MTV Cable Spurs Disk Sales Of Artists Aired

By JIM McCULLAUGH

LOS ANGELES—Does video music on cable sell records and tapes? The early returns on MTV, the 24-hour stereo cable music channel from Warner-Amex which debuted Aug. 1, suggest strongly that it does.

A spotcheck of record retailers in such markets as Tulsa, Syracuse, Des Moines and Wichita—all markets with relatively high pay TV/cable penetration that have added MTV—indicates that the new Warner concept has an impact on album purchases. As of Aug. 31, MTV was on 252 cable systems in the U.S., with an estimated audience of 2.5 million homes.

Most affected seems to be new acts, but major artist catalogs are said to be influenced, too. Video clips of newcomers make up 30% to 40% of MTV's programming mix right now.

One retailer, Tulsa's Record Town, is claiming that MTV is responsible for bringing in an additional $300-$500 in revenue every week.

And at least one audio/video dealer, Ford Audio of Tulsa, is utilizing MTV to demonstrate the benefits of stereo tv and video hardware by offering a "Super Music Video System," which is attracting interest among its patrons.

"At first I couldn't figure out what was happening," says Corrine Morris, manager of the Record Shop, Des Moines. "Kids were coming in asking for artists I had discontinued. When I asked about their interest, (Continued on page 68)

Anti-Rental Petitions Are Texas Vid Dealers' Ploy

By LAURA FOTI

NEW YORK—The initial confusion and anger may have died down, but many Texas merchandisers still have gripes about Warner Home Video's rental-only program.

While Warner Home Video's rental-only program is sure to be a major topic at VIDCOM in Cannes, which starts Friday (9), the international video market showcase is expected to draw 7,000 industry professionals. Billboard's pre-event coverage begins on page 70.

though at least 125 retailers and a few distributors have signed on (Billboard, Oct. 3), the majority appears to be putting off a decision or passing up the program altogether.

The most common response seems to be "wait and see." Because of the negative reaction that still predominates, many dealers are reluctant to offer the program to their customers at this time. Still, they concede that (Continued on page 65)

Warner Vid Plan Criticized in U.K.

By LAURA FOTI

LONDON—If reaction in Britain is any criterion, Warner Home Video's rental program stands to generate controversy as it's unveiled in international markets (Billboard, Sept. 12).

Reservations have been voiced (Continued on page 80)

Trade's Xmas Greetings: 20 Top 10 Artists Slated

By PAUL GREIN

LOS ANGELES—It may be a merry Christmas after all. Releases by such superstars as Paul McCartney, Donna Summer and Linda Ronstadt have been pushed back to after the first of the year, but there will still be new product in the stores between now and the holidays by at least 20 acts who hit the top 10 last time out.

IFPI, BIM Debate Mechanicals

By MIKE HENNESSEY

LONDON—A new effort to resolve the two-year-old conflict over royalty rates between IFPI and BIM, the European mechanical rights organizations, saw leading figures of both bodies locked in contract negotiations at week's end.

A complicating factor seen as the central issue in the controversy is the general abandon-

ment in Europe of recommended retail pricing, the traditional peg upon which royalties were based.

While hope was expressed for a compromise solution, signs at presstime were that the European record industry, on one hand, and the authors' societies on the other, were still reluc-

(Continued on page 106)
America's Sweetheart

Juice Newton

"THE SWEETEST THING"
THE NEW HIT SINGLE FROM THE GIRL WITH THE GOLDEN TOUCH
WKTU-FM On Top, WRKS-FM Growing In New York Arbitrons

By DOUGLAS E. HALL

WKTU's RKWS-FM, which used to be WXLQ (99-X) and is now known as Kiss, is up to a 3.3 share from 1.6 in the listening and a year ago. RKU's AM talk station, WOR is in second place with a 6.2.

Informed sources say WRKS program director Don Kelly's secret weapon is Barry Mayo, who was brought in as assistant program director in May from WCGN-AM Chicago, where he had been program director. Kelly credits Mayo for adding "black music expertise" to the station.

KELLY cannot quite believe the station's climb, since it only introduced in new call letters, logo and ad campaign Aug. 1. He says, "We would have been happy with a 3.3 in the fall, but now we know that that's only the tip of the iceberg, since we've got a 4.5 in the September Arbitron.

Another surprise in the New York market is the climb of WBLS-FM, which is up from 2.8 to 4.1 in the Arbitron.

ABC’s AM outlet, adult contemporary WABC-AM, is down, too, to 3.7 from 4.6 in the spring and 4.2 a year ago. Yankee baseball, which helped the station in the spring, apparently hurt it during the baseball season. WABC-FM, (96.7) has shed listeners to ABC's AM outlet WNEW-FM, (1130), which has the station is up to 4.0 from 3.7 in the spring, and 2.9 a year ago.

South Jersey Arbitron WJYX-FM is up to 2.5 from 2.8 and WNEW-FM leader ABC's WPLJ-FM is down to .41 from 4.1.

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Country music is doing better in New York, if only slightly. WHN-AM is up to 2.8 from 2.4 in the spring and 2.6 a year ago. Viacom's WKHR-FM is up to 1.5 from 1.0 in the spring and 1.3 a year ago.

WRJ-FM continues to lead the Detroit market with its MOR format, but the station is down to 6.8 from 7.1 in the spring and 13.8 a year ago.

Country music is doing well in Detroit, Los Angeles, and WWDF-FM continues to grow and is up to 4.6 from 4.4.

(Continued on page 12)

Fast Sale Of Assets Sought for Peaches

By JOHN SIPPEN

LOS ANGELES—Both the debtor, Peaches Records/Nehi Distributors, and the creditors' committee are committed to sell the Peaches/Nehi assets as expeditiously as possible, a spokesperson for the committee asserted last week.

At a meeting held Thursday (24), it was agreed that $3.1 million over the New York stock market is the climb of WBLS-FM, which is up from 2.8 to 4.1 in the Arbitron.

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**Priority Names Its Gospel Artists**

**Signs Ben Moore, Bob Bennett, James Felix & Carman**

By ED MORRIS

NASHVILLE—Priority Records, the new CBS gospel label, has made its first comprehensive announce- ment of its new signings and plans for sales, marketing and publish- ing.

Making up its initial roster of artists are Ben Moore, formerly of the Brothers Purify, Bob Bennett, who earlier recorded with Martyr Way Music, James Felix and the Street Band, formerly with Light Records; and Carman, who has no previous label affiliation.

Priority will also market, promote and distribute gospel product currently handled by CBS. This will in- clude work by Bob Dylan, verr Livgren, Mighty Clouds of Joy, Johnny Cash, James Vincent, Ma- halia Jackson, the Statler Brothers, Ray Stevens, the Oak Ridge Boys.

Anita Bryant and Connie Smith.

In gospel outlets, Dylan’s “Shot Of Love” album will be packaged and labeled to display the Priority logo. It will carry the usual Columbia- marks for secular record stores.

New songs for the May 27 release are two songs that began shipping the first quarter of 1982, according to Buddy Hooty, Priority’s vice president.

(Continued on page 15)

**Bomp Signs 2-Tier Deal To PolyGram**

By CARY DARLING

LOS ANGELES—Independent labels Bomp and PolyGram Records for an 18-month deal which will have the small Los Angeles “farm club” for new music. Similar to Stiff’s relationship to CBS, I.R.S. and A&M’s partnership, and Is- land’s alliance with Warner Bros., Bomp will retain its independent distribution for less commercial ma- terial while that product deemed to have mass market potential will go through PolyGram’s distribution arm.

“These are two separate oper- ations,” says Bomp president Greg Shaw. “What we hope to do for PolyGram is develop artists specifically for them and place those artists with the proper label....”

Besides its input, the execu- tive notes that independent dis- tribution’s well-being has been greatly bolstered by continuing success by such other labels as A&M, Motown, Chrysalis and Prelude plus new labels to come “by such pros” as Arnie Orteau.

(Continued on page 10)

**Biegel On Boardwalk Likes Indie Distrib**

By Irv Lichtman

NEW YORK—After years away from the independent distri- bution scene, Irv Biegel began dealing with this marketing sys- tem again in May and he likes what’s happening.

“Questions of a financial na- ture have been answered: they’re solvent, they’re paying their bills and checks are coming in more time often than not,” says Biegel, now named president of Boardwalk Entertainment Corp., whose Boardwalk label took on independent distri- bution with Columbia Records when the latter re- turn with CBS under its pressing-and-distribution approach.

Both Biegel and Boardwalk chairman Neil Bogart have each dealt with Indies in the past, al- though Biegel’s involvement has been associated with branch dis- tribution, first at PolyGram through Casablanca Records and then through CBS.

Not about to discount the mar- keting clout of his Biegel gays, however, is the question to leave the major’s branch system was based on needs for “greater flexibility and a little more free- dom to deal with accounts on a direct basis.”

Biegel cites examples the ability to hop on accounts’ pro- motional programs without deal- ing with CBS’ own time-frame and flow of product, and to quickly setup distributor meet- ings on new product, as he did last week on just several days no- tice.

“We probably should have gone independent to begin with,” adds Biegel. “We are still in a struc- ture like CBS, it takes longer to establish new relationships and I guess our company is less patient than others. We wanted a swifter reaction time from them, which they couldn’t give.”

Besides its input, the execu- tive notes that independent dis- tribution’s well-being has been greatly bolstered by continuing success by such other labels as A&M, Motown, Chrysalis and Prelude plus new labels to come “by such pros” as Arnie Orteau.

(Continued on page 10)

**Astor Records Taken Over By PolyGram**

SYDNEY—Astor Records, small- est of Australia’s seven major labels and the local licensee for MCA and Motown, among others, has been taken over by PolyGram, with a guarantee of continued autonomous creative operations.

Astor, in existence for 25 years, share a parent company with Poly- gram, namely Phillips Industries. It was the Phillips board which decreed that PolyGram’s Australian affiliate will take re- sponsibility for the smaller company, which in years past has proven an occasional financial sore.

The takeover was initiated in May.

While Astor will continue to re- serve core functions such as per- formance, financial and corporate ac- tivities will be assumed by Poly- Gram. Phillips will completely re- move its influence from the smaller company. “They will have no prof- its, no losses and no decisions,” he firm’s Astor general manager Rex Barry, “It’s very positive for us,” he as- serts. “We can still chase labels and reprenent them the way we wish. But now we have the strength of a major music company behind us; financial support will be there if it is required. Yet we still retain the sort of inde- pendence that drew a company like Motown to us.”

PolyGram managing director Ross Barlow remarks: “Astor will become an autonomous division of ours. They will keep all their staff behind their branch offices will be amalgamated with PolyGram’s throughout Australia. Eventually the Melbourne headquarters will relocate to our Sydney head office.

“Frankly, I have enough of my own problems to become involved with Astor. There is no question that they will make their own deci- sions. In fact we have no immediate plans to distribute them; they will continue to operate as they have in the past in that regard.”

Both Barry and Barlow state that the changeover has been smooth and without alteration or even mild disarray.

**Deadline For Grammys**

NEW YORK—Members of NARAS and the academy will be able to receive the annual Grammy Awards that are being officially entered will be eligible for the awards.

By Glenna W. Warschauer

Iillsides are available on microfilm from KTO Microform, Rte 100, Millwood, N. Y. 10546. Inquiries and subscription information may be obtained from University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106.

Postmaster, please send changes of address to Billboard, P.O. Box 13686, Philadelphia, Pa. 19101, (215) 786-1400

**FIRST PRIZE—**Songwriters Sammy Kahn, left, Johnathan Holtzman, second, and Anita Bryant, first announce their winning composition, “Cali Roadtrip Away From Your Love” will be published via a AGAC song con- tract with Chappell Music. It was New York’s Bottom Line. Story, page 55.

**Executive Turntable**

Record Companies

**Back to Black**

Greenfield

**Porcupine**

Ward

**Hyland**

**Hanneman**

Mike Hyland is director of creative services for Monument Records, Nash- ville, Hyland was president and co-founder of Network Ink public relations agency... Nashivlle's Benson Co. has added three salesmen to its field stuff.

**Jefferies**

**Steffe**

** HYLAND**

**PUBLISHER**

RICHARD LAWS is upped to director of copy- rights and mechanical licensing at New York's CBS Music, Hollywood... Gary Beard is ap- pointed professional manager of all the affili- ate labels of Warner Bros./Reprise/Re-记ing Corp. ... Paula Jeffries, formerly in a&r for 20th Century Records, is professional manager in Los Angeles for Screen Gems/Colgems/EMI.

**Marketing**

Tom Lunt has replaced Steve Ferrasca as record buyer for the Streisand Records chain in St. Louis.

**Related Fields**

George Ware is the interim executive director of the Black Music Assn. He was director of all BMA programs and special projects. ... Howard Burkart is named director of affiliate communications for Home Box Office, and Larry R. Chudon joins the company as manager of family programming. Burkart was HBO's first director of promotion. Chudon has been manager of program development for Nickelodeon... Colin Baysiw moves to managing director of MGM/CBS Home Video's U.K. operation. He was in inter- national sales for Memorex... Bruce M. Polichar is the new vice president of business affairs for the Samuel Goldwyn Co., after having served as its director of business and administrative affairs as well as its home video division.

**Polichar**

**Carhart**

**Jeffries**

Michael Abrams moves to the post of national training specialist for con- sumer VHS at Panasonic. He was with Byron Motion Pictures, Washington, D.C.... At Ampex, Harold F. Jones is national sales development manager for the magnetic tape division. He was most recently national sales manager for the ADDA Corp. ... Philip Egan is the new sales rep for Downstate Illinois and northern Indiana for Koss. Earlier, he served as program director for Jun- ior Achievement in Milwaukee.
These songs made a reputation. Now, they'll make a star. Garland Jeffreys recorded live.

Garland Jeffreys has been a critical success and a cult favorite. His last album had a two month hold on almost every AOR station in the country. And his recent tour with The Rumour was an international sold-out, stand-up success.

"Rock & Roll Adult," Garland's new album, is a document of that tour. Recorded live in Lyon, France and at The Ritz in New York, it is a classic Garland Jeffreys collection.

On it, Garland gives the definitive performances of the songs that have made his reputation as a rock writer.

Performances that will make a star out of a legend.

Wild in the Streets
Covered no less than half a dozen times in the last two years.

I May Not Be Your Kind
A gem from the "Ghostwriter" period.

Matador
Broke Garland as an international figure. Gold all over Europe.

R. Q. C. R.
An anthem for a generation.

35 Millimeter Dreams
Another classic from "Ghostwriter.

Cool Down Boy
A twelve-minute showstopper.

96 Tears
Garland's smash hit single from "Escape Artist.

Bound to Get Ahead Someday
One of the first reggae tracks recorded by an American.

Garland Jeffreys "Rock & Roll Adult"
Recorded live on Epic Records and Tapes.

Beginning this month, the "Mature Tour" featuring Garland Jeffreys.

Produced by Garland Jeffreys, Bob Clearmountain and Nick Wingate for Ghostwriter Inc.

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Chartbeat

Endless Run At Pop Peak; Beach Boys Ride A Wave

LOS ANGELES—Diana Ross & Lionel Richie’s “Endless Love” (Motown) holds at No. 1 for the ninth straight week, tying the 1981 record set earlier this year by Ken Carnes’ “Bette Davis Eyes” and becoming one of the longest-running No. 1 hits of the rock era.

“Endless Love” is dislodged from the No. 1 slot this week by the Four Tops’ “When She Was My Girl” (Casablanca), but not before becoming one of the 11 longest-running No. 1 hits since the chart went weekly in Billboard in 1965. It had seven weeks at the soul summit.

Here are the nine singles that have logged nine or more weeks at No. 1 in the past 26 years. The numbers in parentheses are as of today.


Two explanatory notes: Ross & Richie will almost certainly move up on the list as they log more weeks on the chart. And to break the tie between Percy Faith and Kim Carnes, we had to go to weeks on the top chart, “Summer” edged “Bette” 16 weeks to 14.

Now to singles that have had the most weeks at No. 1 back since 1965. Again, weeks at No. 1 are followed by weeks on the chart.

8. “634-5789,” Wilson Pickett, At-

(Continued on page 15)

MUSIC ON CABLE

By LAURA FOTI

NEW YORK—October music programming on cable is a grab bag of concerts, movies and documentaries. Although some of these presentations have appeared in theaters or on cable previously, there is also a fair amount of first-time-around footage.

ABC’s ARTS channel has designed four theme weeks, combining music with shows about the other arts. From Oct. 5 through 11, Melba Moore serves as host for “The Creative Drive,” examining the political, social and emotional forces contributing to an artist’s motivation. Musical highlights include a performance of “La Sylphide,” featuring ballerina Eva Egodokhova and the London Festival Ballet choreographed by co-star Peter Schaufuss to the music of Herman Lovenskold. Verdi’s opera, Oct. 12-18, features Verdi’s “La Forza Del Destino.”

Forms in a recasting of the original performance of Antonin Dvorak’s “Symphony No. 9—From the New World.”

“Man And Woman” week is hosted by Tommy Grams and Jerry Orbach, both currently starring on Broadway in “Marry Me,研制adown,” which will be featured in the Oct. 26 and Nov. 1 shows. Such programs as “Jazz—From Beside To Billie” will be shown on cable for the first time in a three-part series called “Woman In Jazz,” hosted by Carmen McRae.

The rock beat on cable is provided by such names as Willie Nelson’s MTV and USA Network’s weekly “Night Flight.” Programs this month, MTV has scheduled a special with Greg Kihn (Oct. 3), recorded in concert at the Country Club in the Bay Area. The next night is “The Visitor,” a documentary about Mick Fleetwood about his debut solo album of the same name.


USA Network’s “Night Flight”

(Continued on page 100)

Producer Profile: Jay Graydon

by paul green

LOS ANGELES—No one can accuse Jay Graydon of standing still. In the past four years, he’s gone from being a top session guitarist to active songwriter to hot up-and-coming producer, through his work with Manhattan Transfer, Al Jarreau and George Benson.

The 31-year-old native of Burbank, Calif., is already looking beyond producing: he hopes to be accepted as an artist and sometimes writer as well.

“I like what I do,” Graydon says, “but after awhile it will be like session playing became—just a job. I keep reaching the next plateau where I thought that was all I wanted, and still want to move on. I get bored pretty quick, which is contrary to the way I work.”

That’s something of an understatement. Graydon is a perfectionist, and when he hears an electric guitar part on one Benson tune, “I do work them hard, but I’ve got a method I use: I fill up a lot of tracks with solos and vocals and then start listening and giving every part a grade. I have a mathematical way of piecing things together.”

But “I think I’ve got the ability to know when I’ve taken somebody over the top and it’s not going to get any better. Steely Dan and Gino Vannelli take people farther. When it gets to that point, I stop.”

Graydon started doing demo work in the late ’60s and graduated to record dates in 1973. His peak year was for sessions in 1977, when his bottom line, $105,000, made him the most in-demand guitarist and maybe 10% greater music. So of 20 dates a week, maybe two would be music I really liked.

(Continued on page 92)
FILL THE ROOM WITH RHYTHM!

"WALL TO WALL"

THE SECOND SENSATIONAL SINGLE BY

Rene & Angela

FROM THE HOT AND HAPPENING ALBUM WALL TO WALL - PRODUCED BY BOBBY WATSON, RENÉ & ANGELA

www.americanradiohistory.com
Through 10 years of live touring and 6 previous albums, QUATRO has aroused a strong cult following, having sold over 2,500,000 albums in 58 countries. A phenomenon of opposites, bred between the extremes of Detroit Machine Rock and classical concerts, QUATRO combines guts with beauty in a musical style that mixes heavy rock concepts with soaring melodies.

Produced by Ron and Howard Albert

Includes The Smash New Single...

"BOTTOM LINE"

(SRI-00014)

Produced by Ron and Howard Albert

Includes The Smash New Single...

"BOTTOM LINE"

(SRI-00014)
Larkin Arnold: Getting Tougher
Sees More Competition, Fewer Dollars For Black Music

LOS ANGELES—As someone who’s been at the forefront of black music ad ever since the mid ’70s, first at Capitol, and then at Arista, Larkin Arnold says the job is steadily getting harder.

“There’s much more competition,” says Arnold, who became CBS’ vice president and general manager of black music last November. “There are a lot more companies trying for the same few slots. Five years ago there were basically just Motown, CBS, Columbia, Capitol and Atlantic. Warner Bros. is now a large player in black music. Now you have Elektra, RCA, Solar, MCA; the majors have got in through that route.

“Plus, black people had a lot more money then. I’m concerned with what Reid-Scott is going to do to make black music.

By PAUL GRIN

WELK CLOSES SONG BUYOUT

NASHVILLE—Welk Music Group divisions Hall-Clement (BMG), ABC/WE (ABCO) and Chess (ASCAP) have completed the acquisition of more than 1,800 copyrights from the Paternoster estate, according to reports. Paternoster, the daughter of bothcomb’s publishing companies.

Dave Welk, Welk’s executive vice president and general manager, says the acquisition is the largest in number and purchase price of the nearly 30 catalogs bought by Welk in its 23-year history. Pi-Gems/Chess’s principal owner is Bob Papp, owner of Arista, his label and publishing company, and RCA and MCA artists Charles Quillen, John Schwartz and David Wills.

Welk has spent seven years building up a catalog of nearly 4,000 copyrights, bought from several sources, including Steve Learen’s St. James Music, and from a variety of other sources. The company has spent over $5 million on the catalog, and has made payments of over $3 million to the ASCAP, BMI and other organizations.

Welk’s acquisition of the Paternoster estate is the largest in the company’s history. The acquisition will add nearly 1,800 copyrights, including those of notable artists such as Pat Benatar, The Talking Heads and The Ramones.

Pternoster, the daughter of bothcomb, was one of the main figures in the music industry during the 1970s and 1980s, and had a wide range of copyrights, including those of such artists as The Beatles, The Rolling Stones and The Who.

The acquisition is part of a larger strategy by Welk to expand its catalog and increase its market share. The company is currently working on a number of acquisitions, and is expected to announce more deals in the near future.

The acquisition is expected to have a significant impact on the industry, as Welk is one of the largest and most successful independent music companies in the world. The company is known for its innovative and creative approach to songwriting and recording, and has produced many hit songs and albums for a wide range of artists.

The acquisition is also expected to have a positive impact on the Paternoster estate, as Welk is known for its ability to market and distribute music effectively. The company is expected to release many of the Paternoster copyrights in a variety of formats, including digital and streaming.

The acquisition is expected to be completed in the coming weeks, with the details of the deal to be announced shortly.

By PAUL GRIN

HEILITHER ADDS STORES

LOS ANGELES—Heilither has been an entrepreneur with the largest number of retail record/ tape/accessories outlets in the Twin Cities, Minneapolis-St. Paul, and the largest wax museum stores, operated by Lieberman Enterprises, which now operate 11 stores.

Heilither now operates 13 locations in Minneapolis, St. Paul and St. Cloud, Minn., and has over 2,000 square feet of retail space. He operates in a financial arrangement with the owner.

Heilither is not completely out of the house, however. He is expected to continue to produce and distribute music, and to operate his own record company.

Heilither now operates 13 locations in Minneapolis, St. Paul and St. Cloud, Minn., and has over 2,000 square feet of retail space. He operates in a financial arrangement with the owner.

By PAUL GRIN

Computer Pak Hosts Martell Benefit

NEW YORK—The T.J. Martell Foundation for Leukemia Research will be the recipient of proceeds from a rock ‘n roll street fair sponsored by Computer Pak.

The fair will be held the afternoon of Saturday, Oct. 11, at the Computer Pak parking lot in Queens, N.Y.
“A couple of years ago, my wife and I wanted to take a vacation and we wanted to see the Rock’n’Roll Hall of Fame. We’d already been to the Country Music Hall Of Fame in Nashville. But when we asked around we found that there wasn’t any rock’n’roll hall of fame. So I decided to start one,” says the real estate John Mark Ernsberger.

So in July, Ernsberger incorporated the International Rock’n’Roll Hall of Fame as a non-profit corporation in North Carolina, with himself as the 32 year president, and got a solicitation license from the state. He is also getting 160 acres of land outside Charlotte, where he intends to build a memorabilia museum, a 5,000-seat amphitheatre, and the hall of fame itself.

He expects the project to cost over $50 million, with the money to be raised through donations, he says, membership dues, commercial sponsors, commemorative items and benefit concerts. The first benefit, next month in Charlotte, will be headed by Nantucket. Other local bands will participate, says Ernsberger. He expects to break ground for the museum in August, 1982 and have the place open within two years after that.

Ernsberger hopes to use his hall of fame as a “clearing house for fan clubs,” with the various clubs invited to set up exhibits in the museum. A “board of electors” will also vote on picking the original inductees into the hall of fame.

* * *

A week after embarking on a round the world flight in a single engine Cesna, (Billboard, Oct. 3) Gary Numan has got himself into trouble and under house arrest in Visakhapatnam, India, accused of espionage.

He developed engine trouble over the Gulf of Bengal, which forced him to land in a militarily sensitive area where he was held as a possible spy.

According to Atlantic Records, Numan and his copilot have been both interrogated for 10 hours for two days, and the British High Commission in Delhi is working on his release. It appears the Indians do not recognize Numan from his album covers.

* * *

Grand Funk, once the American kings of trash heavy metal, are back, this time playing “responsible rock,” says Funk’s Mark Farner.

“Once you get hooked on the audience reaction, then nothing can (Continued on page 98)

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**NEW LABEL BY HAMMOND**

NEW YORK—A new 12-inch single label has been launched by John Hammond Enterprises, which earlier this year established jazz-directed John Hammond Records through CBS distribution.

The debut act for the label, called Zoo York Records, is J. Walter Newgo & the Loose Joint, a New York group. Its first 12-inch is “Shoot The Pump” and like other 12-inch product on the label, it will carry a list price of $4.98.

The label is being spearheaded by Chuck Gregory, executive vice president of Hammond Music Enterprises, of which legendary producer/ad man John Hammond is chairman of the board.

Gregory is considered a pioneer in commercial 12-inch single releases, having marketed this product when he was a vice president of Salsoul Records.

---

**Boardwalk Independent**

*Continued from page 4*

Artie Mogull and Mike Roskind. Boardwalk itself has added to its volume through hits by Carole Bayer Sager & Burt Bacharach, Harry Chapin, Richard “Dimples” Fields and due soon is Ringo Starr’s debut on the label plus other new product by Chris Christian, Tierra, Joan Jett, Mike Love and Curtis Mayfield.

The Starr album, “Stop & Smell The Roses,” ships in mid-October. It contains two sides written and produced by Paul McCartney, two by George Harrison, one each by Stephen Stills, Ron Wood and Harry Nilsson.

Biel said industry prospects in the years ahead look bright. “One year soon, there’ll be a 50 million album seller worldwide. It may not be mine, but it’ll help the whole industry.”

As for Boardwalk Entertainment Corp. futures, Biel says some feature film and video projects are on the drawing boards.

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**EUE/Screen Gems Forms Video Production Arm**

LOS ANGELES—EUE/Screen Gems Music Video is forming here as a new video music production entity. Parented by EUE/Screen Gems, a television commercial production firm, which in turn is owned by Columbia Pictures, the new operation will utilize Columbia’s film studio facilities in Los Angeles, as well as New York and Chicago.

Director Alan Metter and executive producer Larry DeLeon, both with extensive experience in television commercial work, will head the operation. Headquarters will be at the Columbia Burbank Studios Ranch.

According to Metter, EUE/Screen Gems will produce material for both cable as well as videocassette and videodisc formats. A first project is a series of continuing Rolling Stones promotional films, according to Metter.

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**Add Albums To Holiday**

NEW YORK—Holiday Records, a Christmas product label from Audiofidelity Enterprises, has added 30 albums to its catalog, now 52 packages strong.

One of the newcomers is “Soul Christmas,” offering special prepaks of albums by Mahalia Jackson, Duke Ellington, Al Hibbler.
THE POLICE

GHOST IN THE MACHINE

THE NEW ALBUM

INCLUDES THE SINGLE EVERY LITTLE THING SHE DOES IS MAGIC

AM 2371

ON A&M RECORDS & TAPES

PRODUCED BY THE POLICE AND HUGH PADGHAM

MANAGEMENT FIRSTARS LTD.

MILES COPELAND, (IN

TURNER

AGENCY

ELI.

/ IAN COPELAND

1981

1,1,or

www.americanradiohistory.com
Atlantic Move Gets Regency’s Diesel To The Charts

By ED HARRISON

LOS ANGELES--Usually, if an album hasn’t hit the charts within months of its release, it never will. But that’s not the case with Diesel’s “Wants In A Tank,” on Atlantic-distributed Regency Records, originally issued in May, and only now in its third week on Billboard’s best-seller list.

At the same time of the album’s first availability, Regency was pressed and distributed by MCA. The disk received some AOR airplay, but sales were apparently sluggish. The turnaround came shortly after Regency became an Atlantic custom label, following expiration of its MCA pact.

The first single, “Sausalito Summernight,” also released through Atlantic, quickly charted, adding further impetus to the LP’s sales. The 45 is currently a stymied 43 on the Hot 100.

“We held off on a Diesel single to see whom we would sign,” says Lloyd Segal, assistant to president of the two-year-old label, which started as an extension of his management firm.

“We looked for a label to pick up on Diesel and bring it home right away. Atlantic offered to run with the band without losing time.” They loaned the label a week and the album in two weeks,” Segal says. “Accounts couldn’t take the record seriously without major distribution and a p/b deal wasn’t looked at as major distribution.”

When it comes to distribution, Segal says Regency is independent of any large labels. It has a relationship with AOR records, which, he says, is the essence of his management firm.

In addition to Diesel, the other acts signed to Regency include Herman Brood, John Mayall, Blind Date and Mike Rose. Because of minimum product flow commitment, Segal is in the position of looking for more acts, preferably mainstream rock artists.

SIGNED TO Lloyd Segal Management are Ros, Mastro’d Mann, Leda Grace and local Los Angeles band Carl Stewart.

Although sales of the Diesel LP are still fairly small, its long-term success will depend on breaking a second and third single, says Segal.

“If you don’t translate the second...” (Continued on page 15)

WKTU-FM Top
In New York

- Continued from page 5

in the spring and 4.2 a year ago.

WCX-AM is up to 3.9 from 3.4 in the spring, but down from 4.3 a year ago, which was before it had WWWW as competition.

Doubleplay’s WLLZ-FM, which seemed to be running over its AOR competition for a time, is down to 7.7 from 8.0 in the spring after hitting a high of 9.2 last winter. But WRIF-FM and WABX-FM are making a comeback in this format. ABC’s WRIF is up to 5.2 from 4.8 in the spring and 3.3 a year ago.

Hot 100 formatted WDRQ-FM is down to 2.5 from 3.5 in the spring and 4.3 a year ago. Similarly formatted WMC-FM is down to 3.7 from 4.4 in the spring and 6.2 a year ago. Adult contemporary WOL-FM is down to 3.2 from 4.0 in the spring and 3.3 a year ago.

Black stations, such as WGRZ-FM and WLRS-FM, did well. WIPR is up to 3.0 from 2.3 in the spring and a year ago while WLRS is up to 3.3, from 2.5 in the spring. The share it had a year ago was down to 2.5 in the spring.
"BLACK & WHITE"
THE GOLD ALBUM

"SLOWHAND"
THE GOLD SINGLE

"WHAT A SURPRISE"
THE MUCH DEMANDED NEW SINGLE RELEASE
FROM "BLACK & WHITE"

THE POINTER SISTERS
ARE PRODUCED BY RICHARD PERRY
FOR ASSAULT & BATTERY
ROSE TATTOO

YOUR SENSES ARE ASSAULTED AS AUSTRALIA'S ANGRY ANDERSON, PETE WELLS, MICHAEL COCKS, GEORDIE LEACH, AND DALLAS "DIGGIE" ROYAL DELIVER THEIR RAW, UNCOMPROMISING BRAND OF HAMMERING ROCK 'N' ROLL.

LOOK FOR ROSE TATTOO'S "ASSAULT AND BATTERY" ON MIRAGE RECORDS AND TAPES.

DISTRIBUTED BY ATLANTIC RECORDING CORPORATION

Produced by Vanda and Young for Albert Productions.
WTG 19312
Move To Atlantic

Gets Diesel Charted

Continued from page 12 and third with a new artist, the album won't be a hit," he says. He recalls his experience with a former management client, Nick Gilder, whom Segal says sold two million copies of "Hot Child In The City," but the album didn't go gold.

"We're really concerned about our next record," adds Segal. "Everyone is looking closely--Atlantic, radio and retail."

"It won't be coming and why wouldn't it be coming?" the dealer, who also is an attorney, says he had 70 signatures as of Sept. 25. "In the past year, we have sold Home as many as seven tapes over a weekend. When we tell them it'll have to wait, after the tapes if they're from Warner's, they say, 'Where's the petition? I want consumers to get it, I won't sell it unless they don't have the information.'"

Minarich points out that the cost to keep 100 titles stocked (two VHS formats, one Beta) for one year would add up to $33,240. "In order to keep the Wholesale point of the Warner program is that dealers don't have to keep titles in stock in such quantity, they can pick them according to their customers' needs. To the top three, Steve-picking has its drawbacks: a dealer needs to foresee customers' desires before they're expressed; too many titles that don't move money is lost; with the automatic renewal, dealers can't afford to forget to return a tape to Warner."

Another retailer attempting to organize a retail format, under the direction of a U.S. video in Houston and Galveston. "Most of the retailers in Houston are in favor of such a group," Smith says.

Smith himself is against the plan and calls it "completely unworkable," he says. He insists it with his banker, who told Smith, he'd call my note due if I signed on because "it would mean I was giving up my collateral." This refers to WHV's decree that all dealers signing on must return all current inventory before repackaging. The tapes are then returned to the dealer for a six-month period after which ownership reverts to Warner.

"That's my main complaint," says Ross. "Showtime Video in Houston have 3,400 titles in each of my four stores, and I can't afford to return all Warner's product. I paid $48 cash for each Warner tape I own, and I'm opposed to the plan to take them away from me." Setzer is signing up for the program against my will and without some reservations. "I have to have it," he says. "I'm forced to get into bed with the guy and anything holding out doesn't realize Warner has control. I have a comprehensive program, so I can't afford to go without it."

The retailer says he has been "stomping my feet" and has added three titles to the program. All Showtime Video advertising, though, will carry a notice that WHV products are "not recommended for special pricing or rental promotions, and in-store signs will inform customers of the special policies in effect for WHV product were "determined by Warner Brothers and the plan creates Sales manager David Bennett of supplier H.W. Daily Inc. in Houston attributes Warner's rejection of the program to paper. "Warner is less than 10% of our video business," says Bennett. "There are plenty of other hits coming out."

Bennett claims the discussion generated by the plan has not hurt business in Texas. "No one wants to do any restocking," he says. "They just won't talk about the Warner program. Everyone's apprehensive. Others who have chosen to pass up the plan, at least for now, are Brian Kirk, owner of the five-store Spectravision chain in San Antonio; Rina Solomon, buyer for the four-store Video Land in Dallas; and Winston Wang, manager of Houston's Video Station.

Priority Records

Names Roster

Continued from page 4

A system of computerized sales fulfillment will be installed for the Nashville operation by February, 1982. In the interim, orders will be processed through the CBS Records plant at Terre Haze, Ind.

Allen Brown, the label's publicity director, says the billing policy will allow for 60 days instead of the 30-day period common to gospel to encourage "better secular support." Orders for more than 90 copies, Brown adds, will be shipped prepaid.

We employ a net pricing policy in many of the products we sell," Brown continues, "including re-packages retailers will sell for $7.98 and $8.98. We do not plan to have a broad catalog of midprice product.

Steve Bock, Priority's director of sales, says products under the list will be moved through field sales reps and an in-house telephone sales marketing team. He says the company plans to have six regional sales reps at work by January. "Priority sales work exclusively, and CBS branch sales work their already established secular accounts," he explains.

Marketing plans call for extensive use of co-op ad campaigns, print and radio advertising keyed to artist tours and concerts and a wide variety of point-of-purchase material.

The yet-to-be-named publishing wing of Priority will be managed by Dennis Wooley. It will be a division of April/Blackwood, the CBS publishing organization.
Well, it’s Tuesday, and I’m off to Providence, along with some of my regular radio friends. Trouble is, I’m not a record promoter. In fact, I’m on the other side—a music manager and program director who now consults stations in various markets.

Promotion is not a market where I currently have a station, but I go there on a regular basis anyway. Why? Because "break-up songs" are theMatrix of the day. Then and there, I hope to get something for the guys. But I can’t get anything. I’m not a station manager.

There are a lot of fine stations in Boston, and some very talented people working there. But I’m not in Boston, I’m in Providence. Concerned, Boston radio is really missing something—a good top 40 station.

It’s a real problem. Music is certainly cyclical; there have been years when rock records were considered a liability on the charts, and years when rock rec-

DonaL Halper: “It frightens me to see so many managing directors taking over management.”

Bodo’s Panorama, 1981 by Bobbi Page, Assistant Editor; World Edition, 151 Broadway, New York, N.Y. 10036

To the Editor:

Dear Sir:

I am writing to express my concern about the situation in Zimbabwe. The government’s suppression of free speech and the arbitrary detention of opposition leaders are cause for serious concern. It is essential that the international community remain vigilant and provide support to those working for democratic change in the country.

Sincerely,

[Your Name]
FLOYD CROW
"NATIONAL"
STREET CORNER HERO!

Floyd Crow, 27, winner of the Elektra/Asylum Robbie Dupree STREET CORNER HEROES National Display Contest, stands from Chicago where he has a super-successful Crow's Nest Enterprises Inc. He started seven years ago with just 200 albums and a shoe box as a cash register in the Cresthill shopping center. Now, not only does this enterprising young man run a $1 million-a-year record retail business, but he is a NATIONAL STREET CORNER HERO!

THE BEST-SELLING ROBBIE DUPERRE ALBUM CONTAINS
THE NEW SINGLE "SATURDAY NIGHT."

“A masterpiece.” — WBCN, Marc Miller

“The freshest and best produced KINKS album ever. It’s sure to be a smash.” — WRXL, Ilyse Gottlieb

“The KINKS record is a killer.” — WKQQ, Dave Krusenklaus

“The KINKS album is fantastic.” — KZAP, Jon Russell

“The LP is filled with magnificent songs.” — WXRT, Bob Gelms

“The KINKS album just knocks me out.” — WMMR, Joe Bonadonna

“The KINKS get better and better with every LP.” — WSYR, Tom Nast

“I’m absolutely in love with the new KINKS.” — WYNF, Nick Van Cleve

“The KINKS album is just incredible. Very, very good positive phone response.” — KGB-FM, Judy McNutt

“This is the best KINKS record in a long time. There isn’t a bad cut here and more than a few are absolute killers.” — KZOK, Craig Martin

“One of the best things they’ve ever done.” — WBLM, Mike Bushey/Jose Diaz
the Kinks

A Band For All Time,
At Their All-Time Peak.

Give The People What They Want.

R&R: 8*
BB: 16*
RW: 29*
CB: 24*

Give The People What They Want.
An LP As Great
As The Kinks Themselves.

Produced by Ray Davies. • 1981 Arista Records, Inc.
NEW YORK—They call them prisoners of rock’n’roll and it’s just been a year that the programming department and on-air staff of WNEW-FM have been trying to get them out of jail.

The “prisoners” are unrecorded bands looking for the big break, and the staff of WNEW-FM has been giving these groups a shot. About 200 in the past 12 months, freedom of expression by playing their tapes and demo records on the air.

It started out as a show hosted by Vinnie Sceusa on Thursday night called “Midnight Breakout,” and has now been shifted to Sunday nights from 7 to 8 p.m. with Meg Griffin playing the new music.

She features four new groups per show, but that’s not the end of the airtime. Each act’s tape or record is put into the station’s library and jocks throughout the day and night pull these selections along with established rock acts. Admittedly they are in light rotation, but right now a group called the Rattlers is being played about three times a day in all dayparts.

Rattlers, one of WNEW’s home-grown bands.

WNEW-FM’s Griffin Features Unrecorded Acts On Sundays

OUT OF THE BOX

HOT 100/AC

SALT LAKE CITY—Barry Manilow’s “Those Old Songs” (Arista) is the best thing he’s done in a couple of years, according to KCPX-AM program director Gary Waldron. “He’s just sold out two concerts here,” Waldron adds, “so there have been lots of requests.” Other singles added to the playlist this week were: Stevie Woods’ “Steal The Night” (Columbia), Exile’s “Heart And Soul” (Warner/Curb); Dianes’ “Sausaulito Summernight” (Regency); and Teddy Baker’s “It’s Over” (Casablanca).

AOR

CHICAGO—Sky Daniels, music director of Chicago’s WLUP-FM, says that what impressed him about Genesis’ new album “Abacab” (Atlantic) is how the band has not only developed its style, but also its discipline for being too new wave.” He adds, “but that’s a direction I rebel. Hopefully, it will open the way for younger bands doing this type of music.” Another strong add at the station this week was Police’s “Ghost In The Machine” (A&M). “There’s a tie-in with both of these albums,” Daniels points out. “Both are in a sense, departures from their usual styles—they’re both adventurous. I would only hope that both groups are established enough to pull it off because it would be a healthy development for rock’n’roll. I also hope that radio is equally adventurous and gives them the means to pull it off.

BLACK/URBAN

NEW ORLEANS—Barry Richards, program director at WAIL-FM, combined his “gut feeling” with a good response from local clubs to make the M-Zee Band’s 12-inch single “Sure Shot” (Mirage) one of the four or five add to the station’s soul/disco format this week. He also added Foreigner’s 12-inch release “Waiting For A Girl Like You” (Atlantic) noting “I was looking for a mass appeal record, like Hall & Oates’ ‘Sarah Smile’ and this fits.” The New Orleans has a local star in Lee Bates and Richards has added his single “Over Night Sensation” released on a local label, Magnolia. “The song’s about his life basically,” Richards points out, “he’s been working on being an artist for about 10 years and this might be his record. It’s getting really strong sales action in this area, so I added it. He’s a cross between Otis Redding and O.C. Smith.” The Painter Sixers round out this week’s adds at WAIL with “What A Surprise” (Planet). “It was an automatic add with the success of ‘Slow Hand,’” Richard notes. “We’re still playing that, too.

COUNTRY

NEW YORK—“Willie Nelson is Willie Nelson and this happens to be a good record too,” says John Bregt, music director at New York’s WKRK-FM, where Nelson’s “Mountain Dew” (RCA) was one of the two or three adds at the station this week. Bregt describes his other choice, Larry Gatlin’s, “What Are We Doin’ Lonesome” (Columbia), as “a good New York record.”

PHILADELPHIA—Cyndy Drake, WYSP-FM DJ and host of the weekly tv show here, “Rock’n’Roll Show,” who gave up most of her DJ duties to concentrate on video, has begun staging a series of “Sight And Sound” projects around this town.

Her first was a video dance birthday party for Bruce Springsteen at a local club, the Ripley. Although Springsteen did not attend, his presence was pervasive thanks to the sound system and video promotion tapes shown on large Advent screens.

Drake is planning these parties on a weekly basis at various local clubs. These serve as promotions for WYSP by her MC work and by giving away station T-shirts and records.

She got the idea for the video parties by doing an appearance at Bamberger’s Department Stores in nearby King of Prussia, where she demonstrated a large screen Advent with rock promotional video tapes.

She also worked on promotions to tie in with the Saturday (3) simulcast of the Saturday Night Live Show with Rod Stewart, which was offered by NBC’s Source Network. WYSP is a Source affiliate.

And although she heads the new Sight and Sound Division of WYSP, she still pulls a weekend air shift.

The tv show, its third year, is doing well. The show is the second highest-rated show in the six-to-eight range and the shares approaching 30. Westward school books on KYW-TV, which carries the show here, is looking at running the show on other weeknight local stations and/or syndicating it.

The show would have to have the local Philadelphia elements taken out of it and Drake is working on a pilot for syndication. Also being considered is the simulcasting of the tv show on WYSP.
"Stars on Long Play II"

Featuring the smash single, "MORE STARS."

Produced by Jaap Eggermont for Red Bullet Productions.

On Radio Records and Tapes
Distributed by Atlantic Recording Corporation.

BB 61* CB 63* RW 58*
Pacific Southwest Region

**PRIME MOVIES**

**CHRISTOPHER CROSS—Arthur’s Theme (My Love) (Arista)**
**BARRY MANILOW—With You (Atlantic)**

**FANFARE**—“One Night Stand” (Atlantic)

**TOP ADD-ONS**

**BARRY MANILOW—The Old Songs (Atlantic)**
**OLIVIA NEWTON-JOHNS—Love Is A Fine Thing You Can Do (Arista)**

**BREAKOUTS**

**BARRY MANILOW—Lookin’ For Laughs**

Based on playlist statistics through Tuesday (9/29/81)

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**Pacific Northwest Region**

**PRIME MOVIES**

**OLIVIA NEWTON-JOHNS—Door To Door (Arista)**
**JOHN DENVER—Rocking Chair (Capitol)**

**BARRY MANILOW—My Love (Atlantic)**
**BARRY MANILOW—(Love Is Like) Money (Atlantic)**

**TOP ADD-ONS**

**BARRY MANILOW—The Old Songs (Atlantic)**

**BREAKOUTS**

**BARRY MANILOW—(Love Is Like) Money (Atlantic)**

---

**Southwest Region**

**PRIME MOVIES**

**CHRISTOPHER CROSS—Arthur’s Theme (My Love) (Arista)**
**OLIVIA NEWTON-JOHNS—Door To Door (Arista)**

**TOP ADD-ONS**

**BOB SEGER—Night Moves (Blue Sky)**

**BREAKOUTS**

**BARRY MANILOW—The Old Songs (Atlantic)**

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**North Central Region**

**PRIME MOVIES**

**OLIVIA NEWTON-JOHNS—Come and Get Your Lovin’ (Arista)**
**RICK SPRINGFIELD—Breakout Saalalali (MCA)**

**TOP ADD-ONS**

**BARRY MANILOW—The Old Songs (Atlantic)**

**BREAKOUTS**

**BARRY MANILOW—(Love Is Like) Money (Atlantic)**

---
Here are just a few of the reasons why Kiki Dee's debut album for RCA Records, "Perfect Timing," is right on time. It's got songs by some of the world's best songwriters: Stevie Wonder, Gary Osborne and Pip Williams. And it's got the perfect single: the U.K. hit, "Star." 

"Perfect Timing" Right now!

Produced by Pip Williams for Handle Artists

Includes: Star • Perfect Timing
Loving You is Sweeter Than Ever
Are You Ready To Rock?

The MICHAEL SCHENKER GROUP unleashes super charged rock 'n' roll on their new album "MSG".

Not for the faint of heart.

Beginning November...
The MICHAEL SCHENKER GROUP...on tour.

www.americanradiohistory.com
Billboard Singles Radio Action

Based on station playlists submitted through Tuesday 10/9/81

Prime Move: Hits to Reach 10

Prime Move Add: To Be Heard By 7/10

Prime Move Promo: To Be Heard By 10/1

Top 20 Add Ons: To Be Heard By 11/4

PRIME MOVE

Mike Carper

Prime Move Add

Prime Move Promo

Billboard Cover Story

Southeast Region

PRIME MOVES

Prime Move Add

Prime Move Promo

Holiday

PRIME MOVES

Prime Move Add

Prime Move Promo

Holiday

PRIME MOVES

Prime Move Add

Prime Move Promo

Holiday

**Continued from page 24**

PET BETRAM—Promises in the Dark

SUNSHINE—Four Man Jam

WCKM-AM (Shawn, MD)

ROLLING STONES—Start Me Up

LITTLE RIVER TOWN—The Night You Move Away

CROWDER—Lucky Me

CHRISTIE—Waiting For A Girl Like You

ROYAL PHILHARMONIC—Hocked On Classics

RICK JAMES—Lucky Guy

THE POLICE—Every Little Thing She Does Is Magic

COOMODIOUS—Oh No

DESS—Sassafras Summer Night

WDDG (Nashville—TD)

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WDDG (Nashville—TD)

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Buffalo Stones Show Set For Cross-Canada Airing

BUFFALO, N.Y. — The Rolling Stones may not be going to Canada on their current tour, but CHUM-FM Toronto is providing the next best thing for its listeners and for its affiliated stations.

The Sept. 27 two-hour concert was recorded by CHUM for broadcast across Canada in a syndication that is expected to reach six million Canadians.

Warren Cosford, CHUM special projects director, suggests affiliates can run the canned show in coordination with their dates that will take the Stones to nearby U.S. cities. For example, CHUM affiliate CFUN-

Talent Contest; DJs Showcased

NEW YORK–Applicants have until Oct. 19 to enter the Drake-Chenault Top Five Talent Search II. The 25 winning radio personalities will be showcased on a record album titled “Drake-Chenault Talent Search II,” available free, to stations worldwide in early 1982.

This project was so successful last year,” notes George K. Jerry, director of special programming consultation for Drake-Chenault, “that we’re expecting an even greater response this time around. The album created quite a stir and has given the hoped-for recognition to our winning contestants.”

WPXN Pins Hopes On Big Band Format

ROCHESTER, N.Y. — The change in format from news/talk to a menu of the oldest oldies via the syndicated package from TM Programming, TM-O-R, appears to be ringing the bell for WPXN-AM.

The station won’t know for sure until December, when the autumn Arbitron is compiled. But station manager Bill Cusaek and his staff of spiffers enthuse about the mail and phone calls WPXN-AM is reaping. “There’s never been anything like it here in Rochester,” Tommy Long declares. “Some of the listeners calling in get so choked up — so sentimental—that they actually are crying. Some of those old songs and big bands can do that to an audience.”

Cusaek’s staff includes John Clemmens from 6 to 10 a.m. Bill Monhan, 10 a.m. to 3 p.m., and Tommy Long from 3 to 7 p.m. The other air time is automated.

Perhaps the stanza attracting the widest attention is Long’s “Make Believe Ballroom” in which he spins near-ancient 78 r.p.m. shells to augment TM’s tapes.

“Credit the late Al Jarvis and the late Martin Block with being first to use the ‘Ballroom’ title,” Long says. “But the punch of the program is the bands. Of course we play Ellington, Basie, Goodman, Shaw and other topflight outfits from the ’30s and ’40s, but we work in some of the lesser known outfits like Ina Ray Hutton, Jan Savitt, Hall Kemper, Ellis Jenkins, Johnny Hamp and a lot of long-forgotten music which was — and still is — extremely listenable.”

Long, 26, says he first became interested in pop music when he was 3 years old. “I started collecting records when I was 10,” he notes, “and now I have a collection of 137,000 discs, 67,000 of them featuring big bands. I know that sounds like an exaggeration, but I spend every off-air minute pursuing old records.”

“On Saturdays, from 2 to 8 p.m., I have a special show called ‘Virtuete Club’ which is a bit different from my daily show: 3 spin only 78 r.p.m. shells on it and feature vocalists long forgotten. I doubt that there’s anything like it on any station anywhere.”

Drake-Chenault Sues Over Pay

LOS ANGELES — Drake-Chenault Enterprises through its attorney, Richard Sheehan, has filed suit in Federal District Court here that two stations owe it money for syndication of its programs.

In the first suit, the plaintiff claims Tri-Country Broadcasting, which operates WAIN-AM Columbus, owes it $16,588.55 on a contract of November, 1979, calling for the syndication of Drake-Chenault’s “Great American Country” at $500 monthly.

Midwest Broadcasting, a Michigan corporation, is accused of owing Drake-Chenault $17,554.33 plus $2,600.50 on its, October, 1980 pact calling for services “MON – CONTEMPORARY” at $500 monthly for WGEO-FM Saginaw.

Billboard Radio Competition Winners Tapes

Please send (__) tapes at $3.00 each to me at the following address:

[Address information]

The charts provided are cassettes containing composite of winning entries in Billboard’s 1980 radio competition.

All orders must be accompanied with payment in check or money order to:

Billboard Radio Dept. 1515 Broadway, N.Y., N.Y. 10036

Do not send cash.

Allow at least two weeks for delivery.
## Rock Albums

<table>
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<th>ARTIST—Title, Label</th>
<th>This Week</th>
<th>Last Week</th>
<th>On Chart</th>
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<td>THE ROLLING STONES—Tattoo You, Rolling Stones Records</td>
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<td>STEVIE NICKS—Bela Donna, Modern Records</td>
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<td>LITTLE RIVER BAND—Exposure, Capitol</td>
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<td>ZZ TOP—El Loco, Warner Bros</td>
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<td>RED RIDER—As Far As Siam, Capitol</td>
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<td>JEFFERSON STARSHIP—Modern Times, RCA/Grunt</td>
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<td>HALL &amp; OATES—Private Eyes, RCA</td>
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<td>THE ALLMAN BROTHERS—Brothers of the Road, Arista</td>
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<td>JON AND VANGELIS—The Friends Of Mr. Cairo, Polydor</td>
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<td>DEE LEPPARD—High 'N Dry, Mercury</td>
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## Top Tracks

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<td>JEFFERSON STARSHIP—Save Your Love, Grunt</td>
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A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.
LOS ANGELES — My mind flashed back to a lazy afternoon in the tannery in the spring of 1960. I was a kid listening to the source of all that was cool, AM New York (commonly known in those news days as "WINS-Land"). Disc jockey Stan Z. Bums (aka Stan the Spinning Jay, aka DJ Stacks) read the new record by Jimmy Jones called "Good Tinnitus." It was far out and greatly catchy and Jones already was a hot artist, a real exciting record.

When the song was over. Bums uttered and it said that fellow DJ Jack Lucy echoed was big, big, big at that point in space and time was passing through the studio preparing his own show while the record went. So Bums gave it his "no of appraisal" which meant it was destined to become a hit. I remember being eight years of age and getting giddy in anticipation upon learning that the great Jack Lucy liked the same song I did. When I was a kid, I took it as a perpetual upper when a record I liked became a hit. Come to think of it, I still do.

Another such moment that stands out for me was a weekend evening in December of 1961 while listening to the legendary Scott Muri of WABC (AM) (I was 13 old, little did I know that some 10 years later Scott would be program director at WMEN and hire me as morning man.) Scott was doing a record review board type schtick in which he had been about five brand new, never-before-aired records and the listners would get to call in and vote for. When he played "The Lion Sleeps Tonight" by the Tokens that particular night, I virtually had an ear tasm. Then when the voting was tallied, Muri came on with and old familiar. This is Scott in Scotty and Yard and there's no doubt about it. The Lion Sleeps Tonight by the Tokens was a stunning success. "Going forward with "Beatles," yes it was a truly great moment in history.

No doubt, we all have stories about the first time we heard a big record on the radio. As a matter of fact, it was the aforementioned Jack Lucy who played the Beatles the first time I heard them. I've never understood how he carefully explained their exotic (relative to that period's American sensibilities) top.

Then, of course, station-mate Murray "the K" Kaufman became the Fifth Beatle in his on-air deal to champion the group. Today, you hear that said Murray was capitalizing upon the initial tide of Beatomania to enhance his own image and popularity. But what if there had been no jocks like Murray to get behind what at that time was an unknown foreign band? Let's face it. English rock 'n roll wasn't exactly the rage prior to 1964 if it happened today, most stations probably wouldn't play the Beatles in spite of their immense popularity because they "don't fit their format." Look at Ricke Lee Jones.

If we get deeper into the '80s, it is becoming clear that many of the institutions of the age were being reborn. Which much of the radio arts industries are built on the false premise of "if it is old it is dead," the industry has proven to be vital to the health and well-being of music and the music business.

The radio disc jockey—and I mean the kind that played new recs and would talk about them. They really were important, have been the greatest sales person in the history of the music industry. And he/she doesn't hurt the cause of radio.

With new cable music services on the horizon, new music formats on radio designed totally by music and not the programs, cultural scene, and radio programming personnel who view music as little more than recordable albums—this industry is in danger of losing a vital spark, not to mention the role of music as a contemporary cultural catalyst.

What is the future of the radio disc jockey? That's one of the most interesting questions facing the music industry today. In spite of print journalists', club jocks and video picketers, the disc jock remains irresistible.
Radio Programming

Washington Roundup

KHQ Spokane Licenses Renewed

By TIM WALTER

WASHINGTON, D.C. - Two requests for nighttime waivers by daytime stations of operating rules of the FCC's decision to sup-
port 10 kHz spacing on the AM dial (Billboard, Aug. 22) were granted along with other actions by the FCC.

The Commission has stated that it will be especially sympathetic in solving extended hour problem res-
less than any of the previous complaints.

Over objections by Terence E. Fancher, KHQ, Inc. of Spokane, Wash., has been granted renewal for KHQ-AM-FM-TV. Fancher contended that the Cowles family, co-owner of the Seattle Times, was favoring their stations in the newspaper's broadcast scheduled listings. The FCC determination noted an isolated abuse from 1974 to 1977 and said that KHQ had insti-
tuted corrective procedures. Con-
cluding that competition from 20 other broadcasters was enough to discount any favoritism, the Commission said a divestiture hearing was unwarranted.

E. O. Rode and the Cowles were called on the carpet, somewhat liter-
ally, as stockholders of Lee Broad-
casting, Inc. of Tacoma, WTU-AM, Tuc-
colo, Miss. Esten, general manager for the station (and 36% owner) also owns 100% of WTU-FM. WTU City-

ness and profit sharing for ads on WTU. Add in some misreading of a political program in 1977 and WTU faced a license renewal hearing.

Roden then sought to make a dis-
tress sale of WTU to a 51% minority

owed firm. The Commission stated that a 10 kHz drop would the issues. Under the Commis-

sion rules for distress sales, the price must be at least 90% of the market value and Roden was asked to re-
negotiate and lower his sale price.

If Roden did not agree, the Commission has given him 30 days to complete the sale or face a full cancellation of the license. The Commission warned that no matter what happens, it can still consider WHPS's participation in a Kasabian that would shut down when that station's AM li-
censes come up for renewal.

The Commission turned down a request by Community Broad-

casts, Inc. of Miami to investigate a possible violation involving com-
peting applicants for a new AM sta-

tion on 990 kHz. The issue revolves around phone calls from a Vicki Smith in the office of former U.S. Sen. Richard Stone inquiring about the status of the proceeding.

The FCC reaffirmed a Review Board decision (reversing Adminis-

trative Law Judge Joseph Stimmer) and has granted permission for the Bay Con-

nect Radio, Inc. application for a new FM station at Safety Harbor, Fla. The Review Board, denying competing applications from Big Broadcasting Co. and Stereos FM 92, Inc., had rejected the traditional evidence required to prove that Tampa Bay would serve Safety Harbor and not direct its programming to large-

neighboring cities that have other stations, concluding that Tampa Bay had potential to serve that area.

Bethlehem, W.Va., should be hearing a new FM station soon, since the FCC Commission did a fast request for review filed by the Broadcast Bureau against Radio Bethlehem Inc. (licensee of WNLU/FM- AM Wheeling). The Review Board had granted a reversal of an Adminis-

tative Law Judge which initially refused the applicant. The issue re-

volved around the community to be served, Bethlehem or Wheel-

ing.

Three short-term license renewals were upgraded to the completion of the regular term because all three li-
censes have satisfactorily developed programming and training programs. Beneficiaries are WBBV-

AM, Belleville, Ill., WJO-AM, Mims, and KAIM-AM-FM Honolulu.

In 1978, Faulkner Radio, Inc., owner of seven stations in Alabama and Georgia, was granted a license re-

newal for WBLL-AM in Carrolulu, Fla., for renewal. The FCC Chairman told the National Assn. of Black Owned Broadcasters Sept. 24 that he was creating a special advisory committee to find ways of financing minority ownership.

Faulkner held that the government of the Commission

entirely, and the FCC did not care about the aspirations of minor-

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NEW YORK—Tim Kelly joins WLUP-FM Chicago as vice president of programming after spending the last 14 years at WLS as music director of WLS-AM and then as program director of WLFS-FM and music director of both AM and FM Chicago stations. Kelly's first addition to the staff is Chuck Britton, who will be doing production along with Matt Bieneck....Also in Chicago at WCLR-FM, Chet Redpath has been promoted to president of the general manager of the station he's served since 1974—first as account executive, then as general sales manager and now as station manager, before being named vice president and general manager in 1979. 

Susan Storms has exited her post as account executive with Richard Gersh Associates. To join the newly formed country music satellite network—United Stations, she will be working out of WHN-AM New York. ... Jack Baker has been named vice president of the WEEI AM-FM owned WEEI-AM Boston, after serving two and one-half years as vice president of WDRC-AM-FM in New York as WEEI-AM. Baker is a 21-year veteran of CBS, starting his career with them at WABC-AM New York as account executive.

Jazz Alive 

---Continued from page 27---

A more conventional note, pianist Jackie Wilson reunites with Red Norvo for the first time since World War II. In Chicago, altoist/baritone saxman Eric Schneider teams with tenor Eddie Johnson at the Blackstone Hotel. Los Angeles is the base for a three-day Thanksgiving showcase called Central Avenue Breakdown. That show will feature clarinetist Al Jarreau and veterans from Zoot Sims to Red Callender. 

Steve Feinsteins, 10 a.m. to 2 p.m. air personality on WYSP-FM Philadelphia, has been promoted to music director at the station, succeeding Lisa Richards who recently resigned from her position as music director and program director. Feinsteins, who's been with the station for five years, will also handle the Elec- tronix show, now daily which features diverse rock 'n' roll from the early '60s and '70s. John D. Cannon, program director at WNOX-AM Knoxville, Tenn., has left that station to join WBCN-AM Indianapolis. Cannon will stay on board at WNOX as Jay Michaels, who moves from WSGN-AM Birmingham.

---Continued from page 29---

computer can't give you, you're headed for chaos and disaster. Programming to this audience as though they are the "AC" listener of the late '60s and early 70's, turning your back on their growth patterns, listening habits and historical cultural practices, will be to court a definite court. In the words of Thomas Carlyle, "The clever men are, but they are not the best!" The current 25 to 45 demographic has seen all the cleverness and esteem with which they're thought and they're not. They aren't and won't be impressed with so-called "AC" formats using those tired techniques—they're just not buying it. Is there a solution? The answer is yes! AM radio can and will make an impressive comeback. Here at Fox and Fox, we're working on many solutions as should all programmers and consultants around the country. And we welcome input and new ideas.

J.D. Holley, former program director of WKTU-FM New York, has moved to WCBS-FM New York from stations in New York until 1979 when he resigned to form his own radio management and programming company. Mary-Mills has been appointed operations manager of KBET-AM Reno, Nev. when the weekend air staff now consists of Rick Marino, Dave Bar- nett, Mark Damson and Kathy Minour. WABC-FM's popular easy listen-<ref>stars and entertainment industry utang, <noscript>e.g.,</noscript> now bone isymphonic content, which it is, but it promoted is to be $250,000. When the Philadelphia Orchestra plays next season, the orchestra will be prepared to alternate between the orchestras of Boston, New York, and Chicago. Parity with these other orchestras has been reached through a three-year agreement in bargaining sessions that began last May. The new contract, ratified just three days before the start of the new season Sept. 23, raises the min- inum salary by $70 a week each year. For the first year, the base sal- ary will be $6300, $700 the second year and $770 the third year. The new binder also gives each member of the orchestra an option for each of 26 weekly concerts scheduled to broadcast on local public tele- vision, and includes an annual pen- sion of $18,000 for musicians who have performed with the orchestra for 40 years. The previous was previ- ously $13,500 after 36 service's years. Long-term disability and instrument insurance will also cover 70 of the members of the orchestra as part of the contract, and a $1,500 annual retirement guarantee was carried over from the old agreement. According to Mark S. Dichter, attor- ney for the Orchestra Assn., the new contract gives management greater flexibility in travel, record- ing and playing scheduling. The Or- chestra also decided to give members a $8 million budget, which the new contract will bring to at least $8.5 million. This amount will be used for only a little more than half of the orchestra's budget, and about $2 million in additional funds will be made up each year with fund-raising drives. The salary of Ricardo Muti, stands, with his second season as music director, is kept secret, but it is re- ported to be $250,000.
CHICAGO—Tioch Productions, Inc., the classical marketing affiliate of Astra Records, is into an aggressive fall catalog build-up with a 33-title October release.

Tioch's full price offerings are on the Eurodisc label, imported from Germany at $9.98 list. New Eurodisc titles include complete recordings of opera, ballet, oratorio and operetta in addition to arias, recitals, albums of chamber music, concertos and orchestral works, and more.

Stolat Records LPs licensed from the Polish recording company Muza, also are offered. According to Tioch, U.S. recordings also are being added to the $5.98 label, pressed in the U.S. from Eurodisc.

From Eurodisc major offerings include a complete Tchaikovsky "Sleeping Beauty," conducted by Gennady Rozhdenovsky (BBC Symphony); the complete Bach "Saint Matthew Passion," performed by the Leipzig Gewandhaus Orchestra, and Donizetti's "Don Pasquale," starring soprano Lucia Popp and tenor Francisco Araiza. Araiza and soprano Mirella Freni are featured in Eurodisc solo recital albums.

The Tioch Eurodisc titles are a blend of catalog and newly released material. Other October release highlights are Bruckner Symphonies Nos. 6 & 8, Kurt Masur conducting the Leipzig Gewandhaus Orchestra; Mozart Symphonies Nos. 40 & 41, Czech Philharmonic conducted by Wolfgang Sawallisch, and "Gidon and Elena Kremer Play Encores," including violin and piano arrangements of American country tunes.

Rudolf Baumgartner conducts the Lucerne Festival Strings in two Eurodisc LPs, the Bach Orchestral Suites Nos. 2 & 3, and the Dvorak Serenade for Strings paired with Greg's "Holberg Suite.

There is also a world premiere recording of a work by Brahms, according to Tioch. The piece, Fantasies from "Souvenir De La Russie," Op. 15, is part of a two-piano Brahms recital performed by Victoria Postnikova and Genadzy Roedstevensky.

Couperin, Stravinsky, Mozart, Handel, Schumann, Bach and Rachmaninoff are among the composers represented in Stolat releases. Two new albums were recorded at the Eastman School of Music in Rochester, N.Y.: "Six Etudes for Flute," performed by Bonita Boyd, and "Music For Christmas," performed by the Eastman Trombone and French Horn Choirs.

Eurodisc and Stolat are marketed by Tioch and the Astra network of independent distributors.

Leeds Intl Pianoforte Won By Briton

LONDON—Ian Hobson, 29, British-born but currently working as associate professor of piano at the Univ. of Illinois, took first prize in the Leeds International Pianoforte Competition, one of the most prestigious awards in the world of classical music.

Only the second Briton to win in the event's 18-year history, he collected a check for $1,000, a Steinway piano and a guaranteed year of concert bookings worth well over $100,000. He'd been placed fourth in the competition three years ago, and his winning performance centered on Rachmaninoff's Second Concerto.

Second prize went to Wolfgang Matz, 23-year-old West German, with blind Frenchman Bernard D'Ascoli in third place. Two U.S. contestants, Daniel Blumenthal (28) and Christopher O'Reily (25) were placed fourth and fifth respectively in a contest which ran two weeks and which attracted big television audiences here.

3 Composers Are Honored

AMSTERDAM—In preparation for the tercentenary of three famous composers, Bach, Scarlatti and Handel, in 1985, a special foundation has already been set up in the Dutch city of Utrecht.

The main aim of the foundation, known as Musica 85, is to prepare and coordinate various musical events and celebrations which will take place in the anniversary year.

President is Prince Claus, husband of Holland's Queen Beatrix.
Reissue Rate Brisk; Chart Progress, Too

By EDWARD MORRIS

NASHVILLE – Recycling of country music material has been especially brisk during the past year and has become a versatile staple of record merchandising. The reissuing activity embraces, at times, the "greatest hits" packaging, but it goes beyond that.

As many as three dozen albums by major country stars have been reissued since the beginning of the year which are made up of previously released material. The most ambitious of the projects is Columbia's "Encore: A Collection of Original Country Hits," which covers old material by Lynn Anderson, Merle Haggard, Johnny Cash, David Allen Coe, George Jones, Charly McClain, Johnny Paycheck, Marty Robbins, Joe Stampley and Tammy Wynette.

The series was tied together by a common jacket style and sound simultaneously. This action followed the successful release of Mickey Gilley's EPic album—also titled "Encore"—which consisted entirely of previously released material, but which was not a part of the official "Encore" set. Gilley's album has been on the Hot Country LPs chart for 46 weeks.

Other reissues on the chart include George Jones's "Encore: an 11-Song Classic," a two-disc companion set to the RCA archives, that's been charting for nine weeks. Barbara Mandrell and Dottie West, who have compiled a number of country, concept and artist reissues of late, have recently been featured on albums by their former label, Bobs-and-Mandrell's "Looking Back," on Columbia, has been issued in LP, 8-track and cassette configurations, as has West's "Once You Were Mine" on RCA—which topped the package at $8.98 retail. Similarly, Louise Mandrell, whose visibility has been heightened by the TV series she shares with sisters Barbara and Ir- ene, has been honored with a self-titled album on Epic. She is now with RCA. Neither of the Mandrell reissues is now charting, and the West retreats drops off this week.

Early in the year, just before he signed with Dimension Records, one of Ray Price's efforts for Columbia was repackaged as "A Tribute To Willie & Kris." and tagged at $7.98. At the time, Price and Willie Nelson were charting high with their "San Antonio Rose" duet album for Columbia. Nelson's most recent reissue nod was Columbia's "The Best Of The Kendalls," which included the #1 hit "A Long Time Ago." The second album has 20 cuts, only two of which did not appear on earlier records. It's now at a superstar 18 in country and has risen into the Top 20 in the Top LPs And Tapes chart.

Shortly before the Kendalls left Ovation Records for Mercury, the former duet, which had recorded "The Best Of The Kendalls," collection, just did RCA at the time Dave Rowland & Sue carson went to Elektra. Neither effort is currently on the chart—although new albums from the new labels are for both acts. RCA turned out a "Greatest Hits" assembly for Jim Ed Brown and Helen Cornelius after the artists departed the label. Their having broken up, Brown and Cornelius's subsequent activity as individual artists has done little to spur sales of the package.

RCA did an extensive reworking of Elvis Presley for the "Music Man" album, stripping away the old traditional tracks and adding new ones. But one of the most artistically and timelyly significant reissues for the year was Rounder Records' "Treasures Untold: The Early Recordings Of Lefty Frizzell." It coincides with the resurgence in interest and appreciation of Frizzell's talent and style.

Currently, none of the albums on the Hot Country LPs listings are of reissued songs. This week, RCA released "The Very Best Of Mel Tillis." Tills now records for Elektra.

Name Finalists in Country '88 Honors

NASHVILLE—Finalists have been announced. Nominees for the following categories are King Edward Smith IV, Happy Wilson and Uncle Jim Cotton.

In one category, each name will be named at the Federation Of Southern Country Air Personalities banquet Oct. 16. The Oak Ridge Boys will not be performing at the banquet, as previously reported.

split 50-50 between oldies and current product. The commercial load is held to about 10.5 minutes, while news hours mount 2 to 3.5 hours.

ACUFF ACCOLADE—Roy Acuff, center, accepts a plaque outlining the establishment of an annual award given in his name by the Country Music Foundation and "The Tennessean," a newspaper to an entertainer dedicated to community service. Presenting the award are Bill Ivey, left, national president of NARAS and director of the CMF and John Seigenthaler, president/publisher/editor of the paper. The presentation was made at a roast for Acuff which raised $45,000 for the Buddies Of Nashville, a support group for children of single parents. A non that in attendance at the roast were Vice President George Bush and Gene Autry.

'NIGHTLIFE' ON LOCATION

Industryties Filmed For ABC-TV Show

By ROSE CLAYTON

NASHVILLE—ABC's late evening television show "Nightlife" was on location here Sept. 28-Oct. 2 to explore the history and colors of country music and its impact on American lifestyle. Barring disruption by other news events, the piece will air some time during Country Music Week.

"We have asked the question: Why is country music so popular from coast to coast? And we've come to answer it," says Charles Murphy, the reporter working on the story. "I'm going to let the music play the record."

"Country music fans don't wear cowboy hats," he adds. "Some people said that "Urban Cowboy" came out that it was a giant fail. But everyone's talked to has also agreed that as the sad is wearing off, a very solid base of listeners and supporters remains that is much higher than it was before the movie happened. Country music's increased in audience base substantially."

Radice says that although "country music has never been healthier," it is in problems. "We have found that the hard core don't like the crossover stuff. Many of them were concerned about and that about the use of drugs, which they are 'too open.'"
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SIX WEEKS ON THE BILLBOARD CHARTS (1960-2005)*

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* Superstars are awarded to these products showing substantial special movement on the current week’s chart from whose nominees. © Copyright 1981 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, phonograph copying, recording, or otherwise, without the prior written permission of the publisher.
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Texas

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Billboard's 1981

Texas

IT'S IMPORTANT FOR YOU IN TEXAS TO BE IN THIS ISSUE • DON'T MISS OUT, CALL TODAY to "Wild" Bill Moran and ensure your profitable participation.
Will the real I.C. Gohart please stand up? Willie Nelson and Family were originally slated at the mid-week draw Sept. 23 in the Tiffin, State Fair. But when illness forced Nelson to cancel the appearance, Alice Cooper and an All- Latus-based group called the Numbers were quickly booked. Stealthily shifting the stage for one of the most electrifying hops been seen in these parts recently.

Several days prior to the show, one I.C. Gohart began making calls to Nashville, inquiring about security for the concert and making hotel reservations for the Rolling Stones. The rumor was that the Stones might make a surprise appearance on the Cooper bill in the morning paper the day of the show. Although not true, news broke out of all parties concerned regarding the Stones' possible appearance. The article, coupled with rough positions on local radio stations, inadvertently boosted ticket sales, which soared from 1,200 to 6,100 to 24 hours preceding the concert.

Never to pass up a dramatic scenario, Scene's Spy (who's getting this week's column to the wire) heard the central zone of the hard rock audience and settled down near the front of the stage for a Spy's eye view of the proceedings.

The Numbers turned out to be a new warm group who played a halfway light set. No matter, their performance was punctuated by re- sounding boos and chants of "Stones, Stones, Stones!" from the audience.

When theatrical master Cooper took the stage, the crowd stood on their blackest seats and much of the hostility dispersed. Cooper's "Special Forces" tour is stripped of many of the elaborated trappings that have marked previous shows (although the trademark snake didn't make its appearance during "Eighteen"). Singing for energetic antics and a melange of new and old material. Cooper seemed to genuinely enjoy himself on an attitude which the crowd quickly adopted. But once the last of "Stones' Out" did out and the band exited from the stage for the final time, the vast majority of the crowd sat back to watch a piece of the action. The night ends ablated and insouciantly dis- missed the sound system. Once the footlights were returned and the band had been tucked out, just before the audience grew res- toire and a few fellowes (however, there were no real bystanders).

Dropping by to visit Scene's Spy the day follow- ing his Nashville appearance. Cooper claimed that the fog was hanging at the end of his show a person of equal nationalities.- "Being outside of America in an environment- where one can get pizza for a four in the morning."

And for Mr. Gohart, one has to wonder if he would have appeared on the stage had Willie Nelson headline as originally scheduled: The Rolling Stones and Willie Nelson- now that would have been some kind of double bill.

The rest of the teen. State Fair's talent included Leon Russell (who recently opened as office in the Stones and Don King, whose show was unfortunately cut short by a cause of problems with the sound system.

While dropping in for lunch near the (same hurricane to the Grenade Music Festival, Scene's Spy bumped into Nancy Bailey. Bailey was in it to play two sets of the Armadillo Palace in Athens, Ga., before dashing back home to tendership for the Yupka, of his draft for Tommy in his read manager. Rex Marwood. Several responses have turned up in Beart's query about country radio station using live artist line. WQIK music director Pam Green writes former program director Ed Sala- mon implemented this concept at the New York station in 1975. Audience response to his one- to-one approach is extremely positive. Green writes, adding, "for the listeners who may not be able to attend the concert, there is no ticket that does not contain the format to the correct.

Cathy Gurlin writes that WWVA AM Wheeling, W.Va., sest live interviews about twice a month to stimulate interest in an artist's "jamboree" U.S. appearance. The station's studio window allows fans to both watch and listen to the ex- change. WWVA also has in his artist appearances of other menus to promote its annual lambaste in the hills. 15 stations in a 20-mile radius were in this fashion last summer.

And Al Green, music director for WWNO FMe Portland, Oregon, comments that during Jerely Newsbreaks:

GUILLETS GATLIN—Larry Gatlin and the Gatlin Brothers discuss their latest album, "Not Guilty," on "The Mike Douglas Entertainment Hour."
Top Talent at 1978 Hot Country LPs

New Orleans Headline country talent will see the second annual Louisiana Hot Country Music Festival here Oct. 17-18.

T.G. Sheppard, Lacy J. Dalton, Marty Robbins, Alice Cooper, Darrel Workman, and the City Tie Good Tyme Band are all on the acts Oct. 17.

Rounding out the festivities will be mechanical bull riding and exhibition by the Chicago-Knuckles, the world champion female mud wrestling team. Food and craft booths will be on hand.

Tickets for the fest are $10 per day or $15 for the weekend. Admission is free for children under 12.

Presented by the Krewe of Thor, the second annual Urban Cowboy-Fest. The Hot City Tie Good Tyme Band is produced by the Richard Lanes Org. for Super Star Productions. Sponsor is Miller Beer.
Newton-John Maturity Evident On New Album

By ED HARRISON

42

Power

Representatives, were performing, point

festival was for the industry figures, tended

to, occasionally songs, Newton-John has

The presentation of "The Promise," dealing with the killing of dollars, found great gain and a subject she feels strongly about.

Newton-John's acting career came in useful during the video recording of the LP where she got to play the different role on each track.

I'm not deliberately going after any audience. I'm doing what I like

"I've got to believe in how I was doing a country song, and I really liked." Newton-John says. Because of her, she got her new "Lonely and You Never Been Mellow" as well as a clear green next-door image. Newton-John says Newton-John: "I think this is the way albums will go in the future, visually with the music. I got to be a different personality and play another side of myself."

If there is one person who has given Newton-John direction and career stability, it's producer John Farrar who has produced every one of her albums. And she wouldn't have it any other way. "I don't want to work with, she says of Farrar. "He's also changed and I've changed as well."

Newton-John has also changed management from the guidance of Bob Capalbo to Kramer to Roger Davies, whom she's known for a while.

For increased demands for an Olivia Newton-John tour, one doesn't figure prominently in her future plans. "Touring is the most draining on me," she admits. "After "Grease" I was fortunate enough to say I want to stay at home."

She will let the videodisc of the tour be (Continued on page 43)

By MAURIE H. ORPNENK

ATLANTA—The fourth annual Georgia Music Festival concluded Sunday night with a sellout performance of "The Star Spangled Banner" at an Atlanta Falcons game kicking off the NFL season. The paddy-boat ride and car ride finale, the eight-day event was packed with the best, all-star, contests and industry events.

Although the event was well-attended by music and entertainment industry figures, the essence of the festival was underlined by the strong contingent of Nashville and Los Angeles industry officials and national representatives like Stan Gotkin, RIAA president, who were on hand for such highlights as the Atlanta Songwriters' Assn. showcase, the finals for the statewide talent competition and the Hall of Fame Awards Banquet.

The presentation of the prestigious Music Award at the focal point of Saturday night's Hall of Fame Awards. Three Georgians were honored in three categories: performing, non-performing, and posthumous. More than 600 persons attended this year's event, which was held at the Omni International.

The Rev. Thomas A. Dorsey, 82, received the Lifetime Achievement Award at the 14th annual Georgia Award. Called the "patriarch of black gospel music" by presenters, the Rev. Dorsey is a member of the Georgia House of Representatives. Dorsey celebrated his 82nd birthday last year and is the subject of an upcoming gospel documentary, "The Power Of The Gospel Song."

Ons Redding was the recipient of the posthumous Georgia. Accepting for Redding was William Bell, who opened a number of Redding's compositions. Bell later performed a medley of Redding's tunes, including "Sittin' On The Dock Of The Bay.

The Georgia giveaway in the performing category was singer-songwriter Joe South, whose credits include "Walk A Mile In My Shoes," "I Never Promised You A Rose Garden" and "The Cumes People Play." South accepted the award from Lt. Gov. Zell Miller, and gave a humor speech, but concluded with "For the first time, my ego has taken a back seat to my humility."

Beach music was the motif for the evening's entertainment. The talent lineup included Ray Whitley, who wrote a number of the Tams' hits, including "Be Young, Be Foolish, Be Happy," Tommy Roe ("Dizzy," "Sweet Pea," "Jam Up Jelly Tight"). William Bell, and a dance group called Buckwheat. For the finale, Isaac Hayes sang "Georgia On My Mind." Following Hayes was presented with a special award for his contributions to the Georgia music scene.

Awards were also given to several people for their efforts during the festival—Bob Calloway, special assistant to Gov. George Busbee and chairman, Hall of Fame Awards; Dr. Hubert Thomas, executive director of the Atlanta chapter of NARAS; and publicist Doc Field.

The Hall of Fame Awards show was broadcast live over the Georgia PBS network, as were the finals for "Search III" in Macon Friday evening. The semi-finalists from nine states in a statewide talent competition performed for a panel of judges. The winner was Traveiler, a poprock band from Atlanta. In second place was Nashville-based Magic Touch, a pop/funk group. Roundtrip out the top three was Poole Mountain Band, a country act from Canton.

Judges for the event included James Brown, who chose Traveiler for the contest: Maggie Cavender, head of the Nashville Songwriters' Assn. International; Albert Coleman, conductor of the Atlanta pops Ochestra; Bill Ivey, national president of NASA and head of the Country Music Foundation; James Bulard, manager, black gospel division, Word Records; Phil Graham, BMI, Nashville; Bill Lowery, president, Lowery Music Group; Babie Richmond, executive director of the Atlanta chapter of NARAS; Bob Rich- ardson, owner of Master Sound studio, Atlanta; Joseph Kroll, CBS Records; Merlin Littlefield, associate director, ASCAP, Nashville; and (Continued on page 43)

Big Bands Ring Philly Bell As Old Swing Comes Back

By ROBYN WELLS

Thomas Dorsey: Dr. Thomas A. Dorsey accepts the Lifetime Achievement Award in the non-performing category of the Hall of Fame Awards banquet during the Georgia Music Festival.

"I've never been Mellow" as well as a clear green next-door image. Newton-John says Newton-John: "I think this is the way albums will go in the future, visually with the music. I got to be a different personality and play another side of myself."

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Rolling Stones Roll Out The Biggest Backdrop

SAN FRANCISCO—The stage backdrop being used for all the outdoor dates on the Rolling Stones tour is the largest ever executed for a rock’n’roll show.

The backdrop—based on original artwork by Japanese painter Kazuichi Wymazaki, as arranged by the Stones and recreated on scion by Dennis Larkins—measures 65 feet high by 250 feet across, according to Peter Barnotti, longtime Bill Graham production aide who is working on the Stones tour.

Barnotti says that there is another 200 feet of netting with china silk stripers on either side of the design panels, “which goes up into the second deck of the stadium or wherever it can be arranged.” The entire backdrop runs to 650 feet (about one-eighth of a mile) long.

Barnotti says two identical backdrops have been constructed, with one being leapfrogged for setup in the next upcoming city while the first is being used for the actual date.

The scirns were sewn by FM Productions and were painted by Larkins—who does the set designs for all of Graham’s Day on the Green shows—on the floor of the now-shuttered Winterland arena here.

Georgia Festival

Continued from page 42

singer/songwriter William Bell. Emcee for the event was artist Larry G. Huddleston.

The Atlanta Songwriters Assn.’s showcase was held at Mama’s Country Shoehouse Thursday evening. Songwriters competed in six categories—rock, r&b, gospel/contemporary, country, rhythm and blues, and an open. The winner in the pop category and of the overall competition was Julian Ziff. He was awarded recording time, mastering and pressing of 100 singles. The other winners were awarded studio packages.

A panel of radio stations screened the initial entrants in the contest, including: WLS, WYFS, WOC, WWAC, WCMP, WJPC, WZLM, WAVE-AM, WREC-FM, WIGO-AM and WQXI-FM.

Final judges included Joe Moscheo, BMI, Nashville; ASCAP’s Merlin Littlefield; Nashville Songwriters Wally McCan, Jr. and Marvin Cuyler, Ed Seay, president and studio manager for Web IV, Bunny Ransome, First Class Management, Vito Blando, RCA promotion, Atlanta; Terry Smith, Dr. Hook Organization; and Henry Hurt, producer, Changes in Time Music. Emcee was Bill Tush, host of the syndicated tv show.

Monterey Ties With Japan

SAN FRANCISCO—For the second time since 1978, the Monterey Jazz Festival will team with the Tokyo Broadcasting System to present live jazz in Japan.

This year’s program, titled “Pioneer Live Special: Monterey/Japan,” will feature the Modern Jazz Quartet, the Hi-Lo’s and the Prez Conference at Tokyo’s Budokan Oct. 19-20 and in Osaka Oct. 21, Nagoya Oct. 22 and Hiroshima Oct. 23.

The Prez Conference, featuring vocalist Joe Williams, is a recreation of Lester Young solos with a four-piece saxophone section and a rhythm section. An album featuring Williams with the Conference is available on GNP/Crescendo.

Newton-John Maturity On Album

Continued from page 42

“Physical” satisfies the desires of those who want to see her perform. “People are trying to encourage me to go on tour. If this album does really well, it might be exciting.”

She’s also dismissed the possibility of playing Las Vegas primarily because the hot and dry climate is not conducive to her voice.

With a consistently successful recording career and an acting career that is gaining momentum (she is currently deliberating on future scripts), Newton-John is well aware of the dangers of over-exposure. She notes that she’s done only two films in four years and her album releases come at lengthy intervals.

While her role in “Grease” was overwhelmingly successful, she isn’t disappointed by the boxoffice failure of “Xanadu.” “I certainly wouldn’t die of over-exposure in ‘Xanadu,’ ” she laughs. “Not enough people saw it, I don’t regret it or anything I’ve done. I learned a lot and the music was successful. I would have been upset if the music flopped.”

Newton-John is looking at another television special next year, but dismisses any intention of having her own weekly series. “Talk about over-exposure, that’s the biggest way of killing record sales. Why should people buy your records when they can see you each week?”

Some people want to grab it all at once. But that doesn’t make for longevity. Right now I’m right where I want to be in my career,” “Grease” was the climax and ‘everything after is extra,” Newton-John says confidently.

The way she is going, there appears to be a lot more “extras” coming her way.

Shakin’ Stevens’ Sound Sweeps Europe

By PETER JONES

LONDON—In 1969, the virtually unknown act Shakin’ Stevens and the Sunsets got an out-of-the-blue invitation to accompany the Rolling Stones in a still-remembered gig at London’s Saville Theatre, at a prestigious weekend rock center at the time.

In 1970, only faintly better known, the young Welshman, then cast in the Elvis Presley mould, took his band into the studios to cut a debut album, produced by Welsh rock hero Dave Edmunds.

But a whole decade was to pass, despite further records and constant touring, before Shakin’ Stevens found consistent chart success, not to mention the UK No. 1, equivalent to the US’s Billboard No. 1 chart. His second album, “Goodnight Sweet Susan,” became his first major success, reaching UK No. 3, in 1979. He had already won the UK’s BBC Radio One “Pop Song of the Year” award to that point, before moving on to tour the world.

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ROLLING STONES
JFK Stadium, Philadelphia
Tickets: $16

From the coverage in the local newspapers, radio and television, it appeared to be the big
gig thing to hit Philadelphia since the Phillies
won the World Series. For two days, Sept. 25 & 26, the Rolling Stones played to 90,000 fans
a day at the old JFK Stadium, making the Phil-
ley dates the official opening of the band’s long
deadly 1971 tour.

In all respects, save one, the concert was
a success, leaving almost everyone happy.
Remembering the mistakes when the Stones last
played Philadelphia in 1965, the audience was
sluggish or even asleep on occasion, necessitating
a perfunctory set. This time the band, promoted
Electric Force and tour manager Bill Graham
made sure there would be no problems. They
played an encore, set off fireworks after that,
and set a certain clock at the end of the show
which would abort any throng project.

But nothing was wrong. There were no major
incidents, the show began and ended on time,
and, if anything, the whole thing was a bit too
exciting, since the Stones finally did get on
time, then the long wait was worth it.

But rock ‘n’ roll is rock ‘n’ roll, and a band that
outshines works hard to put on a good show
and to regiment itself with its crowd. All of Mick Jagger’s antics — from the spandex
ingear the platforms on both sides of the
pit stage and about the audience’s heads on a
cable were part of their act. It was what they
had appreciated the effort. “He’s got a lot of

punishment for an old man,” one fan remarked
during the show.

For the tour the Stones are augmented by Ian
Stewart and Ian McLagan on keyboards, but
these two pretty much stay on the sidestages,
leaving the center to the principals: Charlie
Watts behind his drums, bassist Bill Wyman
standing next to Watts’ bass, guitarist Keith
Richards moving occasionally, and second
guitar Ron Wood, growing broader and walking
the crowd when Jagger wasn’t. For the first time
this reviewer can remember Jagger played the
(preliminary) guitar at least some.)

The Rolling Stones played about 25 songs
during these two-hour-plus sets, though
what could be perceived as a medium-length
setlist. The legends, myths, rumors, images and
expectations surrounding this band to such a
great extent that the audience is always
ephemeral at best. Like Sinatra, Presley, the
Beatles, the Stones have reached the point
where they can not put on either a good or bad show.

Just that they are doing the show has to be
good enough. The audience knows this. The
most worthy received in the set was “You
Can’t Always Get What You Want,” with its
promise: “you get what you need.”

Moreover, sitting in the semi-enclosed press
g box, with the sound rattling around the others
after traveling a good city block from the stage,
it was not the acoustically perfect place in the
world to judge a setlist, let alone the sound
system, or it could have been the band,
but after the songs seemed to be
performed in slash-step, the music coming in
waves.

In their set the Stones played material
from their new album “Their Satanic Majesties’
Request,” songs from their new “Tattoos You” LP. What
they played, and the audience was well-
versed in “Sympathy for the Devil” and “Get
Your Waste Out of My Backyard,” but to change the
sets a bit from day to day, replacing
for that of “Time is on My Side,” which sounds like a
duller form of their earlier “Bring Me the Sun.”

With that song on the second setlist, Charlie
Jagger’s bass playing makes it apparent that they are
much more complicated, and a bit more going on inside
than they’ve shown in a long time. A
stadium, they lost some of that subtlety, though
that made it easier to fit in at this point in a band of
the impossibly loud CDs from “Saturation”
onto the opening of “Jumping Jack Flash.” Then
anybody might just have guessed on the
long road.

But gods or not, the audience seemed
pleased. If there was any disappointment
about the date, it was a journey, which found itself
locked into the tackle box of projections right
before the Stones and right after local favorite
George Thorogood.

If anyone could come to closing the show
was Who’s Man, bluesy blues, boogie
and rock’n’roll had the fans yelling for more.
That ‘s right: Who’s Man, from L.A.
and I don’t want, let the audience know that he
knows every bar South Street, and every local
drinkin’ hole. But that wasn’t all.

In the third of those three songs (the
songs some have not been added) are
making to be a kind of story, and

From the minutes counted down
by the electric organ, the elec-
tricity in the air could be lifted
up throughout the 30,000 crowd.
One man might have felt the
sound, or it could have been
the band, but after the songs seemed to be
performed in slash-step, the music coming in
waves.

On the official opening day at
Stadium, its bad to please the fans. And
when JFK Stadium was
thrown projectiles.

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MIAMI—In a show of confidence in the future of disco in this area, Bill Miller, president of Wildgreen Industries, has completed a $300,000 renovation at Menage, considered to be one of Miami’s largest and most beautiful discos.

The renovated club combines disco with gourmet dining and live entertainment featuring top acts.

The move, according to Miller, is because “we’re coming into a new era of disco, an era in which people are demanding more than the repetitive fare of music and a light show.”

Miller feels that the disco concept slumped in the late 1970s was because “no one in the business ever gave a thought about the future.”

The “new” Menage, in the Brickell Key area of Miami, which features such entertainers as Melba Moore and the Tramps as well as big bands, comedians and jazz artists. Negotiations are also underway for appearances by the Glenn Miller and Woody Herman bands, and by comedian Buddy Hackett.

Miller is also installing a piano room in the 17,000 square foot facility “for customers who want opportunities for quiet conversation while dining.” He is also opening an “ultra-quiet” 8,000 square foot room directly above the club.

Miller has also installed an upstairs wine cellar which serves fine wine by the glass along with a wide variety of imported cheeses. The club, with its overhead paddle fans, features three bars, one facing the bay, a cash bar and a corner bar.

George Silver, president of Biscayne Menage and an engineer, designed three separate sound systems for the disco, special entertainment and a house system.

Happy Hour music is provided by the Front Page, a live trio, and music is handled by deepak Butch de Leon, formerly of Visions and Faces. Most of the music, up tempo disco featuring such artists as the Jacksons, Patti Austin and Inner Life. de Leon says “70% of the music is uptempo disco, about 20% slower and the rest is imports from Europe and Canada.

Menage is a private club with an annual membership fee of $200 and an associate membership of $50 per person. Members may sponsor an associate member of the opposite sex for the $26.

With a membership of 8,000, Menage attracts capacity crowds on weekends. No one under 25 is permitted to join the club, and Miller stresses that the audience he attracts is the young, upcoming professional.

Heavy security is employed and Miller says Menage is the only club in the area that hasn’t been raided for drugs. “If I even think someone was taken a quo, I punch them in the gut immediately,” he says. He figures that the strict security is one of the reasons for the success of Menage. “People want a nice place to come to, not one where they’re afraid of random goings on,” he says.

“We don’t put up with any nonsense. There are three or four different menus—lunch, dinner, hors d’oeuvres (available in the upstairs wine cellar) and a late supper, all prepared by Chef Meier, winner of more than 30 culinary awards.

In addition to disco music, Front Page and the guest artists who will appear from Monday through Thursday, Miller sponsors other special music events to the club including a Halloween party which is already sold out, a Star Wars night, western nights and a night designed by Marvin Gaye. All are extremely successful, he says.

Miller believes that his new concept in discos will set a precedent around the country. “We’re trying to combine everything under one roof so people don’t get bored with the same old thing. We’re giving our customers something more than just a disco.”

“We’re giving them a great atmosphere, fine wines and liquor, gourmet food and great music, late entertainment each night from 5 p.m. to 7 p.m. and top name entertainers.”

Bryser’s Talent Eye Reviving Fun House

NEW YORK—The SURE Pool Record, now in its third year of operation, has expanded its operation and recently has revitalized its facilities to incorporate special divisions dealing with the promotion of disco Latin dance-oriented rock, and imported dance music including West Indian calypso and reggae rhythm.

Under the reorganization, the pool’s feedback department comes under the guidance of Mario Rios. Rios, who formerly headed the import music department, is responsible for coordinating and disseminating all information received on funk, disco and R&B records.

Frank Hutton, formerly in charge of “commercial” music at the pool, is now responsible for the Latin music department. According to Dave, Hutton is regarded by many to be the number one spinner of Latin music in the New York City area.

Keith Harris has been restructured from being assistant feedback director reporting to Hutton, to head of the Caribbean music division; and Emeka Bambazieeta headed the Caribbean music department.

(Continued on page 49)

Taking Discos To The Stage in Russia

MOSCOW—Discos music is gradually making the move to concert platform exposure in the Soviet Union. The format was launched by a “disco-carnival” on-stage series at the Olympic Village here recently, and topped national rock and pop acts.

Additionally, a festia and discotheque circuit covering the USSR and Siberian territories was looked in Tumen, in Western Siberia. Part of the event was the presentation of 40 disco programs to a judging panel, the whole show run by Komemot, the Ministry of Culture and the Sovetskiy Kultura newspaper.

First prize in Tumen went to a disco program called “Elvis’ Elvis’ Elvis.” Elvis Presley is a 24 year old, from the Pro and Contra disco club in Sverdlovsk.

Form Divisions For SURE Pool

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(Continued on page 49)
REALISTIC TURNTABLE—Radio Shack is offering a fully automatic, high technology turntable for discs that other uses under the Realistic name. The unit, model LAB440, is a direct drive system, with damped cueing and anti-skate and tracking adjustments. A special repeat button allows for repeated play of one side of a record. The unit’s straight-line tonearm is said to keep the stylus properly aligned in the record groove. The unit, which sells for $219.95, comes with a Shure model R100EDT ultra-light tracking cartridge, a headshell, overhang gauge and removable dust cover.

ALTEC AMP.—Altec Lansing has added the model 1270 power amplifier to its line. The unit is said to be able to handle in excess of 800 watts of power, and features built-in computer protection circuitry. The amplifier’s two channels may be operated independently or in bridged configuration. Altec Lansing is based in Anaheim, Calif.

NEW PRODUCTS

DISCO BUSINESS

Two Clubs in West Philly Change Policy

By MAURIE ORODENKER

PHILADELPHIA—Two major discos in West Philadelphia, a popular section of this city have undergone significant policy changes. Pagano’s, a large after-dark spot, has become a private cabaret during the late evening, while continuing to serve lunch and dinner earlier in the day; and Smart Alex, two floors up at the University City Holiday Inn, has switched from a "fun food" restaurant and nightclub to a country disco.

Alan and Joyce Berger and Steve Mountain, operators of the successful Cabaret, West Chester, Pa., and 23 East Cabaret, Ardmore, Pa., have taken a 20-year lease on 5,000 square feet of Pagano’s, and have renamed the facility the Chestnut Cabaret.

The new club, requiring membership for admission, will provide live entertainment five nights a week. It features a $20,000 sound system, three bars, two lounges and a large stage for floor shows.

The entertainment will shift away from the norm and will be "sensual and danceable," according to the new operators. The groups Spaces and Hooters shared the stage during the opening week.

Long-range plan is to present "big name" attractions on Wednesday nights. These acts will be booked by Electric Factory concerts, a group of major concert promoters here.

The club has room for between 400 and 500 patrons, and for the first month of its operation charter memberships are being offered at $5 per person.

The Cabaret area of Pagano’s has previously been operated as the Fiesta Lounge, and another disco’s management had tried, with no much success, to feature "big name" entertainment.

Smart Alex is the latest club here to join the country bandwagon. The new policy was instituted Tuesday (15) with performances by Western Electric. Also featured were old Western movies dating back to 1925 William S. Hart classics, along with the Lone Ranger and Hopalong Cassidy. The movies will be shown every day on a seven foot screen in the bar.

The room’s menu had been expanded to include ribs and corn bread, and the bar now serves margaritas and tequila sunrises. Live country music will be featured every night.

Pool Reorganizes With Divisions

New York — A dance medley of the late Elvis Presley’s hits inspired by the success of Holland’s “Stars On Long Play,” is catapulting a small, independent Brooklyn, N.Y., record company into prominence.

The record, “The King On Long Play,” was released by Reelin & Rockin Records just two weeks ago. Label president, Ed Pavia claims that in less than seven days, the record, by the Greggs Peters Band, sold in excess of 10,000 copies domestically, and triggered a number of international inquiries from countries such as New Zealand and the Philippines.

The 40-year-old Pavia, whose background in music extends to almost every aspect of the business, feels that the success of the record is based on the fact that it does not try to mimic Presley. “What it does,” says Pavia, “is try to interpret the King’s works with honesty and sincerity.”

Pavia states that to achieve this effect, his company spent weeks auditioning and listening in an effort to achieve just the right sound. “In the final analysis,” we felt that Gregg Peters was best suited for the project we had in mind,” he says.

Having selected the artist, Pavia was faced with the challenge of creating a dance mix of the Presley tunes, “without making them sound too disco’d.”

“It took time but I think we achieved the uptempo danceable sound we had in mind,” says Pavia.

AFRICAN DISCO—Jorge Bentecourt, left, Portugal’s representative in the disco world finals, and Godfrey Rateroka, South Africa’s world champ, demonstrate disco—African style—at Raffles Disco in Johannesburg, South Africa.

ELVIS PRESLEY

Latest Medley Treatment

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“THE KING On Long Play

The Long Awaited

ELVIS DANCE MEDLEY

ONE OF THE GREATEST COLLECTIONS OF HIT SONGS EVER PUT ON ONE RECORD, FEATURING THE AUTHENTIC VOCAL PERFORMANCE OF GREGG PETERS AND A DIVING 1981 STYLE DANCE TEMPO THAT WILL PLEASE OLD ELVIS FANS . . . AND MAKE A LOT OF NEW ONES TOO!

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SAYS DAYLIGHT SAVINGS EXEC

Time-Sharing ‘Right’ For Studios

NEW YORK—Now you can have Daylight Savings Time all year round. A new company by that name, based in S. Royalton, Vt., has introduced the concept of time-sharing of the recording studio industry.

Marketing vice president Alan Dusowitz explains that time-sharing has been used for years with computers, vacation condominiums and in other businesses, but that recording studios especially lend itself to time-sharing. His company is the first to take this approach, however.

Dusowitz adds, “The whole music industry could benefit from this—advertising, promotion, even record pressing factors.”

“Interval ownership” of a studio is paid for in advance, for a period of 12 years. The buyer purchases a particular slot of time—the month of January, for example—which is held for him every year. Financing is available. After the initial fee, an internal owner pays a monthly maintenance charge.

12 years sounds like a long time to plan ahead. Fear not. Daylight Savings will handle any necessary repairs and keep the studio in top form.

You’ve paid the fee up-front and if, in a couple of years, you decide you don’t need the time, you can sell your contract. It will certainly be worth more than what you paid, whereas money you pay out for insurance for a film studio can be devalued. Or, you could rent out your time-share to someone else and even make a tidy profit.

The time-share, like other properties, can also be willed to beneficiaries, and is tax deductible.

Ideally, Daylight Savings would like to work with companies consisting of four studios. One would be time-shared, the others would have normal bookings. This way all studios would be possible to find alternative booking time if needs change.

Currently, Sunnycroft Studios of Sharon, Vt., is using the plan, apparently with favorable results. Sunnycroft is located on 115 acres, and farmhouses or condominiums can be rented nearby for interval owners.

“By knowing the studio will be used full-time for the next 12 years, maintenance costs can be cut down,” says Dusowitz. In addition, a percentage of the original interval ownership fee and the maintenance fees go into an equipment recoup account to be used for new equipment.

Dusowitz adds, “If the studio owners and the interval owners decide they want to go digital, they tell Daylight Savings and we would come back with proposals, and they tell us what they want. So the studio is always up-to-date.

The time is right for time-sharing, believes Dusowitz.

S P A R S

Roadshow Firms

N.Y. Seminars, Panelists

NEW YORK—The second city on the SPARS Road Show Tour is New York. The Society of Professional Audio Recordists, Menlo Park, Calif., is presenting another one-day educational advance.

The SPARS New York Road Show will arrive in town on Thursday, Oct. 29. Nashville was the first stop on the tour.

The SPARS New York Road Show is open to all industry professionals at a fee of $25 for SPARS members and $125 for non-members—with $100 of that fee applicable toward SPARS membership taken within the next 30 days.

Sponsors are Airline/Magnetic Tape Division, Rapure Neve Inc. and Sony Corp./Professional Digital Audio Division. The SPARS New York Road Show is presented in cooperation with RCA Recording Studios, where a two-pronged seminar will take place.

The seminar will feature discussions about the many innovations and solutions to problems inherent in the recording studio industry. Panel Talks will cover topics such as advances in recording, bookkeeping, and studio management.

For more information, contact SPARS at (212) 735-8666.

S O U N D B I S N E S S

NAMM Sets Up Day-Long Meet

In L.A. Nov. 24

LOS ANGELES—The National Association of Music Merchants (NAMM) is planning a day-long meeting here Nov. 24 for manufacturers exhibiting at the NAMM Winter Market Feb. 5-7.

Site of the meeting is the Marriott Hotel, where NAMM members will have the opportunity to minimize freight costs and expedite deliveries, how to schedule union labor at the exhibit hall and minimize related costs, how to take advantage of security provided by the exhibit hall and NAMM, how to promote dealer interest in the exhibitors’ respective product lines, and what NAMM can do and will do for exhibitors.

Discussion leaders for the meeting will be Barry L. Lurkin, NAMM executive vice-president and Jay T. Melko, director for expos and markets for the association.

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Phono needles and cartridges, accessory links — audio video, telephone, CB tape and record carts. Largest inventory in the industry makes you figure with the latest.

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www.americanradiohistory.com
Sound Business

SPARS Nashville Roadshow

Billboard photos by Beth Gelin

Studio Diversity: Johnny Rosen, president, Fanta, and Jim Czak, president, Nola Recording Studios, enjoy a chuckle during a studio diversification panel during the SPARS Nashville Roadshow Sept. 18.

Hands On: The Solid State Logic master studio system is given close scrutiny at Bullet Recording by a cluster of studio owners. Seated, left to right, are Murray Allen, Universal; Randy Holland, president, Bullet; and Piers Pliskin, studio manager, Bullet. Standing, left to right, are Joe Tarsia, Sigma; Mack Emerman, Criteria; Nick Collerton, Alpha Audio; Bob Liftin, Regent Sound; Chris Stone, Record Plant; and Guy Costa, Motown.

For The Record

NEW YORK—At 39th Street Music, an album project for Canyon Records in Tokyo is being produced by Teruo Nakamura for December release, with Jeff Katzelson engineering and Alan Michalkow assisting. For the Empire Project and Frente Records, Ray Reid and William Anderson are producing. "Empress," Steve Guard is it at the board, with Steve Rosen assisting. Bert Reid is producing several tracks on the soon-to-be-released Denise Morgan album. Finally, New York artist Diane Ponzio is laying down tracks, with Rob Stevens engineering. Coproducing are Steve Beil and Dean Rapa.

At Masterdisk in the Big Apple, current projects include digital mastering on the new five-able album from Rush. Jerry Brown is producer, Robert Ludwig engineer. Lippa, Inc. have just finished a Steve Greenberg produced album, with Howie Weinberg engineering. Recent Masterdisk projects were "Tutti Frutti" by the Rolling Stones, the Glimmer Twins producing; "Peel Out" by Meat Loaf, Stephan Gaffas producing; "Escape" by Journey, Kevin Elson producing; "Walk Out" "Private Eyes" self-produced; "Give the People What They Want" by the Kinks, Ray Davies producing, "Short Stack And Sales" by Ian Hunter, Mick Ronson and Mick Jones producing, "Free Time" by Syra Spa, Rich Colonno producing, and "High N Dry" by Def Leppard, Matt Lange producing. Engineers on all projects were Robert Ludwig, Howie Weinberg and Bill Kapner.

Phil Ramone is at Sound Mixers in New York, producing the soundtrack to Warren Beatty’s movie "Reds." Different artists and sounds are being experimented with.

For The Record

NEW YORK—A story in the Sept. 12 issue of Billboard entitiled "Music School, Studio Union Results Valuable," misnamed the recording studio that has teamed up with the Contemporary Institute of Guitar. The studio is called New Age Sound Recording, not New Wave, as previously reported, and is based in Port Washington, N.Y.

POLICE POWER—Andy Summers, left, and Sting, two-thirds of A&M’s The Police, take a moment’s respite behind the console as they wrap up a new LP—"Ghost In The Machine." The creativity is taking place at George Martin’s AIR Studios Montserrat in the British West Indies.

Artist Involvement: Tracy Nelson discusses the artist’s studio needs at a session with Tony Bongiovi, producer and co-owner of Manhattan’s Power Station.

Studio Talk: Gary Ingram, chief engineer, Musicworks International, and Bruce Hoehnstrasser, president, Studer Revox America, discuss technical trends at a SPARS cocktail reception.

Time Out: Four major studio entrepreneurs prove that seminars on studio can be fun as well as informative. Shown, left to right, are Joe Tarsia, Sigma; Murray Allen, Universal; Chris Stone, Record Plant; and Guy Costa, Motown.

Spots Track

Maltese Rite at Rusk Sound, David Clark assisting; track also spotlights Michael Falta as assistant studio manager. She has been at Crystal Sound.

Joe Quintana producing Herb Alpert at the A&M Studios for A&M, Howard Weiner and Ben Sheats produced the cassette release, produced by John Kleming, while the Sirens, a female a cappella group, are maing an LP. All are engineered by Richard P. Robinson. In addition, Margaret Thatcher and The Supply Side are recording a self-produced and manufactured EP engineered by Douglas Snyder. For Trod Nossell Artists Records, B. Wilkes Smith Band recorded tracks for their second LP and Christine Oldman, formerly with The Scratch Band, recorded songs for her LP. Engineer for both projects was Robinson.

Denny Dante is currently producing Peter McCann’s new Columbia LP and Keith Stegall’s upcoming Capitol LP at Devotions Recording Studios in North Hollywood. Engineer is Jerry Hughes.

Jurren Koppers is producing/engineering Marlene Reid at Rusk Sound, David Clark assisting; track also spotlights Michael Falta as assistant studio manager. She has been at Crystal Sound.

Robert Margouleff producing David Saxton at Amiga Studios using the 32K digital system, Howard Siegel engineering.

At City Recorders, Andre Fischer producing Tom Forregher with Howard Steck at the console.

Paul Freeman becomes house production and engineering staffer at A&M, Irvine, Calif. He owned Overland Recording Studios.

Leo Graham producing Linda Clifford for Capitol at Chicago’s Universal, she Master of the controls. Also there, the Four Tops mixing for a video project, Chip Althoff and Ron Helnik producing for Chicago’s Tate Productions. And the studio was the site recently of a video shoot for the city’s punk bands for the Track Productions.

The Police recording a single and mixing a double live LP at La Studio, Warner Heights, Qucuc, using JVC digital equipment, Rick Magnus engineering. Also there, Terry Brown producing a double live Rush LP with engineer Paul Northfield.

Studio A Recording, Detroit Heights, Mich., adds a 24-track TEC IN-114 recorder and W-529 fully automated mixing console.

Renowned Recording Co., Nanticoke, Tex., working on segment of a Country King special with their remote bus, produced by Austin’s Free Flow Films, engineered by Chad Hayes and Martin Marquette Jr., assisted by Marc Harew and James Tuttle.

At Eastern Artists Recording Studios (C.A.R.S.), East Orange, N.J., the Audory Jakes "Horns" have recorded tracks for Savvy Records with Milton Rhyman producing. Also there, Bob Mass owned studio manager while Julie Miller has been made assistant studio manager.

At Sun Francisco’s Russian Hill Recording, Gary Brecker, former leader of Procol Harum and a current member of the Eric Clapton Duet, recording a solo LP for Polygram, Jack Lachy engineering. Sam Lehman assisting. Jazz saxophonist Rich Cole and his band Alfa Madness cut two LP’s for a brand new Alfa Madness label. (Doobie Brother Cornelius Bumpus mixing tracks for a solo LP with engineer Larry Lauren at Heavenly Recording Studios, Sacramento, Calif.

At Alpha International Recording Studios, Philadelphia, recent activities include: Ian Grant producing Revenge, Bruce Woodend engineering; Bill Bloom and Frankie Smith producing a new IWOI Records Smith single, Bunny Sigler producing a debut single for Cotton Factor for IWOI, Bruce Woodend and Al Mertins Jr. engineering.

Gene Leon Jr., handling the mastering, and Jerry Gazzolla producing Suzy Q for RHC Atlantic. Gene Leon Jr., engineering with Jason Yale assisting.

David Dough of Do-It-Yourself Records recently completed work on the second single from his album “Good News” at Delton’s Tantius Studios.

Engineer was David Schreiber.

MIXING DESK PREVIOUSLY OWNED BY MESSRS LENNON & MCCARTNEY

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Gruntz Slates Acts For
9-13 Jazz Fest Nov. 5-8

BERLIN—Wynon Marsalis, the 19-year-old New Orleans trumpet player who in little more than a year has made a splash across Europe with a right-}

rope through festival appearances with Art Blakey's Jazz Messengers and the Hurricane Brass Quintet, will front his own quintet at this year's Berlin Jazz Fest, Nov. 5-8.

Marsalis will be supported by his brother Branford on saxophones, with Kenny Kirkland on piano, Del-

bert_Featherstone on bass and Akira Ifukube on drums and will play the Berlin Phil-

harmonic Hall Nov. 7.

The 1981 Berlin Jazz Festival, produced here for the past 14 years, will also feature the "Bennie Wallace Project" in which the saxophonist will be featured with trombonist

Ray Anderson, flaget-horn man Art

Farine, baritone saxophonist Pepp-

er Adams, bassist George Mraz and drummer Chad McCullough, playing with the Nord Deut-

rer Rundfunk Big Band.

Other acts will be Volker Kriegel & Friends (with Wolfgang Schluter on vibraphone and Eber-

hard Weber on bass), the Henning Scholz Trio, the James"Blood"Ulmer Trio, the Swedish group Sala-

mander, Material (featuring Sonny Sharrock on guitar, Bill Laswell on bass, Michael Benhron and Fred Maher), the Marian McPartland Trio, the

Steve Kuhn Quintet with Sheila Jordan and the Sleepy Matsumoto Quintet.

NEW YORK—The Woodstock Jazz Fest was held as a special 10th anniversary benefit for the

Creative Music Studio and to ignite their own virtues but to perform in a no-

nonsense, straight ahead fashion ad-

lowing afternoon.

Vitous and DeLonebro, who did yeoman service through the af-

fernoon and evening, Metheny, as

all the other performers have failed to meet the challenge, took their performance to another level, using instruments

Korin, almost always decor in his taste,

LONDS The International Jazz Federation has announced

"The Man With the Horn"roduction, including jazz patronage, that

that agency for the Polish Students' Union and the Polish Jazz Society.

An international seminar for jazz

educators arranged by IJF board

the New York International Jazz Festival to be

in the classroom. Attendance is open
to music teachers from all countries, regardless of their previous experi-

ence.

A new directory of jazz festivals is

to be published in November, com-

fied by IJF members Mladen Ma-

zar and John Stowell. The IJF Fed-

eration is sponsoring a record to

showcase new groups from Europe and elsewhere. Scheduled for a release next spring, the record will be

whose trio developed, jazz music was

Getting at the heart of the situation is IJF president Charles Alexander said:

"This program is an example of the

important role the IJF can play in the

cage of jazz; and we are confident

musicians, broadcasters, audiences

and others will benefit from the

projects." NICK ROBERTSHAW.

set for June 28-July 2 in Trossingen, West Germany, it is open to all music

students in presentjazz in the classroom.

The idea is to bring music teachers from all countries, regardless of their previous experi-

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Swing Sounds Come Back;
Big Bands Ring Philly Bell

Continued from page 42
to those who never stopped dancing in the past 14 years. On Friday and Saturday, the old-
timers crowd dance across his 6,000 square feet of parquet flooring un-

der a mirrored ball, to the music of area favorites like Al Raymond, Rus
Patterson and Howard Reynolds. On Wednesday nights and Sunday afternoon, the big band sound comes out of the sound system on tape.

Another massive balloon, with 9,000 square feet of parquet flooring, the Panas Dobre in nearby Levittown, Pa. Operated by Marsalis and his wife, big bands generally up to 12 pieces are

offered on Friday and Saturday nights; and its pre-recorded tapes of the music dating back to the '30s for the dancers on Wednesdays night and Sunday afternoons.

The most famous of all ballrooms is still Sunnybrook Ballroom at nearly Pottstown, Pa., which was a major spot for the one-night treks of the bigger names in the '30s and '40s. The big band sound has been ring-
ing out here since '21 with the same old maple dance floor big enough to hold a jitterer. It's still big band, but in the past Sunday night dances with big names from time to time— Harry James was to be there Oct. 2.

Peter Nadel, a dance master who at one time taught all the teachers at the Fred Astaire Dance Studios in center city, offers big band dancing on Friday nights at his Devon Ballroom in suburban Devon, Pa. Attracting an older crowd, Koral does not have live music and depends on special tapes for the big band sound.

The other dark spots, hotel rooms and restaurants has already begun to sprout piano bars and jazz-oriented lounges. Many locations are turning cowboy-

westers and other featuring jazz music. There is every indication that the big bands here, who have never given up the cause, will begin to get a bigger piece of the action.

Monterey Fest In Japan Link

Continued from page 43

Ike and the Road Kings, one of America's number of larger corpora-
tions practice the sponsoring of music

A previous similar program titled "Monterey Jazz Festival in Japan" brought an all-star band led by Gillespie, Benny Golson, Thad

Jones, Mel Lewis, Sonny Stitt, (who was once a partner in a band called Percy Heath) to Tokyo for a one-day event on Sept. 25, 1978, one week af-

fter the start of the actual Monterey Jazz Festival. Lyons served as executive producer and master of ceremonies for the reshow, which was a joint effort of TBS, Lyons and Pacific

MUSIC. Terajima said:

"We are pleased to be able to bring this international music festival to the Japanese public and to introduce the world to the music of this country."

The festival, in its seven-year

length, was videotaped for prospective showing here and abroad.

- PAUL CHORDS

TO Sponsor Event In Poland

LONDON—The International Jazz Federation has announced a series of new activities, following its recent board meeting in Aarhus, Denmark.

The first IJF jazz competition will be held April, 1982 during the 19th Jazz Nice Festival in Nice, France. Poland: European jazz groups under 30 years of age are invited to enter, the intention is to find new talent, and the basis of cassettes submitted. The finals and semi-finals will be held in Warsaw with an audience live before an audience and an inter-
national jury.

Prizes will include paid appear-

ances at European jazz festivals, a recording contract, concert tours and cash awards. The contest is being administered by the Polish Students' Union and the Polish Jazz Society.

An international seminar for jazz

educators arranged by IJF board

member Joachim-Ernst Berendt is

Creative Music Studio Benefits
From 1st Woodstock Jazz Fest

BY ARNOLD JAY SMITH

THERON WEATHER

Jazz

Int'l Jazz Federation To

www.americanradiohistory.com
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| CONTRIBUTION        |          |

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Please send _______ ticket(s) ($200.00 each) for the dinner/dance honoring Doug Morris, President, Atlantic Recording Corp., Saturday, October 31, 1981, 7:00 p.m., at the Sheraton Centre Hotel, New York City.

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UNITED ARTISTS
Magnetic Video 4523
Celebrate Peer Annie in Germany

By WOLFGANG SPAHR

HAMBURG—Peer Musikverlag, local subsidiary of the Peer Southern Organization and one of West German's leading publishing companies, celebrates its 25th birthday with a remarkable Wednesday (7) in Hamburg's Hotel Atlantic.

Set up by Michael Karmstedt, the firm represents authors and composers in an unlike peer Southern's library of Latin American standards,

and other hits, Lusia Fernandez, and Gitte, Peer Hamburg operates its own 24-track studio and has built a U-Matic-equipped video studio to produce its own promotion clips in-house.

Karmstedt, who is recognized as an ardent fighter for the worldwide acceptance of West German acts, holds strong views on what he sees as lack of creativity in the German music market, which is characterized by "books," slow moving, and an interest in stability over expansion.

As long as Peter Maffiae albums like 'Reuche' can still sell 100,000 and Goombay Dance Band singles can sell more than one million.

(Continued on page 98)

Zarr, Mauge Composition Takes Top Contest Prize

NEW YORK—"Cab Ride," written by George Zarr and Etienne Mauge, emerged winner of the third New York Songwriters Contest, held here Sept. 22 at the Bottom Line.

Selected among 10 finalists by a celebrity panel of judges, the song receives an American Guild of Authors & Composers publishing contract from Chappell Music on the song and a cash award of $250.

A second prize of $150 goes to David Ray for "Missing Keys," while the third place winner, "Timeless," earns $100 for James F. Morgan and Alan Cive.

The event, presented by the New York Music Task Force, AGAC, and sponsored for the second consecutive year by Chappell, also saw the presentation of the first annual New York Songwriters award to John Kander & Fred Ebb for their song, "New York, New York," Broadway performer Chita Rivera gave the writers two Tiffany crystal apples.

All 10 song finalists were showcased before the judges' votes in a show co-hosted by Sammy Cahn, Rupert Holmes and contest creator Jonathan Holzmann.

Other prizes announced for the winners included an appearance for the top winner on a variety show, "Atlantic City Live," airing nationally on the Ted Turner Network from Oct. 4 and appearances for the top three winners on WOR-New York's "Critics Circle" with Jack Brien. AGAC also receive copies of "This Business Of Music" and the 1982 "songwriters Market."

(Continued on page 59)

AFTER POOR 1980

Chappell Head Says Mechanical $ Rising

NEW YORK—Chappell Music's mechanical income is "on budget" so far this year, a development that spells optimism for the company's president Irwin Robinson.

"Things are picking up," says Robinson, noting that the company's targets on mechanicals failed to materialize last year.

While the executive can point to internal successes such as the Diana Ross/Lionel Richie duet, "Endless Love," (released by sister company PolyGram Pictures) and the continuing success of its Virgin administration/compublishing arrangement, Robinson feels that industry sales have stabilized and are, in fact, "trending higher."

Mechanical royalty rates, Robinson stresses, do not include the higher fee of 4 cents granted earlier this year by the Copyright Royals Tribunal, still in contention in the U.S. Court of Appeals.

(Continued on page 62)

SYRACUSE, N.Y.—Eleven years after "Make It With You," adult contemporary, heavy metal, disco and new wave have all changed horses on the pop market place. But David Gates, with a new label, Astra, and a new album, "Take Me Now," still writes the same kind of songs.

"I don't think they're dramatically different," Gates says about the songs on his Astra debut. "I still really believe in melody and a good lyric that matches the melody as far as the emotion. I can't get too self-conscious, but I'd like to work on how I can write the best kind of music."

"My music is not slick, but it's well thought out and arranged. I guess soft rock is what it's called. I wouldn't call it that, but I wouldn't throw it away. It's just more like mainstream music that has rock background elements."

Compatibility with this approach to pop compelled Gates to sign with Astra, after 11 years at Elektra. "When I became free, Astra was the logical choice, because Clive (Davis) and the company are really special to me," is how it is. Gates says. Gates follows former label mate Carly Simon and the late Harry Chapin as Elektra's top artist. The company seemed to move away from its singer/songwriter base.

"My relationship with Elektra was excellent until the last couple of years, during which I was kind of the forgotten kid. I didn't have anything that would hold together, and I had nothing to work on. I was just writing on a whim, and it's not a lot of fun."

Even with a new label, Gates will still have to struggle to establish an identity for himself apart from Bread. During its chart career (1970-73 and 1976-77) 12 of Bread's 13 single releases hit the top 40 and made the top 10. But only one of Gates' solo releases, the theme from the 1978 motion picture "Goodbye Girl," has cracked the top 20, even though there is no considerable difference between the songs on Gates' five solo albums and the songs he wrote and recorded as a member of Bread.

"It was out promoting 'Clouds' (his first solo release in 1973) when it was number 45 or something," Gates says. "and the dude asked me, 'how does it feel to have the number 45 record in the country, when if it had Bread stamped on it, it would be number two?' There's absolutely no difference that I can tell. I approach things, in exactly the same way and my music style hasn't changed."

Although the songs Gates writes and performs on his own are similar to the Bread material, he says he has no desire to continue as a member of a group anymore, nor does he have any desire to collaborate with another singer. "The song (if I write) needs harmony, I sing it. And I've had rotten luck with collaborating. Sometimes people get half credit for writing 10% of the song. There's always a compromise and that's where I draw the line."

Similarly, because Gates focuses his songwriting on material he can perform, he does not write songs specifically for other artists. "I have a hard enough time coming up with 10 for myself let alone take care of somebody else's," he says. "Let's face it, if I come up with something really good and I can do it, I'm probably going to do it myself. But there are a lot of songs that I've done that are never going to be singles and the life of a day unless somebody else picks up on them."

Gates plans to continue writing for his own albums for several more years, and may eventually branch out to Broadway music, or he may compose another film theme if the property is right and the song can "stand alone as a record" like "Goodbye Girl," but for now, the contemporary marketplace remains a "no go" area.

(Continued on page 59)

SONGWRITER STILL EMPHASIZES MELODY

Industry Changes, But Not Gates

By ROB HOERBURGER

It's not all bad news, but the changes in the music industry are inevitable. Gates takes his songwriting and songwriting seriously, but he still has a lot to offer. His new album "Take Me Now" is a testament to this.

The songs on the album are full of emotion and melody. Gates has a knack for writing catchy tunes that stick in your head. He has written songs for other artists, but he still enjoys writing for himself and for other artists. "I have no desire to write songs for other artists," Gates said. "I like to concentrate on my own music."

The album features a variety of styles, from pop to rock, and Gates is not afraid to experiment. "I like to try new things and see what works," he said. "I don't want to be limited by anything."
Single This Week
WHEN SHE WAS MY GIRL
The Four Tops
Casablanca 2338 (Polygram)

Give the gift of music.

Billboard
HOT SOUL SINGLES & LPs

SINGLES

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<td>ENDLESS LOVE</td>
<td>Diana Ross &amp; Lionel Richie</td>
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<td>WE'RE IN THIS LOVE TOGETHER</td>
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<td>RICK JAMES</td>
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<td>FREESTYLE</td>
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<td>THE TIME</td>
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FOR WEEK ENDING OCTOBER 10, 1981

Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). • Stars are awarded to those products showing greatest sales strength. • Recording Industry Assoc. Of America seal for sales of 500,000 units. (Seal indicated by *) • Recording Industry Assoc. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)
GENERAL MANAGER
CASSIETE TAPE MANUFACTURING CO.
MIDDLE EAST—TAX FREE

A joint venture company is going to establish an integrated audio cassette and tape manufacturing plant in MIDDLE EAST.

The plant has a capacity of 6.0 Mio. units/year and employs 200 persons.

The position will get an attractive tax free salary plus accommodation, transport, airfare, medical, etc.

The candidate should have an experience in management of magnetic tape industries not less than 10 years. He should plan, coordinate, supervise as well as initiate all activities at management level with regard to production, sales, administration and financial affairs in order to achieve the company goals. He will report directly to the Chairman.

The applicant is requested to send his resume attached with the necessary documents to:

SAUDI ARABIA
P.O. BOX 43 DHAHRAN AIRPORT
ATTN: PROJECTS DEPT.

PRIME REAL ESTATE AUCTION
SELLING TO HIGHEST AND BEST BIDDERS REGARDLESS OF PRICE

THURSDAY, OCTOBER 15, 10:30 A.M.
4112 Raleigh Millington Road
Memphis, Tennessee

10,000 SQ. FT. SHOWPLACE AND 57 ACRES TO BE OFFERED IN SEVERAL PARCELS AND AS A WHOLE.

A GLAMOROUS HOME FOR LIVING, CLUB OR ORGANIZATION BY MANY PEOPLE. PRESENTLY A PRIVATE HOME.

4 Bedroom Suites each with sitting room, bedroom and bathroom. Large game room and guest quarters. Spacious living room area and great room with 2 fireplaces and piano room. With wet bar. Large kitchen and dining room.

2 FULL SWIMMING POOLS, THERAPY POOL, FOUNTAIN POOL AND BATH HOUSE. GAME ROOM, 5 ROOM GUEST HOUSE. REGULATED LIGHTED TENNIS COURT.

A PLAYHOUSE—24'x24' GREENHOUSE—2 BARNs WITH STABLES AND LAKE—SPLIT RAIL FENCE.

MUSICIANS: Entertainers—Don't Miss This Sale
We think a $1,000,000.00 value—but selling regardless of price
Ideal for Condominiums, Apartments, Clubhouse and golf course and ready for development with 4 paved streets dead ending into the property.

2 Smaller Homes To Be Offered At Auction Separately.

WANT YOUR OWN RADIO STATION? IN- 
satisfaction guaranteed. Yes or others 
services FREE. Broadcasting 
Box 1354, Pasadena, Calif. 91101

SALESMEN WANTED—MIDWEST— 
Southwest—Northern California—New England—West 
Southeast, P.O. Box 1057, Brooklyn, N.Y. 11213.
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<td>ENDLESS LOVE</td>
<td>Diana Ross &amp; Lionel Richie</td>
<td>Motown 1519</td>
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<td>ARTHUR'S THEME</td>
<td>Christopher Cross</td>
<td>Warner Bros. 4978/76</td>
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<td>STOP DRAGGIN' MY HEART AROUND</td>
<td>Stevie Nicks w/Tom Petty &amp; The Heartbreakers</td>
<td>Modern 7336 (Atlantic)</td>
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<td>WHO'S CRYING NOW</td>
<td>Journey</td>
<td>Columbia 16-02247</td>
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<td>FOR YOUR EYES ONLY</td>
<td>Sheena Easton</td>
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<td>STEP BY STEP</td>
<td>Eddie Rabbitt</td>
<td>Electra 47314</td>
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<td>START ME UP</td>
<td>Rolling Stones</td>
<td>RCA 21000 (Atlantic)</td>
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<td>PRIVATE EYES</td>
<td>Daryl Hall &amp; John Oates</td>
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<td>URGENT</td>
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<td>The Beach Boys</td>
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<td>HARD TO SAY</td>
<td>Dan Fogelberg</td>
<td>Full Moon Epic 14-02498</td>
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<td>QUEEN OF HEARTS</td>
<td>Juice Newton</td>
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<td>THE VOICE</td>
<td>the Moody Blues</td>
<td>Threshold 602 (Polygram)</td>
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<td>Kenny Rogers</td>
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<td>I'VE DONE EVERYTHING FOR YOU</td>
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<td>EVERY LITTLE THING SHE DOES IS MAGIC</td>
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<td>A&amp;M 2371</td>
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<td>Blue Oyster Cult</td>
<td>Columbia 16-02415</td>
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<td>The Go-Go's</td>
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<td>Don Felder</td>
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<td>Earth, Wind &amp; Fire</td>
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<td>A LUCKY GUY</td>
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<td>(WANT YOU) BACK IN MY LIFE AGAIN</td>
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<td>LET'S PUT THE FUN BACK IN ROCK N ROLL</td>
<td>Freddy Cannon &amp; The Belmonts</td>
<td>MCA Sound 1002</td>
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<td>MAGIC POWER</td>
<td>Triumphs</td>
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1 Single This Week

ENDLESS LOVE
Diana Ross & Lionel Richie
Motown 1519
TOGETHER AGAIN-Simon & Garfunkel reunite for a benefit concert that drew 500,000 nostalgic fans to New York’s Central Park.

New Retailer Sponsors Free In-Store Concerts

By JEAN WILLIAMS

L.A. ROCKERS-in an effort to boost retail record sales, Camel Sights & Sounds in nearby Hunt-ington Beach, Calif., is sponsoring a series of free-to-the-public concerts. Shop owner Sam Gennawey says some 1,000 people are set to enter the venue in performance and mid-level new wave-oriented bands in the parking lot area in front of his store. Gennawey kicked off his first concert shortly after opening Camel Sights & Sounds last June, with the Missing Persons band. The Alley Cats performed Sept. 19 and the Surf Punks are scheduled for Oct. 11, followed by the Jetsounces, Oct. 17 and ISOL, Oct. 18. According to Gennawey, he sold more than 100 LPs by the Alley Cats following their performance.

He notes that most bands donate their services to boost product sales or for the exposure, and he provides the sound system. “We also get record companies support on the signed bands. The bands take ads in local print media,” says Gennawey. The acts that are paid, such as the Jetsounces, are the 33,000-square-foot store itself, many are inclined to purchase not only available product by the groups performing, but also other merchandise, he says.

Camel Sights & Sounds ties in with the store’s other efforts, including the store’s KROQ and K-NAC in Long Beach, Calif. He buys tunes on the stations to play concerts and promotion. Station DJ MC the shows.

Gennawey notes that other merchants in the Sea Cliff Village shopping center are pleased with the popular concert series, in part because of the traffic generated. “In addition to the concerts themselves,” says Gennawey, “I’m working on deals with a cable public access station to videotape our concerts.”

With records, Camel Sights & Sounds features a video department where, as an in-store promotion tool, it features promo videotapes of artist performances on a large tele- vision screen.

Chappell $$$

• Continued from page 55

Yet percentages, which Robinson seems to favor in usage of Chappell songs, were not immediately achieved in the current flexible state of home video rights.

He concedes he was recently "pressed" into making a deal on a cents basis. "I had to do it there were internal considerations involving a writer who wanted the material presented on the tape."

Blanton, Harrell Exploring New Avenues For Artists

By ED MORRIS

NASHVILLE—Mike Blanton and Dan Harrell say that the Christian artists they manage are being groomed to meet the secular enter- tainment world. "Our Christian commitment is not negotiable," assert Blanton, "but we tend to look at the world views in doing our work."

Blanton/Harrell Productions handles the careers of 44 artists and 24 record companies. "We manage the artists, not the labels," they stress. "We manage the artists, not the labels," they stress. "We manage the artists, not the labels," they stress. "We manage the artists, not the labels," they say.

In finding new avenues for in-artist, the company has paired Grant for performances with gospel rock- ers DeGarmo & Key; established a policy of not accepting concert bookings for "free" with advance ticket sales for admission; and set up a deal with Meadowgreen Music, Tree International, and related publishing dis- vision, under which all unaffiliated artist/series who become Blanton/ Harrell artist/series will sign with Meadowgreen. Harrell also reports that, "we’re talking to two labels about a gospel pop deal for a couple of our kids."

Before forming the agency a year ago, Harrell had an artist, Grant, ask for Word, while Harrell was in- volved in banking and television production. "I knew we had the artist development concerns are broad. “We teach them how to talk, talk, talk, and dress,” Harrell main- tains. “And,” he adds, “we provide a range of accounting and investment services plus traveling for concerts. Clients must sign management contracts for a minimum three-year period. The agency’s fee is 20% to 25%.

Besides guiding and advising artists, the agency also handles their record production and, to a degree, in record promotion. “We don’t want to just promote one artist,” Harrell remarks. The two will accompany Amy Grant to her upcoming concert at Bear Creek Ranch Studios in Colorado, where she will be produced by Brown Bunch.

They are also overseeing the pro- duction of a children’s album for a label yet to be determined. “It’s the twosome,” Blanton notes. We’ve probably been involved in more than 25 albums."

Although they admit they would be all set handling a non-Christian artist, they agree that the gospel market is much bigger, particularly in the secondary market, which are too many artists tracing too few dollars,” Harrell concedes. He says he also doubts that gospel record labels—even the largest ones—have the capability to make significant inroads into the secular market. Consequently, he adds, Blanton/Harrell artists have gospel record companies permit them to go after other labels in the event they want to release secular material.

Neither the company’s concentration is on the managing of contemporary Christian artists. Harrell says, “We wouldn’t hand over our gospel artists,” he stresses, “unless we had a di- vine revelation. Musically, we’re just not there. Periodically, however, we wouldn’t be of great help."

Blanton says there are certain weaknesses in the gospel music business which have to be overcome for it to grow the way it should. He identifies the weaknesses as lack of publicity, too few major record labels, and lack of experience. "Nationally," Blanton says of the Christian music industry, "we are not known.“

Presently, there are four people on the agency’s staff, including the principals. Some of its services are now being subcontracted. Harrell reports.

Lexicon Chief Directs Event

LOUIS ANGELS-Ralph Carmichael, president of Lexicon Music, will use his music industry background to "fully Sounds 81," a benefit dinner and concert Oct. 16 at the Los Angeles Marriott Hotel.

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<td>DARYL HALL &amp; JOHN OATES</td>
<td>Private Eyes, RCA AFL-1-4028</td>
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<td>THE KINKS</td>
<td>Give The People What They Want, Arista 9567</td>
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<td>SOUNDTRACK</td>
<td>Endless Love, Mercury SRM-1-2001 (Polygram)</td>
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<td>RICK SPRINGFIELD</td>
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<td>ZZ TOP</td>
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<td>EDDIE RABBITT</td>
<td>Step By Step, Elektra SE-532</td>
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<td>JUICE NEWTON</td>
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<td>Beauty &amp; The Beast, I.R.S. SP 70221 (A&amp;M)</td>
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<td>Black &amp; White, Planet P-18 (Elektra)</td>
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<td>TEDDY PENDERGRASS</td>
<td>It's Time For Love, P.I.R. TZ 37491 (Epic)</td>
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<td>ARMS SOFTLY</td>
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<td>Allied Forces, RCA AFL 1 3802</td>
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<td>MANHATTAN TRANSFER</td>
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<td>Paradise Theatre, A&amp;M SP-3719</td>
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<td>KENNY ROGERS</td>
<td>Share Your Love, Liberty L-003-920</td>
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<td>BOB DYLAN</td>
<td>Shot Of Love, Columbia TC 37486</td>
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<td>JOHN DENVER</td>
<td>Some Days Are Diamonds, RCA AFL-1-4055</td>
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<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
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<td>SANTANA</td>
<td>Zebop, Columbia FC 37158</td>
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<td>HANK WILLIAMS JR.</td>
<td>The Pressure's On, Elektra/Curb SE-5333</td>
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<td>MAZE FEATURING FRANKIE BEVERLY</td>
<td>Live In New Orleans, Capitol SKBK 12156</td>
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<td>MICHAEL STANLEY BAND</td>
<td>Northcoast, EMI-America SW 17056</td>
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<td>KRAFTWERK</td>
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<td>HERB ALPERT</td>
<td>Magic Man, A&amp;M SP-3728</td>
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<td>THE ALAN PARSONS PROJECT</td>
<td>The Turn Of A Friendly Card, Arista AL 9518</td>
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<td>SQUEEZE</td>
<td>East Side Story, A&amp;M SP-4854</td>
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<td>MILES DAVIS</td>
<td>The Man With The Horn, Columbia FC 36790</td>
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**NEW & HOT**

- Nils Lofgren, Night Fades Away, Backstreet BSR-5251 (MCA)
- Frank Zappa, You Are What You Is, Barking Pumpkin Records PSL-37537 (CBS)
- Donald Byrd and 125th Street, N.Y.C., Love Byrd, Elektra 5E-531
- Shooting Star, Hang On For Your Life, Virgin/Epic NFR 37407
- The Whispers, This Kind Of Lovin, Sotar 6XL-1-3576 (RCA)

**LP This Week**

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Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. Registrations at the door will be an additional $35. Absolutely no refunds after November 15, 1981. Cancellations before November 16, 1981 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.
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**Video**

**Video Music Sells Records, Dealers Report**

- *Continued from page 1*
  - as they told me about MTV. That tells me something.

She then moved by such acts as Robert Palmer and Capucino’s from Maiden as picking up since the MTV launch.

*We have no real AOR radio station in this market, just Top 40. There is definitely a correlation here and I think MTV is going to help sales.*

At Tulsa’s Peaches, manager Bob Smith notes, “I had 15 copies of the Buggles LP sitting in a bin for eight months. One of the videos on MTV is showing that group’s Video Killed The Radio Star. I sold out of that LP in several weeks.”

Other artists now requested at Record Town, a direct influence of MTV, according to manager Tom McMillan, are Squeeze, Billy Squier and the Tubes.

“Yet it is also affecting major artists as well,” he footnotes. “After the REO Speedwagon concert on MTV, I noticed a surge in the catalog. We are considering putting a monitor in-store and feature MTV at certain times.”

Steve Mitchell, manager, Sound Warehouse, Tulsa, indicates, “We’ve seen a strong impact. Sales on certain LPs have picked up in direct relation to what’s being shown on MTV in my belief. Directly, it’s influenced the Buggles, the Shoes and the Tubes. In fact, the Tubes have blown out of here since their videos have been shown on MTV. Older acts like Stevie Nicks and Stax seen to have picked up well. I even have people coming in now asking for Echo & the Bunnymen. There was a time when you depended on radio to break new acts like that. No more. This has to be the wave of the future.”

Ken Knupf, store manager, Record Theater, Swarthmore, says, “I have seen a surge in sales of Steppenwolf, Fleetwood Mac and bands like the Tubes as well. They have also been showing the Steve Nicks/Tom Petty Stop Draggin’ My Heart Around video and I think that LP is selling. We’re considering putting a monitor in the store. I am a subscriber myself at home so I have a good handle on what’s being played.”

Like other retailers surveyed, though, Knupf indicates a playlist supplied by Warner Amex would be advantageous. “In your concept, director of marketing for MTV, indicates that will be forthcoming in the near future for those interested in promoting their act, such as selling their LPs, putting more emphasis on their availability at retail.”

One dealer, Des Moines, Music Factories, is already running a special promotion whereby the store offers $1 off any LP if the customer makes his or her purchase while that artist’s video is being played. “Like some other dealers, our store has a monitor in-store, while others say they are ‘strongly considering it.’”

New Products

- CASSETTE CABINET—A rosewood veneer unit with sliding glass doors, Model CS34VU from TEAC Corp. holds up to 34 videotapes in either Beta or VHS format. Retail price is $60.

- FRONT CONTROLS—Sony’s new LS-5000 is the first Betamax with all controls and cassette loading located on the front of the deck. Features include a 24-hour timer, Betamax remote-control of Betamax pocket and freeze-frame controls. List price is $895.

- Jazz Acts Tape For Smithsonian

WASHINGTON—Performances, commentary and interviews with 16 jazz greats from Count Basie to Joe Williams will be part of a four-program videotape series being prepared for the 10th anniversary of the Smithsonian Institution’s Performing Arts program.

The tapes, in addition to becoming available, will be available for cable, broadcast and other media uses.

Clark Santee Video Productions will produce and direct the series for Adler Enterprises, Ltd. Santee has produced PBS video segments of performers Dionne Warwick, Liza Minnelli, Kenny Rogers and Willie Nelson. Larry Adler will serve as executive producer; he was founder and president of Berger Cablesvision, Bergen NJ.

Other artists scheduled for the series, which tapes November through January 1981, include Roberta Flack, John Davis, Dr. Charles, Nina Simone, Norvo, Illinois Jacquet, Sam Rivers, John Lewis, Max Roach, Mel Lewis, Dewey Redman, Art Bickley, Benny Carter, Art Farmer, Jaki Jall, Al Hickman, Carmen McRae and Haak-Jones.

- MTV To Be In 4 1/2-5 Mil Homes: Lack

**MTV To Be In 4 1/2-5 Mil Homes: Lack**

- **LOS ANGELES—MTV: Music Television is targeting 4 1/2-5 million homes by the end of this year and double that figure by the end of 1982, according to John Leckie, president and general manager of Warner Amex Satellite Entertainment Co.**

- **As of Aug. 11, MTV was on 252 cable systems in the U.S. with an estimated audience of 2 1/2 million homes.**

- **Enthusiasm on the part of cable operators around the country has been more positive than I suspected it could be.**

- **Michael McMillian, assistant manager at the Music Den, voices: “We have moved quite a few of the Vapors’ LPs since they made their appearance on MTV and Split Enz have also shown a surge. It’s helping to expand the marketplace. It shows that MTV is in operation in this market so it’s the ideal way of exposing new artists.”**

- **At Argus Records and Tapes, Wichita, John Salamone adds: “Aside as far as direct impact goes, it’s hard to say for sure now but it appears as though there is a strong correlation. We have gotten unsolicited response from customers who have seen artists on MTV. I think it’s a tremendous concept. It makes the record buying a little more familiar with certain artists. And when they feel that they know that artist a little bit better, they are probably more likely to buy the LP. The concept of the video jockey telling listeners about artists is also incredible. It’s beginning of a new era.”**

Mark Schwartz at Ford Audio in Tulsa indicates that he has fashioned together an audio/video system for installation at his store. He is also the studio manager for a proposed cable projection tv, the Akai stereo capable VTR, Mitsubishi audio components and JBL speakers, a $5,000 retail package.

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MTV: Music Television

REPORT #1
Tulsa, Oklahoma: A case in point

Launch Date: August 1, 1981
MTV Penetration: 100,000 households

Impact on Record Sales:
“We need MTV here. It definitely sells records. That's easy to trace because we are selling stuff we never sold before, until MTV came and started featuring these new performers.”
“We had 15 Buggles albums here for 7 months, and all sold in the last three weeks. It's MTV exposure. We just had to reorder Squeeze albums, and Squeeze gets no airplay here. MTV is selling that album.”

—Bob Smith
Manager, Peaches Records
Tulsa, Oklahoma

“MTV is the best thing in ages for record stores. MTV is bringing me $300 to $500 in additional business per week.”
“We sold 25 Phil Collins records in 2 days. We are out. Customers mention seeing the video on MTV. Everyday people come in here talking about MTV.”

—Tom McMillian
Manager, Record Town, Inc.
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Impact on Radio Stations:
“The buzz in this town for MTV is incredible. We added two records—‘Tempted’ by Squeeze and ‘Talk to Ya Later’ by the Tubes—due to MTV airplay. MTV is making it much easier for us to play new music.”

—Bill Bruin
Program Director, KMOD-FM
Tulsa, Oklahoma

Impact on Cable Subscribers:
“The positive impact MTV has had on our subscribers is really amazing. It’s all we’re hearing about from younger people these days.”

—Pat Stanfield
Marketing Manager, Tulsa Cable
Tulsa, Oklahoma

These preliminary results underline the enthusiasm for MTV's unique format: the power of stereo music united with the visual impact of television, 24 hours a day. In the months to come, we'll continue to share with you our findings on MTV's further growth.

For more information about MTV and its success, call John Sykes, Director of Promotion: (212) 944-5389.
PARIS—The International Tape-Disk Ann. (ITA) is staging a two-day seminar and exhibition in Cannes, one of the highlights of the upcoming VIDEOMIC in Cannes, beginning Friday, where delegates among the expected 7,000 industry professionals will be firmly on show.

The event runs Oct. 11-12, in parallel with the ITC’s own-organized conferences featuring the more technical aspects of video, such as teletext, data banks, international communications and technical hardware, is being jointly staged by the association’s executive vice-president, Larry Finley and Henry Brief, in liaison with Bernard Chevry.

Also on Saturday (10) is to be staged, as during the 1980 event, a legal conference to be chaired by Jean-Eugene Dussard, president of the International Federation of Producers of Phonogram and Videograms (IFPI) and Serge Sirizki, president of the French Cinema Industry National Federation (FNC).

A panel of 20 lawyers and experts from leading video-active countries around the world are to address two main themes: acquiring audiovisual rights in commercial conditions; and legal and distribution of videograms.

Claiming VIDEOMIC to be “the only specialized market for international professionals,” an expert on the event expects participants from 75 countries in Cannes, though he notes that Eastern European participation will continue to be sparse as only the institutional video and computerized systems are developing in these territories.

Of the majors present, including CBS-MGM, Thorn-EMI, RCA, Philips and a host of big independents, Warner and Walt Disney will be holding private international trade huddles during VIDEOMIC.

Bernard Chevry: Into video himself now

Chevry is claiming a world premiere with his computer-linked video information system, a service to participants. The Videset Data Bank has been used by the French Satellite S.A. company and is claimed to be “child’s play” to use. It will provide information about stands and participants and how to reach them, as well as all VIDEOMIC services and current attractions and even restaurant prices in Cannes.

And Chevry has himself entered the video business in a deal with National Video Clearinghouse which, in the U.S., publishes a computer-updated Video Source Book containing background information on 30,000 home and business cassette and disk programs.

Now Chevry is launching the French edition of this publication, containing the estimated 3,000 public and professional titles, excluding X-rated, estimated to be available in France, during the actual VIDEOMIC event. The deal was signed earlier this year between Chevry and WPG (WPG accountant Harvey Szesnowsky).

Since its rejuvenation last year as video began to boom in Europe, VIDEOMIC now attracts software companies which also attend the Hachette publishing group-owned Video-7 producer is inviting 1,000 professionals to a video-disco party, on top of VIDEOMIC’s traditional opening night gala at the Palm Beach (9).

France: 30 Videocassette Distrbs

PARIS—Three big names in the home entertainment field, Pathé-Marconi EMI, Walt Disney and CBS-MGM, are moving into the growing French video market which, while still way behind its West German and U.K. counterparts, has virtually doubled in both hardware and software sectors in the past year.

In the absence of any official statistics, some 30 videocassette distributors will be entering the market on a cake, currently put at 350,000 units sold each year, come next spring when EMI-DMM and CBS will be deep in the fray.

This sales figure, in a scene dominated by rentals and home recording, is however strongly challenged by some retailers, who put it nearer the 250,000 mark.

If the 350,000 videocassette figure is correct, it is in addition exactly one cassette per player-owner as against five or six blank cassettes. This time last year there were less than 200,000 player-owners.

But Jacques Ferrari, currently planning the CBS-MGM launch here, insists that Latin countries such as France are much more media-crazy than their northern European neighbors. There’s pride in ownership here, says Ferrari, who expects rentals to take about a 60% share in the market by end-1982, a much higher level than most other territories.

Yet rentals are deemed the future of the industry in France as across the world, to such an extent that the 20-title Walt Disney release this fall is exclusive only to the discount of a number of up-market retailers who, in view of their rich inventory, find sales the more lucrative sector.

The Pathé-Marconi EMI launch of 30 titles from the U.K. parent company’s film catalog, is also due this fall, while CBS-MGM does not expect its French release until the spring, several months behind most other territories. This is for technical reasons, for France is the only major Western European country on the SECAM video standards, its own, at all sessions, each of which is limited to 350 delegates.

By the end of 1982, however, (Continued on page 73)
By PETER JONES

LONDON - VideoCiné and Woyda are an exclusive distribution deal for the U.K. to handle tapes from leading German video company Videoring, with music strongly featured in an initial release batch of 30 titles.

Five major feature films that Precision Video licensed from distributing Barber International have just been released on videocassettes in VHS and Beta. And Precision Video has just made available 20 titles from the NTSC catalog in the VHS format through the program made by IME France of "The Muppet Movie" - "Return Of The Pink Panther" and "Raise The Titanic." As this young company builds its video activity, it reflects the overall health of the video industry in the U.K. Precision Video started operating at the start of 1980, coinciding with the distribution of various labels like Mountain and IPC Video in March last year, then decided to plunge into the video marketplace in a positive way.

Walter Woyda, formerly managing director of Pye Records and of Precision Tapes, explains that Precision Video became a subsidiary of ITE Entertainment, another company within the Associated Communications Corporation (ACC), headed by Lord Grade.

There were only two staff in Precision Video at the start. Woyda and a secretary. A sales team was later set up, and the company introduced a different kind of packaging to that normally used in video, a kind of extended audio-visual box. It provided more space for printed information and was not only suited to the VHS and Beta systems, but it was Woyda foresight the VHS Philips systems would make impact suited to that as well.

The new launch in October of 1980 went off "with a real bang because we were one of the first companies to come out with current major title features."

But Woyda adds that the product range was wide, taking "Merchandising of Venice" with Sir Laurence Olivier and the sample "Return of the Pink Panther" as created Grade for television.

Grade Woyda has been extremely fast and successful. The ACC ITT Sales team (formerly Pye Records) was used. Precision's own catalog grew to the top 70 mark. There are now educational titles, including "a unique" learn guitar course and one on cocky which enables the student-viewer to produce a complete dinner of several courses, finishing off with chocolate trifles and coffee.

Woyda sees this as very much a growth area. But music programming? He agrees there are problems, some to do with programming and some involving copyright issues. Precision is working with the EMI "John in Russia" program and there are semi-classical programs in the D'Oyly Carte Opera and Gilbert and Sullivan field.

Says Woyda: "But in the music area there are special considerations. You have to give as much importance to the visual side as to the audio. Verify, as far as possible, classical or pop music is concerned, the visual side has not been properly explored."

"Okay, you can show pop groups and create certain images. But when you come to jazz or classical concerts, people just don't want to see people playing instruments. You have to have visual developments. We're all working on that."

"Then there's the problem of sound quality. On the audiocassette, the sound quality is very limited and will be until we get stereo."

"On top of all of it, there's the problem of copyright and the unions and so on. The reason we can use musical television programs, for example, is because the unions have given a royalty agreement. But the publishers are still fighting in the U.K. over the whole video and music relationship."

Woyda says the Videoring deal has product coming in from Germany and it finished product and copyright is paid in Germany. "But (Continued on page 77)"

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French Software & Hardware Sales Double In One Year

French video disk market dominated by VHS ahead of Sony's Beta. Marcel Cientat, of PolyGram Video, says that despite the delay, the company is optimistic in view of performance in other European territories that the format would eventually win a 30% share of the French market.

Warner's Souplet comments that while the year up to VIDCOM-81 had been essentially sales-oriented, the future would see rentals take over. All distributors now offer the service, but in France so far in the video era it has been the software dealer who has initiated his own lending schemes and clubs.

While there is a plethora of different distributor-dealer rental contracts in France, a simpler arrangement is emerging; the direct sale of a cassette to a dealer, who can then do what he likes with it. This is the system operated, apparently successfully, by another French independent Iris-TV, which has a catalog. X-rated included, of some 250 titles.

Marc Meynier, Iris-TV executive, comments there was no chance of a standard rental contract emerging in the French rentals "jungle," and furthermore rights collection remains virtually impossible in rentals. And this is the key reason why Iris-TV allows the dealer to take up any option he likes with the software.

Yet this capital outlay by often small record retailers keen on expanding into video has been another factor hastening the format's expansion in France.

To combat this, the French publishing and printed matter distributing giant Hachette has moved into video, directing itself to newspaper agents throughout the country, but using regional stock centers instead of in-store facilities. Hachette provides a display unit and the dealer simply phones his orders on a 24-hour basis to the Hachette stock center.

Video is a big new departure for Hachette, and a welcome one, says chief executive, Jean-Paul Gaudin, of the company's small record operation. "We intend to be a force in video," he says.

While there were many trials and errors in earlier years, and a sharpening of focus in 1980, the 1981 market is much more a matter of distribution, and it is the software house who dominates the scene. Hachette for example has dropped all its cassette activities earlier this year and is concentrating on video rentals, and its associated software house, La G.parole.

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Maurice Buisson, owner of the store which has shoplifted on the Champs Elysees since 1961 and which tentatively entered the video market in March, 1980, justifies this stance because of his ultra up-market clientele ranging from rich businessmen to Arab sheiks.

Since June this year, Lido Music has converted one whole side of the shop's entrance into videocassette display, with 750 of the store's 1,000 title stock on show, out of an estimated nationwide available catalog estimated today at 1,500 units.

Says Buisson: "To go into rentals would require considerable infrastructure changes but I'm watching the situation and may change my policy later in the day. Rentals are far too complicated, with almost every firm having a different form of contract, for Lido Music, which is essentially a cash-and-carry outlet."

Only on the Champs Elysees could a retail outlet enjoy such luxury, Buisson admits. He reports videocassette sales of $135,000 for the month of July alone and claims that the three video retailers on the exclusive avenue (the others are Champs Disques and Elysee Video) along with Michel in Cannes on the Cote d'Azur, account for between 20-25% of total French videocassette sales.

He says: "We have a very rich clientele, perhaps the richest in the world, and only 30% of them are French." However, he adds that he sees little future for nationwide prerecorded cassette sales because of the high retail costs, around the $100 mark in France.

Here, he says, the only really hopeful sector for the future of videocassette sales are in the gift market. "They make excellent simple presents," he says. Another likely market is in children's programs where it's frequent to get 20 or 30 playings of a single title, so that it therefore becomes reasonable price-wise for the customer.

Lido Music, which has a stock of some 100,000 record and audio-cassette titles, is one of the few outlets in France to offer just about all the videocassette formats, except for the Philips V2000, hardware for which came onto the market here only in mid-year. Video now accounts for a third of total store turnover.

On top of the European PAL and SEFCAM standards, Buisson imports NTSC from the U.S. and reports sales of between 200-300 units in this format monthly, mainly purchased by passers-through Paris. Lido's main U.S. exporter is Win Records while imports from the U.K., on the PAL standard, are obtained from the Non-Stop firm, and these total some 100 titles sold monthly.

Then on French-distributed cassettes, Lido's most successful labels are RCA and the independent Regie Cassette Video (RCV), both of which have cataloges of around 200 titles. Another strong seller is Arab Vision, among Lido's high-spending Middle East clientele. The Lebanon...
'Explosive' Sales Propelling Video Market In Germany

By WOLFGANG SPAHR

HAMBURG—The German video market is, this year, going through an explosive sales growth. Sales growth is often unable to meet the growing demand and setting up waiting lists to retain customer interest.

In Germany today there are 800,000 VTRs, 50,000 video cameras and 30 million television sets in use. The estimate is that this year some 400,000 prerecorded videocassettes will be sold and around six million blank videocassettes.

Add to that an estimated 1.5 million rentals of prerecorded software. There are roughly 1,000 retailers in West Germany in the video field and the overall action this year is expected to add up to an estimated $800 million. It's a market dominated by Japanese companies who initially promoted interest in Betamax, though today VHS has a 70% market share. There's also a build-up for the German system Video 2000, by Grundig and Philips, now with an estimated 10% market share.

Betamax, meanwhile, seems to be losing its grip, even though the hardware is that much cheaper by comparison.

In the software field in Germany there are around 2,000 productions available. Leading in this sector are Atlas, UFA, VPS Eurovideo and then Warner and PolyGram Video.

As for sales, X-rated, or soft porn, or science fiction are the root-rulers, but there is evidence of a fast build-up of interest in the old movie comedies in the 1930s. Rental charges are around $7 for four days. And a sale price is roughly $70.

Best-seller in the international production field in "Cassandra Crossing," "The Last Countdown" and "Apocalypse Now," but war movies are consistently popular in this market.

On average, between 10 and 20 new video shops open up in Germany each week, with principal sales pitches in the software field.

Lido Music

Continued from page 74

An owner's distributor's one X-rated title accounts for 5% of all Lido's videocassette sales, says Buisson with a smile.

On the national market, Buisson says the industry expects big hardware sales at the end of the year. There are an estimated 350,000 players in France at present. But he insists that the future is only with multi-standard equipment and this, with television set included, still costs a massive $4,000 in France.

On rentals, too, he expresses some caution. One estimate puts rentals as holding a 60% share of the market by the end of 1982 but Buisson argues that his sector isn't satisfactorily until some means has been found, such as bar-coding, to halt home-copying of rented videotapes.

"Home recording is now a national habit," he says. He estimates a habit which averages five-six blank cassettes to each player owner, making a national total of around 1.5 million units.

But here, too, price is a major factor where the public is concerned, he says, with blank cassettes costing between $20 and $25 retail.

At the same time, he challenges widespread claims of annual prerecorded cassette sales around the 300,000-400,000 mark, placing them "at no more than 200,000 at present." An excellent single cassette sale would be 1,000 units, he says.

But there's growing evidence of news agent stores getting into video, albeit sometimes in a minor key.

At an offshoot to this almost frenzied activity in the German video field, there is a newsletter "Video Service" and its view is that in 1983 there will be 1.4 million video-recorders in Germany and, worldwide, at least 40 million.

It also believes the videodisk will be introduced in the spring of 1982 and that there'll be at least 50,000 hardware units in Germany by the end of 1983.

All the important German video suppliers and companies are represented at this year's VIDCOM, more than 30 of them having individual stands.

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1981 Swiss Projection: 60,000 VTR Buyers Are Assured

By PIERRE HAESLER
ZURICH - This year has seen a dramatic increase in the sale of VTRs in Switzerland – to the extent that a number of importers are having difficulty in meeting the demand. Sales of recorders in 1981 are expected to top 60,000. To date about 4% of Switzerland’s 2.3 million households have VTRs and the prevailing system – representing 65% of the market – is VHS. The remainder is split between Video 2000 and Betamax. Projected blank videocassette sales in 1981 amount to 600,000 units but sales of pre-recorded tapes will be substantially lower. One reason for this is that they retail at anything from $100 to $125 and the Swiss are traditionally cost-conscious buyers.

The sale of adult programs is rigorously restricted by law. Because so much software is expensive, cassette rental is becoming more and more widespread, with three basic systems challenging for market supremacy.

- The VPS/Bavaria exchange system which requires the customer to pay a film can for $12.50 in order to join the system which provides for the rental of ten tapes in a year, each at a fee of $10. The last tape of the ten the customer is allowed to keep.
- The film rental system which allows the customer who can rent a tape for one week at a cost of $7. The system currently offers a catalog of about 50 titles in either VHS or Video 2000 configurations.
- The SMS rental system of Videophon does not require any membership fee but involves a $15 deposit. Videophon has 47 rental outlets and a catalog of 600 programs from Topper, Videoworld, Polymedia, Iris, V.P.E., VCL, Select Video and others, all on VHS. Rental charges are $10 for four days or $12.50 for a week.

One of the major video distributors in Switzerland is Kaepen Ltd. which offers a selection of 800 programs. The company also represents the Video Concepts giant TV projection system in Switzerland.

For international application, Kaepen offers a HVS Multinorm recorder which processes PAL, SECAM and NTSC pre-recorded tapes.

Since 1978 Inter Video Show Ltd. has been specializing in the production and distribution of video programs and shows featuring the Johnny Thompson Singers, Comedian Harmonists and Hazy Oberwald and have achieved considerable success.

All Swiss record companies, especially those of the multi-national groups, are expected to join the video boom in the second half of this year. The EMI rack-jobbing division is already testing the market in selected sales outlets.

The front runners in the software race are westerns and martial arts movies. Music programs have not been so successful, but whether this is because of indifferent sound quality or the high cost of program material is difficult to say.

Specialist Shops Open In Holland

AMSTERDAM – Skala, a daughter company of Thorn EMI Holland, is to set up a chain of specialist video shops trading under the name Vista Video.

The first outlet opened recently in downtown Amsterdam, offering blank and pre-recorded software, full range of hardware and accessories, and television sets for sale or rental. Vista Video manager Rob Hidding believes specialist retailers stand to benefit most from video.
Only 2% Of Dutch Households Have VTRs In December

AMSTERDAM—By the end of this year, about 120,000 Dutch households will have a VTR. Expectations are that some 100,000 VTRs will be sold on the Dutch market this year, bringing total penetration to 500,000 households.

The video boom in Holland really started in the third quarter of 1980. Before that time, most video recorders in Holland were Philips models—the 1500 and the 1700. Today, however, the Philips system has been overtaken by Betamax and VHS. Some surveys give 90% of the market to VHS and Betamax, equally shared, and 10% to Philips. However, the recent introduction of the Philips 2000 model is expected to give Philips a larger market share. The projection is that by next year VHS will account for 50% of the market, Betamax for 30% and Philips for 20%.

As far as the blank videotape market is concerned, about 60% of the market belongs to TDK (one third carrying the TDK brand and the rest accounted for by other manufacturers). 35% by Sony and 5% by other companies including Philips.

The record company most actively involved in the Dutch video market is WEA which has been marketing movies in the Warner home video catalog. WEA here will move into video rental shortly.

Videotapes are also being sold and rented in Holland by City Video (Sales), Video Rentclub, Europe Videoclub (a branch of the European Expert record and electronics retail chain) and Videorama, a company specializing in pornographic material.

Mr. A.J. Wells, chairman of the board of the NVGD, the Dutch record dealers association, believes that his members should be preparing right now for a video explosion which, in three years will have a turnover double that of the record industry.

"Already turnover in video software is $200 million annually—that's including blank tape—and this represents one third of third industry turnover," Felis believes video hardware penetration in Holland will be almost 10% by the end of 1982 and that software turnover will be double that of records and audio tapes within the next three years.

At present, according to Lee Bouwens, managing director of the Dutch group of the EPI, 60 to 70% of the prerecorded videocassette business is in the hands of pirates, and.


donald Molyo of STEEML, the Dutch mechanical right society claims that there are dozens of specialist shops in Holland selling nothing but private videotapes.

So far the record companies in Holland have not been in a hurry to enter the video arena, but WEA currently has 25 releases on the market in Holland and Belgium and has sold something in excess of 6,000 units.

At present, acquisition of video software is evenly split between sales and rental, but many observers expect rental to show a marked accordancy over straight sale in the future and WEA's Ben Bunders says he will be switching to a 100% rental policy due course.

Precision Video

Continued from page 74

that's not to the advantage of publishers here. So they have to make up their minds as to what they really want, and do it quickly or else they'll lose a fair amount of business in Britain.

The Videoring product range includes an hour of Boney M: "Disco-bean," including Donna Summer and Supernova; Era: "Rok Circus," which includes Gary Glitter, Eric Burdon and Neil Landon; "Vidro Hits Sensation," Boney M again, with Hurracan and Dawn; "Top Of The Pops," Tony Christie, Claudja Barry and Boney M, and Richard Clayderman, the French pianist.

Says Woyda: "You have to remember that a lot of people are involved in the video and music copyright negotiations. When you go into a new medium, many people think it's..."
"AMONG THE TOPICS FOR DISCUSSION"

Welcoming remarks... Lee Zhito, publisher, Billboard
Gerry Wood, Editor In Chief, Billboard
Jim McCullough, Video/Sound Business Editor

"View From The Top: Video Views The Entertainment Industry ... The Entertainment Industry Views The Video Industry"
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"Challenges In A Changing Marketplace"
Moderator: Steve Traiman, Executive Director, RIAA
Panelists: Jim Jimirro, President, Walt Disney Telecommunications
Al Markim, President and Chief Executive Officer, Video Corp. of America

"Future Technology ... Space Age Or Ice Age"
Moderator: Dr. Martin Polon, UCLA Audio/Video Instructor; Consultant;
Associate Editor, Video Magazine
Panelists: William Gillis, Vice President, Mattell Intellivision
Jerry Astor, Director of Video Marketing, Akai
Mel Lambert, Editor, Recording/Engineer/Producer Magazine

"Record Companies: An Expanding Role In Video Entertainment"
Moderator: Jo Bergman, Director of Television and Video, Warner Bros. Records

Workshops

"Video Retail Workshop: Advertising, Promotion, Merchandising ... How To Sell/Rent More Product In The Store."
Moderator: Anne Lieberman, Western Regional Sales Manager, Magnetic Video
Panelists: Herb Fisher, President, Major Video Concepts
Steve Berger, Owner/President, The Screening Room
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Video Rental Business Brisk In The Hawaiian Isles

By DON WELLER

HONOLULU — Although far from the major distribution centers and despite year-long, idyllic weather that would seem to lure people to outdoor recreation, Hawaii is experiencing a similar kind of explosive growth in the video rental business as that found in major mainland cities.

The pioneer in the island video software business, Video House, has not yet completed two years of operations, and yet projects it may gross one million dollars by the 1982 fiscal year. With this kind of interest and market potential, it's not surprising that more than a half-dozen video rental establishments have opened their doors within the past year on Oahu alone.

Hawaii's first, and presently largest, business of this kind is Video House, begun in November, 1979 by Walt Karnes and Jim Blake. Both had previously been video contractors for network and local productions, but by the late 1970s, as Karnes explains, "the single thing that stood out to us at the time was that there was no place in Hawaii that went out of its way to provide video software programming of any kind for people who had video equipment."

Karnes notes that he spends quite a bit of time doing research on programming and structuring Video House to be service-oriented.

"We sell about as many dollars worth of movies as we rent," says Karnes, "because we do specialize in highlight software, we attract people who are collectors and therefore get a lot more of the retail dollar than other people who may concentrate on video equipment, sales, or video rentals strictly as a rental concept.

Located in the downtown Honolulu area, Video House features one of Hawaii's largest rental libraries with more than 900 titles and a membership base of approximately 400 members growing at about 25 to 30 persons per month. Karnes points out that his store's quarterly revenues have been increasing in the hundreds of percent, and an important reason for that is the ever-increasing dissemination of VTRs and other video hardware.

According to Karnes, there are two categories of video tape that are selling. "One category," he explains, "is new movies like 'Elephant Man,' 'Popeye' and 'Ordinary People.' These movies do equally well in retail and rental, and their advantage over other titles is that because of their recent general release, they've generated quite a bit of public awareness through advertising, pr, and so forth. These movies are in heavy demand.

"The second category of best sellers would be just about anything that's sci-fi. We take days to turn from 10 to 30 orders on old sci-fi movies after we've found out that they're scheduled to be released. And that's just pre-shipment items.

"Our business is not. I should mention, heavily X-rated. Of course a category you have to pay attention to because there's a significant demand for it. But at the same time, it's not bigger than a third or a quarter of the total amount of business that we do. Generally, X-rated titles do not have the kind of lasting, recurrent sales, as do sci-fi."

Karnes indicates videodisks are off to a slow start not because of hardware technology or hardware availability, but because "the availability of disk software is too poor. We do special-order disks. Unfortu-
Hawaii Video Rental Business Said To Be Booming

Fleetwood Mac, Rod Stewart and Blondie. Karnes indicates that Video House carries VTRs in both formats, but treats them as an accessory or a service to his customers. He does not carry videodisk hardware.

Membership at Video House is unique in that it's the only business of its kind in Hawaii that allows its members to keep a tape for one week for a $5 charge. Other places restrict the rental time to one or two days. Karnes feels strongly that the rental business is a service, and in order for that service to really appeal to people, it must emphasize convenience. The cost of membership is $50 for six months and $100 per year, both of which can be applied to a $175 lifetime membership.

For advertising, Video House uses print, radio, and television. The emphasis in all their ads "is on our retail, not our library function," says Karnes. "I think that's one of the reasons our retail volume is as high as it is.

One unique feature about Hawaii in the video rental business is the strong popularity of martial arts movies and surfing films, explains Karnes as well as Scott Cromwell.

Cromwell has operated Island Video Magic since May of this year. He says that year-long tropical weather and a strong cable system "made this probably a tougher market for video than many other major cities."

Citing his strongest rental and retail titles to be "Fame," "Airplane" and "Ordinary People," Cromwell is also quick to note that he doesn't carry any disk hardware or software because "there are not enough units in the public to justify our support of it or quality." He also notes that he carries video software that's music, but none of them are substantial sellers because he feels "people are not excited about the quality of the sound on video yet, and they would rather sacrifice the picture for the quality of the audio on audio tape or records."

Cromwell's sales are about half in rental, half in retail. He carries a number of VTR lines in both formats, and uses display cards next to the machines to explain their unique features.

"Generally speaking," says Cromwell, "with few exceptions like our display cards for the VTRs, we try to not distract people's eyes from the tapes themselves. Therefore, we've created a very neat and clean decor in the store. The colors are muted, and the whole idea is to keep our clients' eyes on the colorful packaging."

Island Video Magic has a $50 three-year renewal membership. Membership allows a person a 50% discount off the walk-in rental prices, as well as various discounts on other video software.

Cromwell claims a library of tape rentals totaling about 300 titles at present, but adds: "there's an advantage to a large library — you've got something for everybody. The disadvantage is that probably two-thirds of these tapes are gathering dust. So what I'd like to do is reach a happy medium. I expect that if we can get to 500 to 600 titles, we'll be pretty much at optimal size."

Video Center of Hawaii seems to place a significant emphasis on physical expansion. Since its inception in November 1980, the business has grown from one to four outlets: two on Oahu and two on Kauai.

Owner John Wolverton claims the rental portion of his business to be about 40% of his total sales, while retail accounts for the rest. His strongest retail video cassette titles are X-rated, while his rental titles are "Nine to Five," "Caddyshack" and "Kung Fu." The most popular video cassettes featuring music are Michael Nesmith, Blondie, Fleetwood Mac and Rod Stewart. "Airplane" and "Goldfinger" are the more popular videodisks, but, according to Wolverton, even they aren't moving too fast. "Probably because there aren't too many machines out in the public right now."

Membership in Video center's rental library is $50 for lifetime...
Welcome to the fascinating world of Vidcom '81

New Products

105 CHANNELS—Model VC-8500 from Sharp is cable-ready, with 105 channel mid and super band tuner. A front-loading machine, the 2/6-hour unit also features 10-times normal-speed video search system, stop action, auto-rewind and seven day/one-event programmable timer. Price is $595.95.

Software And Hardware Sales Double

The traditional French newsgazette and bookseller and while Hachette is soon to be distributing some 100 titles on seven labels, initial reaction from a number of retailers has been reported not to enthusiastic. Hachette is aiming at the top end of France's 12,000 newsgazettes.

As to the future, the French video market will have to expand within its present physical limits, most industry executives accept. There is no cable or pay in the country, where the state runs the only national television system comprising three often berated and criticized channels.

The government is planning a wide-ranging parliamentary debate on the whole audio-visual sector next spring and from this could emerge plans to expand television and radio into the private sector, something long-awaited certainly by the record companies and which would give much greater choice to video player-owners.

This debate on ways of breaking apart the state's audio and visual media monopoly will also be the occasion for a new look into copyright collection on home video, and audio, recording.

At present, video has been such a small market in France that the active performing right collection society SACEM, the Societe des Auteurs. Compositeurs & Editeurs de Musique, has turned a blind eye to home recording. But this is now to come under review again, along with debate on the possibility of imposing a levy on blank cassettes.

Precision Links With Videoring

Continued from page 77

a gold mine, but that is not the case. A lot of money is being spent in thinking of the future and not in making money at this point in time.

“Development costs are very expensive. You're not talking about the price of making a gramophone record. You're talking about a very, very expensive audio/visual program, which will have to be amortized. The market is early and small.”

“My feeling is that publishers in this country are trying to get too much out of us and really they have got to come up with a reasonable attitude.”

Walter Woyda reckons the growth rate in video has “staggered” the industry, and will be around 1.5 million machines rented or bought by the end of the year and “this gives us a very good population for which to develop product. And we think it will be a rapid growth thereafter, up to around 20% of the homes in this country will have video machines by the end of the century.”

“It's a big growth market, but also a big static market in the sense that you are dealing with product which will have as much potential in 5, 10 or 15 years as today.

“That's the length run of a good feature film. Maybe 20 years. So in the marketing field you've got to introduce new product but also make new customers coming in with their new equipment aware of the product you've already put out.”

Woyda sees it as very much a catalog interest. Perhaps inevitably he adds, “That's why, really, I don't favor the whole thing of the Top 20 in video. We're in a different market to the record people. There is product in our field which could sell and sell over many years.”

He sees an interest in sport in video terms, already handling material through distributed lines. “But it is a specialized interest and when you've a small hardware market the specialized product provides only minimal sales. But it will grow with greater ownership. People want to know about golf, or playing football or tennis.”

Woyda sees the future in video software as being a mix of sale and rental. He says, “I think the whole emphasis of rental is too strong at the moment. I believe there will be a very good sale market as well. certainly when prices come down and there's more ownership of hardware.

Hawaii Video

Continued from page 80

status, giving the person options to rent from their library at a price of $5 per tape (or two for $11.50) for a two-day period. It also entitles the customer to a 10% discount on most of their available hardware.

Wolverton says he tries to carry all types of video hardware, including video disk machines, and makes only a small mark-up on them.

When someone comes in looking for a VCR, he says, “they're often confused about whether to go VHS or Beta, and which brand is the best. What we try to do is separate them to one particular machine, but rather show them all the features of each unit, and help them eliminate what features they don't need in order to get them down to a price range where they're comfortable. Then we tell them to go with a name brand which they trust. Because my mark-up is between $50 and $100 on each machine. I make as much on the low end as the high end. That way we can keep an impartiality and try to suit the machine to the customer.”
MTV Moving Fast

- Continued from page 68

channel with certain categories in mind.” Advertisers to date, he says, have included such “broad base” firms as 7-Up Pepsi and Nesquik’s.

“In fact,” he points out, “we have had more response from clients directly since it’s a relatively new phenomenon to advertising agencies. They still see it as a little doubtful since they haven’t quite got a handle yet on how to measure the effectiveness of advertising on cable.”

MTV has posted from the outset that the cable music channel would have a direct impact on LP sales (see companion story) and Tom Freeton, MTV’s marketing head indicates Warner-Amex’s own research has borne that out so far.

In addition to Warner’s own call-out research, Freeton says, “It must have been in 30-50 record stores in various markets around the U.S. in the last two months and there is a correlation between MTV and album sales.

MTV will be stepping up its support to record retailers with more point-of-purchase material. An "MTV Survival Kit" for dealers now consists of buttons, posters, mobiles, counter tops and stickers which are utilized for cross-promotional purposes.

“MTV exposes records and artists,” he maintains. “But I understand if record companies are still a little unsure about the impact of MTV on LP sales. We think it will become much more evident in the future and hope to co-ordinate research with record labels.” He adds that MTV will soon supply a “playlist” to dealers.

Meanwhile, MTV will continue its elaborate on-air promotions such as the recent “One Night Stand” with Journey.

Running Aug. 17-19, the promotion offered a ringside seat for one (plus three guests) to a Journey concert. The 19-hour experience involves a limousine pickup, a Lear jet flight, a gourmet meal, the concert and a backstage meeting with the band.

A joint effort of MTV, Journey and a bank management firm, Nightmare, an 18-year-old girl, Margaret Doebler, from Stevens Point, Wis., won the prize and will see the group at the Nausau Coliseum Oct. 10. She sent in one postcard.

More events on that scale as well as smaller contests and events are being planned, according to Freeton. Next up for “One Night Stand,” for example, is the Dec. 5 New Orlean’s concert with the Rolling Stones. JIM MCCULLAUGH
Never has so much been made of so little. A piece of plastic—and the film it contains—has become the foundation for millions of dollars worth of business annually and enough controversy to keep more than one industry buzzing.

Blank audio tape customers are also buyers of tape decks, portable and car stereo equipment, records and maintenance products. They enjoy the flexibility of mixing their own programming and the ease of operation. No wonder sales of the little “music machine,” as one manufacturer calls it, have grown to at least 189 million units a year, according to the International Audio Tape/Disk Association.

Improvements over the years have led to premium tape formulations that provide highs and lows no matter how many times they’re played. No snaps or crackles, pops or skips on metal chrome, ferrichrome, ferric oxide, ou-noise, high bias, normal bias or whatever else finds its way into the stores.

But dependability is only one reason behind “the blank explosion”; tape’s success rests on other factors as well. Taping has become a sociological phenomenon, a way of taking your favorite music out of the living room and onto the sidewalks and roads—a new way of going mobile. It’s also a way of keeping a party going without having to get up to change records. And no, that’s not all.

Because of copyright laws, the very existence of blank tape raises questions. Undeniably, the technology developed by Philips two decades ago has led to taping of the airwaves and an economical way of sharing music with a friend. The extent to which these actions have cut into record sales, however, is not known, and it has also been argued that those who tape end up buying more albums than they otherwise would have. At any rate, the controversy cannot be settled here. This section attempts only to present an accurate, objective look at the thriving business that is blank tape.

Of course, there’s more to tape than meets the eye of the audio consumer entering a retail store. The market for videotape is growing so quickly that suppliers find themselves unable to keep up with demand. Although only about two percent of the U.S. population currently owns videotape recording equipment, that figure is consistently on the rise. And consumers already in that two percent buy lots more tape per capita than anyone ever thought possible.

Video: if it is indeed the future of home entertainment, then there is almost certainly a big future in blank videotape as well—

(Continued on page BT-14)
By CECELIA LENZINI

The company has made no basic changes in its merchandising program, and specifically plans to continue its multiple cassette discount program in a fall promotion plan to continue offering special offer packs, and to work with developing specially tailored programs for specific retailers.

In addition, the company has initiated a new merchandising program with college age consumers, to introduce them to the new product line.

Memorex's biggest move this year was to change its television advertising. Conceding the fact that it experienced a decline in the value of a company trademark, it was again sending cleaning commercials for the brand and dust pan. In the latest generation of commercials, a glass is first shattered by a video resolution to allow for better color and sharper pictures, is accomplished. The tape then continues to bring it in line with other Memorex products.

Though the advertising campaign is planned for the videotapes, video products marketing manager Joseph Peterson says, "Now, we're trying to encourage our base to advance in their demands for tape and come along with Memorex."
In a soft economy, people look harder at the things they buy. Experience has shown that consumers are even willing to pay a little more for quality instead of spending less. For less.

Sales of blank audio cassettes are a perfect case in point. For the past 3 years, premium cassette sales grew twice as fast as the industry as a whole, bringing in a whopping $400 million in 1980.

As you might imagine, Maxell makes up a big part of this picture, with more than an 80% increase in sales over the last 3 years. And projected sales for 1981 indicate people will be putting even more of their money into premium cassettes like Maxell. Keep your customers satisfied. Stock the tape they can't afford not to buy.
Manufacturers Expand To Tune Of Videotape Boom

We've put together an 8-track system and option package you can really live with.

The system starts with the Tascam M-35, our quietly reliable 8 x 4 x 8 board. No fluff, no frills. Just one hardworking 8-track mixer for a hardworking 8-track studio.

Add to that our Model 80-8. It's the machine that redefined 8-track.

And it's perfect for the M-35.

Now, if you buy this system before January 31, 1982, you get the two options you're most likely to buy anyway, free: One Model 209 talkback module and one VSK-88 variable speed kit. Together, they're valued at over $500.

A deal this sweet doesn't come along every day. So see your Tascam dealer before it's too late.

$500 worth of options are on the house when you take this 8-track system home now.

By RON TEPPER

videocassette tapes that has flooded the industry during the past 18 months.

In fact, most manufacturers are backordered and finding enough capacity, more than anything, is the number one problem they face today. Even more interesting than how much tape is being sold is why. One of the key elements that has spurred the growth of blank video-cassettes is, of all things, a potential competitor—the videodisk.

The marketing program launched months ago by manufacturers of the disk has been so heavy that it has drawn consumers into video stores by the droves. The problem, however, is that once a consumer ventures into a store, he (or she) sees more than just a video disk player. Consequently, the results have not been what the video disk companies expected.

Certainly,” says Terry Wherlock, president, Intermagnetics and a worldwide marketer of video-cassettes, “ads have brought people into stores but when they look at a videodisk player and then a videocassette, there's no comparison. The consumer recognizes the advantages and instead of walking out with the disk, he winds up with a tape unit.

“A second factor,” continues Wherlock, “is that the salesman’s heart is not in it. After all, how can you sell an item that obviously doesn’t have the advantages of another item you are carrying? It’s impossible.”

Mike Golacinski, Maxell’s marketing manager concurs, and sees the “disk as something that has stirred up interest in VHS and Beta. It’s helped sales by bringing people into the stores.”

Fuji’s national sales manager, Al Bedross, is blunt: “The videodisk is a joke. It’s helping us tremendously, though. Once, however, a consumer looks at a videocassette and compares it with the disk he makes a decision on the spot—videocassette. There’s no contest. That's one of the reasons we’re growing so fast.”

Videocassette sales figures support the theories of Wherlock. Golacinski (and the first three quarters of ’81) vary and, of course, manufacturers guard sales figures closely. But, even taking the most conservative figures, blank video-cassettes are growing at a pace that exceeds 30% a year.

Recently, the International Tape Association (ITA), came out with its first market survey that showed a sale of nearly 20 million blank videocassettes in 1980, a 52% rise over 1979 estimates. Wherlock pegs 1981 sales in the U.S. at 35 million and Amper’s market development manager for magnetic tape, Pete Cain, sees it in the “25 million unit range...at least that’s what we thought but the figures will apparently go much higher.”

Bedross puts consumer sales at “18-20 million units with 4.5 million to distributors and duplicators of motion pictures.”

In addition to the consumer market, a significant area of sales is training, education and sales. Jim Neiger, president of Tapette Corp., an eight-year-old Huntington Beach, Calif. company that special...
SA-X. HIGH BIAS IS RICHER FOR IT.

The greatest honor a cassette can receive is to be held in higher esteem than the one now setting the high bias standard. SA-X has already gone beyond SA in frequency response, sensitivity, and resolution. It was intended to. With its ultra refined dual layer of Super Avilyn and the Laboratory Standard Mechanism, nothing less was possible. TDK believes sound reproduction should have no set barrier. No limit. For us, high bias was a limit to be surpassed. SA-X has won three international audio awards to date. It will no doubt win others. But we take awards philosophically. They represent our continuing effort to create the machine for your machine. In that, we could not be happier with SA-X.
Dealers Look To Manufacturers For Creative Aids

Everybody talks about blank tape, but hardly anybody does anything about it.

Blank audio and video tape merchandising by record and audio dealers ranges from not at all to occasional price promotions. A Billboard survey found practically no promotional activity initiated by dealers, although most do take advantage of co-op funds from manufacturers.

The underlying message from dealers who sell blank tape is, keep it visible. Locked up behind a counter, tape will never move. But with consistent attention, however small, you can increase impulse purchases and create ongoing interest on the part of consumers.

While some larger chains use audio tape as a loss leader, to bring customers into the store, most who sell it try to make some money in the process. The key, they say, is to highlight it, in the front of the store, if possible.

"We buy carded tapes as much as possible," says Lee Rea, owner of the five-store Peaches chain in New Orleans ("the little Peaches," as he calls himself). "We put them on pegboard sections, usually in the front of the store, so people can spot them immediately. It's important to let people constantly know you have tape.

Rea points out that, unlike a new album, a new formulation or brand of blank tape will not draw people into the store. "It's a standard stock item," he says; "it's not hot.

All the more reason to get tape out in the open, if it doesn't bring people into the store, at least make them aware of it once they get there. Record stores have an advantage here over audio stores and other purveyors of blank audio—and video—tape in that the traffic through record stores is considerably higher.

Video tape actually is promoted even less than its audio-only brother. Video tape shortages have made the product difficult to keep in stock, even without merchandising.

Brand promotions sometimes cover offerings in both categories from a particular category, but dealer activity with video tape is almost nil. Most are still experimenting, devoting a little space or effort to the product and watching sales closely.

When it comes to audio tape, dealers say things like, "I'd like to merchandise it better, but it's not easy" and "We use co-op, but tape isn't the kind of thing we spend our own money on."

The extent of dealers' promotion, in other words, boils down to the amount of creativity shown by tape manufacturers—and the amount of money spent. Some dealers make their own displays, but most rely on supplier supplied racks. Promotions are almost always tied in to T-shirts, carrying cases, two- and three packs of tape, co sponsored clinics and other activities and splits courtesy of co-op funds.

"Blank tape is kind of a hassle," says Arthur Miller, owner of the Jersey and New Records and Tapes, in Bellevue, Wash., a four-store chain. "It's like a black car with black windows, no visor and one armrest."

Miller says he's convinced tape has to be on the store floor, but worries if the increased volume achieved justifies the loss to theft. Others express the same concern.

The Record Bar does more blank tape merchandising than most dealers. Presently emphasis is on audio tape, but video is being studied closely.

Accessories and blank tape are featured items in the Record Bar and national promotions are run with such brands as TDK, Memorex and Maxell. "Most promotions are 20% off the entire line," states Glen Gatlin, head of national merchandising. "We also try to promote our...

(Continued on page BT-14)
Bedross says there is no question that consumers will pay more dollars for a quality tape. They are more conscious of what they see. Many of the younger ones are willing to take the chance of buying a tape they really want and having it show poorly. Hence, they are willing to put out a few extra dollars to get the quality. Quality is of such importance to those that some, such as Neiger, have lengthy systems to check the product. "We test every cassette completely, from beginning to end. In contrast, we only have to test audio at the beginning and end." Maxwell produces one of the highest priced tapes (suggested list of $26.95 in the industry. 17320). Go- lanczuk explains the changes he's seen emerge in the consumer's attitude towards quality. "In the beginning, if a consumer bought an RCA videocassette unit he would get a cassette to start with and he tended to buy RCA each time he went to the store. Today, consumers are shopping. They are more aware of quality, what it is and how much it should cost. It is a small, sophisticated market." And, Wherlock sums it up — this is no longer the type of market where a schlock operator can exist.

(Continued on page BT-13)

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Videotape Production Outruns Audio In Japan

By SHIG FUJITA

Production of audio tape is continuing to increase, but the major blank tape makers of Japan are confident that production of video tape will increase even more. Consequently, they are drastically elevating their production capacity for video tape.

Since the members of the Magnetic Tape Association of Japan have changed the system by which production is tabulated, it is not possible to tell exactly how much 1981 production has increased over last year.

But Mototsugu Yamaura, general manager of the Magnetic Tape Assn. of Japan (MTA), says he is certain that production of both audio and video tapes is continuing to increase this year.

Whereas production through 1980 was calculated on the basis of the total number of kilometers on the basis of inches, this year the members are reporting production in square meters and dividing blank tape into three categories: audio, video and others, including computer and instrumental tapes.

Yamaura gives the production figures (square meters) for the first five months of this year: audio—January, 19,171,000, February, 23,438,000, March, 24,402,000, April, 25,282,000, and May, 23,560,000; video—January, 14,356,000, February, 19,011,000, March, 20,709,000, April, 22,289,000, and May, 22,255,000; and others—January, 684,000, February 814,000, March, 1,014,000, April, 1,008,000; and May, 965,000.

The totals for the first five months of 1981 are: audio, 115,357,000 m²; video, 96,810,000 m²; and others, 4,425,000 m².

As can be seen from the above figures, video tape production has steadily moved up on audio tape production, and Yamaura expresses the belief that the former will surpass the latter by June and July.

The big increase in demand for video tape is due, according to Yamaura, to the increase in the number of video tape recorders owned by people, with the percentage expected to reach 10% of households in Japan by the end of this year.

Yamaura also believes that more people are creating libraries of video tapes instead of taping programs and then erasing them to tape others after viewing the originally taped programs.

The popularity of video cameras is apparently responsible for the increase in demand for video tapes. People who shoot home movies with their video cameras naturally want to keep the video tapes, thus increasing the demand for tape.

As for videodisks, they will have any effect on the sale of audio and video tapes. Yamaura points out, "Pioneer was the first Japanese firm to announce that it is placing videodisk players and video disks on sale on Oct. 9, but I don't believe it will have any major effect on the sale of audio and video tapes."

In the case of video tape recorders, for instance, the first such device marketed ten years ago, it's taken that many years for VTRs to finally reach an ownership of 10 percent. It will be several more years before they get all the kinks ironed out of video disk players and disks and before videodisk production is expected to challenge to audio and video tapes.

Masako Kuno, assistant manager of Michi's Audio Tape Section (marketing dept.), reports that McL's Videotape Division has expanded its video tape monthly production capacity to 2,700,000 reels by the end of this year, nearly double what it was last year.

He adds that the high sales generated by the OnInit models, which are reportedly not selling too well in the U.S., Kuno says that Michi's Videotape Division has expanded its video tape monthly production capacity to 2,700,000 reels by the end of this year, nearly double what it was last year.

Koyama of TDK says that the appearance of video disk has resulted in increased sales of video tapes with which the high price of metal tape is definitely a factor in holding back sales, and that the price has to be lowered through mass production.

But Kuno points out that the metal microcassettes which Michi's Videotape Division placed the market in March of this year (first in Japan and then the world, followed by TDK and Sony in April) are selling quite well. The quality of the metal microcassettes is close to high fidelity and can readily be used for music. Because they are one-fourth the size of regular cassettes, they are ideal for storage and portability.

The MC-60MX metal cassette is a 60-pin and retails for $5 (Y1,150).

Prices of videocassettes from Hitachi Maxell in the 120 G rays are $23.05 (Y5,300); for the HG T-120, $16.95 (Y3,900); for the HG T-60, $13.90 (Y2,900); and for the HG T-30, $12.60 (Y2,900). For the HG T-120, $16.95 (Y3,900); for the HG T-60, $13.90 (Y2,900); and for the HG T-30, $12.60 (Y2,900).

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Koyama points out that the ex-pected increase to 10% in the diffusion rate of VTRs, plus the sale of lower priced VTRs by Sony and Victor on Aug. 12, as well as the growing popularity of video cameras, will result in a drastic increase in demand for video tapes.

TDK's microcassettes in the VHS mode are priced at $23.05 (Y5,300) for the T-120 HG (120 min.), $16.95 (Y3,900) for the T-60 HG (60 min.), $13.90 (Y2,900) for the T-30 HG (30 min.) and $12.60 (Y2,900) for the T-20 HG (20 min.).

For the Beta mode video cassettes, the prices are $19.95 (Y4,500) for the L-750 (270 min.), $21.50 (Y3,700) for the L-500 (180 min.), $13.90 (Y3,200) for the L-370 (135 min.), $11.74 (Y2,700) for the L-250 (90 min.), $10.87 (Y2,500) for the L-165 (60 min.) and $10.43 for the L-125 for 45 min.

Sony Corp., which is always coming up with something new, became the first firm in the industry to sell audio tape on the basis of type of music they will be used for. Up to now, tapes were sold on the basis of normal or high position.

On July 21 Sony placed on sale its Pops 54, Pops 84, Rock 54, Rock 84, Classic 54 and Classic 74 audio tapes. The numbers denote the recording times, while the Pops, Rock and Classic tapes are for their respective musical category.

Hideoshi Uchiyama, assistant manager of Sony's press and public relations department, says there are no plans for exporting these Pops, Rock and Classic tapes.

The Pops and Classic tapes are intended for the normal position tapes, while the Rock tapes are in the high position category. Prices are $2.60 (Y600) for the Pops 54, $3.48 (Y800) for the Pops 84, $3.04 (Y700) for the Rock 54, $4.13 (Y900) for the Rock 84.

(Continued on page BT-17)
The development of the European blank tape market is a matter of great concern not only to the tape manufacturing industry itself but also to every record company, every music publisher, even to every recording artist working in national and international markets.

The key reason: home taping. The more the sales of blank tape increase, the less the music business likes it. Every time a blank cassette is bought, a prerecorded sale is lost, certainly in the perception of record companies.

This conflict of interest makes reliable statistics on the size and growth of the blank tape market hard to come by, certainly in European centers. The tape manufacturers naturally minimize the impact their product is making, while the record industry equally naturally maximizes it, so as to lend weight to calls for a compensatory tape levy now being heard throughout Europe.

The U.K.
The British situation is a case in point. According to Henry Pattison, audio-video director of BASF, a member company of the European Tape Industry Association (ETIA), around 35 million branded tapes were sold in the U.K. last year, plus 10 million more of cheap imports and unbranded lines.

The first quarter of 1981, says BASF, saw a marginal decline in unit sales and the year as a whole is expected to show an increase of no more than 5% at most. Total value of the market is put around $100 million annually.

However, the figures given in the British Phonographic Industry (BPI) latest quarterly review tell a different story. According to the record industry trade organization, blank tape sales in 1980 amounted to 69.1 million, having grown steadily from 45.2 million in 1977. There were, it claims, 50.1 million in 1978 and 59.4 million in 1979.

Furthermore, says the BPI, quoting figures from the British Market Research Bureau, 64% of all 15-24 year-olds are now blank tape purchasers, compared with 49% in 1979.

But despite long and sustained lobbying, the government’s recent Green Paper, published July 15, rejected imposition of a compensatory software or hardware levy, citing first the unquantifiable extent of lost prerecorded sales. Then it outlined the inevitable rough justice a blanket levy would entail, the large and introductory price increases needed to produce worthwhile income, and the ease of circumvention.

The government looked forward to a full public debate before reaching any final conclusion and promised to support any workable spoiler device. The BPI, for its part, pledged to continue the fight through public awareness campaigns and the collection of further statistical evidence.

There is no impediment to blank tape sales growth through lack of the appropriate domestic hardware. As long ago as 1977, 18.5 million cassette recorders were in use in U.K. households, and by 1980 penetration of the market was over 100%. Since then the figure has risen further, towards two per household, as new products, such as rack systems, in-car players and most recently Walkman-type portables, have been introduced.

Even deep recession in the U.K. has hardly slowed hardware sales.

Don’t take our word... Take our free samples.

And you’ll be convinced that Magnetic Media has what you’ve always wanted in cassette tapes and cassette shells.

- Consistent quality duplicating tapes for music and voice.
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We are so confident that you will be pleased, we will provide you free samples of our tapes and cassette shells.

Request your samples today. On your business letterhead. Or call (516) 293-1010.
High bias chromium dioxide and low bias ferric oxide audio cassettes are the dominant best-sellers in today’s blank tape market, according to a majority of major blank tape manufacturers.

Once popular medium bias fer- richrome has fallen by the wayside, except for special applications in the auto sound market. But the future for metal tape—expensive, and plagued by manufacturing and consistency problems—is only just beginning.

“The industry expected metal tape to take over and achieve extremely high levels of penetration since its launch in 1980,” says John Bermingham, national sales manager of Fuji, who is selling “substan- tial” quantities of C90 metal tape at a special retail offer of $6.99 inaugurated in January. “It’s a question of expectations,” Bermingham continued, adding that the metal tape market needed three or four years to develop.

“Pricing is a problem,” he says. “Metal is going to be a hard sale un- til it’s reduced.”

So confident of this nascent mar- ket is JVC—who says they de- veloped their metal tape as a “logical step” from their creation of the world’s first metal-capable cassette de- cks—that they launched two grades of metal tape on the U.S. market in August, 1981.

A product of “10 years of effort,” JVC’s ME (Metal Excellence) and MEP (Metal Excellence Profes- sional) retail for $11 and $13 in C60 formats. Manufactured at the Hitachi plant in Japan—where the tape housings are also made—both tapes are said to have higher max- imum flux density and thus wider dynamic range than other metal products.

“JVC will only have top-of-the- line metal audio cassettes,” says national product manager George Meyer, adding that there are no cur- rent plans to introduce budget-priced models on the U.S. market.

“We’re a late starter in the tape market, so our task is to create the highest quality if we’re going to suc- cess,” he adds. Initially developed with an eye for videotape, where the greater infor- mation requirements for picture sampling have made for much higher magnetic energy levels and packing density, metal tape as a result is lighter, cheaper, and dynamic range and increased high frequency response. The trade-off, says Meyer, is that it’s high noise. But such is the is- ter in metal that almost every prem- ium manufacturer offers the for- mat. Current suppliers also include TDK, Maxell, Sony, and BASF, who are on the U.S. market with a German-made C60 version.

Along with European giant N.V. Philips, the 3M company has also been instrumental in metal tape re- search and development. Most tape firms say they are responsive to the needs of manufacturers—who are busily phasing out “ferichrome” switches on cassette decks and re- placing them with “metal” modes.

“We introduced the technology nearly three years ago in the audio format because the equipment was out there to use it,” says Joe Wil- liams, sales and marketing man- ager for 3M’s Home Entertainment Products department. “But due to the nature of the product, it can be miniaturized and used in any appli- cation such as video or computers where magnetic material can be used.”

Improved picture quality, audio range and the ability to “go small” indicate that metal will be the lynch- pin of the next generation of audio and videotape recorders. Sony, Matsushita and Hitachi are already showing prototype miniature all-in- one videotape recorder/camera combinations. Tape firms like Fuji—who have developed an experi- mental metal videotape—TDK and 3M are all actively involved in dis- cussions with video manufacturers.

“It’s the wave of the future,” says BASF’s director of marketing Mark Deliafera, although stressing that prices must come down.

“Our interest remains extremely strong in metal videotape,” said Fuji’s Bermingham, although many tape manufacturers see a stand- ardization of prototype format a crucial element to further development of metal videotape.

But in a market situation where 189,055,000 blank audio tapes were sold in 1980 according to In- ternational Tape/Disk Association figures, even a small percentage of the market is important.

About 700,000 metal tapes—or 2.5 percent of an estimated total of 28 million premium blank audio tapes—could be sold in 1981, ac- cording to Josh Yoshida, vice pres- ident of sales and marketing for U.S. JVC. Yoshida also estimates that JVC will sell about 100,000 of its metal tapes this year, which are sold through hardware manufac- turers.

Chrome dioxide is nevertheless on the biggest roll, with BASF Pro- fessionals, Fuji DX and not- in-house high bias/low noise chrome equiva- lents Sony EHF and TDK Super Avi- lynd CARTRIDGE FULL SHIELD

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With industry forecasts predicting sales of between 1.6 and 2 million recorders in 1983 to add to the 2 million recorders currently in American homes, another 19 million blank videocassettes could easily be sold retail in 1981. ITA figures show over 19 million blank video cassettes were sold in 1980, and demand is only limited by supply.

"Europe and Japan have an even greater videocassette recorder market penetration than we do," says TDK's Pessara. "Add it all together, and no one could have predicted the unprecedented success of the product. You just can't make enough tape to meet that sort of demand."

JVC predicts that some 550 million cassettes will be required by 1985. A new factory for the assembly and manufacture of video cassettes will be completed in Japan in the spring of 1983.

Sony has been "pleased and overwhelmed" by recent audio and videocassette sales, particularly in the last month. Due to careful planning and expansion plus a "high gear" operation at its Alabama tape, Sony can deliver.

"We've found there aren't enough machines on the market to handle the demand for tape," says Ira Halperin. Next development on the cards for Sony, who manufactures all its Beta-format tape and do not buy in, although they do manufacture tape for other suppliers, is a high grade Beta tape, due early next year.

Other companies like Fuj, with its Bendix formulation, and TDK, who use Super Avilyn coatings on VHS and Beta formats, also have or are reading "high grade" refinements.

(Continued on page BT-13)
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Promote Name Awareness

- Continued from page BT-2
Nancy Reese says the company’s major audio promotion this fall is a six-pack promotion of its 90-minute HFX, EHF and Ferrachrome cassette. Designed for use as a gift item, the pack comes with a handle and a space on the back for a personalized message.

In addition, the company is introducing a new premium sports wear program, which will include nylon jackets, down vests, carry all bags and T-shirts. The sportswear has been redesigned to bear only the generic logo ‘Sony Tape,’ and will replace two separate audio and video lines.

In December, the company plans to kick off a new advertising campaign to accompany a major change in videolapke packaging. To make its American videotape products consistent with the practice Sony has established in other parts of the world, they will be marketed under the name ‘Dynamicron.’

In addition to the advertising campaign, the company plans to offer a number of merchandising and premium programs. Though these will also kick-off in late fall, Reese declined to detail them.
A new entry in the market at this summer’s CES show was the Lor-inger’s Loran brand cassettes. A seven figure advertising budget is being used to promote the cassettes and their Lexan shell, which has become the company’s biggest marketing tool.

“There’s nothing demonstra-
tively different in tape,” says Lor-inger’s marketing director Charles Edwards. “Everyone’s an equal. What sets us apart is the mecha-

The company, feeling that the new product itself is a promotional tool for the retailer and distributor, has no immediate plans for mer-

chandising or promotional pro-
grams. It also says it has no intention of getting involved in any of the traditional ‘3 for 2’ types of offers.

In this initial introduction period, most of the promotional money is targeted at an extensive print cam-
paign in national consumer and au-
dophile magazines. The company also plans to place advertising in specialty sports magazines, such as Skiing, because of recent research which indicates that the Lor-inger pur-

With one of the companies’ new videocassettes, you can send a personal message directly to your friend. Just turn the handle of the cassette to the desired message and slide the handle to the top. The cassette then automatically jumps to the selected message and plays it back. The cassette can be used as a video tape, too, and can be easily replaced.

Manufacturers Expand

- Continued from page BT-7
Aide from those tapes headed for the consumer or industrial usage, there is, of course, another busy videocassette segment of the market—porno usage. Most manu-

facturers shrug their shoulders and shake their heads when the subject comes up. A two-year-old Time/Life study estimated about 5% of the blank product was headed in the porno direction. That figure, by all estimates, has come down sharply although the porno industry, one of the pioneers of videocassette, is doing well.

The prime reason for the percentage drop is, of course, because of the dramatic growth in other areas. Henry Brief of ITA estimates porno to be about 20-30% of total prerecorded sales. Feature films have eclipsed it. Total units, however, have not dropped. It is simply a matter of the market ex-

panding and porno growing at a slower rate.

Porno buyers obtain videocassettes from the many reps who handle the product. Unlike the record industry, which has a fairly small number of distributors, videocassette is handled through independent reps and is oftentimes sold directly by the manufacturers to larger users. Many of those users are porno duplicators.

While porno figures are vague (on paper, that is), other areas of usage are not. For example, industrial/ training is growing rapidly. “The majority of Fortune 500 companies use it for training and sales,” says John Miles, Tapette sales manager.

“The biggest use is training then comes the medical profession with education and religi-

on the back for a per-

sonalized message.

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in January. Should they use it? This year, they’ve jumped it in much of the im-

be personalized.

The cassette then automatically jumps to the selected message and plays it back. The cassette can be used as a video tape, too, and can be easily replaced.

With one of the companies’ new videocassettes, you can send a personal message directly to your friend. Just turn the handle of the cassette to the desired message and slide the handle to the top. The cassette then automatically jumps to the selected message and plays it back. The cassette can be used as a video tape, too, and can be easily replaced.

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Videotape Production

Continued from page BT-8

$2.83 (Y600) for the Classic 54 and $3.48 (Y800) for the Classic 65.

Uchiyama says that sales of audio tapes are increasing steadily, while that of video tapes are expanding explosively with some manufacturers talking about production of 5,000,000 6,000,000 tapes next year.

Sony’s production, which was 1,500,000 a month at the beginning of the year, will be upped to 1,800,000 by this year’s end.

Of Sony’s video cassette tapes in the popular Dynamicon HG series, the L500 HG, priced at $17.83 (Y14,100), is the most popular now, according to Uchiyama. Prices of other video cassettes are $15.20 (Y12,800) for the L370HG, $14.35 (Y13,300) for the L330HG, $13.04 (Y11,000) for the L250HG, $12.17 (Y10,800) for the L165HG and $11.74 (Y10,700) for the L-125HG.

As for metal tape, Uchiyama believes that demand will increase as more people buy tape decks capable of playing metal tapes. “The latent demand is very big,” he says.

Sony placed on sale the MC-46 micro metallic tape on April 21, 1981, with the price at $4.13 (Y4,100), and the MC-60 micro metallic tape on June 21, 1981, retailing at $5 (Y1,150).

The five other members of the MTAJ are Fuji Photo Film Co., Sumitomo 3M, Columbia KiKi Co., Matsushita Electronic Components Co., Ltd. and Victor Mignel Tape Co., Ltd. MTAJ’s Yamamura says that Konishiroukou Ampex may join the association around autumn of 1982.

On the subject of metal tape, Yamamura points out, “When metal tape first appeared, some papers and magazines said that metal tape would soon replace the classical tape. When I expressed the opinion that metal tape would probably not be all that popular, I was sharply criticized as trying to throw a wet blanket on the industry and as not having adequate understanding of what metal tapes were. A new product must undergo baptism and must solve the various problems that crop up before it will be fully accepted.”

“High price, of course, is one of the reasons why metal tape is not selling too well, but the trouble is that people are saying that metal tape sound is not that much different from high position tape sound.

If the hardware makers can produce tape decks that make 100 percent use of the superior qualities of metal tapes, then the sales of metal tapes will increase dramatically.”

Despite various problems, the audio and video tape industry is optimistically expanding production capacity, particularly for video tapes. The industry is confident that good times will continue into 1982.

Tale Of The Tape

Continued from page BT-11

With manufacturers admitting that OEM tape they make does not in all cases meet the same exacting specifications as their own brands, choosing a name-brand videotape is important, they say.

“You must have a good formulation and you must have a good binder and process,” says TDK’s Pessara, citing potential machine damage, slow linear tape speed and the high degree of conformity required to produce a good picture. “Brand is a critical factor—and it’s a lot easier to tell good video-cassette brands than audio cassettes—just look at what you see. If the picture’s not crisp, if the color’s not bright—that’s a bad cassette.”

TDK has to date almost completely automated plants to insure high and consistent quality—a problem for many manufacturers.

“Quality control is second to none,” says Sony’s Halpen. He advises potential purchasers to consider quality and experience in tape manufacture and points out that Sony has been manufacturing Beta tape since the first Beta video-cassette recorder.

Unlike audio recorders, video-cassette recorders do not yet sport switches for different grades or formulations of tape. While there may yet be a “test for metal capability” switch—and all metal machines—videocassettes come in branded versions of Beta, VHS and the V2000 (European) formats. There is no distinction between, for example, ferric and chrome modes on an audio deck, although an EE (Extra Efficiency) switch has appeared on some open reel and high-end cassette decks (notably Teac equipment and Maxell tape).

But there is still one critical factor after selecting a videocassette brand on the basis of high picture and audio quality and minimal damage (low-quality tapes can shed, thus clogging tape heads). “In the end, people tend to find a product they are comfortable with—and then they stick to it,” says Fuji’s Bermingham.

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3M
Europe Blank Tape Surge

Continued from page BT-9

Continuing strong and increasing demand at the top end of the market for chrome dioxide and other high quality formulations.

And this same pattern can be traced throughout Europe.

West Germany

In West Germany, Hans-Joachim Cabus of BASF identifies a marked trend to the more expensive types of cassette, and says reaction to the firm newly-developed chrome dioxide-2 tapes has been extremely positive in West Germany and in foreign markets.

Although metal tapes can claim only about 1% of the West German sales, BASF says the chrome share is growing rapidly at the expense of economy lines.

As there are only two major tape manufacturers based in West Germany, BASF and Agfa, no national tape manufacturers association exists, and therefore no accurate sales figure, either. But, like his counterpart in the U.K., Cabus reckons blank tape turnover is stagnating.

Since 1979 he says, unit sales have been around 85 million annually, including both domestic and foreign manufacturers. And once again, the music industry disputes the figures, claiming more than 100 million tapes were sold in 1980 and that the numbers are increasing.

Even if cassette sales were stable, home taping apparently is growing. Neighboring rights society GVL commissioned surveys which put the average cassette library in German homes at 16.5 tapes per household.

In 1980, there were three cassette recorders for every 100 households in Germany, compared with 97 with 1978. Extrapolations suggest the number of blank cassettes in use in West Germany has jumped 33% two years ago and 445 million tapes.

Given this scale of home recording, the income generated by the country’s long-standing hardware levy, 15 million last year, has been recognized by the government as inadequate.

The Justice Ministry’s proposal for a revision of the 1965 Copyright Law calls for a sharp increase in the current levy as preferable to a new software levy. Hearings have been held in Bonn, but the German legislative process is a laborious one and no change in current compensation rates is expected before 1984.

Holland

The annual turnover of blank tapes in Holland in monetary terms is roughly $45 million, and the estimate is that 14-15 million blank cassettes will be sold during 1981.

That’s according to an estimated set of statistics from AHC-Volland, which handles the import and distribution of TDK blank cassette tapes, most successful selling line in the Netherlands, with around 30% of the market. Other successful lines are BASF, Philips, Scotch and Agfa.

There’s a strong sense of drama about interpretation of the blank tape situation in Holland. It is said that every album bought is copied twice in home surroundings. That seems from figures cited by the Dutch branch of IFPI (NVPI) and copyright society STEMRA.

Now the spotlight is on prospects of a levy on blank tape, though there are the usual arguments from some sections that this would be an unfair burden on people who are not taping copyright material. If the levy does come, there will have to be specific exemptions.

The growth of high-quality cassette business in Holland is astounding. It started four or five years ago and insiders are convinced it will go on at least until the end of the decade. Managing director of AHC says: “The fact is that tape buyers have become delinquent in their personal habits.”

He adds: “They go in for better quality hardware, so need the back-up software to extract full value from it.”

Most popular high-quality blank tape brands in Holland are TDK, Holland’s TDK’s Super Avilyn (SAX), TDK’s Avilyn X (SAX) and TDK’s Metal cassettes, the latter launched two years ago in the Netherlands.

Cassette player sale started in Holland around 1963. Penetration level of cassette play in the Netherlands is in the 110-120% range. And 30% of all Dutch cars have a cassette player. There are 4.5 million cars, too, and around 400,000 trucks and vans on the roads.

The cassette player sale area is still very much a growth industry, however, and quality is the keynote in Holland.

Finland

The Finnish blank tape market is healthy and constantly on the look-out for better quality product. Around six or seven million blank cassettes are sold nationally each year, compared with only around two million prerecorded cassettes.

Sales of open-reel tape have declined steadily and now represent only a tiny percentage of total sales.

In Finland, the market share of C-60, some 70%, is still unusually high, though C-90 has gained ground recently and is expected to grow further still. But now C-120 is virtually non-existent, thanks to its bad reputation earned from the early 1970s. The C-30 configuration is used principally in offices.

The share of very cheap cassettes imported from places like Hong Kong, Singapore, Korea or Switzerland has dipped to around 15% of the total market. So a remarkable trend, which started last year, has continued. These “cheap imports” have fallen by 44%, roughly, yet have been retailing for 50 cents for ages.

Leading brand names in Finland are BASF, Agfa, Scotch, Philips, TDK, Maxell, Sony and Fuji. They retail over a wide range, from $1.25 to $9.50. Best sellers are the C-60s in the shops in the $1.25 to $2.50 range.

Two local companies, Oy Mainos-TV-Reklami and Golden Kassetti, have started producing and marketing their own product, but the launching of a new trademark in this territory tends to be a painful affair.

Switzerland

There were 8.8 million cassette units sold in 1980, compared with 7.5 million in 1979.

In general terms, the independent trademark market with attendant cheap offers is losing ground, while the expensive high-quality area is gaining sales. In Switzerland, C-Dal tapes cost $5.7, while sales of C-90 cassette tapes have more than halved, due to the increased home taping.

European product leads the way, but the Japanese imports are catching up.

Look To Creativity

Continued from page BT-6

tape cases at the same time, although that's secondary.

Gatin says personnel try to educate their customers about the differences between tapes. The chain is also the only one surveyed to spend some of its own money designing print and radio ads. “We suggest the theme and the individual stores do the merchandising,” he says.

In addition, when a promotion at Record Bar ends, store managers take pictures of the displays and send them to the home office where they are judged for prominence given to the promotion and so on. “We want them to be aggressive about selling tape,” says Gatin, who adds the chain does four or five national promotions a year.

Bob McDougall, product manager, blank tape for Pickwick Rack Services, estimates sales of blank tape have increased 25% per year over the past 2½ years. With figures like that, somebody must be doing some promotion—“somebody” being the manufacturers.

Tower Records recently completed a “BASF Chrome Challenge.” This promotion was designed to highlight BASF’s chromium dioxide tape. Advertising reads: “Buy it, try it. If you don’t agree that the BASF Pro II chrome tape is as good as, or better than, anything on the market, just bring it back within a week and we will give you full credit.”

So look to manufacturers for advertising inspiration, and you can go far with blank tape.

LAURA FOTI

Blank Explosion

Continued from page BT-1

for those who make it and those who sell it. Different formulations, rampant discounting, a burgeoning accessory market and maintenance businesses and higher-end, as well as portable, equipment are already giving the video tape industry some of the wrinkles found in its audio counterpart.

ferroxide/noise rule over-whelmingly, though there is a rapid build-up in demand for chrome. Finnish record companies are still using low-price ferrooxide tape, as a cost-cutter. The quality is said to be adequate, but local blank tape suppliers, query the policy and say that many prerecorded tapes from the preceding 1970s today sound terrible. Cassette hardware penetration in Finland is high, nearly all the country’s 1.57 million households owning a cassette recorder of some kind. The leader is a portable radio-cassette recorder (1.1 million units), followed by various stereo combinations and decks (500,000 units) and plain cassette recorders (300,000 units). Sales of medium-priced product quality is healthy, though in specialty combination stereo.

The question of a blank tape levy has been discussed here for some six years. Blank tape firms are, inevitably, against it. Nothing can be expected for a year or so. What seems likely is collective agreement between the various interest- ested parties, rather than say a 25 cent levy on every blank tape im- ported or wholesaled.

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Melodya Planning Digital Releases

By VADM D. YURCHENKOV

MOScow—Melodya, the Soviet record company, is studying digital recording in the age-techniques, to improve the presentations of the system here by Victor of Japan, according to Leonid Mendeleev, chief engineer of VSG, the All-Union recording studio.

Tomoo Nadzima, Victor's sales manager, was here for several weeks with his team. Test recordings for seven albums were made, all performances by the Central Television Symphony Orchestra, under Vladimir Fedoseyev.

But it was the technical and quality sides which interested executives and technical staff of VSG and the State Committee for Television and Broadcasting. The digitally recorded albums will be available in retail outlets here, some of them in the immediate future.

The technology of lacquer disk production is being developed at Melodya. All new digital recordings here will be marked TsZ, an abbreviation in Russian for digital product. So far no retail price structure has been decided here.

Tomoo Nadzima said here that Victor in Japan will soon be releasing digital recordings of classical Russian symphonies, conducted by Stravinsky and the Fifth and Sixth Symphonies of Tchaikovsky.

His hope is that sales of digital recordings will increase dramatically in the future, five or ten times as much as any upturn in non-digital production.

Generally, it is expected that a technical material put out in Japan by Victor enjoys good sales. But Nadzima said here that there is not much sales potential for Soviet pop or contemporarily material because of a basic lack of interest in the essentially traditional styling in this genre.

Soviets Expand Cassette Plant

KAZAN, U.S.S.R.—Additional manufacturing facilities are in operation at the Polimerofoto plant here, giving an expanded brand andcassette production capacity of 13.5 million units a year.

With the brand name Assofoto, Polimerofoto is one of the biggest cassette manufacturers in Russia, producing a total seven million C-70s in 1980.

The company also specializes in cassette storage boxes and tape, other major blank tape makers in the Soviet Union are the Shonska plant, the Moscow cassette label named Svet, and the Melodya facilities in Baku and Tbilisi.

Australia Missing Link Label Retains Quirky Image

By GLENN A. BAKER

SYDNEY—In the observing scramble for international success by Australian record companies, it’s a big luck to have the elements of Melbourne’s Missing Link.

Though recognized as the corner-stone upon which much of Australia’s new wave music movement has been built, the label/recording store is determined to retain its street level attitude.

But, owner Keith Glass admits, it’s getting harder every day to stay as low cost and accessible. Particularly when the operation’s flagship, the Birthday Party, is number one on the Sydney beat “The Chart” with “Release The Bees.”

Glass, 34, has been a visible figure in the music scene since his early teens. A member of ‘60s psychedelic group Cam-Pact, ’70s country rock group Soundone and ’80s new wave act Living Legends, his understanding and appreciation of the grass roots level of rock is considered impecable.

In 1971, he helped shape major record companies out of their lethargy by opening Australia’s first specialist rock record import store, Melbourne’s Archie & Jughead’s, and was first off the mark to license Virgin Records. He picked up a gold record for Tubular Bells’ before the catalog went over to Festival Records.

Glass established the Missing Link label in 1977, ostensibly to in-sure historic Australian rock. But after just two artifacts, the label went off on a tangent that had been inspired by Glass’ early 1976 trip to London.

Archie & Jughead’s was rechristened Missing Link and was stocked with the best selection of punk, new wave, experimental and avant garde music in the country, most of it on tiny independent labels. Before long, young bands beginning taped into the store, eager for an understanding ear.

By day Glass mans the frantically busy store counter, and by night produces missing links for the missing links studios. “I don’t see myself as a producer as much as an intermediary and music executive,” says Glass, trying to avoid knowing too much technically so I can free my mind for other things. As a result, Glass only deals with artists and contracts that have a fair amount of credibility.

Over the past three years, the Missing Link label has developed a catalog of around 30 singles and 20 albums, about 70% of which is local recording. Virtually every single has appeared in an imaginative jacket and not all productions are low budget. The Little Murders, “That’s All I Want To Know,” had a budget of $3,000, making it the most expensive independent single laid down in Aus.

Finanially, the label is doing a little better than breaking even, with most releases taking a year on average to return costs. Fortuneous one-offs keep the hounds from the door, such as the 1980 top 20 national charting with “Money” by the Flying Bats, which Glass snapped up when Festival passed on it. He sublicensed it to 7 Records and nudged enough to finance another half dozen local singles. In 1981, he firm up a distribution deal within RCA which presumably put him a fair crack at the hit record stakes with his own productions. But even without distribution money, he has moved 5,000 12-inch EPs by underground experimental act the Laughing Clowns, return with singles and EPs by local singles.

Glass admits that the real viability of his operation will come from international placing. An attender at MIDEM, and regular overseas visitor, has tied up a myriad of deals with fellow islands in Europe and England. Europe.

“Missing Link has specialized in local and Australian music, but unique in Australia in the way it presents local music. But the label has gone too far to stop. I’m just too committed. So now have to be the shop that goes, as much as it hurts.”

Australia’s unity for ‘Classics On 45’

By Marv Fishman

MEXICO CITY—The Mexican record and tape industry has increased its prices by an average of 208 percent in both singles and LPs. The jump, for most all companies, took effect last month.

For some, this means that the retail numbers will be approximately 185 pesos ($7.40), high but still well below the U.S. tape lines which will run anywhere from 123 to 150 pesos.

The labels, particularly the majors, were not too anxious to increase the prices. But due to the escalating inflationary spiral that continued to be at around 30% annually, “it was a necessity,” according to one executive requesting anonymity.

The effect on purchases by the public will not be public until near Christmas. Or, as another label head comments, “The real reaction will come in early 1982.”

Generally, it is felt that the jump should not deter the public from coming into the stores. The new prices are still substantially lower than inflation. There are many other low LP, “Prayers On Fire,” on the 4AD label (via Beggars Banquet/WEA), recorded on a respectable $100 budget at the prestigious AAV Studio in Melbourne (where Little River Band record) reportedly moved 5,000 copies in its first week of British release.

The British “alternative” charts and sales charts are not the same. But in most cases, the U.K. and England are of more interest to Glass than the standard route of sales. But on the international front, Glass figures deals. “Being on a major label can actually cost you sales,” he reckons. “So much today, people treat the alternative listings as a bible but are simply not interested in what the big companies have to offer. In most cases, I’d rather try my luck in that level, which I can relate to my own operation.

Finally, the energetic leader of the Australian new wave movement has opted to sell the retail side of his business. “I’m running myself into a mental hole,” he explains, “trying to keep up with it all. The label has gone too far to stop. I’m just too committed. So now have to be the shop that goes, as much as it hurts.”
Mikkelsen quits EMI Denmark after 23 years

COPENHAGEN—Because of “differences of opinion” at management level, Kurt Mikkelsen has quit his job as managing director of EMI Denmark, after 23 years with the company in various roles.

His departure will cause top level changes in other EMI companies, including South American music industry, because he was also chairman of the national IFPI branch, and on the board of EMI in Pekin, Cackack, on Music Rack, a rack-jobbing company set up as a joint venture by five major record companies.

Tapping over as a temporary move at EMI is Brian Jeffes, who has built up a reputation as a tough shooter for the major around the world. He’d been managing director, and then general manager of EMI in Pekin, Naples, 1968-72, following the departure of Steve Gottlieb to the UK, and then general manager of EMI in Pekin, Chile, Nigeria, Kenya and other territories on short-term assignments.

His basic title is EMI director of business development. London-based. He says the overall new boss of EMI here will “almost certainly be a Dane.”

Aussie TV to Air Int’l Rock Artists

SYDNEY—Australia’s unique national multi-cultural television service, the 0-27, has announced it is planning to add to this country’s already substantial airtime for rock music with the weekly airing each afternoon of a four-quarter international repetition service of hits from markets as France, Germany, Italy, Japan, Thailand, Japan, Argentina, Brazil, Greece, Hong Kong.

The station, in operation for nearly 10 years, televises material, with English subtitles, in 26 languages: serving Australia’s foreign population. Because it can be watched by all without the language and geographic barriers which would restrict other forms of expression.

 Freeman points out that a third of Australia’s 14 million population was either born outside of the country or had parents who were.

“Then and indeed all of us have been denied the full spectrum of music that the world has to offer. Not all rock and roll is made in Australia or America. Other nations could very well become style trendsetters in Australia if their music is given exposure.”

RCA Australia has been supporting the network for over a year and other foreign material for some time now. The company’s greatest success has come from Abba and it represents Hansa, Ariola, Lollipop (Germany) and RKM (Belgium) labels. While most other Australian majors (with the notable exception of PolyGram) tend to pass on repertoire outside the U.S./U.K. axis, RCA has a catalog well stocked with the likes of Herman Brood, Tees and Kiko, and has broken hits by Plastic Bertrand, Baccara and others.

“Now that finally there is some access to airtime, we will be asking our European affiliates to send the video as well as audio material which would have normally told them not to waste freight costs on.” says RCA general manager Roy Groves.

He, not saying that this material will suddenly become enormous, but that the acceptance by the public has steadily over the few years. We currently devote 28 to 3% of our catalog time to international exchange recordings and I can see it expanding to around 6% to 7%. We are looking very much forward to it. We believe there is great potential for the extensive video footage that we have from that country.”

Smith recognizes that other small territories will be more willing to accept the network, but that there is some kind of reciprocal release situation. “We have already had a few comeback hits in acts like the Innocents, the Dugites, Anas and the Numbers in markets such as France and Germany.” he explains.

“We have sufficient current footage, enough to build up a network,” says Freeman, “but we invite record companies, production houses, other artists, if they haven’t even artists, forward us film and video material of a contemporary music nature, be they bands, soloists, producers or otherwise.”

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GLENN A BAKER

Minister Seeks Med ‘Stronghold’

PARIS—Music may know no frontiers, but French Cultural Affairs minister Jack Lang would very much like to see one. In fact, he has gone so far as to order the building of a Mediterranean stronghold of French influence to be called “the cultural hegemony of the multinationals.”

As soon as he took office Lang was drawn into the eternal debate over how to sell French music and other export given to American and British entertainers and entertainers. Record companies are deeply concerned that homegrown French culture has been pushed against the wall, and with millions of French teenagers visiting English-speaking countries every year, the influence is growing ever stronger.

So Lang has been to Rome to try and set up a kind of Mediterranean art region, a common front, as he ex- pressed it, in an “international and cultural hegemony. And he wants European countries in the Mediterranean region to be similar to the Treaty of Rome where cultural affairs are handled.

How far his efforts will succeed—he also has appointed a Mister Song to defend and promote the “chanson française”—remains to be seen. But previous attempts to stem the Anglo-American tide have failed.

Major Labels Abandon French ‘Retro’ Trend

PARIS—Most major French record labels are collectively planning to re-release the hits of the 1960s.

Top labels such as Pathé-Marconi, Yamaha and Sony are all actively following a trend which emerged as much with the younger generation as the older. It was perhaps prophetic titles, did well enough for EMI, but even so the major didn’t take an option on a second.

Among the single titles during the “futurists” period, were “Shakin’ Stevens Sweeps Europe with Rockabilly”.

Shakin’ Stevens Sweeps Europe with Rockabilly

* Continued from page 43

Shakin’ Stevens has the ideal set-up, with plenty of say in what kind of product Epic put out under his name worldwide. He’s said often: “I suppose I have to thank punk and new wave music for getting people back to basics and paving the way for rock’n’roll again.”

He’s had 11 years as a professional, though not much more than one as a star. He persistently claims: “Shakin’ Stevens is Shakin’ Stevens, I don’t look like Presley and I haven’t moulded myself on him.”

But it did start with “Heartbreak Hotel,” throaty and pulsating, in front of his classmates at school. And he insists he’s not just in the business of reviving oldies. In fact, “You Drive Me Crazy” was brand new. But he adds: “I look for old obscure songs which perhaps didn’t get a real chance when they were originally released.”

Rock’n’roll, he insists, has become respectable. His personal magnetism has helped make it so throughout Europe, for his audiences range from the nine-year-olds up to his grandmother category.

His hit single “The Legend” as it was perhaps prophetically titled, did well enough for EMI, but even so the major didn’t take an option on a second.

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* Continued from page 43

Hank����g��

French Ponder Free Radio Impact

What To Do If 1,000 New Stations Suddenly Spring Up

BY HENRY KAHN

PARIS—The record industry here is having to think out the implications of a new French revolution which is currently overtaking the former state-controlled broadcasting sector.

A new and highly controversial law to free French radio and legitimate private broadcasting will be debated at the end of this month, and up to 1,000 new stations are likely to spring up in its wake, posing all sorts of difficult questions for the record companies.

Most crucial, perhaps, is whether the “free” stations will pay for the right to play disks. Already, says Pathé Marconi’s Alain De Ricou, many are taking advantage of the record companies sending representatives each week to choose from the available material. “They are important to us at this time,” he concedes. “Luxembourg has a law allowing stations enough time to do so we need them.”

Francois Minchin, president of SNPEA, the national disk syndicate, has made it clear that rights payments will be required, and author’s society SACEM takes the same line, though it will wait till the new law is actually implemented before taking any action.

The natural enthusiasm of the record companies for the expanded radio network offering virtually limitless exposure is tempered by misgivings about the effect on home taping. Patrick Parizaz, of the National Federation of Independent and Local Radio and Television, admits that copying is bound to increase. “In Italy,” he says, “the rash of stations—there are already about 3,000—promoted the sale of disks, but in the end, home recording grew far beyond involves any copyright on sales.”

The period of the stations will be a fascinating period. Initially, the intention was to limit the broadcasting radius of free stations to three miles, but some will be sufficient powerful to reach listeners 125 miles away.

And there is also the question of advertising, on which views still conflict. Communications minister Georges Folliez has said free stations will have to eliminate advertising within two years or, if they are not, will clearly make no sense to draft a law and then make it impossible for the government to authorize to find revenue.

Patrick Parizaz is more concerned by the advertising law. New advertising will be regulated. “Either a limited time per hour may be imposed,” he says, “or the recording from advertising will be fixed on some kind of a percentage basis.”

Sevan Boosts French Music

PARIS—Pascal Sevan, writer and author, is at, as an advisory consultant to the government on matters involving French popular music and entertainment, says Jack Lang, minister of cultural affairs.

It’s a step further forward in the government’s enthusiastic support for this area of French culture, which has so far included a strong promotion of “French music” and promotional work for French songs on radio networks in foreign territories.

Even so, there is still a feeling that there is general prejudice against French “variety” abroad, especially in the U.S. Now Pascal Sevan has been called up as a top-level “big gun” to boost a French share of the world music market which is seen to have declined in recent years.

www.americanradiohistory.com
Duke Calls For Reorganization Of Irish Top 30

By Ken Stewart

Dublin—David Duke, managing director of the IFPI, has made a dramatic call for a reorganization of the Irish national top 30 singles chart because he and others have convinced some recent placings have not reflected true sales figures. He's already called a meeting of major record company chiefs and said that he'd stop supplying sales information if steps are not taken to reflect sales "more accurately than in the chart."

This chart, compiled by Phonographic Performance Ltd. here, is aired weekly on the radio service of Radio Telefis Eireann.

Duke's "very dissatisfied with the top 30 here because of a number of entries which I, and other people in the industry, couldn't accept."

To take just one example, there was a certain Irish record which kept reentering the chart. But when I checked with leading dealers here, I couldn't find any of the chart sales for it. I made him suspicious that the main objective of the push was to increase the artist's exposure," Duke adds. "This is a kind of irregularity happened at the expense of the record manufacturer to give the chart its credibility."

Now Duke wants the compilation of a top 20 with the top 30 and local listings underneath, but without numbered placings. And he asks that the accuracy of the chart be verified by an independent group of sales managers.

He defends his view that the 21-30 area be listed numbered but by insisting: "Many of the records in this section of the chart sell only 200 to 300 copies a week in Ireland."

Recording Studio Assn. Supports Blank Tape Levy

LONDON—The Ass. of Professional Recording Studios (APRS) here has decided to extend its support for the record industry's continued call for a levy on blank tape in the U.K., but not without considerable internal argument.

Though the government discussion document Green Paper on music piracy spells out against the use of a software levy, APRS studio owner members and studio equipment manufacturers are urged to solicit support from politicians for this kind of "tax."

But it's clear that support within the APRS is qualified and that there's some criticism of the record industry and its watch-dog organization, the British Phonographic Industry (BPI).

Says David Pickett, an audio consultant at Surrey University: "The record companies have a monopoly of software for a long time. Until this month, one else opened a shop just down the road, and that someone happened to be the public."

"People don't feel it's morally wrong to copy records on to a blank tape. It is only when they are offered good enough and cheap enough product by the record companies that they'll actually buy it."

Another theory is that record manufacturers should take more advantage of the higher quality tapes now being developed and manufactured, says Robert Hine, of BASF: "If prerecorded tapes were better quality and value, the public would be less likely to use fewer blank cassettes to use for home taping."

There's general agreement among APRS studio and equipment manufacturers that it is "technically impossible to apply any kind of foolproof selling signal."

The coming up now is: You could achieve a signal which would make maybe 90% of record material uncopyable without affecting program content, but there would obviously be an anti-spoiler box on the market in double quick time."

Peter Harris, APRS chairman, is convinced that upcoming developments in top-quality sound reproduction will make professional recordings more attractive to the public, and he's positive that the compact digital disk will take over within the next decade."

"But," he adds, "in the meantime there's no doubt the record business in general is losing money through home taping."

British Prof. Claims DJs Today's 'Pornographers'

By Peter Jones

LONDON—Forget the moral dangers of explicit sex as purveyed on original albums or magazines. The "real" pornographers in today's media are disc jockeys, says a danh professor who doesn't blame the rock pop records which "debase love for young people."

That's the controversial view of the late Robert Merchant, a professor of English at Exeter University. He hammered his theme home to 220 schoolheadmasters at a conference here.

He insisted: "Modern pop records are a real danger, and explicit sex is much less dangerous. I'm more afraid of the loss of taste than I am of what people normally call pornography. I find very dangerous the practice of turning pop disks which lower the whole tone of human relationships."

He said that adolescents were particularly affected by pop's debased tone of song, and added up to identifiable pornography."

Prof. Merchant laid blame on the BBC for "involvement" in promoting pop programs but it is the "disk jockey and their plugging of debased sensory material and the debasement of images who is the real pornographer."

FINNISH 'TELEDISC'

HELSEINKI—The Finnish Postal and Telecommunications Division has started a new service, named "Teledisc," aimed primarily at teenagers.

It offers new pop and disco-styled hit records, with disk jockey introductions on a four-minute tape

Aimed At Teens

which changes daily through the telephone service and which is supervised by Aaltu Kuusisto, Manager of IFPI, Finland branch.

So far "Teledisc" is being test-marketed in 12 towns but has proved so successful that it will become nationwide. Listening costs work out at about 5 U.S. cents for each half-minute.

E.M.I., WEA, Pickwick Host Dealers

Dublin—Following the success of their first combined trade show last year, E.M.I., WEA and Pickwick again entertain Irish dealers under one roof at Pickwick House on Dublin (6)-8 and Limork (13-15).

Last year, the companies, all based on the north side of the city in the Dublin Industrial Estate, held the show at E.M.I.'s building, but this year the Dublin show is in a central hotel and Limork replaces Cork and Waterford as the key venue for a provincial go-getter.

PolyGram has, however, produced a compilation with simulated 1960s era harmony vocals. It additionally launches a Latin single that is expected to appeal to a wider audience.

Stressing that the craze is equally as strong among teenagers as their parents, PolyGram sees this material is played in discs. Yet it was public demand rather than record companies' promotion on a back catalog that promoted what is clearly building into a marketing phenomenon.

An ambitious program is also being launched at RCA, where the mid-tempo features such as Paul Anka, Elvis Presley and Mirmak Mezarka in a 2-D audio line-up which is to be updated every six months by category, according to Pierre-Yves Gercin, the executive handling the division.

For example, just as Sam Cooke, Jimi Hendrix, Eric Clapton and the Kinks will figure on the new releases, a series features Paul Anka, Elvis Presley and Mirmak Mezarka in a 2-D audio line-up which is to be updated every six months by category, according to Pierre-Yves Gercin, the executive handling the division.

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Atheus—A mysterious fire has gutted one of Athens' top nightclubs, prompting singing inspectors temporarily out of work and fueling suspicions of a deliberate attempt to harm the music industry.

The fire at the top-rated Fantasia broke out in early morning Sept. 29, sending the club's customers running for their lives when one nightwatchman had gone off duty and the next had yet to arrive.

The suspected torching, in turn, has led music industry observers to warn that if we spoil our reputation and energy on our big new titles."

Citing major promotional efforts of of Brian Dylan and Santana in the U.S. catalog, and from Trust and Capdefeville among local acts, he's positive that adopted by other companies was "a typical reaction when they have nothing new to offer," he reckons this is something which emerges in France every three or four years.

So not at Pas Tale Marconi-EMI, where, according to international label manager Gilles Petet, no new activity is for "reclaming" figures, no new activity is for "reclaming" figures, no new activity is for "reclaming" figures, no new activity is for "reclaming" figures,

Chairman Ricard, of PolyGram, points to the company's local artist series as its own version of "retro" albums, featuring artists like Johnny Halliday, Serge Gainsburg, Sheila, Françoise Hardy and Sylvie Vartan, all original with singles.

Phan Thuenn's 'Majors' is $11.95

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here by retailers and, in particular, wholesalers about the price's profit ambitions and the commercial requirements. Among the critics are major software companies, Carnaby Visions, which warns that IFPI is underestimating the video sale market, and S. Gold & Son, which feels price competition in retail will force many retailers out of business altogether.

"There is a sale market in this country," says IFPI's sales manager, Michael Mill, "and it's being completely ignored by a lot of people. We've disappointed Warner has gone from sole-only to retail-only because we believe the long-term future of video is in a mix of both sale and rental.

Warner marketing director Brian Rozalla is blunt in his response: "Let's be plain about this: It's the wholesalers who are meaning, because there's no special for them. In fact, let's the controversy designed for independent dealers, and among them, we have had very positive results.

"All our European affiliates are adopting the same philosophy of rental-only. It's a scheme that is underway, like Denmark and France, they are, too, reporting very positive response.

The proliferation of rental in the U.K. is, nevertheless, bewildering consumers and handing retailers unwholesome administrative problems.

The last year has, it's also known, seen an extraordinary "gold rush" in video sales, with John Severn's "Goldene Kamera" and the Video Club Rental Operation, said at a recent London software show that there are now approximately 10,000 video retailers in Britain. The 1980 figure was around 1,700.

Seventeens point out that there are still less than one million video cassettes on the market in the country, so "it means the most that one retailer can expect is 30 rentals a week, and nobody's going to lose money on it."

"There's a price war on, and a lot of dealers will go out of business. Big rental firms are having to compete with the corner grocer or the garage mechanic who is running a little business on the side. I know one firm which charges 75 pence (around $1.50) for a hire of a movie for one night, and for that he delivers it to the consumer's home. That's madness."

Seventeens reveals a general feeling, from the trade, of the controversy over the Warner program, that unless those leading the stampede show some restraint, the end result could be imposing uniform rental scheme in which leading video companies would be forced to offer the boot or pay over almost as soon as it begins.

**Artists Publishers Asked to Give $ to IFPI**

Continued from page 1

Publisher folder is that of the 140 members of the United Nations, 80 protect producers of phonograms but of them only 30 so far have gone to the Phonograms Convention. Those 30 cover approximately 90 percent of the world record industry sales. Most of the others represent potential markets for the legiti-"macy industry—or the ever-present pirates.

To cite the brief: "If the legitimate industry wishes to be able to expand its interests to the developing world, its first priority must be to mount a campaign to educate and inform potential producing producers of phonograms against unauthorized reproduction."

It is emphasized that, in fact, "pi-"acy" is the wrong term when used about unauthorized reproduction of phonograms in most of the developing countries of Africa, the Arab world and Asia.

The proposal calls for no copyright or neighboring rights protection for producers of phonograms in the legiti-"racy industry. To give practical copies of records and selling them is non-"fence and so cannot be called pi-"acy."

David Gibbons, who heads up the IFPI anti piracy division, says the new documents will be given as wide a distribution world-"wide as possible. National IFPI groups are being asked to hand these documents to artists who suffer most from piracy. But music publishers and songwriters are opposed to the plan.

**Tokyo Theatre Closes in April**

TOKYO—The 3,600-seat theatre in the Asakusa entertainment dis-"trict of Tokyo, where Paul Anka sang when he first came to Japan in 1958, will be closed in April 1982 be-"cause of deficits which continue to pile up.

The Kosui Theatre's demise follows the "Golden Travel and dem-"onstration in March this year of the Nichi-"geki Theatre off the Ginza, which is another rival of the Kosui Theatre.

Besides Anka, other American singers who have sung on the Ko-"sui stage include Neil Diamond and Wanda Jackson ("Fuyujama Mama") and more recently, some rock acts.

**Finnish Firm Opens Two Stores**

Helsinki—AudioVideo Oy, the spearhead firm in the Finnish video marketplace attack, has opened two more specialist retail outlets in the Helsinki metropolitan areas.

The development is showcased vidually or through their profes-"sional associations, the Music Publishers Assn. in the U.K., rounds the world.

Says Gibbons: "We have to give up many opportunities for worth-while action simply because of a lack of resources. While the record com-"panies contribute well, we are con-"vinced it is right to ask artists, song-"writers and publishers to help with a financial effort on behalf of a cam-"paign which we believe can bring success in many parts of the world."
Gover Attack Over Copyright Protection

By DAVID FARRELL

TORONTO—Wars do to copyright protection in the hi-tech age were a focal point of discussions at the 18th Annual Congress of the International Copyright Society, meeting here, Sept. 21-25. Meeting for the first time outside Europe, world authorities on copyright conventions exchanged ideas and information, and again focused on turning to advances in satellite communications, the growth of cable tv, the advent of home video recordings, and the proliferation of sound recording devices, which have rendered most copyright legislation irrelevant and made copyright owners vulnerable.

The Canadian Copyright Act, from which the focus here was under sharp attack as parochial and short sighted.

The Bell system with its funneled through the Canadian system, reported here as early noon followed by noon. Further commentary during the production of a Bell system with a loaned name and to its subscribers and subscribers and owners to its protection, suggesting that the "curtain" even of INTERGU, which was sighted.

The concert was at JFK Stadium in Philadelphia Sept. 25-26. The Stones tour in three cities, Sept. 27 set new Las Vegas and a possible hard ticket record. RPM wishes to give up running in the show. RPM wishes to give up running in the show.

The issue will be further discussed by Gordon Burnet, the academy's new president. Further details on the academy are expected immediately.

Buffalo Stories Show Set For Cross Canada Airing

Continued from page 8

Confard reported on a seven-member, on-site team composed of anchorman Larry Wilson, Gord Johnson on selected programs, and Dave Taylor, who traveled the route via a VHIF radio system.

Engineers in three cities conducted the equipment, which included a Bell Canada 5K line hook-up, as CHUM FM produced the program. Davies and deejay Brian Master reproduced each Stone's song at the station.

Performer George Thorgood provided commentary during the broadcast after he and the Destroyers opened the 5:00 hour at noon followed by Journey.

Confard reported that initial technical difficulties encountered with a loaned wireless system as the thunderstorms transitioned to sunny skies and wind gusts up to 40 miles per hour.

Music Assn., RPM Fight Over 'Big Country' Awards

OTTAWA—The Academy Of Country Music Entertainment has currently deadlocked in its discussion with Canadian trade magazine RPM over the naming of the annual "Big Country" music awards. The association can trace its history to the first RPM Awards weekend in September 1975 when the publication established a steering committee to obtain a charter and set out the rules for the membership and a voting system for the Big Country Awards.

While the academy became a separate and distinct organization from RPM, the Big Country Awards were fanned through the magazine which announced who was eligible to be nominated, and mailing out ballots to its subscribers and tabulating them by way of an independent accounting firm.

At the recent Big Country Awards here on Sept. 20, the academy made it known that it wanted to take over the administration and name of the awards show.

The discussions were primarily done for the academy by outgoing president Peter Grant with RPM publisher Walt Greiels and magazine director of special projects Stan Kaslos. Apparently both parties are deadlock over the sum of money to be paid to the magazine for the name and control of the Big Country Awards.

The academy has been in existence for two years, and the control of the awards weekend in September 1975 when the publication established a steering committee to obtain a charter and set out the rules for the membership and a voting system for the Big Country Awards.

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DINA ROSS—All The Great Hits, Motown M13-9602. Various products. This two LP retrospective of Ross's solo career features 50 tracks of the material Ross recorded with the Supremes before she became a solo star. The album is well-chosen to showcase the range of Ross's vocal talent, from soulful ballads to energetic pop hits. Best cuts: "You're All I Ever Needed To Know," "Upside Down," "I'm Coming Out," "Ain't No Mountain High Enough" (with The Supremes).

ROYAL ROBBINS—From The Labyrinth, Columbia CL-37243. Domingo, with the National Symphony Orchestra conducted by Marvin Hamlisch, has put together an album that is an exciting and entertaining collection of American music. The album includes arrangements of American folk songs and folk music to create a unique blend of classical and folk styles. Best cuts: "The Dark-Eyed One," "My Old Kentucky Home," "Home on the Range," "The Battle Hymn of the Republic."
The complete Marshall Tucker Band catalog is now back on the market for all to hear, including the albums that produced hits like “Can’t You See,” “Fire On The Mountain” and “Heard It In A Love Song.”

The Marshall Tucker Band BSK 3606
Where We All Belong 2WB 3608
Searchin’ For A Rainbow BSK 3609
Carolina Dreams BSK 3610
Greatest Hits BSK 3611

On Warner Bros. records & tapes
HAMBURG—New statistics here on booming blank tape sales have lent added urgency to trade de-
mands for an extension of the West Ger-
nian ban on the sale of record tape software.

According to industry experts, 120 million blank tapes have been sold in Germany over the last year, 45% of them abroad. Western distri-
Buters, admits to sales of 85 million, making home taping the top priority problem for the entire industry.

This situation prompted the formed-
ning of a pressure group led by

Germany Fourth
Biggest In Video

HAMBURG—West German video hardware sales volume will total between 550,000 and 700,000 units, worth around $650 million, making it the second largest video market behind Japan, the U.S. and Britain.

Penetration is still only 5%, so there's plenty of scope for Philips' V-2000 system, introduced 18 months ago, to gain more. But before the rival VHS and Beta formats. And, in fact, Philips' share is already around 25%. With expanded manufac-
turing capacity and new improved models due in the coming months, the category hopes to push this share up to 30% in the short term.

A clear trend has emerged towards up-market VCRs. Over 60% of all units sold are in the price range $1,100 and upwards, with the accent on remote control, two-week times, and special functions. One feature so far exclusive to V-2000 is the screen indicator which speeds up tape search by coding and measuring cassette lengths.

EASTFRACK—Here is a great need for bettershaped video personnel in record retail shops and disk departments of big stores in order to meet the increasing specialist demands of the consumer.

That was a key point of the RCA German annual meeting speech by

Hans-Georg Baum, managing direc-
tor of the RCA international record department, which has been set up.

Urging a return to the old-style in-
dustry self-confidence, Baum said:

"RCA’s new releases planned for the next few months include or have already

been released by or seen by all the companies, established since the company was established in West Germany.

The aura of optimism was carried by

RCA sales manager Siegfried Leh from the company’s main office in Hamburg. Previous delivery problems from the Norfort plant had been ironed out and RCA’s name changed to an established one. With this new name for management it is time to ask about a market unfounded to a big increase and to see how realistic the present conditions. We have to act sensibly and get more while using up less money.

“Are these all of our business, these which few of us really understand.”

As one integral part of the policy of spending less money, RCA has cut back in staff. In total in 1979 to 2,593 this year.

Writers Busacker: “We simply weren’t making a profit.” What’s that’s made last year the worst year we’ve had.” He adds that business partners Philips and Siemens underlined their basic confidence in PolyGram by adding $80 million of their own capital. “But we have to accept that the golden years are over,” he concludes.

But RCA by no means believes that everything should be painted black. It retains a reason for future optimism. “In balance,” 1981 will be much better than 1980,” he predicts. “We have a negative attitude, PolyGram still has to find the right equilibrium between expenses and income. In basic, PolyGram turnover has to be increased from the $1.1 billion of 1979 to something around $2.12 billion. And his final warning is: “Today we have in business the hard times which I remember from the 40s and own capital. “But we have to accept that the golden years are over,” he concludes.

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THE 4TH GOLDEN SUMMERNIGHT dankeschön

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General News

Producer Graydon Looks Ahead To Cable

Continued from page 6

Now I only do dates for friends or if somebody wants to pay me an exorbitant price. I don't have any interest in that anymore. But I couldn't have gotten better training anywhere for producing.

Graydon currently has his first top album with Al Jarreau's "Breakin' Away," on which he also cowrote five tunes. "The records Al made with Tommy (LiPuma) and Al (Schmitt) were more or less jazz records with pop overtones," says Graydon. "This is more or less a pop record with jazz overtones.

"Al is singing the melody and not getting off on tangents. We all know he can do his vocal trips and not leave any space, but that was his problem before. Tommy and Al figured because he was so incredible live doing that, that they could get away with it on records. "But here all the arrangements are tightly-knit. Musically it's still going through a lot of chord changes but that's not a problem.

The success of the Jarreau album gave Graydon an assignment with George Benson, another one-time client of LiPuma and Schmitt. Benson had cut a studio album with jazz producer Wayne Henderson, but it was shelved by Warner Bros. Instead, the label is releasing a deluxe double-disc set, "The George Benson Collection," featuring material back to his CTI days as well as two new Graydon-produced cuts for singles.

Graydon scored his first top 10 single with the Manhattan Transit's "Boy From New York City." Graydon says the song's triple guitar figure was based on Amii Stewart's 1979 treatment of another mid-60s hit, "Knock On Wood.

The producer's current projects include Junior Tucker, a R&B/pop singer from Jamaica, for Geffen; John Gary's debut, a self-financed, home, for Elektra. Songs for the Simmons project are being written by Bruce Sudano and Allee Willis. Graydon may coproduce with David Foster, his best friend and partner in the group Apogay, which had one album on RCA.

"We're off RCA," Graydon says. "That really disappointed me that album was loaded with singles. Maybe it was a little overproduced and the overdubs were somewhat extraneous, but the tunes were still there and so were the performances.

Graydon still craves success as an artist. "It's simple," he says. "If I produce somebody else, I have three or four points. But if we ever hit it big as artists, financially we shouldn't have to do anything else.

"I really don't like working yearround. Two or three months off would be great, but the only way it will ever happen is if we're artists. Being a producer I need to go from one hit record to the next, at least at this stage.

"Also, if an album stiffs, the producer is the first guy to get the blame. But he's the last guy to get the credit when an album really happens.

Down the line, Graydon would like to have his own label. "As a producer, as soon as you give the company the record, you're through. You really don't have any more say. If I blow it, I want to be my fault.

"I really don't want a staff producer's job because they can't afford to pay me what I can independently.

While many producers have studios in their homes, it's usually just to work up blueprints for when they go into the studio for real. But Graydon actually does finished sessions out of his home. His gear includes an MCI 1524 recording and mixing console for automation and an MCI 24-track.

Graydon does all of his own engineering, but doesn't especially enjoy it and is training an assistant, Ian Eales, who is David Foster's brother-in-law. I'm getting tired, Graydon confesses. "Not about the way I make records, but just about doing all the jobs myself. I used to work 80 hours a week. Now I'm down to 50.

Songwriter Files Suit

LOS ANGELES - Susaye Green-Brown and Doll-Face Music ask Superior Court here to investigate whether the songwriter was shorted in her dealings with Stone Diamond Music, Motown Record Corp., Black Bull Music and Jobete Music.

Green-Brown alleges in her complaint that she naively inked an assignment of her rights in "I Can Help Her," for which she was to receive 50% of all net earned sums under any mechanical or synchronization licenses. She claims this binder superseded a separate pact as a Jovarte writer that provided for cross-collateralization, something which the assignment of rights contract didn't offer.

She also claims that when she got her first income report, showing $23,004.61, there was a $2,300.62 deduction for administration, something she did not agree to.

Plaintiff seeks $1 million in punitive damages and a full accounting from the defendants. She wrote the song in conjunction with Steveland Morris, also known as Stevie Wonder.

Cheech & Chong's Greatest

Light up your life or that of a loved one with the stuff that put East L.A. on the map:

ELEVEN PRIMO CUTS

Produced by Lou Adler. On Warner Bros. Records & Tape. (BSK 35614)
The World Popular Song Festival in Tokyo '81 highlights 22 top-flight artists from 18 countries as the Festival Committee puts the final touches on this year's pop music spectacular. A record number of 1963 outstanding entries were received from 56 countries, which has already led to fierce competition and sure to spark the interest of Washinton, D.C., and worldwide pop fans.

A réciVa-number of 1963 oung entries, averaged e 56 còuntries, which has already led to fierce competition and sure to spark the interest of Washinton, D.C., and worldwide pop fans.

For further details contact:

FESTIVAL COMMITTEE '81
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CABLE: WORLDFESTIVAL TOKYO
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MARIANNE FAITHFULL

Produced by Mark Miller Mundy for Airstream.

On Island Records & Cassettes.

Manufactured and distributed by Warner Bros. Records Inc.

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* Asterisks are awarded to those products showing greatest sales strength. * Numbers in parentheses indicate the current week's chart. (Artist Name) & (Dist. Label)
Debate Over Mechanical Royalty Rate in Europe

**General News**

**Rock'n'Rolling**

"This is more open. There is nothing in back. It's a rhythmically oriented three-piece band. It relates better to the audience, and it feels better being a three piece," says Farmer.

The band is going on tour in November playing secondary markets.

**Closeup**

One can only hope the Kinks aren't as bored with life as they make themselves out to be in "Predictable." This song, in some ways reminiscent of the Boomtown Rats, says, "Once we had so many options! Once we had dignity and grace! Now we have nothing but our own time to waste."

Not as many options were used in the creation of "Give The People What They Want" as in past Kinks efforts, but things certainly are not as bad as they've made out to be in "Predictable." Its cynicism is tempered by the optimism of "Better Things," and when you add in all the contradictions and abuse, the balance seems to be leaning toward the cynical.

"Around The Dial," the album's opener, is a lament over the loss of "my favorite DJ" from the airwaves. "You always played the best records! You never followed any trend." Not unlike the Kinks themselves, a band that could never be pigeonholed as being to one specific branch of the music known as rock and roll. The favorite DJ was always honest, and the Kinks are 100.

"It's really good to see you rocking out and having fun! Living like you've just begun," says "Better Things," and any true Kink fan would have to agree. We're glad to see you doing well, Ray and Dave. And special thanks to Mick Avory on drums, a true artist, who makes a strong contribution to the continuous beat of "Give The People What They Want." Ian Gibbons gives a strong performance on keyboards, as does Rodford on bass. Taken together, they're the Kinks, and they still can make magic.

LAURA FOTI

'Gemini' Set

LOS ANGELES—Jim Loughlin and Lloyd Segal have been selected as music coordinators for the motion picture "Gemini In The Night." The soundtrack will be released on Regency Records, distributed by Atlantic.

You Just Can’t Stop Good Music...

You're Gonna Rock (How 'Bout You?)

Produced by Johnny Sandlin

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WMAN - Rochester, NY
WFLD - Beverly Hills, CA
WWXZ - Milwaukee, WI
WQCB - Des Moines, IA
WWMF - Ft. Pierce, FL
WJIC - Jackson, MI
KTCI - Ft. Collins, CO
KLRB - Coralie, CA

"This band is headed for the big time. " — People, 7/22
"A five man band that plays rock with traditional Detroit fury." — Billboard, 5/22
"A major market music sincere, an Album Network first hit..." — The Album Network, 4/20
"The young Detroit foursome weren't kidding when they titled their debut album. " — People, 8/3

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**New York**

**Surprise Guest—Lennie Lovich makes an unexpected appearance at Stubb's Records' party celebrating the company's relocation to a loft office in the Soho section of New York.**

**ASCAP Hits BMI Figures During Jukebox Hearings**

Continued from page 3

reports made, detailing 11 song titles, took place in the Montana Mining-Ex. Representatives of the disco-thud told Cecchini they had never had a jukebox before. According to Fagan, who told the Tribunal blandly, "it suggests to me that there wasn't any quality control." His analysis for the frequency of omissions of locations was that many of the researchers were former jukeboxers, traveling alone, who chose not to enter taverns and pubs in finding jukeboxes. He climaxed that statement with a humorous detailing of his own visit to missed locations: Sheepshead Bay, Brooklyn.

Cecchini told Tribunal commissioner-tab that based on an analysis of the BMI data covering only licensed jukeboxes, the BMI share would be over 42.4%. Cecchini noted that none of the boxes he found in Missoula were licensed, although some of the machines had expired stickers. Because the BMI survey was taken in March, 1981, Tribunal Chairman Thomas C. Brennan asked Fagan if he considered 1981 an acceptable base for determining 1979 royalties. Fagan would not state a judgment on that point but did make a judgment on a similar matter: the BMI survey would "be acceptable, said Fagan. "It would be a judgment on my part that it would be a lack of a lot of different figures (between the two years)," he said, noting "you don't have data dealing with this situation in reference to the BMI survey." BMI called upon Dr. Richard F. Linsk, an independent statistical consultant, to express an opinion on the survey procedural errors noted by Fagan. Allowing for ASCAP's implied 42.4% share of November sales, he noted that he anticipated ASCAP will base their counterproposition on a formula related to the licensing revenues as opposed to the BMI survey. Rebuttal continues Friday (11) with a final Tribunal decision due on or before Dec. 1, 1981.

**Twenty Top 10 Acts Release Albums For Christmas**

Continued from page 1

Rogers, Olivia Newton-John, Wind & Fire, Kool & the Gang and The Doobie Brothers' Macdougal's Lindsey Buckingham

Perhaps reflecting the story tone of the economy, labels have no plans to jump to $9.98 list pricing, even on these potent packages. Capitol, in fact, is moving in the opposite pricing direction with its Anne Murray album, "Christmas Wishes." It will be ticketed at $5.98, becoming an important addition to the label's new image line. Because the album's sales are less than $20.5 million each, Capitol is using ad spots and direct mail to the stores to bump this album to a high position on the charts. However, Capitol will be shipping the albums in 11.25 million copies, so there is still a chance that the album can be rated a hit. Meanwhile, the album will be available in a variety of formats, including vinyl, cassette, and CD.

CBS—CBS will launch a live "Pink Floyd LP," its follow-up to the No. 1 "Guilty," "Streisand's Greatest Hits," and "Straight Ahead." CBS has a second greatest hits package by Chicago, which recently left the chart.

Epic's schedule this week is topped by Bob Seger's "Don't Look Back," released more than three years ago. Also set are LPS by Ted Nugent, Molly Hatchet, the Jacksons, the Beach Boys and the Isley Brothers (on T.Neck).

Walter Reade's hit weekly reissues are acclaimed on two of its top acts, both of which had top three albums this year. The November issue of "Ebony" is devoted to the album "The George Benson Collection," a $16.98 list double album, and "Best Of THe Doobie Brothers, Vol. II" is also out for Oct. 28.


Atlantic—"Best of" by albums by Robert Kale, Robert Manz, Mr. Vegas, "Xanadu," "Atlantic" October schedule. Chic, the Spinners and Sister Sledge (on Cotillion) promise a splash for December. DC and Aba are possible but not for December. For December, Atlantic is planning its hopes on Diana Ross' self-produced line debut: "Why Do Fools Fall In Love?" the mid-October release. The label also hopes to have the cast album to Stein's new musical "Merrily We Roll Along," another

Elvis Presley repackage and studio sets by Bob Welch and Player. Product is also due from Lakeside on Dec. 6. The Jimi Hendrix Estate has released "Are You Experienced," a $16.98 list double album. Capitol—The Anne Murray Christmas album and a five-song LP by Iron Maiden will be released in time for the Knack's "Round Trip," produced by Jack Douglas. Arista—a double-live Al Stewart album, due at $13.98, is due Oct. 21, along with Angela Belfit's "Something About You." No new material has been announced for the recent "MUSIC ENCYCLOPEDIA'SR. "C" and a still untitled album by Al & Jack Douglas is also due. Didache albums by Melissa Manchester, the Bus Boys and Graham Parker also will be in stores by month's end. MCA—Olivia Newton-John's "Olivia," a Christmas release, is due in mid-month, to be followed in mid-month by Rufus with Chaka Khan's "Camp.

EMI/Atlantic—"America/ Liberty—Kenny Rogers, who had the highest gift LP of the 1980 holiday season with his "Greatest Hits," will be back at the end of this month with the "Kenny Rogers Christmas Album." The label also plans to release its 10th and fifth holiday standards. Rogers produced the album himself.

The J. Geils Band's "Reframe" and Earl Klugh's "Crazy For You" are also due in October. In November will be followed in November by Shonen Easton's "You Could Have Been With Me."

PolyGram—The Bee Gees "Living In Pictures" will be due Dec. 6 on the label's new label, Mercury. And a new Kool & the Gang LP on De-Lite is planned for mid-November along with sets by Benny Mardones, Mac Davis, Ian Darby, Kiss and Ray, Goodman & Brown. Chrysalis—"Best Of Blondie" is due this month and should return Debbie Harry to the top 10 after her disappointing run with "KooKoo." Motown—Double-disc Anthology, "All the Hits," will also have competing product on their new labels, topped by the top of Motown's list of the year, "Easter." Diana Ross' "All The Greatest ($13.98 list) was due Sept. 30, Grover Washington Jr.'s "Shaping Up" is also due. Also coming in October are albums by Switch, Syreeta and Jose Feliciano.

Boardwalk—Tiera's "Together Again" is due this week, to be followed on Dec. 1 by Ringo Starr's "Stop And Smell The Roses." Mike Love's "Looking Back With Love" and the Doobie Brothers' "One Night Only" also due before the holidays is the original soundtrack recording from the upcoming "Smaller Party," New York City's big Broadway event.
Do You Want A Solid-As-Oak Guarantee On Your Music?

Johnny Lee
Bet Your Heart on Me

Contains the hit single "Bet Your Heart On Me."

His best-selling debut album.

Produced by Jim Ed Norman for HIN-JEN Productions.
Don't Give Up.
Discover the power of positive playing.

Andraé Crouch is known for bringing out the best in people—and music. And now he's brought out the best music of his career on a new label, Warner Bros. Records. Andraé accents the positive as never before on his new album, and as a four-time Grammy-winning producer/songwriter/performer/arranger he's got plenty to feel good about. Andraé Crouch's new music is for everyone with a taste for tunes they can sing, strut and shout along with. It's called spirit.

Get some from Andraé Crouch.
Don't Give Up BSK 3513
Includes the single “Start All Over Again” WBS 49838

Produced by
Bill Maxwell & Andraé Crouch
On Warner Bros. Records & Tapes