**Yule Sales Prospects Judged A ‘Tough Call’**

**By ROMAN ZOZAK**

NEW YORK - As the Christmas buying season moves into full swing, record retailers and rackjobbers are generally optimistic that this year will turn out to be at least as good as last, when a late sales spurt pulled business beyond disappointing 1979 levels. The murder of John Lennon, near this time last year, was also a factor in bringing many folks back into the stores then.

Those surveyed note that there are some hot selling records available, that the "Gift Of Music" campaign is working for them, and that sales in the lucrative midline series are continuing.

"At the same time, we note that a nationwide economic recession may well dampen their sales, and, many say, the competition for the leisure dollar is as strong as ever, while the price of music has been going up. "It's going to be tough," says Eric Paulson, senior vice president of Pickwick Distributing Companies, which services over 6,000 accounts. "I have confidence in the product, it's good quality, and there's lots of it. The question is whether the consumer is prepared to spend money, became consumer confidence is pretty low right now. For the first time he's feeling real pressure to spend his discretionary income dollar on other home entertainment products."

To stimulate the consumer, Pickwick has embarked on what Paulson calls the "biggest-in-store promotion we've undertaken."

"The campaign, "When You Give the Gift of Music, One Size Fits All," has helped the chain to post recent increases in sales of children's product, midlines and cassettes, according to Paulson. "Those are the areas keeping it alive, not the hits."

"Says John Yannadoule, president of Western Merchandisers, Disc Records, and Hastings Books & Records: "Unlike some people, I think Christmas this year will be a little better than last. One of the reasons is that we offer a gift item under $10, and I think we'll see a lot of stepdowns in gift purchases. We did an informal survey here by looking at various holiday gift catalogs, and none of them had items priced at under $10."

Sales are down nearly 20% and this trend (Continued on page 70)

**Pirates Invading Gospel Illegal Product Thrives In Smaller Markets**

**By EDWARD MORRIS**

This report focuses on one of the many topics to be aired at Billboard's second annual Gospel Music Conference, which begins Monday (30) at the Sheraton Universal Hotel, Los Angeles. More details, page 5.

NASHVILLE - Long the bane of pop and country record manufacturers, piracy is now being tested in gospel record profits.

Complaints from gospel labels and artists' managers have led to FBI investigations in Virginia, California and Florida. Several instances of suspected piracy have also been reported in West Virginia and the Carolinas.

Says Jules Yannidome, who monitors infringement for the RIAA, "Piracy of gospel material is becoming an increasing problem. It may be because the crooks are feeling that most of our attention has been focused on pop and country. It may have started on a regional basis, but it's spreading to wherever gospel is sold."

Pirated albums are thriving in rural areas (Continued on page 44)
EMI America salutes Kim Car
nes and the World of EMI Music

the album
"Mistaken Identity"
the single
"Bette Davis Eyes"

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ISSUE DATE: DECEMBER 26

AD DEADLINE: DECEMBER 11
LOS ANGELES—Clarification of the funding proposals for the “Gift Of Music” institute is expected to come this month, as more than 1,000 letters to the editor have been received. The institute, which includes a museum, symposium, and concert series, is expected to open in late 2023.

Both A&R Records and Chrysalis promised Thursday to provide more information about the funding proposals for the institute, which will be held in late 2023.

That and recent development that the plan underlines is the question of music education in K-12 schools, which has been a concern among educators and policymakers.

The question of music education in K-12 schools is a concern among educators and policymakers.

ALAN PENCHANSKY

Pressers Eye Ways To Stem ‘ Skipping’

BY ALAN PENCHANSKY

CHICAGO—Major record pressers have been a frequent check of labels to satisfy their factories and are demanding compatibility with existing and upcoming systems that allow permission playback on inexpensive stereo gear.

At an industry get-together in a development, in part a response to the increased cutting levels and wider bandwidth in use today, an attempt to hold down returns problems by guaranteeing full compatibility of software with the average listener's disk playback system.

Although labels insist that rejection of such “ audiophile” sound emphasis, intense study of low-fi system groove skipping is underway. At the recent Audio Engineering Society convention in New York, a joint RIAA/SAPRS technical committee addressed the issue with hopes of creating a new lacquer cutting guidelines.

The problem is cutting grooves that do not tax the limits of middle- and low-fi machines. Approxi- mately 50% of U.S. stereo systems still fall into this category.

According to top CBS engineer, Michael Goody, investigation of groove skipping has been underway for about two years. All records submitted to CBS expressing now are tested on an inexpensive SB-14 machine, notes Porterfield. The SB-14 machine also has been supplied to independent cutters along with this year.

One of these cutters, JVC in L.A., tests rejection lacquers when very high-quality systems are handy. Both present, engineer Tom Nishida says. Porterfield has CBS learned that approximately 90% of U.S. players have inexpensive SB-14 turntables. Of these, 30% are equipped with an inexpensive car- ratic machine.

CBS and other labels target the 45 Hz, 33-1/3 equal frequencies of the SB-14 cartridge in creating problems with today's hot discs. Porterfield says the SB-14 return limits are other factors that have focused more at- tention on the problem. However, rejection rates have not grown, he claims.

“What it dates back to was that perhaps two years ago there was some bad press about bad product,” Porterfield explains. “Records have (Continued on page 82)

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BLUES WINNER—B.B. King, at podium, receives congratulations from pianist Pinetop Perkins, Newborn Jr., center, and Savoy Records Foundation, after being named blues entertainer of the year at the National Blues Music Awards in Memphis (story, page 63).

Good Defeats Move To Block Another Trial

BY LEE SACKS

NEW YORK—Attorneys for Sam Goody Inc. and company vice president Samuel Stolov have moved to dismiss an appeal by the Justice De- partment that would block a new trial for the defendants on counterfeit tape trafficking charges.

A Federal District Court ruling in July by Judge Thomas C. Platt paved the way for a new trial “in the interest of justice” after finding that the defendants suffered “substantial prejudice” at their first trial in March. A jury found the corporation and the executive guilty of knowingly dealing in counterfeit eight-track and cassette tapes on April 9.

The Justice Department, in a brief filed with the U.S. Court of Appeals for the Second Circuit here, has asked the Court to reverse Judge Platt and reinstate the convictions. Attorneys for the defendants argue that Platt’s ruling is not appealable, and that the Government’s petition for a writ of mandamus should be denied.

In his ruling, Judge Platt said that Government prosecution John H. Jacobs engaged in misconduct by attempting to “cover-up” what he termed “false statements” given by an FBI agent on the witness stand.

Justice Department officials called the misconduct charge “utterly ab-

surd” in court papers filed last month (Billboard, Nov. 7).

Oral arguments before the Ap- peals Court were scheduled for last week. But Kenneth H. Holmes, an attorney for the corporation, said Wednesday (25) that it was unlikely the case would be heard by the three-judge panel until January be- cause of a “crowded court calen- dar.”

In a related development, the sen- tence of George Tucker, a key Gov- ernment witness in the Goody trial, was reduced last week. Tucker, who sentenced Tucker to five years in prison on counterfeiting and per- jury charges, was that Tucker con-

fessed sentence and reserved judgment on whether to reduce the thirty-day period of sentence duration of Hes- brow Heights, N.J., was scheduled to serve two-and-one-half years on each conviction. He has been im-

prisoned for the past year at the Al- lenwood Federal Institution near Lewisburg, Pa.

Tucker’s Attorney, Miles Fein.

Mandrell Keynotes

Gospel Conference Convenes

LOS ANGELES—Billboard’s sec- ond annual Gospel Music Confer- ence got underway yesterday (1) with a keynote address by Bar- bara Mandrell. The MCA recording star will give her views on the gospel music scene and take ques-

tions from the audience.

The first of five keynote presenta-

tions during the four-day event starts at 8:45 a.m. Wednesday, and the conference concludes at 4:30 p.m. reception, 1:15 to 2:15 p.m., Friday.

Dick Asher, deputy president and chief operating officer of CBS Rec, and Frances Foschino, director of the Gospel Music Assn. and vice president of BMI, are set to deliver salient addresses on Monday and Thursday, respectively. Both speakers have agreed to answer questions following their talks.

Panels and their participants are:

* View From The Top—Moderator: Bill Morris. Panelists: Ray Bruno, president, Epoch/NALR. Ralph Carmichael, president, Lexi- son Music/Light Records; Jim Fogelton, president, Nashville divi-

sion, MCA Records; Ray Harris, president, Nashboro Records; Billy Ray Hearn, president, Sparrow Rec-

ords; Buddy Huey, vice president and general manager, Priority Rec-

ords; Bob MacKenzie, president, the Benson Co.; and Stan Miner, senior vice president, Word Records. Time: Wednesday, 8:45-11:45 a.m.

* Publishing—Moderator Hal David, president of ASCAP, will give a short address prior to this ses-

sion, assessing the growth of gospel music and the value of gospel publish- ers. Panelists: Andra Crouch, Light/Ranger Bros. recording artist; Ralph Carmichael; Michael Goody, former BMI executive, president, International; Bob MacKenzie; Al Schlesinger, attor-

ney. Schlesinger & Goody, New York. Time: Wednesday, 1:30-3:30 p.m.

* Artist Perspective—Moderator: Jean Williams, Billboard’s tal- ent editor. Panelists: Pat Boone, Cynthia Clawson, Rev. James. (Continued on page 78)
Licata Adds Concepts To ‘Gift’ $ Chrsals Chief Suggests Problem-Solving Potential

LOS ANGELES—Chrysalis Records president Sal Licata wants the proposed "Gift Of Music" campaign to do more than broaden public awareness. He believes the project can be transformed into a rallying point against chronic trade problems, as well as a potential source of funding through the creation of a special fund within the campaign's offerings.

Licata, who confirmed the label's endorsement from New York last week (related story page 5), believes that such trade challenges as record and tape piracy could now be addressed from a more extensive, industry-wide basis because of the "Gift Of Music" concept's potential for involving manufacturers, distributors and their accounts in a fashion previously unseen.

In that respect, he touts the National Assn. of Recording Merchandisers (NARM) institutional campaign as an important step toward "I want to see the industry unite on something that makes sense, and the "Gift Of Music" certainly makes sense," he explains.

But Licata believes the campaign could be advanced even further. "Nobody really works together in this business, and manufacturing companies have done nothing to fight the problem," he says. "We're already competing with each other and we're all in the same battles we ought to be able to team up on."

Hence, Licata is proposing that all manufacturers of disc proposal obtain sufficient support to get a go-ahead from the association's members, a proposal he will be seeking support for. (Continued on page 82)

Cassette Outscores’ LP in Davey Byrne’s ‘Wheel’

By PAUL GREIN

LOS ANGELES—Warner Bros. is marketing two versions of Dave Byrne's score to the Broadway production of "The Catherine Wheel." The cassette, which ships Dec. 16, will contain all 73 minutes of songs and instrumentals, while the lp, which shipped Nov. 18, features just 40 minutes of material. Both are priced at $8.98.

"If they put any more music on the album, it would have required a two-record set," explains Kent Crawford, assistant to the vice president of sales at Warner Bros., which distributes the Sire project.

"That would have meant a list price of no less than $13.98, which is definitely a price barrier for the consumer. We're seeing across-the-board price resistance on double albums."

The production costs on the cassette are nearly 30 cents higher than on the LP, according to Rick Wietham, Warner's director of production. This is mostly because of the extra tape used, it will hit on one cartridge.

There was some discussion of having the cassette priced one dollar higher than usual, according to Sire president Seymour Stein, but that was apparently scuttled because of WEA's standing policy to have specific cassettes and LPs priced the same.

There is no indication on the front or back of the LP package that 33 1/2 minutes of music are missing, save for the very subtle distinction that the album is titled, "Songs From The Broadway Production" instead of "Original Cast Album."

Inside the album is a card which says, "The time limitations of a single-long playing disc do not allow for a complete presentation of this work. The entire musical production is available only on 'The Catherine Wheel' cassette."

Wouldn't that information be more useful to the prospective buyer if stickered on the outside of the album? "They felt it would be inviting," (Continued on page 82)

Discriminate Charge: BMA Studies 'Wheel

By JEAN WILLIAMS

LOS ANGELES—The Black Music Assn. appears ready to challenge Warner Amex and its Music Television (MTV) format previously launched over the latter's current posture in featuring very little black music within its programming. A BMA-oriented program mix.

On the heels of a panel discussion at Billboard's Music Conference here (Billboard, Nov. 28), where implied charges of discrimination were leveled at MTV, the BMA last week established a committee to study the entire cable tv issue.

According to a statement issued by LeBaron Taylor, president of BMA's East Coast executive director, "The Black Music Assn. is appalled to note that race continues to enter the issue of music in exclusion formats. The most recent controversy surrounds a Warner Amex music televisual cable channel and MTV has defended the exclusion of certain black artists based on its decision to pursue a rock format as its first offering.

"The exploiters of new technology are in a position to establish standards which technologies should be aware of the responsibility surrounding the setting of trends and patterns.

"BMA is currently studying this situation with regard to its impact on the black music market. We expect to come forth shortly with a full report."

Portable Stereo Ban Shelved

CHICAGO—The Chicago City Council's Traffic and Safety Committee has shelved the controversial measure that would have banned portable stereo players with headsets from streets and highways.

Alderman Louis Farina, author of the so-called Sony Walkman ban, says the committee has been persuaded to postpone action on the measure until meetings with electronics industry representatives take place following the summer Consumer Electronics Show here. According to Farina, City Council members and electronics manufacturers will sit down to discuss the safety issue and propose ordnance at that time.

Farina has hinted that the electronics industry threatened "pulling" the CES from Chicago to prevent the measure's passage. The show-promoting Electronic Industrial Assn. Consumer Electronics Group, however, issued a flat denial of that charge.

At the request of chairman was received by Chicago Mayor Jane Byrne to postpone deliberation. The comprehensive measure, containing language written by the EIA Consumer Electronics Group, however, passed the committee by a unanimous vote but did not go before the full City Council. Farina claims the risk of accidents is increased because drivers and cyclists wearing headphones can't hear warning signals and sounds of approaching traffic.

ALAN PENNACHY

Executive Turntable

Record Companies

Four executives are supperd at PolyGram Records, New York: Chip Taylor, from vice president &r, to senior vice president, &r; Bill Hayward, from vice president, black music division; Ed Simek, from director, inventory management/prodiction to vice president, inventory management/prodiction; and Artie Fisher, from director of special projects.

Al Elektra/Asylum International in Los Angeles, Suzanne Omojyoi moves to director of marketing and administration, up from her former post as assistant general manager. Also she becomes president of the label. RCA Records, Los Angeles, Fred Sheppard, formerly Cbs Records branch chief for Chicago, joins Arista as national sales boss. Gail Davis has left her post as assistant national director of artists development for A&M Records. K-tel International, Minnetonka, Minn., has promoted David Carlin from vice president and general manager, U.S.A. to vice president and general manager, U.S.A.; Charles Carlson from U.S. financial controller to vice president for finance for the Americas; and Tom Armour from working in the firm's real estate and investment activities to vice president of special projects.

Montage Records, Los Angeles. Stuart Lowe goes to the post of vice president of ad and Barbara Firstman is named director of sales and marketing. He was senior director of ad for Columbia Records, and she was national sales coordinator for Boardwalk Records.

Jackie Krost is appointed vice president and member of the board of directors of SRI Ventures, audiovisual production company based in Los Angeles. He was director of ad for Mobile Fidelity. Sandy Sanders is director of special projects, Sony Records.

Phil Schoenbaum is named creative manager, East Coast, for Intersong Music and will be headquartered in New York. He was director of talent acquisition, east coast, for Capitol Records. ... Don Felice moves to the new post of product manager for World Music, Waco, Tex. He is a graduate of the University of Miami with a degree in music and music management.

Michael Barrockman becomes associate creative director (with Judy Gottier) at Famous Music's Nashville office. He was with Clancy Music.

Marketing

Maury King, previously in personal management in the Northwest, is now sales manager for Pickwick wholesale independent distribution in Seattle.

Publishing

Mitchell Schoenbaum is named creative manager, East Coast, for Intersong Music and will be headquartered in New York. He was director of talent acquisition, east coast, for Capitol Records. ... Don Felice moves to the new post of product manager for World Music, Waco, Tex. He is a graduate of the University of Miami with a degree in music and music management.

Related Field

Peter K.J. Vadala is appointed president of RCA/Columbia Pictures International Television, New York. He was senior vice president and treasurer of Columbia Pictures International Corp. ... Anne V. Liebermann is named West Coast program services director for Upfront Network, a new network headed by the western regional manager for the company. Liebermann will be based in Los Angeles.

George Kanda is appointed quality manager of the optical recording proj-ect at JMC, St. Paul, Minn. Arthur M. Friedman is named regional manager for Kodak in the White City, Ore., plant. ... Jane Deukelkate joins Home Box Office, New York, as vice president of made-for-pay motion pictures. She was a vice president for Teleprompter, a company for which James B. Lansing, Sound, Northbridge, Calif., was president.

Randy Patton moves to sales manager for the international division, up from international division sales manager for consumer products. At Columbia, Tony Simek is appointed director of special projects for the international division, after a five-year stint in JBL's transducer engineering department.

Harmon/Kardon names Marty Zaffino manager of research and development and Tom Jacoby to marketing manager. Zaffino was senior product engineer at U.S. Pioneer, and Jacoby was assistant national sales manager for the Woodbury, N.Y. concern.

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Chartbeat: Commodores’ Hits Sail On; Exercise LPs Get Workout

LOS ANGELES—The Commodores’ “Oh No” (Motown) jumps two points to number four on this week’s Hot 100, becoming the third Lionel Richie song in the past year to reach the top five. “Endless Love,” his duet with Diana Ross, logged nine weeks at No. 1. “Lady,” his smash for Kenny Rogers, has six.

The success of “Oh No,” especially in the R&B market, will allow the group to focus on recording. Debut product of the group’s “Real People” LP released six weeks before Ross’ album peaked at number 30, even though Chico’s two previous studio albums, “C’est Chic” and “Risque,” both cracked the top five.

Chico’s “Take It Off” album has just been released. It’s too soon to know if it will reverse the decline. But the group’s latest album and his own freelance activities, Richie has accumulated 12 top 10 pop hits in the past five years. Here are the ranks by peak position and weeks at that spot (the second number in parentheses, for example, “Endless Love”)

11. “Lucky Star” Bec Cee To You,” 1976 (7-1).

Richie wrote or cowrote all of these songs except “I Don’t Need You.” He also wrote “C’est Chic” and “Brickhouse,” and “Lady (You Bring Me Up) written by other members of the Commodores.

No Sweat: There’s not one, not two, but three current single from the current “Commodores” and “Electra”

4 ACTS FOR N.Y. SHOW

NEW YORK—Four stars of the vaunted Motown soul era will reunite for two shows in December. Rufin and Martha Reeves and Mary Wells will play "The Return of the Motortewn Review" at New York’s Palladium Dec. 12. Print advertisements in the Village Voice and The New York Post stated that Junior Walker and the All Stars would also appear, but the group’s commitment at press time is tentative. However, the show’s talent coordinator, Arnie Kay of Mars Talent, is said to have no idea.

In a related development, Joseph Wright, a principal of BFL, the Detroit-based management firm that booked Rufin and Reeves onto the tour, said last week that the original members of the Temptations were “strongly considering the possibility of reuniting.” Wright says that when he spoke to Rufin earlier this month, the singer told him he had recently met with the other members of the group in Lake Tahoe, and that they had “reached an agreement in principle to go back together.

Rufin, according to Wright, is currently shopping a solo master; he was signed by CBS Records, the label that booked Rufin and Reeves onto the Motortewn Review, onto the Slim Chance label. He adds that Reeves, last with Fantasy Records, is working on a new material in Detroit. Last month, Wells released her first LP for Epic and Atlantic, “Out Of Love.”

Both Rufin and Reeves, whose 60s live performances are currently available on two Motortewn Review mid-price albums from Motown, will perform half-hour sets at the Palladium, with accompanying by the nine-piece Top Band from Detroit. The group charted earlier this year with a single, “Happy Family.”

London-based duo Jakki Whitman and John Cartright to Electra/Asylum Records with Paul Rahn producing. Debut single is for release early next year. Gary Brock, former member of the Yes, is working on the group’s Dimension Records... Jesse Bollit to Park Place Records... The Sound Doctor John Hammond’s Zoo York label.

Capitol Records’ B&Q Band to Interscope Records, the label’s subsidiary agreement with Little Macho Music... Bob Welch to Ron Moss Management, management consultant in conjunction with Michael Shapiro... Resolver to Our Management.

Signings

LOCUBA

Commodores’ Hits Sail On; Exercise LPs Get Workout

NEW YORK—Comeresa, saxopone and jazz mark December offerings on cable. The holiday season will be set to music from such services as ABC’s ARTS, CBS Cable, Showtime Entertainment, Warner AM’s TV and the “Night Flight” programs on USA Network.

The focus at ARTS is on opera with the first full-length performance of Giuseppe Verdi’s “A Masked Ball” with Luciano Pavarotti. Documentaries will be shown on Pavarotti, Asheton Putnam and Fernando Von Otter. “A Masked Ball” will be shown live on Dec. 19 from La Scala Opera House in Milan. Pavarotti is Riccardi, other stars are Maria Zampieri, Elena Obraztsova, Daniela Mazzucato and Piero Cappuccilli. The performance will be conducted by Claudio Abbado and staged by director Franco Zeffirelli.

A series called “Women In Jazz” runs three consecutive nights on ARTS. Dec. 7 is “R&B—From Bessie To Billie,” the next night is “Scatting,” featuring Duke Ellington and Ella Fitzgerald; Dec. 12 conculses the series with “Yesterday And Today.”

Commodores, saxophone and jazz... December on Cable Sees Rock, Classics, Jazz... American Radio History

New York—RIAA and NARM have established a new subcommittee that will address itself to areas of common concern between the record and merchandiser trade groups, but to what degree the subcommittee is formalized depends on which party is talking.

Joe Cohen, executive vice president of NARM, says the group has been organized on an ongoing basis to “monitor interrelationships” between the two associations, with three board members of each group.

Commenting, John Marmaduke, president of Chicago-based CBS, says: “I think the subcommittee is an ad hoc setup with no firm designations from RIAA.

Cohen names John Marmaduke, president of Chicago-based CBS, to represent RIAA on the board, and Lou Fogelman, treasurer. According to Cohen, the subcommittee will meet here on Dec. 6.

New York—Celebrations of the 1980s... December on Cable Sees Rock, Classics, Jazz... American Radio History

New York—Celebrations of the 1980s... December on Cable Sees Rock, Classics, Jazz... American Radio History

Los Angeles—For all their hits with Stephanie Mills, Roberta Flack and now the Spinners, James Mtume and Reggie Lucas admit there are a few things about the business they don’t quite understand.

“There’s a cultural, living and marketing reality of who’s buying black records has changed drastically,” charges Mtume, 34. “The industry is far behind because, in essence, it’s working off an old demographic that doesn’t apply now.”

“Jazz and R&B are in a very healthy state, and the industry should jump on the bandwagon. There’s a need for a full-scale study of marketing information,” says Lucas. “It doesn’t mean just looking at sales figures, but looking at the market and how we can use that information to enhance the market.”

Mtume says he doesn’t look to the industry for change in these areas. “The industry will go with whatever sells,” he says, “And that’s why we have to come from the artists.”

“Lionel Richie has shown the world something. Our hats are off to Kenny Rogers for giving the

First American Records”

PRODUCER PROFILE

Mtume & Lucas See No Logic In Current Musical Categories

By PAUL GREEN

Los Angeles—For all their hits with Stephanie Mills, Roberta Flack and now the Spinners, James Mtume and Reggie Lucas admit there are a few things about the business they don’t quite understand.

“There’s a cultural, living and marketing reality of who’s buying black records has changed drastically,” charges Mtume, 34. “The industry is far behind because, in essence, it’s working off an old demographic that doesn’t apply now.”

“Jazz and R&B are in a very healthy state, and the industry should jump on the bandwagon. There’s a need for a full-scale study of marketing information,” says Lucas. “It doesn’t mean just looking at sales figures, but looking at the market and how we can use that information to enhance the market.”

Mtume says he doesn’t look to the industry for change in these areas. “The industry will go with whatever sells,” he says, “And that’s why we have to come from the artists.”

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We're proud of our association with "Full Moon" and we offer our sincerest congratulations to all the members of the team who made this album possible: The Charlie Daniels Band, artists; John Boylan, producer; Paul Grupp, engineer; Woodland Sound Studios and The Record Plant, studios.

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If you think you know a super achiever, you can enter that artist in this year's Scotty Awards. We're now accepting nominations for recordings that reach gold or platinum status in 1981. And we'll donate $100 to Muscular Dystrophy for each qualified nomination.

So contact your 3M Field Representative for details and nomination forms. Join the Charlie Daniels Band and go for a Scotty. It never hurts to be the best.
NEW YORK—ATV and 20th Century Fox are apparently racing to reach agreement in principle by Jan. 1 with their prospective parent companies.

For whatever financial considerations, the two companies desire a business arrangement before 1981 comes to a close. Their total value is close to the $100 million mark, with ATV said to be available for approximately $70 million, and 20th at between $50 and $70 million.

ATV, 20th Music Seeking Buyout Deals Before ’82

By Irv LICHTMAN

It's the first time in memory that two major publishing firms have been put on the block at the same time. But informed publishing community observers differ over whether a deal for either company can actually be consummated before or at Jan. 1.

While Bankers Trust Co. has made available a three-page financial offer, now in the hands of many publishers, it's basically an opening bid that does confirm a $70 million price tag on ATV Music as a whole, including its Northern Songs division.

Lolee Less, a leading company, Associated Communications Corp., owns ATV Music, has apparently turned down an offer of $45 million by Paul McCartney interests in the Northern Songs unit, containing many of the big songs penned by McCartney and John Lennon.

The document, which notes the turn-down of an offer for Northern without specifying who made the offer, also states that the "seller is not unwilling to divest of its properties separately," but shows a "preference" for a sale of ATV as a whole unit.

As for the 20th catalog, there appear to be three chief contenders: Warner Bros. Music, the Clarence Weigl Group and Chappell Music.

Some members of the publishing community sense that complex deals of this sort would require months of intense discussion, while others indicate that it's possible that an all-out effort could realize results before year's end.

CRT Denies Jukebox $$$

By Irv LICHTMAN

By Irv LICHTMAN

"Continued from page 1"

theories and practices of random sample surveying are well estab-
lished and accepted," the statement pointed out, adding '‘that there is no real reason for the parties not to be able to come together and agree on methods and procedures they all could accept.''

The Tribunal's decision is seen here as somewhat of a "hand-slap-
ing" ruling, and the wording of the decision suggests the Tribunal found ASCAP's reasons for not con-
dering a survey of its own some-
what weak. The ruling states that ASCAP had an "informed publishing commu-

nity that" BMI also chastized: "We have not accepted the BMI survey for the reasons well summarized in" ASCAP's proposed findings, the

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Confab Speakers: Vid Pie Must Be Evenly Divided

By BETH JACQUES

NEW YORK—Home video programming is a freshly baked pie attended by the ITA seminar held in New York Nov. 17-19 decided, but how juicy that pie will be is anybody's guess.

With predictions ranging from a complete eclipse of the home video market by cable to a Jack-in-the-Beanstalk rental boom—punctuated by a complete monthly market characterization as "fragile" by Steve Wilson of Fotomat—carving up that pie into fair shares was a topic of almost obsessional interest.

"Unless the problems are solved and everyone gets a fair shake, this business won't work," declared financial analyst David Fishman for the Arthur D. Little Co.

Unless the interests of the program suppliers—to date more "conduits" for their feature film product than active stimuli to a new business according to Viacom vice president Charles Tompkins—retailers and consumers are met, until now a "price insensitive" and upscale market, a disturbing scenario occurs.

With increasing penetration of VCRs into the American home, the market moves down. "$55 is too much to pay for a prerecorded tape," declared Fishman. Only special interest buffs will part with that sort of money. "$55 is still too much, compared to the costs of cable."

Combined with production and retailing problems, a scenario will emerge of "mediocre acceptance, piracy, lukewarm support at the retail level and movie houses withdrawing product if they don't feel they are making enough money."

Sales versus rental was the hot topic, with an entire afternoon devoted to a session made up of program producers, tape duplicators, tape manufacturers and dealers and distributors.

(Continued on page 32)

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Rock'n'Rolling
Happy Birthday Days U.S. Mart; Low-Key Approach

By ROMAN KOZAK

NEW YORK—"We are not a new wave label, we just make pop music," says Paula Adams, founder of Happy Birthday Records, an 18-month-old English record label. She was in town recently introducing her acts and her label to American record companies and media.

Recording for Happy Birthday are Girls At Our Best, whose "Go For Gold" single about Adam & The Ants hit No. 3 on the English indie charts, says Adams. The band accompanied her to the states where she threw a "birthday party" at the Mudd Club recently. Other acts on the label include Margo Random, the Fallout Club and Low Noise.

Before starting her label, she says she "managed" Cowboys International, and before that did publicity for CBS and EMI. In Britain, her label is distributed independently via Stage One, and is available as an import in the U.S. A prime purpose for visiting the U.S. was to arrange American distribution, and after talking to a couple of the majors, she says she was heartened by the response. "Frankly, we are doing a low key approach here," she says. "Before I came here, I was told we would be lucky if I could get the record companies on the phone, and it would be almost impossible to see anybody. But I had a three hour meeting at Epic, and made a presentation at A&M."

Part of her label's appeal, she admits, is simply its name. "People like the name, and want to say it. In Britain, we get constant name checks on the radio. And we can do things with it. We have sent birthday cakes to radio stations, and sent releases wrapped as birthday presents. It's a marketing play, but we can indulge our own pleasure in giving the cakes."

Adams says that when she started her label, she had a silent partner whom she was able to buy out within a year. Now she has the NEMS organization behind her. And they let her get the job done.

"When I presented the budget for 'Girls At Our Best', it was the same time as releases were coming from Pink Floyd and Pink Martin. And I saw that if we were going to be competing with the majors, we had to be in the running with them promotionally."

There are not many women running record labels, or indeed, holding down important marketing jobs in the business. Is it sexist? "Women can get as far as being..." (Continued on page 75)
For his first album in over two years, Paul Davis has written his finest songs, each one an experience you'll want to repeat again and again...

Like Paul's past successes—hits like "I Go Crazy" and "Ride 'Em Cowboy,"—the songs on Cool Night have an emotional impact that is immediate, and unforgettable.

The title song is already a solid smash hit, and there are a lot more to come.

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LOS ANGELES—Publishers' inflation with rock and its young adult audience is mushrooming. Although a number of major rock-themed tomes were published earlier this fall (Billboard, Nov. 7), recent weeks have brought a flood of new contenders. Most are larger formats, premium softcover books aimed at cashing in on this increasing bullion interim market priced beyond the mass merchandised paperback but still several dollars below the average hardcover release. The latest crop points up more than the public's interest in rock, however. For students of serious biography, the trend seems to be toward flashy, superficial personality profiles rather than attempts at comprehensively documenting an artist's life. In fact, the only rock biography published in recent months to fulfill that form's usual dictates is actually a revised version of a three-year-old title by Hendrix. Now trimmed of some of its length and retitled "Scuse Me While I Kiss The Sky—The Life Of Jimi Hendrix" (Bantam, $8.95, 385 pp.), David Henderson's chronicle of the late guitarist intertwines exhaustive research with Hendrix's friends, family and peers and Henderson's own reconstructions of events in his life. Instead of limiting himself to name-dropping voyeurism or sophomore analysis of Hendrix's spacey lyrics and verse, Henderson comes up with a complex and detailed portrait of a remarkable musician. Those expectations are expected of thorough biographers, but Henderson stands practically alone in the field of rock writing. Closer to the norm but still engagingly uphill is David Dalton's "The Rolling Stones" (Knopf, $13.95, 192 pp.), subtitled "The First 20 Years." Having already written an "authorized" biography nearly a decade ago, Dalton has designed this volume to be a "giant" tribute perfect for Stones fans and rock-trivia junkies. In general, from a tabloid parody sending up everyone's worst fears about the band to such esoterica as a blueprint for Keith Richards's five-string guitar, Dalton takes advantage of the book's magazine format to tap a long list of writers for views of the band. Strong graphics, lots of photos and a "sessionography" of recording dates round out the package. A similar oversized, square-cover format is used for "Bowie—An Illustrated Record" (Avon/Erl Ple, $9.95, 120 pp.) written by Roy Carr and Charles Shaar Murray, which dispenses with interview material and biographical data altogether to look at the music alone. Although a (Continued on opposite page)
Canadian Associations Aid Nation's Cannes Presence

PARIS—Although the Canadian Ministry of Industry and Commerce is giving only limited financial support to Canadian companies participating in the 1982 MIDEM (Jan. 25-29), because of the general Canadian economic situation, the country will nevertheless be strongly represented.

The Canadian Independent Record Production Assn. (CIRPA) and the Canadian Recording Industry Assn. (CRIA) have combined to coordinate and assist participating in MIDEM by Canadian companies, of which 22 have so far registered.

The province of Quebec will be represented by ten companies on a major stand and taking a booth for the first time will be the Canadian Development Corp.

MIDEM chief Bernard Chevy says that MIDEM '82 will have a strong video orientation and notes that record companies like WEA, PolyGram and Virgin which have video interests and which were absent this year, are returning for the 16th MIDEM.

Chevy claims that already more than 82% of available exhibition space has been reserved and he estimates an attendance in excess of 5,000, representing 117 companies from 35 countries.

Among other major music companies which have reserved stands are CBS, Arista, Curree, Disc A2, Teldec, Chrysalis, Hansa, Hispano, RCA and Trenta.

Newly signed to the MIDEM organization as head of public relations is former promotion and advertising director for Polydor, France, Janine Gery.

Appointed head of artist coordination for the MIDEM galas and concerts is journalist and radio presenter Sacha Reins, who has made a special study of American popular music and has wide experience of international tours.

New Rock Biographies Out

brief opening essay is included to provide a general sense of Bowie's career, the primary emphasis is on extended critiques of Bowie's singles and albums in the various guises he's created over his 18-year career. Such a tack is more common in England than here, and seems to limit the book's appeal to more serious-minded fans.

If the Bowie profile isn't a true biography, at least its authors are straightforward in saying so, which is more than can be said for the author and publisher of "Queen. An Illustrated Biography" (Protest, $8.95, 96 pp.). This is a gushing fan that preaches to the converted about one of the '70s' most flamboyant bands and is in so doing suggests the quarter's careful, publicity-conscious image changes were all writer Judith Davis contemplated in assembling her version of their story.

Any hint of controversy in the early years of their success, Queen's anegdotal lead vocalist, Freddie Mercury, and their provocative LP graphics and stage show begged for conflict—it politely sidestepped. Even fans won't be hoodwinked.

Queen is actually far better served by "Queen's Greatest Flix" (Quartet, 95 pp., U.S. price unavailable at press time), which devotes its pages to excellent color and black & white photographs of the band, mono taken by Neal Preston.

Paradoxically, the author, publisher, dealer and photographer of "Queen: An Illustrated Biography" (Protest, $8.95, 96 pp.) is this: a rock profile proudly subtitled "A Complete False Biography Based On Rumour, Innuendo and Lies." Its subject, of course, is the self-proclaimed enemy of the rock press, "Elvis Costello" (Protest, $8.95, 128 pp.) who's content to frustrate any serious fact-finding about his career and background. Thus author Krista Reece begins her book with a photocopy of a letter from manager Jake Riviera promising to "do everything in my power to prevent you from writing a book about Elvis Costello."

Reece is thus forced to limit her research to the few extensive interviews Costello granted at the earliest stages of his career, comments from various trade bookers and an overlong profile of a young New York rock artist, Jo Marshall, who was taken briefly under Costello's wing.

Despite those obstacles and some minor flubs in song title listings and lyric transcription, Costello himself makes a sufficiently fascinating topic to justify the book, if not its methodology.
Dear Sir:

I would really like to know what the Thorogood entourage should be doing in New York: trying to sell records or simply trying to survive an increase of this magnitude? It is truly a situation that I never dreamed of, and now RCA (the company I work for) is in the position of being asked to announce an increase in our prices. This is going to make it extremely difficult for us to compete in the record business. The other majors are also affected, and I feel that the situation is going to be very serious if we do not act soon.

Sincerely yours,
[Signature]

Dear Sir:

I have been trying to find out what the price of a record is going to be, but it seems that the prices are going up all the time. What usually happens is that when a record is released, the price is often higher than the original price. This makes it difficult for the retailer to sell the record, and it also makes it difficult for the retailer to make a profit.

Sincerely yours,
[Signature]

Dear Sir:

I know that the Thorogood entourage is in New York, and I am sure that they have a lot of work to do. However, I think that it is important for them to realize that the situation is going to be very serious if they do not act soon. I believe that it is important for them to work together and find a solution to this problem.

Sincerely yours,
[Signature]

Dear Sir:

I am trying to find out what the price of a record is going to be, but it seems that the prices are going up all the time. What usually happens is that when a record is released, the price is often higher than the original price. This makes it difficult for the retailer to sell the record, and it also makes it difficult for the retailer to make a profit.

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<td>“Kama Sutra (Come And Play With Me)”</td>
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<td>“Dance, It's My Life” (Instrumental)</td>
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NEW ORLEANS—"We kept promotions to a minimum, but it was a success. There is not much on-air type; we played the music we think was correct, and we highlighted our personalities." That is program director Phil Zachary's explanation of how album content and music oriented to a 4.5 (11th place among 20 stations) to a current 6.2 in Arbitron ratings and significant strides in capturing the coveted young adult demo.

There is a 9 in adults 25-49, placing fourth behind WTIX-AM's 11.3, WAFY-AM's 9.9 and WNOE-AM's 8.7. When those ages, WQW is second only to WAFY; it's first in women 18-49, with a 9.1. WQW's showing in men is generally less impressive, but the station did join the local trend of exchanging teens, dropping from 4.2 to 2.5 in that group.

What WQW has done is "to execute and to educate," says Zachary. He thinks a direct-mail campaign before the spring Arbitrons got the station off to a good start, with its new identity, until fall 1980. Q93 had used TM's rock format.

The mail campaign cost $40,000 and was directed at 20,000 house-holds; it consisted of a "personal" letter from vice-president/general manager Tom Durney, containing what we were, what we weren't and how we fit in with the other stations."

Our feature material was sent out to radio people, and we put another 3,000 on the mailer."

We got 300-400 replies to it, it did bring us a lot of listeners." In another direct approach, WQW tags itself "New Orleans' Adult Contemporary Radio Station" at the top of the hour. "A lot of radio people say that's stupid," Zachary comments. "They say it's an industry term and that nobody will understand it. We're not for teenagers and we say it."

"When you build a personality station, you've got to get a key morning guy," Zachary says, and that is Scott Poiatti, whom he hired last winter. "We did lots of research before we made a decision; we asked people who was the top radio personality in their minds. Scott won hands down."

"It was 50-50 in the Bell, Mornin', Scott-in-the-Morning."

But Scott had made his name in rock radio, and his style did not mesh with the new format for the younger following than WQUE wanted; also, some fans weren't expecting that style after years of Murray, Kenny Rogers and the Commodores. As Q93 goes into the fall book (Sept. 25), one of its tasks is to age Scott.

"What we're trying to do with him," says Zachary, "is make him more broad-based in what he talks about: nostalgia stuff, like who played the East Jefferson senior prom in 1963. We're building his association with (newswoman) Sheree Bernardi and Chuck Adams on traffic. He's the same Scott, grown up. A lot of his former listeners still love him, but it's tough to change habits."

Of course, projects will be a series of "memory weekends"; between oldies, he'll recall past news events, etc. But, he now keeps 1.400-1,500 oldies on file to attract adults. He favors "songs that evoke certain memories," no Motown stuff. Gladys Knight, the Stylistics; lots of music from the "John Denver, Simon and Garfunkel, Carly Simon, Elton, Jim Croce. That's our target demo. I couldn't believe nobody was playing Elvis in this area. We did a 12-hour Elvis special that was tremendous." Zachary also bases successes with specials featuring Neil Diamond and Wings, with the Wolfman Jack and Dick Clark series. A dash of current rock 'n' roll "adds to the freshness of the sound."

Of Q93's 75,000-watt "enlightened" audience is 25-34, and Zachary is working on the 35-40 group this fall, noting that WQW is "chomping at my heels."

He intends to "play nostalgia and build up the information services." All the station's on-air copy is newly written, and a third new-person is planned for next spring.

"We want to make sure they are ready to be promoted," the heat is on this fall. (Continued on page 31)
ARBITRON GOOF IN WA.

NEW YORK - A clerical error that occurred when Arbitron transferred data into a new computer system has forced the research company to reprint the Seattle- Everett- Tacoma spring book.

The error occurred when listeners who should have been credited to KEZX-FM were credited, instead, to KEZ-AM Portland, Ore. In the new book, with all listening credited to KEZX that belongs to it, KEZX has gone up to a 2.9 share from a previously erroneous 2.5.

Radio Programming

Boston's WVBF Undergoing Format Growing Pains

Continued from page 20

wanted to make more money, we had to go after the audience where more money is—and that's an adult contemporary audience.

WVBF's prime competitors are WHDH-AM and WROR-FM. Both are established with an adult contemporary format. WHDH gained this summer, registering a 9.7 (up from 8.5) in the Arbitron ratings. RKO's WROR dropped to a 5.4, down from a 4.8 in the spring.

"All AM radio stations in the nation are at a disadvantage right now," Johns maintains. "FM is the 'high' medium. AM has had its time, and that is the way the listener views radio. It is like black and white versus color to them."

"I have increased a fair amount with the format change, but I doubt it is from WHDH."

Johns continues. "WHDH is as strong as the numbers indicate, but the beginning of the end is near for that station. This is mainly because it is an AM station, and Boston is one of the last markets in the U.S. to recognize the trend of FM. I think the erosion of AM is starting now. WCOZ winning 12+ is an indication of this."

"WROR is ahead of us in time," Johns explains. "They've put together an alternative to WHDH, and they did a good job at it. WROR also made the transition to adult contemporary easier than we did. They went from an oldies format, which is naturally adult oriented, to adult contemporary. We had to shock our listener image first, and then begin building a new audience. The audience will take longer to recognize us because they have the perception of us being a 'teen' station."

WVBF was holding a 35 share of the teen audience prior to the advent of WROR, WXKS, and WCOZ. "This market has changed drastically in the last year," Johns says. "With WCOZ's incredible sudden thrust towards teens, we lost some of our audience. But, the decision to go the way we are going was a year and a half in the making. And, the other stations in our chain are going for the adult numbers and coming back with incredible gains—dollars and cents wise. Radio is a business and we go in the direction where we could make the most money."

Johns feels the station is going through growing pains in being the underdog in the Boston market. "Our ego is having a hard time adapting to that, because we once were the top contemporary station in the city," Johns says.

Johns has hired new personalities, news, feature, and traffic people. "We will want kids to listen to us. We're like a department store, a family radio station. We use a lot of events tied in with the family. We won't ask kids not to listen to this station, but we don't want parents to refer to us as the station their kids listen to."

Loren Owens is the morning personality at WVBF. Owens came from KMNR in Denver, where he was program director. Following Owens from 9 a.m. to noon is Don Schaeffer. Tom Lewd, a ten-year veteran of the station, works noon to 3 p.m. Wally Brine, morning man at WJBQ-AM-FM in Portland, Maine, for seven years, now works the afternoon drive. Brine is the son of WPRO-AM-FM morning man Salty Brine. Jo Jo Kincaid follows Brine in the evening. Mike Osborne and Mike DiMambro, both formerly of WPRO-FM, work 10 a.m. to 1 p.m. and 1 to 5 a.m. respectively.

RICK LEE
Vice President/General Manager, WKEZ-FM KXME, San Francisco.

"We at KXME, The Camel in San Francisco and my counterparts at other radio stations consistently advertise in SRDS because it works. Our goal via SRDS is to maintain high visibility, positive image and point of purchase awareness of our product. SRDS keeps our stations in full view of the people who buy radio."

NEIL ROCKOFF
Vice President and General Manager, 95 kWJ, Los Angeles.

"The question was... how do we translate what we're doing locally to national buyers, accounting people and media directors? The answer was simple and singular—use SRDS. Use it boldly, with color, and splash our message. From what we hear nationally, it's working incredibly well."

Your station's ads get better reception in SRDS.

These radio station executives know SRDS Spot Radio Rates and Data is used to recommend particular radio stations for spot radio advertising. They capitalize on this opportunity with Service-Ads that influence media planners/buyers the very moment their markets are being considered.

They know their Service-Ads provide pertinent facts about their stations and markets (format and programming, ratings, coverage, demographics) at a time when this is just what planners/buyers are looking for. That's why your station's ads get better reception in SRDS.

No other reference or trade publication provides the opportunity to communicate your sales story at so critical a time. Take advantage of it.

Service-Ads in SRDS Spot Radio Rates and Data. It's the logical decision. Media decision-makers will thank you for it.
**Pacific Southwest Region**

**PHILIPPINES**

*FOREVERMORE—Waiting for a Girl Like You* 3
  *KISS—Yesterday's Song* 7
  *ROD STEWART—Young Turks* 10
  *DON McLEAN—American Pie* 11

**TOP ADD ONS—NATIONAL**

*FOREVERMORE—Waiting for a Girl Like You* 1

**BREAKOUTS**

*STEVE WEAVER—Just A Friend* 1

**Pacific Northwest Region**

**PHILIPPINES**

*FOREVERMORE—Waiting for a Girl Like You* 4
  *BILLY JOEL—All About You* 2
  *HENRY PAUL BAND—Wired* 3
  *ROD STEWART—Young Turks* 4
  *STEVIE NICKS & NEIL YOUNG—Landslide* 8

**TOP ADD ONS—NATIONAL**

*ROD STEWART—Young Turks* 1

**BREAKOUTS**

*STEVE WEAVER—Just A Friend* 1
Radio Programming

Washington Roundup

**FC**C: Out of $$, Out To Lunch

WASHINGTON—The FCC was out to lunch last week. In fact, for a half a day, it was out of business, too. Caught in the middle of last Mon-
day’s (13) historic government shutdown which came as a result of the showdown over the budget between President Reagan and Congress, the
FCC, like all other government agencies, found itself without a budget and was left with one final action, as determined by the Attorney General’s ruling in such odd matters—“terminate functions in an orderly way.”

It was the first time in recent American history that a president had ordered so massive a shutdown of federal operations and Reagan did so after vetoing, as he had promised, the federal spending bill. By
day’s end, however, the crisis for federal workers was over. The
government had agreed to a brief extension of government spending authority even as Democrats charged the pres-
ident with manufacturing a “shoot-
out at the O.K. Corral.”

The FCC had issued guidelines last Monday for the appropri-
cations crisis. All employees were instructed to report for work, but the orders from the top also made it clear that the Commission was definitely go-
ing to the “thuds off” until funding was resumed.

In written instructions that could have been used for a new Gilbert and Sullivan style operetta, the FCC stated that until Congress acted on appropri-
tions, the Commission would not “release any official rul-
ing…accept any pleadings, pro-
cess any authorizations…initiate any new inquiry…administer any li-
censing examination…” or conduct any station inspections.”

Federal Briefs

WASHINGTON—The Federal Communications Commission will hold its first meeting of the Advisory Committee on Alternative Financing for Minority Opportunities in Telecommunications Monday (30) at FCC headquarters, 1919 N. St. NW, at 9:30 a.m.

The committee, chaired by FCC Commissioner Henry Rivera, plans to provide recommendations for the development of private capital as-
sistance for minorities entering the field. The committee’s inquiries and recommendations will be sum-
murized in a final report in the fu-
ture. * * *

The FCC’s Temporary Commis-
sion on Alternative Financing for Public Telecommunications ap-
poved a request Nov. 13 for prop-
osals by public radio and television
stations nationwide to participate in an 18-month demonstration pro-
gram that would feature experi-
mental advertising.

Congress created the Temporary Commission in the Public Broadcast-
ing Amendments of 1981 to study options for non-governmental sources of revenue, including pos-
sible advertising.

The Temporary Commission asked public stations nationwide to submit proposals by Dec. 7 if they
wish to take part in the program. Stations will be selected by the Com-
mision and the Corporation for Public Broadcasting.

License Procedures Modified

WASHINGTON—As part of a continuing process, the Federal Communications Commission has
modified broadcast license applica-
tion procedures.

Significant in the latest round of rulings is a new approach to license applications with inadequate engi-
neering data. Historically, an appli-
cant could hold his place in line while amending a defective or hast-
ily assembled engineering study.

Concluding this was “unfair” to other applicants and “shifted” a burden for technical analysis to the
Commission, the new process will reject the application.

Other changes include eliminat-
ing the notification of cut-off dates via the Federal Register, shaving two weeks from processing time, delegating authority for acting on
petitions to deny licenses to the Chief of the Broadcast Bureau when they do not involve license renewal.

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**Radio Programs Source Book**

**Compare Ours or Theirs**

When Broadcast Information Bureau
began to prepare the most complete
and comprehensive radio programs
source book available anywhere, we
knew that they were doing something
similar. But you’re professional and
you need a source book for professional
use. So, we want you to compare.

We charge $14.95 (which includes a free
update). They say they charge $14.95
(no update included). Most of you get it
for free. We lose on price — and only
on price — but that’s where the com-
parison ends.

Why are we worth $45.00 more? We’ll
show you!

**US**

- The Radio Programs Source Book
  gives equal billing to all program pro-
ducers and distributors with objective
  synopses of programs.

- The Radio Programs Source Book
  gives you up to 95 facts about each title.

- Their book is prepared by The Associa-
tion of Independent Radio Producers —
a group of producers and distributors
that sell their own programs.

- They feature their own mailing listing
  synopses of only their own members’
  programs.

- They give you limited information.

- The Radio Programs Source Book
  not only gives you complete alpha-
  betical listing but cross references by
  main category, subject category and
title.

- The Radio Programs Source Book
  is based on a computerized data
  program stored and updated contin-
  uously.

- Ask them what they do. We don’t know.

- The Radio Programs Source Book
  is prepared by Broadcast Information
  Bureau, Inc., an independent organi-
zation, with no axe to grind, no pro-
gram to sell.

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**Radio Programs Source Book**

**Compare Ours or Theirs**

When Broadcast Information Bureau
began to prepare the most complete
and comprehensive radio programs
source book available anywhere, we
knew that they were doing something
similar. But you’re professional and
you need a source book for professional
use. So, we want you to compare.

We charge $14.95 (which includes a free
update). They say they charge $14.95
(no update included). Most of you get it
for free. We lose on price — and only
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- Ask them what they do. We don’t know.
IMIC '82
Billboard's International Music Industry Conference

APRIL 26-29, 1982
ASTIR PALACE HOTEL
ATHENS, GREECE

Will Help You Meet
The Challenge Of Change

...in Panels, Round-Table Discussions and Workshops, conducted by some of the World's Foremost Industry Leaders treating such topics as:

- The Wired Society — New Profit Potential in answering the Consumers' Demands in the Era of Satellite, Cable and Home Video.
- Audio Strikes Back — The Record Industry draws from an Arsenal of Technology, Promotional Prowess and Artist Supremacy to Reclaim its Share of the Home Entertainment Market.
- TV-Ogre Or Savior — A Unique Promotional Force: Special Report from Latin America.
- Intellectual Property Rights — How and By Whom will they be Safeguarded?
- The Changing Patterns in Marketing — What They Mean to You
- Anti-Piracy — The World Battleground.
- New Advances In Combating Home Dubbing.
- The Home Video Market — Is It For You?
- The Role Of The Music Publisher In A Changing World
- Youth Speaks Out — The Industry's Most Promising Young Executives Tackle The Issues of the 80's. These and Other Crucial Topics to be discussed by World Industry Experts.

New! Young Executives Program. Please inquire for special registration details.

There will be no refunds on registration cancellations after April 9, although substitutions may be made. Any cancellation prior to that date will be subject to a 10% cancellation fee.

REGISTER EARLY — REGISTRATION FEE WILL BE 135 HIGHER AT THE DOOR.

ROOM RESERVATIONS
Hotel space is limited and must be reserved by Feb. 1st to ensure availability. All room reservations must be made through Billboard.

Notes: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservation.

Please circle accommodations & rates you would like to reserve.

REGISTRATION
Please complete the form and mail it to either:
Billboard's European Office, U.S.A. Office or:

Last Name ____________________________ First Name ____________________________
Middle Initial ____________________________

Company ____________________________ Title ____________________________

Address ____________________________ City ____________________________ State ____________________________ Zip Code ____________________________

Phone ____________________________ Ext ____________________________

REGISTRATION FEES:
U.S. $150 (£125) before February 19, 1982
U.S. $160 (£130) after February 19, 1982

I wish to change my registration to:
A. American Express
B. Bank America/VISA
C. MasterCard
D. other

1. Double/ Single
2. Double/ Single
3. Double/ Single
4. Double/ Single

Rates include:
Continental Breakfast
Please give us your home address for special marking of Home Address

$68 $75 $68 $75 $68 $75 $68 $75
$136 $150 $136 $150 $136 $150 $136 $150

City ____________________________ State/Country ____________________________ Zip Code ____________________________

Exhibition Registration Contact:according to regulations, please phone Toll Free: +44 (0) 845 412 0000


For further information contact: Astir Palace Hotel, Athens, Greece.
MONROEVILLE, Ala.—WMFC-AM-FM is employing large market techniques to capture the 25-35 age group listeners in this town with a population of approximately 6,500.

The station (which simulcasts its 1kw daytime AM with its 3kw full-time FM) is slowly incorporating news and information shows into its music mix—a "countrypolitan" blend of top country and adult contemporary tunes.

First hit to the airwaves 18 months ago was "Party Line," a 30-minute weekly program focusing on community needs and local affairs. "We don't always have local people as guests," says program director Fred Kelley. "For example, they're putting in a gasohol plant nearby and we're bringing in someone to discuss the effect it will have on the area farmers like the increased market for corn for production of the fuel."

Added more recently are two 11-minute weekly shows called "The Garden Show," which features a horticulturist discussing plant and soil problems; and "Mr. Goodkind's Farm Show," in which local Motors dealer fielding questions about car problems.

An afternoon WMFC runs a hefty proportion of news and sports. Kelley estimates that between 6 and 7 p.m., only one song is played, with the bulk of programming taken up by news and information.

The station melds forty top country singles with an equal number of adult contemporary tunes. Album cuts are not played. When the station's signal shuts down, the FM outlet plays mostly adult contemporary numbers.

Kelley admits that what WMFC is doing is not new to large market stations, but says that it has significantly boosted the station's listenership and advertising revenue.

Adults 25 to 44 who have contacted Kelley for his help in setting up similar formats on their two outlets.

Radio Programming

Small Markets Apply City Ideas

JOHNNY MARKS CLASSICS
RUDOLPH THE RED-NOSED REINDEER
140,000,000 Record Seller—Over 500 Versions
BRENDA LEE
ROCKIN' AROUND THE CHRISTMAS TREE

Frank Sinatra
Bing Crosby
Placido Domingo

I HEARD THE Bells ON CHRISTMAS Day
Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames,
Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert
Kempfeotor, Living Voices, Lawrence Welk, Living Strings,
etc.

BURL IVES
A HOLLIE JOLLY CHRISTMAS

TV SPECIALS
RUDOLPH THE RED-NOSED REINDEER
Burl Ives (Sound Track MCA) Dec. 14. CBS
18th Showing—Longest Running Special in T.V. History
RUDOLPH'S SHINY NEW YEAR

ST. NICHOLAS MUSIC, INC.
1619 Broadway, New York, N.Y. 10019 (212) 582-0770

December 5, 1981, Billboard

ERROR HIRES WWW Share

DETROIT—A computer processing error in the spring Detroit Arbiton gave WWW-FM an overall audience share three tenths of a share higher than it deserved.

As a result WWW-FM's share will be reduced from 4.4 to 4.1 in a revised spring book. This really won't make much difference to WWW, since the summer book for the country outlets registers a 4.6.

WWW program director Dene Hullem notes that the 38 misidentified diaries mean that WWW will have 1,300 less men listeners and 1,000 less women. Of the men, 600 are under 24 and 400 under 55. Among the women, 900 are over 50. WWW's target audience is 25 to 34.

The error occurred when 38 unidentified diaries coded UUUU were credited to WWW.

National Programming

NEW YORK—Steve Martin, Rodney Dangerfield, Bill Cosby, Lily Tomlin, George Carlin and Gallagher are in the lineup for the "Laugh Machine" show which debuts on 54 stations Monday (30) in a distribution from the Progressive Radio Network.

Stations receiving ten 90-second shows each week and these are available on a cash or barter basis. Bill Quinn and Susan O'Connell are in charge of this project. Progressive also offers "News Blimp," "Sound Advices" and "Holiday Packages."


Bob Brunson has joined the Satellite Music Network as vice president of station relations. He comes from FM Programming where he was general sales manager. He was previously general manager of KFSD-AM Dallas and WITOR-AM Norfolk, Va., program director of WEAM-AM Washington, KaAM-AM has signed up with SMN to carry the adult contemporary format.

CBS Radio Network has begun its seasonal "Cavalcade of Christmas Music," which includes 13 special programs of Christmas music through Dec. 24. Five of these will feature the Salt Lake City Mormon Tabernacle Choir and the balance of the programs will spotlight choirs at various colleges.

Sheila Rene Backstage, a new one-hour music/interview syndicated series from Broadcast Arts Group, is now being cleared on seven stations including KSJO-FM San Jose, Calif. Artists being featured on the show include George Thorogood, the Destroyers, Heart, Ian Hunter, Billy Squier, Loverboy, DeDe Uz and Thomas, Johnny Mathis, Dave Leppard and Blackfoot. The program is offered to stations without charge.

Continental Radio has added a toll-free listening line for a demonstration of its 24-hour satellite-delivered contemporary gospel format.

But to call it you first have to call Craig Hodgson at (804) 393-2501. Continental has added KCNL-AM Homer, Alaska. . . . The Los Angeles jail scene since the 1970's was explored in a "Jazz Alive" special on National Public Radio over the Thanksgiving weekend called "Central Avenue Breakout: A Portrait of a Jazz City . . . Los Angeles." A three-hour series of three-hour programs featured such artists as Dexter Gordon and Lionel Hampton.

Ocean City Wins FM Spot

OCEAN CITY, N.J.—Although Ocean City Radio has received tentative FCC approval to set up an FM station at this resort, JM Communications vying for the same spot on the dial has notified the Federal agency that it intends to appeal the decision. If the final decision favors Ocean City Radio, the firm will have to decide whether to seek a variance or move the proposed location of the transmitter and studios since its site has been rezoned from commercial to residential.

Principals of Ocean City Radio include Francis Fernandez, radio engineer at WCAU-AM in Philadelphia; Robert W. Spain, also a WCAU engineer and his wife, Linda; and Charles Kramer, of WPFG in neighboring Atlantic City and his wife, Lori. Principals of JM Communications are Malcolm Pryor, a financial consultant from nearby Philadelphia and his wife, Jacqueline Pryor, a fashion model; and Robert L. Archie, an attorney from Sicklerville, N.J.

According to FCC attorney Pauline
Leetman, one of the primary considerations was the degree to which the ownership and management of the station would be racially integrated. Ocean City Radio received full credit for an integrated ownership and management.
NEW YORK – WKTF-MU scored a 6.7 share of Mediabase's ratings for the New York market to top the Sweeps, the first time in three sweeps at WKTF-MU. WOR-AM was second with a 6.4, followed by WPLJ-FM's 5.9. KTU's urban contemporary format, WKYS-FM and WBLZ-FM, shared 5.7 and 5.4 shares, respectively. In the two-hour time slot category, KOPU cranked up a 6.1, while RKS and BLS tied with 5.4.

Lee S. Simonson is appointed vice president of RKO Radio. He retains his post as general manager of WVOX. He has worked since January, 1980, with WVOX. He joined KJYU-FM in 1979 as program director. He comes to the station from KFRC-AM San Francisco, where he held a similar position effective January 1. He continues as program director of the station, broadcast a three-hour tribute to past winners of the Country Music Association's "Entertainer of the Year" award over Thanksgiving weekend. Featured artists included Roy Clark, Loretta Lynn, Dolly Parton, Haggard, Mel Tillis, Charlie Pride, Barbara Mandrell, Willie Nelson, Ronnie Milsap and John Denver.

Ralph Caldwell is appointed operations manager of WOW-AM Om-aha, Neb., a Meredith Corp. He was formerly production manager. . . . Dan Miller joins WCKL-AM Caselli, N.Y., as operations manager and evening drive personality.

Steve Gannon moves to KVIL- FM Dallas-Ft. Worth. For his new 10 p.m.-1 a.m. shift. . . . Anne Leighton is the overnight jock at WRNW-FM Raleigh, N.C. Sherry O'Dell succeeds her. She succeeds WPTF-FM's Stevens Point, Wisc., as afternoon personality.

Recent promotions of note: WZZO-AM Lafayette, Ind., re-places W.L. with its "Great Winter Giveaway"—a trip for four to Walt Disney World. A complete home entertainment system and a Atari Home Video Center. . . . WRQX-FM Washington, D.C. presented a list-ener with a new Damus 280ZX, as part of its "Winning Ticket" promotion. A $125,000 home will be offered on Dec. 14. . . . WGBK-FM Boston presented a special simulcast of a concert broadcast by WBZ-TV. . . . Weekender, which featured local bands Jon Butcher Ash and The Smoppers. The show, "Daeline Box on the Rocks Live at Paradise," was taped earlier this year.

Cowboys at Turner is the Radio Personality of the Year at WSM-AI and FM San Diego, according to a listeners poll. The jock was promoted from morning drive to afternoon drive. Nov. 15 at the San Diego Country Country Music Awards ceremony in neighboring Claire West. Carl 529 Southern Comfort topped best band honors. . . . The National Black Net-Works Advisory Board has elected three new officers Joseph Joseph B. Weylan of WDAS-FM Dayton is chairman; Andrew "Snake" Carter of KPRS-FM Kansas City, Mo., is vice chairman; and H. Arthur Gilliam of WLOK-AM Memphis is secretary.

The elections were held at the association's annual meeting in Barbados, West Indies.

Rodney Dangerfield finally got some respect last week when WLS- FM Chicago received a Silver Medal for "creative program ing and effective communication" from the International Film & TV Festival. Dangerfield, who appears in second entry featuring the popular star-ter. . . . Janine J. B. Walker of WPXM-AM Cleveland hosted a live remote last week from Angelia Mia's Pizza restaurant on his Saturday afternoons. She joined WPXM last May, and has built an audience of over the past six months.

Jonathan Green returns to the Milwaukee market doing afternoon drive on WZU-U-FM. He was a personality at WTM-AM for 12 years before joining WDAE-AM Tampa doing mornings. . . . Scott Jamerson is the new program director at KENO-FM Los Angeles, replacing Jessie Summers. He was music director.

Shelley Steele has taken over the 4 to 10 p.m. shift at KKEG-FM Fayetteville, Ark., replacing former program director Jeff Couch, who also held that shift. . . . At WHIR- AM/WMOE-FM Danville, Ky., Mike Baker is now program director, replacing Steve Bertram who ac-cepted the sales management post. Fritz Warren a.k.a. James Mayfield is music director as well as afternoon drive personality. Bertram continues as sports director. . . . Steve Bertram and Mike Baker will handle the morning air shift. . . . Ron Drake, central Pennsylvania disc jock, has been elected to his 35th anniversary in local broadcast- ing. He's been doing the 6 to 10 a.m. morning show at WPKX-FM, Harrisburg, Pa., since 1960. However, he says the highlight of his broadcasting career was a remote he did from Mexico City in 1978.

Larry White has joined the music station WBGU-FM Newark, N.J. as the overnight host. The station is in the midst of its annual jazz festival featuring performances by artists including Clifford Jordan, Barry Harris, Harold Vick and Leon Thomas. WKEZ-FM Norfolk, Va. has gone off the air and been replaced by the city's contemporary formatted WLYT-FM. Headlining the station's personality list is morning man Nick O'Neill who comes from WGH-AM where he's worked for four years. Also joining the station are WKAL's Jeanne Richard and David Reilly. In the station's executive lineup, Dick Graham is the station manager and vice president, with Judie Wade, vice president/operations. . . . Jeanne Richard and David Reilly. In the station's executive lineup, Dick Graham is the station manager and vice president, with Judie Wade, vice president/operations. . . . Jeanne Richard and David Reilly. In the station's executive lineup, Dick Graham is the station manager and vice president, with Judie Wade, vice president/operations. . . . Jeanne Richard and David Reilly. In the station's executive lineup, Dick Graham is the station manager and vice president, with Judie Wade, vice president/operations.
### Rock Albums

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Weeks On Chart</th>
<th>ARTIST—Title, Label</th>
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</thead>
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<tr>
<td>1</td>
<td>2</td>
<td>2</td>
<td>THE ROLLING STONES—Tattoo You, Rolling Stones Records</td>
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<td>2</td>
<td>3</td>
<td>3</td>
<td>THE POLICE—Ghost In The Machine, A&amp;M</td>
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<td>8</td>
<td>GENESIS—Abacab, Atlantic</td>
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<td>21</td>
<td>FOREIGNER—4, Atlantic</td>
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<td>U-2—October, Island</td>
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A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.
AUSTIN—I can vividly remember listening to radio as a kid growing up in southern Connecticut. And one of my keenest memories is of a couple of silly contests that my favorite station—WAVZ—used to run. I use the word silly because in comparison with some of today’s lurid promotions and contests, what they used to do at WAVZ could only be called cutesy. And yet, those silly contests stuck in my mind with more importance than things I’ve had away.

They used to have a simple trivia game called The Genius Club. Pick a question out of the encyclopedia. First person to in with the correct answer wins. Sometimes the questions were a breeze. Sometimes nobody won. The prizes ranged from pen and pencil sets to movie passes, and maybe if you were very lucky, thirteen-cent silver dollars. It was popular with teenagers. It was also popular with their parents.

The point? Elaborate contests and promotions often lose their impact because they’re not designed to the weight of their own importance.

The elements of fun and spontaneity disappear and you’re left with some pretentious beauty that often doesn’t fulfill the role of game building for which it was designed. And most listeners, according to our research identity with those types of promotions and contests which can be fun, can provide right answers to two, are easy accessibility and don’t require a maximum commitment of time or content. And perhaps something a little silly?

Prizes are another problem. Most listeners simply don’t think they have any chance of winning 500,000 or 100,000 or even 1,000. So they mentally tune out. They react much more favorably to TV tickets, movie passes, dinner for two, and albums. And of course, they won’t wear a shirt if you don’t! But the key to all is identification and access. And most listeners get little notice of the prize is a truly big-ticket item.

There is one definitive exception to the above “rules,” however. When WAVZ’s cash call, which was begun as a shortened radio equivalent of WTHD’s cash call, has been phenomenally successful. The reason: Access, identification, and content. They give away more $1,000 every day. The listeners can bank on it. And you don’t have to go through six weeks of listening across every hour to have a chance to win.

But hold it, you say. I don’t have $1,000 to give away every day. And I say fine—well, just remember that you’ve got to generate interest on an entirely different and non-greed oriented promotion. You make your contests fun. I’ve seen several stations do the Winner and Loser Of The Day. Callers get to the winner. Losers... and appropriate prizes are given out. It’s a great way to poke fun at local or national celebs. And it’s a great way to reinforce those call letters. Make your contests fun. Nobody wants to hear a constant blat of coins for an interminable length of time. It should flow easily in with your clock. And re-orient your contestorious fans. What’s the point of doing a contest or promotion if other listeners are not going to be aware of it? Let the market know. Take advantage of free publicity. Have a novel night for the people who have won moves past. Make it a gala event! Have an anniversary dinner for the people who have moved, or dinner for two! Let the public know. And don’t be afraid to be a little silly. There’s lots of soft socated 20-year-olds who remember those kinds of things from their early days. And they probably wouldn’t mind seeing Dr. Higgins back brought back for another run.

Dr. Balon is available for comment ence promotions by broadcasters. (212) 400-1124.

No On-Air Hype Is Station’s Key

Continued from page 20

One “class promotion” often trips to Paris based on collections of WTHD’s cash calls and competitive counters placed in certain bars and restaurants. The station has also made an early-ath day with Sewn with give away 13 Walkman FM STEREO to listeners who “take the FM pledge.” The station “is a station that delivery a partner in a “photo- moral” mildly old contest giving away designer jeans.

The personalities are Scoot and Shereer S-10:00 a.m.; Steve St. John from WNOE; 9 a.m. to noon; Chris Young, former p.d. at WABR Mobile, and Chuck Palumbo from WXFS-FM (KISS-106) Boston 3 to 7 p.m.; Shih St. Class from WBGN- FM (FMP99) Tallahassee, 7 to midnight; RKO’s network show with Bob Deобрinger midnight to 4 a.m. and Basketly Moore 4 to 5:30 a.m.

Zachary left WXFS-FM (KISS-96). Chris Young, former p.d. at WXFS-FM, has been doing an on-air show on the air on New Orleans, but says he’s found this to be a “valid, professional, market with lots of competition.” This July, he became operations director for Q 93 and its Indiana counterpart, WOAM. AM. new music director is Chris Young.

Zachary doesn’t exhibit much respect for his toughest competitor, WAJY. because its automated. “We created a quarter of a million dollars in our program,” he says, “The company said, ‘Let’s make this into the station that’s going to be here.’ We took the long hard road.”

BARTWIGG

Rob Balon
Something A Little Silly

New On The Charts

BETRIE HIGGINS

"Key Largo"

He was majoring in architecture at St. Peterburg Jr. College, and also a part-time art student, when the Roee- man asked Bernie Higgins to join his band. They spent the next four years on the road with the band whose tour included a trek through Britain with Tom Jones, and opening for such acts as Peter & Gordon, the Beach Boys, the Rolling Stones and Manfred Mann. Also during this time the group released the single, "Universal Soldier," on ABC Paramount.

Disenchantment with life on the road, Higgins left the group, did a brief

AUSTIN—There are stars awarded to those products showing greatest artist growth during the current quarter’s chart (Prime Mover). • Awards presented to Recording Industry of America. • Award of the record of the week at play listed in rank order. • Awarded by Billboard. 40

DELIVERY

Rob Balon

Something A Little Silly

20181

122 Christmas hits and seasonal songs in our Christmas Programming package.

Available only to radio stations in mono or stereo with 25 Hz toning.

CHRISTMAS 1981

The Music Directory
Box 10311 Indian Orchard, Massachusetts 01151-4319-800-400

DECEMBER 5, 1981 - BILLBOARD

www.americanradiohistory.com
**Music Monitor**

By CARY DARLING

WELCHING ON FRIENDS: “Live footage” seems to be the bywords these days at Gowers, Fields & Flattery video firm in Los Angeles as Bob Welch, Divo and Rod Stewart concerts will become historic moments thanks to video. Director Bruce Gowers, audio producer Michael Verlich and mix engineer Bill Yodelin recently shot Bob Welch and friends at Los Angeles’ Wavy Noy. 20. The friends included Mick Fleetwood, Christine Mcvie, John Mcvie, Stevie Nicks, Carmine Appice, Robbie Patton, Heart’s Ann Wilson and Howard Lester, Tom Stein of the Vanilde Fudge and Don Westen, a former member of Fleetwood Mac.

The project is to be the first original rock music selection to come out on RCA SelectaVision videodisk. In addition, it has been licensed for future airing over Warner-Amex’s MTV. Also included are two interview segments with Christine Mcvie, Mick Fleetwood and others. Gowers, Fields & Flattery have two hours’ worth of material but exactly what will make onto disk and or not cable has not been decided.

Monday (?) Divo is doing a special show at the 3,000-seat Santa Monica Civic in addition to its 10,000-seat Forum show two days later The Civic show, a benefit for the Los Angeles-based Save Our Sports which raises money for athletic programs in the school district, is being taped for airing over MTV. Rod Stewart’s Forum show at the Forum is being beamed live over cable outlets and later over broadcast outlets. Bruce Gowers is directing and there may be “mystery star guests.”

CENTERFOLD MATERIAL: Paul Justman has completed the “Centerfold” clip shot in Boston for the J. Gein Band. This is the title track from the band’s latest album. Keith MacMillan has finished a video for another EMI-America act, Sheresa, from the Shura at Riles Studios in Los Angeles. The track is “You’ve Couldn’t With Me.” John Weaver produced for KEEFCO.

EXCUSES: Steve Martin recently completed his “Fredrick’s Lift” and “What was the Forest?” They were directed by Allan Maitre, produced by Larry DeLeon for EUE/Sreen Gems and Warner Bros. Records.

THAMES TOP 10: Chrysalis Records has two new videos from British acts. Russell Muelcy recently finished “Paint Me Down” for Spandau Ballet and “The Voice” for Ultravox. The latter is from the “Rage In Eden” album while the former is not included on album as yet.

BIG LEAGUES: Robert Lombard has a promotional video for the Los Angeles Dodgers’ members Steve Vegar, Rick Monday, Jay Johnstone and Jerry Reuss (otherwise known as the Big Blue Wreking Crew). The “group” sings its latest Elektra single. “We Are The Champions” and “New York, New York.” Bob Emmer and Shep Gordan served as executive producers with Alive Video. It was shot at Sound Labs Recording Studios in Los Angeles. World Series footage is interspersed with the performance.

LENE IN NEW YORK: Eric Lene Lovich has a concert special which will be airing in early 1982, distributed by VU TV of Phoenix. The 60-minute concert was recorded at Studio 54 in New York 54 in New York.

ITALIAN VIDEO: Italian Television’s “Popcorn” show is doing a segment on Los Angeles new wave bands. Hollywood’s R B D Productions produced the eight-minute segment which features the Crown Of Thorns and the Rayonies.

EVERY NIGHT LIVE: For those who missed Billy Joe’s recent live appearance on NYC-TV’s “Saturday Night Live,” Columbia has acquired the rights to the “She’s Got A Way” segment as a promo clip.

BACKSTAGE IN L.A.: “Backstage Pass” the rock video show from Videowest in San Francisco, is back on the air in Los Angeles after being dropped from the schedule by KABC-TV. Now, the show is on KLTA-TV as well as on stations in San Francisco, Boston, Sacramento, Minneapolis and Tokyo. Upcoming artists include Divo, David Lindsey, REO Speedwagon, Ronnie Montrose, Jerry Garcia, Musterhead, the Rolling Stones, Michael Nesmith and Todd Rundgren.

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**MCA/SONY Case Probed At Seminar**

**By BETH JACQUES**

NEW YORK: “A fair shake for all concerned” emerged as the dominant theme in the IFTA seminar on home video programming held in New York Nov. 17-19. Nowhere was this more apparent than in the application of the copyright laws which are self-conscious about the fact that we are going into a rental medium.” Citing a “Catch 22 in industry creation of a release and distribution mechanism for a sale business now aimed at a rental customer,” Jimiro said Sony policy will be similar to the theatrical model. This includes limited framing, high price and (Continued on page 33).

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**WET BLO—BIB, based in Richardson, Texas, has introduced new VHS and Beta head cleaning kits. The kits are available in a VCR after 30 to 40 hours of operation to remove contaminants from the entire tape path.**

---

**Programming ‘Pie’ But Is It Juicy?**

*Continued from page 12*

"We are all part of a great master plan," said C’s Leslie of CBS Video Enterprises, adding that the details of the plan had yet to be worked out. Stating that sale and rental could co-exist, he also cited cues for concern which included over- and under-production of product, under-capitalization and the lack of sound business judgment.

"Cost, technology and pricing will determine who gets the lion’s share of this business," he said.

"It is a question to understand that to the extent rental is a large and growing business, studios will try to be part of that action," said Jim Jordan, president of Walt Disney Telecommunications.

"This is a rental business," he continued, positioning rented films as a "business experience” comparable to theater attendance and worth between $8 and $10 per turn. "The consumers have learned that it is not face to face reality that we are going into a rental model.

"Using a Catch 22 in industry creation of a release and distribution mechanism for a sale business now aimed at a rental customer," Jimiro said Sony policy will be similar to the theatrical model. This includes limited framing, high price and (Continued on page 33).
"selling the size" of watching movies rather than renting them as commodities.

"Rentals only will be resisted in the same way sales-only has been over the last three years," said Bob Klingensmith of Paramount Pictures Corp. "The issue is not rental versus sale, but rental and sale.

"Distribution is not a business our studio can afford to be in," Klingensmith said, explaining that the Paramount surcharge scheme is "economically correct" for the company. "Stores make money on rentals," he declared. "Lose costs higher than sales costs spell doom for the industry.

Paramount sales have grown 400% faster than the cumulative growth of the VCR market. No industry scheme works - both in the U.S. and internationally. "This program is simple, flexible and it simulates business," he said.

Stating that rental is a short-term solution to a lack of programming, Stuart Karl of independent programming firm Karl Video called for the creation of independent programming as the key to growth in the industry.

"We're a property developers, not an owner of hotels," he said, stating that independents carry the burden of finance, production and development while major studios churn out catalogs of their old movies.

"Don't lump original and 'how to' programming in with movies," he said, adding that "60 Minutes" is a bigger draw than "Movie Of The Week." While conceding that pay television delivery will have some negative effect on cassette panels, including Bill O'Shea of 20th Century Fox Telecommunications, agreed that long-term growth of both deliveries was "substantial and inevitable.

Some three million U.S. homes currently own VCRs and 13 million are wired for cable. Six million remote homes are available for generation industry programmers predicted a rosier future.

"Windows" of six to eight months minimum were perceived as dealing with the negative impact of cable. While Cy Leslie cited "existing" cassette sales on a recent three-way release of a recent REO Speedwagon program simultaneously put out on cable, videocassette and LP, Jim Jinkins predicted a shorter-term window increase of up to a year, "precisely to extend," he said, while adding that Dumbo will remain a rental only item despite the imminent release.

Summarizing a call for record retail outlets to join the video business, O'Shea said he was disappointed that many outlet expect video suppliers to offer 360-day terms and unlimited returns.

"The video business is not the record business," he said. "Retailers who have learned that are reaping the benefits. Those waiting for terms to change will be left in the cold.

While a survey of major department stores conducted by Deborah Skinner of the Associated Merchandising Corp. indicated they feel consumers want both rental and sale with a slight emphasis on rental, the stores are divided about rental profitibility.

They state that rental is not feasible due to current rental price, security and stock levels. They also predict a rise in blank tape sales.

"Assisted whether low-price rentals would wet a consumer's appetite to buy or encourage home taping, stores were unanimous that home taping would increase," Skinner said.

Stating that "the pieces of the pie today greatly favor studios" and that the rental business, as it stands, is not worth the risk, Steve Wilson of Fotomat said that the proliferation of rental plans proves the motion picture industry has misunderstood the retail trade and the amount of money in rental.

"Studios feel they are being robbed blind on unauthorized rentals," he said, pointing out that not only are dealers' net costs and interests rates up, but the life of a title now closes in as little as 60 days. Other misconceptions include retaining control of a title, which Wilson said leads to inflexibility, and overestimating the appeal of the program to mass merchandisers.

"The system must be left free to (Continued on page 34)
lawyers at seminar clarify mca/sony court decision

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sales vs. rentals

"the rent is in the business," he said. "if the retail trade and the real estate and mortgage owners want to ask them their best interests are being served.

"studio executives have forgotten how the public got into the business," said Jerry. "at the beginning of movies unlimited, warning against the rise of the video cassette for those who must have the latest hit as soon as it's out, he also stressed that the eventual sale of black market pictures even after a rental period is vital to stunt bootlegging.

"rentals are less net receipts than sales," stressed Arthur moss of video shack. "this is has been and will continue to be a stronger selling business."

"current pricing structure is focused on short-term profits rather than long-term growth," added jack freedman of video to go. stressing that rental is driven by high retail prices and will mirror the prices of video software. high prices lead to piracy and retailers seek to black market to steal market in sales he said.

adding that a sacrifice scheme is counterproductive because it drives customers to rentals, thereby reducing sales and the ultimate return to the studios, he said that sales of new product to dealers will only "fill the pipeline in a rental-dominated market.

"a rental-dominated market will not participate in the expanding videocassette recorder universe," he concluded.
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FOR WEEK ENDING DECEMBER 5, 1981

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Top 40

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### Billboard Top LPs & Tape

**FOR WEEK ENDING DECEMBER 5, 1981**

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<th>Title</th>
<th>Label</th>
<th>Chart Position</th>
<th>Notes</th>
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<tr>
<td>1 20</td>
<td>FOREIGNER</td>
<td>▲</td>
<td>Atlantic SO 16999</td>
<td>65 2</td>
<td>BLACK SABBATH</td>
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<td>3 7</td>
<td>POLICE</td>
<td>Ghost In The Machine</td>
<td>A&amp;M SP 3732</td>
<td>37 37 7</td>
<td>DIANA ROSS</td>
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<td>3 2 13</td>
<td>THE ROLLING STONES</td>
<td>Tattoo You</td>
<td>rolling Stones Records 1C1 10652 (Atlantic)</td>
<td>38 40 13</td>
<td>THE KINKS</td>
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<td>4 18</td>
<td>JOURNEY</td>
<td>Escape</td>
<td>Columbia TC 37008</td>
<td>39 38 52</td>
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<td>5 4</td>
<td>EARTH, WIND &amp; FIRE</td>
<td>Worm</td>
<td>ABC/Columbia TC 37548</td>
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<td>THE DOOBIE BROTHERS</td>
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<td>6 6 11</td>
<td>BOB SEGER AND THE SILVER BULLET BAND</td>
<td>Nine Tonight</td>
<td>Capitol ST-11542</td>
<td>41 42 26</td>
<td>AIR SUPPLY</td>
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<td>7 17</td>
<td>STEVIE NICKS</td>
<td>Bella Donna</td>
<td>Warner Bros WP 12817</td>
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<td>OLIVIA NEWTON-JOHN</td>
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<td>MCA MCA-2026</td>
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<td>9 9 8</td>
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<td>Arista SO 19313</td>
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<td>11 4</td>
<td>RUSH</td>
<td>Exit Stage Left</td>
<td>Warner Bros 2 7501</td>
<td>53 1</td>
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<td>11 8 11</td>
<td>DARYL HALL AND JOHN OATES</td>
<td>Private Eyes</td>
<td>RCA APL-4 0374</td>
<td>54 46 6</td>
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<td>12 12 8</td>
<td>Kool &amp; THE GANG</td>
<td>Something Special</td>
<td>De-Lite SLP 2590</td>
<td>56 22</td>
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<td>DAN FOGELBERG</td>
<td>The Innocent Age</td>
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<td>17 4</td>
<td>QUEEN</td>
<td>Greatest Hits</td>
<td>Enrica SE 144</td>
<td>58 6</td>
<td>THE COMMODores</td>
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<td>16 5</td>
<td>DIANA ROSS</td>
<td>Why Do Fools Fall In Love</td>
<td>Motown M 40003</td>
<td>60 4</td>
<td>ELVIS COSTELLO &amp; THE ATTRACTIONS</td>
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<td>22 3</td>
<td>ROD STEWART</td>
<td>Tonight I'm Yours</td>
<td>Warner Bros 3842</td>
<td>51 23 12</td>
<td>LUTHER VANDROSS</td>
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</tbody>
</table>

**Notes:**
- 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 Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.)
- Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Visit [www.americanradiohistory.com](http://www.americanradiohistory.com) for more historical music charts.
THE GOSPEL MUSIC (GMMII-TX) 90801. LeRoy, Son music and Bryan Morrison music, while LeRoy, who recently quit as head of the GTO label, will continue as manager of Dixie Record, owned by Heatwave and Billy Ocean.

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**HELP WANTED**

**SCHOOL OF THOUGHT**

One of the major label tapes that is being marketed is "The Gospel Sound: Discovers, Ministries, TX." The Gospel Sound is an independent label and the tape is being marketed by Bryan Morrison, who is working with LeRoy to launch a new record production company called Morrison LeRoy.

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<th>LAST WEEK</th>
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<td>1</td>
<td>10</td>
<td>PHYSICAL—Olivia Newton John (John Farrar), S. Kopner, T. Shadidick, RCA 51182</td>
<td>36</td>
<td>8</td>
<td>POOR MAN'S SON—Survivor (Jim Peterik &amp; Frankie Sullivan), J. Peterik, F. Sullivan, Scotti Brothers 5-0760 (Epic)</td>
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<td>2</td>
<td>9</td>
<td>WAITING FOR A GIRL LIKE YOU—Foreigner (Robert John &quot;Butch&quot; Lange &amp; Rick Jones), M. Jones, Gramm, Atlantic 3868</td>
<td>35</td>
<td>13</td>
<td>16</td>
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<td>3</td>
<td>11</td>
<td>EVERY LITTLE THING SHE DOES IS MAGIC—The Police &amp; Hugh Padgham, Sting, A&amp;M 2371</td>
<td>40</td>
<td>7</td>
<td>I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (Ronnie Milsap, Tom Collins), K. Fleming, D.M. Morgan, C. Quinlin, RCA 12242</td>
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<td>11</td>
<td>OH NO—Commodores (James Anthony &amp; Carmanich &amp; The Commodores), L.B. Rich Jr., Motown 1527</td>
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<td>HERE I AM—Air Supply (Harry Maslin), R. Parfitt, Arista 0266</td>
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<td>38</td>
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<td>6</td>
<td>15</td>
<td>PRIVATE EYES—Daryl Hall &amp; John Oates (Daryl Hall &amp; John Oates), D. Hall, W. Pash, S. Allen, J. Allen, RCA 12296</td>
<td>43</td>
<td>5</td>
<td>WRACK MY BRAIN—Ringo Starr (George Harrison), G. Harrison, Boardwalk 7-1131</td>
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<td>LET'S GROOVE—Earth, Wind &amp; Fire (Mauro White), M. White, V. Vaught, W. Vaught, ABC/ Columbia 18-02536</td>
<td>46</td>
<td>5</td>
<td>UNDER PRESSURE—Queen &amp; David Bowie (Queen &amp; David Bowie), Queen &amp; D. Bowie, Elektra 47235</td>
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<td>12</td>
<td>YOUNG TURKS—Robert Stack (Rob Stewart), Stewart, Appice, Savenger, Hitchings, Warner Bros. 49643</td>
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<td>WHY DO FOOLS FALL IN LOVE—Diana Ross (Diana Ross), F. Lynam, M. Levy, RCA 12349</td>
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<td>START ME UP—Neil Young (Neil Young), M. Jakger, R. Richards, Rolling Stones Records 21003 (Atlantic)</td>
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<td>3</td>
<td>SHAKE IT UP—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47250</td>
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<td>49</td>
<td>6</td>
<td>CASTLES IN THE AIR—Don McLean (Larry Butler), D. McLean, Millennium 11819 (RCA)</td>
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<td>LEATHER AND LACE—Stevie Nicks Don Henley (Jimmy Levine), S. Nicks, Modern 7341 (Atlantic)</td>
<td>51</td>
<td>5</td>
<td>LIVING EYES—Bees Gees (The Bee Gees, Karl Richardon, Abby Gallute), B. Gibb, R. Gibb, M. Gibb, ISO 1067 (Polygram)</td>
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<tr>
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<td>9</td>
<td>TROUBLE—Lindsey Buckingham (Lindsey Buckingham, Richard Dashutl), L. Buckingham, Rykodruss 47233</td>
<td>52</td>
<td>6</td>
<td>MORE THAN JUST THE TWO OF US—Enya (Enya) (Jeff Baxter), M.C. Schroder, M. Crane, Handshaka 9-02557</td>
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National Network For Home Entertainment
The music business is great!

Video makes it better!

You've probably got a nice thing going in the music business. A good store, established customers. But you may be missing out on something that could make it even better.

Why blow 50% of your profits?

When you put music and video together you've got a very profitable marriage. Video movies, electronic games, and accessories bring in new customers, extra high-ticket sales, and a cash register full of new profits. (And you'd be surprised how many of your old customers have a video machine at home!)

Want to get started?

If you want to get into video, or are already dabbling in it, you should talk with us. We have the experience of developing hundreds of successful video operations across the country. Our personnel can assist you in every aspect from initial order to in-store display. And our inventory assures you of great selection, excellent order-fill and prompt accurate service.

In short, we've got everything you need to turn your music store into a home entertainment store and help you cash in on the profits.
A sound video philosophy: Branching out with the market

The philosophy of Sound Video Unlimited can best be summarized in three words: diversity, service and knowledge. These concepts have guided the company from its inception during the late 1960s retail boom through the 1980s and its emergence as perhaps the foremost video home entertainment distribution company in the U.S.

Sound Video Unlimited's beginnings are the harrowing days of flower power and love-ins when rock'n'roll surge of popularity was beginning. The scene is a small warehouse to fulfill Noel Gimbel's One Octave, higher retail stores in Chicago. Here the firm first began serving smaller retail stores with albums and 45s, tapes and accessories. It was not long, however, before the young entrepreneur's interest had shifted entirely to the wholesale end and the retail chain was sold off in order to concentrate entirely on one-stopping.

Today, Sound Video Unlimited is not only the dominant record and tape one-stop in the nation's heartland, but the nation's leading videocassette distributor with exclusive territorial rights to all leading lines. Gimbel, who has expanded into seven additional markets, no longer is working out of a back room either, but has opened a 50,000 square-foot headquarters that is one of the most glamorous complexes of its type.

What is responsible for Sound Video Unlimited's growth? Gimbel, a soft-spoken and contemplative businessman, will tell you it is people foremost. SVU's people all possess extraordinary product knowledge and many also boast retailing experience which may account for Sound Video's excellent reputation for customer relations.

From the beginning, however, Gimbel's byword has been diversity, and this is also the key to his company's rise. Gimbel, a self-admitted gadget and new technology freak, has kept a sharp eye on all the breaking trends in home entertainment, from video to electronic games and computers, and he is committed to move in any direction that will benefit the retailer and SVU. The company's pioneering home video involvement is one prime example of this foresighted thinking.

Expects Gimbel, "The home entertainment business is always exciting and it's always changing. The one thing constant about our business is change, and you have to adapt to it. That is what we do best.

"We learned when we first got into the record business that what we really were selling is entertainment, whatever form it might take. We were the first in the retail business in Chicago to sell posters and we were the first to sell English imports, kazooos and musical instruments, anything that related to the person walking into the record store.

"Once you've got a computer system, a warehouse, and you've got the people and the methods, there's no area you can't move in if you know your market," he adds.

Emphasizes Gimbel, "We can adapt and we're going to be the best in the world at the product that we're going to be there—that's all there is to it!"

Another reason for the growth of Sound Video Unlimited has been its dedication to customer service and education. Gimbel's company has moved beyond the traditional one-stop's role in several ways, but one of its most important distinctions is its long standing commitment to the smaller record or video store. Gimbel is fond of referring to the "partnership" Sound Video has with its customers, and to its responsibility to act as an extension of the manufacturer.

"We feel that the stronger the retailer is the stronger we are," Gimbel explains. "Our goal is to make the retailer as strong and profitable as possible.

"We're like an extension of the manufacturer in what we do because of our marketing," Gimbel adds. "We'll take a piece of product that we feel needs work, and we'll make a retail contest and offer a prize to the salespeople and offer a deal if people put up a display of play in store copies. We'll see if we can trade out our own product, and get the people to help retailer in every aspect of business from bookkeeping to inventory control—sometimes we even have to be personal advisers. My philosophy is to make the retailer a little better than he believes he can be. If we can do this, the store will succeed, and so, in turn, will we."

—Noel Gimbel

Sound Video Unlimited's move to its new headquarters is the sixth time Gimbel has outgrown his existing space. Gimbel's most traumatic move came in 1976 after a fire destroyed the one-stop and all of its inventory. Though Gimbel's company was under-insured, Sound Video Unlimited continued without missing a beat, thanks to the generous cooperation of suppliers and customers.

Another key facet of the company's growth has been the development of its highly sophisticated computer data base. This system, which has been continually updated and refined today, gathers information from all of the SVU branches. This enlarged geographical base means that even more accurate long range projection can be made. Gimbel proudly points out.

Says Gimbel, "Our sophisticated data systems are ready for the retailer in every aspect of business from bookkeeping to inventory control—sometimes we even have to be personal advisers. My philosophy is to make the retailer a little better than he believes he can be. If we can do this, the store will succeed, and so, in turn, will we."

—Noel Gimbel

Just a dream? Not at all. This is just one view of the new Sound Video Unlimited national headquarters opened in October.

(Continued on page S-13)
Futuristic new headquarters —
An industry showplace

Imagine a gathering of record and tape retailers and record label executives in a plush modernistic nightclub setting. One of the label's artists is showcased on a stage above a neon-lit waterfall, while dealers, manufacturers and distributor personnel are sipping cocktails served up at a 15-foot long brushed chrome bar with neon accents. Now imagine this gathering taking place inside a one-stop, just a dream? Not at all—this is one of the scenes made possible by the new Sound Video Unlimited national headquarters, designed as an industry showplace for the 1980s.

Noel Gimbel's commitment to the home entertainment industry's future and the aggressive posture of his national company are reflected in the dramatic, futuristic interiors of the new Sound Video Unlimited offices and distribution center, opened in October.

"We need new life in the industry," Gimbel maintains. "Our new place is dynamic and futuristic because that is what we believe the industry will be like in the next decade. Frankly, we wanted to inject more glamour into the Midwest, instead of always confining it to New York or Los Angeles." The 50,000 square foot facility is the first building designed front to back to meet the needs of Gimbel's rapidly expanded company, and it becomes the flagship for the national Sound Video Unlimited operation.

At the Niles, Ill. location are offices of the company's top corporate and marketing executives, product display show-case areas among the most elaborate ever conceived in the industry, and the nerve center of Sound Video Unlimited's powerful on line computer data system.

In addition to this, Gimbel has invested in conference and meeting facilities that allow product and artist promotions on a lavish scale, facilities that open the door to new dealer education seminars and a stronger flow of two-way industry communications.

The new building is perhaps the most glamorous entertainment industry offices in the Midwest, blending the excitement of the video and music industries. The designer, James Callahan, explains that all aspects of the Sound Video Unlimited operation were studied in creating the interior layout, color scheme, and special fixtures, and employees throughout the company benefitted from Callahan's one year's involvement in the project.

The new building, located in suburban Chicago can be reached by car from either the Loop or O'Hare airport in under half an hour.

Entering the facility, one is swept immediately into the drama of the reception/stage area, a public space of almost 3,000 square feet. Red on black . . . theatrical lighting . . . two-story ceilings . . . chrome . . . Lucite . . . neon . . . promotional billboards seemingly suspended in mid-air against a black matte background. To your left and down two steps, sheltered behind a wall of glass doors, a two level stage projects over a sunken waterfall. This is the main conference area with its sweeping angled glass wall opposite the stage and...
SUCCESS UNLIMITED

CONGRATULATIONS TO NOEL GIMBEL ON TEN YEARS AT THE TOP.

The machine that was built in Chicago is now rolling from coast to coast. And we're proud to have been partners in your successful decade.

All the best, from your friends at CBS Records.
From filing cabinet to fruition: Video trailblazers turn jeers to cheers

The Sound Unlimited video success story is a music industry epic. It began not quite four years ago with one metal cabinet full of tapes, spurred into existence by a far-sighted prodigy whose enthusiasm was quickly contagious among the trade. Now Sound Unlimited is officially changing its name to Sound Video Unlimited; it has 14 branches in Los Angeles, Miami, New York, Atlanta, Denver, Portland and Dallas with only Chicago and Denver handling records as of now. Video is unquestionably one of the main reasons Sound Unlimited's growth.

"Our philosophy here has always been that Sound Unlimited is going to move where the public wants us to be," says Stan Myers, who runs the Chicago complex. The aforementioned prodigy, salesman Jeff Tuckman, could see that video was going to be very much in public demand when he began Video Unlimited four years ago. Tuckman had started in the music industry at age 16, working as a salesman for London Records and as a buyer for ABC Records (he is only twice that old now). A self-confessed movie buff and collector, he became intrigued with the potential of home video when Sony introduced it in 1975. "Collecting films was a very expensive hobby," he says. "Black and white feature films alone cost $200 apiece." The first Sony videotapes were priced at $40 to $50, and were of course much more convenient to set up than 16mm films. "I felt video could happen," says Tuckman. "I was around when cassettes were introduced, and I knew they would make it—I felt video would too. I knew there were thousands of home video buffs in this country."

He expressed his views to his associates at Sound Unlimited, who were understandably skeptical. "My friends and family thought I was crazy too," he adds. "I was against video at first," concurs Stan Myers. "But three or four months later I was totally on Jeff's side."

Tuckman started Video Unlimited with what was available at the time—public-domain titles such as "The Third Man" and "Things To Come"—selling them out of the piece of furniture he bought for the purpose. "Video Unlimited started in a locked-up cabinet in the back room," says Tuckman, relishing the irony.

At the NARM convention in Florida in March 1977, Tuckman, Andre Blay from Magnetic Video, and Stuart Mintz from Record Rendezvous, Cleveland, spoke on a pro-video panel. They were roundly booed. Gloats Tuckman, "All the ones who booed us are now in video."

In November 1977, the Magnetic Video company had the first big breakthrough in video, getting 20th Century Fox to license 50 popular titles, such as "M.A.S.H." and "Patton." Tuckman credits Magnetic Video with virtually starting the home video market. "They did an excellent job in promotion and marketing," he says, "letting people know there's such a thing as home video."

Tuckman's business picked up accordingly. "I expanded to three locked-up cabinets," he grins. "There were still no video stores then, and no video distributors. But it was a beginning."

(Continued on page 5-I)

Salutes NOEL GIMBEL, STAN MEYERS & the rest of The SOUND VIDEO UNLIMITED Family.

Your presence certainly improves The neighborhood.

The M.S. Family
In the past decade, Noel Gimbel has emerged as one of our industry's most influential pioneers—a non-conformist who is responsible for expanding the traditional one-stop concept enabling his company and its customers to explore rewarding new boundaries in the home entertainment business.

One-stop, service company, retailer, rack-jobber, videotape frontrunner... that is Sound Video Unlimited. The Phenomenal growth, and impact of this people-oriented company on the industry, is a testament to its founder and his talented crew. In redefining the meaning and boundaries of innovation, Noel Gimbel has helped shape today's home entertainment business... providing us all with the capacity to meet the shifting demands of tomorrow.

WEA, its family of labels and WCI congratulate Sound Video Unlimited on its historic first decade. We look forward to an historic partnership in the next decade as, together, we anticipate the challenges of tomorrow.

WEA
Warner Bros./Elektra/Asylum/Atlantic

www.americanradiohistory.com
From New York to Portland:
Branch growth keyed to video vitality

In a decade where industry expansion has been typically in the retail chain area, Sound Video Unlimited is literally a unique standout.

With the early October acquisition by the Noel Gimbel branch of Arthur Morowitz' A&H Distribution, Sound Video Unlimited extended its scope to greater New York City, generally considered the highest per capita purchase area of leisure dollars.

"We're not so interested in the opening order as in teaching a new retailer how to turn over his inventory six times a year. We can take a new store owner by the hand, set him up with everything he needs from browser cards to wooden fixtures, talk basic accounting practices, and do everything we can to see he's successful. Because we know that a healthy account will enable us to grow." —Stan Meyers

The consolidation of Gimbel and Morowitz changes the name of A&H Video Sales Representatives in Manhattan to Sound Video Unlimited. The Morowitz-Gimbel business marriage frees the Gotham City video software pioneer to exclusively pursue new lines and new movie titles for the software product lines now manufactured by that division of Sound Video Unlimited.

In addition, it provides Sound Video Unlimited with the experience of the six Video Shack retail stores, long considered front runners in the video specialty retailing sector.

For Gimbel feels in each extension of his firm, the additional experience can be data processed, fortifying the mix in the Qantel installation in the Niles, Ill. home base. The tandem system housed there is the largest installation made in the U.S. by Qantel, Art Zwemke, vice president, finance, for Sound Video Unlimited asserts.

With additional computer equipment in Los Angeles and New York, feeding the Chicago suburban headquarters bank, Sound Video Unlimited DP boss Rick Crawford will provide prior day's sales and inventory movement every morning when home office executives like distribution honcho Stan Myers arrives at work.

Such printouts will prove invaluable as the Gimbel string of branches grows as territories develop where opening a branch will pay off from a strong base of video software consumers. Zwemke under Gimbel's direction aims for sound centralized corporate overseerhip of the proliferating national distribution network.

Sound Video Unlimited intends to centrally warehouse certain videocassette/laser disk/video accessory product. In addition, branch buyers will autonomously purchase product locally, which sells primarily in that region.

The Niles, Ill. corporate nerve center which opened almost simultaneously with the Morowitz merger, is a 50,000 square foot self-contained area even to a staging area, where an audience of up to 500 will witness a professional production under 4K studio conditions. That live production in the northwestern Chicago suburb could then be piped nationwide not only into Sound Video Unlimited branches but to other facilities, equipped to handle the special telecast. Gimbel sees this possibility as a national debut for a new videocassette, especially one which would be highly musically-oriented.

Right now, if such a production live of a prominent musical name occurred in Niles, if it were piped only to Sound Video personnel, it would cover the entire present orbit of video home entertainment.

For linked to Niles are seven branches. The North Hollywood link, where branch manager Jack Kanne supervises a 7,000 square foot warehouse, has 9 administrative and warehousing people, in addition to a highly motivated sales force covering California, Arizona and area.

Denver is close behind, with 21,000 square feet of space, shepherded by Bob Jacobs, assisted by Alan Polland. It has been called Mile Hi One-Stop, but the name is being changed to Sound Video Unlimited to match all the branches. Denver and Niles also stock complete lines of audio product, albums, singles and accessories and function not only as one-stops but do some rack-jobbing.

(Continued on page S-18)

"We can ship one day and invoice the same. We have one of the strongest computer installations of any company of our type, akin to that of a bank or insurance company... We feel we're ahead of the competition due to the developments in data processing." —Art Zwemke

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SOUND VIDEO UNLIMITED

OUR BEST WISHES FOR UNLIMITED SUCCESS FROM YOUR FRIENDS AT POLYGRAM.
Organizational calm prevails amid growth excitement

"As complicated as computers and the industry gets," says Sound Video Unlimited controller Art Zwemke, "it all comes back to management's judgment. I provide management with the black and white information to help them make decisions."

Zwemke has held his position as controller of finances and computerization at Sound Video Unlimited for almost a year now. He oversees all financial areas of the company and all computer data processing, as well as keeping tabs on what the branches in Denver, Los Angeles, Florida, Dallas, Portland, Atlanta and New York are doing in the same areas. In the year's time, Zwemke and his staff—assistant controller Mary Sue Solley, accounts receivable manager Dorothy Yablon and accounts payable manager Pat McCrystal—have greatly increased the efficiency and effectiveness of their department.

"I was brought in," says the affable, unassuming Zwemke with a smile, "to eliminate Chinese fire drills. The time was ripe for someone with my background to come to the company—it had gotten big enough, and there really was no one in house who could meet all the demands of the position."

Zwemke had worked for eight years at Ernst and Whinney, one of the Big 8 public accounting firms, before joining Sound Video Unlimited in November 1980. From the experience he garnered servicing clients of all kinds, he brought in organizational talents that centralized the management of the company's finances.

Zwemke pointed out problems in the existing system, supplied management with financial information on a timely basis, and most importantly, utilized information already in the computer that had not been used previously.

"It is so important in the record and video industry," says Zwemke, "to have information immediately. A product can be hot for one week, and then it dies. The consumer can show what's on an up or down trend—a buyer can, for example, see how well one single album is doing in the market, if he chooses."

Zwemke says Sound Video Unlimited has a "very strong commitment" to electronic data processing (EDP). It has, in effect, liberated them from time-consuming accounting red tape.

"We can ship one day and invoice the same," he exemplifies. "We have one of the strongest computer installations of any company of our type, akin to that of a bank or insurance company."

"The computer allows us to do things much more quickly. We feel we're ahead of the competition due to the developments in data processing."

The finance computer department has also liberated Sound Video Unlimited's David Fogel from the mundanities of administration. "My being here has given the ability to be an entrepreneur rather than an administrator," says Zwemke. "He prefers to be an entrepreneur, and that's where his talents lie—getting into new products, etc."

"Noel wants a 'two-second synopsis' and that's what he gets."

Zwemke is also responsible for improving bank relationships for the company. "We had had several accounts, and borrowing was piecemeal—different terms, conditions, rates," he explains. "I went to a large downtown bank and worked a larger agreement for a larger line of credit."

As far as finances and management are concerned, says Zwemke, there is now an organizational calm where there previously had been uncertainty. "Management knows where they're at," he says simply. "Before, they had basically gut reactions from their business sense. Now, from my ability to analyze financial statements, I can tell management how we're doing, rather than having valuable time elapse."

Sound Video Unlimited's computer system involves "free-standing" Qantel computers in all four branch cities, as well as data lines between L.A. and Chicago and Chicago, and Miami and Chicago (the recently opened branches in Portland and Dallas will tie in to L.A.). The company also is now in the process of installing a corporate computer, which will gather data from all locations.

"This company's growth has been mind-boggling," says assistant controller Mary Sue Solley, pointing out that all the

(Continued on page S-18)

'I believe we've created a computer system that's one of the best in the industry. We can do anything with it. I believe you'll see the computer play a very big role in the video business in monitoring rentals.'

—Noel Gimbel

Congratulations

NOEL GIMBEL
AND

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The Future Looks Unlimited.

Your Friends at
SCOTCH VIDEO,
AUDIO and SYSTEM CARE PRODUCTS.

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Celebrate with us this week and give yourself a discount!

Help us celebrate our 2nd Decade by giving yourself some great discounts. All specials are good THIS WEEK ONLY Dec. 7 through Dec. 14. Call us for our specials and regular low prices on all music, video, accessories, electronic games and equipment.

### ON THESE HOT RECORDS

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\. Sound Video Unlimited is the one-stop for all your home entertainment needs. Our inventory assures you of excellent order-fill and you can rely on our fast accurate service.

NO BACK ORDERS. NEW ACCOUNTS CASH OR CERTIFIED CHECK ONLY.

**SOUND VIDEO UNLIMITED**

The Nationwide One-Stop For All Your Entertainment Needs.
Breaking new acts
lifeline of record business

"The basis of Sound Video Unlimited's business has always been the record business," Stan Myers, branch manager of one of the nation's largest one-stops, firmly maintains. "What ever shape the record business takes in the future, Sound Video Unlimited will have a part in it."

Despite Sound Video Unlimited's expansion into the home entertainment market, the greatest amount of warehouse space at the one-stop's new showcase facility is clearly record album shelving. In four years, from 1977 to 1981, Sound Video Unlimited experienced a nine-fold growth in volume, and Myers's reports that records are responsible for just over 50% of total sales.

"We grow because we're still here, while other one-stops have curtailed operations due to economics," Myers explains. "We've picked up important customers from those businesses that have folded. We also have the largest sales force in the area, with 12 representatives on the street in a four-state area. Our salesmen call on record stores as well as video accounts, promoting the whole home entertainment concept."

Myers is a record business veteran of more than 20 years, whose lengthy tenure with London Records ended in 1977 when the parent firm closed its Midwest branch. He describes his position at Sound Video Unlimited, as "being Noel Gimbel when Noel is not around—and that's the way Noel wants it."

He takes pride in his work, and believes utterly in the service Sound Video Unlimited provides, as "being Noel Gimbel when Noel is not around—and that's the way Noel wants it."

"Record stores that don't deal with a one-stop may think they're saving money, but considering the toll Sound Video Unlimited can give them to please their retail customers, they're not saving money—they're losing business."

"I compare records to a head of lettuce," Myers continues.

"They both get stale quickly, so service is important." Service from Sound Video Unlimited includes overnight delivery for orders placed before mid-day, accounts credited with their returns within 48 hours of filing them, and special regard for the small scale retailer.

"We're the only contact many of our accounts have with the record business," Myers asserts. "The mom-and-pop store or the young entrepreneur near a college campus, doesn't hear from the record companies.

"And we're not so interested in the opening order as in teaching a new retailer how to turn over his inventory six times a year. We can take a new store owner by the hand, set him up with everything he needs from browser cards to wooden fixtures, talk basic accounting practices, and do everything we can to see he's successful. Because we know that a healthy account will enable us to grow."

In Myers' view, helping Sound Video Unlimited accounts helps record manufacturers, too. The one-stop has profitably broken new product, by expediting distribution and encouraging radio airplay.

He credits advertising department head Cheryl Koslov with creating ad umbrella groups, usually comprising 10 to 20 stores from small chains that can share manufacturer ad dollars. Special promotions helped the Kings' Single "Switch Into Glide" break through the Midwest, and the Sound Video Unlimited push has helped Trillion, the Police, and .38 Special score well in the recent past. Myers states, "Whenever any label comes out with a new act, they look to us to find a way to promote it."

Clearly, no single person is capable of coordinating the complex, constantly changing facets of a one-stop record business. Sound Video Unlimited buyers Fred Michaels, Don Daniels, Ken Hanes and Mel Floss conscientiously apply their years of practical experience to the data stored in the one-stop's Quantel computer system, better to forecast sales trends and maintain adequate record inventory.

"The Quantel has made the paperwork easier, but sometimes slower, because of the increased volume it has helped us handle," says Michaels, an eight-year employee of Sound Video Unlimited responsible for ordering Columbia, WEA, and MCA records and tapes, which add up to more than 55% of the one-stop's album shelf space. In all, Michaels has lagged 15 years in the record business; in the last 16 months, he says, he's been ordering more catalog depth in $5.98 product, and has observed cassettes selling at two to three times the rate of 8-track tape. "But it's not true on all items," he hedges, and has been urging one manufacturer to release black product on 8-track, to satisfy an as yet unnoticed market.

Don Daniels can claim to be the first one stop buyer with particular knowledge of the classical music he's purchasing; Daniels' five years with Sound Video Unlimited follow a 15-year tenure buying records for E. J. Korfette's. He's learned that price increases have less effect on classical record and tape sales than on other types of musical product. But to order from Capitol, RCA and Polygram, Daniels must keep up with pop releases, too, and thanks his computer for allowing him to look at a given album's "online sales picture, its history, or anything else I want to know." Using such information along with his own market savvy, Daniels can accurately predict new release action (this initial buy of 7,000 Bob Seger albums and tapes for its first month was on the nose, as two and half week sales equaled 4,200 units), as well as warn small stores to consider special problems, such as placing special Christmas orders well in advance.

Independent labels and import releases are challenging as- pects of the one-stop's stock, according to Myers and buyer Ken Hanes, who orders from MS, Progress and House distributors, and goes after unaffiliated product "if there's a call for it. We try to be as helpful as we can be to local labels, for instance," Hanes says. After five years at Sound Video Unlimited and a year in the buyer's chair, Hanes works closely with Michaels and Daniels. "We all have to be knowledgeable as to what each other has ordered, so we can all help our customers, whatever they need." He sees his task as "coordination and promotion of our labels-making sure records are in stock, and that our stores are aware of that."

Mel Floss, Sound Video's alert singles buyer, typifies the one-stop's staff, which Myers characterizes as "young, talented music people." Floss counts 13 years of record business employment, and has bought Sound Video's singles since 1975; he knows his stock, from his week's list of 200 hit titles to the 5,000 oldies he keeps on hand, and is attentive to every industry wiggle. It's helped him move an average of 80,000 pieces a month; up 40% since April '81.

"I learn something new every day," Floss offers. "I've got a good ear for music, and good customer rapport. So I can help..." he pauses, "everyone involved, especially concerning new artists."

"The lifeline of the record business is new product by new acts," Stan Myers contends. "The name of our game is selling records. Sound Video Unlimited has a vested interest in helping our accounts insures a solid bottom line because if they're not making a profit, they're not going to be here tomorrow to buy." He smiles confidently, certain he's in charge of the organization, equipment and logistics that can insure records help steady his accounts' bottom lines.

HOWARD MANDEL

90 minutes with
Bjorn Borg and Jimmy Connors...ASK FOR IT!

Congratulations to Noel Gimbel and the entire staff at Sound Video Unlimited from KVC!

KVC
Karl Video Corporation
1600 Buback Street
Norfolk, Nebraska 68701

www.americanradiohistory.com
Branching out with

Continued from page S.3

what has allowed us to grow so rapidly. We couldn't have expanded into as many markets as we did as rapidly without them. "I can put an operation together in one month with the shelves, the people, the inventory," Gimbel adds. "It's almost a turn key distributorship."

"I believe we've created a computer system that's one of the best in the industry. We can do anything with it. I believe you'll see the computer play a very big role in the video business in monitoring rentals."

By hooking retail stores directly into the computer system, Gimbel expects even greater economies in the future. However, the cost of computer hardware has allowed only a handful of stores to go "direct" to date.

For the future, Gimbel promises to keep abreast of changes in the shifting home entertainment market offering anything that fits the needs of his retail base.

"The home entertainment concept is broadening and changing," explains Gimbel. "It's audio and video and it's tied in with computer technology. It's high-end sophisticated hardware, it's software, and it's many affordable add-on and accessory items. Wherever the market goes we intend to be there."

The home entertainment concept is broadening and changing. It's audio and video and it's tied in with computer technology. It's high-end sophisticated hardware, it's software, and it's many affordable add-on and accessory items. Wherever the market goes we intend to be there.'

—Noel Gimbel

An industry showplace

Continued from page S.4

"One of the key things about this new building is that we can have 40 or 50 dealers and give our own presentation. At the same time we've paid an enormous amount of attention to display areas, and lighting effects. This is not only to help us sell product, but to give dealers ideas that they can take away with them."

Adds Gimbel, "We have had a lot of artists who have come in and a lot of them have remarked 'you have such great people here, they're really into the business and we would love to put on a little show.' Burt Bacharach and Carole Bayer Sager are one example. Dottie West was another, Bernadette Peters, Meat Loaf. Now we have a forum where the record manufacturer comes in with a new group and says get together 50 of your customers, 100 of your people and we'll bring in another 50 people and we'll have an event over at your place."

"The costs of putting on a show don't have to be handed over to some hotel or nightclub. They will be reinvested back in our industry."

It doesn't take imagination to visualize the one-stop of the future—merely a visit to Sound Video Unlimited in Niles, Ill.

P.S. I won't be able to make the party.

Ron Alexenburg
Accessories climb into high profit zone

"Accessories are, without a doubt, potentially the highest profit center of a home entertainment store." Stan Myers, branch manager of Sound Video Unlimited, likes to advise the young retailer. "At first you may discount the idea of an accessories center, but at Sound Video Unlimited we promote it and consider that promotion an educational process."

Mike Braco, the young accessories buyer of Sound Video Unlimited, certainly agrees. "Accessories are anything that’s not a record or pre-recorded video," he explains, "from in-cense to stereo equipment to video hardware to televisions; from blank tapes to Mattel and Atari games to Chu Bog gum. My department carries more than 100 lines. And with accessories, a store gets its chance to make a 100% markup."

Looking over the shelves of the accessories area, one discovers a breadth of profit opportunity. There are 45 rpm adapters, wipe clothes, stylus care kits, t-shirts proclaiming radio station call letters and rock bands’ slogans, price marker tape machines, Maxell, Memorex, Scotch and TDK cassette, 10-inch reels of blank ¼ inch tape, album inner sleeves, enamel stick pins, metal charm bracelet doo-dads, Sony microphones, brass belt buckles, inscribed golf caps, and color video cameras.

Though Myers says accessories make up less than 20% of Sound Video Unlimited’s business, the accessories department of the one-stop has grown 30%—in both volume and number of products carried—since Braco took it over in May, 1981. A former retailer who was involved with Sound Video Unlimited as a customer for five years, Braco remembers when accessories meant head supplies, essentially. Those days are a far cry from his new goal: doubling last year’s projection helped by the substantial interest he’s discovered at all consumer levels in video games.

Braco still supplies Sound Video Unlimited’s customers—"Almost all of our accounts use some accessories,"—with a variety of cigarette papers, roach clips, cocaine spoons and marijuana pipes, but "we’re getting out of head supplies. Sales have fallen off, and we want them to fall off. States have been trying to legislate those products’ sales, and we don’t want to be stuck with anything."

But better yet, a market of virtually untapped profits has recently appeared, and, as Braco states for all departments of Sound Video Unlimited, "We try to follow the needs of the market—and quickly."

"Video store accessories," he explains, "include blank tape, home storage units such as wall cabinets, carrying cases, and what has been the product with the largest turn-over—many lines of cables and connectors for VCRs. Cables and connectors have been selling well for us, and for our customers. Manufacturers are constantly coming out with new product."

"Our stores count on accessories to make them a margin of profit; they can’t make it on the LP and video markup alone. So we work with suppliers, and in some instances can suggest list prices that reasonably can be doubled. Video dealers, especially, have come to realize they need accessories to make their money."

—Mike Braco

You see," Braco goes on to detail, "our stores count on accessories to make them a margin of profit; they can’t make it on the LP and video markup alone. So we work with suppliers, and in some instances can suggest list prices that can reasonably be doubled. Video dealers, especially, have come to realize they need accessories to make their money."

Braco is not concerned about video product competing with audio product. "Video games are drawing people into stores, there’s a tremendous curiosity about this stuff," he says. "Once they come in, it’s up to the retailer to sell them some records. Generally, accessories is plus business."

Mattel and Atari, each offering about 30 different programs, including variations on common games such as chess, bridge, and backgammon, have met with “unbelievable” consumer interest, Braco says, but to keep up on new market trends he peruses electronic trade magazines and visits accounts regularly on his way home from work. Other than this recent boom in video, Braco says the accessories business looks little different than it did during his days as a retailer.

"I order items that I think are going to sell through for our customers," he explains, "not just stock, but sell. Blank tape and record care supplies are very good. Batteries have become the number one compulsory product. We do well with car and home stereos; we’re offered purchase programs so we can compete with manufacturers’ outlets. We actually help the manufacturer, because most record stores buy equipment in ones or twos that don’t meet manufacturers minimum orders.

"We don’t make a practice of creating markets," Braco allows, "but we sell many portable Pioneer cassette machines, and I think hip pocket radios will be coming along big. We have Jensen and Atari stereo gear, and Hitachi video recorders and VHS, for which we carry hardware, pretty much as a customer service.

"We’ve been doing good business renting these, too," Braco mentions, pointing out a shelf of storage boxes in which video accounts hold their prerecorded offerings, while the actual video tape containers are out on display, empty.

"I’m glad to show home entertainment stores whatever I can," Braco says earnestly, "and I can go into a store and suggest a $2,000 video accessories investment, or less, just showing accounts samples of things we’re handling.

"The nice thing about working here is that Sound Video is so open with its customers. It was like that when I was a customer, and I try to emphasize communication with our accounts now that I’m in this position."

Previously, the accessories section of Sound Video Unlimited offered print, in the form of magazines and books, mostly on music. "We’ve cleared some of that out," Braco admits, "but we can get back into it if our accounts need those products. We still carry Rolling Stone, the Schwab Record Guide, and a few other items."

—from one number one to another number one

Congratulations to Sound Video Unlimited...

a ten year old with an unlimited future!

Lebo/Peerless

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(201) 429-8600

Salutes Noel Gimbel and
Sound Video Unlimited

Congratulations

Amary

America’s Great Video Storage Case

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Los Altos, Ca. 94022
415/968-2840
Noel,

Our warmest congratulations to you and your organization.

We look forward to the pleasure of our continued association for the coming 10 years.
Sound Video Unlimited introduces a modern method of displaying video and video games. Videostix display racks give your video-cassette and video-game inventory dramatic visual selling importance where your customers can see them. Use the colorful cassette packaging to sell or rent more titles. Showcase your video library!

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All units are 32" wide. Available in black only.

CONGRATULATIONS

NOEL GIMBEL and SOUND VIDEO UNLIMITED

The magic lives on...

Walt Disney HOME VIDEO

We’re Proud of Our Association with SOUND VIDEO UNLIMITED

CONGRATULATIONS

ATTENTION VCR OWNERS

Your VCR’s ability to continue to produce sharp, clear images diminishes with use! Experts from BIB, World Wide leaders in ‘video maintenance,’ offer a range of products that fundamentally teach you the simple and easy steps which will keep your VCR performing at its peak. Learn the techniques used by the pros. The quintessential BIB VIDEOPHILE EDITION, range is now available nationwide from SOUND VIDEO UNLIMITED.

Original Master Recordings.

Shall we perpetually continue our growth to service the legitimate needs of the entire entertainment industry in constant harmony.
‘Because we’ve got such a good relationship with our customers we’ve been able to effectively promote really great groups like Survivor, the Kings and .38 Special long before commercial airplay took notice of them.’

—Cheryl Kozlov

Video trailblazers

In November 1979, Paramount Pictures threw in their lot with video, making current titles such as “Saturday Night Fever” available. They broke open the video industry. Tuckman puts it, “Magnetic Video led us up to the gate, and Paramount opened the gate.” Tuckman moved out of his three cabinets and into a small room.

Today, the continually expanding Video Unlimited stocks over 3,000 titles. Besides Tuckman, the video department employs six people full-time, with 12 in sales. Chuck Spedel, another London Records alumus, is in charge of overseeing everything in the video department, and along with international buyer Dave Copeland and the rest of the video staff, takes the “everybody does everything” approach to the department.

Three years ago, Video Unlimited started moving into productions as well as distribution. They now duplicate and distribute Wizard Video films, including horror flicks, music programs and adult fare, and have bought rights to other films such as the “Story of O.” Tuckman says production at present is not a large part of their video business.

Music videos, says Tuckman, “move only fair.” Due to limited availability among other factors, “Music on disks will have an easier time,” he says. “There’s definitely a future there, especially in rentals.”

Tuckman cites Sound Video Unlimited’s overall business philosophy as the key to their success. “From the day we started,” he says, “we have never sold price, but service. We support our retailers tremendously. Loyalty in this business is hard to come by—what’s lacking we try to provide. Our philosophy is, ‘Every account matters.’”

“We consider ourselves more marketing and service oriented than sales oriented,” concurs Barry Leslitz, sales manager of Sound Video Unlimited. “Personal attention makes all the difference in the world—we’re looking for long-term business relationships. Video is now the big thing, and we’re happy to help everyone get into the business.”

Tuckman recalls the skepticism he encountered when Video Unlimited presented the first video display on the part of record retailers at the NARM convention. “The record people still don’t believe it’s a business yet,” he observes. “The money and philosophy are different—they’re not used to investing. Well, that’s their prerogative—the parade may pass them by.”

“Video has never been a job to me,” Tuckman concludes. “I’ve given everything I have to it.”

—Noel Gimbel

One of the key things about this new building is that we can have 40 or 50 dealers and give our own presentation. At the same time we’ve paid an enormous amount of attention to display areas and lighting effects. This is not only to help us sell product, but to give dealers ideas that they can take away with them.’

—Noel Gimbel
Branch video vitality

Continued from page S-8.

Southern One-Stop, Hollywood, Fla., will have the exterior sign changed to Sound Video Unlimited. Bob Stubenauch, branch manager, has 3,300 square feet, where warehouse manager Charlie George Biddle supervises eight employees who serve customers called on by four salespersons.

Dallas just opened October 1. Skip Young is operations manager and buyer, assisting Jack Parker, a 14-year veteran in the industry last with Video Suppliers.

Recently opened were Portland, Ore., and Atlanta where Zwemke just negotiated two leases each 3,500 square feet. At Strutz, most recently hired for Sound Video, will take over in Portland. At least six employees are blueprint. The Atlanta facility completes the national picture.

Sound Video Unlimited will continue to open branches as interest in home video grows in the U.S. Gimbel wants to be able to offer software manufacturers and accessories the possibility of simplifying their marketing and credit procedures by doing business nationally with one formidable distributor.

"The lifeblood of the record business is new product by new acts. The name of our game is selling records.

Sound Video Unlimited has a vested interest in helping our accounts insure a solid bottom line, because if they're not making a profit, they're not going to be here tomorrow."  —Stan Meyers

Organizational calm

Continued from page S-10.

Sound Video Unlimited branches have opened in the past year.

"We're not feeling this recession at all!"

Solley has been with Sound Video Unlimited one and a half years, and brings her experience as office manager of a retail chain along with her. "I'm used to a retail atmosphere," she says, "and even though we're wholesalers and distributors, dealing with customers is similar."

Solley handles bookkeeping, personnel, and administrative duties, as well as executing special projects for Zwemke. She also oversees daily payable and receivable operations, which are in the process of becoming automated and centralized here in the Chicago branch. "When I started here," she says, "if you needed accounting information from another branch, you had to go to that branch. Now, we'll be able to get that information at the flip of a switch."

Dorothy Yablon, accounts receivable manager, has been with Sound Video Unlimited for nine years. Starting out as the 45 buyer, she began taking care of the books—all the books, since the company at that time was considerably smaller. Now in charge of accounts receivable, Yablon oversees a staff of four. "She has a very good rapport with the customers, since she's been here so long," says Zwemke.

Accounts payable bookkeeper Pat McCrystal has been with the company for five years, but has worked in the record industry "forever," serving as office manager for London Records for many years.

Controller Zwemke is enjoying his position with Sound Video Unlimited. He finds the casual trappings of the music industry most agreeable. "If I'm wearing a pinstripe suit today," he laughs, "it's only because I have a meeting downtown. I wear jeans here like everybody else."

"We'll see if we can break a record through our network of stores. Many distributors simply carry inventory and distribute it."  —Noel Gimbel
Creative advertising captures pulse of software beat

In the heart of the Sound Video Unlimited organization is a finely tuned, complete advertising, marketing and public relations department. With a complement of four art directors, three copy writers and traffic personnel, the department handles more than $1 million in co-op advertising a year for customers as well as all corporate advertising.

"We assess a percentage of purchases against allocations from various companies," says retail advertising coordinator Cheryl Kozlov, "determine the best promotions to run in different regions, and track the results so the labels can judge the effectiveness of each campaign.

But it's more than just placing ads on TV, radio and print. "Many times we have to promote from within the stores with displays, in-store appearances by groups, and contests," adds Chicago retail coordinator Laura Lugger. "This is where we try to be really creative to catch the consumer's attention in promoting a new release or up-and-coming artist."

Amplifies Kozlov, "because we've got such a good relationship with our customers, we've been able to effectively promote really great groups like Survivor, the Kings and 38 Special long before commercial airplay took notice of them."

The art department is fully equipped with the latest phototype machines, stat cameras, and even a plate maker and printing press. They produce an average of 15 ads a week for clients as well as a 24-page mailer which is sent to customers nationally to keep them aware of the newest releases in music and video, special sale items, and what to expect on the shelves in the near future. Of interest to video customers is a special preorder section that allows customers to order titles before they are released, to insure prompt delivery of quantities.

"Our mailer may seem like a run of the mill thing, but we feel our creativity makes it one of our most effective selling tools," says director of advertising Mike Frommer, an advertising veteran who has worked for Foote, Cone and Belding, Leo Burnett and internationally in Australia and New Zealand. "We let our customers know the latest news so they can anticipate the fast market we work in. It is so effective we have companies buying full pages, inserting free records for in-store play and running whole catalogs."

"For us it's like having 2,000 salesmen pounding the beat," Frommer adds. "And we're constantly analyzing the marketplace, researching trends in every region to let our customers know what to sell to retirees in Florida and hot tub buffs in California."

Another successful marketing aid is the video catalogs that are produced twice a year. One catalog features only adult video while the other has the complete selection of general video movies. Over 350,000 are printed and offered to stores nationwide for only the cost of the printing, less than 60 cents for both catalogs. Stores are also invited to pre-order in lots of 1,000 and get their logo and advertising message printed on the cover at no additional charge.

"The basis of Sound Video Unlimited's business has always been the record business."

—Stan Meyers

"Retail customers really appreciate getting our catalog from a dealer," says Frommer. "The easy to use format and quick descriptions are what they like most. And getting a great looking catalog for nothing may instill some loyalty in the customer—it's that repeat business that makes the money for the store."

"We're especially proud of our last catalog as we won an award of excellence from the American Institute of Graphic Arts (AIGA)—that's the Oscar of the graphics business."

---

CONGRATULATIONS TO NOEL GIMBEL from FAMILY HOME ENTERTAINMENT

BOB FOSSE'S ORIGINAL STAGING & CHOREOGRAPHY OF HIS BROADWAY MUSICAL HIT

5 TONY AWARDS

Starring
BEN VEREEN
and
WILLIAM KATT
Star of "Greatest American Hero"
as "PIPPIN"Special Guest Star

MARTHA RAYE
and CHITA RIVERA as "Fastrada"

"America's most successful modern musical."
— Clive Barnes, N.Y. TIMES

"The force of Fosse is a fabulous sixth sense of modern dance celebrating collective energy and excitement."
— NEWSWEEK

SHOT IN FRONT OF A LIVE AUDIENCE WITH NINE CAMERAS

AN ALL-TIME CLASSIC

EXCLUSIVELY DISTRIBUTED BY FAMILY HOME ENTERTAINMENT AVAILABLE IN BETA AND VHS also available in STEREO
Are you getting back-ordered to death?

If your supplier can't get you what you need, when you want it, you're losing customers and business.

At Sound Video Unlimited we know how to deal with this problem.

When you carry a complete inventory of music, video, electronic games, accessories and equipment like we do, your order-fill is going to look a whole lot better. And if something is back-ordered, our computerized system reviews your account weekly and lets you know exactly what you can be expecting. Nothing gets lost in the shuffle.

But to help keep you off the back-order list we have a computerized pre-order system for video that allows you to secure hot, new product far in advance. On release day your order is shipped out, assuring you delivery of the newest releases when you need them most.

What ever your home entertainment needs are, we give you great selection, excellent order-fill from our large inventory, and the kind of fast accurate service nationwide that can mean the edge in this competitive business.

So if you're not getting what you need when you want it, you want to talk with us — and save all that back-ordering for someone else.

**SOUND VIDEO UNLIMITED**

The Nationwide One-Stop For All Your Entertainment Needs.
Give the gift of music.

**“SNEAKER” ON THE RUN**

**(FW 37631)**

**“MORE THAN JUST THE TWO OF US”**

**(WS9-02557)**

APPEARING ON MERV GRIFFIN IN DECEMBER

PRODUCED BY JEFF BAXTER

PERSONAL MANAGEMENT: SHELLY WEISS

AVAILABLE ON HANDSHAKE
Piracy Cutting Gospel Profits

“...recordings.” George Thiel, director of management development. The statement was made in an interview with Billboard magazine.

Lecrae Moore, a recording artist, noted that his music sales had increased due to the proliferation of legal downloads.

Stoller says he first became aware of the crisis Lane pirate copies when someone brought one to him for autograph. There was no attempt to create any legitimate music work, according to Stoller.

“...was just a picture of a church on it.” Similarly, Bledsoe learned of the copying when he received in the southeast “wanted merchandise for about $1 under distributor cost.”

The Reverend Anacrus Coach master recordings had been sold illegally for manufacture.

Representatives from Word and Benson say they have encountered few problems recording to Mike Blines. Benson’s director of international marketing, “We’ve been aware of music being copied of southern gospel music.”

Adds Tom Ramsey, sales manager for the materials, “We don’t take this type of bootlegging, primarily in 8-track, before the new law. It’s not as prevalent now as it was.”

CONFAB SET IN ATLANTA

ATLANTA—A contemporary Christian music seminar will be held here Saturday (5), featuring Goodtree Records artist Glenn Garrett and Malcolm Greenwood, artist manager and consultant. The event, which starts at 9:30 a.m. and ends at 6 p.m., will take place at Twelve Oaks Recording Studios.

Among the topics to be covered are personal, spiritual, and financial aspects of the music industry; marketing, songwriting, and management for songwriters; the “swing” of the industry; and career planning and development.

The seminar will be attended by more than 30 people registered to attend the event within the first month of its promotion, and all of whom is being done by direct mail. The seminars' planners mailed 1,000 brochures to potential registrants, and 1,000 as cards to churches, “We bought no space advertising.”

Give something that means something.
The gift of the hope for life.

May we suggest this year, in the true spirit of the season, you inform the people on your list that you have contributed, in their names, to the T.J. Martell Memorial Foundation.

The Martell Foundation is a charity that was founded and is totally supported by the music industry. All monies donated are used exclusively to research one of the most devastating diseases known to mankind, Leukemia. A disease that kills over 50,000 people a year.

It is the Foundation’s hope that with your help we will one day conquer this destructive disease.

Thank you. Your gift will mean so much to so many people.

Silver ‘Noise’

NASHVILLE—“Make A Joyful Noise” was a gospel project produced last year by WDCN-TV here, has won a silver medal in the entertainment categories of the International Film and Television Festival. The project was a joint creation of Stephen P. Kops, Bobby Jones, Donna McLaughlin and Jeffrey Wyant.

www.americanradiohistory.com
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**Give the gift of music.**

4 Atlantic SD 16999
SAN FRANCISCO—How do you achieve success with ambitious and costly touring package of U.S. acts in Japan?

In the case of the prestigious Pioneer Live Special concert series, held in a total of seven Japanese cities with flights (Billboard, Nov. 14), international cooperation on a grand scale and an innovative corporate sponsorship by Pioneer Electronics are the answers. Pioneer’s role has resulted in placing the group’s headliners the Modern Jazz Quartet, recorded during the series’ two shows at Tokyo 55, as expected to see release early next year.

A separate audio LP by the MQQ is also due from Warner-Pioneer there.

Similar tie-ins highlight the intricacy of the promotion, which teamed promoter Kyodo Tokyo, U.S. tour coordinator Tadao “Terry” Takeda, and both TBS radio and NHK TV.

The TBS radio network broadcast the Budokan show in its entirety Nov. 6 and 7, and Japan’s state-supported NHK TV network will be broading the event.

The jaunt has even paid creative dividends for its labels, the MQQ, the informal, fan-promoted “Stars of the American West” Conference with guest Joe Williams. After disbuhing in 1974, the Modern Jazz Quartet, Jackson, John Lewis, Percy Heath and Connie Kay—hadn’t performed since, except for a few reunion shows.

Without divulging specific fees, the group’s members concede the Japanese tour is a major windfall circuit completed between Oct. 16 and 23, was a healthy deal, and that it’s made them reconsider the idea of forming the group periodical while sustaining their individual solo careers.

The quartet also expects to record a new LP of mostly new material this winter at Brown University’s Group 3’s Pablo label, which to Jackson is already contracted as a solo artist.

Similar arrangements have been given to the resurrection of the Hi-Ster’s career, and on the rocks for years, fellow Patriarch Jimmy Lyons, who encased the Modern Jazz Quartet, has reunited the Hi-Ster’s for the 1978 edition of the Monterey (Continued on page 56)

Storyville Pops With 8 Cassettes

NEW YORK—Mess Music Group’s Storyville line of jazz and blue-blues albums is the latest to focus on the growing cassette tape market via the label’s announcement of its first eight-cassette release.

Stated to ship Nov. 15, cassette versions of Storyville sets by Duke Ellington, Louis Armstrong, Freedom Band, a “Harmonica Blues” compilation featuring Sonny Terry, Doctor Ross, Hamme Toll, and Steppin’ Out will be a rounder, followed within the quarter’s earlier commercial peak of more than a decade. Monte-

er’s new player will be Richard A. Lyons, who covered the European disc dates, has reunited the Hi-Ster’s for the 1978 edition of the Monterey (Continued on page 56).

Largo’s First Year Finds Company In Many Formats

BY IRY LIGHTMAN

NEW YORK—Close to its first anniversary in January, Largo Mus-

ic has developed extensive copy-

right holding in many musical areas.

Interestingly, the firm, headed by publishing veteran Norman Weiss, will channel a number of new copyrights penned by several veteran songwriters.

Stanley Adams, former ASCAP president and manager of Largo’s standard catalog, has written two new songs with theater/film composer Arthur Schwartz, “The American Way,” and “Family Trouble.”

In another teaming of veterans, a new song, “Island,” has been penned by Larry Stock and Paul Frances Webber, about a couple of old friends caught up in the storms of the world. Another song, authored by such hitmakers as Rube Bloom, Sam Coslow, Milton Drake, Sammy Fain, Alphonzo Lavine, and Leonard Whiclip and Ernie Ford, among others.

With other copyrights from the world of jazz, Latin, pop and gospel, Largo also expects a number of publishing associations in theater/TV productions in the coming months.

These include two New York workshops, producing an event prepared for preparation on the “O-Tom-Tide,” “about the early days of vaudeville, and ‘Mahalia’,” a musical bio of the late gospel singer.

Keeble Street,” a contemporary musical by Alan Barcus that played the “Drury Lane” in Chicago, will be offered on cable TV. For the next half year, a new show titled “Jungle Book,” with a score by C. J. Ellis and Kirk Nurock while an “Herman’s Hermits production, “Levant,” will reprase the latest pi-

an莙composer’s output.

Largo also plans to publish a jazz score written by Beaudon, one of America’s major black painturers, for a PBS special, “Beard:”, whose soundtrack will be marketed by Pablo Records.

Coalition Firms 2nd Showcase

NEW YORK—The Musicians Coalition here has set its second showcase of “record-reads” acts and songs for Wednesday (12) at City Univ. student center.

Recently formed as a non-profit method of bringing professional performers, composers and songwriters to the New York music industry’s attention, the association will present six showcases: Judy Fabrik, Michael Pace, Denny Savan, Eddy Fling, Sherry Samo and Mike Kissel.

The showcase will be held from 6 to 9:30 p.m. in the third floor studio of the grad center, 33 W. 42nd St. For a reservation and more information, those interested in the event can call (212) 674-1143.

Oldies Generate Big Seven $\$

NEW YORK—The past is catch-

ing up in a very profitable manner for Morris Levy’s Big Seven Corp. as it prepares to celebrate its 30th anniver-

sary this month.

Led by Diana Ross’ hit revival of “Who’s Fools In Love,” her first single for RCA, the company claims its busiest活性炭 trials and earnings in history.

As for Why “Fools In Love,” Ross’ version of the song, first cut by Frankie Lymon by Lymon’s End label in 1958, is near the million-performance mark, which will place the copyright in a multiple copyright classification for royalties payable to the publisher.

The song’s been cut most recently by Paul Anthony, “Fools,” however, is but one of many ‘50s and ‘60s big band music making a comeback both in the U.S. and abroad. Among them, are “Until I Met You” (Manhattan Trans-

fers, “Misty Mauzy” (Tight Fins), “Barbara Ann” (in a Beach Boys medley) and “Daddy’s Home” (Cliff Richard).

In addition to its catalog, Big Seven has worldwide and subpub-

licating rights, including the U.S. and Canada, of “Delightful Music,” featuring Kool and the Gang hits.

The company will control and oversee Big Seven’s expanded international operations. the firm has offices in London, headed by England’s Hiden, and in England (Roy Denny, in France Jacques Barouh, South Af-rica and Sweden, and Australia (Penelope Whelpley).

Levy, and former president of the company, got the operation underway in 1952, its first copyright being “Lullaby Of Birdland.”

The present president is George David Weiss jazz classic now burning more than 500 recorded versions.

And, according to Kah1, recording commitments on Big Seven’s past successes promises that activity will continue at an “improved rate.”

www.americanradiohistory.com
NEW YORK—“March Of The Falsettos,” now at the off-Broadway Westside Theatre, is an often funny, well-acted spoof about relationships, and our ability, or lack of it, to cope with them. The show, presented in a madcap operetta format, looks at one very emotionally sensitive young male, his distraught ex-wife, precocious son, opportunistic male lover, and a somewhat off-the-wall psychiatrist.

Although it is jammed with 20 songs (the original cast album is being released by DRG Records) “March Of The Falsettos” moves quickly. The entire show, without intermission, is performed in about an hour.

William Finn, the show’s writer and co-creator, has an eye for the outrageous, and even through there are occasional lapses and some syrupy, self-righteous dialogue, the overall wit, charm and show of the more than compensates for these shortcomings.

Lending strength to the overall production are the strong performances of Michael Rupert as Marvin, Chip Zien as the psychiatrist, Ahron Fraser as the ex-wife, Brent Barrett as the lover, and Greg Phillips as the son, travelling reluctantly on this emotioanl rollercoaster.

James Lapine whose theatre credits include the successful off-Broadway “Table Settings” has directed “March Of The Falsettos” creatively and with style, maintaining the momentum from one outrageous scene to another.

“March Of The Falsettos” was originally produced at the off-Broadway Playwrights Horizons. It is produced by Warner Theatre Productions in association with Francisco Lefrak, Mary Lee Johnson and Martin Richards. RAIDLIFE.JOE

Gray For Turner

NASHVILLE—Robin artist Dobie Gray recently taped “The First Annual Turner Family Christmas Concert plus televion special for Ted Turner’s Atlanta-based superstation WTBN.

‘82 Set To Celebrate Szymanowski

WARSAW — The musical output of Karol Szymanowski, second only to Chopin among Poland’s most prominent classical composers, does not get sufficient exposure at an international level, according to most music experts here.

So far this year, the birth of the composer, who died in 1937, is planned as “Szymanowski Year” with a series of cultural events marking his music already drawn up under UNESCO auspices.

In Poland itself, there is a Centenary commemorative commission, headed by Wladyslaw Loranc, chairman of the National Academic Festival of Radio and TV.

The main international commission is headed by Arthur Rubenstein, a personal friend to Szymanowski, for many years and a leading interpreter of his work.

This year starts with a gala concert in Warsaw on Jan. 8, featuring the chorus and symphony orchestra of the National Philarmonic, conducted by Witold Rowicki, with tenor soloist Andrzej Bachleda.

Alongside music from “Harnas” is the best-known Szymanowski opera, will be two works dedicated to the composer: “Epitaph For A Carol” by Karol Szymanowski, “To Tadeusz Szeligowsky” and a cycle of songs, “Voices In The Distance” by Karol Szymanowski’s late Tadeusz Baird to words by the late Jaroslav Kwapiewski.

Szymanowski Year committee have already started work in many countries, including Austria, Britain, Japan, Sweden, US, Belgium, France, West Germany, Italy and Yugoslavia.

The grand finale of the commemorative events is planned for Paris, in the UNESCO Auditorium, Oct. 6, 1982, the day on which the composer was born a hundred years ago.

Next-Day Release For Enescu Concert Albums

BUCHAREST — Electrecord, Romania’s state record company, is claiming a world first for its rush-release technique, featuring classical concerts and having albums in the shops the following day.

While this release pattern has, in the past, been followed in pop areas of major markets it is hitherto has been released to classical music.

The concerts were part of the George Enescu International Festival here, a regular musical tribute to the man rated Romania’s greatest modern composer and a world-renowned violinist.

The recordings were made in the Studio 800 stereo complex of the Radio Broadcasting Center, connected by the cables to the various concert halls where the performances were given.

The operation was engineered by Grigore Petrescu, general manager of Electrecord, working with a hand-picked team of technical specialists.

At around midnight, the record tapes from the first concert involved went straight to the new Electrecord factory for processing. They were “carved” on plastic leaf pressed and sleeved in a cover designed by noted artist Detina Masek.

Some 300 albums were then dispatched the following day, some to selected retail outlets and the bulk to the various concert halls allocated for the festival.

The same hitherto production pattern was followed through other important concerts in the series. Now Electrecord, in seeking mood, expects to repeat the enormous success possible.

OCTAVIAN URSULESCU

Classical Notes

australian digital LPS due via tioch

CHICAGO—Tioch Productions' new digital product line, Tioch Digital Records, is set to debut in late January with four Soundstream recordings produced in Australia.

According to Tioch’s Scott Mampe, series pricing is $8.98 list. The recordings are being pressed by KM Records, Burbank, Calif., according to Mampe.

Albans, featuring conductor Joe Serebriet and the Adelaide Symphony Orchestra, recorded for Tioch by Enzo Strati and Jeffrey Kaufman of KEM/Editor Productions. Additional digital projects for Tioch are mapped by KEM’s Mampe.

Tioch, which has Ariola/Arista backing and Arista distribution, also markets the imported Euradoc line and the domestically pressed Motif budget series.

Classics Bow In Greater Tulsa

CHICAGO—The nation’s newest commercial classical radio station is KMCA-FM Owasso, Okla., serving the Greater Tulsa market. The new 18-hour a day classical operation began broadcasting Oct. 1. KMCA has signed the Phillips Petroleum Co. to a sponsorship of Bos- ton Symphony Orchestra transcription concerts. The station has a full-time staff of three in addition to general manager and owner John Major who handles the wake-up program.
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San Diego State continues booking for local groups.

BY THOMAS K. ARNOLD

1980. And the decline prompted the school to open the facility to allow promoters in an attempt to increase the number of available acts.

I think San Diego is still on a trend that the rest of the country has seen for the last two years—a major summer concert slump," says Jim Carruthers, director of Aztec Music and the person directly responsible for management of the Open Air Theatre. "Few acts toured this year than before. On top of that, the San Diego Symphony was out twice a week instead of once a week as it did in previous years.

Also, after a crowd problem at the Judas Priest concert in June, we decided to restrict the type of acts that could play the facility, resulting in the cancellation of several shows.

What it all boils down to is fewer available dates and acts, and the only way we can compensate is by opening the facility to other promoters who might be able to get acts (Marc) can't. But we are in no danger of going bankrupt for performance; we feel the best job he could do under those circumstances.

Berman says he views the change with "mixed emotions." "I Can't Say I wouldn't want an exclusive, but this year's been a lot more difficult to produce shows there," he says. "We couldn't do a lot of concerts we wanted because of the restrictions they imposed: the Kinks and the Pretenders are examples. People can't play the Open Air Theatre because it was feared they would attract rowdy crowds, and both acts would have provided us with top-grading shows.

I think the school is making a mistake. It will probably end up with fewer shows. I imagine we'll do the majority of our summer shows there, but we can't do a lot more selectivity in choosing halls. A lot of acts we would have brought to the Open Air Theatre have been booked into the Sports Arena, Golden Hall or the Cow and Fox theatres.

Other promoters regard the change with cautious optimism. 'We hope to take full advantage of the situation, but this school could be a great benefit because it will get a lot more acts that Marc might not have been able to purchase,' says Bill Silva of Fox & Stone productions.

On the other hand, there are only a limited number of acts available, and with no promoter having an exclusive, a bidding war might result that will drive the price of an act up too high to one who will be able to afford it.

Pax Productions' Fred Moore, who was asked last week if the school would give him his exclusive, is even less optimistic. "If you are a promoter and the promoter makes money, but if only one company has the exclusive, you are going to look more carefully at who you bring in.

I won't have any problems doing business with any of the other concert facilities in town.

LOS ANGELES—Stephanie Mills was the overwhelming favorite singing both pop and gospel at the “God Is Love” concert held at the Shrine Auditorium here Saturday (21).

There were a number of stars, with Aretha Franklin billed as headliner. Also there were Marilyn McCoo & Billy Davis Jr., Barry & Vogue, White, Shalamar, Brock Peters, the Love Unlimited Orchestra featuring Webster Lewis, the Southern California Community Choir and the Rev. James Cleveland. The Love Unlimited Orches
ta back up most acts.

The event, with tickets priced at $25, $35 and $45, was a tribute to the Rev. Cleveland and proceeds going to the Cleveland-founded Gospel Workshop of America, which continues to help 20,000 members nationally.

The event was one of the best produced shows of the year, with Love & Happiness Productions handling the chore. It was also believed to be the last production of this type that had been held in L.A.

About the concert itself: Solar’s Shalamar gave a faithful performance in its place. The audience responded only when the trio, and Jeffrey Daniels in particular, provided some relief. It was generally agreed that the acoustics at the Shrine are far from the best.

Marilyn McCoo and Billy Davis Jr. tried hard to please the audience but their brand of “You Don’t Have To Be A Star” type pop was not what the crowd was there to hear, and there was a hollowness that did not go unnoticed.

Barry & Vogue White faced better, although not from a vocal standpoint, but the audience reacted to the warmth, love and admiration the two seemed to have for each other. Barry was the center of the entire evening, at times overiding it.

The show was entitled “God Is Love,” dialogue can get boring when the word love is used in practically every sentence. White was chairman of the event. Red McGrew, president of Unlimited Gold Records, as
disted.

Webster Lewis, an accomplished musician and conductor, was featured with the Love Unlimited Orches
ta and the London Symphony Orchestra. He took over the keyboards. From that point on the crowd was hers.

Looking wonderful, Aretha Franklin sailed through “Love All, The Hurt Away,” which she recorded with George Benson. Franklin, the supreme showperson, ad
ded to the crowd she would sing both bar and club melodies when she took over the keyboards.

From that point on the crowd was hers. She took her time, moving slowly from one song to the next. Its an event that was well received with the Rev. Cleveland.

H.B. Barnum conducted the orchestra for “Father and Son.”

On the other hand, Stephanie Mills did all the right things. Not only was she on stage in top form but she sang the right songs and utilized the entire stage dancing and shout
ing her way through six tunes. She also seemed to thoroughly enjoy herself. Mills’ pop tunes were as well received as her gospel renditions.

The Southern California Community Choir, led by the Rev. Cleve
dland, had the audience on its feet for most of its set. The popular minister knew exactly what the crowd wanted and produced it in abundance, in
ccluding medleys of some of his big
gest hits.

Actor-singer Brock Peters, who opened the show, also scored well. With Red McGrew and Barry White, Peters also was MC.

New Sound For Philby’s Spectrum

PHILADELPHIA—A new audio system, designed to provide equally distributed sound to all areas of the 19,000-seat Spectrum, one of the leading rock concert arenas in the nation, Philadelphia, which is installed by the Daveland Sound Co. of nearby Al
tenso, Pa.

Updating both the sound control tor and the speakers system, using Altec equipment throughout, it rep

resents an investment of $185,000.

Four new speaker clusters, featur

ing state of the art speakers, have been installed in the center of the Spectrum surrounding the score
tboard. The new audio system is geared to provide perfect sound reinforced fidelity to all areas of the arena, says Aaron Segal, Spectrum sound engineer.

The old system contained six speakers. It was the original system installed in the Spectrum in 1967. The Spectrum’s sound control room also has been outfitted with the lat
est in electronic equipment. It in
cudes new amps, new mixing board, dividing network and equalizers, tape decks and new cables throughout.

www.americanradiohistory.com
A Special Anne Murray Christmas

with Special Guest Star
KRIS KRISTOFFERSON

Saturday, December 5, 7 p.m. – CTV
Wednesday, December 9, 10 p.m. – CBS

*HSMITH – HEMION PRODUCTION
Boardwalk Records is releasing two versions of the "I Love Rock 'n' Roll" LP by Joan Jett. The first is "Total Destruction To Your Mind," his second favorite song in his repertoire. Another favorite song is "Wild In the Streets," which contains the song, "Little Drummer Boy." After the holidays, Dean will be rejuvenated in favor of another tune....

ROMAN KOZAK

LEON

★ (PERFORMER ★ COMPOSER ★ ARRANGER ★ PRODUCER)

"I was there, I saw it. I felt it. I shared the experience. What was the event? Well, the advertising called it "a spectacular concert performance," but it's hard to say why.

Leon Russell, a well-established rhythm and blues performer, was on stage. The crowd was electrified as he played the keyboards and sang with great feeling.

Leon Russell, a legendary musician, had a long and successful career. He was known for his work with the Rolling Stones, the Isley Brothers, and on the hit "A Change is Gonna Come."

Despite some challenges, such as financial struggles and legal disputes, he remained a beloved figure in the music industry. His influence continues to inspire new generations of musicians and fans alike.
FRANK, SYMPHONY IN D MINOR—Chicago Symphony, Martino, RCA ATL-4145, distributed by RCA, $15.98.

RCA has squeezed a few extra decibels onto this reissue and perhaps managed some additional bass impact and slighted excess detail—Reprocessing of older recordings, however, does not guarantee that new deficiencies won’t also show up, and that’s unfortunately the case here. While this edition is somewhat “better” than the $19.98 Red Seal, it is also more monotonous in tone—a quality noticeable particularly in the big climactic sections which already tended to sound muted. The sound here has a much softer edge that was less apparent in the original. No question that the Teldec pressing beats out the conventional Red Seal, though, and audiophile interest in Chicago Symphony recordings generally runs high.

GUERSHIN: AN AMERICAN IN PARIS, CUBAN AURORA, PORGY AND BLESS—A SYMPHONIC PICTURE—Dallas Symphony Orchestra, Mata, RCA KCXL-4145, distributed by RCA, $15.98.

One panel mitting the tendency for the musicians to sound distant and under-recorded, and for musical detail by leaping at a speed of reversion. That’s more the problem here, as RCA looks away dramatically from the close-in microphoning it previously tended to favor. Mata’s performances are often stunning and the group plays with real intensity. But too much of their work has been muffled and swelled up by the hall, a problem created by the distance. RCA demonstrates just how critical ball selection and microphone positioning are in successful use of the orchestral style. For a highly successful example of this style, check out the new Canadian Brass and organ Christmas album, also by producer David Sak. 

Euromonitor Warns That U.K. Hardware Faces Drip

LONDON—While the consumer video marketplace in Britain enjoys expansion, there’s industry concern about prospects for the audio hardware business, expected to be worth around $1 billion this year.

A new survey by Euromonitor suggests that some audio equipment distributors are likely to show sales drops between now and 1985, but suggests that overall there’s no cause for alarm.

Retail sales of record players in the U.K. this year are expected to total some $350 million, and tape recorders around $270. Car audio equipment is building to around $130 million total, and sales drops in the industry are expected to be around $25 million spent in this year. There’s the expanding market in personal audio equipment, estimated at around $180 million this year.

The report examines the problem of dipping sales of records and tapes, although home taping is a dangerous trend but also says maybe people are buying less because they are “listening less.”

Euromonitor expects U.K. sales of record players to fall from around 325,000 units to 250,000 between next year and 1985. Music centers, it thinks, will slip slightly, perhaps 50,000 to around 250,000 units annually. And it predicts drops of 500,000 units in audio recorders (to 1.75 million) and 250,000 units in cassette players (to 1 million).

But it expects new developments, notably the new microprocessors, which will bring down prices, and add audio digital and video displays—though for the moment they are only for the most affluent.

Meanwhile, a report on video shows how growth is due to 850,000 video recorders will be sold this year, giving a total 1.4 million, or a market penetration of 6.8% of households. Though rentals, a market leader, looks set to have more than 300,000 sets on rental by year’s end.

Shure Thing—Shure Bros. have introduced a new professional two-way loudspeaker system. The portable model is designed to meet the needs of small- to medium-size performing groups in mind: it is portable with a 15-inch die-cast frame woofer in a front-ending bass reflex cabinet. User net price is $590. A special feature of the system’s high-frequency horn is a variable sound dispersion control to adjust for different room configurations.

For The Record

NEW YORK—An item in Sound Business (Billboard, Oct. 31) stated that Precision Lacquer mastering facility in Los Angeles was owned by Richard Perry’s Studio 55. Precision Lacquer is, in fact, owned and operated by Larry Emerine, who also runs Studio 55.

New Studer Gear Indicates Company’s Digital Commitment

CHICAGO—Studer International is stepping up digital audio equipment development and looking to digital technology to have a “profound” influence on the audio community and market.

In addition to the company’s universal digital audio sampling rate converter recently (Billboard, Nov. 28), Studer will show a 24-track digital recorder next year. The two-channel model employed a 44.1kHz converter, which was the first piece of digital hardware demonstrated by the Swiss firm. The converter, used for interfacing two digital machines of varying sampling rates, would be of use to recording studios between one digital system to another, according to Studer. It is also applicable to mastering of Digital Audio Disks, where the master tape’s sampling frequency differs from that of the consumer playback format.

According to the manufacturer, the unit corrects automatically for drifting in the area of the sampling frequency. It has 93 db analog-to-noise ratio and uses special cards to interface different digital audio coding formats.

Sampling rate conversion can be accomplished simply by going through analog, but noise and distortion are introduced.

Studer’s Dr. Roger Lageade, product manager for audio/PCM, says, “Given enough time to get used to digital’s peculiarities, a sound engineer will make a digital recording sound better than an analog one.”

Sony Bows N.J. Consumer Lab

NEW YORK—Sony will establish a new consumer electronics laboratory in Paramus, N.J., to concentrate on future product development and adaptation. The lab will conduct research, development and design work with emphasis on emerging technology prevalent in the United States.

According to executive vice president Tom Tanaka, SOCEL, Sony Consumer Electronics Laboratory will do “RD in the areas of CATV systems and terminals, converters for direct satellite broadcasts and video-text/seletext systems and terminals. The laboratory will offer a unique opportunity for interaction between the American and Japanese engineers which will result in the development of Sony products eventually to be offered in America and abroad.”

Full Bandwidth—The new Lexicon cornel 224-K digital reverberation features 15 kHz bandwidth and a variable control to reduce bandwidth with a 6 dB/cycle slope to minimize the effects of air absorption. The unit’s "Dynamic Decay" automatically switches to a different reverb time when the music pauses or stops, while a paging system allows the six switches on the 224-K remote panel to control additional features. Price is $12,000, with availability set for March.

Better Late—The Stereo Tapped Delay (STD-1) from Analog/Digital Associates of Berkeley, Calif., can produce as many as six different delays simultaneously. When a signal enters the STD-1 it is delayed, then tapped at six different points. Each variation of the signal can be assigned and mixed into two output channels.

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

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

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

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A full line of record care products. At Sound Guard we offer the audio and record retailer a money-making line of professional-quality products. Our products clean, preserve, protect and enhance your customers' records. With Sound Guard it's a snap to stimulate those valuable "extra" sales. Because, at today's record prices, consumers want to protect their investments.

It's easy to spot our popular group. At Sound Guard we've created new colorful eye-catching packaging that's a handsome addition to your store. Our point-of-purchase displays grab the impulse buyer; our literature helps make the sale; our quality gets the repeat sales. And we'll also be winning customers over with our new national advertising program. In addition to a strong campaign in the audio books we'll be advertising in such magazines as Qui, Rolling Stone, GQ, Esquire, Popular Electronics and Scientific American.

You'll see even more of us soon. Because, in addition to our quality line of record care products, we're improving and expanding. This year we introduced a vastly superior anti-static, preservative, and we'll soon be announcing several new products.

The stage is set for profits. We have all the top performers: Sound Guard Record Preservative, Cleaner, Work Pad, Stylus Care Kit, and Total Record Care System. All you have to do is stock them, spotlight them, and start ringing up sales.

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(800) 327-1144
In Florida: (305) 782-1041

Facilities: Cincinnati, Ohio; Tokyo, Japan; Brussels, Belgium.
Sound Business

Grundig in Warsaw

WARSAW—West German electronic giant Grundig has opened its own service center in Warsaw, a breakthrough for the formation of foreign branches of this type in the Polish market.

The center is run by Konsumprod, whose activities in the past have been largely confined to sports clothes and car washes in the city. Audio and video hardware, radios and tvs and household electronic goods, are on display, but not for immediate sale. Customers have to order and pay on delivery with cash, but demand has been so great delivery days of eight weeks are common.

Most important is that for the first time owners of Grundig equipment have access to on-the-spot repair and servicing, Konsumprod sees its future in providing this kind of service to Polish video equipment owners.

Grundig and Billy Sherrill as engineer...Jim Fogleson producing for Travis Brothers on their new RCA release in 1977. Paul Murray, composer, Mark Neuburger, the AB group Amfamarkt recording its debut LP for the USA label, producer Dan Dare, engineer Phil Brown and assistant producer Michael Stanzachek. Skip Haynes recorded this upcoming album "The Guide" for AKA records. The album is self-produced, engineered by Steve Kuczak.

In Texas, at Wooden Studios in Houston, Brian Darrow is finishing up an EP with Buzzbebe engineering and Mosley coproducing with Richard Montez.

The talents of recording stars and their studios provide the magic that turns a reel of recording tape into an outstanding creative achievement.

The Ampex Golden Reel Award honors those achievements which were mastered on Ampex professional recording tape. They have earned a place in the ranks of the world’s most successful recorded albums and singles.*

Included in the award is a gift of $1,000 to the recording artist’s favorite charity.

Over the past three years, there have been more than 200 Golden Reel recipients. And more than $200,000 donated on their behalf.

Congratulations to all of them on a mastering performance.

AMPEX

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*Includes the ARA Certified Gold Award.

For the Brightest Stars.

December 5, 1981

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, California 94063 415-367-3889

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**The New Album from Leon Everett**

**LEON EVERETTE**

*Includes Hurricane / If You're Serious About Cheating*

**RCA**

**Featuring the current hit single: "MIDNIGHT RODEO"**

**BB32** **CB42** **RW41**
NASHVILLE—No stranger in the past to pop musical involvement, Nashville nonetheless has recently been mirroring signs of even stronger focus in areas unrelated to country. The changing profile of this active music community reflects a divergence and stylistic diversity that’s spilling over into recording technology, production and publishing.

A handful of new studies such as Scruggs Sound, Norbert Putnam’s Bennett House, the Castle and Bullet Records (recently the first self-contained, in-house audio/video recording facility of its kind in the U.S.) have appeared on the Nashville horizon this year. Numerous other local studios have undergone expensive upgrades or equipment transformations as well to maintain their open-market competitive edge.

There has been a steady mini-migration of key pop talent enamored to Nashville (from other centers such as Los Angeles and Muscle Shoals). Among these are producer/drummer James Stroud; bassist David Hungate of Toto; guitarist Larry Coryell; keyboardist Randy McCormick; Hank DeVito, formerly with Emmylou Harris’ Hot Band and writer of “Queen Of Hearts”; producer/artisn Rodney Crowell and wife Rosanne Cash; former Epic Clapton band member Bobby Whitlock; and drummer Joe C. Russell. Bonnie Bramlett, John Prine and Jimmy Hall; and producers Steve Buckingham and Bob Johnston (whose earlier Nashville studio credits gave Bob Dylan his renowned “Nashville Skyline” album). George Martin, best known for his production with the Beatles, arrived in Nashville a few months ago to work with songwriter Roger Cook on a film soundtrack cut for “Honky Tonk Freeway.” It was Martin’s first time recording here. Tom Dowd completed a Marshall Tucker album here in the spring. The Crusaders experimented recently in Nashville with music and a Nashville studio—Music City Music Hall—for the group’s latest MCA album, importing guest artist Joe Cocker for the occasion. Following on the Crusaders’ heels, blues legend B.B. King booked the same studio this month for his first Nashville recording session.

Other acts who have cut locally within the past year include Dionne Warwick, Paul Anka, Paul Williams, Peter, Paul & Mary, the Little River Band, Tom Jones and John Denver. Overdubs for an upcoming Earl Klugh project were done by producer/engineer Brent Maher at Creative Workshop, while the Grateful Dead recently mastered its new two-record live electric compilation album at Nashville’s Masterfones Lab.

One of Nashville’s more unusual projects is the just-released Elvis Costello album, “Almost Blue.” Produced by Bill Sherrill, the LP contains a number of country material reworked by the popular U.K. rocker.

Several locally based acts have managed to land their own recording deals within the past year or so. Among these are Thunder, produced by Kyle Lehning; and Van Stephenson, produced by Bob Montgomery and Jeff Silbar for Handshake Records. Even classically oriented performers seem intrigued by the idea of recording in Nashville: Irish fiddler Jean Galway is now at work on an upcoming RCA Red Seal album project directed by Nashville producer Tom Coggin.

Among the bigger pop songs emerging from the ranks of the local publishing community are “Slow Hand,” a number two hit for the Pointer Sisters co-written by Nashville writer Michael Clark; and Al Jarreau’s “We’re In This Love Together,” co-authored by Keith Stegall and Roger Marrah.

Though Nashville’s forays into non-country directions have always been a part of its ongoing musical involvement, the emergence this year of the year-old Nashville Music Assn. has considerably strengthened and diversified those efforts.

The NMA, backed by strong industry support and a 650-person membership, is designed to focus on various kinds of music done here. The organization sponsored a national black talent search called Summer Soul ’81 in June, which brought ad execs from a number of major record companies into town for the finals.

More recently, the association sponsored the first in a series of open industry-oriented forums. Called “What Is This Thing Called Music Video?,” the two-hour forum was hosted by BMI and the NMA at the newly-unveiled Bullet Recording facility along Music Row. Panelists included Bob Pittman, senior programming vice president of Warner-Amex TV channel; Bob Emmer, president of Alive Enterprises; Michael Nesmith of Pacific Arts Videos; Sam Frut, president of ATV Music; and Jim McCallaugh, video/sound business editor, Billboard. Nearly 400 members of the local music industry attended the forum, and there is a follow-up session now planned.

Additionally, the NMA is coordinating other forums and talent spots aimed at reactivating the live music scene in Nashville through club support.

Tourney S to Snow Foundation

SUNRISE, Fla.—The first annual Music City Sunshine Golf Classic is scheduled to be held at the Hank Snow International Foundation for Prevention of Child Abuse and Neglect of Children, according to Frank Loconto, spokesman for the event.

A number of Nashville producers will serve as honorary committee members, including Walter Haynes, Ron Chancey, Jimmy Boyer, Kelso Herion, Norbert Putnam, Bob Montgomery, Lynn Shatts, and Norro Wilson. The Florida committee is comprised of Gov. Bob Graham, the Lane Brothers, the Bellamy Brothers, Jimmy Buffet, Mel Tillie, Jim Stafford, Jackie Gleason, Don Shula (Miami Dolphins coach) and Howard Snellberger, University of Miami football coach.

Co-chairmen for the three-day event are Frank Loconto, lead singer of the Lane Brothers and president/owner of FXL Sound Studio; and Walter Haynes of Haynes Enterprises in Nashville.

The invitation-only golf tournament is expected to draw more than 100 country music personalities, and acceptance to the event are already being received at Loconto’s Sunrise studio facility. Loconto is in the process of upgrading his studio, and will begin expansion to 24-track by the first of the year.

HARRIS LP PROMO

ATLANTA— Warner Bros. Records is completing its recording and packaging plans for the new Warner Bros./WB canned Christmas album for Atlanta; “Cimarron.” The Warner Bros., WB and Cadillac logos also appear on the vinyl. Each store is providing registration boxes for the cars, priority display space and ample Harris product.

WB is running free promotional spots and is coordinating the drawing and grand prize giveaway. WB is also receiving mailed registration form from the station. The station is also presenting a special Harris weekend Dec. 11-13, featuring cuts from all of her gold albums.

Warner Bros. is bolstering the campaign with print ads in the Atlanta area. The promotion was coordinated by Barrie Bergman, president, Record Bar; Ralph King, vice president, Record Bar; Ray Chappell, district supervisor, Record Bar; Bobby Johnson, Barbara Kruger, and Jim Clements, WB; Bob Kirsh, Bill Briggs, Bob Weinstorfer; Jack Klotz, and Dale Wiggins, WB; El Deane, Cadillac zone manager, Atlanta; and area Cadillac supervisors and dealer representatives.

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NASHVILLE—The Steller Brothers will feature Chet Atkins, Jann Fricke, Brenda Lee, Barbara Mandrell, Conway Twitty and Roy Rogers on the group’s first television show being syndicated this month across the country. The two-hour program was booked in various locations, including the Steller’s home town of Stanton, Va.

Top Acts For Statler TV Show

NASHVILLE—The Statler Brothers: A Salute To The Good Times, was produced by Jim Owens, president of Jim Owens Entertainment, in conjunction with Multimedia Program Productions. The script was co-written by Don and Harold Reid of the Statler Brothers.

“An Evening With The Statler Brothers: A Salute To The Good Times,” was syndicated tv special airing this month across the country.

STATLERS SERENADE—The Statler Brothers and special guest Roy Rogers, center, launch into the finale for “An Evening With The Statler Brothers: A Salute To The Good Times,” a syndicated tv special airing this month across the country.

www.americanradiohistory.com
Nashville Scene
By KIP KIRBY

Nashville Scene—Rounder group
Riders In The Sky will perform at the
third annual “Western Night” benefit for Hospital Hospitality
House in Nashville Feb. 11.

LATEST NMA TALENT SHOW
NASHVILLE—The second in a series of talent spots will be held
Thursday (3) by the Nashville Music
Aston. This spotlight takes place at
the Cannonery and features the Tom
Kimmel Band, CeCeVee Dyson, the
Nerve and Tom Douglass. Showtime
is 8 p.m.

These spots are part of the NMA’s
effort to encourage and provide support for existing
music clubs in Nashville. Admission
for the event is $2.50 at the door.

New On The Charts
SOLID GOLD BAND
“Cherokee Country”

This five-member band originated in Galina, Kan., as a rock group seven
years ago. Converting to country about two years later, the group became well-
known in the Oklahoma, Kansas, Missouri and Arkansas area, chalking up
appearances with Johnny Paycheck and Tom T. Hall’s back-up group, the
Starmen.

The group is now based in Joplin, Mo., where two band members—guitar-
and vocalist Jim Rowland and bass/vocalist John Green—operate a 400-seat
country night club called the Gold Dust Lounge. Roundout the band members
are Mike Bartlett, guitar/vocalist; Tyler Ogle, keyboards; and Buddy
Burr, percussion.

The band’s single is being distributed by NSD. For more information about
the Solid Gold Band, write 3205 Ranglepine, P.O. Box 64801, Joplin, Mo.
The telephone number is (417) 782-1662.

Aussie Deal For LeGarde Twins
NASHVILLE—The LeGarde Twins
Twins have parted a three-year con-
tact with Festival Records, the larg-
est independent record company in
Australia. Their first album, “Down
Under Country,” ships Monday (30)
in Australia.

The album contains 10 American
country songs and 10 Australian
country songs. Video clips filmed
in Nashville will be available for in-
store use. The duo has also filmed 10
segments of “Country Music” an
Australian television show.

“Down Under Country” will be
released in the U.S. in early 1982 as
a tv package.

Prophet’s Tourney
KNOXVILLE—Kicking off the
1982 World’s Fair here is Ronnie
Prophet’s annual celebrity golf tour-
ament, which opens April 29 at the
Knoxville Coliseum. The golf tour-
ney runs April 29 through May 1.
Proceeds go to charity.

Competition Gets Boost
NASHVILLE—More than 260 ra-
edial stations nationwide—ranging
from KYAK-AM Anchorage to WQK-FM Jacksonville—are pro-
ming the Wrangler Country Star
search, heralded as being the largest
country music talent search.

Some stations claim that the con-
test has boosted listenership and ad-
vertising revenue. WJJD-AM Chi-
cago drew more than 900 entrants
to the contest. Judges narrowed the
competition down to 20 acts, whose
tapes were played on the air for the
listeners to select the top five per-
formers, who then appeared at a
shopping mall. “The contest devel-
oped a lot of store traffic for the
mall,” says Deborah Ross, director of
public affairs and promotions, WJJD.

And it made people aware of WJJD.”

Following the local competitions,
state finals will be held early this
summer. The televised national finals
will be staged in April in Nashville.

The winners will receive a recording
contract and a booking contract with
the Sherry Lavender agency. Second
prize is $15,000 and the third place
winner will receive $10,000. The
contest is open to anyone who has
never been billed as an artist with a
major record company.

Top Names For ‘Nashville’ TVer
PINELLAS SUNCOAST, Fla.—The
new 13-week season of “Nash-
ville On The Road” will feature
a country headliner during each seg-
mant airing, in addition to the show’s regular performers/Mike Dene
Powell, Rex Allen Jr. and Jim Stan-
ford.

Artists to be spotlighted on the
145-market syndicated tv show in-
clude Chet Atkins, Steve Wariner,
Susie Allison, Dave Rowland and
Sugar George Strait, Big Al Down-
ning, David Frizzell & Shelly West,
Conway Twitty, Sonny James, Cor-
bin/Hanner Band, Dotty and
Roger Whittaker.

Walker-Meador To Big Bros. Board
NASHVILLE—Jo Walker-Mea-
der served as executive director of the Coun-
try Music Assn., has been elected
to the board of directors of Big Bro-
thers of Nashville. Walker-Meador
is the first woman elected to hold this
position since the organization’s in-
ception in 1947.

During the coming year, she will act as
the group’s publicity chairman.

Big Brothers of Nashville, a vol-
unteer organization providing as-
sistance to the needy, aided over
1,400 families last year supplying
fuel, food and clothing.
MEMPHIS—Blues singer-guitarist B.B. King was inducted as entertainer of the year at the second National Blues Music Awards show here at the Peabody Hotel.

The event marked the 10th anniversary of the blues, W.C. Handy, "Father of the Blues," whose blues lyrics are included as a part of the National Blues Music Awards show.

With veteran musicians Phineas Newborn Jr., Herman Green, and Prince Gabe and the Millionaires, King performed all evening and was highlighted by his Grammy-winning tune "The Thrill Is Gone."

Other Handy winners included: Bobby "Blue" Bland, blues vocalist of the year; Albert Collins, blues instrumentalist of the year; and BB King, blues artist of the year (male) and Koko Taylor, blues artist of the year (female). Both Collins and Taylor won last year in the same categories.

Bland was also inducted into the Blues Hall of Fame, along with Tampa Red (Harold Whitten), Roy Brown, Blind Willie McTell, and Koko Taylor. Taylor was presented with a gold record and "Mardi Gras In New Orleans" on Nighthawk Records.

The Gold and Blues albums of the year (domestic) went to Johnny Copeland for "Copeland Special" on Rooster Records and "Cryin' the Blues" by "The Tinman," Atlantic (Japan). "Tinman," Magic Slim and the Teardrops (Rooster Records), was chosen blues single of the year.

Winners were selected on the basis of ballots sent to blues specialists and members of the Blues Foundation. The nonprofit organization which sponsors the event.

Special Handy awards were given to the following: Shelton Harlin for his book "Blues of the Bible," a biographical dictionary of all who have been involved in blues. It is distributed by D.A. Capo Press (International of New York). Dr. David Evans, director of instructional services at Memphis State Univ., for his book "Big Road Blues," which focuses on the roots of the blues, especially in the recording industry, on the folk blues tradition; and local historian "Lightning" Slim Jones, who was responsible for having the U.S. Senate name the city of Memphis as the official Home of the Blues.

The presentation of a memorial speech as a tribute to Memphis musicians Buzzy Lewis and "Big" Slim Clark was in the 1981 Special recognition awards were bestowed on members of the local entertainers' guild, who have the persevering or promoting the blues. WLOAM, for the radio program's contribution to the community in support of the blues; entertainer Rufus Thomas, for promotion of the blues in the entertainment field throughout the nation; Nancy Ferguson and George Caldwell, for their work with the Off and Blues in School Programs George Lindstrom, for developing the Blue Brass Band, and Abe Schwab, whose family-owned department store on Beale Street has a blues museum located upstairs.

The awards show, which preceded three hours in length, interspersed information about the history of the blues with the award presentations and assured performances by local musicians.

Entertaining before a backdrop of photographic slides designed to mark the blues' historical highlights were: the Beale Street Jug Band, Don McMillin, Ben Cauley, Prince Gabe, with Will Johnson, Cindy Farr, Joyce Cobbs and Mary Jackson.

In addition to receiving a Handy as last year's top blues performer.

(Continued on page 75)

New Career Moves See Labelle Into Theater, TV

By LEO SACKS

NEW YORK—That Puti Labelle still goes high in the mornings could come as a surprise to those who have heard her sing recently. At the closing of a four-month stand at the Savoy in New York last fall, Labelle made the most of her powerful singing voice, bringing the house down with a selection of pure gospel while still in the wings. Two and one-half hours later she turned the same house into a rowdy party, in a clarion, "Today is Sunday, oh yeah!" with her winning blend of mock innocence.

The plan is to duplicate that excellent night next week when she records a live album and brings her eighths band to Constitution Hall in Washington. The two-pocket set, "Patu Labelle and the Savoy House Band," is scheduled for February release on Philadelphia International.

Labelle's multi-racial following is a tribute to her reach as an entertainer. "I just love entertaining," she says from her home up south in Philadelphia. "People make me feel important and I want to return that feeling. Many of the faces at the Savoy returned for a second show, and that's why I work so hard. Some of them have the public and don't have to work hard. But I never take my audience for granted. I have to give them what I have been told I will give them.

Her self-image is that of an 'all around entertainer,' and she has embarked on a number of new projects to recapture her old fans and make her theatrical debut next month in a production of the Broadway musical "The Wiz." "I am going to 'Box With God,'" at the Warner Theatre in Washington. She will appear through February, when she takes a month off to record her next Philly International album with producer Kenny Gamble and writer Philly Hale. The singer also stars in a musical adaptation of author Studs Terkel's "Working," which PBS will broadcast in April as part of its "American Playhouse series." She and recently talented for a PBS production of "For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf." The exuberance of the Savoy shows prompted Gamble to sign Labelle to the Savoy where she learned "love and fire." She's gone through a long process to bring out the individuality of each musician, even to the point where he doesn't have to look like a couch that way, but I could never do that. I'm too soft with people. I'd rather let them side."

"I Just Want To Hold You"—It's been ten years since Black Ice was singing on street corners, and during those ten years the group has had only one personnel change. The Los Angeles-based band is comprised of Anione (Tony) Curtis, Gerald Bell, Cleveland Jones, Frank Williams and Roger Sherman. But since teaming with producer Harley Murrill, they've also had singles "Making Love In The bathtub," "Love Is In The Air," "Never Too Young." From the group's third album, "Like Your Style," the saxes of Wally McRae. When they brought the group to the attention of Joe Iggo of Ice Productions, who took them to Montage Records. Their single, "I Just Want To Hold You," was written by group members Bobby "Black Ice" Earl and Bobby "Black Ice" Earl, and is establishing the groundwork for the release of their debut album in January, 1983.


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HALLOWEEN FUN—Actress Brooke Shields, in blond wig and leopard outfit, was one of the galaxy of stars that joined in the Halloween fun at Regine's, New York, recently. With Shields in picture are Regine, and Steve Bianucci.

NEW YORK—Working on the premise that people will always want to go out and dance, and that the concept of packaging glitter, lights, sound and excitement will never disappear, Meteor Light & Sound has expanded its operation and is moving more heavily into the manufacture of light and sound components for the discotheque.

The firm, one of the oldest in the business, began operations as a distributor in the U.K. more than 10 years ago. With the explosion of the U.S. disco market in the mid-1970s, it moved to this country and initially functioned almost exclusively as an importer of products from such British manufacturers as Optokinetics. However, under the guidance of Colin Hammond, the firm's president, Meteor Light & Sound has grown to a major force in U.S. disco light and sound systems.

Today, unadorned by the soft economy and a negativism toward disco in some areas, the company continues to broaden its scope of operations.

Hammond's program for expansion includes a new line of modular products now in the manufacturing stage, and slated for market release in early 1982.

The modular products designed for use in conjunction with more complex systems include modules for sound to light projections, soft lighting in bars, dimmers and spotlights.

The firm has also developed a line of mixers with intercom systems built-in, lighting controllers with strobe/spot buttons for switching back and forth between strobes, and other lighting effects.

Meteor Light & Sound recently released a Sonitone model 404 four channel lighting controller aimed at the mobile entertainment market. The unit, with a list price of $429, features light and dark chase, reverse and sound chase, memory function, master dimming, strobe or override button, and remote key-board output.

In various stages of development are new prefabricated lighting systems designed for ease of installation, and servicing by telephone, and what Hammond describes as "production systems featuring deep operated controls, high speed mirror balls and affordable, sound-activated cassette monitors.

All the products are being built at Meteor's 33,000 square foot plant in Huntsville, Ala. A Southern town to which the firm shifted its operation from New York about a year ago. According to Hammond, the move south was strategically planned, beginning with a pilot operation in that area three years ago.

Motivating the move were such cost-efficient features as a stable labor force, and reduced operational expenses such as rentals and taxes. "In addition," Hammond adds, "Huntsville is a high-technology town, and we are surrounded by many innovations in technology." Hammond says that has his firm not made the move to Alabama, it would undoubtedly have had a more difficult time coping with the economy generally, and not with the fluctuations of the disco business in particular.

To underscore his point, he states that in Alabama his metal-working costs are at least 20% lower than they would be in New York. The boost, he states, allows his company to re- main competitive in a market where competition is extremely keen.

Meteor, which has installed its systems in more than 40,000 disco locations across the country, says the industry has itself to blame for many of the hardships it has encountered in the past. He blames the influx of low-tech, fly-by-nighters that swarmed the business, generally, with disparaging comments about the state of the industry and remedies that if a consistent professional job is done, the audience will always be there.

"People will always want to go out and dance," he says. "However, the management has its limitations." states Hammond.

As an example in the U.S. slowed down, Meteor, already with strong international connections, increased its business in foreign countries and diversified its markets so it now serves more than 40 countries.

Despite Meteor's seeming "out of the way" success, Hammond stresses that his firm has no marketing or communication problems. "Huntsville is very well connected with the rest of the world," he states. "We remain as much in the mainstream of things as we were when we were in New York."
Electronic and synthesizer usage with Cowley's vocoder-like vocals by female backup singers. Highlights include the title tune "Maggie May," and "Gut 'n' Litter." However, "Starin' God For Music" is "Lotf," and "I Wanna Take You Home" are high in quality, pulsing in momentum and driven in motion.

Discograph has made available to dojaks who do not subscribe to its service, certain copies of the company's precious articles. The limited quantity of old and new Discograph volumes is, obtainable through May 1st Reel of Records of Planview, N.Y. Dojaks who are not subscribers should take advantage of Discograph's more classic efforts.

Fare of Rod Stewart will sample his latest 12-inch 33 1/3 rpm from Warner Bros. Taken from the artist's new LP, "Tempest." The cut, "Young Turks," into 12-inch, and although it is fast-paced, the artist's musical ability and phrasing vocals are in evidence. The rhythm tracks are any, and cut in a subdued tempo.

Add to the list of growing mediocrity is the 12-inch 33 1/3 rpm from Foreign Policy records "Seasons Of Gold" by Gidea Park. The group does an updated version of some of the best of Four Seasons work, and included are such vocalists as "Sherry," "Walk Like A Man," "Dawn," "Let's Hang On" and others. A steady driving headlining tempo with high pitched harmonica provides a sound quite similar to the original group. Produced by Adrian Baker, the disk runs 6:16 minutes. The flipside titled "Loleta," is also worthwhile as it incorporates bongos, percussion and phrasing vocals, with a slightly Latin arrangement that turns into a danceable tune with a break added at the moment.

Gehri - "The Sky" on West Records is a product of singer John Clément that offers a unique combination of cowboy and disco material with a lush orchestrated sound. Some clubs (especially in the East) may have difficulty in programming this record. However, the label offers an instrumented mix and by Rod and John Billy George that maintains the same 12-inch, and although arranged in a more Eurodisco format. A fine string section and pastoral instrumentation are present, and successful sound to this record which reaches several crossover. Both versions are produced by Stan Dapierman with the vocal at 4:05 and the instrumental remix at 3:33 p.m.

Our Love Fusion (LP) (12 inch) MLP 1036

Don't You Want Me - Open Your Heart - Human League - Virgin (LP) MLP 1035

TARGET FOR LIFE - Our Daughter's Wedding - EMI (LP) MLP 9900

NEVER TOO MUCH - Vanguard/Zepplin - Epic (LS) EPE 3745

START ME UP - Rolling Stones - Rolling Stones - Atlantic (LP) ECL 1506

JERKIN' BACK (F)ORTH/WROUGH BEING COOL - Brandon, West - Epic (LP) ESK 4515

HEART - Heart - Gerard Heart - From (LP) MPL 9901

THE SPIRITS IN THE NT - Fatt-La Bein - Philadelphia International (LP) MLP 3738

CAN'T HELP MYSELF - Liciss - Chrysalis (LP) CHR 1150

CHIC - Chic - Good Times - RCA (LP) MLP 3516

TOO GOOD - Bruc - BC (LP) MLP 3516

B.O.Y.O. (Bring Your Own Body) - Take Five - Destiny (LP) MLP 3516

PHYSICAL - Olivia Newton-John - RCA (LP) MCA 2791

SPEED MUSIC - Rang - Sugarcane (LP) MLP 3516

BIG IN THE JUMP - The - Warner Bros. (LP) MLP 3516

BETTER TOGETHER - Secret/Hand/Finger Music/War - The (LP) MLP 3516

GROW - The Osmonds - MCA (LP) MCA 2791

DON'T HOLD BACK - Kane - Mariage - Atlantic (LP) MLP 3516

SIXTY-NINE - Brooklyn Express - One Way Records (LP) MLP 3516

CAN'T GET ENOUGH - Depche Mode - Sire Warner Bros. (LP) MLP 3516

DO ME - Maceo - R&B - Quality (LP) MCA 2791

KILLERMANO - Licia Molo - MFS (LP) MLP 3516

WE SHIP UPS WITHIN 24 hr
at national level to arrive at a "national" retail price. IFPI has made it clear, most recently in its press release in the current round of negotiations in London, that it dislikes the present methods and hence proposes new ways of calculating mechanical royalties.

IFPI representatives further discussed these proposals at the federation’s Dublin board meeting Nov. 3-4. It’s looking to calculate royalties on the actual price realized by the record company, i.e., the published price charged to retailers, less any tax, agreed packaging costs and any discount or bonus allowed to the retailer, an alternative under the IFPI proposals, that discount or bonus could be expressed as a national average percentage.

The IFPI have not yet accepted the IFPI proposals for a new basis of royalty, and have in some cases, suggested that royalties be calculated on the producer’s highest published price to the dealers.

IFPI representatives have been examining the alternative proposals in detail before resuming negotiations, as the federation is determined to get IFPI’s 50th anniversary in 1983. There was also a review of IFPI activities in the U.K. as well as evaluating its cooperation with other international bodies with interests in the (Continued on opposite page).
Dreyfus' Sets Deal On Jarre China LP

By MICHAEL WAY

PARI-S-Dreyfus Records here, the company behind electronic musician Jean-Michel Jarre's 1981 LP "Oxygene," was the first Western pop to play concerts in China recently, has clinched what it sees as a major coup - a highly restrictive radio deal by selling a "million" cassettes and 100,000 records of Jarre's legendary album to the all-time Chinese pop icon, Mayor Chen. The label chief Francis Dreyfus made the deal with the China Record Company in Beijing last month in front of worldwide rights, of the 34 Chinese musicians who accompanied Jarre during his Peking performances.

The China Record Co. will produce the cassettes and records in China. The authorities set the initial production limits, having gauged likely market demand, but the figures can be upped if required.

It's a large LP package, comprising 20 minutes of the music Jarre played at the concerts on his huge, shined guitar, plus two pieces specially written by Jarre for his visit, and excerpts from his three previous albums.

Dreyfus says: "There's no question of a financial agreement. We've paid per unit payment by the Chinese. An album costs barely $2 in China. But the Chinese are sure that the company wanted something contractually concrete. This deal, which is just the verbal handshake, deals just that."

There's no doubt the cost of four months' rehearsals and production will make music most money. Many musicians who performed on traditional instruments to Jarre's synthesizer front line, could have worked out much cheaper, but they agreed to be services to foreigners in China.

This deal is a breakthrough for a Western record company, and for French indi at that, and for modern Western music, which has long been shunned by the Chinese, says Dreyfus.

The Chinese musicians, who "rehearsed" with Jarre for four months in a series of cumbumse cassette exchanges between Paris and Peking, will be featured on the double "Jarre Live In China" album set for Dreyfus release worldwide in April.

The other side of that album features the compositions written for the tour and the second disk in the package comprises ex-ibits by ATV of China.

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MUNICH—The increasing popula- tion of rock here is reflected in changes to the concert, television, film and video produced by AT of China.

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BRITAIN

(Country Chart for the Week As of 13/8/81)

SINGAPORE The medley mania has not only hit Western mu-
sic markets. Singapore record com-
paines are currently on the same
track, inspired by the popularity of
the original medleys on PolyGram’s
45’, of which there have been several
Chinese versions available.

PolyGram’s plan to follow this first
trend with an album of this-stop
Mandarin pops. The record featured
six acts, including two from Malaya,
and one from Tai-

The six waded more than 30 pop-
songs from the ’50s and ’60s.
Recorded in Hong Kong, Taiwan
and Singapore, their tracks were
then compiled into a continuous
song.

Success of that album resulted in
PolyGram’s “Stars 45.” Vol. 2. Strictly
a made-in-Singapore ef-
fort, it features three Malayan stars
offering non-pop pops, with oldies
dating back to the ’60s and ’70s. It is
also reportedly selling well.

Speakers say: “The emphasis has to be
an eye-catching appeal, whether
the video is shown inside the store
or in the shop window. Each com-
pany product doesn’t block off on
the tape but comes up in an
irregular running order to gain max-
imum visual effect. We don’t bother
with company names, but instead
coordinate or get a message from
the artist and the prod-

As Switzerland doesn’t produce
many national artists of stature,
Video Promo relies on a supply of
new film material from foreign af-
filiates, including recordings of
total television.

Admits Meier: “In our oper-
ation, we have the problem over
illegal copying. For instance, our
video presentations have found
themselves widely mysteriously on
some of the private television net-
works in Italy.

But basically in Switzerland
there’s no copyright problem over
our operations. Our dealers are
showing the videocassettes in their
shops, they pay no royalties. They’re
already permitted to be used for
sale of-in store records, collected by cop-

copyright society SUISA, and those
payments are included in the video program payments.

The success of Video Promo has led
to the three majors coming up with
another idea, to know as the Discos Video, offering to Swiss disco-
thequites complete videocassettes of
musical stars. The service is to be free
but the actual cassettes will be on
a rental basis, new products coming
out every four-to-six weeks.

This is also seen by EMI, CBS and
PolyGram as an integral part of the present promotional and
selling recording, and first product will include
film slots. But the

Cirrus, Frank Zappa and other big
names.

Meier sums up: “There’s no argu-
ment at all but video is now vital to
our promotion of new records. But

Dreyfus Deal On China LP

16 tons of equipment which accom-
panied Jarre, says Dreyfus.

As far as the music business is con-
dustry is concerned, Dreyfus says
the main energy is going into im-
provements in quality before at-
tempts to boost distribution meth-
ods. “But they’re hampered by the
status quo, many0” says he. “But
a modern record company has a
duty to devote as much of its activ-
ities to making good records and high-quality entertainment aspects of the profes-
sion as to the business side.

Dutch Paper

AMSTERDAM—Despite fall-

record sales here, print publisher

MMM Magazines is investing

new music paper called “Pop Parade.”

Heavy promotion is planned, mostly
with the help of Dutch rock bands
in discs, and initial circulation
should be around 35,000 with the
paper appearing once every three
weeks.

www.americanradiohistory.com
McCready Takes Russell's Place at CBS Australia

SYDNEY—The move more early next year of CBS Records Australia's managing director, Paul Russell, to the same post with CBS Records U.K., will place the company here in the hands of John McCready, Russell's current deputy. McCready was, until recently, managing director of CBS Records in New Zealand. His prior experience includes stints with Decca and Motown in Britain.

Russell leaves behind a company which has enjoyed mixed chart fortunes during his tenure, but which has paced all the other majors in the exploitation of domestic talent.

"I consider myself lucky to have been here when so many local artists emerged forcefully," comments Russell. "Not only have we had international stars like George Michael, Sex, Angel City, Matt Finish and Men At Work, but broad appeal artists such as Doug Parkinson, Redgum and Malcolm McCallum. They all show great future potential." Russell also recently signed Midnight Oil, whose new album is produced by Glyn Johns.

The executive added that his new post won't exactly harm the U.K. release opportunities of Australian acts. "I'm not planning on losing the whole roster, but I'll certainly have an eye more open than many of my competitors."

But until Russell flies out, CBS Australia continues to command most of his energies. The label has recently taken on distribution of the Native Tongue independent, which operates out of the nearby Southdown Richmond Studios. This augurs (former house producer) Peter De Tournel will become the company's ongoing domestic roster expansion.

Olive Music Is New Nigerian Rep

LAGOS—Olive Music, headed up by Mike Odumosu, a former member of African music group Osiba, is to be Nigerian representative of the Peer-Southern Organization.

Under the terms of the deal, finalised by Odumosu and Ralph Pe. currently has over 100 accounts, including some 32 Music World stores, plus a major airline and Sun uppert accounts and the lion's accounts in the provinces of Ontario and Quebec. The rack now services approximately 20 independent jukebox accounts and is anticipating growth in the new year. The two principle factors in the record industry related experience and seem keen to diversify. "There are a lot of record companies the new players aren't exploiting and the smaller companies seem to shy away from," Zgarka said.

Zgarka and Bennett have now initiated Siamese Records in New York, the first part of a planned thrust into the U.S. market.

"What we are doing with Siamese is releasing a small number of disco monthly. It has worked both with the Who and Pink Floyd in the past. The company will be run general manager Roger O'Connor, Ron Andrews and Jerry Spillane based on the west coast.

Perry Runs CPI's Concert Division

TORONTO—Norman Perry, president of Perryscope Productions, the largest concert promoter firm in Canada, has taken over the tour production and distribution of Artists and Crafts Productions International (CPI). Perry, a successful promoter with rock experience in the U.K. and U.S. both as a merchant and road manager, has worked with both the Who and Pink Floyd in the past. The company will be run by general manager Roger O'Connor, Ron Andrews and Perry Spillane based on the west coast.

Via Rio

by

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BILLY PAUL, DARWIN TIGGS, MARVIN & THE COBRA, «The Soul Of America»

EMILY KAWADY - Harrisson - Oberon Bros. 394361. Produced by Brian Harris. In this year's list of ten, the album is a collection of ten of the most beloved vocalists of the 1960s, each of whom has contributed to the development of the genre. The album is a celebration of the art of the vocalists, and features a diverse range of styles and genres.

Best cuts: "If You Need It" (Ray Charles), "Sittin' In The Corner" (Kenny Dorham), "The Lost Boy" (Bucky Pizzarelli), "My Little Girl" (Count Basie), "I'm Gonna Groove" (Les Paul). These cuts are representative of the album's diverse range of styles and genres, from the smooth, soulful sounds of Ray Charles to the driving, bluesy rhythms of Bucky Pizzarelli.

- Soul

ADAM & THE ANTS—Prince Charming, Epic A36725. Produced by Chris Hughes. On their second LP in the U.S., the English group continues to charm with their blend of punk and pop, this time with a new wave-influenced sound that is both catchy and unique.

Best cuts: "Prince Charming," "Stand And Deliver," "That News." These tracks showcase the band's ability to create melodic hooks and catchy choruses that are both memorable and danceable.

- Rock

BAND WRELL—Watch Out, W undoubtedly the most popularYL, 3976580. Produced by Mick Fanning, Bill Brooke, and Aiden Woll. This album is a cover of the classic 1960s hit "Watch Out," and the band's version is a faithful recreation of the original.

Best cuts: "Watch Out," "Falling In Love." These tracks showcase the band's ability to capture the essence of the original while still bringing their own unique touch.

- Country

BILL WRIGHT—Any Day Now, Atlantic 1319235. Produced by Kevin Beanish. Third LP released by the former member of the Outlaws. His sound is high-powered, high energy country rock... This last album by the former member of the Outlaws, Billy Paul and Dave Fister. The group keeps the material upbeat and rocking. "Living Without Your Love," "Ain't It Crazy," "Rising Star:" Also check out the commeorative reissue of Van Morrison's "Brown Eyed Girl," which is still a pop groove.

- Rock

BOB AUNI—Way In At The Manhattan Transfer, Ariola 322373. Produced by Kenny Gamble. This is the most well known material from the LP. It was released as a single from the album and remains one of the band's most popular songs.

Best cuts: "The One," "I'll Make It." These tracks showcase the band's ability to create catchy hooks and memorable choruses that stick in your head.

- Country

BILLY PAUL—Pour Me Some Sugar On Me, Atlantic 403197. Produced by Don Reid. "I'm Gonna Groove," a soul jazz instrumental, is the standout track from this album. It features a driving beat and a soaring saxophone solo that is both captivating and uplifting.

Best cuts: "I'm Gonna Groove," "Hang On In There." These tracks showcase the band's ability to create catchy hooks and memorable choruses that stick in your head.

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I like it.... when you "Talk Dirty"

"TALK DIRTY"
The new single from John Entwistle's album "TOO LATE THE HERO"
On Atco Records and Tapes
DECEMBER 6, 1981 | BILLBOARD

**Billboard's Recommended LPs**

- **Jackie DeShannon** - The Collection (2:33)
- **Rufus and Chaka Khan** - Masterworks (2:28)
- **Bruce Springsteen** - The River (2:37)
- **The Who** - We're Not Making Love Anymore (2:32)
- **Diana Ross** - The Boss (2:30)

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**Billboard's Recommended Singles**

- **Bobby Goldsboro** - Love Me Again (3:45)
- **Joe Cocker** - Why Does Love Have To Be So Sad? (3:42)
- **The Isley Brothers** - Main Street (3:39)
- **Elton John** -vrieres (3:06)
- **Paul Simon** - The Boy In The Bubble (3:35)

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**Country**

- **Randy Travis** - Maybe It Wasn't Made For draft (3:55)
- **Kenny Chesney** - The Road Less Traveled (3:52)
- **Alabama** - I'm Gonna Miss Her (3:26)
- **Tanya Tucker** - The Best of Everything (3:13)
- **The Oak Ridge Boys** - I Can'T Stand The Rain (3:09)

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**Soundtracks**

- **The Blues Brothers** - Who's Making Love (3:03)
- **The Breakfast Club** - Don't You Want Me (3:02)
- **The Terminator** - I'll Be Waiting (3:01)
- **The Goonies** - Don't Let The Sun Go Down On Me (3:00)
- **The Secret Garden** - wheel (3:00)

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**The Week's Singles**

- **The Hollies** - The Air That I Breathe (3:30)
- **Paul McCartney** - The Long And Winding Road (3:25)
- **The Rolling Stones** - Angie (3:24)
- **The Beach Boys** - Good Vibrations (3:23)
- **The Who** - Won't Get Fooled Again (3:21)

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**Pop**

- **Kathy Sledge** - We Are Family (3:20)
- **The Jackson 5** - I Want You Back (3:19)
- **Bruce Springsteen** - Born To Run (3:16)
- **Elton John** - Don't Let The Sun Go Down On Me (3:15)
- **The Eagles** - Life In The Fast Lane (3:14)

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**R&B**

- **James Brown** - Living In America (3:50)
- **Sly & The Family Stone** - Life Is A Carnival (3:45)
- **The Jacksons** - Can You Feel It? (3:43)
- **The Isley Brothers** - If This World Were Mine (3:42)
- **The Commodores** - Nightshift (3:41)

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**Adult Contemporary**

- **Barbra Streisand** - The Way We Were (3:15)
- **Paul Simon** - The Boy In The Bubble (3:13)
- **The Isley Brothers** - Main Street (3:12)
- **The Eagles** - Life In The Fast Lane (3:11)
- **The Commodores** - Nightshift (3:10)

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**Recommended**

- **The Whispers** - The One For You (3:45)
- **Patti Labelle** - New Day (3:33)
- **The Blind Boys of Alabama** - Down By The Riverside (3:27)
- **The Isley Brothers** - Main Street (3:26)
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Video Music in Nashville

● Continued from page 12

Managers wanting to coordinate their own projects.

Mccullough supplied an overview of the burgeoning video industry and outlined Billboard's commitment to this field. The forum was followed by a question and answer session from the floor, as well as a cocktail reception hosted by BMI at which Nesmith's "Elephant Parts" was screened for the 400 guests who attended the event.

What's This Thing Called Music Video?" was held at the newly opened Bullet Recording studios on Nashville's Music Row. The forum was taped by Bullet's affiliated production company, Celebration Productions.

Rock 'n' Rolling

● Continued from page 12

the head of the press department.

She says, "or they can become very good secretaries, and then nobody lets you do anything else because nobody wants to lose a good secretary.

"I worked doing public relations for major record companies. I managed a group, I had my own p.r. company. And then, being like everybody else, I thought it would be a logical end to my career to have my own label. So I got involved by knocking on a lot of doors. But if I had to do it, why not do it on my own, and then make it as attractive as possible to make recordings.

"And also I became disillusioned by the attitude of the majors to their artists. First they are condescending and then, if the artist becomes successful, absolutely craven. I felt there was a lack of humanity in this. I wanted something smaller where all the artists could talk to me every day. We will never be a big company. I don't imagine being as big as Chrysalis. But we could be bigger than Stiff," she smiles.

After several false starts, misdirected calls, and even one case where the local general post office's telephone exchange was allegedly sabotaged, we finally got through to Joan Armatrading, backstaging between a sound check and a show at a hall in Heidelberg, West Germany.

She was in the middle of a 25-country, eight-country tour of Europe, playing to support "Walk Under Ladders," her seventh album for A&M, and among her most commercial to date.

"I am not trying to be new wave or anything," she says over the phone. "But it is a real change. I write more simply. I have become more confident, if you like.

"Though she has sold over 15 million LPs around the world, A&M says, her complex personal songs have always attracted mostly an intellectual audience. But this time around the kids are getting into it too.

"I seem to be attracting a younger and younger audience," she says. "Some are 15 years old. But it's nice. There is a lot more dancing around."

Armatrading expects to bring her current show to America at the end of January. But first, to promote her European tour, A&M in London has sent out a display representative to travel ahead of the tour. "I've been to Europe and seen my photos and posters, stickers, t-shirts, and other display material (according to the label).

"Has she seen any of that? No," she laughs. "And I went for a look around, but I didn't see anything.

Latest Handy Awards Given

● Continued from page 63

King was awarded a commendation of excellence for "long and outstanding contributions to the world of rhythm and blues." (from BMI, Phil Graham, who made the presentation, noted that King has been affiliated with BMI for 26 years.

Joe Savare, founder and president of the Blues Foundation, attended the awards show at the B.B. King Blues in Chicago, Illinois, where the organization is holding "a national program that will take blues music education into the schools beginning at the primary level.

City Hall Moves

LOS ANGELES—City Hall Record Distributors has moved to a new warehouse office location at 16314 St. San Rafael, Calif. (90240). The new location has 6,000 square feet.

General News

NASHVILLE VIDEO--Panels featured in a recent industry video forum sponsored by the Nashville Music Assn. and BMI gather for a moment after the event. From left, Dale Franklin Cornelius, executive director of the NMA; Jim McCullough, Billboard video/sound business editor; Robert Pittman, senior vice president and general manager of KJR Music; BMI's Frances Presson, vice president; BMI's Michael Nesmith, president of Pacific Arts Video; Sam Trust, president, ATV Music Group; and Bob Emmer, president, Alive Enterprises.

Christmas Trimmings

We've trimmed as much as 31% off of these Rock 'n' Roll record research gift packs!

Pop Gift Pack
Top Pop Artists & Singles 55-78/Pop Annual 55-77 (softcover editions) and the 78-80 Pop supplements
A $120 value...Now only $90

Country Gift Pack
Top Country Singles 49-71 and the 72-80 Country supplements
A $105 value...Now only $75

LPS Gift Pack
Top LPS '45-72 and the '73-80 LP supplements
A $110 value...Now only $75

Soul Gift Pack
Top Soul Singles 49-71 and the 72-80 Soul supplements
A $105 value...Now only $75

Easy Listening/Top '45-55 Gift Pack
Top Easy Listening Singles 61-74, the 75-80 Easy Listening supplements, and Top Pop Records '40-55
A $105 value...Now only $75

Complete Record Research Set
Includes all books and supplements (with softcover editions of Top Pop 55-78 and Pop Annual 55-77)
A $565 value...Now only $390

Give yourself a merry little Christmas!

Yearly Supplements (through 1980) $10 each
Please specify supplements and years desired.

NOTE: Pop supplements update both Pop Annual and Top Pop books; Top Pop Country and Soul supplements cover both singles and LPS charts. Years 72/73 are combined in one supplement for Country and one supplement for Soul.

Address: City: State: Zip:

Mail to: Record Research Inc.
Dept. BA
P.O. Box 200
Menomonee Falls, WI 53051
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We're proud to welcome Dennis Lambert and his Tuneworks Records to the creative family that calls RCA home.
Christmas Sales Prospects Are Judged A 'Tough Call'

People are not willing to pay $9 for an album. When we offer specials, we sell a lot of records. The George Benson album is $16/98 and people are not touching it and I'm talking about Benson fans.'

Worried, too, about the situation in the hard-pressed Midwest market is Harold Okinow, president of Lieberman Enterprises, who notes that it's "pretty sad." In comparison, he says, "Sun Belt stores are doing a little better." Okinow says that while it is difficult for him to forecast the company's performance, he is optimistic that Lieberman will do as well as it did last year. "The product is better this year," he feels. "Streisand's new album should do as well as 'Guilty,'" AC/DC has become a big item, and the Kenny Rogers Christmas album, in conjunction with his 'Greatest Hits' collection, is selling strongly. Yet, we're in the middle of a recession we didn't have last year, when the euphoria surrounding the Reagan election pervaded the entire country. So we're battling consumer concern, and even doubt." Other dealers are more optimistic. In New York, Ed Belsa of the five-store Disc-O-Mat web says that $5.98 LPs are moving strongly in conjunction with sales of hit product by such artists as Rod Stewart, Neil Young, Diana Ross, Teddy Pendergrass and the Police. "These past two weeks have come as a big surprise," says Belsa. "The summer was off for us, but the fall has been an improvement and we're optimistic that the trend will continue through the new year. I'm just glad for the millines. I'd have to see the shape the industry would be in without them."

David Jakowitz, executive vice president of United Record & Tape Industries in Haleah Gardens, Fla., is also optimistic that business will continue strong in light of the company's performance over the past two weeks. "We're looking to stay even this Christmas," says Jakowitz.

Thanksgiving. "However, this year, we are looking at sales of at least 10% over last Christmas. Lew Garrett, director of record purchasing for 123 Camelot stores, three Grapevine units and 70 Fischer/Big Wheel leased department stores, agrees that "everything has broken loose this month, and we're very optimistic about the holidays. Some of the new releases--Foreigner, Earth, Wind & Fire, Dan Fogelberg, the Stones and the Police--are finally hitting, and we're fortunate that we're positioned where we are. Malls are still the place America shops."

The Stark/Camelot chain expects to post a sales increase of at least 10% over last Christmas. Lew Garrett, director of record purchasing for 123 Camelot stores, three Grapevine units and 70 Fischer/Big Wheel leased department stores, agrees that "business has broken loose this month, and we're very optimistic about the holidays. Some of the new releases--Foreigner, Earth, Wind & Fire, Dan Fogelberg, the Stones and the Police--are finally hitting, and we're fortunate that we're positioned where we are. Malls are still the place America shops."

Jerry Richman, president of Richman Brothers in Philadelphia, says he's keeping his fingers crossed that business continues its current upswing. "The past two weeks have been extremely positive, although I can't be sure whether dealers are just stocking up or the public is really buying." He says the outlook is definitely brighter for the company's five Sound Odysse retail outlets in New Jersey, Maryland, Pennsylvania and Delaware, where business is running 10-20% higher than last year. "This is the time of year when catalog stores such as ours really benefit. The consumer can buy the hits anywhere."

CRT Commissioner

Contacted at work in Los Angeles, Ray said that he had been involved in politics for the last two-and-a-half years in California, and that he feels he has the qualifications and practical experience needed for the Copyright Tribunal commissioner's job, because of his knowledge of music publishing and his work in various aspects of the recording industry.
<table>
<thead>
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<th>ARTIST</th>
<th>Title</th>
<th>Label, Number (Dist. Label)</th>
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<th>Suggested Retail Price Tape</th>
<th>Suggested Retail Price Country LP</th>
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| ANGELI | George Benson | Atlanta Rhythm Section | $8.98 | CLP 279 | $8.98 | SLP 30 | SLP 30 | "TOP"
| E.L.O. | The Police | Love | $8.98 | CLP 30 | $8.98 | SLP 30 | SLP 30 | "TOP"
| THE CHAMPHENS | "Christmas" | CBS | $8.98 | CLP 135 | $8.98 | SLP 30 | SLP 30 | "TOP"
| CRIMSONS | Standing Tall | MCA | $8.98 | CLP 44 | $8.98 | SLP 30 | SLP 30 | "TOP"
| AL STEWART | "Summer Song" | A&M | $8.98 | CLP 147 | $8.98 | SLP 30 | SLP 30 | "TOP"
| LINDSEY BUCKINGHAM | "You Make The Night" | CBS | $8.98 | CLP 155 | $8.98 | SLP 30 | SLP 30 | "TOP"
| BRONNO | "Love" | Polydor | $8.98 | CLP 167 | $8.98 | SLP 30 | SLP 30 | "TOP"
| TINA TURNER | "Private Dancer" | CBS | $8.98 | CLP 149 | $8.98 | SLP 30 | SLP 30 | "TOP"
| JUDY SHEPPARD & JAN HAMMER | "Jury Of Our Peers" | MCA | $8.98 | CLP 151 | $8.98 | SLP 30 | SLP 30 | "TOP"
| BOSCH | "Kellie" | MCA | $8.98 | CLP 152 | $8.98 | SLP 30 | SLP 30 | "TOP"
| MICHAEL SCHENKER GROUP | "Do Your Worst" | EMI | $8.98 | CLP 153 | $8.98 | SLP 30 | SLP 30 | "TOP"
| ATLANTA ANTHEM SECTION | "Quinella" | MCA | $8.98 | CLP 154 | $8.98 | SLP 30 | SLP 30 | "TOP"
| OZZY OSBOURNE | "606 (The Priest)" | MCA | $8.98 | CLP 155 | $8.98 | SLP 30 | SLP 30 | "TOP"
| CHER | "Maple Leaf Rag" | SLP | $8.98 | CLP 156 | $8.98 | SLP 30 | SLP 30 | "TOP"
| VARIOUS ARTISTS | "Let Me Be Your Garden" | MCA | $8.98 | CLP 157 | $8.98 | SLP 30 | SLP 30 | "TOP"
| GARY WISS | "From The Edge" | Columbia | $8.98 | CLP 158 | $8.98 | SLP 30 | SLP 30 | "TOP"
| STRAY CATS | "Rockabilly" | SLP | $8.98 | CLP 159 | $8.98 | SLP 30 | SLP 30 | "TOP"
| BARBARA MANDRELL | "Ain't Nothin' But A Thing" | Columbia | $8.98 | CLP 160 | $8.98 | SLP 30 | SLP 30 | "TOP"
| BOB SEGER & THE SILVER BULLET BAND | "Night Before Christmas" | MCA | $8.98 | CLP 161 | $8.98 | SLP 30 | SLP 30 | "TOP"
| JOHN DENVER | "Thank God It's Friday" | CBS | $8.98 | CLP 162 | $8.98 | SLP 30 | SLP 30 | "TOP"
| JOURNEY | "Canyon Lake" | MCA | $8.98 | CLP 163 | $8.98 | SLP 30 | SLP 30 | "TOP"
| BARRY MANIACS | "Take Me Home" | SLP | $8.98 | CLP 164 | $8.98 | SLP 30 | SLP 30 | "TOP"
| KATE WILLIAMS | "Lending A Hand" | SLP | $8.98 | CLP 165 | $8.98 | SLP 30 | SLP 30 | "TOP"
| WARREN ZEVON | "Bad Luck" | MCA | $8.98 | CLP 166 | $8.98 | SLP 30 | SLP 30 | "TOP"
| ROBERT LEE | "I Believe" | SLP | $8.98 | CLP 167 | $8.98 | SLP 30 | SLP 30 | "TOP"
| DON McLEAN | "Feelin' Alright" | SLP | $8.98 | CLP 168 | $8.98 | SLP 30 | SLP 30 | "TOP"
| JOHN DENVER | "Rocky Mountain High" | SLP | $8.98 | CLP 169 | $8.98 | SLP 30 | SLP 30 | "TOP"
| MARK ARMSTRONG | "Milton" | SLP | $8.98 | CLP 170 | $8.98 | SLP 30 | SLP 30 | "TOP"
| TIM PARRY | "The Last Round" | SLP | $8.98 | CLP 171 | $8.98 | SLP 30 | SLP 30 | "TOP"
| JOURNEY | "Departure" | SLP | $8.98 | CLP 172 | $8.98 | SLP 30 | SLP 30 | "TOP"
| DONALD BYRD AND ROBERTA FLACK | "Pieces Of Dream" | SLP | $8.98 | CLP 173 | $8.98 | SLP 30 | SLP 30 | "TOP"
| LOVERBOY | "Red Hot Woman" | SLP | $8.98 | CLP 174 | $8.98 | SLP 30 | SLP 30 | "TOP"
| THE ROLLING STONES | "Some Girls" | SLP | $8.98 | CLP 175 | $8.98 | SLP 30 | SLP 30 | "TOP"
| BOB HANES | "American Woman" | SLP | $8.98 | CLP 176 | $8.98 | SLP 30 | SLP 30 | "TOP"
| ANTHONY JAMES | "This Is The Game" | SLP | $8.98 | CLP 177 | $8.98 | SLP 30 | SLP 30 | "TOP"
| Eddy "FINISH" | "Gonna Get You" | SLP | $8.98 | CLP 178 | $8.98 | SLP 30 | SLP 30 | "TOP"
| LEVI GORDON | "Silver Ghost" | SLP | $8.98 | CLP 179 | $8.98 | SLP 30 | SLP 30 | "TOP"
| ROY H. WEBER | "It's Time" | SLP | $8.98 | CLP 180 | $8.98 | SLP 30 | SLP 30 | "TOP"
| MARK SHANKER | "Raining In My Heart" | SLP | $8.98 | CLP 181 | $8.98 | SLP 30 | SLP 30 | "TOP"
| BOB SHIRL | "I'm A Man Of Few Words" | SLP | $8.98 | CLP 182 | $8.98 | SLP 30 | SLP 30 | "TOP"
| THE ALLMAN BROTHERS BAND | "You Can't Catch Me" | SLP | $8.98 | CLP 183 | $8.98 | SLP 30 | SLP 30 | "TOP"

Every care has been taken to ensure accuracy of price quotes but has been known to vary. Records do not always represent the product as it is in stores.

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LINDSEY BUCKINGHAM—Law & Order, Acetum SD-561. Produced by Lindsey Buckingham and Richard Dashut.
California pop has long drawn as much momentum as it has from more widely-publi-
cized indigenous trends like surf music or country rock. The reasons for this range from its cool
modesties may have enjoyed splashty chart successes, but their influence seems brief and
temporary compared to the more durable impact of West Coast rock groups such as Phil Spect.
Brian Wilson, Three Dog Night, or Studs George or Randy Newman.
Now you can add Fleetwood Mac guitar
legend Lindsey Buckingham to that list, if you haven't already on the strength of that band's daring
"Tusk" project. Buckingham's first solo album extends the same canny, quirky sense of pop and rock experi-
mentation that made "Tours" a groundbreaking pop triumph, challenging stereotyped views of that band in the process.
"Tusk" was clearly built around Buckingham's past "Rumours" for-
your whooped-with-a-choirlead
ling styles, as well as his growing in-
volvement in album production, and "The Law And Order, You Know" in those areas is virtually total: with the exception of a few backing vo-
cals and a guitar solo on the LP's first single release, "Taxi," the Mac is back
in every way you might imagine. Yet these songs aren't de-
signed as showcases for his superb guitar work if
Casanova's wood dormitory.
It's a far cry from the open

December Music On Cable

*Continued from page 7*
Bennett conducts the Vienna Phil-
harmonic Orchestra in an eighth and
ninth symphonies as well as Beethoven's String Quartet in C Sharp. At Carnegie Hall, Con-
ducts the Concertgebouw Orchestra of Amsterdam in Beethoven's Missa Solemnis in D Major on Christmas night.

Songwriters profiled are Burton Lane and Sheldon Harnick while other programs on individuals in-
clude "Call Me Betty Carter," "Cabaret: More Than A Whirlwind," and "A Tribute To Count Basie." Basie's March 20 concert at Carnegie Hall is also being telecast on PBS. With Tony Bennett, George Benson and Sarah Vaughan.

Aired sometime presents a 90-minute special on Dec. 14. "Working" with Barbara Barrie, Barry Boswick, Ei-

deen Brennan, Didi Conn, Susanan Crenshaw, Charles Durante, Rita Moreno, James Taylor and Stu

Concerts on MTV for December include a special for the New York Park's Eve's presentation from the Diplomat Hotel in New York. It's rumored that one of the acts being tapped to take part is George Thorogood. MTV will also show Foghat in concert from the Miami Sport-
auroir on Dec. 5: the Tubes with Barry Bannos and Tommy Tutone live from a Denver concert in the Lywood Dec. 12: Special Show on Dec. 19, taped at Denver's Rainbow Mu-

The TV Christmas special is "Doce: The Men Who Make The Music."

"Night Flight," the weekend-only show on USA Network, starts De-
cember off on the 4th with the Po-
lice, Dec. 5 is the Singer.confins.
Cars. "Shell Shock Rock" and "New Years Theatre." The latter episode closes every Saturday night program.

Dec. 11 "Night Flight" presents the Beach Boys and "Buckheads Rocky." The following night she'll be at "Al Stewart, Love Is Hard To Get" and "Trames."

A presentation of "Alice Cooper Welcome To My Nightmare" comes on Dec. 18, while the 19th includes "Bay City Rollers, "Donny Hay-

The West End Theatre. "Electric Light Orches-
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General News

Mumte & Lucas Criticize Today's Music Categories

*Continued from page 7*
whom they produce and manage through their own company, headed by Andre Perry, and the group itself, which tours internationally. (The initials stand for High Energy Aural Technology.)

Many of the part-time artists. He's about to begin his third LP for Epic at Sigma Sound studios in New York, he has done most of their dates since.

For the past four years, Mum and Lucas have done most of their work on over 500 television shows and have recorded in more staffwriters: Howard King, Ed Moore. Towasite Aget and Vanessa Vickers.

"We're not supernemists," explains Lucas. "We're trying not to burn out the rock and roll. It's hard work. We spend 10 to 11 months a year in here."

Mum offers another reason for bringing in outside writers. "Creati-

ne, it's been so long since anyone touched me. I've forgotten what love is! It's a whole new way. As far as that forma
tome, it's charms seem almost commonplace alongside the album's real strengths. This

That song offers a haunting mel-
dory set to a loping acoustic arrange-
ment and delivered by Buckingham's overdbuded fashio

Buckingham's "Law And Order, You Know" contains several curious insights into the world of the singer's songs. Such a sustained sense of mystery is all too rare in pop these days, but on "Law And Order, You Know" it is, at least, as it was on "Tusk."

SAM SUTHERLAND

Arista Trying Direct-Mail

*Continued from page 1*

Doody Defenders Seek Trial Block

*Continued from page 5*
stein of Passaic, N.J., argued in brief to the court that "life without parole" is a cruel and unusual punishment and that it is cruel and unusual punishment to impose the death penalty on it.

The case, argued by Meade and Frank Carroll, an unconscious co-consip
or in the Goody case who supplied the murder weapon to the defendant, is similar to another case, with different causes. Received only a probationary sentence for his role in the bogue tape scheme. He also made the point that Tucker's con-
duct in prison was "exemplary," and that this is a case of "show me your parents..."

Goody's parents, George and Rebecca, and the deaths of both parents, has been left to the state. It has also been left to the state to decide whether the case will be heard by the court of last resort.

A high turnover rate by many retail-

ers bear on how changes in the
customation inhibits continued stocking of even hit packages once the initial sales surge has died down. The plan can not be completed in the produc-
tive life of an album, it backfire...

Dobbins claims that during the ex-
perimental phase of the program, Arista found that it increased retail activity on the pro-
moted titles in many markets. Tested along with the try is album was Barry Manilow's platinum chart, "Barry," which also is reported to have generated strong sales.

The test phase began with five sta-

tions last spring and gradually in-
crease to about 25.

Bubbling Over The Top

100
101-

STOCK BANDS, 1575 Clifton Rd, NW.
102-

A COUNTRY w/ THE HITS, 5405 
104-

A RADIO SHOW, 1680 W. 37th St.
105-

A DANCE SHOW, 815 W. 47th St.
106-

A NEW YORK SHOW, 1234 W. 58th St.
107-

A TOP 40 SHOW, 1117 W. 43rd St.
108-

A ROCK AND ROLL SHOW, 1234 W. 47th St.
109-

A BUBBLEGUM SHOW, 1575 Clifton Rd, NW.
110-

A POPULAR MUSIC SHOW, 1680 W. 37th St.
111-

A COUNTRY MUSIC SHOW, 815 W. 47th St.
112-

A ROCK AND ROLL SHOW, 1234 W. 58th St.
113-

A TOP 40 SHOW, 1117 W. 43rd St.
114-

A BUBBLEGUM SHOW, 1575 Clifton Rd, NW.
115-

A POPULAR MUSIC SHOW, 1680 W. 37th St.
116-

A COUNTRY MUSIC SHOW, 815 W. 47th St.
117-

A ROCK AND ROLL SHOW, 1234 W. 58th St.
118-

A TOP 40 SHOW, 1117 W. 43rd St.

BILL SUMMERS & SUMMERS HAT, Jam The Box, MA 5963

KICKIN' BACK, LTD., AAM 232

A WORLD WITHOUT HEROES, Kix, CA 196

THE BOX, Sport, CA 196

WHAT A NIGHT THE TEMPTATION, Godly 7113 (Shiloth)

NOISE, Jacek, Warner Bros. 49820

COOLER TO THE HEART, Rush, Mercury

THE WORD.live, Casablanca 110

L.O.V.E. WITH THE HITS, Steve Marriott, RCA 110

L.O.V.E. live, Casablanca 110

A BUBBLEGUM SHOW, 1575 Clifton Rd, NW.

A POPULAR MUSIC SHOW, 1680 W. 37th St.

A TOP 40 SHOW, 1117 W. 43rd St.
Those merry little Chipmunks are running platinum and are here again with a new album to cover the biggest selling season. Supported by a prime-time major TV show and a prime-time kiddy network buy through December, this is the perfect holiday gift album all wrapped up in a beautiful package.

Merry Christmas!

TV Support:
- Prime-time NBC Network, Special, December 14th.
- December 5th-20th, Saturday morning prime-time kiddy buy.
General News

Inside Track

November

Presser Eye Ways

To Stem "Skipping"

Continued from page 5

always been checked for skipping, like the consumer's turntable. We ought to as to where records were going," Porterfield says that the spread of one. A contributing factor has also made recommended cutting practices more necessary.

In a news release, Tollin says that the various cut number techniques will be made if recommended practices are effected. However, the RIAA-SPARS and Allied Committee, including Porterfield, insist that both market segments can be satisfied with the high end giving up almost nothing.

"RCA's quality control head Joe O'Connor, as also of the committee, believes that a broad framework cut would mean no compromise in 50% of the market," O'Connor says, "if we change the other half. "My experience has been that normally all we have to do is cut a wider groove and we don't have to change the level of the sound at all," Wells says. "Groove width, groove depth and level at various frequencies are the parameters that have to be controlled. We add.

"Continued from page 6

area's one problem. We are making our money either way, but matter which configuration he buys." Wells tells us, "If we don't cut a wider groove and we don't have to change the level of the sound at all," Wells says. "Groove width, groove depth and level at various frequencies are the parameters that have to be controlled. We add.

Continued from page 5

"I mean, the Milk Board doesn't go and ask for a penny on every gal. as long as it's a penny. So, I wanted to find out how it's working out in the future."

"I'm still satisfied. Not a lot has happened yet. I've been told that things are still improving but I don't know for sure."

Continued from page 6

We haven't found the cutting recommendations anywhere else in stead of with digital disks al- ready on the horizon," Porterfield said. "We've been waiting for a long time to see how the cutting procedures are proving out internally."

"We haven't found a cutting recommendation that has been adopted 25 years ago to the present. We're trying to find a way to achieve a better cutting rate."

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Continued from page 5

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Continued from page 5

"I mean, the Milk Board doesn't go and ask for a penny on every gal. as long as it's a penny. So, I wanted to find out how it's working out in the future."
'Tis the season to make our top talent your top sellers.

Christmas can last forever when your customers give gifts that don't give up. Hit after hit, these #1 sellers make the season merry for many, many months to come.

ALABAMA'S "Feels So Right." The #1 album from the country's #1 group! Includes the current pop/country hit, "Love In The First Degree," and the #1 singles, "Old Flame" and "Feels So Right."  A/MIL-39030

RONNIE MILSAP'S "There's No Gettin' Over Me." A #1 single, now a #1 album. Also includes the current smash, "I Wouldn't Have Missed It For The World." Don't miss it! A/MIL-40800

CHARLEY PRIDE'S "Greatest Hits." A collection of many of Charley's #1 hits, including "Honky Tonk Blues," "Missin' You," "Burgers and Fries"...and his latest #1, "I've Never Been So Loved." A/MIL-4151
FORTHOSE ABOUT TO ROCK (WE SALUTE YOU)

PRODUCED BY ROBERT JOHN "MUTT" LANGE

AC/DC ON TOUR NOV. 14-16, Cobo Arena, Detroit; 17, County Arena, Milwaukee; 19-21, Rosemont Horizon, Chicago; 22-23, Metropolitan Center, Minneapolis; 25, Riverfront Coliseum, Cincinnati; 26, Cheesecake, St. Louis; 28, Market Square Arena, Indianapolis; 29, Richfield Coliseum, Cleveland; 30, Papp Arena, Lexington. DEC. 2, Madison Square Garden, New York; 3, Civic Center, Hartford; 4, Civic Center, Providence; 6, Brendan Byrne Arena, East Rutherford; 7-8, Spectrum, Philadelphia; 10-11, Maple Leaf Gardens, Toronto; 12, Forum, Montreal; 14-15, Gardens, Boston; 16-17, War Memorial Aud., Rochester, 20-21, Capitol Center, Largo.

THE WORLD'S BEST SELLING CATALOG

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SD 16033 DIRTY DEEDS DONE DIRT CHEAP
SD 16018 BACK IN BLACK
SD 19244 HIGHWAY TO HELL
SD 19212 IF YOU WANT BLOOD - YOU'VE GOT IT
SD 19180 POWERAGE
SD 36-151 LET THERE BE ROCK
SD 36-142 HIGH VOLTAGE

ATLANTIC RECORDS & TAPES
Management: David Krebs and Steve Leber For Contemporary Communications Corp.