THE LIMIT She's So Divine

PRESSURE DROP Rock The House
UMBERTO TOZZI Gloria
WHO DI NI Magic's Wand
PHILIPPE WYNN America We're Still #1

ROCKERS REVENGE Sunshine Party Time Rap
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PROMOTIONS UNDER WAY

Record Chains Stocking Scripto's Rock Lighters

NASHVILLE — Scripto has placed its Star Lights disposable lighters in some of the country's largest record store chains, the Atlanta-based manufacturer reports, and is backing it with a variety of promotions.

According to Ross Knapp, markets development manager for Scripto, the line is now being carried by Record Bar, Hastings, Listening Booth, Licorice Pizza, Tower, Record Factory, Sound Odyssey, Co-Op Records, Turtle's, Rainbow, Peaches, Five Star and Everybody's Records.

Conceived and licensed by Rockbill, Inc., the lighters carry the imprinted logos of such rock acts as Journey, REO Speedwagon, the Who, Foreigner, Black Sabbath, Rush, Ted Nugent, Judas Priest, Molly Hatchet, the Police, the J. Geils Band and Van Halen. The lighters wholesale at \$1 and have a suggested retail price of \$1.99.

Knapp says there is special lower promotional pricing during such peak buying periods as Christmas.

Promotion for the lighters is being conducted through trade magazine ads, radio ads and sponsorship of MTV programs. More than 125 radio stations, says Knapp, have aired free ads for the lighters and the locations where they are being sold in return for promotional giveaway lighters imprinted with the stations' call letters. Approximately 60% of the stations participating have requested that the promotion be renewed with them, Knapp adds.

Each artist featured on the lighters receives a percentage of the sales, Knapp says, although he would not specify what the percentage is.

Stores ordering the 18-dozen minimum are provided a free counter rack which holds 12 lighters at a time for display and an additional 12 in storage.

EDWARD MORRIS

George Atkinson Hopes For Life After First Sale

• Continued from page 27

charge, he says, is that it fed rental in two ways. The high price "muted sales" and drove more consumers to rental. But the surcharge also tended to motivate retailers to concentrate on the higher surcharge product, creating more rental turns in order to overcome the nut.

As for the pricing of "StarTrek II" at \$39.95, Atkinson is somewhat ambivalent. On one hand he says, "It won't be much of a test at all," because the title is such a strong one. But he applauds Paramount. "If we had all the studios offering some title at a special price each month it could see us through the transition phase," says Atkinson, who is now a manufacturer, with such products as "War And Peace."

Even as Video Station enlarges its manufacturing activities with "Mephisto" as a second release, the company continues its expansion in retailing. Atkinson plans a new store, probably in Santa Monica, where the firm will soon headquarter in a new 18,000 square foot building.

Video Station's four wholly owned stores represent models for the franchise operation, including the club plan philosophy. Atkinson offers life memberships at \$100 and yearly ones at \$50.

As with other successful club operators, Video Station's promotion works to encourage non-members to take advantage of the member rental fees. The rental brochure for the 11968 Wilshire model store in West

Los Angeles offers all formats for a two-day minimum period:

Units	Club Members						Weekly
	2	3	4	5	6	Number Days Rented	
1	\$4	\$6	\$8	\$10	\$12	\$14	\$14
2	\$6	\$10	\$14	\$18	\$22	\$26	\$26
3	\$8	\$14	\$20	\$26	\$32	\$38	\$38
4	\$10	\$18	\$26	\$34	\$42	\$50	\$50
5	\$12	\$22	\$32	\$42	\$52	\$62	\$62

The schedule for non-members is double the member prices, for example, five units, rented for six days, would be \$104.

Additional member benefits include discounts on all purchases, film exchange privileges, free newsletter and 200-page color catalog with membership applying to an entire family.

Another service offered is conversion of 8mm and 16mm home movies and color slides to videocassette.

As to where the videodisk enters and impacts on the present rental vs. sales question, Atkinson remains skeptical of the disk, though he stocks both CED and laser versions in his four model stores.

In a newsletter rap on the disk, headlined "Disc Comforting News," he questions claims made for disk growth. But he does not necessarily try to influence affiliates' thinking. "I recommend, I suggest, I lead the horse to water," he says of his influence with Video Station's affiliates. It is Atkinson's belief that the present stage of video is "like the 8-track age. Imagine then if someone came down the street waving a 3 1/2 disk as a new invention?"

New LP/Tape Releases

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

POPULAR ARTISTS

- AMUZEMENT PARK**
Amuzement Park
LP Our Gang Entertainment OGI 30001
- ANTHONY, RAY**
Big Band Series
CA Piccadilly PIC5-3422 \$5.98
- ASSOCIATES**
Sulk
LP Sire 9237271
- BACHARACH, BURT**
Songs Of . . .
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(Continued on page 62)

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Billboard[®] Survey For Week Ending 11/6/82

Top 15 Video Games

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These are the best selling home video games compiled from retail outlets by the Billboard research department.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
★ 1	1	9	DONKEY KONG	Coleco 2451
2	2	7	PITFALL	Activision AX 108
3	3	9	FROGGER	Parker Bros. 5300
4	4	9	BERZERK	Atari CX-2650
5	10	3	MEGAMANIA	Activision AX 017
6	6	5	STAR RAIDERS	Atari CX 5205
7	7	3	LOCK N' CHASE	Intellivision 5663
8	12	9	PAC-MAN	Atari CX-2646
9	8	9	DEFENDER	Atari CX-2609
10	5	9	EMPIRE STRIKES BACK	Parker Bros. 5050
11	11	5	VENTURE	Coleco 2457
12	13	9	STAR MASTER	Activision AX-016
13	NEW ENTRY		B-17 BOMBER	Intellivoice 3884
14	14	9	DEMON ATTACK	Imagic 3200
15	9	9	CHOPPER COMMAND	Activision AX-015

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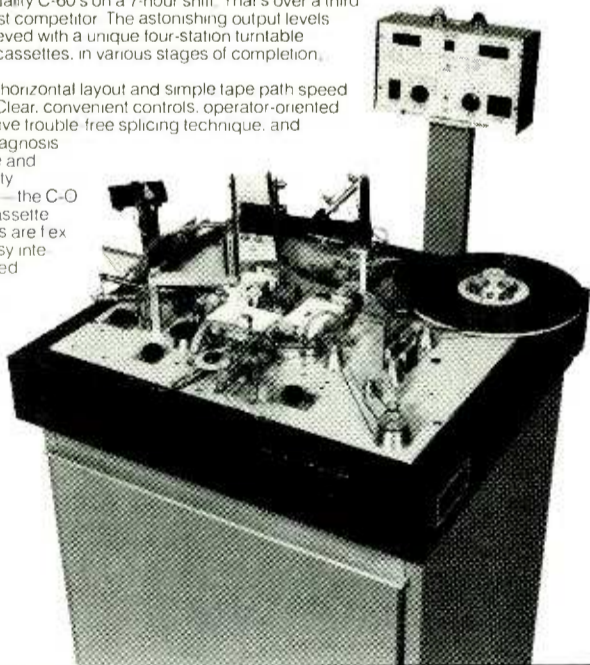
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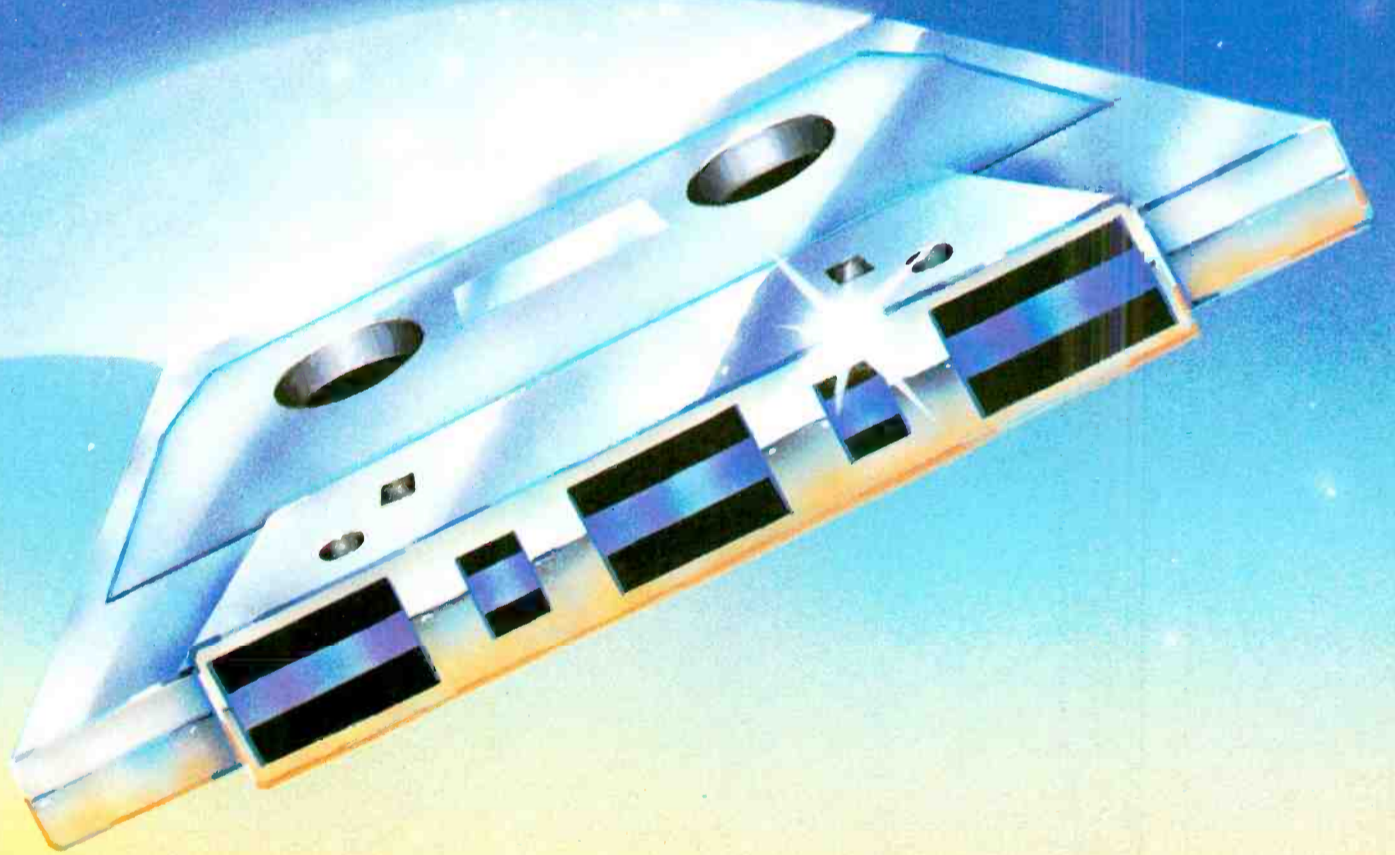
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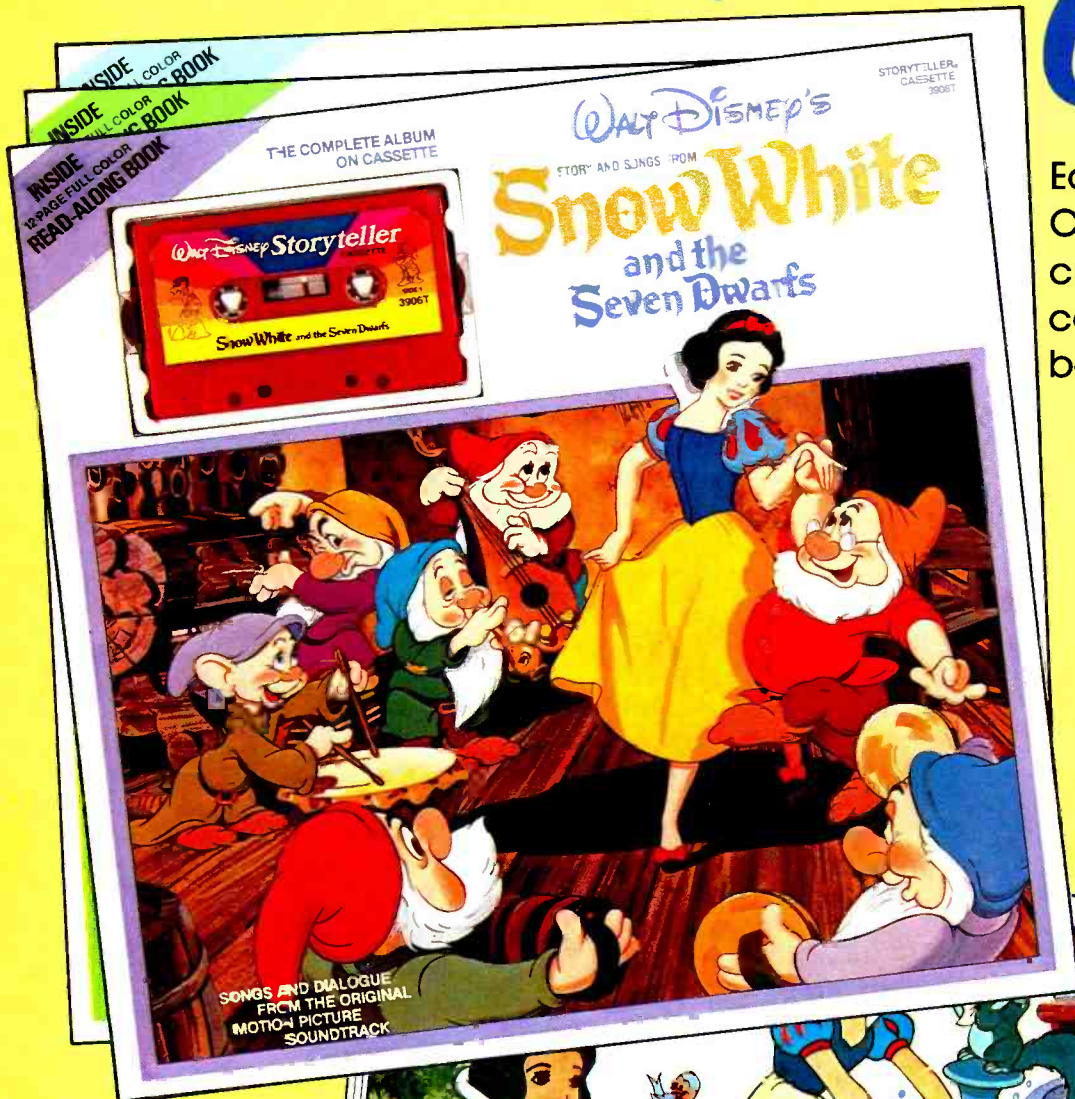
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THE WORLD TURNS TO TAPE...

It was in 1963 that Dutch electrical giant Philips launched its first portable cassette recorders on a skeptical European market. Battery-operated and mono-only, the machines played an enclosed 1/2-inch tape running at only 1 7/8-inches per second and were intended for home recording and office dictation. In the first year no more than 9,000 units were sold. Today that same system is in many countries of the world overwhelmingly the most popular medium for pre-recorded music, and in many others is threatening the dominance of the LP record.

Many Western markets report hardware penetration over 100%, meaning there are more cassette players in use than there are households. In the U.K. alone, sales of all kinds of equipment capable of playing cassette tapes reached over six million units last year. In large areas of the Third World, with their scattered, rural populations, record-playing equipment is out of reach, and the portable cassette player is the ubiquitous symbol of Western technology.

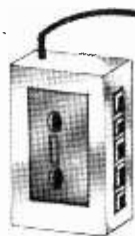
The early progress of the system was rapid. Within five years, 2.5 million machines had been sold worldwide, and around 85 companies were manufacturing related hardware, with Japan already emerging as the leading supplier. In the U.S., where the original Norelco Carry-Corder was introduced in late 1964, followed by the Norelco 2500, the first stereo

Nick Robertshaw is a Billboard contributor in London specializing in audio/video technology and trends.

By NICK ROBERTSHAW

deck, the cassette business was by 1968 worth some \$150 million.

In addition, Mercury had begun to market pre-recorded software and Liberty had become the first U.S. indie to open



PACKAGING THE EXPLODING CONFIGURATION



its own duplication plant. In Europe, where cassettes as an alternative to audio disks had been available since the mid-'60s, record companies were already voicing concern over what was to become the biggest single headache of the international music business: unauthorized home recording.

Nevertheless, though blank tapes continued to heavily outsell pre-recorded cassettes, the new emphasis on tape equipment as a playback medium spurred the pace of expansion. By 1970 over 6,000 titles were available, customers apparently undeterred by the very modest signal-to-noise ratios obtainable at that time.

In Europe, where the Compact Cassette had a head start over 8-track cartridge and car ownership was relatively low, the smaller configuration killed off the no-record cartridge in the early '70s. In America, where 8-track had been firmly entrenched as the dominant tape medium, this process occurred later and more slowly. But on both sides of the Atlantic

record companies looked to the pre-recorded cassette market with increasing optimism.

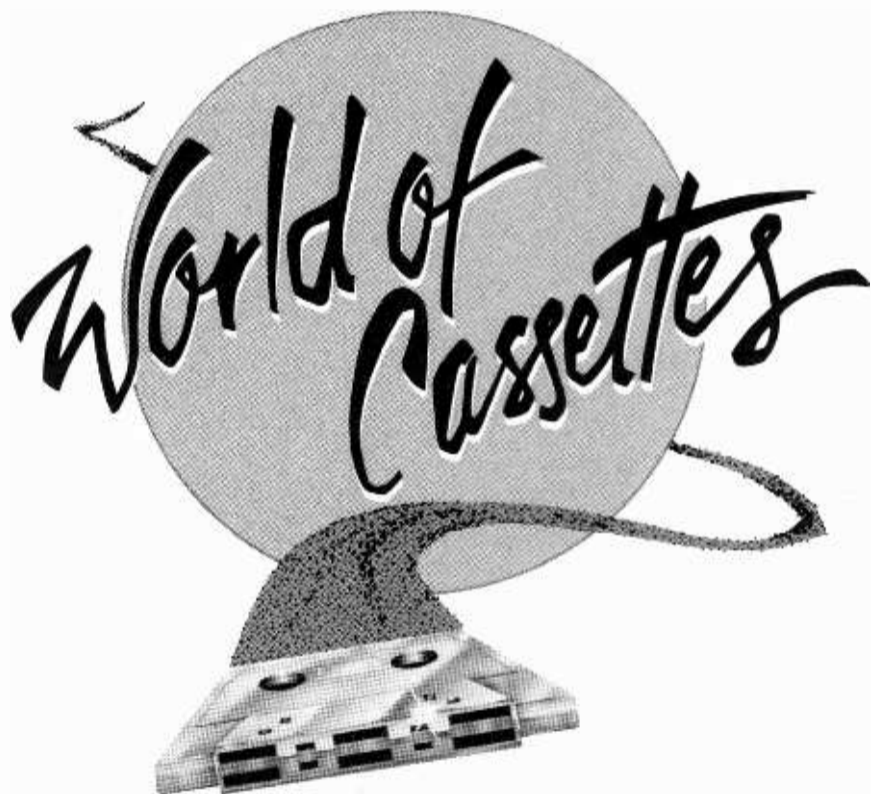
Then came the great disk boom that culminated in "Saturday Night Fever," and the humble tape was almost forgotten. Indifferent marketing, poor quality, high prices and late release all contributed to the neglect, while unseen and unnoticed home taping grew to epidemic proportions.

Now all that has changed. With disk sales falling and home recording threatening to destroy the economic base of the industry, record companies have looked afresh at cassette and at last begun to market it aggressively. Chrome dioxide, super-ferric and other high quality formulations first used on blank tape are now spreading to pre-recorded catalogs, and a little gadget knocked up by Sony's engineers for president Akio Morita has taken the world by storm as the Walkman personal stereo.

Suddenly tape is fashionable. Cassette-only promotions, equivalent pricing, simultaneous release are now normal, and disk to tape sales ratios creep ever closer. In America 1:1 is open predicted. Key European markets such as Britain, West Germany and France are all nearing 2:1, while elsewhere, as in Norway, Greece and Italy, the cassette already has the edge. Outside Europe the picture is even clearer. In Hong Kong, Singapore, Malaysia, Thailand, throughout the Far East, cassettes outsell records, as they do everywhere on the African continent.

At the same time, worldwide efforts to secure home taping legislation have been redoubled. West Germany, Austria and Sweden all operate levies designed to compensate rights holders. In the U.K., France, the U.S. and some other territories there is at least the prospect of such legislation, though hardware lobbies such as the Tape Manufacturers' Group, the Audio Recording Rights Coalition and in France SIERE continue to fight tooth and nail to prevent it, offering blank tape sales statistics consistently below those provided by the music business, and estimates of the extent of home taping that are markedly more conservative.

Whatever the outcome of this struggle there is now no doubt that the music cassette system, nearly two decades old and technically developed to the point where for consumer purposes it can compete on equal terms with disk, will be the prime pre-recorded music carrier of the early '80s. **Billboard**



...AS CASSETTES CARRY MUSIC AFAR

In the beginning in the U.S., there were open reel tape recorders; in the beginning after World War II that is.

Since that time, if one factors in development of the Philips-size (now standard) Compact Cassette, tape recorders of various types, factory production of audio tape equipment sold in the U.S. has mushroomed into a mouth-choking total of \$1.8 billion a year now.

Since the end of the war in the U.S. till the mid-1960s, the open reel audio tape recorder was the dominant taping medium for various applications, from voice to sound effects to music.

But in the mid-1960s, the Philips audio cassette began revolutionizing the U.S. as well as Europe. Like Europe, initial applications and a still infant technology, propelled it into the voice recording field. And it's portability was marvelled at.

Along about this time, also, another system gained popularity—the 8-track—and it, too, take some of the glimmer from

Jim McCullaugh is editor of Software Merchandising magazine in Encino, Ca.

By JIM McCULLAUGH

open reel recorders because of its simplicity of operation, portability and easy loading.

Along about 1966, new breed, integrated circuits helped propel the development, sophistication and marketing of the cassette deck as a home audio component along with the receiver, turntable, and loudspeakers.

Here, Japanese companies must take their share of the credit—along with some American firms—like Ampex—for developing the stereo cassette deck market.

Credit, too, must be given to Superscope who forecast a market and began marketing Sony tape recorder products in the U.S.

In the '70s aggressive U.S. arms of powerful Japanese firms such as U.S. Pioneer and Matsushita (Technics) turned the cassette deck into a true audio component. And other specialists—such as TEAC, which made both open reel and cassette decks—helped fuel the cassette deck market.

Time and in creased technology give today's cassette decks such features as logic-controlled transports with feathery, light-touch buttons. Other computer-like sophistication gives users the option to program the playback sequence of songs

on a recorded cassette—or at the touch of a button, can move the tape to a specific selection they want to hear immediately. That type of sophisticated technology has spread to the cassette auto-stereo market as well as to the new breed, personal stereo market, the latest example of which is the Sony Walkman Pro.

On a parallel course, too, blank tape manufacturers have increased the technology of their product—such as metal particle tape which is capable of more than twice the output of tapes with conventional metallic oxide coatings. Most cassette decks nowadays have metal settings. Also, ferric and chrome formulations continue to advance.

Even before the personal stereo boom, blank audio tape sales in the U.S. were growing by leaps and bounds. The blank tape industry plans to sell close to 200 million units in 1982.

In 1982, the record industry sold some 273 million LPs and 125 million prerecorded cassettes, down from 308 million LPs but up from 100 million cassettes.

The record industry is predicting that the current ratio of LPs to cassettes (6-4) is shifting more in favor of the Compact Cassette.

By the end of 1983, the prerecorded cassette may even be the dominant music medium in the U.S. **Billboard**

International Report:

CASSETTES

AROUND THE WORLD



UNITED KINGDOM

Two simple statistics summarize the rapid rise of cassette in the U.K. market over recent years. On the software side, a sales ratio of 4:1 in favor of disks only four years ago has shortened in 1982 to barely 2:1. And on the hardware side, while record player penetration by households has levelled off at around 83%, only a few points higher than in the mid-'70s, ownership of tape playing equipment has steadily overhauled it, rising from 52% in 1975 to an estimated 80% this year.

Despite a heady period in the early '70s when record company majors employed specialist tape marketing managers and talked hopefully of generic tape promotion campaigns, it is fair to say the initiative in building pre-recorded tape sales has come more from the customers and the retailers than from the companies themselves, who have been slow to take even the most obvious steps, such as equivalent pricing, to promote the tape medium.

The last two years have seen a dramatic change in attitude, however. PolyGram is now the only major to retain differential pricing on some titles, and longterm strategy is to eliminate this. Simultaneous release is standard, and in-store display has been greatly improved by blister packs and high-visibility racking.

Tape-only releases and special tape promotions are now an important part of the marketing mix. Among current projects Pickwick has launched a cassette-only line with 34 budget titles on its new Ditto label, and reports a 6:4 album to tape sales response. WEA's Double Play series is said to have increased catalog tape sales on featured titles by up to 600% while EMI, which has a campaign on 200 top titles running through to Christmas, complete with "Win your height in EMI tapes" competition, has revealed that in August this year it sold 53 cassettes for every 100 albums.

RCA, which has been selling cassette-disk packages for little over standard album price, says 2:1 ratios are now commonplace. Country has always been strong on tape, MOR is improving, and even heavy metal and rock, where ratios were typically 10:1, are now down to about 5:1. PRT has been pushing back catalogue on C-100 tapes, while at the other extreme CBS says it is delighted with response to its Four Star Tracks tape EPs, although cassettes, which enjoyed a brief flurry of publicity last year, have now disappeared again.

Island's contribution has been crucial, if also controversial. The 1 + 1 concept that aroused BPI anger has now been modified to the extent that both sides of the tape are recorded with the same album, with one erasure lug left out. Involved in its "Sound Proposition" summer campaign with Our Price retail chain were some 80 titles, all on chrome dioxide tape, a formulation it was the first to introduce.

A&M, whose managing director Derek Green has dubbed 1982 "The Year Of The Tape," was quick to adopt CrO2 also, and in the last 18 months almost every other company has taken the same route as the importance of quality is belatedly recognized. Indeed, the HMV retail chain, which is running a \$175,000 tape campaign under the slogan "Same Music, Same Price," believes chrome is a huge selling point. Otherwise, it says, customers are inclined to buy albums on disk and tape them at home onto chrome blanks. The dilemma is one of price: the formulation is more expensive, yet all the evidence suggests the pre-recorded tape market is now highly price-sensitive.

Last year, a total of 64 million LPs was delivered to the U.K. trade, and 28.9 million cassettes. In the first quarter of this year, the totals were 11.9 million and six million respectively.

But whereas in the last decade it was in-car stereo for motorists that provided the clearest market for pre-recorded tape, today it is on-foot stereo for pedestrians, the Walkman revolution. Estimates suggest 400,000 personal stereo systems were sold in Britain last year alone, with Sony taking a 25% market share.

The British Phonographic Industry puts tape popularity down to increased and multiple cassette player ownership—there are 27 million machines in use, it says—but worries that recession and unemployment will drive owners more and more to tape at home rather than purchase pre-recorded titles. According to a survey conducted ahead of its submission to the government's Green Paper on home copying, the industry lost \$525 million in 1981 through this practice.

Blank tape sales, says the BPI, have risen from 50 million in 1978 to 73.4 million last year, and 15 million people regularly tape copyright music, producing 500 million illicit recordings a year. Record industry sales are only 65% what they might be, as a result.

The BPI, the Performing Right Society, Phonographic Performance Ltd., the Musicians' Union, IFPI, all have made submissions to the government urging action on a blank tape and hardware levy by way of compensation. "Technology has overtaken the 1956 Copyright Law in the audio/visual field and chaos has resulted," says the BPI simply. It even adds a table to show that a levy up to 100% of retail price would have vir-

tually negligible effect on blank tape sales.

The attitude of the Tape Manufacturers' Group, comprising BASF, Sony, TDK, Maxell, Memorex and 3M, is rather different. It gives a lower estimate of the volume and value of the blank tape market, and of its rate of growth, and argues that the various practical difficulties of implementing a levy make it unworkable. Besides, it adds, the amount of revenue that could be generated without killing blank cassette sales stone dead is nowhere near enough to compensate the alleged losses and would only have the effect of pushing up pre-recorded tape prices, the last thing the record industry wants.

In its own submission the TMG says home taping stimulates the industry by increasing public awareness of music, and that much of what is taped would not have been bought anyway. Public opinion, it adds, is strongly against a levy.

While both sides wait to see which way the government will jump, certain traces of acrimony have crept into the debate. A letter from WEA U.K. managing director Charles Levison promising to withhold advertising from any publication that incites readers to make illegal home recordings has brought angry replies from the editors concerned.

But the British record industry can perhaps take comfort from one statistic in its favor: piracy, bootlegging and counterfeiting account in the U.K. for losses of no more than \$35 million a year, only 5% of the market as a whole and one of the lowest rates anywhere in the world.

GERMANY

Cassettes have clearly eclipsed disks as West Germany's primary recording medium.

According to a marketing survey issued last year through the German IFPI group, some 63% of German households have cassette recorders, with an average of nearly two units per cassette home, compared with under 60% penetration of record players and averaging just one unit per household.

Figures from the record industry association Phonoverband also show that prerecorded cassette turnover continues to grow, up 4% in the first half of this year to 17.2 million tapes, versus 34.4 million LPs, down 10% over the same period.

On a financial basis, 25 cents of every prerecorded music dollar spent in West Germany now goes for a cassette. Tape costs range from around \$1 for budget cutouts to \$10 for a single full-price classical album and even more for audiophile tapes, which as yet have an insignificant market share.

Although most cassettes wholesale for the same price as comparable LPs, the tradition of charging one Deutschmark more for a tape is observed by many retailers, many of whom point to high anti-theft and general security costs.

The LPs lead over cassettes in music sales is more than offset by home taping in any comparison of the relative importance of the two media to music consumers. The dimensions of home taping remain obscured by the battle over a tape levy between the music and tape industries.

BASF, Germany's largest tape manufacturer, claims market sales have levelled off at about 85-88 million cassette units per year. The Phonoverband thinks the annual sales figure is well past the 100 million level. In any case, well over a half billion blank tapes are now in German households. Current retail prices extend up to nearly \$10 for BASF's new C-120 metal cassette, the first of its kind. Most high quality C-90 tapes retail in the \$2-\$3 price range.

The current copyright law dealing with home taping will almost surely be changed by this time next year. It now collects a small royalty on audio/video hardware, totalling around \$17 million in 1981. A copyright law revision has been prepared by the justice ministry, sharply reducing the hardware rate but introducing a blank tape levy of about four cents per hour of audio tape.

Under the proposed law, the Phonoverband claims 1981 royalty revenues for affected copyrights and neighboring rights holders would have been \$22 million.

The new law faces much more debate, however, and prevailing political instability in Bonn is expected to delay passage through until more pressing matters are dealt with. Thus, it could be late 1982, or on to mid-1983, before any blank tape levy becomes law, if indeed it ever becomes law.

On the piracy front, the German music industry has scored several major victories this year, including the smashing of a distribution ring working at "flea" markets throughout the country. According to Phonoverband, the piracy share of the cassette market is down to around 6%, from 8%-10% five years ago. Several manufacturers, such as K-tel and now CBS, have greatly aided investigators with special embossed markings on cassettes and boxes, all of which make piracy a more costly, and less rewarding, business.

Pirates continue to target super high-priced TV-merchandise product, because the profits are greater. Television tapes dominate Germany's full-price tape sector, which is losing ground to budget competition. For every full-price tape, two budget cassettes are sold.

Among LPs, there's a 2.5 to one ratio but reversed in favor of full-price. At MCA's budget subsidiary Miller International, an executive puts the cassette share of children's turnover at "well over 60%—few children have their own record players, but many have a tape recorder."

Music industry executives point to home taping as the prime reason for slumping full-price tape sales. But another reason might be a lack of creative marketing.

When one popular German rock band proposed to its record company in Hamburg that the cassette version of a new album should include two more tracks than the LP, the company rejected the idea flat, claiming bad experience in other market areas.

Those companies making special efforts with cassettes report mixed results. WEA debuted cassettes and two-for-one back catalog tapes last year. The cassettes generated "no market feedback," according to one sales chief.

And the two-for-one tapes "sold well, but didn't have the breakthrough we'd hoped for."

Although cassettes have been dropped, WEA continues to put out new two-for-one product and has renewed a series of low-price oldies called "collage." Except for budget tapes such as "Collage," all WEA cassettes are now on chrome dioxide tape, at no increase in price. WEA is the first firm to go all-chrome in full-price, though several other companies, such as EMI, DG and CBS, use chrome for their digitally recorded classical cassettes.

At TV merchandiser company Arcade, Juergen Hanys, product manager, decided earlier this year that "many people, especially in their cars, are dissatisfied with an album by just one artist, or of one type of music. They wanted a more varied music mix."

"So we conducted extensive market research to assemble the right mix for a new release, 'Gute Fahrt,' two albums for the price of one, on cassette only and aimed at drivers with in-car tape players."

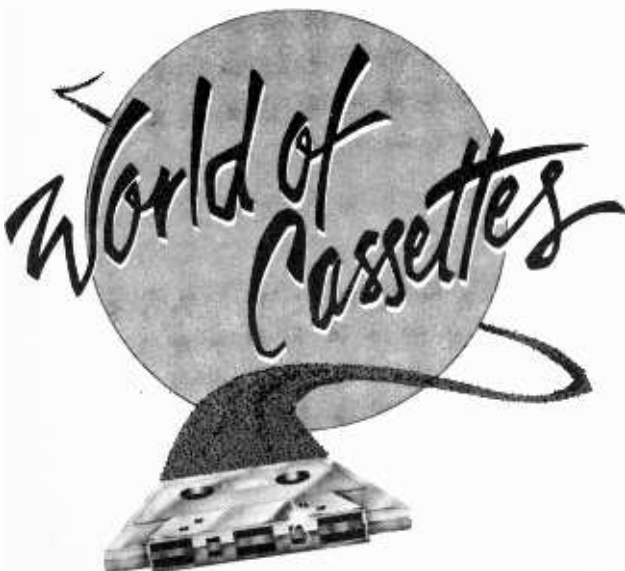
Distribution was extended to gas stations, with special display stands. Arcade's "Gute Fahrt" became the first and, thus far, only tape-only release to make Germany's national sales charts, reaching number eight. Hanys says Arcades plans more such releases later on.

An even more interesting marketing premiere came in Germany this year from the Polyband small tape specialist firm in Munich. It was the first series of prerecorded stereo micro-cassettes.

Polyband's Volker Andreas says a complete cassette production chain has been re-tooled for microcassettes, which retail for less than \$5 a unit. It's too early for sales figures, but Andreas notes that nine companies are distributing 20 different stereo microcassette units in West Germany, with a car unit to follow before Christmas.

And negotiations are under way with several major labels, seeking to license their repertoire for the new microcassette marketplace.

(Continued on page WC-19)



Billboard international correspondents and contributors: U.K. by Nick Robertshaw; Germany by Jim Sampson; Japan by Shig Fugita; Benelux by Willem Hoos; Italy by Vittorio Castelli; Sweden by Leif Schulman; Switzerland by Pierre Haesler; Denmark by Knud Orsted; Hong Kong by Hans Ebert; Greece by John Carr; Austria by Manfred Schreiber; Ireland by Ken Stewart.

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WALKMAN...

By MARCIA GOLDEN

Has the Sony Walkman and the hoards of other personal portable cassette players that tumbled into the market over the past two years affected the sale of audio tape?

You betcha!

It's no secret that total 1982 blank audio cassette sales for the first six months of the year trailed steadily behind first half sales tallied in 1981, but blank tape manufacturers are adamant that personal stereo systems have accounted for a large share of the market sold... as have boom boxes and car stereo decks.

They theorize that most consumers have already bought pre-recorded cassettes, or been making tapes of their albums for home use for years. And now, this same shopper is tacking some of his or her discretionary dollar to the purchase of additional cassettes to play on personal, portable, or car stereo decks.

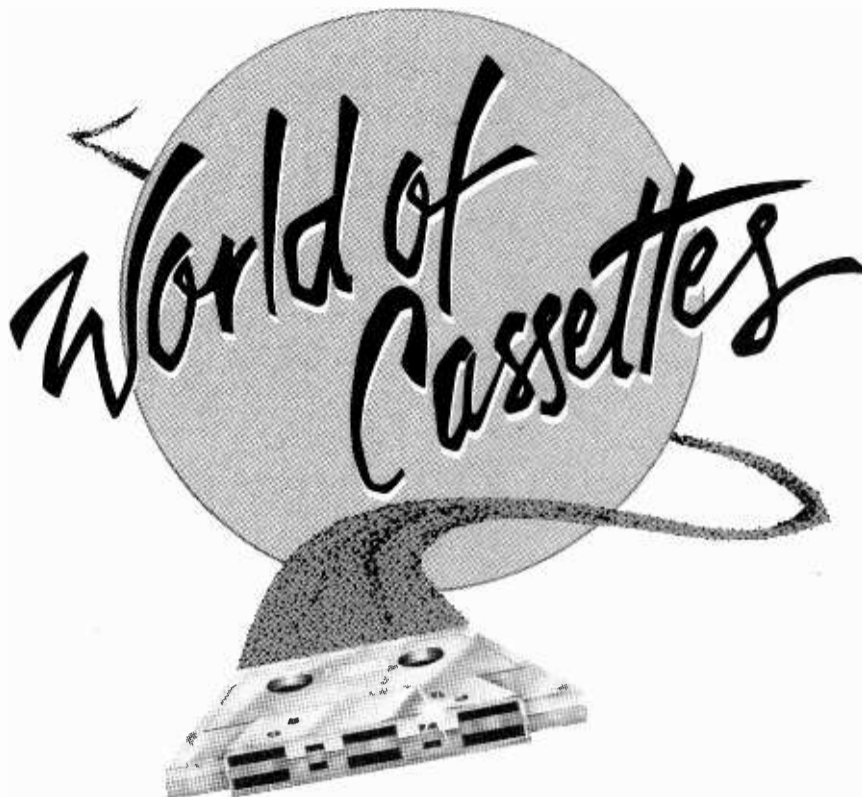
"Personally," admits one manufacturer, "I think the Walkman is one of the greatest additions to a music library that a consumer can buy. I have one, and I use a heck of a lot more cassettes now. I need a tape for my car stereo, my boat, and my Walkman. I'd say I am one consumer who definitely uses more cassettes now than I used to."

The biggest impact on cassette sales, according to John Birmingham of Sony, is that personal stereo systems "have brought new people into the blank tape market. I think that the Walkman has given consumers another avenue for their music. It's also increased people's recording of records, and helped boost premium tape sales as well, because the Walkman is a high fidelity stereo product."

Jack Battaglia, Memorex national sales manager of the consumer products group, agrees, adding, "All of us at Memorex think we've sold a lot more tapes (since the Walkman). But unfortunately, we can't say exactly how each tape was used. That's a consumer option, although I'd say there are a certain number of people who are now making extra tapes."

"I'd guess that sales spurred by personal stereo systems have probably added maybe 5% to cassette sales, which sounds small, but don't forget we're dealing with an awfully large base."

"The thing I can tell you," he continues, "is that consumers are definitely trading up in quality. People want good sound, no matter what they are using the tape for."



nomenon to Walkman. Look at the car stereo market and the portable category as well—a revolution is occurring.

"For a long time," he explains, "people enjoyed music as passive entertainment—as a home kind of thing. If they wanted quality sound, they were limited to their living rooms. And when suppliers introduced personal stereos and stereo portables, people discovered they could take their music with them."

Golacinski also points to the impact portable stereo systems have had on record sales and pre-recorded tape. "A lot

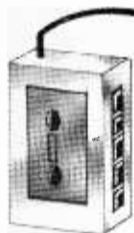
in premium brand tape sales," which he attributes to the popularity of personal stereo listening. "I'd say sales of the personal stereos have had a significant impact on blank tape sales, simply because the home hardware business has not been doing as well as we would have liked, due to the tough economy and the fact that there is a lot more consumer interest in newer categories like personal computers, video games, and cable TV."

John Dale, Fuji vice president and general manager, doesn't "even think the impact of personal stereo in the market has been truly felt yet. I think most people would rather buy pre-recorded cassettes than record their own. But the problem they've been running into is that the selection of titles they have to choose from (in pre-recorded) is not as broad as most consumer's tastes, and the quality is so bad that people are reluctantly buying the record they want and making their own cassettes."

"I think there are other reasons people buy blank cassettes and record their own music as well," he continues. "There are an awful lot of people who, when they make up their own cassettes, put together their own selection of favorite musical programming from a variety of different labels—something I don't think the record companies could ever compete with."

Comments from spokespersons at TDK and 3M concur with the rest of the industry. Both note that when the Walkman was first introduced, it had no recording ability, so consumers were left either to buy their music pre-recorded on tape, or to record their own selections.

The spokesperson at 3M adds that both the pre-recorded industry and the blank tape industry have been the beneficiaries of any increase in sales due to personal stereo systems. After all, he comments, people are definitely using more pre-recorded tape (shipments climbed 26% from 1981 to 1982) and we are definitely selling more blank tape to distributors. **Billboard**



THE PLAYER THAT PLAYED THE WORLD



Michael Golacinski, Maxell's marketing coordination manager, is even more enthusiastic over what he sees as a transformation in the recording/playback market. "I think personal stereo systems have had a fantastic impact on the cassette market," he enthuses, "but I wouldn't limit the phe-

of retailers are telling me that their pre-recorded cassette sales are running 50/50 with record sales. I think people are still buying records for home use, but they can't take those records with them when they leave the house."

Still, notes Mark Dellafera, BASF director of marketing, that for whatever new tape sales personal stereo systems have generated, it's also true that, in general, the blank audio tape business has shown some slack.

"However," he brightens, "I have noticed a big movement

Marcia Golden is a freelance writer in New York specializing in audio/video merchandising.

Beyond Walkman?

Believe it!

While the personal stereo craze has gripped the world with portable audio fever, the next phase may be the microcassette. Sony's Walkman products, as well as the myriad other world manufacturers making a similar-type product, all use the standard Philips audio cassette format. But it just may be the microcassette format that is the tape co-existent of the Compact Disc 10 years from now.

The mini and microcassette formats are not new. Although different, the two have been around for quite some time. The former, though, has little application for the music area because of its less sophisticated electronics and transport mechanism. It has, however, gained a foothold in the office equipment market as a word dictating device and anyone who has ever taken an airplane ride has seen the product advertised from such firms as Lanier and Norelco on the pages of in-

flight magazines.

But the micro... well that's a tale of a different tape.

Developed and introduced in the U.S. in 1980 as the Pearl-Recorder by Olympus, the microcassette format is more sophisticated and has applications to high quality stereo music reproduction.

More and more Japanese portable tape manufacturers—including Sony—have been introducing microcassette tape recorders. Some industry analysts are suggesting that the format may now account for 30% of the Japanese audio market.

Not only are Japanese manufacturers introducing them in portable, cigarette-size complete with lightweight headphones, but are including them on larger decks that also feature a standard Philips-size transport mechanism. Reason: the user can dub down from a standard Philips Compact Cassette onto a micro. Or he can make two different types of recordings from an LP. There's no micro prerecorded software... yet. Insiders, though, predict Japanese labels may

make some available soon.

The microcassette is about one-quarter the size of the Philips-size cassette so the convenience and portability implications are even more mind-boggling than Walkman.

The technology of both the transport system as well as the microcassette itself is fast making gains. Panasonic's Angrom tape is applicable while such other major tape manufacturers as TDK and Maxell are developing high quality blank micro-tape, some with metal coatings.

Panasonic, AIWA, Sony, Fisher and Sharp are only a handful of the hardware companies pursuing the microcassette as a high quality personal music stereo format.

One domestic manufacturer, Jensen, has even shown dealer prototypes of microcassette car stereo units.

Beyond micro-Walkman? Who knows? Maybe pills. One swallow and the LP is played once in the brain. Take two Linda Ronstadts and call me in the morning. **JIM McCULLAUGH**

Billboard

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*1981-1982 Billboard Magazine
Brand Usage Survey

Record Companies Market Promise Of New Technology

By CARY DARLING

A Billboard Spotlight

NOVEMBER 6, 1982 BILLBOARD

The 1980s have brought many changes to the American lifestyle but perhaps none is as dramatic as the influence of the cassette on listening habits. Music literally can be the soundtrack to people's lives as tapes can be used in the car, the home and on the street. Decentralization and personal programming is a reality in music.

To keep up with the public's love affair with the cassette configuration, record companies are rapidly upgrading their own pre-recorded cassette product and launching new merchandising campaigns for these cassettes.

● **A&M**—This label is releasing two cassette-only packages aimed specifically at the audience which likes to roller skate, dance or jog with their friendly Walkmans. The cassettes, "Dance To It 1" and "Dance To It 2," will list for \$6.98 and contain 30 minutes of music per side. The first package contains such r&b-flavored artists as Jeffrey Osborne, Chas Jankel and Quincy Jones. The second set has a more rock orientation as it features the Police, Split Enz, the Spoons, Oingo Boingo among others. "Basically, creative services and product management vice-president Jeff Ayeroff and I were talking about the home taping situation," recalls A&M vice-president Jordan Harris. "The appeal of home taping is that you can put your favorite songs together and have them wherever you go. So we decided to do this and since we are doing this on cassette only, we don't have the time problem."

In terms of cassette quality, A&M is issuing the Supertramp album, "Famous Last Words," on BASF's chromium dioxide tape.

● **Angel Records** has its "Miles of Music" cassette line which has 90 minutes of music for a \$7.98 list. These works are unavailable on record and feature complete works as opposed to excerpts.

● **Arista** is using higher quality tape and is branding the cassette package with a "Qualitape" logo. "We're also impressed with some of the attempts to package cassettes," cites Rick Dobbis, senior vice-president of artist development for Arista.

"We're looking at the 12x12-inch format." The label is also pushing the new British band Fashion to a tape-consuming audience. The cassette version of the album "Fabrique," listing for \$7.98, will feature the entire album on side one. Side two features 40 minutes of remixes and dub versions of these same songs. On the most recent Graham Parker album, "Another Grey Area," an additional song appeared on the cassette which is not on the album.

● **CBS** is apparently ready to launch its own version of specially-priced double cassettes. These will put two albums together by a top-selling CBS act. This package will not be available in album form.

● **Capitol** is launching its new XTR process to give its cassettes better sound quality. "Part of the home taping problem comes from the lack of quality in conventional cassettes," notes Walter Lee, marketing vice-president. Capitol has also experimented with a 4x9-inch cassette package but Lee notes it's up to retailers to decide what package is best. "If they want 12x12, 20x20, 9x4, that's fine," he continues. "The trade has to decide. Once they do that, everyone will standardize."

● **Chrysalis** has launched the new Pat Benatar album and cassette "Get Nervous," with a light sensitive anti-piracy system called Light Signatures. Consumers are asked to send back a special card which accompanies each album or tape. The card is stamped with the Light Signatures system. Any album without a card or a card with an incorrect imprinting is therefore a counterfeit. Chrysalis has also changed its slogan to "Chrysalis Cassettes and Records" as opposed to putting records first. Chrysalis has also experimented with 6x6 configuration for cassette packaging. "But it was ignored by retailers," notes Steven Shmerler, marketing director for Chrysalis. "As manufacturers, we don't care which format is used. The point is that something needs to change in terms of merchandising cassettes. You can't sell cassettes behind locked glass windows. Shopping for cassettes in most stores is a real headache. Both albums and tapes should be side by side. You shouldn't have to browse twice to buy one product."

● An upcoming collection of John Lennon's best-known Apple label material will have two extra tracks on the cassette version. The album is on **Geffen** in the U.S.

● **I.R.S.** is making waves with its "cassingle" concept. "It's based on seeing so many Walkmans on the beach," notes Carl Grasso, creative services vice-president for I.R.S. "With the Go-Go's 'Vacation,' we saw the perfect opportunity to issue a single cassette which people could take around wherever they go." Also, I.R.S. is issuing a three-track cassingle by the English Beat and an extra song, "Exercise," appears on Wall of Voodoo's "Call of the West" cassette. I.R.S. marketed the cassingle with posters, stickers on head cards and other retail paraphernalia.

● **Island** perhaps has the most controversial cassette policy. The label has used its "One Plus One" concept on its independently distributed Antilles and Mango labels. This involves having the same album on both sides of the tape. However, there is only one recording stud left in place in the back of the cassette so that one side can readily be used as blank tape. Because Island's distributor, Atlantic, refuses to endorse this procedure, the Atlantic-distributed "Officer And A Gentleman" soundtrack cassette will not be One Plus One. However, both sides will feature the album though the recording studs are in place so that the tape cannot readily be used as blank tape.

● The **CBS Masterworks** line is using the cassette format to include more music from the Broadway play "Nine." The album features about 60 minutes of music while the tape has over 80 minutes of music.

● **PolyGram** is now releasing EPs in cassette as well as disk formats. The Kurtis Blow "Tough" and Peter Godwin "Images of Heaven" EPs, priced at \$5.98, are now available in cassette configuration. "The EP concept on disk is becoming more important. We really feel this accommodation should be there," says Herry Losk, senior vice-president of marketing. On its aerobic and exercise albums, PolyGram has included cassette versions with the disk version.

● **MCA** is also going to be introducing a line of double cassettes featuring two albums by major acts on one tape at a special price.

● **WEA** was the innovator in the field of double cassettes. "The idea really came from Warner Bros. creative services vice-president and operations director Adam Somers," notes Alan Perper, WEA's marketing product director. "We put it before the three record companies and everyone felt it is one hell of a marketing concept. What we're looking for is something to reflect the lifestyle of today. We launched it in five markets—Boston, Norfolk, Atlanta, Miami and Los Angeles—and now they're available nationwide. The response has been overwhelming." Billboard

Cary Darling is a Billboard contributor in Los Angeles and author of the "Music Monitor" column.

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High-Speed Duplication Moves Closer To The Art

WC-9

By LAURA FOTI

A &M's recent release of Supertramp's "Famous Last Words" on chrome tape at \$8.98 list is only the most visible of a series of moves toward quality prerecorded cassettes. The introduction of the Walkman a couple of years ago has meant greatly increased tape sales and, ever since, the recording industry has been striving to meet consumer demand for tapes comparable in sound quality to records.

It has been argued that the poor quality of prerecorded cassettes has directly resulted in a great deal of home taping. If that is true, then home taping should even now be on the wane. After all, the once-lowly cassette now boasts a wider frequency response and better quality manufacturing (both materials and duplicating methods) than even a year ago.

There has been no dearth of special promotions, either, involving "cassingles," bonus songs not found on records, compilations, pricing, prerecorded cassettes with one side blank, even cassette-only releases.

But all the promotions in the world would be useless without a quality product to sell. And quality has been the motivating force behind such moves as increased use of chrome and other higher-end tape formulations, the development of the Dolby HX Professional and other noise reduction and companding systems, and such equipment as Cetec-Gauss' Series 2400 duplicator.

Bob Piselli, professional products manager for BASF, is one who has pushed hard for better prerecorded cassettes. He says, "The record companies realize the time is now to offset home taping, to produce a quality product. Cassettes are replacing disk sales—more cassettes than records will be sold this year." He predicts 155-160 million records and 165 million prerecorded cassettes will be sold in 1982.

While others may question the degree of Piselli's optimism, no one can deny that the cassette market is growing while record sales shrink. "Record companies," Piselli says, "are reluctant to invest money in improving record quality," preferring to focus on a healthier format. The result: a self-perpetuating cycle of greater cassette sales, lower record sales.

BASF supplies chrome tape to Mobile Fidelity Sound Lab for its audiophile cassettes, and to Island Records and RCA Red Seal. It is the largest supplier of bulk cassette tapes in the U.S., with a 30% market share, according to Piselli.

"We've lowered the price of chrome as a raw material for duplicating," Piselli says. BASF's chrome tape is 25-30% more costly than its ferric tapes.

"What's an additional 12 cents per cassette if you sell twice the number of \$8.98-list albums?," he asks. "I contend there's no reason mass-produced tapes should not be close to the quality of tapes recorded at one-to-one. The high-speed duplicating industry is moving closer to state-of-the-art one-to-one recording. Pick up an RCA cassette today—you won't believe the quality."

Quality, of course, is the result of a great deal of interaction between equipment manufacturers and tape suppliers. On a machine, the tape's tension, speed, recording

heads—the best tape will make no difference if even one of these links is weak.

And the links are being made stronger, by firms involved in the manufacture of cassette duplicating and loading systems: Cetec Gauss, Otari, ElectroSound, Audio-

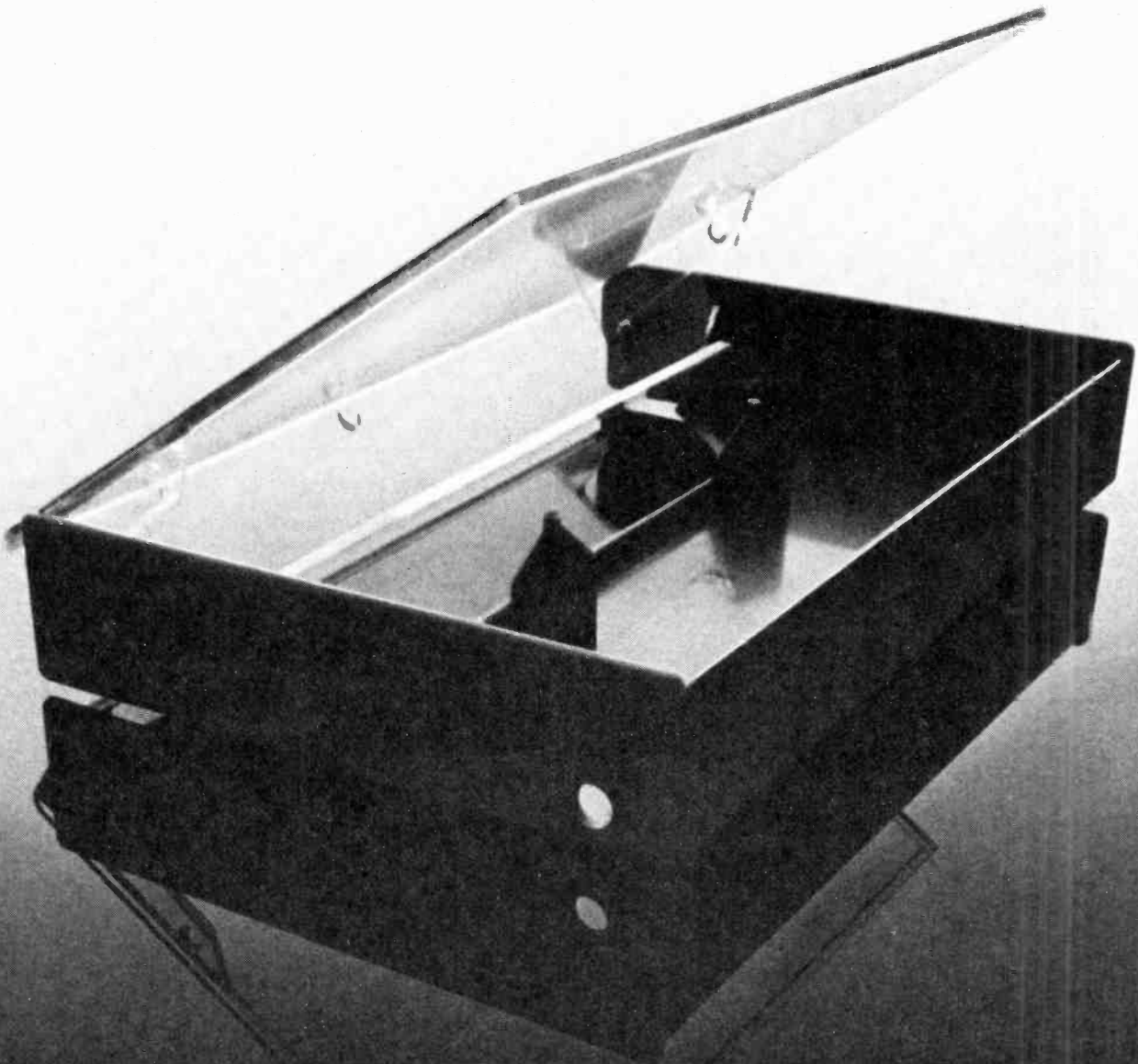
matic, Studer Revox, Recortec, King Instrument Corp., MTI and others. Cetec-Gauss' new high-speed Series 2400 duplicator is able to use metal or chrome tapes, as well as other formulations. It can be utilized for cassette, eight-track, microcassette or reel-to-reel dupli-

cation at speeds up to 128-to-1.

Mort Fujii, president of Cetec-Gauss, points out, "The tapes used in duplicating have gotten better—and that means a better product, providing the equipment used is also good."

"There's been more interest

worldwide in better quality cassettes. In southeast Asia, for example, it used to be that as long as they could produce product, that was all that mattered. Now they're much more quality-conscious—and it doesn't cost that much more to get a good quality product." *Billboard*



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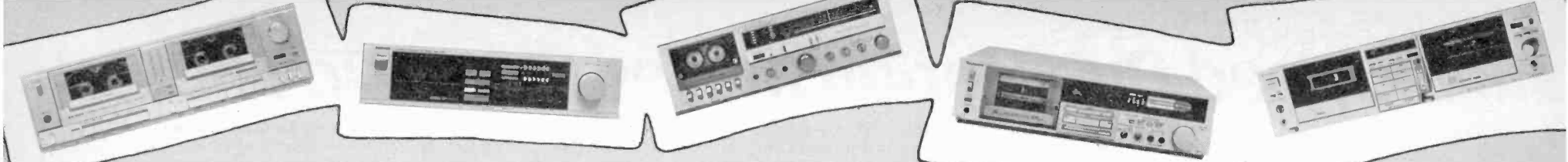
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A Billboard Spotlight

NOVEMBER 6, 1982 BILLBOARD



HOME CASSETTES

EASY DUBBING. Sanyo Electric's RDW50 stereo cassette deck features two separate cassette sections. Tape #2 can automatically record everything that is being played on Tape #1. The deck also features Automatic Music Select System (AMSS) which scans the tape at high speed. List price is \$199.95.

AUTO REVERSE. Sony's TC-FX500R auto reverse cassette deck uses a LaserAmorphous head to extend usage life. Dolby C rounds out the deck's list of features. Suggested list is \$280.

BUDGET RECORDING. Nikko Audio introduced the model ND-520 as the budget-priced cassette deck in its lineup. Available in silver finish, it features twin LED displays, separate left and right input levels, and one-button recording. List price is \$200.

SYSTEMS APPROACH. Panasonic offers a complete Systematix component system in one box. The Systematix SG-20 features a cassette deck/receiver, fully automatic turntable and two-way speakers (the last two not shown). List price for the SG-20 is \$350.

CASSETTE CONVENIENCE. Technics' model RS-M255X cassette deck features leather touch controls, dbx noise reduction system, and Dolby® B noise reduction system. The deck automatically adjusts for normal, CrO2, or metal tape. Suggested list is \$380.

RANDOM DUBBING. Hitachi Audio's model D-W700 features random program dubbing and playback, as well as both Dolby B and C noise reduction circuitry. List price for the system is \$390.

DUO BETA CIRCUITRY. Luxman's first cassette deck with dbx circuitry is the K-118, a two-head, metal capable model. It also features Luxman's Duo Beta circuitry which is reported to allow a minimum of negative feedback into the system. List price for the system is \$499.95.

Selecting The Hardware To ...

PLAY IT BACK AGAIN, SAM...

To the record dealer, who also merchandises blank and pre-recorded audio cassettes, selecting the proper entree into the hardware/cassette playback market can be pretty mind-boggling.

The problem?

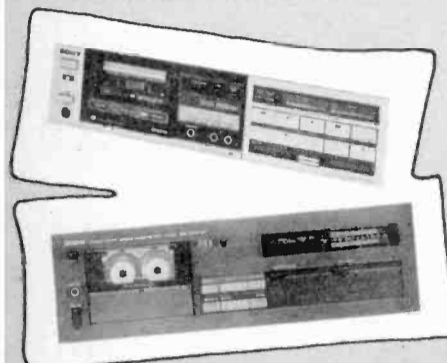
For every cassette tape sold, there are a thousand different products on which to play it.

From tiny microcassette record and playback systems, to mini and midi personal portables, ghetto-blasting boom box receiver/cassette deck combinations, and audiophile exotica, the list of cassette-playing product is endless. The same cassette not only plays at home, but totes on a belt loop or shoulder blade into the great outdoors, and then may be popped out of the portable player and plugged

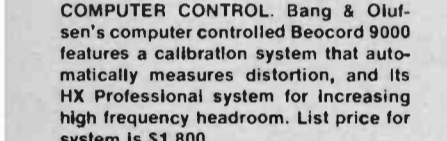
into a car stereo cassette deck.

What to stock and how to display it, depends on each store's audience and square footage. Still, even the smallest record and tape outlet would do well to carry at least a few pocket-sized personal stereo systems or portable boom boxes, even locked behind a display case. Not only are they an excellent add-on sale for the software you sell, but the software you sell is as good a reason as any to convince your customers to invest a little more of their disposable income on a system that plays their purchase.

For a taste of what's available in cassette playback systems, Billboard has pieced together the following sample of cassette players in all their configurations, and at all price ranges—from a \$1,000 home deck to a tiny, personal stereo with a suggested list of under \$40. **MARCIA GOLDEN**



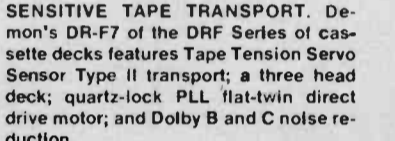
BASIC BLACK. Yamaha's K960 cassette deck incorporates dbx tape noise reduction circuitry. This top of Yamaha's line system has a suggested list of \$495 and is available in silver finish as well.



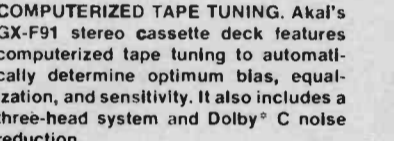
COMPUTER CONTROL. Bang & Olufsen's computer controlled Beocord 9000 features a calibration system that automatically measures distortion, and its HX Professional system for increasing high frequency headroom. List price for system is \$1,800.



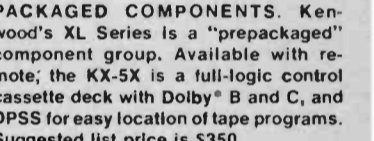
MICROPROCESSOR PLAYBACK. The Revox B710 MK11 cassette deck features four motor tape transport and microprocessor control and memory. The deck offers automatic selection. Suggested list for the B710 is \$1,999.



SENSITIVE TAPE TRANSPORT. Demon's DR-F7 of the DRF Series of cassette decks features Tape Tension Servo Sensor Type II transport; a three head deck; quartz-lock PLL flat-twin direct drive motor; and Dolby B and C noise reduction.

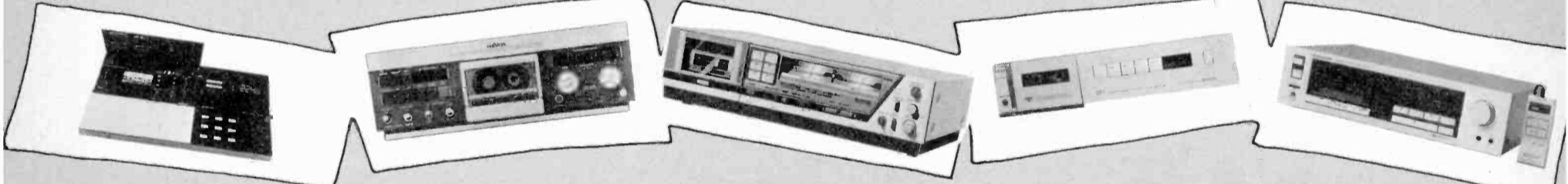


COMPUTERIZED TAPE TUNING. Akai's GX-F91 stereo cassette deck features computerized tape tuning to automatically determine optimum bias, equalization, and sensitivity. It also includes a three-head system and Dolby® C noise reduction.



TRIPLE TRANSPORT. Cybertek's model D-801 features three motor dual capstan transport in a metal capable stereo cassette deck with Dolby® B and C. Suggested list price is \$625.

PACKAGED COMPONENTS. Kenwood's XL Series is a "prepackaged" component group. Available with remote, the KX-5X is a full-logic control cassette deck with Dolby® B and C, and DPSS for easy location of tape programs. Suggested list price is \$350.



BOOM BOXES

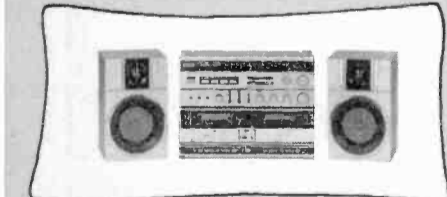
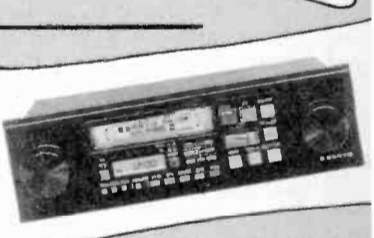
POP-OUT DECK. Hitachi has introduced a dual cassette system with a pop-out deck that becomes a personal stereo system with headphones. While the pop-out deck is in place, the TRK-W1H FM/AM/SW will record and material may be taped between the two, full-size decks. Suggested list is \$429.95.

BREAK APART AUDIO. The Yamaha PC-9 Portable Concert System "breaks apart" into separate pieces so it can be set up for stereo separation. It also "locks together" with its own carrying handle. It operates off AC, DC batteries, and DC power for use in a car or boat. Suggested list price is \$549.

POP-OUT CAR STEREO. Pioneer Electronic's top of the line KEX-65 car stereo system is an in-dash mini-component unit that features a fully illuminated, flat-front display panel and an exclusive key lock installation bracket that allows for easy removal and security storage. Suggested retail price is \$419.95.

BI-LEVEL CAPABILITY. Alpine Electronics of America's model 7135 bi-level, ETR/PLL, FM/AM cassette deck features digital frequency synthesized tuning, auto reverse and bi-level capability that permits components to be added on in a variety of configurations. The suggested retail price is \$269.95.

HIGH POWER CIRCUITRY. Sanyo Electric's model FTX180 is part of its "POWER PLUS" series. The system includes power amplifiers, Dolby® C noise reduction, an FM optimizer, and an anti-tape-jam system. The suggested list is \$399.95.



CARRYALL COMPONENTS. Aiwa has added Component styling to the portable CA-W10 system of its "Carry Compo" series. The system includes an amplifier, tuner and speaker sections. Suggested list is \$500.

TV/CASSETTE COMBINATION. Sharp's personal entertainment center, model 4G100, includes color TV, AM/FM stereo radio, and a detachable micro-cassette recorder/player with headphones. It stands only 4 1/2 inches x 9 1/2 inches and weighs less than four pounds.

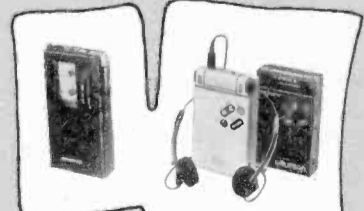


CAR STEREOS

X-BODY CAR STEREO. Designed to fit in X-Body automobiles, Aiwa America developed the CTR-50, an auto-reverse stereo cassette player that offers AM/FM five-preset pushbutton tuning. Suggested list of the CTR-50 is \$200.



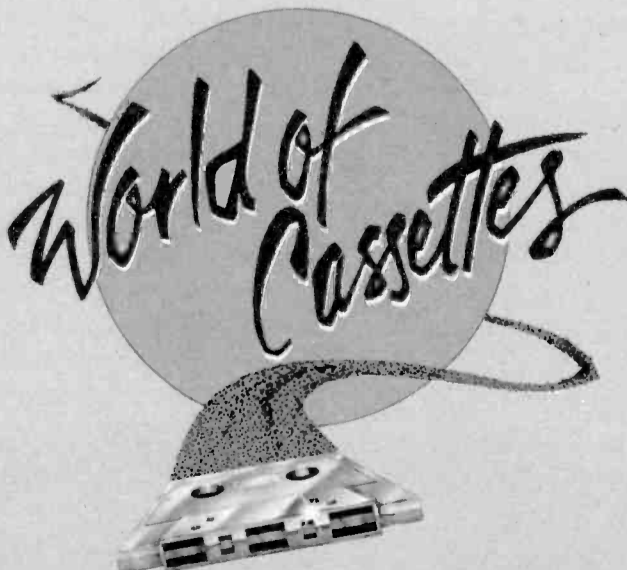
PERSONAL STEREOS



STEREO RECORDING. The Sony Walkman WM-R2 is a recording system that features two, built-in, uni-directional microphones for stereo recording capability. Measuring only 5 1/2 inches x 3 1/2 inches x 1 1/4 inches, the WM-R2 comes with Sony's MDR-4L1 lightweight stereo headphones and provides connections for an additional set. The suggested retail price is \$199.95.

DICTATING MICRO-CASSETTES. Sanyo Electric's Executive Series model M5400 is designed primarily for dictation. It features built in pause, cue, and review functions, plus two-speed operation for up to two hours of recording time on a single microcassette. The suggested list price is \$59.95.

PLAYBACK-ONLY. Aiwa America's HS-PO2 walkaround stereo is metal tape compatible, and is equipped with headphones, and a battery pack for extended playback time. It measures 3 1/2 inches x 4 1/4 inches x 1 1/4 inches. Suggested retail price is \$135.



Heightening Sonic Benefits, Lowering Home Taping Appeal

While the prerecorded audio cassette has gained in popularity and convenience, not every one — including tradesters and consumers—like them.

Reason: Most mass market cassettes are duplicated at very high speeds, sometimes at a ratio of 64:1, or 64 times normal play. In fact, there's technology afoot which might lead to 128:1 or even greater ratios.

The high speed duplicating process, combined with what most labels will admit is a mid-level quality audio blank, greatly increases tape hiss, noise, distortion, as well as severely reducing dynamic range and frequency response. Often times consumers will buy a prerecorded audio cassette for their car or tape deck at home but notice a "muddiness" or "cloaking" of the sonics.

Many industry observers believe that it's precisely this situation which prods consumers into home taping, although not necessarily taking away from LP sales. For years, major blank tape companies have argued that consumers purchase an LP and a high quality blank (i.e. TDK-SA or Maxell UD-XL) so they can make a copy for their automobiles. And anyone who has ever recorded an LP onto a tape of that type will testify to the superior dynamic range, frequency response and other superior sonics produced. The Walkman phenomenon may also be having an impact since early models don't feature Dolby or other noise reduction circuits, hence a prerecorded audio tape is not a completely satisfying experience for that hardware medium either.

Enter the audiophile cassette: Recently, such firms as Mobile Fidelity Sound Lab and Nautilus Recordings, among others, have extended their audiophile disk philosophies (half-speed, direct-disk, digital, etc.) to the tape medium.

What they've done is take the two-track master and duplicated it "real time" (or a ratio of 1:1) onto very high-grade audiotape. Sometimes they even digitize the two-track master tape before the duplication process to ensure maximum frequency response and dynamic range. That also means wow and flutter are at almost non-existent levels. Net result: no sonic degradation and these cassettes are akin to second generation master tapes of the original two-track master. The best cassette shell housing is also used.

Like audiophile LPs, these tapes retail in the \$17-\$20 range and have been particularly popular with car stereo installers. Like audiophile half-speed titles also, the LPs are usually older, classic catalog material although Nautilus created a little history recently when the Police's "Ghost In The Machine" was issued in conventional and audiophile formats simultaneously.

Today, such labels as Mobile Fidelity and Nautilus make a limited quantity of titles available in the audiophile cassette format, including such artists as Linda Ronstadt, Elton John, John Klemmer, Tim Weisberg, George Benson, Supertramp, Earl Klugh, Zubin Metha conducting the L.A. Philharmonic and others.

dbx, the Massachusetts-based noise reduction specialist, has also begun making dbx-encoded prerecorded audio cassettes available. It's similar to their dbx-encoded disk approach where they take original master tapes and process them with a special dbx noise reduction/dynamic range expanding system

Basically, the process takes the original signal, compresses it, and decodes (expands) it at the other end. The only hitch for both the disks and tapes is that a dbx circuit is required for the hardware to gain the sonic benefits. But the dbx circuit is popping up in more and

more cassette decks as well as Walkman-like portables, notably Matsushita's Panasonic products.

One dramatic new development is the move by A&M to release Supertramp's new album on a high quality BASF chrome cassette. In effect, while the manufacturing

process for the label will be costlier, this places the product up in the audiophile ranks but at less than audiophile prices. The industry will watch this closely.

Will it have an impact on home taping? Will it impact the terrain of the audiophile specialty labels? Will it force the majors to follow suit?

JIM McCULLAUGH *Billboard*

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Lenco's innovative engineering allows loading at ultra-high speeds without scatter wind or linerburn. Lenco's quality duplicates itself with our accessories, including Soft Poly, Ampex and Norelco style boxes.

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According to research, not only do people who buy Maxell audio tape buy over 40% more cassettes in a year than the average cassette buyer, but they also purchase almost twice as many records as the average record buyer.

After all, people who are willing to pay more for an exceptional tape like Maxell must love good music. And can afford to buy the albums they really want.

So if you're wondering how you can boost record sales, maybe you should stock up on the tape that sells in record-breaking numbers.

Maxell.



IT'S WORTH IT.

Consumers, Manufacturers, Dealers Clean Up After Tape Revolution

By EMMA McBAIN

Audiotape accessories now include everything from complete head cleaning kits through vials of fluid, cotton-tipped swabs, "wood-look" carrying cases and replacement earpads for the headphones of your personal stereo. Thanks to a number of factors—not least the Walkman phenomenon—accessories are proving to be more than a hedge against the rigors of recession. Some companies even report growth.

"As a general rule, the tape accessory business is holding up despite the recession," says Doug Chatburn, national sales manager of consumer products for Japanese blank tape company TDK. "I'd be hard put to say it's going ahead like video despite the recession, since accessories follow audio hardware, and audio is depressed." Accessory sales do not follow sales of blank tape, he added.

"The dollar investment versus profit is very, very good," says Bob Borchardt, president of New York-based Recoton, explaining why more dealers are making more shelf-room for his range of accessories.

"Customers buying a new cassette deck or who own a Walkman see the need for the product—accessory sales are booming. Dealers are investing more money and space in their stores for these products. Turns are fast and margins are good; dealers are realizing their investment."

Increasing consumer awareness of the cleaning and storage products, tempting packaging and pre-Christmas rebates, the right price in a down economy, the increase in in-car entertainment and—most important of all—Sony's Mr. Morita and his miniscule Walkmen have given the accessory business a shot in the arm.

While no one is committing himself to the size of the U.S. market, nearly 22½ million tape decks were imported into the U.S. last year. That figure is up 8 from 19 million in 1980 and a mere eight million in 1971. In a possible universe of some 140 million cassette decks in American homes, industry executives and dealers report that between 50% and 80% of these decks have never seen a tape cleaning device!

"I know," says Jim Lawless, owner of the four-store All Star Audio chain headquartered in Houston, Tx. "I get these machines in for repair and the only thing wrong is dirty heads."

Lawless now writes up a head cleaner as an "assumptive sale" when selling a cassette deck.

"It makes for a happy customer," he says. "And someone who just spent good money on a cassette deck can nearly always find the \$7.00 for a head cleaner."

And if little things, like \$7.00 sales, mean a lot, consider the margin on accessories as dealers increasingly turn to volume business to keep their dollar income up in the soft economy.

Right now, videocassette hardware sales offer margins of between 5% and 15%. Some audio hardware margins hit



SELF-ROTATING RECORD CLEANER. The Maxell cleans while record stays put, as rotating brush cleans record in 10 seconds without pads, fluids or cloths. Powered by two AA batteries. Suggested retail price: \$29.99.

40%. Accessories are at the "good" end of this spectrum. But big volumes and high margins don't mean a thing if profit is low or high-margin items don't sell.

Accessories sell. "Cleaners are becoming an easy sale," says Dale Berleau of Discwasher, which manufactures the "Perfect Path" headcleaner and a separate cleaner for a cassette deck's capstan and pinch roller. "People are becoming more aware that they need to clean their decks so things will sound right," he says.

"Dealers don't have to carry high inventory costs or tie up expensive clerk and counter time," says Peggy Harmatz, director of sales and marketing for Dynasound, which specializes in cassette storage units and carrying cases.

Cassette products also offer a long product life cycle—equipment to care for and house the 8-track cassette is only now being phased out. "Enough people will invest enough money in their equipment to keep formats from dying out quickly," she says.

And customers are becoming more aware of both storage units and cleaning mechanisms. Merchandising is critical, according to manufacturers, and they emphasize everything from "quick and dirty" blister packs to lush, full-color explanatory graphics.

The convenient or elaborate packaging and displays are designed to make the customer "perceive the need" for accessories, often independent of any sales assistance whatsoever. Pre-Christmas promotions, such as posters from Allsop and rebates from Nortronics, are aimed at getting the customer in the store and combating cautious dealer stocking patterns.

"Dealers are afraid of overload," says one manufacturer. "We've got to get customers in the door and give them something on which to spend their mite."

Other manufacturers see the success of accessories indicating the depth of the recession. Audio hardware is "dead in the

(Continued on page WC-18)



Emma McBain is a freelance writer in New York specializing in audio/video retailing.

A Billboard Spotlight

NOVEMBER 6, 1982 BILLBOARD

Have you ever heard a cassette sound like real music?



You've had your hair blown,



your glasses shattered...



now listen to real music.

TO MAKE A CASSETTE SOUND LIKE MUSIC, YOU'VE GOT TO KNOW WHAT MUSIC SOUNDS LIKE.

Other than making tape, most cassette manufacturers have nothing to do with music. Denon, on the other hand, has been in the music business for well over seventy years. Denon professional equipment can be found in almost every single Japanese radio station and recording studio. Denon is the company credited with the development of the PCM recording process, a development which has already revolutionized the entire recording industry. And, when it comes to tape, Denon has been making it for over twenty-five years.

CASSETTE TAPES CAN MEASURE ALIKE AND STILL SOUND DIFFERENT.

Serious audiophiles know that components with identical specifications can sound noticeably different. Conventional measurement techniques do not explain this phenomenon, so words such as "musical" are often used to describe sound that possesses the "life-like" characteristics of real music.

THE FIRST TRUE MEASUREMENT OF TAPE SOUND QUALITY

The reason conventional tape testing measurements do not tell the whole performance story is that they are based on simple test tones rather than complex musical signals.

Denon adopted a unique means for measuring Dynamic Distortion, the distortion created on the tape by actual musical signals. By specifically developing formulations to reduce Dynamic Distortion, Denon was able to significantly improve DX Tape's ability to accurately recreate the sound of real music. It is no wonder that Denon DX-Tape is rapidly becoming the first true "audiophile's" cassette.

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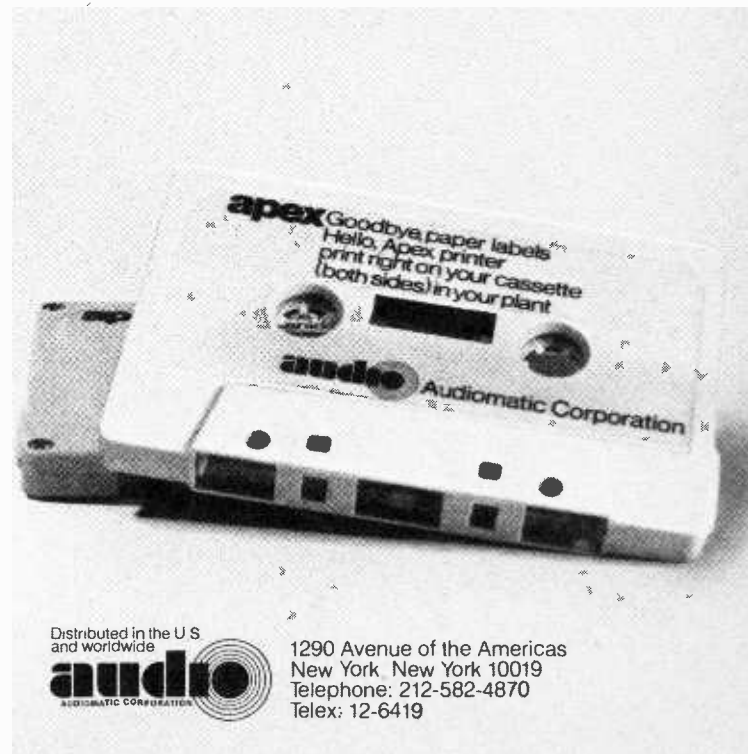
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Quiet War Continues

By BILL HOLLAND

The ongoing war between record companies and others in the music business and the manufacturers and sellers of cassette equipment and blank tape is taking place in the offices and hearing rooms on Capitol Hill.

The ultimate weapon, the one each is striving to use, the only one which will end the bitter debate, is new legislation from Congress. A law that will either create an exemption in the Copyright law for non-commercial audio home taping—and this is the bitter seed of the battle—or will also offer copyright owners a royalty to compensate for industry losses due to home taping.

The music industry coalition wants Congress to recognize the desperate need for such a royalty. The tape coalition wishes to persuade the Congress that such a royalty is not only unneeded, but would actually amount to a subsidy, a tax, placed on citizens to bail out an industry that they say has brought financial damage on itself by problems unrelated to home taping. Naturally, the record companies don't share that opinion, and to make sure that the Congress doesn't either, the music coalition continues to spend a lot for the services of lawyers, survey firms and lobbyists. The tape coalition is also spending an enormous amount of money to buttress their views and to get them heard.

The issue, the music coalition says, is the protection of intellectual property—copyright protection of musical works. And if audio home taping from radio and records is now a fact of life, as irreversible and as widespread as studies indicate, then there is all the more reason for copyright owners to have protection equal to that now offered by the Copyright Law, revised in the early '70s by Congress before the advent of massive home taping.

Pulitzer-winning critic Jonathan Yardley, observing the recent trend, recently wrote about the new home taping habits of Americans: "Armed with our tape recorders and video recorders, we have become a nation of petit larcenists, blithely swiping the work of musicians and actors, conductors and screenwriters. Not merely that, but we clearly regard this as a matter of right."

The suppliers of the machine and the blank tape used by consumers argue that a royalty would be unfair, both to their industries and to the public. Jack Wayman, the principal spokesman for the anti-royalty Audio Royalty Rights Coalition, told Congress in August that the "major deficiency of an audio royalty proposal is its inherent inability to differentiate between those who use audio recorders and blank tapes to tape copyrighted music and those who do not engage in such activities." He says such a royalty "is in effect a tax, nothing more, nothing less."

Wayman has also suggested to Congress, as have other witnesses from the anti-royalty camp, that not only would such a "tax" be a burden to the consumer—and it follows, of course, that consumers would not be pleased with Congressmen who vote for such a bill—but that the money collected could not be fairly distributed. "It is pure naivete to believe that a royalty tax

swelling corporate coffers would trickle down to individual performers," Wayman told a House subcommittee.

There have been hearings on both sides of the aisle both in Wash-

ington and in Los Angeles all through this year, ever since the U.S. 9th Circuit Court ruled last October that the sale and use of home videotape recorders to copy off the air programming can be considered

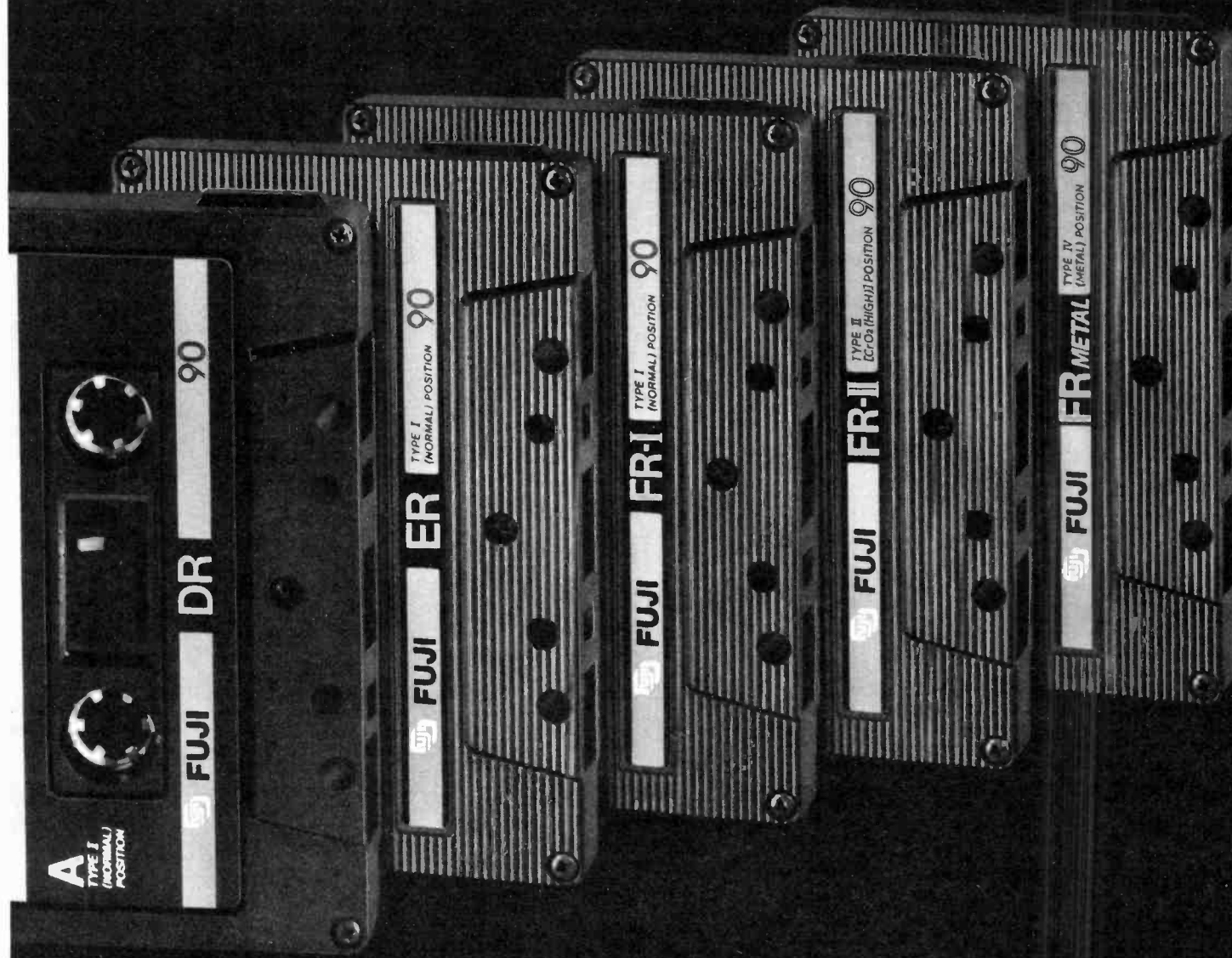
infringement of the Copyright Law. That ruling is now being considered for review by the U.S. Supreme Court. No royalty provision nor audio section is in the original court decision, nor are they being reviewed by the Supreme Court.

Senate and House staffers say that the reason the strongest "Betamax Bills" in the Senate and House have moved slowly this past session is not because the legisla-

tors are waiting for the Supreme Court to act. Rather, they admit that both sides in the case have presented their views so strongly—in this case, the music industry and the tape/equipment industries—that the Congress just didn't have the time to work out the language of a compromise bill that addresses the demands of copyright owners but does not itself infringe on the rights of those not taping. **Billboard**



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13% INCREASE OVER '81

Competition Fierce In Battle Of Blank Tape Marketeers

For BASF, chrome is the element to "kiss the hiss goodbye." Maxell sponsors tape clinics and has a cross-merchandising program with cassette deck manufacturer TEAC. Loran tape is baked, immersed in boiling water and left to fry in the desert—all to prove its Lexan shell can take the heat. And other manufacturers, such as TDK, 3M, Fuji, Sony, Memorex, Certron, PD Magnetics and Denon, are also out there working hard for shelf space and consumer dollars.

It's the battle of the blank tape marketeers, and never has competition been so fierce.

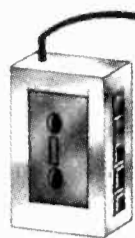
The market is larger than ever—an estimated 254.6 million blank cassettes will be sold at retail this year, an increase of 13% over last year. Yet the "big three"—TDK, Maxell and Memorex—are far ahead of the others as far as number of stores stocking, according to a recent Billboard survey conducted by the Harvey Research Organization of Rochester, N.Y.

That study found that, of retailers surveyed, 87% carry blank audio tape. At only slightly less than that penetration are the figures for retailers carrying TDK brand tape (77%), Maxell (73%) and Memorex (47%). Next on the list are BASF and Sony (14% each), 3M/Scotch (13%), Fuji (9%) and Audio Magnetics/Tracs (6%).

Although it may look like there is plenty of room in the market for a newcomer, the fact is that many buyers of high-quality tape are fiercely loyal, as well as skeptical. They've been burned too many times by cassettes that come undone, jamming up the works in cassette decks and car stereo players, as well as ruining what may have been favorite selections of songs.

Still, that doesn't stop newcomers from trying for even a small part of the pie. PD Magnetics, a joint venture between Philips and Dupont, is aggressively seeking new retailers. "Expanding the number of outlets we're in is our No. 1 need right now," says Charlie McCandlish, advertising and promotion manager for the company.

And Loran, another "newcomer" who's been around, is headed by Rob Loranger, who has operated custom duplica-



BLANK UNTIL THE SOUND COMES ON



SECOND HALF BLANK AUDIO SALES AS OF JUNE 1982 (total industry figures in units)

	1981	1982
January	7,199,000	6,005,000
February	7,442,000	8,510,000
March	7,606,000	7,675,000
April	8,014,000	7,669,000
June	7,463,000	6,769,000

Source: International Tape Association

MAY 1982 FACTORY SALES OF BLANK AUDIO CASSETTES

Product Description	Units	Dollars
Standard Ferric Oxides		
C-60	4,077,398	2,646,355
C-90	5,048,911	5,405,323
All other lengths	1,332,661	1,214,507
Total	10,458,970	9,266,185

Other Oxides, CrO₂ Equivalents, & Ferrichromes

C-60	563,689	826,485
C-90	3,338,580	6,402,447

Metal

C-60	41,136	99,025
C-90	52,536	185,486
Other lengths	9,688	16,020

Source: Electronic Industries of America

company recently distributed \$50,000 worth of coupons at a New Jersey hi fi show.

Blank tape is an impulse item, and for that reason should not be kept behind locked doors. However, because it is small, it can be especially prone to theft. Hence the proliferation of three-packs, hang-up blister packs and the like. All serve to keep the tape more accessible and to remind the consumer to stock up.

What else can retailers do to merchandise blank tape? Besides using their own ideas, manufacturers have plenty of suggestions. These include co-op funds for advertising, dealer incentives, t-shirt and other giveaways, special offers and ties, clinics and packaging.

But no matter how much help he gets from a supplier, a dealer will always be more successful if he is creative. Blank tape, as the recording industry loves to point out, is really nothing until it has been used to record. How does one merchandise "nothing"?

"There are good and bad retailers, who do a good or bad job merchandising product," says Charlie McCandlish. "The good ones run specials, carry a cassette in their pockets at all times to use for demonstration purposes, give tape away free with the purchase of hardware, use co-op money wisely and display well. The bad ones use only pricing as promotion."

"A lot of help is available from manufacturers," he points out. "Selling tape takes planning, thinking, execution and hard work. It's easier to sell on price than anything else. But what a difference a merchandising idea with spark can make!"

Laura Foti Billboard

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There's Sting In Tale Of The Tape



ests on the part of U.S. attorneys and FBI agents" to go after the big operators, and to bring indictments that will stick. "It's definitely a priority now," Schoenfeld says. "Some indictments have already been handed down, and there are others in the wings."

Schoenfeld feels the new law "has succeeded in making it clear" that convictions will mean heavy penalties. **BILL HOLLAND** *Billboard*

On May 25, President Reagan signed into law the new Piracy and Counterfeiting Act of 1982, climaxing years of effort by the record industry to make it clear to the Congress that stiffer penalties were needed to bring to a halt what the FBI has called "one of the most troublesome" white collar crimes in the nation.

The bill, introduced in the House in 1981 by Rep. Barney Frank (D-Ma.) and in the Senate by Sen. Strom Thurmond (R-SC), ups the trafficking offense to a felony, with penalties running as high as \$250,000 and five years in jail.

Until the President signed the bill, the federal criminal code—Title 18—did not contain any such copyright infringement provision nor penalties. Only the Copyright Act mentioned counterfeiting and piracy, classifying both as a misdemeanor, with much lighter penalties and jail terms—\$25,000 or one year in jail, or both, and a fine of \$50,000 or two years in jail for repeat offenders, no matter how large or extensive the operation. Most fines were less, according to the testimony on the Hill last year. Rep. Robert W. Kastemeier (D-Wisc) called the old penalties inadequate and "just the price of doing business" for lawbreakers.

Record, tape and movie piracy grew to epidemic proportions during the last decade. By 1980, the Department of Justice and the Attorney General recognized the severity of the problem, calling it one of the "top three" white collar crimes. In 1978, the FBI seized more than \$150 million in equipment and product in 23 raids in five states alone. Associate Attorney General Assistant Renee Saybala told a House panel last year that he estimated that worldwide sales of pirated and counterfeited records exceeded \$1.1 billion, and that organized crime is active in piracy and counterfeiting.

The new legislation passed the House and Senate without opposition.

The bill, as law, states that an individual convicted of trafficking in more than 1,000 illegal records on tapes, or 65 copies of an illegal movie copy, manufactured within a 180-day period of time, could receive the maximum fine or jail sentence, or both. Penalties for lesser amounts—more than 100 copies by less than 1,000 LPs or tapes, or more than seven but less than 65 movie copies, now range from a \$25,000 fine or one year in jail, or both, to the maximum fine and two years in jail. The penalties would be judged on the gravity of the crime and whether or not it is a repeat offense.

With the old penalties, sometimes even the intervention of prosecutors could not dissuade pirates and counterfeiters, and witnesses at the hearing spoke of instances where individuals had been enjoined with no effect. One witness mentioned a case where one record pirate was charged repeatedly and finally sentenced to jail—on weekends and nights. Free during the day, the pirate continued his illegal business.

The light sentences and the misdemeanor charge restricted efforts of both prosecutors, police and the FBI, and had not the law been changed, record and tape piracy would have become, in the words of one witness, "not an urgent priority."

However, the new law, as Rep. Frank said after Reagan signed the

bill, "puts tools in the hands of U.S. Attorneys so that they can make a serious dent in what has become an increasing crime."

In the four months since the signing, there have been noticeable dif-

ferences in the motivation of lawmen to use the felony category as an incentive to successfully pursue counterfeiters and pirates, according to those in the record industry.

Joel Schoenfeld, special counsel,

anti-piracy, and director of RIAA's anti-piracy operation, says that just in the last few months he has noticed "a general increase in inter-

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international broadcast standards, the incomparable ATR-10C 1/4" and 1/2" mastering recorder, the rugged MM-1200 multi-track, and the advanced ATR-124 multi-track analog recorder. For details about any exciting member of our professional audio family, call your local Ampex representative, or contact Willie Scullion, Ampex National Sales Manager, Audio-Video Systems Division, 401 Broadway, Redwood City, CA 94063 (415) 367-2911.

THE AMPEX SOUND

AMPEX
Ampex Corporation One of The Signal Companies



Tape Revolution

• Continued from page WC-14

water" and record stores aren't doing much better.

"Dealers are emphasizing accessory sales at the expense of records because they can sell accessories and they can't sell records," says Robert Wight, marketing division manager accessory giant Pfanstiehl.

Wight, who cites a total maintenance kit called "Pinwheel" as one of his biggest sellers, said accessory sales improved last year. Pfanstiehl, like Recoton, puts product into record and hi-fi stores which range from mom-and-pop outlets on up. The products are in chains, discount department stores, various distribution outlets

and, in Pfanstiehl's case, catalogs. "Catalogs are one of the reasons we're so big," Wight says, adding that careful control of copyright has been critical.

But it's the boom in personal stereo that has lit a fire in the accessory business, heretofore something of a sleeping giant and in TDK's words, "an addendum—but an important one", to the company's prime directive selling audio

and videotape.

"Sony has done a tremendous job," says Recoton's Borchardt. "The Walkman is already established worldwide and accessories for personal stereo are practically a necessity."

Big sellers for the company are the staggering number of converters, cables, extension cords and mini-headphone which turn Walkman listening into a group effort.

Via accessories, the personal units can be plugged into a home stereo, can record to or from a home stereo, can entertain several people at once and can be routed through the owner's home headphones.

Recoton will now blister-pack three mini-headphones in "a totally new marketing concept," Borchardt says. Other hot sellers are a portable amplified speaker system which converts a Walkman into a "boombox," replacement earpads for mini-headphones and four-pack replacement cassette boxes.

While specialists like Discwasher concentrate on doing a limited number of products such as cleaners and eventually demagnetizers, the giant companies run the gamut. Also on offer are microphones, wind-shields for microphones, telephone pick-ups, voltage converters/adapters, a nest of extension cords and interconnects and even a "pillow speaker" so you can learn French while you snooze.

"Hotcakes" from Pfanstiehl include the "Pinwheel" maintenance kit, AC power adapters, AC line cords and "abrasive" headcleaners. "Don't ask me why," says Wight, a former customer service maven who would recommend the non-abrasive variety.

Hot products in the accessory storage area include carrying cases in hard plastic or a soft material from Dynasound, aimed at those who spurn the injection-molded "luggage look." A high-end "wooden" case is being introduced, while a "metallic" storage unit for the home has become de rigeur for those who want their cassette boxes to look like hi-fi components. A 15-unit slimline case for cars is also selling well.

But companies don't get rich—or even necessarily stay in business—by relying on standard product lines. Growth will come from three areas, manufacturers say: Expanding sales within the current universe of hardware owners; introducing new product areas; and looking at external markets.

Many companies will move into videocassette storage and cleaning accessories, if they have not already done so. Dynasound offers storage units for videogames, while Le-Bo/Peerless, which has restructured itself under new management, offers a portable videogame holder. Companies are also looking at storage for the floppy discs which accompany home computers.

Other companies look abroad. Dynasound has "never looked back" since the opening of a plant in Ireland two years ago and is now making eyes at the European market. TDK, Recoton and Discwasher are already world-wide, although companies which produce or import from the Far East can find it difficult to be price-competitive on an export basis.

Companies also complain of the high cost of export licenses, import duties and shipping charges. "Europeans don't understand why the stuff becomes so expensive," says Borchardt, while Berleau cites the devaluation of foreign currency against the dollar in a weak international economy as another reason why U.S.-sourced material is costly.

Nevertheless, with room to expand in the U.S. and overseas and with the plum of profits in related fields in sight, accessory manufacturers are optimistic about the future. All agree that the only technological development which could impact tape care is a take-off by the micro cassette, still not quite good enough for quality audio reproduction.

Says Harmatz. "If the market moves to micro, we'll be there."

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International Report

• Continued from page WC-4

JAPAN

Production of musicassettes in Japan in the first eight months of this year was up 10% compared with the same period of 1981, the value in monetary terms some \$276 million, as against the total \$370 million for record production.

The Walkman-type stereo headphone sets still sell well, with industry estimates for domestic sales in 1982 projected as up to 3.5 million units. Sony Corp. alone produces 250,000 units a month.

But production of blank audio cassette lines is up only 1% compared with last year. Behind this statistic, though, is the fact that the tape manufacturers are trying to increase video tape business and succeeding, for video tape production is up 61% in the January-July period this year compared with the same seven months of 1981.

There's virtually no piracy or counterfeiting in Japan, but the similarly vital problems facing the musicassette business in this territory are home taping and the disk rental shops.

The Liberal-Democratic Party, the government party, is studying the question of legislation for a levy on tape/hardware but it has not arrived at any conclusions, despite increasingly loud overtures from the industry.

Today, the record companies in Japan are not as vociferous in their attacks on the disk rental shops since JASRAC, the Japanese composers' and publishers' society, filed suit in the Tokyo District Court against the Reikodo company, Japan's biggest record rental chain, seeking an injunction to restrain rental trade, which JASRAC believes threatens musicians' livelihood and infringes copyright law.

But the record companies are only too aware that court action takes years to complete, so they are concentrating on steps to increase sales, putting out improved product lines, developing longterm promotion campaigns for the overall industry, and ardently wooing the older-age consumers.

Statistics from the Japan Phonograph Record Assn. show production of musicassettes in the first eight months of 1982 totalled 56.16 million reels, compared with 50.89 million for the same period last year.

Whereas the unit tally went up 10% the monetary value increased by only 8%, from \$256 million to \$276 million. List prices of musicassettes stayed the same, \$9.40 for international repertoire and \$10.52 for domestic product, the same retail prices as for records.

Yasuhiko Kuroda, Sony spokesman, says supply just can't keep up with demand for Sony Walkmans. There are six models, the Walkman II being most popular. Its price, \$120 roughly, hasn't changed since it was first put on sale last year. Sony has produced 250,000 units of Walkman lines since the start of 1982, total production topping the five million mark in May this year. Half the production is exported.

The sales boom goes on despite warnings from some medical sources that over-use of personal equipment of this kind could lead to deafness. Kuroda says the manuals issued with the Walkman equipment gives specific instructions on safe volume levels to use.

In Japan, there's no move as yet to ban the use of stereo personalized headphones for car drivers or cyclists. And no cases of accidents caused by their use have been reported.

Kuroda says Japanese manufacturers aren't worried about compe-

tion from low-price sets from Hong Kong, Taiwan or South Korea. "They won't sell in Japan," he says. "The Japanese are brand and quality conscious."

As for musicassettes, companies like Toshiba-EMI are trying to increase the sales of international repertoire as against domestic product, the current ratio being roughly 70-30 against international. These companies are also striving to narrow the gap between records and tapes, presently up to 90-10 in favor of disks.

Naoji Yoshida, producer of Toshiba-EMI's musicassette division, says a total 17 cassettes have been released in recent months in "The Standard Collection," comprising vocals, big bands, chansons and Latin material, all in cassette-only format. The "bargain" price \$6.70 tag is expected to boost sales.

Statistics from the Magnetic Tape Assn. of Japan show that blank audio tape production last year came to 299.3 million square meters, averaging 24.9 million square meters a month. The first seven months of 1982 averaged out at 25 million, up just 1%.

Mototoshi Yamaura, general manager of the association, admits the increase is less than anticipated, but points to increased emphasis on video software. With video tape production up 61%, total audio/video tape production increased 30% in the first seven months this year.

Says Yamaura: "Because of the drop in sales of hardware, especially of the bigger stereo sets with tape decks, there should be a corresponding dip in audio tape sales. But they're holding steady because of constant demand from consumers already owning hardware."

However Hitachi Maxell says both production and sales of its audio tapes were up 10% compared with the first half of 1981, which in turn was 13% up on 1980, the company producing 25 million reels of audio tape a month.

The C-46 tape, for 46 minutes of recording, or enough for recording one album, remains the most popular in Japan, accounting for roughly half total sales. Hitachi Maxell now has on sale the C-30 for shorter albums and the C-54 for longer albums, priced at the equivalent of \$1.40 and \$1.90 respectively. The C-60 sells for \$2.05.

BENELUX

Though the Benelux territories, especially Holland and Belgium, are firmly linked in many ways, a statistical breakdown in the cassette sector of music and home entertainment throws up sundry variations in market patterning.

In Holland, according to NVPI, Dutch IFPI group, a total 36 million record units (albums/singles) were sold in 1981 as against four million musicassettes. Value Added Tax on both configurations is the same in Holland, 18%.

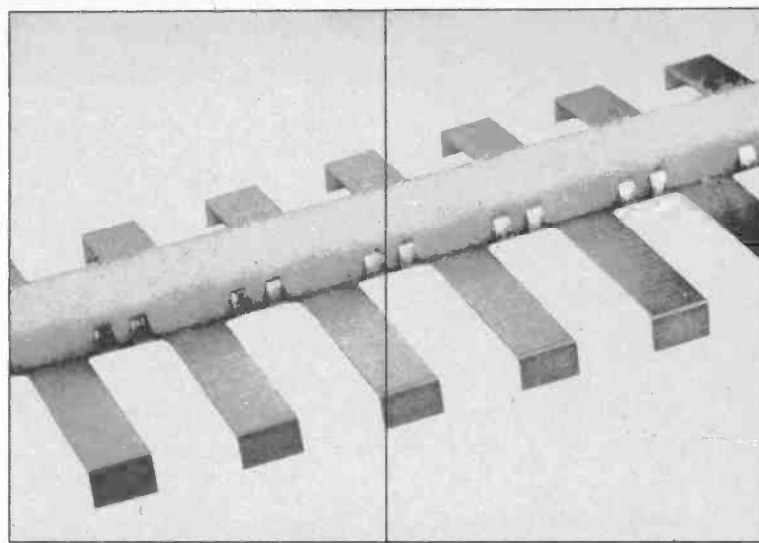
In Belgium, according to SIBESA, that country's IFPI branch, 10.8 million albums were sold in 1981, plus 13.85 million singles. And musicassette sales totaled up to just 2.18 million. Value Added Tax on both formats is 25%.

There are nine million cassette players in domestic use in Holland, and just five million in Belgium. Industry pundits reckon 5% of the cassette business in Holland goes to piracy, and 3% in Belgium.

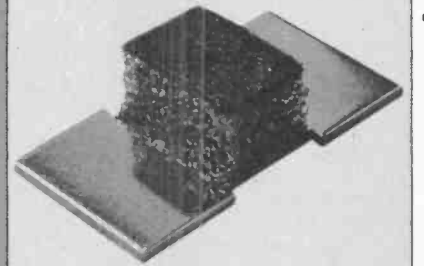
At software level, it's mostly MOR material which sells on cassettes. And the Walkman range of personal players is enormously popular in both territories.

In Belgium last year, 10.5 million blank audio tapes were sold, Philips

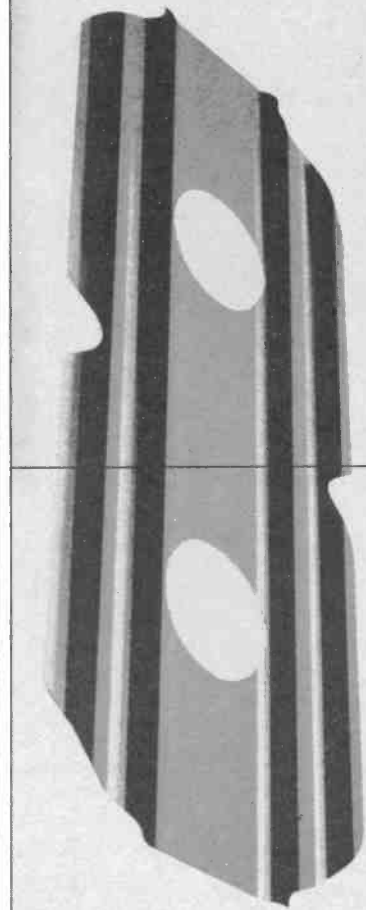
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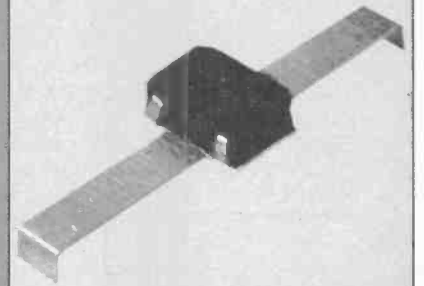
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International Report

Continued from page WC-19

and BASF the most popular, and 24 million units were sold in Holland, with a total monetary tally of \$48 million. Prices average out at \$2 a blank tape in the Netherlands. TDK is the market leader in Holland.

Says Theo van der Wiel, Audio and Video Communications sales manager: "We expect the Dutch blank cassette business to grow maybe 2% or 3% in 1982 compared with last year. Not spectacular, but one problem is the number of cassette players has virtually stopped, because of the economic recession."

RCA was the first Dutch record company which launched a special cassette package, back in 1979. There were five cassettes, featuring specially compiled repertoire of Elvis Presley, Perry Como, Harry Belafonte, Jim Reeves and Neil Sedaka. Sales result: around 50,000 of each.

But as the cassette industry in Benelux builds, home taping is recognized for its threat and menace. In Belgium, Charles Licoppe, SIBESA president, doesn't think a levy on blank software or on hardware is likely. "The government hasn't even ratified the conventions or Rome and Geneva," he says.

Dutch record industry executives see home taping as the biggest problem. Says Leo Boudewijns, NVPI managing director: "Just consider. According to a big survey here, in 1980 32 million LPs were sold in Holland. But in that same year 74 million LPs were taped at

home. And it was even worse last year."

He adds: "Retailers tell me how youngsters buy an album and also four blank tapes. So it's fair to think that album was copied four times before the end of the day. It's a disaster for the record industry. But talks with the government suggest there could be a levy on blank tapes or on hardware."

Some Dutch record companies, notably WEA and PolyGram, are putting out certain musicassettes in the chrome dioxide format, and Belgian companies are doing likewise, so raising quality levels through the Benelux regions.

ITALY

For the Italian recording industry, 1982 is turning out to be a very rough and tough time. Not as bad as 1980, when it was slough-of-despond time in this territory, but bad enough, overshadowed by a general economic recession.

That it hasn't collapsed still further is largely due to the upturn of musicassettes sales, which peaked again nearly a year ago and, after five years of marketplace struggling, reached the LP annual unit turnover of around 21 million.

It adds up now to cassettes turning over around \$64.5 million in a year, of which 55% comes from full price ranges and the rest from medium and budget lines.

That, in turn, adds up to slightly less than 40% of the entire music business gross take. However it has to be stressed that there are no

fixed retail prices except in some budget and mid-price lines, so it is virtually impossible to get really accurate retail trading figures. However LPs and cassettes are now sold at the same prices in Italy.

Prior to the recent addition to Value Added Tax, up from 15% to 18%, the full price prerecorded cassette retailed at \$7.50 to \$8.50.

The sudden upsurge around a year ago in tape sales came while record sales dipped and when the hi fi hardware market in Italy started a nosedive slump. This latter phase presumably held cassette sales back from even bigger increases, though it's known there are already more than 12 million hardware units for cassette use in Italy, including three million in-car items, 1.5 million hi fi equipment units, and the balance portable recorders of various kinds.

After a spectacular debut, the Walkman-type machines have shown a sales drop but there are still 200,000-300,000 in use in Italy.

Piracy, and its effect on record/tape sales in Italy, has something of an up-and-down "presence." The 1981 new anti-piracy laws, with jail sentences and hefty fines for offenders, had initial impact. The estimate was that the piracy share in the marketplace dropped from 50% to 30%, having soared upwards for years.

But piracy basically centers on hit songs and top-selling artists, therefore most of the illegal product is of locally-recorded material. The Italian public looks for the simple-style MOR music as its basic on-cassette fare. As repertoire become more specialist, then record sales gain ground. So if at the lower levels the sales ratio is three-to-one in favor of the cassette configuration, the n it is other way round in the "higher" specialist music realms.

In Italy, it's easy to find (notably in jazz) the record release with no corresponding cassette. In the summertime hit compilation world, with its big sales, there are cassette releases with no LP software alongside.

Latest addition to the cassette field in Italy is RCA's cassingle format, dubbed "Cassetadue," selling at the price of a single disk.

Blank audiocassette sales in Italy are estimated at around 30 million annually, but that's on at least a semi-official level, and is likely to be much more overall. However, 30 million unit sales says a lot about the size of the home taping problem.

There are initial projects pending centering on levies on blank tape and tape hardware, but nobody knows when they'll finally be discussed with the result that blank tape manufacturers and importers seem barely to take the matter seriously.

On the technical development side of the burgeoning cassette market, only a minority of audiophiles seem particularly interested in metal base and chrome tapes. A few major companies, CBS, EMI and PolyGram among them, have started putting out prerecorded chrome tapes, but it is too early yet to assess potential marketplace success.

One executive with a major tape production company insists that the technical improvements within the cheaper ferric oxide ranges is so fast that it tends to stave off competition from higher fidelity and more expensive-tape lines.

SWEDEN

The musicassettes industry in Sweden is picking up momentum and profits month by month but some aspects of the business seem a mite confused, including the sector of personalized players.

Up to the beginning of 1982, around 150,000 Walkman-type players had been sold in Sweden, with around 60% of that total just cheap imitations of the original. Now the estimate is that sales this year will reach 90,000, but now the quality originals, notably Sony's Walkman range, are reaping a much bigger share of the action.

The total recorded music market in Sweden is around \$134, of which prerecorded audio cassettes kick in around \$23 million. Last year, 3.2 million prerecorded cassettes were sold, down 7% compared with 1980, and 15 million LPs were sold.

Retail price of both LP and cassette is around \$7.50-\$8.

According to industry statistics, there are 10 million cassette players in use in Sweden, but this includes all ranges of equipment, in-car usage being a vital factor. On average, every household in the 80-85% cassette player ownership sector has three units of hardware.

Piracy is a problem, less than in some other European/Scandinavian territories, but it seems to have settled at around 3% of the legal market, and most of the pirated product emanates from South East Asia.

On a national market level, children's product has an unusually

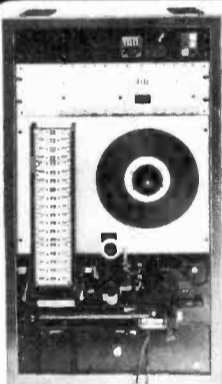
high share in Sweden, along with domestic productions and general MOR material. And around two-thirds of the Swedish cassette action is for the "Super Ferro" range, with C-90 the most popular length tape, retailing in the blank software area for \$2.50-\$3.50. Metallic tape costs around \$5-\$7 for the C-90 configuration and metal/chrome product accounts for around 10% of the market.

Most tapes are of Japanese origin, but Swedish newcomer firm Track Tape AB has, in just a year, taken around 10%-15% of the market.

Estimated sales of blank tape for 1982 is 15 million units, with a consumer value of \$23 million, or \$28 million, if Value Added Tax is taken into account.

Now there's a concerted effort by Swedish record companies to make the prerecorded cassette market substantially bigger. They are working on ideas for higher-quality tape, bonus tracks on cassette packages, one-plus-one and cassettes.

Some majors, CBS among them, have run special cassette campaigns, with 20% price discounts as an incentive for dealers to stock. And various branches of Swedish show-biz are using prerecorded cassettes as promotional aids, record



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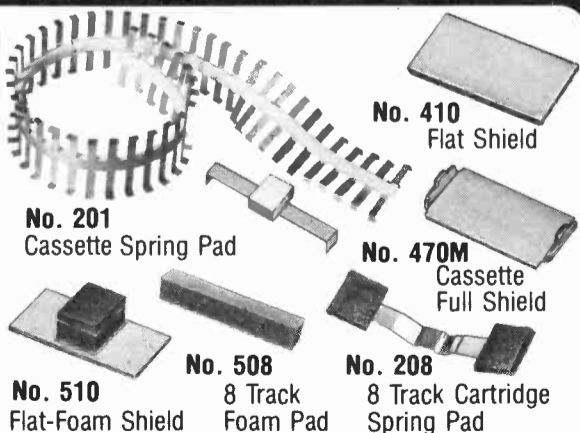
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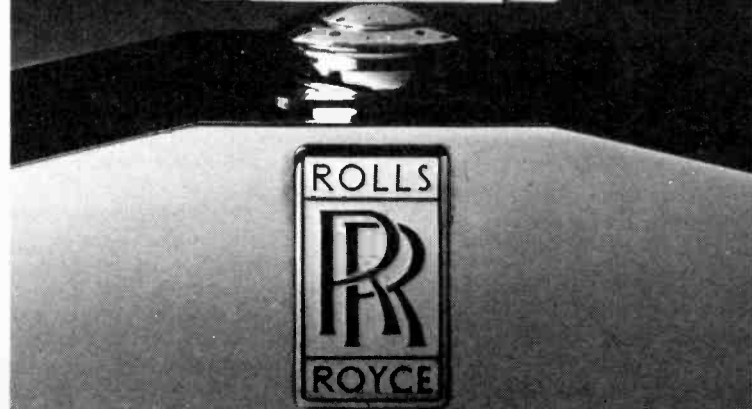
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companies giving away tapes of new single/LP clips for retailers to use as in-store sales boosts.

But with well over 15 million blank cassettes sold annually, as against just three million prerecorded tapes, home taping is clearly in the ascendency. The national industry was seeking a blank tape levy and finally got it, from September 1 this year, of 50 cents an hour on a C-90 cassette (audio) and \$2.50 on blank videocassettes.

The levy will raise around \$24 million annually, but only \$1.6 million will be returned to the record industry. So the industry is far from satisfied.

And the blank tape manufacturers and importers remain firmly opposed to this kind of additional tax.

SWITZERLAND

The boom period in cassette player sales in Switzerland has been followed by an even more explosive boom era of soaring blank cassette sales. It's no great imagination-stretcher to surmise that home taping has become an extensive national sport.

There are 6.4 million Swiss people, living in approximately 2.5 million homes. According to an as yet unpublished report commissioned by the Swiss IFPI group, 63% of all private homes contain at least one cassette player, this survey covering through only to the end of 1981.

The number of cassette players substantially tops the unit total of record players, and the guesswork suggests that there are at least three million cassette-machine units. They're mostly in daily use, that usage split pretty evenly between playing prerecorded tapes and the "sport" of home dubbing.

This picture, admittedly, emerges not entirely on hard statistics but also on a shrewd observation of Swiss habits and customs. Home taping is a very popular leisure activity.

IFPI in Switzerland estimates that each cassette player owner has an average 13.8 blank tapes, and 14.8 prerecorded tapes.

Further figures culled show that 45% of cassette player owners record radio programs and 19.8% tape their own records, with 14.3% recording their friends' records/cassettes.

Ludwig Schmucki, Ariola chief, says: "Young people, with less money available, increase their music libraries with home-taped cassettes and sales of top rock and new wave bands have been increasingly dented by this activity. And the national stock of blank tapes increases by at least seven million units a year."

Against that is a prerecorded tape growth running at some 4.8 million units a year. Considering the longer playing times of blank cassettes, the growth rate in this sector is thus two-and-a-half times that of prerecorded product.

One other statistic emerges on the home dubbing front: Some 23.6% of cassette hardware home tape music for friends and relatives. Yet despite this damaging aspect, CBS Switzerland and other majors continue to release music on cassettes and records together, with the exception of jazz and sundry other specialist music forms.

Cassette players are now standard equipment in new Swiss cars. In such a mountainous territory, in-car radio reception is generally far from acceptable. Car drivers particularly like cassette samplers or compilations of MOR music. But the Walkman personalized range

hasn't caught on in Switzerland to any high degree and use of them while driving cars or motorcycles is banned.

While home taping is such a major headache for the music business, counterfeiting and piracy in general is nowhere near as troublesome.

The IFPI group, together with the Swiss radio association (SRG) and the association of Swiss performers, has asked top lawyers to draft, under the guidance of Professor Pedrazzini, a proposal for a new series of laws on copyright protection of musical works and performances.

That draft seems set to advocate introduction of a levy on blank tapes. But the harsh fact is that the introduction of any new laws in Switzerland is inevitably a long and tedious business. Discussions won't even start before 1983-84.

And meanwhile the cassette industry booms, blank more spectacularly than prerecorded.

DENMARK

While the Danish world of cassettes has developed well enough over the past few years, it is in the field of marketing the software lines that the problems emerge.

In statistical terms, album sales add up to around 4.2 million units a year, and prerecorded audio-cassettes add up to around 2.6 million. Albums and cassettes in the full-price range sell at roughly \$10. Of 2.2 million households, 69% have cassette players and 70% of all Danish cars have tape hardware. Some 170,000 cassette players are sold every year.

Stereo players and the portable equipment units have had a somewhat up-and-down history from 1975, but have now settled down in

sales terms.

Musicassettes don't carry a luxury tax burden in Denmark and that's helped the market develop. But overstocking has long been a problem. For a start, there are few rackjobbing operators who can handle cover versions or original material with sufficient aggression.

A problem in the market is that there seem to be too many retail outlets, taking in gas stations, radio/television retailers, general stores, supermarkets and "fringe area" shops persuaded to sell audio-cassettes at dumping prices. The result is that most consumers have no awareness of the real market price of quality tape material.

But chrome dioxide blank tape sales are growing, certainly 20% up on the first six months of this year compared with the first half of last year. Super-ferro is, according to market assessment, up 9%, standard tape up 5% and metal down maybe 8%.

CBS was the first to use chrome tape, with Kim Larsen product, some two years ago and, through its Dutch duplicating plant, material from other artists has followed. Deutsche Grammophon is also working with chrome software, and Tocano Studio is the first Danish duplicator in the field in this format.

Claims Alex Frederiksen, head of Tocano: "With hardware company Lyrec, we've rebuilt all our amplifiers and tape recorders so our quality on chrome is the best in the Nordic countries." Noise reduction techniques, he says, have never been better.

In Denmark, Sonet tried to sell singles or four-track packages on cassettes but sales results weren't all that good. Even so, the industry feeling is that singles on tape will eventually prove interesting to the

Danish market. And there's an upsurge in cassette promotion at in-store level through this territory.

There's a very strong interest in children's material sold in cassette format in Denmark. One is the "TinTin" cartoon series from Belgium, sold with Danish sub-titles and text, and the Disney catalog is being strongly promoted on cassettes by Select/Starbox. This Johnny Reimar-headed company covers Disney action through Scandinavia.

The feeling is that the children's market will continue growing. Most youngsters have cassette-players and therefore don't have to handle parents' hi fi hardware.

But the fight over a levy on software goes on, strengthened in Denmark by the way neighboring territories seem to have gone for this kind of compensation for home taping activities, rife here as elsewhere.

HONG KONG

The growth of the musicasset business, for years stunted by piracy in Hong Kong, has been gradually nurtured and today has blossomed into a key sector of the record industry in Far East regions.

"In fact," claims Neil Sarsfield, head of EMI in this territory, "Hong Kong is the dominant success story in Southeast Asia where cassettes are concerned, because of the dramatic eradication of piracy."

"Local Crime Preventive Services did a remarkable job in getting so much on top of the piracy problem. The pirates have troubled us little since 1977. In Singapore, for instance, piracy is still rife—more than 100,000 pirate software units were seized in one recent raid."

However, that raid was significant in that for the first time in

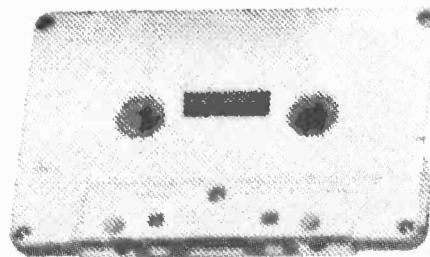
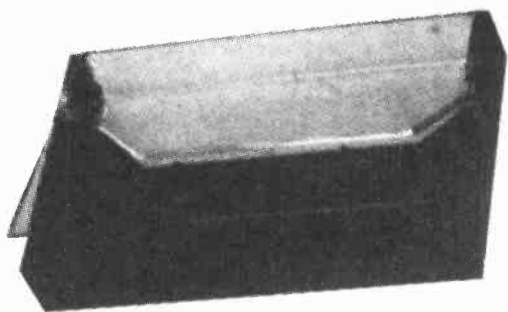
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Singapore duplicating equipment was seized and confiscated along with the illegal cassettes.

While obviously delighted that piracy in Hong Kong can be treated as a thing of the past, CBS/Sony executive Tony Lee points out there's a form of "legalized piracy" in operation which affects sales of music cassettes released by the major labels.

He says: "Operating in Hong Kong are what we term 'cover version cassette syndicates.' What they do is hire a producer and session musicians and cut about 50 tracks that are soundalikes of the original local recordings on the market. These imitations are then sold to various manufacturers who release maybe 16 tracks on cassettes—for which they charge maybe a third of the price of legitimate cassettes."

And Lee admits that actual cassette sales have dipped somewhat over the past couple of years in Hong Kong.

"At one time, a high percentage of cassettes were either taken into China as gifts or were sent to relatives living in China by people in Hong Kong. Unfortunately for busi-

ness, China found the lyrics of some of the Cantonese songs to be 'decadent' by its own standards, so a censorship problem cropped up. Additionally a hefty tax was levied on cassettes going into China."

All the same, according to Lee, Hong Kong sales of cassettes are far better than those of LPs, and he cites the Walkman craze as a main reason.

Norman Chang, head of PolyGram's operations in South East Asia, emphasizes Lee's point about the success of the music cassette configuration and adds that, despite piracy, cassettes outsell LPs in Singapore, Malaysia and Thailand.

He says: "Cassettes are simply more convenient. In fact, in Thailand, 95% of the market in music is for music cassettes. Records are used as masters to produce pirate cassettes."

Chang goes along with the belief that sales of records in Hong Kong have reached a saturation point. "Whether there'll be further sales penetration of the music cassette now depends on the advent of the compact disk. The South East Asia territories, including Hong Kong, are looking for its launch in mid-1983. The only point causing ap-

prehension is that if this disk is a success it will mean that the pirates will have the perfect master for pirating their cassette software."

Home taping is, Chang stresses, a very serious problem in the South East Asia countries and adds: "For the time being, no one is certain how this problem can be solved."

"We've had meetings on the subject and obviously what we really need is a full survey giving an accurate and detailed picture of the extent of home copying. The WEA survey in the U.S. might serve as a pattern."

Against that is the cost. Says Chong Kau-Li, of IFPI, based in Hong Kong: "Such a detailed survey really would be too expensive and we'd be wondering all the time whether it would be worthwhile in the end."

"In the U.K., they're pushing hard to get a tax or levy on blank cassettes. If they are eventually successful, perhaps we could persuade the government in Hong Kong to introduce similar legislation. For the time being, though, that's all we can hope for."

GREECE

The prerecorded cassette is by far the most popular means of music entertainment in Greece, a nation whose people spend much of their time on the move and outdoors.

Both legitimate cassette producers and pirates continue to enjoy a wide open market as long as most of the Greek public prefers accessibility to top sound quality.

Around three million recorded cassettes (worth around \$15 million) are produced in Greece every year, claiming about 60% of the legitimate market, against just 40% for records. Present retail prices range from \$6 (420 drachmas) for full-price product to \$4.30 (around 300 drachmas) for budget retail lines.

But the entire legitimate cassette business is overshadowed by the sheer volume of piracy, which in recent years has accounted for between 65% and 90% of the total market turnover.

Though there are no official figures on the number of cassette players in use in Greece, their sales far outrun those of stereo equipment. Statistics show that whereas some 90% of Greek households have at least one cassette player, only 27% have a stereo record player.

Blank cassette manufacturers here put out about 2.7 million units a year. But their business, too, is swamped by pirate operations which account for sales of at least 10 million units a year.

Piracy in Greece ranges from obviously poor-quality efforts aimed at indiscriminating buyers to polished reproductions of the best legal product. Earlier this year, a brief but sharp crisis erupted in the Greek record industry when imported pirate product inundated Athens stores with sound quality equal to, but with prices much lower than, legitimate product.

Quick action by the local IFPI branch cleared up the outbreak within weeks but local legislation is still not adequate or strong enough to dam the flood of local pirate product which daily hits the streets unchecked.

Successive Greek governments have pledged to do something about piracy and several pirates have been convicted. But most observers are not optimistic that any big crackdown will materialize, citing the tangled legal and red-tape procedures necessary for major action.

There has as yet been no introduction of very high fidelity prerecorded cassettes into the Greek

marketplace. Walkman players can be seen in the streets but record executives say they have not yet appreciably raised sales of cassettes.

Recently WEA tried to expand the great-potential cassette market and, at the same time, hit at illicit in-store taping and disco mix practices by launching a new cassette concept called "Automotion." This is a double unit featuring 140 minutes of music aimed at car owners, most of whom have cassette players fitted to their dashboards. After initial success, sales fell off because of relatively high retail pricing.

But Ion Stamboulieh, WEA Greece managing director, believes the road has been opened. He plans to advertise the "Automotion" product in the monthly magazine of the Greek motoring club and to set up racks in service stations.

Once the price barrier can be overcome, he feels, aggressive marketing can tap the vast potential pirate-dominated cassette audience in Greece.

AUSTRIA

A check of statistics covering the entire sound carrier market in Austria throws up more than a little evidence that the music cassette side of the business is at stagnation standstill.

The sound carrier market in 1981 totalled \$70.5 million, of which 37.9% came from cassettes. In unit terms, 3.49 million were sold, at retail price bringing in \$26.7 million, according to market researchers.

There are approximately four million cassette recorders in Austria. Forecasts are that 330,000 radio/recorders will be bought this year, with 52% mono units. The 1981 figures: 320,000 hardware units, of which 63% were mono ranges.

Contrary to the records sector,

repertoire on cassettes is mainly MOR and national Austrian material, especially in the folk field. More classical music was bought in 1981 on records (10.2% of the total sound carrier turnover) than on cassettes (3.4%). Folk music, mainly Austrian style, reached only 3.4% as a turnover share on records, as against 7.5% on cassettes.

National pop on records had a market share of 10.2% and 12.3% on cassettes. International pop had a 37.9% share on records and only 15.2% on cassettes.

Cassette piracy is inevitably a matter of concern worldwide. But Wolfgang Arming, head of market leader PolyGram, and also president of the Austrian branch of IFPI, says that the fight against the pirates in Austria has paid off and that they create only a "minor importance problem" these days. Most of the illegally duplicated cassettes are imported.

And Arming says: "An effective way of combating piracy is our use in Austria of ever-improving tape quality, including chrome dioxide."

Some 9.3 million blank cassettes were sold in Austria in 1980. Last year the turnover slumped to 8.3 million. For this year, the projected sale figure is 8.5 million units. In 1981, 55% of sales were low noise or ferrocassettes, 16% had medium-quality (ultra-ferro) and 29% were chrome, ultrachrome or metal.

So, running alongside the apparent slow-down/standstill situation, there's a clear trend towards better quality and high price blank tapes.

According to an amendment to the copyright law, importers of blank cassettes have had to pay, since January 1, 1981, a levy to the mechanical right society Austro-Mechana. It amounted to eight

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cents per hour of playing time of each cassette.

This sum is reduced by one-third for those importers agreeing to pay the levy to Austro-Mechana via a special "cashier," in fact a Viennese notary public.

But instead of the anticipated \$600,000 revenue for 1981, only half that amount was actually handed over to the society.

And the reason is that blank tape sales hit only that 8.3 million mark instead of the confidently predicted 13 million. For this year's import trade in blank software, the levy was raised to 15 cents per hour as a kind of book-balancing effort.

IRELAND

Home taping is easily the most critical problem facing the Irish music industry. With more than five million blank audiocassettes sold each year, the general belief is that a levy on each sale, around one penny (a cent) a minute of tape, is the only feasible answer.

Says Shay Hennessey, chairman of the Irish IFPI branch: "The government attitude has been to hold fire and see what happens eventually in the U.K. We want to follow Sweden, Austria and Germany, who have introduced blank software levies in Europe.

"We're optimistic about the eventual outcome of our demands. We have to be. It's a vital matter."

But if home taping is way out in front of the problem list, then counterfeiting is another stab to the heart of the Irish cassette business.

In a case early this year, EMI and Pickwick brought a court case against two Dublin stores, on behalf of the Irish record industry, and won costs and damages and confiscation of around \$6,000 worth of counterfeit cassettes. A breakthrough, says Hennessey.

Home taping seems a massive problem to Pat Egan, owner of Ireland's first all-tape shop, In Search Of Tape, which opened almost 10 years ago. He says: "People regularly come in and ask if we run a taping service and they bring in blank tapes. They try to sell their own privately recorded tapes, or maybe exchange them, and many of them don't know it's breaking the law."

Egan who sells records as well as tapes in other shops, finds that MOR material, rather than say heavy metal, goes better on cassette, though more orthodox rock is quite popular on tape. Younger age groups, he says, go for records.

In Ireland, two-for-one cassettes, such as Neil Young's "Harvest" / "After The Gold Rush," have proved popular, as have Island's one-plus-one, one blank side, lines.

Egan notes a pick-up in cassette sales. A year ago he sold three LPs for every tape, now, certainly his big stores in Dublin and Cork are showing level-pegging shares.

WEA tape executive Peter Kenny reports a growing demand for better quality musicassettes, though the sales ratio remains at around three LPs to each tape. The new Moving Hearts cassette, he says, is on chrome, imported from Germany, with no import duty, and shrink-wrapped, which "our customers like."

Generally in Ireland companies try to keep the price of LPs and tapes level. There's no import or local duty on cassettes but there is a higher Value Added Tax rate of 30%, as against 18% on records.

Local import duty on records in Ireland is 40%.

Says Terry O'Rourke, of EMI Ireland: "Every record industry sector has been hit over the past half year, but there's not been such a big drop in cassettes. Of late, they've been selling as well as records. Country music, though, is stronger on tape."

Similarly, John Woods, PolyGram Ireland chief, reckons his company

is selling almost as many cassettes as records on heavily-promoted product, and adds that the cassette percentage of total business on any product accounts for 30%-50%.

He traces the boom in tape sales to itinerant traders who, a few years ago, sold shop-soiled cassette players from Northern Ireland at very low prices in the South.

Albert Brooks, of Philips, whose Skymaster cassette player had

made strong marketplace inroads, acknowledges that Sony's Walkman "made a killing in Ireland," but prices are now "tumbling rapidly."

Basically blank tapes sales in Ireland are staying steady, year to year. But an important innovation on the Irish scene is the CBS Four Star Tracks prerecorded tape series, priced the same as 12-inch singles.



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DBX Enters The Digital Arena New Audio Processor Employs Different Technology

Continued from page 4

ously deemed unsuitable for sound reproduction, delta modulation. During a press conference helmed by Jerry Ruzicka, vice president of sales and marketing, dbx's design strategy of mating a refined delta modulator with the firm's expertise in "compander" technology was credited with bringing its processor's expected price point down to about \$5,000 (or roughly one-sixth the typical cost of professional two-channel digital audio processors).

The dbx system is designed to utilize a video tape recorder for actual storage. Company executives, including the model 700's principal designer, senior project engineer Robert Adams, predict studio applications will team the unit with 3/4-inch U-Matic format VCRs.

However, consumer half-inch formats would also be acceptable for more economy-minded installations, Adams noted during a post-presentation question and answer session.

In fleshing out the technical details behind the system's development, Ruzicka and Adams said the major cost savings stem from the switch from a PCM design to the delta modulation format used in the 700. Delta modulation has long been recognized as a significantly less expensive method of analog/digital (A/D) conversion, but in the past the format's available dynamic range of 55 decibels in typical delta systems has been seen as a barrier. Current 16-bit PCM systems, by contrast, generally exceed 90 decibels using 48 to 50 kHz sampling rates.

According to Ruzicka, dbx's project team employed adaptive delta modulation, a more precise design

technique, and added a new circuit claimed to be unique to dbx's system, called a linear prediction circuit. That element is credited with avoiding audible noise modulation effects previously inherent in delta modulation, as well as with increasing the basic dynamic range of the modulation circuitry to 70 db. That circuitry varies sharply from PCM systems in its sampling rate: the system monitors the incoming analog signal 700,000 times a second (700 kHz).

Remaining increase in dynamic range is attributed to signal compansion, again a refinement of existing technology. The company's first major pro audio product, its dbx noise reduction system, was unveiled a decade ago as a device which increased dynamic range on magnetic tape recordings by first compressing, then expanding the analog signal, extracting a final outgoing signal that would restore the full dynamic range of the original input while eliminating tape noise for a significant gain in dynamic range.

For its digital system, dbx claims to have developed a "precision companding" circuit utilizing a direct digital link between encoder and decoder. That link is claimed to virtually eliminate any flaws that might be produced in conventional companding circuitry. Together, dbx is dubbing the combination of circuit elements "companded predictable delta modulation," or CPDM.

Ruzicka admitted during Friday's conference that dbx has unveiled the system early, and has only set a tentative market roll-out for delivery of the first 700s in May of next year. A complete two-channel recorder using an open-reel tape transport is

being groomed for introduction the following year, and dbx plans to develop a multi-track CPDM system as soon as is feasible thereafter. Other future design goals include simplified, "razor blade" edit capability that would free engineers from resorting to sophisticated and therefore costly digital editing systems. The basic Model 700 processor will require the use of a digital video editor in the first installations.

Undecided is whether dbx will spin off its CPDM circuitry into electronics packages that could be installed in other manufacturers' open-reel transports. Ruzicka reported that the company is now studying that option, but is "not sure it makes sense from a marketing standpoint."

As for dbx's maverick path when viewed in light of the PCM route taken by such larger rivals as Sony, 3M, Mitsubishi, Studer/Revox, JVC and Soundstream, Ruzicka offered the feisty observation that dbx has succeeded in challenging "established" technological rivals before, an allusion to his firm's recent success in having its dbx noise reduction circuits appear in home cassette decks. Dolby noise reduction circuits had previously enjoyed a virtual standardization in circuit specs in these units.

Less clear, however, was how dbx's system will impact on the arrival of prerecorded digital audio software. Since existing prototypes for digital disks are all based on PCM, CPDM project leader Adams conceded that master recordings made using the dbx system would need to undergo an additional conversion back to an analog format before encoding to a PCM-based storage medium.

Still, Plunkett describes his organization as pragmatic, and does not envision a full-scale conversion to digital in the near future. He states, "Education of the industry is essential, especially at the level of the recording companies, and we know that we have our work cut out for us."

To this end, the society has developed a digital audio training program and will "take it on the road to the industry in the months ahead."

Plunkett is not overly concerned about incompatibility of the systems or about industry in-fighting as the technology develops. He feels that his industry will provide the "best quality systems possible, and that the marketplace will ultimately decide directions."

Plunkett says that members of the AES have been doing their digital homework, and that many questions have already been answered. He states that these answers are paving the way for the establishment of final standards for the industry.

An estimated 6,000 registrants, the largest in the history of the 34-year-old society, were reported in Anaheim for the convention. Close to 100 exhibitors, including remote recording studios, occupied two levels and one of the parking lots of the sprawling Disneyland Convention Center. The products on display ranged from recording consoles to headphones and phonograph cartridges.

COPPER FORMULATION

Teldec Mastering System Makes U.S. Mart Bow

ANAHEIM — Teldec's Direct Metal Mastering (DMM), unveiled in Europe earlier this year (Billboard, July 17), made its debut in the U.S. market at the Gotham Audio Booth of the AES convention here.

The technology, said to dramatically improve the fidelity of conventional records, provides for direct mastering on a special copper formulation, rather than on traditional lacquer. It was developed by Georg Neumann for the German-based Teldec company.

Teldec is touting the development as analog's answer to digital, and says that negotiations are already underway for its use by such companies as EMI and its affiliated labels, CBS Records, Warner Communications, and JVC. Utilization of the DMM technology is not expected to increase the retail price of records, as only relatively minor modification to conventional cutting lathes is necessary.

According to Hugh Allen Jr., vice president of Gotham Audio, whose cutting lathes have already been modified to handle the DMM technology, cutting directly into a special copper rather than a traditional lacquer surface provides distinct advantages. They are:

- The metal original provides better processing stampers;

- The rejects from both cutting and plating processes are reduced to less than 10%;

- If needed, the pressing of saleable records can begin within a few hours after the tape-to-disk transfer.

Allen explains that although today's lacquer-cutting technology has attained a high technological level, its surface is not as stable as experts would like. He says it is affected by time and climatic conditions, and the quality of the groove wall surface is determined by the shape and temperature of the cutting stylus during the cutting process. In addition, he points out, the elasticity of the lacquer itself can lead to deformation of the groove formulation.

Past efforts to correct this problem have included the familiar silvering process, which Allen says leads to many of the sound quality problems found on today's records. Further compounding the problem was the traditional pre-plating with nickel.

Teldec's DMM process allows the sound groove of the record to be cut directly into the copper layer. This, according to Allen, produces a copper "chip" which never tears during the cutting of the record. The copper master can be used directly for the production of pressing stampers while deformation and echoes are eliminated.

RADCLIFFE JOE

Digital Excitement At AES Meet New Technology Is Center Of Attention At Convention

Continued from page 4

16-bit PCM processor, an electronic editor, a preview unit, three quarter-inch VCRs and related equipment. The systems are being used to demonstrate the firm's conviction that it is possible to create a professional digital audio mastering system using modified VCRs.

Sansui, which for years has been

researching and developing its own digital audio systems, has introduced its model PC-X1 tricode PCM Portable Digital Processor for use with AC/DC car battery power sources. The unit is compatible with any VCR system.

To complement the array of digital sound systems on display at the show, AES structured a number of lectures which zeroed in on the technology, giving convention registrants a better understanding of its engineering features and applications.

Among the subjects discussed were the development of portable digital audio processors for use with VCRs, digital audio for radio network satellite distribution systems, the Compact Disc, and digital-to-analog converters for Compact Disc players.

Donald Plunkett, executive director of AES, states that the society's next convention, to be held in the Netherlands in March, 1983, will focus on the software end of digital.

He says that enthusiasm is widespread among the society's nearly 10,000 members, and that he cannot foresee a retreat from their commitment to this technology.

Looking further ahead, Plunkett discloses that the society's 1985 international convention will be held in Tokyo, which he regards as one of the main hubs of audio electronics technology generally, and digital audio electronic technology in particular.

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AES Convention Highlights

Billboard photos by Attila Csupo



FLOOR SHOW—Dick Rosmini, AES-Los Angeles chairman, examines Tascam's new model 58 eight-track recorder.



BOARD MEETING—Audio consultant Denis John of Professional Audio Services & Supply demonstrates the Audioarts R16 recording console for AES attendees.



LISTEN HERE—Shure sales rep Michael Schmitt, right, talks up the firm's SM63L microphone.



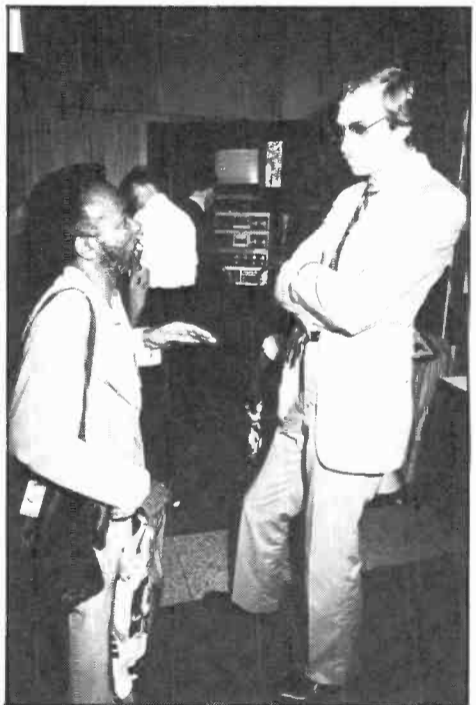
TAPE TEST—Terence O'Kelly, BASF's manager of technical marketing services, explains the tape analysis system he designed utilizing Crown and Revox electronics.



SOUND TO GO—Sony's Hisashi Nakajima, right, gives MCI/Sony's Lutz Meyer, marketing vice president, an assist in showing the portability of the JH-800, MCI's first compact console for remote applications.



ROLL 'EM—From left, Chris Stone, Record Plant chief and SPARS West Coast president, joins Nick Morris, general manager for Sony pro audio, and Sony's Rick Plushner, national sales chief for digital audio, in getting tickets for Sony's digital audio theater, combining high-tech large screen video and digital sound.



FINE POINTS—Billboard's Radcliffe Joe, left, huddles with BASF's Jim Horstman.



SOIREE HOST—Otari's Shunji Koizumi, assistant manager for its export division, greets guests at Saturday's reception for the pro audio firm.



PUNCH-UP—TEAC/Tascam's Dave Oren, marketing manager, briefs Tascam account exec Rick Clark, Jr., of Smith & Myers Advertising on the new M-50 mixing console.



MASTER PLAN—Teldec's new Direct Metal Mastering technology is the topic as, from left, Teldec technical director Horst Redlich, Gotham Audio vice president Russell Hamm and Gunter Lutzendorf of Georg Neumann & Co. examine the new Neumann VMS 80 disk cutting lathe, being marketed here by Gotham.



DIGITAL NEWCOMER—Studer/Revox joins the digital race with its own multi-track recorder. This new Studer A808 bows at AES, prior to installation at Burbank's Kendun Recorders.



CASSETTE CONTENDER—Heino Ilsemann, chief of Heino Ilsemann GmbH of West Germany, introduces his new KSM-4 cassette packaging system to the U.S. market at his AES exhibition booth.

NOVEMBER 6, 1982, BILLBOARD

Rock'n'Rolling

'Mellow' Gary Numan Flies Back Into View

By ROMAN KOZAK

After a two-year self-imposed hiatus from the music business, Gary Numan is back with a new LP on Atco, "I Assassin," and a new, modest tour of the U.S. This time around, Numan says, he's more "mellow."

"The reason I got into this business was to have fun, and when it stopped being fun, I packed it in for two years. It's no point doing anything if you can't enjoy it. I did what I dreamed of, I was No. 1 in England. I achieved my dream."

Numan says he's gotten a bit older and wiser in the last couple of years as a result of piloting a plane around the world.

"I nearly got killed several times—seven, in fact. We counted. That changes you, it really does. You appreciate simply being alive. So now being on the road is fun. I'm enjoying it. Compared to nearly dying it's easy."

"I haven't lost my temper. I don't have tantrums. Previously if I got into a place, and the lights didn't fit, I'd say what the f**k are we doing here? We shouldn't be in this place! I'd get real angry about it, and rightfully so. But now I don't. I say, oh well, let's just go and do it. I'm far more mellowed out," he laughs. "Maybe it's Los Angeles."

Numan now lives there along with a growing arsenal of weapons; guns, planes and fast cars are among his passions. He readily admits that he came into the music business for the money and the sexual adventure. Previously, he was a truck driver.

"I thought, what could I do that would be really exciting? If you die at 60, what can you do to make the whole stupid thing worthwhile? I was always into that: what are we here for? And I thought, I know, I can be a rock'n'roll star."

"It was obvious to me that certain things needed to be done. For example, when punk rock came out, I

thought it was the worst thing ever. But everybody was signing punk bands. So I said, I'll play punk rock, and I'll get a contract. And I did. I got a contract."

"Then I thought, if I do what I want to do, they'll kick me straight off the label. So we had to get them to put some money into it. As soon as they put money into you, they are reluctant to let you go, because they can't afford that kind of loss. So we did two punk singles, which didn't do anything. But when I went into the studio to do what they thought would be my punk album, instead I came out with this electronic thing."

"They went absolutely mad. They were really unhappy. They didn't want to put it out. And then they said that if they do, it will be as Tubeway Army, the name of my band. Right from the beginning I wanted to do a solo. It was what I wanted to do, and I wanted my name on it. For two albums, we had that battle, and it wasn't until it was a success and I could get what I wanted. I could go solo officially." Numan's label is Beggars Banquet in Britain.

His current tour of clubs and small theatres is booked by F.B.I., and he is being managed by Miles Copeland's L.A.P.D. in conjunction with Numan's father Tony Webb, a former bus driver. "I didn't have any experience being a rock'n'roll star and he didn't have any being a manager. But we learned it, step by step, and it turned out all right," says Numan.

★ ★ ★

Billboard's review of the debut solo LP by Buck Dharma, lead guitarist for Blue Oyster Cult, points out that all the songs were written (and the album was produced) by Donald Roesser. For the record, Roesser is Dharma's real name.

Dharma, who also plays virtually all the instruments himself, says the album took about a year-and-a-half of working around BOC commit-

(Continued on page 40)



PROMOTION PLAN—Southern Promotions partners Peter Conlan, left, and Alex Cooley look over some tour routes.

Promoters Cooley, Conlan Form Atlanta Partnership

By RUSSELL SHAW

ATLANTA—Alex Cooley, a veteran concert promoter in the Southeast, and Peter Conlan, who helped plan several benefit concerts for Jimmy Carter's 1980 presidential campaign, have recently pooled their resources on several projects in the area.

Cooley, who is now operating as Concert Promotions Inc., and Conlan, owner of Southern Promotions Inc., first became acquainted in 1979, when the former was promoting a Willie Nelson tour and the latter was Carter liaison to the music community. The 15-year veteran impresario formed a loose confederation with Conlan in 1981.

The first ongoing project for the newly formed Cooley-Conlan axis was a series of outdoor concerts at Chastain Park, a 6,000-seat amphitheatre facility on Atlanta's affluent north side. Launched in 1981, the program picked up a full head of steam in the summer of 1982, with appearances by such artists as James Taylor, Al Jarreau, Peter Allen, Sheena Easton, and Air Supply.

"These acts," notes Conlan, "appeal to a hip yet older audience with more money. They know that they can, for \$15 a person, rent out a picnic table at the park and have wine, champagne, or a light supper before

the show. One couple even brought along two butlers who served their table before the sold-out James Taylor concert."

Both Cooley and Conlan are acutely aware that many older soft rock fans are cool to standard concert or club settings, and require especially attractive circumstances to patronize a show. The track record at Chastain bears out that these people can, with the right marketing and talent package, still be pried away from home.

Remodelled Bogart's Set To Reopen In Cincinnati

By ROBYN WELLS

CINCINNATI—Bogart's, the popular Univ. of Cincinnati area showcase club which closed its doors New Year's Eve for remodeling, is reopening Sunday (7) with headliner Gary Numan.

Originally a 450-seat club, the 11,000 square foot facility now seats 1,000 and is fire-coded for 1,300. Long tables with bar stools, which can be rearranged to create a dance area, line the main floor. The new 3,000 square foot mezzanine area contains small tables.

The club has revamped its original vaudeville proscenium stage, located at the rear of the venue. The 36-foot-wide, 27-foot-deep concert level stage is buttressed by a monitor room complete with an intercom system. A street level freight elevator allows trucks to pull up and unload equipment from the street to the stage without entering the club. Dressing rooms are located below

New Production Company Bows In Philadelphia

PHILADELPHIA—The Leisure/Entertainment Group, with offices in Philadelphia and Tampa, Fla., has been formed for the production, promotion and packaging of live events, including concerts, cultural and theatrical presentations, family spectacles and sporting events. Emphasis will be placed on the development of events geared for presentation in major arenas and entertainment/sports venues.

Firm is headed by Stephen Greenberg, who recently resigned as vice president for production at the Spectrum, with which he was associated since it first opened 15 years ago. Other equal partners are Phil Alessi, a Tampa, Fla., businessman and sports entrepreneur, who will be chairman of the board, and Harris Goldstein, owner of a Florida-based food concession and merchandising company at the Florida State Fairgrounds and Expo Park, who will be executive vice president.

Leisure/Entertainment intends to incorporate tv production into its operation in conjunction with its live events. Attention will also be focused on cable, pay cable and pay per view programming. Geographic areas of concentration will be directed to the Mid-Atlantic states out of the Philadelphia office, and Florida and the Gulf Coast out of the Tampa office. Much of the company's attention will be focused on placing events in arenas.

the stage at the rear entrance of the club.

Sound has been designed by Festival Audio, featuring 32 channels out front on a Yamaha PM 2,000, with 24 channel monitors onstage. Lighting includes a 36-channel nine-scene preset board, 36-6 K dimmers, 100 1,000-watt fixtures and two troupers. Bogart's is also equipped for video and audio broadcasts.

Bogart's will continue to book a diverse range of national acts. The larger seating arrangement will allow acts to play just one show, unlike the two-set dates Bogart's generally featured in the past.

Handling the bulk of the club's bookings is Steve Liberatore of Paradise Island Productions in Columbus. Bogart's owner is Al Porkolab, with Laurie Beach in charge of promotion.

Act-ivities

One-Night Jazz Stand At Peppermint

New York's rock oriented Peppermint Lounge is the site Monday (1) for a tribute to the late jazz saxophonist **Sonny Stitt**. Among the musicians expected to perform are Pepper Adams, Mike Brecker, Donald Byrd, Betty Carter, Ron Carter, Paquito D'Rivera, Stan Getz, Dizzy Gillespie, Dexter Gordon, Noel Pointer, Tito Puente, David Sanborn, Woody Shaw, Billy Taylor and Cedar Walton. Producing the event is Don Friedman.

As has become a custom, **Frank Zappa** was scheduled to do a Halloween show in New York this past weekend this time at the Ritz. He was set to debut "The Dub Room Special," a full-length video including animation and concert footage. ... Other notable Halloween dates around town: a Casino Evil night at Danceteria with **Ellen Foley** and such local artists as **Ula Hedwig**, **Zora Rasmussen**, **Zecca**, **Ira Hawkins**, the **Screaming Violets**, **Michael Musto**, **Baby Jane Dexter**, **Debra Mureno**

and **Lou Esposito**. Also, **Screaming Jay Hawkins** at the Other End. **The Chase Manhattan Band** was to open.

Danceteria is opening **Congo Bill's**, a private club within the club itself. It will be the fourth floor of the previously three-floor facility.

Prelude Records, WRKS (Kiss-FM), the Celebrity Club in Harlem and promoter **Eddie Adams** have joined for "Night Of The Rising Stars," a 13-week talent competition for local talent. Winner will get a singles contract from Prelude. ... **The Bus Boys** are opening when **Linda Ronstadt** plays six dates at Radio City Music Hall this week.

Billy Joel has refused to allow his "Nylon Curtain" LP to be released in South Korea after the government attempted to delete the cut "Goodnight Saigon." ... How to get a date? When **S.P.Y.S.** appeared on-air on **WBAB-FM** in Long Island during a charity marathon, they promised backstage passes to the Palladium and invitations to the

group's backstage party to the first four female fans to call in pledging \$25. The group members themselves donated \$100 each.

Signings: **Gloria Gaynor** to Atlantic. ... **Fonda Rae** to Spring/PolyGram. ... **C.M. Lord** to Wave Records. ... **Mick Milk** to Cyclops Records.

The Bangs to L.A. Personal Direction for management. ... **Roundtree** to Mad Monkey Management. ... **Ernest Kohl** to Jeffrey L. Robbins Management. ... **Nude Ants** and **Sing Sing** to New Deal Records and New Deal Publishing. ... **Christy** to Le Cam Records and to Major Bill Smith for management. ... **Tom Carlile** to United Talent for bookings. ... **Christopher Adler** to Chappell Music.

Billy Idol to International Talent Group for booking. ... San Francisco band **Defuser** to Landslid Records. ... **Dino Valenti** (Quicksilver Messenger Service) to Bug Music.



Billboard photo by Chuck Pullin
STEVE'S SOLO—Steve Barton, singer and guitarist for 415/Columbia Records' Translator, plays the Peppermint Lounge in New York.

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Talent & Venues

Cleveland's Newest Nightclub, Lanigan's, Opens

NEW YORK—Cleveland has a new nightclub with the opening of Lanigan's, owned by local WGAR radio personality John Lanigan with partner Buddy Maver, former vice president of the Agora club chain.

The 18,000 square foot facility features restaurant, party center and nightclub. There will be a cover charge only when the club features name entertainers. Otherwise there will be a house band, Snickers, per-

forming Tuesday through Saturday.

On Sundays, Lanigan will host an oldies-night with a band called the Class of '57, with guest appearances planned by such artists as the Ventures and the Grass Roots.

Dance Trax

By BRIAN CHIN

There was an avalanche of new releases in the last two weeks, about evenly divided between major and independent labels: there's no apparent reason for the surge, but one couldn't help but notice that, almost to a record, the 12-inch releases had instrumental B sides referred to as "dubs." For the most part, that word is used much too loosely since the Peech Boys and Soft Cell records made the term fashionable early this year. Most alleged "dubs" are just instrumentals, but the more ambitious attempts to live up to the word are creating something of a subgenre; flashy, souped-up semi-vocal versions that sometimes overshadow the more straightforward radio mixes.

Herewith, notes from a fairly hurried survey of new product: Columbia wins the right-on-time award for releasing a promo 12-inch pressing of the five-minute album version of Marvin Gaye's rocketing "Sexual Healing," which simply takes about a minute to unwind. Its amazing performance on the Black singles chart is noted elsewhere; on seven-inch play, atypically, it was already number two last week in a local New York station's club survey. Here's a record that could have done with a "dub."

★ ★ ★

Other essentials: Grace Jones' new single, "Nipple To The Bottle" (Island 12-inch), picks up the Carib-funk groove that made "Pull Up To The Bumper" so big last year; the flip, "JA Guys," is an adventurous dub version of a cut from her forthcoming album, "Living My Life." ... The Montana Sextet's "Heavy Vibes" (Philly Sound Works 12-inch) takes its title reference from the vibraphone of producer Vincent Montana; this instrumental brings back the lovely drift (along with the bass and drumbeat) of "Love Is The Message," undoubtedly with many of the original musicians. Two instrumentals are included, one more stripped down; strangely, the short edit adds a rap on the football strike, in order, one suspects, to provide long-shot novelty appeal. ... Montana's studio creation, Goody Goody, has also released a new single on Philly Sound Works, called "Let Me Work On You," which is close in style to the uncomplicated, female-led songs the group has been familiar for.

★ ★ ★

Rock crossover material stands out strongly in the week's rush: the Thompson Twins' "Lies" (Arista 12-inch) teams the group with Compass Point producer Alex Sadkin, who aims them toward a slightly more conventional funk vein this time around; the vocals and upper range, though, are recognizably close to the No. 1 "In The Name Of Love." ... Lene Lovich's "It's You, Only You (Mein Schmerz)" (Stiff/Epic 12-inch) is a smoothly paced disco-rocker, very accessibly produced, which hits hyper-peak with Lovich's startling belts and a crazy instrumental version mixed by Bob Clearmountain, Dick Wingate and Jane Brinton.

★ ★ ★

Madonna, a young New York duc produced by DJ Mark Kamins, has released a commercial 12-inch on Sire, called "Everybody"; previewed favorably on clubs and radio, the spare, bright cut has a relaxing quality at home listening levels, but somehow sounds much harder-edged in the club. ... "Impi" by Impi (Jive 12-inch) is a more unusual entry, a drum-heavy, new romantic-style instrumental riff with lots of attack. The flip, "Impi," is an entirely different, smoother song that sounds as if it were an alternate approach to the same idea. ... Devo's "Peek-a-Boo" has been released on 12-inch commercially by Warner Bros.; the streamlined electronic production is close in style to producer Roy Thomas Baker's last work with the Cars.

Talent In Action

Continued from previous page

SHOES SPOONER

On Broadway Chicago, Chicago
Tickets: \$6

Shoes kicked off their Midwest mini-tour Sept. 24, attracting a full house at 450-capacity On Broadway Chicago. The Zion, Illinois-based pop foursome's appearance constituted a local event, as they remain first and foremost a recording entity. Flanked by fellow popsters Spooner and downstate nouveau-rockers Combo Audio, Shoes' 75-minute, 21-song set burst with the enthusiasm that could only come from a band for whom live dates are a relative rarity. Shoes performed all but two of the dozen songs off their latest Elektra release, "Boomerang," interspersed with material culled from previous Elektra LPs and their indie ground-breaker, "Black Vinyl Shoes." The new material lent itself well to the stage, particularly guitar-

ist/vocalist Jeff Murphy's funk-inflected "Bound To Be A Reason" and bassist/vocalist John Murphy's hook-laden "What Love Means." The Murphys and guitarist/vocalist Gary Klebe traded lead vocals throughout, while drummer Skip Meyer held down the fort with his customary precision.

Admittedly, Shoes is not the most polished band on the American rock stage—harmonies can be occasionally ragged, instruments may fall out of tune once in a while, stage confidence might falter at times. However, while their full-blown studio compositions lose some of their dynamics and intricacy live, their stage performances pack a gut-level punch that escapes vinyl.

Mountain Railroad recording artists Spooner opened the show with a strong set of their idiosyncratic pop-oriented compositions. Eschewing the traditional three-minute format for lengthier explorations within the pop genre, the Wisconsin-based band delivered a thoughtful, intriguing performance. **MOIRA MCCORMICK**

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ALBUMS—Cerrone 9, Doktor, Vera Vega, Madleen Kane, Loverde, Disco 82, Donna Summer Medley, David Christie, Harry Thuman, Mother F, Carol Jiani, Rational Youth.

Billboard Dance/Disco Top 80

Survey For Week Ending 11/6/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	4	7	NASTY GIRLS—Vanity 6—Warner Bros. (LP Cut) WB 1-23716	42	43	5	777-9311/THE WALK/I DON'T WANT TO LEAVE YOU—The Time—Warner Bros. LP cut 1-2370
2	2	11	LOVE'S COMIN' AT YA—Melba Moore—EMI-America (12 inch) 7803	43	53	6	CAN HE FIND ANOTHER—Double Discovery—Tropique/Polydor-PDD 524 (12 inch)
3	3	14	REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106	44	48	5	RED HOT STUFF—Magic Lady—A&M (12 inch) AM 2436
4	1	9	DON'T GO—Yaz—Sire (12 inch) 0-29886	45	47	4	WALK ON BY/D TRAIN'S THEME—D Train—Prelude (12 inch) D638
5	6	9	CAN'T BELIEVE—Nancy Martin—RFC/Atlantic (12 inch) DMD 362	46	41	6	SHOW ME THE WAY—Race—Blacksuit (12 inch) TS5001
6	8	10	THE LOOK OF LOVE—ABC—Mercury (LP Cut) SRM-1-4059	47	29	10	DON'T GO WALKING OUT THAT DOOR—Richard Jon Smith—Jive/Arista (12 inch) VJ 1200
7	9	5	MICKY—Toni Basil—Chrysalis (12 inch) CHS-45PDJ	48	63	2	PEEK-A-BOO—Devo—Warner Bros. 29906-0A (12 inch)
8	21	4	IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181	49	56	2	DIE HARD LOVER—Loverde—Moby Dick BTG-1132 (12 inch)
9	14	8	(You Said) YOU'D GIMME SOME MORE—K.C. And The Sunshine Band—Epic 49-03187 (12 inch)	50	NEW ENTRY	→	PLAYING FOR TIME—Madleen Kane—Shalet C8804 (12 inch)
10	10	8	IF YOU READ MY MIND—Columbus Circle—Elektra 67893 (12 inch)	51	NEW ENTRY	→	LIES/BEACH CULTURE—Thompson Twins—Arista (12 inch) CP 725
11	11	8	YOU CAN'T HAVE YOUR CAKE—Brenda Taylor—West End 22149 (12 inch)	52	58	2	CAN'T GET AWAY (FROM YOUR LOVE)—Carol Williams—Vanguard SPV-58 (12 inch)
12	7	13	LOVE COME DOWN—Evelyn King—RCA (12 inch) PD-13274	53	57	2	SHOCK THE MONKEY—Peter Gabriel—Geffen GHS-2011 LP Cut
13	13	24	ROCK THE CASBAH/MUSTAPHA DANCE—The Clash—Epic (12 inch) 49-03144/129	54	51	4	E. T. BOOGIE—Extra T's—Sunnyview (12 inch) SUN 404
14	15	5	BODY SLAM—William "Bootsy" Collins—Warner Bros. (12 inch) 0-29919	55	61	4	LOVE MY WAY/AEROPLANE—Psychedelic Furs—Columbia (12 inch) 44-03197
15	5	12	DO IT TO THE MUSIC—Raw Silk—West End (12 inch) WES 22148	56	NEW ENTRY	→	AND YOU KNOW THAT—The Jammers—Salsoul (12 inch) SG 372
16	18	5	GIVE ME—I Level—Epic (12 inch) 49-03292	57	NEW ENTRY	→	MIND WARP—Patrick Cowley—Megatone (LP—all cuts) 1004
17	17	9	SHE'S SO DEVINE—The Limit—Arista (12 inch) CP 721	58	NEW ENTRY	→	IN AND OUT—Willie Hutch—Motown (12 inch) 4501
18	19	8	REALLY SAYING SOMETHING/AIE A MWANA—Bananarama—London LLD 101 (12 inch)	59	NEW ENTRY	→	KEEP IT IN THE FAMILY/KEEP ON MOVIN' (Remix)—Deodato—Warner Bros. (12 inch*) A-1073
19	34	3	PLAY AT YOUR OWN RISK—Planet Patrol—Tommy Boy (12 inch) TB 825	60	60	4	BABY OH NO—Bow Wow Wow—RCA (12 inch) PD1306
20	25	5	STRAIGHT AHEAD—Nick Straker Band—Prelude (12 inch) D635	61	62	2	TOO HOT—Pure Energy—Prism PDS-445 (12 inch)
21	24	5	COME AND GET YOUR LOVE—Lime—Prism (12 inch) PDS-440	62	64	2	STICK TO THE GRIND—King Cotton—Island DM 4834 (12 inch)
22	22	8	SECONDS—Salsoul Orchestra Featuring Loleatta Holloway—Salsoul SG-376 (12 inch)	63	65	3	MT. AIRY-GROOVE—Pieces of A Dream—Elektra (12 inch) 67967
23	30	3	ROCK THE HOUSE—Pressure Drop—Tommy Boy (12 inch) TB 827	64	35	6	BABY, I NEED YOUR LOVING—Carl Carlton—RCA-PD-13314
24	12	16	DO YOU WANNA FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102	65	49	7	WAY OUT—Steve Arrington's Hall of Fame—Konglather (12 inch) KNR-7491
25	26	7	STOOL PIGEON—Kid Creole And The Coconuts—ZE/Sire (LP Cut) SRK-3681	66	54	10	STEPPIN' OUT—Joe Jackson—A&M (LP Cut) SP4906
26	16	15	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002	67	52	6	VOYEUR—Kim Carnes—EMI-America (LP Cut) (ST 17078
27	31	8	KNOCK ME OUT—Gary's Gang—Radar RDR 12000 (12 inch)	68	23	13	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester—Arista (LP Cut) AL 9574
28	32	6	BOY CRAZY/JUKE BOX—Flirts—"O" Records (LP Cuts) OLP-1	69	36	17	JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718
29	37	5	SHE'S JUST A GROUPIE—Bobby Nunn—Motown (12 inch) 4502 MG	70	28	16	WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 Inch) 2203
30	39	3	1999—Prince—Warner Bros. (7 inch) 7-29896	71	44	13	I'M SO HOT FOR YOU—Bobby O—O Records (12 inch) OR718
31	20	7	A PUPPET TO YOU—Alfie Silas—RCA (12 inch) PD-13305	72	66	6	ELEVATOR—Our Daughter's Wedding—EMI (12 inch) 50086
32	45	3	MAGIC WAND—Whoudini—Jive/Arista (12 inch) VJ 12008	73	33	9	I MUST BE DREAMIN'—Wanda—Elektra 69998
33	38	10	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019	74	68	21	FACE TO FACE—Gino Soccio—RFC/Atlantic (LP all cuts)
34	46	4	WOT—Captain Sensible—A&M (12 inch) SP 12052	75	67	14	ABRACADABRA—The Steve Miller Band—Capitol (LP) ST-12216
35	50	3	IMAGES OF HEAVEN/EMOTIONAL DISGUISE—Peter Godwin—Polydor (12 inch) PX-1-504	76	70	22	SITUATION—Yaz—Sire (12 inch) BSK 0-29950
36	27	10	DANCE OR DIE—Sweet Pea Atkinson—ZE/Island (12 inch) 0-99997	77	69	18	LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982 (LP) GHS 2005
37	40	7	DON'T LET GO OF ME—Mike & Brenda Sutton—Sam (12 inch) 12351	78	55	10	RESPECT—Zinga Washington—My Disc (12 inch) 429-03139
38	42	6	PAC-JAM—Jonzun Crew—Tommy Boy (12 inch) TB 826	79	79	14	THE MESSAGE—Grand Master Flash—Sugar Hill (12 inch) 584
39	59	2	THIS IS THE MOMENT OF MY LIFE—Inner Life—Salsoul SG-379 (12 inch)	80	80	12	WHO CAN IT BE NOW—Men At Work—Columbia (LP cut) ARC 37978
40	NEW ENTRY	→	EVERYBODY—Madonna—Sire 0-29899 (12 inch)				
41	NEW ENTRY	→	NUNK—Warp 9—Prism PDS 450 (12 inch)				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers).
★ Stars are awarded to other products demonstrating significant response.



CBS RECEPTION—CBS artists Lacy J. Dalton, Bobby Bare and Janie Fricke (winner of the CMA's female vocalist of the year award) chat with Dick Asher, deputy president, CBS Records Group, at the label's annual President's Party in Nashville.

BOOK REVIEW

Martha Hume's 'Guide' Is A Reference Minefield

"You're So Cold I'm Turnin' Blue," by Martha Hume, Viking Press/Penguin Books, New York, 202 pp. \$8.95.

This book is subtitled "Martha Hume's Guide To The Greatest In Country Music"—and therein lies the pity. For surely people will use this thoroughly entertaining miscellany as a guide and will, in so doing, almost certainly be misguided. And not once, but often. What we have here is a reference minefield.

The annoying thing about it all is that the errors could have been caught before publication had Hume taken the elementary precaution of circulating the manuscript among a few of the country music authorities she cites in the acknowledgments.

As it is, mistakes skewer the text from front to back, cancelling out Hume's many acute insights and moking her familiar style.

Hume is cavalier about dates. She places Ernest Tubb on the Grand Ole Opry roster in 1941, although he did not make his first appearance there until December, 1942 and did not become a member of the cast until 1943. She says he started his record store "back in the fifties," when it was actually 1947. (Tubb seems to suffer more than most from Hume's errors: His "Midnight Jamboree" is called "Saturday Night Jamboree," and he is made to share his triumphal appearance at Carnegie Hall in 1947 with Roy Acuff, who was not on the bill at all.)

She seems not to have listened to

many of the songs she praises. For example, she lists "King Of The Road" as one of the "best truck songs," when the lyrics clearly show it is about a hobo, not a trucker. She says "Take This Job And Shove It" demonstrates "outright defiance of the boss," when the song says, "Boy I can't wait to see their faces when I get the nerve to say/Take this job and shove it . . ."

Hume also frequently assigned the wrong songwriters to the songs on her "best" lists: Merle Haggard didn't write "Misery And Gin," Carl and Pearl Butler didn't write "Don't Let Me Cross Over"; and Willie Nelson didn't write "Whiskey River" (unless he did it under the name of Johnny Bush).

The writer notes that "Merle Travis' guitar playing is so admired that both Chet Atkins and Doc Watson named their sons after him." Chet's Merle is a daughter. She says that Ray Price was once a member of Hank Williams' Drifting Cowboys. He wasn't.

Happily, these and other mistakes can be corrected if the book goes into a second edition. Amended thus, it would deserve another shot, because Hume obviously likes country music and wants to speak well for it. Her writing is a joy to read, and the illustrations are, for the most part, fresh and well-reproduced. Her notable achievements are her sprightly approach and the fine balance she strikes between the impish and the important. Even her errors don't eclipse these virtues.

EDWARD MORRIS

Chart Fax

Pride's 'Good' Showing Gives RCA Four Straight

By SHARON ALLEN

RCA this week pulls off a rare feat, sending its fourth consecutive artist to No. 1 in the same number of weeks. Given today's competitive radio and retail market, this is no small accomplishment.

This streak began with Dolly Parton's "I Will Always Love You" "Do I Ever Cross Your Mind" (Oct. 16), followed by Ronnie Milsap's "He Got You" and Alabama's "Close Enough To Perfect," and it continues this week with Charley

Pride's "You're So Good When You're Bad."

A similar maneuver took place in 1978, when RCA recording artists dominated the No. 1 position for eight consecutive weeks. Waylon Jennings' "I've Always Been Crazy" attained the position Sept. 9, and held there for three weeks, only to be replaced by Dolly Parton's "Heartbreaker" Sept. 30. Parton also held the top position for three weeks, then

(Continued on page 46)

RADIO REGISTRATION UP

DJ Confab Involvement Grows

• Continued from page 17

"the healthiest convention in 10 to 12 years," Chellman asserts that next year, FICAP plans to actively pursue more involvement from stations in the live broadcasts. In fact, Chellman believes the number of participants could double next year.

Mike Hammond, p.d. of WIVK Knoxville, says he didn't send staff air personalities this year, although station manager Bobby Denton attended with music director Allan Dick. "We failed to request remote access in time," Hammond observes. "Next year, I think we will, and we'll send DJs to Nashville, too."

Bob Cole, p.d. of Washington D.C.'s WPKX-FM and a major coordinator of the live broadcast arrangement through FICAP is encouraged by what he observed at this year's convention. "The term 'DJ Convention' became less of a misnomer this year, I think, than in past years. This time, it seemed to be a genuine gathering for radio personnel, a chance for everyone to mix and meet artists and label reps."

Cole likes the relaxed social atmosphere that's inherent during the week-long round of parties, receptions and hospitality suites. However, he emphasizes the value of the FICAP/Opry live radio broadcast facilities as a key factor in the growth of radio involvement in the convention.

"Not only do live remotes offer



JONES GYRATES—PolyGram artist Tom Jones performs selections old and new at his recent performance at the Grand Ole Opry House in Nashville.

NASHVILLE NARAS SEEKS NEW MEMBERS

NASHVILLE—The Nashville chapter of NARAS is staging a day-long drive Wednesday (10) to increase the membership of the local chapter, thereby giving it more clout in the national chapter meetings and more say in this year's Grammy awards.

Music industry professionals will call potential members and urge them to join the academy. An "on the street" field representative will then take an application to the potential member, wait while it is filled out and return it to NARAS.

The membership drive resulted from a scan by NARAS that shows a substantial number of qualified people in Nashville who do not belong to NARAS, according to Bill Ivey, national NARAS president.

Academy members who wish to participate in the drive should contact the Nashville chapter's executive director, Carolyn McClain, at (615) 255-8777.

DJs a legitimate reason to attend the convention, they also provide a way of getting them into town earlier in the week," Cole notes. "If you're doing five days of on-site interviews and programming, you don't leave before the convention is over."

Physical logistics, once a major detraction of convention week activities, no longer play a role, since nearly all convention-sanctioned events now take place within the Opryland complex. The hotel is undergoing expansion; when its new adjacent facilities are completed, the convention will be able not only to handle substantially increased registration but also to provide more broadcast hookups for interested country stations.

Many DJs who attend the convention must foot the costs of travel and registration out of their own pockets. Tom Phifer, p.d. of KRMD-AM-FM Shreveport, spent more than \$400 just to fly into Nashville for one day of FICAP activity during the recent convention.

WPKX's Cole, who came to town

for the full 11 days of the convention, estimates his total personal expenditure at \$2,800. Yet he's quick to add: "I went because it's important to me to see a reinvolvement in this convention by radio. . . . Unless radio gets involved again, and can see tangible benefits from attending the convention, I honestly don't know if we'll see a future for this event as we've known it."

Cole and others who participated in the 1982 DJ Convention say they are optimistic about radio's role in the convention's growth. They view the chance for disk jockeys—especially those attending from smaller or isolated markets—to meet key contacts throughout the country music industry as invaluable.

They also see little overlapping between the October DJ Convention/Grand Ole Opry Birthday Celebration and the Country Seminar held in February by the Organization of Country Radio. In fact, they stress the basic differences of these two events as probable factors leading to continued growth for each.

15 Members Elected To CMA Board Of Directors

NASHVILLE—The Country Music Assn. elected 15 new members to its board of directors during the organization's annual membership meeting, held here Oct. 14 at the Opryland Hotel.

Richard L. McCullough of the J. Walter Thompson Co. was selected in the advertising agency category; Barbara Mandrell was named in the artist/musician category; and Tandy Rice, president of Top Billing International, was elected from the artist manager/agent group.

Named to the board from the audio/video communications sector was Don Nelson, KSON San Diego. Bill Anderson was named in the composer category. Ramblin' Lou Schriver, WXRL Lancaster, N.Y., was elected in the disk jockey division.

Len Rambeau of Balmur, Ltd., was elected in the international category. Ed Konick of Country Song Round-Up was named in the publication category. Chic Doherty of MCA Records was chosen from the record company group.

The record merchandisers category will be represented by Hutch Carlock, Music City Record Distributors. Dan Fleenor, Alabama State

Fair, is the board representative for the talent/buyer/promoter membership. The at-large directors are Connie Bradley, ASCAP; Ken Kragen, Kragen & Co.; and Irving Waugh, Irving Waugh Productions.

The entire CMA board will elect its 1982-83 officers at a meeting to be held Friday (5). Voting in this election will be both new board members and those directors serving out the second year of their terms. These include Sonny Anderson, Disneyland/Disneyworld; Richard Blake, Dick Blake International; Jerry Bradley, RCA Records; Bob Cole, WPKX-FM; Mary Reeves Davis, Jim Reeves Enterprises; Janice Ericson, Eric Ericson & Associates; Larry Gatlin; Jeffrey Kruger, Kruger Leisure Enterprises Ltd.; Brenda Lee; Wayne McCrary, Eastern States Exposition; Sam Marmaduke, Western Merchandisers; Charles Scully, SESAC; Glenn Snoddy, Woodland Sound Studios; E.W. Wendell, WSM Inc.; and Lee Zhitto, Billboard.

Lifetime CMA board members are J. William Denny, Cedarwood Publishing Co.; Frances Preston, BMI; Wesley Rose, Acuff-Rose Publications; and Joe Talbot, Joe Talbot & Associates.



OPEN HOUSE—Tammy Wynette, left, and her husband George Richey, not pictured, opened their home in Hendersonville, Tenn., to some 100 DJ convention attendees for an afternoon lunch, a tour of their home, and a closing performance by Wynette and her band.

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Billboard® Hot Country Singles

Survey For Week Ending 11/6/82

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee, Label & Number (Dist. Label)
1	4	11	YOU'RE SO GOOD WHEN YOU'RE BAD —Charley Pride (M. Wilson) B. Peters; Royalhaven, BMI; RCA 13293	35	40	5	LOST MY BABY BLUES —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901	68	73	5	I'M LOOKING OVER THE RAINBOW —Sonny James (S. James, K. Stitts) V. True, S. James; Marson, BMI; Dimension 1036
2	5	11	BREAK IT TO ME GENTLY —Juice Newton (R. Landis) D. Lampert, J. Seneca; MCA, ASCAP; Capitol 5148	36	44	5	MARINA DEL REY —George Strait (B. Mevis) D. Dillon, F. Dycus; Hall-Clement (The Weik Group)/Golden Opportunity, BMI, SESAC; MCA 52120	69	72	4	WE HAD IT ALL ONE TIME —The Charlie Daniels Band (J. Boylan) C. Daniels; Hat Band, BMI; Epic 34-03251
3	3	12	MISTAKES —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensen/Narwahl/Sweet Glenn, BMI; MCA 52097	37	43	6	I DON'T REMEMBER LOVING YOU —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	70	78	3	634-5789 —Marlow Tackett (H. Shedd) S. Cropper, E. Floyd; East Memphis/Irving, BMI; RCA 13347
4	6	10	WAR IS HELL (ON THE HOMEFRONT TOO) —T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	38	17	15	NEW WAY OUT —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	71	80	2	GONNA HAVE A PARTY —Kieran Kane (J. Stroud, K. Kane) K. Kane, B. Channel, C. Cochran; Cross Keys/Old Friends/Tree, ASCAP/BMI; Elektra 69943
5	7	8	HEARTBROKE —Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212	39	51	3	(SITTIN' ON) THE DOCK OF THE BAY —Waylon & Willie (C. Moman) S. Cropper, D. Redding; East Memphis/Irving, BMI; RCA 13319	72	82	2	OLD HOME TOWN —Glen Campbell (J. Fuller) D. Pomeranz, WB/Upward Spiral, ASCAP; Atlantic/America 7-99967
6	1	11	CLOSE ENOUGH TO PERFECT —Alabama (H. Shedd, Alabama) C. Chambers; Accredited/Raindance, BMI; RCA 13294	40	35	8	THAT'S WHAT I GET FOR THINKING —The Kendalls (R. Dea, The Kendalls) T. Skinner, K. Bell, J. L. Wallace; Hall-Clement (Weik Music Group), BMI; Mercury 76178 (Polygram)	73	79	3	I JUST CAN'T TURN TEMPTATION DOWN —Skip and Linda (P. Baugh, L. McBride) D. Cusic; Blackwood, BMI; MDJ 68179
7	10	8	WE DID BUT NOW YOU DON'T —Conway Twitty (C. Twitty, J. Bowen) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964	41	33	15	I WISH YOU COULD HAVE TURNED MY HEAD —Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095	NEW ENTRY			ROMANCE —Louise Mandrell (E. Kilroy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373
8	9	12	LOVE'S GONNA FALL HERE TONIGHT —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	42	28	10	IT'S LIKE FALLING IN LOVE (OVER AND OVER) —The Osmond Brothers (R. Hall) R. Murray, S. Anders, R. Alves; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP; Elektra/Curb 7-69969	NEW ENTRY			I WISH I WAS IN NASHVILLE —Mel McDaniel (L. Rogers) B. McDaniel; Vogue (Weik Music), BMI; Capitol 5169
9	11	11	EVER, NEVER LOVIN' YOU —Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	43	54	3	GOING WHERE THE LONELY GO —Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315	76	86	2	HOLD ON —Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892
10	12	10	OPERATOR, LONG DISTANCE PLEASE —Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Weik Music Group), BMI; MCA 52111	44	49	4	(Lost His Love) ON OUR LAST DATE —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	77	83	3	HONKY TONK MAGIC —Lloyd David Foster (B. Montgomery) D. Morrison, J. Slate; House Of Gold, BMI; MCA 52123
11	14	11	YOU PUT THE BLUE IN ME —The Whites (R. Skaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980	45	29	9	SHE CAN'T GET MY LOVE OFF THE BED —Dottie West (L. Gatlin) D. Hupp, B. Morrison; Southern Nights, ASCAP; Liberty 1479	78	84	3	DARLENE —Big Al Downing (T. Bongiovi, L. Quinn) A. Downing, L. Quinn; Metaphor, BMI; Team 1002
12	20	8	IT AIN'T EASY BEIN' EASY —Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214	46	25	13	YOU STILL GET TO ME IN MY DREAMS —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Tapage, BMI/ASCAP; Epic 14-03064	79	87	2	TOO MANY IRONS IN THE FIRE —Billy Parker & Cal Smith (J. Gibson) J.H. Forest; Hitkit, BMI; Soundwave 4686 (MSD)
13	16	9	STEP BACK —Ronnie McDowell (K. Killen) C. Morris; Tree, BMI; Epic 03203	47	55	4	SOMETIMES YOU JUST CAN'T WIN —Linda Ronstadt & J. D. Souther (P. Asher) S. Stover; Glad, BMI; Asylum 7-69948	80	88	2	HERE WE GO AGAIN —Roy Clark (R. Clark) D. Lanier, R. Steagall, Dirk, BMI; Churchhill 94011 (MCA)
14	2	13	LET IT BE ME —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073	48	32	13	MAKIN' LOVE FROM MEMORY —Loretta Lynn (D. Bradley) Milda Daniel, S. Linnard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	81	65	5	RIGHT BACK LOVING YOU AGAIN —Chantilly (L. Morton, S. Bledsoe) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; F & L 519
15	18	9	SURE FEELS LIKE LOVE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	49	64	3	WITH YOU —Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	82	NEW ENTRY		THE ELVIS MEDLEY —Elvis Presley (D. Briggs) J. Leiber, M. Stoller, K. Mann, B. Lowe, E. Blackwell, E. Presley, D. Linde, M. James; None Listed, BMI/ASCAP; RCA 13351
16	23	5	YOU & I —Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	50	56	5	CONFIDENTIAL —Con Hunley (S. Dorff) D. Morgan; Senor, ASCAP; Warner Bros. 729902	83	NEW ENTRY		WHAT SHE DON'T KNOW WON'T HURT HER —Gene Watson (R. Reeder, G. Watson) D. Lindsey, E. Rowell; Boot & Watson/Crosstimbers/Blue Creek, BMI; MCA 52131
17	19	12	THE KILLING KIND —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	51	45	8	ARE WE IN LOVE (OR AM I) —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) C. Quilan, D. Pritimer; Collins Court, ASCAP; Townhouse-1061 (Capitol)	84	89	2	THE PERFECT PICTURE (To Fit My Frame Of Mind) —Gary Wolf (J. Chambers) R. Murray, J. McBride, Blackwood/Magic Castle/April/Widmont; Columbia 38-03272
18	22	7	REDNECK GIRL —Bellamy Brothers (D & H Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	52	46	14	YESTERDAY'S WINE —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072	85	NEW ENTRY		SAN ANTONIO NIGHTS —Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929
19	24	9	16TH AVENUE —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184	53	63	3	A CHILD OF THE FIFTIES —The Statler Brothers (J. Kennedy) D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram)	86	90	2	I'M SO TIRED OF GOING HOME DRUNK —Larry Jenkins (J. Chambers) J. Chambers, L. Jenkins, Galleon, ASCAP; Capitol 5167
20	8	14	HE GOT YOU —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murteezongs, ASCAP; RCA 13286	54	47	14	LIVIN' IN THESE TROUBLED TIMES —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	87	NEW ENTRY		HARD CANDY CHRISTMAS —Dolly Parton (G. Perry) C. Hall; Daniel/Shukat, ASCAP; RCA 13361
21	26	6	SOMEWHERE BETWEEN RIGHT AND WRONG —Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320	55	74	2	LIKE NOTHING EVER HAPPENED —Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	88	NEW ENTRY		MARIA CONSUELA —Tommy & The Glaser Brothers (J. Wilson, J. Bowen) T. E. Henderson; Ptarmigan, BMI; Elektra 7-69947
22	27	5	THE AMERICAN DREAM/IF HEAVEN AIN'T GOT A LOT LIKE DIXIE —Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire, BMI; Elektra/Curb 7-69960	56	68	3	TODAY MY WORLD SLIPPED AWAY —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Weik)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	89	NEW ENTRY		JUST FOR THE MOMENT —Brenda Lee (R. Chancey) M. Foster, J. Hinson; Silverline/Goldline, BMI/ASCAP; MCA 52124
23	15	15	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	57	60	6	NO ROOM TO CRY —Mike Campbell (J. Crutchfield) M. A. Campbell; Music Corp Of America, BMI; Columbia 18-03154	90	NEW ENTRY		CLOSER TO CRAZY —Jan Gray (J. Florez) D. Orender, W. Wright; Cedarwood, BMI/Denny, ASCAP; Jaxem 45-008
24	30	8	A WOMAN'S TOUCH —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)	58	62	5	YOUR PICTURE STILL LOVES ME (And I Still Love You) —Billy Swan (L. Rogers) J. Crutchfield, D. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03226	91	70	23	NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223
25	31	7	STAY A LITTLE LONGER —Mel Tillis (J. Bowen) T. Duncan, B. Silis; Red River, BMI; Elektra 7-69963	59	66	4	BACKSLIDIN' —Joe Stampley (R. Baker) P. Craft, L. Anderson; Jensen/Black Sheep/Old Friends, BMI; Epic 03290	92	NEW ENTRY		CROWN PRINCE OF THE BARROOM —David Rogers (H. Shield) H. Shield; Chip 'N' Dale, ASCAP; Music Master LTD-012
26	13	14	SHE'S LYING —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087	60	48	17	I JUST CAME HERE TO DANCE —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell, Hall-Clement (Weik), BMI; Warner/Viva 7-29980	93	76	4	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD —Tom Grant (D. Burgess) D. Burgess, D. Pritimer; Single Tree, BMI; Elektra 769961
27	42	4	THE BIRD —Jerry Reed (R. Hall) H. Coleman, B. Etris, "Whiskey River" by J. B. Shinn, "On The Road Again" by W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam, Pullman/House Of Gold/Willie Nelson, BMI; RCA 13355	61	71	3	ONLY IF THERE IS ANOTHER YOU —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	94	77	4	CRY —Tanya Tucker (D. Malloy) G. Murphy, F. Musker; Blackwood, BMI; Arista 0677
28	34	5	I WONDER —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	62	50	15	PUT YOUR DREAMS AWAY —Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Ideas Of March, ASCAP; Epic 03055	95	75	5	TAKE ME TONIGHT —Darlene Austin (B. Strange) D. Singleton; Black Sheep, BMI; Myrtle 1003 (NSD)
29	36	7	WILD AND BLUE —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	63	69	3	GREEN EYES —Tom Carline (G. Kennedy) T. Carline; Opa-Locka, ASCAP; Door Knob 82-187	96	58	9	MEMORY MACHINE —Jack Quist (S. Cornelius, M. Daniel) T. Harris; Contention, SESAC; Memory Machine 1015
30	39	4	A LOVE SONG —Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485	64	52	21	WHAT'S FOREVER FOR —Michael Murphey (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	97	61	7	I'D DO IT ALL AGAIN —Jerry Lee Lewis (E. Kilroy) J. Foster, B. Rice; April, ASCAP; Elektra 69962
31	38	6	CAN'T EVEN GET THE BLUES —Reba McEntire (J. Kennedy) T. Dampier, R. Carnes; Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram)	65	59	7	THE BEER DRINKIN' SONG —Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2355 (Polygram)	98	67	6	MAXIMUM SECURITY (TO MINIMUM WAGE) —Don King (T. West) D. King, D. Woodward; King's X, ASCAP; Epic 34-03155
32	37	6	TIE YOUR DREAM TO MINE —Marty Robbins (B. Montgomery) T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236	66	53	10	DON'T IT BREAK YOUR HEART —Steve Wariner (T. Collins) M. David, A. Jordan; Collins Court/Jack and Bill (Weik Music Group), ASCAP; RCA 13308	99	92	5	IN THE JAILHOUSE NOW —Willie Nelson & Webb Pierce (W. Nelson, C. Moman, W. Pierce) J. Rodgers; APRS, BMI; Columbia 03231
33	21	14	SOUL SEARCHIN' —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	67	57	15	HEY BABY —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	100	81	20	DANCING YOUR MEMORY AWAY —Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975
34	41	5	CHEROKEE FIDDLE —Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945								

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

NOVEMBER 6, 1982, BILLBOARD

Nashville Scene

By KIP KIRBY

As part of its "celebrities interviewing celebrities" series, NBC's "Today Show" will feature Gloria Steinem talking with George Burns as a three-parter this week, beginning Thursday morning. Meanwhile, the show is also trying to coordinate a celebrity chat between actor Richard Thomas and singer Hank Williams Jr. Thomas portrays Williams in the tv adaptation of Hank's book, "Living Proof." The only problem with scheduling the "Today" interview seems to be the fact that neither one slows down long enough to be in the same city at the same time!

When Tom Jones played Memphis recently on his current tour, both Charlie Rich and Sam Phillips were in the audience at the concert. We

understand that Jones managed to get in a visit to Graceland while he was in Memphis, a sort of belated tribute to Elvis Presley, who candidly admitted that he borrowed a number of his stage techniques from Jones. One of the gestures Presley borrowed must have been the arm windmilling, judging from what we saw during Tom's Nashville performance at the Grand Ole Opry House. (And what about those hip thrusts, hmmm?)

An addendum to last week's column, in which we reported as a "sign of the economic times" a



Statler Brothers contest winner who opted for a \$1,000 cash prize rather than an expense-paid trip to Nashville to see the group record. Apparently, her motivation may not have been purely monetary, as PolyGram informs us that the winner, Bertha Davis, not only has never flown in an airplane but is elderly and lives in a remote area of Michigan where transportation (even by Greyhound) is a complex matter. In fact, Bertha's home town of Crystal Falls only gets mail delivery once a week, it's so far out in the boondocks. And this, friends, is the true saga of why Bertha Davis chose cash instead of a trip to Nashville to see the Statlers in the studio!

We like this one! Merle Kilgore, longtime pal and opening act of Hank Williams Jr., lost 25

pounds so he could look like he used to for the filming of "Living Proof." While in the midst of shooting the tv movie, he was approached by a fan who asked him if he was indeed the man playing Merle Kilgore. Proudly, Merle answered yes. "Well," replied the fan, who had apparently observed some of the filming in process, "You look a lot like him, but he plays guitar better than you."

Marlow Tackett has an interesting promotion going on—he dials "634-5789" (the title of his new single) in different places to see who answers. In Atlanta, he got a very surprised lady who got to meet the RCA artist and received hats and T-shirts stamped with her own phone number.

Congratulations to Alabama, named by the Amusement and Music Operators Assn. as the most popular artists of the year on the national jukebox circuit. Voting for this honor is based on the highest revenues earned over a year's period of jukebox play. Alabama will get its award at the AMOA International Exposition of Games and Music banquet slated for Nov. 20 at the Chicago Hyatt Regency.

When Monument Records ships its double album, "The Winning Hand," featuring duet performances by Dolly Parton, Willie Nelson, Brenda Lee and Kris Kristofferson, look inside for special liner notes penned personally by Johnny Cash. When Cash was asked by the label (Continued on page 46)

R O Y C L A R K

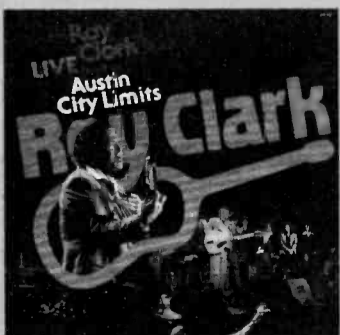
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CR9425

ALBUM SERIES REVIEW

Strong 'Hits' Packages From CBS

"Biggest/Greatest Hits" Series, Columbia/Epic (15 vols.): Moe Bandy, Bobby Bare, Johnny Cash, David Allan Coe, Janie Fricke, Mickey Gilley, George Jones, Charly McClain, Ronnie McDowell, Johnny Paycheck, Marty Robbins, Johnny Rodriguez, Joe Stampley, Tammy Wynette and Moe Bandy/Joe Stampley.

Last year, Columbia did a repackaging job and came up with its "Encore" series, which covers basically the same artists as this one. Happily, there is enough hit catalog to prevent the two series from significantly overlapping. Of the two Bare albums, for example, only "Numbers" and "Tequila Sheila" are repeated. For Wynette, there are no repeats.

The "Biggest/Greatest" offers first-time repackages for Janie Fricke, this year's CMA female vocalist winner, Ronnie McDowell and Johnny Rodriguez. The George Jones entry is a double album, issued as part of the series, but separately titled "George Jones Anniversary—Ten Years Of Hits."

Other than the fact that the songs in the second collection are just as strong as those in the first (no barrel-scraping here), what makes the new series infinitely more valuable are the liner notes. Except for Jones, Cash and Paycheck, the artists wrote their own notes—and their recollections and revelations about particular songs are more gripping and useful than a year's subscription to any fan magazine you could name.

Did you think "Stand By Your Man" was wrung line-by-line from Tammy's heart? Wrong! As she recalls, "We were doing an afternoon recording session at two and we had two songs that we wanted to do, but we weren't sure about the third song. When we had finished cutting the first two, Billy (Sherrill) said, 'Let's go upstairs to my office and see what we can come up with.' ... So he gave the musicians a 20-minute break, we went upstairs, wrote the song in about 20 minutes, came back down and recorded it."

Rodriguez reveals the fluid nature

of writer/singer collaboration when he notes, "A friend of mine from New Mexico wrote 'Mexico Rain,' and it was called 'New Mexico Rain' when he first wrote it. But I changed the title to just 'Mexico Rain' 'cause I figured the 'Mexico' fit me better."

But the most droll and candid notes are on the Jones album, provided by the acerbic Billy Sherrill. "My teaming with Jones," Sherrill says, "was a direct result of Tammy. George fell in love with Tammy, they married, they divorced, and I inherited George. Now he's out-selling Tammy! But I never laid eyes on the boy before that."

Sherrill was entirely unimpressed by the pairing of Jones and James Taylor on "Bartender's Blues": "I think George oversang it. I think it was George Jones trying to sound like George Jones, and, in my opinion, I don't think it came off very good."

Newcomers to country music should appreciate that Columbia reaches pretty far back for some of these hits: to 1959, for instance, for Marty Robbins' "El Paso," and to 1964 for Cash's "The Ballad Of Ira Hayes." Liner editor Sally Hinkle has seen to it that each album has a chronological listing of its songs, keyed to the albums they first appeared in.

While most of the albums contain a ho-hum number or two, the project overall is quite strong and appealing. And, to repackaging an earlier encomium, the liner comments are priceless enough to be pirated in their own right.

EDWARD MORRIS

Chart Fax

Continued from page 42

was followed by Dave & Sugar with "Tear Time" on Oct. 21. Ronnie Milsap wrapped up the two-month stint by claiming the prime position with "Let's Take The Long Way Around The World" on Oct. 28.

Pride's most recent chart topper was "Mountain Of Love" (March 20). This week's claim marks the 28th No. 1 record for his career.

In 1979, MCA Records nearly pulled off the same chart-topping dominance when the Oak Ridge Boys reached No. 1 with "Leavin' Louisiana In The Broad Daylight" (Feb. 9), followed the next week by Don Williams' "Love Me Over Again," and then replaced by Barbara Mandrell's "Years" (Feb. 23).

United Artists accomplished something a little different in 1978, when Kenny Rogers held the No. 1 position for two weeks with "Ten Years Of Gold" (April 15), only to give place to his duet with Dottie West, "Every Time Two Fools Collide," also holding the top position two weeks.

RCA also lays claim to the prime movers for the week, as well as three new entries. "Like Nothing Ever Happened" by Sylvia jumped 19 places to starred 55, while "The

Bird" by Jerry Reed also made an impressive 15-spot jump to superstar 27. Louise Mandrell leads the new entries with "Romance" at superstar 74, accompanied by "The Elvis Medley" by Elvis Presley at starred 82, and "Hard Candy Christmas" by Dolly Parton at starred 87.

On the LP front: Willie Nelson's "Always On My Mind" is still holding at No. 1 on Billboard's Hot Country LP chart after 21 weeks at the summit and 33 weeks of chart action. Though not breaking the record for number of albums on the chart, Nelson renders a fine showing with "Greatest Hits" at 26, "WW II" with Waylon Jennings at superstar 14, and "Stardust" at 61. What is record-breaking here is the fact that "Stardust," has been on the LP chart for 235 weeks!

Chart Fax notes that more than 25% of the current LP chart is comprised of "Greatest Hits" albums. Those packages include releases by Dolly Parton, the Bellamy Brothers, Hank Williams Jr., Willie Nelson, Kenny Rogers, Ronnie Milsap, Anne Murray, the Oak Ridge Boys, and two such LPs by Conway Twitty (one includes originals released by MCA, and the other contains former hit material re-recorded for Elektra).

Nashville Scene

Continued from page 44

to do the project, he turned in 12 typed pages of reminiscences, observations, anecdotes and his own poetry. Monument made the liner notes into a special foldout insert. One of the cuts on the LP, "Here Comes That Rainbow Again," was serviced last year by Monument as a Kristofferson solo single. All of the tracks on "The Winning Hand" are new ones, according to Monument, and some of the vocal performances are as well, though the record company coyly refuses to identify which ones. Hey, that could be an interesting radio promotion there: guess which vocals are re-recorded and which are the original ones straight from the vault, and win ... more "Winning Hands"?

Billboard® Hot Country LPs™

Survey For Week Ending 11/6/82

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Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)
1	1	33	ALWAYS ON MY MIND	Willie Nelson	Columbia FC 37951	37	40	16	TOO GOOD TO HURRY	Charly McClain, Epic FE 38064	CBS
2	2	21	JUST SYLVIA	Sylvia, RCA AHL-1-4263	RCA	38	29	7	THE HOTTEST NIGHT OF THE YEAR	Anne Murray, Capitol-ST-12225	CAP
3	3	34	MOUNTAIN MUSIC	Alabama, RCA AHL-1-4229	RCA	39	8	27	BUSTED	John Conlee, MCA 5310	MCA
4	4	7	A TASTE OF YESTERDAY'S WINE	Merle Haggard/George Jones, Epic FE-38203	CBS	40	31	15	16TH AVENUE	Lacy J. Dalton, Columbia FC 37975	CBS
5	5	5	HIGHWAYS ARE HEARTACHES	Ricky Skaggs, Epic FE 37996	CBS	42	42	6	SOUNDS LIKE LOVE	Johnny Lee, Full Moon/Asylum 60147	(WEA)
6	6	53	WAITIN' FOR THE SUN TO SHINE	Ricky Skaggs, Epic FE 37193	CBS	43	37	25	FAMILY TRADITION	Hank Williams, Jr., Elektra/Curb 6E-194	WEA
7	7	52	BIG CITY	Merle Haggard, Epic FE 37593	CBS	44	41	9	THE MAN WITH THE GOLDEN THUMB	Jerry Reed, RCA AHL-1-4315	RCA
9	9	23	QUIET LIES	Juice Newton, Capitol ST-12210	CAP	46	48	15	PERFECT STRANGER	T.G. Sheppard, Warner/Curb 23726	(WEA)
10	11	16	FAMILY'S FINE BUT THIS ONE'S MINE	David Frizzell, Warner/Viva 23688	WEA	47	36	17	STICKIN' TOGETHER	The Kendalls, Mercury SRM-1-4046 (Polygram)	POL
11	10	6	PUT YOUR DREAMS AWAY	Mickey Gilley, Epic FE 38083	CBS	48	49	24	STRAIT FROM THE HEART	George Strait, MCA 5320	MCA
12	15	4	GREATEST HITS	Dolly Parton, RCA AHL-1-4422	RCA	49	45	5	NUMBER ONES	Conway Twitty, MCA 5318	MCA
13	8	11	THE BEST LITTLE WHOREHOUSE IN TEXAS	Motion Picture Soundtrack MCA 6112	MCA	50	46	39	HABITS OLD AND NEW	Hank Williams Jr., Elektra/Curb 6E-278	WEA
15	12	16	LOVE WILL TURN YOU AROUND	Kenny Rogers, Liberty LO-51124	CAP	50	46	39	THE DAVID FRIZZELL AND SHELLY WEST ALBUM	Warner/Viva BSK 3643	WEA
16	18	7	SOMEWHERE BETWEEN RIGHT AND WRONG	Earl Thomas Conley, RCA AHL-1-4348	RCA	51	52	110	I AM WHAT I AM	George Jones, Epic JE 36586	CBS
17	20	6	DREAM MAKER	Conway Twitty, Elektra 60182	WEA	52	50	108	GREATEST HITS	Ronnie Milsap, RCA AAL1-3772	RCA
19	13	19	SOMEWHERE IN THE STARS	Rosanne Cash, Columbia FC-37570	CBS	55	57	5	THE BEST OF JERRY LEE LEWIS (Featuring 39 And Holding)	Jerry Lee Lewis, Elektra 60191	(WEA)
20	19	11	MICHAEL MARTIN MURPHEY	Michael Martin Murphey, Liberty 51120	CAP	56	54	110	STEVE WARINER	Steve Wariner, RCA AHL-1-4154	(RCA)
21	17	86	FEELS SO RIGHT	Alabama, RCA AHL-1-3930	RCA	57	58	6	TOM JONES COUNTRY	Tom Jones, Mercury SRM-1-4062	POL
22	14	29	HIGH NOTES	Hank Williams, Jr., Elektra/Curb 6E-60100 (Elektra)	WEA	58	61	2	GREATEST HITS	Anne Murray, Capitol 500-12110	CAP
23	21	8	CONWAY'S #1 CLASSICS, VOL. 1	Conway Twitty, Elektra E1-60115	(WEA)	57	58	6	THE OSMOND BROTHERS	The Osmond Brothers, Elektra/Curb 6E-237	WEA
24	16	20	INSIDE	Ronnie Milsap, RCA AHL-1-4311	RCA	58	61	2	WILD AND BLUE	John Anderson, Warner Brothers 23721	(WEA)
26	24	59	GREATEST HITS	Willie Nelson, Columbia KC2 37542	CBS	59	60	4	HE SET MY LIFE TO MUSIC	Barbara Mandrell, MCA 5330	MCA
27	27	107	IT AIN'T EASY	Janie Fricke, Columbia FC 38214	CBS	60	43	39	SOUTHERN COMFORT	Conway Twitty, Elektra E1-60005	WEA
28	27	107	GREATEST HITS	Kenny Rogers, Liberty LOO 1072	CAP	61	56	235	STARDUST	Willie Nelson, Columbia JC 35305	CBS
29	26	27	INSIDE OUT	Lee Greenwood, MCA 5305	MCA	62	63	76	CARRYIN' ON THE FAMILY NAMES	David Frizzell & Shelly West, Warner Bros. BSK 3555	WEA
30	35	2	GET CLOSER	Linda Ronstadt, Asylum 60185	(WEA)	63	44	6	WHISKEY BENT AND HELL BOUND	Hank Williams, Jr., Elektra/Curb 6E-237	WEA
31	28	6	JUST HOOKED ON COUNTRY	Atlanta Pops Orchestra—Albert Coleman Conducting, Epic FE 38154	CBS	64	64	105	GREATEST HITS	The Oak Ridge Boys, MCA 5150	MCA
32	32	16	THE LEGEND GOES ON	The Statler Brothers, Mercury SRM-1-4048 (Polygram)	POL	65	NEW ENTRY	TURNED LOOSE	Roy Clark, Churchill CR 9425	(MCA)	
33	33	126	MY HOME'S IN ALABAMA	Alabama, RCA AHL-1-3644	RCA	66	53	31	LAST TRAIN TO HEAVEN	Boxcar Willie, Main Street ST 73001 (Capitol)	CAP
35	25	62	THE PRESSURE IS ON	Hank Williams Jr., Elektra/Curb 5E 535	WEA	67	66	92	ROWDY	Hank Williams Jr., Elektra/Curb 6E 330	WEA
36	34	16	UNLIMITED	Reba McEntire, Mercury SRM-1-4047	POL	68	72	26	AMAZING GRACE	Cristy Lane, Liberty 51117	CAP
						69	NEW ENTRY	HEARTBREAK	Rodney Lay, Churchill CR 9423		
						70	73	28	LISTEN TO THE RADIO	Don Williams, MC 5306	MCA
						71	55	21	SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN)	Moe Bandy, Columbia FC 38009	CBS
						72	62	4	ONE NIGHT STAND	Hank Williams, Jr., Elektra/Curb 5E-538	WEA
						73	70	49	STILL THE SAME OLE ME	George Jones, Epic FE 37106	CBS
						74	69	37	BOBBIE SUE	Oak Ridge Boys, MCA 5294	MCA
						75	74	184	GREATEST HITS	Waylon Jennings, RCA AAL1-3378	RCA

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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Wherever there's music, there's BMI.



Black

South Africa Protest Mounted Group Targets Artists Who Have Performed There

By NELSON GEORGE

NEW YORK—Local black activists are hoping to have international impact by picketing acts who have appeared in South Africa.

About 90 people demonstrated outside the Beacon Theater here during Ray Charles' appearance there Oct. 23, protesting a 1980 South African concert by the performer. The next day, several hundred gathered at Harlem's State Office Building to hear numerous speakers calling for black entertainers to refuse offers from South African promoters and their government.

Label Pulls E.T. Boogie

NEW YORK—"E.T. Boogie," a single by the Extra T's that's making noise on Billboard's Black singles chart, has been pulled from the market.

The decision was made by Sunnyview Records, operated through the Roulette label, in response to a cease-and-desist letter sent by lawyers representing Steven Spielberg, director of the smash film, "E.T." They claimed infringement of a trademark name.

Womack Family Business Gears For New Activity

NEW YORK—"The time has come for the family to work together again," says Friendly Womack Jr. about the return to activity of Womack Brothers Productions, after a lengthy hiatus.

Bobby Womack, who recently returned to the top of the black charts with his album "The Poet," is the best-known member of the family.

Plans Set For '83 Billboard Awards TVer

NEW YORK—A two-hour television special featuring top black artists, based on the annual awards published in Billboard's year-end issue, is being produced by Fremantle USA.

Company president Paul Talbot says the program, "Salute To Rhythm & Blues," will be taped in Las Vegas in February. There'll be awards in 13 categories, including single of the year, male artist, female artist and group.

Fremantle previously produced a similar show based on Record World's year-end charts: it aired earlier this year. Budweiser, the U.S. Army, Pepsico, Bristol-Meyers and Schlitz, sponsors of that show, are expected to participate in the new bartered special. Frank Tomeo, president of Fremantle's U.S. syndication division, expects the show to be in markets representing 70% of the U.S.

Frank Tatashore, a four-time Emmy winner, is executive producer. Mark Warren, an Emmy winner for "Laugh-In," will direct. Warren's credits also include "Barney Miller," "The Jeffersons" and "Don Kirshner's Rock Concert."

Harlem record retailer Sikhulu Shange (one of the speakers), Valerie Simpson of Ashford & Simpson, singer Leon Thomas, bassist Reggie Workman, saxophonist Rene McLean and Bob Cunningham, promoter of a new jazz series at Harlem's landmark nightclub Small Paradise, were among those who attended from the music industry.

Kwame Braithwaite, a founder of the Patrice Lumumba anti-apartheid organization and a well-known photographer of black stars, says, "Whenever an act who has played in South Africa, such as Ray Charles, is in the area, we'll mount a protest campaign."

The picketing will be based on a list of 108 performers who have performed in South Africa since the early 1970s. Most recent black superstar to appear there was George Benson, who played the Sun City entertainment complex outside Johannesburg.

In response to black community pressure, the O'Jays—who performed in the republic in 1981—recently vowed not only that they wouldn't return, but that they would advise other artists not to go.

Anti-apartheid forces were pleased by the Philly International act's announcement, says Braith-

waite. "But we don't want acts just to take the money and then say they are sorry. Giving some kind of benefit concert for South African refugees or for the liberation armies of SWAPO and ANC fighting in Southern Africa would be more worthwhile."

"Entertainers are not being asked to pick up guns or even take money out of their pockets for those fighting South Africa," says Braithwaite. "They are just being asked to ignore South Africa and help isolate it. Every time they appear there, it is a propaganda victory for that repressive government."



STAYING THE COURSE—Veteran vocal group Ray, Goodman & Brown are continuing despite the exit of lead singer Harry Ray. Seen rehearsing, from left, are Al Goodman, Kevin "Ray" Owens (Ray's replacement) and Billy Brown.

The Rhythm & The Blues

Independent Labels Are Proliferating

Despite the bad news surrounding the record industry, it is clear that small, black oriented, independently distributed labels are proliferating. Every week, records from new enterprises and unknown artists flow into radio stations and retail outlets around the country. Black music has always had more than its share of indies, but in an era of overall pessimism, it is astonishing that their numbers are growing so rapidly.

There appear to be several factors at work. The continued health of the 12-inch market has meant companies can take a shot at marketing that relatively inexpensive configuration and build a local following before gambling on an album. Erect Records of Chicago reportedly sold almost 10,000 copies of Syl Johnson's "Ms. Fine Brown Frame" in its area before Boardwalk Records bought national rights to the record.

This chance to attract the attention of national labels is also a key consideration. With larger companies becoming increasingly selective about what and whom they sign, it is easier for a record with a proven track record to be signed than one without demonstrated appeal.

Of course, many of the indie labels just want to remain independent. Some, like Sugar Hill and Prelude, are staunch advocates of the

indie way, due to their experience and contacts. Tommy Boy, with "Planet Rock," "Pack Jam" and now "Planet Patrol," is currently the hottest of the black-oriented indie labels.

Beverly Glen Records, with the

Bobby Womack's album "The Poet" and single "If You Think You're Lonely Now," both former black No. 1 hits, has inspired other companies to utilize the talents of various black music vets. For example, Barbara Mason is the sole artist on the Philadelphia-based Lioness label. She has two 12-inchers ready for November release, the club-oriented "Your Love" and a new version of Smokey Robinson's "Agony And The Ecstasy."

"I know it is unusual," says Mason, "but I want to reach the young dance audience while also pleasing the people who know me for my ballads." With songs such as the self-penned "Yes, I'm Ready," "Bed and Board," and "I Am Your Woman, She is Your Wife," Mason has over the years built a reputation as an interpreter of torrid love songs. In that vein, Mason intends to record more Robinson love songs on a Lioness album she expects to release this winter.

Lioness was formed last April by Karen Garland, a longtime Mason business associate. Garland, 33, died of a heart attack in October and was succeeded as the company's president by her sister, Deborah Hubbard. Mason notes that it is nothing new for her to record for independent labels: "I've been on Buddah, Prelude, Curtom, and started with Arctic in Philadelphia," she says. Arctic was owned by Jimmy Bishop, who managed Mason for nearly 16 years. (Continued on page 57)



Billboard photo by Jim Cleaver
WYCOFF WOWS—RCA's Michael Wycoff sings during a recent show at the Roxy in Los Angeles. Wycoff is the first artist signed to Leigh-HI Management, a new company headed by Jean Williams, former talent editor of Billboard. Also affiliated with the L.A. company is producer-writer Webster Lewis.

WDMT DISC JOCKEY

Ford Drives On In Cleveland

• Continued from page 18

tion company asking, "Who is this woman?" Carol's friend took the call and, in an effort to protect her from another restrictive situation, said "Don't even make her an offer unless you're prepared to give her total freedom."

"So when they called me, they said, 'Hello, come to work for us and you can do whatever you want.' How could I turn that down? Within two months, they moved me to mornings, where I've been for the past two years."

FM-108 (WDMT) is an urban station, one of the highest-rated in the city, but Carol Ford is definitely considered mass appeal. "Most of my listeners assume I'm Caucasian. I don't find that strange. I grew up influenced only by top 40. The closest thing I got to black radio was

CKLW in the Motown years. So yes, I was apprehensive at first, but I've handled it like I would any job. I remained a personality."

Though it's worked out well, Ford admits if she were to leave WDMT, she wouldn't go on to another urban station. "Not because of the music; well, yes, because of the music. In an urban format, the emphasis is on the music. It's rare to find a situation such as mine."

"My big goals when I got into this business were to work for a major company, work in San Francisco, and do morning drive. I've done all that, so I guess now it's just a tossup between girl scout, cookie chairman and rock star."

In the past year, Carol Ford has become a radio star. Her much-talked-about morning show is known as a fast moving, unpredict-

able pleasure. Listeners can expect anything from impersonations of "General Hospital" characters to uncanny imitations of barking dogs and singing birds. "But we do have some regular features as well," she says. "Consumer information, the blast from the past and 'Tooth Brush Beat,' where we unveil the funkier stuff. Grandmaster Flash was first heard on 'Tooth Brush Beat.' Oh, and I do my own sports, and that's a feature in itself. When I came here, I said, 'I don't do windows and I don't do news.' But sports, that's something I can get involved with."

Carol Ford is involved, with her station, her listeners and the community. Being black or female seemingly play no part in her act. "I'm just a personality AC jock who talks fast. And you can blame Jack Armstrong for that."

CONTEST, VIDEOS PLANNED

Sparrow Reports Sales Surge

NASHVILLE — Seven-year-old Sparrow Records claims September was its second highest sales month, and the company is responding to the surge with a national retail contest, videos and its first exercise and mini albums.

Sparking much of the increased buying on the retail level are Barbara Mandrell's "He Set My Life To Music," making an impact at both Christian bookstores and mass market chains, and the "Mainstream" LP by Michael and Stormie Omartian. But catalog units also are strong sellers, according to marketing vice president Bill Hearn.

To maintain or even increase the

sales through the rest of this year and early 1983, Sparrow's contest offers retailers 44% to 46% discounts for quantity orders. The minimum order to qualify is 100, for the 44% discount, and increases by 100 are discounted 45% and 46%.

Stores can also compete nationally with displays, and Sparrow is offering two grand prizes—in the East, a four-day Bahamas cruise; in the West, five days in Acapulco.

Hearn reports that many Christian bookstores are excited by an upcoming mini-LP by the label's newest artist, Steve Taylor. "I Want To Be A Clone," containing six songs on a 12-inch disk, will retail at \$4.98. "They see it as a novelty in the gospel market. He's a new artist and that's the main reason for making it a mini-LP, to test the waters."

That product is due in January, as is Sparrow's first exercise LP set to Christian music. "Exercise For Life" will be produced in part by Michael and Stormie Omartian, with side one consisting of the Omartians' ar-

rangements of famous hymns, carols and praise. Side two will have cuts by Silverwind, Phil Keaggy, Scott Wesley Brown and the Omartians. Available in record and cassette, it will include an exercise instruction booklet.

Catalog sales are increasing for albums by John Michael Talbot, Phil Keaggy and Sheila Walsh. Silverwind's "A Song In The Night," released in June, continues strong, and Hearn says that since that release, the group's first LP, "Silverwind," has doubled in sales. Michelle Pillar's album, released in the spring, holds steady even past the initial four or five-month peak that is common in gospel sales.

The title track from Silverwind's newest record is Sparrow's first video subject, with a studio version of the song matched to a live filmed performance. Available free to the 100 or so Christian bookstores using video centers in-store, the video is the first of many projects to come, Hearn says. **CARTER MOODY**



CHICAGO CARMAN—Priority artist Carman, now touring with the Bill Gaither Trio, takes control in Chicago's Grant Park before the "America For Jesus" festival crowd.

Card On Tour; Album Due In Feb.

NASHVILLE — Singer/songwriter Michael Card is opening this fall for Leon Patillo, Silverwind and the Imperials in U.S. concerts. The bookings are being arranged by his management agency, Dharma Artist Agency, which also coordinates his recording, publishing, album marketing and overall promotion strategies.

His second Milk & Honey LP is in production at Scruggs Sound in Nashville, with release planned for February, 1983.



CLASSIC PROMOTION—The Nashville Contemporary Brass Quintet performs in a special "Great Performances" promotion for the Zondervan Family Bookstore in Nashville. Their appearance is one of the promotions by Priority and CBS Masterworks to introduce classical music to gospel record buyers in bookstores nationwide.

VIA SUBSIDIARY LABEL

Maranatha Reaching Latin American Mart

NASHVILLE — A demand for contemporary Spanish music in Central and South American nations is allowing Maranatha Music's Latino Americano label to successfully market new Spanish Christian music in those territories.

Six albums of praise, hymns and contemporary music have been released in the past 18 months, two of them by leading Mexican artists Alejandro Alonso and Antonia Lozano. The two just completed a Maranatha-sponsored tour of Central and South America, spending five weeks in Guatemala.

Four other translations of English gospel are getting "widespread acceptance" in Latin nations, according to Tommy Coomes, vice president of publishing and creative product. Volumes one and two of "Quiero Alabarte" are out, with original Maranatha praise instrumentation matched to Latin vocalists. "Himnos de Aladanzas" takes the same approach with hymns. An instrumental on "Quiero Alabarte" Vol. I is out, with one on Vol. II scheduled. A third volume of the praise music will appear in February.

Paul Tapia is another Spanish artist signed to the Latino American label. Coomes says the label's director, Oscar Oxford, is lining up more talent.

Coomes agrees with Oxford that young Spanish listeners have trouble enjoying traditional Spanish music. "Contemporary is where their hearts are and yet our releases are two-fold. The praise is mellow, but widely popular. The contemporary artists are quite lively. It's great music."

Radio Seminar Set For GMA Week

NASHVILLE — The National Gospel Radio Seminar steering committee has set the 1983 seminar for April 10-13 at Nashville's Opryland Hotel. The dates coincide with Gospel Music Assn. Week and the Dove Awards ceremony.

One advantage cited by the committee in moving the seminar to Nashville for GMA Week includes admission, with seminar registration, to nightly Gospel Spectacular concerts and other activities. A joint keynote address for seminar registrants and GMA Week participants will be held April 11.

\$4,000 Raised For Trust Fund

NASHVILLE—The Gospel Music Trust Fund, formed recently to help artists in cases of accidents or serious illnesses, has acquired close to \$4,000 from the first annual Marvin Norcross Golf Classic.

The charity tournament, named after the late executive of Word Records' Canaan label, was held in Nashville Oct. 7, corresponding with the National Quartet Convention. At \$25 each, 120 players registered, 166 played, and \$1,200 in prizes were offered to winning teams.

The committee for GMTF is made up of Herman Harper of the Don Light Agency, Rex Nelson, Ken Harding, Wes Ogle and Perry Harper.



WORD'S WAY—Various procedures for building displays with album flats are demonstrated by Dan Hickling, director of regional promotion for Word Records and Music. The company's staff was called into Dallas for two days last month to prepare for fourth-quarter product marketing.

Best Selling
Survey For Week Ending 11/6/82

Inspirational LPs

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	16	16	AGE TO AGE Amy Grant, Myrrh MSB 6657	21	23	62	DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)
2	2	40	THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST-4025	22	22	8	A SONG IN THE NIGHT Silverwind, Sparrow SPR 1058
3	7	58	SONGS FOR THE SHEPHERD B.J. Thomas, Myrrh MSB 6675	23	NEW ENTRY		FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
4	6	49	JONI'S SONG Joni Eareckson, Word WSB 8856	24	26	24	AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677
5	10	12	LIFT UP THE LORD Sandi Patti, Impact R 3799	25	25	40	THE BEST OF PRAISE Maranatha Singers, Maranatha (Word) MM0083A
6	11	12	AEROBIC CELEBRATION Various Artists, Benson NP 33133	26	29	28	BLESS THE LORD WHO REIGNS IN BEAUTY The Bill Gaither Trio, Word WSB 8870
7	14	83	PRIORITY The Imperials, Day Spring DST 4017	27	30	133	FORGIVEN Don Francisco, New Pax NP 33042
8	12	8	SONG OF THE SHEPHERD Keith Green, Pretty Good Records PGR 002	28	8	40	THE TRAVELER Don Francisco, New Pax NP 33106
9	4	12	MIRACLE B.J. Thomas, Myrrh 6705	29	31	4	ONLY JESUS Dion, Dayspring DST-4027
10	9	33	HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010	30	15	8	CHARIOTS OF FIRE Vangelis, Polydor PO 16335
11	5	40	UNFAILING LOVE Evie Tournquist, Word WSB-8867	31	13	12	TROUBADOR OF THE GREAT KING John Michael Talbot, Sparrow BWR 2034
12	3	40	I SAW THE LORD Dallas Holm, Benson R3723	32	16	45	NEVER SAY DIE Petra, Starsong SSR0032
13	NEW ENTRY		COME AND SING PRAISES Praise Six, Maranatha MM 0095	33	17	49	PRAISE V Maranatha Singers, Maranatha MM 0076 A
14	19	49	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055	34	24	133	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
15	18	8	FRONT ROW David Meece, Myrrh MSB 6676	35	33	133	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
16	20	28	EXALTATION Ron Huff, Paragon PR 33101	36	34	109	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)
17	21	8	I'LL NEVER STOP LOVING YOU Leon Patillo, Word MSB 6711	37	35	66	AMY GRANT IN CONCERT, VOLUME I Amy Grant, Myrrh MSB 6668
18	NEW ENTRY		STAND BY THE POWER The Imperials, Word DST 4100	38	36	133	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
19	NEW ENTRY		PLAY THRU ME Phil Keaggy, Sparrow SPR 1062	39	37	66	KIDS PRAISE ALBUM Maranatha MM0068
20	NEW ENTRY		LIGHT ETERNAL John Michael Talbot, Birdwing BWR 2035	40	38	133	MUSIC MACHINE Candle, Birdwing BWR 2004

FOLLOWING CBS DEMONSTRATIONS

European Execs Praise Spoiler

• Continued from page 3

inaudible signal added to a recording during mastering, would defeat the record circuit of home cassette decks. Home recordings could only be made if the signal was absent.

Among the most enthusiastic responses was that of Bronze Records' Gerry Bron, co-chairman of the BPI's technical committee, who had been involved in previous unsuccessful attempts to develop a spoiler. "It is the solution to home taping," he said afterwards. "I can't fault it and I hope it is adopted."

Pickwick's Monty Lewis, a long-time campaigner against home taping, said, "The device is the best thing I have ever seen to prevent it, but because of the need for legislation it doesn't do what we need to be done urgently."

Others shared his reservations. With countless millions of spoiler-free cassette recorders in use, introduction of the system would be a long and slow process, and in the meantime it might prejudice current efforts to secure legislation for a

blank tape levy.

A&M Records managing director Derek Green saw the two as alternatives—"In a perfect world, the spoiler would be in every cassette machine sold. If not, then the government should give us a levy." EMI's Richard Robinson, on the other hand, suggested a levy as a short-term so-

lution until legislation to enforce the spoiler becomes effective.

Charles Levison, chairman of the BPI's public relations committee, summarized most members' views by describing the CBS system as "a very good piece of research in lateral thinking," but useless without legislation.

IN PARLIAMENTARY REPORT

U.K. Tape Levy Recommended

LONDON—An all-party parliamentary report on the funding of the arts has come out in favor of a levy on blank audio tape and recommends that urgent consideration also be given to a similar levy on videotape.

The recommendations are among more than 70 contained in a far-reaching report by the House of Commons' Education, Science and Arts Committee published here in October. But the document does not represent government policy, and the committee in any event envisages the levy as a means of aiding the arts—"including the future of the film and recording industries"—rather than as direct compensation for losses of copyright revenue.

With a blank audio tape levy, it says, "A new Recording Investment Fund could be established to finance new recordings of artistic merit, both commercial and non-commercial projects. A share of the proceeds should also be devoted to musical education, the music schools and the music academies."

The report notes the huge losses to home taping reported by the British Phonographic Industry, but says: "Equity is difficult to achieve in these matters and we are not in favor of establishing levies as a form of compensation."

BPI director general John Deacon notes: "Obviously it is useful to see the principle of a blank tape levy acknowledged in a Parliamentary report, though perhaps, in the nature

of the committee's brief to look at the funding of the arts, it has not gone far enough. The distribution suggested seems somewhat confused, and we believe of course that the copyright holder must also be compensated."

Money Woes Hit Sweden

• Continued from page 9

most of their product locally, but labels like Electra, which imports the bulk of its material from West Germany, and CBS, which imports most of its product from Holland, are harder hit by the effects of devaluation. As a result, bigger price increases have been granted by the government for the heavier importers.

Wholesale LP prices had been roughly \$4.10, and devaluation will push them up to around \$4.30. The retail price has been approximately \$6.85 and will go to around \$7.05.

What will happen to the price structure when the freeze is completely lifted and the new VAT rate is taken into account is anybody's guess, according to record business insiders.

Nevertheless, the Swedish record industry is acknowledging that the government measures will have some positive effects. Local record manufacturers should see business increase, because most record companies will try to produce locally. The parallel import problems, which have long worried the business, should be eased.

Before devaluation, 100 Swedish kroner were worth \$15.50, but the exchange has now dipped to just \$13.50. With the new wholesale and retail pricing, Sweden will become one of the cheapest countries in the world compared with the U.S. dollar. The export side of the business may well expand.

Until this September, Swedish record industry turnover has been seen as slightly up on the comparable period of 1981, but in unit terms there has been a downturn. Final figures, when available, are expected to show that unit volume turnover for prerecorded cassettes has been worst hit, with sales down by perhaps as much as a third compared with 1981.

LP Sales Down In U.K. Mart

• Continued from page 9

ing to the BRMB returns, was "Come On Eileen" by Dexy's Midnight Runners. "The Kids From Fame" was top album. Leading publisher for the quarter in both individual and corporate categories was Warner Bros. Music, and Langer/Winstanley emerged as top singles producers.

MAN IN THE NEWS

New RCA Chief Ford Sees No Major Changes

By DAVID FARRELL

TORONTO—John Ford, the new general manager of RCA Records Canada (Billboard, Oct. 30), says he plans no major changes in the immediate future in the company's staff and operations.

He claims that sales are steady, despite the record industry slump and general economic woes. Canadian talent as a percentage of RCA business is up, representing approximately 20% of its gross. Among key domestic performers at present are western Canadian acts Kilowatt (signed to the distributed Dallcorte imprint) and Pretty Rough, plus Ontario's Blushing Brides, who have been picked up for U.S. release.

Ford notes that the recession has cut deeply into record sales. "But we decided earlier in the year that we were just going to have to become more aggressive in the market, utilize radio and retail to get projects off the ground and not always look toward superstars to carry us through."

Unconventional hit sellers have been bread and butter income for the label for several years, including the "Hooked On" series and the domestic "Barby Allen Dancercize" album. Now the company is gearing up to find a way to get behind the prestigious European classical line, Erato.

While the Canadian division hasn't had a band in marketing the RCA videodisk, Ford backs up the consumer electronics division's reports in Canada that sales have been beyond expectations, noting that sales of up to 200,000 discs are anticipated by year's end. He expects to announce that the recent pact between RCA and Columbia Pictures will result in the Canadian record division marketing the videocassette line within weeks, ahead of the record division in the U.S.

Summing up his own perception of the company, Ford notes: "I think a few changes in the past few years have helped to build internal strengths that can be put to use in the future. We've divested our interests in manufacturing and in operating a recording studio, which means we have the opportunity to consolidate our strengths and concentrate on marketing and promotion—in other words, to focus on the music."

Ford joined RCA Records in the West in 1970; in 1979, as director of marketing, he reorganized the label's regional sales and marketing structure. As general manager, Ford succeeds Ed Preston, who resigned in August to take over singer Roger Whittaker's disk and publishing operations in North America.

New ATV Head Inks Two Writers

TORONTO—ATV's new general manager, Frank Davies, is now four months into his new position and has signed his first new staff writers, Danny McBride and Mike Roth.

Davies, formerly an independent producer, is running one of ATV's most active production houses affiliates. ATV Canada signed, financed and delivered two U.S. chart albums in the past year, one from Eddie Schwartz and the other from Aldo Nova. Schwartz is signed to A&M in Canada and Atco outside the country; Aldo Nova is with Portrait worldwide.

According to Davies, indigenous artists recording in Canada have traditionally veered away from recording outside material. "That is changing," he says. "Artists here are realizing that it is now a loss of self-esteem to use a couple of outside

songs on an album, particularly if those songs are going to help make them successful."

He notes that when he was on the outside as an independent, it was very difficult to get covers "because I was working a small catalog. But here (at ATV) I'm working with an international organization that has built a name for itself, and here I have producers calling in looking for material."

He reports that a number of changes have occurred since he took over the direction and control of the firm in Canada, most of them international. He says that it is his goal to make ATV more visible in the industry, partly through involvement in industry organizations like the Canadian Music Publishers Assn. and by participating in the ongoing copyright review process.

TORONTO R&B VENUE

Blue Note Scouting U.S. Acts

TORONTO—The Club Blue Note, a refurbished disco in the heart of this city, is hoping to attract American r&b performers for dinner and show packages. This represents an expansion of the venue's successful format of booking local acts of this type.

The club is named after a night-spot which booked the best in the business in the early to mid '60s in the city. After the original Blue Note closed, rhythm & blues was virtually forced underground, largely because promoters were more preoccupied booking tried and tested rock/pop acts and because radio in this market has traditionally steered away from black-oriented music.

The former disco reopened as Club Blue Note in April after several local r&b fans in the city had rented the venue for one week to test the

water with a "Blue Note reunion" which did SRO business and attracted substantial local media coverage.

However, it wasn't until Syd Markowitz stepped into the picture with fresh money that the club really started to gain ground in the city.

His philosophy is to keep the club's prices as low as possible, and bring in local name artists, with guest appearances in the final set. In the past couple of weeks, he has added Allan Kates as an in-house booking agent to start checking the availability of name acts in the U.S. Kates is a former musician and previously booked acts into the Horseshoe Tavern. Markowitz says he wants to limit the dinner shows to one a month and is hoping to introduce the new format with Sam & Dave.

CBS Names Jamieson To Australia Post

SYDNEY—CBS Records International has named Robert Jamieson managing director of its Australian company. He succeeds Paul Russell, now managing director of CBS Records U.K.



Jamieson was vice president of creative operations for the CBS Record Group's deputy group staff in New York. He'll oversee all CBS Australia activities and be directly responsible for marketing, a&r and sales functions. He reports to Bill Smith, chairman and chief executive officer of the company.

U.K. Rights Groups Make Green Paper Submission

LONDON—The last music industry submission to the British government's Green Paper on copyright reform has been made here by the Mechanical Rights Society and the Mechanical Copyright Protection Society. A special extension to the submissions deadline was made to allow both bodies to offer the most detailed and exhaustive responses possible.

Many of the arguments put forward have already been made by other industry bodies, notably the argument that the 1956 Copyright Act has been overtaken by subsequent technical, commercial and legal developments. But the MRS/MCPS document also introduces a new and controversial proposal, namely that the rental of records and videograms should be made a "restricted act," paralleling the new Public Lending Right legislation on books.

"There is no logical distinction between books and other copyright material," says the MRS, yet the situation with the former is in stark contrast to the lack of protection when records or videotapes are hired out, either through public libraries

or commercially in the High Street.

The submission goes on to criticize the Green Paper's contention that private copying is beyond the reasonable bounds of copyright law, and restates a proposal that the MCPS be used as an administration agency for any levy on blank tape or hardware.

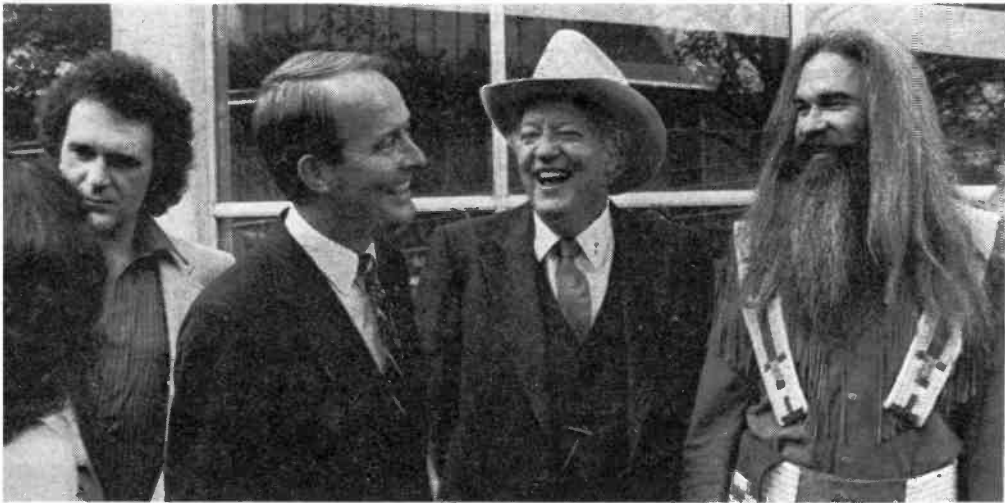
Looking ahead to cable and satellite broadcasting, the MRS calls for proper protection for those whose copyrights may be used: "Owners must have the right to decide whether their material should be recorded for inclusion in any such program, and if so, to negotiate a license with the contractor."

On term of copyright, described by the MRS as "a crucial matter for the preservation of copyright itself," the submission comments on the Dietz Report's view that protection should endure for two generations by saying: "This is persuasive towards the term being life of the author plus 70 years. As a practicality it would be simpler to extend the post mortem period to 70 years on an international basis rather than to seek to curtail the term in those countries where the post mortem period is already over 50 years."

Photo News



JUST FOR KICKS—Peter Allen performed with the Rockettes at Radio City Music Hall to celebrate Rockefeller Center's 50th anniversary. Pictured are, from left, the Center's David Rockefeller and Richard Voell; Allen; Allen's manager, Dee Anthony; and Radio City's Richard Evans.



NMA VIDEO—When the Nashville Music Assn. asked for volunteers for a video shoot promoting Entertainment Expo '82 Nov. 12-14, more than 100 industry members showed up. On location in front of Nashville's Municipal Auditorium to film the tv commercial are, from left, singer T.G. Shepard, Tennessee Governor Lamar Alexander, Nashville sheriff Fate Thomas and Bill Golden of the Oak Ridge Boys.



YES, LUCIANO!—To promote the release of "Yes, Giorgio," the new film starring Luciano Pavarotti, London Records recently held a contest with the Strawberries chain in Boston and local station WCRB-FM. Shown from left are station promotion director Lyn Nathenson; Paul Wennik, PolyGram's Boston branch manager; Strawberries promotion coordinator Karen Brooks; and WCRB jock Dave Tucker.



PFISTER GETS INTERACTIVE—Public Broadcasting chief Edward Pfister, left, gets a copy of 3M's "Producing Interactive Videodiscs" kit from Lloyed Troeltzsch, manager of 3M's optical recording project. Jack McBride, center, is general manager of the Nebraska Educational Television Network, producers of the 3M disc.

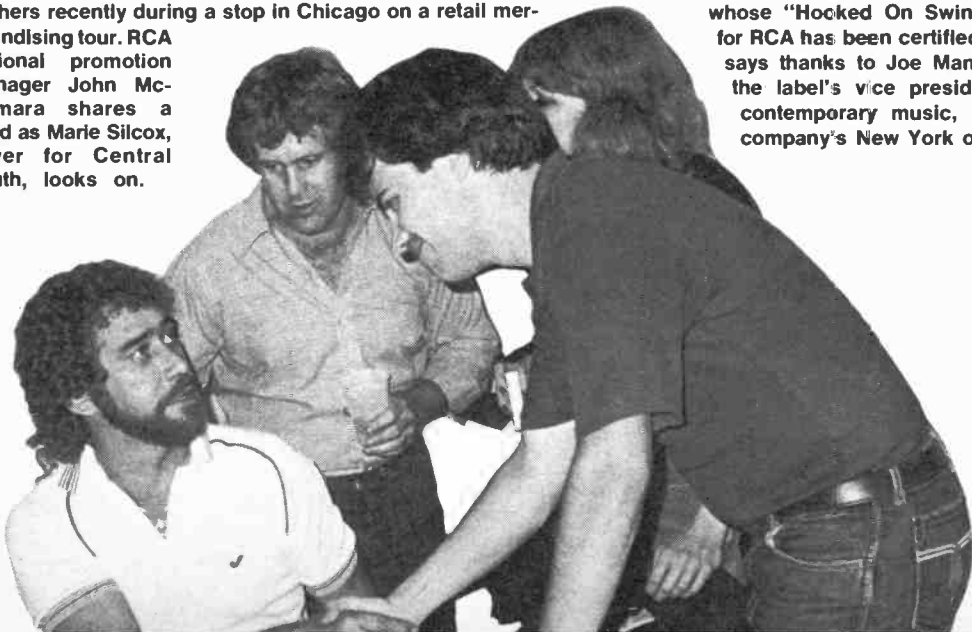


GOLDEN SWING — Larry Elgart, whose "Hooked On Swing" LP for RCA has been certified gold, says thanks to Joe Mansfield, the label's vice president of contemporary music, in the company's New York offices.



KLEIN SWALLOWS PIL—John Lydon of Public Image Ltd. met with WNEW-TV reporter John David Klein in New York recently to discuss the group's record and video projects.

CONLEY IN CHICAGO—Earl Thomas Conley met well-wishers recently during a stop in Chicago on a retail merchandising tour. RCA regional promotion manager John McNamara shares a word as Marie Silcox, buyer for Central South, looks on.



HIS LABEL WANTS HIM ALIVE—PolyGram's Pat Travers, center, recently shot promotional videos for two new songs, "I'd Rather See You Dead" and "I La La La Love You."

Industry Events

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

Nov. 4-6, **National Assn. of Recording Merchandisers** independent distributors' conference, Intercontinental Hotel & Spa at Bonaventure, Miami.

Nov. 8-10, **Subscription Television Assn.** over-the-air pay tv conference and exposition, Airport Hyatt, Los Angeles.

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

Nov. 12-14, **Nashville Music Assn.** entertainment expo '82, Municipal Auditorium, Nashville.

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

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

Nov. 18-21, **Billboard's** fourth international video entertainment/music conference, Vista International, New York.

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

Nov. 21, **Beach Music Awards Inc.** first annual ceremony, Convention Center, Myrtle Beach, S.C.

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center.

Jan. 20-22, **Billboard's** radio programming convention, Huntington Sheraton Hotel, Pasadena, Calif.

Jan. 21-23, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim.

Jan. 24-28, **MIDEM**, Palais des Festivals, Cannes.

Feb. 1-3, **Country Music Assn.** board meeting, Century Plaza Hotel, Los Angeles.

Feb. 17-19, **14th annual Country Radio Seminar**, Opryland Hotel, Nashville.

Feb. 23, **National Academy of Recording Arts & Sciences** 25th annual Grammy awards show, Shrine Auditorium, Los Angeles.

March 13-15, **Ohio Cable Television Assn.** annual convention and trade show, Hyatt Regency, Columbus.

March 15-18, **Audio Engineering Society's** 73rd convention, POC Congress Centre, Eindhoven, Holland.

April 10-13, **National Assn. of Broadcasters** convention, Las Vegas Convention Center.

April 10-13, **Gospel Music Week**, Opryland Hotel, Nashville.

April 10-13, **Gospel Music Assn.** board meeting, Opryland Hotel, Nashville.

April 13, **Gospel Music Assn.** Dove awards show, Opryland Hotel, Nashville.

April 10-14, **National Assn. of Record Merchandisers**, Fontainebleau Hilton, Miami Beach.

April 23-24, **National Kidney Foundation Country Music Festival**, Nashville.

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

May 2-5, **Billboard's** International Music Industry Conference (IMIC), Alvor Praia Hotel, Portimao, Algarve, Portugal.

The Rhythm & The Blues

• Continued from page 48

Meanwhile, in the Big Apple, one of the city's most popular dance clubs, Leviticus International Entertainment Center, has started its own label, Leviticus International. First release is "You Got Something Special" by Lemelle. The executive producer is Charles Perry, one of Leviticus' owners. Winifred Smith, formerly of Road Show Management, is the label's artists development consultant, and ex-Brunswick staffer Rene Boone is promotion manager. Lori Records is handling national distribution, with Schwartz Brothers in Washington and Philadelphia Universal in Philadelphia also working the 12-inch.

Roy Ayers is going the indie route as well. His new 12-incher, "Fast Money," is on his own three-year-old Uno Melodic Records. The vibist/vocalist just ended a lengthy association with PolyGram. Uno Melodic had a minor dance hit last year with Sylvia Striplin's "Gimme Your Love" and this summer had a Bobbi Humprey 12-inch available. Ayers is currently recording an album at New York's Sigma Sound.

NELSON GEORGE

• Continued from page 6

ords' **Stars On 45** smash last year. (Atlantic itself hasn't had a No. 1 pop hit since Chic's "Good Times" in 1979, though Foreigner's "Waiting For A Girl Like You" came about as close as a record can, logging 10 weeks at number two.)

Gaye's "Sexual Healing," which also jumps to number 68 in its second week on the Hot 100, is the singer's 13th No. 1 black single (counting two duets with the late **Tammi Terrell**). That puts him in fifth place on the all-time artist ratings behind **Aretha Franklin** (18), **James Brown** (17), **Stevie Wonder** (15) and **the Temptations** (14).

★ ★ ★

No Fool He: **John Cougar's** "American Fool" (Riva/Mercury) holds at No. 1 on Billboard's pop album chart for the ninth straight week, tying **Asia's** debut LP (Geffen) for the most weeks at No. 1 of any album so far this year. It's also the longest an LP by a male artist has held the top spot since **Stevie Wonder's** "Songs In The Key Of Life" had 14 weeks at No. 1 six years ago.

And it's the longest a PolyGram album has stayed on top since the "Grease" soundtrack had 12 weeks at No. 1 in 1978. **The Moody Blues'** 1981 LP "Long Distance Voyager" had three weeks at No. 1; **Vangelis'** "Chariots Of Fire" soundtrack had four weeks earlier this year.

Cable Watch

RKO's Belief In Theatre Pays Off

By LAURA FOTI

When the Manhattan cablecast of "Sweeney Todd" in September garnered a 29 audience share among cable households, producers RKO/Nederlander knew their belief in theatre on cable had been justified.

"Theatre has never been a commodity, but now there are new opportunities," says Robert Manby, RKO president. "You no longer have to satisfy Proctor & Gamble with ratings. Theatre shouldn't be homogenized into a tv show form: that defeats its purpose."

In producing "Sweeney Todd," Lena Horne's "The Lady And Her Music" and the upcoming "Hello Dolly" and "Mame" for cable, RKO/Nederlander has attempted to maintain as much of the theatre ambience as possible, adapted to the small screen. Makeup is less garish, for closeups; the actors perform in direct relationship to the camera; lighting must be adapted.

During the Lena Horne taping, for example, the services of Unitel Video's Odyssey 1 mobile production facilities were called in. Six cameras were used, over two nights,

with an additional day for pick-ups and inserts.

RKO/Nederlander's Gladys Rackmil explains one reason producers have been nervous about showing their plays and musicals on national tv. "They were afraid that when the show was on tour, no one would go to see it. Or if someone visiting New York had seen the play on tv, they wouldn't want to see it on Broadway."

Instead, she says, "we've found it stimulates interest. They say 'Remember, we saw that on tv?' Nothing is the same as a live performance." Adds Bob Nederlander, "We've created a whole new market for Broadway."

Upcoming RKO/Nederlander Music Productions for cable include "To Basie With Love" and a program on Chicago blues. The company has retained all rights to its shows, and will begin selling to ancillary markets here and abroad in the near future.

★ ★ ★

Speaking of abroad, your cable columnist in Cannes (for the ITA seminar and Vidcom) uncovered

CBS Cops Three Jukebox Awards

NEW YORK—CBS Records and one of its distributed labels, Scotti Bros., account for three of the five "JB" awards voted by jukebox operators to records returning the most music-machine revenue during the year ending Sept. 30.

The awards will be handed out Nov. 20 during the run of the International Exposition of the Amusement & Music Operators Assn. at the Hyatt Regency Hotel in Chicago.

The award for the best in pop will go to "Eye Of The Tiger," by Survivor on Scotti Bros.; for country to "Always On My Mind," by Willie Nelson on Columbia; for soul to "Ebony And Ivory," by Paul McCartney and Stevie Wonder on Columbia; for rock to "Abracadabra," by Steve Miller on Capitol; and for most popular artist to Alabama on RCA Records.

Chartbeat

Answer Man: Our thanks to Rob Hoerburger for his splendid job on last week's column. We especially liked the bit about song titles that pose questions, a la "Don't You Want Me?" and "Who Can It Be Now?"

In fact, we liked it so much we persuaded Rob to divulge the names of the other No. 1 hits with question marks at the end of their titles. (This is the kind of good, meaty stuff that's made this column the must-reading that it is.) Here they are, in chronological order, yet:

"I Can Dream, Can't I?," **Andrews Sisters**, 1950; "Why Don't You Believe Me?," **Joni James**, 1952; "Ain't That A Shame?," **Pat Boone**, 1955; "Why?," **Frankie Avalon**, 1959; "Are You Lonesome Tonight?," **Elvis Presley**, 1960; "Will You Love Me Tomorrow?," **Shirelles**, 1961; "Where Did Our Love Go?," **Supremes**, 1964; "How Can You Mend A Broken Heart?," **Bee Gees**, 1971.

Also: "Will It Go Round In Circles?," **Billy Preston**, 1973; "Have You Never Been Mellow?," **Olivia Newton-John**, 1975; "(Hey, Won't You Play) Another Somebody Done Somebody Wrong Song?," **B.J. Thomas**, 1975; "Do You Know Where You're Going To?," **Diana Ross**, 1976; "How Deep Is Your Love?," **Bee Gees**, 1977; "Do Ya Think I'm Sexy?," **Rod Stewart**, 1979; "Don't You Want Me?," **Hu-**

man League, 1982; and "Who Can It Be Now?," **Men At Work**, 1982.

We know what you're thinking: What about "How Much Is That Doggie In The Window?" Sorry. The correct title of **Patti Page's** 1953 tail-wagger is simply "The Doggie In The Window."

Close, but no Milk Bone.

★ ★ ★

Short Stuff: The Capital City chapter of the Black Music Assn. is having a benefit party at Washington's Chapter II club on Nov. 4. Among those performing will be **Star Point, AM/FM** and **Amusement Park**. Ex-Slave lead singer **Steve Arrington**, Congressman **Walter Fauntroy** and local radio personnel are also expected to attend. All proceeds go toward the BMA's Capital City chapter. . . . **Tyrone Jenkins**, former New York ASCAP representative, has formed T-Note Management. The company currently handles the **Reg Mundy Band**, who have a 12-incher, "Finger Pop," on Atlantic, and ex-Twennynine vocalist **Carla Vaughn**.

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Free Concert Planned For Hospitalized Veterans

NEW YORK—Irvin Litkei, the New York wholesaler (Olympia) and composer, is presenting—with help from the music community—a free concert at Avery Fisher Hall here Nov. 15 for hospitalized American war veterans and G.I. correspondents for the World War II Army newspaper, Yank.

The evening event will include performances by the Benny Goodman Quartet and the U.S. Military Academy Band under the direction of Lt. Col. Ronald O. McCown.

Litkei, who produced a concert-in-the-park for veterans in 1976, says he recently visited a veteran's hospital and found their spirits "low" and decided to "bring them out of their beds" as "one man's small reward for their sacrifice for this great nation."

Litkei, who emigrated from Hungary after World War II, is also producing the concert in the name of "all foreign-born Americans in token of their grateful appreciation of the United States of America."

According to Litkei, who has composed several patriotic marches, many of which are heard on a new Columbia album, RCA's Ethel Gabriel is director of the music program. He's also being assisted by Bob Sherwood and Jamies Urie of CBS Records; Jeff Brody of PolyGram Distribution; and Michael Holtzman of WEA New York, among others.

Guest of honor for the evening is Franklin S. Forsberg, U.S. ambassador to Sweden and a founder of Yank.

New Copyright Legislation Exempts Fraternal Groups

• Continued from page 1

measure last summer (Billboard, July 31).

Last month, House conferees ultimately agreed to accept the Senate amendment, with certain "language changes." Under the terms of the new law, a non-profit veterans' or fraternal group can qualify for the exemption "only if the performance is in conjunction with a social function attended by members and their guests and if the proceeds from the affair are used for charitable purposes." The conference committee report was approved by the Senate the evening of October 1.

Originally, the bill, H.R. 4441, would have allowed the Copyright Office to retain registration fees submitted but never followed through to completion of registration. The Senate then tacked on the veterans' exemption amendment in late June after it was put forward by Sen. Edward Zorinsky (D-Neb.).

At that time, Senate passage of the amendment caused a furor within the music industry. BMI president Ed Cramer said the danger was the "impetus it will give every other group seeking exemption from the law." He also warned that "once the

principle (of copyright) is permitted to erode, it could start a landslide." Hal David, president of ASCAP, remarked that "any exemption weakens the value of all copyrights."

The reaction to the President's signing, however, was more muted. As one source said: "It's the end of the road. There's no appeal really possible over the constitutionality of a copyright law passed by Congress."

BMI's Cramer admitted that the "conclusion is correct." But he also added: "I'm sure that the bill's sponsors were all well-intentioned, but it's a matter of good intentions gone bad. It's a dangerous bill, and it goes beyond just the interests of copyright owners. For example," he asked, "can Congress legislate that if the local Kiwanis Club has a leaky pipe, they can require a local plumber to come in and repair it for free? No. Well, that's just what this bill does."

Cramer said he also felt that "the problem is, most legislators just don't think of songwriters as people who work for a living."

Leonard Feist, president of the National Music Publishers Assn. (NMPA), issued a "no comment" on the signing, but had spent several days in Washington last week reviewing several government matters related to copyright legislation, including the exemption bill.

Ben Zelanko, who serves as ASCAP's Washington counsel, said that ASCAP also had no plans to appeal the new law to the court and that it was presently "studying the changes in language in the bill as signed," suggesting that the exemption might be more limited and not as financially damaging as was first thought.

The bill, as written, limits the exemption to social functions the proceeds of which go to charities.

George David Weiss, president of the American Guild of Authors and Composers (AGAC), said that the limitation "lessens our deep disappointment" and that the organizations "can take advantage of this bill solely to raise money for charities rather than to support themselves."

Weiss added that it was "disheartening to realize, however, that at these affairs the performers will be paid, caterers will be paid... but the forever-ignored songwriter will not. Why not?"

Symposium Negotiates The Law One-Day Meet Looks At The Legal Side Of Music

• Continued from page 6

and BMI, the Entertainment Law Reporter, the Law Journal, the U.S. Copyright Office, the Conference of Personal Managers, the Bay Area Lawyers for the Arts in San Francisco, the Volunteer Lawyers for the Arts in New York, and the Beverly Hills Bar Assn. He also notes that the New York Law School, the New School, Pace Univ., Fordham Univ., UCLA, and USC all have entertainment law courses.

Manager Sid Bernstein was the only non-lawyer in the "Why A Lawyer" panel, and he told stories from his career, illustrating instances when he could have used a lawyer, as well as also other circumstances in which an attorney could do no good.

He said that when he first brought

Vox Jox

• Continued from page 15

WMAQ Chicago as a client. ... KHOW Denver morning team Hal Moore and Charley Martin were honorary hosts for the first annual "Wines For Life" benefit, which raised \$15,000 for the American Cancer Society. ... KQAK San Francisco morning team Alex Bennett and Joe Regelski take their show to local club the Punch Line for a remote broadcast with an audience of more than 200 Friday (5).

★ ★ ★

Gary Nolan has joined WGBB Merick, N.Y. as morning man, succeeding Steve Morris, who's gone on to WTIC-AM Hartford, Conn. Bill Edwards has been promoted to assist p.d. at WGBB, but continues as music director and 3 to 7 p.m. jock. Joanne Salvato has been named promotion coordinator, succeeding Holly Levis, who's left the station. ... Consultant Paul Christy has added KMGK Des Moines to his roster, giving him a total of 14 client stations. ... WCGY Lawrence, Mass. has added jingles from Continental Recordings for its "Blue Suede Radio" oldies format.

★ ★ ★

A big welcome back to Jerry David Melloy, who is back on the job at WHAS Louisville after a lengthy illness. ... Some swapping in Tucson: Blake Williams is the new afternoon drive personality on 13 K-hit (KHYT). Coming from KLPX, where he handled weekends and production, and moving to the KLPX weekends and production position is, former KHYT afternoon drive personality Valerie Knight.

★ ★ ★

The Magic Christian has returned to Boston, back at Fairbanks F-105 (WVBF) handling afternoons after spending the last few years doing mornings for WHBQ Memphis.

★ ★ ★

Jack Pelon, president of Sound Dynamics of Denver, thinks he has the answer to the decline of beautiful music: a "brighter format" which he calls "Beautiful Plus." He's included "the best contemporary artists" along with "bright instrumentals." Pelon is also offering "Easy Pop," a blend of current AC hits and gold from the past 30 years. ... Billy Taylor, long host of National Public Radio's "Jazz Alive," is hosting a new 13-part series called "Taylor Made," a review of more than 60 jazz pianists.

the Beatles to play in New York, it was done on a handshake. He noted that if he had had an attorney at the time to whisper the word "option" in his ear, he could have been a multi-millionaire promoting the Beatles on a nationwide tour.

Bernstein is also the producer of "Lennon," an off-Broadway play about John Lennon that has had a less than enthusiastic critical response. "Do I sue Frank Rich of the Times or Stewart Klein of Channel 5 because they didn't like the show?" he asked.

Panelists at the "Musician & New Technology" panel included Joel Weinstein, an attorney specializing in international film and video rights; Benson Begun, an attorney at Warner Amex responsible for MTV; Barry Platnick, an attorney whose clients include Joan Jett and the International Talent Group, and William Krasilovsky, who is the author of "This Business Of Music."

Weinstein listed the various new videocassette and disk formats, noting that in recent record company contracts, a phonograph record is defined as "any device which records alone or with video images," thus giving video rights to the record company. He said a recent concert video was held up because the record company, which didn't produce it, still wanted half of the proceeds.

Begun explained how MTV worked, noting that when the channel began last year none of the

videos made by the record companies had synchronization licenses, with the labels arguing that was the programmers' responsibility. That has changed in the last year, he said. The question now, he said, is who is responsible for performance rights in satellite transmissions, the various local cable operators or the programmer transmitting the signal?

"The area of common concern is: who pays?" said Platnick, discussing video technology from the artist's point of view. He noted that as video has become more prevalent, record companies have become more involved with it, but who pays what and who benefits from what is something that can be negotiated.

"In most cases, the labels will fund a video, and if it is for promotional purposes, no costs are recouped against the artist. If the video is used for commercial purposes, it may be done with the artists. It can be negotiated. It depends on the strength of the act, who is producing, and what its use will be," said Platnick.

New technology beyond video was discussed by Krasilovsky. He noted that in a copyright infringement case some years ago, his expert testimony that second, third and subsequent generations of recordings made from a master are inherently inferior was upheld. But now, he said, the technology exists to take classic old recordings and make them better than the originals. And that means that his previous testimony is no longer true.

ROMAN KOZAK

Rock Music Tie-In For New Home Video Game

• Continued from page 3

the group begins its 50-city, 110-concert U.S. tour in March.

Rice said that because the Journey cartridge concept was born in June, it precluded an earlier release for the pre-Christmas season. However, Rice added, the cartridge would be timely as a result of Atari hardware sales during Christmas. He said surveys indicate that new Atari buyers purchase at least three cartridges during the first two months of ownership.

Rice noted that Data Age will eventually produce the Journey

game for both the Coleco and Intelivision systems and is currently negotiating arcade rights. An arcade deal would mark the first time a home game was adopted for arcades instead of the other way around.

Martin Meeker, president of Data Age, said that the first five Data Age cartridges would sell a total of one million units by December.

The company's existing cartridges have been promoted through dealer give-aways of a "Mindscape" flexidisk, which describes the five debut cartridges, "Ssssnake," "Warlock," "Airlock," "Bugs" and "Encounter At L-5."

Western Pop Music Gets A Bad Review In China

NEW YORK—The editors of Peking's People's Music Express say that Western pop music leaves a lot to be desired.

As part of a general crackdown on Western culture, the New York Times reports, the Chinese editors defined jazz, rock and disco with no small amount of sarcasm in a booklet, "How To Distinguish Decadent Songs," published in June.

Jazz, the booklet declares, "forces people to accept what is unexpected, the abnormal beat... dancing to this kind of music is like having nervous spasms" and "the rhythm of jazz is against the normal psychological needs of man."

Noting that rock replaced jazz

in the '50s, the booklet hears '50s rock as a "frenzied beat, neighing-like singing and a simple melody." The sounds of '60s rock are "intense to provoke the nerves... what they pour out is a kind of passion for the bewildering, the vague, the numb and the impetuous."

Disco is described as a "rapid beat like a war drum," and disco dancing is called "rapid and continuous leaping and twisting... it is a way for the dancer to do whatever will express his feverish mood."

And pop music in general, the booklet says, "meets the needs of people's negative spiritual life in capitalist society," and "it also meets the needs of capitalists who make money."

Format Turntable

• Continued from page 15

new format. Look for trouble between WKSZ and WPKS over the use of the "Kiss" slogan.

★ ★ ★

Joining ABC's Talkradio lineup is WOKV Jacksonville. The AM outlet had been AC.

★ ★ ★

KEZL San Diego is no more. The Gannett outlet is now KS-103 (KSDO-FM).



The Programming Book The Retailing Book The Licensing Book

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Our industry has several publications specializing in its various functions and interests. But only one, Billboard—the international newsweekly of music and home entertainment, thoroughly covers the whole field while targeting strongly on its three major components: Retailing, Programming, and Licensing. And it also provides the most complete and credible music charts used weekly by radio execs for programming information and promotion ideas, and by retailers for

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D. Ehlers

oh, no! it's **DEVO**



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oh, yes! it is!

And they are ready for inspection,
waiting in a bin near you.
So inspect!
Then select the spudboys'
fresh new musical offering
on Warner Bros. records and cassettes.
Oh, no! it's not just a record!

it's DEVO 1-23741
Produced by Roy Thomas Baker
(for r.t.b. audio visual productions u.s.a.)

Spud Boys On The Move:

- | | | | |
|----------------|-----------------|----------------|------------------|
| November 3 | Minneapolis MN | December 1 | Dallas TX |
| November 5 | Meriville IN | December 2 | Austin TX |
| November 6 | Detroit MI | December 3 | Oklahoma City OK |
| November 7 | East Lansing MI | December 4 | Tulsa OK |
| November 9 | Cleveland OH | December 6 | Boulder CO |
| November 10 | Toronto | December 8 | Tucson AZ |
| November 11 | Boston MA | December 10-11 | Los Angeles CA |
| November 13 | Philadelphia PA | December 13 | Phoenix AZ |
| November 16 | Pittsburgh PA | December 15 | San Diego CA |
| November 17 | Washington DC | December 17 | Reno NV |
| November 19-20 | New York NY | December 20 | Redding CA |
| November 23 | Atlanta GA | December 21 | Portland OR |
| November 26 | Tampa FL | December 22 | Seattle WA |
| November 27 | Miami FL | December 23 | Vancouver |
| November 29 | New Orleans LA | December 27 | Reno NV |
| November 30 | Houston TX | December 28 | Bakersfield CA |
| | | December 30-31 | San Francisco CA |

Thanks to all
who helped make 1982 our first
Platinum Year.



Quarterflash



National Programming

• Continued from page 23
on the weekend.

John Tyler, founding partner of **Satellite Music Network** and **Satellite Radio Network**, is turning over day-to-day operational responsibilities to Ivan Braiker, president and general manager, to devote all his time to developing satellite oriented enterprises for SMN. "Now that SMN is fully operational, I want to shift my emphasis from the daily activities to acquisitions and the development of other opportunities in the satellite transmission field," Tyler says. SMN has more than 185 affiliates—110 of them live on satellite—to which it furnishes three 24-hour music formats: "Country Coast To Coast," AC "Star Station" and

nostalgia/MOR "Stardust." Tyler continues as chairman of SMN's management committee.

WQXR-AM-FM, New York, the New York Times' classical music outlets, have begun syndication of a home-grown show, "Personal Finance," which has been running on the stations for nine months. It's being syndicated to stations in 18 other markets through **McGavren Guild Radio**. . . . Louis J. Willie III, promotion director of WVTM Birmingham, has won a two-week trip to the U.K. as winner in **Tuesday Productions'** "Black Box" contest, which was conducted at the Broadcast Promotion Assn. and Radio & Television News Directors' Assn. conventions held earlier this year.



BATTLING RACISM—Among the entertainment industry figures present at a recent program in Harlem to protest black performers touring in South Africa were actress Margot Jordan, music critic Frederick Murphy and singer/songwriter Valerie Simpson (story page 48).

Chains Say Video Games Boost Volume

• Continued from page 1

allow him the latitude of showing his titles either spine or face cut. He tends to face his hot titles, while his catalog cartridges are librated.

A dramatic example of aggressive marketing is Integrity. The 133-store Western chain introduced game cartridges a week ago with ads offering "cost plus 10%" for the titles. Most of the stores are carrying the top 20 best sellers plus miscellaneous other titles.

That games volume is buoying business was reflected at the NARM retail advisory meeting in Houston recently, where Al Levinson of Turbles said the representative 1,100 NARM member stores show a 9% increase January-August 1982 compared to a like period a year ago. That prompted Tower's Russ Solomon to remark, "We're flat with last year because we're selling so much non-music product," alluding not only to games but also to an increasing plethora of accessories generally.

The almost 150 Record Bars all have home video game software in stock, according to executive vice president Bill Golden. While he could not provide a specific figure, Golden estimates that from 5% to 10% of the national chain's gross is derived from cartridge software at present.

"We got 'em all," is the way the 135-store Camelot/Grapevine chain's Joe Bressi heralds game cartridges with point-of-purchase materials. Bressi, shepherding the home electronics in the Paul David stores, has appointed Dwight Montjar

Label Rankings In Chart Share

• Continued from page 3

ations (at 5.9%).

At the same time, Geffen Records has entered the top group, in a tie with MCA, despite a still modest flow of titles. Interestingly, Geffen's ranking thus far in 1982 has relied more on singles, where it placed ninth (4.1%) among individual labels, than on albums, despite its success with the year's biggest new artist LP release, Asia's debut.

Three months of chart tallies may dramatically alter some or all of these standings, however, with Billboard's latest preview of forthcoming major album releases (separate feature, page 4) indicating labels will continue unveiling hot new titles right up to Thanksgiving this year.

buyer for the game titles. No hardware is stocked. Stark is converting old 8-track fixtures to handle the cartridges, either spine or face out. Bressi estimates that video game software titles contribute 10% of the chain's volume today.

The six Houston Cactus Records outlets stock video game cartridges in converted 8-track fixtures. Bud Daily is not satisfied with the conversion of his 8-track cases for cartridges and wonders why some fixture maker does not produce a universal conversion unit. Daily is otherwise pleased with his game progress.

The Musicland Group has hardware and software in all of its more than 400 U.S. locations, Fred Traub, vice president of software merchandising, says. The titles are displayed on a side wall under television monitor surveillance. Traub has the home games available for demonstration in his stores.

The 41 Record Town stores out of Albany are carefully selecting their home video titles, general manager Frank Griffin says. Steve Vonk is buying, with district supervisor Gary Arnold overseeing the expansion into game software. Griffin feels strongly about the potential of home electronics.

Ira Heilicher of Minneapolis has home video software in all seven of his Great American Music stores and two of his Wax Museums. He is still trying to determine the spread he needs in the stores. As the temperatures decline in the Twin Cities, cartridge sales seem to rise, he's found. He also notes that a mix of hot titles and good catalog produces the best turnover.

The Tower Records stores are using open stocking on game titles from more than 10 manufacturers in all 32 stores, Stan Gomen reports. Ben Bartel of Chicago's Big Daddy chain has been stocking a select mix of titles in nine of his locations and is pleased with the early momentum.

The 30 Record Factory outlets in Northern California are shooting for 10% of their gross in video cartridges by Christmas, Bob Tolifson reports. The chain has just introduced a pyramid impact rack, adapted from a prior record fixture, which emphasizes face-out display.

The seven Record & Tape Collector stores in the Baltimore area stock a growing selection of home video cartridges, Wayne Steinberg reports. The software is located behind the register in a fixture that enables spine or face-out exposure.

All seven Mainstream Records

stores in Milwaukee now carry home video games, bought from the local one-stop, Radio Doctors. Carl Faby is experimenting with display. Like many of his contemporaries, he uses all POP materials, but laments the shortage of such merchandising aid from manufacturers.

Show Industries' Music Plus here is over 5% of its volume in game software, Dave Berkowitz says. Mitch Perliss, the buyer, is adding new brands to the 27 stores' inventories monthly. Titles are displayed full face with signs indicating the new merchandise's presence in the stores.

Aggressive merchandising and open display in many cases, adds Perliss, seem to aid in selling carefully selected titles for a volatile

Panel On Direct Mail LPs

• Continued from page 6

pense of LP and not 8-track, Pipitone added. When asked why tape costs more than LP, Pipitone said consumers are accustomed to the additional price for prerecorded tape and every dollar more can mean 50 cents in possible profits.

Successful package sales require "rates" from publishers to compensate for the staggering rates for good tv time. "Tv costs are based now on competition for a particularly good time," Pipitone said. Advertising and/or direct mail costs can eat up 50% of the entire cost of a special market program it was agreed.

Lowy argued that direct marketers use nothing but hits. Pipitone countered by saying no hit is guaranteed. Pete Welding of Capitol's special products department illustrated Pipitone's argument by telling how Malcolm Smith of Suffolk Marketing had come to him with a detailed list of songs he wanted on the first Slim Whitman direct response album. Welding told him only two of the numbers had been hits. Smith said Suffolk chose the Whitman recording because the firm felt the tunes fit the mood they wished to create. Welding said that first package was a multi-million seller. Direct-to-customer firms also buffer their changes of writing black ink by using the backliner of the album to sell other correlated products, Welding said.

When asked about utilizing mailing lists made up of former customers, both Pipitone and Isaacs said such lists are overly expensive to use in that they elicit less than a 5% response. The panelists continually

product that has, unlike records and tapes, little catalog staying power.

Mark Ferjulian of the five Moby Disk stores locally has the merchandise in three stores. He finds the field rough going thus far, with discount department stores able to offer prices that would cut his profit margins sharply. "It's a cut-throat business," is the way he characterizes video game cartridges.

A goodly number of U.S. record/tape/accessories outlets are still on the fence. Larry Biehn of the five Crazy Larry's stores in central Michigan admits he does not want to lock horns with the mass merchandisers. The Schulman brothers, who operate the growing Laury's Records chain in Chicago, are also still watching the game cartridges.

stressed that cost-per-order is the big determinant in their end of the industry. Welding called test marketing "expensive and exhaustive." A four-color brochure and/or questionnaire is often mailed out to as many as 60,000 to 80,000 prospects. Leffler said Reader's Digest has been at this type of marketing longest and seems to do the best job.

Queried by Lee Magid about the possibility of tv marketing audio/visual product, Leffler said he did not feel the consumer potential for videocassettes and videodisks was great enough yet. Recently, he said, an unidentified marketing firm had run test tv spots in selected markets on a digital album. In this market, Leffler said, a spot in a very good time slot elicited two orders.

Bubbling Under The HOT 100

- 101—NASTY GIRL, Vanity Six, Warner Bros. 7-29908
- 102—IF THIS WORLD WERE MINE, Cheryl Lynn, Columbia 18-03204
- 103—YOUR PRECIOUS LOVE, Al Jarreau and Randy Crawford, Warner Bros. 7-29893
- 104—BABY, I NEED YOUR LOVING, Carl Carlton, RCA 13313
- 105—DOO WA DITTY, Zapp, Warner Bros. 7-29891
- 106—SHE'S JUST A GROUPIE, Bobby Nunn, Motown 1643
- 107—LOVE'S COMIN' AT YA, Melba Moore, EMI-America 8126
- 108—PEEK-A-BOO, Devo, Warner Bros. 7-29931
- 109—PACK JAM, Jon Zun Crew, Tommy Boy 826
- 110—IT'S OUR OWN AFFAIR, Ray Parker Jr., Arista 1014

Lifelines Births

Girl, Sage, to Yvonne Elliman and Wade Hyman, Sept. 30 in Los Angeles. She is a singer; he is a songwriter.

Girl, Greer, to Jo-Anne and Kurt McGettrick, Oct. 19 in Van Nuys, Calif. She works for Columbia Records; he is a studio musician in Los Angeles.

Boy, Jesse Kenton, to Carolyn and Mel Watts, Oct. 24 in Nashville. He is a drummer for RCA's Earl Thomas Conley.

Boy, Jason Michael, to Joan and Chuck Collier, Oct. 4 in Cleveland. He is music director for WGAR there.

Girl, Ursa Major, to Jamie and Dentor Marr, Oct. 16 in Cincinnati. He is program director for WEBN there.

Marriages

Glen Campbell to Kimberly Diane Woollen, Oct. 25 in Phoenix. He records for Atlantic; she is a former Radio City Music Hall Rockette.

Tanis Tramontin to Mary Ann McGrath, Oct. 23 in Detroit. They are principals of Tantus Studios there.

Lee Townsend to Phyllis Oyama, Oct. 9 in Pacific Palisades, Calif. He is a producer for Palo Alto Records; she is a costume designer for rock acts.

Robert Greenstein to Cassandra Gutierrez, Oct. 10 in Los Angeles. He is an entertainment attorney.

Deaths

Terrence Dean Benson, 35, in an industrial accident, Oct. 8 in Brea, Calif. His parents operate Tapestries Of Music, Lakeport, Calif.

Marvin Holtzman, 60, of a heart attack, Oct. 22 in New York. Most recently associated with the RCA Record Club, Holtzman held various a&r/producer roles since the 1950s and was associated with such acts as Roy Hamilton and Somethin' Smith & the Red Heads. He joined RCA in 1970 and also worked for Epic, MCA, Capitol, Strand and Seville. A daughter, Jill, survives.

Bubbling Under The Top LPs

- 201—THE POINTER SISTERS, Greatest Hits, Planet E1-60203 (Elektra)
- 202—TAVARES, New Directions, RCA AFL1-4357
- 203—MELBA MOORE, The Other Side Of The Rainbow, Capitol ST 12243
- 204—PSYCHEDELIC FURS, Forever Now, Columbia ARC 38261
- 205—EMMYLOU HARRIS, Last Date, Warner Bros. 1-23740
- 206—CREEDENCE CLEARWATER REVIVAL, Chooglin', Fantasy 9621
- 207—THE ENGLISH BEAT, Special Beat Service, I.R.S. SP 70032 (A&M)
- 208—GARY NUMAN, I, Assassin, Atco 90014-1 (Atlantic)
- 209—SAMMY HAGAR, Rematch, Capitol ST 12238
- 210—THE FIXX, Shattered Room, MCA 5345

NAME ARTISTS INVOLVED

New Company To Market Cards With Soundsheets

NEW YORK—A new line of \$2.50 musical greeting cards, featuring known songs by popular artists on Evatone soundsheets, will be available for Christmas. Selling them through record, card, gift and drug stores is a new company, MusiGram Inc.

"I was looking through a copy of Billboard with an Evatone soundsheet in it and I thought somebody should do something with them," says Alan Jacobi, a music industry attorney and chairman of the new company. "Then I thought of greeting cards. It's a way where music can be the message."

Jacobi says he negotiates with labels deals for the rights to the songs and artists he wants on an advance-plus-royalty basis. There will be 10 artists and songs for the initial Christmas series, ranging from Rod Stewart ("Amazing Grace") and Kool & the Gang ("Celebration") to Gene Autry ("Rudolph The Red Nosed Reindeer") and Fred Astaire ("Santa Claus Is Coming To Town").

Other artists whose songs will be

used are the Statler Brothers, Steven Stills, David Clayton Thomas, the Platters, Firefall and Willie Nelson. The 10 different songs can be put into four different cards, making for 40 different combinations.

Jacobi says the cards should debut around Thanksgiving. They are being handled by eight different distributors, with Paradise Creations, which also markets cigarette lighters with artist logos, handling the record store accounts. He says there are 250,000 cards already shipped, with Tower and Peaches among the record chains to handle them.

The cards are displayed on a clear lucite countertop unit. After Christmas, MusiGram plans to introduce another series of cards for Valentine's Day and beyond. Jacobi is again looking for 10 titles, and so far he has five: "Reunited" by Peaches & Herb, "You're My Everything" by Santa Esmeralda, "So Into You" by the Atlanta Rhythm Section, "(You Make Me Feel Like) A Natural Man" by Rod Stewart and "I Need Your Lovin'" by Conway Twitty.

ROMAN KOZAK

CBS/Fox Distributing Quarterly 'Playboy Video'

NEW YORK—A quarterly "Playboy Video" videocassette and video-disk is available for retail sale via a new joint venture teaming the Hugh Hefner magazine enterprise with CBS/Fox Video. Latter distributes the \$59.98 tape, \$29.98 disk (CED and laser).

"Electronic publishing holds great potential for Playboy in the decade ahead," says Christie Hefner, president of Playboy. "We expect to play a major role in the development of programming for the new communications and entertainment technologies. This, the first videocassette, is

an important step."

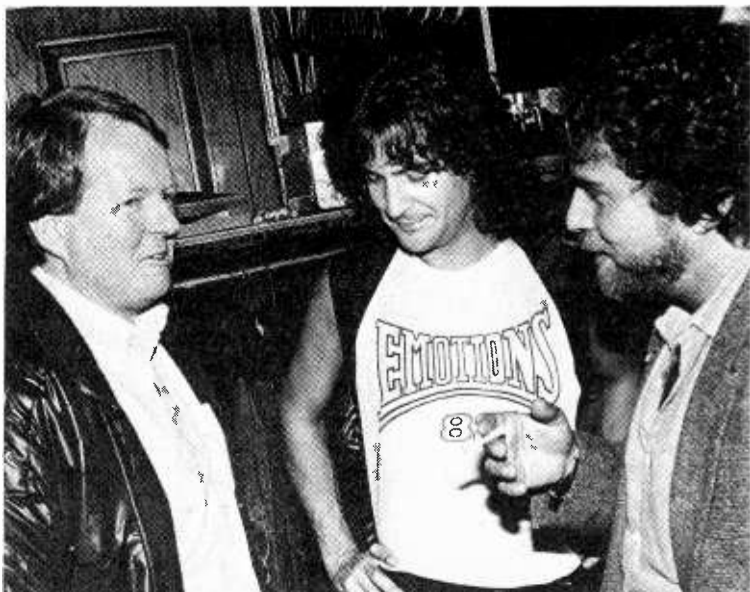
Included in "Playboy Video Vol. I" are pictorials of 1982 playmate of the year Shannon Tweed and home video playmate Lonny Chin; profiles of actresses Bo Derek and Barbara Carrera; highlights of the 1982 Playboy Jazz Festival; and a feature on the Crazy Horse Saloon in Paris. There is also a brief history of Playboy, a "ribald classic," humor, and clips from Mike Nesmith's "Elephant Parts." Playing time is 85 minutes.

CBS/Fox is mounting an extensive marketing campaign to introduce the series, focusing on magazine advertising and point of purchase materials. There will be ads in Playboy and Playboy's Electronics Guide, of course, as well as Business Week, Dunn's Review, and Nation's Business.

The point-of-purchase displays include a six-foot tower display showing a life-sized Playboy bunny holding a videocassette and disk on a serving tray. There are also counter cards, hanging mobiles, streamers, decals and posters.

Executive Changes At Canada Labels

TORONTO—Executive changes at major labels here see Quality Records' vice president of marketing Barry Stafford axed, and CBS Records' senior vice president Stan Kulin moving to WEA in a similar post (Garry Newman follows Kulin as v.p. of sales). Meanwhile, former Capitol-EMI sales manager Bob Rowe is now acting as a consultant for Sefel Records.



EVERYBODY WANTS BILLY—Capitol's Billy Squier, riding a new hit single, "Everybody Wants You," maps video plans with Bob Hart, EMI's director of video, and Capitol exec Bruce Garfield, following a recent concert appearance.

Inside Track

The Rumor Mill Never Stoppeth: John Kaplan, Handelman Co.'s executive vice president, terms the report that surfaced at the recent NARM rack meet that his company was investigating retail just "rumor." Grapevine has the Detroit rack giant putting out feelers, including the possibility of acquiring Integrity Entertainment, the 133-plus store chain founded by Lee Hartstone, whose block of stock they would buy. If such a deal ever came off, Lou Kwiker would be reunited with the Handelman organization. . . . PolyGram and RCA still palavering the possibility of a centralized distribution network for the U.S. . . . Kenny Gamble and Leon Huff's distribution deal with CBS, a longtimer, is said to be over for their Philadelphia International label.

Track found the successor to Al Geigel, longtime record/tape mahoff at Montgomery Ward who took early retirement four months ago. Art Stuart, new to records and tapes but a veteran buyer for the retail behemoth, now oversees the department store chain's recorded product. . . . Is the government about to drop its case against Sam Goody Inc. and Samuel Stolon? Attorneys would not comment on the recent sidebar sessions with Judge Thomas Platt in Brooklyn Federal Court. They confer again Nov. 5.

Distrib Conference: More than 250 expected at the NARM confab Nov. 4-6 at the Inter-Continental, Ft. Lauderdale. Hefty turnout for the first indie meet results from many organizations bringing down promo, buying and warehousing bosses, along with excellent response from indie labels. Track hears Clive Davis will be there and may speak. . . . Kudos to Video Depot for its minis in its consumer print advertising, making it easy for one to find stores in spread-out Southern California. Chain offering Sanyo VCRs at \$299.90, if consumer pays \$100 for lifetime membership in video club.

Joe Cohen's new vice president of marketing post (Billboard, Oct. 30) allows him some freelance opportunity outside NARM. . . . Dave Lieberman explained at the finale of the rackjobber conference Oct. 22 that the advisory committee will require four 12-inch spaghetti packing in durable cryovac for cassettes to allow recycling, and that some racked accounts will have to continue to use the Norelco box. At the same time, CBS' Tom McGuinness and Paul Smith were getting lotsa comment about their double feature cassette floor display and their revised LP/cassette project, with a cassette piggybacked atop an LP with the same title at a price Smith conjured around \$12.98.

Fast Track: Lamborghini is already opting for a blue chip image for its new recording venture (Billboard, Oct. 9), presumably to go along with its high-priced rep for sports and GT cars. Key media and executive folk last week were treated to a glimpse of music by its first eight acts via a costly board presentation box, complete with red vinyl seven-inch EPs and cassettes installed in a be-ribboned, laminated book format. The ploy is apparently aimed at garnering distribution ties: Track has learned that Evert Wilbrink, the former Ariola Holland manager who's heading the label, was to arrive in Boston Sunday (31) for the start of a barnstorming visit. He wings from there to L.A. on Nov. 2, then to San Francisco on Nov. 5, and finally to New York on Nov. 7,

where he'll court partners until Nov. 15.

Lenny Silver, 55, completed the New York Marathon run Oct. 24 "in under four hours." Not bad for the Buffalo Baron, whose longest prior jog was 15 miles. The silver-thatched exec still goes through several cigars daily. Looks like Silver and his fellow Buffalonian, Rick James, will be opening a bar there soon. . . . Trip Of The Year: Maxell hosted a nine-day Tokyo hejira last week for the likes of John Scales and Alan Tachtman, Integrity; John Marmaduke, Western Merchandisers; Arlene and Barrie Bergman, Record Bar; Lou Fogelman, Music Plus; Joe and Rochelle Friedman, J&R Music World; Jerry Shulman, Listening Booth; Earl Martis, Tower; and Gene Horn, Schwartz Bros., as part of a contest they conducted recently for retailers who did best with their wares. Itinerary included visits to the Japanese electronics show in Tokyo.

The surge into home computer software will be joined soon by test stores in the Integrity Entertainment chain, L.A. (Billboard, Oct. 16). . . . A few weeks ago in Backtrack we noted that 40 years ago Gene Autry acquired KMPC, the first broadcast holding that led to the Golden West network. Now Autry is selling off the tv portion of that empire to buy out remaining owners of the California Angels baseball nine. Autry retains nine radio stations. Not bad for a railroad telegrapher who made hit country records and lotsa cowboy flicks.

Track received advance copies of Pat Benatar's "Get Nervous," packed with the new Light Signatures' certificates of authenticity to guard against counterfeiting. As a bonus, consumers returning the cards receive either fan club info or lyrics to songs in the album.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: BMI reported annual income for the period ending July 31, 1952, at \$5,607,841. . . . Hank Williams married Billie Jones during his show in the Kansas City Auditorium. . . . Jim Aubrey upped from sales manager to general manager at KNXT L.A. . . . "Superman" became a weekly cartoon seg. . . . Organist Ken Griffin formed a 12-piece dance band.

20 years ago this week: Ed Yalowitz, Kent Beauchamp, Marly Waak and Myron Schulz were all made key executives in Lenny Garmes's burgeoning Chicago empire. . . . Joe Carami bought Poster Records Distribution, Chicago. . . . Joe Allison quit as Capitol's c&w a&r mentor. . . . George Michael joined WRIT Milwaukee as evening DJ and music coordinator. . . . GE announced it was ready with a stereo tv concept.

10 years ago this week: Ampex readying its first \$5.95 budget classical tapes. . . . John Cohen opened his 31st Disc Record store and hired Sam Crowley as a regional supervisor. . . . Indie promo rep Tony Richard mulling a school for ambitious DJs.

Briefs Delay Action In TV Fee Ruling

NEW YORK—Implementation of Federal Judge Lee P. Gagliardi's ruling outlawing current blanket licensing practices with respect to independent television stations is being pushed back to allow consideration of yet another round of briefs.

The most recent one, filed by the victorious plaintiffs in the antitrust class action against ASCAP and BMI, defends their petition to the U.S. District Court to wipe out all local royalty obligations on synchronized material already in the can, and to withhold any new licensing of local performance rights for at least one year (Billboard, Oct. 2).

The joint response by the rights groups had attacked this proposal as "extraordinarily broad and confiscatory" (Billboard, Oct. 16). It also asked that the court provide for a year of grace before putting into effect any restrictions on blanket licensing.

The latest brief by the indie tv group was delivered to the court Oct. 22. The measures it supports are claimed to seek "a licensing environment in which music performing

rights can and will be licensed competitively."

In taking issue with the licensing groups' contention that royalty disputes on programs contracted for earlier (music in the can) can be resolved by the court in line with consent decrees entered into by both ASCAP and BMI, the tv brief charges that the "defendants' proposal would transform this court

into nothing short of a new Harry Fox Agency."

The brief also asks for the "immediate distribution of the fees in escrow to the local stations." About \$18 million in royalty fees is estimated to have been placed in escrow during an earlier phase of the antitrust suit pending settlement of the action.

ASCAP and BMI were given until Friday (5) to file their final response with Judge Gagliardi. It has still not been determined whether oral arguments will be scheduled before the court's judgment is issued. In any event, an appeal by the licensing organizations is considered certain to follow.

Meanwhile, it is known that some local tv stations have suspended monthly license payments in anticipation of court action favorable to their view. Spokesmen for the indie tv group say, however, that most stations are meeting payment schedules.

At risk in the controversy is an annual combined collection of about \$80 million in local tv licensing fees.

IS HOROWITZ

Nov. Releases

• Continued from page 4

singles and albums all featured the group Raydio.

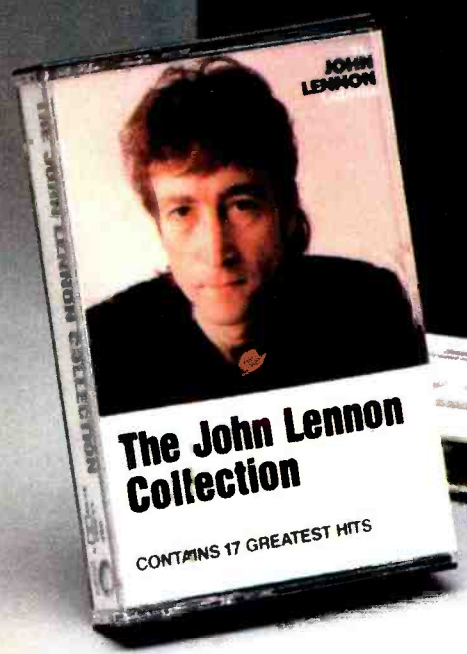
Another greatest hits set pegged for November is Conway Twitty's "No. 1 Classics, Vol. 2." It will be Twitty's fourth Elektra LP of 1982, following "Classics, Vol. 1" and the studio LPs "Southern Comfort" and "Dreammaker."

RCA has no November releases from its gold and platinum acts. Triumph's studio set "Inner Mission," originally pegged for mid-October, has been rescheduled for "early '83."

STREET DATE: NOVEMBER 15



JOHN LENNON



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