Labels Hike Video Clip Production

By LAURA FOTI

This is the first of a two-part series examining the activities of record companies' video departments. Part one documents the increased use of video in promotional records; part two will discuss a controversial issue: should cable and clubs pay to show the clips?

NEW YORK - Production and acquisition of promotional video clips by record companies in 1982 will add up to almost 100% more than in 1981. This year has seen a proliferation of outlets (cable TV channels and clubs) requesting clips, and some documentation exists to show that this wider exposure helps an act sell more records.

Executives from eight record companies surveyed indicate they've been paying more attention to how video fits into the marketing of an artist in general and an album specifically. The discussion of video projects almost always comes up (Continued on page 29)

Arbitrons Put Spotlight On AM Ratings Decline

By DOUGLAS E. HALL

NEW YORK - AM music studio is sinking into deeper trouble with each passing Arbitron. As more and more of the spring Arbitron books are read it seems that no format offers security against fragmentation and erosion of once mighty AM giants.

Such legendary AM formats as WMAL Washington and WHK Cleveland suffered in the latest Arbitron ratings. Being an AM diaster seems to have finally caught up with WEEP Pittsburgh, which plummeted. Other declines include WTAI Pittsburgh, WEFL Cincinnati, KLIF Houston, WCBS Baltimore, WPRO-AM and WBBM Providence. KULF Houston is a disaster as an adult contemporary station and is giving Houston a try. The jury is out on WBAL Baltimore. A clearer pattern may emerge in the next Arbitron or two.

In Washington, a very adult MOR WMAL is down to 7.5 which means the station has given up market leadership to beautiful music WAGY-FM with a 7.7. WMAL is down from 9.7 in the winter and 8.6 a year ago. In this case part of the damage is being done by another AM, WWVE, which switched to country about six months ago in a survival move.

But 1-WE, as it is known, is not doing as well as when the station was AC. The station has a 4.5 up from 3.5 in the winter, but down from 5.7 a year ago.

In Pittsburgh, another PM-day timer WEEP is down to 2.8 from 3.4 in the winter. When it was broadcasting shorter hours a year ago it had a relatively high (Continued on page 19)

Dealers Stress Potential For 'Classic' R&B Midlines

By NELSON GEORGE

NEW YORK - Black-oriented retailers and wholesalers are urging record labels to release more records of classic R&B, soul and jazz repertoire.

Those surveyed contend that black consumers can and do buy classic R&B, soul and jazz but only when it is priced lower than current product. Among the performers for whom retailers claim a midline market exists are Otis Redding, Sam Cooke, Ray Charles and Al Green. Among labels praised for their efforts with this price configuration, Motown is singled out most often for its "Artists And Music That Started It All" midline.

Calvin Simpson, owner of several stores in the Detroit area, declares, "The more midline product available the better. The labels seem under the impression that black product doesn't sell at midline, but that is simply not true. What has happened in the past is that most black retail operations, being small in size and low on funds, have purchased their first. That's where the cash flow was. "But it is clear that you can sell the Temptations' 'Psychedelic Shack' at Midline, but it has to be cut to a price that is attainable for a retail operation." (Continued on page 17)

Inside Billboard

- AOR STATIONS operating the "SuperStars" format will be exposing new artists via special sampler disks distributed by the programming firm. The music is excerpted in montage form, which listeners like and can relate to, according to focus group research. Page 3.
- BLACK RETAILERS and wholesalers in the Midwest are working on the formation of a buying cooperative based out of Chicago and St. Louis. Prominent retailer Ted Hudson is involved, in conjunction with the Black Music Assoc. Page 16.
- VIDEO GAMES SOFTWARE available through WEA is a subject of a new marketing policy devised by the major. Accounts are currently getting details of price categories, dating, minimum order requirements, returns and a late charge on past due invoices. Page 3.
- LATIN PROGRAMMING on the FM waveband in New York is non-commercial, and the stations are offering a music menu of surprising variety. There's also exposure for new artists, and live events with live events. Page 3.
- RECORD RENTAL is apparently building around the U.S., but slowly, according to a Billboard survey of retailers. Many such outlets are in small markets, although one participant expects openings in New York City in the future. Page 8.
- JAPANESE RENTAL CHAIN Ricko, the country's largest, is being bought by publishers and composers. Their society, JASRAC, believes that the practice infringes Japanese copyright law, and threatens the livelihood of musicians. Page 3.

(Advertisement)

The Original Motion Picture Soundtrack Featuring Dolly Parton's "I WILL ALWAYS LOVE YOU"

On MCA Records

Produced by Gregg Perry

MCA-8113

The Best Little Whorehouse in Texas

Lewis Clark Conducts the Royal Philharmonic in the frequently-playing "HOOKED ON CLASSICS II" (AFI-4317), with a benefit helping of wit and taste. If you know Santa, "Hooked On America," and "A Night At The Opera" are a few choice titles. Volume One is now approaching. 2,500,000 units in the States and nine million worldwide "HOOKED II" will top off. On RCA Records.

(Advertisement)
TAKE A NEW LOOK AT AMERICA!

VIEW FROM THE GROUND

FEATURING
"YOU CAN DO MAGIC"

Produced by GERRY BECKLEY with DEWEY BUNNELL, except two selections

Personal Management: Katz-Gatlin - Morey®

www.americanradiohistory.com
ATLANTA—In two moves that seem destined to further the already buzzing satellite version of AOR music on radio, Burkhardt/Abrams/Michaels/Douglas is about to introduce separate publications series of new music on the 80 SuperStars stations across the country and introduces a new generation of “SuperStars” that will include older AOR music, some of which never found popularity when it was new.

Slated for a test on a limited number of stations (probably WSHE Ft. Lauderdale and WKLX—96 Rock—Atlanta) in the next couple of weeks, these new publications will introduce excerpts from three records blendoled by veteran AOR artists. Lee Abrams explains such cuts will include artists “that usually take five to eight weeks to add.”

If the “SuperStars” stations were playing such samplers now, Abrams figures should be increased with the recent cuts’ availability.

 LOS ANGELES—In a letter being sent to accounts, WEA has included new policies for sale of its Atari cartridges and games and its first release of five RCA Selecta Vision CED videokits to record and video retailers.

The WEA software price list breaks down its inventories into nine cartridges, listing for $12.95 and wholesaling at $7.75; II, $18.22, $95.40; III, $12, $26.95, $14, $11, $31.95, $19.50; V, $6, $37.95, $23.00 and VI, 2, $39.95, $26.50.

According to the pricesheet, the single-piece price of game hardware, CX2600, listing for $199.95, in quantities from one to three runs $141; 4 to 406 in multiples of 4, $137 and over 500 in multiples of 4, $132.

Nine accessories are offered ranging from $3.49 to $4.50 list.

An initial prepak containing 121 units of 25 different cartridges; four CX2600 games and a selection of 30 units of eight accessories costs the retailer $229.95. The minimum generating on this package is October 10. Quantities in excess of theampton placed amounting to the separate order quality for the listing. The prepak program ends July 23.

WEA requires a minimum order of $1000. The company has decided it will not ship cartridges and has decided to start with a $25.25 wholesale to the feature animated feature listing at $19.95.

Music publishing, broken out separately, is $38.6 million.

(Continued on page 18)

Music City $ Support ‘Adequate’
Some ‘Belt-Tightening’ Seen For Labels, Publishers

By EDWARD MORRIS

NASHVILLE—The generally tepid economy seems to be leading more toward cut corners than toward cutbacks among the music businesses here. Financial support is adequate and continuing for acts and songwriters who have proven themselves capable. Management attention is being paid to where the money goes and how it is being used.

 Manufacturers of the belt-tightening are evident in publisher-songwriter- writer relations, label attitude toward tour ticketing, label demand for reduced mechanical rates and the use of recording studio time.

Kevin Garrett, BMI’s assistant professional manager for the House Of Gold publishing company, reports that his firm is working more with writers on a song-by-song basis, rather than signing them to deals which would involve the payment of advances.

“They really have to prove themselves to get on draw,” Garrett explains.

Another economy move, Garrett adds, is a closer supervision of the company’s demo studio. Instead of allowing writers and “play” recordists in the studio, the company is asking them to be sure their songs are “complete” before they are brought in.

Tree International is similarly circling with its studio use, asserts vice president Donna Hill. “We’re demoming by songs rather than by writers,” she says. A three-hour ses, she explains, might involve several more end demoing each one of his or her best songs—instead of one writer demoing several songs, one of which may be strong.

Hilsey says the company is fine tuning its budget to the point of

(Continued on page 45)

Benson Makes Stand Cuts
In Economic ‘Adjustment’

By CARTER MOODY

NASHVILLE—The Benson Co., parent corporation of 18 gospel record labels, has laid off an estimated 30% of its 180-member staff.

Most of the dismissals came Friday, July 9 in a move Benson officials termed “a realignment” or “downsiz ing” in response to economic pressures.

Positions both in the Nashville headquarters and in the sales fields were eliminated, including such key employees as advertising manager Paula Flautt, publicist Melanie Griffin, plus the in-house graphics department and a two members of the radio division.

“We really have to let some of these top people go,” company officials said.

(Continued on page 70)
Mickey Addy Dies At 87: 68 Years In Industry

NEW YORK — Mickey ‘The Baron’ Addy, a colorful music industry figure for almost 70 years, died at age 87 Tuesday (13) at his home in Beverly Hills. Addy, most recently associated with Billboard Magazine, was known for his ability to bring warmth and made his mark in music as a songplugger, pianist, songwriter and industry figure for almost all 87 years.

Addy started in the music industry as a song plugger in 1921 in New York City where he was born and raised. His songplugging was a full-time job that often would require him to be on the road, and he would then require in-person performance at music counters in the city.

The first song he published was by the standard, “M.O.T.H.E.R.”

In the mid-1920s, Addy played piano for some of the biggest names in show business that included Mae West, Sophie Tucker, Belle Baker, Harry Richman, Eddie Cantor and Al Jolson, and he was also the rehearsal pianist for the Mills Brothers when they performed with a kazoo.

Another Addy trademark was his ability to speak in many dialects, and for many in the music industry, Addy would call their children, such as Santa Claus, get their list of requests, pass it onto the parents and then come Christmas Day, sit in his home and call all the children back, instructing the parents to take photos of their kids when they actually were speaking to “Santa Claus.”

Addy’s Gallic of Gallicko Music and a close friend of Addy’s Addy “broke me in as a counter boy at a music publishing firm,” stated, “There’s only one Mickey Addy, there’ll never be another and he’s been blessed by his presence all these many years. He helped everybody, all the song publishers, promotion people and kept in close contact with, it seems like all the rest of music. He will be sorely missed by all but none more myself. I loved the fellow.”

After Dot Records changed hands, Addy joined Billboard in 1964 and remained with this publication since then in a sales capacity.

W. Littlefield chairman of the board of Billboard Publications Inc. stated, “Mickey Addy was a very kind and friendly presence, advice, good humor and ideas and sense of history about this industry come from our editors successfully. His value as a public relations expert at Billboard was immeasurable as all those who attended IMIC and other events down through the years could attest. But, the warmth, and quality of the man cannot be measured, he will be sorely missed.”

Says Ed Cramer, president of Broadcast Music, Inc. (BMI). “I’ve known Mickey for over 30 years, ... as a journalist, a music publisher with Al Jourgensen and as an ad salesman. I remember him when he as an integral part of the Brill Building. Mickey was far more than just music in his life. He was living history. We at BMI will miss him.”

And it was survived by his brother, Joseph Addiego, and sisters, Margaret Muz, Ann Bisland and Helen Del Perio, as well as many nieces and nephews.

Interment was at Calvary Cemetery here Saturday (17).

Tom NOONAN

Gov’t Austerity Moves Hurt French Trade

By MICHAEL WAY

PARIS—The French record industry is reeling under the double thong of a steep devaluation against the dollar and a stringent four month freeze on prices.

The French government has imposed the austerity measures in an attempt to aid economic recovery and has been backed by a three month ban on salaries—perhaps the most worrying aspect for the record industry with its repercussions on spending power—and a halt on dividend increases.

As of July 7, the dollar was worth 6.87 francs against about 6.25 francs before the measures were introduced on June 11. This will effectively mean that U.S., U.K., German and Dutch owners of French record companies will have to sustain an 8% drop in income from the territory, an important fraction in some cases where foreign product holds about 50% of the market.

And with the freeze on prices, certain French record companies which had planned price hikes for this month and next will now be able to impose them.

The national software producers’ association, NEPAG (Société Nationale de l’Édition Phonographique), is studying the small print of the austerity measures before making any official comment, but industrywise the view is pessimistic and the limit on purchasing power resulting from the wage freeze.

The record companies have also been hit by the devaluation—notably CBS, WEA and local independent labels. PolyGram’s branches and accounts in the Holland and West Germany where (Continued on page 34)

PolyGram Sues Joyce Heinman

LAS ANGELES—PolyGram Distributing has instituted suit against Mrs. Tom (Joyce) Heinman, alleging the misspelling of the distribution agreement waging $7,015,153.88 in a Superior Court action here.

The complaint was attached to its complaint as a copy of a security agreement between it and Heinman’s Nehi Distributing, a subsidiary signed by the defendant.

Related Fields

Francis X. Carroll appointed vice president of administration for Sony Broadcast Products in New York. He was with RCA for five years, serving most recently as vice president of finance for its commercial communications division. At JVC in Elmwood Park, N.J., Martin Homlish upped to national sales manager for the video department. He will continue as marketing manager for the VHD division. Also at JVC, William Kruger named national purchasing manager for the video department. He was manager of the division.

William Chenoweth was upped to president and general manager of Audio-Videos Services in San Francisco, serving the company as marketing and strategic planning. He was with Black and Decker. … Roger A. McVey named president and general manager of Radio Shack in Denver.

Mike Ponstelle appointed national sales manager for James B. Lansing Soundcraft during the division’s move to Northridge, Calif. He was western regional sales manager for U.S. Pioneer. … John Bailer appointed to assistant manager of inter- national sales for Shure Brothers in Evanston, III. He has been with the firm since 1978.

PRS Urges Copyright Law Reform

By MIKE HENNESSEY

LONDON—A resolution calling upon the British government to take urgent action to reform the copyright law was adopted by members at the annual meeting of the Performing Right Society here, July 8.

The resolution of the “negative” nature of the government consultative document (Green Paper) on the possibility of copyright legislation published a year ago was the main theme of the society meeting.

In a hard-hitting speech underlining the inadequacies in the present provisions, one of the many recommendations of copyright law reform published a year ago was the main theme of the society meeting.

The resolution called upon the government to introduce legislation to reform the copyright law in view of the radical effects of technological advances in such areas as reprography, home audio and video recording, satellite broadcasting, cable television and reproduction.

In a report on licensing agreements with broadcasting organizations, Mr. William Heineman, Archibald Smith, the society’s director of external affairs, revealed that the contract with the BBC had expired in September 1973 after three years at the existing rate of 2% of the corporation’s income from television licenses and the Government grant-in-aid. The 2% rate was originally set by the Performing Right Tribunal in 1972.

Archibald also reported that the PRS dispute with the Independent Broadcasting Authority concerning tv transmitters was expected to reach the High Court soon. The PRS is appealing against the Performing Right Tribunal’s finding that it does have the jurisdiction to arbitrate on the rate of royalty IBA stations should pay. The PRS objection is that the matter was referred to the Tribunal by the Independent Commissions, an arm of the B.T.C. and not the Independent Television News Ltd. (ITN), neither of which actually broadcasts any IBA television programming.

In 1956 Copyright Act. The PRS claims that it is the IBA which carries out the programme and therefore the proper body to make application to the Tribunal. 

Marshall Lees, PRS director of operations, said the Society was stepping up its monitoring of Independent Lees and Radio Luxembourg in the (Continued on page 10)
SHOOTING STAR

III WISHES

THE SKY'S THE LIMIT!

One blazing success after another that's been Shooting Star's story since they first appeared on the horizon. Their debut album was still getting extensive airplay when their second, "Hang On For Your Life" started lighting up switchboards at the major album stations in the country!

It was clear that Shooting Star was a group to look out for. "Flesh And Blood," "Hang On For Your Life" and "Hollywood" established a Top 40 base and a 10-month tour gave them an opportunity to pay their rock & roll dues. They were on their way!

Now, with sales of their first two albums continuing to build at a steady rate, they're back in orbit with "Ill Wishes" produced by Journey producer Kevin Elson.

The first single, "Where You Gonna Run," is being released with the album. It's everything you wished for and more!


Preceded and/or followed by "I Wish It Was," "Can't Help Myself," "Now I'm Here," "Pinochio's Tears" and "Loves Me, Loves Me Not."
LONDON--An amendment to the British 1956 Copyright Law, making the possession of copyright-infringing material by way of trade an offense, has been approved by Parliament here and now awaits only Royal Assent to become actual law.

The new legislation, initiated as a private bill by Lord Fletcher, is seen, industrywide, as a valuable interim measure against video piracy and it's been welcomed, as such, by the government.

Iain Sproat, under-secretary of state for trade, says: "There's no question that more must be done to reinforce the law as it stands with regard to video piracy."

"A situation in which more than 75% of the retail side of the trade is illegal is clearly intolerable. Pending a major reform in the Copyright Law itself, this amendment is a good step in the right direction."

However, unfortunately for both the video and music industries, all indications here now are that the government intends to await a lead from the European Economic Community before proceeding further with copyright reform, despite the current "spate" of submissions to its year-old consultative document, the much-publicised Green Paper of 1981.

Answering questions in the House of Commons, Gerard Vaughan, minister for trade, said a deadline for submissions to the Green Paper has been set for the end of August, so that the government can enter subsequent negotiations within the EEC "with a full knowledge of U.K. interests."

But he added: "Because of these common market considerations, it's not yet possible to say when new copyright legislation can be introduced."

The betting, however, is that no action will be taken within the life of the present parliament, which could be up to 1984, despite incon cluding the largest selection of oldies singles in the U.S. President Sam Weiss says, "We weren't convinced videotape was a business, but now we are. It's doing quite well. We handle every label, either as a distributor or sub-distributor." Adds Win's head of video Herb Goldfarb, "We're strongly behind the video business, and dealers are starting to come in."

"Because of our record business, says Weiss, "we're inducing record stores to get into video. We've already sold them all the major game lines."

"The record industry used to be the number one form of home entertainment, but now it's more diverse, with video and games," says Goldfarb.

"This year we've introduced a total distributor, and we're the only one in the Northeast. It's given us a healthy position; we've added 400 or 500 video dealers."

Weiss says he finally felt that video would be profitable when it was recognized that the business was 90% rental. "That made it profitable for the dealer. And with the thousands of VCRs being sold, the business will really explode."

One change noted in the video industry, Weiss feels, is a different attitude toward returns. "For the (Continued on page 29)
ON WINNING THE
BRAZILIAN RECORD MANUFACTURER
ASSOCIATION AWARD FOR 1981
FOR

BEST ALBUM
OF THE YEAR
"BRASIL"
JOÃO GILBERTO, CAETANO VELOSO
GILBERTO GIL, MARIA BETHANIA

TOP SELLING
SINGLE OF THE YEAR
MARCELO REIS
"PLACAS DE VENDA"/"VOCE AINDA
VAI SER MINHA"
"TELEFONEMAS NÃO RESOLVEM"
"MINHA FOTOGRAFIA"

AND GOLD RECORDS FOR:

BARTÔ GALENO:
"BARTÔ GALENO" (ALBUM)

PEPEU GOMES:
"EU TAMBEI QUERO BEIJAR" (SINGLE)

MARCELO REIS:
"PLACAS DE VENDA" (SINGLE)
Candy Stripe Wholesaler Files For Chapter XI

NEW YORK—Candy Stripe Entertainment Corp., a 23-year-old wholesaler of records/tapes/accessories, has filed for reorganization under Chapter XI of the federal Bankruptcy Act.

The filing, first entered into a federal court branch in Freeport, L.I., the firm’s headquarters, and transferred last week to Brooklyn Federal Court, lists assets of $568,000 and creditors over $592,361.

Key music industry creditors include RCA Records, $50,775.85; Capitol Records, $48,479.44; Maxell, $40,023.44; MCA Records, $40,000; CBS Records, $30,346.28; Discwasher, $22,932; BASS Systems, $22,693.23; WEA, $19,666.21; TDK, $14,787; Menorcex, $9,610.62; and PolyGram, $9,054.42.

According to the filing, the company’s financial difficulties were aggravated by a heart attack suffered last January by Bernard Keil, owner and board chairman. During his absence, the filing states, Stanley Gecht, president, demanded a 50% proprietary ownership in the firm and when this was not forthcoming, he left the company. The filing also notes that after Gecht joined the company in 1977, Gecht expanded the company’s volume by adding record accessories to the firm’s inventory, but a change in policy from C.O.D. orders to credit increased payables and led to a “drastic decrease in a cash position.”

Geffen Putting Emphasis On Broadway Productions

By PAUL GREEN

LOS ANGELES—It’s his streak of luck at the box office holds up. David Geffen could have five shows running on and off Broadway by the end of the year. Three of them musicals involving cast albums on his own Geffen Records—"Dreamgirls," which opened last December at the Imperial Theatre; "The Little Shop of Horrors," set to open July 27 at the off-Broadway Orpheum; and "Cats," due to begin previews in late September. The other two outings are dramas—"Master Harold & the Boys," which bowed May 5 at the Lyceum Theatre; and "Good," due to open in October at the Booth Theatre. All five shows are co-produced by Geffen and the Shubert Organization with Michael Bennett also listed as co-producer.

Survey Finds LP Rentals Still Grow Slowly In U.S.

BY JOHN SIPPEL

LOS ANGELES—The rent-an-LP concept is showing rather slowly in the U.S., according to the first phase of a Billboard study of the retail innovations.

Thus far, the LP-rental phenomenon in the continental U.S. is paced by four franchised Rena’s Rent-A-Record stores and a pair of stores opened in Knoxville by John Duffett.

Rena’s is the brainchild of David Namoff, Toronto marketing executive, who claims he has about a dozen stores in North America. He states that most of Rena’s are located in small towns you never heard of in places like Saskatchewan. There are located in Toronto, he adds. Namoff says John Ensmor III is opening the first of several stores in Cincinnati and he sees openings in the future in Ft. Wayne and New York City, where he expects several stores. 

The oldest Rena’s outlet in the U.S. has celebrated its first birthday, according to its owner, Stephan Boulanger, whose 700 square-foot outlet to Providence College students in the Rhode Island city. "I’ve rented 20,000 LPs thus far," he estimates.

Rena’s franchise sets a rental formula: one single-pocket LP, $2.50; double-pocket LP, $4 or four single pocket LPs for $10. The rental fee is for 36 hours, but most Rena proprietors volunteer they are lenient and will allow 48 hour rentals at the same charge if necessary. The deposit is up to the store owner. Ellen Katz of a suburban Atlanta Rena’s gets $5 each. Boulanger gets $8 cash, a credit card charge or driver’s license number. He finds the students favor the license number and reports no loss from such a deposit policy.

Namoff, who has had Rena’s publicity in Playboy. People and Entrepreneur magazines over the past year, said he asks $27,500 from the franchisee for a turnkey type operation that includes about $16,000 in LP inventory.

Newcomers to the industry, Boulanger and Katz are elated over their early Rena’s experience. Cindy Gamble, another novice, opened her store in Baton Rouge in late February. It’s about 500 square feet. She has about 400 titles in stock. Concert promoter Les Norton of Laredo, Texas opened in late March and finds the store “still taking off.” He carries about 2,000 LPs. He immediately stocked imports and golden oldies, feeling it would attract his kind of patron.

Norton’s store carries lots of alternative merchandise, too. He finds CD-Rom and computer magazines are a good draw. For eight years, Norton did a three-hour Sunday night show on local K.O.F.E.F.M. which specialized in lesser-heard album product, which he now features in his inventory.

(Continued on page 70)
You gave
Satisfaction!
to Gothenburg 19 & 20 June '82 • 111,777 attendants

Thank You The Rolling Stones
& Bill Graham and everyone who made this great event possible.
Thomas & Knud

EMA-TELSTAR AB, P.O. Box 18, S-181 21 Lidingö, Sweden. Phone 08-7670110. Telex: 12234 ema s
Knud Thorbjørnsen ApS, 35 Grønnegade, DK-1107 Copenhagen K, Denmark. Phone 01-12 26 10. Telex: 16996 thorbj dk
New York—Warner Communications Inc.'s booming Atari home video game business contributed to another quarter decline in earnings. The company recorded $122.4 million in net income for the quarter ending June 30, down from $172.4 million in the same period last year. For the quarter, revenues declined 2%, to $1.2 billion, from $1.24 billion a year ago. Net income for the company's music publishing division fell 12%, to $46.7 million, from $53.3 million. The company's consumer electronics division showed six months results of $122.4 million from $172.4 million in net income and $88.1 million in revenues.

For the second quarter, net income rose $122.4 million, from $172.4 million, in the same period last year. Net income for the quarter was $122.4 million, down from $172.4 million a year ago. Revenues declined 2%, to $1.2 billion, from $1.24 billion a year ago. Net income for the company's music publishing division fell 12%, to $46.7 million, from $53.3 million. The company's consumer electronics division showed six months results of $122.4 million from $172.4 million in net income and $88.1 million in revenues.

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Saturday Night Live's Eddie Murphy stars in his first album! Listen to hilarious comedy bits like "Buckwheat," "Talking Cars," "The Pope And Ronald Reagan," etc. All recorded live at The Comic Strip, N.Y.C. Also includes the single, "Enough Is Enough," a duet featuring "Buckwheat," and the dance-rap song, "Boogie In Your Butt." All on the record that could only be called "Eddie Murphy!" The Entertainment Company Records. Distributed by Columbia Records and Tapes.

Produced by Eddie Murphy and Robertdigits. Duet produced by David Wolfert of The Entertainment Co.
The Rhythm & The Blues
Earl Van Dyke Recalls The Early Motown Sound
By NELSON GEORGE

"The Motown sound" is one of the most easily identifiable in the world of popular music. The phrase evokes images of special records and performers, of an era and a success story that still amazes. You've heard all the names before and heard their stories. Or have you?

At 52, Earl Van Dyke is a grandfather, living in Detroit and performing around the city as a jazz pianist, playing the bebop music that inspired him as a young man. From 1962 to the early '70s, Van Dyke, however, didn't play much jazz. He was too busy at Motown's Detroit studio working as leader of the Motown house band, the musicians who made "the Motown sound" live.

"I was playing behind Aretha Franklin at the Apollo Theater when Mickey Stevenson, who was then in charge of Motown's ad dept., department asked if I wanted to get off the road and come back home to work," says Van Dyke. "I said yes, if the money was right. Back then $150 was the right money, though at first we were only taking home $135. I'd been playing with Aretha and Lloyd Price before that and was anxious to stay nearer Detroit and my family.

"They already had a set group of musicians there, including Beny Benasi on drums and James Jamerson on bass, but somehow I got put in charge of the musicians. It was really just keeping up with the guys. You see I had a band playing about 20 blocks from the studio at the Chit Chat Club every night, so I knew where most of them were. Many, many times we'd go from sessions at 6 p.m. to the club and play until 2 a.m. and Berry or one of the other producers would have a brainstorm and we'd be back at the studio at 3 a.m.

"Berry Gordy was always fair to me, to all the musicians, and never let anybody bother you. You know, singers would have their tantrums. They'd always fall out with the musicians, especially with Berry 'cause he'd always give them lip. I never forget: he'd always stand behind the drums, didn't care who they were, and say, 'I've been down in this snarepot many a day, many a month, many a year. I've seen them come and I've seen them go and I'm still here!' And he was right.

"Berry was Berry's special case. He was a fantastic player, but he had a bad drinking problem. He was more than a drummer actually, he was a

(Continued on page 51)
As the creator of such classic songs as "The Harder They Come," "You Can Get It If You Really Want" or "Many Rivers To Cross," Jimmy Cliff introduced a sound called reggae to a generation of millions all over the world.

His legendary performance in the film, "The Harder They Come," continues to pack theaters from Moscow to Rio. And his albums have consistently raised the art of Jamaican music to new plateaus with each successive effort.

"Special" is Jimmy Cliff's debut for Columbia Records and it features Ron Wood, Earl "Chinna" Smith, Sly Dunbar and many of Jamaica's finest musicians.

"SPECIAL" AN ORIGINAL FROM THE ORIGINATOR HIMSELF JIMMY CLIFF FEATURING "PEACE OFFICER" AND "SPECIAL" ON COLUMBIA RECORDS AND TAPES.
During January 1979, a confluence of data from the ITA and other sources indicate that the retail sales of blank cassette tapes have finally reached the 70 million mark, with a total of 80 million blank tapes being estimated to have sold by the end of the year.

Since then, this trend has accelerated, while our industry focused on controlling symptoms of home taping. But few have delved into the disease that is causing the symptoms:

The Law of Relative Inefficiency asserts that the cost of any product is compared to all other goods to the consumer. This affects the purchase decision. Today’s electronic environment has emphasized this law by informing the consumer of ever-increasing entertainment alternatives. As Alvin Toffler wrote in “The Third Wave,” a consumer’s “yest” is a “prosumer”.

The rise in educational levels, information and leisure time has bred consumers who now use preformat pre-recorded cassette tapes for their entertainment needs. The rise of discount merchandisers, do-it-yourself center, home computers and catalog shopping testify all telling us that this prosumer is very informed “prosumer” selecting better options.

The solution of those options has been home taping.

The trend in the last four years shows that home taping continues to be a solution to the problem. Some LPs are over-priced. Why sacrifice selection, value and graphics for a pre-recorded cassette when we can better serve our copy for half the price? And technology is enhancing home tape’s advantage.

The solution is to lower the pre-recorded cassette prices and go after the more than 200 million-unit blank tape market.

This strategy is characteristic of the Japanese, where decisions are made for the long-term good of the industry. No American industry exemplifies this business ethic less than the U.S. record industry.

Record executives will say that they cannot lower cassette prices without diminishing an already weak profit picture. But why? Because the marketing decision is always secondary to the artistic decision.

Today’s contractual commitments still bear little relationship to the marketplace, as recent superstar signings attest. It is business as usual, with a hit as the solution. Yet industry decision-makers are more concerned about as we record sales equal to lower unit sales diminish the label's hit profitability.

Authority still lies with the label president, and with the adifer, who's job is to anticipate and prepare for the tastes that has not fundamentally adapted to the new “prosumer” and the changed entertainment environment.

The solution is to lower pre-recorded cassette prices and go after the more than 200 million-unit blank tape market.

Prochoony O’Crossover

A recent letter (June 15) referred to top 40 involving with single songs. This is not the case. Through it is this “variety” or country music that is responsible for these songs, there has been a trend of a lot of down in the quality of music lately, but it’s so bad that programmers have to fill listeners’ ears with this variety.

Like Bob Seger says, let’s bring back the old-time rock that we can dance to. With this variety, programmers would go for our formats, we’d have better music; Rock and roll popular and affordable.

There is no doubt in my mind that the recording industry is caught up in a “crisis-change” process well known to behavioral and organizational scientists. The stage the industry is now can be likened to “defensive retreat.” Intelligently solutions are thrown at the problem rather than making drastic changes in the industry’s own behavior.

The real problem has yet to be addressed: how to motivate consumers to purchase more legitimate product. As Mr. Wayman implied, and as I have maintained all along, the answer to this problem lies in the marketplace and nowhere else. The solution is elsewhere: The media solution.

Prolonging The Crisis

Finally the “other side of the home taping argument is receiving some attention. Jack Wayman’s July opinion in Billboard is a step in the right direction in terms of the arguments that are made against home taping. In fact, home taping has been a haven for the best of the music industry’s talent. The solution is multi-faceted: spanning the years, we’ve been fashioning a defense mechanism to forestall any other price increase.

The second is to have a lessor roy-alty rate and retail price on cassettes to gain back the enormous home taping market.

The third step is to duplicate that a cassette that can auditively compete with any home copy.

And finally, constant consideration of the marketplace will be brought into the decision-making process.

The solution is lower pre-recorded cassette prices and go after the more than 200 million-unit blank tape market.
Depeche Mode has sold more than 1,000,000 albums.
Depeche Mode has sold more than 2,000,000 singles.
Depeche Mode has had five consecutive Top 30 hits in the U.K.

Now, Sire Records puts
DEPECHE MODE's
two newest U.K. hit singles onto one 12" record.

"See You"
"The Meaning Of Love"
Also featuring
"Now This Is Fun"

Available on Sire Records

DEPECHE MODE

Produced by Daniel Miller and Depeche Mode

"Situation"
by YAZOO

Yazoo's debut single went to No. 2 in the U.K. and has been Top 20 for 11 weeks.
"Situation" is now breaking Top 20 in France, Germany, Holland, Italy, Spain, Australia and other countries worldwide.

The hottest new record in NEW YORK, already on WBLS, WKTU and WRKS.

Yazoo.

Produced by Vince Clarke, Eric Radcliffe and Daniel Miller

Situation

Available on 12" 45 rpm (6-29151)
and 7" 45 rpm (7-29153)

On Sire Records

www.americanradiohistory.com
Black Midline Needs Identified

Redding, Cooke Among Acts With Strong Potential

Continued from page 1

$3.98 and do well with it, as Motown showed. But these records will only sell at prices significantly lower than that of current product. If you sell them at $8.98, nothing is going to happen.

For that reason, Simpson refuses to stock any WEA midlines. "They increased midline prices after we got it started," observes Simpson. "This was stuff they couldn't give away before. Once it sold at $5.98, they jumped it several dollars. That just hurts everyone.

Asked about the new Atlantic De-luxe series, Simpson replies, "How many times are you gonna repack-age Ray Charles? You can get most of his best music as a cutout at $1.99. Asking $35 is too much, though I could sell a good Ray Charles album as a midline."

Skippy White, owner of two Bos-ton retail outlets, claims, "There's a tremendous tendency of old prod-uct at WEA and Capitol that is being totally overlooked. There is such a demand for it that companies from Japan and Europe are bringing it into this country in huge numbers."

"The Atlantic/Alcool line is an un-tapped jewel," White says. "Any one of Oss Redding's Volt albums in the original sleeve would be great. The Best of Joe Tex is not available. The Best Of Clarence Carter, a man coming off a hit record on Venture a year ago, is not available. What about original albums by Wilson Pickett, Algreen or Ivory Joe Hunter? Evan a recent group like Blue Magic with an album like 'Like Blue Magic' would sell a regu-lar 40 to 50 copies at my store at $3.98."

The inconsistency of catalog price-irritating White. "PolyGram de-luted Dinah Washington at $8.98. But what about Dinah Washington at $5.98? That would make a big dif-ference. Capitol has both of those albums available. They got a 'Best Of' at $5.98 and the rest at $8.98, yet


The same jokes that are on the 'Best Of' are on the other albums. When customers ask me about the differ-ence in price, what am I supposed to say?"

White feels Capitol/EML must be "ignorant of what they have, or they'd have a midline featuring Fats Domino, Charles Brown, Smiley Lewis, Shirley & Lee, and Amos Milburn. I'm buying all that mate-rial from Japan right now and doing well with it."

Three retailers, White, Sikulu Shange of Harlem's Sikulu Records, and Bruce Webb of Webb's Depart-ment Store in Philadelphia, all say there is a need for a Sam Cooke midline. Webb opines, "You can't buy

Peaches Outlet Claims Biggest Sales Day Yet

CHICAGO—Five Star Entertain-ment Corp.'s newest Peaches Rec-ords & Tapes outlet got off to a peachy start. The 11-store Midwest chain claims it notchted the biggest single day in its sales history during the July 9-11 grand opening. The new store at Sheffield and Diver-sy is on Chicago's north side.

Five Star Entertainment, headed by Dave Neste and Vince Mauch, is less than a year old. The former Hei-man corporate executives acquired 10 Great Lakes region stores in the Peaches bankruptcy reorganization. Five Star intends to experiment with in-store clothing boutiques, the partners say. One of the recent intro-ductions is a Peaches logo polo shirt selling for $19.95.

The new Chicago store is man-aged by Jo Ann Feiser; it's the sec-ond Windy City Peaches. There is a $40,000 prerecorded videocassette inventory, including A's rated, and a large game cartridges section.

anything on Sam Cooke from RCA. You can only get him on those 'funny labels' with poor quality. When I had his 'Live At the Copa' and his "Best Of,' I'd sell 100 every three months nice and steady. To me, that would be pure gold as a midline."

Another artist for whom there is a steady demand is Al Green. "Since he turned to gospel music, his secu-lar music has increased in value ten- mendously," says Shange.

At his 125th St. store, Shange is also often asked about midline jazz, which he sometimes finds difficult to acquire. For example, John Col-trane's music "is like a river that flows on and on, with both young and old people looking for it." When told that Fantasy has several Coltrane midline albums available, Shange replies, "People tell me these things after the fact. There is a gap between what these companies put out and what the little man hears about. Either they don't feel we can sell it, or they don't care enough about the music."

John Walsh, chief buyer for Douglas Stores' four Washington/ Baltimore area stores, says midlines "make up about 10% of our sales and much of that is Motown prod-uct. "Old Temptations albums such as In A Mellow Mood) and Meet The Temptations "do very well," says Walsh, as do Stevie Wonder and Supremes albums.

Unlike many other retailers, Walsh is sympathetic to the variable pricing policy of the majors on cata-log. "There are two different au-diences for this music. Some come in and just want the cheap stuff. Others just want a particular record and don't care how much it costs. There should be room for both in the price structure."

Black Cooperative Planned

NEW YORK—Twenty black retailers and one-stop from the Midwest were scheduled to meet July 17-18 to outline the structure of a record buy-ing cooperative based out of St. Louis and Chicago. The meeting, organ-ized by St. Louis retailer Ted Hudson, was expected to attract participants from a number of cities in the region.

According to Robert Rosenhal, Black Music Assn. advisor on retailing, "This is part of the BMA's effort in developing mechanism for making records more accessible to black retailers nationally. Last week, the BMA formal-ized an agreement with New Orleans retailers to form a quasi-co-op in an area that will tie into this larger one. So far we have been working with co-ops in major markets, like St. Louis, Washington D.C., and Chi-ca-g0, where they already exist."

"Each co-op will operate itself, but tie into the larger national net-work, in the manner of Century 21 real estate. Each store will have a co-op logo and will benefit from the marketing and advertising advantages of the co-op, but still be privately owned."

New LP/Tape Releases

This listing of new LP/Tape releases is de-signed to enable retailers and radio program-mers to be up-to-the minute on available new product. The following configuration abbrevia-tions are used: LP—album, ET—8-track car-tridge, C—cassette. Multiple records and/or tapes in a set appear within parentheses follow-ing the manufacturer number.

PANFSTEHL

Anyone can sell needles to you... Panfsteihl sells them for you by providing:

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- A needle guide you can understand and use!
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- In-store support from experienced reps.

Contact us today...

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WAUKESHA, WI 53186

AND, you collect the highest profit margins available!

(Continued on page 65)
MINNEAPOLIS—George Lankford Powell Jr., owner of five retail locations in the Twin Cities, faces sentencing on three counts of illegally distributing bootleg albums and conspiracy into Minnesota Federal District Court (Billboard, July 17). Powell, who operates three Hot Licks Records & Stuff and two Harpo’s Records & Stuff, was originally indicted by a grand jury earlier in 1982.

Stipulated facts provided the court by Powell’s counsel and prosecution indicate the defendant bought bootleg albums from (Continued on page 48)

**BOOTLEG CASE**

**Retails**

**Midline LPs**

**Survey For Week Ending 7/19/82**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label, No. (Dist. Label)</th>
<th>Suggested List Prices</th>
<th>U.P.</th>
<th>Cassettes, &amp; Tracks</th>
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<tbody>
<tr>
<td>1 TAPESTRY <em>Central Park</em></td>
<td>26 – 1 RUSH</td>
<td>5.98</td>
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<td>THE BOOK</td>
<td>27 – 1 Rush</td>
<td>5.98</td>
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<td>AND THEN THERE WERE</td>
<td>28 – 1 <em>In Search of the Lost Chord</em></td>
<td>5.98</td>
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<td>PIANO MAN</td>
<td>29 – 1 <em>MIND GAMES</em></td>
<td>5.98</td>
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<td>FRAGILE</td>
<td>30 – 1 <em>BEST OF GUS WHO</em></td>
<td>5.98</td>
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<tr>
<td>DON’T FRY</td>
<td>31 – 1 <em>THE PRETENDERS</em></td>
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<td>THE ANSWER</td>
<td>32 – 1 <em>THE BOLLOCKS</em></td>
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**Disk Outlets Delight Developers**

**Stores Are Seen As Prime Builders Of ‘Youth Traffic’**

- Firm that both kids now seek to make more use out of space available rather than look for larger spaces. Their crowd-concentrating qualities make shopping centers top locations for stores, a condition evident in the tenants that not only pay stiff rental fees but also a percentage of their monthly profits. Use agreements specify in detail what a store may sell. Thus, a record store, for example, may add a video line only after approval by the center’s management.

A sampling of developers listed in the National Mall Monitor’s “Top 50” turns up none who think the record store’s basic function and profitability have been seriously impaired by the current economy.

“The record business is soft—but it’s not soft, really,” ventures Steve Bogden, vice president of leasing for Prince Industries, Salt Lake City. His company manages more than a million square feet of retail space. Bogden says he believes record stores have been hurt by the prevailing economy than by the advent of video diversions.

He maintains that the traditional store clientele is being shipped away to both its older and younger edges. “Kids 12 to 20 are spending their quarters on video games, not on records. And older people are buying Atari.”

Bogden says that record stores in his centers (as well as book stores) are taking advantage of this trend by offering video sales and rentals.

“Without question,” he asserts, “the record store is a much-needed and very viable operation.” He adds, though, that Price has no clear bias on chain vs. local operations. “We have two opinions. We have a lot of confidence in national chains. They have a stronger base, and we don’t have to worry about their appearance or whether they will pay the rent. But we like locals because they’re more in tune with what’s going on locally.” Most record stores are downsizing, Bogden estimates.

Dane Smith, national leasing director for the Macerich Co., Santa Monica, agrees with Bogden that both local and chain stores can enrich a center. “We have both that do extremely well,” he says. Macerich manages 14 malls and 19 strips.

While record store size in the Macerich network is “holding about even” at between 2,000 and 3,500 square feet, Smith says he notices less of a tendency to install two record stores in smaller malls. “Five years ago,” he notes, “we were in-lining to have two stores in 600,000-700,000 square feet malls.”

Two stores or more are still the rule in larger centers, Smith reports, especially areas with a large youth population. Smith says he is always impressed by a record store’s drawing power. “There always seems to be people in there.”

“Record stores are asking for smaller spaces,” confirms Roy Kelly, p.r. director for the Edward J. DeBartolo company, Youngstown, Ohio, “but I think that’s a trend for a lot of retailers.” She says there are two stores in most of DeBartolo’s 53 properties.

Janice Olson, p.r. director for Homart Development, Chicago, says record stores have “not lost any importance at all” in the makeup of her company’s 23 centers. (Homart, she adds, has developed more than 49 regional centers.)

She says that Homart maintains a “predisposition” of local and chain record stores. What counts, she explains, is a store’s “existing ability to function well in that marketplace—its depth and breadth of merchandising experience and its professionalism in all areas of retailing.”

With record stores, she says, “Our strongest markets, in general, are in high-income areas. This is not necessarily so with video, particularly where there’s a rental demand.”

“We are in an area of transition with video,” she explains. “If there seems to be a high use for video, we’ll probably discuss lease arrangements with stores that specialize in video retailing. But the video market does vary in strength.”

Homart centers, Olson reports, are likely to have two record stores or more in operations of more than a million square-feet of space and in high-income areas. She confirms that such stores are considered traffic builders, “specifically with younger people.”

“I review our sales figures regularly,” says Jay Wiston, senior vice president of CBL & Assoc., Canton, “and I don’t find record store sales suffering any more than those of any other kinds of stores in this generally weak economy. All in all, they’re holding up very well.”

The Record Bar and Camelot chains rent CBL space. Wison says the Record Bar size has gone up from about 1,200 to 1,300 square feet or more. “Camelot,” he adds, “has not scaled down.”

In the CBL operations, a center of 600,000 square-feet or more warrants two record stores. Characterizing his company’s developments as “basically middle market,” Wiston says he has had calls for the installation of stores that deal exclusively in video material: CBL manages 55 malls.

CLASSICAL IN-STORE—Violinist Itzhak Perlman, signs autographs during a recent in-store appearance at Record and Tape Collector’s Convention Mall store in Baltimore.
WASHINGTON—The House moved ahead Tuesday (13) toward the establishment of an Administrat
approved, multi-million dollar, U.S. Spanish-speaking AM radio station in Florida beaming anti-Cas
tro broadcasts to Cuba by approving the plan by a 24-18 vote in the House Energy and Commerce Committee, and U.S. broadcasters are worried about retal,
ity Cuban interference.

The approval of the “Radio Marti” plan by the
committee is bound to upset broadcasting or
s by surprise, since they say they had thought
their testimony before the House Sub-
committee on Telecommunications two months ago (Billboard, May 22) had it abundantly clear that U.S. broadcasters are very con-
cerned about the possibility of mas-
ive interference throughout the coun
ty as a result of the Cubans jamming the broadcasts on 1040 KHz.

At the earlier subcommittee hear-
ing, subcommittee member Thomas J. Tauke (R-Iowa), whose state’s clear channel AM station in Des Moines, who had, however, also expressed concern that Cuban efforts to coun
ter Radio Marti’s transmission could com-
deplete the airwaves, had reservations about Radio Marti’s planned AM frequency.

An aide to Rep. Tauke says, how-
ever, that when the measure goes to
the House, perhaps as early as this
week, both he and Tele-
communications Subcommittee chairman Timothy E. Wirth (D-
Colo) will attempt to “amend it
on the floor.”

That amendment, wrestled
in the Committee markup, would
put the choice of frequency alloca-
tion in the hands of the Fed-
eral Communications Commission
rather than the Administration’s Na-
tional Telecommunications and In-
formation Administration. The feel-
ing from critics of the 1040 KHz, 500
kilowatt plan is that the FCC could
choose another frequency which, if
jammed by Castro, would not inter-
rupt service on American stations.

Neither representatives of the Na-
tional Association of Broadcasters (NAB) nor the National Radio Broadcasters
(ArmB) were present at the meeting last Tuesday. Last month, the Radio Marti plan came under fire in the House Subcommittee on Communications. When it received authorization, it was only with an amena-
ment prohibiting the use of the AM band. However, that amendment, spear-
headed by Subcommittee Chairman Timothy E. Wirth (D-Colo), ranked both Administration officials at the
NTIA and the State Department.

During the subcommittee hear-
ing, a subcommittee member is
entTGaiitalas the.

The turnout of the full Com-
mittee members, according to in-
siders, is seen as an example of
Administration clout. Speculation is
that the plan is being pushed possi-
bly because of the number of new
jobs the Radio Marti construc-
tion and operation plans would create. The two planned transmitters
alone will cost about $2 million, and
proponents say 150 government-
ed employees will be hired to run
the station. There is also feeling that the Administration wants to place the anti-Castro Cuban population in
Florida by the establishment of the station.

A spokesman for the NAB says that the organization “hasn’t taken a
position opposing Radio Marti, but in
our testimony we wanted people
connected with this (plan) to know
about the possible connection of
cuba interference,” making clear the
distinction between opposition to an “interference with the free casting to Cuba and the “national concerns” of possible retaliatory in-
terference to some 200 stations throughout the country.

The NAB official also says that
when the plan goes to the Senate side, perhaps in the fall, “we will cer-
tainly testify at the hearings to let them know of the danger of possible interference.”

• Continued from page 1

4.2. It is apparently being hurt by
country FM WDSY with a 2.3, up
from 1.9 in the winter, but down
from 2.5 a year ago.

AC WTAE is another AM under pressure as its combined share
went down to 5.5 from 6.7 in the winter and 6.6 a year ago. Only last fall it experienced a surge being hammered by FM WBZZ, a Hot 100 formatted station with leavings to AC, WBZZ is down to 6.8 in the winter and 1.7 a year ago.

In Cincinnati, WLW proves that
when the MOR outlet is not matching its peak of 14.5 in 1992 and as much as the
nor. 11 is held in the 1981 sea
son. It is down to 10.2 for this season.

In Houston, county KALT-AM has a dreary 2.4, down from 2.7 in the
winter and almost flat with a 2.5 a year ago. The FM side with
like call letters and similar format has an impressive 7.5, up from 6.9 in winter,
but down 4.7 from 1.2 a year ago.

KULF, which recently changed
from Hot 100 to AC, is down to 1.3
and 4.7 in the winter and 1.9 a year
ago.

In Baltimore, consultant and Bill-
board writer David Burkhart
finds the AM stations in that
town that “blasting” by FMs.

He finds that AM station 101
in the winter, and AC WCAQ is
down to 2.4 from 2.8.

AC WYST, which used to be
WLPL, is probably the FM hurting most of the time. AM andFM
is off a bit from winter’s 4.1, but
way up from the 1.7 it had a year ago.

AM WRAL is the morning show, with an AM/WFM day part of 10.8 share for its AC format, but the station is
down for the second book in a row and will tell if it can
reverse this trend.

In Providence, MOR WBSM is
down to 5.9 in 1992 to the fall, but
when you take out AM 7.9 a year ago, Hot 100-for-
matted WPRO-FM is off to 7.6 from 8.6 in the fall and 8.4 a year ago. Many AM stations, Hot 100-for-
matted WPRO-FM is up to 9.2 from 8.6 in the fall, but off from 10.5 a year ago.

The real giants of the AM dial
continue to surface: KDKA Pitts-
burgh is resting comfortably in first
place of that market with a 20.2, up
from 19.3 in the winter, but down
from 20.7 a year ago. Hartford,
WTIC-AM has slipped to 21.7,
down from 23.8 in the fall and 23.4 a
year ago. Burkhart dismisses the
idea that the station is in trouble for
the long haul, “Even if they drop a lot
in five years, they’ll be at least where
they have fragmented proportion-
ately.

But Burkhart finds the future bas-
ically lies in FM. He points to the
success of Hot 100 formatted WKKD. The station was intro-
duced on 102.3 in 19.5, and the fall 2.4 and a year ago. “It’s another statement about being that good. Program
director Nick Anthony
carried the small rock station
102.3. We received and
developed a playlist from exten-
sive use of focus groups and
caller contests.”

Burkhart also finds that stations
which offer extensive service and
information marketing are still resist
the onslaught of FM. He points to
Boston as an example where WZLH and WUDB are rock and most live for
these. All have an 8.4 and 8.5 share respectively. WZLH is almost unchained from its 7.9 a year ago, but
unchanged from 1.7 in the winter.

In other developments in Wash-
ington, Doubleday’s new ownership of WKEZ/FM is 4.5 in the
AOR outlet. The station is up to
4.1 from 2.8 in the winter, but it is
still small.

AM station WACF (DC-101) is
can be in trouble with the departure of long time station ers.

But Burkhart finds the future
in FM and 4.7 a year ago while the
station is down from 4.7 in the winter and 6.0 a year ago. Similarly, it looks
like the AM stations are on their
way as Maxwell, the origin of B BY
the arrival of Grassean as
This is up to 2.5 in the
winter, but from 7.3 a year ago.

Similarly formatted WRCX is up to 4.9 from 4.2 in the winter, but off from
6.6 a year ago.

Burkhat’s new methodology
measuring black listenership (Bill-
board, July 14) is apparently push-
ing black listening shares up in
Cleveland. Both WCNK and two ur-
ban contemporaries formats have
formed a combined share of 14.6
weeks. The “SuperStars” group is
in this is up from WKKD, with a
5.9 from 9.7 in the winter, when
the news outlets have been
ported, but ahead of 2.8 a year ago.

Country listenership is still
slightly rising. However, a lot of
for these listeners. WKDW is down
from 2.7 to 3.7 in the winter and 3.4 a year ago. WZLU is down (4.3 to 3.0)
and 3-W are reported above.

(Continued on page 19)

Programmers Named For New Music Panel

NEW YORK—An impressive
group of radio programmers and
recording artists will participate in
the New Music Seminar at the Sheraton Center Hotel here begin-
inug.

Some of the nation’s foremost ur-
ban contemporay programmers
will speak Tuesday (20) at 3:30 p.m.
The panel will be moderated by
Barry Mayo of WKKK-FM here,
and also include Sonny Joe White of
WKKS Boston; Joe Tamburro of
WDAS-FM Philadelphia; Pam Wells of WOGL-FM Cincinnati, Car-
los Bedia of KQTQ-FM Houston; Rich
Barry of WAIL-FM New Orleans; and Steve Smith of KJQK Phoenix.

A panel discussion is preceded
by a promotion panel at 2 p.m. hosted
by Jerry Jaff of PolyGram.

Other panels will address college
radio, video, talent and booking,
DJ’s clubs and distribution and mar-
keting, artist management, retail,
de-independence labels, press, publicity and A&R during the two-day meet.

Vox Jox

Sebastian Gets Century Stations

Rumors are circulating that Se-
bastian, Casey & Assoc, will be con-
trolling all of Century Broadcasting’s AOR stations. The Phoenix-based
firm was recently inked to supervise Century’s radiocentric.)

John Sebastian has “no comment,”
yet about the Century prospect, but
says that he may take some of the
AOR clients in top 20 markets but
any other firm. Eight major AOR stations are using Sebastian’s services, including WLUP Chicago, WCZQ Boston, KLOL Houston, WMMS Cleveland and ZOK-FM.

(Continued on page 26)
WXKS-FM, which Burkhart calls a "very fine radio station" with an "urban 40" format, is up to 7.0 from 5.8 in the winter, but about even with 7.1 a year ago.

In Philadelphia, Burkhart finds the Mike Joseph's Hot Hits format on WCAU-FM "setting in after a nice debut." The station has a 6.4 after a 7.4 debut in the winter book. A year ago the station had a 3.4. Looking at Hot 100 WiFi's dismal 1.6, down from 2.0 in the winter and 4.4 a year ago, Burkhart asks "Did Tom Bigby take the ratings with him?"

The former p.d. who is now at KFI Los Angeles says he didn't leave with the station's ratings, but he notes that WiFi has signal problems. (Continued on page 27)
NAB Backs Common Ownership

By BILL HOLLAND

The National Assn. of Broadcasters filed an intervenor brief in the U.S. Court of Appeals for the District of Columbia this past week defending the recent FCC decision approving common ownership of AM and FM radio stations in the same market.

In its July 8 "Motion for Leave to Intervene," the NAB noted to the court that it had standing in the appeal because a review of the Commission ruling could have a substantial effect on NAB radio members.

The appeal, brought by the National Assn. for the Advancement of Colored People (NAACP), challenges the FCC decision to not move on an older rulingmaking decision to break up existing AM-FM combos and forged new combinations.

The Commission, in dismissing the NAACP proposal last April, noted that recent regulatory reforms and rule-making "could accomplish the same goals of increased diversity and competition as well as enhanced ownership opportunities for minorities and women" (Billboard, May 8).

However, the NAACP sought to challenge the assumption of the Commission in the new chairmanship of Administration-appointed Mark S. Fowler and has brought the case to the appeals court.

In other NAB news, the organization's executive committee last week approved the formation of an NAB All Industry Cuban Interference Task Force, a new forum to consolidate a unified lobbying effort to bring the problems of Cuban radio interference to the closer attention of the White House, Congress and the FCC.

KROQ, Cache Take Billboard Honors

NEW YORK—KRCF San Francisco is the Radio Station of the Year, and Perry Cagle, p.d. of that station, is Program Director of the Year in the Hot 100/AC major market category in Billboard's 1981 Radio Competition.

Rick Dees, personality on KIIS Los Angeles, has been judged to be Air Personality of the Year for Major Markets in the Hot 100/AC category.

Cagle is marking his second year programming the KROQ outlet in the Bay Area. He began his career by dropping in on law school classes and found he worked in radio at the time more to his liking. He has served in a number of positions for Bay Area Beach, FL, KZRI Phoenix, WRKO Boston, WOM-FM New York (which he changed to WXLO 99.9—now WRKS 98.7 Kiss), KHJ Los Angeles and KCQB San Diego.

He also served as chief of staff to the governor of Mississippi and finished fourth in a run for a seat in Congress from Mississippi. His first full-time job was WRBC Jackson, Miss., where he worked from "doing tapes on Sunday." He was aKon, at KIIS for nine months, had been a jock on KHJ Los Angeles, and joined KIIS in the Repro His went country. He formerly worked at WMPS and WBMP Memphis.

While at WBHQ, he recorded the novelty hit "Disco Duck." Dees has done covers, acted on tv and in films, consulted on a show and written music, some of it for films. He was Billboard's Hot 100/AC category winner in 1978.

WYVY Jacksonville is the Hot 100/AC Station of the Year for Medium Market stations and teammates, Bobby Mitchell and Dave Mann, are the Personalities of the Year. 7-103, as the station is known, is programmed by John Robert, who joined that station in mid-1981 from Golden West, another among the KROQ Sacramento and has operated its own public relations firm.

Mann has been the sole man on the station since Bobby Mitchell left in December to do mornings at KQED (Q-104) Kanassen City. Mann has been with the station since 1978, although he left briefly in 1980 and worked at WOKY Milwaukee. He came to the station from WRBQ Tampa (Q-105).

Dees has been a Program Director of the Year for Medium Markets for his work at WFTL Ft. Lauderdale. He left that station in December to join WNNNS Miami in sales, and is now leaving that post to work for WOKY Milwaukee, which he had been with for WFTL 10 years. (Continued on page 27)
KLPQ Little Rock has switched from Hot 100 to contemporary country. Calling itself K-FM 94, the station is running television spots and sending out direct mail pieces. The station is positioning itself as playing more country music, including playing 94 minutes music successively. KLPQ is also inviting listeners to take the “K-FM 94 Listener Test.” Listeners may send in a post card listing four songs played in sequence on the station. A drawing will be held at the end of the month, with the winner receiving $1,000.

New program director of K-FM 94 is Steve Howard, formerly at WJAI Dayton, who succeeds Steve Kelly. The station’s new lineup features morning man Brian Chase, who was in the same shift on the station.

**SHIFTS TO AC**

**KKLT Is Taking It ‘Lite’**

PHOENIX—In an attempt to reverse a ratings slide during the last 18 months, long-time mellow rock KBBG-FM has redefined its playlist and changed its call letters to KKLT. It now bills itself as K-Lite, with the station’s tagline being “a straight shot of Lite.”

“It’s basically a change from mel- low rock to adult contemporary,” explains Marc McCoy, the new program director. “We’ve redefined what was before an alternative-type station that played a lot of album cuts from artists that were not of primary interest to the audience. Now we’re much more traditional adult contemporary.”

McCoy has purged artists like Ang- ela Bolfi from the playlist and re- placed them with a steady diet of top names like Neil Diamond, Barbra Streisand, Billy Joel and Kenny Rogers. He also has included crossover country artists like the Little River Band, Alabama and Ronnie Milsap, who are especially popular in this market.

McCoy concedes the station is positioning itself in a very crowded field somewhere between long-time AM MOR giant KOY and popular top 40 stations like KZZP- FM. But he is confident K-Lite can carve out a “good spot in the marketplace...a hole to come in three years,” he says.

Unlike KOY, the station won’t be placing much emphasis on news and information. And K-Lite is not at older demographics than KZZP. “Our position is somewhere between a top 40 station on one end and the Beatles music on the other,” he says.

McCoy says about half of the mu- sic is older material—which also places K-Lite face-up against competing KOOL-FM, which programs olds and some adult contemporary material. But K-Lite features “musical era” tunes from the ’50s, ’60s and ’70s “that our audience grew up with, featuring songs that define those eras.”

Most of the playlist is based on market research trade magazine charts and album sales. “We want to be quite fine-tuned to the local tastes of the audience,” he says. KBBG has enjoyed a 3.5 total audience share in the fall of 1979, fell to 2.2 last June, then rebounded to a 3.4 in the fall of 1980.

**XTRA-FM Breaks Ground With 3-D TV Commercial**

SAN DIEGO—A local radio sta- tion known for its innovative program format is breaking ground once again—with the pro- duction of the first-ever 3-D tele- vision commercial.

For nearly four years, XTRA-FM (91X), currently the second top rock station in the San Diego market with a 4.9 share of listeners 12 and over, has followed an “album-orien- ted hits” (AOH) programming format, designed specifically for the station by an in-house consulting staff.

The AOH format is a bit lighter than the traditional AOR format, concentrating on one or two “hits” off the top albums.

Now, general manager John Lynch, the station’s uniqueness will be brought to a television audience via a series of 60-60-second spots scheduled to air through the end of July and costing the station close to $150,000 in production, promotion, and air time.

“We’re trying to generate the fact that 91X is an unusual station, and that’s why we’ve taken this unusual way of promoting it,” says Lynch.

“We haven’t done anything on TV in several years, and I was deter- mined that when we did, it had to be totally different from anything else that’s been done before.”

“I think that’s important, because successful radio is creativity, and if we’re going to keep on having radio into the 1980s, we have to continu- ally do new things.”

The commercial, which began air- ing July 11 over the local ABC net- work affiliate, KGTV (Channel 10), was preceded by a barrage of full-page newspaper ads, 10-second teaser spots on Channel 10, and on- air plugs.

In addition, two actors were hired to rolleak off the beachfront boardwalk with sandwich boards, and 100,000 pairs of red-and-blue 3- D glasses were mailed to homes in the San Diego market occupied by persons between the ages of 18 and 34—the station’s target demo- graphic.

An additional 100,000 pair of glasses are being made available for the duration of the viewing period at the half-dozen Dow Stereo outlets in San Diego County.

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Attention: Australian Music Directory
**Prime Movers—National**

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<td>ANYTHING—Broken Heart (Geffen)</td>
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<td>JOEY DUNMORE—Just You (A&amp;M)</td>
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It started with an instant smash called “Hooked On Classics” that went ’round the world and hit double platinum. Two and one half million sold in the U.S., nine million worldwide.

The original “Hooked On Swing” by Larry Elgart and his Manhattan Swing Orchestra, is already past gold and still going strong at radio and retail levels.

Now the world is ready for this latest release to get “hooked on” and to no one’s surprise, it’s called “Hooked On Classics II.” It has applied the same fresh, witty approach to an entirely new repertoire, including “Hooked On America,” “If You Knew Sousa” and “A Night At The Opera.” Here we go again; when they’re hooked, they’re hooked.
Radio

COUNTRY KUDOS—Bill Rice, president of the Ohio Country Music Assn., and, left, and Dale Turner, program director of WSAI-FM Cincinnati, second from left, present pig races at marketing fair for Cincinnati Reds during a recent baseball game at Riverfront Stadium. The Reds annually have a country music night, with Bobby Goldsboro performing at this year's pre-game show. Looking at John Marks, WSAI music director.

Vox Jox

Continued from opposite page
been upped to director of creative services for Mid-America Radio in Kankakee. III. The 36-year-old WRIE Indianapolis, WXTZ and Network Indiana. Davis has been with Mid-America since 1975, serving most recently as producer of the "Doo DahGlenn" show on WIRE.

Happy Birthday! WVNJ announcer Bob Harris was on the receiving end of a surprise party hosted by the station’s staff and management in honor of his 50 years in broadcasting... WRIF Detroit afternoon DJ Arthur Penhall was surprised with an on-air champagne toast by the station’s staff in honor of his 12 years in the same time slot at the rock outlet. Penhall was also the host of a new 30-minute program on ON-TV called "Riff Rock On." The show features interviews and video clips of leading rock acts.

KFRC, Chagle Take Top Billboard Honors

Continued from page 20
working first in sales and then in programming. He notes that during the period for which he won he was director of programming for both WFTL and sister station WWJ, while Scott Fischer was pd from the fall of 1980 to July, 1983 at WFTL. There is a tie between WDIF Markets, Ohio and WQKZ Myrtle Beach, S.C. for Station of the Year for Small Markets. WDIF was Station of the Year for this category in 1979 and 1980, and won a special program-

AM Ratings Continue Decline

Continued from page 19
AOR WIOQ is up to 4.4 from 3.5 in the winter and 3.6 in the summer, and WUSL is up to 3.0 from 2.6 in the winter and 1.9 a year ago. Burkhart finds Sun Fun 101 a market that “continues to fragment badly. This is a generally predictable book. But the real change is the new AOR KROQ.” The CBS outlets, formerly KCBS-FM, is up to 3.3 from 2.6 in the winter and 1.2 a year ago.

Burkhart sees country level off with KNEW at 2.9, up from 2.1 in the winter, but down from 3.1 a year ago and KSN to down to 2.4 from 3.1, but up from 2.4. Hot 100 KFRC seems on a down trend shipping to 4.2 from 4.5 in the winter and 4.8 a year ago.

Billboard

Rock Albums & Top Tracks

Top Additions

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

www.americanradiohistory.com
A spokesperson for Communications Group of America, a graphic-design company based in New York, says the firm has sold a quantity of limited edition posters featuring WNBC New York's Doz Imus and the Imus Family at $15 each—but he won't say how many. Transit union ads note that the multi-colored lithographs are mat- ted, framed and signed by the popular personality. Comparable versions of the posters were given away during June in the Imus program.

KBNR-AM San Francisco raised over $27,000 Monday (22) in its effort to save the city's historic cable car system. The all-newse, premiere AM station, which collected an additional $25,000 through its sale of hot dogs and brass cable car belt buckles, took the pieds as afternoon air personality Carole Smith broke a car cable up and down California Street for 18 hours to solicit support for the campaign. Representa- tives from WNEW New York, Who Des Moines, WRC Washington, DC, WAKY San Diego, KTHR Houston, and WRLW Cleveland are among the stations that placed calls to Smith during the promotion because "cable cars are a vital part of the city," according to promotion di- rector Isabelle Lemon, who adds that KNBR is selling its nut-tailed chocolate bars for $1 on the strength of "Get a taste of the goodness" tag line.

WMJO Cleveland, basking in the success of its recent Father's Day promotion, has launched a new con- test with Sisters Chicken and Biscuit, a local restaurant that specializes in "down home" cooking.

The station, in association with Eigen Furniture, is raffling away a 40-inch television set (with remote control) on Aug. 2 to listeners who drop their empty cups off at one of the chain's three locations in Cleve- land.

Promotion director Michelle Mann says the idea was conceived soon after the station presented three local Dads—Charles Clark, "Dad" Jo Garvey, and John Johnson—with a choice of a dinner or a dinner plus a record of the station's Second anniversary celebration. Prizes included a Baldwin console organ and a week's vacation for two in the Poconos. The Virginia Association of Broadcasters has recognized adult contemporary WLTW-FM Norfolk with "Promotion of the Year" honors for its station's Father's Day promotion. The contest sent "Fourth of July" fans to the Military Circle Mall last fall.

WQXR-FM Washington, D.C.'s third annual "Spirit of America" concert drew an estimated 40,000 people July 4 to the grounds of the Washington Monument, where the Grass Roots performed for 90 minutes. The show was broadcast live, and an appearance by Dave Grisman thrilled his fans. "I just love playing to such a great audience," Grisman said. "It was a thrill."
Video

New Products

Record industry, manufacturers had a different mentality. Their returns philosophy was: "Who cares? We cut the risks. As the business was climbing, everyone made money. And when the businesses was in trouble, they didn't cut returns off. The video people have to take risks too, in order to bring new accounts to join into video. A reasonable returns privilege is not anathemas to doing business—it's a way to start a business sometimes."

The recent demise of the Warner Home Video rental program, says Jack Diamond, president of 29th Century-Fox's and MGM-UA's has been a positive factor for the industry. Adds Weiss, "This is the problem for the no rental plan took distribution into account. Distribs who were not granted for rental; it only makes sense at the store level. The film companies find it difficult that they have to give up their birthright. Either they have to have a sales plan, or get out."

Goldfarb estimates 8%-10% of record dealers now have separate video departments and feel that video games spurred a number of them on. "Video and records together are unbreakable," he says. "If record stores will make the investment in video, we'll all have a strong business."

Labels Increasing Vid Clip Use

During negotiations at the time of signings, they say, adding that video has become a significant contributor to the "breaking" new artists, especially with today's tight radio playing.

MTV is mentioned by most label spokesmen as "a priority" to service with the most current clips, although the Video Music Channel, a local cable music channel in Atlanta, is also considered important. Future channels are being planned in the country and other musical formats are seen as potentially strong areas. Also pay services such as Home Box Office and Showtime use the clips as filter between their longer features.

"Where there's a video music outlet in an area, we've found it's a factor in sales," says Jo Bergman, Warner Bros. Records director of TV and video. "It tends to be a suburban phenomenon, because many of the larger cities haven't been wired yet. She adds, "MTV's not being in Los Angeles and New York shows there is still a lot of other factors make it difficult to predict where video will take us."

"The more we're investing in video clips, and the record companies see them as useful outlets for certain records. "Clubs are important for dance and new wave music, which appears to get its start in record clubs," says Len Mordois, president for business affairs David Benjamin.

IRS Records services 30 clubs across the nation and 20 cable stations, according to Robynne Modlin, who heads the promotion. But she also points out that the clips have a strong purpose at retail.

Our national sales director shows our retail distribution videos of the artists so they know who the group is."

Warner's Bergman adds, "We're getting involved in distributing videos to our branch offices. Every month we compile current video to show at sales meetings, to retailers and so on. We taped a Marshall Crenshaw concert in San Francisco, and distributed that so they would be aware of who he is. She believes, "This may be video's biggest use."

PolyGram has put together a 90-minute compilation of 23 video clips called "PolyGram's Magical Musical Video Show," according to Len Epand, vice president press and artist relations. The tape is distributed to branch offices for play in record stores. "We don't know yet what the impact will be on record sales," he says. "We're planning to run it for three months."

Another, however, is not consequently, use for promotional clips for airing in international markets. "They use these a lot," says Bert Miller, A&M's national artist development coordinator. "Getting a video on TV in Europe is like getting a record added on a major radio station."

Not only are they distributed overseas, many video clips are produced there as well. "Many of our artists, like the Police, don't live in the U.S.," says Miller, "so they prefer to do their own video work." It also may be cheaper to do it that way.

Bergman adds, of course, a major consideration. Most label executives say they have been involved in a number of productions that worked quite well on very little money, because of the originality. "Arista is willing to contribute more and more to a video clip," says national video director Ernie Ferrari. "They see it as an increasingly important sales tool. But they're not waving the checkbook telling me to spend millions."

Arista has, however, made a substantial commitment to equipment. "We had a small editing/duplicating room here," says Ferrari. "We only had two machines two years ago. Now we have 25."

Although Aristat has one in-house producer, Don Davies, it mostly uses outside producers. Warner has a video staff of five, CBS has a staff of two, one each for Epic and Columbia in the U.S., plus others in different areas of the world. Poly- Gram, A&M and RCA have one person each responsible for video activities. PolyGram's he's also head of press and artist relations; A&M he's also artist development coordinator. RCA's Steve Kahn, however, is full-time video. All of these also use outside producers."

Only one company surveyed had no video department at all. MCA according to Joaun Bullard, vice president press and artist development. "We have video available, but they're from the artists themselves. We're just not convinced that video is sound."

Most others would not agree "MTV does sell records," says Jack Chudnoff, who has noted that independent merchandising. "Video has definitely become more important to artists."

According to Chudnoff, fewer videos are being made by RCA than in the past due to tight economic conditions, "but what's being made is better quality. We're utilizing them for cumulative exposure for an artist. In the future," he adds, "they'll be even more important."

5,000,000 Videodisks by RCA

NEW YORK—RCA has produced its five millionth video disk, some 16 months after the introduction of the SelectaVision System. The first musical disk was "The Jazz Singer," starring Neil Diamond, one of RCA's first stereo disks.

The first disk produced at the company's Rockville, Conn. 1981 launch of the system. The disk pressing plant was expanded in June 1981; a new plating plant was completed early this year with planned capability of handling the energy requirements for 60 disk presses. There are now 250 CED titles from RCA, with a total of 400 planned by the end of the year.

paramount Taping Sinatra's Concert

LOS ANGELES—Frank Sinatra's "Concert For The Americas" will open the 5,000-seat amphitheatre in the village of Altos de Chavon, Dominican Republic, on Aug. 20.

The concert will be taped by Paramount Video for pay television. Walter Miller will direct this Sinatra debut for pay tv. Later, the performance will be available as a stereo videocassette.

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U.K. Video Organizations Girding To Battle Piracy

LONDON—A new federation of video organizations is being set up here to carry forward the fight against piracy and counterfeiting in Britain. Recruitment of a director-general and other staff is in hand, and the federation, so far unnamed, should be in operation by September.

Parties to the trade move are the British Videogram Assn., the Society of Film Distributors and the Motion Picture Assn., which collectively have enjoyed a number of successes in recent months with their co-ordinated antipiracy drive, resulting in many prosecutions.

Feeling is, however, that greater success can be achieved by joining forces. Plans envisage a large team of investigators backed by administrative and technical staff.

Finance will come from video and film distribution companies already operating in the U.K. who have agreed to join the new organization.

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Video Reviews

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Music Monitor

By CARY DARLING

- Hot Stuff: Temperatures of more than 100 degrees reportedly greeted Fleetwood Mac in the Mojave Desert where the group was taping its latest video, "Hold Me." Directing is Steve Barron who has received acclaim for his "Don't You Want Me" day-for-night shoot with the Human League. Fleetwood Mac supposedly had to start shooting at 5 a.m. in order to get a jump on the heat. Appropriately, Fleetwood Mac's latest album is called "Mirage." Gowers, Fields & Flattery is producing.

- It's Magic: Homer and Associates, the Los Angeles-based visual effects production house and Precision Post editing have completed work on a promo clip, 30-second tour promotion spot and a 30-second album promotion spot for Steve Miller's "Abracadabra." Directed by Peter Conn, the pieces include many surrealistic effects.

- Wild Cougar: Gowers, Fields & Flattery recently shot John Cougar's "Hurt So Good" with an army of bikers on the scene. All the bikers were friends of Cougar's who had gone to high school with him in Seymour, Ind. In a different vein, Gowers, Fields & Flattery also put together a "Jack And Dianne" video, reportedly for under $1,000. The video is comprised of home movies and still pictures.

- Night Mills: KEFCO recently finished "Last Night" video for Stephanie Mills. The song is from the album "Tantalizingly Hot." Philip Davey directed with John Weaver producing. It was shot at Studio One in Los Angeles.

- Ezuz Clipped: Split Ezuz had their Hamilton, Ontario, Canada show taped by Gowers, Fields & Flattery for showing over Warner-Amex's MTV recently. Bruce Gowers directed the piece which features such songs as "One Step Ahead," "Shark Attack," and "Dirty Creature," which features a sax solo by co-director Lars Sorensen.

- Beat It: New York performance artist Fitzgerald Sanborn has completed a video for King Crimson, "Heartbeat." The song is from the Warner Bros. latest album, "Beat." Also, Warner Bros. has Pat Metheny's "Are You Going With Me?" directed by Robin Young.

- To The Islands: Blondie's "Island Of Lost Souls," from the album...
Mae West Lookalike Sought in Bay Area

LOS ANGELES—Media Home Entertainment and Captain Video, a San Francisco video software retail specialist, are presenting a Mae West lookalike contest with judges to take place Saturday (24).

According to Media, the contest is advertised in the Bay Area local media. The San Francisco Examiner and The Bay Area Report.

Those wishing to enter the contest fill out an entry blank and submit it to either one of their two San Francisco locations by Wednesday (21).

Judges will be John Stark, movie critic, San Francisco Examiner; John Karr, entertainment editor, Bay Area Report, and female impersoner Lori Shannon.

Grand prize will consist of a night on the town for two, drinks at the Top Of The Mark, dinner at the Nob Hill Restaurant, a Captain Video club membership and a “Sextette” videocassette. Third prize is a Captain Video club membership, a framed “Sextette” poster and a “Sextette” videocassette.
Barclays Sues Over Console

LOS ANGELES—Barclays Bank of New York has instituted Superior Court action here to force Filmmores, Wally Heider Recording, Wally Heider doing business as Filmmores and David Malloy to return a $50,000 studio console and pay $31,994.06 in lease fees past due.

Barclays is the plaintiff because it took over assignment of the lease from Commercial Funding, who leased the Rupert Neve music console Model 8058 to the defendants in June, 1979. Defendants were to pay 36 monthly payments of $1,834.40 and 24 monthly payments of $902. Barclays claims defendants paid $55,678 on the $87,672 lease.

The suit also asks the defendant pay $7,000 in legal fees.

Pro Equipment & Services

STICKIN' TOGETHER—At a listening party for the Kendalls' latest PoliGram LP in Nashville's L.S. Studio are, left to right, Frank Leften, country promotion director; Paul Randall of WBKR Radio; Annie Kendall; Gerry House of WBUX, and Royce Kendall.

Storage/Editing System

Sound Workshop Sets Diskmix Debut

NEW YORK — Sound Workshop's Diskmix automation/ editing system, shown in prototype form at last fall's AES convention, will be shipping in August. At a recent demonstration here, the company's president, Michael Tapes, explained the system's operation and the reasons for its development.

"Automation is necessary for the creative flow," Tapes said. "It also helps save money. MCI automation is the most widely used, so we wanted our system to be able to work with that, without having to modify it." Of course, Diskmix also interfaces with Sound Workshop's own automated console, as well as Valley People's.

"To get the flexibility of a disk storage system, you shouldn't be forced to buy New or Solid State Logic," Tapes said.

One Diskmix unit can be used with several consoles and can be used to store mixes, margins and the likes. "It lets people get into automation more slowly," Tapes said. "Because it's an add-on device, we wanted it to be simple to operate." Tapes explained the use of Diskmix as a "chaser," the "engineer does what he wants and Diskmix follows through." One track on a multitrack tape is used to store SMPTE time code, which locks all automation data stored on disk to the master tape. Diskmix also simplifies the process of automated mixdown.

Sound Workshop will continually supply software updates. "If we wanted the machine could do everything, it would never get to market," remarked Tapes. Diskmix purchasers receive all updates during their first year of ownership at no extra charge; after that the two or three new releases per year cost $350.

"The order in which new enhancements are added will depend on the pressure from people who've bought the system," said Tapes.

Movieland Opens Video Post-Production Facility

NEW YORK—Movieland, the East Coast's largest theatrical and commercial film laboratory, has opened a new, fully computerized post-production video facility here. The new division interfaces completely with the film operation.

As a result, new arrivals never leave the building for video transfer or editing and all material is processed under clean air conditions with 95% filtration. Selecting, scheduling, sales, machine control and shipping are completely governed by microcomputer systems. To make Movieland Video operational required more than 20 miles of cable and 22,000 electrical connections.

The facility was designed by Walter Raufer, vice president of engineering. One of Raufer's promises was the audio properties of the color correction and editing, suits—hence the stereo-capable equipment, sophisticated mixing and equalizing capability and analog and digital echo. The editing suites are matched and balanced to Movieland's screening theater. The emphasis on sound is partly based on the belief that standards and specifications in the video field will be sharply upgraded and expanded in the coming years.

Equipment includes Audocast 16-channel mixing consoles with stereo paragraphic equalizers and half-inch MCI four-track mixing. Edit rooms handle up to four tracks of half-inch audio, which can be interfaced into video edit sessions. The film-to-tape area can play back up to four tracks of 3mm Mag tape or two tracks of 16 mm. All areas have Doby systems for 1/4-in., one-in., and quad.

Audio and video compression are made possible by Envidance's "Time Scorer." The studio also offers the first operational Rank Variable Speed Flying Spot Tetsone in the New York area.

Diskmix Demo—Sound Workshop president Michael Tapes demonstrates the new Diskmix automation storage/editing system at Atlantic Recording Studio in New York.

Studio Track

Dolby's first major product was a 3-track recording system in which three separate audio tapes were recorded at once. This system allowed for the recording of three audio channels, one on each track, with each channel recorded with a different angle. The system was designed to improve the fidelity of recordings and to reduce noise and distortion. It was widely used in the recording industry and became a standard in professional recording. The Dolby system was later adapted for use in film projection, and it remains a popular tool in the film industry today. The Dolby system is still used in many recording studios and film productions around the world. It is an important piece of history in the field of audio recording and has had a significant impact on the quality of sound in both music and film.
Publishing

Print Firms Optimistic For '82 Second Half
• Continued on page 10

They just don’t have the funds they had several years ago. But, Rosen feels that a projection of a 10% sales increase for the year is still a possibility and, thanks to anticipated product, may even exceed that. “We continue to do well in mixed folios and plan to increase re-leases of this type,” Rosen likes the sales pattern of single sheets, country music and choral works.

At Chandler, Rosen says sales are up over 10% over the same period last year. However, Lauren Keiser is mindful of a truckers’ business climate. “I’m told it’s the economy, but I haven’t put a finger on it. Dealers are keeping inventory at record low levels, but I see a pick-up coming,” Keiser is bullish over Cherry Lane’s prospects with matching folio due from Rick Springfield, Kenny Rogers, Kansas, Judas Priest and for what he believes will be especially his best album/folio venture to date, “Nylon Curtain.” Also due out is a guita-r version of Elton John’s “Can You Feel the Love Tonight” and a 100-song strong “ultimate” mixed folio, spiral-bound at $12.95.

Frank Hackinstein, Manager of Columbia Pictures Pictures reports a 12 to 15% sales increase this year so far. “Our goal is to be sluggish enough to be sluggish out there, but we’re very busy. The cost of doing business today can hurt, but we’re using sophisticated cost controls to get around this.”

Hackinstein says the company’s personnel roster remains intact, with about 100 staffs. “We’re optimistic about some important acquisitions. Our educational season is going through the roof.”

Big 3 Music, the music print arm of United Artists Music, had six month growth of 8.9% for the 12 months ending 9/30/81, although it achieved higher profits, according to Russ Martins, general manager. “In August, we are getting a ‘cleaner’ staff this year down to nine from 24 at our New York headquarters. Its total staff is now at 27.

Although the company lost sever-al major catalogs last year, including songs of The Band, the Rolling Stones, Croc, Martens and Jay Leipigt, marketing consultant, claim they’ve benefited from increased catalog and production schedule, a “one-on-one” racketer/tailor relationship, including special services for key accounts and personal contact, and moves into club and mail-order sales.

With “Annie” film print leading the way, Martens predicts a strong showing for the remainder of the year. Special emphasis is being given to “nostalgic” concepts, among them reprints of old sheet music collections selling at $5.95 each.

FOR WRITER ED COBB

Soft Cell Single Was Hard Sell

By Jim McCullough

LOS ANGELES—“I couldn’t get anyone interested in that song,” says Ed Cobb, co-principal of multi-dimensional American Variety International and author of “Tainted Love.” Soft Cell’s smash international hit which just cracked the top 10 in the U.S. on Warner Bros.

“It’s one of those songs,” he adds, “that just overcomes all the obstacles.”

Cobb, 44, who began his music industry career at 19 as a member of the Four Preps, penned the song in the ’60s when it was recorded by Gloria Jones as a “B” side.

Soft Cell explains Cobb ran into the tune through Gloria Jones, who had moved to England and had become a popular club performer there. The members of Soft Cell became intrigued with it and went into a studio in London and cut it on a $500 shoestring budget. Mike Thorne produced.

The song, according to Cobb, has been either No. 1 or a top 10 song in at least 17 countries it has been issued in, either as a single, a part of Soft Cell’s LP, as a part of a compilation or as a giant 33. In Germany, Cobb points out, it is the largest selling giant 33 to date.

As a result, adds Cobb, “I have had every off-beat artist around soliciting material. There must be 30-35 people out there recording one of my songs. It’s taught me a lesson, I am going to go back and concentrate on writing and composing, both songs and music for motion pictures.”

Most of Cobb’s time is spent as an executive overseeing American Va- riety International, which consists of AVI Records, two recording studios (L.A.’s Producer’s Workshop and Nashville’s Woodland Sound), publishers of the late Don Gibson and Nashboro Records, the large black gospel label.

The Soft Cell success, Cobb maintains, is indicative of what’s going on in the music industry—more younger acts going into the studio and recording potential hits on a limited budget.

“In that sense,” analyzes Cobb, “the ’60s and ’70s are happening all over again. The young guys with $200 are going into the studio with a shot at being number one. The deals are being made for $200, not $10,000 and acts will be cutting that night. It’s the independent or garage pro-ducer—the type of guy I was 20 years ago and stopped becoming because I got successful—that will start this cycle all over again. The deals are being made on the streets. The record companies don’t have the budgets. A lot of talent was being stopped by that big deal mentality.”

NEW YORK—Words and music by Larry Brown and Joel Diamond. That’s a relatively new songwriting team that got its start with “Paradise,” the title song from the Embassy Pictures’ production starring ring-actress/model Phoebe Cates. The CBS disk, produced by Brown and Diamond, hasn’t made much headway in the U.S., but it’s been a smash in Italy—and, perhaps even more importantly in giving the band time for future songwriting/production efforts by the veteran music men.

Brown, who has a mutual friend, Jerry Meyers, an indie pro- motion man out of Buffalo, Dia-mond, who is based in Italy in about a month to produce some local acts. Also, the pair has penned Tom Jones’ next Polydor single. “Marie (Don’t Wake Up For Me),” and have completed a studio album with Phoebe Cates on CBS. The band, have finally used 10 of 14 songs they wrote for the package.

Diamond says the pairing of him-self with Brown, who has co-autho-red a number of big hits, most prominently “Tie A Yellow Rib- bon,” was initiated with “Paradise,” when he convinced Embassy chief Frank Capra Jr. of the need for a strong main-man title. After this was pro-duced, Columbia’s Al Teller agreed to market the record.

The teaming is regarded by Dia-mond and Brown as professionally logical.

“It was difficult for me to get writ- ing assignments on one hand and difficult for Larry to get production projects,” says Diamond, best known as a producer/publisher through Silver Blue here.

While both music men are busy on the creative end, they’ve never missed their business interests as yet, with Brown operating his Lar-ball Music (BML) publishing firm.

Diamond feels that the way the Italian version of “Paradise” was musically scored played an impor-tant role in its success. “The Ameri-can version performs the title song only once, while the version shown in Italy repeatedly it four times, vocally and instrumentally.”

Though pleased with its success in Italy, Brown notes one negative: “Seeing here in the U.S. it’s hard to feel that ‘Paradise’ is a big hit somewhere else.”

“Paradise” Paves Way For Brown/Diamond Gems

LONDON—A high court legal battle in which Sting, front man of the group Police, is suing Virgin Musi-c Publishing Co. over the rights to many of his hit songs, started here (13) and the hearing is expected to last three weeks.

The background to the case, the court was told, was that Sting, real name Gordon Sumner, gave up teaching school in Newcastle, Northeast England, in 1977 to seek pop fame in London.

In mid-1977, he signed publishing deals with Richard Branson’s Virgin Music. Now Sting seeks a declaration that “The agreement was op- pose, illegal and unenforceable on the grounds of inequality of bargai- ning power and unreasonable restric-tions.

It was said that the publishers made in the region of $1.4 million from Sting’s compositions during the course of the agreement. The singer/guitarist also wants a court order that all master recordings em-bourne during the composition and lyrics he has been paid over, will be handed over, with all payments reasigned to him.

Sting is claiming the contract was signed when he couldn’t afford legal advice.

Vigen denies Sting is entitled to the return of his copyrights or to damages and says he received more than one million pounds (around $1.7 million) in royalties.

ASCAP Foundation Sets Theatre Workshop

NEW YORK.—The ASCAP Foundation will host its fourth sea- son of the ASCAP Musical Theatre Workshop under the direction of composer Charles Strouse. The workshop will meet every Monday night at ASCAP’s New York head- quarters beginning October 25.

Big Issues ‘Guitarist’ Fake Book

price, considerably below the popu-lar piano-vocal fake book collec-tions on the market that often sell for $25.

The collection features major United Artist copyrights as well as many songs leased for print use by Big 3.

PRO Gets Approval On Increase In Radio $$

ONTARIO—The Copyright Ap- peal Board here has granted the Per-misstion Rights Organization of Canada (PRO) an increase in the amount of revenue it may collect this year from private radio stations.

The increase which, if granted, is 1.45% to 1.54% of gross revenue, is expected to generate nearly $1 mil-lion additional in 1982.

The increase to PRO Canada does not alter the total—3.2% of gross reve-nue private radio pays to Cana-dian performing rights societies.

“The increase in the portion allo-cated to PRO Canada is a welcome recognition that more and more works performed on radio are li-censed by PRO,” commented Jan Matejcek, manager-director.

Earlier this year, increases in a number of nonbroadcast related tar-iffs were approved and are expected to total $300,000. A large portion is attributed to the 1.25% increase in the tariff for licensed premises with live entertainment.

Other increases were background music systems, dance halls, disco- theques, conventions and fashion shows, publicans, conventions and con-vernancies, public parks and streets, disc jockeys and sporting events. These, coupled with increases granted last year for cinemas, exhi-bits and concerts. bring the bulk of Ontario’s tariffs up to “realistic” levels, PRO feels.

Matajcek reports that PRO Cana-dia’s 1982 gross revenue from radio is expected to reach $15.9 million, including foreign in-come. This represents an 18.5% in-crease in payments to Canadian writers and publishers up 21.6%.

Police Member Suing Virgin Music

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## Billboard Top LPs & Tape

### Artist-TITLE-Label

<table>
<thead>
<tr>
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<th>Title</th>
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<th>Artist-TITLE-Label</th>
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<td>1</td>
<td><strong>ASIA</strong>&lt;br&gt;Alibi&lt;br&gt;Greek GNR 29008 (Warner Bros.)</td>
<td>17</td>
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<td><strong>PETE TOWNSHEND</strong>&lt;br&gt;All the Best Cowboys Have Chinese Eyes&lt;br&gt;Reel 10 38149 (Atlantic)</td>
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<td>2</td>
<td><strong>WILLIE NELSON</strong>&lt;br&gt;Always On My Mind&lt;br&gt;Greensleeves 1001 (Mercury)</td>
<td>19</td>
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<td><strong>GLENN FREY</strong>&lt;br&gt;The Fun Ain't Over&lt;br&gt;Elektra E1 64129 (ASAP)</td>
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<td>3</td>
<td><strong>THE HUMAN LEAGUE</strong>&lt;br&gt;Dare&lt;br&gt;A&amp;M Records SP 6 4192 (Atlantic)</td>
<td>22</td>
<td>22</td>
<td><strong>SOUNDTRACK</strong>&lt;br&gt;Arabian&lt;br&gt;Columbia CS 39501 (CBS)</td>
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<td><strong>TOTO</strong>&lt;br&gt;Toto IV&lt;br&gt;Greensleeves TC 37278 (CBS)</td>
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<td>14</td>
<td><strong>JANE FONDA</strong>&lt;br&gt;Jane Fonda's Workout Music&lt;br&gt;Columbia CS 39504 (CBS)</td>
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<td><strong>ROLLING STONES</strong>&lt;br&gt;Shut Me Down&lt;br&gt;Rolling Stones Records CD 39513 (Atlantic)</td>
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<td>5</td>
<td><strong>VAN HALEN</strong>&lt;br&gt;1985&lt;br&gt;MCA Records 39569 (CBS)</td>
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<td><strong>JOHN COUGAR</strong>&lt;br&gt;American Fool&lt;br&gt;Mercury MLP 1911 (Polygram)</td>
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<td><strong>CROSSBY, STILLS AND NASH</strong>&lt;br&gt;Daylight Again&lt;br&gt;A&amp;M Records SP 6 4192 (Atlantic)</td>
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<td><strong>SURVIVOR</strong>&lt;br&gt;Eye Of The Tiger&lt;br&gt;Gemini 36060 (Epic)</td>
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<td>7</td>
<td><strong>RAY PARKER JR.</strong>&lt;br&gt;The Other Woman&lt;br&gt;Alouette 5005 (Epic)</td>
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<td><strong>LOVERBOY</strong>&lt;br&gt;Get Lucky&lt;br&gt;Greensleeves TC 3728 (CBS)</td>
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<td>37</td>
<td><strong>FOREIGNER</strong>&lt;br&gt;4&lt;br&gt;Kentucky 10 39199 (CBS)</td>
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<td><strong>FLEETWOOD MAC</strong>&lt;br&gt; Mirage&lt;br&gt;Warner Bros. L 22607 (Warner Bros.)</td>
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<td>2</td>
<td><strong>RICHARD SIMMONS</strong>&lt;br&gt;Rock On&lt;br&gt;Elektra E1 64122 (Atlantic)</td>
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<td><strong>38 SPECIAL</strong>&lt;br&gt;Special Forces&lt;br&gt;A&amp;M SP 4888 (Atlantic)</td>
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<td><strong>STEVE WONDER</strong>&lt;br&gt;Steve Wonder's Original Munich Bear&lt;br&gt;Yawn 55012 (Qwest)</td>
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<td><strong>RED SPEEDWAGON</strong>&lt;br&gt;Good Trouble&lt;br&gt;Epic FE 31800 (Epic)</td>
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<td><strong>APRIL WINE</strong>&lt;br&gt;Power Play&lt;br&gt;Ganymede SP 4122 (Can)</td>
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<td><strong>SOUNDTRACK</strong>&lt;br&gt;E.T.&lt;br&gt;MCA Records ED 44129 (Warner Bros.)</td>
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<td><strong>RICK JAMES</strong>&lt;br&gt;Thompson Down&lt;br&gt;Gemini 36065 (Qwest)</td>
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<td><strong>ALDO NOVA</strong>&lt;br&gt;Aloha&lt;br&gt;Emi Europe 4015 (Columbia)</td>
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<td><strong>SQUEEZE</strong>&lt;br&gt;Sweetest From A Stranger&lt;br&gt;A&amp;M SP 4888 (Atlantic)</td>
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<td><strong>KNEEN ROGERS</strong>&lt;br&gt;Love Will Turn You Around&lt;br&gt;Motorola 10 38149 (Atlantic)</td>
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<td>16</td>
<td><strong>KANSAS</strong>&lt;br&gt;Vinyl Confessions&lt;br&gt;Krause FE 38080 (EMO)</td>
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<td><strong>ASHFORD &amp; SIMPSON</strong>&lt;br&gt;Street Opera&lt;br&gt;Ganymede SP 4122 (Epic)</td>
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<td><strong>JOURNEY</strong>&lt;br&gt;Open Arms&lt;br&gt;EMO EMO 4015 (Warner Bros.)</td>
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<td><strong>THE GO-GO'S</strong>&lt;br&gt;Beauty And The Beat&lt;br&gt;EMO EMO 4015 (Warner Bros.)</td>
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<td><strong>THE J. GEILS BAND</strong>&lt;br&gt;Freeze Frame&lt;br&gt;EMI-America 320 31562 (EMO)</td>
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<td><strong>GENESIS</strong>&lt;br&gt;Abacab&lt;br&gt;Atlantic SP 6 4192 (Atlantic)</td>
<td>41</td>
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<td><strong>HOOKED ON CLASSICS</strong>&lt;br&gt;The Royal Philharmonic Orchestra Conducted By Louis Clark&lt;br&gt;NMC ML 41 770 (EMO)</td>
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<td><strong>MELISSA MANCHESTER</strong>&lt;br&gt;Hey Ricky&lt;br&gt;Alouette 5005 (Epic)</td>
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<td><strong>ROSAIRE CASH</strong>&lt;br&gt;Somewhere In The Stars&lt;br&gt;Greensleeves TC 37278 (CBS)</td>
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<td><strong>VANGELIS</strong>&lt;br&gt;Choruses Of Fire&lt;br&gt;EMI-America 320 31562 (EMO)</td>
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<td><strong>JOE JACKSON</strong>&lt;br&gt;Night And Day&lt;br&gt;EMO EMO 4015 (Warner Bros.)</td>
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<td><strong>IHUDA PRIEST</strong>&lt;br&gt;Screaming For Vengeance&lt;br&gt;Greensleeves TC 37278 (CBS)</td>
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<td><strong>SOUNDTRACK</strong>&lt;br&gt;Grease 2&lt;br&gt;EMO EMO 4015 (Warner Bros.)</td>
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<td><strong>THE GO-GO'S</strong>&lt;br&gt;Beauty And The Beat&lt;br&gt;EMO EMO 4015 (Warner Bros.)</td>
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<td>52</td>
<td><strong>JOURNEY</strong>&lt;br&gt;Open Arms&lt;br&gt;EMO EMO 4015 (Warner Bros.)</td>
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NEW YORK—The issues of pay-for-play and home taping are high on the agenda of the Concert Music Broadcasters Conference this month in Lenox, Mass.

The four-day confab, which opened Sunday, is the first to require a climate for classical radio, and will also serve as a platform to muster support in the association’s battle with ASCAP over blanket licensing.

Six record manufacturer reps will comprise a panel to defend and explain industry positions on pay-for-play and home taping, as well as to discuss the needs of the expanded advertising revenue directed at classical music radio.

This panel, scheduled for early Saturday afternoon (Aug. 7), will include among its participants Peter Camicy of Philips Records, Grace Patti of the German-Swiss Grammophon; Scott Manuf of Tisch Productions, Janet Shapiro of London, and Laura K. Schreiner of Soundstream of CBS Masterworks.

Although advertising in general on commercial classical radio is slim, there are trends which augur well for Robert Conrad, CMBA presi- dent, time buys from record com- pany-advertising for a continued decline for the past few years. He hopes the dip can be turned around.

Conrad, who is vice president and manager of programming of WCLV in Cleveland, has observed that “fine for promotion, but not for ad- vertising.” Still, he reports, national advertising continues to grow, having increased by 174% over the past year, with similar increases expected by other major stations.

“People are beginning to notice,” he says.

The CMBA includes in its membersh ip 30 of the 40 full-time com- mercial classical radio stations in the country, Conrad reports. He anticipates that the session will serve as a taste of stations, as well as in their eco-

U.K. Disk Kudos To Philips, DG

LONDON—Philips and Deutsche Grammophon have between them scooped five of the ten classical cate-

L.A. Orchestra Gets U.K. Okay

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<td>4</td>
<td>EYE OF THE TIGER</td>
<td>Survivor (Don Peter, Franklin Sills, F. Sullivan, J. Peterit, Scotti Bros. 5-02912 (Epic))</td>
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<td>ROSANNA</td>
<td>Jado (Ted), D. Paich, Columbia 18-02811</td>
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<td>HURTS SO GOOD</td>
<td>John Cougar (John Cougar Mellencamp, Dan Gehman, G.M. Green, J. Cougar, RCA 209 (Polygram))</td>
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<td>LET IT WHIP</td>
<td>Dazz Band (Reggie Andrews, R. Andrews, M. Chancier, Motown 1609)</td>
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<td>ABRACADABRA</td>
<td>The Steve Miller Band (Steve Miller, Gary Me커, S. Miller, Capitol 5176)</td>
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<td>DON'T YOU WANT ME</td>
<td>The Human League (Martin Roshell &amp; The Human League), Collins, Oatey, Wright, A&amp;M/Virgin 2397</td>
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<td>TAIRED LOVE</td>
<td>Soft Cell (Mike Thorne), E.C. Goo, Sire 49585 (Warner Bros.)</td>
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<td>ONLY THE LONELY</td>
<td>The Motels (Val Garay), M. Davis, Capitol 5114</td>
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<td>KEEP THE FIRE BURNIN'</td>
<td>REO Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beasles, Alan Gratzer), N. Cronin, Epic 14-02964</td>
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<td>HARD TO SAY I'M SORRY</td>
<td>Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29797</td>
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<td>LOVE'S BEEN A LITTLE BIT HARD ON ME</td>
<td>Juice Newton (Richard Lands), G. Burr, Capitol 5120</td>
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<td>KIDS IN AMERICA</td>
<td>Kim Wilde (Ricky Wilde, N. Wilde, K. Wilde, EMI America 8110)</td>
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<td>I FOUND SOMEBODY</td>
<td>Glenn Frey (Glenn Frey, Alen Blaze, Jon Ed Norman), G. Frey, J. Tempchin, Asylum 47466 (Elektra)</td>
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<td>Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 4053</td>
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<td>NICE GIRLS</td>
<td>Eye To Eye (G. Kats), J. Marshall, D. Berg, Warner Bros. 50050</td>
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<td>YOUR IMAGINATION</td>
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<td>THINK I'M IN LOVE</td>
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<td>I'M TELLING YOU I'M NOT GOING</td>
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<td>ROUTE 101</td>
<td>Herb Alpert (Jose Quintana, Herb Alpert), J.C. Calderon, A&amp;M 2422</td>
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<td>HOT IN THE CITY</td>
<td>Billy Idol (Keith Forsey), B. Idol, Chrysalis 2605</td>
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<td>6</td>
<td>EYES IN THE SKY</td>
<td>The Alan Parsons Project (Alan Parsons), E. Woolson, A. Parsons, Arista 0696</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>IF YOU WANT MY LOVE</td>
<td>Cheap Trick (Roy Thomas Baker), R. Nation, Epic 14-02968</td>
<td>8</td>
</tr>
<tr>
<td>12</td>
<td>FORGET ME NOT</td>
<td>Patric Rushen (Charles Mims Jr., P. Rushen), P. Rushen, Fred Washington, T. McFadden, Elektra 47427</td>
<td>23</td>
</tr>
<tr>
<td>13</td>
<td>HEAT OF THE MOMENT</td>
<td>Asia (Mike Stone),ネット, Downes, Geffen 50640 (Warner Bros.)</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>EBONNY &amp; IVORY</td>
<td>Paul McCartney &amp; Steve Wonder (C. Martin), P. McCartney, Columbia 18-02860</td>
<td>27</td>
</tr>
<tr>
<td>15</td>
<td>ALWAYS ON MY MIND</td>
<td>Wilson Moe (Chips Moman), J. Christopher, W. Thompson, M. James, Columbus 18-02743</td>
<td>21</td>
</tr>
<tr>
<td>20</td>
<td>CRIMSON AND</td>
<td>Crocodiles, Stills And Nash (Crocodiles, Stills and Nash, Stanley Johnston, Steve Garsky)</td>
<td>13</td>
</tr>
<tr>
<td>No.</td>
<td>Entry</td>
<td>Title</td>
<td>Artist</td>
</tr>
<tr>
<td>-----</td>
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<td>---------------------------------</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>TAKE ME DOWN—Alabama</td>
<td>Harold Shedd (Alabama)</td>
</tr>
<tr>
<td>18</td>
<td>10</td>
<td>STOOD UP YOUNG—Rick Springfield</td>
<td>(Keith Olsen), R. Springfield</td>
</tr>
<tr>
<td>18</td>
<td>8</td>
<td>WHAT KIND OF FOOL AM I—Rick Springfield</td>
<td>(Keith Olsen), R. Springfield</td>
</tr>
<tr>
<td>26</td>
<td>10</td>
<td>EARLY IN THE MORNING—The Gap Band</td>
<td>L. Simmons, C. Wilson, R. Taylor</td>
</tr>
<tr>
<td>28</td>
<td>12</td>
<td>PLAY THE GAME TONIGHT—Kansas</td>
<td>(Kris Kristofferson, K. Williams</td>
</tr>
<tr>
<td>37</td>
<td>9</td>
<td>LOVE WILL TURN YOU AROUND—Kenny Rogers</td>
<td>(Richard Rogers, D. Malley)</td>
</tr>
<tr>
<td>37</td>
<td>7</td>
<td>OUT OF WORK—Gary U.S. Bonds</td>
<td>(Burt Bacharach, Hurry J. Smith)</td>
</tr>
<tr>
<td>33</td>
<td>9</td>
<td>HOOKED ON SWING—Larry Elgart</td>
<td>&amp; His Manhattan Swing Orchestra</td>
</tr>
<tr>
<td>34</td>
<td>10</td>
<td>IF THE LOVE FITS WEAR IT—Leslie Pearl</td>
<td>P. Pearl, L. Pearl, P. Redrow</td>
</tr>
<tr>
<td>43</td>
<td>5</td>
<td>AMERICAN MUSIC—Pamela Sissers</td>
<td>(Richard Perry), P. McGee</td>
</tr>
</tbody>
</table>

**Certified Superstar**

**RAY PARKER JR.**

His new smash hit is

**Let Me Go**

From the gold album **THE OTHER WOMAN**
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genesis</td>
<td>Three Sides Live</td>
<td>Atlantic SD 2-3609</td>
</tr>
<tr>
<td>The Motels</td>
<td>All Four One</td>
<td>Capitol ST 2177</td>
</tr>
<tr>
<td>Juice Newton</td>
<td>Quiet Lies</td>
<td>Capitol ST 2178</td>
</tr>
<tr>
<td>Original Cast</td>
<td>Dreamboats</td>
<td>Geffen GHS 2013 (Warner Bros.)</td>
</tr>
<tr>
<td>The Clash</td>
<td>Combat Rock</td>
<td>EMI (EMI)</td>
</tr>
<tr>
<td>Gap Band</td>
<td>Gap Band IV</td>
<td>Gap Band IV</td>
</tr>
<tr>
<td>Soft Cell</td>
<td>Non-Stop Erotic Cabaret</td>
<td>Sire 35477 (Warner Bros.)</td>
</tr>
<tr>
<td>The Alan Parsons Project</td>
<td>Eye In The Sky</td>
<td>Atco RL 1599</td>
</tr>
<tr>
<td>Scorpions</td>
<td>Blackout</td>
<td>Mercury SP 4-1030</td>
</tr>
<tr>
<td>Larry Elgart and His Manhattan Swing Orchestra</td>
<td>Hey Look Out Swing</td>
<td>RCA J-10,012</td>
</tr>
<tr>
<td>Robert Plant</td>
<td>Scarlet Room</td>
<td>Inner City J-10,012</td>
</tr>
<tr>
<td>Air Supply</td>
<td>Now And Forever</td>
<td>Atco RL 1597</td>
</tr>
<tr>
<td>Alabama</td>
<td>Mountains Music</td>
<td>RCA L-11209</td>
</tr>
<tr>
<td>A Flock of Seagulls</td>
<td>A Flock of Seagulls</td>
<td>Jive/Arista 64000</td>
</tr>
<tr>
<td>Chicago</td>
<td>Chicago 16</td>
<td>Full Moon/Warner Bros. L-23809</td>
</tr>
<tr>
<td>Frank Zappa</td>
<td>Ship Arriving Too Late To Save A Drowning Witch</td>
<td>Rising Sun 00006 (CBS)</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Rocky III</td>
<td>Liberty LD 51430</td>
</tr>
<tr>
<td>Haircut One Hundred</td>
<td>Postcard West</td>
<td>Atco RL 1598</td>
</tr>
<tr>
<td>Roxy Music</td>
<td>Avalon</td>
<td>Warner Bros. 3 21686</td>
</tr>
<tr>
<td>Elton John</td>
<td>Jump Up</td>
<td>Geffen GHS 2013 (Warner Bros.)</td>
</tr>
<tr>
<td>Karla Bonoff</td>
<td>Wild Heart Of The Young</td>
<td>Columbia FC 37444</td>
</tr>
<tr>
<td>Eddie Money</td>
<td>No Control</td>
<td>Columbia FC 37980</td>
</tr>
<tr>
<td>King Crimson</td>
<td>Star</td>
<td>Warner Bros. 3 21685</td>
</tr>
<tr>
<td>Jeffrey Osborne</td>
<td>Billboard</td>
<td>A&amp;M SP 4992</td>
</tr>
<tr>
<td>Rick Springfield</td>
<td>Success Hasn't Spelled Me Yet</td>
<td>RCA J-10,012</td>
</tr>
<tr>
<td>Rainbow</td>
<td>Straight Between The Eyes</td>
<td>Mercury SP 4-1030 (Polygram)</td>
</tr>
<tr>
<td>Roberta Flack</td>
<td>I'm The One</td>
<td>Atlantic SD 19730</td>
</tr>
<tr>
<td>Cheap Trick</td>
<td>Give Up (R Ashcroft)</td>
<td>Epic 30801</td>
</tr>
<tr>
<td>Stevie Nicks</td>
<td>Bella Donna</td>
<td>Modern Records MR 3119 (Mercury)</td>
</tr>
<tr>
<td>Neil Diamond</td>
<td>Elusive Women</td>
<td>EMI 31410 (EMI)</td>
</tr>
<tr>
<td>Huey Lewis and The News</td>
<td>Power Of Love</td>
<td>Chrysalis CR 1340</td>
</tr>
<tr>
<td>Queen</td>
<td>Hot Space</td>
<td>Chrysalis CR 1340</td>
</tr>
<tr>
<td>Ozzy Osbourne</td>
<td>Diary Of A Madman</td>
<td>EMI 31410 (EMI)</td>
</tr>
<tr>
<td>Joan Jett and The Blackhearts</td>
<td>I Love Rock 'N Roll</td>
<td>Beachwood BBC 33242</td>
</tr>
<tr>
<td>Gary U.S. Bonds</td>
<td>The Times</td>
<td>EMI America SD 17626</td>
</tr>
<tr>
<td>Blondie</td>
<td>The Hunter</td>
<td>Chrysalis 1384</td>
</tr>
</tbody>
</table>

**LP This Week**

**ASIA**

Geffen GHR 2008 (Warner Bros.)
DOORS OPEN—Celebrating the best-selling book, "Jim Morrison: An Hour For Magic," at a recent party at the Museum Of Rock Art in Los Angeles are, from left, the book’s author Frank Lisciandro; ex-Doors member Robbie Krieger; Corky Courson, executor of Morrison’s estate; and Rich Linnell of Doors Management.

**Wells Fargo Sues Maurice White**

LOS ANGELES—Wells Fargo Bank here is suing Maurice White of Earth, Wind & Fire and his managers, Robert Cervello and Joseph Vito. The suit, filed in Superior Court, alleges that White and his managers failed to pay $24,721.08, representing monies due to the bank from advances made to White.

**Guercio Seeking Damages From Alive Enterprises**

LOS ANGELES—Boulder, Colo., recording studio entrepreneur James William Guercio is seeking damages in excess of $900,000 from Alive Enterprises and personal manager Shep Gordon for alleged misuse of West Los Angeles premises leased by the defendants from the plaintiff.

The Superior Court complaint alleges the defendants leased from Heritage, owned by Guercio, two adjoining pieces of property in West Los Angeles agreeing to an $8,500 monthly rental.

Guercio contends the defendants breached the pact by charging $43,290.50 due in a July, 1980 security agreement. On the same date, the three as American Recording allegedly borrowed $71,000 on which it’s claimed $47,243.67 is due.

In an October, 1980 loan of $70,000 to Cervello & Taffalo Enterprises, the bank claims $20,000 plus unspecified interest is due.

**Minnesota Retailers Faces Bootleg Case Sentencing**

Charles LaRocco, a “retailing in flux” of the State, which advertises and distributes primarily bootleg records, for approximately one year.

The indictment states Powell purchased approximately $3,400 or more worth of bootlegs from LaRocco in three shipments from April through August, 1981. Check stubs covering the transactions carried the notation, “boots,” according to court records.

The court file charges Powell was aware of the illegal merchandise in that he occasionally cautioned his stores’ personnel not to flout the merchandise and to mark it up anywhere from 50% to 100%. Powell encouraged his managers to keep the illegal albums behind the counter, and to sell them at a price which would be intermingled with open stock.

Powell and his co-defendants, Century Corp., Harpo’s Music and G&J Music, were specifically charged with selling “Great White Boss,” “Blonde,” “A Night In A Dream,” “A Bruce Springsteen bootleg,” and “Blondie, Little Doll.”

A notice of forfeiture in the court docket consists of a list of approximately 125 bootleg album titles which Powell is accused of selling. More than 50 different artists are included, such as the Beatles, Clash, the Doors, Van Halen, the Rolling Stones, David Bowie, Devo, the Grateful Dead, the Pretenders and others.

No date has been set for sentencing by Federal District Judge Edward J. Devitt.

**New LP & Tape Releases, p. 16**

**Big Time In U.S. Market Through MCA Distrib Pact**

LOS ANGELES—Big Time Records, the Australian-based label headed by Fred Bestall and Lance Reynolds, moves into the U.S. market this month through the MCA distribution system. MCA is in charge of pressing, distribution while the two firms will work together in terms of marketing.

The first product is Jon Stevens’ single titled “What If” released this month followed by a self-titled album. Stevens is aimed at the adult contemporary market. Brad Love, whose “Colour Me!” album is due in September. Also signed is New Yorker Stevin Kaye though a release date is not set for his material.

Big Time is already doing business in Australia, New Zealand, Canada, and South Africa. MCA is distributing in the U.S. and U.K. with the exception of issuing Big Time product in other territories.

“[As far as our roster goes, we want to keep it a mix of Australian, New Zealand and American acts,” comments Fred Bestall, stating that Stevens is the first of many young Big Time product in other territories.

Publishers Sue Century Video

LOS ANGELES—Glengow Wood, Inc., Beechwood Music, Colgems-EMI and Screen Gems-EMI are collectively filing suit against the Century Video Corp., here, alleging the producers of the “Rock Show” failed to get synchro-

The project, gestating at the companies, is an attempt to adapt the best-selling book "Rock Show," which received critical acclaim and sold more than half a million copies.

The suit, which was filed in Los Angeles Superior Court, seeks damages assessed by the companies for loss of profits, with no specific dollar figure being sought.

The companies charge that the defendants, through Century Video, are distributing a video recording of the “Rock Show” without authorization.

The suit also seeks a cease and desist order, an injunction and unspecified damages.

The suit was filed Friday and no date has been set for a preliminary hearing.

**Golden Oldies Trading Post**

**FOR SALE**

ORIG IN 8 TRACK PRESSED RECORD w/ALBUM ART & BOOKLET.
1. Wings—Band On The Run (JAPAN 8-TRACK & US 8-TRACK)
2. Elton John—Goodbye Yellow Brick Road (JAPAN 8-TRACK & US 8-TRACK)
3. David Bowie—Heroes (US 8-TRACK & CANADIAN 8-TRACK)
4. Yes—Yessongs (US 8-TRACK & JAPAN 8-TRACK)
5. The Band—Stage Fright (JAPAN 8-TRACK & US 8-TRACK)
6. Deep Purple—Burn (US 8-TRACK & JAPAN 8-TRACK)
7. Dire Straits—Brothers In Arms (US 8-TRACK & JAPAN 8-TRACK)
8. Fleetwood Mac—Rumours (US 8-TRACK & JAPAN 8-TRACK)
9. The Eagles—Hotel California (US 8-TRACK & JAPAN 8-TRACK)
10. Fleetwood Mac—Tusk (US 8-TRACK & JAPAN 8-TRACK)
11. The Cars—Heartbeat City (US 8-TRACK & JAPAN 8-TRACK)
12. Journey—Evolution (US 8-TRACK & JAPAN 8-TRACK)
13. Yes—Relayer (US 8-TRACK & JAPAN 8-TRACK)
14. Rush—Permanent Waves (US 8-TRACK & JAPAN 8-TRACK)
15. Pink Floyd—Animals (US 8-TRACK & JAPAN 8-TRACK)
16. Queen—News of the World (US 8-TRACK & JAPAN 8-TRACK)
17. Van Halen—1984 (US 8-TRACK & JAPAN 8-TRACK)
18. Yes—Yessongs (US 8-TRACK & JAPAN 8-TRACK)
19. The Band—Stage Fright (US 8-TRACK & JAPAN 8-TRACK)
20. Journey—Evolution (US 8-TRACK & JAPAN 8-TRACK)
21. The Eagles—Hotel California (US 8-TRACK & JAPAN 8-TRACK)
22. Yes—Relayer (US 8-TRACK & JAPAN 8-TRACK)
23. Pink Floyd—Animals (US 8-TRACK & JAPAN 8-TRACK)
24. Van Halen—1984 (US 8-TRACK & JAPAN 8-TRACK)
25. Journey—Evolution (US 8-TRACK & JAPAN 8-TRACK)
26. The Eagles—Hotel California (US 8-TRACK & JAPAN 8-TRACK)
27. Yes—Relayer (US 8-TRACK & JAPAN 8-TRACK)
28. Pink Floyd—Animals (US 8-TRACK & JAPAN 8-TRACK)
29. Van Halen—1984 (US 8-TRACK & JAPAN 8-TRACK)
30. Journey—Evolution (US 8-TRACK & JAPAN 8-TRACK)
31. The Eagles—Hotel California (US 8-TRACK & JAPAN 8-TRACK)
32. Yes—Relayer (US 8-TRACK & JAPAN 8-TRACK)
33. Pink Floyd—Animals (US 8-TRACK & JAPAN 8-TRACK)
34. Van Halen—1984 (US 8-TRACK & JAPAN 8-TRACK)
35. Journey—Evolution (US 8-TRACK & JAPAN 8-TRACK)
36. The Eagles—Hotel California (US 8-TRACK & JAPAN 8-TRACK)
37. Yes—Relayer (US 8-TRACK & JAPAN 8-TRACK)
38. Pink Floyd—Animals (US 8-TRACK & JAPAN 8-TRACK)
39. Van Halen—1984 (US 8-TRACK & JAPAN 8-TRACK)
40. Journey—Evolution (US 8-TRACK & JAPAN 8-TRACK)

**FOR SALE**

**Ads**

- 2000 calculations.
- $20 M on auction.
- $50 M in the market.
- $2 M in the industry.
- $10 M in the market.
- $5 M in the market.
Coast Transport Firm Keeps On Trucking

LOS ANGELES—Rock and other concert groups wanting to enhance their stage presentations with elaborate sound and special effects need not be thwarted by the intimidating logistics of acquiring and moving props from one venue to another across the country or around the world.

West Coast/Wide Theatrical, a full-service company based here, is providing this service to an increasing number of artists in a move aimed at reducing the costs and headaches of designing, trucking, assembling and dismantling the elaborate special effects that are more and more becoming an integral part of today's live concert package.

According to Mark Barnhart, the 30-year-old president of West Coast/Wide Theatrical, the trend among big rock and pop bands is toward fallible theatrical staging. "They put on elaborate special effects, and travel with huge road crews, their own sound, lighting and theatrical equipment, not to mention instruments and wardrobe. "It takes a 100-man crew just to set up the sound on big shows like Kiss, " Barnhart said.

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ABANDON 'CONVENTIONAL' DISCO

'Diehard' DJs Take The Plunge

By RADCLIFFE JOE

NEW YORK—Diehard disco DJs who have clung defiantly to the disco music format in spite of the general trend toward more progressive dance music sounds, are finding that conceding change is indeed essential to the long range survival of the dance music industry.

So says Tony Martino, independent music director of such clubs as the Old Parrot in New York City, and the Fire Island Pavilion on the resort island of the same name.

According to Martino, one-time owner of 12 West, one of the most popular discotheques in New York City, the trend is starting gradually on Fire Island, one of the last remaining bastions of the conventional disco sounds of the 1970s.

"Where anything other than disco was a dirty word, DJs are now showing the courage to incorporate elements of R&B, jazz and even rock into their dance music catalogs," he says.

Martino sees the trend as one born out of a will to survive. "The diehards are realizing that the time has come to change to a new musical groove, or to miss the dance music boat entirely."

Martino sees an irony in the fact that Fire Island, long regarded as a leader in entertainment trends, is placed in the role of follower for a change. However, he is philosophically, "We created the (disco) monster," he says, "and now we must lay it to rest."

Barnhart and Warren Shaffer to provide what they describe as full service moving and storage operation tailored to the needs of TV, producers. Since then, however, the firm has expanded to include a wide range of music industry people, including Diana Ross, the Osmonds, Teddy Pendergrass, James Taylor, REO Speedwagon, Ozzy Osbourne, Alice Cooper, Devo and others.

Record labels that have made use of the firm's services range from CBS to WEA, PolyGram, Jet, A&M and RCA.

In 1980 the firm beat back a legal challenge to its efforts to expand its service to the West Coast, and today it has the license and the facilities to create and move props and equipment to any venue from Los Angeles to Lagos.

The firm's impressive fleet and facilities include 21 trucks, six tractors, a number of vans and pickups, as well as eight buildings with more than 145,000 square feet of storage space.

According to Barnhart, the music industry holds a special challenge for the company because of the exacting deadlines it imposes. "With music people we do not have the flexibility we have with many of our other clients. Many other than not we must have their sets and equipment in place by a given time or face chaotic results," states Barnhart.

To ensure that there are no foul-ups, Barnhart and his sales agents, Doug Bogan, painstakingly select their trucking crews. "We take great pains in researching records of the people who work for us," states Bogan. "After all, if you have $80,000 of your own equipment hauling $90,000 worth of somebody else's, you must take special care."

In 1977, the then fledgling company grossed about $250,000; for the first six months of its current fiscal year, Barnhart says the figure at well over $2.5 million.

"They were encouraged when their audiences responded with standing ovations," says Martino.

"By their responses the audiences made it clear that they did not want to continue to go out dancing and feel as though they were in a time warp," Martino adds.

Martino concedes that the disco sound has not been completely eradicated from the repertoires of this last group of holdouts. "Good music will always have a place in our libraries," he says defensively. "However, the emphasis is no longer on beats-per-minute."

Martino is affiliated with a company, Alant Enterprises, "that is putting its energies into pushing new groups and new music for dancing."

He also states that a growing number of progressive producers are emerging with a commitment to providing more danceable sounds for the disco and nightclubs of the world.

Along with these, he praises Ray Cavanaugh of ABC Records for having the vision of the new music, and the courage to pursue it when it was still unpopular to do so.

"It will take some time to convert all the holdouts," states Martino, "but they'll eventually see the need for, and the feasibility of change, and the industry will be a better one because of this enlightenment."

New York—Trax, the 380 capacity club, which has for the last six years been among the most popular of music industry showcases clubs and hangouts, is attempting to attract more of the general public on non-industry event nights.

"We are trying to be a little bit more competitive, and are doing more things with the public. We can't be as exclusive," says Jimmy Pullis, owner of Trax.

Some of the things Trax is doing to attract a wider audience is beginning its shows earlier (about midnight), and doing no admission nights and free ladies nights.

Trax's heyday was in the mid 70's, when the music business was booming. Though record executives and artists ranging from the Rolling Stones to Billy Squeer to James Taylor still drop by at both Trax and its sister club, JPS on the Upper East Side, Pullis admits that music industry catchalls have hurt.

"There is no longer the huge social thing," says Pullis. "The record companies have trimmed down their organizations, and we just no longer see the people we did in 1975 to 1979. They may have gone up or down the street or on the train, but a lot of music people have just disappeared."

However, many have remained, and JPS and Trax still are the two best venues in which to sample new acts. JPS, with an 81-person capacity, features acoustic acts, while the larger Trax has mostly rock.

JPS, which has been around for nine years, is an intimate location, drawing a "preppie and music busy" crowd.

"(Continued on page 44)
CLIFF RICHARD
Greek Theatre, Las Vegas
Tickets: $12.95

CHUCK BERRY
Casino Showroom, Caesar's Tower
Tickets: $23.00

Casino management has finally noticed that the traditional cut demands two or three cuts from the repertoire of standards, and that crossing the Nevada state lines does not automatically entitle a frantic de-

The lighting by Salt Lake City and stage design

Walter Springfield, & $12, Perryscope
nie

ALDO NOVA, KID
ASIA, CHRIS BLISS
RICK JAMES, CAMEO

THE MELOTS
The Ritz, New York City
Admission: $11

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Bonus distribution at
BILLBOARD’S International Talent Forum 8 at the Newporter Hotel,
Newport Beach, California — September 1982.
New music: Patrick Cowley's new Megatone 12-inch, "Do You Wanna Funk?" reteams with Sylvester, who co-wrote and sings lead vocal. Cowley, who had produced synthesizer on Sylvester's biggest albums, "Step II," "Stars II," and "Living For Love," is also lining up his next album, according to Sylvester's signed copy. An early indication is that the combination is again reaching a wide audience. Other notable releases this week: Freddie Jackson's "Don't Turn Your Back On Love" (Arista 12-inch) "Funkin' In the Edge," by Groove Extended, on the Westbound label, and the-group's second album, "Livid," features Bee Gees' Maurice Gibb and Barry Gibb and the three-piece band's signature sound.

New music includes the latest release from the group, "Livid," which features Bee Gees' Maurice Gibb and Barry Gibb and the three-piece band's signature sound. The album includes new songs and remastered older material, at slightly reduced list price. Along the same lines, Virgin-U.K. has released the widely acclaimed "Don't Stop The Music," by New York City-based "Livid," which celebrates the new generation of DJs and MCs who have been putting "Livid" into the public's consciousness.

ALSO: We previewed the forthcoming Tom Tom Club release recently; it's a lively, talent-filled offering of the DJ's runners-up classic, "Under the Boardwalk," due out in August on a Siren 12-inch, along with remixes of "Lost in Love" and "On, On, On," from the group's phenomenal album, "Dancing." The duo's second album, "Dancing," features new songs and hip hop-inspired material, as well as a collection of instrumental remixes of eight songs from the Human League's "Dance." A couple, notably "Don't You Want Me," has already been in the mix as import and domestic release, as well as others, particularly "Don't Do It," welcome bonus.

Mother West: New music includes the latest release from the group, "Livid," which features Bee Gees' Maurice Gibb and Barry Gibb and the three-piece band's signature sound. The album includes new songs and remastered older material, at slightly reduced list price. Along the same lines, Virgin-U.K. has released the widely acclaimed "Don't Stop The Music," by New York City-based "Livid," which celebrates the new generation of DJs and MCs who have been putting "Livid" into the public's consciousness.

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See ‘Belt-Tightening’ To Combat $$ Woes

• Continued from page 3

reusing tape—an economy not prac-
ticed before. However, she stresses, "We sign good writers whenever they come along—that’s one way to avoid getting hurt." Today.

House Of Gold’s copyright admin-
istrator Elizabeth Chapin notes that record companies are increas-
ingly prone to ask publishers to grant them sub-statutory mechani-
cal and master use rights. “I’ve never rung up in the last five or six months,” she says. “More are asking for a 75% rate, no discussion in sight. We normally would have gotten the stat-
usory rate without question.”

In the same vein, concers that the labels are inclined to ask for special rates, but, she says, “They’ve always done that and they always will.”

Recording studio managers say they see no cutback in recording time for John Rich, but there is a decline in “frills” and investments in new acts. Concludes Audio Media magazine publisher Paul Withrow, “Recording artists are still getting the same stu-
dio treatment. As a matter of fact, the changes are not very much—labels aren’t investing in start-up ac-
tas."”

“A lot of frills are being omitted,” he continues, “such as press parties after an album’s been completed.”

There are fewer breaks and a more intense kind of working—a little more awareness of the harsh realities of the economic situation.”

NMA, SESAC SET FORUM

NASHVILLE—The Nashville Music Assn. and SESAC are spon-
soring an industry forum on Wednesday (21) entitled “The Times They A-Re-A Changin’: We’re All In This Together. . . . The New Bottom Line.”

Panel members will represent ma-
ajor areas of the record industry, in-
cluding concert promotion, video, record labels, radio, and retail, and will be questioned by a “Meet The Press” style panel chosen by the NMA Forum Committee.

On the hot seat for the two-hour session will be Robert Blake, man-
ager of Video division, CBS Records, Nashville; Bruce Carlcock, vice presi-
dent of Music City Enterprises; Paul Tinney and Tinney Enterprises.

Joe Poldor, marketing director for PolyGram Records; Doc Damron, former pro-
gram director of WAC and WLAC, Nashville; Dan Wiggins, program direc-
tor of the Lavender Talent Agency; Smokey Rivers, program director at WSM-AM; and John Conlee program director of Z-93 radio, Atlanta.

This forum is the third in the NMA’s series and takes place at 5:30 p.m. at the Blair Memorial, with moderator Dianne Petey, vice president of SESAC, and panel in-
terrogators John Lomax III, Variety; Robert K. Oermann, Country Music Assn.; Kirby, bureau chief, Billboard; Ken Evers, marketing director, program director of WSX-AM/FM.

WILLEM HOOaos

IBM

Country

Festivals Get Mixed Reviews

Country And Bluegrass Concert Grosses Vary Widely

Jones Wynette Get Push Dutch

AMSTERDAM — Arcade-Hol-
land has released a Tammy Wynette-George Jones compilation al-
bum on its Trent label exclusively for the Benelux market. The album has seven tracks by Jones, six by Wy-
tette and three of the two singing to-
gether.

Repackage for “The World Of Tammy Wynette & George Jones” album was supplied by CBS Holland and Audiolity of Lon-
don To stimulate sales, Arcade-Hol-
land has set up a promotion campa-
ign that includes 10 television commercials running in early

Recentlty, the company released a compiled album featuring songs from four different albums. Called “The World Of Frankie Laine,” the album has re-
verted to the label’s familiar red vinyl with 12 tracks, and copies has and earned a Dutch gold disk for A.

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verted to the label’s familiar red vinyl with 12 tracks, and copies has and earned a Dutch gold disk for A.

Busy BRUCE—Singer/ songwriter/actor Ed Bruce has taken on the addi-
tional chalenge of television host. Bruce will handle the MC choroes for the Nash-
ville Network’s “American Sports Cavalcade,” set to air during the first quar-
ter of 1983. The network is the joint project of Opryland Productions and W Satellite Communications.

WV SUN Sponsors Concert Promo

NASHVILLE—WSUN Radio is sponsoring a cross-promotion with MCA Records and Cameo stores in the Tampa/St. Petersburg area sur-
rounding the Country Music Festival performance by Lee Greenwood, now on tour with Alabama.

Alabama’s record outlets are giv-
ing away 1,000 free doubledisc promotional singles that will serve as disc jockeys’ tickets to the concerts when they purchase the tickets. The singles feature Greenwood’s current hit, "On Her Hands," along with a B-side written by Greenwood, "Don’tcha Hear the Baby Cryin’."

Each record sleeve carries a sticker with the legend, “WSUN and Cameo present Lee Greenwood and Alabama,” and information on redeem-

The list of performances, parades, festivals and celebrations that can be considered a "hit" is quite long. The chart below shows the attendance statistics for a few of the most notable events.

<table>
<thead>
<tr>
<th>Event</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama State Fair</td>
<td>1,000,000</td>
</tr>
<tr>
<td>CMA Music Festival</td>
<td>50,000</td>
</tr>
<tr>
<td>National Finals of Rodeo</td>
<td>150,000</td>
</tr>
<tr>
<td>Houston Livestock Show</td>
<td>250,000</td>
</tr>
<tr>
<td>Nashville Jazz Festival</td>
<td>100,000</td>
</tr>
</tbody>
</table>

Compared to the vast attendance figures shown above, the number of people attending local festivals and parades can often be nominal. However, for many residents of small towns, these events are a highlight of the year. Some of the festivals that draw the most attention are listed below.

<table>
<thead>
<tr>
<th>Festival</th>
<th>Location</th>
<th>Attendees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newburro Days</td>
<td>Newburro</td>
<td>1,000</td>
</tr>
<tr>
<td>Sturgill Days</td>
<td>Sturgill</td>
<td>2,000</td>
</tr>
<tr>
<td>Chappell Days</td>
<td>Chappell</td>
<td>500</td>
</tr>
<tr>
<td>Dixie Days</td>
<td>Dixie</td>
<td>1,500</td>
</tr>
<tr>
<td>Lincoln Days</td>
<td>Lincoln</td>
<td>800</td>
</tr>
<tr>
<td>Farmers' Days</td>
<td>Farmers</td>
<td>1,200</td>
</tr>
</tbody>
</table>

In conclusion, it is clear that festivals and parades play an important role in the culture of many communities. They provide an opportunity for people to come together and celebrate their heritage and traditions. These events are a testament to the enduring spirit of community and the strength of local bonds.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Record Label</th>
<th>Sales Rank</th>
<th>Sales</th>
<th>Airplay</th>
<th>Total Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>I Don't Care—Icons' Angle</td>
<td>Haggard, Waylon</td>
<td>Warner Bros.</td>
<td>1</td>
<td>121,000</td>
<td>108</td>
<td>1,162,000</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>Are the Good Times Really Over (I Witnessed a Buck Miss Shirley Street)</td>
<td>Young, Waylon</td>
<td>Warner Bros.</td>
<td>1</td>
<td>123,000</td>
<td>38</td>
<td>1,171,000</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>Tim McGraw—Bucky Covington</td>
<td>McGraw, Tim</td>
<td>BMG Nashville</td>
<td>2</td>
<td>128,000</td>
<td>14</td>
<td>1,710,000</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>Born to Run</td>
<td>Bruce Springsteen</td>
<td>CBS</td>
<td>3</td>
<td>128,000</td>
<td>5</td>
<td>529,000</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>You're One of the Best</td>
<td>Young, Waylon</td>
<td>Warner Bros.</td>
<td>4</td>
<td>128,000</td>
<td>8</td>
<td>120,000</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>Nothing Better Than Nothing</td>
<td>McGraw, Tim</td>
<td>BMG Nashville</td>
<td>5</td>
<td>128,000</td>
<td>17</td>
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<tr>
<td>4</td>
<td>Take Me Home (I'm Coming Back)</td>
<td>McGraw, Tim</td>
<td>BMG Nashville</td>
<td>6</td>
<td>128,000</td>
<td>33</td>
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<tr>
<td>3</td>
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<td>McGraw, Tim</td>
<td>BMG Nashville</td>
<td>7</td>
<td>128,000</td>
<td>48</td>
<td>217,000</td>
<td>13</td>
</tr>
<tr>
<td>2</td>
<td>Tonight (I Won't Get Married)</td>
<td>McGraw, Tim</td>
<td>BMG Nashville</td>
<td>8</td>
<td>128,000</td>
<td>62</td>
<td>9,000</td>
<td>23</td>
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<tr>
<td>1</td>
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<td>McGraw, Tim</td>
<td>BMG Nashville</td>
<td>9</td>
<td>128,000</td>
<td>70</td>
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**Country Hot Singles**

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<th>Record Label</th>
<th>Sales Rank</th>
<th>Sales</th>
<th>Airplay</th>
<th>Total Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Back in Debbie's Arms—Tom Garland</td>
<td>Carlile, John</td>
<td>RCA Victor</td>
<td>1</td>
<td>121,000</td>
<td>108</td>
<td>1,162,000</td>
<td>2</td>
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<tr>
<td>7</td>
<td>Everybody</td>
<td>Monroe, Turkey</td>
<td>Rounder</td>
<td>3</td>
<td>128,000</td>
<td>38</td>
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<tr>
<td>6</td>
<td>I Don't Know You Could Break</td>
<td>Carlile, John</td>
<td>RCA Victor</td>
<td>4</td>
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<td>14</td>
<td>1,710,000</td>
<td>2</td>
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<tr>
<td>5</td>
<td>A Broken Heart</td>
<td>Jackson, Ray</td>
<td>RCA</td>
<td>5</td>
<td>128,000</td>
<td>8</td>
<td>529,000</td>
<td>4</td>
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<tr>
<td>4</td>
<td>Roll Over Beethoven—Hans Fullert</td>
<td>music</td>
<td>RCA</td>
<td>6</td>
<td>128,000</td>
<td>17</td>
<td>366,000</td>
<td>7</td>
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<td>3</td>
<td>Roll Over Beethoven—Hans Fullert</td>
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<td>RCA</td>
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<tr>
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<td>217,000</td>
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<td>128,000</td>
<td>62</td>
<td>9,000</td>
<td>23</td>
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</tbody>
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**Billboard Hot 100**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
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<th>Record Label</th>
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<td>BMG Nashville</td>
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<td>BMG Nashville</td>
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<td>217,000</td>
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<td>9,000</td>
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**SoundScan Hot 200**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
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<td>128,000</td>
<td>62</td>
<td>9,000</td>
<td>23</td>
</tr>
</tbody>
</table>
TOM CARLILE
Is coming on strong!

BACK IN DEBBIE'S ARMS—Tom Carlile [G. Kennedy]
T. Carlile, Opa-looka, ASCAP. Door Knob 82-180

T.J. PRODUCTIONS
19 Music Square West
Suite "P"
Nashville, TN 37203
(615) 254-0809

Produced by:
GENE KENNEDY

Door Knob Records
2125 8th Avenue South
Nashville, TN 37204
(615) 383-6002

www.americanradiohistory.com
Today's Topics — Tom T. Hall and "Today" show's Bryant Gumbel discuss Hall's most recent projects — his first novel just published by Doubleday, "The Laughing Man of Woodmont Coves," and a CBS album recorded with Earl Scruggs, "The Storyteller and the Banjo Man." Hall was featured on the "Today" show's opening day broadcast from the World's Fair in Knoxville.

CONGRATULATIONS TO KELLY LANG

FOR HER FIRST C & W RELEASE

"LADY, LADY"

Written by: STEWART HARRIS who also wrote Mickey Gilley's lonely nights.

P.O. Box 23262
Nashville, TN 37212
(615) 385-2704

Release date — July 13th

Bill Anderson dropped into Scene's office the other day on his way to New York to do another episode of his favorite soap opera, "One Life to Live." After 23 years on MCA, Bill left the label more than a year ago to "reconsider things." At the last minute of our interview on the recording front, he's returned, this time on Bill Lowery's Southern Tracks label, out of Atlanta. Anderson's originally from Atlanta, and recalls Lowery as one of his "idols" at the time he left to come to Nashville.

"It may be one of the few performers from Atlanta who don't come out three by way of Bill," he recalls, adding that "Bill Lowery and his whole label have been together now for 12 years...you've got to put out records to put them together until it's over."

Anderson's new single is called, appropriately enough, "Strangers," another song, produced and recorded with his own band on the stage of the Grand Ole Opry, not live at the Opry, but using the facility as a studio to capture what Bill hopes is the energy of his concert performances.

In Bill's RCA is scheduled to release a special package Bill did, called "Backstage At The Grand Ole Opry," an album based on the format of the syndicated to show his host weekly. Bill, says the performer, RCA passed on the chance to put out "Southern Fried" that discoused him.

"No, I'm realistic enough to know that there are a lot of fine new artists out there that have to compete with." Bill says without hesitation. "When I left MCA, no major companies were beating down the door to get to me, and I hadn't had a hit record in a couple of years. But there are several of us like Roy Price and Sonny James who are still very visible and very involved in the industry. And I think we deserve a chance. I'm just as passed being on Southern Tracks as I was to be on MCA."

Meanwhile, Bill isn't sitting around letting the grass grow under his feet professionally. He's also got a highly active tour schedule (and a show which he is constantly working on and perfecting and updating). Anderson is preparing to host a daily country music game show on the Nashville Network when the new cable venture takes to the airwaves in approximately six months hence Feburary. (And there's his next tour, in which he plays a country singer who tours and does 1x. Who said art doesn't imitate reality.

This won't part of the Manhattan Chamber of Commerce's "I Love N.Y." campaign, but... Country DJ Gus Thomas (who does afternoons drive on WUVU FM up in Shippston, Penn.) and his wife Jo Ann were in New York City recently on their way to Connecticut to do some personal appearances—and got robbed three times in the same afternoon. They perform as a duet and were on route to a concert when they stopped in the city to eat and do a little shopping. When Gus returned early to the car, someone had broken in and stolen their two Martin and Gibson guitars, all their clothes, and a CB radio.

Thomas went into May's to find his wife and tell her the bad news, but when he found her, she had her own bad news: someone had shoplifted her wallet. So they went to fill out reports in May's security office—and someone stole her underwear! (Isn't that the kind of story that makes you wish you could write the ending?) Needless to add, on their return home to Penn. from three concerts, Gus and Jo Ann drove some miles out of the way to avoid hitting Manhattan again.

Tony Orlando and singer Tata Young, who formed part of his original group Dawn in the late 1960s, are in the studio here in Nashville working on a new project, but have little to show. Their current single, "I'm Scared," is being released soon and they're working on a duet F.P. I've produced by Norman and Ron. As a result of their work, they've got a new major contract with a major label. They've got a new recording deal with a major label.

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\[Continued on page 49\]

CONTEMPORARY COUNTRY SCENE

by Kip Kirby

Bill Anderson dropped into Scene's office the other day on his way to New York to do another episode of his favorite soap opera, "One Life to Live." After 23 years on MCA, Bill left the label more than a year ago to "reconsider things." At the last minute of our interview on the recording front, he's returned, this time on Bill Lowery's Southern Tracks label, out of Atlanta. Anderson's originally from Atlanta, and recalls Lowery as one of his "idols" at the time he left to come to Nashville.

"It may be one of the few performers from Atlanta who don't come out three by way of Bill," he recalls, adding that "Bill Lowery and his whole label have been together now for 12 years...you've got to put out records to put them together until it's over."

Anderson's new single is called, appropriately enough, "Strangers," another song, produced and recorded with his own band on the stage of the Grand Ole Opry, not live at the Opry, but using the facility as a studio to capture what Bill hopes is the energy of his concert performances.

In Bill's RCA is scheduled to release a special package Bill did, called "Backstage At The Grand Ole Opry," an album based on the format of the syndicated to show his host weekly. Bill, says the performer, RCA passed on the chance to put out "Southern Fried" that discoused him.

"No, I'm realistic enough to know that there are a lot of fine new artists out there that have to compete with." Bill says without hesitation. "When I left MCA, no major companies were beating down the door to get to me, and I hadn't had a hit record in a couple of years. But there are several of us like Roy Price and Sonny James who are still very visible and very involved in the industry. And I think we deserve a chance. I'm just as passed being on Southern Tracks as I was to be on MCA."

Meanwhile, Bill isn't sitting around letting the grass grow under his feet professionally. He's also got a highly active tour schedule (and a show which he is constantly working on and perfecting and updating). Anderson is preparing to host a daily country music game show on the Nashville Network when the new cable venture takes to the airwaves in approximately six months hence Feburary. (And there's his next tour, in which he plays a country singer who tours and does 1x. Who said art doesn't imitate reality.

This won't part of the Manhattan Chamber of Commerce's "I Love N.Y." campaign, but... Country DJ Gus Thomas (who does afternoons drive on WUVU FM up in Shippston, Penn.) and his wife Jo Ann were in New York City recently on their way to Connecticut to do some personal appearances—and got robbed three times in the same afternoon. They perform as a duet and were on route to a concert when they stopped in the city to eat and do a little shopping. When Gus returned early to the car, someone had broken in and stolen their two Martin and Gibson guitars, all their clothes, and a CB radio.

Thomas went into May's to find his wife and tell her the bad news, but when he found her, she had her own bad news: someone had shoplifted her wallet. So they went to fill out reports in May's security office—and someone stole her underwear! (Isn't that the kind of story that makes you wish you could write the ending?) Needless to add, on their return home to Penn. from three concerts, Gus and Jo Ann drove some miles out of the way to avoid hitting Manhattan again.

Tony Orlando and singer Tata Young, who formed part of his original group Dawn in the late 1960s, are in the studio here in Nashville working on a new project, but have little to show. Their current single, "I'm Scared," is being released soon and they're working on a duet F.P. I've produced by Norman and Ron. As a result of their work, they've got a new major contract with a major label. They've got a new recording deal with a major label.

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\[Continued on page 49\]
NEW YORK—At a time when record sales have become such a hard sell to the financially pressed consumer, New York City DJ Nick Sellers of WBLS was chary about playing his latest find, "Planet Rock," by Afrika Bambaataa and Soul Sonic Force on Tommy Boy, and XR-1. "There's a look and feel to "Planet Rock" by Afrika Bambaataa and Soul Sonic Force on Tommy Boy, and XR-1. The song became a hit, but it took a while for it to catch on with the audience. The song is a mix of hip-hop and electronic dance music, and it features a distinctive bass line and a repetitive hook. The song became popular in the late 1980s and early 1990s, and it helped to shape the direction of hip-hop music.

"Planet Rock" was a groundbreaking song for several reasons. First, it was a fusion of hip-hop and electronic dance music, which was not a common genre at the time. Second, it featured a distinctive bass line and a repetitive hook, which helped to make it catchy and memorable. Third, it was a hit in the early days of rap, when the genre was still finding its footing. Despite the initial resistance, the song eventually became a hit and helped to shape the direction of hip-hop music.

The song's success is also notable because it was produced by a new and relatively unknown artist, E-Z Money, who had previously been a street vendor. The song became a hit for the group's label, Tommy Boy Records, and it helped to launch the career of the group, which went on to have several more hits. The song's success also helped to establish the genre of hip-hop music, which has since become one of the most popular and influential genres in the music industry.
Caytronics Sets Blank Cassettes
Firm Also Plans To Enter Prerecorded Videotape Market

By ENRIQUE FERNANDEZ

NEW YORK—“If they’re going to tape our music, they’re going to do it on our blank cassette,” is Caytronics president Joe Cayre’s defiant response to the home taping crisis. Caytronics, an important licensee and distributor of Latin product in the U.S., has launched a blank cassette line under its own label. “Some people have called me a traitor, but they’re all going to do it eventually,” states Cayre, adding that he hopes his studio-quality tape, which will be sold through Caytronics’ usual distribution channels, can take a large share of the Spanish market.

Cayre, who hosted his company’s meeting of regional directors last month, also announced that his company is entering the prerecorded video cassette market through an exclusive domestic distribution agreement with Marketing-Film Inc., for 25 Spanish-dubbed feature films. By the end of 1982, Caytronics expects to have 100 titles for both the domestic and export market. In addition, Caytronics is looking to start a Spanish-language film production company in the near future.

Home taping, which Cayre points out is a misnomer since much taping is done on portable units on the streets, was one of the problems discussed at the Caytronics meeting. The effects of unemployment and immigration raids on the Latin market, the high cost of TV marketing and the continuous erosion of the market by piracy were also high on the meeting’s agenda.

The effects of this spring’s raids against illegal aliens are still being felt, according to Cayre. “The fear has not subsided. It’s like a time of war; stores that were doing $20,000 a week before the raids are down to $5,000.”

On piracy, Cayre complains that two weeks after a record is released the counterparts are out in the market. However, his company is optimistic about tough new antipiracy laws.

The new Caytronics product presented at the meeting comes from both the Arolica and RCA labels. Cayre expresses his company’s enthusiasm for the new Latin and norteno music on the RCA label, a genre which the executive feels is on the rise. Among recordings are disks by major balladearies like Juan Gabriel and Camilo Sexto (Ariola), who have been working with newcomer Carmina (RCA).

Present at the meeting were Lee Spanish, Caytronics’ vice president; Ruben Gomez, western regional director; Hilda Garcia, director of sales for the California market; and Armando Fernandez, director for the Florida region; Frank Mantilla, regional director for the Eastern region; Casimiro Gonzalez, managing director for Puerto Rico; and Sergio Ballantenes, consultant for the Puerto Rico region.

WEA Spain Sets Initial Releases

MADRID—A Donna Summer album produced by Quincy Jones, Fleetwood Mac’s “Mirage,” Chicago’s 16th LP, and a Roberts Flack album produced by Burt Bacharach are the first releases by WEA’s new Spanish subsidiary. WEA’s executive Ben Bunders, president of WEA in Spain, formerly distributed by Hispanovox, WEA product will now move through the Ariola distribution system, except for the cities of Madrid and Barcelona, where WEA will have its own salesmen. Bunders also indicated his company’s interest in developing a catalog of Spanish artists.

Along with Bunders, the WEA Spain executive team includes Ele Juarez, general manager; Christopher Magney, product manager; and Luiz Javier Martinez, director of promotion.

Bunders also indicated that the company will be heavily involved in the video field. WEA owns the rights to Wanda, Cancionera y Unica Artists and films, and there are plans to release selections from this catalog before the end of the year.

NEW YORK—The future of the Mexican record industry will be clearer by the end of the year when the country’s newly elected president, Miguel de la Madrid Hurtado, appoints his cabinet. With that in mind, RCA Mexico’s head Guillermo Infante was in New York last week to explain to the major the need to wait for signs of whether the new government will veer to the left or right in domestic policy and toward further devaluation of the peso. The names of his appointees will be a clear indication, according to Infante, of what direction the one-party government and, by extension, the Mexican economy will take in the coming years.

Infante indicated that his company has not suffered from the devaluation as much as from the recession which prompted the devaluation. June alone showed a 15% drop in sales below budget for RCA, but Infante claimed that factors such as the U.S. tax on potentially profitable Mexican industries, such as tourism, oil and silver, were behind the lack of enthusiasm.

According to Infante, the worldwide record industry suffers from a giantism that is sapping its profitability. He suggested dropping the policy of large advances to recording superstars and returning to a policy of royalties. Often, he remarked, the more millions an artist asks for the less records are sold.

Admitting that the current situation benefits smaller companies whose size necessitates more modest operating costs, Infante pointed out that larger companies like his can live off catalogue sales, while small companies need to produce hits to survive.

In spite of the difficult period the Mexican industry is going through, RCA has managed to pull big sales with young balladeer Emmanuel. His latest LP has reached one million units in Mexico alone, according to Infante; his next one will be recorded and produced in Italy, a country whose producers have a solid reputation in Mexico.

Commenting on the drive by Latin singers to record in English, Infante suggested that such a move is urged by a desire to make it in the American market rather than as a move to create more profit.

VIASAR ALL STARS

Sonideros Bring Salsa to Mexico

NEW YORK—Last spring 30 Mexican “sonideros” showed up in the offices of the young New York label SAR/Guajiro wanting to book the SAR All Stars, a home Mexican venue. The result was a successful Mexican tour for the salsaglorious in an opening of the Mexican market for the New York-based music.

The “sonideros” (“sound men” or “sonic engineers”) are a homegrown Mexican phenomenon, which began among amateurs decades earlier in playing the tropical music for street dances in Mexico’s working class neighborhoods. The sonideros, while more affluent members of Mexican society were following the international rock’n’roll movement, the sonideros, collectors of the Latin dance music like the cha-cha from Cuba and the cumbia from Colombia, which had invaded Mexico in the 50’s and 60’s, were staging popular dances or parties called “tangos”.

The SAR label is named after the pioneers’ first names: Sergio Bofill, who handles promotion, Adriana Garcia on sales, and Roberto Torres on production. Their other labels are Guajiro and Toboga, the latter originally created to handle licenses but now devoted to new talent, like Roviru’s salsa singer Lina Branda.
Alhambra To Introduce Midline Series

MIAMI—The Alhambra Group will bow a midline of 20 LPs of old repertory from theOdell catalog next month, according to vice president and general manager Joe Vias Jr., with covers clearly labeled “Limited Edition” to prevent sales at the frontline prices this product has previously commanded. Midline in the U.S. market is appropriately $4.98, while the true economy line sells for around $2.98.

The Alhambra Group, which includes Alhambra Records, Alhambra Distributing, Allison-Alhambra Manufacturing, Al Record Manufactory in Mexico, and Dicosa Internacional, is the subsidiary for the U.S. and Puerto Rico of Spain’s Discos Columbia S.A. In recent months, the Miami-based firm has closed its offices in Puerto Rico and Texas, signing with the Venezuelan indie TH for representation in these areas.

Latin FM RADIO

By TONY SABOURN

NEW YORK—In spite of the ever growing efforts of commercial Latin radio stations to increase their share of the audience, non-commercial radio stations remain as the only FM vehicles in N.Y. for the music. The most listened to FM stations in this category are: WKCR, WFUN and WSNY; broadcasting from Columbia, Fort Hamilton and at 40th. University, respectively, and WBAI, a public licensed-station.

WKCR, with 18 hours of Latin programming per week, presents the broadest menu of Latin music, with shows ranging stylistically from the sounds of the ’30s, ’40s and ’50s (“Alma Latina”), contemporary (“Son del Caribe”) to more exotic forms like New Song Movement (“Nueva Cancion y Demas”) and Brazilian folklore (“Street Samba”). Henry Medina, host of “Alma Latina” and director of the station’s Latin music programming department states, “Each show has a certain thrust, even though each is eclectic enough to bring a Dizzy Gillespie or a Miles Davis into it. Also, we play other things that are contemporary, but there are some things played of tremendous historical importance that are just not going to be heard anywhere else.”

In addition to its continuous live presentations of young bands from its studios, WKCR has made a year-round schedule of staff-produced specials paying tribute to musical institutions like Machito, Tito Rodriguez, Tito Puente and Armando. In addition, free live reviews, people who know the artists, previously-unheard live performances, as well as free transcriptions of historical recordings,” says Medina.

WFUN’s Friday “Latin Voyage” show is hosted by Helen Quinterna, “more varied and up-tempo,” in comparison to those on WKCR. Yet, he agrees about their importance to the diffusion of the music. “People who really appreciate Latin music are tuned off of FM stations. FM not only can be heard better, but people tune in to us because of the quality and variety and interest.”

This means we have a viewer segment more powerful than the audience developed from casual dial fliers or incidental listeners.” Where Quinterna doesn’t use the word “quality,” she says, “We strive for our sound to be as well produced as possible, with interviews with musicians or tributes to certain artists.”

Carlito Medina, director of Latin programming at WSNY and host of its Tuesday “Latin Express” shows, presents yet another variation to non-commercial Latin programming. “Whereas Brenda Vallejo’s Thursday two-hour shows on Thursdays (also called Latin Express) plays contemporary salsa in an English format,” he says, “I strive for a dash of everything in Latin music, from the contemporary to the old bambos and cha-chas, spoken in Spanish. In this way, the three hours of the show serve also as a point of identification for those who wish to preserve the language and the other cultures.”

In the wake of Saturday evening programs of Jamaican, South American and Caribbean music that have been transmitted on the Mike Rivera show, WBAI also features Alfred Alvarado’s Aretio show. Contrary to the view that Latin music is better suited to the English-speaking audience, this program will be in Spanish. For the station’s 10 to midnight, is a potpourri of salsa, Afro-Cuban, Latin Jazz, Latin Rock and other musical tendencies.

Despite their obvious importance to the every day development of the industry, there exists a general disinterest among these disc jockeys regarding the record companies’ lack of cooperation in supplying records. Almost unanimously, they agree that Latin record companies have a few key problems, record companies or executives are unresponsive to their needs. Quinterna emphasizes the importance of this to an extent, considering the amount of requests—valid and invalid—coming into the station on a regular basis. But when you can corroborate their existence by just tuning them in, it becomes harder to accept the fact. Henry Medina comments, “If a record company doesn’t send us an album, and we do air promotion on our own show, the criticism is put on the record because it meets our artistic standards, we put the money from our own pocket because of the effort of the artists.”

With regard to the future of non-commercial Latin radio shows, Carmona has this to say: “I believe we are going to get bigger and better. First, because we offer an alternative to the time and format constraints existing in commercial radio stations, and second, because Latin audio audiences are gearing toward a more music-oriented program, with more variety, less interruptions.”

Note:

• Continued from page 52

had claimed that its contract did not include TV-sold compilations, but promised to make it up to RCA anyway. When Infante saw that the LP had only sold 60,000 units, he cooled out; his Fania product reaches those figures without expensive TV promo. The affair was settled amicably. Plans to bring the Fania All-Stars to Mexico in the near future to promote the salsa line.

Sylvester Stallone and Neil Diamond have teamed up to promote the “Rocky III” soundtrack LP for EMI/Capitol and Diamond doing likewise for his “Greatest Hits Vol. 2” (CBS). The latter will appear on the “Siempre en Domingo” TV show this month. Stallone will be joined this month, Gilbert Becaud is producing a new EMI LP, “Disco de Oro.” Becaud has recorded a single with Alba, “El amor de la vida.”.. . In October, Kenny Rogers visits Mexico. Ramay’s benefit LP was released this month, across the Atlantic the scene more interest in our music than anyone down the street. When they return they plan to perform at a Latin venue, where I hope the clientele will enjoy their music. I know they’ll dig their clothes.

Lima’s Feria del Hogar, a 2500-stand standup event, will include live singer Celia Cruz, the children’s group Parchis, and Fragil, a Peruvian rock group. Billboard on ESPN’s “Latin Programming” the Fiestas are sponsored by KJ1A in Fort Worth/Dallas. Brazilian singer Pombo signed a license deal for his New England-based LP with a record label in Brazil.

From the Spanish rock beat: Garabato, composed of four Guineans living in Spain, debuts with a CBS single, “Paquidermo,” along Afro-techno-funk lines. Roxy Neves performs in Spain recording a TV special. It’s only “Rock y Rios.” Miguel Rios tours Spain this summer to promote this double LP (Polydor). . . .

REPRESENTATIVES

1. Title: Who is your favorite Latin music artist? 
2. How do you promote Latin music in your community? 
3. What are some challenges you face in promoting Latin music? 
4. How do you measure the success of your Latin music promotion efforts? 
5. What role do you see for radio in the promotion of Latin music? 

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Statements of faith and beliefs about Latin music promotion can provide insight into the values and priorities of these representatives. For example, a representative who emphasizes grassroots promotion and community engagement might reflect a commitment to inclusivity and local culture, while another who focuses on international collaborations and high-profile performances may prioritize global reach and prestige. Understanding these perspectives can help inform strategies for collaboration and partnership.
Top Prix Diamant Honors To Fun Boy 3, Heaven 17

MONTREUX—The main pop and rock awards in the 1982 Prix Diamant awards series, a prestigious sideline of the Montreux International Festival, have gone to “Fun Boy Three,” the Chrissyl LP by the U.K. band of the same name, and to Heaven 17’s “Penthouse And Pavement” (Virgin).

Additional pop-rock presentations go to “Freeze Frame” by the J. Geils Band (EMI America) and Simple Minds’ “Song And Fascination” (Virgin), with a special award for the outstanding Swiss production going to the group Yello for its Phonogram package, “Claro Que Si.”

Ironically, the jury handling the jazz section of this predominantly jazz-slanted festival came to the reluctant conclusion that no recording in that field released over the past year was worthy of a Prix Diamant award. Instead, formal acknowledgement was made of the “excellence” of two recordings: Hamiet Bluiett’s “Dangerously Slow” (EMC), and Jack DeJohnette’s Special Edition’s “Train Canyon” (ECM). Lesser awards went to Michel Grillié’s “Dream Drops” (Owl) and the Charlie Parker 1953 re-package, “One Night In Washington” (Mute).

The Prix Aguilas 78 Tour award for “an exceptional release” goes to the triple album “Excalator Over The Hill” (ECM) by Carla Bley and Paul Haines.

In the blues, gospel and soul sector of the awards, the Swan Silvertones’ album, “My Rock” (Gospel Greats-Audiodisc), took the Grand Prix Diamant honor this year. Special jury mention went to Randy Crawford’s “Secret Combination” (A&M) for the production output of Jonas Berthom in Sweden for its rare blues re-issue packaging, up to a series of five albums on Okeh/Epic.

The main folk and country award went to “Leva La Gamba” (Be-Bop) by Canoviva.

U.K. Single Sales Up, LPs Down

BPI First Quarter Report Cites Home Taping Problem

hefty 20% increase in sales value, from $18.7 million in first quarter 1981 to $22.58 million this year. Deacon notes: “The popularity of cassettes is in no small measure due to increased multiple ownership of cassette players—there are over 27 million tape players in the U.K., and the flexibility that cassettes provide for playing in, cars, portable players and in the home, has kept the market steady.”

“We are confident that cassettes have been able to bear substantial price increase suggests that they are now perceived in a different light by consumers. Improved quality has probably helped the cassette to move up market, and the ratio between LP and tape sales is now less than 2:1.”

One note of novelty in the BPI statistics is a heading for cassettes, a subject of some interest in the early part of the year but now largely forgotten this side of the Atlantic. Earnings in the first quarter were apparently $151,000.

Records themselves continue to provide cause for optimism in the British industry. First quarter sales were 20.68 million, 7.1% up on 1981’s 19.3 million, and in value terms the percentage increase was a healthy 22%: $26.88 million against $22.01 million last year. As Deacon points out, product has been sufficiently strong to bear an average 14% price increase over the last 12 months.

“The factors which determine the level of sales in this sector have more to do with fashion than with economic effects,” he says. “And it seems that current repertoire is less popular than the music which has been available over the past two years.”

Several of the smaller independent companies have contributed significantly in helping to maintain a stable and healthy singles market.

The total value of the disk and tape market here was $356.36 million in the first quarter 1982, 10.4% over the corresponding figure ($306.41 million) for last year. But year-on-year comparisons of the U.K. market as a whole show clearly the steady increase in home market sales.

In the year to March, 1979, for instance, singles sales were 93.5 million, worth $84.6 million at 1979 prices. Album sales were 85.4 million, worth $283.3 million, and cassette sales 21.8 million worth $78.2 million. In the year to March, 1982 sales were down to 79.1 million (value $99 million at 1982 prices), although cassette sales were up to $15.2 million ($250 million), and only cassette sales showed steady improvement, from 7.8 million ($101.6 million) to 8.8 million ($110.6 million).

Indications are, however, that things may be flattening out, if not actually improving. The two years to March, 1980 and March, 1981 were both much less encouraging than the last 12 month period. As Deacon remarks: “The overall value of trade deliveries in the first quarter was 55.4 million pounds ($95.28 million) compared with 50.2 million pounds ($63.6 million) in the same period last year. This is an increase of 10.4% and less than one percentage point lower than the rate of inflation and a fairly promising sign”.

**See Cutbacks At Rocket Label**

LONDON—Drastic cutbacks at Rock Record will mean that from September, the label will concentrate on a narrower range of products and possibly one other act.

Seven staffers will be made redundant, it is understood, so would the record of John Hall and international manager Robert Kee will remain.

Hall feels that to reduce the Rock operation had been taken reluctantly, but that it was a prerequisite to the company’s ability to continue to record on Rocker,” he said, “but will be much more closely allied with Phonogram by way of contribution to which Rocker is linked.

The future of other artists who are signed to Rocker is currently under discussion. Rocket Publishing and John Reid Enterprises are both unaffected by the changes and will continue operating as before.”

**FRANC DEVALED**

French Industry Hit Hard By Gov’t Austerity Measures

ZURICH—Audio piracy and unauthorized home taping are reportedly costing the Swiss record industry more than half its annual turnover. And in the video field, illegal trading has reached epidemic proportions.

According to the Swiss branch of IFPI, pirate volume accounts for 9% of pre-recorded tape sales and 3% of disk sales. Home taping is widespread, with blank cassette sales now 7 million units a year. The resulting sales losses are estimated at $60 million annually, which is 50% of the industry’s total annual earnings.

Meanwhile, the pirates have moved into video with a vengeance. The Swiss copyright body SUISA lists over 100 top box office movies that are readily available on illegally duplicated videocassettes. Cinema staff and movie distributors are known to lend film prints to pirates for copying on U-matic machines. Other titles become available before ever going into theatrical distribution.

The Swiss Video Assn. has indicated that around 35% of the country’s 1,500 video retailers are knowingly or unknowingly dealing in pirated copies. One group of dealers who refuse to handle obvious pirate product are at a disadvantage in the marketplace, as legitimate videocassettes are still costly—$80-$150—and therefore hard to compete with cheap pirated tapes.

Various proposals to improve copyright infringement is only lanes are under discussion: currently the maximum penalty for copyright infringement is only $2,500. But a new company to copyright legislation is expected to be submitted to the Swiss parliament for possible future consideration.

**SURVEY OUTLINES KEY DEMOGRAPHICS**

**Risque Radio Popular in Holland**

BY WILLEM HOOS

AMSTERDAM—Over 40% of the Dutch population is said to be watching and participating in pirate radio activity, according to a report by independent research organisation WRR which are used by the government here to help formulate its mass media policies for the country.

The report reveals that pirate stations are most popular with those under 25, living either in the cities of West or Central Holland or in the Southern villages. The Dutch language market almost entirely supported by such pirate stations is the main reason for their popularity, as many Dutch people feel that this area is being neglected by the country’s three official pop networks.

At the height of the pirate boom a few years ago, some estimates put the number of such stations in Holland at 40,000, with about one fourth of these transmitting regularly.

The WRR Report, carried out by the Dutch marketing bureau Intorno at the request of the Dutch government, says some 6,000 pirate radio stations are currently operational here. Most are one man casts, using a crammed on the FM frequencies, and a majority have been broadcasting for under a year.

Having been raided by the police and transmitting equipment having been confiscated, many stations have not have the resources to get back on air.

Only 250 stations carry commercial, with an estimated annual turnover, according to WRR, of just $2 million.

On the subject of television piracy, the report confirms that much of its original impact has been lost following a ruling by the Amsterdam Ofici in October 1981 preventing iv pirates from screening films for which no authors rights have been paid.

The ruling has made a steep decline in tv piracy in Holland. The few cases that have continued to report have re-sorted to small, portable copies of “something special” in the future in an attempt to regain impact.

The Dutch government’s new broadcast control bureau is expected to be released in early 1983, according to a spokesman for the Dutch parliament. They are expected to focus mainly on cable and satellite tv and its effect on the current national broadcasting network, which is almost totally commercial.

**LOSES PUT AT $60 MILLION**

**Piracy, Taping Cut Swiss $5 MILLION**

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prove the U.S., to distribution in France with VWE-Filipacchi, but remains with VOG for Belgium and Switzerland.

The company's biggest success in the U.S., where it currently has four titles placed, is with Plastic Bertrand's "Stop Encounter." A special mix of Bertrand's material is all planned for the territory via Importe-12 Records. Kruger has also changed RKM distribution in France from VOG to WEA-Filipacchi, but remains with VOG for Belgium and Switzerland.

Kruger has an ambitious Euro-
### BRITAIN

(Classified as Music Weekly As of 7/17/82)

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### CANADA

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### AUSTRALIA

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### NEW ZEALAND

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### NETHERLANDS

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French Extravaganza Is Forum For Domestic Acts

PARIS—Thousands of French musicians, amateur and professional, have been taking part in what is described as “the greatest musical extravaganza this country has ever seen.”

The bonanza included more than 200 open air concerts in Paris alone. The event, covering just about every area of musical style, was the brainchild of a Parisian, Lang, French minister of culture.

He dubbed the event “vive l’amateurisme,” calling upon all the amateur and professional musicians of varying degrees of technical skill to form themselves into groups and orchestras and to come together in an effort for the benefit of the public.

The minister himself was involved, writing an essay which also featured the violin-playing talents of Edwin Ave, minister for youth and sport, and Charles Henri, minister for defense.

Some 50 rock groups turned up at the Trocadero to play for eager gatherings in the Eiffel Tower area.

In the courtyard of the Palais de Justice there were medieval sounds, featuring harpsichord and other ancient classical instruments. The Paris Opera orchestra performed as a group, as did the violinists of the Orchestre de Paris, among the jazz bands on parade was Jean-Loup Longchamp’s Big Jazz Band.

It is all seen here as a worthwhile step toward providing music at national level. Record companies and radio networks joined in with promotional efforts, including the day-long event which reflected the tremendous upsurge in enthusiasm for music here over the past few years.

The Mitterrand government has underlined its support for music generally, awarding a special prize to songwriters living in the French “possessions” in the Caribbean, Indian Ocean and other areas for the best new “Chansons Franciae” composition, which will then be showcased in a special state-run radio production.

*Hits of the Week* (July 24, 1982)

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DON KEELE, owner of Don's Disco, buys, sells and trades used records. His shop, though small, contains every possible permutation of blues and rockabilly from as far as Holland and the U.K., but he also gives generous space to pop and rock. He says that a year ago he couldn't get record reggae away, and today he has a hard time keeping up with requests. He estimates the bulk of his sales come from whites, and that British acts find it great for potty.

Companies distributing reggae labels—such as Phonogram Trend and WEA—have done well with Third World, and WEA is currently promoting a promotion based around U.K. band Steel Pulse.

The music form has been touted as the "next big thing in music," in as many years, but even at the peak of Bob Marley's success, including his death in his Toronto and Montréal, the Waliers and Marley received scant airplay. Perhaps an example breakthrough in sales for reggae is A&M's heavy promotion on Trans- planted Vinyl, a project by Leroy Miller, who has a new album released entitled "Evidence."

Toro's Horizons Broadening Records earlier this year. Rita Marley, who released ska seller Trackers.

First becoming involved in the music business in the U.K., the Daves came to Canada to set up Love Productions and its affiliated Daffodil Records.

In the mid-'70s Daves merged his label with a company and the following year a senior vice president of the company and his catalogue moved to Capitol, EMI, where he signed a production deal.

According to Dave's, the Canadian division of AT&T remains committed to signing and developing domestic talent, which includes financing and producing finished sides to sell to major labels.

Berle Cobburn is likely the most prominent international name. His records are distributed in most countries, but outside the U.K. The greatest base of sales is in Japan, Italy, Spain and the U.K. Finkenstein has found financing for a documentation on Cobburn, most of the footage shot in concert settings and the final cut is being sold for sale to television networks and pay tv channels here. Finkenstein is also hopeful that he can sell the $350,000 film released as a videodisc at a later date.

Cobburn has just returned from a successful series of concerts in Italy where he traveled with a trio. He is about to record a new album.

Also returning from abroad is Rough Trade, True North's only serious venture into the U.S. The band, fronted by Carol Pope and Kevin Staples, has recorded two albums with the label; the first, "Avoid Freud," is platinum-plus, the second, "Think Young," is approaching gold.

The band was in Europe, first for a performance at the Rockside Outdoor Festival in Austria, then a series of dates in Holland with Mink DeVille.

Rough Trade originally established its base in this city, recording a direct-to-disc album for the Umbrella Festival in Austria, and then a series of dates in Holland with Mink DeVille.

The record company and label was in Europe, first for a performance at the Rockside Outdoor Festival in Austria, and then a series of dates in Holland with Mink DeVille.

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The number one gold single...
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'1981-1982 Billboard Magazine
Branc Usage Survey
Continued from page 8 
"Dreamgirls" and Dasha Epstein, Emanuel Azenberg and Freyberg/Bloch Productions also credited on "Master Harold."

"Dreamgirls" is already the highest-charting Broadway cast album since "Hairspray" 13 years ago (see Chart beat, page six). Geffen credits this to the fact that it was cut as a record, with a record veteran, David Foster, producing. (In much the same way, Phil Ramone will produce "The Little Shop of Horrors" cast album and Andrew Lloyd Webber will do the honors on "Cats.")

"Most cast albums are cut the Sunday afternoon following the opening," Geffen says. "We worked on the 'Dreamgirls' album for four months and put $40,000 into the production."

In the same way that investment is now being recouped, Geffen says the "Dreamgirls" musical will pay off its entire $3 million investment by the end of August, eight months after it is opened. He says the play "Master Harold & The Boys" paid off its $250,000 investment in five weeks.

"Theatre is a shaky as every other business," Geffen says. "But if you succeed on Broadway, it's extremely lucrative." Geffen adds that there are plans for four "Dreamgirls" companies to be on the road by the end of next year. The L.A. company is set to open at the Shubert Theatre next March.

Geffen will actually be releasing two "Cats" casters. The label is putting out the London cast album this week, followed by the Broadway LP in November. Geffen says he's releasing the London LP a double-disk set listing for $16.98—because it's being released as an import on Polydor.

He adds that he won't advertise the London cast or service it to radio and will stick it to let the consumer know that a Broadway cast album is coming a few months later.

---

**Rock 'n' Rolling**

**Derringer Goes It Alone; Ross Ready for Combat**

*By ROMAN KOZAK*

Singer/songwriter/guitarist/producer Rick Derringer doesn't have a U.S. label deal but he's worried about it, he's busy with a whole myriad of music-related problems.

Derringer is in the midst of recording an album for PolyGram in Japan and Bellaphon in Germany, but he says he doesn't even want to approach American record companies before the LP is a finished master.

"The business is so scared right now, that whenever any new artist joins a record company, the A&R department starts going into overdrive to change things. They would interfere too much for what I have in mind," says Derringer.

"I believe that if the police came today to a modern A&R department, they wouldn't get released. They had to first get it out themselves, and then go to a record company. Same thing was also true with Joan Jett. Unless you happen to sound like Siouxs, or Foreigner, or Loverboy, or Franke & the Knockouts—there are a lot of bands like that—you're going to get a lot of interference from A&R departments at record companies.

Consequently, says Derringer, "We are going to have the finished record and then the record companies can take it, or leave it. Hopefully, they'll take it." In the meantime, Derringer's name will be in front of the public as producer of "Weird Al" Yankovich, and Jimmie Mack, as the host of a cable TV special, and as author of a book on guitar playing.

Derringer also will have a single in "Zapped," a new Scott Baio film coming out this summer; he is recording a new single with Carmine Appice, involved with two guitar makers for his own line of guitars, and is also playing the occasional live concert date.

Derringer says his video "Rock Spectacular From The Ritz," which was recorded late last year, has been bought by Showtime. In addition to Derringer, it features Ted Nugent, Southside Johnny, Karl DeVito, Carmine Appice and Tim Bogert.

Derringer, who has been producing since the McClosys and Johnny Winter in the 60s, says that he likes being involved in many different projects.

"It's tough being a producer," he admits. "You have to answer to a lot of people, and that is never easy. All have different ideas, and if they are good, they will get you know them. And then you have to be able to put it all together.

"But if I stop producing for a while, I start to miss it. If I stop playing on the road for a little bit, I start to miss that. I haven't made a record for myself in two years, and I missed that. If I haven't written a song for a long time, even though it is easy to be lazy, you start to miss hearing it roll out, and playing it for somebody. Sometimes I wonder if there is going to be one area that will start pissing me off, then I could make a (Continued on page 70)

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**T-Shirt 'Bootleggers' Are Arrested**

NEW YORK—Two peddlers of allegedly bootleg T-shirts were arrested Friday (9) outside the Brendan Byrne Arena in East Rutherford, N.J., by U.S. Marshals for violating the order of a Federal judge who enjoined them from selling such merchandise in 1981.

Judge Pierre N. Leval of Federal District Court in Manhattan ordered the arrest of the pair June 4 when he cited them for criminal contempt for disregarding an injunction he issued relating to the sale of unauthorized Van Halen merchandise in a complaint brought by P.M.C. Inc., the group's Los Angeles-based merchandising arm.

Jim Soodak of Binghamton, N.Y., and Cyril Denton of the Bronx, were among five men cited last year for selling allegedly bootleg Van Halen T-shirts outside the band's shows in New York. New Haven, Boston, Providence, and Portland, Me.

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**Lifelines**

**Births**

Girl, Leah Ann Marie, to Mark and Diane Drinkwater, July 5 in New Bedford, Mass. Father is regional advertising merchandising coordinator for the Musicland.

Boy, Justin Edward, to Patty and Cory Connery, July 3 in Los Angeles. Father is music coordinator at WEA's Los Angeles branch.

Boy, Daniel Ryan, to Dee and Chuck O'Brien, July 6 in Philadelphia. Father is an independent recording engineer; mother is controller for Sunshine Rec.

Girl, Whitney, to Lois Whitman and Elia Heine, the son of New York. Parents are partners in WHW Enterprises, an advertising and public relations firm.

Girl, Gabrielle, to Diane S. Lapson and Aron Cohen-Saxson, July 11 in New York. Mother is former licensing manager for Special Ksher Music.

Girl, Pamela Michelle, to Vivian and Gary F. Roth, July 9 in New York. Father is attorney for BMI.

Girl, Schuyler Elizabeth, July 8, to Stissy Spacek and Jack Fisk in Los Angeles. Mother is an actress and records for Atlantic; father is film director.

**Marriages**

Al Hanna to Michelle Bernier, June in Buena Park, Calif. He is a national merchandising director for Elektra/Asylum Records.

Rick Roome to Lynda Smith, June 26 in Novato, Calif. He is a program director of KIQS Carlsbad, Calif., and an air personality at KJFM San Diego.

Nancy Lybarger to Patrick Crocker, July 10 in St. Louis. She is music director for WIL St. Louis; he is an account executive at KWK Louis.

Kathleen Dillon to Greg Stephens, July 17 in Dallas. He is a studio engineer for Century 21 Broadcasting.

**Deaths**

Mickey Addy, 87, of a heart attack, July 13 in New York. A music industry veteran, Addy was an account executive for Billboard at the time of his death.

Survivors include his brother, three sisters and many nieces and nephews (story, page 4).

Joe "Wings" Manonne, 82, singer, trumpet player and former bandleader, July 9 in Las Vegas, Bora in New Orleans, he lost an arm in a street car accident as a child but became internationally prominent in the 1930s with his "Isle Of Capri" and "Tailgate Ramble" records. Survivors include his son, Joe Jr.

Arie Smeck, 84, July 6 in Amsterdam. A long-time Wisconsin resident, he was an accompanist to top cabinet names like Louis Armstrong. David and Johan Buziau in pre-World War II days, later becoming a regular radio performer in Holland in the light classical field.

Joseph "Joy" Cornelius, 26, July 10 in Lawrenceburg, Tenn. to a rodeo accident. He was the son of country music entertainer Helen Cornelius.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Date</th>
<th>Genre</th>
<th>Type</th>
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*NOTE: The table above represents a selection of hits from the week ending March 26, 1988. Prices are approximate and may vary.*
Survey Finds LP Rentals Still Grow Slowly in U.S.  

**Continued from page 4**  

Rena store owners buy current inventory deduct from regional one-stops. They buy a lot of their catalog LPs from Nancoff, because they find the rate of exchange advantageous. All stock in these stores is non-return; it's blank tape. They usually sell an LP rented four or five times as a "used" album. Rena prices range from $4.99 to $5, depending on the quality.

Dudeff opened his first Rental Center in 1978 and his second less than two weeks ago. He has 3,000 LPs in the first store, and 1,000 LPs in the second. His second outlet is adjacent to the Univ. of Texas at Austin. He carries about 800 there, but expects to inventory 3,000 when the fall school quarter begins. He gets $5 per LP rental and refunds on a $2.50 daily rental basis.

Like Dudeff, Jeff Osterman of Renaissance Record Rental in suburban Detroit is a newcomer to the industry. He opened his 1,200 square-foot store in a plaza 10 months ago, where he carries an estimated 2,500 LPs, which he rents for deposit from $5 to $8, charging $2 daily, 35 for $5 or $6 for 10. If an LP is kept 26 hours, he adds 50 cents.

John Kurczewski of Rock Garden Records, Alpena, Mich., a three-year independent retailer, added a rental feature for LPs early this year. Alpena's economy was seriously down, so he thought rental would stimulate traffic. It has not proved so, he says. He has 120 charter LPs for rent at $1 daily for single-pocket or $4.50 for dual. He usually sells an LP after one rental, dropping his price to $3.89 for $9.79 to $6.99 for the used album.

Mary Kirk of Music Express, an Omaha, Neb., retailer, added a rental feature for LPs early this year. Alpena's economy was seriously down, so he thought rental would stimulate traffic. It has not proved so, he says. He has 120 charter LPs for rent at $1 daily for single-pocket or $4.50 for dual. He usually sells an LP after one rental, dropping his price to $3.89 for $9.79 to $6.99 for the used album.

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Lou Rawls.

He keeps getting better with time.

Lou Rawls: "Now Is The Time" featuring the single "Will You Kiss Me One More Time?" on Epic Records and Tapes.

www.americanradiohistory.com
The album called
Donna Summer
Of ’82

Produced by Quincy Jones
for

Including the first hit single
“Love Is In Control
(Finger On The Trigger)”