WAPP Aiming For Slice Of Big Apple's AOR Pie

By LEO SACKS

NEW YORK—Promising a commercial-free summer of album-oriented rock, WAPP-FM burst on the scene here last week, emphasizing "greater variety and less repetition" in its programming for a heavily funded run at the market's top AOR outlets.

The Doubleduty Broadcasting station, with a reported $1.7 million promotion budget, is expected to have a profound impact on the slices of the AOR pie currently divided between WPLJ-FM and WNEW-FM, according to observers familiar with programming. (Continued on page 14)

WEA Sets '2 For One' Tape Line

By SAM SUTHERLAND

LOS ANGELES—Unique cassette-only couplings of two hit albums by a superstar act, carrying a $10.98 list price, are coming next month from the three Warner Communications labels in a "2 For One" tape line.

Mid-July will see rollout of an extensive merchandising push for the first 20 titles in the series. Included will be pairings of two top-selling catalog albums by a top artist on a single tape, with acts in the opening volley to include such Warner Bros., Elektra/Asylum and Atlantic stars as the Doobie Bros., Fleetwood Mac, the Eagles, the Doors, Genesis and Yes.

Sources confirm the project is only one of several cassette-marketing ventures now underway within the WCI Record Group, utilizing WCT's recent consumer research into the burgeoning tape market. According to Adam Somers, Warner Bros. vice president and director of creative services and operations, the "2 For One" concept is itself built around two key consumer needs in tape, price and convenience.

(Continued on page 16)

Did RCA Roll Back Price Hike?

By IRV LICHTMAN

NEW YORK—Following accounts understanding last week that RCA/A&M/Associated labels would increase album and tape prices 4% from July 1, the company said in an official statement Thursday (17) that the increase would be limited to 2.1%.

Word of the 4% increase elicited a bitter reaction from retailers, racks and one-stops, several declaring that they intended to boycott RCA and A&M product after July 1, or severely limit their purchases of the companies' product.

Has RCA rolled back an intended 4% hike in the wake of a strong backlash? The label regards the Thursday announcement of an increase and notes in the closing sentence that "as usual, all customers will be notified of the details of the increase by letter."

However, it's customary courtesy in the industry for major label price moves to be verbally expressed by personal contact or by telephone, with an "official" notification by letter of the precise details to follow. Apparently, accounts were informed in this manner and viewed the hike as amounting to 4%.

Interestingly, some key accounts are known to have crude calls to RCA executives in New York denouncing the move and they did not indicate a lower percentage increase when surveyed by Billboard.

RCA does not generally publicly acknowledge price increases, or is it the label's practice to issue press releases in this regard. It will, however, confirm or deny moves of this nature if an inquiry from the trade press or other media is made. It did confirm (Continued on page 84)

Country Radio Revives 'Twang'

By EDWARD MORRIS

NASHVILLE—"Crossover," is somewhat less a rallying cry for country radio programmers now than it was a year ago. Radio stations and record companies are still seeking maximum audiences, but they are finding competing forces and appeal in the more traditional (Continued on page 16)
SCORE WITH A WINNER!

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POWER PLAY
** GENERAL NEWS **

WASHINGTON—Lawmakers on Capitol Hill indicate that they will continue to pursue pending legislation in both the House and the Senate that would create an exemption for home videotaping, regardless of the Supreme Court’s Monday (14) decision to review the so-called Betamax Sony case.

However, some of the opponents of sections of the proposed bills—especially those parts which would create a royalty to compensate copyright owners victimized by home videotaping—make it clear that they feel Congress will take its time when dealing with the controversial sections that they’ll lobby vigorously against.

Proponents of the royalty—the record industry, which claims it is going to lose some $16 to $18 million during the next year because of homevideotaping—and the movie industry—say they will continue in their extensive and expensive lobbying efforts to gain the votes necessary for passage.

A staff member from Sen. Strom Thurmond’s office told Billboard last week that the South Carolina Senator, who is chairman of the Senate Judiciary Committee, is continuing to move the pending Senate bill, authored by Sen. Dennis De- Concini (D-Ariz.), toward markup sessions this month. “The Senator wants to clear off the fog surrounding the issue,” the staff member said.

Attached to the De-Concini bill, which simply exempts home videotaping from copyright infringement, is an amendment by Sen. Charles Mathias (R-Md.) that would extend the exemption to home audio taping, and would add a royalty provision that would affect VCR and audio recorder manufacturers, retailers and distributors, and blank tape makers as well.

The Mathias amendment would further limit the rentals of soft-ware at the option of manufacturers. It is this amendment—and in particular the sub- ject of what is being called the most c hosyous business law controversy in the past six months, has been introduced in favor of the De-Concini bill. However, he and a number of other law- makers in the Senate and the House that are dealing with the proposals have expressed a fear that by providing royalty fee provisions—a fee that opponents prefer to call a “tax”—at the House side, the controversial royalty fee proposal is in the form of a bill by Rep. Don Edwards (D-Calif.). Edwards, whose bill already has more than 80 co-sponsors, has held one round of hearings, and another is scheduled for June 24. He feels the court decision doesn’t pre- vent Congress from moving quickly” on home recording legisla- tion. He said that his bill “far ex- ceeds the scope of the court case," and that the home taping issue “is being brought into Congress particularly since (his bill) addresses a variety of issues which the court cannot and will not resolve.”

The House bill that simply ad- dresses an exemption for video- cassette home taping is authored by Rep. Stan Parris (R-Va.), and his staff indicates that once the bill gets to subcommittee level, the House Judiciary Subcommittee—both the Parris bill and the Edwards bill will be broken into some sort of a committee, a Parris aide, “something for the consumer, and something for the copyright owners,” the first indication that the House is thinking in terms of a joint bill.

“We’re pressing,” the aide added, “but they’re up to their necks in budget matters and it’s hard to tell if we’re going to mark it up. We’re not going to take it into conference.”

(Continued on page 74)

** High Court ‘Betamax’ Review Won’T Deter Solons, Lobbyists **

By BILL HOLLAND

** Broadcast Group Targets Arbitron **

By DOUGLAS E. HALL

NEW YORK—A new coalition of prominent companies working with the Radio Advertising Bureau and the National Assn. of Broad- casters, has been formed to do battle with the industry’s principal ratings service, Arbitron.

It’s the All-Industry Ratings Coa- mittee, headed by Broad Street Communications president Fred Walker and Westinghouse Broadcasting president (radio) Dick Harris.

The group wants to represent Arbitron clients in negotiating blank- rate fees for the service, without violat- ing antitrust laws. All members believe Arbitron’s proposed 25% con- creases which Arbitron has been charging stations.

The committee has engaged the New York law firm of Weil, Gotshal & Manges to research the antitrust aspect of the issue.

For its part, the Radio Advertising Bureau has been acting as a clearing house for the new coalition; the Na- tional Assn. of Broadcasters, mean- while, has contributed $20,000. Fundraising is up to within $15,000 of a $150,000 goal.

Miles David, president of the Ra- dio Advertising Bureau, notes that the attorneys are working on a 60- page document of precedents where an industry, faced with virtually a single source for a specific service, has used a negotiating committee without violating antitrust statutes.

Weil, Gotshal & Manges were re- selected because it is the firm that represents both radio and tv stations to the music licensing services. It is no coincidence that the Walker-Har- ris committee is called the All-Indus- try Radio Ratings Committee. The committee that negotiates with ASCAP and BMI is called the All- Industry Music Licensing Committee.

Arbitron president Ted Shaker has told David that he would “appreciate the opportunity to meet with you and the All-Industry Ra- dio Ratings Committee to discuss Arbitron rates, despite Shaker’s pre- vious stand that it would be in viola- tion of antitrust laws to do so.

(Continued on page 26)

** WCI Eying UA Music As Part Of Buyout Package **

By IRV LICHMAN

NEW YORK—The vast United Artists Music catalog, along with its Big 3 Music print operation, is to be merged into Warner Bros. Music under terms of a proposed $95 mil- lion publishing film package deal between Warner Communications Inc. and MGM-UA.

According to informed sources, the outlay for WCI for the UA music publishing interests alone is seen in the area of $60 million, about $20 million less than indicated when word of MGM-UA’s sale of the company surfaced in mid-March (TAWN, page 17). The additional $35 million acqui- sition price goes for the return to Warner Bros. of 700 pre- 1950 Warner feature films and 327 cartoons, acquired by United Artists in the mid ’60s.

If the deal goes through, pending approval by both the WCI and MGM-UA boards, the UA Music acquisition would bring WCI expen- ditures close to $80 million for purchases during the year alone. Earlier, Warners acquired the 20th Century Music catalog for a re- ported $16 to $18 million. Under terms of the 20th deal, Warner Bros. Music also obtained rights to 20th film music for a period of five years.

It’s unknown whether a similar arrangement has been worked out with MGM-UA.

At one time, MGM Pictures oper- ated UA Music’s Robbins-Peintz- Miller catalog, which UA acquired in 1973. Last year, UA Music joined the

(Continued on page 9)

** LATIN DROP **

This story prepared by Enrique Fernandez in New York and Enriqueta Valles in Los Angeles.

NEW YORK—Retail sales of Latin records and tapes in Western states are reported to have been se- verely impacted by the U.S. Dept. of Immigration’s April raids on illegal immigrants, and there are no signs that sales are improving.

In Los Angeles, the hardest hit market, the sales drop is estimated to be as high as 85% attributable to that city’s large population of His-panic illegal aliens being reluctant to venture into the streets and stores.

Retailers and distributors alike blame the raids for the drop in busi- ness, although they admit that the general state of the economy and its effects on the Hispanic work force has contributed to the problem.

Edmundo Perez, head of the

Amigo Records retail chain, reports an overall 40% drop, with much higher losses during the first week of raids in the San Diego area, where Guzman, who owns two retail stores in Los Angeles, notes that the sweeps brought the loss to 70% in the first quarter. The second half of April showed a 30% drop in sales, he said, with no recovery in May.

“We registered a 75% drop in sales, during the period of the massive raids,” says a Guirio Records, an L.A. distributor which supplies much of the city’s retailing, “and almost is our product is sold.

Cayronics Corporation, a major U.S. distributor of Latin product with 60% of its business on the West Coast, reports an estimated 40% nationwide, concentration in L.A., Houston and Chicago. There has been no noticeable effect in New

York, according to the Manhattan- based distributor. Pedro Mares, chief of promotion for the West Coast office of the Venezuela’s Top Hit Records, says the raids affecting the entire record industry. Industry sources say that because of the new recording laws, distributors don’t sell, which in turn affects record companies like ours.”

Many of those surveyed agreed that the raids have exacerbated an already difficult situation in the Latin market, gravely affected by unemployment and government curbs. Stores are forced to remove emptyed automobiles and apartments, and a general atmosphere of anti- U.S. government feeling on both sides of the border abound. “There’s a great deal of psychological pres- sure,” one industry counts, “a great sensation of insecurity among Latin people.”

** Chart Changes at Billboard **

Billboard this week changes the name of its Hot Soul Singles and Albums charts to Black, reflecting the diverse nature of music which that field encompasses (see also The Rhythm & The Blues, page 10).

A number of refinements have recently been introduced to increase the charts’ usefulness as a programming guide and record sampling tool, including a “weeks at No. 1” feature and point-of-dis- tribution data on new Tapes survey. The latter feature will be added to Billboard’s Black and Gold LP charts in the next few weeks.

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June 26, 1982, BillBoard
NEW YORK—A panel discussion on "The Paper Orchestra" sponsored by the New York Chapter of NARAS, evolved into a lively debate on Monday (14).

The panel was moderated by Royal Blakeman, national legal counsel for NARAS, and included Stan Grant of RIAA and Barry Locke from the Video Software Distributors Assn.

But some panellists who got into a serious dispute were Ervin Drake, the writer representing AGAC, who felt his product was being held up by a grave and possibly mortal, threat to the survival of the creative segment of the music industry, and Ben Karol, a founder of the King Karol retail chain, who took an admittedly "devil's advocate" point of view and said that a lot more time and study were needed before the music industry responded in any sort of legislation to Congress.

Despite the title of the discussion, it was changes in the Copyright Law, and specifically the Mathias amendment that would mandate a royalty on blank tape and hardware and restrict software rentals that were the center of the discussion.

Blakeman opened the proceedings with a view of the legal history of the home taping dispute, and said that provisions of the Mathias amendment would become a fund from the royalties collected, which would be set by the Copyright Royalty Board.

In his prepared remarks, Drake read the testimony he gave a House Judiciary Subcommittee hearing recently, where he said that the songwriter is the beginning of a "cultural foodchain" where the song goes from the songwriter to the publish to the producer to the record company to the merchandise.

He also talked about the "dread" about the future since "the cancer (Continued on page 15)

Record Companies

Charles Schicke upped to director of special projects of PolyGram Special Projects in New York. He was manager of the division. . . . Robert Smith named associate director of East Coast product management for Epic/Portrait/CBS associated labels in New York. He was East Coast product manager. . . . Cynthia Badie joins RCA Records in New York as field promotion representative for the black music department, She will oversee the promotions in the New York, New Jersey and New England areas. Badie was East Coast region promotion manager for MCA.

Sherry Royster named promotion for GRP Records in New York. She was a national promotion manager for Arista Records. . . . Irwin Sirotta will handle national radio promotion on an independent basis for JEM Records in Plainfield, N.J. He was East Coast AOR promotion manager for Capitol.

Related Fields

Jack Holzman, senior consultant to Warner Communications Inc., has been elected chairman of Panavision in New York. . . . Bruce G. Babcock appointed to the newly created position of division vice president of commercial planning for RCA's SelectaVision disk operations in Indianapolis. He was staff vice president of business and operations planning for the division.

Jack Warsager, former vice president and general manager of Barco Sales, Miami video home entertainment wholesaler, has joined MJ Entertainment Corp. as vice president of its video division. . . . Tom Lucas upped to director of marketing administration for Warner Ames Satellite Entertainment Co. in New York. He was manager of marketing services for the firm.

Al Eicher joins Maxx Communications as a merchandising specialist. He was merchandising manager for University Stereo. Also at Maxx, Bob Hunnam joins the Midwest video sales staff. He was Midwest regional manager for BASF. . . . Thomas C. Williams joins U.S. Recording Co. in Washington as general manager. He was sales manager of Recording Consultants. . . . Vicki McCarty joins Judi Barlowe Fields Management in Beverly Hills.

The panelists discussed the effect of home taping on the music industry, and a recent record of the panel was taken of the ticket scandal.

SPRINGSTEEN TICKET PROBE

By LEO SACKS

NEW YORK—A State Supreme Court judge here has barred an attorney from representing 14 targets of a probe into the sale and distribution of concert tickets for three Bruce Springsteen shows at Madison Square Garden in 1980.

Justice Fritz W. Alexander disqualified the attorney, whose identity was withheld, at the request of New York State Attorney General Robert Abrams, whose office had met a "stone wall" in its investigation into the ticket handling practices of Garden box office personnel, according to Nathan Wiley, an Abrams spokesman.

Abrams sought the order when his office learned that the attorney had been engaged to represent 14 Garden box office personnel and other irregularities surrounding the Springsteen shows and the Broadway musical "2nd Street.

The Attorney General argued that the attorney's multiple representation of the box office employers created a conflict of interest and obstructed his ability to conduct a proper investigation. According to the ruling, each employee submitted an affidavit in which "an awareness" of the attorney's representation of the others is acknowledged.

"We think the break is very significant," says Wiley, "because the lawyer was representing both witnesses and targets of the probe. And the judge agreed that this was a conflict of interest. By acting in concert with these individuals, he was, in effect, stonewalling the investigation."

According to Riley, the investigation into the ticket scandal is continuing, but he denies published reports that a grand jury is hearing testimony at this time.

Evidence uncovered by the Attorney General's office indicates that Garden box office personnel may have personally received falsely completed money orders from ticket brokers in return for quantities of tickets. They also allegedly demanded and received "slave" money in excess of the regular ticket price from the brokers, who then scalped the tickets for as much as $200 apiece. It is also alleged that many of the names and addresses of persons who sought tickets to the Springsteen shows in November and December 1980 were illegal and did not exist or never received or requested them.

There is also evidence that several money orders were purchased in bulk weeks after an Oct. 1 mail-order deadline. Public announcements stated tickets to the shows would be sold by mail order only.

(Continued on page 16)
Cheryl Lynn has what America wants most. "Instant Love." An album full of immediate hit sounds from the lady who brought you "Got To Be Real" and "Shake It Up Tonight."

Produced by Luther ("Never Too Much") Vandross, you'll love it instantly...and always.

Cheryl Lynn. "Instant Love." Including the single, "Instant Love."

On Columbia Records and Tapes.

www.americanradiohistory.com
Pioneer, Chrysalis Map Blondie Tour Promotions

LOS ANGELES—AOR contests, a possible picture disk, a possible MTV “One Night Stand,” posters, streamers, cardboard hats, T-shirts and other in-store materials are just some of the cross merchandising elements now being formulated in the wake of Pioneer’s sponsorship of Blondie’s upcoming tour (Billboard, June 5), which begins in Baton Rouge, July 23.

Two weeks in front of each date, according to Steve Schmerler, Chrysalis vice president of marketing, AOR “sweepstakes” will be set up in specific markets offering prizes (such as T-shirts). The idea is to create as much store traffic in both Pioneer audio stores and record stores promoting the group’s new album, “Hunting And Killing.”

Pioneer dealers will also be offering premiums to purchasers of hardware—such as T-shirts, picture disks or other material. Both record stores and audio stores will feature similar banners and cardboard standups. Pioneer’s name will be tagged on (Continued on page 10)

By IRV LICHTMAN

NEW YORK—BMI’s most performed song of 1981 was Blondie’s “Heart of Glass” and Tom Petty’s “Girls of 1966.”

The 1981 AOR “sweepstakes” artist. in t’ SOUL 5), make ChorEbeoE in a just cardboard Sweet-Chrysalis Queen’s “Body Language,” (Elektra), which holds at number 11 this week, is the group’s 10th single to crack the U.S. top 30. Of these, it’s the seventh written by lead singer Freddie Mercury. Bassist John Deacon wrote two of Queen’s top 30 hits and another was (Continued on page 82)

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It is the 23rd Century. Admiral James T. Kirk of the Starship U.S.S. Enterprise receives an urgent message. A top-secret, universe-threatening device has been stolen by Khan, a brilliant renegade from the 20th Century. Follow every thrilling second with the Original Motion Picture Soundtrack Recording of Star Trek II: The Wrath Of Khan.
WINTER, SPRING, SUMMER, AUTUMN; SEASON AFTER SEASON
... THERE'S NO END TO THE SMASHING SUCCESS OF NIKKA COSTA

NIKKA COSTA

CGD MESSAGGERIE MUSICALI MILAN, ITALY

THANKS TO TONY KENIS AND DANNY B. BESQUET
WHO HAVE CREATED THE GREAT SUCCESS ACHIEVED WORLDWIDE
BY NIKKA COSTA.
THANKS ALSO TO DON COSTA AND TERRY RAY COSTA
FOR THEIR COOPERATION.

www.americanradiohistory.com
I.S. Shoe Won't Fight Court Ruling

NEW YORK—U.S. Shoe Corp. is likely to challenge a California federal court order to refrain from airing broadcasts of music in its stores and pay BMI $14,000 in damages.

BMI had filed a copyright infringement suit against the company, claiming four of its Casual corner retail units had violated the law by playing the music without a Mechanical Licensing Agreement.

The court ordered U.S. Shoe to pay $2,000 for each of seven infringement plus attorney’s fees of more than $40,000.

While the company has 30 days to appeal the decision to the U.S. Supreme Court, an attorney for U.S. Shoe indicates it’s unlikely the company would do so, noting a recent decision by the high court in April letting stand a similar action by ASCAP against the Gap Stores Inc.

The court ordered ASCAP to pay $2,000 for each of seven infringement plus attorney’s fees of more than $40,000.

While the company has 30 days to appeal the decision to the U.S. Supreme Court, an attorney for U.S. Shoe indicates it’s unlikely the company would do so, noting a recent decision by the high court in April letting stand a similar action by ASCAP against the Gap Stores Inc.

In-the-counter price quotes shown may or may not represent actual transactions. Rather, they are a guide within which those securities could have been asked or bought at the time of compilation. The information contributed to Billboard by Douglas J. Votaw, Associate Vice President, Los Angeles, on Stedman’s behalf, was included. (120) West 57th Street, New York, N.Y. 10019.)

MONOPOLY CHARGES

Chicago Promoter Hit With Antitrust Suit

CHICAGO–Federal district court here has been asked to determine whether Chicago’s rock concert promotion business is being monopolized through dealings permitted exclusive access to leading arena venues.

A $3 million antitrust law suit has been brought by Flip Side Productions Inc., the city’s leading concert promoter. It charges Jam has comprised through control of major venues to squeeze Flip Side out. Also named in the suit are the operators of the Rosemont Horizon and Pavilion arenas, where Jam has won exclusive rights.

Although not named in the suit, Flip Side claims Jam also has exclusive arrangements with the Aragon, the Riviera Theatre, the Park West and the Auditorium Theatre.

According to Larry Rosenbaum, president of Flip Side, the company has been driven out because it cannot promote in desirable locations.

“We hope to open up the market with the law suit,” Rosenbaum says. “The International Amphitheatre, an older venue on which Flip Side holds an exclusive, can no longer lure major acts, Rosenbaum claims.

Famous Inks McGee

NEW YORK—Famous Music has signed writer Parker McGee to a long-term deal, according to Marvin Cane, president of the Paramount Pictures wing.

McGee, writer of English Dan and John Ford Coley’s big hit, “I Really Love To See You Tonight,” has penned songs cut by such acts as Crystal Gayle, Tanya Tucker, Gene Cotton, Barry Manilow, the Carpenters and Del Shannon.

WCI Eying UA Music Acquisition

* Continued from page 1

MGM filed as a result of the sale of United Artists Pictures by Trans-america Inc., the conglomerate now dealing primarily in insurance.

The WCI/UA deal would represent the largest purchase price to date for a music publishing entity. A decade ago, PolyGram acquired Chappell Music for an estimated $40 million, but that deal, according to sources close to the Tribune, has never appeared at the Tribune when was he FCC chairman, nor has he argued the case as a lawyer nor appeared as a witness in any of the Tribune’s proceedings.

Interestingly enough, Valenti, self-admitted former critic, had to cross town after the Capitol Hill debate on the “Bermazat” legislation to take part in a proceeding adjusting cable tv fees. A Copyright Royalty Tribunal proceeding, by the way.
Black Dealers Split On Cutouts

Returns Policies Force Many To Carry Big Inventories

This story prepared by Nelson George in New York and Paul Grein in Los Angeles.

NEW YORK—Black record retailers are divided in their views of cutout product, according to a Billboard survey, with some claiming it to be a prime source of revenue, others declaring it has diminished appeal in the wake of midline success.

Retailers on both sides of the issue observe that, like it or not, they are being forced to carry a large cutout inventory due to the returns policies of the major labels and independent distributors. A typical complaint is that before they can return slow-moving product, those titles are already cut out, leaving the retailers to eat the loss.

Keith Hudson, who runs six retail stores in the St. Louis area, says "cutouts make up about 15% of our business and 25% of our profit."

"During the last few years, old cutout blues and jazz albums have helped keep us in business," Al Green, Aretha Franklin and the Isley Brothers always do well. John Coltrane sells better and better all the time. We sell 25 pieces of 'A Love Supreme' every month like clockwork."

Hudson adds, "We get a lot of older people who come in to replace copies that are scratched, burned in a fire, stolen or lost. A big record collection in the black community is like having the new big TV set for whites, some back catalog will always sell for us."

In-store, Hudson encourages his salespeople "to take a shot and let people buying the new O'Jays album know that we also have 'Ship Ahoy' or 'Family Reunion' in case they need a new copy. You'd be surprised how often that turns into another sale. Not always immediately. But the money does come back, especially since the record is only two or three dollars."

As much of his contemporaries, (Continued on page 23)

Art Pepper

Dead Of Stroke
At Age 56

LOS ANGELES—Art Pepper, whose brilliance as an alto saxophonist has gained him a reputation ranging despite exposure after personal tragedies forced a virtual retreat from music, is dead of a cerebral hemorrhage at 56.

The Gardena, Calif., native had been admitted to Kaiser Hospital in Panorama City last Wednesday (9) after suffering the hemorrhage at his home in nearby Van Nuys. He remained in a coma until a.m. Tuesday (15) when he finally succumbed. The saxophone player, who had acted as his manager and also contributed to his highly acclaimed 1979 autobiography, "Straight Life," was at his side.

Fleet technique and an achingly sweet tone distinguished Pepper as one of the best, the N.Y. based players to emerge from the postwar jazz scene here but his emergence as soloist in the shadow of the more flamboyant Charlie Parker, as well as a career-long history of personal travails including an admitted heroin addiction, often obscured Pepper's public and critical recognition.

Born in 1925, he was raised in Gardena, Watts and the harbor city of San Pedro. Pepper first began playing clarinet (recently used by Pepper in several new albums) at 9, with Artie Shaw, his father's favorite personnel. At 13, Pepper moved to Alto, and by his late teens was gigging with bands along Los Angeles' busy Central Avenue.

His career as a professional began in 1940 with the Lionel Hampton Orchestra. Pepper was 17, after joining Gus Arnheim in San Francisco. He soon left to join Benny Carter, with whom he continued to jam, and in the company of such greats as Louis Armstrong, Roy Eldridge, Dizzy Gillespie, Johnny Hodges, Art Tatum and Ben Webster.

If his playing experience came early, so did the destructive personal habits which would plague (Continued on page 82)

Blondie Tour

Promos Set

(Continued from page 4)

all promoters adventuring and tourist merchandising elements.

Pioneer may also offer a "Pioneer Bandwagon" contest, which will reward 45 winners by having them to the site of a tour. Rockville, N.Y., resident is a representative of better-marketing firm that brought Blondie and Pioneer together, will be producing special concert programs and flyers as well.

A Pioneer-sponsored radio show featuring one of the dates recorded live is still planned with September the most likely air date.

Chryslair, adds Schmerler, will step up its cross merchandising efforts also as the tour approaches.

Harlem Hi Parade: Race Records. Rhythm & Blues. Soul. Since Billboard's black music chart debuted in the 1940's, it's undergone numerous changes.

For a few years, it was called The Harlem Hi Parade, symbolic of a tendency during that period to associate anything with that then vital Manhattan community.

For two or three years, black audience hits were listed under the Race banner, an industry term introduced by Okeh Records. It was followed by the pioneering blues hit, "Mazy Blues," in 1920. Many were never quite comfortable with that title, including a number of competing record labels. By 1948, MGM was calling its black records "exclusively for Negroes."

Now the old Billboard black section, with the black music chart, will make its debut this July.

It's been a long time coming.

The chart stayed Rhythm & Blues for 20 years, until August, 1969, when it became Soul. By that time, the listings had grown steadily in size and impact; where once 15 singles were published, 30 were ranked by 1969. By the mid-'70s, it jumped from 40 to 50, and an album chart was added.

It's hard to imagine it now, but for a time in the 1960s there was a black chart in Billboard. From November, 1963 to January, 1965, the chart was suspended and in the interim, total methodology was over hauled, its accuracy increased.

The move from Soul Singles an Albums to Black Singles and Albums in this issue is one that is long overdue. Blacks have been making and buying pop music of greater stylistic variety than the soul sound since the early 1970s. The problem has been, what should the chart be called? Some liked black; others preferred black music. It has supporters, too. Within Billboard, has been the source of considerable debate.

(Continued on page 43)

CBS Songs Gets Garden Rake Tunes

NEW YORK—CBS Songs International has signed a sub-publishing agreement with producer/writer/artist Graydon to represent his Garden Rake catalog for the world, except in the U.S. and Japan.

Graydon has co-written songs appearing on albums he produced for George Benson, the Manhattan Transfer, and the Al Jarreau album "Roof Garden."

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General News

The Rhythm & The Blues

Black Music Charts: What's In A Name?

By NELSON GEORGE

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The extraordinary rock visions of THE ALAN PARSONS PROJECT on their new Arista album, Eye In The Sky. AL.9599
Rock’n’Rolling

Thau’s Red Star Rises; Blake On The Lamb

By ROMAN KOZAK

"I consider myself at the forefront of the young persons' music, music of quality that is part of an under- tated movement that has entertainment and information," says veteran music executive Marty Thau, who now heads his own one-man Red Star Records.

Red Star has just released "Destiny Street," a new album by Rich Hell & The Voids, distributed by JEM, but Thau himself goes back almost 20 years in the music business, beginning as a sales trainee at Billboard.

In 1964, he left to manage Tony Orlando and later the Trade Winds. Under the tutelage of the late Neil Bogart, Thau then became a promo man at Cameo Parkway Records, leaving in 1966 to join the now Bud- dahl label. In 1970, he formed a management/production company whose clients included Van Morrison and John Cale. "I placed Barry Manilow with Bell Records," he reminisces Thau.

Thau briefly and unhappily, he says, was head of a&r for Paramount Records, and then went on to help found the New York Dolls, which he co-managed with Leber & Krich for three years. In 1977, he went into partnership with producer Richard Gottehrer, and worked with such artists as Blondie, Richard Hell and Robert Gordon. The next year, he formed Red Star Records, first in partnership with Prelude Records and then as a solo venture. Until Hell, Red Star's most notable act has been Suicide, and Thau is still working on an album by Suicide's Martin Rev.

"The music business is philosophically bankrupt," declares Thau, who has obviously seen a bit of it. "There are too many lawyers and accountants, and too few gut reactions. Radio is on its own separate trip, not concerned with the record business, but dictated to by Madison Avenue. Market research says there are fewer teenagers, so radio should play music for the older people. But older people have concerns other than music. It's not 1968 any more."

Thau is optimistic, however. He says that eventually AOR radio will learn that to survive it will have to go back to playing music for the younger audience, "much to the consternation of Madison Avenue."

(Continued on page 82)
JOHN WAITE

IGNITION DATA

STRONG SIGNAL EMANATING FROM ARTIST
AUDIO SCAN ACCESS .................. IMMEDIATE
CONFIGURATION ...................... ROCK AND ROLL
APPROACH .......................... HARD, FAST, FLAT-OUT
DIRECTION .......................... STRAIGHT AHEAD
REQUIRED ACTION .................. IGNITION

"IGNITION," THE NEW ALBUM FROM JOHN WAITE.

JOHN WAITE WILL BE IGNITING CITIES
ACROSS AMERICA ON HIS SUMMER TOUR.

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THE ALBUM IS 93%
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for the Debut Single
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...and now the New Single
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Chicago has not been an avant garde mecca like New York or San Francisco, but all the stops are being aligned for the Chicago Blues Fest, which begins Thursday 2, the week-long festival beginning Friday 5. More than 50 performers will present all sorts of blues from greats to young talent, with concerts, video presentations and multi-media events.

Locally it’s promoted as Mayor Byrne’s New Music America ‘82 and national mainstays such as the Museum of Contemporary Art, the Chicago Symphony and WFMT-FM so are involved. Live concerts will be broadcast on cable and public broadcast stations, with Mountain View-Navy Pier—audio to be fed to NPR—are taped and concerts also will be filmed at Orchestra Hall, the Chicago Public Library Cultural Center.

Throughout the week a number of band installations will take place in tote bags, including Douglas Holin’s rhythm-influenced “Atmosphere” in tote bag C Major (at Promontory Park in Hyde Park), Liz Phillips’ “Wind,” Brian Wasserman’s “Havana Lovebird,” a lower landmark, a wind harp by Ill and Mary Buchan in Lincoln Park and a sound sculpture by pianists Paul Marinos and Dan Beltran entitled “Sound Foundation,” all in tote bags. Also a series of livery Piers “boot pieces” is planned by budding John Globeflop, “I’m 42, but I like to be a Lake,” to be staged shipboard. Toot o’ Blink,” a creation for lights and horns of pleasure craft and speedboats,” by Charlie Mor- 

The Museum of Contemporary Art is organizing the fest: **REVISED**

Handshake Records president Fred Alexenburg, a Chicago native, isn’t keen on the plan to move and change at Chicago’s Bommarc Hotel. Alexenburg is one of 75 industry figures scheduled to hold a career building summit, July 5-27. Organizers are shooting for 50 to 1,000 attendance with registra- 

tion $75 and exhibition space $385. Seminar topics include the VARAS Panel Debates Home Taping Issue

Continued from page 35

is already in the body.” He said home taping technology threat- 

is the whole music business chain, and still nothing one can do and there will be nothing left to tape. He ended for relief.

Looke said he represented video sitters, who objected primarily to the rental aspects of the Makischnett rental system. He said he didn’t soldout a tradition in America a custom of the right of first sale, could create a problem because of_VIDEO_ xerodex or xerodex couldn’t be rented ei- 

he added. Looke pointed out that it wouldn’t be difficult to collect a royalty on blank tape since there are by 150 makers or importers of ink tape or hardware. In the U.S. he said the Copyright Royalty Board would then hold hearings to decide how much the royalty sold be and how it would be di- 

vided. He said he expected the distribu- 

tion the same way it was done, that would parallel prerecorded tape royalties, with the record and publishing compa- 

ies getting 50% and the artists on a con- 

tractual basis.

“Blank tape is nothing but a jumble of oxides and plastic that is useless unless there is music on it,” said Gorkiov, explaining why the buyer of a blank tape should ex- 

pect to pay an extra premium for its potential use as a music medium.

Gorkiov pointed out that the record business panicked, but survived the onset of blank tape, without the first tape recordings, and managed to weather all the storms as these inventions. It should be able to survive the blank cassette tape as well, he said.

“i don’t think the problem is blank tape, and i don’t care about the figures about the music industry los-

ing $1 billion from it. A lot of people tape a hobby, and if they couldn’t buy tape they wouldn’t buy the record ei- 

ther,” said Karol. 

Karol said the whole question still needs a lot of more study, since nobody really knows what the effect of a blank tape monopoly would be. And, he said, in an age where some artists are demanding and getting $10 mil- 

lion contracts, maybe the music business isn’t doing that badly.

Karol’s passing remark that the invention of blank tape was more important than the invention of the wheel was seized upon by Drake, who quickly turned the par- 

ison says “there may be something wrong with the wheels in your head,” setting off the acrimonious tone for the rest of the evening.

Gorkiov noted that according to a recent study, the equivalent of 255 million LPs were taped last year, while the record business sold 270 million LPs. He said there is now an almost one-to-one correlation between what is now recorded by the industry and what is made at home. And, he added, the trend will con- 

inue, pointing out that one of the latest hits at the recent CES was a side-by-side tape unit that is de- 

signed to record one cassette from another.

Karol said that he realizes people tape at home, but sometimes they will buy six LPs so they could just build the cassettes they want. He also blamed the record business for not having a back-up policy, and that the record majors carried their own blank tape lines. They made that after they made better tapes and had known how to sell them, they would still be in that business.
The cassette packages have been designed to appeal to both consumers and retailers. The major focal point for packaging and campaign theme, the latter to buttress the twin price and convenience hooks with a second stage ad emphasis on consumer lifestyles.

"The project derives from an obvious phenomenon," explains Somers, "in that, out in the marketplace, cassettes are fast increasing their share of overall market, and in the case of specific artists, we're already seeing strong party between tape and LP. With the decline in 8-tracks and their imminent demise, it's a clear trend."

"The other trend we're addressing is the Walkman phenomenon, in which music's availability in a portable, personal form is increasingly important."

The basic premise of the twofler cassette has already been tested abroad, and it adds, but a complex price point structure, particularly on the European continent, frustrated as complete a concept development, Somers believes.

All 20 of the first "2 For One" releases will carry the line's projected $10.98 list, even though the single albums included in the pairings may currently differ in WEA's LP catalog. Originally, the majority were still at the $8.98 list pricing, which would make the offering a dramatic price break for the consumer. Even in those cases where the albums have since been lowered to the $5.98 midline bracket, however, consumers will realize a significant savings at the checkout counter.

Artists featured include, in addition to those above: Grateful Dead; Van Morrison; Patti, Paul & Mary; James Taylor; ZZ Top; Neil Young; Talking Heads; Jimi Hendrix; J. Geils Band & T-Rex; Hotel and, from Atlantic: Hall & Oates, the J. Geils Band and Emerson, Lake & Palmer.

Somers notes that while Warner Bros. was the first to commit to the line, the concept itself as well as its fine-tuning for the market represents a collective effort.

The labels, acting through WEA, will utilize an aggressive array of tools, starting with a separate cassette package designed to distinguish the tapes in retail stores. A cardboard flip-top box, first developed for an unsuccessful cassette vending project some years ago but since successfully used by Warner for a hit "mini" cassette by the Pretenders, the design affords greater display space, with printing on all six faces of the package.

More striking is the series' graphic design, which diverges from usual practice by sharing a unified generic look on all 20 covers. Each will carry the artist's name in bold-face, reversed type on the black flip-top, with the larger, lower portion of the tape package's front carrying the stylized "2 For One" logo. Different colored backgrounds will be used for each to emphasize the different artists while affording natural merchandising impact when displayed together.

Back covers will carry four-colour minia- tures of the two albums' original LP jackets.

Somers notes that the move to a cardboard unit isn't economy-induced, saying the cost will be equivalent to the conventional Philps "jewel" box with card insert that Frankly, the line with no box with a card insert is just too constrained from a merchandising standpoint be asserted.

To establish the line at retail an link its cost value to the already successful midline LP category, WEA will be supplying dealers with a variety of tools, starting with a brown box, posters and bullet radio spots and print layouts.

Two separate brochures have also been developed, one aimed at the trade and the second designed as a handout for plugging consumers in the line. A key theme to be developed in both, as well as in advertising for the line, will be the idea of "musical double feature," while recurring visual device will be the image of two LP disks being squeezed to fit into the cassette package.

Again, the midline comparison surfaces when Somers outlines the campaign strategy. "The marketing strategy here is the same as that by which the $5.98 line. If you advertise and merchandise the product heavily, you can see substantial volume sales, which will later reduce to mortar of a trickle. You need to be prepared to keep returning to the product to sustain that volume."

He also notes that the trade brochure will try a whimsical approach underscoring how new generations of joggers, executives, housewives and others can take their music with them via personal stereos.

Also being studied in a special cassette carrying belt, which the label will sell direct to consumers or utilize as a promotional premium, depending on how the design's cost structure stands following further computation.

With price so central to the marketing plan, Somers says the initial rollout will fix special concentration as about a half dozen key market areas where personal stereo usage is already readily apparent. Selected accounts will test the product at an even lower shelf price, but even in those locations elsewhere pricing of the tapes from the regular list price structure. Somers predicts the impact of the consumer saving sales will be some major selling point in all if copy.

Scalping Probe: Attorney Barred

Continued from page 4

The probe is being said to have learned that some persons are Garden box office supplier large quantities of tickets to the "42nd Street" production through ticket brokers in January, 1981. If return, the brokers reportedly pay fees to members of the box office staff.
ASCAP's Pied Piper Award to Ethel Merman

See it on a special Merv Griffin Show featuring Lucille Ball, Ginger Rogers, Hal David, Jule Styne and Jerry Herman.

It will begin airing nationally on June 24th. Check local listings for time and station.
When WABC recently changed formats, the newspapers headlined the "Day The Music Died." Considering the music that WABC and other American radio stations are currently playing, or more accurately not playing, this format change could be of far more widespread in the months ahead. Having spent the last 12 months in England, I was amazed by the difference between the music programmed for listeners here and overseas. At this point, the music available via the BBC and Capitol Services in England is interesting and adventurous. By contrast, most American radio seems safe and boring. It is this lack of variety that is turning listeners and record buyers away. Looking for alternative music, the consumer has deserted his familiar radio station and local record store. The amazing growth of "Walkman" units does not bode well for broadcasters or record retailers.

The record companies are no less to blame. In recent years they have played it so safe that they have all but neglected the backbone of the record industry—the young record buyer.

It is interesting to note that the Woodstock generation is now well into its 30s, the record companies have designed their release schedules to appeal to this now older taste. As a result, we may see the same patterns recycled over and over. The names that made musical history are still releasing records, although few of them have anything new to say.

Kleinman: "Successful musical changes have always come from new people trying new things."
A FLOCK OF SEAGULLS.

A DIRECT HIT!

A Flock Of Seagulls' mesmerizing debut album continues to soar up the charts and rock the AOR airwaves:

In Only 5 Weeks!
BB: 141*-45**
HARD/FMQB: 40*-28*

And the just-released single, "I Ran," is targeted for triumph, with these top 40 stations starting a groundswell of activity:
B100, KEGL, CHUM, CFTR, WPHD, KZ93, KSLY, KMGK, WGH, WABB, KSEL, KVOL, KZFM, KENI, KFMZ, KBBK, WJXQ.

A FLOCK OF SEAGULLS.
A Sense Of Adventure In An Age Of Indifference.

Featuring the hits "I Ran," and "Space Age Love Song"

Blitzing Through The U.S.!

June 19
Pasadena, CA
Reseda, CA
Anahiem, CA
Santa Barbara, CA
Berkeley, CA
San Francisco, CA
Palo Alto, CA
Boulder, CO
July 2
Chicago, IL
Muskegon, MI
Minneapolis, MN
Kansas City, MO
St. Louis, MO
Houston, TX
Austin, TX
Dallas, TX

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**Grammy**
Donna Weiss
John Lennon (PRS)
Yoko Ono (PRS)
Dolly Parton
Al Jarreau
Rick Springfield
Aretha Franklin
James Ingram
Oak Ridge Boys
Chet Atkins
Al Green
B. J. Thomas
John Coltrane
Clare Fischer
David Sanborn
B. B. King
Michael Nesmith
Gary Burton
John Williams
Jerry Hey
Leos Janacek
Miles Davis

**Tony**
Maury Yeston
*Best Score of a Musical:* 
"Nine"
Tom Eyen
*Best Book of a Musical:* 
"Dreamgirls"

**Pulitzer**
Roger Sessions
*1982 Pulitzer Prize in Music*
Milton Babbitt
*Special Pulitzer Citation*
Oscar
Peter Allen
Carole Bayer Sager
for their original song,
"Arthur's Theme"

Country Music Association
Oak Ridge Boys
Barbara Mandrell
Alabama
George Jones
Terri Gibbs
David Frizzell
Shelly West
Chet Atkins
Bobby Braddock
Curly Putman

Academy Of Country Music
Alabama
Oak Ridge Boys
Al Gallico
Buddy Emmons
Johnny Gimble
Sandy Pinkard
Dallas Frazier
Barbara Mandrell
Juice Newton

Merle Haggard
Ricky Skaggs
David Frizzell
Shelly West
Joe Osborn
Curtis Stone
Desperado's Strangers
BY LAURA FOTI

NEW YORK—With cassette sales continuing to rise, labels are "customizing" the configuration with concepts such as BS 52.98 list "cas- single" by the Go-Go's, WEA's series of two-album cassettes and, for the first time, dual buyers. "In some stores cassette sales are approaching rec- ords, and it's largely due to keeping them locked up. Customers resent seeing them locked up, it's less in- convenient, and they want to be able to pick them up and look at them," Tower has run cassette promo- tions from time to time, Fattar says. "But we also make sure to make it clear that the album is on sale too," he says, as a recent Angel promo- tion.

people are buying records, why buy cassettes exclusively? he asks. "I could see trying to get them to buy both record and tape, instead of a new tape. They probably buy a lot less blank tape that way," Tower plans a special promotion on the new taped cassettes single, "Vacation," but details were unavailable at press time.

One of the most aggressively promoting cassettes is the Camelot chain. A current promotion offers $1 off the price of tapes recorded when custom- er trades in a blank cassette in any condition (Billboard, June 19). There are 12 titles involved, with artist- including Asia, Joan Jett, J. Geils, Rick Springfield, Mc- Pheeters, and others. We're probably doing more tape- promotions because the tape side is a big part of what we sell. Our customers are very price-conscious," he says. "We're seeing more demand for older titles on cassette, such as big band music.

We have an extensive catalog—the top 300 titles—and will be running more separate sales on cassette this year to offset the loss of right- track.

Mike Farrace, an advertising coordinator at Tower Records in Sacramento, directly attributes keeping cassettes locked to their mounting success. "In some stores cassette sales are approaching rec- ords, and it's largely due to keeping them locked up. Customers resent seeing them locked up, it's less in- convenient, and they want to be able to pick them up and look at them."

New Tape Formats Please Trade

JUNE 26, 1982, BILLBOARD

By JOHN SIPPEL

LOS ANGELES—The 15 Senate Discount stores in Ohio and Mich- igan generate 30% to 50% of their register volume from departments selling records and accessories, which represent less than 15% of their square footage. State Discount is a health and beauty aids chain.

This paper articulates a concept from an experimental filing which MNS Distributing (the Lansing, Mich. parent of the chain) has in stores with albums in 1972.

Founder/president Sidney Rosen- berg was going it on his own after splitting with two record buyers in what was once a 22 location combination. Rosenberg noted the enthusiasm his college friends showed for music and song titles over albums. His stores were pri- marily campus adjacent sites.

Rosenberg approached Cramer, with the now defunct Monroe Distributing, Grand Rapids, Mich. to rack the then 10 to 15 Harmony tapes, then a drug and cosmetics buyer, was ap- pointed overseer of the new depart- ments.

"Traffic increased immediately and continued to grow," Han- sells. "By 1978, we decided to go on our own. Today we carry an average of 5,000 different titles in depart- ments that vary from 100 to 300 feet.

Health & Beauty Aid Chain Stays Well Via Disk Sales

LA CONNECTION
LP Connection
CAGM-5322 (LP-Disc $1.98)

MARRON
Battle Rhythm
LP (Jenny L-1125) No List

MCCARTHY, BOBBY
Fenner
LP/Disc (Musician E-10023) No List

BEATLES, THE, PROJECT
Eye In The Sky
LP (Musician E-1326) No List

PrimA TAMAZUNKAS
Pep
LP (Musician E-4002) $1.98

REELSE, JIM, etc. Clay
Live On Earth LP (Musician E-1229) $1.98

ROBERTS, RALPH
Footballer
LP (Musician E-2732) $1.10

ROUSSEAU, DENIS
LP (Musician E-2732) $1.10

ROUSSEAU, ROY
ROY MUSIC
LP (Musician E-1236) $3.98

SPITTIN' IMAGE
Sittin' In
LP (Musician E-1239) No List

STRAY CATS
Build For Speed LP (Musician E-1327) No List

SUGG, GRIZZLY
Waiting For The Wind LP (Musician E-1327) No List

WILLIAMS, GEORGE
One More Time LP (Musician E-1327) No List

WILLIAMS, JOSEPH
MCA-6113 (LP-MCA-6113) $9.98

WILLIAMS, JOSEPH
MCA-6119 (LP-MCA-6119) $9.98

JAZZ

BROWN, CLIFFORD & MAX ROACH
Pure Genius, Vol. 1 LP New (Musician E-1236) No List

COBHAM'S, BILLY, GLASS MENAGERIE
Opus (LP-MCA-6113) No List

CORYELL, LARRY
Bitter LP (Musician E-1327) $14.98

GETZ, STAN
Forest Eyes LP (Musician E-1327) $14.98

GILLESPIE, TONY
The Source LP (Musician E-1327) $14.98

GORDON, DEXTER
American Classics LP (Musician E-1236) No List

GROOVELAND, STEPHANE
The Very Best Of Stefano Grappelli LP (Musician E-1327) No List

BOSSO CASSETTE SALES

New Tape Formats Please Trade

By JOAN WASSON

GETZ, STAN
SAXOPHONE INSTRUMENTS
LP (Musician E-1327) $14.98

PETROSKI
Orchestral Instr LP (Musician E-1327) $14.98

TOHAKENSKY, PETER/ILTCH
MAJESTIC SYMPHONY
Philharmonica Orch., Multi LP (Musician E-1327) $14.98

EISENBERG, ARNOLD
American Classics LP (Musician E-1327) No List

GROOVELAND, STEPHANE
The Very Best Of Stefano Grappelli LP (Musician E-1327) No List

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Hudson feels that recent releases are cut out too soon, stopping him from returning slow movers and prema-
turely bringing steady sales items down in price. "There seems to be a gap between what actually is stay-
ing power and what consumers think will be long-term sellers," he observed.

Offering a contrasting viewpoint are two California record men, Rob-
ert Williams, president of W.W. Wholesalers of L.A., says he has fur-
ished out of the cutout business six months. Cutouts had accounted for 80% of revenues last year, "but now he concentrates on gospel and 12-inch product. The main rea-
sion: the times.

"Up until two or three years ago, larger companies would discontinue a record and sell it at bulk. Now if that record has been at top price they can
renumber it and drop it down to their budget line. I have a few oversized accounts, and I feel they cut anything, but as far as the U.S. mar-
ket goes, there's no business.

"We were doing a good job with that market, so I guess labels were saying, 'Why should we give this stuff away? $1.25 to $1.75 when we can get $3.50 to $4.' And I can understand that. But it's hurt the consumer a few of us companies that had to retool and produce new things.

John Jackson, owner of John's Music in L.A., echoes the thought: "Cutouts are just about dead." He also complained that he has not been able to sell unsold records only to be told the record has since been cut out.

Big George, president of Big George Records in Houston, says, "Cutouts are a very strong seller for us." Citied older records by Jerry Butler, Funkadelic, Betty Wright, Lattimore, Johnny 'Guitar' Watson and "anything by James Brown." Recent


bum or another vintage jazz release they missed. In an economically de-
pressed area like Detroit, I can defi-
nitely attest to the fact that cutouts are becoming more attractive.

Sikulu Shange of Sikulu's Rec-
ords in Harlem says he hasn't even

time to develop an older cutout mar-

ket, because "I'm too busy trying
to get rid of the new stuff these labels suddenly cut out on me."

"By the time I get around to re-
turning things, they have already cut them out. Then you have to try
to liquidate them at a loss, be it singles, 12-inches, or albums. It is one thing when you have time to merchandise cutouts properly, but when you're suddenly stuck with them it is trouble."

Sikulu cites PolyGram and RCA as the toughest companies to make returns to.

In contrast, Joe Birdie of Birdie's in Brooklyn has made cutout material the backbone of his operation. "As long as there are establishments sell-
ing cutouts, I--and a lot of other re-

tailers--will always have cutouts in business."

In fact, I find that selling them has made my business stronger, to such a degree that I don't need the latest hit records to survive.

"The labels are always deleting records from their catalogs, some not

more than a year or two old, for which there is still a market, both among secular and gospel buyers. The black pop acts who consistently sell as cutouts are Al Green, Ray Charles, Curtis Mayfield, Candi Staton and Roberta Flack.

Long's store is known for its selec-
tion of gospel material and he is con-

stantly amazed at what records gospel labels choose to delete. "Sometimes I wonder if they know what the hell is going on. They offer cut out records I know there is still a big audience for. I just pick them up and make a profit."

Howard Alston, manager of Big Ben's in L.A., says cutouts account for 99% or sale at his store, if

that, Alston says his customers prefer hit product, front-line catalog and now midlines, which he says ac-
counts for 25% to 30% of his sales.

Lanny Lee is another record vet-

eran who is reacting to changes in

the cutout market. Lee recently sold

off 80% of his inventory in L.A.'s

Luv Music--which included soul and

jazz product as well as pop and

rock--and purchased Soundtracks

U.S.A., specializing in soundtracks,

personally and collectable product.

"The cutout business that we have

all known for the past 20 years is changing dramatically," he says.

"Manufacturers have taken a lot of the product that formerly would have been dumped into the cutout market and either dumped it them-

selves or put it into their midlines. Also, after all these years of hit-

overs, labels are finally getting
dimented. The word from the store has finally reached the manufacturing department, so there's not that much product in the channels when a record dies.

"Specialization is the answer. We're reducing our overhead and transporting our energies from the volume business to the boutique business."

U.K. Retailers Kill 45 Price Trial

LONDON--Retailer's re-

luctance to pass on the wholesale

price saving of RCA's experimental

one-sided single (Billboard, June 12) to consumers is one of the reasons the

label has abandoned the scheme in

Britain. Further pressings of Bow Wow

Wow's "I Want Candy," currently in the

top 20, will carry a conventional

flipside.

No adverse customer reaction to the test has apparently been re-

ported, but dealers were unwilling to hold the suggested list price of 99

pence (around $1.75). In multi-

smaller outlets, the disk was selling

for up to $2.10.

Dealers were said to agree that the record was a surefire hit, whatever

the configuration.

Also responsible for the change in RCA's plans: the belated discovery

by Bow Wow Wow manager Malcolm McLaren that his publishing contract

demands all singles should have two recorded sides. McLaren had been quoted as saying that he hated the one-sided concept from

the outset for his act, and disliked the royalty cut involved.

Brensi says Just For The Record

started in 1978, was dropped for a

while and then revived when "store personnel began to miss it. We find

that it gives a personality to the com-

pany."

At both Cameleon/Grapevine and Record Bar, the publications are largely the creation of in-house staffs. For the former, all printing and photo lab work is done on premises, while Record Bar brings cam-

era-ready art to a local printer in

Dutchm, N.C.

Brensi's Just For The Record is produced by himself, along with Paul

Burnett, director of communi-

cations and production, Geoff May-

field, assistant to Burnett, and Frank

Chase, purchasing.

The general tone of Just For The Record is, as Brens puts it, "company

happening and stances on indus-
ty affairs." For the past two years, the publication has won top

prize from the North East Ohio Ad-

vertising Assn. in competition with such other corporate house organs from the likes of Republic Steel, Goodrich and other Fortune 500 companies.

Record Bar's Stagg, assisted by Mary Porter-Jeffries, also receives contributions from staffs, including

local store managers, Glenn

Galin, national promotion coop-

erator and Norman Hunter from

purchasing.

"We use the concept of a cover story, which varies from Record Bar

matters to industry-wide state-

ments," says Stagg. "There's a letter from Barrie Bergman, a general let-
íng section and a section called De-

covery. With Discovery, we invite store managers to rate an album by a

new artist."

An upcoming cover story will tackle the subject of "The Advan-
tages and Disadvantages Of Manager Transfers."

IRV LICHTMAN
WAPP With Commerical-Free Summer Targets N.Y. AOR Mart

By DOUGLAS E. HALL

NEW YORK—Gary Stevens may be the most aggressive empire builder in radio today. In little more than five years, the former WMCA New York "Good Guys" jock has taken Doubleday Broadcasting from being a market marginal player in secondary markets to a group of stations in the top markets, which frequently lead in the ratings race.

No wonder, then, that his latest venture, WAPP New York, is causing the current and programmers at competition WPLJ and WNEW-FM, especially given the heavily financed promotion plans for the AOR-formatted newcomer.

Stevens was not always such a force. When he took over the reins as president of Doubleday in December of 1977, the company was, in Stevens' own words, "a radio station in Minneapolis and Denver, with "poor facilities." In San Antonio and Phoenix, "it was a construction permit for me in St. Louis."

Hamilton, recognized as one of the most popular progressive programmers," by D.J.Y. magazine

There's a big shakeup going on in Nashville, with a number of stations switching ownership formats and lineups. As of Monday (21), WSM-FM switched to the country format as its sister WSM-FM, the latter personality Mark Damon; evening DJ Scooter Davis; and Randy Steve, who handled the overnight shift, with "Night Time America."

Meanwhile, WMAK-FM's former AM sister station is planning a call letter change to WLUV. A format change for the adult contemporary station is also imminent. The Moody Broadcasting group is still awaiting FCC approval of its purchase of WUSW Lebanon, Tenn. Reportedly on the block in Music

Stevens explains, "Seeing the fall off in AORs"—the AM side of the KWK combination only produced a 2.2 share—"I decided that we would acquire no more AORs. In the fall of 1979, the Doubleday board authorized the purchase of three stations. I made offers for stations in Philadelphia, Seattle and Detroit. Detroit was the only one that jelled."

The purchase of WBFG, a low-powered KNR with a religious format ("We Broadcast For God"), assured the industry. The $8.2 million price set a record for AMs at the time. But Stevens improved the signal and showed a profit of $1 million in the first year, he claims.

He did this by changing the call letters to WLLT (Detroiter's Wheels), installing a Bobby Hattrick developed AOR format, heavy promotion and commercial-free hours.

The station's format fell in September, 1980. Not only did it shoot to the top of the ratings with a 9.2 Arbitron share, exceeded only by the traditional market leader WR-AM, but it flew long-established AOR competitors from the top of the chart. That station quickly switched to a country format.

For the first time in his career in Detroit, Stevens decided two things: all further acquisitions would only be in the AOR market, and he would cut back the company's involvement in AM radio. The decision was made to sell KHOW-Denver. Metro media agreed to pay Doubleday $15 million with the stipulation that KHOW-FM would discontinue its similarly (partly simulcast) format and find new call letters.

As a result, KPKE-FM was born in September of last year with another Hattrick AOR format, heavy promotion and commercial-free hours. In the winter Arbitron, the station was a 6.6, edging past the leading AOR in the market KBI which left with a 6.2.

With the $15 million generated by the sale of KHOW-AM, Stevens began shopping for stations. He found WVCB-WFAM in February of this year and paid $8 million for it. WAVA has been an also-ran in the Arbitron ratings, with the station's capital, but Stevens notes there has been improvement in recent October months, but not enough to move forward to the Arbitron spring book.

With WAVA in his group, Stevens still had $7 million left from the KHOW sale, so when Heibel Broadcast decided a few months ago to close WAPP's AOR stations, the position of the company in the AM market was confirmed. WAPP's primary station was AM 540, the secondary AM station is AM 1510.

Berkowitz Back At WOR

Voices Vox Joseph Berkowitz is making a career out of shuttering and back and forth between WPRO-AM-FM Providence and WOR-AM. In his latest move, Berkowitz has resigned from the former to become manager of operations and program consultant for the latter.

Berkowitz had been at WOR since September 1965, when he left programming duties at WOR in August of 1980. He left WOR at the onset of the Jack Stevens' era, which included the firing of Berkowitz. Before he began his shuttle programming, Berkowitz had been at WOR since 1972.

Berkowitz, who is chairman of Billboard's A-C Hot 100 Radio Advisory Committee, succeeds Mike Adams in this latest move. Adams will remain with WOR as Berkowitz' assistant and will be an on-air shift. "We'll make room for him, shortening all the air shifts," Berkowitz explains.

When he guided KDW-B-AM-FM Minneapolis to its 2nd quarter ratings, Berkowitz is buying its way into the New York market with a multi-million dollar purchase that coincides with the beginning of the Arbitron summer book on June 23.

"A great way to start the best way to create excitement," he says, noting that Doubleday has taken the action as a "way of giving something in transition that is irritable by the AOR core in this market."

Both stations have core audiences that will probably stay where they are. But the fringe at either station will probably like what we do. And the extent of the loyalty of the cores remains to be seen."

For more information on the above story, please contact: Radio Industry Reporter at 212-790-6200 ext. 24.
1982 Recipients: Sickle-cell Anemia and The Arthritis Foundations

International Ballroom
Beverly Hilton Hotel, Beverly Hills, California
September 14, 1982
Reception: 7:30 p.m. to 8:30 p.m.
Dinner and Dancing: 8:45 p.m. to 9:45 p.m.
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country sounds.

For many stations, the shift is subtle and amounts to little more than greater receptivity to playing traditional music. But for others, it is a more conscious attempt to redefine the qualities that once made country a separate musical category and, in doing so, build a format distinct from their A/C and pop-country competitors.

Haggard, Scruggs and the Louvin Brothers were on the same program on Soundwaves, Billy Parker's "(Who's Gonna Sing) The Last Country Song" and Charlie Louvin and Jim & Jesse's "Northwind." Even on the pop-country oriented WMZ, marks polls, "We're not afraid to start a record by Reba McEntire, Ricky Skaggs or George Strait." Oldies are a staple at the AM side, they say, more than for FM.

I suppose I have seen a rise in traditional," says Eddie Robinson, WSOE-FM, Charlotte, N.C. "But I can't say that it outweighs contemporary." He calls Skaggs "one of the five hottest artists we've had in the last year," but adds that the same can be said of the non-traditional Lee Greenwood. According to Robinson, oldies account for about 25% of his station's format.

As Robinson, WNW's Dave Hallam sees an openness rather than an onslaught. Pointing out the New York station's breakthroughs with new acts, Hallam says that, nonetheless, he has noticed a growing success for "non-staple" traditional artists in smaller markets. He says his station follows the precedent set in these markets in formulating its own programming. "That doesn't mean, though," he stresses, "that these artists will do well here."

Hallam reports that station surveys show that country music is acceptable to more people now—a wedge for traditionalism. And he adds that although WHN is probably not the station's prime time, "it's not before, now that it's back to that for them."

Marks says that "a conscious effort to reassert the Side effects of the shift for many stations is building a format distinct from their A/C and pop-country competitors. It's hard to keep traditional cuts in heavy rotation even as they are falling on the charts."

"We're not embracing crossover artists as much as we used to," reports John Marks, music director of both the ACR and AM FM in Cincinnati's WSAL. "We're searching for a country identity."

Marks says that the "Big Four" records of A/C stations that play Kenny Rogers, Crystal Gayle, Eddie Rabbit and Ronnie Milsap are as "diluting" his station's image. Marks adds that he is hesitant to play the new Barbara Mandrell and Ronnie Milsap entries as often as before, noting that, though many are played some. He contends that country labels are still emphasizing MOR material, a condition, he says, that is making WSAI more open to material from small labels. As examples, he cites the inclusion on his playlist of such entries as Billy Walker's "Welcome Back To My Heart," on the Tall Texan label and, on Soundwaves, Billy Parker's "(Who's Gonna Sing) The Last Country Song" and Charlie Louvin and Jim & Jesse's "Northwind."

One of the most notable developments in FM is the emergence of so-called "superstar" traditional artists as "station religious". The music is "swinging toward traditional," he says, "but with all the rock 'n roll trappings.

"We're very big on steering clear of something like "Elvira,"" says Addy McKay, assistant program director for KMPS Seattle. "We program more traditional songs because that's what the people in Seattles music market need. KMPS has an openness to appropriate material has caused the station to cut its playlist from 65 to 50 and to limit small labels for help. Major labels, she contends, "are not really sensitive to traditional format needs. KMPS also uses NSD and Soundwaves product, as well as Dimension, whose chief artist is Ray Price. "You can't lose in Seattle with a Ray Price," McKay explains.

McKay adds that the ratio of old to new material at KMPS is 60/40.

Continuing that most of their listeners are in the 35-55 age range. WVOA-AM Jacksonville, is "leaning toward" becoming an all-traditional station, according to spokesman Bill Wise. The station's current product mix is all-oldies between 10 a.m. and noon, about 30% oldies in the morning and afternoon and 50% to 60% in the evening. He says he believes that record companies are becoming more aware of traditional music's prospects.

His observation may be accurate. Elektra Records, for example, recently signed the Whites, basically a bluegrass group, and will have Ricky Skaggs producing them. Columbia has released an album by Earl Scruggs and Tom T. Hall, "The Storyteller And The Bard Man." Its first single was "Ain't No Country Music On This Jukebox." RCA, besides signing Gary Stewart and Dean Dillon in a honky-tonk album effort, "Brotherly Love," also released "Bluegrass Spectacular," by the Osborne Brothers, and saw it climb into the Hot Country LP charts.

Bosco Walie, the Statler Brothers, Gail Davies, Ed Bruce and Emaylou Harris—all traditionally oriented—are coming to do well with label backing.

Rich Schwan, Epic's director of promotion in Nashville, recalls that some months ago he went to program Ricky Skaggs' first single for the label last year, "Don't Get Above Your Raisin'" which was a Flatt and Scruggs standard. Now Skaggs has become the example of traditional music's resurgent power and is welcomed into virtually all country formats.

One committee member, who asked not to be identified, suggested that Shaker has realized that "we've just about completed our war chest, now it's trying to head us off at the pass."

Shaker's offer of a meeting has reportedly been denied, probably because the committee knows that Shaker does not want to discuss group negotiation of blanket rates, but merely wants to pursue alternative methods of selecting Arbitron rates that were first discussed at an Arbitron Radio Advisory Committee meeting. Arbitron rates are now tied to a station's ad rate card and a proposal has surfaced to tie these rates to how well a station covers a market. The All-Industry Committee raised rates during its last meeting, collecting $330 per station and then approached the NAB for its donation.
PREDIERNING AUG. 1st, 1982

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LOS ANGELES—Think about it for a moment. What one facet of radio has changed the most over the last 20 years? Programming, research, formats, the shift to the FM band all come to mind, but their growth pales in comparison to the changes taking place in "the back room." The chief engineer is finally coming out of the back room.

If you rolled back the clock about two decades and asked a group of chief engineers what was the most important part of their job, the answer would be unanimous: to keep the station on the air. If someone had asked about programming or format, the answer would still be unanimous, but strikingly different. In the words of Ted Green, general manager of KTLF Communications, the most important part of his job is "to give programming people the technical facility to accomplish what they need to accomplish." The engineer certainly is coming out of the back room and more and more, management is opening the door for him.

Green, whose background includes a long stint as chief engineer for the Todd Storz station in New Orleans, began his career at a time when management saw engineering as a necessary evil. It was an expense they had to put up with until a certain point because it was an expense they could rarely understand. "Many of them (managers) can hear the difference between good and bad sound," says well-known radio engineer and author Tom Embrescia. "But they think of themselves as typical of the audience." Three or four years ago that lack of sophistication was typical of the audience. "Consumer sales bear it out," says Dave Burns, sales manager of Allied Broadcast Equipment. "The big sale in 1980 was an entertainment sale, it was a furniture sale. The biggest piece with the heaviest bass response could be counted upon to be the best seller." Back then the chief engineer was consulted by management only if a new transmitter was "in order" only after massive fire had claimed the old one or if there was a shortage of light bulbs for the job. It was as if an underground publication entitled "Care And Feeding Of Your Chief Engineer" was passed out to all candidates for management positions.

In all fairness to the p.m., most engineers did write the basic description that would have been a part of such a publication: "Recognizing your engineer is easy. He's the one who talks to you like black shoes, baggy pants and plastic pencil holder in his shirt pocket. His appearance is typically that of a profession who works ten hours while his rhetoric is 20 hours ahead of them." It's true. Somewhere in engineering training, the chief of the '50s was impressed with the adage "If you can't beat 'em, confuse 'em." It was as if they were trying to impress the p.m. or manager with a lot of technical jargon nobody understood, says Mickey Woin, chief engineer of WVCV and WYOR in Miami, "and the only person they were confusing was themselves." Another popular tactic taken by the engineer of yesterday came unmasked when Gene Green, of Storz, said "If you can't 'em, degrade 'em!" Green remembers several of his colleagues complaining that jocks were "all idiots" who had no idea what they needed technically. "Usually these guys don't even know where the log with staffers was so poor no one ever knew it." Management reacted appropriately. Engineers were consulted only when a decision directly affecting them was being considered, beyond that they were not treated as a part of the station. In this business of communications, it was typically handled by programmers and managers were capable of anything but.

Add program directors to that list. Fifteen years ago if you were to ask a p.d. about the most important function of the chief engineer, the answer would be loud and clear. Actually in most cases it wasn't clear at all, but certainly was loud: "The main function of the chief engineer is to make us the loudest thing on the dial." Why? Because p.d.'s "listen to them and say it as they dial by." The processing war was on. Companies sprung up overnight for the sole purpose of creating apparent loudness. A secondary war was also underway. The war between the p.d. who had finally taken notice of the engineer, and the chief engineer who believed that traditional lack of communication, the battles were legendary. Loudness until quite recently was a p.m.'s number one priority in so far as engineering is concerned, and it still is of major importance. For "You have to be loud to the extent that you cannot afford to be missed." But that doesn't mean you can carry it across the band," says Loupas, "but beautiful music has proven you don't need to be the loudest number one. So there have several other formats. Says Green of his country outlet in Amarillo, "We're not the loudest, we're in between the softest and the loudest, we're on AM and we're dominant number one."

In fact, most knowledgeable engineers concur that the loudest thing on the dial is not the loudest thing in the room, it's the loudest thing coming, but coming from being number one. "Quarter hour maintenance can be destroyed by a slow beeper or a knock on the door," says Green, "You can agree, We've reached the peak."

(Continued on page 15)
Bob James always has something new to play. Idle hands are the devil's tools, so Bob keeps his working on new compositions, new arrangements, new techniques. To hear what he's been up to lately, grab hold of "Hands Down," his latest album.

Joining Bob are the finest session players around and on hand for a vocal number is his friend, Luther Vandross. "Hands Down." The new Bob James album. On Columbia © Tappan Zee Records and Tapes.
Ten million! That's the latest total of Heatwave's worldwide sales. They've managed to rack up such an impressive figure because they refuse to get stuck in a groove. They always sound "Current."

Their new album, "Current," co-produced by Barry "Boogie Nights" Blue and Johnnie Wilder, is no exception. Former Heatwave(r) Rod Temperton, whose recent work with Michael Jackson, George Benson and Quincy Jones ("The Duke") was so hot, wrote five of the tunes. It's guaranteed to be the light of the party all summer long, so plug into "Current" today!

"CURRENT." WATT AN ALBUM!
NEW FROM HEATWAVE.
FEATURES THE SMASH SINGLE,
"LETTIN' IT LOOSE."
ON EPIC RECORDS AND TAPES.
Superstar. That's really the only way to describe Ray Parker Jr. His millions of fans know it. They've made all of his Arista albums gold, and they've just done it again with The Other Woman. The album and the chart-topping title single have become the biggest hits of his career. And now, with the second smash hit single, "Let Me Go," the Ray Parker Jr. legend continues. Because when you're the best, the only place to go is up.

The Other Woman 
Featuring the new hit single, "Let Me Go"
Billboard: Singles Radio Action

Based on station playlists through Tuesday (6/9/82).

Playlist Prime Movers

Playlist Top One Add

**Southeast Region**

**Prime Movers**

**KARLA BONOFF** - Personally (Epic)
**TOTO** - Rosanna (Capitol)
**BONNIE TYLER** - Holding Out For A Hero (Capitol)

**breakouts**

**CROSBY, STILLS AND NASH** - Waiting On The Way (Warner Bros.)

**Mid-Atlantic Region**

**Prime Movers**

**SOFT CELL** - Love (Walked Out On Love) (Warner Bros.)
**STEVE MINDER** - Fading Time (Columbia)

**Breakouts**

**CROSBY, STILLS AND NASH** - Waiting On The Way (Warner Bros.)

**Southwest Region**

**Prime Movers**

**KARI BONNET** - Person (Epic)
**TOTO** - Rosanna (Capitol)
**BONNIE TYLER** - Holding Out For A Hero (Capitol)

**Breakouts**

**CROSBY, STILLS AND NASH** - Waiting On The Way (Warner Bros.)

**Western Region**

**Prime Movers**

**SOFT CELL** - Love (Walked Out On Love) (Warner Bros.)
**STEVE MINDER** - Fading Time (Columbia)

**Breakouts**

**CROSBY, STILLS AND NASH** - Waiting On The Way (Warner Bros.)

**Continued from page 32**
Radio Journeys

Continued from page 24

City is Sudbrink's WLAC and WJYN. The Sudbrink chain, which also owns KDKU and KPOI Honolulu, is reportedly looking to diversify most of its stations in order to develop its cable operations.

Midas Touch: In addition to WMAK-FM's transition, Drake-Chennai has also added KREM Spokane to the "Hparade" fold. The station was a soft rocker. Vox Jox has also announced that an Orlando New York station is experimenting with the format and is made to expect the switch within months.

Bob Christie has ended as program director of KHOW Denver. No replacement has been named, with vice president/general manager Sam Sherwood assuming programming duties. Yvonne Daniels is now the new morning drive personality at WJPC Chicago. Buddy Ocean, formerly at KWTX, is now the morning drive driver at K-101 San Francisco. Laurie Allen is the new evening personality at KHS-FM Los Angeles, replacing Don Gerontino.

Among the forums on the slate for the National Association of Broadcasters programming conference in New Orleans in August are "A Day In The Life Of A Major Market Program Director" and "A Day In The Life Of A Small Market Program Director." The sessions will detail a number of situations which could arise during a typical and/or nonypical programmer's day.

Dave Roberts has been named manager of market research for the CBS FM group which will continue as program director of KQKR San Francisco. ... All the network's FM program director recently convinced Arbitron at Bittersweet, Md., facility to examine the diary process.... Howard Premer has named vice president and station manager of WKAT Miami. He was news director. Replacing him is Rhonda Victor. New program director of afternoon drive personality is Jack McKeown.

George Bradt is named program director of WBRU Providence. He has been with the station since 1979, serving most recently as assistant program director. ... Bill Gardner is appointed vice president-program director of stations KNLS KLCC and KCCW San Antonio. He was the morning man on WYFR Chicago. ... Charles M. Gross, joins the Intersol Broadcast Group as program director of WQXW New Haven, Groos, who uses the air name of Chuck Kelly, was program director/music director at WOR Philadelphia and afternoon drive personality at KYST Texas City, near Houston.

Howie Castle is named program director of WDVE Pittsburgh, succeeding Dave Lange, the new operations director at WQFX Youngstown.

Radio’s Forgotten Man

Continued from opposite page

diminishing returns. Some stations are so low they’re fatiguing. Even the equipment manufacturers who started the loudness thing in the first place are beginning to say, "hey fellas back off a bit."

So what’s wrong with loudness? Nothing, in theory. The problem begins when loudness is achieved at the expense of a clean, natural sound. The more cluttered or processed a station sounds, the quicker a listener is driven away. "The audience is affected on the unconscious level," says Long, who admits that "theoretically no processing would be ideal for quarter hour music but it’s a luxury most stations do not have. Processing originally came about to keep the AM signal within bandwidth tolerance, today it is necessary to lower the signal to noise ratio."

Wein agrees that the lowest amount of noise is his primary goal, and he achieves it predominantly through meticulous ear training. "The whole trick is to keep the basics in perfect order, so that you don’t need to resort to clutter in a correct problem somewhere back in the audio chain." While Wein admits he does use a small amount of processing, he concentrates more on modifications with the basic equipment. "The shortest distance between two stations of the best, especially on FM, so you have to make sure nothing gets in the way of a clean sound," says Wein. "Garbage In, Garbage Out."

"The problem," says Louis, "is that often programmers license a part of programming. You pro-process to make people listen. Radio people may be turned on by compression, limiting or equalization, but audiences are driven away. The audience doesn’t want all that stuff; it wants a signal that’s easy to listen to."

And what makes it easy to listen to? the fact that it’s clean and natural, "Closer to reality," says Louis. "‘If it’s busy, it’s not a good sign. When a station has high com and no quarter hours you bet they’re starting to engineering for your program."

"Looking to engineering" is somewhat of an oxymoron: it’s a contradiction in terms. Not only are managers and chief engineers talking to each other they’re talking to the listener. "I’ve got input into all fields now where before it was just engineering," Long says. "I’m handling it as a backdrop as a disk jockey as an art. Today, as an engineer, my philosophy is to accomplish in programing, news or sales are sought out and respected."

Glad to see change has come because "management is realizing they cannot accomplish all they want to accomplish. Good input from engineering people." At the same time, engineers are having some real control over programming. "Nobody engineers for engineering sake. Engineering can’t get you numbers, but it can help you sell them," ad- vises Long. "Loupas. "It must be tool for programming."

"The trend has started," says Burns. "Engineers are not only part of the family, they’re becoming the stars of players. That statement will hold even more weight in the future when radio programmers will compete with other media. "The technical criteria of radio is so far inferior to some of new services will be available," warns Loupas. "Broadcasting, looking at a rating a report and saying, ‘We want.’ We’re not allowing for the people who are not being considered in that report. They may be one number on radio or stations but once that survey includes cas- settes, MTV, and the new tech- nologies, watch out! If those factors are ignored, they’ll destroy you later on."
LOS ANGELES—Greetings from the studio! You’ve actually heard a few weeks’ breather from these pages as I’ve been immersed in over-viewing “researcher,” and I must say, it is one of those whales of the high seas of syndicated radio, a 50-hour rock ‘n’ roll special.

This one, entitled “The Royalty Of Rock: A Celebration Of The Rock Empire,” was produced by Gold- phone for TM Pro- gramming, and is set for release on the evening of Memorial Day weekend, it’ll be a winner.

Win, lose or draw, the produc- tion of these giant radio extravaganzas is an exhausting and risky affair past. Airing these during these days of economic woes and a glutted syndi- cation market.

With that in mind, let me share with you the amazing truth about our great problem, the biggest ob- stacle we’ve faced in the world of the art radio special of this size and scope. We are having one helluva time finding radio stations that are techni- cally good enough for our standards and for our listeners’ ears!

Gene are the days of 10 promo copies per title (my last mega-special was “Album Greats: A History Of Al- bums produced right?) for the music business demonstration.

As a result, I’ve had the opportunity to frequent lists of record stores as a customer (as opposed to my former posture as an aloof radio “researcher”), and I must say, it is one of those whales of the high seas of syndicated radio, a 50-hour rock ‘n’ roll special.

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NEW YORK—Projecting a 4,500-car nation universe by the mid-'80s, RCA American Communications Inc. has made deals with ABC, CBS and NBC radio for use of its satellite-transmitted Audio Digital Distribution Service (ADDs) for music and other program distribution to affiliates.

The new service, said to represent the first large-scale commercial application of digital radio in the U.S., offers high-quality radio programs simultaneously on a nationwide or regional basis.

According to the RCA unit, receiving stations may select alternate channels of programming, as desired, or stations may receive two or more programs simultaneously. Network expansion is achieved by adding more channel units to existing stations while new stations become part of the network by installing.

RCA says, "small, inexpensive, 3-meter receive-only antennas." The ABC, CBS and NBC networks have made recent deals with Scientific Atlanta to provide antennae that could receive the ADDS signal.

ADDs service is configured in units of 15 or 7.5 kHz audio channels for program distribution, although the 15 kHz channels are used for stereo music programming while the 7.5 kHz channels are used for news services.

RCA Americom, which began work on ADDs in 1974, says full ADDs service is expected to be launched by ABC and NBC in the first quarter of 1983 and by CBS in the third quarter of the year. Service will initially be carried over Satcom 1, moving to Satcom 1 R later in the contract period. RCA Americom says that the collective value of the three contracts totals $46.5 million over eight years.

IVR LICHTMAN

Seminar Survey Cites Diversity

NASHVILLE: A recently completed study of radio-related attendees participating in the 1982 Country Radio Seminar indicated that 33.1% were program directors, 23% were general managers/sales managers/presidents, 10.9% were music directors, 10.6% were operations managers, 7.6% were sales managers, 1.2% were from production staffs, 1.2% were DJs, 0.8% were station presidents/owners, and 0.7% fell in the "other" category.

The Country Radio Seminar's survey, which was done to show the diversity of the event's registration, drew participants from 42 states, the District of Columbia and Canada.

LESLEY PEARL

"If the Love Fits Wear It—"

Although "Words and Music" is Lesley Pearl's debut album, she has established a name for herself as a songwriter, singer and record producer. She has won several recent American Song Festival awards in both the professional and nonprofessional categories and the professionnal open/professional top 40 category.

Among the jingles Pearl has composed and produced are those for New York Telephone, Guilttee, Chysler, Clairol, Pepsi, Ford, Mountain Dew, Orange Crush and Hires' Root Beer. Her songs have been recorded by Johnny Mathis, Mary MacGregor, Stephanie Winlow, Dr. Hook and Crystal Gayle. Pearl grew up in Pennsylvania, studying the piano and harmonica at the Eastman School of Music and at the Boston University School of Fine Arts. She turned to songwriting after hearing "Walking Away Renee" by the Left Banke, successfully pitching her first tunes to Warner Bros. Music.

Pearl had already started producing her debut album when she brought the tapes to RCA Records. For promotion, she sang about Pearl, contact RCA Records, 1133 Ave. of the Americas, New York, N.Y. (10036), (212) 930-4300.

This feature is designed to spotlight acts making their debut on Billboard's Top 100 and Top LPs and Tape charts. For newcomers on the Black and Country charts, see pages 45 and 62.

Gary Stevens

From the Movie "Annie" A Fresh, Exciting New Single

"TOMORROW"

Introducing Paul T. Malinowski

Hot Song in an Upbeat Tempo... They'll hum it over and over!

from...

Paul T. Malinowski's

SOMETHING BORROWED SOMETHING NEW

A gem of relaxing lyrical sounds in a mood and beat that's melodic, both tender and upbeat.

To quote Terry E. Petrik, Music Director of Curt Gowdy, "A perfect blend of KOWB, Lamar, Wyoming ... "This is a beautiful album... the songs especially enjoyable. The movie itself brave and... Will YOU LIKE ME TOMORROW? Paul does a superb rendition of MY SWEET LADY."

We thank you, Terry.

TRAX RECORDS

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PREVIEW

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Paul T. Malinowski's

SOMETHING BORROWED SOMETHING NEW

A gem of relaxing lyrical sounds in a mood and beat that's melodic, both tender and upbeat.

To quote Terry E. Petrik, Music Director of Curt Gowdy, "A perfect blend of KOWB, Lamar, Wyoming ... "This is a beautiful album... the songs especially enjoyable. The movie itself brave and... Will YOU LIKE ME TOMORROW? Paul does a superb rendition of MY SWEET LADY."

We thank you, Terry.

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The Weekly Hot 100

Radio

New on the Charts

Top Adult Contemporary

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

Title: Artist, Label & Number (Dist. Label) (Publisher, Licensee)

Any Day Now

ON "Top 40/AC" Chart

RCA 1216 (Vennin, ASCAP)

1. Love on the Third Floor

Neil Diamond, Columbia 18.0895 (Crosstown, ASCAP)

2. Can't Take My Eyes Off You

Dionne Warwick, Columbia 18.0240 (ABC, BMI)

3. Saturday Night Fever

Paul McCartney & Stevie Wonder, Columbia 18.9280 (MPL, ASCAP)

4. Ain't No Mountain High Enough

Marvin Gaye, Tamla Motown 18.0632 (Tamla Motown, ASCAP)

5. Take Me Away

THE BANGLES, RCA 1210 (Diamond/Cash/Gray/Dun 'N' Dave, BMI)

6. Even the Nights Are Better

Rush, Warner Bros. 4720 (Cherry/ASCAP)

7. Just Another Day in Paradise

San Francisco, RCA 18.0281 (EAC, Lee/Chappell/Bethlehm Bros, BMI)

8. The Other Woman

Diana Ross, Motown/EMI America 18.0951 (Blau, BMG)

9. The Kid

Marvin Gaye, Tamla Motown 18.0632 (Tamla Motown, ASCAP)

10. To Know You Is To Love You

Dave Grusin, Fullmoon/Epic 14.0262 (Greco/Miller, ASCAP/Freest, BMI)

11. The Manzarek

Jim Morrison, RCA 19.0042 (Cherry/ASCAP)

12. I Don't Know How to Start

Bruce Springsteen, Columbia 18.0318 (Barnes/ASCAP)

13. Any Day Now

Johnny Mathis, RCA 19.0042 (Cherry/ASCAP)

14. She's on My Mind

Johnny Mathis, RCA 19.0042 (Cherry/ASCAP)

15. She's on My Mind

Johnny Mathis, RCA 19.0042 (Cherry/ASCAP)

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Johnny Mathis, RCA 19.0042 (Cherry/ASCAP)

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Johnny Mathis, RCA 19.0042 (Cherry/ASCAP)

30. She's on My Mind

Johnny Mathis, RCA 19.0042 (Cherry/ASCAP)

JUNE 20, 1982 BILLBOARD

www.americanradiohistory.com
Bacarella was general manager of WORX-FM (Q-107). Gary Murphy, WRQX-FM (Q-107) vice president and general manager, recently made an appearance on the local "Saturday Magazine" on WORX-FM. Murphy discussed Washington radio stations, their competing formats, their positions in the market place, and several different promotional strategies. Q-107 co-sponsored for the third consecutive year the March of Dimes Walk. WPLJ-FM New York morning man Jim Merr was an outspoken critic of the U.S. Supreme Court's decision against the Gap retail chain's broadcasting of radio stations in its stores, saying it violates Antioch Royalty (Billboard, May 8) in an appearance on WCBS-TV New York. Said Kerr: "The music police will be going after tvs in hotel lobbies and hot dog vendors in the park next."

Ronald Pancrate, general manager of WJR-AM and Detroit's Bobbie Memory, was selected as one of those picking up George Foster Peabody Awards for public service programs. Pancrate was honored at a special reception at a broadcaster pioneers luncheon in New York recently. Joanne Reinhart, WJR's morning announcer, was honored at the annual James Broadcasters Assn.'s Achievement Awards presentation over WCBM-FM. The station's all-time favorite male vocalist in a listener poll. Sinatra tapped a series of station promos and special announcements with are repeated during the day. Local officials also proclaimed June 15, the day the trib- ute was named, as Frank Sinatra Day.
NEW YORK—A group of Sacramento companies has joined together to help local musicians. Shire Road Inc., still in its formative stages, will consist of two recording studios, a production company, a publishing company and a chain of nightclubs.

Gerald Sterchi, president of Shire Road, has owned the Shire Road Pub for nine years and is now purchasing a Sacramento talent agency called Star Attraction. Star Attraction has booked talent into the Shire Road Pub.

Sterchi also plans to open other nightclubs on the west coast to provide acts involved in his entertainment company with places to appear.

In addition, the firm is opening Copperwood Recording Studio in Sacramento and Summit Sound in Lake Tahoe. Both will be divisions of Shire Road.

The company is located at 1700 College Towne Dr., Suite 209, Sacramento, Calif. 95826. Phone: (916) 386-0123.

By LAURA FOTI

NEW YORK—While the digital debate continues to heat up, the technology's future seems more and more assured, if recent activities in New York are any indication.

The Society of Professional Audio Recording Studios held a day-long symposium June 3, entitled "The Magic Of Digital," which drew studio personnel from as far away as Chicago to discuss the medium's future.

Later that day, the Audio Engineering Society opened a four-day session in Rye, N.Y., an "advanced tutorial" for engineers. That event, the group's first conference, sold out, with 212 attendees from all over the world.

Although the SPARS event was a bit less successful, with a turnout of less than 50 that more than one attendee called disappointing, discussion was generated there on numerous subjects of interest to manufacturers and studio personnel alike.

Attendees naturally were interested in whether or not studios making the investment in digital had found it profitable. "All of us would gladly accept a $150,000 Sony multitrack system as a gift," said Hank Neuberger of the Chicago Recording Co. "We have nothing against digital as a medium. But how soon does it pay for itself?"

Response came from Murray Allen, SPARS chairman and president of Universal Recording Corp. in Chicago, and from Chris Stone, SPARS president and head of the Record Plant in Los Angeles. Each said his system was profitable.

\"The first year was a negative cash flow. But we streamlined the problems and are seeing an increased interest in digital," said Stone. That interest, added Allen, makes digital recording capability "an attractive profit area. You pick up extra business when you offer it."

Rick Plushner, national sales manager for Sony's digital audio division, agreed. "There's a great demand from artists. The important thing is to keep digital equipment in use constantly—then it will pay for itself."

Plushner was not calling existing analog machines obsolete, he said. But in any case, digital mastering is becoming essential. It means no generation loss and the ability to transfer material to Compact Disc.

Regarding the transfer of material to CD, Sony's Dr. Toi advised SPARS attendees that Sony/Philip's digital audio division decided upon a standard format to be used in delivering master tapes to a pressing facility. Certain specific information must be put on a U-Matic cassette in a particular order. (See accompanying story.)

One SPARS attendee expressed fear that the newly announced standard would lead to increased costs and an "elite" attitude toward pressing. Sony's Toi, however, insisted a standard format for information on digital mastering material would only have the effect of helping the format's acceptance. He pointed out that because disk cutting facilities were opening, "the cutting equipment required for them is expensive; we do not encourage anyone wanting to use it. We'll do custom pressing in quantities as small as 500," Toi said.

Do's announcement was but one sign that this SPARS "Roadshow," meant to be a duplication of a full-day meeting held in Los Angeles in March, was in reality a different kind of meeting. "It's much more technical," said one participant. "The L.A. meeting was more lively and had twice the audience."

The AES conference, on the other hand, was quite lively, if extremely technical. The opening session was upbeat. "Digital audio has a lot to offer that we've already realized," said Tom Stockham, president of Soundstream. "But two important features are often overlooked. The real Promise of Digital Audio rests in the flexibility of the product and quality. With digital you can build a true archival unit of any quality." Stockham added that digital audio was characterized by a high signal-to-noise ratio and the dynamic range, with no audio print-through or self-erasure of high frequency and little or no modulation noise, distortion or wow and flutter.

"Other advantages are objective quality control, fast and more accurate editing, and random access, a smaller physical size—all add to the 'promise.'"

Comparing the digital disk to Columbia Records' introduction of the long-playing record years ago, Stockham pointed out. "The LP was not revolutionary; it could be understood based on what came before. That's not so with digital. Its concepts, equipment and methods are revolutionary."

An asymmetrical pyramid is the enclosure for the new JBL L250 speaker system. It is available in a variety of veneers.

NEW DESIGNS UNVEILED AT CES

Wide Price Range For Speakers

Chicago—Speakers have traditionally been the one area of audio where design philosophies most differ. These components are perhaps the most subjective part of an audio system, depending not on power output or fancy features, but purely on "sound quality"—not always measurable in absolute terms.

Speaker makers tend, more than manufacturers of electronics, to make the claim that certain of their lower-priced units are capable of satisfying the needs of even those with discerning ears. Still, that doesn't prevent the introduction of plenty of high-end models.

New speakers shown at the recent Consumer Electronics Show here ran the gamut from a $626-a-pair plastic model from Bose, the least expensive to incorporate that company's Direct/Reflecting technology, to an eight-foot-tall flat speaker with a three-way crossover ($3,250, a pair) and a specially designed top of the line from JBL.

Other developments at this CES: Yamaha has four new speakers with titanium carbide dome tweeters and midrange drivers, Infinity bows a new line based on its $20,000 Reference Standard, and Cerwin-Vega launches a nine-model line including two subwoofers.

Acutacoustic's new Professional Series Models Six and Eight electrostatic loudspeakers are said to offer improved vertical dispersion in a slim design, increased sound pressure level and dynamic range. The Model Six, a narrower version, lists for $3,750 a pair; the Model Eight is $4,750 a pair. Each has a lifetime warranty.

New England's Acoustic Research has three new systems. The AR9LS is the company's newest reference, at $1,500 a pair. The four-way acoustic suspension system has a shared magnet structure, allowing for close adjacency of the tweeter and upper midrange domes. The AR9LS is also a four-way system with eighth-inch midrange and front-mounted 12-inch woofer in a shallow cabinet. A new switching system allows for floor or shelf placement. Price is $950 a pair. And the AR 1Ms is AR's first mini speaker. It's a two-way aluminum speaker in a plastic cabinet with optional mounting bracket for car stereo use. Price is $220 a pair.

Bertagio Electroacoustic Systems (BES), an Italian speaker company, is introducing the SM-100 at $460 a pair. Sound dispersion is said to be "omnipolar," i.e., the same from any position.

The new low-priced Bose model mentioned previously uses a multi-dimensional array of drivers to recreate a balance of reflected and direct sound energy. A flap, or "direct energy control" changes the radiation pattern of the tweeter. Bose also has an updated version of its model 301, a $680-a-pair system in a floor-standing enclosure.

Boston Acoustics has updated its A70 and A100 with a new tweeter. Pricing is unchanged.

Cerwin-Vega, made by the company that brought you the home theater in movies, claims its new speakers were designed to accurately reproduce digitally recorded material. Models include the $500-a-pair D-310 three-way, the $700 tower (Continued on page 42)
Concord Anything else is a compromise.

It's quite a claim, we realize. But our goal of constantly perfecting sound has resulted in the first line of car speakers which offers true high fidelity specifications, and therefore true high fidelity sound reproduction.

So for the first time, the uncompromising listener can hear music in the car — and feel truly at home. As an example, let's take a look at Concord's latest, the HPL-130:

First and foremost, it features Concord's exclusive signal processor circuitry which (with our plug-in HPO 90 adapter) lets you enjoy the superb high fidelity of DBX recorded tapes. Alternatively, you can plug in a stereo integrator or equalizer for further sound enhancement.

But quite apart from its exclusive DBX capability, the HPL-130s other tuning for it far beyond the current state of the art.

Take the tuner: it's a quartz digital four band unit which offers significantly improved selecivity and performance over the three gang tuners used by our competitors plus automatic scan and a 10-station preset memory.

Then there's the HPL-130's unidirectional tape mechanism, continuing Concord's 22-year-old reputation for excellence in this area with outstanding wow & flutter and speed regulation characteristics, along with the convenience of reversed spin return.

Concord invented the concept of using high performance long-lasting Senal-tape heads in car stereo, and the playback frequency response of the HPL-130 is something you really have to hear to believe (out to 20,000 Hz).

To ensure enough power to take advantage of all these features, there's a superb amplifier which, like all the others in the Concord line, is designed with exactly the same high fidelity specifications as the HPL-130.

The amplifier is a 100 watt unit with 0.8% THD (less than 1% distortion). And it's equipped with a 6 channel crossover which offers a flat response from 30-15,000 Hz (with THD max 0.8%).

Lacking in Senal tape heads in a car stereo, and the playback frequency response of the HPL-130 is something you really have to hear to believe (out to 20,000 Hz).

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Other important HPL-130 features include a built-in bass equalizer to overcome bass speaker deficiencies, overall level, loudness and treble cut/boost controls, Dobly noise reduction, speaker pop mulling circuitry, adjustable dual line outputs, and a low level preamplifier front/rear home amplifiers. That's why we can give you complete specifications: 12 watts per channel into 4 ohms from 30-20,000 Hz with less than 0.8% distortion.

And if you'd like more power than that, just plug in our new HPA-25 equalizer for a 48-watt (9 watts maximum) system.

The price? Around $650. The HPL-130 costs a little more than average. But as with all Concord equipment, you will find the difference is worth the difference.

SPECIFICATIONS:

- Tuner Section
  - Sensitivity: 3dBt Quanta
  - Stereo isolation: 1.0 Mrad/s<br>12 kHz<br>31 kHz
  - Frequency response: ±2 dB<br>30-16,000 Hz

- Tape Section
  - Frequency response: Standard tape<br>30-15,000 Hz<br>30-10,000 Hz<br>15-5000 Hz<br>15-1500 Hz<br>15-500 Hz
  - Wow & flutter: 0.8% W/H 10%<br>0.8% W/H 1%<br>0.8% W/H 0.1%

- Amplifier Section
  - Maximum power: 25 watts/ch<br>8 watts/1k<br>8 watts/8k<br>8 watts/5k<br>8 watts/4k<br>8 watts/3k<br>8 watts/2k<br>8 watts/1k<br>8 watts/0.1k<br>8 watts/0.01k

- Crossover Network: A 6-channel crossover with 0.8% THD max.

At Nashville's Grand Old Opry, the Music Hall, USA Radio, Blue Train, Echoes, and the BBC have all been using Concord speakers for their superior performance. We invite you to visit Concord. You will find the difference is worth it. Concord Anything else is a compromise.

CONCORD ELECTRONICS 4525 Yorba Linda Boulevard Yorba Linda, California 92886 (714) 934-4355

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Which is why we test every reel of our 2” Grand Master® 456 Studio Mastering Tape end-to-end and edge-to-edge. To make certain you get a rock-solid readout with virtually no tape-induced level variation from one reel of 456 to another or within a single reel.

No other brand of tape undergoes such rigorous testing. As a result, no other brand offers the consistency of Ampex Tape. The consistency that lets you forget our tape and concentrate on the job.

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*1981-1982 Billboard Magazine Brand Usage Survey

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Get ready for a new wave of electronic piano excitement — Yamaha's CP35 and CP25. Not just variations on a theme, but a whole new symphony of sounds and playability.

Both feature an innovative tone generator system, with each channel offering variable pitch, decay, and waveform to give the CP35 and CP25 their unique and versatile sound. The wave selector offers a choice of four basic waveforms, for a range of tonal variations unavailable with other electronic pianos.

Other features common to both include four filter selectors, 5th/8th transpose switches, balance control, built-in flanger and tremolo.

The CP35 has 73 keys, dual tone generators and pre-programmed electronic piano voices. The CP25 has 61 keys and a unique single dual mode switch which allows you to get a full dual channel sound.

Get your hands on the wave of the future and start making some waves of your own. The CP35 and CP25 — at your Yamaha dealer now. For more information, write: Yamaha, Box 6600, Buena Park, CA 90622.

In Canada, 125 Milner Avenue, Scarborough, Ont. M1S 3R1.

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**Soviets Use New Pressing Process**

By VADIM YURCHENKOV

RIGA - Melodija's pressing plant here has developed a new production process for 76-cm discs that is said to use 20 grams less vinyl without affecting the discs' technical properties.

Adolf Novitchkin, head of the technical department, says 60 tons of vinyl a year will be saved using the new economy measures. Marginal changes in master profile mean the new vinyl fills the master grooves better and after-pressing wastage is reduced.

The Riga pressing plant is now in its second half-century. Severely damaged during the war, the factory resumed production in 1945 with 36 employees and by 1967 output was nearly 400,000 units annually.

In 1958 a recording studio was established at the site, with affiliated facilities in Tallin and Vinnitsa. Since then around 100 titles a year have been recorded.

Last year, total production at the two centers reached 10 million albums, more than half in stereo and 1.33 million cassettes. Every three months up to 300 titles are released, with the music of Latvian, Estonian and Lithuanian writers accounting for 50% of current catalog.
Radio Airs ‘Black America’ Show
Syndication To 50 Markets Overcomes Obstacles

By Sam SUTHERLAND

LOS ANGELES—Overcoming a number of obstacles, a 24-hour tested syndication package called “The Music Of Black America” has landed on 50 black-oriented stations.

According to Bob Dockery Jr. of Syndicate, Inc., the center point of marketing the special, which he claims represents the longest and most ambitious radio program aimed at black listeners, illustrates the economic hurdles facing black broadcasters.

Dockery says that “as much as possible, the series covers the history of black music and virtually every aspect of it. The program, acting as either daily hourly specials or in weekend blocks of six hours during June, was conceived in reaction to the syndication specials linked to the Beatles and Elvis Presley. Dockery observes, “Yet here was a subject that was bigger than all of them, since so many of these other trends really started with black music.”

After running the concept past potential sponsors and subscriber stations and hearing “no negatives,” Dockery and his staff began mapping out the program. “Logically, we were supposed to air in February to tie into Black Music Month,” says Dockery, “but by November I realized just how much work would be needed, and how time-consuming the writing would have to be.”

Finding the right scripts was, he adds, one of his biggest creative obstacles, and one which has been tied eloquently with our music, but it would take more than just a knowledge of the music—it would take a sensitivity to what happens in black society itself.

Making scripts to music and production, and to the co-hosts, veteran disk jockey J.J. Johnson and singer Lou Rawls, wasn’t the only problem, though. “The other thing we had to do was think in terms of black radio. The only other syndicator other than us who seems to have had long-term success in that area is Westwood One.”

Although Dockery politely re-""
WE GOT UP "EARLY IN THE MORNING" FOR THIS #ONE

TOTAL EXPERIENCE
AND THE GAP BAND
WOULD LIKE TO THANK
THE POLYGRAM FAMILY
AND BLACK RADIO
FOR THIS #ONE

"Early In The Morning" from the album GAP Band IV
On TOTAL EXPERIENCE Records and Tapes.
Air Supply Tour Buoyed By 'Subtle' Light Effects

By PAUL GREEN

LOS ANGELES—Air Supply's current Stadium Tour features flashy laser effects and an elaborate set design which give it a vastly different look from the group's bare-bones 1981 tour.

Still, it was seen important that the effects not be too flashy, to the point that they'd overwhelm the soft romantic ballads that form the core of the group's repertoire.

"It was a challenge," says Ed Auswacks, president of LA-based Laser Media, who designed the creative thought to use the laser in a subtle way.

"It visually identifies the laser with hard rock and flash and 'Star Wars'-type imagery. We couldn't do that with the group. They're commanding a use of the laser that we don't see that much—the pretty look. We're very sensitive to the fact that the laser should complement performers and not overshadow them. After all, the audience came to see the act, not a light show."

The set, created by Blumline Designs, was built to resemble a desert scene in the band's native Australia. Company president Si- mon Woodruffe says it reflects a trend in modern set design toward increased realism.

"What we gave Air Supply is a very realistic, scenic look as opposed to the slightly spacey, abstract look that all the other big acts have. It's a rocky landscape that looks as if you've just stepped into the Australian desert."

Blumline, based in London and LA, also designed the realistic New York rooftop set for Simon & Gar- finkel and a Gothic castle set for Ozzy Osbourne (in both cases with help from San Francisco-based FM Productions).

"We spent the last six or seven years using a lot of metal onstage and moving drum risers and hydraulic lifts. We still do a lot of that, but now we're also getting into more theatrical scenes.

"You can do pretty much whatever you want as long as it's sympa- thetic to the music and has the same feel. People go to be entertained; otherwise they could stay home and listen to the records," asserts Wood- ruffe.

Auswacks and Woodruffe have worked together for the past tour.

(Continued on page 49)

Cherry Plans Broad-Based Booking For Gary Center

By NELSON GEORGE

NEW YORK—It is rare when someone is able to move easily from the role of outside advisor to influential insider, but Bill Cherry feels he can do it.

For most of 1982, Cherry was national coordinator for the National Association of Record Merchandisers, or NARM, and market the concept to the many rooms which bear her name around the world.

In the case of the Peppermint Lounge, also in New York, the oper- ators were able to successfully market the name. The "Pep," as it is affectionately called by club regulars, is widely regarded as the cradle of the revolutionary rock 'n' roll sounds of the 1950s. It was where "The Twist" first made its debut before taking the world by storm, and it played a significant role in the growth of the discotheque business in the very early developmental stages of this concept. Although the club changed hands over the years, and is now based at a Fifth Avenue location far away from its original site, the aura remains — and the customers, still young, still trendy, and still rock 'n' roll-oriented, keep coming back.

A common misconception about nightclubs catering to the disco trade is that they are assured of success if the operations are geared to a gay clientele. This is not necessarily the case. Although there is evidently a stronger sense of loyalty among gays, it would be presumptuous of club operators to assume that they will automatically patronize a club and remain loyal to it under any circumstances.

Gay disco audiences are very discriminating, more so than most other types of audiences, and like other types of audiences, they must not be taken for granted. A club operator wanting to cater to their needs, must constantly work to hold them.

In New York alone, where there is a sizable gay population, many gay-oriented clubs, some of them like 12-West, the Undergound, Les Mouches, and the Ice Palace have evidenced.

ENCOUNTER—Record producer Martin Rushent chats with Frank Rococo, promoter at the Peppermint Lounge, during the opening of the club at its new location in New York.

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Jazz Festival Sets '83 Plans

NEW YORK—The 14th annual New Orleans Jazz & Heritage Festi- val will be held at New Orleans Fair Grounds race track April 29-May 8, 1983. The 10-day festival will also include work in the cabaret, President, and in various concert halls throughout New Orleans.

Profiles from the festival will be reinforced in New Orleans music and cultural community either through a grant or a free concert, according to sponsors of the festival.
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| BILLBOARD

**TOP LPs & TAPE**

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 (label indicated by star). Recording Industry Assn. of America seal for sales of 1,000,000 units (label indicated by triangle).
The following are among the top concert grosses nationwide reported through the survey week. Included are acts, grosses, attendance, capacity of facility, ticket prices, promoters, facility, city, number of shows, number of volunteers and dates.

**Queen**

**MARIANNE FAITHFULL**

**Talent In Action**

It was an event. Island Records artist Marianne Faithfull did it in her shoes that her three night appearance June 10-12 at the Ritz in New York City in the six short months it has been in business. The 800 seat club featured a live entertainment (an increasingly popular trend among the dance clubs of the city) and housed an entourage of music and entertainment, but the Ritz is moving to the forefront of video entertainment, and its whole orientation is toward a rock/new wave format. Another very vibrant room catering to a somewhat younger audience in the New York City area is Dans- ter. managed recently by entrepreneur Jim Fouratt. Fouratt has turned around the fortunes of many clubs in the area, including the popular Underground, programs Dans- ter with a mixture of out- rageous camp and trendy savoir faire. Like the Red Parrot, there is heavy emphasis on video entertainment, but its whole orientation is toward a rock/new wave format.

The ringleader of Dans- teria is the rack dancer Jerry Fox, an artist who originated the concept of outrageous camp in rock clubs with the opening of the gratuitous Circus in the danc- ing 1960s. Today, still at the peak of its popularity, the Ritz is moving to the forefront of video entertainment in clubs. With its combination of video, top name live entertainment, and the precocious prerecorded rock/pop programming, it is still considered a leader in its field.

**Billboard**

**N.Y. Successes Spur New Club Openings**

**Unsurpassed in Quality**

**Glossy Photos**

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**BLACK & WHITE 8x10s**

| UPGRADED ON HEAVY GLOSS PAPER | $20.00 | $15.00 | $10.00 | $5.00 |

**COLOR PRINTS**

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**B/W PRINTS**

| SEND B/W PHOTOS - CHECK OUT M/O. PHOTO INCLUDES TYPING/EDITORIAL SAMPLES ON POSTCARD | $5.00 | $4.50 | $4.00 | $3.50 |

**Color copies and compiled by Amusement Business; Billboard Publications, Inc. publication. Boxscore are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120 or Tri-Ve Wednesdays in New York at 212/763-7314.**

**Survey for Week Ending 6/26/82**
**FOR WEEK ENDING JUNE 26, 1982**

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**HOT 100**

---

**TITLE—Artist**

**WEEKS AT #1**

---

1 12 EBONY & IVORY—Paul McCartney & Steve Wonder 1

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2 17 DON'T YOU WANT ME—The Human League (Martin Rushent & The Human League), Callis, Oakley, Wright, A&M/Winter 2379

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3 11 ROSANNA—Toto (Toto), D. Paich, Columbia 18-02811

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6 11 HEAT OF THE MOMENT—Asia (Mike Stone), Wetton, Downes, Goffin S004 (Warner Bros.)

---

5 5 ALWAYS ON MY MIND—Hilite Nelson (Chis Momon), J. Christopher, W. Thompson, M. James, Columbia 18-02741

---

9 10 HURTS SO GOOD—John Cougar (John Cougar Mellencamp, Don Galka), G.M. Green, Riv 209 (Polygram)

---

7 7 9 CRIMSON AND CLOVER—Joan Jett & The Blackhearts (Richie Cordell, Kenny Laguna), T. James, P. Lucia, Boardwalk 7-112-144

---

8 10 LET IT WHIP—Dazz Band (Reggie Andrews, R. Andrews, N. Chandler, Motown 1609

---

12 8 LOVE'S BEEN A LITTLE BIT HARD ON ME—Juice Newton (Richard Landis), G. Burr, Capitol 2140

---

10 4 15 THE OTHER WOMAN—Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr., Arista 0069

---

11 11 9 BODY LANGUAGE—Queen (Queen, Mark, F. Mercury, Elektra 47452

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16 9 CAUGHT UP IN YOU—38 Special (Rodney Mills), D. Barnes, J. Carlisle, J. Peterik, A&M 2412

---

13 17 MAKING LOVE—Roberta Flack (Burt Bacharach & Carole Bayer Sager), C. Bayer Sager, B. Bacharach, B. Roberts, Atlantic 4005

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17 24 TAINED LOVE—Sott Cell (Mike Thomas), E.C. Cobb, Sire 49855 (Warner Bros.)

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15 10 13 IT'S GONNA TAKE A MIRACI F—Raniero Williams

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**HOT 100**

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**TITLE—Artist**

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55 3 EVEN THE NIGHTS ARE BETTER—Air Supply (Harry Wayne), J. L. Wallace, R. Bell, T. Skinner, Arista 0062

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37 7 THIS MAN IS MINE—Heart (Cynthia, Howard), A. Wilson, S. Emms, N. Wilson, Epic 14-02795

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38 7 HOPE YOU LOVE ME LIKE YOU SAY YOU DO—Huey Lewis And The News (Huey Lewis And The News), M. Duke, Chrysalis 2604

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39 6 BE MINE TONIGHT—Neil Diamond (Neil Diamond), M. Diamond, Columbia 18-02928

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54 4 HARD TO SAY I'M SORRY—Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29797

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41 5 ISLAND OF LOST SOULS—Blondie (Mike Chapman), D. Harry, Chrysalis 2603

---

43 6 DANCING IN THE STREET—Van Halen (Ted Templeman), S. Stevenson, L.J. Hunter, M. Cueva, Warner Bros. 7-29798

---

44 6 ANGEL IN BLUE—The J. Geils Band (Seth Justman), S. Justman, EMI-America 100

---

56 3 GOING TO A GO GO—The Rolling Stones (Grimmer Twins), Robinson, Moore, Moore, Artgar, Rolling Stones Records 21301 (Atlantic)

---

48 6 EARLY IN THE MORNING—The Gap Band (L. Simmons), L. Simmons, C. Wilson, R. Taylor, Total Experience 8201 (Polygram)

---

52 6 IF THE LOVE FITS WEAR IT—Leslie Pearl (L. Pearl), L. Pearl, P. Heredia, RCA 13235

---

47 6 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester (Arif Mardin), T. Snow, D. Pitchford, Arista 0676

---

60 4 HOOKED ON SWING—Larry Elgart & His Manhattan Swing Orchestra (Larry Elgart), not listed, RCA 13229

---

50 6 KIDS IN AMERICA—Kim Wilde (Ricky Wilde), B. Wilde, W. Wilde, EMI-America 8110

---

WASTED ON THE WAY—Crosby, Stills & Nash (Crosby, Stills and Nash, Stanley Johnson, Steve Gyarfas, Atlantic 4058

---

77 3 THE DOCK OF THE BAY—The Reddings (B. Ben Timmons, F. Reddings), D. Redding, S. Cooper, Believe In A Dream 5-02836 (Epic)

---

68 26 12 WHEN IT'S OVER—Loverboy (R. Furlonge, P. Dean), P. Dean, M. Reno, Columbia 18-02814

---

74 4 STREET CORNER—Ashford & Simpson (N. Ashford, V. Simpson), N. Ashford, V. Simpson, Capitol 5109

---

70 45 7 DREAMIN'—John Schneider (Tony Scott, John D'Andrea), B. Deverson, T. Ellis, Scitco Bros. 5-02826 (Epic)

---

72 40 10 ROUTE 101—Herc Alpert (Jose Quintana, Herb Alpert), J.C. Calderon, A&M 2422

---

STONE COLD—Rainbow (Roger Glover), Blackmore, Glover, Turner, Mercury 7-146 (Polygram)

---

AMERICAN MUSIC—Pointer Sisters (Richard Perry), P. Miller, Planet 13254 (RCA)

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74 46 9 JUST ANOTHER DAY IN PARADISE—Bertie Higgins (Sonny Limbo & Scott MacLachlan), B. Higgins, S. Limbo, C. Jones, Kal Family 5-07385 (Epic)

---

75 80 4 I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne (George Duke), D. H. Wimiks, J. Osborne, A&M 2410

---

76 78 3 SO FINE—Oak Ridge Boys (Ron Chancey), J. Otto, MCA 52065

---

83 2 HAPPY HOUR—Eddie Dee (Ezma Dee), J. Barnes, K. Barnes, Warner Bros. 7-29994

---

82 78 3 LOVELINE—Dr. Hook (Ron Mattone), E. Stevens, E. Rabbit, D. Malley, Cabanchana 2351 (Polygram)

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LOVE IS IN CONTROL—Donna Summer (Quincy Jones), Q. Jones, M. Ross, R. Temperson, Gaffen 7-29982 (Warner Bros.)

---

80 81 4 SOUP FOR ONE—Chic (N. Rodgers, B. Edwards), B. Edwards, N. Rodgers, Mirage 4032 (Atlantic)

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88 2 TO DREAM THE DREAM—Frankie Miller, Warner Bros. 7-29995

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LONDON—The Talk Of The Town, once London's most successful and prestigious nightspots, has been closed because of "overwhelming circumstances."

The announcement came from Lord Delon, just two days before the venue's last night (June 12). He has run the showhouse since 1958, when it was possible for customers to have dinner, watch a cabaret and then dance into the early hours for around £4 a head.

Lord Delon said the decision to close down was taken "with the deepest regret," but rising costs, violence, and the tax burden bit the entertainment business in the U.K. and fewer tourists visiting London were key problems.

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London's Talk Of The Town Closes

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The venues are separated by products demonstrating the greatest evidence response on U.S. Radio stations and CDs (Radio Masters). Stars are shown eligible for products demonstrating significant response.

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LP This Week

**ASIA**

Give the gift of music.

Geffen GHR 2008 (Warner Bros.)
**Music Monitor**

- **Barbush Business:** There’s lots of action in the video area at Warner Bros., as Russell Barbush has recently done “Gypsy” from the forthcoming Fleetwood Mac album “Mirage.” Also, Philip Davey has directed Ambrosia’s “How Can You Love Me” from the group’s “Road Island” album. Davey is doing the project for KELFCO with Allen Weiss as producer and Steinberg has Tom Verlaine from “The Pretenders” and Bob Nix from “Words From The Front” with the latter being the title of his forthcoming album. London-based producer/director Tim Pope has done Soft Cell’s “Say Hello. I’m Goodbye” which is a track from the British duo’s “Non-Nocturnal Cabaret” album. Lee Sayer is on video as his “You Have Ever Been In Love,” from his “World Radio” album, is out from the Gowers, Fields & Flattery organization. Back in London, new group Eye To Eye has directed their “Girls & Boys” video. Finally, T.G. Sheppard has done “Finally” in Nashville with Jane Cole producing and directing.

- The Elements: ARC/Columbia’s Earth, Wind & Fire is a subject of a 60-minute video documentary. Titled “Earth, Wind & Fire In Concert,” it is directed by Michael Schultz who did “Cooley High,” “Stevie’s Lonely Hearts Club Band,” “Carbon Cop,” “Bustin’ Loose,” “Which Way Is Up?” and “Car Wash.” The show uses material shot during the band’s recent North American tour with the editing done being at the Videograpy Co. and Pacific Video with special effects added by analog computer at Image West. This documentary is the first major venture for Schultz’s Crystalite Productions in pop music following the film’s development of pinions for NBC, ABC, MGM and doing Earth, Wind & Fire’s “Let’s Groove” video.

- **All That Jazz:** New York-based Fat Lady Productions has licensed “Grover Washington Jr. In Concert” by Warner Home Video, Pioneer Artists Laboratory, VH1 videotaped with Viacom distributing to cable and broadcast tv. This stereo special was directed by Donny Osmond with Bruce Buschel and Gary Definier producing. Featured with Washington are Steve Grae, Eric Gale, Michael Bernard, Mel Smith and Anthony Jackson and Paul Gaffin. This is a one-hour show. Buschel and Definier have recently produced the first international KJAZ Festival in San Francisco which was beamed to Japan via satellite. Focal cartoon, in the 114-minute film, is Carin Huron’s Primer. For the film, Don E. Brubeck Quartet, Jon Hendricks and Co., Mel Lewis Jazz Orchestra, Teramasu Hino and Bobby McFerrin.

- **Nancy Video:** Arnold Levine directed while Barry Balbag produced two Deniece Williams promo clips. “It’s Gonna Take A Miracle” and “Hot Line,” shot in Philadelphia, utilizing the E.J. Stewart production facilities, the videos are done for Atlantic Records and are from the “Nicer” album.

- Chrysalis Helps Out: Chrysalis Records is producing a documentary on the J.T. Marfell Foundation’s Leukemia Research Laboratory at New York’s Mt. Sinai Hospital. Featuring Pat DiNizio of the Smithereens, Ian Anderson of Jethro Tull and Dr. James Holland who coordinates the research team. Executive producer is Peter Wagg while Richard Namman and directed.

- Juicy: Mike Nesmith of Pacific Arts Video in Carmel, Calif. is directing “Juicy Newtown’s “Love’s A Little Bit Hard On Me” for Cappell Records.

- **Michael Nesmith:** Nesmith has issued new videos celebrating the return of the original Temptations including David Ruffin, Otis Williams, Eddie Kendricks, Paul Williams and Melvin Franklin. Rounding out the lineup are the original Temptations including co-founder Street and Glenn Leonard. The two videos are “Standing On The Top,” which also features the songwriter and producer Rick James. The second video is “You Better Beware.” Both are directed by Gibby Lorvaska Wild at Motown Video.

- **Down To The Nightclub:** Gary Legon recently directed and Michael Garber “Echoes Of An Era/Griffith Park” video project at Restes, Calif.’s Country Club. Featuring Joe Henderson, Chick Corea, Stiles Clarke and Nancy Wilson. The 90-minute video will be shown over cable and pay tv outlets. Elektra/Asylum is releasing a live album in the fall.

- **Highway Revisited:** Ray Parker Jr. has finished two videos. “The Other Woman” and the next single “Let Me Go.” Denis deVallance while directed Robert Lombard for Atlantic Records.

- **On Track:** Chicago’s On-Track Productions has completed “It’s My Life,” a made-for-television documentary on the city’s new music scene. The 74-minute show features Phife/Blank’s, the Marquis, Boehmica, Garrison, and Screamadise at a 12-hour concert at the Universal Recording Studio on one-inch videotape, five cameras and 24 audio tracks. Directing is Brian Boyer with producers Watson Fischer, Tom Paulich, David Webb and Boyer.

- **Takin’ It To The Stage:** The Doobie Bros. have signed on to appear on the “Rock Comedy,” a new series which is to air this fall. Carolyn Reskin is producing/directing for CBS. Upcoming Projects Columbia Casablanca stars who are kool & the gang, The Four Tops, the Statler Brothers, David Soul and Ambrosia.

- **New Track:** Warner Amex Satellite Entertainment Co.'s MTB has begun a nationwide search to add a sixth VJ (video jockey) to its lineup of Nina Blackwood, Mark Goodwin, Alan Hunter, J.J. Jackson and Martha Quinn. Photos, resumes, are being accepted by MTB at 115 East 59th Street, New York, N.Y. 10036.

- **Bill B. Wild:** Wayne Isham is directing L.A. rocker Brian Wild in “Throw-Away Lover,” the singer’s debut video. It is being done for Chris Wildly production.

---

**SCOT KIDS:** Scotland Video USA Inc. has formed Scotland Video’s Children’s Programming Division. Jesse Rae, the company’s creative director/producer, has developed a line of children’s programming for Viacom. Writer/actor Gary DeLeen and Scotland Video vipe president Keith Garde are finishing script development for the first Muppet program.

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**SHORT STUFF:** Singer/songwriter Larry Francis is doing a video of his songs “Don’t You Know” and “Street Angel.” Produced by Shauger Productions and directed by Michael Savino, they are to be taped at GT Studios in Long Branch, N.J. Francis is releasing an EP on the independent JSR Records of Long Branch, N.J.

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**CARY DARLING**

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**LOS ANGELES—William Dear, the 38-year acclaimed director of “Michael Nesmith in Elephant Parts,” is a bit apprehensive “Working in home videos scares me,” he declares. “I actually keep people at home in front of the TV.” It is this apprehension which has made the Carmel, Calif. resident one of the most versatile and talked about new directors. His first feature film, “Time Rider—The Adventure of Leem Scan,” is going released this summer. “Video Ranch,” a comedy, is due soon in theatres. He continues to dabble in video music as he has recently completed promo clips for Cheap Trick and Michael Nesmith. Still in progress is a theatrical production, “Zap! paddleship,” and a one-hour film on Al Bertinetti designed for video cable and college markets. Two features, the comedy-adventure “Space Viking” and a suspense drama “Sun Rise,” are also in the works.

“Home video is not a replacement for going out for entertainment. Home video is for later, after you have had the experience of seeing the show with an audience,” he continues. “The most rewarding thing for me is to be in a theatre. Zippy will come on and I’ll see that exchange that change with the screen.”

Canadian-born Dear, whose mother ran a movie theatre, fell in love with film at a young age because a friend had access to an 8mm camera. Initially an art student at Central Michigan Univ., Dear began making short films. Two of his shorts, “Renaissance Center” and “Rio”—which featured Mike Nesmith, have won awards at the New York Film Festival, Miami Film Festival and the Houston Film Festival. He met Nesmith quite by accident.

“I was doing this low budget action 16mm film in Michigan that fell somewhere between Sam Peckinpah and an action film. I finished it and at the time I was fascinated by the film “Cat Ballou.”

In California, I saw an ad for the McCabe’s nightclub. I caught my eye because of the name. Mike Nesmith was playing there and I thought he just might be interested in scoring my film.” Dear recalls. “I called him and he said he would look at it. He said ‘this is an awful film.’ I agreed with him but still asked him to score the film. He said okay.”

From there, Dear went on to make shorts, commercials and become second unit director/cameraman for director Paul Schrader. Music videos, including Kim Carnes “More Love” piece, have also become part of his portfolio. “I like to do something conceptual,” he notes. “I like it where you don’t have to be literal. Music can be listened to in a variety of places, in a car, at a party of whatever. Videos should function on some of these levels and that way it can induce you to watch it again and again. Someday, I would like to do a video LP where I’d take three songs and present each in three different ways.”

Dear is also thinking of other ways to expand the medium. “I’m working with the idea of doing a music video without using the band,” he says. “That, that piece becomes quite unique. But, I don’t know what artist would do.”

With such ideas, Dear feels a bit constrained by the current methods of music video production. “With Smotherman, Eпie gave me free reign. I was hesistant about Cheap Trick to sound cynical in a performance situation and that is limiting,” he observes. “Videos doesn’t record well, but it does face the audience to see a new window that has been created.”

I sat with Eпie when we were doing these and said: ‘Look, don’t look at the charts four weeks after these are out and expect big results.’ A decision to do a video is the same as to whether you have to have a gatefold cover. It’s back up production. There is no tangible value in promotional video now. I’ve tried to get record companies interested in putting an hours worth of values, from different record companies, for sale over the counter. It would be a big-type of situation. Then, they could see a recoupable aspect. I’m also toying with the idea of putting corporate videos to get people to watch them again. It would be the equivalent of ‘what’s wrong with this picture?’”

While Dear’s first love is film, he wants to stay in music clip production. “Many feature directors do commercials. Commercials and promotional clips are very fast work. After you’ve been involved in a long project, such as a feature film, it’s great to have a project that has a definite beginning and end. There’s a certain reward that comes out of the short form.”

Dear has earned the most acclaim though for his “Mike Nesmith In Elephant Parts” video which won the first ever Grammy for Video of the year, first prize at the San Francisco Comedy Competition. At the Video Review Awards Ceremony in New York recently, he won the director of the year nod. “I wasn’t really surprised at how well it did,” he admits. The best part though is that the music industry gave it an award. Not to sound cynical, but I don’t think they really knew what they were doing. It would have been nice if they had opened their eyes to video earlier. But, I wouldn’t be surprised if, in the future, there’s more than one video category in the Grammys.”

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**BERKELEY ACADEMY’S ALUMNI MAGAZINE**

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**NOT A SUBSTITUTE**

For William Dear, Home Video Is a Natural Extension Of Cinema

BILLY DEAR: The “Elephant Parts” man.
VIDCOM Trying To Ready New Palais; Agenda Forming

By MICHAEL WAY

PARIS—Rumors persist that the new multimillion-dollar Palais des Festivals under construction in Cannes will not be completed for the eighth VIDCOM set for October, but the organizing Bernard Chevy Organization continues to deny them.

Chevy aide Michel Debaisieux, while revealing details of the second International Tape/Disc Assn. home video conference to be held in Cannes prior to VIDCOM, insists that "the new Palais will be ready in time."

He says Chevy has received "written confirmation from the mayor of Cannes" and been told that extra staff has been hired to assure that, has appointed the Video will be ready to greet the estimated 7,000 participants from some 300 companies on a floor space approximately that of the old Palais des Festivals which has long housed Chevry's annual MDFM music business fairs.

The only hitch may be that the new Palais 2,000-seat congress hall may not be finished in time, but says Debaisieux, "we'd not be using anyway for VIDCOM events."

The ITA conference, organized jointly by the U.S.-based organization and Chevry, and which is limited to 300 participants, will use the smaller 1,000-seat theater, set to be readied in good time, instead of the Palm Beach center as last year.

The ITA get-together, last year's at VIDCOM having been the first staged outside the U.S., runs Oct. 13-14, prior to VIDCOM proper, which is set for Oct. 15-19.

Foreign video markets continue to grow. See a country by country analysis in a special supplement, elsewhere in this week's issue.

However, because of demand for floor space at VIDCOM, Chevry has abandoned plans of organizing a parallel International TV film market, P-PTV, which is traditionally held in Cannes in May annually. Chevry had previously mooted the idea of holding two MIP-PTV's each year, one concurrently with VIDCOM.

IT executives Henry Brief and Larry Finley have outlined the main themes of this year's home video conference, though the line-up of principal speakers has yet to be finalized.

Main items are:

* The booming video industry: a study of each European territory;
* Distributor and dealer problems: rentals, sales, difficulties of holding big inventories, large release schedules, financing and the growing number of retail outlets.
* Piracy;
* A look to the future: experts examining trends in recorders, videodisks, cameras and other hardware developments, and 8mm tape;
* The threats posed by censorship;
* Video opportunities for film companies;
* The art of interactive video;
* Assessment of pay tv, cable and direct satellite broadcasting and their respective impacts in Europe.

Cult Company Pacts

NEW YORK—Cult Video, a newly formed home videocassette company specializing in cult features and professional applications and the future of videotex as a new advertising medium.

Among the leading international companies set to present new productions at VIDCOM are VCI, Thorn EMI and RCA Columbia U.K. (U.K.), ABC, MGM/UA and NBC (U.S.), RCV (France), AB Europa and Svensk Video (Sweden), I.E. International (Italy) and the merger of RCA, Gaumont and Columbia, launched May this year under the logo GCR with a 30-title software batch.
NEW TREND?

Video Singles On Sale In Japan

Continued from page 4

be too costly for the company. But they also see a future for video LP masters, just as singles are cut from record albums, thus keeping manu-
ufacturing costs at a minimum.

Alongside the total of eight video music singles and LPs, CBS/Sony is placing nine videotapes of movies on the Japanese market.

They include the 1981 French movie "Les Uns Et Les Autres" and "Mobile Suit Gundam." The latter is an animated movie product for chil-
dren, expected to be popular. These

are the only two Japanese-produced movies in the CBS/Sony package which the others all from France except for one French-Italian collaboration.

The movie videotapes were made under deals between Sony Corp. and the various owners of the masters and are all here for $55. Ishiiha says the company looks to sell at least 10,000 units of each of the video singles and "several thou-
sand" each of the new video LPs and
movie tapes.

While the plan is to sell mainly through record retail outlets, distribution emphasis for the movie tapes will be more on electrical appliance and general audio stores. CBS/Sony is looking for a national network of 1,200 retail outlets here for its video software.

20 additional titles in various video areas are set for September re-
lease.

For The Record

LOS ANGELES—In the "Black Music Increasingly Visible" story of the July 26 Billboard, it was stated that Robert Lombard is producing the "Suits of Soul" television show. Lombard is acting as associate produ-
cer in conjunction with Dick Grif-
frey Productions and Century Video Productions. Craig Martin of Cen-
tury is producing with Dick Griffey as executive producer.

THE LONG AND SHORT OF IT—A video single by Hitroko Miya (upper right) and video LPs by (clockwise from lower right) Ryotaro Sugi, Seiko Matsuda and the Shangrels go on sale this week in Japan. CBS/Sony is aiming at 1,200 retail outlets for the software.

LOS ANGELES—Longform mu-
sic video is seeing increased ex-
posure in 1982. Releases are scheduled in both the popular and classical music areas.

EMI is currently issuing approximately 30 video music cassette and disk proj-
ets this year including an Ashford & Simpson concept piece shot by Keith MacMillan; Little River Band's "Live Exposure," the Duran Band's "Live In Denver" and the Cheryl Ladd piece which was crafted by producer/directors Keith MacMillan and John Goodha-

Other releases include: "April Wine Live In London," and "Totaly Go-Go's," a 77-minute tape featur-
ing songs from the first album as well as from the second album. Du-
ran Duran, Cliff Richard, Sheena Easton, Tina Turner, Isahak Per-
man and Bill Squier will also be the subjects of full-length video proj-
ents.

"We are working on more classi-
cal projects," observes Bob Hart, video development director for EMI.

"We are also working on a classical series which could go on in-
derinitely. Every year, we would is-
bue between three and five classical performances based around a con-
cept. The first may be "Canter to Con-
certs," concerts in historic venues."

At Pioneer, disks will be issued featuring such artists as "America Live In Central Park," the Tubes "The Completion Backwards Prin-
ciple," Grateful Dead's "Dead Ahead," the Music of Melissa Mancherelle," "Groover Washington, Jr. In Concert" and others by Dave Mason, Bob Marley, the Knack, Queen, Jazz with Frankie Beverly, George Shearing and Angelo Romeo. In the classical field, there are "Aida," La Boheme," and "Samson and Delilah." Also, there will be a Vladimir Horowitz videodisk.


CBS Video Enterprises is planning specials with Teddy Pen-
德格拉和Harry Chapin fash-
ioning much in the same way as last year's REO Speedwagon and Charlie Daniels specials. Jock Hekmat, the musical programming vice-president at CV, expects the next 12 to 18 months—when a greater percentage of the public will have videodisk or videocassette ma-
achines, to be influential in the num-
ber of video music projects which are released. "Now, we're trying for the best artists on the spectrum, the one night stands," project represented jazz, REO Speedwagon re-
presented heavy metal. Charlie Dan-
ies represents the country-rock. Pendergerges represents r&b. We would like to do something with Earth, Wind & Fire and then a classical piece."

Warner Bros. recently aired a Quarterflash concert over Warner-Amex Satellite Entertainment Co.'s MTV channel while a Marshall Crenshaw concert is in the can.

For MGM/UA, a Barry Manilow special is the company's first stereo music cassette and disk.

POPULAR & CLASSICAL

Longer Music Video Programs

Developed

BY CARY DARLING

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EUROVIDEO

BRIGHT PICTURE, BRIGHT FUTURE

Home video is already big business in Europe. The machine population is over five million, and by the middle of the decade turnover on video software will have outstripped audio disk and tape sales.

This European market is one of enormous diversity and daunting complexity. Because it is so new, little reliable information has so far been published, and not even those most closely involved can predict with any confidence how it will develop.

How will the LaserVision and VHD videodisk systems fare when they are launched this year? Can the industry sustain the vast number of retail outlets it has introduced? When will the struggle of videocassette rental and feature film programming be broken? What role is there for original material for music on video? And what in turn will be the effect on conventional audio album sales?

Two major and urgent problems beset the infant industry: the first is piracy, which even in the U.K. accounts for almost 50% of the total market. The second is the thorny issue of rights; charactarized based on outdated copyright laws, which in the early days humbled the development of a broad catalog base and even now remain a source of confusion, economy and litigation.

What moves are under way to clear this tangled legal undergrowth? And looking further ahead, what new changes lie in store for the home entertainment industry in the era of cable and satellite broadcasting?

Here Billboard presents a survey of European video markets, some in which video is already well established, and others where it has as yet gained only a toehold, with the aim of providing an up-to-date survey of the progress made so far by the world's most exciting growth industry.

BRITAIN

Nearly 2.8 million videocassette recorders, the great majority of them rented, will be in use in U.K. homes by the end of the year, making Britain, with hardware penetration close to 15%, the most developed video market in Europe. Some 900,000 machines were sold or rented last year and the 1982 figure is expected to reach 1.4 million.

Currently virtually all VCRs are imported through Thorn EMI, which in partnership with JVC, anticipates its Newhaven assembly plant, with a capacity of 240,000 VHS machines annually, to be on stream by October.

Estimates of relative market shares in the U.K. differ. One major research firm says the VHS share, once 75%, is now down to 60%, while the comparatively recently introduced Philips V2000 system, with its technical quality and eight-hour playing time, commands a 15% slice. Sony's Beta configuration holds the balance of 20%.

But another authoritative report gives VHS 70%, Beta 20% and Philips only 10%. Another breakdown, on government figures, puts the shares at 65%, 22% and 13% respectively.

Despite general pessimism on videodisk prospects, based on U.S. and Japanese experiences, Britain is still seen as the natural launch-pad for the new medium.

(Continued on page E/V-2)
The 1981 retail value of the video software market in Britain is put at $235 million, through around 9,000 outlets ranging from specialist units to garage car audio. But with something like 65% of all videodisk had been sold, the illegal trade is likely to be worth as much again.

Until recently pirates operated here almost unhindered, but a major crackdown, spearheaded by the British Video gram Association, started in April this year, resulting in a High Court order on one group of pirates to pay a massive $1.25 million in damages and costs. This concerted action will persist until video piracy in Britain is eliminated, says BVA.

The government, meanwhile, talks of the “gravity damaging effects” of the illegal trade, yet remains lukewarm on the point of the compensatory levies on hardware and software to offset the free-taping problems. The Green Paper, government consultation document, states: “We’re not convinced video recording for private purposes harms the interests of any other owners.”

Video producers in Britain have also had to learn to live with the problem of rights clearances, in the absence of blanket agreements. The BVS has only procedural agreements, for the settling of disputes, with actors’ union Equity and the Musicians’ Union, the latter first in line for full agreement.

Where music content is involved in this key market, the current choice is between adhering to the rate card laid down unilaterally by the Mechanical Rights Society, providing for an effective maximum royalty of 0.3%, or negotiating individual clearance agreements. In individual cases, this is a lengthy and complex process.

Royalty collection agency the Mechanical Copyright Protection Society (MCPS) expects earning from video royalties to reach around $500,000 by the end of this year.

NICK ROBERTSHAW
They all pay advances. Guess who pays the most royalties.

Who else has a distribution network in all the major video markets in the world? Who else has had as many successes in both sales and rental charts* in the last 12 months? Who else supports their titles with national TV and press advertising, in most of the major video markets? And after your advance has disappeared, who else will be paying as many millions in royalties as THORN EMI Video?

If ‘nobody’ was your answer to all these questions, you’re right. No other video company offers you more for your investment, than THORN EMI Video. So before you choose which video company you put your film with, contact THORN EMI Video. It could mean the difference between a bag full, or a van full of royalties.

Leaders in home video entertainment.

*Retail chart figures courtesy of Video Business
The French video industry is now "exploding," with retail outlets proliferating so that the main problem is that the industry can’t deliver quickly enough, partly because of the French use of SECAM color television system and also because of problems in duplicating prerecorded cassettes.

This is the overview summary of Hubert de la Selle, managing director of PolyGram Video, with its French film-dominated catalog built on some 180 titles.


One key 1982 development in French video is the arrival of the Columbia catalog in a major consortium linking that company with RCA, a video pioneer here, and local film-maker Gaumont.

Other significant steps, says de la Selle, include the link-ups between Warner and United Artists and CBS and MGM, plus the success of Disney’s rental-only policy.

The French public is growing more and more critical of the state-run TV, so heavy on news and politics, and people are turning to video and cinema for entertainment. So de la Selle shares the widely held view that the video business in France will continue to expand. The 20th Century Fox material, some previously available through RCV, is coming, with the company rumored to be setting up its own operation.

Keenly awaited is new audio-visual legislation and, hopefully, a cut in the 33% Value-Added Tax rate. There’s an overall industry mood about the “near monopoly” of state-owned TV film production companies on the air, to the detriment of independent producers.

The policy of the independent video outfit in France is out by Jessica Vedel, at Prosperine, which after the huge success with the erotic Western “Sweet Savage,” has changed course from X-rated material to feature movies.

She says: “Things are happening very fast. One key factor is that the public in France now uses hardware less for recording from TV, so therefore turns to prerecorded material.”

But she adds: “With so many systems around already, I doubt if videodisk will catch on here.” Prosperine, headed by Daniel Samoni, plans a catalog of around 135 general audience films now it has switched from X-rated material.

Only two major record companies, RCA and WEA Filippacci, have close-linked video companies. Others, Thon EMI and PolyGram Video among them, have set up totally separate divisions. The market in France is divided fairly evenly between video companies linked to the record industry and the independents, among the most active of which are Cassette Video, Rene Chateau Video, Iris TV and Prosperine.

Jacques Souplet, Warner Filippacci head, launching the Associate Artists catalog in France this fall, reckons it is the audio-cassette, rather than video, which will compensate record companies for falling disk sales. But he insists video has “a natural place” as a separate company linked to a record company.

(Continued on page E 5-6)
So Far, So Good.

Within a year of its formation, Chrysalis Visual Programming has scooped some of the industry's top video awards. Both nationally and internationally. From day one our policy has been to be selective and produce complete programme concepts. Concepts that are as creative and professional in their execution as they are in their production.

As you can see, it's a philosophy that has paid off handsomely. And, over the next twelve months, we'll be broadening our horizons even further with some exciting developments that break yet more new ground in the world of video.
In France there are around 500,000 VCRs, as against 15 million tv sets. VHS has 75% of the market, Beta 20% and V2000 what's left. Prerecorded cassette sales are around 500,000 annually, blank video tapes around 1.8 million, with an estimated seven blank units per video recorder.

There are three nationwide tv channels, plus Monte Carlo in the south. There's no stereo tv programming, but stereo sets, notably from Grundig, are breaking into the marketplace. France awaits the 1985 scheduled launch of the Franco-German communications satellite.

In software terms, the French video scene breaks down into 95% feature films, of which around 30% is porn of one kind or another. Ultra-hard porn, clearly labelled with an "X," is openly on sale in France, much to the surprise of its supposedly more "liberal" neighbors. Rental accounts for 70% of the software market.

Piracy is, as yet only a minor problem in France for three basic reasons: the use of the SECAM system, the language factor with the average French viewer preferring dubbed rather than sub-titled software, and cheap rental policies.

The most significant judgment on piracy in France was when a video club operator was fined $5,000 and jailed for six months, with hefty costs, in a case brought by Disney, Associated Artists, United Artists and the French Film Distributors Federation, the case involving illegally duplicated cassettes of major movies as diversified as "Emmanuelle-2" and "Bambi."

Under French copyright law, recently tidied up, there are five rights holders in a film: the scenarist, adapter, dialog writer and director, all who usually code copyright to the producer, and the music composer, who doesn't. During copyright talks, the SDRM mechanical rights society has collected a 1.5% royalty from video producers, putting the money in reserve until final details are sorted out. It's estimated that of the $80 retail cost of a cassette, $6.50 goes in copyright payments to the rights holders in a film.

In a market where videodisk development is sluggish, though SelectaVision, LaserVision and Thorn EMI are on the way, there's been long debate over a levy on hardware and/or software, most industries anticipating a fee not higher than 5% if there is one at all.

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Philips, Atari and Mattel currently share the French electronic games market, of around 200,000 home units. Philips, operating under the Odyssey logo in the U.S., was first in, in 1980, the delay mainly caused by France being the non-Communist world's largest industrialized country to use the SECAM color tv system, which it developed itself.

There are around 850 sales outlets for the games market, described by Christian Paternoit, Atari France marketing chief, as "booming." The games carry a 17.8% Value Added Tax, as on tv sets, against the 33.1% levied on records and video.

West Germany

By Jim Sampson

The video boom in West Germany will see prerecorded cassettes sales top 1.5 million and blank cassette sales pass the 14 million mark this year, and could continue gathering momentum for another seven to eight years.

This is the view of Friedel Schilken, marketing chief of Thorn EMI, Cologne. "As long as we have limited satellite and cable broadcasting and as long as German televisions stations maintain their anti-consumer program policies, there will be a growing market for home video," he says.

Of West Germany's 18 million tv homes (a penetration of 77%), 1.4 million have videocassette recorders (a penetration of 6.4%). The average VCR owner had 13 blank tapes, a recent survey shows.

The present configuration breakdown is about 50% VHS, 27% V2000 and 23% Betamax but some predictions are that in five years VHS and V2000 will have 45% of the market apiece with Betamax claiming the remaining 20%. Certainly the V2000 system is making rapid strides.

Average retail price of a feature film on videocassette is $65 (a two-hour blank tape retails for around $15) but a good 95% of the software business today is rental. The most favored rental system are the membership clubs run by specialist dealers—Videotheks—in which subscribers pay a one-time membership fee and can then rent prerecorded cassettes for around $6.50 over three days. The video distributors either sell the software outright to the Videotheks or else lease them.

Sale of pornographic material is not illegal in West Germany and X-rated product currently accounts for 33% of the market. The non pornographic sector of the business claims that porn product is losing its appeal, but Amsterdam-based Les Adams, who runs top pornographic distributor Videorama, claims his German turnover doubled between 1980 and 1981 and should grow another 50% this year.

Feature films account for 52% of the business with children's programs at 6.4%, pop music 5.4%, documentaries 2.6%, classical music/theater 1%, instrumental films 0.6%. Principal sales/rental outlets are specialist video shops (75%), photographic and hi fi dealers (19%), department stores (3%—and building rapidly) and mailorder (2%).

West Germany has three tv channels available in most areas, plus the limited-range tv transmissions of the American forces network and the British forces broadcasting service. Only the second German channel, ZDF, makes any stereo transmissions—they began in September last year—and there will be between 62 and 80 programs this year.

West Germany's first cable tv project is planned for later this year in Munich, Berlin, Dortmund and Ludwigshafen, but the government is less than enthusiastic about cable tv and no German states have yet introduced enabling legislation for CTN licensing.

As for satellite broadcasting, a joint German/French satellite—TV-SAT—is set for launching on Jan. 1 next year from French Guyana and will transmit programs from the 1st and 2nd German tv channels, among others. In addition Radio Luxembourg, in association with a group of German newspaper publishers, is preparing a satellite German tv service.

As in most countries, confusion reigns where video rights
are concerned. There is, as yet, no agreement in force between the IFPI and GEMA, the West German performing and mechanical rights society, and most German video distributors have no contract with GEMA. Regarding Mechanical Royalties on sales. There are some rental agreements in operation and some video companies are paying sums into escrow pending an agreement on a mechanical royalty rate for sales.

The levy on recorder hardware introduced in the mid-sixties to provide compensation to rights owners for home audio taping is applicable to video recorders and in 1980, for the first time, receipts from the video levy exceeded those from audio.

Attempts by GEMA to reclaim mechanical royalties on video transfers of feature films are being fiercely resisted by distributors who maintain that it has long been an Anglo-Saxon tradition that film distributors bought all rights to the music content of the films outright and no further are payable.

Video piracy in West Germany is a monumental problem and despite almost continuous legal action in the form of civil suits filed by copyright owners or assignees, it proliferates alarmingly. Says Dr. Norbert Thurow, general manager of the German group of the IFPI:

"The piracy situation goes from bad to worse and we simply cannot keep up with it. I need a whole company of men to track down the offenders and another company to take legal action. We can only deal with the tip of the iceberg. In the last six months there have been 103 raids on pirate operations, 31,400 illegal tapes have been seized, 473 new cases reported and 125 suits filed. But in three recent court judgments, the average fine was $3,500."

Prospects for the videodisk in West Germany are dependent, most observers believe, on bringing the prices of the hardware and software down to more competitive levels. Laersive, with Philips hardware and Bertelsmann software, is due to be launched here later this year. Bertelsmann, manufacturing in the Sonopress plant in Gutersloh, is promising 650,000 disks annually, retailing at $39—which many consider to be too expensive. Playback units are expected to retail at $873—about the same as a budget VCR.

The VHD disk system is due from JVC and EMI in the fall of 1981, and SelectaVision is expected to be launched at about the same time.

Although German record industry opinion on whether video is a logical adjunct to the music business is divided, even within the same company, it is nevertheless a fact that virtually all German record companies have entered the video market, either directly or through corporate subsidiaries.

One of the most spectacular sectors of the video market is that of video games. Atari started in Germany in mid-1979 and achieved sales of $1.96 million in 1980. In 1981 unit sales totaled 65,000 valued at $15.2 million and projected turnover for 1982 is $43.6 million. Since late 1981 Atari has been marketing computer units which currently account for 15% of total sales.

Greece

By John Carr

The Greek video market is small, confused, riddled with piracy, uncertain and hesitant in the field of rights agreements. What's more, it is impossible to get official or authoritative figures about hardware or software.

Hard pornography is illegal in this territory, but the market seems to split into around 60% soft porn and 40% feature films. In percentage terms, VHS seems to have a good 80% of the overall market, the rest going to the Beta configuration.

Greece has two television channels, but no stereo sets or programming.

Within the marketplace, the vast bulk of software trade is on sales, rental basically confined to just a few clubs. Videocassettes are sold in record and photographic equipment stores and by hi-fi dealers.

But in a generally confused situation, the copyright situation is the toughest sector to explore. U.S. rights create the biggest headache but the collection agency AEPI, currently getting no income from video rights, is set to adopt the French mechanical royalty plan.

It's fact that piracy accounts for around 85% of the total audio cassette market in Greece and it's clear that the pirates are fast making inroads into the video market, too.

There have been a few market tests on videodisks but most industry-ites seem to have abandoned hope for this sector of video. A feature film on videocassette in Greece costs roughly $75-80, a blank tape around $20. But in the rental world, club membership is essential, producing only a nominal fee for a four-day "loan."

John Evangelatos, managing director of Vionne Corp., Athens-based agent for National Technics Panasonic of Japan, takes the line: "Unlike the Greek economy gets out of its present rut, the demand for video equipment is bound to rise."

Most of the Greek record companies are keen on video as an entertainment addition, but they all agree that piracy will ravage the market when it develops, and they're all hesitant as yet about importing videocassettes into Greece.

The electronic games market is small and, predictably, no trade figures are available.

Meanwhile, AEPI remains far from optimistic about what will happen when the video market does build. If copyright payments are confused now, they'll become all but insuperable in future, reckons one society spokesman.

(Continued on page E.V. 10)
YOUR VIDEO FUTURE IS AT VIDCOM'82

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VIDCOM'82: CONTACTS... CONTRACTS.

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In an effort to combat piracy, Dutch video distributors formed an association, the NVVD, in February this year and are mounting a major campaign against the proliferation of videocassettes.

"We have to act quickly," said Van Liemt, general manager of Warner Home Video, Holland: "If we don't get the picture knocking down to size, then the next year, then we'll have lost the fight and that could be a knockout blow for the legitimate video business in Holland."

Although action has been taken against pirate video operations—such as the raid last year when 10 shops and warehouse in Amsterdam were swooped on by police and 4,000 cassettes confiscated—the pirate activities continue largely unchecked because clever lawyers are able to exploit loopholes in the Dutch law.

It is estimated that the number of videocassettes produced will be 250,000 and will top 400,000 by the end of this year—a penetration of 8%.

Holland, with a population of 14.1 million, and 5 million households, will be a good market for videocassette, use of which are color sets.

Predictions are that 160,000 videocassette recordings will be sold this year and that by the end of 1985, more than one million Dutch homes will have videocassette players—a penetration of about 20%.

According to Theo van der Schaaf, managing director of Euro Video Club, turnover from sale and rental of prerecorded videocassettes in Holland in 1981 was 100 million guilders ($37 million). This year he anticipates that figure will be doubled.

Unit sales of blank videocassettes in 1981 amounted to 1.4 million. In 1983, however, 5 million, up 3.5 million in 1983 and 3.5 million in 1984. According to reliable estimates, most VCR owners buy 14 cassettes in the year of purchase, but the average per capita consumption is 8.8 per year.

The configuration breakdown, according to Hein ten Bosch, editor in chief of "Holland," a trade magazine, is currently making the most rapid strides and, within the next two or three years, is likely to claim 30% of the market, with VHS taking 40% and Betamax 30%. At present the split is as follows: VHS 49%, Betamax 32% and V2000 20%.

Retail prices of feature films on videocassette run from $60 to $80 for major movies and between $40 and $70 for B and C features. A two-hour blank videocassette costs from $14 to $16.

As in most European countries, rental predominates massively over sale in the proportion of 85% to 15%. For the most part, feature films are rented on a Friday and returned the following Monday or Tuesday at a charge of $4, with an additional dollar payable for each extra day of rental. Rental rates, which had originally been considerably higher, had to be reduced to compete with video stores who were offering up to five illegal videocassettes for around $10 a weekend.

According to Euro Video Club's van der Schaaf, 50% of software business is done through hi-fi, radio and tv shops; specialist video shops account for 15%, as do photographic retailers, and record stores handle 10% of the business. The rest is divided among bookshops and newsstands (5%), miscellaneous stores (4%) and mail order (1%).

Market share breakdown by category of software, says van der Schaaf, 65% feature films (including children's productions), 20% and is spreading 8% music productions, 5% sport and 5% instructional videos.

Pornography, though technically illegal in Holland, is permitted to be sold, provided it is not obscene and is not of a sexual nature.

Holland has two national tv channels but access, via cable, to tv channels from neighboring Germany and Belgium and also from France and Luxembourg.

As for satellite broadcasting, the Dutch government's policy is to be made known early next year. Meanwhile it is known that the government looks with disfavor upon satellite experiments in Holland using the French OTS-2 and the Russian Gorizont. The Government asserts that it is, at the present time, not feasible to transmit in Holland programs picked up from satellites.

Kabel Televisie Amsterdam has reserved one channel of its cable system for education programming. More than 1,000 Jacobins think will play an important role in the future. The Dutch government, however, is known to have reservations about satellite broadcasting on the grounds that it will commercialize the entire Dutch broadcasting system.

Although neighboring Germany has begun stereo tv transmissions, Holland cannot receive these. Stereo tv receivers were introduced to the Dutch market by Philips, SABA and Weiss early this year and more will be shown at the Frauno audiovisual fair at the RAI Center, Amsterdam in August. However, according to NOS engineer Foeke de Wolf, the Dutch will not initiate stereo tv transmissions until late 1985.

As in most other European countries, no official agreement on royalties has yet been established between the video producers and distributors and the copyright owners although negotiations involving the NVVD, the NVPI (the Dutch group of the IFPI), STEMRA (the Dutch mechanical right society) and the musicians union have been in progress since the end of 1981.

The continuing failure of the Dutch Minister of Justice to provide a solution to the problem of royalty negotiations is a matter of deep concern to STEMRA because of the widespread abuse of rights which characterizes the Dutch video business. STEMRA is preparing an undemanding amount of royalties annually from the sale and rental of videocassettes, but what is certain is that the income is only a tiny fraction of what it should be.

The prospect of the alternative video carrier—the videodisk—is not one which excites great interest in Holland at the present time. The Philips Laservision system will be shown at the Firato in August by Philips press office Jan Geel believes that the videodisk will have a slow rate of growth in Holland, as in other European countries.

The present-favor of video home taping has caused Holland video and film directors and producers to add their weight to the campaign for a levy on tape software and hardware, but there has been no significant response so far from the Dutch Government.

Earlier this year, Dutch film producers, supported by STEMRA, made representations to the government for a levy which, if implemented, would double the price of blank videocassettes and add $0.50 a reel of a VCR. At the same time the film producers have warned that the showing of feature films on tv, giving viewers the chance to record these videocassettes, is wrecking the movie industry.

According to Wim Verstappen, spokesman for the Netherlands Film Producers Assn., videotaping of feature films has now produced a "very substantial" situation.

Meanwhile the video boom continues, and reporting it to the Dutch public are no fewer than 10 trade and six consumer video magazines. There is also a trade magazine on video cassette—"Videocassette," and "promise of a consumer videocassette magazine to come in July."

The price of a VCR in Holland currently ranges from $950 to $1,200 but Frans van Liemt thinks that as the video boom gains momentum (he predicts 30% penetration by 1985 and at least 90% by 1990) the cost of equipment will drop substantially.

Most Dutch record companies are thoroughly pro video with multinationals like EMI, PolyGram and WEAF having their own video subsidiaries. CNR has started its own video department and Arcade, Arola and Dureco will also be moving into video. The CBS/MGM and RCA/Columbia video programs will be on the market next year and Sound Products has set up its own video department to distribute a catalog which includes some product licensed from the BBC.

On the video games front, Atari does big business in Benelux and will be offering a 51 game catalog by the end of this year. The Dutch company won't offer figures but says turnover in 1982 will be two or three times that of 1981 and adds, "it's a real million dollar business!"

Ireland

By KEN STEWART

The frenetic growth of the Irish video industry over the past year or so has seen a positive stampede to grab pieces of the action.

In this country, it's a business that has attracted many short-term, fly by night operators attracted to what they see as the get-rich-quick area of feature film rentals. Video libraries have proliferated, a price-cutting war has ensued and piracy is rampant.

Major operators, trying to lay the foundations of a long-term enterprise have been forced to cut profit margins to near-disastrous levels.

There's a shortage of official statistics, but it's likely there are around 40,000 video rentals in use in Ireland now, and that figure will certainly have jumped dramatically by the end of 1982. The video industry is largely made up of independent traders, with about 60% of the market, Beta has about half of that and VHS has the remainder.

It's a 90% rental business of fierce competition. Recorders can be rented for $8 a week, with no deposit. Some libraries deliver and collect films at no extra charge.

It's a confusing time for the consumer, inundated with special offers and incentives by the trade.

On the distribution side, most will sell, but several are lease-only, a major bone of contention for the newly-formed Video Film Library Assn. Video interest in Ireland is overwhelming in feature films.

But Jimmy Hayden, of WEAF's lease-only video operation, envisages a great build-up in educational films when the market settles down. He also sees fewer video clubs, a good outfit should have 500 titles. And "piracy has to be weeded out, for we're achieving only half the business we should."

In 1981, the Irish Videogram Assn. (IVA) was formed. One key aim is to do away with the poor quality software going around, and raise standards. Says chairman Clive Hudson: "We're organizing a large-scale crackdown on illegal copying and unauthorized public shows."

But public understanding of copyright protection is limited. Among the most popular titles in the Irish market: "Superman," "Star Wars," "Raiders Of The Lost Ark," "The Jazz Singer" and most Clint Eastwood movies.

EMI Ireland sells only to approved record shops. In April, Thorn EMI Video introduced a new videocassette rental price list, including a once-and-for-all rental license fee, payable on each cassette supplied, which allows dealers to rent or sell at the prices they choose.

Tony Amoroso, a member of the video management of division of Kilroy Brothers, distributors of Rank Video, Interview and Thorn EMI, reckons the Irish video business has "probably grown too fast. Some people are using redundancy money in an era of high unemployment, going into video believing no expertise is needed."

And he adds: "The Irish Society of Film Distributors is worried that, within two weeks of a London premiere, films are showing in Dublin pubs. Rads are organized, but the law isn't geared to handle the situation and fines are low."

Says Gerry Madigan, of the Video Film Library Assn.: "You need a suitably qualified person up to work as a skipper. You can't have a man with a registration plate of $60,000. But the fact is some one can set up hiring films from a library and copying them, so people get a bad impression of some dealers. A plaintiff can take a guarantee of our profit margin. And leasing systems aren't acceptable to the video club owner, because you can't build a stock and you're worried that the disposals."

Ireland has problems in the video games market, dominated by Atari, because prices are some 70% up on the U.K., because of 30% Value Added Tax on games, which are not tax-exempt. CBS Ireland chief David Duke is looking for a big build-up of

Clive Hudson of WEAF Ireland, chair- man of the Irish Videogram Assn.: "We're organizing a crackdown on piracy."
corporate video success. A three-hour high-quality blank videocassette retails in Ireland at around $25, and a full-length feature film at around $110. Says Duke: “It’s very expensive to go to the cinema and there’s then always the fear of your car being vandalised.”

But there’s no progress yet on videotape planning in Ireland, or for satellite television transmission. Or on legislation for a blank tape sales levy, come to that.

Italy

By Vittorio Castelli

The incredible mushrooming of independent television channels, some 500 at the last count, and radio stations has dominated the Italian entertainment scene in recent years but coming through is a potentially profitable video industry, though the details are predictably muzzled.

There are between 50,000 and 100,000 VCRs in use, it is estimated, with VHS getting 60%-70% of the action. Beta 29%-35% and V2000 anything left over. The prerecorded videocassette market nationally was only some 50,000 units in 1981, and it is impossible to get authoritative figures on the blank tape situation.

Of these myriad tv channels, just 168 are big enough to merit market research on audiences. And around 100 are divided into three major networks: Canale 5, Retequattro and Italia 1. Stereo sets are starting to appear on the market.

Recently the government stopped stereo broadcast experiments until a definitive choice is made about adoption of a one-for-all technical system.

Within the video market, the lack of official trade figures leads to assumption and guesswork. Hard-core porn is illegal, but widely tolerated and freely circulated. New movies seem in short supply, the market being dominated by old films and classic Italian comedies.

There’s no formal rental system in Italy, though some retailers are already involved, in advance of the officially sanctioned entry of Telerent in the software rental business.

And the same kind of confusion exists in the copyright field. SIAE, the Italian copyright society, deals with video only as far as companies producing tv programs are concerned—three of them had product and machines confiscated for refusal to pay copyright fees. But the basic point is that, as yet, home video doesn’t really exist at any kind of legal level. However piracy is starting to menace even this still-emergent industry.

In Italy, the videodisk is seen more as a “tool” for professionals, rather than a potential consumer lure. A two-hour blank videocassette retails in this country at roughly $17.50. feature films at around $40.

There has been action on trying to get a levy on both audio and video cassettes, probably 5% of retail prices, as home-taping compensation.

However in the early-days atmosphere of the Italian video business, there’s an overall confidence that something really big is about to break. Major distributors, such as Ganni Biego di Costa Bissara, head of Domovideo (Trento), Marco Durandoni (head of CRV) and Robert Pacini of Video Club Milan are all emphasizing that they are seeking “family entertainment” and eschewing heavy sex or violence.

PolyGram is likely to be early into videocassette distribution and WEA, too. The major independents are playing a waiting game. Guido Rignano, managing director of Ricondi: “We can’t ignore video possibilities but we don’t have much faith in the hardware side, or music on video, this for both commercial and cultural reasons.

Sandro Delor, CGD general manager, and Carlo Fontana, managing director of Forti Odra, owned by the state RAI radio/tv network, are among the key executives in the “waiting and watching” video game.

Video games in Italy last year turned over in excess of $6 million and that figure should double this year. Melchioni, distributor of Atari, has 50% of the market.

Portugal

By Fernando Tenente

The Portuguese video marketplace is so far failing to throw up any clear-cut guidelines about how it is likely to develop. There are all kinds of incongruities about the situation though there is a general feeling that things will eventually work out profitably and free of piracy.

There are, certainly, around 70,000 CR units in this territory of less than 10 million people. Nobody hazards a guess.

(Continued on page E.V.12)

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Among the most popular music videos in Sweden are the two "Greatest Hits" programs by Polar Recording Group, "Abba Music Show 1" and "Abba Music Show 2." With 9% of all households boasting video facilities of one kind or another, Sweden, with a population of around eight million, proportionately has the largest video market in the world. In 1981, some 180,000 video machines were sold, doubling the previous year's figure. In Sweden, 97% of households have access to television sets, 89% of them color. On the video side, 75% of the hardware units are VHS, with Beta and V2000 taking 12% each. And the size and extent of the video market here is mainly due to the fact that Sweden has a government-owned and non-commercial two-channel television network—and viewers are not too happy on the programming policies.

But, despite the overall economic problems, consumers spent $200 million on video hardware in 1981, in use for a scene 98% of which is software rental. Blank videocassette sales for 1982 are projected at around 3.5 million units. It is a territory with no stereo tv, no cable tv and no satellite transmission.

Just a couple of years ago, when video rentals got under way in Sweden, the marketplace was dominated by "B" or "C" feature films, violence and porn. Today the demand is for new and top-quality entertainment. Leading distributor Esse- telle Video took on a UPI (Universal and Paramount) deal which involved 75 major movies, including "Godfather," "Java" and "Jaws." Other major distributors today are Europa Film, Hem Video, EMI, Mariann, Scand Video and WEA-Metronome, the latter representing the largest American movie companies. A pre-recorded video turnover is around $30 million annually for these majors and the overall figure is more like $70 million.

Sweden has 50 video stores, satellite outlets, maybe 800 hi-fi dealers, plus 300 specialist video shops. And the local Pressbyrån chain of newsgroups, with 350 stores taking video and often late night service, had a $10 million video turnover in its first year.

There are around 25 video distributors with contracts with local media like society, schools, etc. which is making plans for a video-only deal. Currently it is the same tariff as for movies.

This brings in $6.5 million a year from video distributors for the Swedish Film Institute. It breaks down to $8 per title for distributed full length movies, and $4.80 for other titles, such as video shorts. Most operators and thus to support production of new Swedish movies.

Swedish copyright law limits piracy problems with copyright law limiting piracy problems. The only cases taken to court. Pirate product comes principally from the U.K.

The problem in Sweden for the videodiscs really stems from the success of videocassettes, for it is hard to envisage the public paying out for new hardware ranges. A potent threat for software has is the government's projections of a levy on blank tape, so set to September 1, working out at $6 for a two-hour cassette, on per-minute rate, then tapes currently costing $13/$15 (up to $20 for a three-hour package). This levy goes on the distributor, so that the actual price the consumer will pay, including Value Added Tax, is double what it was previously. The government looks to take $20 million from the levy in the first year. But this parliamentary bill still has to be finalized.

On the all-important rental side, Esselle, for example, rents movies in various "packages per year. The dealer has to take the whole package; the price per title is around $180 a year. But others, like WEA-Metronome and Sonet Video, use the Warner system of five weeks' rent with renewal, most popular here.

The Swedish market is essentially optimistic about its video future. Jorgen Melzer, marketing director of Esselle Video: "People from the U.K. and U.S. have visited to study our market set-up, especially the all-emphasis on rental."

The national record industry came in somewhat late on the video side. First in was EMI, and WEA-Metronome, Mariann and Sonet Video, involved with video distribution. Coming soon: Pol- lar and CBS.

Actually WEA-Metronome started out with no rental sys- tem, but the sales market, at around $100 a throw, hasn't taken off.

Sonet Video had an initial launch of 31 titles. Says Dag Hagkvist, general manager: "We have records and video. We don't put all our eggs in one basket."

But he adds: "Video won't conquer records, even if the ma- jor consumers are the same people. Video will simply strengthen our record side."

Asked about "video-documentary" material on video, one with their artists Mikkel Rickfors, leading lo- cal singer, and the other the group Noice. However so far mus- ical and film interests are kept separate, business and rental action on them is virtually non-existent. The action movies are winning, hands down. Plus Swedish comedy, "The Charter Trip," out through Eurovision Film at the end of last year, now with a distribution of around 1,500 copies—and with a weekly rental capacity of four or five hirings.
Video goes to the movies. At the Cinema Moderne in Lucerne, movie audiences have a chance to rent a videocassette for late-night viewing at home. Pictured at the foyer display stand are, left to right, Hans Flury, general manager of Videophon AG; Manfred Brunner, manager of Cinema Moderne; and Max Berger, general manager of Warner Bros., Inc., Zurich.

Retailers are taking a "wait and see" line on the various rental systems.

Videophon proposes to break the deadlock with a new approach: a rack-rocking system operated on a rental basis, which Flury says has already aroused interest among large department stores and retail chains.

No figures are available on the popularity of different areas of programming, though one distributor reports action movies taking almost 50%, followed by erotica (28%), science fiction movies (10%), and family entertainment (10%). Most of the tapes are imported from West Germany with German soundtracks, and one can guess that among the most popular sellers are Bruce Lee's action films, "The Exorcist" and "Emmanuelle."

Major companies Warner Bros., Thorn EMI, MGM and others entered the market last year; CBS Switzerland recently released a batch of 24 cassettes, and Swiss TV is now putting out a fortnightly cassette of major sports events. In all perhaps 3,000 titles have been released here, most of them movies never shown, or never successful, in Swiss cinemas. Retailers and distributors still hope to gain access to first-run feature film material.

A Swiss Video Assn. has been set up to protect industry interests and fight piracy. Support will be given to moves for more effective video copyright laws, an area in which the Swiss branch of IFPI is also involved.

Says Jorg Rordorff, general manager of IFPI Switzerland: "Our country does not have a great deal of experience in this field, and producers and dealers feel insecure. We are trying to formulate guidelines in cooperation with other IFPI branches. The authors of video works enjoy absolute protection over performance and distribution, that is to say they can control where and when a work is played. But producers and manufacturers are not in the same position. In principle rights of composers and publishers are protected by SUISA, which collects royalties on their behalf."

The government's arbitration committee has introduced a special tariff V for the protection of videotapes. Royalties are based on retail prices, and in paying a royalty to SUISA copyrights are also settled for other countries with the exception of the U.S. and Canada. "When videotapes are imported from these two countries, importers acquire rights to the pictures, but have to pay SUISA an additional royalty for the soundtrack. If the imported tapes are later used for rental, a double royalty has to be paid, and once sold, a tape cannot be used for rentals because this might create a copyright infringement. A basic tariff applies to sales, which is only half the rental tariff."

"But sale has serious negative consequences since authors are not in a position to protect their legal rights having sold the prerecorded product."

"Switzerland is now preparing the legal basis for copyright protection in the case of sale to libraries. IFPI also backs the introduction of a basic copyright fee on blank videotapes, though the legal framework for this has not yet been put together."

The end of this year is expected to see the launch of videodisk systems. No one knows how much of a challenge disk will prove to cassette trade, and pricing will clearly be the key. Says Hans Flury: "The videodisk will be the same position that expensive classical records do in the audio business. Disks with programs of durable interest may be collected, and perhaps also family movies will benefit. But really predictions are too difficult to be worthwhile at this stage."

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Country

Fan Fair: Record Turnout At New Location

By CARTER MOODY

NASHVILLE—Sixteen thousand country music fans from around the world visited Nashville June 7-13 for the 11th annual International Country Music Fan Fair, topping the 1981 attendance of 15,000 and generating more than $3,720,000 for the city.

The week-long festival took place for the first time on the spacious Tenn. State Fairgrounds, accommodating more registrants than could the Nashville Municipal Auditorium, the site for 10 years. The 300-plus exhibit booths set up by fan clubs, record labels, radio stations, music associations and artists were housed in the fairground exhibit buildings and the 100 or so performers played on an outdoor stage built on the raceway facing the 15,000-seat grandstand.

There were fans of all ages, but the demographic appeared to anyone observing the grandstand was predominantly over age 50, and most exclusively white. More than one observer counted 100 fans in attendance at the fair while the total foot traffic was estimated at 2,900,000.

One unusual sight at the fair was a group of fans who created a homemade sign reading "Country Music for All Nations," emphasizing the international aspect of the event.

Commenting on Fan Fair, Nashville's biggest convention, Chamber of Commerce tourism director Terry Clements says, "This is a highlight year, economically, for tourism. If a city can draw in 16,000 people for a week during a bad re-Record Fan Fair Crowd Generates Almost $4 Million In Revenues
cession, you've got something that is a pretty strong attraction. We've seen all year that tourism has been down. People really didn't start traveling until June.

Of the total revenues generated, he points out that $2,900,000 went to hotels, restaurants and other area businesses, with $800,000 garnered from $50 full-week registrations and $10 one-day tickets.

Like many observers, Clements noticed during Fan Fair that "many repeat visitors were resistant to the new location. They weren't able to shop or go sightseeing as much as when they were downtown at the auditorium. But all the first-year visitors, old and young, that we encountered thought the fairgrounds was a great location."

According to Jo Walker-Meador, executive director of the Country Music Assn., which co-sponsored the event with the Grand Ole Opry, the fair was judged a big success by people in the music industry. "Everyone who said anything to me about Fan Fair complimented such things as the easy access to backstage with vehicles, the mobile home dressing rooms that gave them more privacy, the security and the good sound quality of the shows."

Showcases were held Tuesday through Friday by record labels, with acts appearing on behalf of A&M, CBS, Plantation/Sun, RCA, PolyGram, MCA, Elektra/Asylum, Warner/Viva, Doorknob, Little Giant, Chessa, Capitol, Liberty, Moon Shine, MCA, Capitol, Nashville and Dimension. The Nashville Songwriters Assn. International, Country Music Assn., Nashville Assn. of Talent Directors and the Country Music Hall of Fame held shows, and there were performances in the bluegrass and Cajun categories, plus the Grand Masters Fiddling Championship.

The biggest attendance was for the MCA show and the Hall of Fame show following it. Every seat of the grandstand was taken, and perhaps 2,000 more sat in the aisles, on the grass up to the fences, or stood in outlying areas. Handicapped fans were placed inside the retaining fence in front of the stage, sharing the ground there with press and other guests for the two showcases.

Onstage, the Oak Ridge Boys accepted a gold record award for the "Bobby Sue" LP and a platinum disk for the "Fancy Free" album. The next day, the group hosted an all-day open house at Beech High School in nearby Hendersonville for their fan club, signing autographs for seven hours for each of the 1,500 club members present and providing a free lunch for members and their guests. That night, 8,000 people showed up at the school's football field for an Oakk's concert, opened by Moon Shine Records' Cedar Creek and the Oak Ridge Boys Band, producer, and left, Elektra Records group the Whites greet fans in the label's booth. Earl Scuggs, Ricky Skaggs and CBS Records vice-president and general manager Rick Blackburn chat backstage just prior to the CBS showcase, and, right, Earl Thomas Conley performs "Fire And Smoke" in the RCA Records show.

Chart Fax
Elektra Maintains Summit Strength With "Slow Hand"

By ROBYN WELLS

NEW YORK—Elektra maintains the top two spots for the third week in a row with Conway Twitty and Eddie Rabbitt holding at No. 1 and two, respectively. The last country label to dominate the country singles chart for more than two consecutive weeks was Full Moon/Asylum, who turned the trick with Johnny Lee's "Lookin' For Love." The tune stayed at the summit for three weeks in 1980.

"Slow Hand" also becomes one of the few Twitty chart-toppers to maintain its lofty post for more than one week. Of his 39 country toppers as a soloist, only six—"Happy Birthday Darlin'," "Touch The Hand," "I've Seen Them In Your Eyes," "She Needs Someone To Hold Her," "You've Never Been This Far Before" and "Hello Darlin'"—have held onto the No. 1 spot for more than one week.

"Hello Darlin'" has had the most longevity at No. 1 for Twitty, staying locked in place for four weeks in 1970. "You've Never Been This Far Before" graced the summit for three weeks in 1973.

Gorden Ring: Lee Greenwood's "Ring On Her Finger, Time On Her Hands" appears to have stalled at five, beating his debut effort, "It Turns Me Inside Out," by 12 notches. Two of the song's writers—Mary Ann Kennedy and Pam Rose—are half of Calamity Jane, whose "Walkin' After Midnight" moved to starred 77 this week.

No Static At All: Gail Davies debuts this week at starred 79 with "You Turn Me On, I'm A Radio." The tune peaked at 25 in 1973 on the pop chart for its composer, Joni Mitchell.

Knack Knock: Stevie Nicks' continues her first country climb as "After The Glitter Fades" graces No. 73. Ironically, Nicks' last pop single, "Leather And Lace," was penned for Waylon Jennings and Jesse Colter, and was the title of their last diet album, although the cut did not appear on the LP.

Bama's Back: Alabama bounces back to the top of the album chart with "Mountain Music," displacing Willie Nelson's "Always On My Mind," which held the No. 1 spot for the past two weeks. It's the LP's seventh non-consecutive week at the summit.

Merger Announced

NASHVILLE—Limeliters, Inc. has merged with Skyline Talent, Inc. and Meloney Mills. Offices for the firm will remain at 50 Monroe Square West, Suite 804, Nashville, Tenn. 37203.

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**"SHE IS THE WOMAN (WHO BRINGS OUT THE MAN IN ME)"**

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**HS-8005**

Published by Clyde Mattocks

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<th>Week</th>
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<th>Peak Position</th>
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**NOTES:**
- *HS-8005* was released on June 28, 1962, Billboard's Hot 100 chart.
- The chart covered the sales of American singles for the week ending June 28, 1962.

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Fan Fair Crowd Generates $$

Vote Tally Error Leaves Alabama Fit To Be Tied

NASHVILLE—If there were a "Surprise Of The Year" award bestowed on country music artists, it would no doubt have been shared equally recently by the Statler Brothers and Alabama. Four days after the Statlers had accepted the "Album Of The Year" prize on the nationally telecast "Music City News Country Awards" show, June 7, they were apprised that the real winner of the fan-poll honor was Alabama.

The press was surprised, too, at the slowness with which the flap was divulged.

Lee Rector, editor of Music City News, the sponsoring publication, says the apparent mistake was brought to his attention while the show was still in progress and that he subsequently asked the accounting firm that tallied the ballots to double-check for error. The major error was confirmed on Wednesday, June 8, according to Rector, but the artists directly involved were not told until the next day.

It was not until Friday, June 11, that Music City News issued a press release on the matter: A spokesperson for Mercury Records, the Statlers' label, says her company was also not notified until Friday.

In a statement issued through the Mercury press office, the Statlers said, "We most freely feel that Alabama missed the glory of accepting the 'Album Of The Year' award—because they're not only friends of ours but a young, promising, deserving group. We have won 16 Music City News awards, so there is no way we could feel bad about this." Rector says the error occurred because the engravers had been sent the wrong art work and that the producers read the awards information from the faulty trophy.

Nashville Scene

By KIP KIRBY

Fan Fair. Who can describe it? A cross-pollination of the hard-core fans, or those who missed the excitement of the new artist benefits over the weekend? . . .

... an event that by rights probably belongs simultaneously to the Gunsmoke Reunion of World Fame and a Cross-Country Music Congress in progress toward the grandstands for the winners of Fan Fair. Live shows could possibly doubt the magnitude of the event itself.

Fan Fair was a huge bargain. The weather (after a merciless 90-degree (day-seat) heat) prompted to moderate itself to beneficial shrouding temperature, a real break since Fan Fair concerts were held outdoors on a stage set up on the Fairgrounds. Booths were lined up over live main exhibition buildings, allowing plenty of room for standee fans (Ann Hebert) in advance of scheduled artist appearances. Even parking—a nightmare at Municipal Auditorium, previous home of Fan Fair—was suddenly and surprisingly cleared.

Although the industry agreed that the move from Municipal to the Fairgrounds was a welcome one, the fans themselves remained stubbornly opposed to any tampering with the event. The 25,000-attendance-à-la-survey conducted throughout the week showed almost every fan expressing staunch resentment about the change in locale. Complaints centered mainly on the heat. It wasn't surprising, given the two buildings, beginning of the week (reputed by the third day), and the fact that there wasn't a central heat source. That's the reason, folks, why a woman's big name was set singing soprano in a specific booth. To set the record straight, the Cool Tone is not arranged to cover this alkalization—but in the frenzied rush to set up booths, a delivery truck managed to get stuck into an electrical control that shorted the system and short-circuited it. That never got fixed.

However, no one was complaining about the music. Labels binned out their best headliners and emerging performers. All over town, artists dropped in on each other's shows, donating genuine appreciations and unrehearsed harmonies with high-spirited enthusiasm. Music was everywhere. Performers were everywhere. And fans (girls) got an extra bonus course in how to drive in Nashville were everywhere.

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NASHVILLE—The Country Music Foundation is entering its first publishing venture in its 18-year history, with a trade paperback “Country Music Legends” stated for August release. The book is being sponsored by the Country Music Foundation and Thomas Nelson Inc.


Stoller has made licensing deals for the tv show with K-studios in Can- ada and EMI in Europe. Meanwhile, the album has been selling substantially in such foreign markets as Australia and New Zealand. So successful, in fact, has the album been that it sold out before it was even released.

Prior to signing with a major record company, Lane recorded for LS Records, a label formed by Stoller in 1975 when he couldn’t interest anyone in her as an artist. The follow- ing year, LS made a distribution agreement with GRT Records, launching Lane’s career.

She charted four times in 1977, hitting No. 7 with “Let Me Down Easy.” The next year, all three of her singles were in the top 10, and Lane was chosen new female vocalist by the Academy of Country Music for 1979. The same year, she signed with United Artists—now Liberty—under a contractual agreement that named Stoller her manager and ex- ecutive producer. (Stoller shares executive production chores with Lib- erty’s new president, &; Don Grier.)

In 1980, Lane had her first No. 1 country hit with “On A Condition,” and her second hit single, “The Waking Crew,” continued to influence her popularity. Stoller maintains that in 1980-81, when she can’t necessarily reflect her success. He points out that although not all her records do well, her sales indicate fan strength. “I Have A Dream,” Lane’s cover of Bob Marley’s hit, only reached No. 10 on the chart, but sold 125,000 copies, according to Stoller.

Concurs Liberty’s artist develop- ment director, Buddy Baker, “You, check her chart success and it’s good, but nothing like her sales figures. She’s selling better for us than some of our better-established radio artists. In fact, she’s selling better than any star we’ve had to date. She’s got that kind of comeback No. 1 country singles.”

Stoller tries to gauge advance readings on what to release as singles by giving out sample LPs at Lane’s concerts. He distributes the records to women in “the 18-15 group who are from different walks of life,” and asks them to rate a single on a scale of 1 to 10, of what they think of each song, as well as how a particular cut rates with what they’re currently hearing on the radio. As an incentive for this sampling process, Stoller sends a free Cristy Lane album to those who participate in his survey.

Dissatisfied with Lane’s bookings, Stoller recently set up his own agency, with 50 radio dates already lined up. Her fee is $5,000 for concerts causes artists to work harder. Stoller”s concerts don’t feature stage- lies. He also oversees her recording schedule, with one country al- bum and one LP for a new group and one tv package. The next tv package, due out in July, will be a collection of Lane’s old shows and will be handled by Capitol’s special market- ing division.

While she was jailed in a mini- mum security prison last month on federal convictions handed down as part of a direct mail career, according to LS spokes- man, Harold Hodges.
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improving that image. And it adds that the long struggle to achieve so- cial security provision for artists and composers will have been useless if there is no protection for their works in the present. Publishers have also become in- creasingly anxious over the extent of illegal photocopying of printed mu- sic. By "photocopying," says Wittgen, "no fewer than five billion photocopies were made illegally of work that is supposedly protected by the copy- right law. Schools, churches and bands are among the main offend- ers. Photocopying contravenes the law and should be punished with sensible fines just like any other of- fender."

The publisher now plan to use private detectives and legal meas- ures, since similar actions that have been seen through music sales reportedly decline 40% in the last year, at the same time as public performances have increased."

"No young author is interested in publishing his compositions any more," says Wittgen, "because he knows he won't get paid for his work. If the German government does not take steps against this piracy very soon then the country is going to start feeling a cultural black-out."

A further area of concern at the moment is the behavior of some American publishers, who are im- porting folios containing songs for which they hold the U.S. rights, and selling them at international music fairs and other events; thereby de- preciating the legitimate German sub- publishers of royalties.

A publishers' report here cites Carl Fischer and Music Of The Month as among U.S. firms that have offered songbooks in Germany, for which German publishers hold the rights. Warning notes have been sent, and the DMF plans legal ac- tion if they go unheeded. The Association also threatens to fight for a decision in the German Supreme Court if American companies continue the illegal import of music.

CITES DECREASED INCOME

German Assn. Renewing Plea For Blank Tape Levy

BY WOLFGANG SPAHR

HAMBURG—Latest submissions to the West German government by the music publishers association, DMF, reiterate the industry's urgent plea for a blank tape levy protecting copyright holders from the effects of home taping to be introduced this year.

"We are on the verge of being ruined," says DMF director Hen-

AWARD PIN—Yoko Ono and her son, Sean Lennon, accept BMI's new special cumulative award pin recognizing John Lennon's 62 BMI awards over the past two decades. Lennon's "(Just Like) Starting Over," "Watching The Wheels" and "Woman" were among 103 songs honored as top performance material of 1987. BMI's late Tuesday (15) at the Plaza Hotel in New York. Making the Lennon presentation are Ed Kramer, BMI president, and Thea Za-

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NEW PRODUCT GETS INCREASED PLAY
WQXR Breaks With Tradition

BY IS HORIZOWITZ

NEW YORK—New releases are making up an increasing percentage of the program mix at WQXR-FM-AM, this city’s prime classical radio sta-
tion.

And if placing a new hot LP in play rotation is not an immediate process, the WQXR practice of seeking new releases, which most often takes great pride in showcasing the breadth and depth of its unbroken past to a diverse listener base, WQXR may have a score or more disk versions of a popular sym-
phonic work.

But, says Walter Neiman, pres-
dent and general manager, “We want to reflect the newest trends in music and sound. Duplication of repertoire or of a particular per-
formance is no longer of great con-
cern.”

As of June 1, new WQXR policy calls for only one release in any category, that occurs to be filled by “preview” pro-
gramming, a station tag for showcases that are filled and that are designed to set a conscious effort to schedule new releases whenever time becomes available.

He sees a congruent relationship between label and radio station. Both are, he says, in the business of excitement of new releases, he feels, and programming should reflect, at least in part, the record buying pat-
terns of the community.

Neiman notes that WQXR is now looking for a distinctive total identi-
fication—not a fanfare—to call atten-
tion to new recordings when they are broadcast for the first time.

If all this sounds like WQXR, now in its 46th year of operation, has just discarded the old line, “We're on-
line,” it's only because of the pace of such programming is un-
doubtedly a little hectic.

The station’s “First Hearing,” one among a cluster of programs show-
ing off the competition or a broken weekly staple since October, 1968. Personality Lloyd Moses has been host of the show since its very first airing, with George Jellinek, the station’s music director, as producer.

Guest critics, or performers, both Martin Barbrow and Edward Downes as panelists and respond spontaneously to new recordings, without benefit of any artistic stan-
dard, and product is as likely to be damned as praised. However, says Jellinek, the danger of an adverse re-
action to not have worked to inhibit la-

ders from seeking exposure on the show.

Sometime, sometimes, Jellinek, an artist, reacts apathetically to responses from the program. He recalls when the pianist Antonio Barbara was “positively” identified by a pan-
list as Vladimir Horowitz, an event eagerly exploited by Barbara’s man-
ger.

“First Hearing” is now syndicated to about 80 stations across No-
try by Parkway Productions of Washington, D.C. But it is still taped live every Friday and repeated on WQXR's "First Time Square" studio.

Each weekday at 11:30 p.m. the station airs a "Surprise Package," a sampler, on weekdays between 6:30 p.m. and 8 p.m., a program which teases listen-
ter identification of unannounced selections, oftenturns newly acquired LPs, And "Lunchbreak," a daily two-hour show calling atten-
tion to current cultural events, also is a showcase for new product.

The "King Karle Showcase" on WQXR is typical of a retailer spon-
sorship. Each week which each week devotes an hour of time to new items. The "Sam Goody" show is an oth-
er format, the label cooper-
ting with retailers on time buying, and seeking new recording artists to be played. However, final program-
ning responsibility rests with the WQXR staff.

If WQXR is so dedicated to new recordings in its programming philosophy, does it still need such a large library?

"No," says Neiman, who reports that the station’s music library is the largest of any classical music station. It has roughly 75,000 recordings which has recently been trimmed to no more than about 25,000. One thing which comes in, others are removed, most often donated to the Rodgers & Hammerstein Archive, to the file-
ing of the New York Public Lib-

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Advertising Brings Results
French Sales Up In First Quarter Industry Still Struggling With Home Taping Question

By MICHAEL WAY

PARIS—French record and tape sales maintained their slight upward movement in the first quarter of this year, as the government here began drafting new legislation to compensate artists for the copying and use of product on radio.

Provisional estimates by the French software and tape association, Syndicat National de l'Édition Phonographique & Audiovisuelle (SNPEA), show records and cassettes holding their 4.5% unit rise of 1981 in the first three months of this year, and for the entire year, a value rise of 13%, compared with 12% logged for 1981.

While no final figures are available, SNPEA reports, over the January-March period, single and cassette sales have remained compared with the same period of last year. Albums, which dipped a "massive" 98% last year, and 90% this year, are said to be just about holding on to 1981 levels. The increase in sales value nearly matched the French overall inflation rate, currently running at 14%.

This first quarter performance is seen as a gratifying one for the French record business, one of the few in Europe to be experiencing growth (albeit slight).

And after the disappointment of the absence in the recently-passed Audiovisual Law of home taping compensation legislation, and the promised French ratification of the Berne Convention requiring the use of recorded material in the broadcasting media, news that Jack Lang, culture minister, is preparing to remedy the situation is also a promising sign.

SNPEA now refuses to calculate, in public, losses caused to the French record industry as a consequence of large-scale copying, deeming it a "new mode of exploiting," and likening it to the hypothetical situation of a price dividend "buying" a license from a record company to copy a disk.

More than a year ago, SNPEA was asked by the French government to calculate what it felt was a reasonable levy per cassette, and it put forward $1.50, or thereabouts, basing the figure partly on the cost of "buying" a license from a record company, and partly on the production costs of cassettes sold in this country. These totalled 26 million units in 1981, and SNPEA, which sells around 40 million blank cassettes, claims that this represents 18.5% of a French equivalent, in this territory.

Perre Cheinnais, head of SNPEA, says the government is considering a "legally backed industry-applied levy on cassettes which would be collected by the Société pour l'Admi-
nistration du Droit de Reprodu-
it (Mecanique Auteurs Compositeurs & Editeurs (SDRM), the French mechanical right organi-
zation for manufacturers and importers with the latter levies, he says.

The French ministry officials are said to be hoping to complete drafting of the new law in the next few months after various top-level con-
sultations, including with the hard-
ware and software association, Syndicat des Industries Electroniques de Reproduction et d'Édition Mecanique, which has always strongly opposed any new levy on its products.

But in any case, the draft is not ex-
pected to be ready before the end of next year.

Cheinnais comments that if the SNPEA and SIERE organizations manage to dampen the leverage, he says, "I'm pleased to see that, as some of our worst critics, a gentlemen's agreement," it has al-
ready been decided that 50% of the levy be paid by record dealers, and the other half split down the middle between pro-
ducers and record companies.

The SNPEA chief also questions government reticence in imposing such a levy, and the idea behind it is a purely mathematical point of view. If the levy was 10 French francs of the wholesale price, he says, "this would be the equivalent of roughly 16 U.S. cents prior to changes created by the new law.

Unofficially, the hardware and tape association SIERE is believed to have put forward a suggest levy as low as 50 francs per unit, which would be the equivalent of roughly 13 U.S. cents prior to changes created by the new law.

Meanwhile, SNPEA is investigat-
ing the first known instance of France of a record rental outfit, said to be run by an operator in Montpel-
ler, in Southern France, who is ex-
pected to start offering weekly rates of around 250 francs, including the rental of a cassette, sold, which is half the origi-
nal levy.

Unofficially, the hardware and tape association SIERE is believed to have put forward a suggest levy as low as 50 francs per unit, which would be the equivalent of roughly 13 U.S. cents prior to changes created by the new law.

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pected to start offering weekly rates of around 250 francs, including the rental of a cassette, which is the first original levy.
Back To Jazz At Amsterdam Club

AMSTERDAM Downtown Amsterdam bar Sheherazade is a live jazz club again, thanks to the initiative of a local jazz musician and jazz lover, Ton Van Dijk. Once among Europe's best-known jazz clubs, Sheherazade suffered in the mid-60s from the rise of beat music. Formerly it had played host to many top international jazz names. Thelonious Monk drank his complicated cocktails there; Johnny Griffin, Sinkle Zeit, Clark Terry, Kenny Jones and Don Byas all performed there. In 1966 the club switched from pop to free jazz. The Albert Ayler Quartet made its debut there and established a reputation long before New York jazz lovers heard of the band. But in 1967 the last jazz concert was given at Sheherazade.

Now, 15 years later, the club has returned to its former glory. Ton Van Dijk performed a promotion of jazz albums from around the world and the atmosphere and response were sufficient for club manager and director, Tiekky Baas, to announce a new policy of six nights a week of jazz. Initially Dutch talent will be featured, with a rotating order of bands and artists who will perform after U.S. and other international names on a regular basis.

Japan Label Plans LP-Book Tie

TOKYO—Japan Record, a company set up here mid-1960, is experimenting with the release of an album by singer-songwriter Akiko Yano, linked with a 24-page collection of color photographs of the girl who is an established name in Japan. The album retail at $7.25 and the picture book at $4 and customers are not committed to buying both. But Keiichi Miura, sales director, company president, says: "Our guess is that one in four record buyers will also purchase the picture book, because the issuing is on 40,000 albums and 10,000 books. But the price of both album and book is due to the usual price of LPs in Japan.

"This pricing structure will make little difference to those who don't have much spending money these days. The cassette version will sell for roughly $8, and we're expecting 10,000 unit sales in this configuration."

Akiko Yano, though comparatively new to the music business, has quickly built a reputation. Her management agreed to financial "sacrifices" to enable the reduced price to be released, because royalties are lower than normal. But Miura says: "She's been saying for a while now that she'd like to cut the price of her records so that more people can buy them."

The picture album will be sold as a separate unit in bookstores, as well as in record shops.

Japanese Record is bringing out, at a reduced price (roughly $8), an LP by Danube Inoue and another by Tsukasa Ito.

Depending on how these cut-price releases sell, Japanese Record plans a further reduction in price. Her management agreed to financial sacrifices to enable the reduced price to be released, because royalties are lower than normal. But Miura says: "She's been saying for a while now that she'd like to cut the price of her records so that more people can buy them."

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HAARLEM—The progressive modernization technique of the CBS manufacturing plant, featuring a complex recycling process, eventually reached a critical phase. For the first time since its establishment in 1963, the CBS plant in Haarlem, situated in West Europe, remained extensively modernized. The plant's infrastructure was temporarily reduced to ensure it adhered to modern standards. The shop facilities were designed with the utmost precision, including the setup of a complex reutilization system. The operational efficiency of the plant reached a peak, improving the productivity of the workforce and the quality of the production process.

The CBS plant in Haarlem remains the first of its kind in West Europe, and its modernization process demonstrates CBS's commitment to achieve operational excellence in its music-producing sector. The new techniques employed, coupled with advanced equipment and workforce training, are expected to significantly enhance the overall functioning of the plant, ensuring that it meets the highest standards of excellence in the music industry.

The plant's modernization project is designed to facilitate the financial and operational efficiency of the facility, and it is hoped that this will lead to increased revenue for the company. The investment in modern technology and workforce training is expected to pay dividends in the long run, making the Haarlem plant an enduring testament to CBS's commitment to the music industry.
Arc Creative Management Inc. (ACM), formed by Shel Freeland and her talent management firm. First acts represented are jazz pianist Herman Foster, singer Sharon Fisher and singer/songwriter/keyboards Ricky Williams. Address: 14905 Dickens St., New York, N.Y. 10019; (212) 581-0919.

Xeres Records, a division of Chinito Productions, formed by Nick and Jane Heyl. Other staffers include Mike Heyl, Tom Rivers, Mike Settle and Ross Meuser. First release is "Looking For The Sunshine" by the Kingston Trio. Address: P.O. Box 727, Norwich, Vt. 05055; (805) 649-8889.

Anaco Records, formed by Jay Angelio. First release is a parody entitled "Everything You’ve Always Wanted To Know About That John Denver Forget To Tell You." Address: P.O. Box 4729, Woodland Park, Colo. 80863; (303) 873-3017.

Sky Riders Music (BMI), formed by Jack Harris, for concert promotion service, television production. First project is "Kicker Country," a 13-part country music television series for the Voice of America. Address: 45 First Ave., New York, N.Y. 10003; (212) 772-6168.

Watercolor Productions, formed by George Weinberg for record publishing and production. Associated label is Sky Riders Records. Address: 45 First Ave., New York, N.Y. 10003; (212) 772-6168.

Silver Tours International Inc., formed by Arnie Silver for concert promotion service, including the hiring of sound, lights, crews, and all travel services, plus handling advance work with management and promoters. First tour package is Gary U.S. Bonds. Silver was head of artist organizations for Ascom Management, handling Kisar and Billy Idol as well as tour management for Pat Benatar. Address: 1260 Ave. of the Americas, New York, N.Y. 10119; (212) 399-0980.

The Music Agency, formed by Rob Kahane and Mark Shimmel, formerly with American Management. For booking and concert promotion, acts signed include the Plimsouls, Robert Palmer, the Texstones, Great Buildings, 20/20, John Stewart, Ewan Bishop, the Unknowns, Richard Page and Jamie James and the Kickers. Address: 14905 Dickens St., Sherman Oaks, Calif. 91403; (212) 906-3040.

Potymia Inc. and its subsidiary company, Polymedia Productions, formed by Jeffrey Jampol. Other personnel include engineer/coproducer David Goldstein and producers Al McKay and David Weiss. Address: 8500 Wilshire Blvd., Beverly Hills, Calif. 90212; (213) 652-6165.

Crosby Avenue Records, an independent label with publishing and booking divisions, formed by Derek David, Yvonne Pagan and Benjamin Pagan. First release is "Let’s Make A Memory" by C.K. Dexter Haven. Address: P.O. Box 487, Brooklyn, N.Y. 11207; (212) 277-0032 and (212) 827-7298.

Artist’s House Inc., formed by John Snyder, and RMS Triad Productions, formed by Bob Szavner, as a joint venture. First releases are "Are You Glad To Be In Love" by James "Blood" Ulmer and "Where Flowers Fly" by the Gil Evans Orchestra. Address for Artist’s House: 40 W. 37 St., New York, N.Y. 10018; (212) 594-9435. Address for RMS Triad: 6267 Topacom Circle, W. Bloomfield, Mich. 48033; (313) 661-5167 or (313) 885-8887.

American Commercial Enterprises, a jingle company formed by Don Casal and Joe Costante, Address: 377 Fairfield Blvd., Westbury, N.Y. 11590; (516) 333-7898.


Atlantic Bows Reissue Series


A special promotional LP entitled "Deluxe Deluxe" is being produced.
ORIGINAL MOTION PICTURE SOUNDTRACK—E. T. THE EXTRA-TERRESTRIAL... 

MCA 6109. Produced by John Williams & Bruce Burch. "The battle of the final goodbyes and the warm flyover which made that star a "No Problem." Stretching it for the body’s life..."

Tom Jones. More of his scale..."

George Cukor’s dance floor play."

Her couple mellowed..."

Cows and '80s..."

"Sounds..."

"Sharps & Mutes..."

\hat{\} Love..."

PETER TOWNSEND—All The Best Cowboys Have Chinese Eyes. Atco 361349. Produced by Chris Thomas. Peter Townsend’s solo albums are more personal than his work with the Who. The Who is the "class" rock band, and so is Chinese Eyes, a lovely, sexy, sneaky and committed standee even there. They did a lot of those tricks..."

McCoY TYNER—Looking Out, Columbia, Columbia 361305. Produced by McCoy Tyner. The pianist’s 11th studio album continues the sizzling cover choices, spotlighting several vocals from Phyllis Hyman, Carole Santiny’s typically stylizing guitar lines and frequent rhythm nods to fusier’s r&b idiom. At its most pro-"nounced, that strategy will double-bassist..."

LENNY KRAKOWSKY—The Last Thing You'll See. Arista/44961 (CBS). Produced by Ed Michel. A discoussional testament to the last sty-"le's innauguration as a production a..."

"Bells..."

AOR..."

CHRIS BLACKWELL & DEBUSSY: Visions."
CBS Records International presents
The Crystal Globe Award to
Roberto Carlos
for sales of over 5 million albums
outside his home country of Brazil.

CBS Records International: Developing more artists in more countries because in the world of music our business is the world!
General News

High Court ‘Betamax’ Review
Won’t Deter Solons, Lobbyists

Continued from page 12

Peter Pan In Adult Mart With New Label Liaisons

By IRV LICHTMAN

NEW YORK—The children’s market needn’t fear any letup in product flow from Peter Pan, but the 35-year-old company is also going after older demographics via new label liaisons.

In fact, its first such venture is a soul charter, Billy Always’ “Didn’t We Do It” on Willie Mitchell’s Newark-based West Coast label, which seems to resemble a pressing and distribution deal in that Peter Pan not only distributes, but also produces through its custom pressing division.

Also, Peter Pan is making lots of exercise sales news with its “Aero- bic Shape Up!” album, featuring nationally syndicated Joanie Greg- gains, appearing on the Morning Stretch label. And toss in what is perhaps the first exercise album recorded in Spanish. Another Peter Pan expansion entry is its deal with a dance label, Emergency Records.

“We’ll be evaluating all kinds of pop product,” assures Marty Kasen, president of the Newark-based company. The umbrella division for the company’s entry beyond kiddies is Peter Pan Artists Series, under the direction of Al Cohen and Vinnie Fusco, while Don Kasen handles the pressing activities out of Lakewood, N.J.

As for its kid business, Kasen says it’s been active enough over the years to put its business among the industry’s top 25 labels, although he says he’s not at liberty to divulge annual sales figures.

For this end of the company’s ac- tivities, a fall debut is planned for a series of Peter Pan Books, largely to

assn. Wayman told Billboard bluntly that “we’re going after audio now.”

Wayman said that the EIA/CEG, the trade association of the manufac- turers and sellers of consumer products, feels “the Supreme Court is in the fall for us but not for those over-

Continued from page 77

It’s my opinion, “compensation has been paid to copyright holders, for later viewing within the privacy of their homes.”

A more aggressive posture is taken by Jack Wayman, senior vice presi- dent of the Consumer Electronics Group of the Electronic Industries

The operation, which has three members, including an audio salesperson, is a major part of Columbia’s effort to re-arrange its own well-maintained West Coast staff was about to undergo a shakeup and possible reduction.

“In a word, it would be impossible,” says the label president of such a scaling down. “We couldn’t function without a major operation there. We have a full complement of people, and they are as well staffed as any company on the coast. There is a significant degree of autonomy— they’re important as New York, and we have no plan for a major cut- back or restructuring.”

Where Columbia is changing, however, is in the overall marketing strategies being developed. Teller adds, adding that coordination between Columbia’s New York-based promotion and the West Coast operation is also excel- lent. The latter trend invites an addi- tion to Columbia’s compensation com- pact that Columbia’s West Coast staff was about to undergo a shakeup and possible reduction.

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Teller says, “If we’re going to change anything, it’s the increasing viability of the latest rock trends, which he sees as gradually penetrating the mainstream.

Simon Filling Chicago Void

CHICAGO — Terminating the Chi- cago label void left by an opportunity, ver- enia music man Lou Simon has es- tablished a music complex here that involves a label, production company, music publishing and managing.

The operation, under the banner of the label imprinting its first album by a group of six black performer, writers, Third Rail.

Simon’s first album, out of 71 East Division St., left his post as senior vice president at PolyGram Records and formed a company associated with PolyGram and its affiliated companies, Mercury/Phono-

He returned to Chicago, where he spent most of his Mercury/Phono- gram years. He feels that the de- cision of the label from the Windsor City two years ago “left room for a whole new entrepreneurial activity.”

Simon says he’s been spending a considerable amount of time check- ing the city’s talent scene outer.
CBS RECORDS INTERNATIONAL
CONGRATULATES NIKKA COSTA ON HER
OUTSTANDING SUCCESS IN BRASIL
"OUT HERE ON MY OWN"
GOLD & PLATINUM RECORDS
"IT'S YOUR DREAM" / "I BELIEVE IN LOVE"
BRAVO TO
NIKKA, TONY RENIS, DANNY B. BESQUET,
RENQUET RECORDS & FILMWORKS,
DON COSTA AND TERRY RAY COSTA.
WE MADE THIS SYNCLAVIER. II DEMO FOR YOU.

BUT WHEN HOLLYWOOD HEARD IT, THEY OFFERED US FOUR TV SERIES AND A FEATURE FILM.

When we sat down to create a second demo for the incredible Synclaviers II, we knew what we'd blow people away. We knew how to make them feel powerful. This is what our instrument is all about.

WHAT'S IN THIS DEMO FOR YOU?

We used Synclaviers II to get the most out of every feature that made Synclaviers II so palatable to musicians and listeners. We programmed over 90% of the synthesizer's sounds onto Synclaviers II. Now, all you need to do is create your own Synclavier II demo. It sells for $2,800 to $3,800, depending on the finish chosen, and features the metal ribbon high-frequency driver and midrange.

JVC's top speaker for 1982 is the Zero 10 four-way system with Dynaudio/Flite ribbon super-tweeter, aluminum diaphragm and elliptical bass. Known for its headphones, JVC now has a two-model speaker line, with the introduction of the 110.

$300 a pair, the 110 "Konfire" has a compact super-tweeter, the midrange driver and dual 1½-inch super-tweeters.

Maraigh Acoustics of Arkville, N.Y. has a smaller version of its $690-a-pair LS-2, the $458 LS-3, with solid cedar tops and bottoms. The LS-3 stands three feet high and utilizes two eight-inch plastic cone bass/midrange drivers and a one-inch ferro fluid plastic dome tweeter. A fiber cone material makes its debut in the new Sansui PM-100, an $800 four-way bass reflex system. The new "PMC" diaphragm combines polypolypropylene, mica and carbon to form a lightweight yet rigid cone.

Stax has a new $3,100 pair of electrostatic speakers less than two feet wide and three feet tall. The ELS-F81 is a product of the company's extensive research into electrostatics and speakers. Available in four configurations, Stax's speakers include the Forum B and Plenum B, two near-field speakers from Studer Revox, and three-way bass reflex systems with dome midrange drivers and dome tweeters. Retail prices are $400 and $600.

Technics has a new line of multi-purpose speakers that can be used at home, in car or for public address systems. The new speakers change from bass reflex to air suspension systems, can be used upright or on their sides, offer adjustable "listening modes" and adjustable mounting positions.

There are also three new Linear Phase speaker systems from Technics with a port vent opening surrounding the woofer to allow interior vibrations to escape. The Vandersteen Model 4 is a self-amplified midbass and bass. The built-in subwoofer is comprised of four eight-inch woofers; there's also an eight-inch midbass, three-inch dome midrange and a leaf tweeter for $3,000 a pair.

LAURA FOTI

Chinnichap Split Is Amicable

*Continued from page 13*

...as Holly Penfield (originally part of the Dreamland roster), Holly Knight (who has an album label act, Spider), Steve Goldstein and Albert Hammond are actually co-published. Chinn's partners in each instance will be published through the new company, while Chinn's own participation will require Chinnichap to be listed as well.

He ties that somewhat unusual arrangement to the duo's admission that few future Chinnichap owners could be found were neither Chapman nor Chinn to remain actively involved.

For Chapman, the new arrangement allows a return to his original base as a producer, and his not-quite-ex-partner says he, too, has moved full circle. "My own goals at this point are very simple—'I've decided to go back to my roots as a writer. Although I started out as one, my writing in the last few years had been 'scare.' That applied as well to songwriting collaborations with Chapman during the final stages of the Dreamland label project.

Chinn doesn't foresee a new production/songwriting partnership as part of his near future, although he hopes to remain involved with the producers of any future projects fueled by his writing. "I'm not looking to replace the partnership I had, because this was a terrific one that can't be simply replaced," he explains.

SAM SUTHERLAND
"LOVE NOTES," NEW FROM CHUCK MANGIONE.
HIS FIRST ALBUM FOR COLUMBIA RECORDS AND TAPES.
FEATURING THE NEW SINGLE, "STEPPIN' OUT."

Produced by Chuck Mangione, Management, Castle Music, Inc. All music composed and arranged by Chuck Mangione. "Columbia" is a trademark of Columbia, A and CBS Inc.

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From the man who invented dangerous rock —
the album that finally defines it.

“NUGENT”
SD 19345
State-of-the-art Nugent.
Written, arranged and produced by Ted Nugent.

On Atlantic Records and Cassettes.
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<th>ARTIST</th>
<th>Title</th>
<th>Label, No. (Det. Label)</th>
<th>Dist. Co.</th>
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*Stars are awarded to those products showing greatest sales strength. (a) Superc主打 those products showing greatest award movement on the current week's chart (Printers Weekly). * Recording Industry Assn. of America for sales of 100,000 units. (x) Recorded by listeners of America 930,000 units. (a) Recorded by listeners of Triangle 1,000,000 units.

Marshall Crenshaw will tell you so himself: "I never bother with the usual thing." And with the release of his first major label recording, the growing number of people who have heard his exuberant songs will happily agree.

This is an album full of bright, melodic songs, about affairs of the heart, and not one feel easy in spite of oneself.

Although there are no blatant copies, the array of influence and inspiration he has blended throughout these 12 tunes (11 of which are originals) includes a touch of just about everything loved in '50s/'60s American pop and rock-'n'-roll—though it is perhaps most easily recognized in the sound, joy and simplicity of early Beattles songs (circa '62-'65).

Every song is classic in construction, concise and compact with nothing wasted. There are no meaningless, inevitably-sounding bridges, often as catchy as the hook ("Somebody, Someway," "Brand New Lover"). His singing is perfectly suited to his songs—pure, strong and honest, with a kind of old-fashioned innocence in his yea-yehs, moans and quavers. He writes lean, emotionally direct lyrics that are simple and direct, the melodies are memorable. "I can't stand to see you sad, I can't bear to hear you cry. You'll tell me what you need, I can do it wonder why . . . Somebody, someway maybe I'll understand you." His main character is the kind of guy who knows what he can't live without ("I'll Do Anything.") Girls—"Mary Anne" but warns just how far he's willing to go:

"If I follow your direction, where would I be? But I don't have to wonder, I know definitely that it's just not my thing.

Of all the obvious influences he so fondly evokes in his songs (Buddy Holly,Every Brothers, Gene Pitney among many others) the one that will be most often in the forefront. It's heard in the three-part harmonies, backing vocals, the song arrangements, but particularly in the ringing, varicolored sounds and style of Crenshaw's guitar playing: remarkably clean yet galvanizing, whether it's a lead fill ("She Can't Dance") or one of many delicate layers ("Cynical Girl").

As important and irresistible as Crenshaw's 10 years of fascination and experimentation with four-track recording techniques, and the notions that record, must first, and foremost, sound exciting that has shaped his approach to songwriting. This devotion to recording sound is what helps make his record not the usual thing, but extra special.

Rounding out Crenshaw's crafted sound is the superb, intuitive playing of Chris Donato on bass and Robert Crenshaw (his younger brother) on drums. Each also provides: potent backing vocals and occasional heavenly harmonies. Undoubtedly Crenshaw will have to share the spotlight with many of the same groups Olson primarily for their obvious influences, and Donato's percussion.

But distinctions must be made, not blurred—Crenshaw's music must be considered sound "like". But also his influences. He has made as impressive and as revered a record anyone could hope to hear. THOMAS GABRIEL

** Continued from page 12

The major records companies, he predicts, will eventually distribute material for computer distribution for labels and production companies.

In the meantime, Thau is working on a compilation album to follow up his "Two By Two" album that featured two cuts each by five New York bands. He's appearing in a new film by "Pitney Swope" director Robert Downey. And he is the star of his own self-produced "Thau In Love" video, featuring also David Johansen, Giorgio Conteschi, the Fleshtones and other denizens of the New York new music scene.

"It's about two days in the life of a record executive, who has an existence and to whom the lessons that power and ego are position are meaningless, so he goes off to become a social worker in a downtown institution, where he has no intention of quitting music."

"I think there are too many old record executives who cannot relate to young people's music," he says. "In 43 years old, but 20 years younger. In terms of people I came up with, my day-to-day life is 15 years younger. Just starting to feel that.

We got a call from Winston Blake, bass player for the controversial English group, the Anti Nowhere League, who says he's in New York hiding out from his record company, WEX Recordings.

The Anti Nowhere League has had problems before. Not too long ago, they were arrested, lost an order and seized 14,000 copies of the band's "Streets Of London" single, because the B-side, "So What," contained a number of angry four letter words.

The Anti Nowhere League's debut album is in much the same vein, and after the record company pressed 20,000 copies of the LP, it found that a number of major record outlets in Britain refused to stock it. So the record company pressed the band to come back into the studio and clean up its act, as it were. That was when Blake says he and his fellow band members decided that he should take a trip, down south.

"It was the only solution," Blake says. "The record is going up the charts, the people want it. And WEX will see that they have to keep releasing the album as it is. We couldn't go back and change it. It would be too late by then.

And a week after we recorded it, the group was split, and I'm taking care of it.

Boulevard To CBS

LOS ANGELES—Boulevard Records, based here, headed by Dennis Lavinthial, is joining the family of CBS Associated Labels. First releases will be debut LPs by the Tubes and the Hughes-Thall Band.

** Continued from page 16

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<th>WEEK LAST</th>
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Handelman On RCA Increase

The following open letter was sent by the Handelman Co. to RCA Records. Your recent publicized decision, coupled with the high rates prices have shot sound waves throughout the music industry. You have apparently increased prices at a time when our industry is experiencing:

• Fierce competition for leisure dollars.
• A decrease in units sold.
• A drop in the number of records in a music industry no longer “recession-proof” . . . for the first time in three decades.

It is difficult to understand your damaging decision. We know that RCA executives are dedicated record people and interested in the industry.

This should be a time when we, who care about serving the retailing community (and providing value to the ultimate consumer), seek creative and innovative solutions to improve the product or lighten the lightening and cost containment. This is a time for creative marketing and promotion. This is a time for all of us to work together to solve the problems of our industry.

We trust the report of your decision to raise prices will be met with others with the same vigorous resistance that we have resolved to adopt. We ask that you review the report in the hands of the record companies and price increases and their impact on the consumer and your most important channel of distribution, the retailer.

Sincerely,

The Handelman Company
David Handelman, chairman
Frank Hennessey, president

Joe S. Kaplan, executive vice president

Did RCA Roll Back Price Hike?

Continued from page 3...

Friday’s report received by Billboard from accounts that a 4% across-the-board increase was coming July 1 (Billboard, June 19).

The following is the complete text of last Thursday’s RCA statement:

"RCA Records will increase its price on most album and tape product by 2.1% on July 1, 1982. This increase of approximately 11 cents for a major- ity of the RCA and A&M product reflects the pronounced cost increases absorbed by RCA Records since our last price increase 13 months ago. All other terms of sale will remain the same. As usual, all customers will be notified of the details by letter.

It could not be learned at press time whether RCA and A&M’s pick-and-pack—a move anticipated by accounts—would remain in effect.

Informed of the switch to 2.1%, David Lieberman, chairman of Lieberman Enterprises, said, it would not alter his intention to offer a product at higher wholesale prices, a view he expresses in a commentary on page 18.

He characterized the difference between a 2.1% increase and a 4% hike as the “difference between the license and cancer of the lungs. We can live without either, but if it is increased theumbing amount of any increase at all,” he stressed.

Barrie Bergman of the 123rd Store Record Chain, noted, “This is..."
Rodney On Tour

SOLD OUT

Enders Associates
ROXY MUSIC

Featuring "Take A Chance With Me" 7-29978
Bryan Ferry  Andy Mackay  Phil Manzanera

Produced by Rhett Davies and Roxy Music
On Warner Bros /EC Records 7" Cassette 1-21046

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