LOS ANGELES—Based on Thanksgiving weekend, U.S. record/tape/accessories retail chains are skittish about prospects for the mammoth Yule season that would save an otherwise flat year.

Clement weather across most of the 48 continental states was attributed by most surveyed as the biggest factor in dulling sales volume during this strategic Thanksgiving weekend.

Close behind was the continuing economy tug as a business influence. "Lumber is way down, there's up to 24% unemployment in that industry and our two Hawaii stores are hit hard by the dropoff in tourism this year," Don Jenne, co-principal in DJ's Sound City, 25-store chain operating in Seattle, states.

Like his contemporaries, Jenne is pointing for a big Christmas windup as in 1980 to push the year into the black. He and his peers note that they have a hefty broadside of print, radio and TV advertising still to come before Xmas arrives. DJ's enjoyed an excellent two weeks in October and a fortnight in November, when an ad blitz was in progress, Jenne said.

"We're up but not significantly," Bill Golden of the Record Bar's 137 stores states. Golden attributes the slight gain to the number of frontline albums forcing up the chart.

Journey, AC/DC, Foreigner, Steve Nicks, Domingo & Denver and "Hooked On Classics" lead the Durham-based chain's list.

"Camelot/Grape-stone stores are up about 5%," executive vice president Jim Bonk of Stark Record Service, N. Canton, Ohio, says. "Stores in the more depressed areas really hurt today. When you analyze it, inflation can be the ingredient that makes it up. Cas.

(Continued on page 15)

By JOHN SIPPEL

**Yule Sales In Slow Start**

**Weather, Economy Dull Holiday Weekend**

**SUPPLEMENTAL PROGRAM**

**MGM/CBS Video Sets Rental Program**

NEW YORK—MGM/CBS Home Video makes its format move to rental this week.

Initially, it's believed that one title per month will be released for rental. The title will made available for either a 90 or 120 day period at a cost of $60 to the dealer.

The title in the program is expected to be "The Bungle Man" featuring Bo Derek. At the end of the rental period, the title is sent back to MGM/CBS via the distributor, at which point new copies will re-enter the home video market as sale product for $59.95.

Actual rental copies may also re-enter in re-packaged form for sale at a reduced rate.

Titles may also experience an extended rental period depending upon market reaction.

The program will extend to MGM/CBS videocassette titles and will not affect the firm's CED video disk offerings.

The MGM/CBS program is not too dissimilar to the one recently announced by industry leader Magnavox Video/20th Century Fox. The MGM/CBS "window" of 90 or 120 days is shorter, however, than Magnavox Video's six months. It would appear that MGM/CBS is aiming at a theatre-cassette cable cycle with new product. Magnetic Video is also releasing more rental titles.

Like Magnetic Video, the firm will continue to make video titles available for sale.

The number of titles made available for lease-rental may increase to two or more later on, it's believed. A limited number of rental offerings will focus more attention on the title, making it more of a special event.

(Continued on page 9)

By JIM McCULLAUGH

**Hearing Weighs 'Betamax' Bill**

WASHINGTON—It was standing-room-only in the floodlit Senate Judiciary Committee hearing Monday (30) on the so-called Betamax Bill that would reverse a recent Ninth Circuit Court ruling which found the nation's three million video cassette recorder owners to be law-breakers when they tape off the air.

The bill, S 1758, introduced by Senators Dennis DeConcini (D-Ariz.) and Alfonse (Continued on page 15)

By BILL HOLLAND

Labels Make Unheralded Gains In Cassette Quality

**By LAURA FOTTI**

This is the first article of a two-part series on prerecorded cassettes. The second will discuss marketing.

NEW YORK—Subtle improvements in the quality of prerecorded cassettes have been taking place in the past year or so, the result of research by labels, duplicators and suppliers of equipment and raw materials.

Experimentation, partly in answer to the problem of home taping, has led to changes in raw materials used, from tape to cassette shells. Upgrading has taken place as new formulations of tape have become available; chrome is the focus of much interest, but is still too high-priced for mass-production techniques. Plastic for shells has also been made more durable.

In the quest for quality, a few companies serve as the reference. While prerecorded chrome tapes from Mobile Fidelity Sound Labs and In-Sync Labs are not comparable to mass-produced tapes in terms of price, they nevertheless provide a standard that has helped to make the major labels aware of the cassette's potential.

"The cassette has the potential to be superior to the disk," says Gary Georgi, president of products development for Mobile Fidelity. "But the cassette must be addressed as a medium unto itself."

"It's preposterous to do it the way we do it," Georgi concedes. "It's expensive and difficult. The major labs have to get out as much as possible."

(Continued on page 26)

By ANNE MURRAY

**ANNE MURRAY FILLS THE HOLIDAYS WITH CHRISTMAS WISHES**—Anne Murray's new album, Christmas Wishes (Capitol SN 1632), arrives just in time to boost Ann's extraor dinary media viability during the season. In addition to promotional appearances on "Today" and "The Tonight Show," Anne will host her own CBS variety special, A Special Anne Murray Christmas (Dec. 5, 10 pm EST), and will be the subject of a two-hour ABC Radio Network special, airing nationwide the weekend of Dec. 11.
The "Ghost" of Christmas Present.

THIS HOLIDAY SEASON GIVE THE GHOST OF MUSIC.
THE POLICE...GHOST IN THE MACHINE SP 3735.

ON A & M RECORDS AND TAPES.

PRODUCED BY THE POLICE AND HUGH PADDOCK.
© 1981 A & M Records Inc. All Rights Reserved.
Tributes Around Country Mark Anniversary Of Lennon's Death

NEW YORK – An assortment of tributes will take place around the country this week to commemorate the first anniversary of the death of John Lennon of the Beatles.

Perhaps the most ambitious production, "A Tribute To John Len- non: A Concert For Peace," will be staged by the 100-piece Cin- cinatti Pops Orchestra and conduc- tor Erich Kunzel at Riverfront Centre that kicks off Monday (7) at the Music Hall in Cincinnati. The 90-minute show, with special guests Roberta Flack and David Clayton-Thomas, moves to the New Haven Coliseum in Connecticut. Other stops include Radio City Mu- sic Hall here (10), the University of Delaware in Newark (11), and the U.S. Military Academy in West Point, N.Y. (12).

The shows in Cincinnati, New Haven and New York will feature a slide presentation on a three-screen field behind the perfor- mance, coordinated by multi-media artist James Westwater of Colum- bus, Oh., utilizes slides on loan from Yoko Ono, according to Pop’s spokes- woman Nellie Cummins. The musi- cal arrangements for the program are Frank Proto, a resident composer for the Pop, and David Matthews, who put the program’s sing-a-long finale together. That portion will see Flack and Clayton-Thomas lead choosers of "She Loves You. "Don’t Let Me Down," "I Want To Hold Your Hand." "Nowhere Man," "We Can Work It Out," "The Continuing Story of Bungalow Bill," and "A Hard Day’s Night.

Lopatis, who hosted his first Beatlefest in 1972, when he quit his job as an assistant manager at Sam Goody’s Rockefeller Center location to promote the conventions on a full- time basis with his wife, Carol, says the mania for the Fab four’s first anniver- sary was “extremely positive. The show is dedicated to John, with love. We have a strict rule banning the sale of any memorial or commem- orative merchandise, and that keeps things upbeat.“ John always liked the idea that it was a fan coming to him with a convention, that I wasn’t a corporation out for a buck. I remember the day he told me. “I am a fan, too. Well, I’m still more of a fan than I am a businessman, but after 22 shows my single greatest concern is that people have a good time and get their money’s worth.

Video tributes also being held at three major rock clubs on the East Coast. At the Ripley Music Hall in Philadelphia, promoter Steven Start is presenting free Beatle films and clips of the singer as a solo artist. Although Start is running adver- tisements on WIOQ-FM, he hopes to keep the event “as low-key as pos- sible. We don’t want Top what we’re doing, so if five people show up, it’s still okay. It’s not going to be a happy night, but we wanted to do something.”

(Continued on page 12)

MCA’s Siner Told To NARM ‘Gift’ Levy

By ED HARRISON

LOS ANGELES–MCA Records president Bob Siner recently told the NARM-sponsored “Gift” levy was issuing a natural discount” before the label committed itself to the NARM-sponsored “Gift” levy program.

Siner, who has served as chairman of the MCA board for the last two years, said that the NARM program does not affect the financial burden that concerns him. He looks at the enormous amount of money that has been spent to support the program, and although a cent per record might seem minimal, in the long run, it could mean a significant sum.

At this point, Siner sees the half cent contribution as a “natural discount” on cost “First it was advertising, then it was billboards, then television and now video. We are trying to make some money on without taking anything away,” says Siner.

Siner and MCA Distribution chief Al Bergamo met recently with NARM executive vice president Joe Cohen, as well as MCA vice presidents Marmaduke and Fogelman, head of its retail advisory committee to go over details of the NARM con- cept.

Siner feels that should MCA com- mit, it would have to be at least two or three years and as time goes on by heavier financing would be re- quired with the cent going cen- trally increased to one cent and more.

Siner is further concerned that in order to get an accurate net sales figure, it’s more likely that MCA would have to open its books to an independent auditor, a thought that doesn’t sit well with him.

The label chief also cites increased publishing royalties and includ- ing costs that will be absorbed by the manufacturer.

Indie Distributors For Chrysalis Video

LOS ANGELES–Chrysalis will be distributing its own video program itself through independent distributors.

Among distributors inked to the label nationally are Sound/Video Unlimited, Commons Medial, and Fat City Video Station, Video Trend, Pickwick (Mi- ami), Schwartz Brothers, Altec and Video Library Center.

Initial releases from the label include “The Best Of Blond” and “Joni” Tull’s “Slipstream” video- cassettes.

(Continued on page 60)

U.K. Rights Society Chief Urges Copyright ‘Harmony’

By MIKE HENNESSEY

BRUSSELS–The British govern- ment's Green Paper (consultative document) on the reform of the U.K. copyright law (Billboard July 25) is a negative document which betrays lip service to the targets of certain measures which are needed.

This view was expressed by Mi- chael Holborn, chief executive of Britain's Performing Right Society, when he addressed a meeting of the European Parliament's Committee on youth, culture, education, infor- mation and sports in Brussels Nov. 24.

In a spirited plea for a “harmoni- zation upwards” of the copyright laws of the European Economic Community, Fregeard said it was vit- ally necessary that there should be an impulsion toward necessary re- forms of the national copyright legis- lations to achieve this end.

The Brussels meeting was called to discuss the social situation of people engaged in cultural activity, such as Yoko Ono, known for her forming artists, and the need for an improvement in their living and working conditions.

Fregeard was a member of the de- legation from the International Con- ferederation of Authors and Compos- ers' Societies (CISAC) which also included A. J. Zeiger, general secretary of CISAC, Jean-Loup Tournier, president of the French authors and com- posers society, SACEM; Luigi Conti, president of the Italian au- thors’ and composers society (SIAE) and Jean Corbet, a director of the Belgian authors’ and composers society, SARAB.

To illustrate the “injustices and distortions” arising from the lack of

(Continued on page 51)

Gospel Meet Studies ‘Adjustment’ Issue

By EDWARD MORRIS

LOS ANGELES–The problems of adjusting gospel music as a minis- try to secular sales techniques emerged as the paramount concern of those attending Billboard’s sec- ond annual international Gospel Music Conference, Dec. 14.

In spite of the differences, though, gospel and secular representatives agreed on such points as the need to raise record prices, broaden the consumer base, work copyrights more vigorously and learn more of what each side has to offer the other. That gospel music will continue to grow commercially was a common article of faith.

Architects of the distribution al- liances between MCA/Songbird and Sparrow and between Light Records and Elektra said the pacts were still too new to judge their success. Sparrow’s president Billy Ray Hearn said there have been “minimal” sales gains that can be credited to the MCA deal. “There are no hard numbers to talk about, but there’s a great at- titude.”

Similarly, Light Records president Ralph Carmichael praised Elektra for the attention it is already paying to its label’s products, even though the actual distribution is not yet under- way.

Recognizing that gospel labels and distributors are particularly sensitive about artist image, all participants in the mutual distribution pact agreed there was a need to be careful about products they handled or asked others to handle. For example, said Sparrow didn’t try to work Willie Nelson’s MCA/Song- bird album, “Family Bible.”

Ray Bruno, president of Epoch/ NALR, reported he is having dif- ficulties marketing a Christmas al- bum his company has produced, Ed McMahon and others of the “To- night” show cast because of their non-gospel image. “We’re having a very difficult time selling this prod- uct in Christian bookstores.” Bruno added. Jim Wilmens, founder and owner of Maranatha Village, said that the album wouldn’t be credible enough to his customers.

(Continued on page 6b)
NARAS Chapter Honors Les Paul

NEW YORK—Les Paul, father of the electric guitar and co-inventor of the multiple track recording, was honored at a party and series of performances Nov. 24 staged by the New York Chapter of NARAS and Gibson Guitars.

Paul was spry and chipsy as he amiably mixed with the crowd in RCA's Manhattan Studio A, though he has declined to play because of his arthritis.

But there were a host of guitar heroes who did perform in tribute to Paul, including Rick Derringer, Peter Frampton, Bucky Pizzarelli, Chuck Wiss, Tal Farlow and Al Dimeola.

Todd Rundgren, Ian Hunter and Eric Bloom were also there among the well wishers and taped greetings were heard from other performers including Chet Atkins and Tony Manfredi.

The evening's proceedings also had a jazz flavor as Zoot Sims on tenor sax, Arnie Lawrence on alto sax, Ruby Braff on cornet and pianists Marty Napoleon, Dick Hyman and Hank Jones played.

NEW-AM DJ Jim Lowe Mced some of the proceedings along with Derringer and NARAS executive, George Simon. Lowe introduced Paul as "the Wizard of Waukesha," a reference to Paul's hometown, Waukesha, Wis. Later, a 50-minute film traced Paul's career and included several on-film interviews in which Paul explained how he invented the electric guitar, how he got Gibson to manufacture it and how he developed eight, and then 16-channel recording techniques.

Lowe told how Paul was known as "Rhubarb Red" when he played on KGBX-AM Springfield, Mo., in the early 1930s. Lowe later worked at KGBX's sister station KWTO-AM Springfield. Lowe suggested that to call Paul "the Segovia of pop music is to demean him." He compared Paul's place in the music industry "as if Edison had invented the phonograph and then went on to make a record that got to fifth place on the charts with a bullet."

NARAS national president Bill Ivey praised Paul's "laying power as a performer, as a composer." Paul responded modestly. "After hearing all I've heard so far tonight, I think I've been a great corn artist."

DOUGLAS E. HALL

Despite Media Push, CX Launch Slow In Europe

By JIM SAMPSON

MUNICH—The CBS campaign to promote its CX noise reduction system has received extensive, mostly favorable, press coverage here since its launch at September's Berlin Radio-TV Fair.

But a lack of both superstars and marketing/encoding hardware has stalled the system's overall introduction in Europe.

Once it does appear, however, CX could become more than just a disk accessory. At the 12th Sound Engineers' Congress in Munich, representatives of German broadcasting stations expressed considerable interest in CX for improvement of both satellite and standard broadcast transmissions.

Although no decoding hardware reached the German market until late November, CX has already been analyzed in all German hi fi magazines and mentioned in most major national publications.

In his introductory speech at the Munich confab, Frank Mueller-Roemer, chairman of the joint AKD/ZDF Broadcast Technical Commission, cited CX as having "just about reached the quality of the digital disk."

Until late November, though, neither professional nor consumer here were able to work with CX. The first UREI encoder/decoders went to the German Musicians Union. Among the countries where CX has been reviewed are Sweden, Denmark, the Netherlands, Germany, and Scandinavia.

The UREI is a dual compression unit, switchable to 15 or 20 dB. Joop (Continued on page 2)

Executive Turntable Record Companies

Irwin Steinberg rejoins PolyGram Records as senior consultant to the president. He was chairman for the label before leaving to become a consultant in the record, cable and related entertainment fields. . . . Don Ienner upped to executive vice president of Millennium in New York. He was vice president and national promotion director.

Capitol Records in Los Angeles is restructuring its r&b promotion division. Named national A&R promotion manager is Moody. He held a similar position at EMI/London. Gordon Alderson upped to national & r&b album promotion manager. He was r&b promotion manager for the label in Detroit. Bud Miller upped to national country promotion manager in New York. He was assistant to the vice president of East Coast operations. . . . Joe Polidor named director, country marketing, for PolyGram. He was regional product development manager for the label. Chrysalis has restructured its promotion department. Jim Sellers upped to manager, East Coast promotion, and Louie Newman upped to manager, West Coast promotion. Previously, Sellers was promotion field representative in the Midwest and Southwest. Newman recently joined the label's promotion staff.

Bob Furem named managing director of Autumn Records in Chicago. He's been a musician in the area for more than 10 years. . . . Randy Torbin, owner of Theta Sound Studio, named vice president, a&r, for Brick Records in Los Angeles. He replaces Wally August, who was upped to president. . . . Joy Dassa named national marketing director for SAM Records in New York. She was sales manager for Win Records. . . . Mike Chinarek named to the newly created post of a&r director for the National Western Recording manufacturers in Cherry Hill, N.J. He was art director for Owens Illinois, a national food, beverage and drug packaging firm.

Marketing

Jeff Traintine appointed national coordinator supervisor for MCA Distribution Corp. in Los Angeles. Previously, he was in the copyright and label copy department at MCA Records. Also at MCA Distribution, Mary H. Horowitz named Northeastern regional credit manager, based in New York. She was assistant credit manager for Capitol Records.

Publishing

Wally Schuster appointed creative director of Famous Music, a division of Paramount Pictures, in Los Angeles. He was vice president of the United Artists Music Group for more than eight years. . . . Kathy Nelson named West Coast professional manager for Chrysalis Music in Los Angeles. She was a&r administrator for Chrysalis Records. . . . Kim Exy, formerly vice president of Scotti Brothers a&r and publishing, has formed the Exy Music Group, a production and publishing company. Based in Santa Monica, the firm will administer Scotti Publishing worldwide.

Susan Loundermilk named regional director for the American Guild of Authors & Composers. She will head the Nashville office opening in the spring. Previously, Loundermilk worked in television production, advertising and public relations.

Related Fields

Jan B. Jilderda has been named executive director of PolyGram Home Video. He has been with PolyGram for 14 years in marketing, finance and management prior to transferring to its video division in 1979. Jilderda will be based in Hamburg, Germany, and will be responsible internationally for the development of PolyGram's home video program.

Robert W. Pittman has been upped to the post of senior vice president of programming at the Warner Amex Satellite Entertainment Co. In addition to his duties direction programming for the Cable Channe and MTV Music Television, Pittman will now oversee Warner Amex's program development efforts. Before joining Warner Amex Satellite, Pittman was program director for WNBC in New York.

The Maxell Corp. of America in New Jersey has named new sales managers for three of its four regions: Steve Levine will serve as Western regional sales manager in Los Angeles for Maxell, replacing Joe Deckanglo. Levine was formerly Midwest regional sales manager for the firm. . . . Tom Bishop, former assistant regional manager in the Midwest, assumes Levine's post in Chicago as Midwest regional sales manager. . . . Bob Falco to the post of Eastern regional sales manager in Bostonw, Pa. Falco was a regional sales manager for Casio prior to joining Maxell.

Still at Maxell, John Knapp, a five-year veteran with Ampex Corp. has been named to the newly-created post of district sales manager in N.J., supervising the New York metropolitan area. . . . Michael Soper, former assistant regional manager in the West, has been supporting sales managers in that area. . . . And Ed Stein, former assistant and field sales coordinator, has been moved to assistant regional manager in the Midwest, based in Chicago.

The Maxell Corp. of America has also added two new advertising department in its New Jersey headquarters. Peter B. Gallo will serve as product merchandising manager, responsible for merchandising programs. Gallo was formerly advertising/sales promotion manager for PROC/Sites.

ASCAP, BMI Meet On Jukebox Royalties

NEW YORK—ASCAP and BMI have begun preliminary discussions on an approach to a joint survey that could be used by the New York Royalty Tribunal to assist it in determining distribution of more than $15 million in jukebox royalties for 1979.

CRT is withholding such payments, mandated by the 1976 Copyrig

right Act, pending such a survey. The Royalty Tribunal is currently preparing a report on the matter, but has not concluded that it is without prejudice to any discussions that might take place. ASCAP and BMI have reached an agreement that their respective directorates will meet in New York, having set a deadline for this proposal by Jan. 29 (Billboard, Dec. 5).

The major rival performing rights organizations are not alone in seeking a piece of the jukebox royalty pie. The others are SESAC and the Italian Book Corp., and while ASCAP and BMI have by far a greater stake in jukebox income, the two other parties will also have input on what the CRT defines as a "completely impartial basis on which to make a distribution."

Meanwhile, BMI, whose independent study was rejected by the CRT, says it "welcomes" the CRT decision since BMI claims, "in principle its approach to jukebox income distribution was sustained."

"BMI feels confident that the results will uphold the conclusions reached by the sampling system it undertook unilaterally," BMI contends.

ASCAP, in testimony before the Tribunal, had suggested a joint study under the auspices of the CRT.

Ivy LICHTMAN

December 12, 1981, Billboard
AirSupply

THE DEMAND KEEPS GROWING.

They’re the only artist of the 1980’s
to score five consecutive top 5 singles, plus
two LPs that are platinum . . .
and the demand keeps growing.
This week, Arista is releasing the new
Air Supply single
that everyone has been requesting:

“SWEET DREAMS.”

And our sixth sense tells us
a sixth smash is inevitable.

Air Supply.
No One Has Risen
So High, So Fast.

From the platinum album
THE ONE THAT YOU LOVE.

Produced by Harry Maslin for HRM Productions, Inc.
Executive Producer: Clive Davis

© 1981 Arista Records, Inc.
Five Out Of 10 Ain’t Bad: (Just Like) Starting Over

By PAUL GREEN

LOS ANGELES—AC/DC’s “For Those About To Rock” enters the album chart this week at number eight, tying the Rolling Stones’ “Tattoo You” as the highest debuting LP of the year and giving the Atlantic Group of labels an incredible 50% share of the top 10. Atlantic is also represented with Foreigner’s “4,” now in its sixth week at No. 1; the Stones album, at three after nine weeks at No. 1; Stevie Nicks “Bella Donna,” at seven after one week at No. 1; and Genesis’ “Abacab,” at nine after peaking at number seven.

This is Atlantic’s healthiest chart performance since June, 1972, when for two weeks running it was having an astounding 60% top 10 share, thanks to the Stones “Exile On Main Street,” Roberta Flack’s “First Take,” Stephen Stills’ “Manassas,” “History Of Eric Clapton,” “Robert Flack & Donny Hathaway” and “Graham Nash/Double Crosby.”

Both the new and old Stones albums are on Atlantic-distributed Rolling Stone Streaks. Nicks is on Modern; Clapton is on Warner Bros.; AC/DC’s lofty debut also makes it the first act to place three albums in the top 10 during one calendar year since Elton John and John Denver did it in 1975.

AC/DC’s “Back In Black” was number five as the year began (peaking at number four Dec. 26), “Highway To Hell: Dirt Cheap” held steady at number three from May into July.

Elton John hit No. 1 in 1975 with “Greatest Hits,” “Captain Fantastic & The Brown Dirt Cowboy” and “Rock Of The Westies” and also reached number six with a from-the-rafts release of “Empty Sky.”

“Denver hit No. 1 that year with “Windsong,” number two with “An Evening With John Denver” and number four with “Back Home Again” (which had reached No. 1 the previous year).

While the ever-lengthening gaps between superstar album releases are reducing the chances of an act placing three LPs in the top 10 in any one year, this was a fairly regular occurrence in the early ’70s.

Elton John, Jim Croce and Loggins & Messina all did it in 1974, as did both Carole King and Santana in 1972 (counting a Carlos Santana collaboration with Buddy Miles). In 1970, the feat was achieved by the Beatles and the Jackson Five.

Oh yes, two acts also rapped three albums into the top 10 in 1971; Elton John, you guessed it, Carole King? Cat Stevens? Well, no.

Would you believe Grand Funk Railroad and the Partridge Family?

The Love You Make: In memory of the first anniversary of John Lennon’s death (5), here are all of his chart singles in rank order:


In addition to Lennon’s three top 10 hits from “Double Fantasy,” Yoko also notched her first chart single this year: “Walking On Thin Ice,” which peaked at number 58.

As a bonus, here are the 10 highest charting Beatles singles on which Lennon sang lead vocal, ranked by highest chart position, week at peak and weeks in the top 10:

8. “Please Please Me.” 1964, #3.

ROD STEWART SUES OVER “THE KILLING OF GEORGE”

LOS ANGELES—Meta Film Associates here want $2 million punitive damages from Rod Stewart, his manager Billy Gaff, and James Suroval and Robert Donnelly.

The plaintiff, a firm which specializes in financing and creating film projects, claims the defendants backed out of a film deal around Stewart’s song “The Killing Of George,” Michael Seemann and John Hawn allege they discussed with Gaff a project during 1979 and 1980, whereas Stewart would act and perform songs in the film and would write additional music for the soundtrack and the plaintiff would get a global publishing clear.

The complaint argues that from the start Gaff and Stewart knew such a film could not be produced because of Stewart’s conflicting contract with WEA (sic) Records. Stewart is contracted to Warner Bros. Records, a label distributed by WEA. Suroval and Donnelly, along with Gaff, were also to supply Air Supply and John Cougar to perform in the movie.

The suit, Gaff in March 1981 wrote and asked out of the deal. The plaintiff said by that time they were $125,000 into the project. That also claims that the defendants were trying to take the project to others for fruition.

Alligator Blues Artists Honored

CHICAGO—Alligator Records’ artists Koko Taylor and Albert Collins took home top awards in the recently W.C. Handy Blues Awards ceremony in Memphis. It was the second consecutive win for each performer in the top female and top male blues artist categories.

Alligator is an independent Chicago label specializing in contemporary blues and reggae. Collins beat out 95 other top names in the blues field, while Taylor was among 35 female finalists.

MCA To Enter Audiophile Market With 4 Releases

LOS ANGELES—MCA Records will enter the audiophile market early next year with four half speed mastered reissues that will list for $16.98.

The records will be pressed by JVC in Japan. The initial four titles will be “Gaucho” by Steely Dan; “Physical” by Olivia Newton-John; “Catching The Sun” by Spooky Gysy; and the premier American recording of “Evita.”

Future product will be selectively released on a month-to-month basis.

MCA president Bob Siner says that careful evaluation will be made as to which product is released in audiophile configuration.

“You have to know your consumers, says Siner. “Something that might not speak out publicly was Myles Goodwyn, founder and chief writer of rock band April Wine. According to him, the net effect of the proposed new budget legislation is enough to force him out of the country to the U.S., where income earners like himself are allowed to average out the peaks and troughs in their income over a period of years.

A hastily arranged meeting of top talent managers from across the country met in this city at the legal offices of Cassell, Brock shortly following the budget announcement. The “Hi” was organized by Canadian Recording Industry Ass’n president Brian Robertson.

In attendance was a discussion on the ins and outs of the budget were Bruce Allen, Ray Daniels, Terry Fludd, Neil DiSilv, and Steve Propas, Bernie Finkelstein, Terry Brown, Robertson and Cassell, Brock tax consultant Michael Manley.

Collectively, this group manages the careers of such notables as Loverboy, Rush, April Wine, Chilli.

(Continued on page 52)
DO YOU LOVE ROCK 'N ROLL?

NOBODY ROCKS HARDER THAN JOAN JETT & THE BLACKHEARTS
I Love Rock 'N Roll (NB1-33243)

Produced by Ritchie Cordell & Kenny Laguna For Jett Lag Productions
ON TOUR FROM COAST TO COAST
ON RADIO STATIONS ACROSS AMERICA
Posters and Album Flats Available.

12/16 Memphis, Tenn. The Music Hall
12/18 Charlotte, S.C. Viceroy Park
12/19 Atlanta, Ga. The Agora
12/21 Raleigh, N.C. The Pier
12/26 Hempstead, L.I. Calderone
12/31 New York City The Ritz
NOW GREAT CONVERSATION IS MUSIC TO YOUR EARS

Narwood Productions presents two very special weekly one-hour radio series spotlighting the stars and their music, each with a very special host.

Glen Campbell on “Country Closeup” hosts country music’s finest like Loretta Lynn, Mickey Gilley, Tammy Wynette, Anne Murray, The Bellamy Brothers, Alabama and many other leading artists. Each week he’ll take listeners behind the voice and music into the personality of the artists as they tell their own stories.

Skitch Henderson on “The Music Makers” brings you closer to Tony Bennett, Woody Herman, Mel Torme, Peggy Lee, The Mills Brothers, Harry James, and many other big name guests. Each week Skitch highlights the music of a different star while they share their personal insights into the songs that made musical history.

Both shows are available to stations on a barter basis beginning in January 1982. For more information call (212) 755-3320 or write Narwood Productions, Inc., 40 East 49th Street, New York, NY 10017.

NARWOOD PRODUCTIONS ... Where the stars talk so your listeners listen!
Warner Offers R-Rated Video

By BOB RIEDINGER, JR.

NEW YORK—Warner Bros. Records is offering video compilations of its artists to clubs around the country on a subscription-rental basis. The move is in response to the increased use of music video in nightclubs and discotheques, and Warner's recognition of the potential of this new marketing tool.

At present programming is geared to dance-oriented rock clubs with the accent on new wave, rock-flavored black acts, and rock and roll.

The Video Club was launched in August with a 60-minute package featuring Devo, Grace Jones, Talking Heads, Prince, and U-Z, along with rock stars with whom and Stevie Winwood among others. "Compilation II," a 30-minute package was released in October.

According to Ted Cohen, director of the Video Club, Warner now has 15 clubs subscribing to the service, in most major markets.

"It's working out so far," says Cohen. "The Video Club is totally organized. The key was to be able to keep an accurate record of what clubs are programming. Our computer can give Managers see what exposure

Warner Offers Video On Rental Basis

Relations at Daytime

By Direction of Owner, We Offer For Sale by

PUBLIC AUCTION

Formerly Assets of Capitol Records

COMPLETE RECORD MFG. PLANT & EQUIPMENT

Tuesday, December 13, 1981, 11:00 AM 1st Ave., Roselle, N.J.

(At 1 So. to Grand St. in Roselle West 1st Ave.)


Terms: Cash-Cashiers Check—Inspt. Monday, Dec. 14th, 10:00-2

By Sugarman, Diplomat: Certified Auctioneers Institute Sugarman Auctioneers

Auctioneers & Appraisers Florida's Leading

(305) 651-0101

www.americanradiohistory.com
U.S. Stations Targeted For French Promo

BY MICHAEL WAY

PARIS—Around 70 U.S. radio stations are to be targeted with albums of music banned "Made In France." to be released monthly for a year, under a $200,000 government-backed bid to boost French record industry exports.

The venture is being sponsored by the Prime Minister's office, the Foreign Ministry, French record industry association SNEP and performing right society SACEM.

While the selection of radio stations to be involved is still being finalized, the plan to boost exports above the 1980 level of roughly $35 million has been spearheaded since June by Intesonoro, headed by Christian Bonfoure, who has headquarters at SNEP headquarter's in Paris.

Intesonoro is putting out the first album, and most French record companies have ceded all rights. On top of the 70 U.S. radio outlets to be distributed, another 240 copies of the LP will be shipped to other areas, notably target countries Mexico, Canada and Japan during the first year.

Bonfoure says Intesonoro has received great help from French cultural attache's in various countries in finding radio stations keen on plugging French music. The aim is to create local demand via radio plays, followed by back-up action.

(Named on page 50)

MCA Is Cool To NARM Push

The "Gift Of Music" campaign has to be seriously evaluated from a financial point. From a theory point, the plan is fine," says Siner.

Siner does admit however, that should CBS, RCA and PolyGram decide to join the NARM plan, it would put MCA under pressure to reconsider its stance.

Furthemore, Siner voices concern that the NARM plan not be one-sided with the manufacturer absorbing the entire financial burden. "Retailers are committed to it now because it's not costing them anything," he says.

NARM's Cohen has stated that the question of merchant participation has to be answered on an individual basis and that the cost could ultimately be passed along to the consumers (Billboard, Dec. 5).

(Named on page 51)

NARM's Cohen Set To Speak

NEW YORK—Joe Cohen, executive director of NARM, will speak on "The Gift Of Music Campaign—A Promotion For The Industry," at the monthly membership meeting of the performing arts lobby of WiAi B'fith here Monday (7).
Thanks to you, Largo Music has had a wonderful first year.

Largo Music is the new, highly-independent, highly-creative music publishing company that is committed to care for and respect the work of its artists.

But while we’re singing our own praises, we’d like to sing the praises of the artists, composers and lyricists who have signed with us this year. (And for our first Christmas, it’s quite a list)

WRITERS AFFILIATED WITH LARGO

Stanley Adams
Neil Levenson
Edward Gerald
Count Basie
Milton Drake
Rev. Isaac Douglas
Sorrow Astraea
Vidal Saint
Frank Jackson
Williams Brothers
Sammy Fair
Bea Feldman
Ernie Ford
Mary Hines
Norm Whaler
Carlos Olivia
Mary Ellan
Chico O’Farril
The Clouds
Richard Ruben
Dewitt McKee
Oscar Peterson
C. J. Ellis
Brooke Benton
Jack Hammer
Ronnie Lapine
Stu Gardner
Ella Fitzgerald
Merry Neidof
Joe Pass
The Clark Sisters
Rudolf Friml
Maureen Reid
Oscar de Fontana
Kenny James
Arthur Schwartz
Rube Bloom
Carlos Granados
Chico & The Man
Henry Tobias
Shirley Caesar
Sam Coslow
Jimmy Bruno
John Daniels
Linda Atchley
Larry Stock
Michael Rose
Elia Rodriguez
Paul Francis Webster
Freddie Washington
McKenzie Willis
The Inner Circle
Delfonics
Michèle Venet
Harry Sonik
Leonard Whitcup

Merry Christmas and a Happy and Peace Filled 1982 to all.
Lennon Remembered In Multiple Tributes

Continued from page 3

In New York, both The Ritz and the Peppermint Lounge are hosting video tributes to the former Beatle. The difference is that The Ritz is charging $1 for two-and-one-half-hour show, while admission to the Peppermint Lounge will be free. Gilbert Seldes, director of video for The Ritz, says the admission charge will offset "the substantial cost of reel for Lennon." In San Francisco, a drummer for a local rock group is coordinating a benefit for the National Coalition to Ban Hard Drugs, based in Washington, D.C. Ed Berman has booked his group, Eye Protection, onto a bill with No Sisters, Chrome Dinette, The Young Republicans, and The Pop Smear at Mabuhay Gardens on Dec. 8.

Berman, who promises a jam with members of the Frank Zappa Band at the event, says that 25% of the $4 admission fee will go to the club, and that the balance will be donated to Coalition. "I felt a strong need to do something that night," he says. "Musicians and roadsmen could use a good cause. Nobody's making any money, and that's the way it should be." The musician says that Harry Nilsson inspired him to contribute the proceeds from the benefit to the lobby group. Nilsson, who chairs the End Hand Gun Violence Movement, participated in the Wrap '81 gathering at the Bonaventure Hotel in Los Angeles last week, where the rally raised approximately $5,000 that in cash for the Coalition, according to organizer Mark Lapidus.

In a bar at the coalition's legislative function, Nilsson sold kisses for $1 and autographed copies of Ringo Starr's album, "Stop And Smell The Roses," for $15. He wrote and produced the title track. "We're soliciting videos from collectors, and that's an investment," he explains. "The whole approach will be quite natural since Lennon had such a profound effect on people's lives. We'll take a historical tack, starting with the Silver Beatles days, and conclude the evening with Yoko's 'Walking on Thin Ice' video. My goal is to paint a comprehensive picture. The media got pretty tacky when he died, and I'll be happy with any improvement I'm able to offer."

Tom Goodkind, who books acts for the Peppermint Lounge, says the club will show promotional clips from Lennon's recent records in addition to rare Beatles films. "We'll flower the room and advertise on the radio, but beyond that it should be an extremely subdued affair," he states. "No cornball CMJs or imitation bands. Just a place where you can get a nice feeling until you've had enough and it's time to leave. But if I were a kid, living on Long Island, for example, and I didn't know about New Wave because I didn't hear it on the radio, I'd probably end up going to the Dakota, lighting a candle, crying, and heading home.

Three records dedicated to Lennon's memory were released last week: Eileen and Donnemann, a form of The Young Republicans, and The Young Republicans, and The Young Republicans, and The Young Republicans. The record, who recorded the song as Full Circle, printed commemorative posters and mailed them with promotional copies of the single to 400 stations in 20 U.S. markets.

In addition, Dawn Thompson and her daughter, Daphne Latham have released "Live With Love" on the Crescent label, based in Free Union, Va. The single, written by label president Ross Hoffman and his wife, Holly, was recorded with the group Cosmology from Charlottesville, Va. Finally, Sando Parsi has recorded "For The Waltz (Tribute to John Lennon)." The single was produced by Norman Schill for All Star Records in Rockville, Center, N.Y.
HOLIDAY SPECIAL...
Super Savings on Selected Labels
Entire Catalog Of LP And Cassette

<table>
<thead>
<tr>
<th>PRICE SCHEDULE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dealers Only</td>
</tr>
<tr>
<td>LIST PRICE</td>
</tr>
<tr>
<td>$ 5.98</td>
</tr>
<tr>
<td>$ 6.98</td>
</tr>
<tr>
<td>$ 7.98</td>
</tr>
<tr>
<td>$ 8.98</td>
</tr>
<tr>
<td>$ 9.98</td>
</tr>
<tr>
<td>$10.98</td>
</tr>
<tr>
<td>$11.98</td>
</tr>
<tr>
<td>$12.98</td>
</tr>
<tr>
<td>$13.98</td>
</tr>
<tr>
<td>$14.98</td>
</tr>
<tr>
<td>$15.98</td>
</tr>
<tr>
<td>$16.98</td>
</tr>
<tr>
<td>$17.98</td>
</tr>
<tr>
<td>$18.98</td>
</tr>
</tbody>
</table>

Prices good for entire month of December.

Give the gift of music.

MID- ATLANTIC'S #1 WHOLESALER OF RECORDS • TAPES • ACCESSORIES • HOUSEHOLD SUPPLIES
1701 Washington Blvd. Baltimore, Maryland 21230
Call TOLL-FREE 1-800-638-1513
In Maryland Call Collect 0-837-7726

Orders Placed by 1:00 p.m., Shipped SAME Day
Terms: Minimum order — $100, C.O.D. Cash (for new customers), F.O.B. Balto.

We Stock Complete LP & Tape Catalog Inventories of All Labels

Distributors of These Fine Products:
TDK • DURACELL • MEMOREX • PFANSTIEHL • NUMARK • MURA • TANCREDI • PANASONIC • CALIBRON • AVANTE • EMPIRE

www.americanradiohistory.com
10 NEW REASONS TO PARTICIPATE AT MIDEM SPECIAL 82

1. **Save time and money:**
   - Shorter duration: five days concentrated into one working week; Monday 25th through Friday 29th January 1982.
   - Air and accommodation rates: special prices with up to 40% off standard rates.

2. **Video tunes into music:**
   - We've heard your artists - now let's see them!
   - Top-quality video equipment available to MIDEM participants:
     - Video and television screens installed on all stands,
     - TV projectors and video rooms in the Palais des Festivals for non-stop screening of productions.

3. **Display of the latest technology:**
   - On the theme "From video to digital", presentation and demonstration of videodiscs, compact discs and digital equipment.

4. **Consolidate today and prepare for tomorrow:**
   - Round tables:
     - A unique event where industry specialists will be face-to-face with outside experts, economists, sociologists to debate current problems and to redefine the future of your profession.

5. **Star-studded galas and concerts:**
   - Creation of the "MIDEM Awards", presented to artists and groups in recognition of "Success of the Year 1981".
   - "World Trophies", awarded in the presence of the artists to the best "Video Clip" productions.

6. **Exceptional contacts:**
   - Heads of variety entertainers from radio and television invited to Cannes by MIDEM:
     - A unique opportunity to present your artists and productions to the entertainment programmers and producers of the world's leading radio and television stations.

7. **Data bank of catalogues available on a country-by-country basis:**
   - Videotex terminals will be installed in the Palais des Festivals and made available to participants who want to consult them to find out immediately which catalogues are available for each territory, this on-the-spot information will be a considerable help in simplifying commercial transactions.

8. **International information and contacts center:**
   - The Center will provide a liaison service and a resource of commercial and technical data.

9. **International legal center, advice on audio and video rights:**
   - Legal experts will advise participants on problems concerning audio and video copyright.

10. **Prices unchanged:**
    - Stand prices in 1982 will be identical to those charged in 1981 (as at 1st November 1980).

**MIDEM SPECIAL 82: YOUR SMARTEST MOVE IN DIFFICULT TIMES**

Please send me the MIDEM documentation which I understand places me under no obligation.

Name: _____________________________
First name: ________________________
Fax: _______________________________
Company: __________________________
Address: ___________________________
Country: ___________________________
Tel: ________________________________
Telex: ______________________________
Hearing Tackles ‘Betamax’ Bill
MCA President Sheinberg In Strong Opposing Stand

Continued from page 1

D’Amato (R-NY), would exempt non-commercial, private home taping from copyright law infringement.

It was apparent by the outset that more hearings would follow, and by the end of the afternoon testimony, DeConcini’s staff announced that two others were tentatively scheduled for the fall. The other hearings – probably in January – would be tentatively scheduled to allow testimony from other organizations, including the Recording Industry Association of America (RIAA) and the National Music Publishers’ Association (NMPA), both of whose presidents and legal counsel were present at the hearing.

The witness list was composed mostly of manufacturer and retailer association representatives, but the president of MCA, Inc., the plaintiff in the suit, and Sony Consumer Products Co., the co-defendant, were present and presented conflicting testimony.

MCA president Sid Sheinberg, arguing strongly in the face of overwhelming support for the bill, opposed the legislation for four major reasons, and sought to impress on the committee members that the current bill “gives manufacturers of video recorders – all of whom are foreign – and manufacturers, almost all of whom are foreign, a free ride on the back of the American creative community.”

Sheinberg said that the bill, first of all, “strips from authors and creators the rights to their property (motion pictures) without compensation,” secondly, it contradicts the public policy and would discourage “incentive and ability in the industry.” Thirdly, is the solution, given the real and adverse impact of video recording devices, and finally, does not contain “legislative solutions” such as a “pool of funds from which copyright owners injured by the video recorder technology could be compensated.”

The MCA executive’s testimony made a case for the copyright owner’s property being totally overwhelmed by “mass proliferations” of video copying. All of the other testimony, however, was concerned more with the consumer’s rights to privacy and “fair use” and the relief to the many VCR businesses – manufacturers and retailers – that would be affected.

Jack Wayman, senior vice president and general counsel for CREG (CEG) blasted the movie industry in his testimony, portraying the companies as greedy “drip-dippers” in the pot. They just get their “bundle” when a movie is a hit but also when they release the movie to pre-recorded tape manufacturers, and when they negotiate royalty arrangements for TV showing. “Some movie companies apparently want to take a fourth dip,” he added, by charging the consumer for the off-air record for pure private, non-commercial use.” CEG, along with most of the other organizations present, as well as Rep. Sten Parris (R-VA), who has a similar bill in the House, recommended swift markup and passage of the bill.

Sen. DeConcini, in his opening remarks, took a surprising adulatory stance against possible royalties because “used to copyright owners for the use of their work in home taping.” He is firmly committed to working with the entertainment industry, DeConcini began, but added, “I am equally opposed to the imposition of a copyright tax on the American consumer. To create such a tax or whatever euphemism may be used for the tax – constitutes that the individual does not have a right to the television signal which legally enters his home.

Effectively nailing copyright use legal arguments to the hearing room wall for the time being, DeConcini’s unobjectionable rendering of copyright law – that a royalty is permissible on a TV signal, however legal, just might need a Congressional amendment to make video copying of a fair and equitable to copyright holders and users – is sure to keep the movie industry and possibly consumer and manufacturer legal advisors working overtime.

Holiday Sales Said Slow

Continued from page 1

sets are helping sales.

In comparing stores operating both seasons, Bob Tollifson of the Record Factory, San Francisco, estimates it’s done $8 to $9 for his Christmas. He feels this fiscal progress shown by their new Richmond area 3,500 foot, which did “surprisingly” by being important. He worked the register at the store over the weekend and was pleased with the multiunit sales, all of which included some merchandise albums, which were specialising at $3.99. Lou Fogleman reported similarly that a 12-page tabloid inserted in the L.A. Times before the holiday containing only midrange at $3.99 did excellent traffic.

Scott Young of the eight Franklin Music and Davey’s Locker stores, based in Atlanta, reports being up in double digits, but he says his staff worked overtime for three weeks preparing for Thanksgiving. Catalog product at $8.39 bolstered his second year grosses, while 30-second TV spots also generated good interest. 

Keene says his best ad was an MCA provided Hall & Oates TV spot. John Grandinon of the 12 Cavages’ stores in Buffalo too too sold catalog sales for the three weeks, with classics contributing more than their normal share. Cavages’ recently opened Rochester store has a separate room for the longhair buyer. That separate department did especially well, according to Grandon.

The 30 Sound Shops in the South were flat when compared with last year’s volume for the same period. Like many others, Randy Davison, is anxious because of the falloff in unit sales. Rock T-shirts from Wilterland did very well for him. Alternative merchandise buffered business at the Record Shops. According to May Ann Leavitt of the Minneapolis-based stores, Rock’s roll-rhythm, Eye Design sunglasses, Veranka pense, Chubbop and T-shirts and jerseys sold well. She estimates the weekend was 24% better than last year, explaining that the new administration that took over earlier this year has strengthened and amplified inventory at all levels.

The 422-store Musicland Group is optimistic over the next four week’s prospects. Jack Egurker, president, notes. He didn’t see any surge or drop over the weekend, but he feels generally good about sales, including it’s own, will really pop in the two weeks before Dec. 25.

Jay Jacobs of the four Music Jungles, Knoxville and two locations in Chattanooga and one in Lynchburg, W. Va. was disappointed by the weekend. He took full page print ads to bulwark his weekend, but it didn’t seem to pay off. He is already running his own independent promotional on TV in Knoxville for a season’s campaign.

“Fair but better than last year on a comparative store basis,” is the way Roy Imber of Eley Enterprises characterizes the three-day. With five additional units opened this year for a total of 34 plus, the Northside TSS/Record World chain did not match the “substantial gains” for the first nine months of the year, according to Lombard, adding that the “economy is not booming.”
There Is No Last Wave

By ROBERT D. SUMMER

From an address delivered in connection with the 1983 Humanitarian Award at the AMC Cancer Research Center & Hospital in New York, Dec. 5.

The artist’s palette with its dabs of color superimposed on a panorama of swirling sightlines—of *Pictures at an Exhibition*—that has served as the logo for this event, and the very tempestuous exhibition ranging from Tizian to Picasso that you observed as we entered this ballroom has several purposes.

One purpose is to give you something to consider before this grateful recipient of tonight’s award undertakes the customary thank-you speech. It is perhaps more important to symbolize the theme of this evening—Music in Art. We hope that you agree that we have brought to this place that we have played a role in promoting an artistic gift to mankind; that’s an artificate.

Let’s not be embarrassed by this. We can, and should judge ourselves and what we as an industry contribute to the world around us a little more kindly.

What is the use of music? To paraphrase Falstaff’s words about “honors,” music cannot fill your stomach, nor heal a fractured bone, nor mend a broken shin, nor replace lost hair. Then why has it played so vital a role since the very beginning of man? I’m afraid it’s an important today that we often choose it or the umbrage of the waves and wind?

**We should judge what we contribute to the world and not us more kind.**

*Why is it, to return to our theme, that great painters have again and again been inspired by music and have expressed its spirit in an incredible variety of masterpieces?* Over centuries, the great composers and the great performers have worked together. El Greco is said to have had musicians playing for him as he painted his “View of Toledo.”

A strong connection exists between music and pictorial arts, between ear and eye. I have found that the painter and musician, artist, are alike. The activities that lure museums to concert halls and art galleries alike are the creative endeavor and the marketing that create heroes of both art forms are alike.

Today, as our industry expands its horizons, we see further evidence that music and art are inextricably entwined. Music is the freeest of all the arts; painting is secondary. They both give great space for our imagination to roam, at their best, to create the world we wish and then liberate us from the everyday. It follows that our everyday liberates others from their everyday, offering a way to look around the world and see it in all its diversity. This is a means of converting the clink of life’s small change into a sweeter sound.

This is the vital role of music and art; to help us live more intensely and to understand each other.

Both music and painting are direct arts. They make their appeal to our feelings first and then, as literature does, they reach our emotions through the mind. Therefore, music can help us, assuage us, comfort us when we are suffering, soothe us when we are in pain.

This occasion, that links our industry to an institution devoted to the relief of cancer, that terrible disease of many guises, may not be entirely inappropriate. Those afflicted with cancer, or whose lives have been disturbed by the suffering of others, can best appreciate this thought.

On the other hand, our industry has, at times, been seriously criticized... accused of pandering to low tastes, of corrupting youth, of filling the air with rubbish and a confusion of all sorts of promiscuity. Most of the criticism is nonsense. I do not want to paint us as missionaries. That’s a canvas that would draw curses. We are in business to make money, but, and I think this is a big thing we’re doing, we have developed a strong educational and proselytizing force. I may call it “enlightening force.”

We have, through pretrained music, made it possible for more people to hear and take solace from music that was possible in all the concert halls of the world from the beginning of time. We are offering a rainbow of repertoire of the most diverse colors.

“Life without music is a mistake,” said Strauss, and a lot of people know this by now.

Perhaps one reason for the momentary valley in today’s business is that some artists in the arts to capture the public’s imagination. This is certainly not a novel theory. A new Presley, a new Beatles, and, if not a new Mozart, at least a new Ravel or a new Gershwin will come. There is a storey told about Brahms and a friend standing on a river bridge. Brahms was complaining that everything in music had been thought of, nothing new could be created. His friend pointed upstream and said, “Look, Brahms, look. Brahms asked, “What’s there?” and the friend replied, “There comes the last wave.”

Similarly, in painting, sister art to music, a new Cezanne, a new Picasso, will stand at his easel convinced that there is no last wave.

I feel uplifted to be part of the endless river, helping to add a little to the sum of art. The more it grows, the more it helps. We are here for beauty knowing we are never at the end—“Only at the end of everything old.”

If you are here tonight you have showed us that we have retained the idealism that is essential to our growth.

You, as an industry, are willing to lend support to something as worthy as the AMC Cancer Research Center & Hospital. You, as an industry, have shown your willingness, however imperfect, however modestly, to subtract from life’s troubles and add to its joy.

Robert Summer is president of RCA Records.
A new weekly four hour program announced by a major radio personality with these exclusive features each week:

A profile of a major star of contemporary music featured throughout the show such as Elton John, Olivia Newton-John, The Commodores and others!

The stories behind the songs as told by many of the hitmakers themselves throughout the show.

Interviews from Dick Clark's extensive tape archives from the fifties, sixties, and seventies by stars like Elvis, Paul Anka, Neil Sedaka, The Beach Boys and many more!

All the great music you remember from the beginning of Rock and Roll until today.

Produced by the folks who were part of it all—Dick Clark Productions.

The idea for this weekly radio show came from Dick Clark's successful book, "Rock, Roll and Remember". There is no one more intimately acquainted with the world of popular music and its stars.

For more information on this exciting new show call 800/368/3033 or 703/556/9870 in Virginia.

The United Stations
635 Madison Avenue, NY, NY 10022
7927 Jones Branch Drive, McLean, VA 22102

www.americanradiohistory.com
GREAT GROWTH SEEN
KADX-FM Quits Jails For Country Format

By ED HARRISON

LOS ANGELES – KADX-FM Denver, once a modestly successful mainstream jazz outlet, has moved into the top 10 of the contemporary country format Tuesday (3).

The 100 kw station, owned by Great Empire Broadcasting, maintained a 10th place position the last seven years.

According to Don Paul, corporate program director for Great Empire, the reason for the change was that "we saw more long term potential growth in our contemporary country format.

"We did it over a period of time, but we were a small operation during the day of the change.

Paul says that the station's extensive local jazz library is being saved with the hopes of being able to offer them to another station in the market that might have that format. "We'd like to see the format on another station," says Paul.

The new lineup at KADX is Tab Allen, mornings; Mike Christopher, midday; Mark Allen (son of country music stars Rex Allen Sr. and Angela Ford, evenings; and Mark McCall as the all night man when AM and FM will be simulcast.

Great Empire Broadcasting reportedly operates the largest chain of country stations.

Although there are numerous stations that mix jazz into their regular format on a weekly jazz show, the other remaining jazz stations are KKGQ-FM Los Angeles; WRVR -FM New York; WHCL-FM San Francisco; and WBEE-AM Chicago; among a few others.

KADX-FM's new format opens the station's operating budget, says Paul. "We're attracting a lot of younger people," he notes. "We've gotten calls from 10-year-old children asking how you can play jazz records. They hear the station at home and like the music."

Church's Station Sponsors Concerts

HARRISBURG, PA – While many stations have promoted rock concerts as promotional efforts or tied in with business sponsors, WHSB-FM here has also presented classical concerts to ease the strains of a tight economy with profits the major objective. Proceeds of the concerts will be channeled directly into the station's operating budget, according to the station manager David C. Bennett.

Greater New York – KRO Radio Networks Launch 6 Series

NEW YORK – KRO Radio Networks in 1982 to appeal to listeners of AOR, adult contemporary and country formats. A number of the shows are geared for the KRO One and KRO Two networks. All will be delivered via satellite in stereo. Shows to be offered are:

- "The Hot Ones," 26 one-hour specials to be delivered over a 52-week period beginning the second week in January. Each of these specials will focus on artists or groups who have current or recent hits. Music and a profile of these artists will comprise these programs content. Produced by KRO and Kenny Rogers' NKR Productions, the shows will be fed to stations on the second and fourth week of every month.
- "The Weekly Music Magazine," a weekly three-hour special with combines features of a countdown, a music magazine, a review of the week's music news and a behind-the-scenes look at how the hits were created. Targeted at Hot 100 stations carrying the KRO One Network, it premieres Jan. 3 with Charlie Van Dyke, program director of KRO's WRKO-AM Boston as the host. It is produced by KRO and Drake-Chenault.
- "The Saturday Night Oldies Show," a five-hour live call-in request show hosted by KRO's WFRY-FM Chicago program director Dick Barley, who hosts an oldies show on his station. Produced by KRO and aimed at adult contemporary stations that carry the KRO Two Network, this show debuts Jan. 2.
- "Musicstar Specials," 26 weekly one-hour specials focusing on top artists or groups in adult contemporary music and featuring their interviews with these artists. The show will run on the first and third weekends of each month beginning the first week in January. The host will be David Roberts, program director of CBS KCBS-FM San Francisco. These programs are produced by JS (Jo Interante-Rob Sisto) Inc. and are taped at stations carrying the KRO Two Network.
- "Captive Live," 26 one-hour specials featuring top rock performers in concert settings. This series begins in March and is produced by Real Time Productions. Target is AOR stations.
- "Country Star Countdown," a weekly three-hour country countdown presented by Kenny Rogers with various hosts such as country stars Larry Gaidlin, Merle Haggard, Barbara Mandrell, Dolly Parton, Eddie Rabbitt, Charlie Pride, Crystal Gayle and Dusty Witter. These shows are co-produced by KRO and Rogers' NKR Productions. Start date is the first week in January.

KRO designed these shows after polling 525 station managers and programmers in the top 120 markets.
Radio Programming

‘MILKMAN’S MATINEE’ HOST

Al ‘Jazzbeaux’ Collins Returns To WNEW-AM Late Night Spot

By ARNOLD JAY SMITH

NEW YORK—"It was destiny. A calling." That’s what radio personality Al "Jazzbo" Collins calls his return to WNEW-AM, the New York City radio station where he started his career in 1957. Collins' story is a testament to perseverance and passion in the world of radio.

Collins, born in the 1930s, began his journey in radio as a teenager in his hometown of Tulsa, Oklahoma. His love for music and performing ignited early, and he quickly developed a passion for radio, which eventually led him to the big leagues of New York City.

His journey began on WNEW-AM in 1957, where he was a disc jockey and a member of the legendary "Jazzbeaux" team. The Jazzbeaux were a group of radio personalities who were known for their dynamic and energetic style, and they quickly became a sensation in the city.

However, life for the Jazzbeaux wasn’t always smooth sailing. After being fired from WNEW, they found themselves stranded in the kitchen of a New York City bowling alley, but their spirit remained undeterred. They managed to secure a spot on a small radio station and continued to perform, often for as little as $25 per week.

Collins, along with his partner, B.J. Thomas, the former star of "The Chipmunks," made it their mission to return to WNEW-AM, a station they both loved dearly. Their dream was to bring back the "Jazzbeaux" tradition and revive the spirit of the classic New York radio scene.

In 1978, they finally achieved their goal when "Jazzbeaux" was invited back to WNEW-AM. The" Jazzbeaux" were back, and the stage was set for a comeback.

The "Jazzbeaux" returned to WNEW-AM and began their late-night show, which quickly became a sensation. Their show was a hit with listeners, and they were soon joined by other radio personalities such as Barry Manilow, who added his own unique style to the mix.

Collins and his colleagues brought a fresh and exciting perspective to the radio scene, using their love for music and their passion for the craft to create a show that was both entertaining and engaging. Their show was a hit, and it quickly became a staple of the New York City radio landscape.

The "Jazzbeaux" show was not only a hit with listeners but also a source of pride for the station. It became a symbol of the station’s commitment to quality and innovation, and it helped to solidify WNEW-AM’s reputation as a leader in the industry.

Collins’ story is a reminder of the power of passion and perseverance. It shows how even in the face of adversity, one can rise to achieve their dreams and make a lasting impact on the world of radio.

Collins’ journey is a testament to the fact that with hard work, dedication, and a love for what you do, anything is possible. His story is a shining example of how one can overcome obstacles and achieve success in the world of radio and beyond.

Collins’ return to WNEW-AM is a fitting tribute to his legacy and the enduring spirit of New York City radio. It’s a reminder that even in the face of change, there is always a place for those who have passion and a love for the craft. "Jazzbeaux" may be gone, but their legacy lives on, inspiring new generations of radio personalities to follow in their footsteps.

Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multi-city dates indicate local stations have option of broadcast time and dates.

Dec. 7, Moody Blues, part one. Mary Turner Off the Record Special, Westwood One, one hour.
Dec. 8, John Lennon, The Man, The Memory, RKO One, three hours.
Dec. 8-9, John Lennon Celebration, NBC Source, three hours.
Dec. 12, 13, Chevy Chace, part one, MusicSource Special, Westwood One, one hour.
Dec. 13, Pat Benatar, In Concert, Westwood One, one hour.
Dec. 13, Charlie morris, part one, MusicSource Special, Westwood One, one hour.
Dec. 13-14, Barry Manilow, part two, MusicSource Special, RKO Two, one hour.
Dec. 12-13, Tom Petty & the Heartbreakers, Robert W. Morgan Special Of The Week, Westwood One, one hour.
Dec. 13, Greg Lake, King Biscuit Flower Hour, ABC FM, one hour.
Dec. 13, Genesis, Robert Klein Show, Froben Enterprises, one hour.
Dec. 13, Anne Murray, Words and Music, ABC Entertainment, two hours.
Dec. 14, Moody Blues, part two, Mary Turner Off the Record Special, Westwood One, one hour.
Dec. 15, Steve Winwood, Special Encore, NBC Source, two hours.
Dec. 16, Outlaws, Concert Encore, NBC Source, one hour.
Dec. 17, REO Speedwagon, Special Encore, NBC Source, two hours.

SOURCE VISIT—Capitol recording artist Steve Miller stops at NBC studios to do a series of interviews for NBC’s Source Network with Source program manager Dan Formento. The interview is being made in three different formats for more than 200 AOR stations.

Country KHJ-AM Cuts Ads And Shifts Toward Music

LOS ANGELES—Country fomarted KHJ-AM here has cut back on its commercials as it attempts to become more music-oriented than its competition.

According to program director Charlie Cook, commercial time has been cut from 20% to 40% with 10-minutes an hour in morning drive and afternoons and eight minutes an hour the rest of the day.

KHJ is now featuring 30 minutes of commercial-free blocks and four in a row to help give it a stronger look, more music identity.

Cook says there is more emphasis being placed on reinforcing KHJ's country identity so that when a listener tunes in "there will be no question that we're a country music station."

As a result, certain records that were part of KHJ's playlist a year ago like Bob Seger's "Fire Lake" and Rupert Holmes' "Pina Colada" no longer are played. "You could stretch it to say they were country flavored," notes Cook.

"Now you couldn't sit through two or three songs and not know we're country," says Cook.

Adds Cook: "Radio goes through a lot of phases and we must reflect what we're going on. We do focus groups and try and respond to our listeners."

ED HARRISON
Continued from page 20

Southwest Region

** PRIME MOVIES **

COMMENTS: (On my wedding day in 1988) I said yes, now I'm saying no: the world is a better place.

KVL-FM - Dallas

** COMmercials **

11:20 - Love Me Like You Do B-52S

11:38 - Don't Stop Believin' Journey

11:48 - Body Electric Foreigner

12:02 - Can't Get It Out Of My Head Queen

KXL-FM - Seattle

** COMmercials **

10:00 - Don't Stop Believin' Journey

10:15 - Body Electric Foreigner

10:22 - Can't Get It Out Of My Head Queen

KUNM-FM - Albuquerque

** COMmercials **

9:00 - Love Me Like You Do B-52S

9:13 - Don't Stop Believin' Journey

9:30 - Body Electric Foreigner

9:45 - Can't Get It Out Of My Head Queen

KXMB-FM - Billings

** COMmercials **

8:00 - Love Me Like You Do B-52S

8:13 - Don't Stop Believin' Journey

8:30 - Body Electric Foreigner

8:45 - Can't Get It Out Of My Head Queen

Middlewest Region

** PRIME MOVIES **

COMMENTS: (On my wedding day in 1988) I said yes, now I'm saying no: the world is a better place.

KAMC-FM - Lubbock

** COMmercials **

11:20 - Love Me Like You Do B-52S

11:38 - Don't Stop Believin' Journey

11:48 - Body Electric Foreigner

12:02 - Can't Get It Out Of My Head Queen

KZMO-FM - Kansas City

** COMmercials **

10:00 - Love Me Like You Do B-52S

10:13 - Don't Stop Believin' Journey

10:30 - Body Electric Foreigner

10:45 - Can't Get It Out Of My Head Queen

KRGB-FM - Kansas City

** COMmercials **

9:00 - Love Me Like You Do B-52S

9:13 - Don't Stop Believin' Journey

9:30 - Body Electric Foreigner

9:45 - Can't Get It Out Of My Head Queen

KZMW-FM - Kansas City

** COMmercials **

8:00 - Love Me Like You Do B-52S

8:13 - Don't Stop Believin' Journey

8:30 - Body Electric Foreigner

8:45 - Can't Get It Out Of My Head Queen

KRMU-FM - Columbus

** COMmercials **

7:00 - Love Me Like You Do B-52S

7:13 - Don't Stop Believin' Journey

7:30 - Body Electric Foreigner

7:45 - Can't Get It Out Of My Head Queen

www.americanradiohistory.com
**FCC Denies Extension In ‘Daytimer Relief’ Talks**

**By BILL HOLLAND**

WASHINGTON—the Federal Communications Commission has denied an extension of comment time to a technical organization in upcoming discussions on technical problems of daytime broadcasters.

The FCC denied the motion Nov. 25 by the Futurist Society and arrangements for “Rockaway Hamlet,” done by the late choreographer-director Gower Champion as well as playing Castro’s former role of Berger in “Hair.” Katsaros first met Castro during the Barnaby Byrd and they later worked together on “Zenz Boogie.” Katsaro has also served as orchestra conductor with the touring companies of “Jesus Christ Superstar,” “Godspell” and “Man Of La Mancha,” and performed with Paul Stanley, Peter Frampton, Rex Smith, Melanie and Richie Havens.

Balance is managed by Leiber-Krebs, 65 West 55th Street, Room 306, New York, N.Y. 10019 (212) 766-2600; and booked by ATI, 888 7th Avenue, New York, N.Y. (212) 977-2300.

---

**Federal Briefs**

**WASHINGTON**—The FCC has approved research funds for the final phase of a study of interference-causing radio problems in the Southern California coastal area.

The biggest problem is what is called “enhanced propagation” or extended broadcast coverage area. It is caused by air temperature inversions and—guess what—smog.

The FCC began its California coast study in 1980. Funding for the final phase will cover maintenance costs while the measurement of enhancement and interference is completed.

- The FCC’s Advisory Committee on the Rainbow Blues, working alongside performers like Blues Magoos (where he first met Castro), the Lovin’ Spoonful, John Hammond Jr. and Jimi Hendrix. In ’71 he went to England and played with Hookfoot, Eton John’s back-up band in ’76, the cast of “Peter Island Baby” with Lou Reed and backed John Cole and Alice Cooper on separate tours in 1976-77. Touring the world with Meat Loaf occupied ’78. Kultur was also the lead guitarist on Paul Klee’s Stanley’s solo album, and co-wrote the Klee song “Naked City,” besides performing with Label, Mark Farner, Tim Curry and Rex Smith.

Keyboard player and arranger Doug “The Glog” Katsaros started playing piano at age three and by the time reached 16 was playing concerts and classical pieces. He became interested in theater music while in high school and attended music classes at various colleges including Temple, Oberlin and Julliard. He had written music and arrangements for “Rockey Hamlet” done by the late choreographer-director Gower Champion as well as performing Castro’s former role of Berger in “Hair.” Katsaros first met Castro during the Barnaby Byrd and they later worked together on “Zenz Boogie.” Katsaro has also served as orchestra conductor with the touring companies of “Jesus Christ Superstar,” “Godspell” and “Man Of La Mancha,” and performed with Paul Stanley, Peter Frampton, Rex Smith, Melanie and Richie Havens.

Balance is managed by Leiber-Krebs, 65 West 55th Street, Room 306, New York, N.Y. 10019 (212) 766-2600; and booked by ATI, 888 7th Avenue, New York, N.Y. (212) 977-2300.

---

**Geller Asks FCC Action Review**

**WASHINGTON**—Henry Geller, former host of the National Telecommunications and Information Administration, has asked the U.S. Court of Appeals here to review an FCC action that denied a reconsideration of the January FCC decision to deregulate aspects of commercial radio.

Geller, who was also a former FCC general counsel and presently works in Washington for a policy science group connected with Duke University, has asked for a court review after the Commission concluded that the deregulation decision was "devoid of meaningful error or omission" and that Geller’s petition did not present any “new evidence or arguments warranting reconsideration.”

Geller had argued that the elimination of program guidelines would eventually lead to FCC involvement in content analysis, making the Commission a sort of "national nanny" of issues.

The filing on October 21 has initiated a brief stay rule in the court, Geller said. “I’ll chew up the entire fall and winter—my guess is that it’ll go until next spring.”

If the court decides to hear the case, oral arguments from the FCC and Geller and the Washington Center for Public Policy Research might not begin until summer, 1981.

**Geller Asks FCC Action Review**

**WASHINGTON**—Henry Geller, former host of the National Telecommunications and Information Administration, has asked the U.S. Court of Appeals here to review an FCC action that denied a reconsideration of the January FCC decision to deregulate aspects of commercial radio.

Geller, who was also a former FCC general counsel and presently works in Washington for a policy science group connected with Duke University, has asked for a court review after the Commission concluded that the deregulation decision was "devoid of meaningful error or omission" and that Geller’s petition did not present any “new evidence or arguments warranting reconsideration.”

Geller had argued that the elimination of program guidelines would eventually lead to FCC involvement in content analysis, making the Commission a sort of "national nanny" of issues.

The filing on October 21 has initiated a brief stay rule in the court, Geller said. “I’ll chew up the entire fall and winter—my guess is that it’ll go until next spring.”

If the court decides to hear the case, oral arguments from the FCC and Geller and the Washington Center for Public Policy Research might not begin until summer, 1981.

**Federal Briefs**

**WASHINGTON**—The FCC has approved research funds for the final phase of a study of interference-causing radio problems in the Southern California coastal area.

The biggest problem is what is called “enhanced propagation” or extended broadcast coverage area. It is caused by air temperature inversions and—guess what—smog.

The FCC began its California coast study in 1980. Funding for the final phase will cover maintenance costs while the measurement of enhancement and interference is completed.

- The FCC’s Advisory Committee on the Rainbow Blues, working alongside performers like Blues Magoos (where he first met Castro), the Lovin’ Spoonful, John Hammond Jr. and Jimi Hendrix. In ’71 he went to England and played with Hookfoot, Eton John’s back-up band in ’76, the cast of “Peter Island Baby” with Lou Reed and backed John Cole and Alice Cooper on separate tours in 1976-77. Touring the world with Meat Loaf occupied ’78. Kultur was also the lead guitarist on Paul Klee’s Stanley’s solo album, and co-wrote the Klee song “Naked City,” besides performing with Label, Mark Farner, Tim Curry and Rex Smith.

Keyboard player and arranger Doug "The Glog" Katsaros started playing piano at age three and by the time reached 16 was playing concerts and classical pieces. He became interested in theater music while in high school and attended music classes at various colleges including Temple, Oberlin and Julliard. He had written music and arrangements for “Rockey Hamlet” done by the late choreographer-director Gower Champion as well as performing Castro’s former role of Berger in “Hair.” Katsaros first met Castro during the Barnaby Byrd and they later worked together on “Zenz Boogie.” Katsaro has also served as orchestra conductor with the touring companies of “Jesus Christ Superstar,” “Godspell” and “Man Of La Mancha,” and performed with Paul Stanley, Peter Frampton, Rex Smith, Melanie and Richie Havens.

Balance is managed by Leiber-Krebs, 65 West 55th Street, Room 306, New York, N.Y. 10019 (212) 766-2600; and booked by ATI, 888 7th Avenue, New York, N.Y. (212) 977-2300.

---

**Geller Asks FCC Action Review**

**WASHINGTON**—Henry Geller, former host of the National Telecommunications and Information Administration, has asked the U.S. Court of Appeals here to review an FCC action that denied a reconsideration of the January FCC decision to deregulate aspects of commercial radio.

Geller, who was also a former FCC general counsel and presently works in Washington for a policy science group connected with Duke University, has asked for a court review after the Commission concluded that the deregulation decision was “devoid of meaningful error or omission” and that Geller’s petition did not present any “new evidence or arguments warranting reconsideration.”

Geller had argued that the elimination of program guidelines would eventually lead to FCC involvement in content analysis, making the Commission a sort of “national nanny” of issues.

The filing on October 21 has initiated a brief stay rule in the court, Geller said. “I’ll chew up the entire fall and winter—my guess is that it’ll go until next spring.”

If the court decides to hear the case, oral arguments from the FCC and Geller and the Washington Center for Public Policy Research might not begin until summer, 1981.

---
### Rock Albums

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>6</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>5</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>4</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>3</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>1</td>
</tr>
</tbody>
</table>

**ARTIST—Title, Label**

- THE ROLLING STONES—Tattoo You, Rolling Stones Records
- THE POLICE—Ghost In The Machine, A&M
- J. GEILS BAND—Freeze Frame, EMI-America
- GENESIS—Abacab, Atlantic
- FOREIGNER—4, Atlantic
- QUARTERFLASH—Quarterflash, Geffen
- JOURNEY—Escape, Columbia
- TRIUMPH—Allied Forces, RCA
- THE CARS—Shake It Up, Elektra
- THE GO-GO's—Beauty And The Beat, IRS
- QUEEN—Greatest Hits, Asylum
- STEVIE NICKS—Bela Donna, Modern Records
- LOVEBOY—Get Lucky, Columbia
- RUSH—Exile Stage Left, Mercury
- THE KINKS—The People They Want, Aristas
- LINDSEY BUCKINGHAM—Law And Order, Elektra
- AC/DC—For Those About To Rock, Atlantic
- STEVE MILLER BAND—Circle Of Love, Capitol
- ROD STEWART—Tonight I'm Yours, Warner Bros.
- SURVIVOR—Accomplishment, Scotti Bros./CBS
- OZZY OSBOURNE— Diary Of A Madman, Jet
- NEIL YOUNG AND CRAZY HORSE—Re-Ac-Tor, Warner Bros.
- MOLLY HATCHET—Bloodied And Bruised, Epic
- BLACK SABBATH—Mob Rules, Warner Bros.
- PAT BENATAR—Precious Time, Chrysalis
- BOB SEGER AND THE SILVER BULLET BAND—Night Time, Capitol
- ATLANTA RHYTHM SECTION—Quinella, Columbia
- RED RIDER—As Far As I Am, Capitol
- JOHN ENTWISTLE—Too Late, The Who, Atco
- ROSSINGTON COLLINS BAND—This Is The Way, MCA
- CHILLIWACK—Wanna Be A Star, Millennium
- THE HENRY PAUL BAND—Living Without Your Love, Atlantic
- RAINBOW—Jealous Lover, Polydor
- SHOTGUN STAR—Hang On For Your Life, Virgin/Epic
- THE WHO—Who's Next, MCA
- DAN FOGELBERG— Innocent Age, Full Moon/Epic
- BILLY SQUIER—Don’t Say No, Capitol
- MICHAEL SCHENKER—MSG, Chrysalis
- BOB WEIR—Bobby And The Midnites, Arista
- BOB WELCH—Roof, RCA
- U-2—October, Island
- BRYAN ADAMS—You Want It, You Got It, A&M
- HALL & OATES—Private Eyes, RCA
- LITTLE RIVER BAND—Exposure, Capitol
- COZY POWELL—Tilt, Polydor
- HEAVY METAL—Soundtrack, Full Moon/Asylum
- ELECTRIC LIGHT ORCHESTRA—Time, Jet
- SCHON & HAMMER—Uptight Passion, Columbia

### Top Tracks

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>12</td>
</tr>
</tbody>
</table>

**ARTIST—Title, Label**

- THE POLICE—Every Little Thing She Does Is Magic, A&M
- FOREIGNER—Waiting For A Girl Like You, Atlantic
- ROLLING STONES—Start Me Up, Rolling Stones Records
- GENESIS—Abacab, Atlantic
- THE J. GEILS BAND—Centerfold, EMI-America
- GENESIS—No Reply At All, Atlantic
- QUEEN & DAVID BOWIE—Under Pressure, Elektra
- TRIUMPH—Magic Power, RCA
- NOBODY—Shake It Up, Elektra
- THE KINKS—Destroyer, Arista
- OZZY OSBOURNE—Flying High, Epic
- RED RIDER—Lunatic Fringe, Capitol
- THE ROLLING STONES—Little T and A
- RAINBOW—Jealous Lover, Polydor
- THE J. GEILS BAND—Freeze Frame, EMI-America
- CHILLIWACK—My Girl, Millennium
- THE CARS—Shake It Up, Elektra
- LOVEBOY—Working For The Weekend, Columbia
- LINDSEY BUCKINGHAM—Trouble, Elektra
- TRIUMPH—Fight The Good Fight, RCA
- THE ROLLING STONES—Waiting On A Friend, Rolling Stone Records
- THE ROLLING STONES—Handfire, Rolling Stone Records
- LITTLE RIVER BAND—The Night Owls, Capitol
- AC/DC—For Those About To Rock, Atlantic
- ROD STEWART—Young Turks, Warner Brothers
- BOB SEGER—Tryin’ To Live My Life Without You, Capitol
- SURVIVOR—Poor Man’s Son, Scotti Brothers
- THE GO-GO’s—Our Lips Are Sealed, IRS
- RUSH—Close To The Heart, Mercury
- THE STEVE MILLER BAND—Heart Like A Wheel, Capitol
- STEVIE NICKS—Leather And Lace, Modern Records
- HALL & OATES—It’s A Heartache, RCA
- BLACK SABBATH—Turn On The Night, Warner Bros.
- THE POLICE—Spirits In The Material World, S&M
- THE HENRY PAUL BAND—Keep Our Love Alive, Atlantic
- MOLLY HATCHET—Bloody And Bruised, Epic
- QUARTERFLASH—Find Another Fool, Geffen
- TOMMY TUTONE—867-5309 Jenny, Columbia
- JOHN HALL—Crazy (Keep On Falling), EMI-America
- SNEAKER—Don’t Let ’Em In, Handshake
- NEIL YOUNG—Southern Pacific, Warner Bros.
- GREG LAKE—Nuclear Attack, Chrysalis
- JOAN JETT—I Love Rock & Roll, Boardwalk
- DONNIE IRIS—Loving Every Minute Of It, A&M
- FOREIGNER—Juke Box Hero, Atlantic
- STEVIE NICKS/TOM PETTY—Stop Draggin’ My Heart Around, Modern Records
- JOHN ENTWISTLE—Talk Dirty, Atco
- JOURNEY—Don’t Stop Believing, Columbia
- NOVO COMBO—Cries Of Love, Capitol
- PINK FLOYD—Money, Columbia
- STEVIE NICKS—Edge Of Seventeen, Modern Records
- RUSH—Tom Sawyer, Mercury
- ROHAN MILLER—Fire, Columbia
- ROY STEWART—Tora, Tora, Tora, Warner Bros.
- FOREIGNER—Urgent, Atlantic
- THE KINKS—Better Things, Arista
- JOURNEY—Who’s Crying Now, Columbia
- DONNY IRIS—Sweet Marianne, MCA
- PAT BENATAR—Promises In The Dark, Chrysalis
- JOURNEY—Stone In Love, Columbia
- BILLY SQUIER—Lonely Is The Night, Capitol

**Top Adds**

1. PINK FLOYD—A Collection Of Great Dance Songs, Columbia
2. JOAN JETT—Victim Of Circumstance, Boardwalk
3. THE ALL SATELLITE BAND—The All Sports Band, Radio Records
4. ADAM AND THE ANTS—Prince Charming, Epic
5. PETER CETERA—Peter Cetera, Full Moon/Warner Bros.
6. THE JAM—The Jam, Polydor
7. DELBERT McCLINTON—Plaint From The Heart, Capitol
8. STREEK—Streek, Columbia
9. TIM BOGERT—Progressions, Accord
10. PLASMATICS—Mental Prostitute, Stiff America

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.
NEW YORK. Dene Hallam, who quickly put WWW-FM on the map in Detroit with a new country format, is coming to the Big Apple with hopes of working another country format on WHN AM.

WHN’s country format retitled the station a 2.8 in the summer Arbitron ratings, the station has not been up to three shares in the past year.

WWW, by contrast, had a 4.6 in the summer book and a look at Arbitron monthly figures shows the station at a 6.0 in October. While WWWWWW is no 4.6 for the week, this is an average of 3.9, 4.7 and 5.5 for that ten-week summer period.

Hallam, a native of New York, is expected to set WHN on a more adventous course than it has seen in the past. For example, Hallam recently added the Placido Domingo-John Denver record “Per- haps Love,” even though the record has nothing to do with country.

He added it after he received a number of calls about it. He went on the air and announced that he would try playing the record even though it wasn’t country. He asked for listener response and out of 51 listeners approved on adding the record.

Hallam’s move to New York will put him against a former Detroit rival. Country WWKS-FM New York, he has been programming by Bill Ford, who worked against Hallam in Detroit as of WCXI-AM WCKI has been hurting as WWWWWW has grown. It’s summer Arbitron share is down to 3.9 from 4.3 a year earlier.

Ironically, Hallam turned down a part time at WHN 3 years ago to take his first full time job at WFEC-AM Harrisburg. Hallam has also programmed WEEP-AM Pittsburgh and worked as a jock at WIFI-FM Philadelphia. WRWW-AM Bil- lford Manor, N.Y. and WAXZ-AM New Haven.

Hallam starts the new job Dec. 1, filling a post that has been empty for several months, since Ed Salamon resigned to help form and program United Stations’ full- format satellite-delivered country service.

* * * * *

Remembering the neediest.

WOMC-FM Detroit, for the fifth consecutive year, is giving listeners a chance to contribute to its “Christmas In Kids For Kids” campaign. The station is working with the Macomb and Oakland Chapters of the Association for Retarded Children in Mt. Clemens.

Hallam, who said the donation was the largest ever received. The station is worth an estimated $3.5 million.

VIACOM GIVES WWRW AWAY

NEW YORK — Viacom International has signed an agreement to donate WWRR-FM to the University of California. The University will in-turn sell the station to Unity Broadcasting of the National Black Network.

Viacom acquired WWRW a few years ago along with WWRR-FM (now WKKK). It also operates WDIA-AM/WWRW-FM Memphis, KDDJ-AM Oakland, Calif., WNQZ-FM Washington and KKKK-AM Houston.

A spokesman for the college fund said the donation was the largest ever received. The station is worth an estimated $3.5 million.

JOB MART ADVERTISING DOESN’T COST, IT PAYS.

The guide features charts and programs information on tickets, advertising agencies in the region, as well as interviews with Bill Graham and KMEL, San Francisco.

The guide is being distributed free with the San Francisco Chronicle.

It creates mois.

Collins, whose airtime in New York the last time around included remotes from stations like WNEW, WABC and CBK Band, is music important to Collins. “I use music by Clark Terry, Roy Clark, and of course Jimmy Rushford. It creates mois.”

Gone,” by Randy Hall and his mainstay Frank Foster’s “Blues In Music.” The band had been a guest on Brucie Canova’s show.

Denny Rossmann has been appointed general manager of WKKK-FM Detroit. He had been station manager of the Heftel top 40 outlet since June 1980. The first big new addition to KMEL (FM San Francisco) Bill Graham Presents New York: Debbie, Sports & Entertainment Guide” debuted last week at newstands and record and book stores in northern California.

Billboard RADIO JOB MART

23 YEAR-OLD AIR PERSONALITY WITH 6 MONTHS OF FULL TIME EXPERIENCE SEEKING PART-TIME ON-AIR POSITION IN ADULT CONTEMPORARY HOT 103 FORMAT. EXPERIENCED WEEKEND DJ. CALL 911 (Regency) for appointment.

ANNOUNCEMENTS

BONUS OFFER!!!

BILLBOARD’S NEW YORK AD SECTION WILL CARRY YOUR MESSAGE AT A 50% DISCOUNT ON YOUR ADVERTISING 25 ONE-TIME-GET ONE-TIME-FREE!

CALL TODAY 1 (800) 223-7524

RATES:

POSITIONS OPEN: 7 300 per week—$14.00 minimum.

POSITIONS WANTED: 400 per week—$10.00 minimum.

PAYMENT MUST ACCOMPANY ORDER

ADRESS ALL ADS: BILLBOARD, 757 7TH AVENUE, NEW YORK, N.Y. 10019. (ండిండి, 1975) GET YOUR CHECKERED LADY COUPON TODAY! IT IS FREE.

WANT YOU TO LISTEN?

Dennis Hasen, Detroit 313-777-2723 (Next to Soma, N.Y.)

DR. JOEY BOMBSHELL CALLS HIS PROGRAM "THE JUKE BOX OF THE LIVING DEAD." HE ALSO DISPLAYS "COMPLAINTS" AND "REVIEWS" FROM HIS LISTENERS.

WWWWWW-FM, 1230 AM, 94.7, 97.3, 100.3, 104.1, 105.7, 106.3.

THE TONY RUIZ SHOW, 1120 AM, 103.7

END OF SHOW.

THANK YOU FOR LISTENING TO WWWWWW-FM. WWWWWW-FM IS THE ONLY STATION IN THE WORLD WITH TWO DOG STATIONS AND A CAT STATION.

FOR MORE INFORMATION CALL 1-800-223-7524.
Converted Phoenix Warehouse Ignites A Rock Resurgence

By AL SENIA

PHOENIX—The most recent indication of the rock music resurgence sweeping the country is the recent opening on the city’s west side of the Rock Showplace, a converted warehouse that is showcasing local talent and gearing up to present rock acts of national stature.

“We want to make it a showplace,” says Sheryl Goodstein, a New York native who handles promotion and publicity activities for the new venue. “We’re trying to make the club into a perfect rock club with the right sound system, lights and atmosphere. Basically we’ll have local acts appearing from all over the country. We’ll also bring in the best local acts we have here.”

Plans call for about one or two concerts per month by nationally known rock performers. A Dec. 1 appearance by Tommy Tutone began the series. No other national acts yet have been booked, Goodstein adds.

The young management team operating under the banner of Hype Productions arranged for a complete renovation of the facility before it opened in November. Walls were re-constructed with acoustic sound boards added along with carpeting; an elevated lighted stage and booth were constructed; the stage and dance floor were improved.

Hype Productions consists of Mark Nelson, 20, production manager; Damon Roberts, 21, day manager; Paul Bettes, 22, night manager; Dan Jennings, 19, a promoter; and Goodstein.

Goodstein says the club will offer hard rock and new wave acts but will

Grandma Jenkins Swings, Won’t Quit

NEW YORK—At an age when most other artists contemplate retir- ing to some tropical haven and writing their memoirs, Lisa Lymel Jenkins, grandmother and artist extraordinaire, has intensified her career efforts.

Jenkins, whose career accomplishments predates World War II, is the pianist in the hit Off-Broadway musical, “One Mo’ Time.”

This past summer she also released an album of inspirational music on the Masterpiece Sound label and is working on a concert series for two pianos with fellow artist Joyce Brown. This presentation, featuring jazz, classical, spiritual and contemporary compositions, will be featured in concert halls around the nation beginning next spring.

In addition, this energy-charged grandmother finds time to direct the choirs of churches in at least three New Jersey communities, trains students in piano and other keyboard instruments several mornings a week and conducts music therapy classes at nursing homes, drug rehabilitation centers and senior citizen complexes.

Jenkins, who began her career as a classical pianist and later “out of necessity” switched to jazz, no longer maintains a heavy career schedule out of financial necessity. She is driven by her love for music, and the satisfaction she gets out of being able to continue sharing her talents with others.

Jenkins has always been a people lover. During the dark days of World War II, she abridged her lucrative career on the nightclub and radio circuit to travel overseas with the U.S. Armed Forces and entertain enlisted men in Europe, the Middle East and the South Pacific. In the process she had several brushes with death on Ascension Island, where her encampment was bombarded by enemy fire, and in Persia (now Iran) where she was marooned by storm.

Today, although her career assignments are not as threatening, they remain almost as hectic. A widow with grown children, Jenkins has flown up to 18 hour workdays, much of it volunteered. Even proceeds from her recently released record, “I go toward funding of one of her favorite churches in Detroit.”

Jenkins, a woman with a buoyant personality, betrays a hint of irritation when asked about her retire- ment plans. “As long as I have the ability to play, to teach, or to write, I will continue to be active,” she says with finality.

Talent Talk

The Village People, who briefly flirted with a new romantic image, went back to their old construction boots and Indian feathers for a recent show at the Savoy in New York.

...Despite a sprained ankle, Rod Stewart did two shows at Madison Square Garden over Thanksgiving. Stewart credits acupuncture for getting him on his feet.

Savoy Brown celebrates its 15th anniversary with the release of their 15th LP, “Savoy Brown—Greatest Hits Alive In Concert” on the Townsend label.

“Imagine a drummer who performs in a boxing ring. A lead singer/martial arts expert who delivers a flying kick to a tailor; a sword-wielding warrior who has leapt onto the stage. And a synthesizer player whose keyboards are built into the dashboard of a racing car,” reads the press release describing the All Stars Band, an outfit inspired by manager Tracy Coats, who allegedly auditioned 2,000 musicians for the group. Debut LP is on Atlantic.

Chet Atkins, the Chippmunks, Mahalia Jackson, Elvis Presley, the

Custom Quality

GLOSSY PHOTOS in QUANTITY

from your Prints or Negs. (same size)
Our Business for over 35 years.

Any Quantity • Any Sizes

COLOR 100 5" x 7" $0.80 ea.
BLK & WHT 100 5" x 7" $0.75 ea.
POST CARDS 100 B&W $0.12 ea.
COPY NEG. Color $10 B&W $5

Phone (203) 375-7003 or write for our new 1981 Price List

December 12, 1981, Billboard

Unsurfaced in Quality

GLOSSY PHOTOS

2X3 POSTCARDS 1,000 $16.00
100 4X6 $3.95
COLOR PRINT $1.45
COLOR LITHO $0.40
COLOR POSTCARDS$1.75
MOUNTED ENLARGEMENTS $25.00

Copy Art

A Division of James J. Kriemhied
2121 PL 7-0233

www.americanradiohistory.com
**ARETHA FRANKLIN**

MGM Grand Hotel, Las Vegas

Aretha Franklin unveiled her new show to a 4-ball house Nov. 27. The first moments were a bit strained, but Franklin, the professional, overcame and donned it with ease. As the audience, which they came to see and hear. She also gave them a glimpse of a new Aretha: relaxed, matronly, with a broad smile.

She opened the midnight show with "This Moment," she then moved to familiar territory with "Respect," "Factorie," "Steady," and to one of her "golden moment medley," with ditties such as "Call Me," "I Say a Little Prayer," "You Love Is Like A Serenade," among others. Between the older number medley, she assembled her current single "Tell Me Why." Coe worked with Chartie Presley's bass band which tended to be overpowering. But Crosby, in part the brand amount of it has to work with Coes. With her strong stage presence and the presence of the Elvis. Earl Thomas Coe won't be leaving off for long.

**DAVID CROSBY**

My Father's Place, Roslyn, N.Y.

Admission: $8

The occasional collaborator with Stills, Nash and Young, Crosby has always maintained the lowest profile of the four. But despite his relative anonymity, he's a mainstay on the current country music hit parade. Crosby received a hero's welcome at this packed Nov. 8.

The crowd ranged from preppies and hippies, some who likely had firsthand recollections of the Woodstock era. The audience, which looked like a film shot, was also singing along. Crosby is a master of the acoustic guitar and his soft voice emanating from the background, the band strained, but Franklin, the professional, made up for it.

The show's opener, also on RCA, Earl Thomas Coe is a definite "man to watch." A songwriter in every sense of the word, Coe delivered seven songs with hardly a weak spot in the bunch. His "Favorite Girl," the current single "Tell Me Why," Coe worked with Chartie Presley's bass band which tended to be overpowering. But Crosby, in part the brand amount of it has to work with Coes. With her strong stage presence and the presence of the Elvis. Earl Thomas Coe won't be leaving off for long.

**MARSHALL CRENshaw**

Garden State Arts Center, Cherry Hill, N.J.

Admission: $6

Marshall Crenshaw is a superb pop rock songwriter of inexpressible taste. He writes and sings in a folkish, semi-aneurismatic style that even American pop standards (particularly mid-60s) without directly copying any of them.

The band, currently augmented with a keyboardist, has developed a sort of resounding style the group, with orchestra, which has the ability to alter and play anything, no matter how difficult. Marshell Crenshaw has recorded his debut single "She Can't Dance" on Atlantic, and his upcoming album "Dearkie;" "You're the one," "The alkaloid," "Memphis Lullaby." Does he fit his album due not up until now. Crenshaw prepared to a lightly packed crowd, with 25, playing 40 minutes, 12 song sets.

Crenshaw didn’t jump around on stage as much as he walked, strummed or fingered, he walked around on stage as much as he walked, strummed or fingered. As he flowed around the stage, the audience, which looked like a film shot, was also singing along. Crosby is a master of the acoustic guitar and his soft voice emanating from the background, the band strained, but Franklin, the professional, made up for it.

The show’s opener, also on RCA, Earl Thomas Coe is a definite "man to watch." A songwriter in every sense of the word, Coe delivered seven songs with hardly a weak spot in the bunch. His "Favorite Girl," the current single "Tell Me Why," Coe worked with Chartie Presley's bass band which tended to be overpowering. But Crosby, in part the brand amount of it has to work with Coes. With her strong stage presence and the presence of the Elvis. Earl Thomas Coe won’t be leaving off for long.

**DANIEL BOROWITZ**

Keyboard Kit

**WERSI ORGANS**

**COMPUTED TALENT IN ACTION**

Survey for Week Ending 12/12/81

**ARETHA FRANKLIN**

MGM Grand Hotel, Las Vegas

Aretha Franklin unveiled her new show to a 4-ball house Nov. 27. The first moments were a bit strained, but Franklin, the professional, overcame and donned it with ease. As the audience, which they came to see and hear. She also gave them a glimpse of a new Aretha: relaxed, matronly, with a broad smile.

She opened the midnight show with "This Moment," she then moved to familiar territory with "Respect," "Factorie," "Steady," and to one of her "golden moment medley," with ditties such as "Call Me," "I Say a Little Prayer," "You Love Is Like A Serenade," among others. Between the older number medley, she assembled her current single "Tell Me Why." Coe worked with Chartie Presley's bass band which tended to be overpowering. But Crosby, in part the brand amount of it has to work with Coes. With her strong stage presence and the presence of the Elvis. Earl Thomas Coe won’t be leaving off for long.

**DAVID CROSBY**

My Father's Place, Roslyn, N.Y.

Admission: $8

The occasional collaborator with Stills, Nash and Young, Crosby has always maintained the lowest profile of the four. But despite his relative anonymity, he's a mainstay on the current country music hit parade. Crosby received a hero's welcome at this packed Nov. 8.

The crowd ranged from preppies and hippies, some who likely had firsthand recollections of the Woodstock era. The audience, which looked like a film shot, was also singing along. Crosby is a master of the acoustic guitar and his soft voice emanating from the background, the band strained, but Franklin, the professional, made up for it.

The show's opener, also on RCA, Earl Thomas Coe is a definite "man to watch." A songwriter in every sense of the word, Coe delivered seven songs with hardly a weak spot in the bunch. His "Favorite Girl," the current single "Tell Me Why," Coe worked with Chartie Presley's bass band which tended to be overpowering. But Crosby, in part the brand amount of it has to work with Coes. With her strong stage presence and the presence of the Elvis. Earl Thomas Coe won’t be leaving off for long.
Run with a Billboard RADIO ACTION DECISION AD on your single (or singles!) and you’ll be running in the right place at the right time! You’ll hit Monday and Tuesday—those final playlist decision days for radio! It’s the time it’s greater than any other industry publication. Recent AdSell Studies clearly indicate that Billboard’s reach is a real read with radio executives. For example, the Billboard ads reported on, received an 83% “preferential treatment” rating ("convinced radio that manufacturers were promotionally supporting the product advertised").

Billboard RADIO ACTION DECISION ADS could be the beginning of something really big for your singles—and for radio! Right now is the time to back your promotion team with direct ad support…in the right place! More than 33,000 radio professionals read Billboard each week. Based on study by McCall-McCann of Laboratory of Advertising Research.

Billboard Ads move records—and now we’re making space for even better moves!

CONTACT YOUR LOCAL SINGLES EXPERT:

**EAST COAST:**
Ron Willman, Ron Carpenter, Richard Russer, Jim Bender 1515 Broadway New York, New York 10036 212/764-7350 TELEX: 7105816279

**WEST COAST AND WESTERN CANADA:**
Joe Fleischman, Roni Wald 9000 Sunset Boulevard Los Angeles, California 90069 213/273-7040 TELEX: 69-8669

**SOUTH:**
John McCartney 14 Music Circle East Nashville, Tennessee 37203 615/748-8145

**MEMO**
To: Record Promotion Executives
From: Billboard
Re: Radio Action Decision Ads

Radio’s final playlist decision is the bottom line!
considering the Tubes' "Completion Backwards Principle" video which shows some nudity. The Tubes' videocassette was made for purposes as opposed to broadcast and all agree that much more can be gotten away with in the longform area. The controversy centers mainly with promotional video. Sometimes I think producers have forgotten the purpose of promotional video," says Rob Walker, international director for Capitol Records. "It's like writing a great song but if you use four-letter words that wipes out any airplay."

Walker has run into some difficulties abroad. "In Australia, the most influential disco is New York and their proximity to the continent, the Europeans are liberal but the consumer in America are conservative. This is something the producers have to come to grips with. We can always sell as much as a Calvin Klein commercial. There is a fine line there but that line is being tested."optimal, but the consumer in America are conservative. This is something the producers have to come to grips with. We can always sell as much as a Calvin Klein commercial. There is a fine line there but that line is being tested."

Paul Flattery, of the Gowers, Fields & Flattery production record, recently received a letter from a group of three versions of Rod Stewart's "Do Ya Think I'm Sexy?". One was a video of the song made in Europe and a tamer one for the U.S., he says. "If we put nudity in, the record companies have to put 'Do Ya,' the record company asked us to rec. I don't think it will be rampart but it depends on duran duran. If duran duran sells, then a lot of people may be turning to it."

Dan Davis, Capitol Records creative services vice president, notes that the Duran Duran piece is actually meant for club use. "Clubs have a more adult clientele. It's the responsibility of the owner of a club or a radio station to know what might offend his audience," he states. A shorter, edited version of "Girls On Film" is also available. So far, there seems to have been no rush to copy Duran Duran by other Capitol artists, although the label would not reject or accept such ideas immediately. "It depends on what we deem appropriate promotion," he explains. If it was unavailable in relation to the marketplace we are going after, then we wouldn't do it. It has an aesthetic exercise. It depends on where you can get it played. If it's appropriate, we would be there. There is no blanket rule."

Jo Bergman, Warner Bros. direct- or of TV and video, says there has been no negative feedback on the recent "Young Turks" and "Tonight" videos which hints at their sexuality. "You hope to get the widest possible distribution yet it's needed to take a risk. When you actually see it, it's how it's done. It's an interesting area and we must put a time frame on it. Something you see you other way to do it while at other times you might think it's disgusting."

This view is held by all those interviewed. "We don't rule out the idea. As with Duran Duran, it fits in with the subject manner," says Bob Hart, EMI Music Video development director. "The rules of music video have not yet been defined. We want to make video, not rules."

He also notes that, while the Tubes' video was considered to be cable, he is not expecting any negative feedback on it from that area. "Realize that the Tubes are a satirical band," he says.

John Weaver, of KEEFCO video productions whose Keith Macdaimon director, says, "It's hard to say if it's now going into a production of this sort with two versions in mind. "In the tube world, it's cutting it down the barrens and show its creativity in this field."

Comments Jeff Wolf of Image- line Productions. "As long as the money control for labels remains in New York, or L.A., it's going to be freaky until the money control offices usually control production budgets and tend to think in terms of using video content based in New York or Los Angeles. But Nashville video makers feel their proximity to the nation's capital gives them ability to deal one-on-one with local record companies executives who will work in their favor. Both CBS and RCA maintain in-house artist development departments which coordinate video projects, with several other labels expressing interest in their direction."

NASHVILLE—Although outlets for country music video lag behind those available for pop and rock product, Nashville video companies say they expect an increase in the number of video clips now being shot for local record companies.

Currently, one record company has actively engaged in producing video on their rosters. However, other record companies say they expect several tapes to become available for local record companies.

Columbia Ships Movie Kit To Its Video Distributors

LOS ANGELES—Columbia Pictures Home Entertainment is shipping its distributors a point-of-purchase kit for quick service to retail accounts.

The kit contains a guide-holding record card with 50 guides, a new release countercard that holds one or three cassette boxes, two large 12-inch by 24-inch videocassette boxes with "Kramer vs. Kramer" on one side and "Stir Crazy" on the other, 30 "Kramer vs. Kramer" four-color flyers, and 30 "Breaker Morant" four-color flyers.

The film also has bulk supplies available of all key point-of-purchase materials that can be ordered by distributors on an as-needed basis for re-stocking purposes.

Additionally, Columbia is sending in a life-size "Stir Crazy" stand-up. "Stir Crazy," "Kramer vs. Kramer," and "Breaker Morant," the three recent Columbia titles released to the home video market have just received the International Tape Assn.'s Golden Videocassette Award, noting retail sales of $1 million each.

SEAPORT VIDEO—Manhattan's South Street Seaport will be the site of Axial Productions' videotaping of a series of concerts next summer.

NEW YORK—Axial Productions, a company formed to develop special interest programming for home video and cable markets, has been moving quickly to reach agreements that will make it a supplier of high-quality music, theatre and dance series.

Axial will be working with the South Street Seaport Museum here, videotaping next summer's series of "Save Our Ships" benefit concerts. The firm has also pacted with Jerry Kravat Entertainment Services to create a series of "Broadway in the Park" specials of cabaret-format music from the King Cole Room at the St. Regis hotel.

One of the four principals in Axial, George Cappannelli, explains the company's philosophy this way: "There has been a lot of talk about looking for subjects and formats that will work on video. A lot of it's just noise about nothing. There are as many levels of taste as ever, and there will always be the need for creatively executed programming."

"From a music standpoint, we hope to reach people not only to hear music, but to see it as well. The new media require a unique approach," Cappannelli adds. Cappannelli is a producer and director, and one of the original principals in a company called Theatre Visions, which developed plays and music programs for cable and pay TV. He has teamed with Kent Wat- son, a founder of Chicago's Hawk Productions, a producer and promoter of concerts. Watson also produced an hour-long stereo music program on Spyro Gyra, designed to be a prototype for videodisk programming.

Other principals are attorney Chandler Warren, who is also a thea- trical producer, and Steve Benton, a concert promoter who also was in- volved with the Spyro Gyra project.

The South Street Seaport and St. Regis projects promise unique opportunity for the museum. A museum sponsor has already donated money to help relocate the South Street Seaport Museum. In making it more appropriate for videotaping, Axial is hoping James, Livingston and Kate Taylor and other members of the family will return next summer to perform at the seaport, as they did this year.

'We'd like artists who connect well with the setting," Cappannelli says. The stage is on a pier, and the audience can watch ships pass by on the East River."

'We're also developing talent lists with home video in mind," Cappannelli adds. "Concerts may be incorporated with interviews and scenes of ships and the site, and will premiere on cable before being released on video or disk."

The cabaret performances from the St. Regis will actually be taped in a re-creation of the St. Regis cabaret on a sound stage. A Broadway perfor- mner will be host of the series, which will feature four or five sing- ers doing groups of songs by Irving Berlin, Cole Porter, Rodgers & Hart and others.

"Says Watson, 'A special kind of energy is created when there's a good reason to be at an event. Entertainment is communicable, and it's about time it was translated to this medium.'"
Warner Video Licenses 500 UA Features

NEW YORK—Warner Home Video has licensed the foreign home video rights to more than 500 existing Warner Bros. feature films. The recent deal that between Warner Home Video and MGM-UA's Home Video division also includes foreign home video rights to UA future product for an extended period. The agreement includes all videocassettes and videodisk formats and all future home video technologies. Under the new arrangement, Warner Home Video will receive the distribution fee. All foreign territories but is adding more territories.

$40,000 Fine And 3-Year Probation Dealt To Fisher

NEW YORK—Lonnie Clarke Fisher was fined $40,000 and put on three years probation for video piracy activities by Judge Gene W. White on Nov. 18 in U.S. District Court, Northern District of Ohio. According to the RIAA, the fine is one of the largest penalties imposed on an individual for video piracy activity and stems from a 10-count indictment filed against Fisher in August, 1981, consisting of eight counts of criminal copyright infringement and two counts of mail fraud.

Media Home & Topar Link Up

NEW YORK—Media Home Entertainment has signed a licensing, duplicating and distribution agreement with Topar Films, both of Los Angeles, to duplicate and market seven films on videocassette. Titles include “The Wackiest Wagon In The West” with Bob Denver and Forrest Tucker, “Albino” with Christopher Lee and Trevor Howard, “Biggles,” a British film for mature audiences. "If You Don't Stop It You'll Go Blind," “SS Girls,” "Amazing Love Tales" and "Sudden Death." Media has acquired world distribution rights for all titles except "Biggles" and "Albino," for which it has marketing rights in the U.S. and Canada.

Sony Collaborating With Film Institute On A Video Festival

NEW YORK—The American Film Institute and Sony Video Products are co-sponsoring an expanded 1982 National Video Festival to be held in both Washington, D.C. and Los Angeles. The capitol dates are June 10-13 at the Kennedy Center, while the L.A. dates are June 24-27 at the Hollywood Bowl campus. The festival will include premiere screenings with large screen projection, seminars on current video issues and a national student competition in videocassette production.

Morality Questioned

HALT THORN EMI PROGRAM

AMSTERDAM—A $120,000 advertising campaign planned to launch Thorn EMI Video in Holland has run into difficulties because of complaints about the moral tone of some of its advertising. The campaign included full page advertisements in local magazines and radio and television guides but objections were raised that some were "too heavy" for local consumption.

By CARY DARLING

GOING FOR IT. Academy Award winning cinematographer Arthur Orin arr has finished the latest video for RCA’s Daryl Hall and John Oates. The song is “I Can’t Go For That (No Can Do)” and it was decided to shoot on 35mm film and use a cinematographer so that the ears of the track could be maintained, according to Champion Entertainment spokesman. The song is from the Private Eyes album. Orin’s credits include “An Unmarried Woman,” “A Thousand Clowns,” and “Serpico.” The setting in the video up is New York. The promo is produced by Pierce King for Horizon Productions with Champion Entertainment’s Jim Brien serving as executive producer.

VIDEO STROKE: Billy Squier’s concert at the Santa Monica Civic near Los Angeles Nov. 20 was videotaped by KEEFCO. Keith Macmillan directed with John Weaver producing for EMI Music Video. Apparently, there have been rumors that Paul McCartney directed Ringo Starr’s “Wear My Brain” and “Stop and Smell the Roses.” However, it was Keith Macmillan who directed both for KEEFCO and Boardwalk Records. Macmillan also recently finished a “Dance Video for Cliff Richard. This track is from his “Wired For Sound” album on EMI-America.

MORE STREW: Last week it was reported that the Rod Stewart live broadcast from Los Angeles’ Forum Dec. 19 would be transmitted over cable and broadcast tv channels though are involved and cable is not part of this event. Bruce Gowers is directing for Gowers, Fields & Flaxtery.

INSIGHT: Eypop, a Sherman Oaks, Calif.-based multimedia unit, is having in first self-produced video piece (“Dangerous Man”) aired over Warner-AMerican’s MTV channel. The two-hour of Don Wrice and Chris Lee crafted the video themselves on 16mm and transferred it to one-inch video at Pacific Video.

NASHVILLE BULLET: The $2.5 million Bullet Recording audio-video studio complex in Nashville is now complete. Improving the facilities with a six-camera shoot, five cameras and five sound fields. The video production suite is equipped with a cross point patcher 6124 studio switcher with auto drive, three Sony BVP 930 A 24-pulse cameras, three Sony BVP 9300 A 10-vitamin TV's and a three quarter inch-off-line editing suite. Joe English’s new album for Refuge Records, which has already been recorded, is being mixed at Bullet. Paradise Group, which manages English, is planning to use Bullet for both audio and video for the upcoming rock musical, “Eliah.”

BACK IN BOSTON: Multivision, WC0Z-FM Boston and WBSS-TV Boston have joined forces to produce “Dateline Boston.... Rockin’ Live at the Paradise.” which they claim is the first locally produced Boston area rock simulcast. Hosted by WC0Z-FM’s Leslie Palmer, the show features such local Boston bands as the Jon Butcher Axis and the Stompers. Live-on-tape performances are combined with backstage interviews.

Billboard Survey For Week Ending December 12, 1981

These are the best selling videocassettes compiled from retail sales, including rentals in both Beta & VHS formats.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Distributor, Catalog Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KRAMEH V. KRAMEH</td>
</tr>
<tr>
<td>2</td>
<td>THE BLUE LAGOON</td>
</tr>
<tr>
<td>3</td>
<td>FROM THE LITH N</td>
</tr>
<tr>
<td>4</td>
<td>STIR CRAZY</td>
</tr>
<tr>
<td>5</td>
<td>ENDLESS LOVE</td>
</tr>
<tr>
<td>6</td>
<td>THE JAZZ SINGER</td>
</tr>
<tr>
<td>7</td>
<td>RACING BULL</td>
</tr>
<tr>
<td>8</td>
<td>ATLANTIC CITY</td>
</tr>
<tr>
<td>9</td>
<td>DRESSED IN WHITE</td>
</tr>
<tr>
<td>10</td>
<td>THE POSTMAN ALWAYS RINGS TWO</td>
</tr>
<tr>
<td>11</td>
<td>CASABLANCA</td>
</tr>
<tr>
<td>12</td>
<td>ORDINARY PEOPLE (ITA)</td>
</tr>
<tr>
<td>13</td>
<td>THE KENNEDYS</td>
</tr>
<tr>
<td>14</td>
<td>MEATBALLS</td>
</tr>
<tr>
<td>15</td>
<td>NIGHTSHADES</td>
</tr>
<tr>
<td>16</td>
<td>RAMBALS</td>
</tr>
<tr>
<td>17</td>
<td>HALLOWEEN</td>
</tr>
<tr>
<td>18</td>
<td>THE PANTOMIMIST</td>
</tr>
<tr>
<td>19</td>
<td>SEEMS LIKE OLD TIMES</td>
</tr>
<tr>
<td>20</td>
<td>BACK MORDS</td>
</tr>
<tr>
<td>21</td>
<td>ELEPHANT MAN (ITA)</td>
</tr>
<tr>
<td>22</td>
<td>THE MIGHTY FALCON</td>
</tr>
<tr>
<td>23</td>
<td>USED CARS</td>
</tr>
<tr>
<td>24</td>
<td>AIRPLANE (ITA)</td>
</tr>
<tr>
<td>25</td>
<td>AND JUSTICE FOR ALL</td>
</tr>
<tr>
<td>26</td>
<td>FLECK STULLION (ITA)</td>
</tr>
<tr>
<td>27</td>
<td>FAME (ITA)</td>
</tr>
<tr>
<td>28</td>
<td>CHITTY CHITTY BANG BANG</td>
</tr>
<tr>
<td>29</td>
<td>DOGS OF WAR</td>
</tr>
<tr>
<td>30</td>
<td>HAPPY BIRTHDAY TO ME</td>
</tr>
<tr>
<td>31</td>
<td>Servicent</td>
</tr>
<tr>
<td>32</td>
<td>WHOLLY MOSES</td>
</tr>
<tr>
<td>33</td>
<td>GOING APE</td>
</tr>
<tr>
<td>34</td>
<td>THE GOOD, THE BAD &amp; THE UGLY</td>
</tr>
<tr>
<td>35</td>
<td>ORCA: THE KILLER WHALE</td>
</tr>
<tr>
<td>36</td>
<td>ARNIE MILL</td>
</tr>
</tbody>
</table>

Reprinted with permission from Billboard. Copyright © 1981 Billboard Publications, Inc. All rights reserved. Copyrighted material may not be reproduced, combined with any other material or translated into any language without the prior written permission of the publisher.
Jazz

Despite Recession

Feats, Bookings Up For Regency Artists

By Dave Dexter Jr.

Los Angeles—There are easier

ways to make a living than to

to book bands yet David Snyder,

of Regency Artists Ltd., here not

only enjoys his frantick, frustrating

work as an agent, he is confident

that jazz is on an upswing.

Snyder came out of the Univ.

of Minnesota six years ago and

booked up with the one-year-old Regency

firm founded by Richard Rosenberg

and his wife Naela Dale.

"We are placing more jazz acts

now than a year ago," Snyder says.

"Of course there's a recession, but

the market for jazz is increasing. So

are the fees our acts commands."

Snyder is happy to see the return

of such jazz stalwarts as McCoy

Thurman, groups like the
twice-mentioned Careaux, and

the Heirloom Giants.

He has already negotiated

with several local labels for

this act's recording and

promotion, as well as for

the mit-

away albums and recordings

in 1981.

This year, he feels, will be

His wide range of acts and

activities has caught the
eye of national promoters, and

they are now interested in

jazz at a level perhaps

more than 10% more a

year from now. There are occasional

periods when new wave or reggae

thrive, but year after year, jazz

maintains a steady popu-

larity.

"That consistency makes my job as

a Regency agent a little more re-

warding—and fun."

Mitsubishi Hosts Meet

Tokyo—the first Mitsubishi Music

Forum, held Nov. 19 in the

690-seat Ino Hall here proved a
great success.

Produced by pianist and arranger

Noriyuki Nakasaka and titled "What Is

Jazz?" the event featured Tsatsu Takahashi's Tokyo Union Orchestra

with guest performers Mamiya (pia-

nato), Konosuke Sanjo (tux sax),

Yasu Arakawa (bass) and Takanori Inahama (drums) and singer Mani

Nakamoto.

Special guest was photographer

Ismail Vaibhav in line with a wished

policy of also inviting guests outside

the featured musical arena.

The Mitsubishi Music Forum was

planned and sponsored by the

Mitsubishi public affairs joint

committee of the 44-company

Mitsubishi Group in order to improve

the Mitsubishi Group image as per-

ceived by the general public, espe-

cially younger people.

Kei Harada, director of the com-

mittee pointed out that while people

had some favorable impressions

about Mitsubishi technology, they

(Continued on page 34)

Crusader Label Bows

Los Angeles—The newest U.S.

audience jazz label is actually the

oldest: the new MCA-distributed

Crusader label, which shipped

its first four titles last week, appears

nearly four years after its original

conception.

First projected as a direct-to-disk

label, Crusaders' debut release—com-

prising a live LP by the veteran

fusion trio, Two Rivers, featuring

Joe Sample and an outing by Indian

villanist Dr. L. Subramaniam—is all
digitally recorded, with disks

pressed in Japan.

The Crusaders' live set is "On-

gakus-ka," which means "carrying

to live," this time in Tokyo, while Samples is featured on his solo "Carnival" LP, already

released in two other editions, version

and on a collaborative set with gui-
tarist David T. Walker titled "Swing Story for C.".

Crusaders manager George Grief and

ABC Records executives first worked on the label before the label's buyout by

MCA Records, but the project was
dormant until this year.

It was, however, premiered in

Japan, which is where the major

artists on the label are from.

The disks will be distributed by

United Artists in North America

and byj the Japanese label

Sungro C, through the

Japanese musical society Kaya.

And this year the label held its in-

house "Heijinka," the first ever

Japanese version of the jazz label.

The label will be distributed in

Japan by the label's parent corpo-

ration, Mitsubishi Corporation, and

will be distributed to the U.S. through

MCA Records.

The label's first four releases are:

"Life, Love, and Music," by Joe

Sample (Two Rivers 50002);

"In Quest of the Queens," by

Schubert's "Misirlou," and

"Swing Story for C," by

David T. Walker.

These releases are expected to

be available on the label's first LP.

"The label was started by

Crusaders' manager George Grief,

who is also the head of the label.

He has been involved in the jazz

world for many years, and he brings

a wealth of experience to the label.

The first release, "Life, Love,

and Music," features Joe Sample,

one of the most respected jazz

vocalists, and is a highly anticipated

release.

The second release, "In Quest

of the Queens," is a reissue of

Schubert's "Misirlou," and is

expected to be a big seller.

The third release, "Swing Story

for C," is a collaboration between

David T. Walker and is also

anticipated to be well-received.

The label's future releases are

expected to be just as exciting as

the first four, and the label is

looking to continue its success.

The label's growth and success

are seen as a sign of the growing

popularity of jazz in Japan, and

the label's future releases are

expected to be well-received by

the Japanese jazz community.

The label's distribution is

expected to expand to include other

countries, and the label is

looking to continue its success in

the global jazz market.

The label's success is also

seen as a sign of the growing

popularity of jazz in Japan, and

the label's future releases are

expected to be well-received by

the Japanese jazz community.

The label's distribution is

expected to expand to include other

countries, and the label is

looking to continue its success in

the global jazz market.
JVC Uses Own Cutting System To Meet Demands Of Digital

CHICAGO—JVC’s Hollywood, Calif. Cutting Center has installed a new high technology disk mastering system geared to the strenuous demands of digital tape mastering. Cutter head and cutter head drive amplifier feature a unique system designed and built directly by JVC. A Neumann cutting system had been used at the facility which opened in 1973; originally as a C-D2 cutting house only.

“The biggest change is that we have our own cutting system,” explains Tom Nishida, JVC Cutting Center vice president. “Also, the room where the cutting system is sitting is completely re-done.” Nishida says JVC’s research and development work in digital recording was part of the motivation for the new system. Existing cutting beds were not durable enough for digital work and also lacked the headroom to handle digital peak levels, Nishida claims. The new CH-90 is designed to handle twice the input levels for the same frequency output. He adds: “Stereo separation is improved and distortion also is lowered, reportedly.”

Nishida also reveals that JVC is in final stages of lacquer blank mass manufacture preparation and will be offering blanks on the market by next fall.

Two U.S. companies have dominated lacquer production, and JVC is believed to be the first Japanese entrant in the field.

“As you know, lacquer disk quality is one of the weakest links in the chain today,” maintains Nishida. “We’re not satisfied with the currently available materials or technology.”

One of JVC’s specialties has been half-speed cutting of analog master tapes. Nishida claims the new cutting chain allows quality comparable to half-speed at regular tape machine playback speed.

Omni Elsewhere

Many digital machines do not permit operation at half-speed, which was the reason for the new design.

The new JVC system also includes CA-90 cutter drive amplification system, which has a completely transformerless output stage. The system delivers more than one horsepower per channel to the stylus, making it possible to cut lacquers approaching the levels of digital master tapes, says JVC.

The system’s Neumann lathe is customized with JVC quartz-controlled direct drive motor. Nishida says the new studio monitoring system uses Fostex three-way speakers and JVC 7050 amplifier.

There are no plans to market the new cutting system, he adds.

ALAN PENCHANSKY

Low Rates In Chicago

CHICAGO—Universal Recording Co. is going after a broader segment of the market with the addition of a low-rate 16-track studio for demo recording and inexpensive 24-track overdubs. The new room’s nighttime rates are $35 and $40 hourly, according to owner Murray Allen.

Music equipment includes one-inch 16-track Tascam recorder, custom board with 24-track mixing capability, and Urei/Crown monitoring system.

“There definitely a need to serve that part of the recording industry that’s on a tight budget today,” explains Allen. “We have a lot of artists selling recordings and a lot of new groups recording who want to hear that have got to have an economical studio to serve their needs.”

FOR REGGAE SOUND

U.S. Acts Attracted To Marley’s Studio

KINGSTON—Some American artists are looking to the late Bob Marley’s Tuff Gong recording studio here to create a pop/reggae sound, according to chief engineer Errol Brown.

He notes that some of the most unlikely artists are coming to King to record, including Flo & Eddie. The duo recorded an album at Tuff Gong a year ago, with plans to return for a second LP.

Tuff Gong, considered Jamaica’s premier studio, is believed to be the only studio here with 24 tracks. It also has three in-house engineers, Brown, Chiao Ng and Stephen Stewart.

Brown, who also toured with Marley, explains that most of Jamaica’s top artists record at the studio. The Walters are expected to begin their next LP in January. And Marley’s wife Rita is working on a solo LP with Ricky Walters, Grub Cooper and Rita producing.

Rita recently released a 12-inch single 45 “The Drain,” which is distributed in Jamaica by Tuff Gong Records, which she now heads. The organization also has a pressing plant, Adams Pressing, which not only handles Tuff Gong’s product but also outside accounts.

Brown maintains that Tuff Gong is now developing new acts and is working with an artist from Montego Bay whom the company plans to have product on in the U.S., Jamaica and the U.K.

JEAN WILLIAMS

Pfanstiehl

Needles and Phantone Accessories give you sound profits for these sound reasons:

We Give You

ONE SOURCE FOR: Phone needles and carriages, accessory items—audio, video, telephone. CB tape and record care. Largest inventory in the industry makes you first with the latest.

SALES SUPPORT: The most comprehensive catalog in the business. A wide variety of sales aids, displays and merchandisers.

FACTORY SUPPORT: Most orders shipped within 24 hours of receipt. Largest knowledgeable representatives in the industry.

HIGH PROFIT MARGINS: Substantial dealer mark-up. High profits from a minimum of store service.

WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.

Pfanstiehl Dept. 1 3330 Washington St. Box 498, Waukegan, Ill. 60085

Sound Business

New Products

Semi-Pro Transcription—The TD125MkII turntable from Thorens features a servo-controlled electronic belt-drive system with DC motor and an Isotrack low-mass tonearm. The platter and tonearm are both mounted on a secondary chassis, which is suspended from the main chassis carrying the motor. Automatic pitch control compensates for any deviation from nominal speed caused by a dust cleaning arm or other differentials.

Multi-Quiet—Dolby Labs has introduced a new professional multi-track noise reduction unit, the SP series, providing up to 24 tracks of Dolby A-type NR. In addition to being more compact, the SP series has a number of control and performance refinements over the MH series, which it supersedes. Features include a separate regulated power supply with electronically controlled output protection and twin low-noise fans. LED displays for each track allow more accurate matching by better calibration of the intensity of LED pairs.

Display Case—AKG photo-cradle dealers can use this new case for in-store display of products. Included is a measurement and alignment gauge as well as other maintenance and installation tools.

Linear Count—Sony’s new XO-7 cassette deck receiver features a linear tape counter that tells the user how much tape has been recorded on a tape.
Masters of the Studio.

There's as much magic in the mixing board as there is in the keyboard.

That's why when we award the Ampex Golden Reel, it goes to both the recording artist and the recording studio. Together they provide the magic that turns a reel of recording tape into an outstanding creative achievement.

The Ampex Golden Reel Award honors those achievements that were mastered on Ampex professional recording tape. They've earned a place in the ranks of the world's most successful recordings albums and singles.

Along with the Award, we also present $1,000 to a charitable organization. Since we started the Golden Reel Awards three years ago, there have been over 200 recipients, and more than $200,000 donated on their behalf.

Congratulations to all of them. The masters on both sides of the microphone.
Economics Govern Output of Top Quality Cassette

Compost yourself.

What happens when you combine the world's most sophisticated performance system with your unique ability to compose music and have it display as an actual score on a video screen or on paper? See us in Los Angeles Dec. 14 to 18. Contact Everything Audio at (213) 995-4175.

McLeyvier
Music to the eyes.

Hazelcom Industries Ltd., 39 Hazelton Avenue, Toronto, Ontario, Canada M5R 2E3 Telephone: (416) 961-7090

Sound Business

Economics Govern Output of Top Quality Cassette

- Continued from page 1

According to a survey of representatives from labels and manufacturing concerns, the problem in putting out high-quality mass-produced cassettes is mainly economics. From this spring's questions regarding qualified personnel, quality of raw materials and maintenance of equipment.

Solutions, the subject of ongoing experimentation, include stricter control of the duplicating process, research into various materials and equipment and encoding systems.

slower duplicating speeds and improved shells.

MCA's vice president of manufacturing, Dan Westbrook, says, "We're far more discerning in our acceptance of materials, both the raw tape and the original duplicating masters. Our control is more stringent, and we're taking more care in calibration."

MCA, like most other labels, is evaluating different materials and talking to suppliers about new technologies.

The quality of the tape used in the duplicating process is being studied intensively by Warner Bros. Records. "It's one of the major things we're looking at," says Ed Outwater, head of the Warner Bros./WCI Quality Standards Committee. Outwater also serves as director of quality assurance and manager of studio operations for Warner.

Besides tape, Warner is taking a hard look at the cassette shell, as well as experimenting with automatic pancake inspection. "We have one automated machine," Outwater says, "but there's a question as to whether 100% inspection is materially any better than one-of-three."

Warner has also done limited-quality audiophile cassettes, according to Jim Roe, tape plant manager for WEA Manufacturing.

Experimentation is also in progress at RCA. "We're intensively involved in R&D," says Brian Wilson, director of custom manufacturing. "We have an on-line computer monitoring techniques and rigid quality maintenance."

Gary Bornstein, vice president of quality control for RCA-Distributed A&M Records, explains that RCA, which also does A&M's duplicating, has been experimenting with chrome tape, as have most labels.

"It's an ongoing process and we haven't just jumped into it recently," says Bornstein. "Our major concerns are that quality will improve in transferring from the master, tighter control over the whole process and improved cassette shells.

A&M has its own QC department, which polices the manufacture of its own plants and buys tapes from retail, among other efforts.

CBS is completely vertically integrated. The company not only has its own brand of tape, it does its own inspection molding for cassette shells. "We've just redesigned our tooling for shells," says Sam Burger, senior vice president and general manager, manufacturing operations, for CBS Records. "Over the past year and a half, we've done continuing research that has led to significant and measurable improvements."

One of these is the Ultra 4 tape, a "high-grade, high-density tape that is better than other iron oxides and gives 4 dB better at the low end and 7 dB better in the high frequencies," according to Burger. Arista is another label using Ultra 4.

"We've also developed computer-controlled testing for our duplicating outfit," Burger adds. "We check for frequency response, distortion, wow and flutter, noise and so on."

Chrysalis has instituted a change in the way it supplies its tapes to the plant. "We're just starting to try a special equalization-boosing process," says Tom Trombo, national manager of talent acquisition, who is also involved in quality control. Chrysalis also uses the CBS Ultra 4 tape.

PolyGram differs from other labels in that it does not have its own duplicating facilities. Its classical product is imported and uses a higher-quality tape and a different price structure than U.S.-made cassettes.

"In pop, our manufacturers use different grades of tape from different sources," says Ed Sweeney, PolyGram vice president of inventory management and production. "We're in the experimental stage because any upgrading always has to be in line with economics." PolyGram is doing research to find what consumers would be willing to pay.

(Continued on page 37)

Soviets Debut Tougher Stylus

MOSCOW According to press reports here, a new miniature diamond stylus for record players is set for manufacture following high-technology research shared by a team from the Diamond Scientific and Research Institute and engineers of Melodya Records, the state company.

Initial claims are that the new stylus will have a minimum playtime of 1,000 hours, up to 20 times longer than the normal. It's been here as a vital economic money-spinning asset for the Russian hi-fi industry, especially since the new "needle" can be made from a wafer from raw diamonds cut at the plant.

Other advantages are claimed. The friction factor of diamond and vinyl is said to be substantially lower than for the corundum stylus. And the diamond needs only a 1.5 gram arm load, compared with seven grams for other types.

Meanwhile, research into possible manufacture of its own stereo electronics and an artificial materials are reportedly going on here.
Prerecorded Cassettes Aided By Research, Materials

Our new M SERIES puts PM-2000 performance within your reach.

Yamaha's PM-2000 mixer has established itself as an industry standard. Our new M Series mixers maintain that standard of performance—with the features, price, and size to meet your demands. The M Series makes an excellent choice for live sound reinforcement main or submixers, as well as for theatrical, church, and broadcast uses.

The M508 and M512 are identical, except the M508 has 8 input channels and the M512 has 12. Both have 5 outputs and 4 mixing busses. And both have, in the PM-2000 tradition, generous headroom, ultra-low noise, ultra-high gain, and tremendous flexibility.

The M916 has 16 input channels, 19 outputs and 11 mixing busses for more complex demands. You will feel the PM-2000 heritage in the M916's smooth control. And see it in the logical layout. And hear it in the performance.

It's all part of the M Series aim—to put PM-2000 performance well in hand. Visit your Yamaha dealer for more information or write: Yamaha, Box 6600, Buena Park, CA 90622.

In Canada: 135 Milner Ave., Scarb, Ont. M1S 3R1.

Because you're serious.
Nashville Vid Companies See Bigger Role In Music Industry


President is John Lomax, with a term ending in May 1983. Vice President, Sharon Serrill is recording secre- tary and Sharon Allen is correspondence secretary. Other public relations is Jeff Walker, while Michelle Broussard is in charge of membership. Tom Wilkinson is publicity chairman.

John Lomax is newsletter editor, with Bill Littleton heading up the awards ceremonies. In charge of Fan Fair are Bonnie Dye and Patsy R. Treaster, Bob Obermann serving as social chairman is Debbie Blake, with Joe Brooks handling historians duties.

George Jones leaps from the fifth spot to No. 1 as “Still Door Time” jumps to the second Epic artist recently to jump several notches into the top ten spots. Two weeks ago, Merle Haggard’s “I’m a Lonesome Fool” (1975) fell from its third position in full sweep “With My Friends Memory” “Still Door Time” is Jones’ right hand player, a solo artist. Previous tunes to grace the country summit include “White Lightning” (1973) and “I Can’t Help Myself” (1975); “The Things I Still Care” (1962); “Walk Through This World With Me” (1967); “The Grand Tour” (1974); “The Core” (1975) and “I’ve Got to Stop Loving You” (1980).

Jones has also recorded three more songs with Tammy Wynette, “We’re Gonna Hold Off” (1973); “Golden Ring” (1976); and “Near You” (1981).

And Jones also ranks as the only artist to rank up No. 1 in at least four different decades since the inception of Billboard’s country singles chart in May 1948.

A number of artists have scored country chart toppers in different fields but back in the early 50s, Cash and Lewis already had top 10 hits under their belts for the 70s. Talk about sustaining chart success. No artist has done it.

Third Time The Charm “The Sweetest Thing” to date at No. 12, becomes Jack Newton’s highest country showing over the last two previous singles charted from the album “You Were Never In Love” and “My Heart Of Hearts”-peaked at 22 and 14, respectively.

Billboard issue: Bobb Yost this week at the bottom six with “When You Were Blue And I Was Green” the song was penned by Earl Thomas Conley, Conley’s own hit “Tell Me Why” moves to stops 13 this week, while his debut RCA album, “Find and Smoke,” bows at No. 1.

Slightly more than 20% of this week’s singles were at least partially penned by the artist. Among those multiple-talented fellows are Larry Gatlin, John Anderson, Larry Gatlin & the Gatlin Brothers, Don Everly, Waylon Jennings, and many others.

Romantically, this week’s two new entries are well-known songwriters who did not write the tunes they charted with: Bowing at No. 3 is Sunny Throckmorton with his RCA third, “Girl Like You” and Paul Williams bows at No. 4 with “Making Believe.”

Tennessee Express entries at No. 5 with “Little Things.” Penned and originally recorded by the aforementioned Bobby Goldberg, the song went to 13 on the pop chart in 1965.

Encore: For the second week in a row, Willie Nelson holds the top album spot with his (Continued on page 40)

Mickey Gilley Forms New Label

NASHVILLE—Mickey Gilley and manager Sherwood Cryer have launched a new label, appropriately called Gilley’s Records, where the label is an outgrowth of Astro Records, which was formed in the early 70s.

The first album on the Gilley label is “Floyd Tillman & Friends” which has just been released. A double album by Mack Wiseman and Chub Bubba that sold well to the country audience has been used for the label release. The lead cut is a flipside of the release, which is a cutout of the single for Astro Records, was recorded with a 25-man ensemble of country artists.

The professional category is composed of the songwriting songs currently being written under the title “National Hat awards,” which are presented during a network television special.

And how about the King? Well, Elvis Presley scored No.1 country songs during the 50s, 70s and 80s. But his best country showing in the 60s was “Are You Lonesome Tonight,” which peaked at No. 1 in 1966. Presley didn’t hit the top of the pop chart several times during the decade, though, with “Are You Lonesome Tonight” (1961) and “It’s Now Or Never” (1960).“I’m Sorry” (1960); “Surrender” (1960); “Good Luck Charm” (1962); and “Suspicious Minds” (1969).

A number of the artists listed above are representative of the country chart. Twitty is at seven, 11 with “Red Neckin’ Love Makin’ Night.” Robbins is at 48 with “Teen-"Drops in My Heart,” and Arden bowls at 76 with “All I’m Missing Is You.” Haggard, Pride and Cash are both at No. 5 and the list is perhaps the top 10 of the country. Cash and Lewis already have top 10 hits under their belts for the 70s. Talk about sustaining chart success. No artist has done it.

Third Time The Charm “The Sweetest Thing” to date at No. 12, becomes Jack Newton’s highest country showing over the last two previous singles charted from the album “You Were Never In Love” and “My Heart Of Hearts”-peaked at 22 and 14, respectively.

Billboard issue: Bobb Yost this week at the bottom six with “When You Were Blue And I Was Green” the song was penned by Earl Thomas Conley, Conley’s own hit “Tell Me Why” moves to stops 13 this week, while his debut RCA album, “Find and Smoke,” bows at No. 1.

Slightly more than 20% of this week’s singles were at least partially penned by the artist. Among those multiple-talented fellows are Larry Gatlin, John Anderson, Larry Gatlin & the Gatlin Brothers, Don Everly, Waylon Jennings, and many others.

Romantically, this week’s two new entries are well-known songwriters who did not write the tunes they charted with: Bowing at No. 3 is Sunny Throckmorton with his RCA third, “Girl Like You” and Paul Williams bows at No. 4 with “Making Believe.”

Tennessee Express entries at No. 5 with “Little Things.” Penned and originally recorded by the aforementioned Bobby Goldberg, the song went to 13 on the pop chart in 1965.

Encore: For the second week in a row, Willie Nelson holds the top album spot with his (Continued on page 40)

Mickey Gilley Forms New Label

NASHVILLE—Mickey Gilley and manager Sherwood Cryer have launched a new label, appropriately called Gilley’s Records, where the label is an outgrowth of Astro Records, which was formed in the early 70s.

The first album on the Gilley label is “Floyd Tillman & Friends” which has just been released. A double album by Mack Wiseman and Chub Bubba that sold well to the country audience has been used for the label release. The lead cut is a flipside of the release, which is a cutout of the single for Astro Records, was recorded with a 25-man ensemble of country artists.

The professional category is composed of the songwriting songs currently being written under the title “National Hat awards,” which are presented during a network television special.

And how about the King? Well, Elvis Presley scored No.1 country songs during the 50s, 70s and 80s. But his best country showing in the 60s was “Are You Lonesome Tonight,” which peaked at No. 1 in 1966. Presley didn’t hit the top of the pop chart several times during the decade, though, with “Are You Lonesome Tonight” (1961) and “It’s Now Or Never” (1960).“I’m Sorry” (1960); “Surrender” (1960); “Good Luck Charm” (1962); and “Suspicious Minds” (1969).

A number of the artists listed above are representative of the country chart. Twitty is at seven, 11 with “Red Neckin’ Love Makin’ Night.” Robbins is at 48 with “Teen-"Drops in My Heart,” and Arden bowls at 76 with “All I’m Missing Is You.” Haggard, Pride and Cash are both at No. 5 and the list is perhaps the top 10 of the country. Cash and Lewis already have top 10 hits under their belts for the 70s. Talk about sustaining chart success. No artist has done it.

Third Time The Charm “The Sweetest Thing” to date at No. 12, becomes Jack Newton’s highest country showing over the last two previous singles charted from the album “You Were Never In Love” and “My Heart Of Hearts”-peaked at 22 and 14, respectively.

Billboard issue: Bobb Yost this week at the bottom six with “When You Were Blue And I Was Green” the song was penned by Earl Thomas Conley, Conley’s own hit “Tell Me Why” moves to stops 13 this week, while his debut RCA album, “Find and Smoke,” bows at No. 1.

Slightly more than 20% of this week’s singles were at least partially penned by the artist. Among those multiple-talented fellows are Larry Gatlin, John Anderson, Larry Gatlin & the Gatlin Brothers, Don Everly, Waylon Jennings, and many others.

Romantically, this week’s two new entries are well-known songwriters who did not write the tunes they charted with: Bowing at No. 3 is Sunny Throckmorton with his RCA third, “Girl Like You” and Paul Williams bows at No. 4 with “Making Believe.”

Tennessee Express entries at No. 5 with “Little Things.” Penned and originally recorded by the aforementioned Bobby Goldberg, the song went to 13 on the pop chart in 1965.

Encore: For the second week in a row, Willie Nelson holds the top album spot with his (Continued on page 40)


**Country Music Calendar Out**

**NASHVILLE—**The 1982 edition of the annual Country Music History Calendar, published by the Music Foundation, is now available for $2.25. The calendar contains 24 pages, with 12 pages of historical photographs. It includes birth dates for many performers and relevant information about the country music industry. The calendar's edition features pictures of Loretta Lynn, Brenda Lee, Jim Reeves and Conway Twitty and others. Calendars may be ordered by mailing a check or money order for $2.25, plus 75 cents postage and handling, direct from the Country Music Foundation, 4 Music Square East, Nashville, Tenn. 37203.

Ex-Halsey Exec Opens Own Outlet

PASADENA, Tex.—Bob Taylor, former executive vice president of the Jalopy Record-

ing the Country music industry and the way it has evolved over the years. The calendar includes a dedication to Loretta Lynn, the first female country music star to win a Grammy Award, as well as a feature on the life of Hank Williams, Sr., who is widely regarded as one of the greatest songwriters in country music history. The calendar also includes a section on the history of the Nashville music scene, featuring stories of some of the city's most famous musicians, including Johnny Cash, Dolly Parton, and George Jones. The calendar concludes with a section on the history of the Country Music Hall of Fame, including photos of some of its most notable inductees.
Don Williams Hits in S. Africa

NASHVILLE—Boozed by Gallo Records' marketing campaign, "The Very Best Of Don Williams" hit more than 200,000 units in South Africa.

The campaign kicked off in June 1987 and reached its 100,000 sales milestone in September, three months ahead of label projections. The campaign included television advertising, radio time buys, in-store merchandising and a "Don Williams Sound-A-Like" contest, held in conjunction with the O.K., South Africa's largest record retail chain.

Winner of the competition received a trip to Nashville.

Gallo has started a second campaign to push the sales of "The Very Best Of Don Williams" to more than 200,000 units. The album would then become the fourth biggest record in South African history, following "The Sound Of Music," "High Autumn Night" and a local production, "Pip Tombs."

Christmas Eve Concert Free

NASHVILLE—Nashville's "First Annual Christmas Eve Festival Of Carols," a free concert, will be held Dec. 24 at the Performing Arts Center, beginning at 7:30.

Produced by Ronn Huff, the festival will feature performances by Gary McSpadden, Amy Grant, Brown Bannister, Charlie McCoy, and Ken and Roses Holland's Handbell Ringers. Huff will conduct a 70-piece orchestra that will accompany the performers.
Gospel First Priority Confab To Meet In Nashville

BY ROBYN WELLS

NASHVILLE—Priority Records, the gospel wing of RCA, is holding its first sales conference since the label’s formation in August. Held Monday through Friday (7-11) at the Maxwell House Hotel in Nashville, the meeting is focusing on marketing plans for first quarter product releases and special promotions involving previously released CBS Records gospel product.

The meetings will also include a multi-media presentation with video footage and a slide show of Priority acts. Ben Moore and Carman will perform.

New product scheduled for release during the first quarter includes Ben Moore’s “Pure,” (January). Carman’s “Carman,” (February) and Laury’s “Waiting For The Rain,” (March). A major market tour of large venues in support of Carman’s album is in the works.

To kick off in the middle of the first quarter is a “country/gospel” promotion centering around Priority’s gospel product. The promotion incorporates gospeliforma by the Starlter Brothers and a “Country Gospel Classics” LP by various artists. The effort is being configured in albums and an Oak Ridge Boys LP will be reissued.

Another newly signed to Priority are Johnny Rivers, Bob Bennett, DeNiece Williams and Philip Bailey, a member of Earth, Wind and Fire. Although Williams and Bailey have inked solo contracts, their first release for the label will be a duet album.

Key executives convening for the meeting are Ben Moore, RCA’s executive vice president and general manager; Jay Grif- fin, director of marketing; Judy Wallace, manager, administration and planning; Debba Schinkel, manager, production; Bernie She- han, manager, radio promotion; Dennis Worley, manager, music publishing; Allen Brown, manager, publicity; Steve Beck, director, national sales; and Bert Balzr, director, telephone sales. Field representatives in attendance and their respective sales territories include Jim Howland, Northwest; Rusty Matz, Southeast; Len Minor, Texas; Tomly Daniel, Southeast; and Bob Gurich, Northeast.

Gospel Week ’82 Firmed

NASHVILLE—Gospel Music Week will be held at Opryland next year Feb. 28-March 3. Crowning the educational/artistic affair will be the 13th annual Dove awards presenta- tion and banquet to honor the top talents in gospel music.

According to the Gospel Music Assn., the four-day event will feature 10 general interest seminars on such topics as publishing, management and booking, record labels, record production, radio and television programming and marketing. There will also be a choral music workshop. ASCAP, BMI and SESAC will each sponsor a luncheon for partici- pants, and there will be gospel music concerts held each evening after the educational sessions have con- cluded.

Registration information is available from the Gospel Music Assn., P.O. Box 23201, Nashville, Tenn. 37202.

LIKE MIDWEEK BETTER

Dealers Begin To Take Dim View Of High-Price Classical Releases

- Continued from page 1

vision exposure and the “graying of America” has begun, the survey shows classical music firmly rooted in leading national chains. A recent and impressive sales pattern at stores devoting effort to this product area.

At the national chains, large $5.98 and $6.98 classical product inven-
tories are being emphasized by Steve Beck, director, national sales; and Bert Balzr, director, telephone sales. Field representa- tives in attendance and their respective sales territories include Jim Howland, Northwest; Rusty Matz, Southeast; Len Minor, Texas; Tomly Daniel, Southeast; and Bob Gurich, Northeast.

CAROLINA — First Priority Records’ recent national advertising campaign has been reaping dividends for many of the label’s artists. "We’re having more problems with price resistance to goods that are more than digital," Shulman ex- plains. "I wondered if the audiophile market was saturated. But we recently have a store-wide sale and people just gobbled them up." Shulman adds that Felisha and Mobile Fidelity atop the audiophile divi- sion. Response to the PolyGram $12.98 digital record is excellent, he adds, with pricing as high the greater quality is delivered.

J&R’s classical outlet manager Heidi Richter says, "Although promo-
casts of opera and symphony have been a major force in spreading en- thusiasm for classics. One indication is that more pop-oriented stores are carrying classics, he notes.

Though Warren admires certain audiophile label productions he is skeptical about digital audio. “I’m not a digital fan myself. I found some of the warmth is missing,” Warren says.

However, Warren calls digital a “shot in the arm,” noting that cus- tomers are being pulled into classical music. "We’ve moved the audiophile product up and out of the major market. We’re outperforming the rest at his 125th Ave location.

Price promotions and impulse are very big down here,” explains Bala- rista. "Over here they want quality.”

Boxed sets and Christmas albums are also offering holiday season. Belarista says budget and midprice stock is trimmed.

Turtles. Records has three outlets featuring amiable classi- cal selection. Classical buyer Nancy Marinello says, "I feel good price emphasis is squeezing buyers out of the market."

"Tightening of the dollar is coming in but less records are going out because of the increases.” Taylor explains.

"People are more careful about what they buy. They will wait until they have a budget and then until they hear it on the radio before they buy. They’re more selective, more careful. They’re shopping like they do at the grocery store."

Jim Rose, manager of Chicago’s Rose Records, sees shoppers holding back due to price hikes. Rose reports a drop-off from audiophile label sales peaks in 1979 and 1980.

Rose believes big-name artists on PolyGram digits have cut into audiophile label volume. At the same time, he suspects average customers will no longer shop $12.98 Poly- Gram digits.

"Classical has lost some customers in the top end," Rose maintains. "However, we may be gaining them in the budget to mid-end. I’m sure they’re buying something because the classical business is con- tinuing.”

The giant Camelot Records chain also has put down rows of the classi- cal product. Purchasing chief Lew Gar- nier believes that the chain’s customers may be digital pricing for sym- phonic music but not chamber music and soloists. "Those are the key to the backbone of the chain’s program.

"Slowly but surely we’re increas- ing business,” Garrett says. "I feel no business with classical vendors has gone up.”

Garrett said audiophile customers have become more discriminating. One reason is the glut of product.
ASCAP Holds London Gala To Boost Visibility In U.K.

LONDON—As part of “a major thrust to become more visible in the U.K.—the American Society of Composers, Authors and Publishers (ASCAP) staged its first awards dinner in London, Nov. 19, at the Carlton Tower Hotel.

Hal David, ASCAP president, and Gloria Messinger, managing director, handed over scrolls to honor members of the U.K.’s Performing Rights Society, licensed by ASCAP in the U.S., whose works were among the most performed in the States in 1980.

Only PRS members are mentioned in the list of winners of ASCAP awards, which include:

“Arrow,” written by Paul McCartney (publisher: MPL Communications); “Cars,” Gary Numan (Beggars Banquet); “Coming Up,” Paul McCartney (MPL); “Don’t Cry For Me Argentina,” Tim Rice, Andrew Lloyd Webber (Evita Music); “Don’t Go Breaking My Heart,” Elton John (Big Pig); “Emotional Rescue,” Mick Jagger, Keith Richards (EMI Music); “Fool On The Hill,” Lennox, McCartney (Northern Songs); “Give Me The Night,” Rod Temperton (Rondor); “It’s Like We Never Said Goodbye,” Roger Greenaway (Cookaway); “Last Farewell,” Ronald A. WEBBER, Roger Whittaker (Tembo); “Little Jeannie,” Elton John, Gary Osborne (Big Pig); “Love Is Blue,” Bryan A. Blackburn; “Miss You,” Mick Jagger, Keith Richards (EMI Music); “Misunderstanding,” Phil David Collins, (Hut And Run); “My Love,” Paul and Linda McCartney (MPL); “My Prayer,” Johnny Kennedy, (Peter Maurice Music); “Off The Wall,” Rod Temperton (Rondor); “Pop Music,” Robin Edmonds, (Rondor); “Rock With You,” Rod Temperton (Rondor); “Stomp,” Rod Temperton; “Train In Vain,” Michael Geoffrey Jones, John Mellor (Nineteen); “Try A Little Tenderness,” Jimmy CAMPBELL, Regina/M. Connelly/Campbell, Connolly; “With A Little Luck,” Paul McCartney; “Without You,” (Apple Music).

New Year—Reader’s Digest is in the second printing on its new “The Reader’s Digest Merry Christmas Songbook,” which is being sold through music stores by the Reader’s Digest Association and through book stores by Random House.

A novel feature of the folio is that in instances where there are multiple verses, a color tint is used on alternate lines to keep the eye on the proper verse.

Although Bill Simon, senior music editor at Reader’s Digest, won’t divulge the total print run so far, he notes that “another book was taken off the press” to accommodate what he terms a run that’s 10 times the normal quantities for songbooks.

The direct mail price is $17.95 plus postage, while the store price is $19.95.

Intersong Gets BBQ’s Rights

NEW YORK—Intersong Music (ASCAP) has obtained publishing rights to music created by the hit 80s/dance music group, Brooklyn, Bronx & Queens Band, through an agreement with their producer Jacques Fred Petrus’ Little Mucho Music.

For Me Argentina,” Tim Rice, Andrew Lloyd Webber (Evita Music); “Don’t Go Breaking My Heart,” Elton John (Big Pig); “Emotional Rescue,” Mick Jagger, Keith Richards (EMI Music); “Fool On The Hill,” Lennox, McCartney (Northern Songs); “Give Me The Night,” Rod Temperton (Rondor); “It’s Like We Never Said Goodbye,” Roger Greenaway (Cookaway); “Last Farewell,” Ronald A. WEBBER, Roger Whittaker (Tembo); “Little Jeannie,” Elton John, Gary Osborne (Big Pig); “Love Is Blue,” Bryan A. Blackburn; “Miss You,” Mick Jagger, Keith Richards (EMI Music); “Misunderstanding,” Phil David Collins, (Hut And Run); “My Love,” Paul and Linda McCartney (MPL); “My Prayer,” Johnny Kennedy, (Peter Maurice Music); “Off The Wall,” Rod Temperton (Rondor); “Pop Music,” Robin Edmonds, (Rondor); “Rock With You,” Rod Temperton (Rondor); “Stomp,” Rod Temperton; “Train In Vain,” Michael Geoffrey Jones, John Mellor (Nineteen); “Try A Little Tenderness,” Jimmy CAMPBELL, Regina/M. Connelly/Campbell, Connolly; “With A Little Luck,” Paul McCartney; “Without You,” (Apple Music).

Christmas A Jolly Time For St. Nicholas Music

NEW YORK—One of the largest signs in the trade that the holiday season looms is the latest word from St. Nicholas Music.

Writer Johnny Marks’ firm that started life in 1949 with his “Rudolph The Red-Nosed Reindeer” gets new exposure via fresh recordings and a continued run of tv specials.

As for “Rudolph,” the original Gene Autry version on Columbia’s TV Specials imprint, has more than 140 million music sales and 23 million copies of 140 different arrangements.

This year, there’s a prominent version of “I Heard The Bells On Christmas Day,” by Placido Domingo on his new holiday-greetings album for CBS. Since Crosby’s first version of the song in 1956, 60 other performers have performed it on CBS, including Frank Sinatra, Harry Belafonte, Eddy Arnold, Lawrence Welk. Total sales of the perennial are reportedly at more than five million.

As for the tv specials, “Rudolph,” starring Burl Ives, airs for the 18th year on CBS Dec. 14, a record run for a special. The show also features another Marks’ favorite, “A Holly Jolly Christmas.” Red Skelton’s “Rudolph’s Shiny New Year” gets its sixth showing on ABC Dec. 10.

Another big winner for Marks is “Rockin’ Around The Christmas Tree,” originally recorded by Brenda Lee for Decca (now MCA) in 1960. Marks this year was voted into the Songwriters’ Hall Of Fame.

Then it was hinted that the entire ATV music set-up might fetch around 70 million. But it seemed unlikely, as McCartney, despite interest in publishing acquisitions which have included E.H. Morris and the Frank Loesser outfit Frank Music, would be interested in an overall purchase.

Now comes positive assertions by Lord Grade that ATV is all or nothing. He says in London: “I didn’t meet McCartney; it is his servant. Lord Grade was the one that was saying that I want to sell the whole ATV publishing company if I sell anything at all.”

In London, Peter Phillips, managing director of ATV Music, says he doesn’t want to make any comment at all on the rumors and counter-rumors.

However, on top of this takeover activity comes a revival of a legal action which links McCartney and Ono, already suing Lord Grade for breach of trust.

According to Grade’s Associated Companies, a suit in New York, “John and Yoko want to keep the songs in the family. And it is just madness that Paul does own any of the songs he wrote with John.”

So the lawsuit could directly relate to the failure of either McCartney or Ono to buy just Northern Songs.

What is clear is that McCartney, probably more than Ono, bitterly regrets the original sale of Northern to ATV. And it is clear that Lord Grade is anxious to raise a very large amount of money in the near future.

Alongside the ATV Music speculation, there is the fact that the Classic Cinema chain here, with 62 theaters involved, is up for sale and Lord Grade has two firm bidders for this wing of the ACC conglomerate.
Tokyo Clubs Thrive; Chains Map Future

By SHIG FUGITA

Tokyo—Discos here continue to thrive, and the more popular ones are still so crowded on Fridays and Saturdays that it is difficult even to find standing room.

The Daisho club runs several of the most popular discos in the Roppongi area in Tokyo which contains about 40 discos, and Shozo Tani-

moto of the Daisho chain says that his 10 clubs have registered a 17% increase in sales this year as com-

pared to last year.

The Daisho discos in the Rop-

pongi area. include Nepenta, Samba Club, Giza and Lexington Queen. Nepenta is the disco where Tani-

moto started the system three and half years ago at a flat $14 charge, which is paid at the entrance, and has continued to be a big hit. You can drink anything you want (whisky, beer and soft drinks) and all you can eat (buffet style). Re-

customers are not needed to Nepenta and other discos had to follow suit and as a result, most of the discos in Tokyo now follow this flat $14 charge sys-

tem.

Lexington Queen is now the most popular place for visiting entertain-

ers. Recent singers and groups seen dancing at the Lexington Queen in-

cluded Lisa Minnelli, Sheena Easton, Bobby Vinton, members of the American Dance Machine. Mi-

chael Schenker, Stezy Cats and Re-

solver.

Bill Hersey, who handles publicity for the club, says it is responsible for bringing visiting entertainers to Daisho discos, particularly the top names.

The Daisho chain has not opened any new discos since the Samba Club. Regency opened in the Cen-

tury Hyatt Hotel in the Shinjuku area of Tokyo in September 1980. However, the chain says that three new clubs are scheduled to be opened next year and will be in Tokyo's Roppongi area. The other one will be in a hotel being constructed by Japan Air Lines. The third one will be the first disco in a hotel in Osaka and will be opened in September 1982.

These discos will have a jazz corner, a singles bar and a disco corner and will aim at the adult market.

The Daisho chain continues to buy its records directly from the U.S. and Britain, and Tanimoto says that this year more of the records came from Britain rather than the U.S.

Tanimoto is confident that discos will continue to be popular because of the social conditions in Japan and that small houses do not permit people to hold parties at home.

"Discos have become social gath-

erings both only for the young people, but also for older people," Tanimoto points out. "Discos are places where people can go and make friends for a reasonable charge.

Tanimoto believes that eventually competition will result in only big chains surviving after four-five years.

Probably the biggest chain is the Nishin Biz, which has over 22 clubs and discos and which has Reiko Ikekuchi, Tanimoto's older sister, as the president. This chain in-

cludes Tsukubai House and Club Bee.

The 20 Cent signs includes about 10 clubs, including The Last 20 Cents, Cosmopolitan and El Con-

To avoid injuries as the club was closed at the time of the blaze. But several of the club's pay-out coin machines were robbed and to-

tal damage was assessed at over $500,000.
**Special to Me**, "Just Like Magic," and "Love in a Little Ball of Jazz" are warm and tender ballads that should suit sax radio play. Perry and Sandler play piano and guitar, and have composed several of the cuts. The polished production by Richard Evans should ensure these newcomers a place on the djs' turntables.

The Nick Stover Band which found success with "A Little Bit of Jazz" has strayed from its initial format with the release of its Prelude album. Some of the material on the album is a somewhat new wave rock style that would be acceptable in both rock and disco clubs. "Doo Wop Vanity" makes effective use of electric and electronic and computer sounds in an upbeat dance mood. In the sophistication of the Savannah Band sound with female vocals adding a sweetness to the cut. "Arrows" is a funky sax draw instrumental that is more geared to late night dancing.

**Billy Idol's Chrysalis LP, "Don't Stop"** contains several new songs along with The'Box' LP lesions of material that will receive extensive club play. "Dancing With Myself" at #4 is an经典 rock and roll number from start to finish. "Baby Talk" is an uptempo and somewhat fast paced rocker with swirling string arrangements that should be a hit on the dance floor. The "Intochables" is in a middle tempo mood and laced with new age rhythms. For faster cuts, Keith Forsey, the album offers Idle's fans a fan filled treat.

The Waves release of Ronnie Forman's "All Right" gives the deejay the two different versions from which to choose. The shorter rendition (3:33) was mixed by Bobby D."Gotta danc and start with the artist'sanity and break vocals. The large #5 position should prove the favorite. It was mixed by Denny O'Conner and Mark Berry. An instrumental lead in to this side has a perky and rhythmic interlude with catchy arrangements dominated by percussion and guitar instrumentation. A pounding drum break adds a final momentum. Produced by E. O'Laughlin and A. Laforge. Features the vocals of the lead singer and general audience attention from deejays.

**Club Offers Top Acts**

Continued from page 4

The 2,500-square-foot restaurant, "The Conservatory, offers lunch and dinner and serves as an overflow on crowded weekends. The music reaches its peak with "Dance" by George Clinton and "Give Me More" by Chaka Khan and "Main Event" by The Rock and Rollers. The band's name and the album "All Right" are geared to latenight dancing. The Waves release of Ron Forman's "All Right" gives the DJ two versions from which to choose. The shorter rendition (3:33) was mixed by Bobby D. It was danged and started with the artist's sanity and break vocals. The large #5 position should prove the favorite. It was mixed by Denny O'Conner and Mark Berry. An instrumental leads into this side, has a perky and rhythmic interlude with catchy arrangements dominated by percussion and guitar instrumentation. A pounding drum break adds a final momentum. Produced by E. O'Laughlin and A. Laforge. Features the vocals of the lead singer and general audience attention from deejays.

Forsev, "The Conservatory, offers lunch and dinner and serves as an overflow on crowded weekends. The music reaches its peak with "Dance" by George Clinton and "Give Me More" by Chaka Khan and "Main Event" by The Rock and Rollers. The band's name and the album "All Right" are geared to latenight dancing. The Waves release of Ron Forman's "All Right" gives the DJ two versions from which to choose. The shorter rendition (3:33) was mixed by Bobby D. It was danged and started with the artist's sanity and break vocals. The large #5 position should prove the favorite. It was mixed by Denny O'Conner and Mark Berry. An instrumental leads into this side, has a perky and rhythmic interlude with catchy arrangements dominated by percussion and guitar instrumentation. A pounding drum break adds a final momentum. Produced by E. O'Laughlin and A. Laforge. Features the vocals of the lead singer and general audience attention from deejays.
AGAC Workshops

NASHVILLE—The American Guild of Musical Composers (AGAC) held a series of workshops here Nov. 17-19. Topics included copyright, libraries, tail sales, renewal and copyright renewal.

HELP WANTED

SPECIALTY FREE CATALOG MAIL-IN FOR ALL SLEEVELESS SPECIALTY, INC., 702 Main St., Freeport, Ill. 61032. Buyer's orders will be returned to author with typed order and payment enclosed. Mail order form for volume orders.

‘Merrily We Roll Along’, No Show, But Cast LP Set

NEW YORK—Although “Merrily We Roll Along,” the new Stephen Sondheim musical surfaced for a limited 16 performances on Broadway (It closed Nov. 28). RCA Records is committed to releasing the original cast album.

Tom Shepard, vice president, RCA Red Seal, released the album Sunday, a week after the label’s New York Studio A, for release in January, when the label also plans to market the original cast of “Mamma Mia” as “Me A Little,” a recent Off-Broadway production containing lesser-known music by Sondheim.

RCA is apparently taking the view that the demand for the “Merrily” score, created by a talent considered to be on the crest of a wave, could be more satisfying than the show itself.

Standout numbers include “It’s a Hit,” “Rich & Happy,” “Not a Day Goes By,” and “Good Thing Goes By.” A Day Goes By,” and “Good Thing Goes By.”

The Time Leaves Controversy

Continued from page 44

structures flexible. We didn’t want to make the record sound uniform, so we weren’t afraid of a turn-around when we felt right.

Perhaps the cruelly barren Day has been forced to bear the burden of its co-producer, Jamie Starr. There had been considerable speculation that Starr was, in fact, Prince, but Day states unequivocally that the story is untrue.

“Starr is an engineer of L.A. What else can I say? The issue was pressed to the point where Prince

NEW YORK — When history documents the contribution of blacks to the fiber business in America in this century, high on the list will be Jack Roosevelt Robinson, the first black major league baseball player. Robinson was drafted into baseball in the major leagues.

Robinson was a courageous and remarkably talented man, and ideally suited for the immensely challenging task of integrating what was, until 1947, a spot which, at the national level, was reserved exclusively for white players.

Television, radio, motion picture and drama critic, Joel Siegel has taken the facts of this historical milestone and, through his new Broadway musical called “The First,” now at the Martin Beck Theatre.

Siegel is an able craftsman and an articulate writer of material under his penmanship “The First” emerges as an accurate, carefully developed written with understanding and compassion.

However, the show has a major flaw that could well prove fatal. It lies in the decision to present it as a musical. By using singing and dramatically and highly controversial subjects have successfully been turned into Broadway musicals in the past. (The most recent of these was “Eva,” a multiple Tony-award winning show about Argentina and the loss of “The First,” just does not work. Both Rush’s music, a score with the conciseness of Sondheim’s, and just about as exciting, refuses to mesh with Siegel’s book, which, incidentally, is no bad work created with Martin Charnin, who also wrote the lyrics.

For then is the core of the problem. The absence of fluidity in its blending of book and score, has resulted in a show that is a disconnected production that distracted from what should otherwise have been a riveting show.

Had Charnin and Brush created electrifying lyrics and music (Char-

in incidentally, was the lyrics on the hugely successful “Annie,” still running on Broadway after four years), the show would probably not have lurched and stumbled as badly as it does.

At best, however, the compositions are only possibly pleasing, with “There Are Days Which Are” a tour de force. “Opera Ain’t,” an uptempo, humorously handled tune, among the more memorable numbers.

“The First” is also hampered by what is, ironically, its strongest point, its attempt at literal American storytelling. In trying to keep so close within the framework of the original story, significant production difficulties have arisen, not least among them an effort to recreate actual baseball sequences on stage.

Caller grapher Alan Johnson, an Emmy-award winner who has worked extensively with Mel Brooks, graphically with the problem, but only half succeeds. He has also choreographed one dancing routine that definitely shows the company the tune, “You Do Do It Good.”

“The First” marks the debut of Neil Hefti, the new GM Music Enter-

Company, president, in the Broad-

way musical theatre. Bogart who co-

posted with Siegel, with Bob Bufman and Michael Harvey, has expertise in the music industry which has been utilized in the suc-

cess of such artists as Donna Sum-

mer and the theatrical rock group, Kiss. His original company, Casa-

blanca Records & Filmworks, re-

leased the original cast album of “They’re Playing Our Song,” and also produced such movies as the Oscar-winning “Midnight Express,” “The Deep,” and “Thank God It’s Friday.”

The First” features such per-

sonalities as the Broadway newcomers as David Alan Grier as Jackie Robinson, and Lonette Mc-

Key, a singer and supporting wife, Rachael.

David Huddleston as Branch Rickey, and Lonette Mc-

Key, who would play the role of Jackie Robinson, has drafted-

ing, has a commanding stage pres-

ence and, as Rachael, is a promising actress who is quite capable of her role. His is the standout performance of the show.

THE MASTERING LAB

(213) 466-8589

NATIONAL PROMOTION MANAGER—New York based label seeks a person with po-

sition experience for related experience in broad-

cast, recorded music, record promotion or related. Must have strong telephone presence to represent the label. Excellent opportunity.

Call Jeff Serrette (TOLL FREE) 800-223-7524

NATIONAL PROMOTION MANAGER—New York based label seeks a person with po-

sition experience for related experience in broad-

cast, recorded music, record promotion or related. Must have strong telephone presence to represent the label. Excellent opportunity.

Call Jeff Serrette (TOLL FREE) 800-223-7524

SEND FOR FREE CATALOG

A.R. BILLIARDS

1614 Highland 230 West

Austin, Texas 78757

257-5585

MAKE MORE PROFIT

TWO SITUATIONS

same day shipment on all major brands

.77c, 1.29c, 1.99c

JEFFS, CARL FOCUS FROM 811 AVAILABLE AT 50, 100, 500, 1,000, 5,000, 10,000 or larger.

DUGAN ENTERPRISES

(213) 784-1318

full service all screen printing also available

BLACK SLEEVELESS T-SHIRTS

1st quality U.S. made—$21 per dozen—minimum 10 dozen.

DUGAN ENTERPRISES

(213) 784-1318

full service all screen printing also available

AUTOS FOR SALE

JEFFS, CARL FOCUS FROM 811 AVAILABLE AT 50, 100, 500, 1,000, 5,000, 10,000 or larger.

DUGAN ENTERPRISES

(213) 784-1318

full service all screen printing also available

DISTRIBUTING SERVICES

Cataloue Is Our Specialty!

• Guaranteed Discount

• Premium Cut Outs

• All U.S. Labels

• Guaranteed Best Top 100 Prices!

CANDY STRIPS ENTERTAINMENT

TOLL FREE: (800) 999-5441

TELEX: 125951 CANSSTREE FREE

RECORDING TAPE & ACCESSORIES

25 ft. or 50 ft. tapes, all colors available, including carbon., NBC, ABC, CBS, and other networks, 35-anniversary of specialized service with tape and accessories, throughout the world. Overras and distribution service.

114 W. 114 N.Y., N.Y. 10011

Call: ALBRECHT Tapes: 235699

TOBISCO

6144 Highway 230 West

Austin, Texas 78757

257-5585

www.americanradiohistory.com
Tokyo Rally vs. Rentals Draws 1,300

TOKYO—A rally calling for legislative measures to ban record rental shops at Tokyo's Shibuya Public Park was held Nov. 19 under the sponsorship of the National Federation of Record Shops. It was attended by about 1,300 record shop owners from throughout the nation as well as songwriters and singers.

Minoru Sasaki, president of the federation, pointed out that the number of record shops will have increased to 900 by the end of 1981, warned that the record shops will undermine the very foundations of the music industry if the current situation is left unchecked.

Hokkaido record shops reported that their record sales had decreased by 35% from the year before and that more than a dozen stores have already gone bankrupt or turned to other businesses.

Francois Padovani, a minor singer and president of the Japan Singers Assn., went so far as to say in his speech that "arbitrarily reproductions of music records is tantamount to theft."

Other singers charged that their royalties will decrease because of the rental shops.

The rally unanimously adopted a resolution calling for revision of the Copyright Law so that record rental shops can be banned. It was reported that about 1,000 marched from the park to the Diet building to present their demand to the Diet members.

The rally and demonstration march were reported in the evening news on television on all six stations in Tokyo.

French Court Okays Indie Radio Ad Ban

PARIS—The French Constitutional Council has finally ruled that the government is not acting in an unconstitutional way by banning paid advertising on the new and musically oriented independent and free radio networks here.

The decision comes as a shock and disappointment to both record companies and also the record companies which looked for added promotional prospects for new products, especially by lesser known artists.

Opposition to the ban has been considerable here, and based on the theory that "liberty is infringed" if commercials are barred.

Additionally, Radio Luxembourg in Europe No. 1, and others owned in part at least by France, are permitted to air advertisements. Indeed, they live by this income and the fear is that is if the independent radio outlets can't settle space then free radio in socialist France will be re-membered just as a footnote.

But despite this new court ruling, the national Syndicate of Free Radio here plans to seek relief of heart by the government, based on rumors of arguments within the ruling party on the whole future of radio in France.

It's believed that Georges Filiou, the minister responsible, at first considered to pass the bill but changed his mind after strong pressure from some of the more eminent members of the Socialist Party.

It's argued he could change direction once more and it's also claimed that the Constitutional Council's timidity is the "skin of legal jargon" which could be challenged.

If the ruling, to be passed for full approval by the Senate, is to go through, then France will have to lose at least one and possibly a record company in western Europe.

Mitterrand Knocks "tax"

PARIS—Andres Esseil, boss of discount retail chain FNAC, has made a public letter in which French president Francois Mitterrand describes the 33.3% tax on disk sales as scandalous and discriminatory, that it limits access to culture, denying it to the poor and unemployed.

The text was revealed when Esseil said at a parliamentary discussion of the finance bill that FNAC would again be paying a part of the tax itself on behalf of consumers, just as it did during the presidential election.

But the president himself is the reverse of the view of the president himself nothing in the finance bill calls for a reduction, and he has called for an amendment reducing the tax to 17.6%.

His party plans to target the tax in an important area of Bonhove insists demand for French music which "rally, producers and journals independently released by record companies."

Among other projects are Inter- somatic promotion of music festivals and record sales in Canada and South Korea and, it's hoped, at the Olympic games in Los Angeles, 1984.

Musico trade associations here are planned with the government, export market export safeguard agency ECO- EFA, and, to be launched to be more suited to small commercial units than record companies. This would be very important to leading French independents like Vogue and Disc 'AZ, whereas the multinationals are already present in other countries. COFACEAC, notably, reimburses companies hit by unpaid export-order bills.

French Companies Focus On Live LPs

PARIS—A new artist promotion campaign has been launched in France as an attempt to put the continuing search for new French talent on a more organized basis.

Francois Padovani, who is financing the venture, believes there is an abundance of budding talent in France, and has won record company cooperation in the publication of Format 33, a magazine that will carry information on new acts. Already, 2,000 copies of the first issue have been distributed.

Group Seeking New Artists

PARIS—A new artist promotion campaign has been launched in France as an attempt to put the continuing search for new French talent on a more organized basis.

Francois Padovani, who is financing the venture, believes there is an abundance of budding talent in France, and has won record company cooperation in the publication of Format 33, a magazine that will carry information on new acts. Already, 2,000 copies of the first issue have been distributed.

Hungary publisher pushes 'Country & Eastern' style

BUDAPEST—Hungarian state music publishers Edito Musica, whose copyrights include all those formerly the property of private publishers, have made a concerted push to further acceptance of the country's pop music in international markets.

The pop music promotion department set up some years ago has this year been behind an effort to give an 'country & eastern' style, best-known exponents of which are the Hungarian group Bojtorjan, who have performed at a number of international festivals.

In Frankfurt, for instance, they appeared successfully on the same festival bill as Johnny Cash, Carl Perkins, Tommy Wynette, Jerry Lewis. A further example of the growing interest in Hungary was the award in October won one of the Grand Prix in the Nee- wohl Country Festival held in Independent Germany.

Recently, several international pop stars have recorded Hungarian material on their albums, including Acker Bilk, Manhattan Transfer, Sylvie Vartan, the Ventures, Leo Sax and others.

At MIDEM '82, international promotion manager Gabriele Manini will present the Hungarian rock musical 'Sting' with Magda Magyari and Tibor Miklos, and hopes to interest a number of countries for production.

Meanwhile in the classical field, Edito Musica has followed its aim to achieve export for its copyrights, particularly with chamber music written for brass ensembles.
Fat Years Said Over In Yugoslav Market

BELGRADE—The Yugoslav record industry could well be approaching a crisis, and even if disasters are avoided there's little doubt that the "fat" years of constant growth are over.

Many reasons for the slump are being offered up by various executives, but at the heart of the problem is the fact that the market is now flooded with bootleg records and prerecorded cassettes in an economic setting where purchasing power has declined by 10% over the past year.

Though records remain a comparatively cheap item, a new album still costs the equivalent of four liters of top-grade gasoline and does not seem to be selling very fast.

In December, 1980, retail prices of records and cassettes here rose by some 25%. But retailers are reporting no increase in monetary turnover this year. And further problems are anticipated when retail prices go up again, say some industry officials.

Hit least, in sales terms, is the recorded product brought in, or manufactured here, on license. Once a new album is sold out, record companies here hold off on any subsequent batch because they have little in the way of use to pay royalties or mechanical rights. To record a self-out release would therefore have to be backed by a number of titles put out over the years.

Says Dubravko Majnagic, head of the professional repertoire division of Jugoton, Yugoslavia's biggest record company: "The fat years are truly over. There is no gold rush to expect new budget plans, but in 1982 we don't expect any production or sales growth.

The Yugoslav market must now fight for its very existence. But there is an important new development which we are not prepared to reveal just yet."

PARIS—Bernard Chevy, composer, musician, and artist, who is working on plans to bring back record company representation to the European Community, has been praised for his efforts by EEC traders fair which he has run annually here since 1975.

The 25th annual meeting of the society is set for October next year. As planning for that event gets under way, Chevy provides a clearer idea of the scope of the just-finished 1981 exhibition.

A total of 13,612 people attended from countries all over Europe and the EEC, a completely international show, featuring just about every kind of equipment for the recording, pressing, and cabinet halls, most of which rely heavily on recording artists for success.

Chevy originally dubbed the event SISCOM, and the emphasis was on cinema equipment. But the movie business, once viewed with wry, many of the halls becoming disquietues and so he changed the name of his exhibition, along with the name.

Early on, the record companies did not put much money down. The European companies did not have their own channels of distribution. A number of SISCOM could prove embarrassing, with display orders being "so many" to the effect. The company did establish a reputation for itself which the company now has in the UK, Ireland and the countries of the future.

As a further example of the differences in the composition of the member countries of the EEC in the way in which copyright works were protected, the record companies of Germany, France, and Italy emphasized the fact that whereas the mechanical royalty paid to composers and lyricists in continental Western Europe is 9% of the selling price of a record, in the U.K. the rate was different and in Ireland different again.

"It is only through the income generated by this tiny proportion of music works—such an important part of the essential material of our European cultural heritage—that publishers can afford to invest speculatively in promoting the works of new, unknown composers, among them the Strasuses and Elgars of the future.

"As a further example of the differences in the composition of the member countries of the EEC in the way in which copyright works were protected, the record companies of Germany, France, and Italy emphasized the fact that whereas the mechanical royalty paid to composers and lyricists in continental Western Europe is 9% of the selling price of a record, in the U.K. the rate was different and in Ireland different again."

"Here in Brussels, for example," Freaggard said, "may be found side by side with the same recording of cassette or similar popular music, performed by the same artist and possibly even produced by the same record company. Both were manufactured in the Community, let us say one in the Netherlands and the other in the Republic of Ireland. On the one, the royalty is 8%, on the other it is 5% of the selling price."

Freaggard explained that the difference occurred because throughout most of Western Europe, with the exception of the U.K., and Ireland, the royalty paid on records and cassettes is the subject of free agreement between the authors' societies and the record industry. "Only in the U.K. and Ireland is the rate fixed by law," he said.

Freaggard said it was urgent not only in the interest of the creators but also of the public that a start be made on harmonization. "And this harmonization should be towards the highest common factor and not the lowest common denominator," he said.

Answering criticisms that monolithic national societies like the PRS tended to be monopolistic and discriminate against nations of other countries, Freaggard maintained that there were adequate safeguards to prevent the abuse of the societies' authority and that their activities could be fairly monitored.

He said there was no discrimination because the underlying principle of the societies' reciprocity was that "they afford the same protection to the foreign author as they do to their own members. Moreover, Freaggard said, there are ways in which the societies are served by the member authorities. In the Netherlands, for example, a representative of the government is automatically a member of the organisation.

"In Italy the society is, in effect, a public institution where the president is appointed by the President of the Republic in the German Federal Republic the position is similar, and the delegations conducting the work of the societies' directors; and in the United Kingdom the society is subject to the jurisdiction of a special tribunal, the Performing Right Tribunal."

Freaggard called for a harmonization of the way in which the necessary supervision and monitoring is carried out. He also argued that it was "absurd and unacceptable" for the European Community to divide cultural division to be working on the home to improve the position of authors and other cultural workers, while on the other the competition division of the commission (which concerns itself with antitrust matters) "is harassing the authors' societies in such a way as to threaten their copyright protection."

Freaggard said if the committee was really concerned about the welfare of authors and other cultural workers, it had to review the copyright situation in each of the Community's member states.
Top Talent Fest Offers Diverse Acts Audience

MUNICH—Now in its fourth year, the German Record Industry's pop festival has established itself as a showcase for promising new talent. In all, there were some 3,000 artists applied for this year's event, which wound up Nov. 19 in the Bavarian capital.

The festival was launched in 1978 as a popular music alternative to the numerous classical contests in West Germany. Sponsorship was assumed by the Phono Academy, umbrella organization for the German record industry and music publishers, plus the ARD state-channelled broadcast stations, especially Bavarian Radio.

The first festival, held in Munich, was marked by ineffectual organization and a paucity of meaningful confrontation between the music industry establishment and several musicians who professed a genuine interest in new talent by many record companies. A subsequent reorganization and improvement of the finals to Wuerzburg greatly improved the event for both participants and listeners.

To both untrained and studio musicians, the festival attracted record labels and record engineers this year as in 1978. Juries of experts from radio, television, the press and established musicians chose the 10 best groups and nine outstanding soloists for the current final concerts. The groups were carried by most of the nation's ARD radio stations. Although the first batch of festival winners were labelled "highly uncompetitive" by several record executives, numerous finalists have landed recording contracts. Twenty of the 80 groups and soloists who have reached the finals have already appeared on record.

Several, including Aeta (Iterntional), Tri Atma (RCA) and Toerner Stier Crew (WEA), have had several releases, but none can yet claim to have achieved national fame.

A further aim of the festival is to provide the dialogue between developing musicians and the music industry through workshops and to provide financial support for exceptionally promising artists. More than $20,000 in prize money is being awarded this year.

COLOGNE—A more bullish approach to classical marketing for the '80s. That is the reaction of H. H. Erichson's response to the demands of this increasingly competitive product sector with a growing market share and a division and a release strategy that treats new titles with the aggression normally reserved for pop product.

As the pop divisions, the classical department now has its own ad and marketing functions. The number of releases has been curtailed, allowing greater concentration on top product, while maintaining the balance of current and re-released artists and works. Examples are the world-premiere recordings of Kienzl's "Der Evangelimann" and Lehár's "Friederike" that appear alongside Tchaikovsky's "Pathétique" with Aldo Maria Perlmutter's account of the Beethoven Violin Concerto.

No longer are new releases simply added quietly to the catalog list with a notice to dealers. A new EMI magazine called "Divertiement" carries full information on each, and a clear marketing plan is prepared for each individual title.

A number of factors have contributed to this approach. In an increasingly saturated market, famous names no longer guarantee immediate success. A new record of various issues is necessary to keep the product on the market. A coordinated record company effort is necessary to sell the product in record stores as well as independently.

Rising production costs, fueled by the introduction of digital technology, demands concentrated and careful marketing if the sizeable investments involved are to be recouped, executives insist. Digital itself allows an increase in the number of programs of deletion and new recording.

Niggelbreug, technical director of the CRI managing director Hans Haarten, Holland, explains that while 20 dB is expected to be the world standard, for engineers pre-fer 15 dB for some materials. He says all consumer decoders will be 20 dB, and the extra expansion will not affect the sound noticeably.

The initial shipment of CX decoders, made by Telefunken, was available for $180 from Audio International in Frankfurt. Telefunken has signed a license deal with the creators of AKG and their digital decoders and CX-integrated turntables. The firm has delivered 100 decoders on special order to CBS in Frankfurt. But Telefunken production manager chef Rolf Schiering is waiting to see more software before starting CX hardware marketting.

CX software is in short supply in Europe. CBS initially issued four encoded pop albums with U.S. artists last fall. The first major CX release, Julio Iglesias' new German-language album, followed in November.

A small CBS-distributed Dutch label has launched a second disk and Ariola just came out with Chris Hinkel's "Barocco Con Fuoco." In addition, Sony and Philips have launched Greet- dec licensed CX. While confirming that testing is in progress, Gueben- Therme reflects that Telefunken press chief can't say when the company will re-lease its first CX disks.

The CX editor has a special interest in cooperating with CBS. The group hopes to win the U.S. patent to the MD digital disk and DMM disk mastering systems. CBS says it's interested in both, but has made no commitment.

WEA is also testing a CX decorder/encoder unit in London. Last September, the board of WEA's main European manufacturing plant, Service Record, in Aldorf, near Cologne, agreed to make CX available to its serviced European artists. Talks are currently being completed on the London tests.

Karl Abenz, CBS Germany dep- uty managing director, says CRI's Pat Hurley in Paris, is coordin- ing the European CX campaign, but that the first software, with major artists, must be released on CX if the system is to be introduced. Rates and tapes have become items available in Europe around Christmas.

But Abenz now is aiming for the major Dusseldorf high fidelity ex- hibition next August as the start of CX mass consumer marketing in Eu- rope. By then, he expects to have a wide variety of both hardware and software available through the continent.

HAMBURG—Teldec has released the first CX disks with the possible title "Der Evangelimann" Titled "The Great White North," L.P. released on Rush's Anhlem la- bel for retail distribution in 1981. It is announced that 500,000 copies were vanished within a 48 hour period. Radio station programs have starred in the industry. ZDF (West Germany) had the fictional brothers winning hands down against AC/DC's latest L.P. and several instores with the McKenzie Brothers literally created hysteria not witnessed since the hey- day of the Beatles.

For instance, a Saturday morning parade from a Zounds record store to downtown Toronto to the downtown core of Toronto drew an estimated 3,000 people, police the street down towards the record stores with the McKenzie Brothers literally created hysteria not witnessed since the hey-day of the Beatles.

A second major sales increase at retail witnessed again witnessed in the store. The Zounds store, which signed the McKenzie Brothers on the chopping the disc out, as a way of driving away the competition. The store has been successful in its attempt to sell the LP by offering it at a lower price and it is now the number one LP in the store.

Additionally, Leonard Steike stressed the need for record stores with the McKenzie Brothers literally created hysteria not witnessed since the hey-day of the Beatles. The store has been successful in its attempt to sell the LP by offering it at a lower price and it is now the number one LP in the store.

In another development, the McKenzie Brothers have announced upon request. Friedrich-Carl Karl Hinke's "Barocco Con Fuoco" that appears in the current final concerts.

According to the industry, the McKenzie Brothers literally created hysteria not witnessed since the hey-day of the Beatles. The store has been successful in its attempt to sell the LP by offering it at a lower price and it is now the number one LP in the store.
oldfield hits germany

Oldfield Hits Germany

MUNCHEN – Arctica ist celebrating a hat-trick for British artist Mike Oldfield, who now has three Virgin albums on the charts here. The hit single "7/16" has been there for nearly three weeks. "7/16" joined it after a year, and now Oldfield's new album "Tubular Bells" has shot straight into the top 20.

For Spanish-language hits in Spanish-speaking countries, see Billboard En Español.
ABBA—The Visitors. Atlantic SD19332. Produced by Benny Anderson, Bjorn Ulvaeus. Abba follows its top LP "Super Trouper" with another winner. As with all ABBA pop albums, lyrical mo- peal pop. Abba's letra mordeddy, pretty harmonies and universal lyrics have made one of the few acts able to cross all language and cultural barriers. The loud vocal choruses are split among the four members, with each bringing a distinctive edge to the material.


Con Funk Shun—7, Mercury SRK-1-4030. Produced by Con Funk Shun. Con Funk Shun rocks in the dance world with another set of swirling soul sensations. The "1" theme celebrates the seven-man band's light musical teamwork, as well as the magical number's powers of hope and love that infuse this effort with uplifting powers of its own. Vocals, in- strumentals and harmonies all come together with preci- sion of confidence gained by chart consistency and this band's ability to connect fun and respect with the sweet soul.

WHAT'S HAPPENING FOR THE HOLIDAYS

CHIC
"TAKE IT OFF"
ATLANTIC SD 1923

SPINNERS
"CAN'T SHAKE THIS FEELIN'"
ATLANTIC SD 19318

SLAVE
"SHOW TIME"
COTILLION SD 5227

T.S. MONK
"MORE OF THE GOOD LIFE"
MIRAGE WTG 19324

THE BEST OF
ROBERTA FLACK
ATLANTIC SD 19317

GWEN McCRAE
ATLANTIC SD 19308

GIVE THE GIFT OF MUSIC ON ATLANTIC, COTILLION AND MIRAGE RECORDS & TAPES.
ATLANTIC, ATCO & CUSTOM LABELS

WOULD LIKE TO THANK WEA, WEA INTERNATIONAL, OUR FRIENDS IN RADIO, AMERICA'S RECORD DEALERS, AND FINALLY, THE ARTISTS WHO MADE IT POSSIBLE FOR US TO

MAKE HISTORY TODAY.

1. FOREIGNER
   2. ROLLING STONES TATTOO YOU
   3. STEVIE NICKS
   4. AC/DC
   5. GENESIS

SD 10999
COC 16032
MB 35-199
SD 11111
SD 2003

On Atlantic Records and Tapes.
On Rolling Stones Records and Tapes.
Distributed by Atco Records.
On Modern Records and Tapes.
Distributed by Atco Records.

FIVE ON THE TOP TEN BILLBOARD ALBUM CHART!

Marketed and Distributed by Atlantic Recording Corporation.
<table>
<thead>
<tr>
<th>WEEK ENDING DEC. 12, 1981</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP LPs &amp; TAPE</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label, Number (Dist. Label)</th>
<th>Suggested List Price</th>
<th>LP, Cassettes, 8-Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOREIGNER</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>POLICE</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>ROLLING STONES</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>JOURNEY</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>KAY PARK &amp; FIRE</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>OLIVIA NEWTON JOHN</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>STEVE NICKS</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>BRIAN ENO</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>GENESIS</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>BUSH</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE CARS</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>DARYL HALL &amp; JOHN OATES</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>KÖNIG</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>DIANA ROSS</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>LEE RANZ &amp; THE SILVER BULLET BAND</td>
<td></td>
<td></td>
<td>12.98</td>
<td></td>
</tr>
<tr>
<td>Ozzy Osbourne</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>KEVIN LEE GLESS</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE ODYSSEY</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>JON FOSTER</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE O.C.S.</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>BARBRA STREISAND</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>B.B. &amp; THE RING</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>PAT BENATAR</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILOW</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>THE STEVIE MILLER BAND</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>BILL SCRUGGS</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>MOON OVER CLASSICS</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>NEIL YOUNG &amp; CRAZY HORSE</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>BLONDIE</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>BLACK SABBATH</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>LINDSEY BUCKINGHAM</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>LOVEBOY</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>JOURNEY</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
<tr>
<td>PRINCE</td>
<td></td>
<td></td>
<td>8.98</td>
<td></td>
</tr>
</tbody>
</table>

**Notes:** Suggested prices are approximate and subject to change. Prices listed are for the retail market. Billboard does not endorse or recommend any particular product. Prices are not guaranteed. Billboard is not responsible for any price changes. Prices listed are for the retail market. Billboard does not endorse or recommend any particular product. Prices are not guaranteed. Billboard is not responsible for any price changes.
Rock 'n' Rolling

According to D'Ancezune's affidavit, Davoust, AC/DC finished the picture before summer 1980, but asked that no part of the film be released until 1980, because the act was establishing a Netherland Antilles corporation, Little Rock 'n' Roll. The written contract was negotiated. The contract was predated Jan. 1, 1980, in the group's request.

According to D'Ancezune, HSP pacted Fire Films, a Dutch film, for $100,000, which was distributed in the U.S. Aug. 4, 1981. Mensch urged the deal a good one, adding that rock films never did well at the box office. But, the producers charged the inter- and the French music rights with a co-writer of 22,000 francs, the affidavit states. Mensch, it's claimed, was told of the Aug. 12 showing in Reno and said it was fine.

According to D'Ancezune, the French government informed HSP it would not underwrite any films, since it had been given sync and performance rights before it could play music. Mensch referred him to Albert, who referred him to WB Music France. Davoust at first had a French‘ copyright on the rights. D'Ancezune claims Davoust cleared with Albert that he had the French rights, but had got a letter Nov. 26, 1980 from Davoust stating that in France and countries where French language rights apply, HSP had full rights.

In late February, 1981, the affi- davit states, the group’s request, a rep of Albert, saw the film in France and approved it, asking that Albert be noted in the film credits. Davoust rejected the request, but Albert sent the credits which were deemed too lengthy by HSP, so a shorter revised credits was cut and added to the movie, except for the French version which was already completed.

D'Ancezune said he met Sept. 14, 1981, with Krebs who said Mensch was his employer and that Krebs was now assuming AC/DC's man-
agement.

Deibert McClean and the Oak Ridge Boys also shared their first top 10 hip hits in 1981, but both had been longstanding music veterans (although they had never hit the Hot 100).

All of the other acts to break through to their first top 10 singles so far this year had enjoyed prior Hot 100 success: Bruce Springsteen, The Police, R.E.M., Steve Winwood, Grover Washington Jr., Juice Newton, Rick Springfield, Joey Scarbury, Manhat-
tan, John Conlee, Ronnie Milsap and Journey.

Which only serves to make the breakthroughs achieved by Geffen, EMI America, Radio and Millennium all the more noteworthy.

Deibert McClean and the Oak Ridge Boys also shared their first top 10 hip hits in 1981, but both had been longstanding music veterans (although they had never hit the Hot 100).

All of the other acts to break through to their first top 10 singles so far this year had enjoyed prior Hot 100 success: Bruce Springsteen, The Police, R.E.M., Steve Winwood, Grover Washington Jr., Juice Newton, Rick Springfield, Joey Scarbury, Manhat-
tan, John Conlee, Ronnie Milsap and Journey.

Which only serves to make the breakthroughs achieved by Geffen, EMI America, Radio and Millennium all the more noteworthy.

Deibert McClean and the Oak Ridge Boys also shared their first top 10 hip hits in 1981, but both had been longstanding music veterans (although they had never hit the Hot 100).

All of the other acts to break through to their first top 10 singles so far this year had enjoyed prior Hot 100 success: Bruce Springsteen, The Police, R.E.M., Steve Winwood, Grover Washington Jr., Juice Newton, Rick Springfield, Joey Scarbury, Manhat-
tan, John Conlee, Ronnie Milsap and Journey.

Which only serves to make the breakthroughs achieved by Geffen, EMI America, Radio and Millennium all the more noteworthy.

Deibert McClean and the Oak Ridge Boys also shared their first top 10 hip hits in 1981, but both had been longstanding music veterans (although they had never hit the Hot 100).

All of the other acts to break through to their first top 10 singles so far this year had enjoyed prior Hot 100 success: Bruce Springsteen, The Police, R.E.M., Steve Winwood, Grover Washington Jr., Juice Newton, Rick Springfield, Joey Scarbury, Manhat-
tan, John Conlee, Ronnie Milsap and Journey.

Which only serves to make the breakthroughs achieved by Geffen, EMI America, Radio and Millennium all the more noteworthy.

Deibert McClean and the Oak Ridge Boys also shared their first top 10 hip hits in 1981, but both had been longstanding music veterans (although they had never hit the Hot 100).

All of the other acts to break through to their first top 10 singles so far this year had enjoyed prior Hot 100 success: Bruce Springsteen, The Police, R.E.M., Steve Winwood, Grover Washington Jr., Juice Newton, Rick Springfield, Joey Scarbury, Manhat-
man, John Conlee, Ronnie Milsap and Journey.

Which only serves to make the breakthroughs achieved by Geffen, EMI America, Radio and Millennium all the more noteworthy.

Deibert McClean and the Oak Ridge Boys also shared their first top 10 hip hits in 1981, but both had been longstanding music veterans (although they had never hit the Hot 100).

All of the other acts to break through to their first top 10 singles so far this year had enjoyed prior Hot 100 success: Bruce Springsteen, The Police, R.E.M., Steve Winwood, Grover Washington Jr., Juice Newton, Rick Springfield, Joey Scarbury, Manhat-
man, John Conlee, Ronnie Milsap and Journey.

Which only serves to make the breakthroughs achieved by Geffen, EMI America, Radio and Millennium all the more noteworthy.

Deibert McClean and the Oak Ridge Boys also shared their first top 10 hip hits in 1981, but both had been longstanding music veterans (although they had never hit the Hot 100).

All of the other acts to break through to their first top 10 singles so far this year had enjoyed prior Hot 100 success: Bruce Springsteen, The Police, R.E.M., Steve Winwood, Grover Washington Jr., Juice Newton, Rick Springfield, Joey Scarbury, Manhat-
man, John Conlee, Ronnie Milsap and Journey.

Which only serves to make the breakthroughs achieved by Geffen, EMI America, Radio and Millennium all the more noteworthy.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Number (Dot Label)</th>
<th>Suggested Retail Price</th>
<th>SLP Numbers</th>
<th>Suggested List Price of Country Chart</th>
<th>RIAA Symbols</th>
<th>Date / LP Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abba</td>
<td>The Visitors</td>
<td>EMI</td>
<td>8.98</td>
<td>SLP 119</td>
<td>CLP 9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adele</td>
<td>Someone Like You</td>
<td>XL</td>
<td>9.98</td>
<td>SLP 47</td>
<td>CLP 7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aretha Franklin</td>
<td>Think</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barry Manilow</td>
<td>Mandy</td>
<td>Amici</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol</td>
<td>9.98</td>
<td>SLP 39</td>
<td>CLP 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol</td>
<td>9.98</td>
<td>SLP 39</td>
<td>CLP 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol</td>
<td>9.98</td>
<td>SLP 39</td>
<td>CLP 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bee Gees</td>
<td>You Should Be Here</td>
<td>Warner Bros</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Big Country</td>
<td>The距es</td>
<td>RCA</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>piano man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td>Piano Man</td>
<td>Columbia</td>
<td>9.98</td>
<td>SLP 97</td>
<td>CLP 5</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
New York—PolyGram Records have announced plans for a Phase-Out of Direct Marketing Unit.

MCA Lower Price On 64 Impulse LPs

LOS ANGELES—MCA Records is lowering the list price on its Impulse jazz series reissues from $7.98 to $5.98. The new price becomes effective the second week of January.

The new price, says Vincent Con- grive, vice president of marketing, will make the extensive and acclaimed catalog more accessible to jazz buyers. MCA will retain the Impulse logo by incorporating it under the new MCA Impulse banner.

Among the artists which will be available at $5.98 are John Coltrane, Thelonious Monk, Ahmad Jamal, Keith Jarrett, McCoy Tyner, Gato Barbieri, Count Basie, Gil Evans, Chico Hamilton and Tom Scott.

Secular & Spiritual Meet At Gospel Forum


---

Inside Track

PolyGram Plans Phase-Out Of Direct Marketing Unit

NEW YORK—PolyGram Records have announced plans for a Phase-Out of Direct Marketing Unit.

MCA Lower Price On 64 Impulse LPs

LOS ANGELES—MCA Records is lowering the list price on its Impulse jazz series reissues from $7.98 to $5.98. The new price becomes effective the second week of January.

The new price, says Vincent Congrive, vice president of marketing, will make the extensive and acclaimed catalog more accessible to jazz buyers. MCA will retain the Impulse logo by incorporating it under the new MCA Impulse banner.

Among the artists which will be available at $5.98 are John Coltrane, Thelonious Monk, Ahmad Jamal, Keith Jarrett, McCoy Tyner, Gato Barbieri, Count Basie, Gil Evans, Chico Hamilton and Tom Scott.

Secular & Spiritual Meet At Gospel Forum
You can argue about who the most popular singer is.
There's no argument about who's the best.
Al Jarreau.

The man is unquestionably that rarest of commodities, an original.
And more people than ever before are finding out about it.
*Jarreau's latest album is well past gold and closing in on the platinum mark.
It hit the Number One spot on both jazz and R&B charts and cracked the pop Top 10.
*The new single, "Breakin' Away" is doing just that on the charts, like the first smash single off the album, "We're In This Love Together."
*Every date on Jarreau's three-month tour has been a sell-out.
The most internationally-awarded vocalist of our time is Breakin' Away.
Al Jarreau.
Unarguably, The Best.
GET CHIC INIZED!

EVERYONE'S GETTING CHIC-INIZED!
WITH THE FUNKEST CHIC ALBUM EVER!

CHIC'S "TAKE IT OFF." ON ATLANTIC RECORDS AND TAPES.

PRODUCED BY NILE RODGERS AND BERNARD EDWARDS FOR THE CHIC ORGANIZATION LTD.