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PolyGram Seeking Buyer For Chappell

By IRV LICHTMAN

NEW YORK—Chappell Music and its associated companies are being put up for sale by the PolyGram Group.

Substantiating widespread rumors throughout the year, official word of PolyGram's intention to divest itself of the giant music publishing entity is expected momentarily, informed sources indicate. Rumors of a divestiture have been continually denied by the international music company, jointly owned by Philips of Holland and Siemens of Germany.

Indications are that PolyGram will not reveal a potential buyer when its announcement is made. Finding a purchaser is viewed as a long-term process, since a general consensus holds that sale of Chappell would command a selling price of about \$150 million. This figure would eclipse by far CBS' purchase earlier this year of United Artists Music for nearly \$70 million, the most ever paid for a music publisher.

CBS' UA Music deal is likely to eliminate the company as a Chappell bidder because it is felt that its share of market in music publishing would meet with governmental restrictions.

Warner Communications Inc., currently working out an international joint venture in recordings with PolyGram, operates Warner Bros. (Continued on page 70)

LAWYERS, MANAGERS COMPLAIN

New Acts: Labels Play It Tight

By PAUL GREIN and SAM SUTHERLAND

LOS ANGELES—New artists may be playing a central role in rebuilding the record/tape marketplace, but most major labels are still hanging tough in negotiating new artist deals.

Most attorneys, managers and business affairs executives surveyed agree that the outlook for new act

signings is brighter than it was during the deepest trough of the recession. There's also general agreement that de facto artist roster "freezes," in evidence as recently as the last quarter of 1982, have now relaxed.

However, label negotiators now seek to minimize contractual risks and contain investments through a number of strategies:

- In fixing mechanical payments, record companies are now often demanding a special licensing arrangement whereby songwriting acts receive only fractional payment of the 4.25 cents per song fee now called for under the provisions of the Copyright Law of 1976. Most sources say labels seek to hold fees to 75% of the full mechanical rate, or just over three cents.

- New acts are increasingly being asked in contracts to meet a minimum commercial standard, not just the technical standard long integral to label deals. That expectation now translates to closer label scrutiny during production, as well as to outright cancellation of release of first albums that are deemed unsuitable.

- Artists' control over certain ancillary release rights, including licensing of recordings to film and TV, as well as midline release or anthology usage, is reportedly weaker than in the past. (Continued on page 70)

Bow Concepts At NRBA Meet

By ROLLYE BORNSTEIN

NEW ORLEANS—A new top 40 format to debut full-time on the Satellite Music Network, a merger proposal affecting Broad Street Communications, and a new "Hot Country Hits" format to be syndicated by KalaMusic, a company heretofore restricted to the easy listening arena, are likely to be among key topics of conversation at the National Radio Broadcasters Assn. (NRBA) convention here this week.

The event runs Sunday through Wednesday (2-5) at the New Orleans Hilton. The keynote address will be given Monday (3) by FCC chairman Mark Fowler.

NRBA organizers are stressing the full-service nature of the event, billing it as the "all radio, all inclusive meeting" of the year. While small and medium mar- (Continued on page 70)

VIDCOM
PREVIEW:
pages 47 to 55



For those who like their rock with a vengeance, AXE is the weapon of choice. Their new album, "Nemesis," 90099, shows a deadly arsenal of talent, and features the singles, "Heat In The Street," 7-99850 and "I Think You'll Remember Tonight," 7-99823. On Atco Albums or specially-priced Cassettes. (Advertisement)

- Inside Billboard -

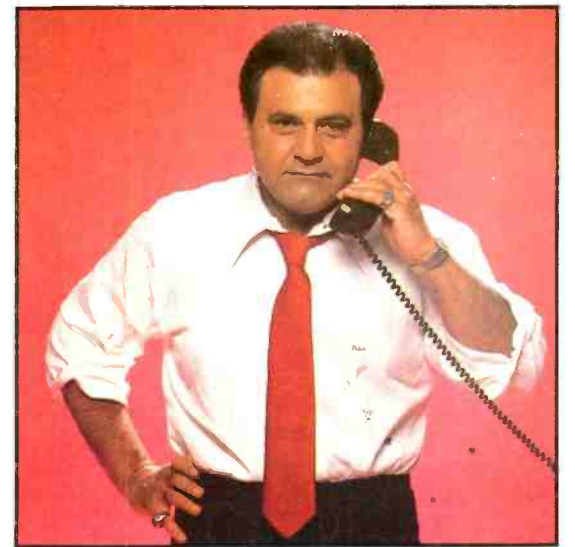
- **THE HOME VIDEO INDUSTRY** is well represented in Cannes this week, as are the video games and computer hardware and software industries, at the International Tape/Disc Assn. European Home Video Seminar, Vidcom, and Vidcom's new computer marketplace, MIJID. Page 3. An in-depth Vidcom preview can be found in Video, pages 47-55.

- **NARM'S RETAIL ADVISORY CONFERENCE** in Carlsbad, Calif. turned its attention to a number of key issues, among them midline product, 12-inch singles, cassette packaging, Compact Disc and inventory management. Coverage of the event can be found on pages 3, 4 and 6 as well as in Retailing, pages 27 and 32; Radio, page 16; and Video, page 44.

- **WEEI BOSTON** has been sold by CBS Inc. to Helen and Mike Valerio, the owners of a chain of New England pizza restaurants. The sale of the AM outlet clears the way for CBS' purchase of Metromedia's KRLD Dallas and the four Texas State Networks. Radio, page 14.

- **CASSETTE PIRATES** in Singapore have been using Compact Disc technology to manufacture high quality bogus tapes, according to Steve Traiman of the RIAA. But Traiman adds that nobody has yet been caught doing it in the U.S. Page 3.

- **WMZQ WASHINGTON** is getting a new morning man, as Jim London leaves KIX 106 in the same city to join PD Bob Cole at the Viacom country outlet. He replaces Deano Delgallo, who will move to another daypart. Radio, page 14.



PETE BENNETT. A salute to the WORLD'S TOP PROMOTION MAN, who was the personal Promotional Manager for the ROLLING STONES, the BEATLES, and individually, JOHN LENNON, PAUL McCARTNEY, GEORGE HARRISON and RINGO STARR plus many, many more. PETE BENNETT was the first recipient of BILLBOARD magazine TOP NATIONAL PROMOTION MAN AWARD. (see inside) (Advertisement)

(Advertisement)

ROCK TOBER

Releases From **MCA**

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Founding member of Split Enz and the Swingers, Phil Judd reaches out on his first solo album in the form of a 6-song mini album. Produced by Al Kooper, all songs composed by Phil Judd. (MCA-36007) \$5.98 list price

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"Girls Night Out" is Toronto's 4th consecutive platinum album in Canada and is already receiving tremendous AOR airplay throughout the U.S. "When Can I See You Again" is the first single, and by all radio and retail indications, this album is destined to equal Toronto's Canadian success in the U.S. (SGR-9030)

(3-D album cover)

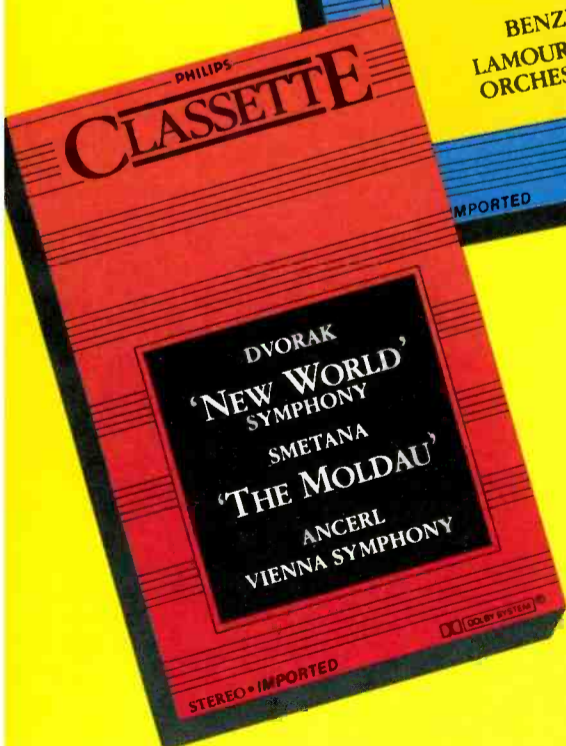
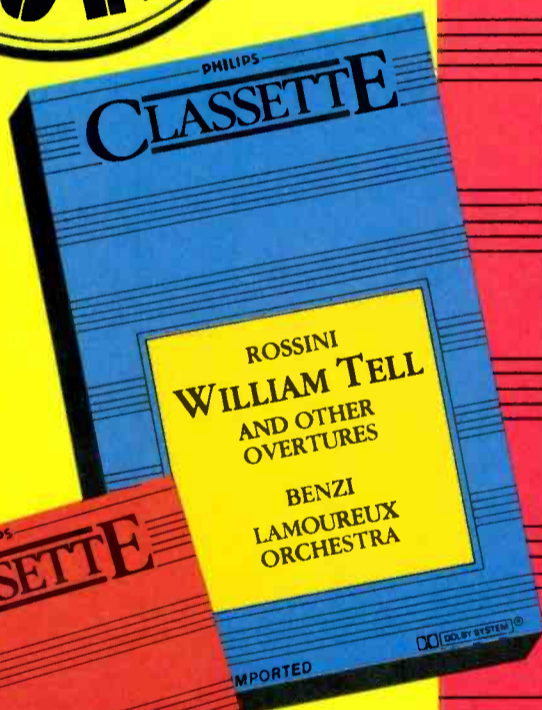
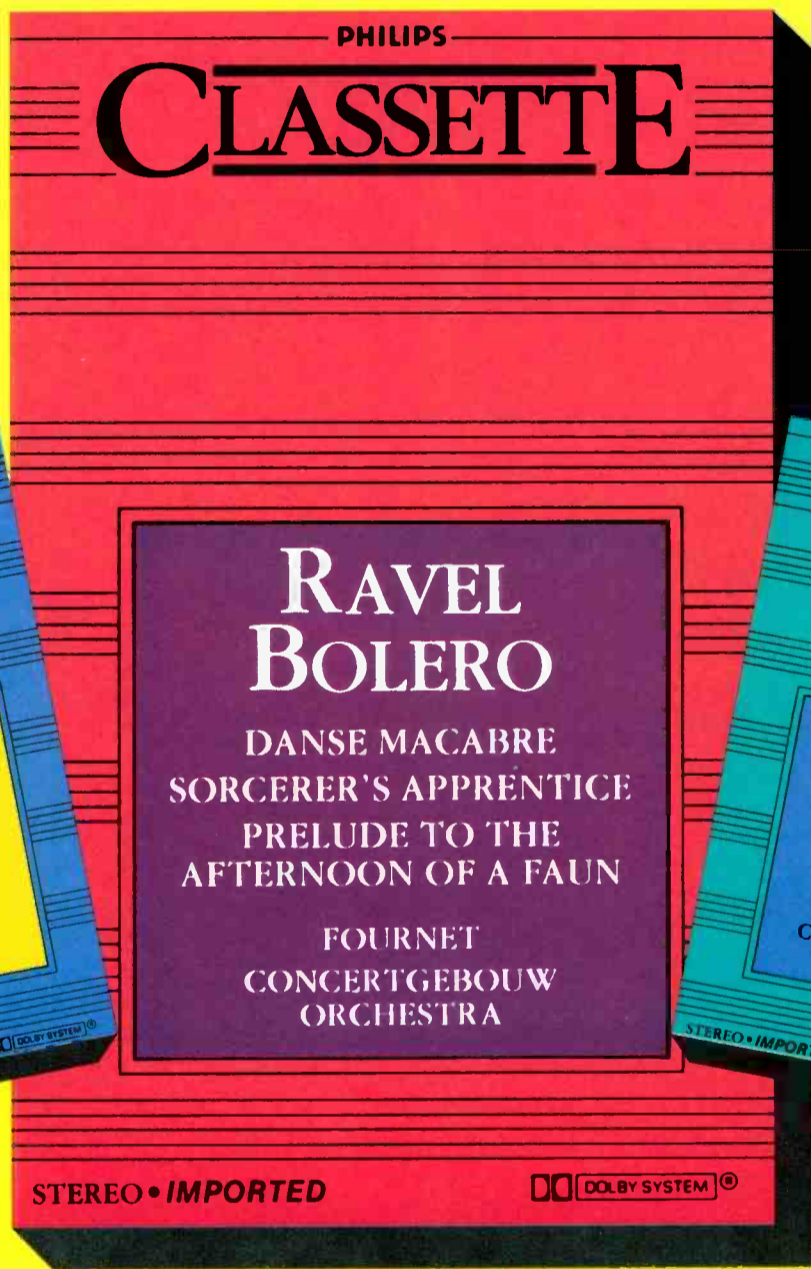
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NARM Hears Of 'Midline Crisis'

Retailers, Label Reps Confront Category's Problems

By EARL PAIGE

CARLSBAD, Calif.—The industry is confronted with a "midline crisis," one manufacturer told delegates here at the National Assn. of Recording Merchandisers (NARM) retail conference Sept. 22.

Polygram's Harry Losk said he sees midline at a crisis point, adding "When the concept was first developed, you got a lot of great product. But as you mine that catalog there is a natural decline in excitement. We have 350 titles now. We're mandating the category to be put under a microscope—we've seen attrition."

Ticking off a number of concerns, retailer Russ Solomon of Tower Records said, "We've found midline is still predominantly rock. It is, however, our second category in terms of importance—we even like it better than blank tape, if that will make you happy—but we're fearful midline will grind down and deteriorate."

Retailer Roy Imber of Elroy Enterprises, New York, was more encouraging. He said he understood labels "have problems getting some of your acts to go along with the midline idea."

At Record World's 52 units, Imber said, "We feature it (midline) on walls just like new releases, and we have it in the waterfalls and in our catalog bins as a second LP. As the customer shops an artist, he finds that the artist has something else at a bargain price."

Adding another function midlines serve, John Marmaduke of Western Merchandising, Amarillo, said, "We need it to keep our (LP) turns up as cassette climbs."

When Losk said he did not find midline cassette sales encouraging, NARM president Lou Fogelman of Show Industries, Los Angeles, said, "You're looking at the wrong stores."

CBS' Paul Smith wanted to know if dealers use sufficient signing and special sections for midline product. "This is a product that gets no air-play or press," he noted.

Smith said that CBS now has 1,000 midline items and has released 130 in 1983, "including nearly our entire Christmas catalog for the first time." Solomon seemed startled, asking Smith if he thought the Tower buyers knew this. "I'm sure they do," Smith responded, but he added that both manufacturer and retailer "have gotten tired" (of midline).

"We've lost the price point with the consumer," Fogelman said. "In

the beginning, it was \$3.99 and \$4.99. The \$6.98 is not midline in the consumer's mind. WEA at \$6.98 goes into the artist bin and then only secondarily into the midline bin," he said, in direct contrast to Imber's point.

"What we see is that midline needs to be freshened up," said Bill Golden of Record Bar. However, Lee Cohen of Licorice Pizza said there is growing customer expectation for midline and that cassettes in the product category are gaining.

Identification of the product category came in for vigorous discussion. Same Passamano of MCA said, "We have \$3.98 titles, and they're coming back in returns with \$5.98s". The lack of product identification was eagerly pounced on by Smith (separate story, page 27). "We've lost the dou-

(Continued on page 73)

ITA, VIDCOM, MIJID

Vid, Computer Firms Convene In Cannes

By LAURA FOTI and MARCIA GOLDEN

NEW YORK—Representatives of the international home video, video games and computer hardware and software industries gather in Cannes this week (2-8) for the International Tape/Disc Assn. (ITA) European Home Video Seminar, Vidcom, and Vidcom's new computer marketplace, MIJID. Close to 300 companies are exhibiting, and a number of special events and presentations are planned.

U.S. companies attending Vidcom will be looking for co-production deals and foreign investment money. In general, exhibitors and other attendees also are seeking distribution deals for existing titles.

MIJID, the first International Video Games, Personal Home Computer Market, was added this year to promote meetings between authors, translators, producers, editors and distributors of computer software, although a number of hardware companies are exhibiting as well, notably Micronique, Canon, Mattel and Atari.

Special events include the first international interactive large-screen video satellite transmission, linking Cannes, New York and Tokyo. The event will take place Wednesday (5) at 6 pm in Cannes (noon New York time) and is titled "Men, Images &

Machines." It includes recent American and Japanese productions, with live commentary by specialists in the three cities. The program deals with computer-generated moving images, the creation of androids and conversations with machines; producer is Jacques Polieri.

In addition, the International Federation of Phonogram Producers (IFPI) will present a legal seminar of

(Continued on page 76)



BEWARE OF DOG—RCA and A&M executives welcome Arista as a new distributed label with the unveiling of yet another replica of Nipper. Surrounding the canine, from left, are A&M national sales manager Larry Hayes; Arista vice president and general manager Sal Licata; RCA division vice president of sales Larry Gallagher; and Lou Mann, vice president of sales and distribution for Arista.

GROWING MARKETS

New Charts For Computers, Vidisks

Billboard debuts Computer Software and Videodisk Top 20 charts in this issue, and has redesigned the graphics of the Videocassette Top 40 to provide more information than before.

The moves reflect the growing market for these types of home entertainment products, and the business opportunities which many merchandisers—including record retailers—see them as offering. Compiled by Billboard's in-house research department from retail reports, the new weekly charts are designed to help dealers in their buying and merchandising decisions, and they reinforce the magazine's full-service commitment to the music and home entertainment industries.

Behind the hits in computer software, page 31

The Computer Software chart, which appears on page 30, is subdivided into three categories: entertainment, with 20 positions; educational, 10 positions; and home management, also 10 positions. The rankings are based on retail activity reported by a comprehensive cross-section of outlets. They include mass merchandisers, record stores, computer software and hardware specialty locations,

and home video dealers; they range from chain operations to single stores.

In addition to title and manufacturer, the software charts provide extensive details of each title, including the systems with which it's compatible (Apple, Atari, Commodore, IBM, TRS, Texas Instruments, CP/M and others) and the software format

(Continued on page 76)

Pirates Found Using CD

NEW YORK—It isn't just audiophiles who have noticed that the sound quality on commercially available Compact Discs can be as good as the masters the disks were made from. The pirates have caught on, too.

Raids recently conducted in Singapore have revealed that pirates there are already using CD technology to manufacture bogus cassette tapes, according to Steve Traiman, executive director of the Recording Industry Assn. of America.

Traiman, who adds that nobody has been caught doing it in the U.S. yet, says his information comes from IFPI in Singapore, where CD players and disks were among the material seized in recent raids, indicating that the CDs were used as masters for the manufacture of bogus cassette tapes.

"Dubs found in some of our Far East raids, even with the shitty quality of the cassettes they're using, are superior because the dynamic range of CD overcomes the poor quality of (pirate tapes)," Traiman told the recent NARM retail advisory meeting in Carlsbad, Calif. (separate story, page 4).

The development bolsters industry fears that the CD would eventually evolve into a source of bogus goods.

ROMAN KOZAK

Europe Called Largest Video Marketplace

By NICK ROBERTSHAW

LONDON—Western Europe has emerged as the world's largest video marketplace, outstripping both the U.S. and Japan. Hardware sales this year will be worth around \$5 billion, and consumer spending on prerecorded videocassettes is already well in excess of \$1 billion annually.

Independent researchers predict a VCR population of 15 million machines by the end of 1983, in a market of 100 million households. Last year, trade shipments reached 5.2 million units, 42% up on the previous year, and by 1986 volume is expected to be in the region of 13 million.

The market, however, is very unevenly developed, and percentage penetration varies widely from country to country. In Southern Europe,

for instance—Italy, Spain, Portugal, Greece—video is still very much in its infancy, and only between 1%-5% of homes have VCRs, with software trade correspondingly small.

In Austria, Switzerland and the Benelux countries, on the other hand, hardware ownership levels have reached 5%-10%, and the same is true of France, though here the development of the market was delayed last winter by the so-called Battle of Poitiers, when in a protectionist move the French government routed Japanese imports through a remote provincial customs clearance center, reducing VCR sales to a trickle.

In the Scandinavian countries, with the exception of Finland, video ownership already has a substantial hold and is expanding fast. Denmark in particular, with its strong rental market, is expected to reach 42%

penetration by the end of 1985. Currently, though, Sweden leads the way, and last year's 12% penetration there will by the end of this year have increased to around 20%. West Germany, with a population many times larger, has achieved a similar level of penetration.

But the clear leader among European markets, and indeed in the world, is Great Britain. The predicted penetration of 27% there by the end of 1983 is the highest anywhere, and last year no fewer than 47% of all VCRs sold in Europe went to the U.K. market. In 1981, some 900,000 machines were sold or rented. Twelve months later the total was around 1.4 million, and this year it could be 2.4 million or more. Something approaching five million VCRs will soon be in use in British homes.

It is not entirely clear why the re-

cession-hit Britons should have taken to video in such a big way. They certainly watch more television than any other nation in Europe, and regard British broadcast programming as the best in the world, so that home recording and time shift are attractive options. In addition, the hardware market has been greatly stimulated by the High Street tv rental chains, offering VCRs as a complement to color tvs for as little as \$20 monthly. Around two thirds of U.K. video recorders are rented rather than owned.

It is largely owing to the muscle of VHS-adherent Thorn EMI in the rental business that VHS machines have such a commanding lead in the British market. The company offers the greatest range of models and a hefty 60%-plus share of the sales. In

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CD Making Rapid Sales Inroads, Retailers Are Told At Conference

CARLSBAD, Calif.—Compact Disc is moving into the mass merchandising mainstream much faster than many in the industry anticipated, delegates at NARM's retail conference here were told Sept. 22. CD spokesman Steve Traiman said that Sears' \$589 player, being offered with four disks for \$10, "opens the door to K-mart."

However, Traiman repeatedly stressed, CD is "not happening overnight." Traiman, who is executive director of the Recording Industry Assn. of America (RIAA) and architect of the Compact Disc Group (CDG), was joined as a speaker here by Hans Gout of PolyGram, who echoed Traiman's caution.

The enthusiasm for CD among

NARM member chains was punctuated when John Marmaduke of Western Merchandising, Amarillo, spoke encouragingly. "We demonstrate it without prompting, and customers are very turned on," he said.

A year ago, Marmaduke was among the more critical when PolyGram Executives presented CD to the NARM retail panel in Houston. "We don't see a Mercedes in our future, we see a Honda," Marmaduke had said at the time, couching his criticism of CD's high list price. Still vexed over the high software list, he said his chain has CD in five locations.

Coming after dinner on an exhausting and often rancorous full day of panels here, the CD program was

warmly received. Traiman and Gout described a 468-title catalog given delegates here with Traiman estimating that another 300 classical, 200 pop and 30 jazz titles will be available before Christmas.

The subject of imports was briefly bantered about after CBS' Smith said an import distribution firm in Toronto and Buffalo "has tossed in the towel" following action by CBS. Traiman quickly took the rostrum and said that the RIAA will vigorously enforce prohibitions against parallel imports. "We consider parallel imports just like counterfeiting," he stressed.

NARM executive vice president Dan Davis asked Traiman to return

(Continued on page 69)



ABC'S OF CD—RCA and Nippon Columbia representatives review the Compact Disc manufacturing process. Pictured from left are the label's liaison with Nippon Columbia, Dr. Ekke Schnabel; Kazuo Mochizuki, senior managing director of Nippon Columbia's record division; RCA president Robert Summer; and Tosh Hirahara, director general manager of CD and overseas operations for Nippon Columbia's record division.

Betamax: High Court Tries Again Sony Lawyer Says Judges Were 'Confused' Before

By BILL HOLLAND

WASHINGTON—The lawyer representing Sony Corp. of America, who will once again present oral arguments in front of the U.S. Supreme Court here Monday (3) in the so-called Betamax case, claims the reason the case was carried over to be re-argued this session was because of the confusion of the Justices over what sort of non-commercial home videotaping off the air constitutes copyright infringement.

Dean C. Dunlavey, counsel of record with Gibson, Dunn & Crutcher, attorneys for Sony, the petitioner, says that during his original oral argument Jan. 18, answering the questions the Justices asked after he presented the case "was like coming in to teach college physics, and then having to end up teaching two and two are four." Dunlavey says he plans this time around to expect "a lot of questions" from the nine judges, now that they are, in his view, more familiar with the case.

Dunlavey, speaking Thursday (29) at a pre-argument press briefing hosted by the Home Recording Rights Coalition, the manufacturers and retailers group, said he's not clear whether the Court will hand down a decision quickly after rehearing the case. "You have to figure what or who is causing the logjam before you can figure out when the opinion will come down," he said.

He said that in his argument, he will try to focus on two points: that the Court must decide what is fair use and still not impair the ability of

copyright owners who wish or don't mind their copyrighted programs to be copied at home, and that the court must find whether the plaintiffs, Universal Studios and Walt Disney Studios, can prove harm and damage to copyright owners.

"They haven't done so," Dunlavey charged. "It's put up or shut up at the trial."

The case is now seven years old. It began with a suit brought in 1976 by the two studios against Sony, claiming that off-the-air copying of telecasts of copyrighted audio/visual material by owners of VCR's at home for non-commercial, private use was an infringement of the copyright law and did not constitute fair use.

However, in October, 1979, the U.S. District Court in Los Angeles ruled in favor of Sony. Two years later, the Ninth Circuit Court of Ap-

peals reversed the decision in favor of the studios, and also found that Sony and other manufacturers were liable for damages because of knowledge of infringement. The court also turned down a review of the case.

But the Supreme Court granted the Sony petition for review in June 1982, and heard oral arguments last Jan. 18. On the last day of the term, the High Court set the case for re-argument Oct. 3.

Neither the movie companies nor the Motion Picture Assn. of America (MPAA) held press conferences before the re-argument. An MPAA spokesman had no comment on the remarks at the coalition press conference but was taken by surprise when told of the briefing.

Counsel for the respondents at the re-argument will be Stephen Kroft, of Rosenfeld, Meyer & Susman.

Motown Special Due For Rebroadcast, Home Video

NEW YORK—The Emmy winning tv special "Motown 25: Yesterday, Today, Forever" has been scheduled for rebroadcast Oct. 30 on NBC. And MGM/UA is close to completing its deal for release of the popular special on home video.

The two-hour special, awarded the Emmy last week for best variety, music or comedy program, was the top rated show of its week when originally broadcast May 26.

According to Jim Mervis, programming vice president for MGM/

UA Home Video, the company has an agreement in principle with Motown for home video release of the television special. "We hope to have the deal signed shortly," he says, adding that the home video version will most likely contain an additional 20 minutes of footage not found in the television show. "The additional footage will be musical numbers from artists already in the show," he says.

Mervis says Motown is releasing a soundtrack album of the special, but the label hasn't yet announced a date. Word from the West Coast is that some of the acts who performed on the special, but who are no longer with Motown, have been reluctant to agree to terms.

However, since the original broadcast of "Motown 25," the company has released several midline albums to capitalize on its success. A two-record set, "25 Number One Records For 25 Years," and the single albums, "25 Years Of Grammy Greats," "Motown Superstars Sing Motown Superstars," and "Incredible Medleys," featuring medleys of classic Motown hits, were all released in the wake of the special.

Motown also released a five-record "Greatest Hits" set at \$17.98, which updates an earlier three-record set. In addition there was a 12-inch single featuring the Temptations-Four Tops "vocal battle" taken directly from the special. The flip side contained a medley of Jackson Five hits.

A RECORD FOR CBS

'Thriller' Tops 14 Million

NEW YORK—With more than 14 million copies sold worldwide, "Thriller" by Michael Jackson on Epic Records has become the biggest selling album in CBS' history, the company reports.

It has surpassed "Simon & Garfunkel's Greatest Hits," which has sold over 13 million copies around the world. "Thriller," with 8.5 million copies sold in the U.S., has also become the largest domestic seller in CBS history, the company adds, surpassing the debut LP by Boston, which has sold eight million copies here. The best selling album of all time is the soundtrack from "Saturday Night Fever" with 25 million for RSO.

"Thriller" has also yielded five top 10 singles: "Human Nature," "The Girl Is Mine," "Billie Jean," "Beat It" and "Wanna Be Startin' Something." This is also a record, says CBS, noting that Jackson's "Off the Wall," Fleetwood Mac's "Rumours" and the soundtracks for "Saturday Night Fever" and "Grease" only achieved four hit singles each.

With the release of "P.Y.T. (Pretty Young Thing)," "Thriller" may yet have a sixth hit single. Meanwhile, total sales of all the hits from "Thriller" have hit 12 million worldwide, with five million coming from the U.S.

The "Thriller" album also appears to be a big hit in the new technology of Compact Discs, with its initial run completely sold out, according to a CBS spokesman.

Executive Turntable

Record Companies

Steve Ralbovsky joins EMI America/Liberty Records as director of East Coast a&r in New York. He was with Singer Management . . . Epic/Portrait/Associated Labels has made two promotions in New York. Garcia "T.C." Thompkins has been upped from director to vice president of black music promotion and Harvey Leeds has been appointed director of national video promotion. He was associate director of national album promotion . . . A&M Records has recruited two in its Los Angeles office. John McClain has been appointed national director of black a&r. He was a producer and studio musician who had worked with such artists as Lionel Richie and Diana Ross. Richard Frankel assumes the duties of director of creative services. He held a similar position for Warner/Amex.

John Weston has been named New York local promotion rep for PolyGram Records. He was a sales rep for the label . . . Rhonda Shore has been promoted from manager to director of national publicity for Chrysalis Records in New York . . . Karen Nudell has been appointed attorney for CBS Law department's record section in New York. She was legal counsel with Columbia Pictures Industries . . . RCA Records, New York, has named Jeffrey Gingold and Lawrence Stanley contract specialists, business affairs. Gingold was an associate with the entertainment law firm of Rosenblum & Freedman. Stanley was an associate with the law firm of Richenthal & Birnbaum.

Publishing

Bruce Gold has been promoted to vice president, law, for Chappell/Intersong in New York. He was senior attorney for the organization's law department.

Video/Pro Equipment

Gary Rockhold has been promoted to executive vice president and general manager for Commtron Corp., a national distributor of consumer electronic products in Des Moines, Iowa. He was executive vice president of marketing.

Garth Gentilin has been promoted to vice president of sales for Unitel Video in New York. . . . PSI Video has appointed Marc Feingold director of corporate accounts in its New York office. . . . Rainbow Programming Services has recruited Rebecca Ruthven as director of regional and system sales. The firm has also appointed Denise Widman as product manager for the "Bravo" channel.

Related Fields

Rob Parrish has been named director of membership development for the Country Music Assn. in Nashville. He was membership coordinator . . . Greg Nelson assumes the newly created position of executive vice president of Nineteenth Street Productions, a division of Lorenz Creative Services in Nashville . . . The Howard Bloom Organization in New York has appointed two account executives: Victoria Rose and Ellen Golden. Rose had headed the PR firm Victoria Rose Associates. A former editor of Hit Parader Magazine, Golden has been with the organization since 1981 . . . Gabriella Engebretson has been appointed national consumer products sales manager for Altec Lansing, a home and auto speaker company in Anaheim. She was Southwest industrial/professional district manager for the company.

New Image Public Relations has made two appointments in its Los Angeles office. Deborah Grant is the new vice president of international operations and Julie Ball is the new video publicist. . . . Roberta Goldstein joins HWH Enterprises Inc. in New York as an account executive. She was associate editor of Consumer Electronics Monthly. . . . Baird & Associates, a national booking agency based in Missoula, Mont., has hired James Yelich as the Great Lakes and Northeast agent. He was owner and president of Lupine Entertainment, a concert promotion firm in Colorado. . . . Dave Kopp will become the editor of Sheet Music Magazine in November. He was the organist at the Meadowlands Sports Complex in New Jersey.

WEA Manufacturing Inc., Olyphant, Pa., has promoted Frank Apostolico to vice president and chief financial officer; David Brown to vice president of sales services; Joseph Helminski to vice president of manufacturing operations; John Williams to vice president of manufacturing services; John Bremer to plant manager for Specialty Records; and David Franco to plant manager for Allied Record Company. . . . The Bose Corp. in New York has named Austin Pryor director of marketing and strategic planning and John Sternberg field sales manager for professional products, based in Framingham, Mass.

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Dear **Record Bar:**

thanks

for naming **Thriller** Album of the
Year and **Me** Artist of the Year.



Michael Jackson

Michael Jackson

CANDID SELF-ANALYSIS

NARM Mulls Confab Changes

CARLSBAD, Calif.—The NARM board is open to completely restructuring its annual convention. As new convention chairman Roy Imber put it to NARM's retail advisory group here Sept. 22, "Right now all we do is go down there and wait for it to be over."

At various points during a candid self-analysis, everything from site and time of year to format, exhibits and food functions came under fire.

"What we have now is everyone hiding up in suites and never coming down to the floor. You labels bring down your acts and everyone walks out. It's stoic old bosses who don't know music and don't give a damn," said Russ Solomon of Tower Records, Sacramento, echoing Imber, who heads Elroy Enterprises, New York.

"Is NARM a sacred cow?" asked

NARM president Lou Fogelman, head of Show Industries, Los Angeles. Suggesting that the lure of resort sites is antiquated, he said, "We need to have more purpose for manufacturers, more purpose for delegates, for people who are in this business to survive."

Among more radical changes debated was the possible format of having each label make its own presentation to a broad base of dealers. Also raised was the possibility of adding video via invitations to NARM's separate group, the Video Software Dealers Assn. (VSDA), and its convention exhibitors.

"What we see now," said Solomon, "is NARM's terrible dullness." In pushing for individual manufacturer's sessions, he said it would be better "than all the cockamamie panels of half amateurs up there talking to

an empty room."

Another critical voice was that of Carl Rosenbaum of Flip Side Records, Chicago. "Speaking as a someone not being a 400-store chain and never getting invited up to the manufacturer suites, I get down to Florida and ask myself why I'm there," he said.

Twice, CBS' Paul Smith inquired how NARM might have trouble organizing one-on-ones, although he stressed he was all for change. "What if you have 50 labels?" he asked.

NARM is open to changing everything, Solomon stressed, "including exhibits out by the pool. Those are basically cut-out and other direct people. As for entertainment, we'd like to see you (labels) not having to go through a drill to find an act people won't walk out on—you have the video clips."

Saying he was impressed by the growth of the VSDA's convention in San Francisco, Solomon noted "We might invite CBS/Fox, your movie counterparts. We are involved with VSDA now (alluding to two meetings NARM board members held with VSDA's leaders). They are with us; there is a relationship."

Site came in for much discussion with NARM vice president Dan Davis indicating that a commitment exists for two more Florida meetings and then one in Hawaii, but that with VSDA requiring venues for 1,200 debates, NARM and VSDA could perhaps switch around.

Imber warned everyone that he intended to seek assistance aggressively as convention chairman for the March 23-27, 1984 event. "I've already learned two things" he said.

EARL PAIGE

NET SALES DIP SLIGHTLY

Wherehouse '83 Earnings Up

LOS ANGELES—Wherehouse Entertainment Co., formerly Integrity Entertainment, increased its earnings per share for the fiscal year ended June 30 to 70 cents, a 39-cent or 125.8% boost over the prior year's earnings of 31 cents for the same period.

Net income for the year ended June 30 rose \$1,220,000, from \$928,000,000 in 1982, a 13.1% boost. Net sales for the fiscal year dipped \$591,000 or .7% from \$83,401,000 to \$82,810,000.

For the three months ending June 30, net sales were up 2.6% or \$482,000, with 1983's final quarter registering \$18,774,000 against

\$18,292,000 a year before. Net income rose 682% or \$621,000, with the last quarter of 1983 providing \$712,000 against \$91,000 the year before. Net earnings per share were 23 cents for 1983, compared to 3 cents the year before, an increase of 666%.

Wherehouse president Lou Kwiker attributes the improved earnings to significant increases in movie cassette rentals and gains in prerecorded music and blank audio and video tape sales.

Kwiker predicts the upturn will continue. He adds that it is hoped that computer software will be carried in most of the chain's 126 stores soon.

Chartbeat

Steinman Not Stymied As Singles Sail

By PAUL GREIN

Jim Steinman this week becomes the first musical figure to have written and produced both of Billboard's top two singles since the Bee Gees' 1978 chart blitz. Steinman is represented by Bonnie Tyler's "Total Eclipse Of The Heart" (Columbia) at No. 1 for the second week, and Air Supply's "Making Love Out Of Nothing At All" (Arista), which moves up to two.

The Bee Gees scored in March, 1978 with "Night Fever" and "Stayin' Alive," both of which were co-produced with Albhy Galuten and Karl Richardson. And Barry Gibb also co-wrote and co-produced the number three single at the time, Samantha Sang's "Emotion."

In the five years between the Bee Gees' chart monopoly and Steinman's current achievement, three producers have held the top two Hot 100 spots simultaneously, but none also wrote the hits he produced. Mike Chapman had the top two singles in October, 1978 with Exile's "Kiss You All Over" and Nick Gilder's "Hot Child In The City." Greg Mathieson scored in December, 1982 with Toni Basil's "Mickey" and Laura Branigan's "Gloria," and Phil Ramone triumphed just three weeks ago with Michael Sembello's "Maniac" and Billy Joel's "Tell Her About It."

The albums featuring both of Steinman's current hits are also listed in the top 10 this week: Bonnie Ty-

ler's "Faster Than The Speed Of Light" moves up to number seven, and Air Supply's "Greatest Hits" jumps to 10. (Likewise, both of Phil Ramone's smashes are featured on current top 10 LPs. The "Flashdance" soundtrack holds at number three for the 11th straight week, and Billy Joel's "An Innocent Man" edges up to four.)

Air Supply's album is the seventh greatest hits set so far in the '80s to crack the top 10. Donna Summer's "On The Radio," "Bee Gees' "Greatest" and "Kenny Rogers' Greatest Hits" all reached No. 1 in

1980; Barbara Streisand's "Memories" hit 10 in late 1981; Stevie Wonder's "Original Musiquarium" peaked at four in 1982; and Foreigner's "Records" hit 10 earlier this year.

★ ★ ★

New Music Breakthrough: Spandau Ballet (Chrysalis) this week becomes the first act even remotely associated with new music to reach No. 1 on Billboard's adult contemporary chart. Their ballad "True" hits No. 1 AC (and climbs to number four on

(Continued on page 76)

Rock Hall Of Fame Formed

NEW YORK—The Rock & Roll Hall Of Fame Foundation, a non-profit organization, has been established here "to honor artists and industry professionals by inducting into the hall of fame those who have made significant contributions to the development and perpetuation of rock'n'roll music," the organization says.

According to Suzan Evans, who is administering the organization's day-to-day activities as its executive director, the foundation is currently organizing a board of directors and an advisory committee. Already agreeing to serve as chairman is Ahmet Er-

tugun, chairman of Atlantic Records.

Other members of the board include artist Leslie Gore; air personality and author Norm N. Nite; Scott Sanders, head of the concerts department at Radio City Music Hall; and Irv Lichtman, Billboard's deputy editor.

Evans says that the foundation plans to mount exhibitions, maintain archives and a permanent collection, and be involved in education and legal aid. There will also be a yearly awards ceremony at which those deemed deserving of honor will be inducted into the hall of fame.



SUPER SHEEN—Sheena Easton shoots the breeze with label executive after a recent performance at the Greek Theatre in Los Angeles. Pictured from left are Capitol/EMI/Liberty Records Group president Jim Mazza; the singer's manager, Deke Arion; Easton, and EMI America/Liberty president Rupert Perry.

LEGAL BATTLE LOOMS

Beatle Yule Album Due—Maybe

NEW YORK—There may be a Beatles Christmas album this year. But that may ultimately be up to a judge to decide.

Rick Smulian, founder of R/S Distribution, says he's going ahead with the release of "John Paul George And Ringo," a 30-minute LP featuring songs, poetry and spoken word taken from flexi-disks sent out by the Beatles for Christmas to members of their fan club between 1963 and 1966.

However, attorney Leonard Marks, of New York's Gold, Farrell & Marks, who represents Apple and Apple Corps Ltd., the companies still looking out for the former Beatles' interests, says that a "cease and desist" letter was sent out, Sept. 20, advising that the planned release is "unauthorized and illegal," and that it

has never been licensed. "We will pursue our rights to it," he says.

Smulian, who at presstime said he never received such a communication, says that as far as he's concerned the release is perfectly legal and he hopes to have it on the street by mid-November on his Richy label. Making a point never to call it a "Beatles" album, he says that the material on "John Paul George And Ringo" was previously released in 1981 by the Adirondack Group in Houston.

Smulian says that release, titled "Happy Michaelmas," never had any problems. He says he took the same master to the studio, hired a couple of producers and engineers, and 150 hours later came out with a "masterpiece."

ROMAN KOZAK

BMI's Cramer Warns On Music C'right Exemptions

LONDON—The granting of royalty payment exemptions for public performances of copyright music at veterans' social functions in the U.S. could be the thin end of a very substantial and damaging wedge, according to Ed Cramer, president of BMI, who spoke here Wednesday (27) at an awards luncheon to honor writer, composer and publisher members of the Performing Right Society.

"This is a dangerous precedent, and I understand that there are bills now being introduced to provide similar exemption for fire-fighting organizations and for dance studios. Next it will be colleges and universities," Cramer warned. Urging vigilance to protect creators of music, Cramer said that BMI had been successful in recent court actions with major networks ABC, NBC and CBS. He added he was optimistic about the chances of a reversal in the Buffalo judgment on blanket licensing.

Cramer said that the current fiscal year promised to be the best in BMI's 43-year history, and added that he was proud of the fact that the organization's overhead was below that of last year, not merely in percentage terms but in actual dollars. He noted that about 54% of the music played on America's 8,000 radio stations is licensed by BMI. Prime award winners at the luncheon were the songs "More," lyrics by Norman Newell, and "Yesterday," by Paul McCartney and John Lennon, each

of which is credited with more than four million U.S. broadcast performances. Most performed songs of 1982 were "Born To Run" by Paul Kennerly, "Eye In The Sky" by Alan Parsons and Eric Woolfson and "You Could Have Been With Me" by Lea Maalfrid. Songs by PRS members which joined the list of one million performance titles were "Fanny (Be Tender With My Love)," "Kiss You All Over," "Jive Talkin'" and "Ticket To Ride." A total of 68 songs have now achieved one million performance status.

Kenny Rogers Display Contest

NEW YORK—In conjunction with Kenny Rogers' new association with RCA Records, the label has initiated a store-display contest for Rogers' "Eyes That See In The Dark" LP.

The "Join Kenny Rogers In Hawaii" competition involves outlets throughout the country and merchandising teams in all RCA local branches. Judged on creativity and effectiveness, the contest ends Dec. 12 with the winner receiving a five-day trip to Hawaii for two, a backstage introduction to the singer and \$500 in cash. In addition, five each second and third place prizes are being offered.



We bring you the music that brings in your audience.

It's true. BMI, the world's largest performing rights organization, licenses the music audiences prefer. In every one of the last five years, the majority of the music on the charts was licensed by BMI.

BMI is a non-profit-making organization, dedicated to meeting the needs of creators, publishers, and all users of music.

We've always accepted and encouraged every kind of music. So, for over forty years, we've been making sure that you have the most uncomplicated, hassle-free access to all types of music.



Bringing you more of the most popular music. Helping you capture a larger audience. That's BMI.

Wherever there's music, there's BMI.

Record, Tape Prices Increase In Philippines

MANILA—For the first time in two years, Philippine records and prerecorded cassettes are subject to a price increase. The recent devaluation of the peso and rising costs in marketing and production are cited as the main reasons for the hike, which averages 12%.

Members of the Philippine Assn. of the Record Industry agreed on the new rates after revising an initial price adjustment that individual record companies had circulated in letters addressed to dealers. The earlier adjustment would have pegged both LPs and cassettes at the same price on the retail level: roughly \$2.65, up from \$2.35, for LPs and \$2.10 for cassettes. But at least one major record distributor has reportedly been pressing for a "less radical" pricing scheme.

The final rates, now effective, tagged a 10% average increase on wholesale prices and 14% on retail rates. Retail prices are now approximately \$2.65 for LPs and \$2.45 for prerecorded cassettes.

The higher retail prices are consistent with the PARI policy of increasing profit margins to dealers to prevent them from being encouraged to deal in pirate cassettes. This scheme was first put into effect two years ago when the PARI increased retail prices but maintained wholesale rates, except for singles, established during a 1979 price hike.

Though September is traditionally a slow month for record sales in this territory, PARI director general Danilo Olivares says he is convinced it is the best month to increase prices. "Even if sales slow down when the new rates are enforced, well, business is bad anyway," he says.

"When sales start picking up late October and on towards the Christmas season, people should have become used to the new prices, so I'm convinced they'll resume their normal buying habits."

Munich Moves To Block Show By Peter Tosh

MUNICH—Plans by politically conservative city administrators to prevent reggae artist Peter Tosh from appearing in concert here have raised a storm of protest. Opposition politicians and concert promoters have demanded clarification of the city's claim that pop concerts in general offer "an ideal cover for drug trafficking."

An Oct. 18 Munich show was a late addition to promoter Peter Rieger's German itinerary for Tosh. Local arranger Ruediger Hoffmann's application for city approval, normally a formality, was met with ten-

(Continued on page 65)

Newton-John Receives Apology For Aussie Ad

SYDNEY—A reportedly "hvid" Olivia Newton-John has extracted one of the most exhaustive and dramatic media retractions this country has ever seen.

Under threat of litigation, 20th Century-Fox Film Corp. took out full-page advertisements in all Melbourne and Sydney daily newspapers bearing an apology for the content of a television commercial advertising the movie "My Tutor," starring Matt Lattanzi.

The advertisement, screened for one night in Sydney and two nights in Melbourne, emphasized the soft porn nature of the film and included a voice-over which referred to Newton-John by name and intimated that the nature of the film had been the cause of the disintegration of her relationship with Lattanzi.

The singer was alerted to the "offensive" advertisement by Peter Hebbes,

assistant to her original British manager, Peter Gormley, who still guides the career of Cliff Richard. The singer then instructed her lawyers to obtain a retraction and apology.

The prominently displayed advertisements bore the message: "Dear Olivia and Matt, 20th Century-Fox is pleased and proud to be distributing films you are both in. We are sorry for any embarrassment that our advertising on 'My Tutor' may have caused. We know you are happy together and wish you continued happiness and success in the future."

The singer's acceptance of the apology will no doubt determine the level of promotional support which she will extend to Australian release of the upcoming "Two Of A Kind," with John Travolta, which Fox is distributing.

WITH ENGLISH LYRICS

Hong Kong Rockers Make It Big

By HANS EBERT

HONG KONG—An album regarded by many music business pundits as "a joke" when it was released here in late August is not only proving the critics wrong but also proving the important point that hard rock, with English lyrics, can build sales in this territory.

Most industryites said that "There's Rock & Roll In China," the debut album by the group Chyna on the Studio A label, stood no chance of being a success because hard rock music by Western bands invariably failed to impact here. The idea of a local band, new to the scene, chang-

ing that buying pattern seemed out of the question.

But the album is selling well, though it's hard to obtain hard sales figures here. And it is proving both that there is a market for hard rock and that local acts needn't concentrate solely on Cantonese material.

John Chu, managing director of Contec Sound Media, says: "The LP could mark a real turnaround in public tastes in Hong Kong. So perhaps it's time that record companies had their artists recording English material again, something that was virtually abandoned around five years ago."

The music of Chyna, written by

German Labels, Broadcasters At Standstill On Vidclip Issue

By JIM SAMPSON

MUNICH—The latest round of negotiations between German record companies and broadcasters over video clip compensation ended Sept. 16, without progress reported by either side. The relationship between program suppliers and television producers has become increasingly hostile, occasionally acrimonious, with little prospect for a quick settlement.

The video clip situation in West Germany is of international interest because of the unique legal basis for compensation provided by German copyright law. A neighboring rights society, GVL, already exists. In 1982, it collected roughly \$10 million from German broadcast stations for distribution to individual rights holders, including record companies and artists.

As of March 1 this year, all major German record companies had deals with GVL authorizing the society to negotiate on their behalf with the 12 state-chartered stations for video clip compensation. ARD and ZDF, the two networks with a monopoly on German television, entered the negotiations, marking the first time in any major market that both the program suppliers and broadcasters were fully represented at concrete clip compensation talks.

Before GVL became involved, some German tv stations made token payment of around \$1.30 per clip directly to the supplier. But as clip production costs climbed and record sales stagnated, the suppliers started thinking about recovering their promotional losses.

GVL entered the fray with a demand for 1,500 Deutsch Marks (around \$600) per minute per nationwide broadcast, which the society claimed would only cover "administrative and handling costs, but nowhere near the actual production costs." By comparison, GVL claimed an average live musical broadcast minute cost ARD/ZDF nearly three times as much, and the stations themselves charged up to 5,000 DM (\$2,500) per minute on sale of their own shows.

ARD/ZDF, countering that the record companies wanted free advertising for their product and exorbitant compensation, too, offered 100 DM a minute, and in press reports threatened cancellation of video clip programming. Said one tv producer, who asked not to be named: "The four major production companies

have expressed solidarity with each other. We can easily continue without video clips."

But nobody, least of all young German viewers, wants to continue without video clips. In the 26 weeks since its inception, ARD's weekly 45-minute clip countdown "Formel Eins," using German, British and Billboard's U.S. charts, has become Germany's dominant music show. Andreas Thiesmeyer, "Formel Eins" producer, points to market research giving the show a 21-23 rating, apparently the highest to date for a continuing series on the third tv network.

Says Munich retail buyer Richy Glaser: "We have to watch it every week to know what the kids will be coming in to buy the next day." K.P. Schleinitz, Arista's international promotion chief, notes the traditional importance of television in breaking product and adds that video clips "play an ever-increasing role."

Asserts Ray Schmidt-Walk, Metronome deputy managing director: "All our charted singles, including the No. 1 'Sunshine Reggae,' were broken through video clips. Before that clip ran on ZDF's 'Thommy's Pop Show' we had sold roughly 12,000 singles. But then, all the radio stations started playing it. Sales went up immediately, and the clip was in demand for other television shows."

Already this year, Metronome (which had a 1982 market share of 4%) has spent over \$100,000 on video clip production. The average German clip costs around \$6,000-\$12,000 to produce. Most German video clip shows are dominated by foreign clips. However, foreign producers usually request a financial commitment from their international partners in advance. Thus, a German licensee might pay \$3,000 toward production of an American video clip.

(Continued on page 65)

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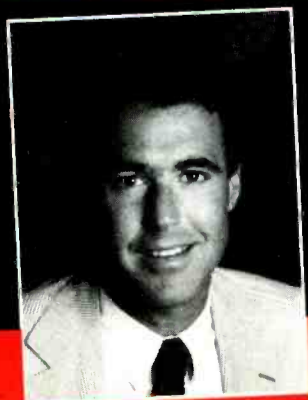
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BREAKING RECORD AFTER RECORD!



This Week!
Single: 2*
LP: 10*

AIR SUPPLY.

The decade's #1 pop group has just cracked the top 5 with "Making Love (Out Of Nothing At All)": their eighth to reach that chart pinnacle. They're all included on their Greatest Hits album, which is rapidly racing to platinum.



#1 R&B
Single

ARETHA.

The Queen of Soul jumped to #1 with the title cut from her newest smash collaboration with Luther Vandross, Get It Right. Her brand new single "Every Girl Wants My Guy" is the second big hit from this great LP.



Top 15 LP
New Single:
29*

KINKS.

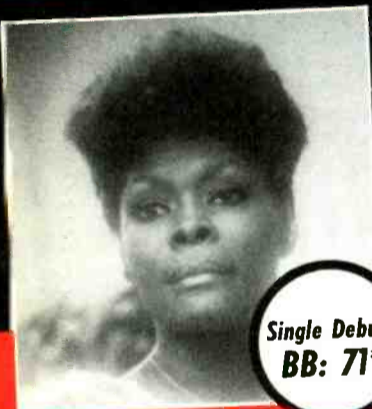
The incredible, incomparable Kinks rose higher than ever with "Come Dancing," and now "Don't Forget To Dance" is surging upward on the charts, making it two in a row from State Of Confusion.



LP This
Week: 64*

GRAHAM PARKER.

Radio is calling The Real Macaw Parker's peak; the critics concur; and with a long-awaited tour now under way, everything's gearing up for a great artist's breakthrough. Shipping soon: a single of the most-requested cut, "You Can't Take Love For Granted."



Single Debut:
BB: 71*

DIONNE.

All we can say is that Dionne's forthcoming album, How Many Times Can We Say Goodbye, is an astonishing triumph. This union with writer/producer Luther Vandross is going to make musical history.

Most Added Single Of The Week!



#1 R&B
Single

KASHIF.

The hitmaking writer/producer had his first #1 single as a solo artist with "I Just Gotta Have You." His next one from his brilliant top 10 debut LP is "Say Somethin' Love," and Kashif is going to connect again!



Top 25
LP

KROKUS.

The future kings of the hard rock jungle are roaring with "Stayed Awake All Night," the next AOR anthem from the LP that already gave us "Screaming In The Night" and "Eat The Rich." There's no stopping Krokus, and Headhunter!



Single: 81*

ROMAN HOLLIDAY.

This band's rousing new twist on rock 'n' roll is starting to win airplay and acclaim all over the U.S.A. Their debut album, Cookin' On The Roof, features both hits: "Stand By" and "Don't Try To Stop It" (and catch both videos on MTV).



R&B Single:
70*

TOM BROWNE.

The airwaves have already started to vibrate to the rhythms of "Rockin' Radio," the hit from Tom ("Funkin' For Jamaica") Browne, written and produced by Maurice ("Candy Girl") Starr. The combination spells smash!



R&B Single:
54*

BERNARD WRIGHT.

The whiz-kid of funk is back with a blockbuster! "Funky Beat," produced by Lenny White, has a sizzling street sound that's going to take 'Nard to the top. It's from his LP, Funky Beat.

ARISTA. THE ONE!

Radio

CBS SELLS AM OUTLET

Pizza Chain Owners Buy WEEI Boston

BOSTON—As anticipated, CBS Inc. has announced the sale of its AM outlet here, WEEI. This clears the way for the previously announced CBS purchase of Metromedia's KRLD Dallas and the four Texas State Networks for \$27 million (Billboard, April 30).

Buying the 5 kw station at 590 in almost a fairy tale fashion are Helen and Mike Valerio, the 100% owners of a chain of New England pizza restaurants, Papa Ginos of America. The couple, long-standing listeners of the station, heard about CBS' need to sell and contacted WEEI AM VP/GM Jack Baker, who was instrumental in setting up the deal said by the Boston Globe to be in the neighbor-

hood of \$8 million. Baker, who will continue as GM, will also serve as president of the newly formed Helen Broadcasting.

"We're not planning any changes" in personnel or direction, says Baker, who adds that the news/talk station will remain a CBS affiliate and continue to be repped by CBS Spot sales. Looking forward to FCC approval prior to 1984, Baker adds that the new owners are "committed, nice people. It's a good move for Boston and good for everyone at the station."

CBS will continue to own and operate its Boston FM, WHTT, "HitRadio."

KIX 106 MORNING MAN

Jim London Moving To WMZQ

LOS ANGELES—As the battle lines are being drawn in Washington, WPKX-turned-WMZQ PD Bob Cole adds another player to his team in the form of KIX 106 morning man Jim London, who will be heard in that same time slot on the Viacom outlet. He replaces Deano Delgallo, whom Cole plans to shift into another daypart.

The relationship between London and Cole predates Cole's arrival at PKX a year and a half ago. "We used to listen to each other's shows years ago in Miami," admits Cole. "Jim was doing afternoons on WQAM and I was on all night at WWOK. We'd call each other and request songs. When I left town and went to Houston we continued to keep in touch."

When Cole came to Washington after a stint in Austin, he says, London would have been his first choice for mornings. As it worked out, London was already in that slot. Consequently it seemed only natural that Cole, now in a position to bring London on board, would do so.

"Things here are falling into place so well, I'm just pinching myself," Cole says. "Jim London is the finest in country talent Washington will ever see. In just three years in the marketplace you would be hard pressed to find someone who's met as

many of his listeners as Jim has. He's involved in the community like no one else. He's also got the quickest wit I've heard."

London, audibly excited about the change, says, "I love working in Washington, and for some time now I have perceived that WMZQ, particularly with Bob Cole at the helm, will be the ultimate winner. That's all I

need to say, isn't it?"

"He's a dedicated company man," says Cole. "I'm just grateful he's again with my company." In a printed statement (on a cocktail napkin) read by Cole, WMZQ MC Brian Bieler corporately sums up the transition, saying, "We be jammin' now!"

ROLLYE BORNSTEIN

Gary King Leaves KXOK For WCZY Detroit Post

DETROIT—"There wasn't a whole lot of decision-making to be done," admits KXOK St. Louis PD Gary King about the announcement of his move to Gannett's WCZY here, where he'll do middays and serve as the AC station's music director. "It was an opportunity to work with Lee (Douglas, station manager of WCZY and former KXOK GM) again and the most exciting company in broadcasting today."

King, who sees his future in the eventual ownership of a chain of properties, started out at Louisville's WAKY and then moved to Baton Rouge's WJBO/WFMF, where he was operations director prior to his move to St. Louis a year ago. Coming on board as acting PD and afternoon

drive talent at KXOK, his title was not made official until this August. At that time, the Storz station had already transitioned primarily to talk, and King was doing mornings.

That shift will now be held by former midday man Charlie Brown, who, without the title, will be handling King's PD chores. Afternoons, which were vacated last month by Pat Riley (Billboard, Oct. 1), are now being done by longtime KXOK personality Johnny Rabbit, using his own name, Ron Elz, as the station continues to move in an all-talk direction with 20-year veteran Nick Charles handling middays.

With the addition of King in middays at WCZY, the Detroit lineup now features Dick Purtan in mornings and former WCAO Baltimore personality Lou Roberts in afternoons. Former WCZY afternoon talent Marc Avery now does that shift on CKLW here, while Dave Prince moves into the 'CZY evening shift.

Vox Jox

WHK's Gary Dee Joins KIX 106

By ROLLYE BORNSTEIN

While WPKX Washington morning man Jim London was sequestered across town hammering out his deal to join WMZQ (separate story, this page), KIX 106 was up to some negotiation of its own in Cleveland, where Metroplex is headquartered. The result is a two-year, \$2 million, two-option deal to have 11-year WHK vet Gary Dee join Metroplex's KIX country. Malrite says they dismissed Dee, the third major personality after Joe Finin and Doc Lemmon to recently exit the station, as a result of a research study. Dee, meanwhile, is up to some research of his own. He's determined to stop sex on the Capitol steps, and plans to call Ronald Reagan to discuss it Monday (3) morn-

ing. Following his 5 to 9 a.m. shift, the station will continue its "more music" approach.

Marty Greenberg's VP/radio position has been filled sooner than many had anticipated. In a smooth transition, KROX/KZEW VP/GM Jay Hoker, like Greenberg a former ABC vet, is upped to the top radio slot, according to Belo president Ward Huey. Hoker will now be responsible for the Dallas operations as well as the newly acquired Denver properties, KOA/KOAX, and contrary to rumor, the word is Belo will be looking to buy more radio facilities in the future. KRQX/KZEW GSM Gene Boivin will take on Hoker's previous responsibilities, being named station manager for the combo, while LSM Paul Jacobs is upped to GSM for both facilities.

WYNY New York director of sales Harry Durando fills the VP/GM opening there created when Frank Osborne left the NBC FM to run Price Broadcasting. If the name is new to you, he's got a long background in sales with Metromedia and RKO.

Speaking of WYNY, a one-time GM there, Dan Griffin, who rose from the programming ranks at RKO, returning to that company two years ago as VP/director of programming for the three RKO networks, has been named VP/GM of Boston's WRKO. Having spent over a decade there in the past at WBZ and WEEI, he won't need a road map.

Congratulations to former First Media Chicago GM Charles Artigue, who is exactly where he'd like to be. Artigue, who left country-formatted WUSN to return to hometown Phoenix, has just been named GM of similarly programmed KJJJ/KEZK there, replacing Gary Fries

... Likewise to WKIX/WYYD GM Ed Weiss (Charlie Brown), who adds executive VP of Mann Media (Bernie also owns WCOG/WGLD Greensboro/High Point) to his title... And also to one of our favorite folks: Jim Wood gets the official title for the job he's been doing for Malrite: national program director/radio, a position he richly deserves.

Many wonder what's left after San Francisco radio. Well, judging from the well-worn path the alarming answer might be Fargo, N.D., as KFRC music director Sandy Louie follows in former KFRC night jock Bill Lee's footsteps, joining the Ingstad Superstation Network there. KFRC PD Gerry Cagle's just returned from a brief sojourn through the South, and midday jock Sue Hall is back from Idaho, where she was hospitalized. She's expected to return to the airwaves in mid-October. In the meantime, Don St. John's filling in.

Now that Jim Smith's relocated to Metromedia's WASH—D.C., the company has transferred WIP Philadelphia GSM Bill Burns to Tampa to fill Smith's former VP/GM post at Metromedia's WWBA... Three weeks ago (Vox Jox, Sept. 17), we told you Steve Weed was alive and well and programming KRMG, Tulsa's news outlet. Well, he's alive, but you'd better get out a new address label, because KTSA/KTFM San Antonio, in looking around to fill Lee Randle's PD post (Randle formed his own consultancy), came upon Steve, who had worked with consultant Jerry Clifton in the past. Things clicked, and Steve's new zip code is 78218.

Returning from his European vacation, Bob Brooks got the official nod as PD at Portland's KRCK, replacing KYTE/KRCK operations manager Robin Mitchell, who de-

(Continued on page 16)

Former WASH Staffers Take Aim At PD Tanner

By BILL HOLLAND

WASHINGTON—It's not too often that a new program director hired to turn around a station's sagging ratings makes the front page of the arts and leisure section in one of the country's major dailies—and WASH-FM's Bill Tanner, who came to town nine months ago, isn't quite sure he's thrilled by the piece.

Why the reluctance? Well, the Washington Post, which is seen each weekday morning by 747,000 readers, ran a 700-word piece Monday (26) detailing the gripes and resentments of some of the 13 on-air employees who have resigned or have been fired since Tanner came to the sluggish station in January to beef things up. Among those who have left are station veterans John Bodnar, Bob Duckman, Jerry Clark and Walt Starling.

These interviewed in the piece described Tanner as a "hardballer" whose decisions to bring more pizzazz to WASH made the station "a very unpleasant place to work the past several months," as Duckman put it.

Starling, a well-known air traffic reporter whose company Sky Watch Inc. has a contract with WASH through early 1985, allegedly walked out in protest over the treatment of

his fellow employees. He has appointed Prince George's County police corporal Steve Hiltabidle to replace him, saying that the changes Tanner has made left him "emotionally exhausted."

Tanner, for his part, has accepted the two-sided publicity with a shrug of the shoulders. "I was brought up here to change the station, and it's obvious that a lot of people at the station resisted changing," he commented in response to the story.

Since coming to Washington from Y-100 in Miami with a trunkful of ratings-leader credentials, Tanner has added a broader section of music to WASH's once soft-rock format, including more country and urban contemporary; instigated a campaign to play 97 songs in a row without commercial interruption; cut way back on the award-winning news team coverage, and has realigned the sports coverage to a looser approach.

WASH bottomed out in the spring Arbitrons to a 3.4, down from the fives and sixes in 1979 and the fours and fives in 1981. "What I've been doing to change things around is no secret," Tanner says. "I guess the (Post) story isn't the way I'd have wanted to let people know—but it'll do."

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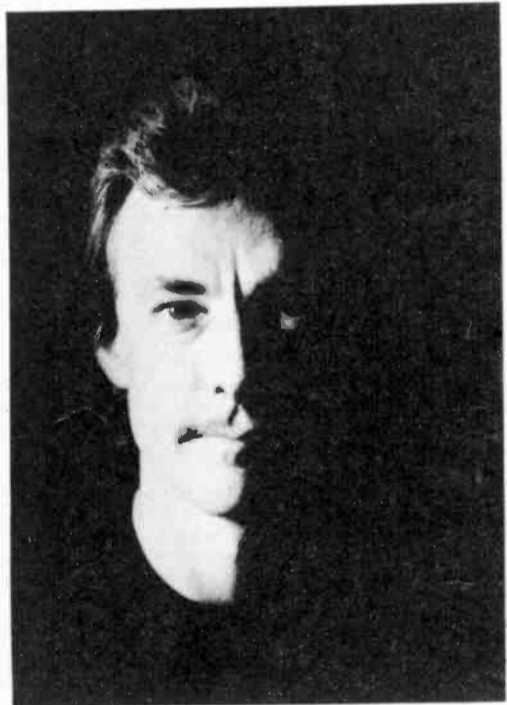
This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 32

DIR
PRESENTS

RUSH

On **ABC's SUPERGROUPS**

October 8



Rush ... North America's Rock Superstars!
Currently On Tour!

Supergroups presents a super "sonic"
experience with Canadian Superstars **Rush**.

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Rush appearing **October 8** on **Supergroups In
Concert** via the ABC Rock Radio Network on
over 300 of Americas best rock stations!

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Billboard RADIO AWARDS

RULES

- All entries must have aired within the eligibility period of Jan. 1, 1983 through Dec. 31, 1983 and must be submitted prior to Jan. 1, 1984.
- All entries must be accompanied by the official entry blank printed below which may be duplicated. A separate entry blank is required for each category entered.
- A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.
- RADIO STATION OF THE YEAR, PROGRAM DIRECTOR OF THE YEAR AND PERSONALITY OF THE YEAR categories are open to all U.S. and Canadian broadcasters. Awards will be presented for small, medium and major markets. (Arbitron market size will apply in the U.S.; population figures will determine Canadian classification. Awards will further be divided into six format categories: contemporary (contemporary hits, AC, top 40), urban (including black), country, AOR (including new wave), MOR (including nostalgia), and miscellaneous, which includes any format not mentioned above, i.e. news/talk, oldies, Spanish. In addition to the entry blank and cassette, applicants as follows must also provide:
 - Radio Station Of The Year: A written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included.
 - Program Director Of The Year: A written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.
 - Air Personality Of The Year: Cassette must contain a telescoped aircheck of one complete hour of actual air time.
- INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.
- FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.
- Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.
- Finalists will be announced no later than June 10, 1984. Awards will be presented at the Billboard Radio Conference July 5-8, 1984, at L'Enfant Plaza, Washington, D.C.

BILLBOARD RADIO AWARDS 1983 ENTRY FORM

NAME: _____
 STATION: _____
 ADDRESS: _____
 CITY STATE ZIP: _____
 PHONE: _____

CATEGORY ENTERING: (check one only)

- _____ STATION OF THE YEAR
 in present format since: mo: _____ yr: _____
- _____ PROGRAM DIRECTOR OF THE YEAR
 in present position since: mo: _____ yr: _____
- _____ PERSONALITY OF THE YEAR
 daypart _____ since: mo: _____ yr: _____
- _____ INTERNATIONAL PERSONALITY OF THE YEAR
 military _____ commercial _____
 market: _____ daypart _____
- _____ FEATURED PROGRAMMING
 station produced _____ syndicator/network produced _____

MARKET INFORMATION:

(American entrants state Arbitron market served and size)
 MAJOR 1-30 # _____ market _____
 MEDIUM 31-100 # _____ market _____
 SMALL 101-over # _____ market _____
 (Canadian applicants state market and metro population: _____)

_____ contemporary hit/
 adult contemporary _____ AOR
 _____ urban/black _____ MOR/nostalgia
 _____ country _____ other (please describe): _____

All entries must be submitted no later than Jan. 1, 1984 to:
 Rollye Bornstein Radio Editor
 Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

KRE Goes Top 40 In San Francisco

By TOM YATES

SAN FRANCISCO—KRE, programmed as "The Progressive Music Connection" for over six years, undergoes a major format change Monday (1) to top 40. As part of the station's plan to pick up more listeners, KRE will also simulcast its sister station, KBLX, in morning and afternoon drive.

With call letters that go back 61 years, the "old" KRE had been a very special place for at least a few listeners with its mix of jazz, reggae, blues, and a very generous amount of community involvement. Needless to say, the news of the format move has been met with some resistance and even hostility from the community it served.

And that's where the hook comes in. Yes, the overall sound of the "new" KRE will be top 40, but not one member of the KRE staff is being put out the door. They'll all be part of the new sound on the class IV facility, 1,000 watt days, 250 nights aimed at competing with the dominant and impressive KFRC, viewed as KRE's only head-on AM competition by KRE's ownership, Inner City Broadcasting.

Inner City has also announced its intention to keep that high community involvement and continue such longtime music institutions as "Strictly For Rockers," a high quality reggae show, and the regular KRE feature "Blues At Midnight." Other programming plans include carrying a large amount of local Bay Area groups, perhaps as much as 20% of the total playlist.

Vox Jox

• Continued from page 14
 parted for Denver's KPPL this week (Billboard Oct. 1).

★ ★ ★

Bob Garrett joins Lee Masters' KLOZ (K-102) El Paso as VP/GM, coming from Kansas City's KYYS... The Group W operations manager opening at Dallas' KOAX has been filled in-house, as Mother W sends one of her kids from Denver, KOSI production coordinator Don Amez, to the Lone Star state to fill Steve Schy's shoes.

KQYT Phoenix operations manager J.D. Freeman segues into Charlie Van Dyke's former PD slot at KOY, while KOY/KQYT station manager Mike Horne and WRBQ-AM-FM Tampa GM Michael Osterhout both add VP/Harte Hanks radio to their business cards.

Steve Ellis, WAPP New York research director, is upped to assistant PD, as music director Chip Hobart relinquishes his MD title and keeps his airshift... WCHB Detroit and operations manager Jerry Boulding have agreed to disagree. No replacement named... Allen Gantman is back on the street, rate card in hand. The former KLAC Los Angeles GSM is now the national sales manager across town at KROQ.

With Larry Anderson's additional responsibilities with Taft, WDAE Tampa morning man Beecher Martin also assumes the role of PD, while midday man Jay Miller is upped to PD of Primitone and is replaced on the air by weekender Dave Bartlett.

(Continued on page 24)

Pop Stations Climbing On The CD Bandwagon

CARLSBAD, Calif.—Although the majority of stations won over by the digital Compact Disc are classical, a few pop outlets are also enthusiastically programming the new technology. This was pointed out here Sept. 22 at the annual National Assn. of Recording Merchandisers (NARM) retail advisory conference, as retailers learned where the CD action is in the U.S.

In the first intensive study of 70 FM and AM stations programming CD, six of 33 responding stations were AOR. Two were AC, two NPR outlets and one, WNXR Rochester, Minn., was described as a combination format. The other 22 were classical.

Highlights of the study, conducted by the Compact Disc Group and revealed here by coordinator Stephen Traiman, included a listener response in which 22 stations reported a "very

positive."

The responding stations are:
 AOR: WDHA Dover, N.J.; WBCN-FM Boston; KISW-FM Seattle; WDVE Pittsburgh; WRIF-FM Southfield, Mich.; KZEW-FM Dallas. AC: KLSI-FM Kansas City; WGN Chicago. NPR: KWMU-FM St. Louis; KCSM San Mateo. Combination: WNXR Rochester, Minn.

Classical: WQXR-FM and WNCN-FM New York, KFAC-AM-FM and KUSC-FM Los Angeles; WFLN-FM Philadelphia; WGMS-AM-FM Washington; WCRB Waltham, Mass.; KING-FM Seattle; KFSD-FM San Diego; WCLV-FM Cleveland; WUOM Ann Arbor; WQED-FM Pittsburgh; WFMR Menomonee Falls, Wisc.; KHEP-FM Phoenix; KMFA Austin; KVOD Denver; WLEF-FM Houston; WRR-FM Dallas; WGKA-FM Atlanta; WTMI Miami.

EARL PAIGE

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (153 Stations)		
1 "Uptown Girl," Billy Joel, Columbia	39	118
2 "Send Her My Love," Journey, Columbia	33	63
3 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	28	28
4 "Tender Is The Night," Jackson Browne, Asylum	27	56
5 "My Town," Michael Stanley Band, EMI America	27	55
BLACK (94 Stations)		
1 "Stay With Me Tonight," Jeffrey Osborne, A&M	38	39
2 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	28	28
3 "Party Animal," James Ingram, Qwest	27	28
4 "Heroes," Stanley Clarke/George Duke, Epic	25	25
5 "Fix It," Teena Marie, Epic	18	46
COUNTRY (124 Stations)		
1 "You Look So Good In Love," George Strait, MCA	52	52
2 "Queen Of My Heart," Hank Williams Jr., Warner/Curb	42	76
3 "Dance Little Jean," Nitty Gritty Dirt Band, Liberty	34	70
4 "Take It To The Limit," Willie Nelson with Waylon Jennings, Columbia	34	34
5 "I Wonder Where We'd Be Tonight," Vern Gosdin, Compleat	29	70
ADULT CONTEMPORARY (84 Stations)		
1 "Uptown Girl," Billy Joel, Columbia	24	44
2 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	17	17
3 "Baby I Lied," Deborah Allen, RCA	15	36
4 "Only You," Rita Coolidge, A&M	12	15
5 "Once Before I Go," Peter Allen, Arista	11	23

DIR

PRESENTS

The Silver Eagle Cross Country Music Show is proud to be part of the excitement that surrounds the CMA Awards.

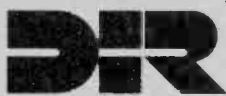
This year's Horizon Award Special features a spectacular array of talent with performances by former Horizon Award winners Terri Gibbs and Ricky Skaggs, plus all five of this year's nominees: The Whites, George Strait, Reba McEntire, Vern Gosdin and John Anderson with special guest Emmylou Harris.

The Silver Eagle prides itself in showcasing new stars on the country music horizon and is very honored to have been chosen by The Country Music Association to take part in this program.

Don't miss it on **OCTOBER 8th**. It's on over 400 of America's top country stations via **The ABC Entertainment Network**.



Produced by
DIR Broadcasting



DIR BROADCASTING AND The Country Music Association

Present

The 1983 Silver Eagle Horizon Award Special

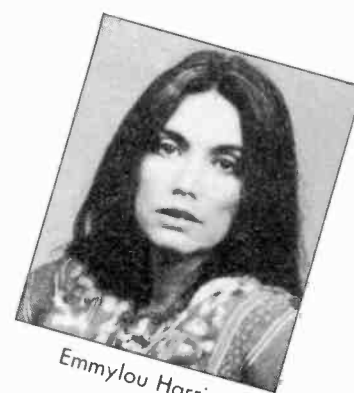
starring



Ricky Skaggs



Terri Gibbs



Emmylou Harris



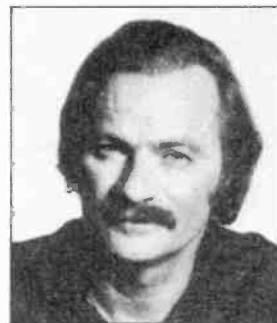
Reba McEntire



John Anderson



George Strait



Vern Gosdin



The Whites



Photo News



JAWS IV—WDMT Cleveland's Jeffrey Kelly offers his hand to Shamu the Killer Whale during a recent WDMT day at Sea World.



PRIVILEGED PERSONNEL—As official radio station for the Jovan/Kenny Rogers '83 Tour, WHN New York staffers enjoy backstage passes after Rogers' New Jersey concert. Pictured from left are PD Joel Raab, music director Pam Green, Rogers, air personality Lee Arnold and director of creative services Susan Storms.



CAN WE TALK??—Yes, says Dr. Ruth Westheimer, host of KFI Los Angeles' "Sexually Speaking" show. Station PD Jhani Kaye, left, and general manager Don Dalton are the first in line for questions.



TUBES GET TROUNCED—Tuckered out from a recent concert appearance with David Bowie, the Tubes lost to CFOX Vancouver's Summertime Blues team by one run. The lower left hand corner indicates foul play. A rematch may be in order.



PHILLY'S FINEST—Philadelphia magazine's publisher, Orlin Davis, right, celebrates the 10th annual "Best of Philly" contest with WIOQ Philadelphia's Bob Pantano at the Franklin Institute there.



ROCK'N'ROLL FANTASY—Kristen Gilliland realizes dream as winner of NBC-TV's "Fantasy" show, where she won a guest host spot on KROQ Los Angeles. Station air personality Jed The Fish assists her in interviewing, from left, Bob and Gerald Casale and Mark Mothersbaugh of Devo.



BEAUTY AND THE BEAST—KFRC San Francisco air personality Bobby Ocean presents Leslie Ousley as the winner of the KFRC/Nair "Beautiful Legs" contest at the Santa Cruz Beach Boardwalk.



EARTHY HUDDLE—Kal Rudman, center, publisher of the Friday Morning Quarterback, models the K-Earth sweatshirt he received while visiting buddies at KRTH Los Angeles. The station's vice president and general manager Allan Chlowitz, left, and PD Bob Hamilton approve of the fit.

Washington Roundup

By **BILL HOLLAND**

The 71 AM stations nationwide forbidden by the FCC from using their Harris Corp. AM stereo exciter equipment were given a reprieve last week to return to the air in stereo.

The Commission, in response to public pressure, took "expeditious action" in testing the Harris STX-1 exciter as soon as the manufacturer supplied data and the test component to the office of science and technology. The FCC lab staff found that although the Harris system has a minor distortion bug, it has not proven "to be audibly objectionable under programming conditions."

The FCC's approval comes 36 days after it sent a letter to Harris attorneys saying the company had to withdraw the equipment from the market—whether or not it was installed or in use. The Commission set a Sept. 1 deadline for stations to stop stereo operation.

A commission spokesman makes it clear that the move is a "temporary, preliminary determination." He adds: "It's just to allow the people who have it to use it."

★ ★ ★

Rev. Jesse Jackson was the leadoff witness Sept. 23 at the House telecommunications subcommittee hearing on minority ownership in broadcasting. Jackson warned that complete deregulation would only worsen the situation for blacks.

"Deregulation represents non-protection," he said, echoing the sentiments of the Congressional Black Caucus, which is pushing for some sort of programming quantification standard in the dereg bills before the subcommittee.

★ ★ ★

Yeah, but does it do windows? ... A transmitter device that is touted to more than double existing FM stereo station coverage and reduce hissing noise, invented by National Assn. of Broadcasters (NAB) vice president for science and technology Tom Keller and Emil Torick of the CBS Technology Center, will be on display at the NAB's executive committee meeting Wednesday (5). The press is being invited to ogle the magnificent contraption, which is, naturally enough, patent pending.

★ ★ ★

If you're an FM broadcaster or just interested in the possibilities for

NPR Supporters Come Forward

WASHINGTON — More than \$500,000 has "literally come in over the transom" from listeners and supporters of financially beleaguered National Public Radio, according to Linda Devillier of NPR's public affairs department, "and there's more coming."

That's the good news from the crippled public radio network, which was climaxed last week when a group called Friends of National Public Radio handed over a check for \$100,000 to aid in the crisis. The independent group of supporters includes such luminaries as Walter Cronkite, Ted Koppel, George Will and NAB president Edward Fritts, among others.

The \$682,000 total, so far, is being allocated in the following manner: \$55,000 for NPR Plus, the network's jazz and classical music service, \$350,000 for program restoration, and \$277,000 for paying off outstanding debts.

Also approved by the NPR board is a \$1.1 million increase in the 1984 operating budget. It now totals \$18.7 million.

FM subcarrier or SCA use, then perhaps the soon-to-be-published SCA survey conducted recently by the National Radio Broadcasters Assn. (NRBA) will shed some light.

Responding to the question of how many broadcasters are already using their SCAs, 42% responded that they

are. Of the 58% who said they hadn't yet, an overwhelming 77% said they plan to use them.

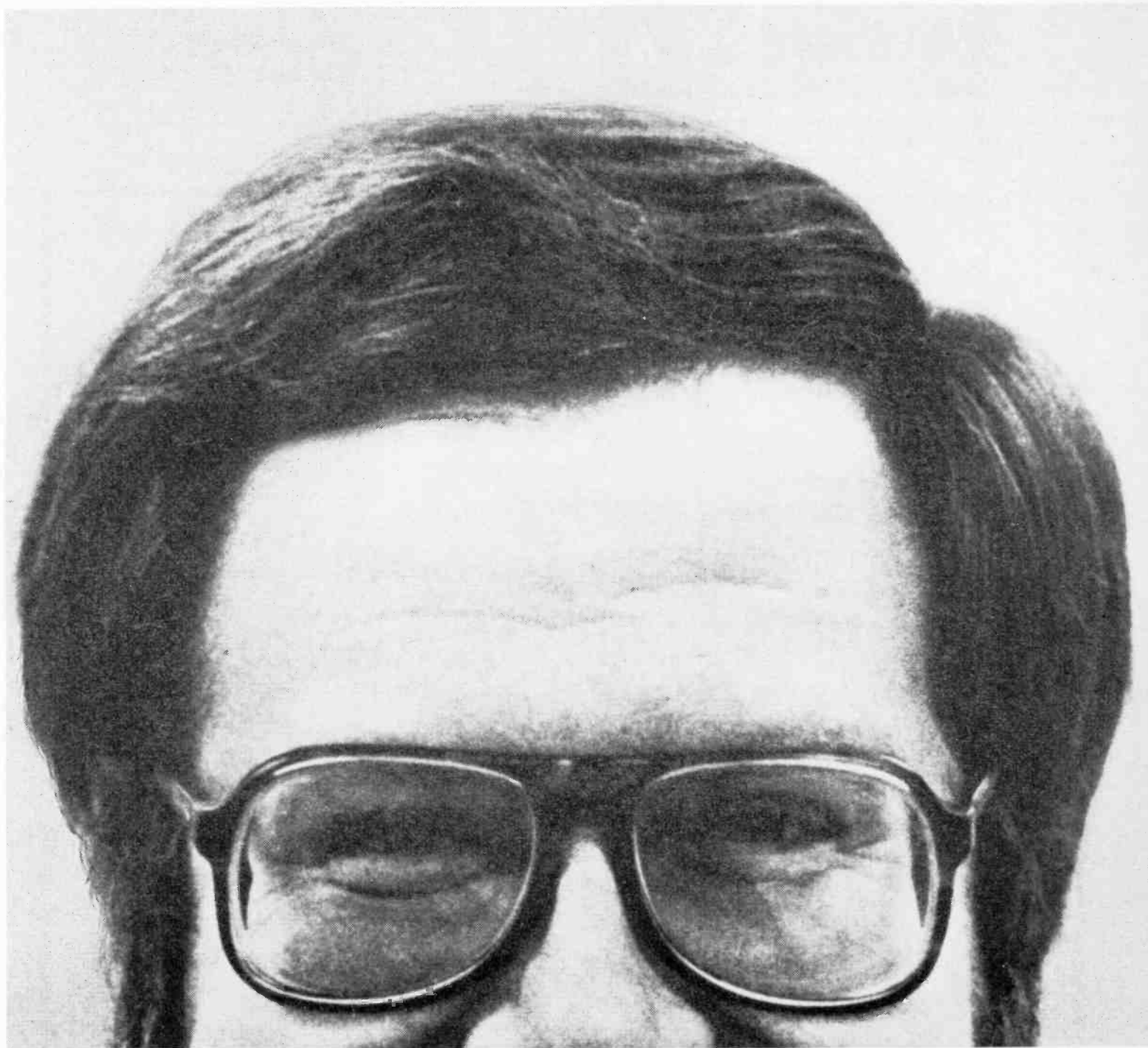
Of those using their subcarriers, 20% reported they'd experienced problems with interference. And another telling item: most of the present users are bigger stations, and most of

them prefer to lease out their SCAs rather than get into the data transmission or paging business themselves. The complete survey is due to be published this week.

★ ★ ★

At its open meeting Sept. 22, the

FCC offered for comment a proposal to give women a preference in low-power FM applications. The Commission wishes to hear from the public on whether women should be given a separate category or should be included in the "minority" category.



OCTOBER 8, 1983, BILLBOARD

AP presents a high-spirited alternative to the high cost of weekend talent. The Ed Busch Weekend Talk Show.

Many people consider Ed Busch's four-hour weekend talk show the most high-spirited radio talk show in the business. And with guests ranging from Isaac Asimov to Jerry Lewis, Ed's show will be a real hit with your weekend listening audience.

But you may find him most attractive because of the people who *won't* be around while his show is on.

Your weekend talent, for example. You'll no longer have to chase them down, to fill in gaps in your schedule. Or pay them to sit idly by, waiting for the ballgame to end.

In fact, the only person you'll need to air Ed Busch's program is a board operator.

You can broadcast the show live if you choose, from 4 to 8 PM, ET, every Saturday and Sunday. Or you can pre-record the program and reposition each modular, one-hour segment to suit yourself.

Since each hour is a complete show in itself, you can even delete segments. That's flexibility.

Because Ed Busch provides 12 minutes per one-hour segment for local avails, that's good business.

And although the show is available only to AP members, you aren't required to carry any other AP programming in order to get the Ed Busch Show. That's even better business.

Interested? Call Sofia Mannos at (202) 955-7243 for our free demo tape, and more information about the surprisingly affordable Ed Busch Weekend Talk Show.

Ed will give your listeners plenty to talk about.

And give your talent the weekend off.



Associated Press Broadcast Services. Without a doubt.

GOODPHONE COMMENTARY

Programmers, Take The Time To Listen

By STEVE WARREN

Music programmers have a problem. For more than a decade, research has guided the playlist. Research gave us "familiarity" with a capital F. But now, research indicates people want to hear new music. They're tired of all the oldies and re-currents that dominate most radio station playlists.

The problem is: You can't "test" new songs. Call-out doesn't work. In fact, there is absolutely no way to tell

if a song is going to make it, other than to put it on the air for several weeks, watch the requests and track the sales.

But who wants to load up the playlist with a bunch of records that aren't going to be hits? One thing hasn't changed. Listeners want to hear new songs, but only the hits will do. Play a significant number of mediocre records and you'll wind up with mediocre ratings. What a dilemma.

Let's examine our handicaps. We have problems predicting which songs will become hits because we are not normal people. We are media types. We're more experienced than most of our listeners in all musical areas. This often trips us up. For example, we tend to think our listeners want to hear new songs by big-name stars. That's only marginally true. Listeners want to hear hits. They couldn't care less about who sings it, so long as it's good. Artist loyalty is less a factor now than it's ever been. But given the choice of an average record by a big star and a great record by an unknown, the typical programmer will go with the big star.

Another way we get tripped up is through the trade charts. We use them wrongly. We think the trade charts are programming guides. We think the chart numbers tell us which new songs are going to be hits. But they don't really. The trade charts are a research tool. And just like an Arbitron book, the important information is contained on the pages in the middle.

The most accurate indication of a developing hit isn't the number of adds it gets. It's the audience response. You see that in the upward moves on the charts of the radio stations that have been playing it for two or more weeks. The typical music programmer takes little more than a cursory look at the listings of the stations' reports. That's a mistake.

The real problem is lack of commitment. Very few radio stations employ a full-time music director. The position is almost always a part-time job for the program director or one of the disk jockeys. Neither has the time to do the job well. They devote less than 5% of the work week to the most crucial task in radio.

And the typical music director spends less than an hour a week actually listening to records. He looks at the trades to see what looks good. Then he pulls out the few that look the best to see what they sound like. He may not even listen to the entire record. After he knows what "kind" of record it is, he figures that's enough. He watches the trade charts. They guide his next move. This is not the way it should be done.

The music director's primary job should be to listen to music. The listening should be done in a proper environment. All other duties within the station should be curtailed so the music director can go home and listen to records.

The best place to audition new music is at home. There the music director should listen to new records in a manner that approximates the patterns of exposure the record will receive if it gets added to the playlist: that is, in staggered listening sessions over an extended period of time. The music director might hear a certain record on Monday afternoon, again on Wednesday morning, again Sunday evening, etc. That's the way listeners hear them. And that's the way to pick hits.

Each week, the music director should give the program director the handful of new records that sound the most promising. The PD should then take them home and listen to each one five or more times in similarly staggered auditions sessions. Then, when the two of them sit down to decide on which new ones to add to the playlist, they'll both have a much better idea of what they are talking about. They'll be less likely to add records that aren't beneficial to
(Continued on page 63)



THE BOSS IS BACK—WFIL Philadelphia general manager Bruce Holberg, left, and PD Jay Meyers toast the station's new Solid Gold format.

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Radio

Featured Programming

Move over, Dear Abby, you've got competition. "Straight Up With Steven The Bartender" debuts on the AP Radio Network this week. Thirty-one-year-old Steve Austin is in fact a bartender, and for some time now his North Carolina-based advice column from the "average male perspective" has been running in several Southeastern newspapers. Produced at WMAG High Point's studios and packaged as a 90-second feature with a 30-second local avail, AP is feeding it to affiliates weekdays at 5:20 p.m. and 7:20 p.m., ET as of Monday (3).

Also premiering Monday on AP is another weekday feature of equal length, "Looking Good," hosted by "the Ralph Nader of Rouge," Paula Beth Begoun. Begoun, a hopeful actress turned makeup artist, is rather outspoken on the subject, saying, "Most of the people behind the cosmetics counters are wearing makeup I wouldn't put on my dog." It's fed weekdays (the show, not her dog) at 7:06 a.m. and 10:06 a.m. ET.

Christian Music Countdown, a weekly two-hour program chronicling the 25 most popular contemporary Christian songs according to an ongoing poll of stations in that format within the top 40 markets, debuts later this month. Hosted by KRDS Phoenix's Doug Reinhart, the program is being offered on a cash basis (with future plans to barter) from Bethany Productions, 7333 E. Monte Vista Rd., Scottsdale, Ariz.; (602) 946-3606.

The San Francisco-based **National Gay Network (NGN)**, formed earlier this year by Bernard Lawson and Tom Post in an effort to target an audience no one else was broadcasting to, now offers regularly scheduled newscasts and features of specific interest to the homosexual populus. Heard on various outlets scattered throughout the world, NGN can now for the first time be heard in its hometown, as two San Francisco

area college stations, KUSF and KALX, pick up several of the network offerings. For more information contact Tom Post at (415) 564-8912.

As of this month, the Bronx-based **Progressive Radio Network (PRN)** now offers "Computer Program." Just like it sounds, it's a 90-second daily feature (65 episodes over a 13-week period) dealing with every facet of the home computer revolution in an interesting manner reminiscent of PRN's highly successful "News Blimps." The cash price for the entire series on a market exclusive basis is \$650, with the option of a second running free of charge.

From Nov. 11-22, all six **ABC Radio Networks** will offer a retrospective on the Kennedy years, marking the 20th anniversary of the JFK assassination. Included are two 24-minute documentaries airing on the 11th and 22nd, as well as an 18-part special assignment series and three special news calls, all resplendent with actualities.

The **ABC Rock Network's** Satellite Album Delivery service, which airs albums in their entirety via satellite on the day of their release, has Atlantic's latest Genesis LP, entitled "Genesis," on tap Thursday (6).

He's everywhere! He's everywhere! Chickenman, that is, and now he's in New York, heard weekdays on WABC's "Brian Wilson & Company" morning offering at 6:15 and 7:45... Bill Randle's still in Cleveland, at least on tape, and he'll continue to be, as WBBG there has renewed his three-hour weekly series "Juke Box Saturday Night" for the third year running... Tv minister Rev. Terry Cole Whittaker takes to the radio on the West Coast; her half-hour weekly broadcasts are now heard on Los Angeles' KGIL, Seattle's KXA, and San Francisco's KEST.

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

- Oct. 7-9, Heart, Off The Record Special, Westwood One, two hours.
- Oct. 7-9, Charley Pride, Jerry Reed, Tanya Tucker, Live From Gilley's, Westwood One, one hour.
- Oct. 7-9, Fixx concert, The Source, NBC, 90 minutes.
- Oct. 7-9, Synthesizers In Rock, Rock Chronicles, Westwood One, one hour.
- Oct. 7-9, Eddy Arnold, Solid Gold Country, United Stations, three hours.
- Oct. 7-9, Sammy Kaye, Great Sounds, United Stations, four hours.
- Oct. 7-9, Waylon Jennings, Country Countdown, United Stations, three hours.
- Oct. 7-9, Dr. Hook, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Oct. 7-9, Great Girl Groups, Don & Deanna On Bleecker Street, Continuum Network, one hour.
- Oct. 8, Rush, Supergroups, ABC Rock Radio Network, two hours.
- Oct. 8, CMA Horizon Award Special, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Oct. 8, Gary Puckett & the Union Gap, Solid Gold Saturday Night, RKO Radioshows, five hours live.
- Oct. 8, Ringo's Yellow Submarine, ABC FM Network, one hour.
- Oct. 8-9, Jeffery Osborne, The Hot Ones, RKO Radioshows, one hour.
- Oct. 9, Shooting Star, Kix, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Oct. 9, Rock And Roll: The Shape Of The Future, Rolling Stone's Continuous History of Rock And Roll, ABC Rock Radio Network, one hour.
- Oct. 10, Colin Hay of Men At Work, Guest D.J., Rolling Stone Productions, one hour.
- Oct. 10, Heart, Inner-View, Inner-View Network, one hour.
- Oct. 10-16, Helen Forrest, Music Makers, Narwood Productions, one hour.
- Oct. 10-16, B.J. Thomas, Country Closeup, Narwood Productions, one hour.
- Oct. 12-17, Iron Butterfly, Don & Deanna On Bleecker Street, Continuum Network, one hour.
- Oct. 14-16, Triumph, In Concert, Westwood One, one hour.
- Oct. 14-16, Def Leppard, Off The Record Special, Westwood One, two hours.
- Oct. 14-16, Dressing For Success, Rock Chronicles, Westwood One, one hour.
- Oct. 14-16, Hollies, The Source, NBC, 90 minutes.
- Oct. 14-16, Jerry Butler, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Oct. 14-16, Rosanne Cash, Country Countdown, United Stations, three hours.
- Oct. 14-16, Joni James, Great Sounds, United Stations, four hours.
- Oct. 14-16, Dave & Sugar, Solid Gold Country, United Stations, three hours.
- Oct. 15, Kendalls, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Oct. 15, Ringo's Yellow Submarine, ABC FM Network, one hour.
- Oct. 15, Great Top 40 Dance Hits, Solid Gold Saturday Night, RKO Radioshows, five hours live.
- Oct. 15-16, Kinks, Captured Live!, RKO Radioshows, 90 minutes.
- Oct. 15-16, Bruce Johnston, Bobby Darin, Soundtrack Of The 60s, ABC Watermark, three hours.
- Oct. 15-16, Elton John, Hot Ones, RKO Radioshows, one hour.
- Oct. 16, Graham Parker, Bongos, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Oct. 17, Stephen Stills, Guest D.J., Rolling Stone Productions, one hour.
- Oct. 19-24, Lulu, Georgie Fame, Don & Deanna On Bleecker Street, Continuum Network, one hour.
- Oct. 21-23, Eddie Haywood Jr., Great Sounds, United Stations, four hours.
- Oct. 21-23, Johnny Rodriguez, Country Countdown, United Stations, three hours.
- Oct. 21-23, Roger Miller, Solid Gold Country, United Stations, three hours.

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Billboard

Survey For Week Ending 10/8/83

TOP 50

Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	8	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)
2	5	7	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 Gibbs Brothers/UnichappellBM)
3	2	11	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)
4	4	9	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)
5	1	11	TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)
6	6	10	RAINBOW'S END Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Batteau, BMI)
7	8	13	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI,ASCAP/BMI)
8	13	3	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)
9	11	6	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)
10	7	13	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)
11	10	12	HUMAN NATURE Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)
12	18	5	SPICE OF LIFE Manhattan Transfer, Atlantic 7-89786 (Rodsongs/DJA/Samusic/Almo,ASCAP)
13	17	4	ONLY YOU Commodores, Motown 1694 (Old Fashion,ASCAP)
14	14	7	TELL HER NO Juice Newton, Capitol 5265 (Mainstay, BMI)
15	16	6	YOU PUT THE BEAT IN MY HEART Eddie Rabbitt, Warner Bros. 7-39512 (Malven/Cottonpatch/Dejamus, ASCAP)
16	9	11	BABY, WHAT ABOUT YOU Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)
17	12	9	DON'T YOU KNOW HOW MUCH I LOVE YOU Ronnie Milsap, RCA 13564 Kelso Herston, BMI)
18	15	8	SOMEBODY'S GONNA LOVE YOU Lee Greenwood, MCA 52257 (Cross Keys/Unichappell/Van Hoy,ASCAP/BMI)
19	23	9	PROMISES, PROMISES Naked Eyes, EMI-America 8170 (Rondor/Almo, ASCAP)
20	25	4	TELEPHONE (LONG DISTANCE LOVE AFFAIR) Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slapshot,BMI)
21	24	4	TROUBLE IN PARADISE Jareau, Warner Bros. 7-29501 (Mighty Mathieson/Garden Rake/Slapshot,BMI)
22	27	3	A LITTLE GOOD NEWS Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)
23	34	2	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)
24	22	6	SOMEONE BELONGING TO SOMEONE The Bee Gees, RSO 815235-7 (Polygram) (Gibb Brothers/Unichappell, BMI)
25	19	12	NIGHTS ARE FOREVER Jennifer Warnes, Warner Bros. 7-29593 (Warner-Tamerlane, BMI/John Bettis, ASCAP)
26	30	3	DON'T COUNT THE RAINY DAYS Michael Murphy, Liberty 1505 (Tree/Ensign/United Artists/Ides Of March,BMI/ASCAP)
27	20	16	ALL TIME HIGH Rita Coolidge, A&M 2551 (Blackwood, BMI)
28	21	20	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawako/Foster Frees, BMI)
29	36	2	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)
30	26	12	GARDEN PARTY Herb Alpert, A&M 2562 (Carbert, BMI)
31	28	17	EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal,BMI)
32	NEW ENTRY		BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)
33	NEW ENTRY		ONCE BEFORE I GO Peter Allen, Arista 1-9082 (Woolnough/Jemava/Warner-Tamerlane/Milk And Cookies, BMI)
34	29	4	DON'T GET SO MAD Jeffrey Osborne, A&M 2561 (Almo/March 9/Gravity Raincoat/WB,ASCAP/Haymaker/Warner-Tamerlane,BMI)
35	NEW ENTRY		LADY DOWN ON LOVE Alabama, RCA 13590 (Maypop/Buzzherb, BMI)
36	31	8	DON'T FORGET TO DANCE The Kinks, Arista 1-9075 (Davray, PRS)
37	40	2	KING OF PAIN The Police, A&M 2569 (Magnetic, BMI)
38	NEW ENTRY		SUDDENLY LAST SUMMER The Motels, Capitol 5271 (Clean Sheets, BMI)
39	NEW ENTRY		HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)
40	33	14	IT'S A MISTAKE Men At Work, Columbia 38-03959 (April, ASCAP)
41	37	10	LAWYERS IN LOVE Jackson Browne, Asylum 7-69826 (Elektra) (Night Kitchen, ASCAP)
42	32	15	BLAME IT ON LOVE Smokey Robinson With Barbara Mitchell, Tamla 1684 (Motown) (Chardax, BMI)
43	41	6	MANIAC Michael Sembello, Casablanca 812516-7 (Polygram) (Intersong/Famous/WarnerBros., ASCAP)
44	43	26	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)
45	44	9	SWEET DREAMS Eurythmics, RCA 13533 (Sunbury, ASCAP)
46	35	16	THE BORDER America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)
47	45	5	ALL I NEED TO KNOW Bette Midler, Atlantic 7-89789 (ATV/Mann And Weil/Braintree/Snow,BMI)
48	NEW ENTRY		AS MY LOVE FOR YOU Perry Como, RCA 13613 (Roncom, ASCAP)
49	48	24	FLASHDANCE...WHAT A FEELING Irene Cara, Casablanca (Polygram) 811440-7 (Chappell/Famous/GMPC/Alcor, ASCAP)
50	42	19	MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel/Arista, BMI)

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

New On The Charts



MINOR DETAIL

After many musical metamorphoses, Irish brothers John and Willie Hughes have emerged as Minor Detail, a soft-sided electro-pop group with "Canvas Of Life," from their self-titled Polydor/PolyGram debut LP, at 187 on the Hot 100.

The brothers' first serious incarnation was Highway, an experimental acoustic group using cellos, lutes, tin whistles and Indian drums. After this idealistic but undirected project, Willie and John retired temporarily from the music, returning to school and the family business respectively. Highway's death, however, was merely physical, and as the duo began collaborating again the late '70s, its creative and unrestrained spirit enjoyed a rebirth in Minor Detail.

It's attention to the not-so-minor details like a danceable beat, sophisticated synthesizers and a philosophical story line that make "Canvas Of Life" an accessible representation of the group's ideals. "It gets frustrating to sing about nothing," says John. "Above all we wanted our songs to convey a sense of hope."

The single is a tempting sample of the nine other brotherly compositions on the LP, all delivered in the confident manner of seasoned professionals.

★★★

For more information, contact Peter Bardon, (011) 353-186-2764.



PAUL YOUNG

England's Paul Young is charting the U.S. waters with his soul-inspired cover of Marvin Gaye's "Wherever I Lay My Hat," 82 on the Hot 100. The single, taken from his forthcoming Columbia debut "No Parlez," has already established itself in Britain's top 10 and merited a "single of the week" award from the New Musical Express review panel in London.

Young began playing piano at age 14, switched to bass and eventually joined Streetband, a heavy metal combo with little room for his soulful inclinations. The Q-Tips proved Young's most viable vehicle, with his intuitive vocal style the staple of the band's live performances. "It was only then that I really found my voice," says Young of his two-and-a-half years with the Q-Tips. "There's nothing that improves your voice more than hearing it coming back to you night after night over the fold-back on a live stage."

Young sticks to other artists' material with no qualms. "You just have to face it that some songs are better than others. The difference is that I can interpret them, and that's a singer's real role."

For more information, contact Jed Doherty, (01) 1441-240-8261.



KATHY MATTEA

A genuine Music City success story, Kathy Mattea was an unknown singer from West Virginia just five years ago. This week, she enters the country chart at starred 86 with "Street Talk."

Mattea left college to move to Nashville as half of a bluegrass duet called Pennsboro. When her singing partner decided to return to medical school, she stayed on and took a job at the Country Music Hall of Fame as a tour guide. (Even today, she can still recall parts of her memorized speech.)

She began getting demo work for Music Row publishers and songwriters, singing regularly for Combine Music, ATV, Chappell, Welk, Cedarwood and others. ATV's Byron Hill compiled a tape of her best efforts and sent it to Frank Jones at PolyGram; she was signed shortly after, and went into the studio with Hill to begin work on her debut release. She has been featured on "Good Morning America" during Fan Fair as "an artist who made it in Music City," as well as on several local tv programs.

For more information, contact Frank Jones, PolyGram Records, 10 Music Circle So., Nashville, Tenn. 37203; (615) 244-3776.

Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	16	THE POLICE—Synchronicity, A&M	1	9	5	THE MOTELS—Suddenly Last Summer, Capitol
2	2	12	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	2	5	9	HEART—How Can I Refuse, Epic
3	3	9	ASIA—Alpha, Geffen	3	6	6	THE MOODY BLUES—Sitting At The Wheel, Threshold
4	5	6	THE MOODY BLUES—The Present, Threshold	4	1	14	THE POLICE—King Of Pain, A&M
5	4	9	HEART—Passionworks, Epic	5	13	4	GENESIS—Mama, Atlantic
6	8	5	THE MOTELS—Little Robbers, Capitol	6	2	11	ROBERT PLANT—Big Log, EsPeranza/Atlantic
7	6	13	JACKSON BROWNE—Lawyers In Love, Asylum	7	14	3	RAINBOW—Street Of Dreams, Polydor
8	9	5	BIG COUNTRY—The Crossing, Mercury	8	7	7	JACKSON BROWNE—For A Rocker, Asylum
9	7	10	KANSAS—Drastic Measures, CBS	9	8	8	ASIA—The Heat Goes On, Geffen
10	10	4	GENESIS—Mama, Atlantic (12 inch)	10	11	9	KANSAS—Fight Fire With Fire, Epic
11	11	5	RAINBOW—Bent Out Of Shape, Mercury	11	27	2	PAT BENATAR—Love Is A Battlefield, Chrysalis
12	16	3	PAT BENATAR—Live From Earth, Chrysalis	12	26	3	STEVIE NICKS—If Anyone Falls, Modern
13	23	3	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	13	NEW ENTRY		HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
14	12	16	STEVIE NICKS—The Wild Heart, Modern	14	22	7	DIO—Rainbow In The Dark, Warner Bros.
15	15	6	AC/DC—Flick Of The Switch, Atlantic	15	20	12	TALKING HEADS—Burning Down The House, Sire
16	18	5	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI America	16	3	12	ROBERT PLANT—Other Arms, EsPeranza/Atlantic
17	13	10	STRAY CATS—Rant N' Rave With The Stray Cats, EMI-America	17	15	13	THE POLICE—Synchronicity II, A&M
18	19	23	QUIET RIOT—Metal Health, Pasha	18	12	5	BIG COUNTRY—In A Big Country, Mercury
19	20	16	TALKING HEADS—Speaking In Tongues, Sire	19	4	11	ROBERT PLANT—In The Mood, EsPeranza/Atlantic
20	25	5	PETER SCHILLING—Error In The System, Elektra	20	17	9	THE STRAY CATS—(She's) Sexy + 17, EMI America
21	14	21	THE FIXX—Reach The Beach, MCA	21	19	7	DANNY SPANOS—Hot Cherie, Epic
22	28	3	THE ROMANTICS—In Heat, Nemperor	22	18	19	THE FIXX—One Thing Leads To Another, MCA
23	32	2	ALDO NOVA—Subject, Portrait	23	16	10	ASIA—Don't Cry, Geffen
24	27	4	THE KINKS—State Of Confusion, Arista	24	21	8	ASIA—True Colors, Geffen
25	17	16	LOVERBOY—Keep It Up, Columbia	25	23	4	QUIET RIOT—Cum On Feel The Noize, Pasha
26	22	9	ELVIS COSTELLO—Punch The Clock, Columbia	26	44	2	THE KINKS—Don't Forget To Dance, Arista
27	21	8	DANNY SPANOS—Passion In The Dark, Pasha	27	46	6	AC/DC—Flick Of The Switch, Atlantic
28	29	12	DIO—Holy Diver, Warner Bros.	28	56	3	PETER SCHILLING—Major Tom (Coming Home), Elektra
29	26	37	DEF LEPPARD—Pyromania, Mercury	29	28	3	MICHAEL STANLEY BAND—My Town, EMI America
30	24	9	BILLY JOEL—An Innocent Man, Columbia	30	NEW ENTRY		GENESIS—It's Gonna Get Better, Atlantic
31	31	4	DOKKEN—Breaking The Chains, Elektra	31	10	14	THE POLICE—Wrapped Around Your Finger, A&M
32	44	3	CHEAP TRICK—Next Position Please, Epic	32	31	11	LOVERBOY—Queen Of The Broken Hearts, Columbia
33	37	5	HELIX—No Rest For The Wicked, Capitol	33	24	9	BRYAN ADAMS—This Time, A&M
34	35	3	Y&T—Mean Streak, A&M	34	30	7	MEN WITHOUT HATS—The Safety Dance, Backstreet
35	33	7	GRAHAM PARKER—The Real Macaw, Arista	35	55	5	QUIET RIOT—Slick Black Cadillac, Pasha/Epic
36	30	5	BONNIE TYLER—Faster Than The Speed Of Night, Columbia	36	32	4	SHOOTING STAR—Straight Ahead, Virgin/Epic
37	NEW ENTRY		THE PAYOLA\$—Hammer On A Drum, A&M	37	60	3	AC/DC—Guns For Hire, Atlantic
38	43	36	BRYAN ADAMS—Cuts Like A Knife, A&M	38	37	14	DEF LEPPARD—Foolin', Mercury
39	NEW ENTRY		SURVIVOR—Caught In The Game, Scotti Bros.	39	45	2	BILLY JOEL—Uptown Girl, Columbia
40	42	5	ERIC MARTIN BAND—Sucker For A Pretty Face, Elektra	40	NEW ENTRY		DIO—Holy Diver, Warner Bros.
41	34	9	MEN WITHOUT HATS—Rhythm Of Youth, Backstreet	41	NEW ENTRY		TAXXI—Maybe Someday, Fantasy
42	39	5	THE BREAKS—The Breaks, RCA	42	NEW ENTRY		ALDO NOVA—Monkey On Your Back, Portrait
43	49	2	SOUNDTRACK—Mike's Murder, A&M	43	NEW ENTRY		HEART—Sleep Alone, Epic
44	40	12	STEVIE RAY VAUGHAN—Texas Flood, Epic	44	35	19	THE POLICE—Every Breath You Take, A&M
45	47	2	BILLY IDOL—Billy Idol, Chrysalis	45	29	10	BILLY JOEL—Tell Her About It, Columbia
46	36	27	Z.Z. TOP—Eliminator, Warner Bros.	46	34	7	THE ANIMALS—The Night, I.R.S.
47	NEW ENTRY		BOYS BRIGADE—Boys Brigade, Capitol	47	25	5	BONNIE TYLER—Total Eclipse Of The Heart, Columbia
48	NEW ENTRY		AGNETHA FALTSKOG—Wrap Your Arms Around Me, Polydor	48	40	4	DEF LEPPARD—Comin' Under Fire, Mercury
49	NEW ENTRY		KISS—Lick It Up, Mercury	49	39	2	THE BREAKS—She Wants You, RCA
50	50	6	MINOR DETAIL—Minor Detail, Polydor	50	57	23	DAVID BOWIE—Modern Love, EMI America

Top Adds

1	SURVIVOR—Caught In The Game, Scotti Bros. (45)
2	KISS—Lick It Up, Mercury (45)
3	PAT BENATAR—Live From Earth, Chrysalis
4	THE ROMANTICS—In Heat, Nemperor
5	ALDO NOVA—Subject, Portrait
6	C.S. ANGELS—Will You Stay Tonight, Jive
7	THE WORLD—Take Me To Your Heart, Elektra
8	TORONTO—Girls' Night Out, Solid Rock
9	MIDNIGHT OIL—Power And The Passion, Columbia
10	HORIZONTAL BRIAN—Vertical, Gold Mountain
51	41 14
52	36 14
53	38 13
54	49 6
55	33 4
56	54 4
57	50 20
58	42 2
59	59 5
60	43 9

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

New Products



Maxell introduces the HGX Gold Beta and VHS videocassettes. Five components are contained within a 20-micron tape thickness, resulting in superior picture quality, better sound and increased durability.

Dealer Calls For Industry Cooperation On Bar Code

CARLSBAD, Calif.—The record industry is rapidly moving to full use of electronic data processing, bringing with it other refinements, according to Sandra Rutledge of Record Bar. However, during the Sept. 22 meeting of NARM retail advisory committee members here, Rutledge urged greater cooperation between dealers and manufacturers to realize the full benefits of the technology.

Industrywide, she said, "catalog is still a problem. A lot of labels have not assigned UPC numbers to catalog items."

Record Bar works closely with CBS, and that label's Paul Smith noted that "most of our catalog is bar coded." In fact, he announced later at the meeting that CBS is now bar coding all singles, a move that seemed to startle several delegates. CBS is also involved in two store tests using hand-held terminals, Smith added.

Speaking of the evolutionary nature of going to electronic data processing, Smith said, "We started bar coding four years ago, and yet only two months ago were we able to commence electronic scanning of returns."

Echoing a point Smith made on labor savings, John Marmaduke of Western Merchandisers, Amarillo, said, "We have made a saving of six workers, but the biggest breakthrough is in the reduction of numerical errors."

Rutledge urged labels to adopt a standard 30-LP shipping carton. "It will make reordering easier—there are 15 double LPs to cartons—and it will help in stacking and, most of all, in automating warehouses." She also described new techniques in marking cartons, which can be embossed on the side with the manufacturer identification, the UPC number, quantity and the bar coding.

Retailing

NARM Meet Turns Attention To 'Sophistication Gap' On Inventory

By EARL PAIGE

CARLSBAD, Calif.—Label executives and the nation's top retailers struggled mightily to close what might be termed the "sophistication gap" at the third annual National Assn. of Recording Merchandisers (NARM) retail conference here Sept. 21-23.

While topics such as 12-inch dance singles, 6 by 12-inch cassette packaging, midline product, music video and NARM's own annual convention elicited often bitter and intense debate, nothing created more emotion or permeated the gathering more than the standoff on inventory management.

The label contention, led by CBS Records vice president Paul Smith, was that retailers basically cannot distinguish and effectively merchandise product released under special conditions, often termed "dated billing."

Almost before John Marmaduke of Western Merchandisers, Amarillo, got into the leadoff topic, profit erosion, Smith was ready to strike. Only 33 minutes into Marmaduke's slide show when the Texan remarked that

"sell-through" hasn't been good since 1977, Smith had heard enough.

"It's frustrating for us to release product with variable pricing with special dating, especially slower turn items, and find that you tend to lump it all together," Smith commenced.

Nearly every retailer around the table went after Smith. Marmaduke characterized many label deals as "like a snake swallowing a chicken." Russ Solomon of Tower Records, Sacramento said, "There's no benefit to six-month programs if it's just a one-shot." Turtle's Al Levenson said, "Don't confuse us with K-mart."

Sam Passanano of MCA joined Smith. "It takes 18 months to know if an extended inventory program is paying off," he said. Capitol's Walter Lee held up a cassette and asked if retailers could isolate one specific product.

At times, the debate subsided. Smith praised Carl Rosenbaum's use of price and dating guns at his Chicago-based Flipside stores. NARM president Lou Fogelman of Show Industries, Los Angeles, said Music Plus stores are sent a "mandatory stocking list." NARM retail committee chief Evan Lasky, of DanJay Music & Video/Budget Tapes & Re-

ords, Denver, reached a temporary accord with Smith by acknowledging that top retail management may lose sight of extended billing goods.

However, other voices took up the attack. Bill Golden of Record Bar said he was surprised that labels "are questioning our methods of operation." Roy Imber of Elroy Enterprises, New York, challenged Smith for ignoring chains using a central warehouse. Marmaduke asserted that labels were "getting bad information" from field people "who tell you (we're) not sophisticated."

Dated billing popped up repeatedly in other sessions as the day progressed. At one point, Lasky called for a summation, noting "We're open to listen." When no one spoke up, Marmaduke said, "I don't interpret silence as perfection."

Smith then said he would try one more time. He stressed that his company required concrete results from programs.

"Generalities won't do," he said. "Our 'See Red' was a June buy-in with a July campaign. It was label-wide, unfortunately dealing with a spine. You people covered your ass by buying Michael Jackson and the

(Continued on page 32)

LACK OF PRIOR NOTICE CITED

Labels Criticized On Deletions

CARLSBAD, Calif.—How record manufacturers communicate with retailers, particularly in sensitive areas like product deletion and price changes, became a controversial topic here during the NARM retail advisory conference Sept. 22.

Although panel moderator Mary Ann Levitt of the Record Shop, Edina, Minn., did not use the term "silent deletion" in her presentation, discussion around the room erupted when several delegates did.

CBS' Paul Smith explained that because the same topic, prior notice of deletions, surfaced in Houston a year ago at NARM's retail advisory gathering, his label has now adopted the practice of printing deletions in its catalog. He indicated that it was an effort to effect more orderly handling of inventory adjustment, and to avoid what Levitt lamented as "panic lists" going out from chain headquarters.

Committee chairman Evan Lasky of DanJay Music & Video/Budget Tapes & Records, Denver, said his

firm had become involved in the "silent deletion" issue when the local CBS representative displayed a typed list of product to be deleted. "There was just this one list, and it was an obvious copy, a poor one. In fact, I offered to have it re-typed and copied, and we did end up doing this. By then, CBS had gone on and printed the list in its catalog," he said.

Levitt, in her presentation, urged that enough time be allowed for complete and clear dissemination of prior

notice lists. "We need notifications that are clear and complete. Even a brand new store manager should be able to understand from the manufacturer's notice exactly what process they have to follow and in what time limitations.

"We need complete distribution of notifications which include each retail location and to our offices as well . . . At least in our case, our office is not a 'ship to' address," she pointed out.

EARL PAIGE

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laying down
the tracks,
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and
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This Time, Music Was The Message

CARLSBAD, Calif.—NARM's third annual retail advisory committee seminar here was virtually devoid of non-music topics. An opening presentation by John Marmaduke of Western Merchandisers set the tone as he said, "We'd all rather be selling music."

Joining Marmaduke was Russ Solomon of Tower Records, who opened his presentation with a single comment on video games: "Thank God that's over." Although video came up repeatedly, especially the growth of NARM's Video Software Dealers Assn. (VSDA), emphasis was on video music rather than other programming.

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New LP/Tape Releases

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

POPULAR ARTISTS

- AVANGERS**
Avangers
LP CD Records CD 007
- BABYS**
The Babys
LP Chrysalis midline PV 41129 no list
CA PVT 4119 no list
- BROKEN HEART**
LP Chrysalis midline PV 41150 no list
CA PVT 41150 no list
- ON THE EDGE**
LP Chrysalis midline PV 41305 no list
CA PVT 41305 no list
- BEASTIE BOYS**
Beastie Boys
LP Raptage Records MOTR26 (important)
- BLOOMFIELD, MICHAEL**
Bloomfield
LP Columbia C2 37578 (2) no list
CA C2T 37578 no list
- BLONDIE**
The Hunter
LP Chrysalis midline PV 41384 no list
CA PVT 41384 no list
- BURNETT, T-BONE**
Proof Through The Night
LP Warner Bros. 23921
- CHALICE**
Live At Reggae Sunsplash
LP Sunsplash RS 9802
- CHROME**
Chrome Box
LP Subterranean Records SUB 31
- DI MEOLA, AL**
Scenario
LP Columbia FC 38944 no list
CA FCT 38944 no list
- ELVIRA**
Elvira's Vinyl Macabre
LP Rhino RNLP 810 \$8.98
- FABER, GEORGE & STRONG-HOLD**
George Faber & Stronghold
LP Sound Image 25783.1
- FREDRICK, CORKY**
Equal Love
CA Fantarog \$6.95
- FUN BOY THREE**
Fun Boy Three
LP Chrysalis midline PV 41383 no list
CA PVT 41383 no list
- GENERATION X**
VALLEY OF THE DOLLS
LP Chrysalis midline PV 41193 no list
CA PVT 41193 no list
- GREEN ON RED**
Gravity Talks
LP Slash 1-23964 (WB) \$8.98
CA 4-23964 \$8.98
- HAWAII**
One Nation Underground
LP Shrapnel 1009
- HUNTER, ALBERTA**
Look For The Silver Lining
LP Columbia FC 38970 no list
CA FCT 38970 no list
- ICE HOUSE**
Fresco
LP Chrysalis 5V 41436 no list
CA 5VT 41436 no list
- ICEHOUSE**
Icehouse
LP Chrysalis FV 41350 no list
CA FVT 41350 no list

- PRIMITIVE MAN**
LP Chrysalis FV 41390 no list
CA FVT 41390 no list
- INSECT SURFERS**
Sonar Safari
LP WASP Records NR14786.2
- JARRETT, KEITH**
Standards, Vol. 1
LP ECM 23793. (Warner Bros.)
- JOEL, BILLY**
An Innocent Man
LP Columbia half-speed mastered HC 48837 no list
- KIRTON, LEW**
Talk To Me
LP Believe In a Dream Records FZ 38956 no list
CA FZT 38956 no list
- LAKE, GREG**
Greg Lake
LP Chrysalis midline PV 41357 no list
CA PVT 41357 no list

- LINX**
Intuition
LP Chrysalis midline PV 41332 no list
CA PVT 41332 no list
- LOBOS, LOS**
... And A Time To Dance
LP Slash 1-23963 \$6.98
CA 4-23963 \$6.98
- MARIE, TEENA**
Robbery
LP Epic FE 38882 no list
CA FET 38882 no list
- METALLICS**
Kill 'Em All
LP Megaforce Records MR1069 (important)
- NIHILISTICS**
Brain Eater
LP Eater 1
- PASADENA ROOF ORCHESTRA**
A Talking Picture
LP PEwro Records FW 39135
CA FWT 39135

- RONSTADT, LINDA**
What's New
LP Asylum 60260
- SAGA**
Heads Or Tales
LP Portrait FR 38999 no list
CA FRT 38999 no list
- SCHENKER, MICHAEL, GROUP SELECTOR**
The Michael Schenker Group
LP Chrysalis midline PV 41302 no list
CA PVT 41302 no list
- CELEBRATE THE BULLET**
LP Chrysalis midline PV 41306 no list
CA PVT 41306 no list
- SEX IN MIAMI**
Sex In Miami
LP Intense City 1CR002
- SPANDAU BALLET**
Diamond
LP Chrysalis FV 41353 no list
CA FVT 41353 no list

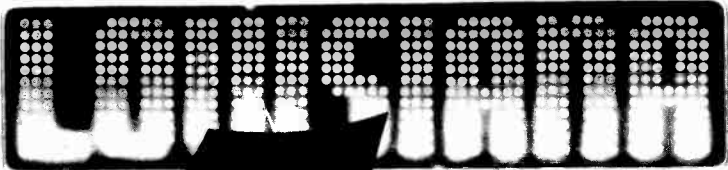
(Continued on page 63)

Survey For Week Ending 10/8/83

Billboard® Midline LPs™

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	2	9	THE WHO Who's Next MCA 37217	MCA	5.98	26	13	55	ALAN PARSONS PROJECT Eve Arista ABM 8062	RCA	5.98
2	1	63	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYL1-3843	RCA	5.98	27	33	59	STEELY DAN Can't Buy A Thrill MCA 37040	MCA	5.98
3	9	9	ELTON JOHN Elton John's Greatest Hits MCA 37215	MCA	5.98	28	35	53	STEELY DAN Katy Lied MCA 37043	MCA	5.98
4	5	67	CAROLE KING Tapestry Epic PE 34946	CBS	5.98	29	34	31	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	CBS	5.98
5	6	15	STEELY DAN Aja MCA 37214	MCA	5.98	30	41	15	JEFF BECK Blow By Blow Epic PE 33409	CBS	5.98
6	8	29	ELVIS COSTELLO This Year's Model Columbia PC 35331	CBS	5.98	31	38	65	DAN FOGELBERG Home Free Epic Stock PC 31751	CBS	5.98
7	4	51	JOE JACKSON Look Sharp! A&M 3187	RCA	5.98	32	36	5	THE MOODY BLUES A Question Of Balance Threshold THS 3	POL	5.98
8	12	57	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	33	21	33	LOGGINS AND MESSINA 'Best Of Friends' Columbia PC-34338	CBS	5.98
9	7	67	BILLY JOEL Piano Man Columbia PE 32544	CBS	5.98	34	32	7	MIKE OLDFIELD Tubular Bells Virgin/Epic PE 34116	CBS	5.98
10	16	31	BOZ SCAGGS Hits Columbia PC-36841	CBS	5.98	35	29	19	JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	CBS	5.98
11	19	35	DAVID BOWIE Diamond Dogs RCA AYL1-3889	RCA	5.98	36	44	49	STEELY DAN The Royal Scam MCA 37044	MCA	5.98
12	15	7	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 27216	MCA	5.98	37	30	11	JUDAS PRIEST Sin After Sin Columbia PC-34787	CBS	5.98
13	18	63	DAN FOGELBERG Souvenirs Epic PE 33137	CBS	5.98	38	45	3	LYNYRD SKYNYRD Second Helping MCA 37212	MCA	5.98
14	11	59	THE WHO Who Are You MCA-37003	MCA	5.98	39	49	45	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	MCA	5.98
15	14	61	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	RCA	5.98	40	46	3	ERIC BURDEN AND THE ANIMALS Greatest Hits MGM 4602	POL	5.98
16	10	49	THE PRETENDERS Extended Play Sire SIR 3563	WEA	5.98	41	26	13	NEIL DIAMOND CLASSICS 1983 The Early Years Columbia PC-38792	CBS	5.98
17	3	35	SPYRO GYRA Morning Dance Infinity 37148	MCA	5.98	42	48	53	RUSH Rush Mercury SRM1-1011	POL	5.98
18	22	23	DAVID BOWIE Heroes RCA AYL1-3857	RCA	5.98	43	50	33	AL GREEN Greatest Hits Vol. I Motown 5283	MCA	5.98
19	27	63	DAN FOGELBERG Netherlands Epic PE 34185	CBS	5.98	44	39	3	BRIAN ADAMS You Want It, You Got It A&M SP-3154	RCA	5.98
20	20	49	DON McLEAN American Pie United Artists LN 10037	CAP	5.98	45	25	31	KENNY LOGGINS Celebrate Me Home Columbia PC-34655	CBS	5.98
21	24	7	LYNYRD SKYNYRD Pronounced Leh-Nerd Ski-Nerd MCA 37211	MCA	5.98	46	40	5	THE MOODY BLUES To Our Children's Children Threshold THS 1	POL	5.98
22	28	9	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown M5-308 ML2	MCA	9.98	47	NEW ENTRY		AEROSMITH Greatest Hits Columbia PC-36865	CBS	5.98
23	23	9	STEELY DAN Gaucho MCA 37220	MCA	5.98	48	NEW ENTRY		PSYCHEDELIC FURS Psychedelic Furs Columbia PC-36791	CBS	5.98
24	31	65	DAN FOGELBERG Captured Angel Epic PE 33499	CBS	5.98	49	42	59	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	MCA	5.98
25	17	57	THE WHO Live At Leeds MCA 37000	MCA	5.98	50	NEW ENTRY		ELVIS COSTELLO Get Happy Columbia PC-36347	CBS	5.98



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Billboard® Computer Software

Survey for Week Ending 10/8/83

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ENTERTAINMENT TOP 20

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems							
						Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1			ZORK I	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•
2			BLUE MAX	Synapse	Diagonal Scrolling Arcade Game		••						
3			CHOPLIFTER	Broderbund	Arcade-Style Game	•	••	◆					
4			ZAXXON	Datasoft	Arcade-Style Game	•	••				••		
5			FROGGER	Sierra On-Line	Arcade Game	•	••	••	•				
6			LODE RUNNER	Broderbund	Arcade-Style Game	•	•						
7			LEGACY OF THE LLYLGAMYN	Sir-Tech	Adventure Game	•							
8			FORT APOCALYPSE	Synapse	Scrolling Arcade Game		••◆	••					
9			MINER 2049er	Big Five	Arcade Game		◆						
10			DONKEY KONG	Atari	Arcade Game		◆	◆	•	◆			
11			PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	•	•						
12			WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•							
13			TEMPLE OF APSHAI	Epyx	Action Strategy Game	•	••	••	•				
14			PLANET FALL	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•
15			ULTIMA II	Sierra On-Line	Fantasy Adventure Game	•	•						
16			JUMPMAN	Epyx	Action Strategy Game	•	••	••	•				
17			HARD HAT MACK	Electronic Arts	Arcade-Style Game	•	•		•				
18			EXODUS: ULTIMA III	Origin Systems Inc.	Fantasy Role-Playing Game	•							
19			CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game	•	•						
20			WITNESS	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•

EDUCATION TOP 10

1			MASTER TYPE	Lightning	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	•	•	•				
2			FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.	•	•◆	•◆	•				
3			COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•		•		•		
4			IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) who searches for the most amazing thing.	•	•	•	•				
5			EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.	•	••	••	•		••		
6			KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.	•	•◆	•◆	•				
7			STORY MACHINE	Spinnaker	Learning game that helps children (age 5-9) write sentences, paragraphs and simple stories. The story is then animated on the screen & can be saved.	•	•◆	•◆	•				
8			ALGEBRA I	Edu-Ware & MSA Co.	Teaches basic definitions, number line operations, sets & equation reduction rules. Part 1 of 6 volume series covering first-year course in Algebra.	•			•				
9			TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.	•							
10			THE GAME SHOW	Computer Advanced Ideas	Educational program that teaches information, vocabulary, and essential thinking skills in a game of clues and target concepts. Age 6 to adult.	•			•				

HOME MANAGEMENT TOP 10

1			THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•
2			BANK STREET WRITER	Broderbund	Word Processing Package	•	•						
3			PFS:FILE	Software Publishing	Information Management System	•			•	•			
4			ATARIWRITER	Atari	Word Processing Program		◆						
5			HES WRITER	HesWare	Word Processing Program			◆					
6			PRACTICALC	Computer Software Associates	Electronic Spreadsheet			••					
7			PFS:WRITE	Software Publishing	Word Processing Package	•			•				
8			PFS:REPORT	Software Publishing	Information Management System	•			•	•			
9			WORDPRO 3	Professional Software	Word Processing Package			•					
10			SENSIBLE SPELLER	Sensible	Word Processing Spelling Checker	•							

•—Disk (Dot) ◆—Cartridge (Diamond) ★—Cassette (Star)

Now Playing

Home Games From & About The Arcade

By FAYE ZUCKERMAN

Really cute: Broderbund's "Spare Change" by Dan and Mike Zeller on the Apple IIe computer makes good use of animation. The object of the game is to keep two entertaining "Zerks" around the "Spare Change Arcade." Each time the player collects enough tokens—before the Zerks can get any—the player receives a slapstick-like cartoon show from the two characters.

During the game play, when a jukebox, which takes one token, is played, the Zerks are drawn to it and start to dance to the music. On higher levels of the game the popcorn maker can be started up.

Additionally, players can reprogram the game to change its difficulty levels. If, for example, one toggles the bumping meter, the more likely it is the Zerks will bump into each other. Sound, pauses and cartoons can be adjusted. One can skip the cartoons altogether to get continuous game play.

★ ★ ★

Making a comeback—arcade, home, action: Coming this fall from Sega Enterprises Inc. are several new game titles converted from arcade titles. "Star Trek," "Buck Rogers, Planets Of Zoom" and "Congo Bongo"—currently highly rated arcade games—will be released in November. And, according to a spokeswoman for the company, the titles will be supported by a \$5 million advertising budget.

Sega's fall promotion is somewhat of an attempt by the faltering company to make a comeback. It recently sold its domestic coin-operated game manufacturing facility to Bally Manufacturing, one of the largest arcade game operators. Sega now markets video games for the home, while Bally will take charge of coin-operated machines.

Bally at one time marketed a home-arcade machine, but closed up its home video game operation late in 1982, just when many of the major video game hardware companies announced staggering losses. Now, however, the companies are hoping for a comeback.

Says Stanley Harfenist, executive vice president of Sega Consumer Products, "Sega, Paramount Pictures and Bally will combine efforts in the research and development of video game hardware and software, the products of which will be manufactured and distributed as coin-operated games by Bally and as consumer games by Sega."

★ ★ ★

Activision action: The Mountain View-based entertainment software company has introduced "River Raid" and "KABOOM!" for the Atari 5200 video game system. The games' original formats were for the 2600 system. The titles will cost about \$34.95. These titles should be out by Christmas.

Additionally, "Beamrider," by Dave Rolfe, becomes the fifth Activision game to be made for the Intellivision system by Mattel. Its suggested retail price is \$34.95.

Finally, the captivating "Frostbite," by Steve Cartwright, may emerge as a top-seller for Activision. Game action involves "Q-bert"-like (Continued on page 63)

Retailing

ON NEW COMPUTER CHART

Software Titles Showing Durability

By FAYE ZUCKERMAN

LOS ANGELES—The computer software titles which occupy the No. 1 spot in the three product categories of Billboard's new software chart (opposite page) have an important point in common: each has been on the market for more than two years. Coupled with the fact that two of them have sold approximately 100,000 copies (and the third, 67,000 units), it suggests that successful titles in this field can have a long and stable life.

Beyond that, the nature of each title is very different. Infocom's "Zork I," the chart-topper in the entertainment category, is a text adventure game in which players must retrieve some 20 treasures and bring them to a trophy room, while avoiding or fighting off various nemeses. Lightning Software's "MasterType," the top educational title, teaches typing and spelling. Continental Software's "Home Accountant," the No. 1 in home management, helps users to manage their money.

"Zork I" was created by MIT graduates Mark Blank and Dave Lebling in 1981. Infocom of Cambridge, Mass., has since marketed an entire line of computer software. "Zork" has been its flagship product.

What sets this text adventure apart from many of the others, says a spokeswoman for Infocom, is that the computer is programmed to respond to complex sentences. "In

most adventure games the computer can only react to phrases or parts of words. In Zork the whole sentence is understood," she says.

The game is all text. The adventure's scenario is basically finding one's way through a cavernous labyrinth of rooms and underground areas while being pursued by trolls, thieves and other sundry characters.

"It takes sometimes days or even years to get through the entire game," the spokeswoman notes. "The game was popular from the beginning."

She explains the recent surge in sales as following computer hardware sales: "As the number of home computer owners has increased, so has the number of persons looking for this software package."

"MasterType," as well, has seen consistently high sales since it entered the marketplace in late 1981. It was one of the first titles to integrate arcade game action with learning.

"MasterType," which has sold nearly 67,000 copies, allows users to make up their own lessons, although it comes with 18 different lessons already programmed in. It is not surprising to find out that the author of this program, Bruce Zweig, originally wrote it to teach himself how to type.

Lightning Software, Palo Alto, now a division of Scarborough Systems of Tarrytown, N.Y., published the title. The first version of "Master-

Type" was in black and white. Now it is available in color for IBM, Apple, Commodore and Atari computers.

Although managing one's money can often be as suspenseful and challenging as a text adventure game, Continental Software, which publishes "Home Accountant," assures that few dragons will attack those who use it.

Authored by Robert Schoenburg, Stephen Pollack and Larry Grodin, "Home Accountant," has sold an estimated 100,000 copies. It is believed that 30,000 of these were purchased this summer, when versions for Commodore and Atari computers were shipped.

The purpose of the program is to manage budgets. It can process checks, maintain up to five check-books, make up balance sheets, assimilate information for comparisons, show net worth and provide monthly income statements. It allows for some 1,000 transactions per disk and can chart expenditures with graphs.

Nearly nine months of development time went into the program. "Home Accountant," a Continental Software spokesman points out, also comes with easy-to-understand instructions. It is not only used in the home; a number of small businesses have configured the program to their personal and professional needs.



M*A*S*H MATCH—The Video Shack in Little Falls, N.J. tied for first place in CBS/Fox Video's "M*A*S*H" retail display contest with this entry. Audio/Video Plus in Houston was the other winner. Both stores will receive a 1942 vintage army jeep.

Vid, Computer Software Capture Sales At Sweet's

LOS ANGELES—Selling software for new technologies is nothing new to Kristin Johnson, manager of Sweet's Records, Tapes & Video in Littleton, Colo. Video has been part of its product mix since the store opened nearly six years ago, and today as much as 50% of its overall sales base is captured by video sales and rentals, with software sales alone commanding as much as 35%.

Beyond Sweet's video sales growth, Johnson reports the store's small-computer software section has shown recent improvement. Sweet's first entered that category when a local software distributor began offering heavy discounts on Commodore programs. "Sales were surprisingly good," Johnson says. "I think we will get deeper into that category."

Customers seeking video programs and computer software differ from typical record and tape buyers, Johnson finds, adding that music video programs thus far haven't sold well to her consumer base. The reason, she theorizes, is the store's site: "It's in a suburban area, and parents monitor what their children rent and buy. Some of our older customers take an interest in music programming, however."

As for video games, Johnson observes that sales on those titles have picked up as well. "We carry nearly every video game title. For a while they were not selling, but now we seem to see sales." The games sell for between \$9.95 and \$22.95 in the store, which occupies some 1,950 square feet. "We have even restocked the games," she says.

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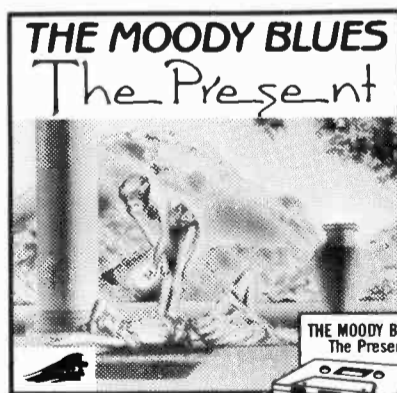
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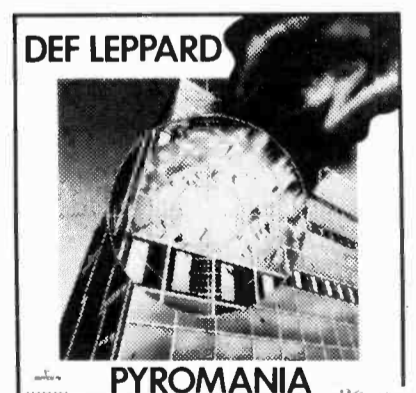
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Video Music Programming

As of 9/28/83

MTV Adds & Rotation

This report does not include those videos in recurrent or oldie rotations. For further information, contact Buzz Brindle, director of music/programming, MTV (212) 944-5399.

NEW VIDEOS ADDED

George Faber, "Hold On Forever," Sound Image
Gang Of Four, "Is It Love," Warner Bros.
Paul Kantner, "Planet Earth," RCA
Kiss, "Lick It Up," Mercury
Madonna, "Burning Up," Sire
Mental As Anything, "Brian Brain," Oz
Motels, "Suddenly Last Summer," Capitol
Payola\$, "Where Is the Love," A&M
The Rads, "You," EMI America
Saga, "The Flyer," Portrait
Carly Simon, "You Know What To Do," Warner Bros.
Three Dog Night, "It's A Jungle," Passport
Zebra, "Tell Me What You Want," Atlantic

HEAVY ROTATION (maximum 4 plays a day)

Asia, "The Smile Has Left Your Eyes," Geffen
Pat Benatar, "Love Is A Battlefield," Chrysalis
Big Country, "In A Big Country," Mercury
David Bowie, "Modern Love," EMI America
Def Leppard, "Foolin'," Mercury
Fixx, "One Thing Leads To Another," MCA
Genesis, "Mama," Atlantic
Heart, "How Can I Refuse," Epic
Billy Idol, "Dancing With Myself," Chrysalis
Billy Joel, "Tell Her About It," Columbia
Billy Joel, "Uptown Girl," Columbia
Kansas, "Fight Fire With Fire," CBS Associated
Huey Lewis, "Heart And Soul," Chrysalis
Loverboy, "Queen Of The Broken Hearts," Columbia
Moody Blues, "Sittin' At The Wheel," Threshold
Naked Eyes, "Promises Promises," EMI America
Robert Plant, "Big Log," Atlantic
Quiet Riot, "Cum On Feel The Noize," Pasha/CBS
Rainbow, "Street Dreams," Polydor
Stray Cats, "Sexy + 17," EMI America
Talking Heads, "Burning Down The House," Sire
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
ZZ Top, "Sharp Dressed Man," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day)

Alarm, "The Stand," IRS
Animals, "The Night," IRS
Aztec Camera, "Oblivious," Sire
Breaks, "She Wants You," RCA
Jim Capaldi, "Living On The Edge," Atlantic
Cheap Trick, "I Can't Take It," Epic
Elvis Costello, "Everyday I Write The Book," Columbia
Eurythmics, "Love Is A Stranger," RCA
Mick Fleetwood, "I Want You," RCA
Helix, "Heavy Metal Love," Capitol
Joan Jett, "Everyday People," MCA
JoBoxers, "Just Got Lucky," RCA
Elton John, "Kiss The Bride," Geffen
Kinks, "Don't Forget To Dance," Arista
Eric Martin Band, "Sucker For A Pretty Face," Elektra
Graham Parker, "Life Gets Better," Arista
Peter Schilling, "Major Tom," Elektra
Spandau Ballet, "True," Chrysalis
Michael Stanley, "My Town," EMI America
Translator, "Un-Along," 415/Columbia
Neil Young, "Wondering," Geffen

LIGHT ROTATION (maximum 2 plays a day)

A Flock Of Seagulls, "Talking," Jive
Axe, "Heat In The Street," Atco
Peter Baumann, "Strangers In The Night," Portrait
Berlin, "Masquerade," Geffen
Dave Davies, "Mean Disposition," Warner Bros.
Howard DeVoto, "Rainy Season," A&M
ELO, "Sweet Messages," Jet
Cee Farrow, "Should I Love You," Rocshire
Tim Finn, "Made My Day," Oz
Fleshtones, "Right Side Of A Good Thing," IRS
Grand Alliance, "Helpless," A&M
Herbie Hancock, "Rockit," Columbia
Joey Harris & the Speedsters, "You Never Call Me," MCA
Human League, "Mirror Man," A&M
Inxs, "To Look At You," Atco
Kagney & the Dirty Rats, "Dirty Rats," Motown
Nils Lofgren, "Across The Tracks," Backstreet
Minor Detail, "Canvas Of Life," Polydor
9 Ways To Win, "Close To You," Atlantic
Oingo Boingo, "Nothing Bad Ever Happens To Me," A&M
Roman Holliday, "Don't Try To Stop It," Jive
Tim Scott, "Swear," Warner Bros.

(Continued on page 76)

Retailing

Cassettes' Growth Spurs Concern Dealers, Label Reps Examine Merchandising Problems

CARLSBAD, Calif.—As prerecorded cassette sales steadily eclipse the LP, both retailers and manufacturers are worried. One of the concerns, pointed out by several delegates here Sept. 22 at the NARM retail gathering, is that the LP serves an important function for browsers in stores who then buy the cassette.

As the cassette format continues to gain consumer preference, it also remains controversial in merchandising terms for both labels and retail. Most rhetoric from the cassette panel, chaired by NARM president Lou Fogelman of Show Industries, Los Angeles, centered on disagreement over 6-by-12-inch packaging.

Several delegates provided pungent summaries of the cassette dilemma. Said John Marmaduke of Western Merchandisers Amarillo: "Customers love the size and hate everything else about it (the cassette)." Noting that his firm conducted consumer focus groups after being inspired by similar research by CBS, Marmaduke added, "We found out we didn't know our customers worth a flip."

The session, at which a package designed by Lieberman Enterprises was characterized at one point as "an IUD" that required a "seven-cent sleeve to make it less ugly," opened with Fogelman advising label reps that opinion among NARM members "is so diverse we have to go around the table. Everyone seems to merchandise cassettes differently."

Just two points seemed unanimous, Fogelman said: "We want you to stay with the Norelco box, and if additional packaging is required, we need list price rises to cover the packaging cost."

Two manufacturer representatives were particularly dismayed by the diversity of opinion on merchandising. Capitol's Walter Lee indicated that the industry has been agonizing too long over the ideal package. After all

NARM Debate On Inventory

• Continued from page 27
top 30 when you should have bought Meat Loaf and Boston. All we did was mortgage your sales on Michael Jackson and the top 30. If I had had to justify the program with my corporate in July I would have been in trouble.

"Finally, you did average out your discount. In August you did come back in and buy catalog. We sold 11,000 pieces of Judas Priest, an 11,000% increase." The program, he concluded, "was a huge success. But we want to keep these kinds of programs coming."

Following Smith's explanation, it was as if another meeting had commenced. Smith talked of retail cutbacks and described mail order volume as "awesome," indicating retail has not kept pace with consumer demand.

After PolyGram's Harry Losk explained how successful a soundtrack program had been, Smith said he saw a "sameness" in stores. He volunteered that "maybe we aren't furnishing you with enough materials."

However, all too quickly, Tower's Solomon and CBS' Tom McGuinness were squaring off on gross profit vs. net profit, and Lasky tried to summarize. "Our relationship (with labels) is an honest one," he said. "It's adversary but honest. You ought to be pushing us to buy more. If you didn't, you wouldn't be doing your job."

the millions in investment, he said, "we may find we need a 9 by 14, and there goes still more investment."

In reference to the prevalent use of the LP as a browser prior to cassette purchase and the disk's greater packaging excitement, CBS' Paul Smith said, "It scares the hell out of me to think to the time not far away when all the consumer sees is 15 red letters on the spine of a cassette. The horizontal stand (traditional LP display) is gone, and that's our whole business."

At one point, NARM retail advisory committee chairman Evan Lasky of Danjay Music & Video/Budget Tapes & Records, Denver, tried to defuse the rancor. "This (cassette merchandising study) has been a gut-wrenching process for us, but we feel we need to provide you (manufacturers) with honest opinions and data. That's why we have the rapport that makes this committee function," he said.

Typifying retailer quandries, Carl Rosenbaum of Flip Side, Chicago, said, "It's very difficult to fixture for the 6 by 12. There's three different versions. Some hang and some don't. As for the value of packaging, by the time the consumer hits the front the package has been torn up and it's on the floor."

Inability to effectively display the configuration emerged as a particularly perplexing concern. "In our New York store we thought we were out of certain new releases, but it turns out they were in a different place," said Tower's Russ Solomon. "We can accommodate any configuration. But 20,000-40,000 cassettes (in inventory) scares me to death if it's all in only 6 by 12s."

Licorice Pizza's Lee Cohen stopped the discussion cold by introducing an old problem surrounding cassettes: "We find we're still getting

the cassette version a week later. The second class citizen thing is still with us."

Every retailer on the panel offered an individual view. Alan Levenson of Turtles, Atlanta, said the incredible sales growth in cassettes "is not because the music is in a cassette, it's because we now have the room for inventory. The 6 by 12 takes up too much room."

But, said Mary Ann Levitt of the Record Shop, Edina, Minn., "We love it (6 by 12), though not for catalog. We just don't have the floor space."

At one point, Smith held up a new liner note design, a 12 inch square hard sheet folded into thirds that would go into a 4 by 12 configuration. "We may go back to this," he said.

Marmaduke suggested the industry was reaching an entirely new consumer. "We're in the South, and we're the harbinger of cassette. We're seeing our rack side go from two to one favoring cassette to four to one. With all the impediments we've placed in front of the consumer, we're still seeing this growth. But Michael Jackson was three-fourths impulse. That came from a consumer not married to our business."

The session, sparked at times by warnings from NARM counsel Charles Ruttenberg to stay away from details of cost, found Marmaduke summarizing, "It's like blind people feeling an elephant. This person feels store space problems, someone else feels fixture problems."

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Pro Equipment & Services

Recording Program At Media Arts Center

NEW YORK—The Center for the Media Arts, based here, has started a million-dollar Audio & Recording Arts program that offers students comprehensive training in the operation of state-of-the-art multi-track recording studios and mixing, editing and electronic labs.

According to Harry Hirsch, director of the program, the curriculum includes "hands-on" training in audio recording, music mixing and tape editing. He says that each student has his own work station, and creates a variety of personal multi-track masters that are in turn compared with versions by Grammy-winning recording engineers.

Hirsch says the main recording studio area of the school seats 40 musicians and features an MCI 24-track recording console and Otari model MTR 90-2 multi-track recorder with Dolby. Student work stations in the mixing lab feature RAMSA model WR8112 consoles and reverb, while stations in the Edit Lab have Otari model 50/50B reel-to-reel systems. He adds, "Our students also learn about audio for film and tv, SMPTE Code sweetening, and post-production."

Scott Cannell, the Center's vice president for corporate development, says that in addition to music recording facilities, the Center offers SMPTE time coded video interconnects along with two color tv studios and a tv sound stage. He continues, "We can shoot and record a 100-piece orchestra, an original musical act or a dance company."

Students for the program are drawn from among musicians and audio enthusiasts. According to Hirsch, most have college degrees and are seeking a career in the professional audio and video recording business.

Each course runs for 700 hours and costs \$6,000 per student. Hirsch notes that grants and student loans are available, and that the Center assists graduates in their quest for employment.

Bang & Olufsen In Design Exhibition

NEW YORK—Bang & Olufsen professional products have been selected to be a part of a design exhibition to be held at the Philadelphia Museum of Art from Oct. 16, 1983 to January, 8, 1984. Bang & Olufsen is a Danish manufacturer of professional sound products.

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The establishment of the Center's Audio & Recording Arts program follows consolidating of the school's other facilities in a 10-floor building in Manhattan's Chelsea district, renovated at a cost of about \$5 million. In addition to the Audio & Recording Arts Program, the Center for the Media Arts includes the School of Television Arts, the Germain School of Photography and the Pels School of Advertising Art & Design.

Hirsch founded and designed New York's Media Sound and Soundmixers recording studios. He is also a founding member of SPARS and chairman of the education committee of the New York chapter of NARAS.



EVERETTE'S LADY—RCA artist Leon Everette, center, watches intently as engineer Randy Kling, right, puts the finishing touches on Everette's new single, "The Lady She's Right," at Disc Mastering Inc. in Nashville. Looking on is producer Ronnie Dean.

Electro-Harmonix Debuts Recorder

NEW YORK — Electro-Harmonix has developed a 64-second digital delay looping recorder that features a maximum delay time of 64 seconds, a minimum delay time of zero and a four-digit display of the total loop length. The unit, designed as a companion to the firm's 16-second digital delay recorder also features:

- Echo tap control that provides for short echoes which can be in synch with the beats of a rhythm machine.
- Dual purpose display of 10 LEDs that simultaneously show the tap setting and actual progress through the loop.
- Fast erase button that records silence throughout the entire memory in four seconds. This power is automatically activated when the power is turned on.
- A clock programmed to control the clocks on several other units for parallel track recording on separate units.
- Low frequency synch input which allows an external source of pulses, such as commercially available rhythm machines, to control the master clock of the Digital Looping Recorder
- A rhythm unit clock out with a "flywheel" circuit which allows the user to synch with rhythm units having only a clock input.

The unit also incorporates most other features found in the 16-second Digital Delay Recorder. It is priced at \$1,195 and is being marketed to composers, arrangers, studio owners, audio/visual producers and professional musicians.

Lucasfilm Enters Studio Market Advanced Video Editing System First Available Product

By LAURA FOTI

NEW YORK—The computer research and development division of Lucasfilm Ltd. of San Rafael, Calif. is at work on four major projects, three of which have applications for audio/video studios. An advanced video editing system developed and marketed jointly with Convergence Corp. of Irvine, Calif. will be the first available product. The announcement was made at a press conference here Monday (26).

EdDroid, as the new system is known, will be shown for the first time at the National Assn. of Broadcasters convention in Las Vegas next April, with delivery scheduled for shortly thereafter. It uses videotape and laser videodisks as editing media, permitting the user immediate call-

up of an edit and real-time previewing of edited sequences.

The system has been under development concurrently at Lucasfilm and Convergence for three years and represents a multi-million-dollar commitment by Lucasfilm. Previously used on an experimental basis in-house, the system is expected to contribute to a vastly speeded-up post-production process.

"We were looking for a video editing process to be used in film production that would be more efficient than any other made," says Robert Greber, Lucasfilm president and chief executive officer. "One of our strengths is the experience of very creative film people, particularly the owner of our company (George Lucas)," he adds.

"The ultimate product will be a very user-friendly piece of equipment, which is important because a film person is not a computer person. We believe this product will be a transitional unit, bringing film and tape editors together." The EdDroid will cost about \$75,000, Greber estimates.

"High-end video post-production facilities are our biggest market now," says Convergence president George Bates, "with film editors constituting the biggest expansion market. The computer in the EdDroid will be 10 times the power of any existing editing equipment."

Convergence Corp., founded in 1975 as a manufacturer of videotape editing equipment, has delivered

5,000 systems worldwide. According to Bates, "About five years ago we started to develop a system that paralleled the work that Lucasfilm was doing. We were fortunate enough to be able to put our expertise together."

Other projects in development at Lucasfilm involve digital audio, computer graphics and video games. The company is at work on a fully digital mixing/editing system for film sound editing, television post-production and music recording. The new system, to be officially announced later this fall, according to Lucasfilm computer division manager Robert Doris, will also be capable of music synthesis. Doris expects samples of the system to be out by spring, at pricing competitive with other systems on the market.

Within the computer graphics area, Lucasfilm is at work on a system specifically designed for the rendering of high-quality film-type images. "The target was to design a computer for image-rendering that would be better and cheaper than anything else on the market," says Doris. "This is not aimed at producing images for the video world, like the Mirage system. Those are low-resolution images, done in real-time. We don't have to deal with real-time constraints." Greber adds that although the system was originally designed for the film industry, the company believes there are other applications.

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Studio Track

By ERIN MORRIS
NASHVILLE

At Soundshop Recording Studios, Ronnie McDowell finishing his new album with pro-

ducer Buddy Killen and engineer Ernie Winfrey . . . Gregg Perry producing Benny Wilson and Killen producing Exile with both projects being engineered by Winfrey . . . Don

Wallace in with producer Russ Taff and engineer Travis Turk.

Jim Ed Norman producing separate projects on T.G. Sheppard and Kieran Kane at

Music Mill Recording Studio. Eric Prestidge and Marshall Morgan are engineering the tracks . . . Harold Shedd producing Mel Tillis, with Jim Cotton behind the board

. . . Shedd also producing latest Alabama tracks with engineer Cotton.

Reid Brannon producing artist Ron Furr at Treasure Island Studio. Ric Probst is engineering the project.

At Woodland Sound Studios, the Lewis Family is mixing its upcoming Word album release with producer Herman Harper and engineer Rick McCollister. Andy Benefield is seconding . . . Producer David Briggs is doing some work on a Jim Reeves project for RCA. Gene Eichelberger is at the controls, with assistance from Ken Criblez . . . Canadian artist Carol Johns is cutting tracks with producer Bob Cousins. Tim Farmer is at the controls . . . Producer Jerry Watson is finishing overdubs with Shady Creek. Farmer is engineering.

At Sound Emporium Studios, Mac Davis and producer Garth Fundis resuming work on Davis' next PolyGram LP. Gary Laney is engineering the project . . . Tony Migliore and Jim Williamson are producing Maura Sullivan, with Williamson engineering and Cathy Potts assisting.

NEW YORK

Michael Franks working on his next Warner Bros. album with producer Rob Mounsey and engineer Marti Robertson . . . Judy Collins cutting LP tracks for Elektra, with Dave Grusin producing and Larry Rosen engineering . . . Morrie Brown is producing Ellen Shipley's new album on Capitol, with Steve Goldman at the console.

At Evergreen Recording, Richard Scher and Lotti Golden producing Warp Nine for Prism, with David Avidor at the controls.

At Quadrasonic Sound Systems, the Fearless Four have completed their new 12-inch single with producers M. Square and Kurtis Blow. Dave Ogrin is engineering . . . Ron Saint Germaine and Keith Avedon producing Ice Cream Gods, with Germaine engineering . . . AKU-AKU, formerly the Staxix, recording Shatter tracks with producer Dutch Robinson and engineer Dave Ogrin . . . Billy Nichols is producing the Dubs with engineer Lou Gonzales and assistant engineer Tom Gonzales.

The Squirrels From Hell are laying down tracks at 39th Street Music. Greg Thornbird is producing and engineering, with assistance from Steve Guardigli.

Edgar Winter recording a self-produced project at Unique Recording with co-producer Tom Silverman. Frank Heller is behind the board, with Cathy Gazzo and Steve Pecorella assisting . . . Dr. John recording and mixing his latest 12-incher with Ed Fletcher producing, Chris Lord Alge engineering and Roey Shamir seconding . . . Robert John cutting new tracks with producer Michael Zager. Bob Rosa is engineering, with Tay Hoyle assisting.

At A&R Studio, Cries working with engineer/producer Alan Silverman on its next mini-album.

Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.



ROTARY CLEANER—A technician activates the new Peterson Full Immersion Rotary Buffer Film Cleaning machine at the facilities of Allied Film & Video, Detroit. The machine is said to revolutionize the film/video cleaning process.

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Pro Equipment & Services

Roland Corp. Introduces Piano Plus

LOS ANGELES—The contemporary keyboards division of the Roland Corp. has developed a piano-type instrument which, when hooked up with a personal computer, provides real-time performance, according to Roland's engineers. The unit can also be used with state-of-the-art stereo equipment.

Designated the Piano Plus, the unit, model HP-400, is an 88-key electronic piano. There is also a more compact unit, the model HP-300, which is a 76-key instrument.

Roland engineers say that both units look and sound like a conventional piano. However, they add, the Piano Plus can also produce an array of additional sounds, including harpsichord, vibraphone and contemporary electric piano voicings.

In addition to its capability to interface with personal computers and stereo systems, the Piano Plus can also be used with other synthesizers, rhythm machines, or special products such as the Roland Digital Piano Recorder and Rhythm Plus.

Roland's engineers say that a computer or Piano Recorder connection can turn Piano Plus into a sophisticated player piano that can record any music played on the keyboard. It can also store music produced in the computer memory and play it back live. Addition of the Rhythm Plus attachment provides automatic rhythm accompaniment.

Roland's engineers predict that as the technology advances, the capability of the Piano Plus will grow. The unit retails for \$1,595 for the HP-400, and \$1,395 for the HP-300. The Piano Recorder and the Rhythm Plus retail for \$498 and \$395 respectively.

Meanwhile, Roland has begun offering its model SH-101 synthesizer in a choice of colors, including metallic reds and blues and silver grey. The SH-101 is a battery-powered unit with features that include two types of pitch band, a 100-step sequencer, an arpeggiator and full interface capabilities.

Also new from Roland is the Boss model HA-5 play bus headphone amplifier, which allows two musicians to play together. When it is used with Roland's model RH-11M headphone microphone, the players can also talk with each other.

According to Roland's engineers, the HA-5 can also interface with a cassette deck or rhythm machine for practice with accompaniment. Used between an instrument and an amplifier, the HA-5 can also serve as an effects box suitable for live performances.

Roland engineers add that the HA-5 has a number of features built in to enhance instrument sound. They point to a symmetrical overdrive circuit that produces soft, clear distortion which can be added in the desired amount. Also provided is a full stereo chorus with adjustable rate and depth.

Homer & Associates Adds Video Facilities

LOS ANGELES—Homer & Associates, based here, has added full video capabilities to its facilities, and has also begun featuring what it calls an interactive visual programming environment. New equipment added to the expanded facility includes Datatron Vanguard computer running Sony's three-quarter-inch VTRs.

Also in use are Homer's own frame control animation system, a digitally-controlled Echolab model SE-switcher, and the model CAT-800 frame-store from Digital Graphics Systems.

Roland engineers explain that users of the unit can switch between the chorus and a stereo short delay, which furnishes a doubling effect. Individual bass and treble controls al-

low the musician to achieve the desired tone.

The effects can be used in performance by connecting the HA-5 as a preamp between the instrument and

the amplifier. A fast-response noise reduction circuit is built-in to ensure clean, clear sound. Because the HA-5 uses a bilateral BUS line, a single standard quarter-inch patch cord is all that is needed to connect other HA-5 units for ensemble playing.

The cassette and microphone in-

puts of the unit allow players to connect cassette decks and play along with recorded music, or hook up a rhythm machine for accompaniment. By using Roland's model TR-606 Drumatix and the TB-303 Bassline, an entire rhythm section can be tailored to a player's needs.



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Pro Equipment & Services

BUCHANAN, Mich.—Electro-Voice is offering buyers of its Pro-Line microphones a new extended warranty, said to be identical to that offered with the firm's professional broadcast and recording microphones.

Effective immediately, all EV's Pro Line microphones, with the ex-

ception of the model PL88, are guaranteed unconditionally against malfunction from any cause, for two years from the date of purchase. They are also guaranteed, without time limit, against malfunction of the acoustic system due to defects in workmanship and materials.

New Warranty From Electro-Voice

Supporting the new warranty are beefed-up service facilities. According to Greg Hockman, director of marketing/music products, the average repair turnaround time is less

than 44 working hours for all the firm's products.

Meanwhile, Sproch Sales of Fort Lauderdale, Fla., has been named Electro-Voice's rep of the year at the

firm's national sales meeting in Chicago. According to Paul McGuire, national sales manager, the award acknowledges Sproch's process of presenting EV's products and programs to the firm's dealer network in a professional manner. Also recognized was Sproch's ability to project an image in the field that was consistent with Electro-Voice's business philosophy.

Sproch Sales has repped Electro-Voice's products for over 15 years. The firm is headed by Elaine Sproch, with assistants Ed Rydzewski, Tony Bobes and Phil Dunkle.

In other news from Electro-Voice, Robert Danella of Morristown, Pa., has won the grand prize in the firm's Great Sound In Action PL Microphone Drawing. His prize is a \$3,700 deluxe microphone ensemble. Danella was one of 75 winners in the promotion, which ran for three months.

During the promotion, purchasers of EV PL microphones received a free EV T-shirt. No purchase was necessary to enter the contest, which was a first for the company.

Anka, Summer Tours Using Nova Sound

LOS ANGELES—Nova Sound Research and Innovative Audio/Schubert Systems have joined forces to provide Paul Anka with sound reinforcement for his 1983 world tour. The companies are using signal processing equipment from Dick Schubert, Jim Gamble and George Massenburt Labs.

The firms' Mike Abbott will be house engineer on the tour. He will be assisted by Ken Fowler, Alan Bonomo and Chip Croop.

Nova Sound is also providing sound reinforcement for Donna Summer's 1983 U.S. tour. For this project, Nova Sound has assembled a large monitor system consisting of 20 cabinets. Eight of these are being utilized by Summer, while the others are for the band, which includes three keyboard players, drummer, percussionist, bassist, guitarist, saxophonist and two backup vocalists.

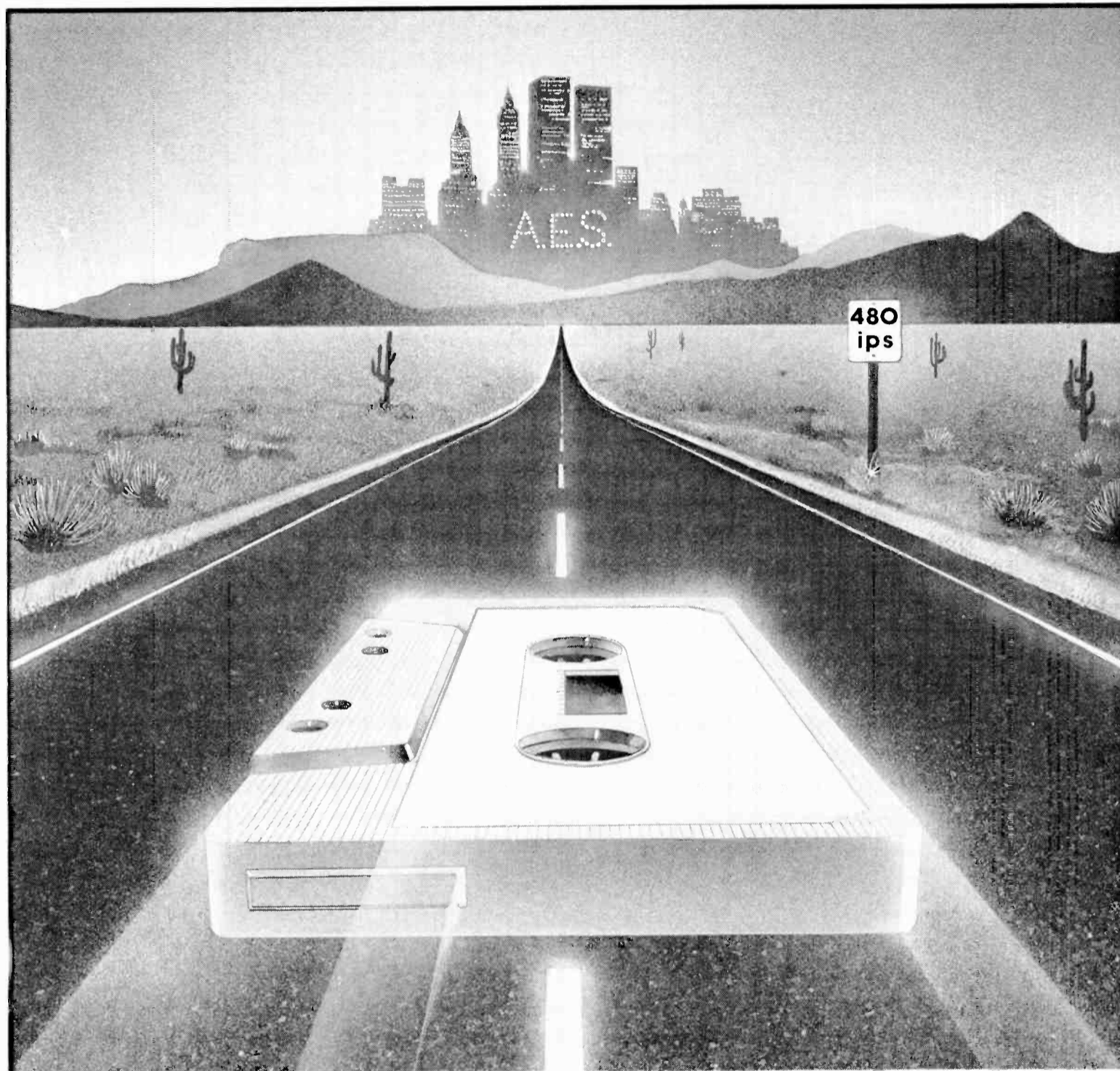
Nova Sound is providing a small house system to augment the existing systems in venues where Summer is appearing. The house system utilizes a Midas 32x8 with a custom five-way stereo crossover limiter package from George Massenburt Labs, and a stereo, five-band parametric equalizer, also from Massenburt. House engineer for the project is Bernie Fromm.

3M Spare Parts To Electro-Technology

ST. PAUL, Minn.—The Broadcast and Related Products Division of the 3M Co. has sold its service support department along with all spare parts inventory for its professional analog audio recorders to Electro-Technology Corp. of Menlo Park, Calif.

The sale includes a licensing agreement under which Electro-Technology will manufacture spare parts for the repair and/or rebuilding of recorders manufactured by the Minicom Products Division of 3M during 1979.

Under the sale agreement, 3M will turn over all existing spare parts, engineering data, vendor information and test and manufacturing fixtures to Electro-Technology. In addition, the agreement provides for the training of Electro-Technology personnel in the use of the fixtures and equipment.



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Talent Seminar Expected To Be Biggest To Date

NASHVILLE—With an expanded number of round table workshop sessions and increased showcases for buyers to see talent in performance, this year's Talent Buyers Seminar is expected to be the largest in the event's 13-year history. Nearly 400 registrations have already been received by the CMA for the three-day event, to be held Oct. 11-13 at the Opryland Hotel.

"We have dramatically increased the number of round table participants to allow the talent buyers more opportunity for individual questions and answers," explains Helen Farmer, CMA's director of special projects. There will be 24 round table sessions.

The seminar kicks off Tuesday with the agents panel, the artists panel, former Presidential press secretary Jody Powell's keynote address, a video clinic and the Grand Ole Opry spectacular. On Wednesday, there will be the CBS and RCA label shows, plus the Talent Buyers Seminar showcase featuring Rex Allen Jr., Earl Thomas Conley, Kieran Kane, Johnny Lee, Charly McClain, Connie Smith, Shelly West, the Whites and James & Michael Younger.

The final day of the seminar will include the round table groups, the MCA Records show, and the closing dinner and performances by Vern Gosdin, Tanya Tucker, Steve Wariner and Bandana.

NATD, ICMBA Co-Sponsoring Awards Party

NASHVILLE—For the second year, the Nashville Assn. of Talent Directors (NATD) and the International Country Music Talent Buyers Assn. (ICMBA) are co-sponsoring a private party in conjunction with the annual CMA Awards Show.

The NATD/ICMBA party will begin at 7 p.m. on Monday evening, Oct. 10, at the Opryland Hotel. Four wide-screen televisions will be set up for participants to watch the live telecast of the CM Awards from the Opry House.

'Countdown' Celebrates In 'Record' Style

By KIP KIRBY

NASHVILLE—The 480 radio stations who syndicate Watermark's "American Country Countdown" program received something different the weekend of Oct. 1: a non-countdown show.

Titled "The Book Of Records," the three-hour special was created as a departure from the customary format as a way of celebrating the 10th anniversary of "American Country Countdown." Although Watermark has previously done specials, this is the first time that a purely non-countdown program was shipped to participating stations in place of a countdown, according to host Bob Kingsley.

Kingsley, who has been with "American Country Countdown" nine years, explains it this way: "We decided to do a special edition to tie in our anniversary. But we wanted it to be out of the ordinary. Since the countdown is about the artists and their music, we didn't feel it would be appropriate to focus on ourselves. We had to create something differ-



CHARLES CELEBRATION—Dottie West and Mickey Gilley join voices with Ray Charles during a taping of the two-hour television special, "Ray Charles: A Man And His Soul, A 40th Anniversary Celebration." Other guests on the syndicated show are Stevie Wonder, Glen Campbell, Barbara Mandrell and Engelbert Humperdinck.

NON-STOP BOOKINGS

Helen Cornelius Making It On Her Own

By KIP KIRBY

NASHVILLE—For more than four years, Helen Cornelius and Jim Ed Brown rode a crest of popularity that turned them into one of country's most successful duet teams. Then, in 1980, in a much-publicized split, they dissolved the RCA performing partnership to go their separate ways.

It was, Cornelius recalls, a scary time in her life. Her professional career had been established with Brown; her reputation was built on his show and his records. When the split occurred, people around Cornelius advised her that she would have to land another recording contract immediately in order to continue working.

"My booking agency told me, 'Helen, we might be able to go another year on the strength of the duet association and your television work, but by next fair season, we've got to have a hit record on the charts to keep you on the road,'" she says.

That was three years ago. The dire prediction has not come true. In fact, Cornelius says the toughest thing for her these days is finding time off the road. She's averaging about 250 to

275 dates this year, and already has commitments through next May.

"I've been working on my own now for three years without a major label and without a hit record," she says, "yet it doesn't seem to have affected my bookings. It's puzzling."

She chalks up her non-stop schedule as hard-won fan loyalty. She says the only place where people ask her how she can stay so busy without a hit record is in Nashville. Out on the road, no one seems to notice. Her stage show is heavily geared toward a variety format, with dancing, medleys, and a segment where Cornelius sits in on different instruments (her favorite is keyboards). She's backed up by her five-piece group, Southern Spirit.

She's been in the studio working on sides with producer Blake Mevis; a single on the independent American label entitled "If Your Heart's A Rolling Stone" has just been released.

In October, Cornelius is appearing at the Talent Buyers Seminar, and entertaining at the ICMBA Show and the annual Amusement Business party for fair buyers during CMA Week in Nashville. In December, she will take time off to study her script for the upcoming four-month road

ent, something unusual, that would mark our birthday and interest listeners at the same time."

Head writer Pat Shields was given the task of developing a program that met these criteria. His solution was "The Book Of Records," a special edition offering a behind-the-scenes look at country music through trivia and little-known tidbits.

Listeners who tuned in to "American Country Countdown" last weekend thus heard, instead of the week's top Billboard chart hits, a potpourri of assorted minutiae: the shortest country record ever charted (Johnny Cash's No. 1 "Guess Things Happen That Way," clocked at 1:38 with an extra five-second fade); the longest country record ("Pancho And Lefty" at 4:45 just barely outmaneuvered the former champ, "El Paso" at 4:44); the longest time it took for an artist to hit the chart for the first time and then reach No. 1 (Ed Bruce, with a span between of 15 years); and the only act ever to have four country songs in the Billboard top 10 simultaneously (Lefty Frizzell, in 1951).

Kingsley says that it took six

months to put "The Book Of Records" together, from initial research through final editing. He adds that he and Shields collectively owned every record used in the special except one (a scratched version of Patsy Cline's "Crazy," which Kingsley had to repurchase). Others responsible for the three-hour celebration special include assistant writer/researcher Neil Haislop, associate producer Barbara Lyon, director John Biggs, and engineers/editors Paul Liebesind, Ron Shapiro and Chris Hart.

In addition to the informational trivia scattered throughout the program, "The Book Of Records" also contained special segments of medley salutes to Eddy Arnold (as the all-time most popular country singer), Hank Williams Sr. (all-time most popular country songwriter) and cowboy music.

The Oct. 1 air date for "The Book Of Records" coincided with Watermark's shift from cash to barter basis for the regular weekly "American Country Countdown" series. Kingsley explains that Watermark's sale a year ago to ABC has infused more

MARCH 1-3 IN NASHVILLE

Radio Meet Offering A Diversified Agenda

NASHVILLE—Next year's 15th annual Country Radio Seminar, scheduled for March 1-3 at the Opryland Hotel here, will offer registrants a more diversified array of panels than in the past, according to Charlie Cook, agenda chairman for the event.

The management panel will be "Strategies For Successful People Management... Yourself Included." For women broadcasters, there will be a discussion of "She & He: Management Professional Workshops." In the area of record promotion, there will be a discussion of "Shoot Out On Music Row... When Does Promotion End And Undue Pressure Begin?" Small

seminar will also feature a panel on engineering called "It's 7:45 a.m. ... Do You Know Where Your Engineer Is?," subtitled "Engineers Are People, Too."

For country radio programmers, this year's seminar offers a discussion bannered, "The Days of 'Country vs. Country' May Be Over... Stand By For 'Country Against The World.'" This panel will deal with strategy planning and on-air techniques for battling it out in the marketplace.

Under the topic of "outside programming," the session will be "The Long & Short Of It: Why You Want It—How To Sell It." On the subject of rate cards, the panel will be "Pricing Your Station For Profit," subtitled "Structuring Your Rate Card to Maximize Sales and Profit."

The management panel will be "Strategies For Successful People Management... Yourself Included." For women broadcasters, there will be a discussion of "She & He: Management Professional Workshops." In the area of record promotion, there will be a discussion of "Shoot Out On Music Row... When Does Promotion End And Undue Pressure Begin?" Small
(Continued on page 40)

NMA To Honor Grady Martin At Award Banquet

NASHVILLE—On Dec. 1, the Nashville Music Assn. will host its first Master Award Tribute banquet, honoring legendary instrumentalist Grady Martin. A banquet saluting Martin, who now tours with Willie Nelson, has been set for that evening at the Opryland Hotel, to be hosted by Nelson and Merle Haggard.

Martin's career spans more than 40 years; his credits include fiddle work on sessions with Hank Williams, the Baires Brothers and Jamup & Honey. He produced Red Foley's No. 1 hit, "Chattanooga Shoe Shine Boy," playing guitar on the record as well.

From then on, he continued with the guitar. He created the distinctive fuztone sound on Marty Robbins' "Don't Worry," as well as the Spanish guitar intro on Robbins' "El Paso." Other credits include vibes on Floyd Cramer's "Last Date," dobro on Wilma Burgess' "Misty Blue," and the arrangements of Jimmy Dean's "Big John" and Johnny Horton's "Battle of New Orleans." One of Martin's solo albums, "Instrumentally Yours," is considered a classic for his use of studio overdubbing.

The Grady Martin tribute will mark the premiere of the NMA's Master Award Tribute series, created by Bob Beckham, president of Combine Music and head of the event's planning committee. Among those who have already committed to participate in the evening's festivities are Jimmy Dean, Floyd Cramer, Minnie Pearl, the Jordanaires and Ferlin Husky.

The NMA and the Tennessee Arts Commission are establishing an open competition to commission an artist for the design of the Master Award Tribute. Brochures have been sent to regional artists throughout the Southeast. All entries are due by Oct. 19 at the Tennessee Arts Commission offices.

Pete Bennett

World's Top
Entertainment
Promotion
Man



Pete Bennett: Promoting The Music Of The Stars

By PETE BENNETT

THE BEATLES

"HEY JUDE"—You couldn't go wrong with such a great record. The name reminded me of St. Jude, and the record was destined to be a hit with the right promotion.

"THE BALLAD OF JOHN & YOKO"—Because I liked John & Yoko this record was very special to me. And the record went all the way to the top of the charts.

"COME TOGETHER"—This was a No. 1 record that I believed in very much. However, the "B" side of the record turned out to be another "A" side entitled "SOMETHING." Both sides turned out to be top records.

"LET IT BE"—This album and single had special meaning to me, because I was present at most of the recording sessions that took place at Apple Recording Studios in London. The first time I heard "LET IT BE" with its reference to Mary Virgin Mother made a deep impact on me, and I was very proud to promote the album and single to the No. 1 position.

"THE LONG & WINDING ROAD"—This particular cut was recorded during the "LET IT BE" sessions in London by the great American producer Phil Spector. Having spent numerous hours and days during the editing process, the song made a long & winding impression on me. During the editing process, everybody was eating banana sandwiches and celery. However, Phil Spector and myself decided to eat out at a regular restaurant at the hotel we were staying at.



I started my career as a big band drummer with Tommy Dorsey. Then I formed my own band, Pete Bennett & His Embers. We had hit record "Fever."

JOE FRANKLIN, "Memory Lane," WOR-TV, N.Y.

"I've been on television for 31 years. I've had 67,000 interviews, including John Wayne, Bing Crosby, Gary Cooper, you name them. But I always had certain ambitions, and they included wanting Bob Hope, Jimmy Roselli—who, after Sinatra and Crosby, is my favorite singer—and John Lennon on the show.

"Pete got me all three. And each was based on an 'arrangement.'

"The arrangement for getting John Lennon was to put Yoko Ono on the show three times alone. That was John's way of getting some attention for Yoko herself, because if they were on together no one would notice her. I had Yoko on the three times, and John kept his promise and came on. He later sent me a long, hand-written thank-you letter, which must be worth a fortune today.

"I got Bob Hope for getting Pete two tickets to a very hot Broadway show. Not to be crass, but it's a case of one hand washing the other. A charming reciprocal relationship, you could say.

"With Jimmy Roselli, there was a song that Pete either wrote or published or represented the composer. I played the song in conjunction with Jimmy's appearance.

"Pete has been a good luck charm in getting me guests. The only one left in the whole world that I still want is the unattainable—Greta Garbo. I wonder what kind of a deal Pete's going to make for her?"

JOHN LENNON

"GIVE PEACE A CHANCE"—This was John Lennon's first release as a solo artist. It was an extremely important record for him because it was not a Beatle record. The record was important to me because I was National Promotion Manager for the Apple label, and John Lennon was the label's President. John wanted to know if this record would make it to No. 1 and if I liked it. I told him that I liked the record because it was a good sing-along song. I told John to sing the song with Yoko at the concert in Toronto. The song went over very well and became a national hit within a month.

"IMAGINE"—"IMAGINE" was a song I first heard at Phil Spector's house in California. My instant reaction to both Phil and John was that if properly recorded "IMAGINE" and the rest of the album would skyrocket to the top of the charts. My prediction turned out to be quite accurate as a result of my commitment to John, Phil and Yoko to make this a top record.

PAUL & LINDA McCARTNEY

"ANOTHER DAY"—This was Paul McCartney's first solo effort outside of the Beatles. This was not an easy record to promote, but the onus was on me to make this a hit because John Lennon already had three top singles before Paul's first solo single on Apple. The record was promoted all the way to the top. *(Continued on page PB-4)*



This is taken onstage during the Rolling Stones' first appearance on the "Ed Sullivan Show." Standing behind me is Brian Jones.



Here I am with the Jacksons at my home in Westchester, N.Y. We're celebrating their signing with Epic. From left are Michael, Jackie, Marlon and Randy.



This is a soiree at the Hippopotamus following the premiere of "Sgt. Pepper's Lonely Hearts Club Band" at the Beacon Theatre. From left are myself, Ronnie Spector, John Lennon and Bianca Jagger.



I appeared on Dick Clark's "American Bandstand" during the late '50s to promote my single, "Fever."

RICK SKLAR, Vice President, WABC Radio

"The first time I ever saw him was onstage at a Murray The K record hop at the RKO Theatre in Queens. There was this big, gruff character leading the band Dion & the Belmonts, and it turned out to be Pete Bennett.

"I was programming WINS back then. Peter used to bring Nat King Cole around. I remember him promising "Those Lazy Hazy Days Of Summer."

"Later on, when I was at WABC, he would bring exclusive for us on the Rolling Stones and Beatles. That's the secret of how we used to get those Rolling Stones exclusives, it can now be revealed.

"The last time I saw him was a few months ago, bumping into him at the Second Avenue Deli in New York. It's way downtown, really hard to find, but they make the best pastrami sandwiches in town. And who was sitting there when I walked in with my wife but Pete Bennett! He too knows where to get good pastrami."

MARK JAMES, Songwriter / Artist

"It's been great being involved with No. 1 hit records and with number one great artists recording my songs, from the King, Elvis Presley—"Suspicious Minds"—B.J. Thomas—"Hooked On A Feeling"—to this year's song of the year—"Always On My Mind" by Willie Nelson. And I'm just excited this year to announce my association with the best in the business—the world's No. 1 promotion man, Pete Bennett."



Me and John Lennon celebrating a hit record.



I worked with Peter (Asher) & Gordon during the early '60s, promoting "World Without Love." From left are myself, Peter, Gordon and some fans.

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OCTOBER 8, 1983 BILLBOARD



This is the photo press shot for the "Plastic Ono Band." The photos of John and Yoko were taken when they were five years old.



Producer Phil Spector, left, and Ringo Starr during the recording sessions of the "Let It Be" album at the Apple Studios in London.

GARY STEVENS

President, Doubleday Broadcasting
"My relationship with Pete Bennett goes back 16, 18 years. My most vivid recollection of him was his uncanny ability to associate himself with whoever were the leading personages of the time. I first met him in conjunction with the Rolling Stones, and later, of course, he became closely intertwined with the Beatles.
"My favorite pastime was cutting out pictures of Pete with leaders of state and major recording stars, and sending them to him with a note saying 'How did you do this one?' But they liked him, were friendly with him.
"His vital importance in the broadcast business was that ability to provide you with his access. He is simply the best promo man this business has ever seen."



Keith Richard, Mike Jagger and myself celebrating the success of the Stones' 1969 concert tour in Hollywood Hills, Calif.

• Continued from page PB-2
"MY LOVE"—I first heard this song when a tape was shipped to me from London, and my gut feeling was that Paul McCartney did not feel that it would be a No. 1 record. I was so excited about this record's potential that I had acetates made that were sent to every major radio station in the country. I received a call from the Eastmans asking me what I thought of the record. I told them that this was a No. 1 record. . . . The record went No. 1.

GEORGE HARRISON

"ALL THINGS MUST PASS"—From this album, George Harrison's first solo effort, "MY SWEET LORD," well-produced by Phil Spector, came out as a single. George felt very apprehensive about coming out as a solo artist and not as a member of the Beatles. He was very nervous and was willing to do any type of interview and promotion in order to secure a No. 1 album and single. While in New York City, George, Phil Spector and I were mixing the "ALL THINGS MUST PASS" album at Media Recording Studio. After the mixing was completed, I requested 50 acetates, which would be sent to all the key radio stations across the country on an exclusive basis. Even after all this, George was still concerned about being out as a solo artist. He asked me whether he would have a No. 1 album and single like John Lennon did. I told him, "No. 1—all the way."
"CONCERT FOR BANGLA DESH"—While promoting the concert, the album and concert film, as I promoted the records, I gave exclusive albums and concert film to every No. 1 radio station in every big city, which was a phenomenon to the motion picture business—one which I was the first to start.

RINGO STARR

"IT DON'T COME EASY"—Ringo was the last of the Beatles to come as a solo artist. When Ringo sent me the record on



I'm giving last minute instructions to the media prior to the concert at Bangladesh which featured George Harrison, Bob Dylan, Leon Russell, Billy Preston, Ringo Starr and Eric Clapton. The concert raised millions of dollars.

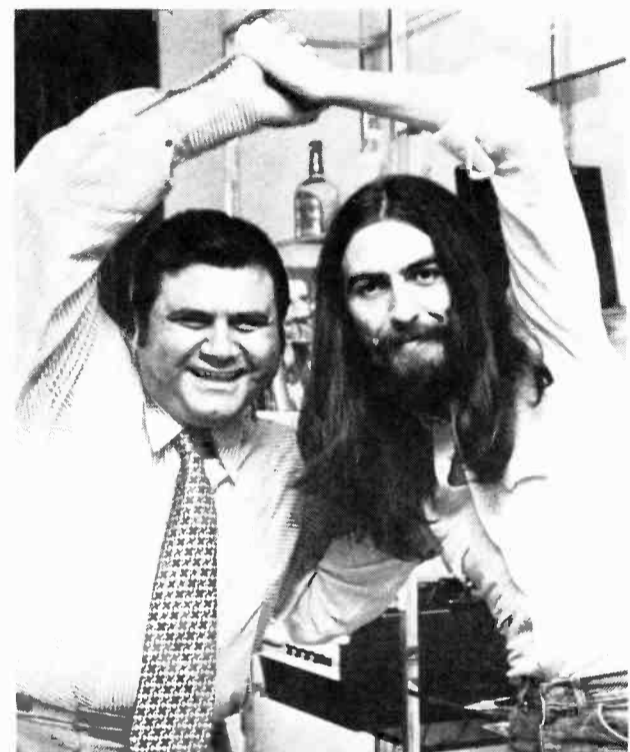


Mike Douglas is presenting me with the Beatles' NARM awards for "Abbey Road" during the organization's annual convention in Miami.

tape for a reaction, I told him I loved it. He was very concerned whether I thought it was a hit record. I replied, "Yes, we will make it a hit." So I started on my heavy promotion again. I received a call from Ringo two weeks after the release wanting to know what was happening with it. I told Ringo that the record had gone on 50 top radio stations. Ringo couldn't believe it. Two days later, I received another call from Ringo, and I told him the record had a bullet. He started to get convinced that he had a hit record. Ringo continued calling from London every two days to find out about the record's progress. Even John Lennon started calling. We did not miss, and I promoted this record to the top.

ROLLING STONES

"SATISFACTION"—This was an exciting record that the Stones liked very much. It was great to promote this record, (Continued on page PB-6)



George Harrison and I are dancing to "My Sweet Lord" in a hotel in New York after we heard that song was a hit. The No. 1 song was on the "All Things Must Pass" album.

ELLIS PAILET, Chairman Governor's Conference on Music; Vice Chairman, Louisiana Music Commission

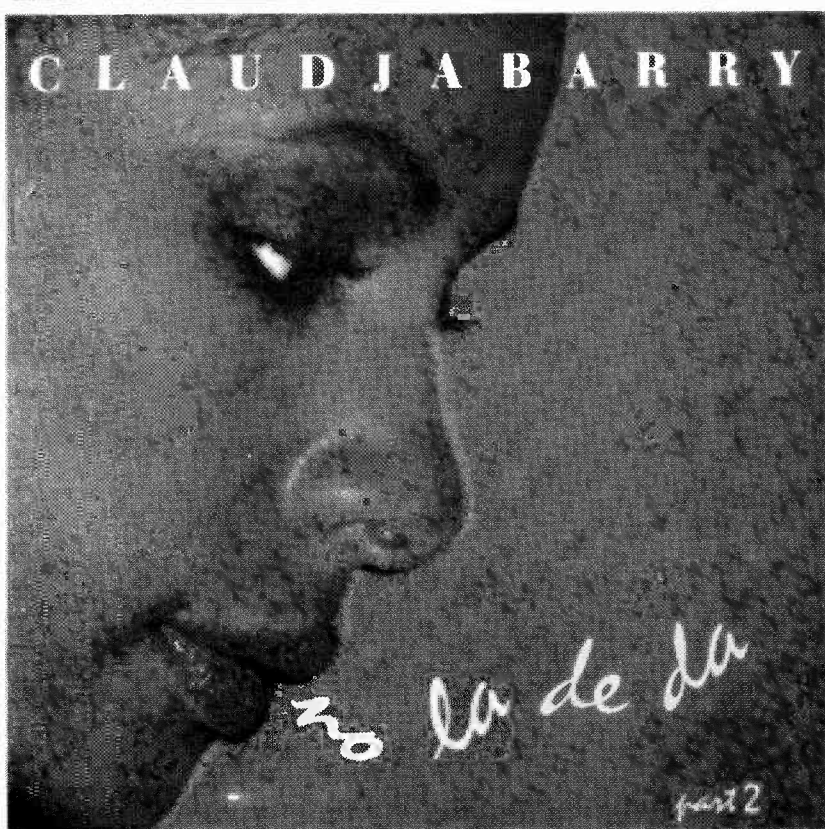
"Now, what can I tell you that you can print? He's a very colorful person. And undoubtedly the finest promotion man in the world. I can't think of anyone I'd rather have on a record or anything else.
"He's been responsible for bringing some major acts to the Mardi Gras, and adds to the production of the shows themselves. This past summer, Pete was one of the panelists on the governor's conference, and the response was really good. He ended up getting a standing ovation.
"One thing I am very much pleased with is that he's looking for new entertainers to nurture and guide, as opposed to just going along with the winners. Not many people have the time or the inclination, and there are so many talented people who might not otherwise have a chance."



Since John Lennon and Yoko Ono lacked visas for entry into the U.S., they decided to do the "Ballad Of John & Yoko" concert at Varsity Stadium in Toronto. Also on the bill were the Doors and Alice Cooper, who had a bunch of chickens running around backstage.

BREAKING

PERSONAL RECORDS



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NO LA DE DA (MINI LP) P 59801 **PT. 2**

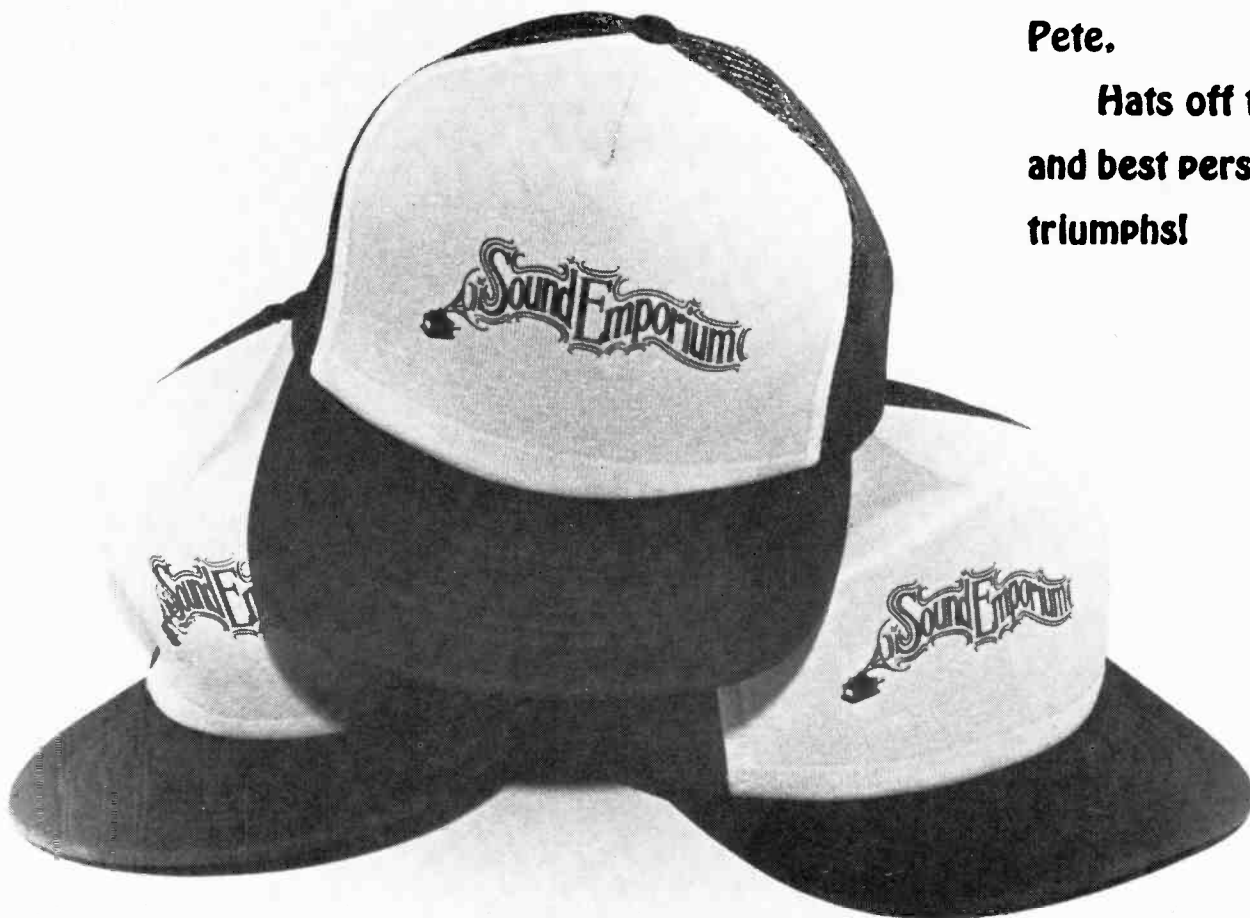
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Pete.

**Hats off to you for 25 years at the top —
and best personal wishes for your continued
triumphs!**

**Jim Williamson
& the Sound Emporium staff**

SOUND EMPORIUM RECORDING STUDIOS, INC. • 3102 BELMONT BOULEVARD • NASHVILLE, TENNESSEE 37212 • (615) 383-1982

Promoter To The Stars



Tom Cuddy of WPRO Providence and myself.

• Continued from page PB-4

because it was a challenge for me to promote this record to No. 1 and establish the Stones as an international hit act.

"MOTHER'S LITTLE HELPER" b/w "LADY JANE"—Mick Jagger liked "LADY JANE," which was the "B" side. I switched it over, and both were hits.

"HONKY TONK WOMAN"—I felt that this was a potential No. 1 record, but one leading station in the country banned the record and refused to play it. The station didn't care that it was a record by the Rolling Stones, who already had a string of hits. The song contained the lyric "lay a divorcee," and it took me two days to convince the radio station that the lyric was not "laid a divorcee" but "played a divorcee." That wasn't good enough. The station required a lead music sheet. I changed the lyric on the sheet music to "played a divorcee." The radio stations were convinced, and the record became No. 1 worldwide. Mick Jagger said, "It did not take long, but you got it to No. 1."

OTHER STONES ALBUMS—It was great to promote such al-

bums as "DECEMBER'S CHILDREN," "AFTERMATH," "BETWEEN THE BUTTONS," "BEGGARS BANQUET," "LET IT BLEED," "THROUGH THE PAST DARKLEY," "HOT ROCKS," "METAMORPHOSIS" and make them hits. I spent considerable time touring with the Stones during the late '60s and early '70s, and recently seeing them in concert I felt great sitting in the audience and hearing many of the songs performed by the Stones which I had promoted and made into hits—which made the Stones what they are today.

(Continued on page PB-10)



Sound Emporium, Nashville, president Jim Williamson, myself, and arranger Tony Migliore. Jim recently wrote me a letter saying "Nashville needs you! You're a 'shot in the arm' for me."

We Join Billboard's Salute to Pete Bennett

*Congratulations
on your
25th
Anniversary!*

*Best Wishes to
the World's
#1
Promotion Man*

BOB HOPE & MARK ANTHONY

CONGRATULATIONS

PETE ON YOUR 25th ANNIVERSARY

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1063 1st Ave. (corner of 58 St.)
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Your host—Felix DePalma
(former of Don Kirschner Entertainment)

LEE SALOMON

Vice President, William Morris Agency

"Pete's a very colorful character, and he's been very beneficial to anyone who's ever been associated with him. The best thing I can say about Pete is that he's a nice guy.

"He was very involved with Bobby Vinton during the good record years for Bobby, and he had a great deal to do with promoting those records.

"One time, he got Bobby to do a benefit for the Polish State Troopers in New Jersey. And he arranged for police credentials for Bobby, courtesy cards and the like. And then Pete says, 'His agent's got to have credentials, too.' So now I'm a deputy sheriff in Morris County, New Jersey!"

MICHAEL SCURLOCK

Promotion Manager, Columbia Records, New Orleans

"First let me say that I think he is a very fine human being. He's a friend. I don't think that there's anything that, when he puts his mind to it, he couldn't do.

"I met Pete about a year ago, but he's one of those people that, as soon as you meet him, you feel like you've known him for a long time. He must know everybody in the business.

"He's done a lot for the Mardi Gras here, taking over the reins as producer of the entertainment for the Mardi Gras parties.

"He's worked with the greatest talents of 20 years ago, and he can transcend that and work in the present. And I'm sure that 20 years from now, he'll be working with the people who are the great talents of that time, too."



Doubleday Broadcasting president Gary Stevens and myself looking at the Billboard charts.

**A BIG SILVER SALUTE
TO
A STERLING GENTLEMAN
PETE BENNETT**

WE ARE ALL LOOKING FORWARD TO THE GOLD

FROM

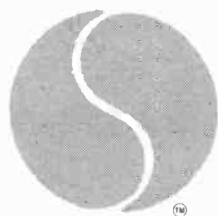
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ORGANIZATION, INC.

JEFFERSON JAZZ INC.



Rock 'N' Roll
Never
Forgets . . .
Neither does
Pete Bennett . . .



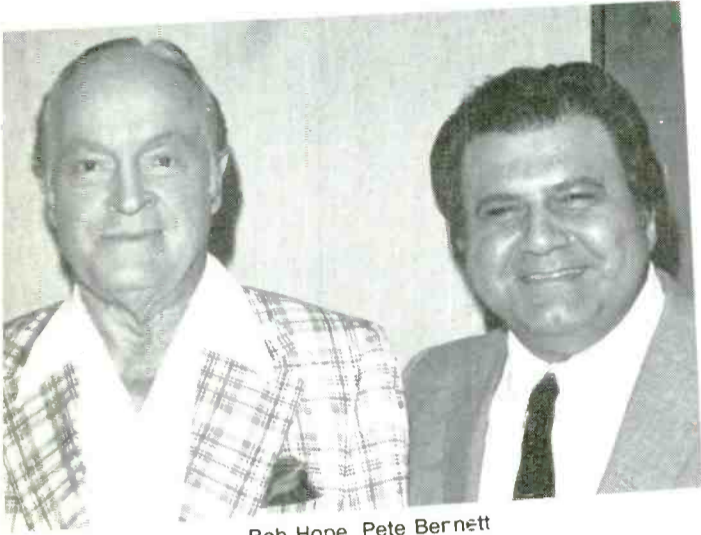
SIRE

Neither does
Sire Records

*Congratulations Pete!
Thanks for all
your help*

Pine Knob
Clarkston, Michigan

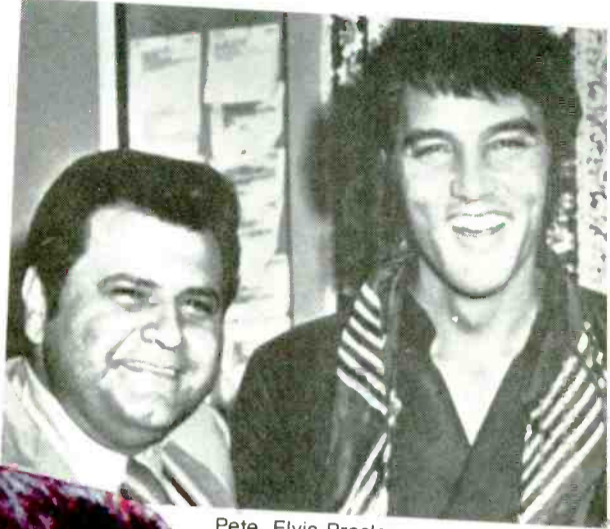
PETE BEN



Bob Hope, Pete Bernett



Yoko Ono, Pete, John Lennon



Pete, Elvis Presley



John Wayne, Pete



Pete, Wayne Newton



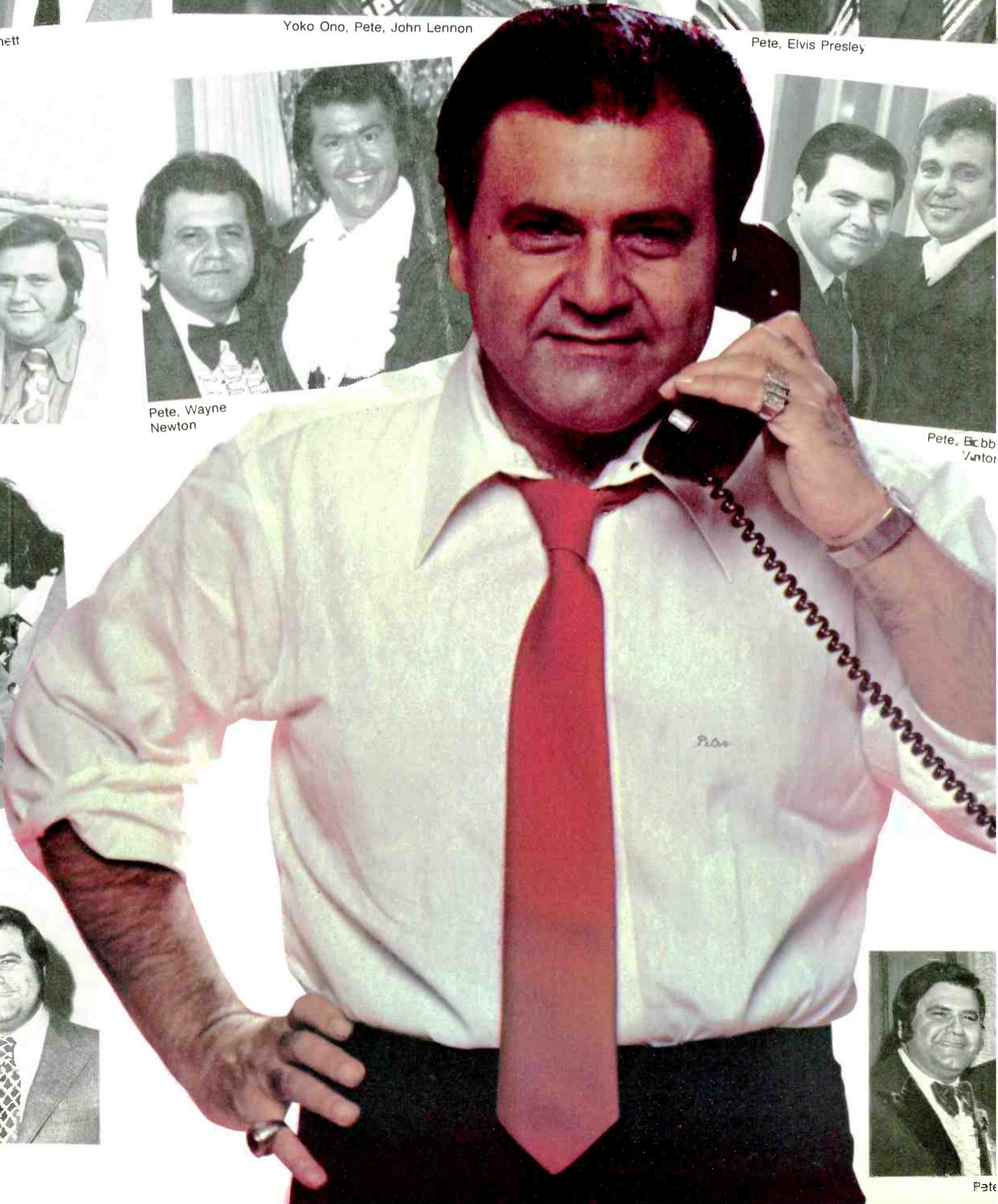
Pete, Bibb Vinton



Elizabeth Taylor, Pete



Sophia Loren, Pete



Pete

NETT

WORLD'S #1 ★ PROMOTION MAN

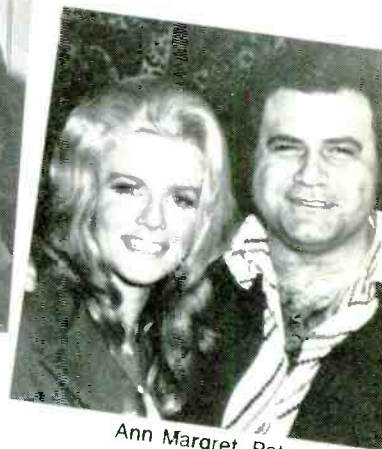
MADE UNKNOWNNS INTO STARS AND
STARS INTO SUPER-STARS!



Rolling Stones, Pete



George Harrison, Pete, Ringo Starr



Ann Margret, Pete



Frank Sinatra, Pete



Pete, Nat King Cole



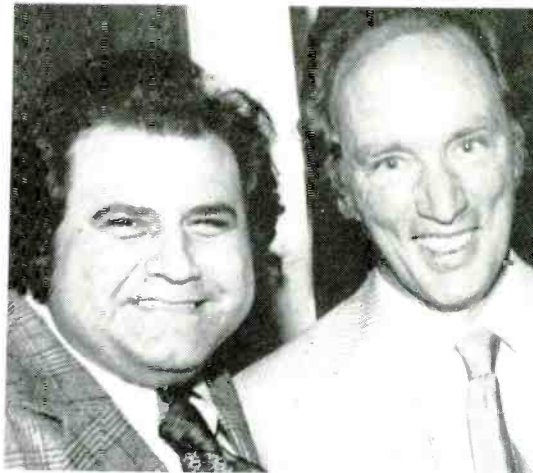
Pete, Eric Clapton,
Bob Dylan, Phil Spector



Laverne & Shirley, Pete



Lt. Gov. Al Del Bello, N.Y., Gina Lollabrigida, Pete



Pete, Pierre Trudeau, Prime Minister, Canada



Pete, Princess Grace



Sen. Ted Kennedy, Pete



Rolling Stones, with Brian Jones, Pete, Gary Stevens (Background)



Doc Severinsen, Tony Bennett, Bobby Vinton, Pete



Ahmet Ertegun, Jacob Javits, Phil Spector

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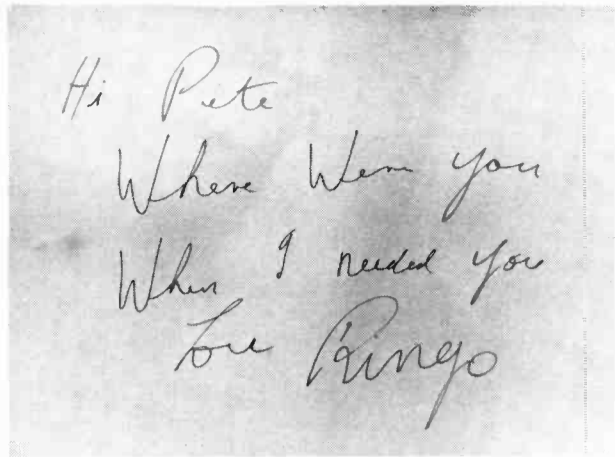
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Pete, Michael Jackson

Promoter To The Stars



Ringo Starr dropped by my office to see me in 1972. I was out, so he wrote this note on the wallpaper.

• Continued from page PB-6

BOBBY VINTON

"PLEASE LOVE ME FOREVER"—It was a great challenge to work on this single recorded in Nashville, produced by Billy Sherrill. I started promoting the record with acetates, going around to radio stations on the West Coast, while everybody was playing hard rock. Nobody felt that this record had a chance to make it, but I believed in this record with all my heart. This record hit the top of the charts. Beside being a hit for Vinton, the record established Sherrill as a hit producer.

"EVERYDAY OF MY LIFE"—This record was produced by Jimmy Bowen. Nobody believed in this record except myself! I arranged a personal appearance for Bobby Vinton at the Macy's Thanksgiving Day Parade in New York. Bobby sang this song on a float on national tv. I called Jay Cook, PD of WFIL, Philadelphia, and told him that I loved this record. He told me that his wife agreed with me, and he added the record. It became a national hit.



John Lennon and I compare pinky rings before the "One To One" benefit concert. Watching are Phil Spector, Yoko Ono and Geraldo Rivera. The concert raised hundreds of thousands of dollars for the mentally retarded.



Hit songwriter Mark James and myself.

TOM CONNELLY, Program Director, WVBF Boston

"Pete is quite a character. I've only worked with him since last year, but I can tell that he's an incredible person, capable of doing anything. He's got a real good attitude, a way with people. He's magical, I guess you could say.

"Pete's different from the usual record promoter. He understands the radio station and the market, and he understands people. I think that's what makes the difference."

SIMON & GARFUNKEL

"SOUNDS OF SILENCE"—This record I started in Florida, and it went on to become a No. 1 hit, establishing their career. I got Simon & Garfunkel to make a personal appearance for me, performing a benefit concert for New Rochelle High School Athletic Fund, which was emceed by Gary Stevens, who is today president of Doubleday Broadcasting Inc.

(Continued on page PB-12)



My family going boating at Hyannisport, Mass. From left are my son Joseph, my wife Annette, and Peter Jr.

Risky Records

Congratulates

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on a spectacular 25th



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Congratulations
PETE
From all
your friends
at
Doubleday
Broadcasting

**SEYMOUR STEIN, President Sire Records
Vice President International A&R, Warner Bros.,
Billboard Alumnus.**

"Others may choose to extol Pete Bennett as the pioneer of independent promotion, or for his close association with artists like the Beatles and Rolling Stones, or for his keen instincts in predicting musical trends. . . . all of which are true. When I look back on our long friendship, which spans nearly a quarter century, one early incident always stands out, for in addition to having been riotously funny it encapsulates at once the ego and strength and naivete of the man.

"I was in my teens, working at the charts department of Billboard under Tom Noonan, when I first met Pete Bennett. He had just come off the road as drummer in the Tommy Dorsey Orchestra and embarked on a new career doing local promotion for Cambridge Distributors.

"Pete's self-confidence, gregarious nature, unique sense of humor and, most of all, dedication made him a star promoting man overnight. He started popping records in New York, developing close personal relationships with Murray "The K" Kaufman and Jack Lacy at WINS, as well as the "Good Guys" at WMCA, then New York's powerhouse Top 40 stations.

"One of Pete's first artist clients upon going independent was all-time pop great Nat "King" Cole. After more than 10 years of successive hit singles, he was having a difficult time maintaining pop credibility in the early 1960s. Pete soon changed this, and gave his career a new lease on life. Between the years of 1962 until his untimely death in 1965, he had a string of teen-oriented Top 40 hits.

"Nat Cole, whom I was fortunate to know, was a loving and lovely man. But Pete Bennett held a special place in his heart. Nat loved his energy and positive attitude and just having him around.

"Around 1963, while playing a week-long engagement at the Bradford Roof in Boston, Nat sent his chauffeur to New York to bring Pete up for the closing night. He asked me to come. When we arrived at the Bradford, we were directed to the ballroom where Mr. Cole was conducting a press conference. After watching Nat field questions from reporters from the Globe and Herald, Pete began wildly waving his hand. Nat said 'My promotion man, Pete Bennett, has just arrived and I believe he has a question.' Pete said 'Nat, I'd like to know who was it that was responsible for breaking 'Ramblin' Rose?'

"Bewildered but not stunned, Nat replied 'Why, that was you, Pete. Thank you very much.' Several more questions ensued, and again Pete raised his hand. 'Nat, I want to know who broke 'Dear Lonely Heart' when no one in New York would play the record. Who took it down to Georgie Woods at WDAS in Philadelphia?'

"I must admit, this question sent Nat reeling just a little bit, but he quickly responded 'Why, Pete, that was you again. I owe you so much.'

"And having gotten his credit, Pete retired to the bar. I remember being asked to show my I.D., but Pete turned to the bartender and said 'Go on, give the kid a drink.' Which he promptly did.

"I have many fond memories of Peter Bennett over the years, and truly feel lucky to have made his acquaintance and gotten to know and love the man, not just the legend."

**DICK RAKOVAN
Sr. Vice President, Outlet Radio**

"Pete Bennett has got to be one of the real characters in my experience, past lives or current life. It's too bad that Damon Runyon isn't alive, because he'd have to revise all of his writings.

"He sent a friend of mine a letter once, and the letterhead he used had references to offices in all the major capitols of the world. He even had cable contacts in, say, Switzerland. All products of Pete's unique imagination.

"Pete's one of those guys who's like the Great Imposter. He's always showing up as the third person in a picture with a prominent international figure. As I recall, Bobby Vinton, Pete, and Jimmy Carter were once pictured together. As the story goes, there is now at Pete Bennett's house in Westchester County, on the piano, the framed picture of himself and Jimmy Carter . . . with Bobby Vinton cut out."

BOBBY VINTON AND TWO LEGENDS CONGRATULATIONS PETE



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We know the next 25 years
You'll still be tops.



Aldridge Sisters

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Happy 25th
Pete!

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Another 25 Years



BOB DAVIS

formerly with
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Bob Davis and his Prime Time Orchestra

Congratulations
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on your
25th
anniversary
May the
next 25 be
just as successful.

Tenson Music Corp.
Morty Craft & Jan Shepard

Congratulations
Pete Bennett
on your
Silver Anniversary
in entertainment



THE OVERTONS
WATCH FOR OUR
NEW ALBUM
TO BE RELEASED SOON!

Promoter To The Stars

• Continued from page PB-10

NAT KING COLE

"**RAMBLIN ROSE**"—This was a record that Nat King Cole did not believe in. I had very strong feelings about this record and broke it out of Philadelphia. The record went on to sell over one million copies.

"**THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER**"—This was the start of my giving exclusives to the radio stations. The record took off in just two weeks and hit the top of the charts.

"**THAT SUNDAY, THAT SUMMER**"—This song came out of Nat King Cole's "Lazy-Hazy-Crazy Days of Summer" album as a "B" side. Nat King Cole was performing at the Carter Barron Theater in Washington, D.C. After his performance, I told Nat that I liked "THAT SUNDAY, THAT SUMMER," and I was going to break that as the "A" side. While telling Nat this, John F. Kennedy, President of the United States, was present in the dressing room, and he also liked this cut, which he had heard in the album.

TOM NOONAN, Billboard Director of Charts & Associate Publisher.

"Promotion is an intangible discipline at best and really breaks down to 'relationships.' People on people, one on one. A Pete Bennett meeting is always an occasion. Pete is unique, one of a kind. There's nothing he won't do for you if you're his friend, and his friends number in the hundreds or more.

"He is funny, gregarious, impetuous, generous with his time and money and not lacking in his share of egotism . . . most of the latter well earned. He was worked for artists in the '50s, '60s, '70s and '80s—a four-decade promotion man. He has promoted black, country, underground, hard rock, disco, MOR, AOR, AC, Top 40 and ethnic.

"You want a private audience with the Pope? To meet the President of the United States? To get a picture of a top artist autographed for a sick kid? To get box seats for the World Series or a hotel room if a town packed with conventions? Do you need to reach one of the Beatles, Frank Sinatra, or get a front table in Las Vegas? Call Pete Bennett and your desires will be fulfilled, if you're one of his pals. And even if you're not, he'll pull it off just to prove to you that he can. And he can. That's all part of promotion.

"He's promoted hits, broken new artists, been on tours, handled openings and hobnobbed with the greats of our industry, but Pete Bennett is still reachable. He'll respond to your request or need and, at the same time, make you laugh and not look for any payback. However, he does possess a good memory and you will probably hear back from him in time for a 'favor.' Never in direct payment for anything he ever did for you; it's just the promotion business. If favors are somewhere deposited and recorded, then Pete Bennett is today a very rich man with healthy accounts all over the world. I know I owe Pete Bennett a few.

"Thanks, Pete."

DON ORIOLO

Oriolo Educational Publications and Personal Records (formerly with Intersong)

"I met Pete Bennett in the '60s. I was a studio musician at the time. Pete's a great musician, you know. An unbelievable musician.

"Pete is the guy who always has the final solution to any problem you have. When in doubt, call Pete. He's more than just a promotion man—he's a catalyst. He puts so many people together and gives projects direction, not only on the promotion level but conceptually as well. And he's a great guy."

SAM COOKE

"**GOOD TIMES**"—The "B" side was "Tennessee Waltz." Sam Cooke wanted to get into the pop field. I broke "Tennessee Waltz" and "Good Times" as national hits. The success of "Tennessee Waltz" established Sam Cooke in the pop market.

THE WHO

"**MY GENERATION**"—I met the Who in California and they needed a hit record. I broke their first hit single which helped to launch their career.

(Continued on page PB-13)

With
exception
to the
Supreme One,
only
Pete Bennett
has been
responsible for
creating
more "stars."

Your eternal friend,
associate
and Brother,
Joe Zito

RANDY BETHUNE

ENTERTAINMENT INDUSTRY PROFESSIONAL

TELEVISION APPEARANCES:

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SONGWRITING EXPERIENCE:

ACUFF-ROSE PUB. & TREE INT'L

MEMBER:

COUNTRY MUSIC HALL OF FAME'S
"WALKWAY OF THE STARS"

"I have been associated with many entertainers, and, have literally traveled the world. However, at a time when I really needed someone in a position of importance to believe in me, it seemed that only this great man was there. This industry is my life. I've done many things, and, want to do many more from performing to acting, producing, writing, and, becoming more involved in the business end of our business. I am looking to this man's support for my future."

**"I THANK THE LORD FOR YOU, PETE
CONGRATULATIONS!!!"**

RB ENT. BOX 141, HERMITAGE, TN. 37076
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**Congratulations,
Pete,**

**... and thanks for
your belief
in us!**

**Jim & Tony
Dimension
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We join Billboard's Salute To

PETE BENNETT
World's # 1 Promotion Man
On His Silver Jubilee

**EXPLODING
SOON:**

GREG KRAFT

Lady of Mercy

Produced By:
Walter Davison
AXIOM . . .
Hollywood, FL
963-5600



Promoter To The Stars

• Continued from page PB-12

THE MARVELETTES

"PLEASE MR. POSTMAN"—I promoted this record nationally, making it No. 1, which helped make Berry Gordy and Motown what they are today.

NEIL SCOTT

I promoted Neil Scott's record and made it a hit. While promoting Neil at record hops, the drummer in his band got sick, so I wound up playing drums. In our industry, Neil Scott became a successful record executive—NEIL BOGART.

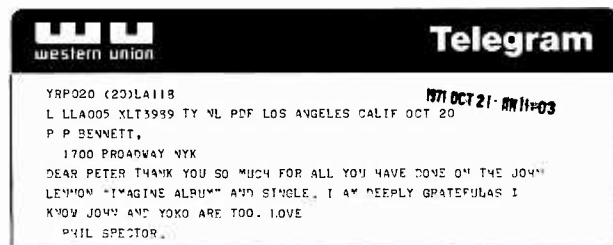
HERMAN'S HERMITS

"I'M INTO SOMETHING GOOD"—I promoted this record, and this launched their career.

Other artists I promoted: THE ANIMALS, JAMES TAYLOR, ELECTRIC LIGHT ORCHESTRA, STEVIE WONDER, CUPIDS, BOBBY DARIN, ELVIS PRESLEY, THE KINKS, SHIRELLES, CHUCK JACKSON, BOBBY BLAND, PATTI LA BELLE & THE BLUE BELLES, DIONNE WARWICK, MARY WELLS, THE DAVE CLARK FIVE, PETER & GORDON, SLY & THE FAMILY STONE, CHAD & JEREMY, PAUL REVERE & THE RAIDERS, MARIANNE FAITHFULL, MARY HOPKINS, BADFINGER, DONOVAN, LULU, LOU RAWLS, PEACHES & HERB, THE BELMOUNTS, THE LETTERMEN and JIVE FIVE.

And I'm not finished yet. In fact, I have just begun to promote!

Billboard



This is a telegram from Phil Spector following the success of the "Imagine" album and single.

MORTY CRAFT

"There's so many nice things to say about Pete Bennett. He was so big, had such charisma. I worked with him at Seven Arts, which is now Warner Bros. He broke many, many hits for us in 1959, 1960. I remember one record that was dead and he brought it back to life: "My Kind Of Girl," by Matt Munro. He revived it after it had done nothing, and the second time around it made the Top 10.

"He was one of the first promotion men to develop further than one area, able to break a record nationally. In fact, I would even use him in international promotion: he knew people all over the world. I think that put him above anyone else in the business. He was the first local, national and international promotion man.

"He could break a record faster than anybody I've ever known in the music business. He had access to everybody. All the radio stations, they were always glad to see him. He never had to make an appointment. I remember once in the '60s going to ABC in New York with him. It was the first time I had ever seen this happen. He walked in there with a dub—right off the tape, not even released—and it went out on the air on the spot. That record became "Satisfaction" by the Rolling Stones. It was the fastest I ever saw a record go on in history."

BOBBY VINTON

"Pete Bennett is one of a kind. The last of the mold—they don't make them like that anymore.

"We worked together years ago. And still today, people ask me, 'Where's that guy who used to be with you?' You meet him once and never forget him.

"Whenever I'd go to town, the disk jockeys would come see me just to hear Pete Bennett stories. I asked him once what was his secret. He told me he had 'mangenism.'

"My favorite Pete Bennett story is from when he was associated with Allen Klein. Allen was known to read Pete's mail now and then. Pete wasn't too thrilled about this, so what he did was go out and get some Capitol Records stationery. He wrote a letter to himself, saying that if he would come to Capitol and leave Allen Klein, they would double his salary. So when Klein read the letter the next day, he immediately called Pete into the room and gave him a big raise!"

Credits: Cover art & Design, Lee Leibowitz; Quote Box Editorial, Ethlie Ann Vare.

PETE BENNETT

CONGRATULATIONS

AND

BEST WISHES

ON YOUR

25TH ANNIVERSARY

IN

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THE MICE



SALUTE

Pete Bennett

* * *

our
Promotional Consultant
on his
SILVER JUBILEE

Watch For Our Latest Album
to be released soon

LINDA CARROZZA

Joins
Billboard's

Salute to
PETE BENNETT
1 Promotion Man
In Music History.

With much admiration for you,
that you have inspired me
in my love for music
and song writing,
which made me successful:

Rainy Day Lover
Morning star
Forever Yours
Face To Face
You're New Love
Goin' Down Memory Town
Just For A Song

P.O. BOX 3627 NEW YORK, N.Y. 10185

Pete Bennett Says
**Thank You,
Programmers,
Media, DJs**

Promotion makes superstars. That is as true today as it ever was yesterday. And it is true in all areas of artist development and marketing.

The difference now, from when I first started promoting records, is that today there are more ways in which to promote. There is video, there is more tv, there is cable, and there are many more radio stations. That's great, because the chances of an unknown becoming a star or a superstar are greater than ever.

What you need first is good product. And then you need the right promotion, because no matter how great a record is, without the top promotion, it will go nowhere. And what is the right promotion? It is having the right person, someone with the knowledge, honesty, sincerity, skills and contacts to master the art and science of promotion. And it takes someone who doesn't quit. My experience promoting unknowns into stars and stars into superstars meant many hard days and long nights of just plain hard work. When taking an artist to promote, I have to believe in the record and the artist, and put all my energy behind it to make it a hit.

Yet all that hard work would be for nothing if it were not for the DJs, radio programmers and all the other people willing to listen and take chances at radio stations, tv stations and the news and print media. It is those people I would like to thank the most. Because without them, there would truly be no stars or superstars in this world. Billboard

TONY MIGLIORE

Arranger / Conductor for Mickey Gilley, Chet Atkins, etc.

"Would you say that Pete Bennett was a colorful character? Why, to emphasize a point he'll do anything from jump up and down, stomp his feet, to throw a brand new pair of glasses across the room.

"What quality stands most about Pete is that he's Italian, of course. You know how us Italians are.

"No, that's just being glib. The thing about Pete is that when he says he's going to do something, you can pretty well take it to the bank. He's going to do it. He's not one to pay lip service.

"Our association is fairly recent, but I already have a lot of love and respect for the man. And I do want to congratulate him on this special issue, which I consider a wonderful and prestigious honor."

TOM CUDDY,

Program Director & Operations Manager, WPRO AM-FM, Providence, R.I.

"Pete Bennett is the Rolls Royce of promotion people. Over the years, he's worked with the heavyweights, because he's a heavyweight himself. Pete has the experience and know-how via proper promotion to propel an artist with star status into a superstar. Nothing speaks louder than success, and when it comes to promotions involving the entertainment world, Pete wrote the book."

**GABRIEL STARACE, General Partner
Guinness Hall of World Records Owner, Multi-National Media**

"Pete and I are starting a video music production company here in Nashville, so we're working together right now.

"He's a promoter 24 hours a day. Every time he meets somebody, he's looking for a way to expose them. He's totally committed. The man is his own institution.

"I'm now applying to the Guinness Book of World Records to place Pete there as the promoter who made the largest number of gold records in history. There are certainly over 100. If you ask Pete, it's several hundred. I've seen the list, and it's certainly more than 100, which is more than anyone else ever did. And when you look at the total number of gold records awarded since its inception, his percentage is phenomenal. I think I'll also put him in the Guinness Hall of World Records, as his own exhibition."

JOE ZITO, Arranger / Conductor / Composer

"Nat King Cole's prediction that 'Pete Bennett would one day be acknowledged as a legend in his own time' has now come to pass."

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Albert Fine

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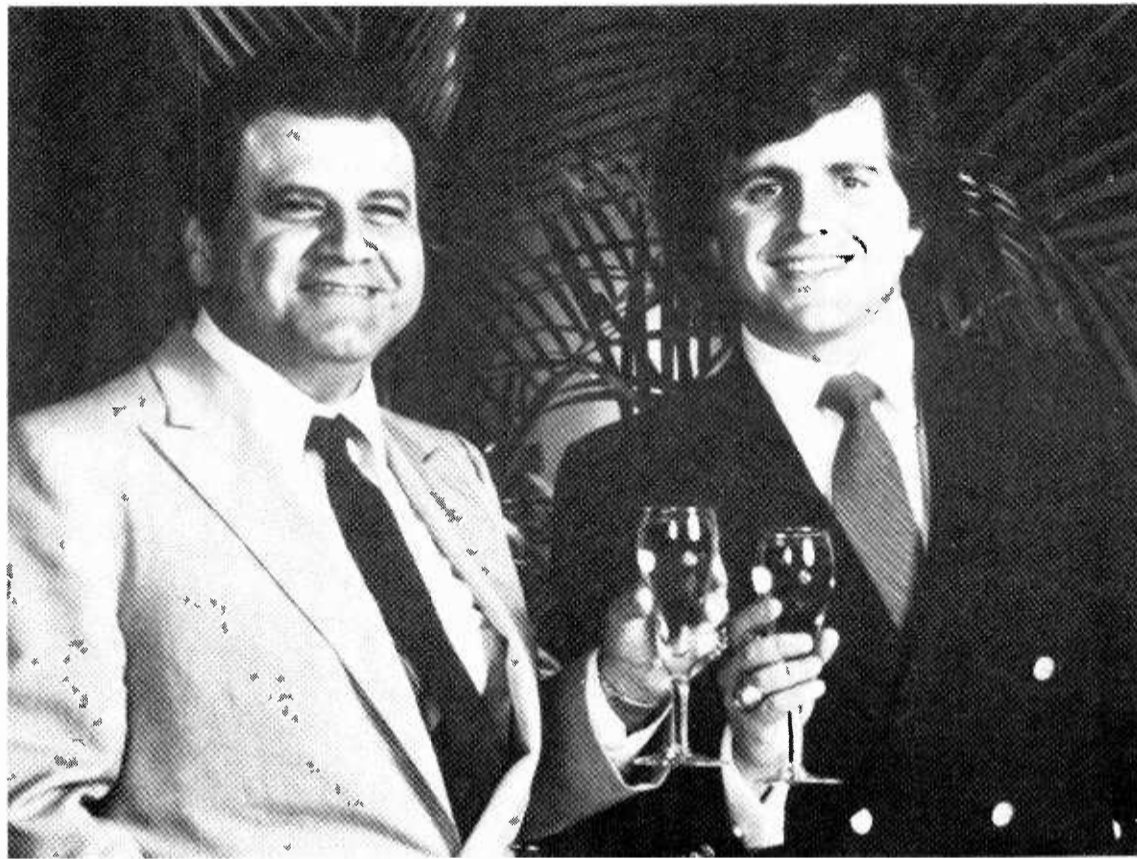
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on your
25th*

Walter Davison

**Congratulations
Pete
on your
25th
Anniversary**

William B. Medina,
President
UM Leasing Corp.

Congratulations PETE on your 25th



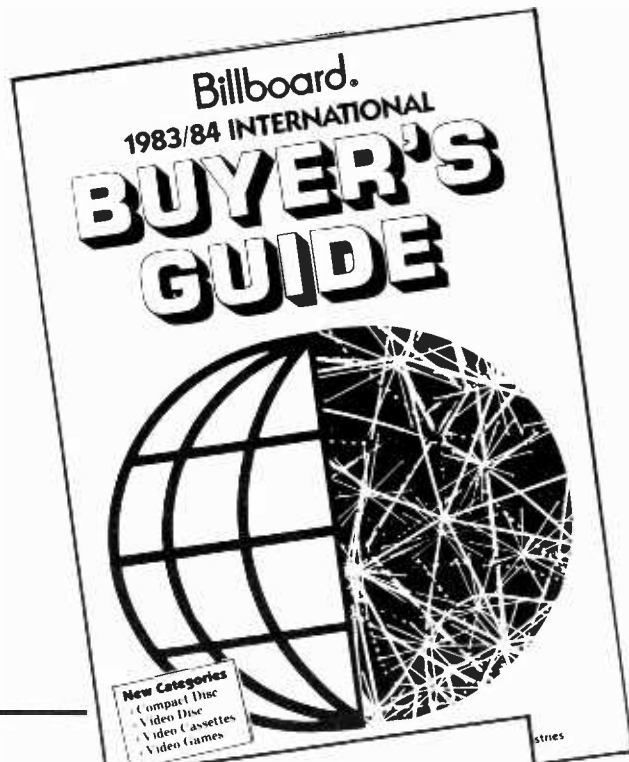
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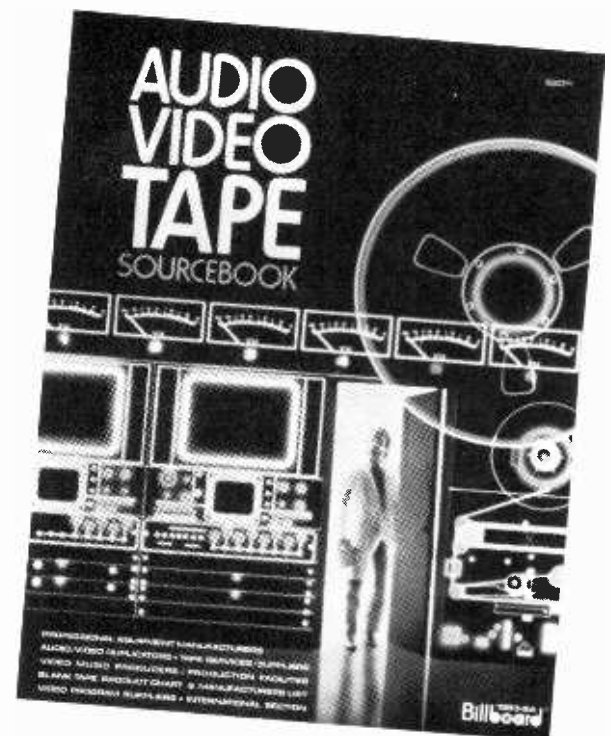


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Video

Filmmakers Explore Music Clips Questions At Institute Panel Focus On Jobs, Policies

By FAYE ZUCKERMAN

LOS ANGELES—The American Film Institute's panel Sunday (25) on the "Craft Of The Music Video" focused on the creative and technical aspects. But questions from an audience of some 100 filmmakers centered on job opportunities and on MTV's black music stance and use of allegedly violent and sexist clips.

Panel moderator Jo Bergman, vice president of video for Warner Bros. Records, assured attendees that while she could not speak for other companies, her record label would be reviewing resumes to hire music video directors.

Since there were no representatives from MTV present, questions concerning its policies were left hanging. Asked one attendee, "How can MTV justify showing r&b-like music without ever showing true r&b music?"

Panelist Keith Williams, who scripted Donna Summer's video "She Works Hard For The Money," said he was told to use a white family "for MTV." He added that though that clip was supposed to be "feminist," he considers the way the "girls are dancing at the end of the clip anti-women."

Panelist Eric Critchley, a matte artist and scenic designer, said he has turned down certain videos because of their violent content. But Larry Bridges, an editor, commented that violence is part of reality: "To some it's a catharsis to see such violence." He said he had little moral conflict with the violence level in current videos.

One music video showcased during the panel depicted violence: Billy Idol's "Dancing With Myself." It was shown as an example of a feature film director (Tobe Hooper of "Poltergeist") working on a music video, and to illustrate how matte paintings are used in video.

According to writer Williams, the only difference between Hooper's direction and that of the typical music video clip director was that Hooper took longer to study the artist and come up with an image. "He seemed more serious; he studied the album longer. Other music directors usually just march right in and do it."

Williams is currently working on a 50-minute video for Olivia Newton John. If it gets made, it will be the first known instance of a writer coming up with a script before the album

and/or music has been developed.

Matte painter Critchley, who worked on the Billy Idol video as well as Michael Jackson's "Billie Jean" and "Beat It," explained that it usually takes about one hour to paint a matte. The cliff-mountain scene at the end of Stevie Nicks' "Gypsy" only took him 15 minutes, however.

Moderator Bergman noted during the panel, part of the Film Institute's three-day National Video Festival, that many of these clips have become "mini-movies." "The makers are becoming like stars. We are very close to seeing music video reach wide distribution. This (promotional clips) is truly the tip," she said. She added that for now, many of the artisans involved with the video are given a lot of freedom.

Animator Rocky Morton, known for Elvis Costello's "Accidents Will Happen," the opening to "Friday Night Videos" and Chas Jankel's "Questionnaire," commented that labels are usually only interested in the final product. He said that a storyboard is put together in three or four weeks. "We follow the soundtrack closely to decide on techniques to use."



MTV VJ—Martha Quinn drew 500 customers when she visited the Sherman Oaks Licorice Pizza store to award the prize in an MTV contest. From left are the chain's marketing department administrator Patty Waddell, art director Larry Barsky, marketing vice president Lee Cohen, store manager Sandy Newlands, contest winner Robin Feldman, Quinn and her MTV associate, Lanny Ziering.

Nightclubs Unhappy With Labels' New Clip Policies

By ETHLIE ANN VARE

LOS ANGELES—While methods of distribution of music video clips to clubs are largely in flux, two new trends have become apparent—neither popular with the very clubs that founded the dance/video concept. One is the distribution by record companies of compilation tapes rather than individual cuts; the other is charging for their use.

"There is a desire on the part of the labels to start recouping money on their videos," says Ted Cohen of Warner Bros. "It's still a long way from showing any kind of profit." Thus what began purely as promotional (free) distribution now costs clubs between \$60 and \$90 per one-hour tape. The fee is usually referred to as a "duplication charge."

"It seems fair to pay for the tape," says Larry Zee of the Scat Club here, "because they bought the tape. But if I'm paying for it, how come I have to give it back in eight months?"

"Revolver has a bigger budget for material than just about any place," says the Los Angeles club's programmer, Candace Brown. "And now there are some things we just can't afford. A&M raised its prices from \$60 an hour to \$90 an hour, which is outrageous."

But Martin Kirkup of A&M says, "I don't think it's an excessive charge; I think it's real cheap. If you compare it to the cost of even an opening act at a small club, the cost is minimal."

But the videos aren't an alternative to an opening act; they are fodder 12 to 14 hours a day, every day, at many clubs. And the cost of obtaining tapes from a dozen record companies plus a video pool or two can certainly mount. "Besides," says Brown, "it's my understanding that video is there to sell records."

It's becoming plain, though, that dance video is no longer analogous to dance music on disk. What was a promotional venture is now becoming a commercial enterprise.

As Bill Melo of RockAmerica, a firm quickly learning how to profit from the new art form, puts it: "The record companies are getting pretty sticky about releasing product, now that they're finally realizing there's some money to be made from it."

The other new twist in the business is the voracious appetite of television for video music. To expedite an increased demand for videos, most record companies switched to half-hour

(Continued on page 45)

Warning On U.K. Piracy Issued By BVA Official

LONDON—Video dealers who do not "scrupulously check" the legitimacy of videocassettes obtained from supply sources do so increasingly "at their peril" in the U.K., says the British Videogram Assn. (BVA).

The industry organization cites as "yet another milestone in effective penalties for piracy" a case before a British court, Sept. 19, in which a dealer was sentenced, under the Trades Description Act, to seven days in prison, with a total of \$600 in compensation and legal costs.

BVA vice chairman Iain Muspratt says the dealer bought most of his films from a commercial supplier but "appeared willing to buy videocassettes from almost anyone who had them to sell." He reportedly carried out no checks on whether such software was genuine or pirated. The dealer admitted applying false

descriptions to three titles, including "Heaven Can Wait," claiming them to be legitimate. And while there was no evidence that he'd copied the tapes, he was found legally at fault for not determining their authenticity prior to their purchase and sale.

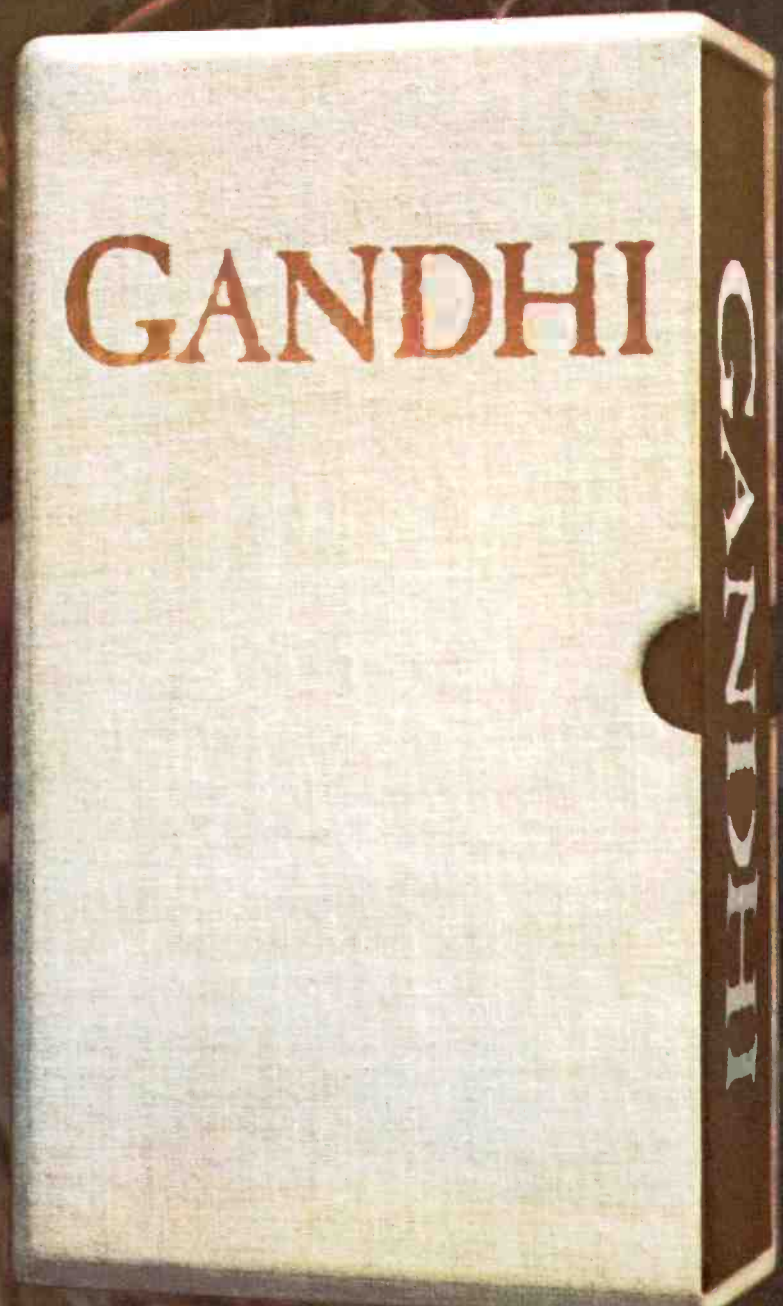
Adds Muspratt: "The problem of widespread availability of pirate videocassettes is extremely serious. But increased vigilance by Trading Standards Officers and the police should see the situation under control. Convictions of this kind should serve as a firm warning to all dealers that the end of video piracy is fast approaching."

"Though dealers are at the end of the distribution line, that in no way diminishes their responsibility in ensuring that products they buy and sell are genuine ones. The answer for retailers is: check thoroughly, or suffer the consequences."

Billboard Videodisk Top 20									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	—	1	48 HRS.	Paramount Pictures RCA Video Discs 13E12	Nick Nolte Eddie Murphy	1983	R	CED	29.98
2	—	1	PORKY'S	CBS-Fox Video 1149-20	Scott Columby Kiki Hunter	1981	R	CED	39.98
3	—	1	JAWS	Home Video RCA Home Video 03:01	Roy Scheider Robert Shaw	1976	PG	CED	29.98
4	—	1	FLASHDANCE	Paramount Pictures RCA Video Disc 113E2	Jennifer Beals	1983	R	CED	29.98
5	—	1	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
6	—	1	ROAD WARRIOR	Warner Bros. Pictures Warner Home Video 1181	Mel Gibson	1982	R	CED	29.98
7	—	1	JAWS II	Universal City Studios MCA Home Video 12110	Roy Scheider	1978	PG	CED	29.98
8	—	1	BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios MCA Home Video 17108	Burt Reynolds Dolly Parton	1982	R	CED	34.98
9	—	1	AN OFFICER AND A GENTLEMAN	Paramount RCA, Video Disc 03617	Richard Gere Debra Winger	1982	R	CED	29.98
10	—	1	PLAYBOY'S PLAYMATE REVIEW	Playboy Inc. CBS-Fox Video 6255-20	Various	1983	NA	CED	29.98
11	—	1	JANE FONDA'S WORKOUT	Karl Video Corp. RCA Video Disc 22093	Jane Fonda	1982	NR	CED	29.98
12	—	1	STING II	Universal City Studios MCA Home Video 11117	Mac Davis Jackie Gleason	1983	PG	CED	29.98
13	—	1	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video L.C. 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
14	—	1	FIREFOX	Warner Bros. Pictures Warner Home Video L.C.11219	Clint Eastwood	1982	PG	CED	39.98
15	—	1	THE ENFORCER	Warner Bros. Pictures Warner Home Video F.CA.03149	Clint Eastwood Tyne Daly	1976	R	CED	29.98
16	—	1	EXCALIBUR	Orion Pictures RCA Video Disc 03145	Nicol Williamson	1982	PG	CED	39.98
17	—	1	STAR TREK II THE WRATH OF KHAN	Paramount Pictures RCA Video Disc 13605	William Shatner Leonard Nimoy	1982	PG	CED	29.98
18	—	1	OLIVIA IN CONCERT	Universal Pictures MCA 4574021	Olivia Newton-John	1982	NR	CED	29.98
19	—	1	PRIVATE LESSONS	Universal Pictures MCA 4516027	Sylvia Kristel Howard Hesseman	1983	R	CED	29.98
20	—	1	AIRPLANE II	Paramount Pictures RCA 03613	Robert Hays Julie Hagerty	1982	PG	CED	29.98

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

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New Video Releases

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

- ADVENTURES OF CHICO**
Documentary directed by Stacy Woodward
Beta & VHS Jef Films..... \$ 39.95
- BLUE SKIES AGAIN**
Beta & VHS Warner Home Video 11317..... \$ 69.95
- THE CONQUEROR**
John Wayne, Susan Hayward, William Conrad
Beta and VHS MCA Video-cassettes Inc..... \$ 39.95
- DEADLY EYES**
Beta & VHS Warner Home Video 11316..... \$ 69.95
- DEMENTIA 13**
William Campbell, Launa Anders
Beta & VHS Jef Films..... \$ 59.95
- GIRL GROUPS: THE STORY OF A SOUND**
Beta & VHS MGM/UA Home Video..... \$ 59.95
CED..... \$ 29.95
- JOHN WAYNE COLLECTOR'S LIMITED EDITION**
Beta & VHS Vestron Video R-999
She Wore A Yellow Ribbon
Fort Apache
The Flying Leathernecks
- JULES AND JIM**
Oskar Werner, Jeanne Moreau, Henri Serre
Beta & VHS Jef Films..... \$ 59.95
- THE KILLING OF PRESIDENT KENNEDY—New Revelations 20 years later.**
VHS Vestron Video VA7000
Beta VB7000

- THE MAN WITH TWO BRAINS**
Beta & VHS Warner Home Video 11319..... \$ 69.95
CED DC 11319..... \$ 34.98
Laser LV 11319..... \$ 34.98
- THE MILKY WAY**
Harold Lloyd, Adolphe Menjou
Beta & VHS Jef Film..... \$ 59.95
- MIRACLE OF THE BELLS**
Fred MacMurray, Alida Valli
VHS & Beta Jef Films..... \$ 59.95

- MYSTERY OF THE HOODED HORSEMEN**
Tex Ritter, Charles King, Horace Murphy
VHS & Beta Jef Films..... \$ 29.95
- NOW AND FOREVER**
Cheryl Ladd, Robert Coleby
Beta & VHS MCA Videocassette Inc..... \$ 59.95
CED..... \$ 29.98
- ROBOT MONSTER**

- George Nader, Claudia Barret
Beta & VHS Jef Films..... \$ 39.95
- THE SPOILERS**
Randolph Scott, Marlene Dietrich
Beta & VHS MCA Videocassette..... \$ 39.95
- STRANGERS ON A TRAIN**
Beta & VHS Warner Home Video 11062..... \$ 59.95
- STROKER ACE**
Beta Hi-Fi/VHS Dolby Stereo

- Warner Home Video 11322..... \$ 69.95
- THE SUGARLAND EXPRESS**
Goldie Hawn, Ben Johnson, William Artherton
Beta & VHS MCA Videocassette Inc..... \$ 59.95
- THE WAR WAGON**
John Wayne, Kirk Douglas, Howard Keel
Beta & VHS MCA Videocassette Inc..... \$ 39.95

Clip Policies Irk Nightclubs

• Continued from page 41

and one-hour compilation tapes. But what is useful for tv is not always applicable to a dance club: who wants to boogie to an interview with Boy George?

"We were also getting a lot of requests for stuff we weren't including on our tapes, from the Red Onions and the Hoolihans," says Cohen. "They wanted George Benson and Joni Mitchell and Rod Stewart."

"The compilation tapes have one or two songs out of 15 that are playable in the clubs we serve," says Michael Schnert of the Offbeat Video pool. "They're almost useless except as a demo of what the record company has under contract."

"It becomes very expensive to buy a compilation tape when you can only use two, three, or even eight songs off the tape," says Zee. "It's totally impractical for a dance club to play April Wine. It's not that I don't want to promote their product; it just doesn't fit into the format."

"Ideally," says Capitol Records' Marc Rodriguez, "we would like to have different types of musical compilations. But at the moment we want to have every artist's video promoted as much as possible, so we just put it all together."

The founders of dance video feel more than a little miffed by the sudden growth of their baby. They are getting left out of the business they started, they say. The Scat Club, for example, moves its video presentations from venue to venue, often selling the clubs on the idea of installing their own video systems in the process. But Larry Zee now finds he is unable to sign many of the new record company video contracts.

"They want you to have four walls," he says. "Even if I wanted to pay for it, I couldn't. The VJs that worked really hard, the pioneers of the movement, are having the most trouble (getting product). And we deserve to have it."

"We're trying to come up with some kind of formula that's equitable," says Warner Bros.' Cohen. "We're working up agreements. We're looking to expand, not to limit. We want the videos to get out there, but we also want to maintain some kind of control. And there has to be some way for the producer—be it the record company or the artist—to recoup their investment."



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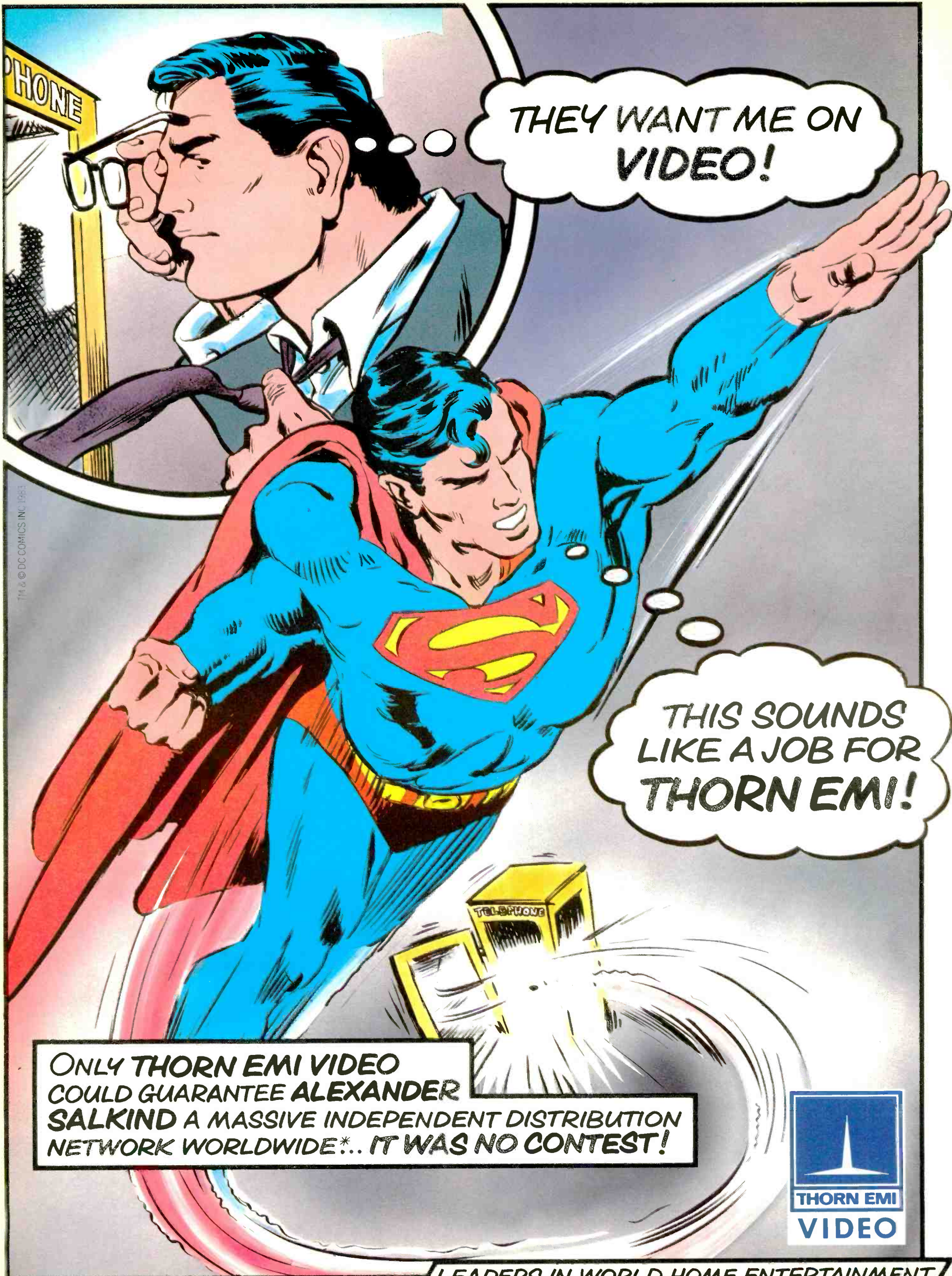
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Video

Japanese Production Of VCRs Still On The Increase

By SHIG FUJITA

TOKYO—Japanese production and export of VCRs is continuing to increase at a pace which outstrips

even the most optimistic forecasts from back at the start of the video boom. The national industry now expects that total production this year will peak near the 17 million unit

mark, with exports accounting for a staggering 13 million. These projected figures compare with a production tally of 13.1 million units in 1982.

In the first seven months of this

year, production had already reached 9.33 million units, of which exports accounted for 7.56 million, up 34% and 47% respectively compared with 1981. And an even bigger increase

was registered in domestic sales in the first seven months of this year, up 63.3% to a total of 1.82 million units, as against 1.1 million units in the January-July period of 1982.

Domestic sales for the whole of 1981 were only 1.55 million. For 1982, they were just 2.34 million units.

Toru Arai, promotion/publicity chief for the Electronics Industry Assn. of Japan (EIAJ), points out that exports to the U.S. have shown a tremendous increase, totalling 2.58 million units during the first seven months of this year, compared with 25 million for the whole of 1982.

"My belief is that a great deal of this export action to the U.S. has been building because of interest in the Olympic Games to be staged in Los Angeles next year. People will want to capture the drama for themselves," Arai says.

He adds: "At the Japanese national level, we believe the high pace and consistency of VCR sales will continue because this hardware has become part of the durable goods range accepted by the general public, not something more for the technology-minded buffs in the specialist scene.

"Domestic sales are being increasingly stimulated by the marketplace display of many popularly priced models, some of which are selling for less than \$300 in the discount stores. The overall sales trend in Japan is towards two specific types of VCRs: the high-priced sophisticated models and the no-frills low-cost and ultra-practical lines."

The Japan Video Assn. (JVA) estimates that 5.6 million VCRs were in use in Japan as of the end of 1982, and that the total will rise to nine million or 9.1 million by the end of 1983. EIAJ's Aria estimates that the number of households with VCRs will be around 17%-18% by year's end, a penetration buildup which again tops early projections.

According to statistics from JVA, sales of videotapes in the first six months this year came to a monetary total \$39.6 million, or about 90% of the \$44.03 million spend on software for the whole of 1982. And that 1982 figure was double the previous year's tally of \$21.2 million, which in turn was some 90% up on the 1980 total of \$11.3 million. If sales of videotapes for the whole of 1983 top the 20 billion yen mark (say around \$80 million) as predicted by JVA, then sales will have increased seven-fold in just three years.

Of the videotapes sold this year, some 38% are 30- to 40-minute tapes. The over-90-minute tapes have 32.5% of the marketplace action, and those in the 60- to 90-minute category take up roughly 12%. In the prerecorded cassette sector, soft porn takes just under 30% of the total, Japanese movies just over 20%, music tapes 16.7%, animated cartoons 10.9% and foreign movies just 3.7% of the total.

The JVA started a group rental system on April 21, and it has grossed a fast \$40 million. Still only five months old, it's too early to predict how much and how fast it will grow, says the association.

In the first analyzed action within the JVA rental system, Japanese movies accounted for a 60% share, with imported movies at just 6.6% and sports taking a 5% share of the interest.

A sales pattern change noted here as "significant" is a decrease in the popularity of soft porn product. This sector had a 33.9% share of the tape sales market in 1982, but dropped to 29.4% on figures thus far available for this year.

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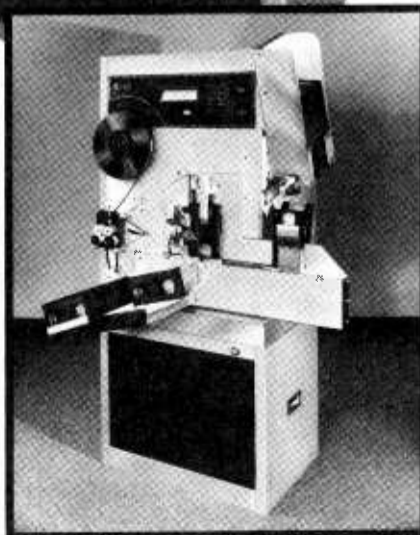
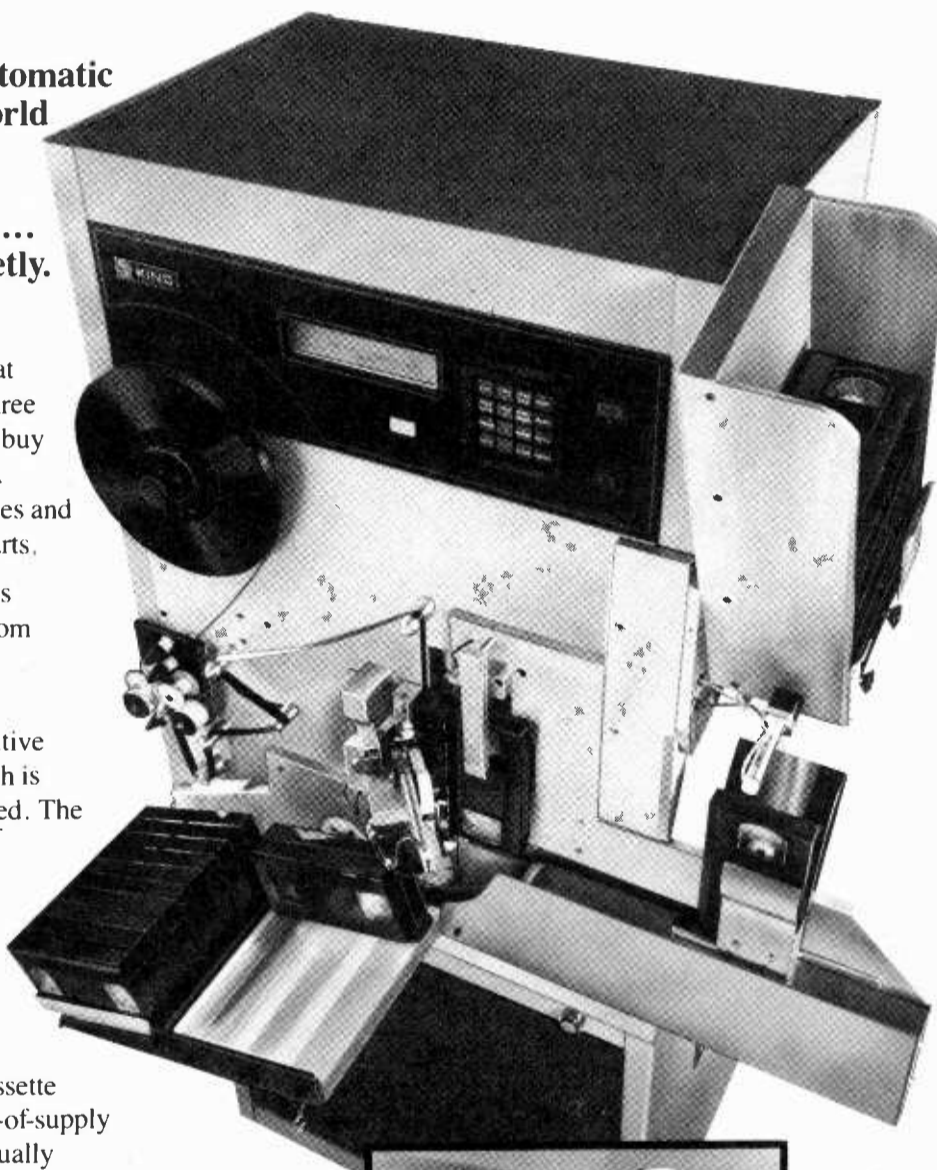
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Video

Survey Outlines Worldwide VCR Ownership Boom

By PETER JONES

LONDON—More than 40 million VCRs will be in use around the world by the end of this year, according to a survey of 80 countries carried out for the International Institute of Communications.

Findings published in the group's magazine, *Intermedia*, confirm the claim that the U.K. is world leader in VCR use, with a projected 30.1% household penetration by year's end. This represents 5.75 million VCR units, compared with 1982 figures of a 19% penetration peak and total of 3.725 million video hardware units in use.

In unit terms, the projected U.S. figure for 1983 of 8.75 million is way ahead of Britain, but represents a year-end home penetration of just 10.7%. It compares with 1982 figures of 6.4% television owners with VCRs and 5.25 million units.

Japan, according to the survey, has a likely 26.1% penetration figure by year's end and a total of 7.56 million units, compared with 19% and 3.42 million units in 1982. France's projected video action tally for this year is assessed at 9.7% and 1.65 million units, compared with 5.9% and one million units last year. The West German 1983 estimate is 3.9 million (18.5%), compared to last year's 12.6% and 2.65 million units.

The highest proportions of VCR ownership in percentage terms are found in the smaller oil-rich countries with large expatriate communities such as Kuwait (92% penetration forecast by the end of this year), the United Arab Emirates (75%), Oman (70%) and Bahrain (44%). Taiwan is cited as having a 1983 forecast of 20.2% penetration (750,000 units) as against 14.6% last year (525,000 units).

There are, says the survey, some 36.5 million VCRs in use in the world now, and this will rise to 40.5 million by the end of the year. Video piracy worldwide is estimated to be worth more than \$1.5 billion annually.

Another report just published here, "Television: The New Era, 1983," underlines the U.K.'s world-beating video growth and sees "half

the homes in Britain with VCRs by the end of 1985." But this means, says the report, that "people will be reluctant to pay for cable television services which, as developments go

ahead, could cost them several hundred pounds a year. The demand for feature films with the growth of the video market will inhibit the expansion of cable television.

"When you have a virtually unlimited choice of films to watch on VCRs, at the time that suits you, why subscribe, as in the U.S., to a cable system giving a weekly choice of

only, say, a dozen films at times that may not suit? The only reason would be that cable avoids the physical problem of renting and returning tapes, or is cheaper."

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Meet Reflects Int'l Shakeout

• Continued from page 47

January. An advisory board manned by industry professionals has even been set up to follow market trends and improve service to members.

Despite the smaller number of companies exhibiting at Vidcom this year, stand space allocated is fully 50% up on last year's event. Some of the minnows have disappeared, but the software majors have consolidated their position and extended their distribution tentacles overseas by setting up subsidiaries or license deals in European and other key territories outside of the dominant American, British and Japanese markets.

Among the leading American companies with stands will be Telepictures, ABC Video Enterprises, NBC International, Worldvision Home Video, Wrightwood and Cannon. On the hardware side, Philips, Grundig and JVC will be among those showing state-of-the-art VCR and videodisk technology, and those who were surprised to see the low-key role of the much-heralded new 8mm standard at the Berlin Audio Fair will be able to judge at Vidcom when and whether the existing half-inch formats are going to be superseded.

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Video

Thorn EMI's Nugus Offers Optimistic Industry Overview

• Continued from page 48

One of the major benefits of Vidcom for Thorn EMI this year will be the opportunity to bring together marketing managers and regional

managing directors from this worldwide network. "We'll be having two full-day sessions where we will explain the amalgamation and discuss our marketing plans for the next

year, and of course it's also a chance for the local guys from different corners of the world to see the whole international video industry in one place," Nugus says.

A key topic may be the balance between rental and sale in software markets. Apart from the U.S., which has 18%-20% sale, most world markets are around 95% rental, accord-

ing to Thorn EMI's figures. But the company's price-cutting initiatives this year in the U.K. have successfully generated a substantial straight sale sector. Nugus claims that the Duran Duran cassette, with 17,000 copies sold, is the best selling music videocassette ever released.

Also under discussion will be the video game and home computer market, which Nugus describes as complex, rapidly changing, and not for the faint-hearted. "At the moment you have a population of obsolete machines around the world, and in the short term I see great problems, with manufacturers dumping weak machines and making it hard for the software side, while the more powerful machines are still in the pipeline and the real growth has yet to start.

"It's a case of technological development outstripping the market supply situation, and I don't see any hardware or software companies making profits for the next couple of years, although when the formats stabilize and we get orderly growth it could be massive."

Nugus has similar reservations about cable: "In Europe, where VCR ownership has been embraced so warmly, cable has got a hard job, and one of the biggest flaws I can see in the current projections is that simply cabling an area doesn't get you into the homes: people have got to want it. There are bound to be fingers burnt.

"So far as software is concerned, the major alliances are being made, and product in the early stages won't be a problem, though possibly appetite may eventually overtake supply. But cable is going to be a long time reaching economically viable levels. The funding required is considerable and the payback is very long, and in addition VCR is already so well entrenched in many markets. I certainly don't think home video will suffer: in the States it's noticeable that VCR sales are beginning to swing back."

Also some way off, according to Nugus, is a strong videodisk market. One of the reasons for the shelving of the European VHD launch was the severity of competition from an exploding VCR sector, and only when saturation is reached will manufacturers need new home entertainment hardware to take over the momentum, he says.

Saturation level will be 60%-65% in Nugus's view, and will be reached within three to four years in Japan and five years in the U.K. and West Germany, which by that time may have outstripped the British market. Improved videodisk hardware with low software prices and an emphasis on the system's unique interactive and educational potential could get into its stride before then, he says, with record-capability disk hardware a more distant, though real, possibility.

Picture Music, Cinerock Team

NEW YORK—Cinerock, a film and video production company based here, has joined forces with Picture Music International, a division of Capitol Industries-EMI in Hollywood.

Cinerock will now operate as Picture Music International, with Cinerock president John Diaz assuming the title of director of East Coast operations for PMI. He reports to Mark Levinson, President of PMI.

Reporting to Diaz will be Michael Pillot, director of East Coast sales, and Lynn-Allain Dalton, staff producer.

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Video

Western Europe: The World's Largest Marketplace

• Continued from page 47

disk system, given the playback-only limitation and the extent to which VCR ownership has already taken hold, outside of specialist interactive applications.

Nor can disk offer enormous software benefits. Catalogs are still minute by videocassette standards. LaserVision has something over 300 titles, RCA launched with 100, and both concentrate less on programming that exploits disk's unique capabilities than on the kind of major feature films already available on tape.

Prices, of course, are competitive: LV disks at \$27 initially undercut cassette costs by 50% or more, and CED software at \$15-\$20 is even cheaper. But this year has seen a radical shift in pricing policies on the part of the major distributors, and some movies are now available on tape for less than \$30, with even cheaper budget lines on the way, so that disk's advantage in this respect is fast evaporating.

Cause of the cassette price cuts is a recognition that European software markets have been dominated too much by rental—over 90% of video transactions in the U.K. last year. To stimulate straight sale, Thorn EMI began 1983 by reducing trade price on 140 titles to \$20, and other distributors have followed suit. Culmination was the launch by Neon in September of a 50-title package selling to dealers at only \$15.

Tape catalogs overall are still expanding quickly, though the earlier tendency to flood the market with product has given way to more considered release strategies, particularly as the supply of viable feature films begins to be exhausted. Some 7,000 legitimate titles are available, and although video "nasties" and the need for censorship controls grab all the headlines, the market is largely dominated by broadly family-oriented movies. Comparatively few major titles generate a large proportion of dealer revenue at any one time.

Specialized material is now available in some quantity: music programs are proliferating, around 1,000 children's titles are on offer, and how-to tapes cover everything from fly fishing to child bearing. But in volume terms, these titles represent under 10% of the market, and hard-pressed dealers are therefore reluctant to commit funds to stock them.

The result has been not only price cuts for specialist material, which is thought to have strong sales potential, but also the beginnings of a search for alternative avenues of distribution. Such channels include mail order operations such as the U.K.'s Observer newspaper recently launched, or other kinds of retail store, such as bookshops or photographic centers. In a retail sector that has too many outlets chasing too little business, this trend, if continued, is likely to accelerate the decline in numbers already taking place. Wholesaler casualties have also been a feature of the shakeout the industry is undergoing.

Over the past year, almost every week has seen a new licensing or joint venture agreement announced, as majors like Thorn EMI and CBS/Fox and independents like Embassy and VCL extend their international networks and introduce their product into new European markets. Moves into program origination are also continuing, with A&M one of the latest to set up a production arm.

Apart from music promos, which one or two companies have marketed in the form of video singles, few projects are likely to be targeted specifically for video: the medium now-

days is seen as only one part of a marketing mix that will soon include broadcast, theatrical, cable and satellite exploitation. The software is more important than the carrier, and the new challenge is to successfully juggle release dates and windows so as to maximize returns.

Some observers see the prospect of large-scale cable and satellite development in Europe, which will occur progressively from the mid-'80s on, as posing a question mark over the whole future of video. But several studies suggest that the future of cable and satellite themselves is by no

means clear-cut. One report found that in the U.K. only 6% of viewers would be prepared to pay more than \$8.50 a month for additional subscription services, and concluded: "The economics of cable are fragile, the risks speculative, the demand unproven and the effects uncertain."

However, the enthusiasm of governments, backers and would-be operators remains generally high. No fewer than 37 companies or consortia applied last month for a first batch of 12 U.K. cable franchises, with Thorn EMI and Virgin each holding shares in several. A cable authority is to be

set up, and by next year the new multi-channel networks should be in operation. Program suppliers are staking their claims: in the music area, Thorn EMI and Virgin (through the Cable Music consortium) again lead the way, along with MusicVision.

In West Germany, regarded as lukewarm to cable, a supervisory agency has been founded, and four pilot schemes begin next year. France, which has committed itself to fiber optic technology, has set a cable installation target of 1.5 million homes by 1986, while Holland is al-

ready 60% cabled.

Satellite technology, which will feed cable head-ends, is less talked about, although one company, the News International-owned SATV, is already broadcasting advertising-supported programs, including Cable Music's "Cable Countdown," to around 700,000 cable subscribers in Scandinavia, Switzerland and Malta.

Initially, SATV was using spare capacity on the old OTS test satellite, but it has now been allocated a channel on Europe's first operational communications satellite ECS-I.



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\$3.5 Million 'Deco' Disco Designed For Miami Beach

By SARA LANE

MIAMI BEACH—For the first time in more than a decade, this city will have a new nightclub when Z, a 15,000 square foot discotheque/entertainment complex, opens in the Art Deco section in December.

More than \$3.5 million is being poured into an Art Deco building to convert it into one of the most sophisticated discotheques in the world, it's claimed by Stephen Pastore, Phil Smith and Jeffrey Rodman, partners in New York-based EFX Management Inc.

The building, constructed in 1938, originally housed a lavish supper club called the French Casino, which in the late '30s and '40s was one of the most popular spots in Miami Beach. Later, the building was turned into a movie and vaudeville house.

The Art Deco area, a square mile at the south end of Miami Beach, has been designated an official historical landmark district and appears to be on the verge of a major boom, with civic projects, housing, international marketplaces and financial investments on the drawing boards. Less than a month after the Z opening announcement, the Philadelphia-based firm of Cavanagh Communities Corp., with interests in Atlantic City, announced that it had purchased seven Art Deco hotels on Ocean Avenue.

According to Smith, Z will be "a showcase" that, "if it were located right next door to Studio 54, could hold its own."

Lighting and sound systems are estimated to cost approximately \$1.4 million, and many innovations are being created, according to the partners. Sound is being handled by Smith and Richard Long & Associates. In conjunction with See Factor, (Joe) Zamore & Associates has been named lighting designers.

"We're going to have multitudes of flying arrays overhead," Zamore reports. Some of the arrays will be located in individual truss sections and will move independently.

In a domed area in the ceiling, three horseshoes, designed to match the existing detail, will fly at varying heights and speeds. Scattered among the hanging horseshoes will be chandeliers that will telescope as they fly

out from the roof. Says Zamore, "It will be a moving ceiling."

Over the stage area (whose elevation has been dropped to main floor level) will be 30 line sets with various elements that go up and down. Motorized box booms will move across the stage. In addition, Zamore and See have designed a smoke system in the floor, with smoke rising from six different spots.

"The entire overall effect of the arrangement will be a motorized, mechanical, moving display of lights, shapes and forms," notes Zamore.

Midler Says She's Happy With 'No Frills' Approach

By PAUL GREIN

LOS ANGELES—Bette Midler had a surprise in store when she went into the studio to cut "No Frills," her first studio album in four years: She had a good time.

"I think the joy of being in front of a microphone is apparent on this record," she says. "The atmosphere was very light-hearted; I wasn't bored for a second."

As Midler is the first to point out, it was not ever thus. "Recording had always seemed so torturous. It had nothing to do with music, it had to do with overdubs and technology and splicing vocals. I sang some of the songs until my throat bled and they were still never good enough for the producer. It was just a bore, to tell you the truth.

"Most of the blame must be mine. I guess I was just depressed. I would go into the studio and hide for nine months making these records. It was just like I had died. But I learned a big lesson on this album: go in and get the best performance you can as quickly as you can and get out."

"No Frills" is the sixth studio album of what Midler freely calls a "checked" recording career. "I loved the first couple of albums," she says, but then I stopped selling records and I was unhappy with what was going on. But I think I've solved the problem."

"Most of the first album and a lot of the second were cut live, but then the lure of that board and all those buttons and faders got to me. I was



Photo by Chuck Pulin

HERON SHOW—Gil Scott-Heron plays the Bottom Line in New York.

obsessed with making clean records—and I don't think I was the only one. A lot of artists would go in and spruce up the vocals and take out the breaths and essentially take the life and humanity out of it. I don't want to do that anymore."

"No Frills" was produced by Chuck Plotkin, best known for his work with Bruce Springsteen. The title is meant to refer to "a more direct approach to music, more spontaneous and less arranged," according to Midler.

Midler is a big fan of rock and includes among her current favorites Grace Jones, Laurie Anderson, Dave Edmunds, Marshall Crenshaw, Tim Finn, Peter Gabriel, Tony Berg and Jack Mack & the Heart Attack. Yet, except for the "The Rose" soundtrack, she's not often been thought of as a rock singer.

If anything, she's been tagged an MOR singer, in part because of her early remakes of old standards like "Boogie Woogie Bugle Boy" and "In The Mood." Midler isn't completely comfortable with that association.

"I have never been an MOR personality or singer," she says. "I don't think there was any category for me. I do love standards; it's a vast world of beautiful changes and wonderful sentiment. But when Willie Nelson cut 'Stardust' or Harry Nilsson put out 'A Little Touch Of Schmilsson In The Night,' both glorious albums of standards, nobody said they were MOR artists. Labels like that are more a demographic issue than a musical one."

Midler enjoys discussing her music. "Interviewers almost never ask me about my music," she says. "They want to talk about scandal or camp or clothes or how I wound up getting beat up in the movie business."

Midler concluded her latest concert tour Sept. 12 but will soon be back on the road doing a book tour for her children's book, "The Saga Of Baby Divine." At the same time, she'll do more promotion on her album.

"It's the first record I've had in a long time that I want to get out there and actively promote," she says. "I listen to it and I'm amused by it and I'm happy I made it, so I want to give it the best shot I possibly can."

Philadelphia's Empire Rock Club Ready To Reopen

PHILADELPHIA—The Empire Rock Club in the Northeast sector of the city, shuttered for 18 months, reopens this week. Newly expanded, re-decorated and refitted with a new stage, sound system, lighting and video equipment, the club intends to host the best regional bands with a sprinkling of national talent, accord-

ing to entertainment director Larry Goldfarb.

The club, seating 350 persons, kicks off with a series of nine Friday night live radio concerts to be broadcast by local rock station WMMR-FM. Not only will the bands be broadcast live from the club each Friday night, but WMMR jock Michael

Rock'n'Rolling

Ray Manzarek Opening New (And Old) Doors

By ROMAN KOZAK

What do renegade 13th century monks have to do with rock 'n' roll?

Not much, until now. What happened was that, in the 13th century, there were some monks who wrote secular poetry, which was lost and then discovered in a monastery in Bavaria in 1803. In 1935 the German composer Carl Orff set these poems to music. Then, this year, Ray Manzarek, former Doors keyboardist and current producer of X, teamed up with composer/producer Phillip Glass for a modern version of these works, titled "Carmina Burana," which is being released as an LP by A&M.

"The first time I heard 'Carmina Burana' I was maybe a senior in high school, and I've always loved it, the power of it, and all these people singing in a Gregorian kind of modal thing with the sense of the throbbing rhythm. It's always been sitting there at the back of my mind as one of my favorite choral pieces," recalls Manzarek.

"About three years ago I bought a recording of it by the Cleveland Symphony, and one song, called the 'The Dance,' I could never figure it out. It starts simply and then the rhythm turns around, and I could never figure out what was exactly going on there. So I went and bought the sheet music, the piano accompaniment for the whole piece. I turned to 'The Dance' and could see that it has a bar of four, it has a bar of three and another bar of four, and then two bars of three. No wonder I couldn't just tap my foot along!

"Then I started looking at the rest of it, the whole score, and I fell in love with the music all over again, but this time performing it instead of just listening to it. And I thought, this is a real trip. This is like the Doors' music, like Ray Manzarek's music. This is my kind of stuff. D minor, chung chung chung. I could just hear the drummer. What a strong beat to it.

"But wait a minute. A drummer, a bass player, a guitar player. Orchestral part handled by synthesizer. Put the chorus on top of it. I had that all in front of me. This could be like a whole thing. I sat at the piano with the music, looking out at the back yard in L.A., and said that's what I'm going to do. I will do the whole damned thing here," he says.

Manzarek says he then made a three-song demo which he shopped around, getting about as much response as Gregorian chant music could be expected to get from most record companies. But via a&r person Nancy Jeffries at RCA, the tape came to the attention of Phillip Glass and Kurt Munkacs, Glass' co-producer and Jeffries' husband.

"So Phillip was out in L.A. last September, when I first got together

with him, and he came over to the house with Kurt and Nancy and we sat around and talked about music, God, man, life and death, vibrations, power, Carl Orff and 'Carmina Burana,' and they said they wanted to produce it. And I said, perfect. Somebody with that knowledge and expertise was perfect as producer, because after producing X I did not want to produce this. I wanted to be the artist this time around," he says.

The whole project took about eight months to record with A&M eventually picking it up and allowing complete artistic freedom on the project, says Manzarek, who adds that the album is geared to FM radio. "After a cut by Kajagoogoo, you can dance to it. And there will be a video for MTV with a Halloween premiere. This is a regular record for regular rockers. It's also for heavy metal people, the Conan crowd."

Future plans include making the whole thing into a video opera, adds Manzarek.

★ ★ ★

And what of the Doors? That well has not yet run dry either, because there is going to be a new Doors album soon, consisting of live cuts never before released. And there is a new book, "The Doors, The Illustrated History," by Danny Sugerman, Manzarek's manager and principal keeper of the Doors' flame.

Manzarek says the new LP, "Alive, She Cried," will contain new versions of "Light My Fire," "Gloria," "Little Red Rooster," "Texas Radio," "Love Me Two Times" and a couple of other things, given "the state-of-the-art fidelity crank."

He says the tapes had been lost for seven or eight years and only turned up last year, when the surviving members of the band and its producer, Paul Rothchild, reviewed them and picked the best for release.

"It's not the definitive Doors concert; it's just the Doors having a good time. It's Jim Morrison alive and relaxed and having fun. The mystical Doors experience doesn't happen on this record. It's a fun record, and we thought, what the hell, let's put it out," he says.

The LP is due in a few weeks. Already out is the book, a \$14.95 large format paperback containing pictures and articles about the Doors compiled through the years by Sugerman.

"One of the things I did when I worked for the Doors and answered their mail was that I kept a scrapbook and I had the articles in a chronological order. One of the ways I shared the memory of the Doors with friends was to open up the scrapbook and bring out my file cabinet of pictures," says Sugerman.

"After 'No One Here Gets Out Alive' (which Sugerman contributed to) we had even more articles and pictures. Before I even started working with (author) Jerry (Hopkins), I hoped to put together my story of the Doors as a rock critic and writer. But after 'No One Here Gets Out Alive' there was not really a whole lot for me to say as a writer.

"But after looking at the scrapbook and not being totally satisfied with 'No One Here,' the realization came to me that combining the press clippings with the pictures would tell the Doors story in the fairest, most objective way," he says.

Act-ivities

Filly's in Philadelphia is going to be devoting its Wednesday nights to "rap, breaker, hip-hop and street dancing," hosted by Lady B. The club will hold a series of contests with the best of Philly going up against the best of New York, as picked by similar contests held at the Ritz.

CBGB's Hilly Kristal celebrated his 52nd birthday with a party at his club Sunday (25). Among those who played were the Drongos, Lenny Kaye, the Del Lords, the Rudies and Costa Rocka. Among those in the audience were members of the Bush Tetras, the Sic F**ks, the Richard Hell Band, Soviet Sex, Cool It Reba, Hoy Boy & the Doys and Phillip Darrow.

Denver promoter Barry Fey is branching out and putting together an "All Time All Star Baseball Game" in Denver. Some of the all-time greats in the game are expected to take part in the event at Mile-High Stadium.

Randy Brecker, trumpeter half of the Brecker Brothers, has formed a new band, the Brecker/Elias Group,

with his wife, pianist Elaine Elias.

The Gang Of Four has added drummer Steve Goulding and background vocalists Paula West and Alison Williams in time for a U.S. tour this month. . . . Singer Kevin Cronin of REO Speedwagon broke his thumb playing basketball. . . . King Sunny Ade will do two songs and have a small part in Robert Altman's upcoming film, "O.C. And Stiggs."

Signings: Simon Townshend to 21/Polydor/PolyGram Records. Debut LP was produced by brother Pete. . . . "Hee Haw" star Buck Trent to Ace Productions.

Talent & Venues

Journeycraft Gets Rockers Where They Have To Go

By ROMAN KOZAK

NEW YORK—Some rock stars can't stand certain colors in their rooms. Some won't stay in any room higher than the fifth floor. Some have peculiar culinary desires. And then again, some hotels don't particularly want musicians among their clientele.

But tours go on, and shows get booked, and even pop stars have to sleep somewhere. Making sure that artists get to where they're supposed to go, and have someplace suitable to stay once they get there, is the job of the travel agency, says Lauren Goldman, head of the music touring division of Journeycraft, a multi-service travel agency based here.

With a staff of four, Goldman handles both large and small tours, "everybody from the Psychedelic Furs to the Rolling Stones." Other major recent clients have included the Who, David Bowie, Robert Plant and the Police.

"I have to handle every aspect of their tour," she says, "whether it's by car or private plane or a limousine or a shuttle ticket to Boston. It encompasses rooming lists, preregistration, and for some clients itinerary typing every day. For some there is more work than for others."

Goldman says she is hired by either the road managers or the accounting firms of the acts she will represent. Some give a month's notice that they are ready to go out on the road, and some only a week. "I would like to have a month, but there

are no rules, and you have to be prepared," she says.

"My first question to a client is, what's your budget, what's the rooming list, and who's going to pay the bills, which I put in third order only to be polite. That's a very important question. If the answer isn't satisfactory to me, I will not take the account.

"The travel agent is usually the first person to get beat, and I've been burned by small and some big acts.

But after being in the business since 1976, I know most of the accounting firms, and if I don't have a personal relationship with someone down the line I will not do it. I will say, 'give me an American Express card,' or I will insist on money upfront and I will work off that," she explains.

She says she will work with acts on setting up tour budgets, which are very important in terms of knowing what can be afforded and what can be asked for from a record company in tour support. Tours can be very extravagant or they can be very budget-minded, and Goldman says that sometimes she has taken a loss arranging rock-bottom budget tours for acts she feels have the potential of coming back with bigger ones.

"Time is money, and this is a service business," she says. "In the travel business you are expected to do a lot for free. We make an 8% commission on an airline ticket, so relative to the cash outlay that is a very small piece of action. We get 10% from a hotel room, but not from the incidentals, so if you have 10 rooms for \$70,

it is not that much.

"So the profit margin is not that big when you have to spend time doing the day-by-day itinerary. These guys want me to have on the list the promoter, the capacity of the venue, and what time the doors open. Big bands with big budgets have production offices that do that for them. A Rolling Stones, Who or Genesis have people in their staff for that. Smaller bands don't have it. They may come in from London and have no office, so the travel agency is the likely one doing them the favor of doing the itinerary. But I am beginning to re-evaluate that and starting to charge for it."

The needs of the crews also need to be attended to, whether it is the arranging of a charter for the tour bus, or just arranging for the hotels. "Crews are harder to do than the stars," says Goldman. "They have to be in hotels next to the venue, in hotels like a Holiday Inn where they don't really care if they are in there or not. There is no glamour in having a crew coming into a hotel, and you have to do so much more work for them.

"The crew comes in at 8 a.m., having driven all night, and all they want is four hours' sleep before going off again. Often the hotel people can't relate to that. There is no glamour, as when Robert Plant would come in."

"I think stars are easier, too, at least for me, because I don't resent their idiosyncrasies," she continues. "If such and such a star can't stand yellow curtains, and freaks out if he walks into a room and sees them, I

don't evaluate that or judge that. I just make sure there is nothing yellow in the guy's room. That's my job. If he is paying \$500 a night and doesn't want yellow, then he shouldn't have yellow. But a lot of people can't relate to that, or resent it, and they screw it up.

"And then there are rooming list A and rooming list B, and whoever is on B can't be on the same floor as A, and there are a lot of politics there. You have to make sure of it all, and it's hard, because you always have to pass the job on, whether it's to an airline or a hotel. And if you are on the phone with them, and somebody else screws up, it's still your responsibility."

With computerized ticketing, it's not too hard to make last-minute flight changes, but with hotels it does become a matter of personal contacts and trust developed through the

years, she says. It also means having a good working relationship with the road manager in case something does go wrong.

Goldman says she has lists of hotels in each city rated according to their costs, their proximity to various area venues, and their ability and desire to deal with music acts. And the lists change. For instance, she says, the Sunset Marquis, long a prime hotel for rock groups going to Los Angeles, no longer wants that business. There has been a change of ownership.

"Most hotels don't want rock groups for the same old reasons, which are very prejudiced," she says. "I personally don't take on any group who is basically rowdy. I can't afford to. Now and again you have an incident, or whatever, but very few bands now want to have the reputation of throwing tvs out the windows.

Talent In Action

• Continued from page 57

It was a solo acoustic gig at McCabe's on July 31, with two SRO shows that saw people sitting on the floor and hanging from the rafters. Cale's performance took a while to gather momentum, with the first few numbers accompanied by some very basic guitar and delivered in a voice that is the exception to the rule about singing Welshmen.

But when Cale, dressed in an open-neck white shirt and wearing sunglasses, moved over to the baby grand, the room caught fire. This is, after all, a superb classical musician who can play piano with such effortless perfec-

tion it makes one gasp. "A Child's Christmas In Wales" and "Sleeping In The Middy Sun" brought swells of applause that cut off as soon as Cale touched the keys for his next number. When he gave the simple introduction "I didn't write this; a friend of mine wrote it" to "Waiting for My Man," the audience was stunned. Try to find a John Cale fanatic who is not also a Lou Reed freak. Cale gave a marvelous rendition of the song, too, starting it out with herky-jerky piano (picture Randy Newman on acid) and moving to a swirling dissonant rush after the junkie finally meets his man.

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Labels Criticized For Playing It Tight On New Acts

• Continued from page 1

Album production budgets are in the main smaller. Most first albums are at best budgeted at the same figures typical during the mid-'70s, or slightly less. Some labels are now opening bids with budgets under

PolyGram Seeks Chappell Buyer

• Continued from page 1

Music, considered to share the role of the world's leading publisher. The possibility of a WCI stake in Chappell appears not to have been a consideration from the start of negotiations between WCI and PolyGram.

Within the industry, some suggest a Thorn-EMI bid or one by acquisition-minded Welk Music Group, Paul McCartney's MPL Communications or E.B. Marks Music Co., a partnership of Freddy & Johnny Bienstock and the Rodgers & Hammerstein office.

In other business areas, investment houses and insurance companies have the financial clout to make such a deal. In fact, CBS revealed earlier this year it would be making a limited partnership deal for a half interest in UA Music with institutional investors. No deal has been announced so far, but speculation centers on an involvement of Prudential Life Insurance Co.

Chappell Music itself was acquired by PolyGram a decade ago at an estimated price of \$40 million, at the time a record price for a music publishing firm.

\$100,000, once held to be a lower end figure.

• Most contracts continue to call for multiple album commitments, but labels are now exercising their options against subsequent album release more aggressively. The practical rule of thumb, say negotiators, is to proceed on an album-by-album basis.

• Royalties for most new acts remain at pre-recession levels for albums, with labels in many cases seeking to shave rates by a percentage point or more. Thus, typical "all-in" royalties, which include producer fees, now range from a high of about 14% (deemed the peak for typical new signings to date) to as little as 11%. Mini-album royalties are negotiated by a point or more below that rate, and singles royalties have declined by several points as well.

These revisions aren't felt at the other end of talent rosters, where major established acts continue to fetch substantial seven- and eight-figure investments, epitomized by much-publicized deals for the Rolling Stones, Diana Ross, Kenny Rogers and others. Notes attorney John Mason of Mason & Sloane, where recent top-dollar contracts have included the Rogers' deal with RCA, a new contract for Juice Newton at the same label, and a new international deal for Olivia Newton-John. "I haven't seen any significant change from the peak years of 1972 to 1978. If we've lost anything, it's that in some situations involving top acts there may be fewer companies bidding."

Overall label talent funds, howev-

er, are pinched, making such blue chip signings a drain on new signings. "When you put that much money into one artist, you're risking your ability to acquire the new acts needed," warns Jay Cooper of Cooper, Epstein & Hurwitz. "That takes away from new artist development overall."

Cooper is one of several legal veterans who agree that new artist album budgets had climbed to indulgent peaks during the late '70s, when some debut LPs cost as much as \$250,000. Now labels are keeping budgets down to the \$100,000-\$150,000 range, according to most estimates, but Cooper notes a recent negotiation during which one label's first budget offer was only \$75,000. "We're seeing sums that such labels wouldn't have offered a year ago, even though the cost of recording continues to go up," he says.

Beyond production costs are other marketing and promotion expenses that sources say are at least as crucial in dealmaking. At Ervin, Cohen & Jessup, Gregg Harrison sees labels relaxing somewhat on their total dollar investment while standing firm on other deal points.

"As labels become more flush with money, it's easier for them to say yes to another point, or another \$20,000," Harrison asserts. "But I don't think they're going to loosen up much on other areas that have become almost institutionalized, like the three-quarter rate on mechanicals or tighter marketing controls and restrictions. . . Those aspects will be slower to change than the sheer economics of deals.

"It's not like 1978, when you could get controls for a new act like the Knack as though they had already sold 20 million records. That, today, has become a mountain you just can't climb.

For acts seeking more control over marketing of their music, or anxious for more label attention, an alternative does exist in the various independent labels and production companies. According to attorney Allen Lenard, also with Ervin, Cohen & Jessup, labels like Enigma, Slash and Bomp are proving successful at launching new acts with total investments at a fraction of the big label deals.

Lenard also sees three majors, Chrysalis, MCA and Elektra/Asylum, creating new opportunities for unknowns. Reorganizations there have rendered both "essentially new labels, with a need to sign in order to build rosters."

Ned Shankman, partner in the Shankman/DeBlasio management company, also sees an upturn in new act signings. "There are more deals available at much less money," he says. "But at least the bands are getting shots. There's more willingness to experiment, especially in the heavy metal area."

Michael Lippman, whose management roster includes Melissa Manchester, says that record company coffers are tighter than before. "You used to be able to get a production budget of \$200,000 or \$225,000 for an artist," he says, "and that isn't the case anymore. Labels are very concerned with how much they spend."

Larry Fitzgerald, partner in the Fitzgerald/Hartley management complex, which handles Toto, notes that labels are also less inclined to pick up the tab for outside promotion, marketing and publicity assistance. "And the term 'tour support' really doesn't exist anymore," Fitzgerald says. "But there are still good deals to be made if labels want an act bad enough."

New Concerns At NRBA Meet

• Continued from page 1

ket stations—considered by many to be the association's lifeblood—will be adequately dealt with in such sessions as "Making daytimers and other disadvantaged stations profitable" and "How to capture regional and national business in small and medium markets," the problems of positioning and promotion will appease major market attendees, too.

Other components of the program include:

- Consultant George Burns' "Programming trends and the parity problem";
- A series of promotion meetings culminating in the selection by attendees of the 1983 NRBA national promotion contest winner;
- The playback and analysis of focus group tapes by Dwight Douglas of Burkhart/Abrams/Michaels/Douglas & Associates;
- Luncheon speakers Walter Cronkite and Mary Kay Ash of Mary Kay Cosmetics, a motivational expert.

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Heartland Beat

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tion in the Austin area at present, a condition Swenson sportingly terms "unfortunate." Like many an indie in many a major metropolitan area, the folks at Moment Productions would be happy to "get in a self-perpetuating, break-even situation, which would keep us going," he said.

But being a music industry organization based in Texas poses special problems, such as the fact that "the infrastructure doesn't exist—the lawyers and accountants that really make it a business. We have to spend lots of time developing contacts on both coasts, but we keep plugging along. Financially, it's tough—I'll make no bones about that."

Swenson says last summer's indie distribution shakeout hurt Moment, "especially because Faulty Products was really behind us." But he assures that "we've got a grip on it now."

A major-label distribution deal with Moment would not be turned down, he adds, but until then "we'll try to place our bands in the best place for them." A&M's signing of D-Day, he says, has "opened some doors, but it's also scared some people off. The reaction from some distributors is, 'Why should we work your product if you're just going to hand it over to a major label?'"

All in all, the people at Moment Productions—president Bill Foster, distributor liaison/promo person

Cindy Wujcik, house producer/performer Patrick Keel, "guiding spirit and visionary" O'Leary, bookkeeper/artistic director Renice Warnette and staff director Swenson—feel they've "done a lot to stimulate the local new music scene," says Swenson. "We've got an incredible pool of

talent here, and we make them feel like they *can* do it, they *can* get a record done, they *can* tour the country."

★ ★ ★

In case anyone was wondering, your humble Heartland scribe has not had a gender change. In the pre-

ceding Heartland Beat (Billboard, Sept. 24), near the beginning of an item concerning a local band's hit recording of the Chicago White Sox victory song, I was somehow referred to as a "diehard Cubs fan *himself*."

I assure you I am decidedly a "*herself*" and will remain a diehard Cubs

fan until they get lights in Wrigley Field.

★ ★ ★

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

Dealers Discuss 'Midline Crisis'

• Continued from page 3

double exposure of pop acts because the midline doesn't stay out there in the stores," claimed Smith.

A chorus of "bin lock" erupted, with Tower's Solomon explaining that in planning the seminar, NARM's retail committee coined the term to describe the fact that retail bins are too full of product.

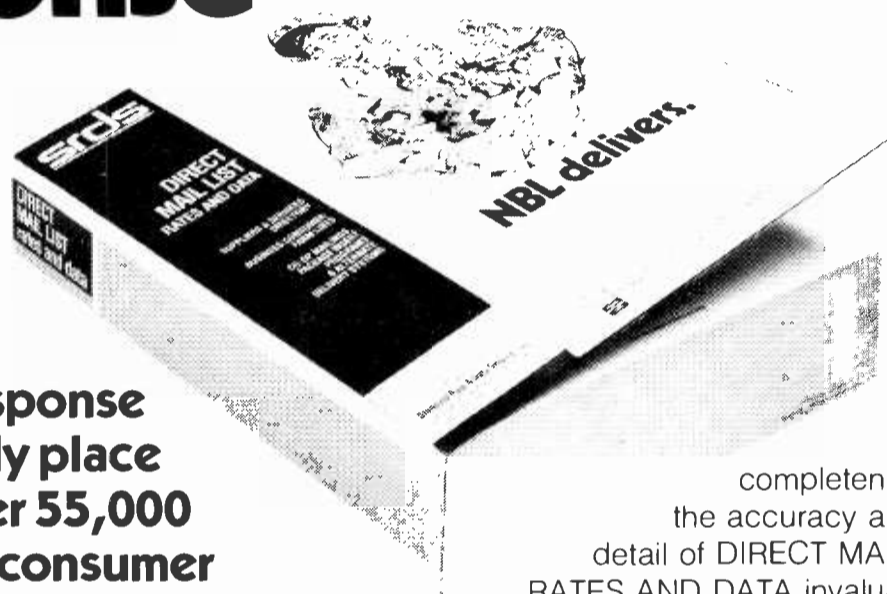
CBS' Tom McGuinness reiterated that he felt returns should be kept in the store and added to the midline displays. Marmaduke shot back, "It will surprise you, but the sell-off of returns is only 20%-30%. A large proportion of returns is brand X, or the new group nobody wants at any price." Smith added, "But if I develop a \$3.98 line, you end up marrying it with other product and it becomes \$5.98, so why do I bother?"

PolyGram's Jack Kiernan suggested that for midline orders a minimum of 30 units be required as standard inventory. One attendee suggested that a 5% return might be adopted. Then NARM counsel Chuck Ruttenberg cautioned the group about price discussions.



STRONG HEARTS—Stevie Nicks greets WEA president Henry Droz after her second sold-out night at New York's Radio City Music Hall. Tom Petty, who joined her on stage for two duets, was camera shy.

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Lifelines

Births

Girl, Jennifer Kate, to Kathy and Roger Ball, Sept. 7 in Stamford, Conn. He is a former member of the Average White Band.

Boy, Jason, to Tracy and Ken Mahn, Sept. 21 in New York. He is an engineer for Regent Sound Studios there.

Boy, Gabriel, to Sherry Jones and Patrick Levy, Sept. 20 in New York.

She is publicity coordinator for A&M Records there.

Girl, Ashley Elizabeth, to Carla and Bruce Ikard, Aug. 28 in Spruce Pines N. C. He is program operations manager and air personality at WTOE there.

Girl, Jacquelyn Brooke, to Vickie and Eddie Maloney, Sept. 12 in Los Angeles. He is facilities manager at Complex Stage and manager of Nova Sound Research there.

Boy, Jonathon Elias to Pam and

Wayne Campbell, Sept. 14 in Nashville. He is promotion director of WSIX-AM/FM there.

Boy, John Tyler, to Jerry and Sharon Flowers, Aug. 23 in Nashville. He is managing director of the Nashville division of Malsey International.

Girl, Laura Lyn Marie, to Mary and Michael Martin Murphey, Aug. 31 in Taos, N.M. He is a recording artist for Liberty Records.

Girl, Catherine Rose, to Connie and Chris Hillman, Sept. 15 in Ventura, Calif. She is president of Constant Communications there. He is a musician.

Boy, Trevor William, to Gail Carrell-Coe and Bill "Duke" Coe, Sept. 14 in Grosse Point, Mich. She is the former studio manager for Pyramid Eye Recording Studio in Lookout Mountain, Tenn. He is a camera man.

Marriages

David Whitehead to Karen Bilanin, Sept. 25 in New York. He is general manager of Finesse Records there. She is coordinator for RCA Records' custom sales departments there.

Kevan Staples to Marilyn Kiewiet, Sept. 1 in Toronto. He is a member of the Canadian group Rough Trade.

Patrick Gallagher to Susan Swart, Sept. 10 in Windsor, Calif. He is an air personality and assistant PD at KREO Santa Rosa, Calif.

Jerry Bailey to Kristine Anne Rhodenbaugh, Sept. 17 in Cincinnati. He is the director of publicity and artist development for MCA Nashville.

Alan Benjamin to Sam Samuels, July 23 in Atlanta. He is video products manager for WEA's Los Angeles branch.

David Frank to Virginia Griffith, Aug. 6 in Mount Tamalpais, Calif. He is a member of Mirage Records group the System.

Deaths

Willie Bobo, 49, of cancer Sept. 15 in Los Angeles. A singer and percussionist who led his own band, he was regarded as one of the pioneers of contemporary Latin music.

Edward Batista, 24, of injuries sustained in a 30-foot fall at Buffalo's Memorial Auditorium Aug. 24. He was a concert rigger with Kenny Rogers' stage crew.

Roy Milton, 76, of a stroke in Canoga Park, Calif. He was leader of the Brownies, a group instrumental in popularizing r&b in California in the late '40s, and recorded several LPs for Specialty Records. He is survived by his wife and four children.

Dennis Becker, 39, in Minneapolis of complications following brain surgery Sept. 19. He was placement director for broadcasting at Brown Institute there. He is survived by two children.

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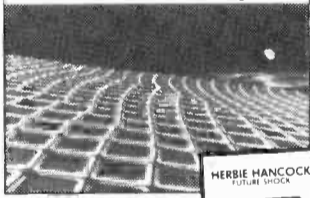
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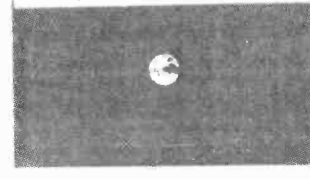
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Inside Track



POLICE PARODY—Police members enjoy a special video of "Every Breath You Take" featuring assorted A&M staff crooning the tune clad only in "Synchronicity" LP jackets. The screening took place in San Francisco during the label's annual sales meeting.

PIRACY CASES SETTLED

Labels Win N.C. Judgments

NEW YORK—Forty-three settlements have been reached in a series of 52 civil lawsuits against 107 of an original 130 North Carolina defendants charged with selling allegedly counterfeit or pirate tapes.

The lawsuits, filed last February by eight labels in all three federal districts of the state, represented the largest action of its kind.

Most of the settled cases have already resulted in federal court judgments, while the remainder await court acceptance, according to the Recording Industry Assn. of America, which spearheaded a four-month investigation through its antipiracy unit. In all instances, the settlements provide for judgments of injunctive

relief and monetary damages in favor of the plaintiffs. In each of these cases, the defendants have agreed to cooperate with the RIAA's continuing investigation into the distribution of pirate tapes in North Carolina.

According to Joel Schoenfeld, RIAA's special counsel for antipiracy activities, the labels are pursuing their claims in the remaining nine cases. The labels that brought action are RCA, MCA, Elektra/Asylum/Nonesuch, Warner Bros., Atlantic, PolyGram and Capitol. They charged sale of illicit tapes of best-selling artists at small retail outlets throughout 20 counties in North Carolina.

Hall Of Fame Awards To Four Georgia Musicians

ATLANTA—Four Georgia musicians were honored with the state's highest musical award, the Georgy, at the fifth annual Hall of Fame Awards held at the Colony Square Hotel here Sept. 24. The awards capped a 10-day round of events intended to bring national, regional and local focus upon Georgia's music industry.

James Brown earned a Georgy in the performing category. Atlanta Pops conductor Albert Coleman received one in the non-performing category. Harry James, the late trumpeter and bandleader, was awarded a posthumous Georgy. And veteran r&b artist Piano Red took the Pioneer Award.

At the banquet, videos were shown of Georgia acts, including such new music bands as R.E.M. and the B-52's, and the new country group Atlanta.

This year's Georgia Music Week

Philips Exhibiting CD At Acapulco Expos

NEW YORK—A presentation by Philips of its CD hardware and software will be made at this year's Mus-expo and International Videxpo '83, Nov. 1-4, at the Condessa del Mar hotel in Acapulco. The company will also exhibit its line of audio and video electronic equipment, as well as being the official audio supplier for booths at the show.

Over 500 companies from 24 countries have confirmed their participation in the event.

Independent Promotion: Big talk behind closed doors at the NARM retailer conclave concerned the mounting fees charged for services of the "network." Where such fees for working a single record totalled \$100,000 only a couple of years ago, the figure now apparently peaks at closer to \$250,000. "Bonus points" is the way insiders characterize continuing payments, as the promo seers ask more gold to push the record to each new pinnacle on the charts. Retailers told label reps at LaCosta that they have heard estimates of an annual budget for the "network" of from \$15 million to \$30 million. The store chains feel this mammoth stipend has taken the money, all or in part, that one time was their "advertising allowance" for essential radio and print ads. Opinion is that unit sales continue to plummet because potential customers are no longer enticed by radio spots and display ads.

Record musical: With its 3,389th performance Thursday (29), "A Chorus Line" became the longest-running musical in history. It topped "Grease." . . . Just after leading independent distributors across country were informed by Larc Records' Stan Layton that they would have the line Friday (23), they got another call late last week that CBS Records was getting the label. Seems Joe Isgro had changed his mind . . . Creditors of Sound City Distributors, the cutouts-only operation of Tom Sims, the one-time WEA Texas branch chief, meet Thursday (6) at 11 a.m. in the Dallas federal courthouse. Sims went Chapter XI Aug. 19. Another industry fatality is P&S Enterprises, Shreveport, La. umbrella for the Stan Lewis empire. P&S filed Sept. 15 under Chapter XI. Details were not available from debtors' attorneys at presstime.

Video piracy splashed across the media front at midweek as Panamanian law enforcement officials swept through the two factories operated by Panafashion, seizing 40 tons of duplicating equipment, packaging gear, videotapes and business records. The raids, prompted by the Motion Picture Assn. of America and key members including Universal, are said to be the biggest to date in the video piracy realm.

Golden Deal: MCA's rebuilding continues, with the label's latest coup a marketing, distribution and promotion tie with Canada's hot Solid Gold Records. Launching MCA's U.S. and U.K. pact will be albums by Toronto and Headpins, with product from other label acts like Chilliwack to follow. Principals Steve Propas and Neill Dixon are opening a stateside Solid Gold office in New York, to be helmed by Andy Frances.

Industry alumnus Rich Lionetti has departed as senior vice president of marketing at Softsel, the Inglewood, Calif. computer software distributor. Lionetti could not be reached for his future plans . . . Expect East Coast marketer Roy Norman to announce a deal with Barry White's Unlimited Gold production firm for his National Distribution Network. White had been with CBS Records . . . L.A. Superior Court Judge Bruce Geernaert has found SST Records entrepreneurs Greg Ginn and Gary Arthur McDaniel guilty of contempt of court. In the Sept. 22 ruling, Geernaert found the release of the album "Everything Went Black" was in violation of a prior preliminary injunction. Both Ginn and McDaniel must serve a five-day jail term, starting Oct. 21. Attorney Walter Hurst, counsel for the two, said no decision has been made as to whether the decision will be appealed. Ginn was also ordered to pay a \$1,500 fine.

Russ Bach, executive vice president of WEA, has been named to serve on the Crespi Carmelite High School (En-

cino, Calif.) advisory board. His wife, Mary Ellen, has just joined the faculty of Louisville High School, a private school in the San Fernando Valley . . . Track erred and his one-time Mercury Records associate Herb Wolfson, now with Universal Recording Studios, Chicago, corrected him. We reported (Sept. 24) no CD playback unit in the over 600 pages of the Sears Christmas catalog. Buried inside on page 408 is a page offering the private label digital audio disk player at \$589.99. If you add \$10, the ad says you get three disks, containing Vivaldi's "The Four Seasons," Handel's "Water Music" and Tchaikovsky's "Symphony No. 5." If you check the Sears index, however, you find no reference to the CD player offering.

When Walt Disney employees who have totalled 20 years or more with the Burbank-based firm frolic at the Sheraton Grande, L.A., Friday (7), Disneyland Records' Southern regional boss Sandy Beach, known to his old friends as Carl Siegfried Strobach, and his lovely frau, Virginia, will be in attendance for the first time, along with the record division's Canadian topper Jim Raburn. Beach, an acknowledged industry gourmand, has just been told by his medic that he has an ulcer . . . Bones Howe is developing the music for "Buckaroo Banzai," a 20th Century-Fox release. Billy Vera, leader of Billy & the Beaters, makes his screen acting and singing bow in the flick.

More than 50 prominent record industryites from both coasts gathered Wednesday (28) at Bob Summer's Dakota apartment in Gotham, for the kickoff cocktail party of the 1983 AMC Cancer Research Center Humanitarian Award. Elektra chairman Bob Krasnow is the honoree, and the award dinner is Dec. 4 at the Waldorf Astoria. The same evening last week, more than 90 distaff members of the industry participated in a similar event at the Krasnows' New York abode. Latter group is embarking upon a special all-woman fundraising task force known as "High Priority," since this year's AMC project concerns breast cancer research.

At presstime, it appeared that over 200 would attend the second annual NARM independent distributors conference this past weekend at the Hyatt Palm Beach . . . Song penner Harry Tobias will be feted Oct. 12 by fellow members and guests of the Eddie Cantor B'nai B'rith Lodge at the Friars Club, Beverly Hills. Jay Livingston & Ray Evans, Richard M. Sherman, Bobby Troup and Bernie Wayne entertain, with brother Henry Tobias as MC . . .

Ed Murphy, who recently joined the National Music Publishers Assn. as exec vee, seen as front-runner for Al Berman's job as chief of NMPA's Harry Fox Agency. Berman, 35 years with the agency and president since Fox's death in 1969, retires next May, but will continue to consult Fox . . . NARAS prexy Mike Melvoin presents Sony and Philips reps with a NARAS Presidential Award in New York Monday (10) for the Compact Disc . . . Camelot Enterprises' Paul David sees 20 video departments in the 140-plus-store chain's future. He now has eight. He says Camelot is deliberating whether video must be in freestanding locations right now. All departments are in mall locations, which present parking obstacles and generally thwart stocking X-rated software. David says X-rated is probably 40% of the total rental/sales volume, though "they will never admit it's that high." Camelot will not stock porno software on principle. All Camelots still stock video game titles.

Edited by JOHN SIPPEL

SOME UNLOAD IT, SOME BURY IT

Vidgame Firms Deal With Surplus

By FAYE ZUCKERMAN

LOS ANGELES—Instead of dumping defective excess inventory on an already ailing video game marketplace, Atari recently collected truckloads of it and dropped it off at a city landfill in Alamogordo, N.M. for burial. Some other leading video game makers say they are planning similar fates for excess inventory that is not defective; Mattel and Parker Brothers say they will take a different tack.

These two companies report that they are likely to impose mark-down, dealer incentive programs and start selling excess products through alternate distribution outlets, such as direct mailings or catalogs.

Micro Lab, on the other hand, has prepared a trash compactor to grind up its excess inventory, says company president Stan Goldberg. "When a game dies, you bury it—not chop up

its price point," Goldberg says.

Because of eroding price points and the glut of old products, some from now-defunct companies like U.S. Games and DataAge, retailers are cautiously stoking up on titles for video game consoles. "They (retailers) have a legitimate fear that they will buy 10,000 copies of one title only to find the next day the price on the title has come down," Goldberg explains.

Entertainment software maker Activision has already buried many of its outdated titles in its warehouse. Although the Mountain View, Calif. company had attempted to keep production levels low, it is currently trying to clear retail shelves of old product. Jim Levy, president of the company, reports that conservative retail and distributor ordering patterns this fall will likely result in lower sales and an operating loss for Activision.

A spokeswoman for Mattel suggests that retailers can clear their shelves by cutting prices and running in-store promotions. "I cannot get specific about our stock balancing program, but we have one. Other solutions for retailers would be close-outs or using alternate distribution methods," she says.

Price cutting is nothing new to computer products retailers. Many have learned that that method does not foster sales in the video game business. "If the game is not quality it will not sell," says Goldberg. "It just takes up shelf space."

According to Tom Dusenberry, manager of consumer electronics for Parker Brothers, based in Beverly, Mass., "We minimized our inventory problem by using extreme caution when making decisions about how many of one title to produce." The company has 16 titles, two of which have become "hits."

E U R Y T H

M I C S

Sweet success is made of this.

« GOLD

The first single
SWEET DREAMS (ARE MADE OF THIS)
went to #1 in both BB and CB
video currently on MTV
7 in. PB-13533 12 in. PD-13502



« GOING GOLD

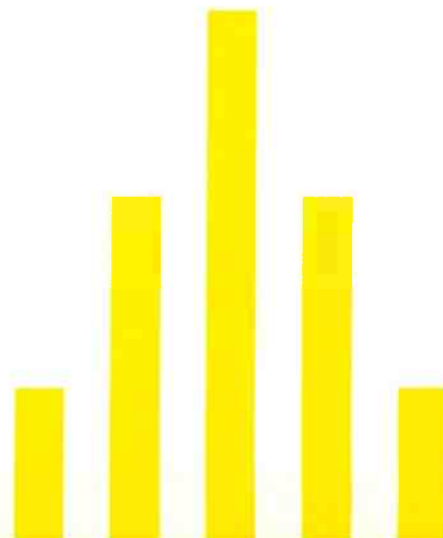
The debut album
SWEET DREAMS (ARE MADE OF THIS)
currently climbing the charts
AFL1-4681
BB **23** CB **28**



« HEADING FOR GOLD
THE FOLLOW-UP SMASH
climbing the charts like the first single
LOVE IS A STRANGER
video currently on MTV
7 in. PB-13618 12 in. PW-13629
BB **42** CB **52**.



« AN EXPLOSION OF MEDIA
National coverage: Rolling Stone,
Record, Creem, Heavy Metal, Musician,
Trouser Press, Cashbox, Westwood 1, Source,
American Top 40, RKO Radio,
Entertainment Tonight, MTV.
Local and regional coverage: N.Y. Times, N.Y. Post,
Washington Post, Chicago Tribune, L.A. Times,
L.A. Herald Examiner, AM Los Angeles, MV3



Discover Country

**Wild,
Blue &
Swingin'**

**The
Black Sheep
Is On
The Prowl**

**All The People
Are Talkin'
About
John Anderson's
New Album**



**The Voice Of Nashville
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STARS



COUNTRY