**ASCAP, BMI Freeze Advances Cite Financial Questions Raised by Indie TV Ruling**

By IS HOROWITZ

NEW YORK—ASCAP and BMI have suspended all cash advances to writers and publishers as they assess the potential financial impact of the recent Federal Court decision outlawing blanket licensing as the music clearance medium for independent television stations (Billboard, Sept. 4).

Already, it is known, some stations have failed to forward their September license fee installments on the apparent assumption that the decision by Federal Judge Lee P. Gagliardi in the class action antitrust suit filed by ASCAP and BMI is an obligation immediately.

At risk is approximately $80 million in annual license payments from some 700 indie tv stations to the rights groups. Any substantial bite into this segment of performance income, estimated to be more than one-quarter of all performance revenues, is certain to diminish severely payouts to publishers and writers.

Meanwhile, attorneys representing all contending parties are attempting to reach some agreement on terms of an order to be recommended for implementation by Judge Gagliardi. But a meeting late last week was not expected to result in a meeting of minds, with the parties firm in their opposing stances.

The draft order brought to the meeting by the plaintiffs in the action proposes an embargo on all performance royalties for one year, during which time neither ASCAP nor BMI, their members or affiliates, could seek a license or claim copyright infringements.

James Quinn, attorney representing the indie tv stations, says this would allow time for a “free market system” to develop. “After all,” he says, “the system now ruled illegal has been in place for 31 years.” Quinn’s position is that royalties for the use of protected music should be paid at the source, by syndicators and other suppliers of programs.

(Continued on page 60)

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**CBS Is Set To Acquire UA Publishing Firms**

By IRY LICHITMAN

NEW YORK—CBS Inc. and MGM/UA Entertainment have signed a letter of intent whereby CBS would acquire the United Artists Music/Big Music operation. The move follows by almost two months the decision by Warner Communications Inc. to terminate negotiations with MGM/UA for the

(Continued on page 64)

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**U.K. Broadens Drive Against Direct Imports**

By MIKE HENNESSEY

LONDON—The British Phonographic Industry will step up its efforts to curtail direct imports by extending its target area beyond the primary parallel import field of current releases.

Catalog items still active in the merchandising pipeline will now be added to the restricted list and the drive against the importation of cutouts, particularly from the U.S. and Canada, will be intensified.

The BPI has estimated that 13.4 million units of parallel import product were brought into the country last year, or about 21% of the total U.K. industry output of 64 million LPs. Comparable figures for 1980 were 14.1 million and 67 million, respectively.

The expansion program was decided at a council meeting of the BPI Sept. 8, with the full support of member companies. The organization has had considerable success in legal action against direct importers and wholesalers.

(Continued on page 66)

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**A&M To Release Supertramp On $8.98 Chrome**

By SAM SUTHERLAND

LOS ANGELES—A&M Records is planning to release the new Supertramp album on premium chrome dioxide tape, listing at $8.98. The disk and cassette, the latter employing BASF tape, will be available late next month.

This would mark the first time that a major manufacturer has opted for the cooler tape stock in a conventional album release. Chrome formulations have been utilized in audiophile cassettes, at higher list prices.

Neither A&M nor BASF executives would elaborate on the plan at press time, with final details of the arrangement apparently still to be set. It’s believed that BASF, which already supplies complete shells and blank tape to Mobile Fidelity Sound Lab, the Chatsworth, Calif., audiophile firm, will be providing only the tape in the A&M setup.

BASF has been Island Records’ supplier for its One-Plus-One prerecorded cassette line.

(Continued on page 64)
At Last, Dolly's "GREATEST HITS" ... and it's everything the perfect album should be. This Grammy-award winner has selected 12 of her best-selling, heaviest played hits and they're all included in a special fold-open album package that features a color photo collage of Dolly's Career.

This album contains some of Dolly's biggest hits ... "9 to 5," "Here You Come Again," "Heartbreak Express," and Dolly's current country/pop hit single, "I Will Always Love You," Also from the Universal film release, "Best Little Whorehouse In Texas" will be "Hard Candy Christmas."

With the release of "Whorehouse," Dolly is in the center of the media spotlight. She's been featured for a week on "Good-Morning America." ... as well as in cover stories with People, Good Housekeeping and Glamour and her 1980 movie release "9 to 5" is enjoying continued success being serviced nationally to cable networks.

Dolly's "GREATEST HITS" ... It's the perfect album ... it's Dolly, need we say more!
Heat," "Kramer" of video taping right infringement movie producers launched. The entire month of October will be devoted to front-of-the-store promotion of midlines before the discs and cassette tapes arrives, stopped in four permanent display bins in prime store areas.

Stuart Schwartz, Harmony Hut

**NRBA Meeting Explores Prospects For AM Stereo**

**By DOUGLAS E. HALL**

RENOS—Much as expected, AM stations and related companies supported last week’s National Radio Broadcasters Assn. conference at the MGM Grand Hotel here. Speaker after speaker advised the 2,800-plus programmers (out of a total attendance of 4,100) that AM stereo “is a go,” with the four-day event Sept. 12-15 that AM can rebound, but that it must offer unique programming which is well in your promotion.” Balon spoke at a session chaired by ABC Radio programming vice president Rick Sklar entitled “Programming Your Station in Stereo.”

There was little new at the convention regarding AM stereo, since it is to be present. In a session the National Assn. of Broadcasters radio programming conference in New Orleans, another banner was launched when Panasonic did announce at an AM stereo session that his company was ready to produce a receiver with three chips capable of receiving any of the four competent AM stereo systems, but most of the players in this context is Leonard Kahn of Kahn Communi- cations.

**ASCAP Foresees Banner Year**

**By JOHN SIPEL**

LOS ANGELES—ASCAP appears headed for another banner year, with receipts for the first eight months of 1982 totaling $234,549,000, a gain of $19,949,000 or 19% over the same period a year ago, when total receipts were $214,600,000.

A West Coast membership meeting here Wednesday (15) was told of across-the-board increases in 1982 receipts. Domestic license fees peeled off $103,781,000, compared to 1981’s $93,200,000 for a $10,581,000

Studios Move On Vid Dealers

NEW YORK—Twelve major movie producers and their home video divisions bought civil copyright—right infringement actions against 10 video retailers Tuesday (15). According to the Motion Picture Assn. of America, this is the largest simul- taneous series of civil actions against alleged pirates in the industry’s history.

U.S. marshals, armed with court-issued writs of seizure, removed from video stores in five states copies of the 11 films as “Smokey and the Bandit,” “Conan The Barbarian,” “Body Heat,” Kramer vs. Kramer,” and “My Blue Popplin’.”

Plaintiffs in the action are Columbia Pictures, Walt Disney, Embassy Pictures, Luxfilm, Orion, Paramount, MGM, the Ladd Company, Universal, 20th Century-Fox, United Artists and Warner Brothers. The retail outlets named in de-

**NEW YORK IN NOVEMBER**

**Billboard Video Confab Set**

NEW YORK—Billboard’s fourth annual Video Entertainment Industry Conference has been set for Nov. 18-21 at the Vista Hotel here.

Offering a comprehensive schedule of events, the gathering will retain the format of past conferences, including two nights of video showcases screening the latest state-of-the-art video products from major sources.

There will cover rights clearances, packaging, piracy, home taping, marketing, retailing, programming, new technology and the creative forces behind video today. In addition, Wall Street experts will give their views on the industry, and recording artists who have ventured into film will include the use of video and film will discuss their experiences. A member of a respected “think tank” will give an exclusive report on the future of the industry.

A new feature for this year’s conference will be a “one-on-one” luncheon Friday (19). Registrants may choose to join a table of 10 headed by an expert they wish to talk with. The Saturday (20) morning retailing session will be open to all retailers free of charge.

(Continued on page 26)

**New York—Midlines take on new visibility as Harmony Hut moves part of its 24-store chain launches its “Soundbank” concept, giving $5.98 product “virtually para-

**Polygram Posts 1980-81 Loss**

**By JIM SAMPSON**

MUNICH—The long-delayed publication of the 1980-81 balance sheet of PolyGram GmbH reveals a loss of approximately $1 million (or 78.1 million Deutsch Mark) on sales of $348 million (around 626 million DM), using the 1980 exchange rate of 1.9 DM to the dollar.

In 1979, the firm lost $246 million or 668.8 million DM on turnover of $341 million (649 million DM). PolyGram is a joint subsidiary of Siemens in Munich and Philips in Eindhoven, with headquarters in both Hamburg and Baarn. Worldwide, PolyGram reported turnover of $1.26 billion or 2.4 billion DM in calendar year 1980.

While the PolyGram group reports only to its shareholders Siemens and Philips, the limited liability corporation in Hamburg is

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General News

Hard Times Hit Australian Market
26.2% First Quarter Drop In Manufacturing Reported

By GLENN A. BAKER

SYDNEY—The hard times predicted for the Australian music market by industry leaders last year have manifested themselves with frightening severity in the first half of 1982. Newly released statistics show an overall 26.2% drop in disk and tape manufacturing during the first quarter of the year compared to the same period last year. The downturn has broken down to a 28.8% nosedive in album production, from 3,058,000 units to 3,392,000, and 23.4% and 22.6% falls in singles and cassettes, respectively.

With no stockpiling in evidence within the industry, this seems to represent an accurate indication of the slump in sales.

A number of factors are seen as responsible, including the much-contested sales tax increase to 32.5% and increasing competition for consumer dollars from home video, television, and record stores. Video hardware and software sales have risen from approximately $200 million in 1980 to $500 million this year; by 1984, it’s expected to be $1.5 billion.

Audio hardware and software sales have spiraled, too, and the local record industry is seeking compensation for losses attributed to home taping via a royalty on blank tape (Billboard, Aug. 7).

Added in amount of demand headlined for 500,000; a 50% rise in interest rates over the last three years; a new average for the country’s population of over 29, the breaking of the $10 barrier for albums; the drastic tightening of radio playlists and the extension of FM radio, and it would appear that the Australian record industry has the deck stacked against it.

Earlier this year, Festival Records chief Allan Hely predicted: “1982 is going to be the most difficult years in over a decade. There must be a rationalization of the industry or the mortality rate will be extremely high. There is simply no place for us all as things stand at the present.”

Not one leader of a major Australian record company is apparently prepared to face the music to the tune for trading. “There is just no hope.”

(Continued on page 53)

CBS Pulls Plug On Its Cultural Cable Channel

By LAURA FOTI

NEW YORK—Cultural programming suppliers and the cable industry may be seeing the end of an era, with a blow last week when the CBS Broadcast Group announced its cultural cable channel would close “within 90 days.”

The channel, which reportedly lost $20 million in its first year of operation, had been much haled, but anticipated advertising revenues never materialized. Exorbitant programming costs also contributed to red ink problems. The service reached few potential viewers.

Rumors about CBS Cable’s death began to circulate around the time of CBS and 200's, a joint venture, to focus in April. Although, the channel was originally to have been part of the joint venture, Fox later decided it wanted no involvement.

Recently, CBS negotiated with cultural pay service Bravo, but was unable to reach any agreement. Bravo, with a 60,000-subscriber base, is reportedly having financial problems of its own.

CBS Cable was a pet project of William Paley’s, and it is significant that the decision to drop the channel was made less than a week after Paley passed away last week.

Only ARTS, a service of Hearst Management Co., and the CBS Radio Network have a basic cable cultural service. ARTS has made less of an initial investment in programming, according to sources.

(Continued on page 56)

Brown Signs Studio Tax Reform Bill

By SAM SUTHERLAND

LOS ANGELES—Gov. Jerry Brown has signed into law the California legislation necessary for the state Board of Equalization to begin setting tax rates for office and other organizations (CEO), the industry coalition formed last spring to contend the state Board of Equalization’s reading of the Revenue and Taxation code.

The provisions of the legislation will set the rate at which the state Board of Equalization will be paid for its efforts to determine the tax rate for the state’s cultural industry. The Board of Equalization will determine the rate at which the state’s cultural industry will be taxed, and the Board of Equalization will determine the rate at which the state’s cultural industry will be taxed.

The bill, signed March 31 by Assemblywoman Gwen Moore (D) and later amended to spell out pertinent exemption for the music business.

Producer and studio owner/operator David Rubinson cites the industry’s prior experience with reme- diated tax legislation as sufficient reason to act. Rubinson said that the mid ’70s passage of a Senate bill to block similar retroactive and “anti-cancellation” provisions was aimed at major labels indirectly allowed for the recent move against independent creative artists. Rubinson is president of Rubinson Group, which announced last spring a new system of Equity financing.

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Legal Action
Alabama Moves vs. Manager

NASHVILLE—RCA group Alabama has filed suit in Federal District Court here to sever its management relationship with T. Howard Hamilton, after learning that Hamilton is a convicted felon. Hamilton was convicted of perjury; in February, he was convicted in July, 1978 in North Carolina of federal wire fraud and conspiracy and subsequently sent to prison.

The complaint filed by Alabama asks that Hamilton, sole shareholder and president of its national management company, be ordered to repay all monies paid him by Alabama. Hamilton was convicted in a Texas federal court in 1974 of conspiring to defraud a savings and loan association; and on July 23, 1982, he pleaded guilty to charges of interstate transportation of money obtained by fraud, a federal offense which resulted in a sentence of five years' probation, a $10,000 fine and a court order that he repay in full an amount of more than $500,000 to persons he defrauded.

According to the filed complaint, Hamilton was the principal investor in a recording company and personal management firm controlled by Larry McBride. McBride was hired by Alabama to handle their recording and personal affairs. After learning that Hamilton had been convicted in July, 1978 in North Carolina of federal wire fraud and conspiracy and subsequently sent to prison, Alabama attempted to sever its management and business services for Alabama, and the group agreed to pay Hamilton a percentage of its gross income for representation.

Singer Tony Sheridan Sues Over Beatles LPs

LOS ANGELES—British singer Tony Sheridan and his manager, Dirk Summers, are suing a string of record companies for $1.35 billion, alleging that recordings by Sheridan were released fraudulently bearing the name of the Beatles.

The local Federal District Court complaint contends that Polydor re-released Sheridan masters for Global distribution under the Beatles' name. Sheridan filed a suit with Sheridan with distribution of his masters. The filing enumerates 18 different Sheridan titles, allegedly re-released as Beatles' sides.

Defendants listed are Polydor International GmbH; Philips S.A. (sic); Decca Records; MGM Records; Atco Records; Clarion Records; Atlantic Records; Brunswick Records; Deutsche Grammophon's Swan Records; Metro Records; Polydor Records; Brunswick Records; A&M Records; Jive Records; RSO Records; Clef Records; A&M Records; Verve; Casablanca Records; Decca Records; Decca Records; Deutsche Grammophon's Swan Records; Metro Records; Polydor Records; Brunswick Records; A&M Records; Atco Records; Clarion Records; Atlantic Records; Brunswick Records; Deutsche Grammophon's Swan Records; Metro Records; Polydor Records; Brunswick Records; A&M Records; Atco Records; Clarion Records; Atlantic Records; Decca Records; Deutsche Grammophon's Swan Records; Metro Records; Polydor Records; Brunswick Records; A&M Records; Atco Records; Clarion Records; Atlantic Records.

Sheridan, a singer and songwriter who was with the Beatles in 1962, allegedly was not paid for the recordings.

Ruling Asked On Hendrix

LOS ANGELES—The late Jimi Hendrix's father and sole heir, James A. Hendrix, and Interlift Ltd. are asking a California Superior Court to mediate a hassle over the release of a movie documentary about the guitarist's 1960s European junket.

The plaintiff states that he has already approved an album based on the tapes for release by Warners Records, but that the defendants are hampering the album's issue claiming $195,000, $250,000 on July 14 and $160,000 on July 23. Both notes carried an Aug. 20, 1982 maturity and were backed by McCall's personal guarantee, according to court records.

Applause Label Is Target Of Two Lawsuits

LOS ANGELES—Applause Records here is the defendant in two different Superior Court suits seeking money.

The first, filed by Polliet & Kaye, who have assigned the claim of a law firm named Phillips, Roddenberg & Tunney, seeks payment of an alleged $185,122.42 due to the attorneys. The second, filed by Nicholas Kerman, also alleged Arthz Mogull, Applause Records president, as defendant. The complaint alleges Kerman lent the defendants a total of $195,000, $250,000 on July 14 and $160,000 on July 23. Both notes were recorded on Aug. 20, 1982 and were backed by McCall's personal guarantee, according to court records.

AFTER TROUBLED SUMMER

Gospel Music Industry Sees Indications Of A Turnaround

By CARTER MOODY

NASHVILLE—The gospel industry has been experiencing some kind of economic troubles as the rest of the music industry this summer, but recent events may signal a turnaround around the business.

Light Records, just sold by Ralph Carmichael to California developer John Ward (Billboard, Sept. 18), should now receive ample funds for growth. The Benson Co., plagued last year by low inventories, cash-flow problems and under-budget profits, will get closer management scrutiny from the Zondervan Corp. (which co-owns Benson with Paragon Associates). Zondervan president Peter Kladder says the parent company will "extort a strong role in handling operations" and appoint a Benson man, the umbrella for 18 gospel labels, back on target. A 30% staff cut in July will remain in effect as the company follows an official position of "doing more with less."

Word Records and Music, owned by ABC, has been lucky in its recession, but still hurt. Nearly all its print advertising was eliminated this year as a means of preventing staff cuts, and the firm continued to pare its distribution costs with independent but recent events may signal a financial resurgence (see related story, page 49).

The Word artist roster has dropped in the past few years from 120 to fewer than 60.

Sparrow Records, which owns Birthing Records and is distributed by MCA, has made major staff cutbacks but has eliminated much of its radio budget and placed a moratorium on co-op advertising.

Another development benefiting all gospel record/tape manufacturers—as well as distributors and retailers—is a burst of major artist product. Amy Grant's new "Heart of a Woman" on Word's Myrrh label is credited by many industry officials as a shot in the arm, drawing thousands into Christian bookstores and gospel shops with its 20,000 units-per-week sales. Others by Leon Paul, pianist Dino Andrae Crouch, and the "Aerobic Celebration" LP are reportedly finding their way to the retail level, and as many as a score of major releases should follow between now and January.

But problems—such as problems—persist. With sales decreasing, backorders are piling up.

Betsy Heady, principal gospel buyer for the Record Bar chain, notes a lot of Benson Co. titles currently out of stock. "We see an equal number of LPs and tapes out. New ones by Joe English, Rick Cua and the aerosics album are on backorder."

The De Giarmo & Key "No Turning Back" is out. We track five titles on Dallas Holm, and four of them are now out of stock. The shortage of catalogs is hurting, too, because we've always done well with Doug Oldham's "Golden Treasury" and the Clark Sisters' "Is My Living In Vain."

Benson sales and marketing vice president Michael A. Biles says catalog sales overall have fallen significantly, ending a cushion of sales that has always supported the company. It will attempt to resurrect (Continued on page 49)
Caprice Records
Chief Is JAiled

NASHVILLE—Don Lewis, head of Nashville-based Caprice Records, has been sentenced to six months in prison for wire fraud by U.S. District Judge James Miller in a Maryland district court.

Lewis will also be on probation for three years and perform 200 hours of community service in return for guilty plea to the charge (Billboard, July 31). The wire fraud charge stems from allegations that Caprice, a custom-record label, booked some 450 unknown singers around the country out of approximation on the system in order to record "deal". Lewis falsely promised in the contracts that the singers would get free auditions, have demos sent to Nashville producers and be provided trips to Nashville for recording.

Although the broadcasts are not scrambled, Strachan says taping without a license or permission of the consumer is prohibited by law. "There's nothing to stop you from staying up and listening, but we will just keep sending warning so you'll have to edit the final tape," he says. In other words, the programming will be a meaningless tape of music with little or no voice-over, and the consumer has no way of knowing what will be on when. "If piracy is the issue, then, we'll just increase the hassle factor," says Strachan. "We know there will be diehards who will want to get around the system." Each subscriber to the system will receive 10 radio broadcasts a month, but friends cannot exchange information on codes. The code that works for one subscriber will not work for another.

Tom Warnock, executive vice president of National Public Radio, says the broadcast system became involved with Caprice in part because it was unable to move from federal funding by 1988. Initially, NPR will limit its origination to what it calls "the same type we do now," according to Warnock. "But as soon as we find the right set-up we'd like to have stations listen to the rest of the shows.

The first Caprice/NPR catalog, to be distributed in San Francisco, will offer 60 albums, two-thirds of them jazz and one-third classical. Off the five hours of material being programmed, three and a half hours will be music, with the rest information. All 60 stations involved with the venture refused to discuss specifics regarding programming, but in livestock programming with work out with record companies and magazines.

Meanwhile the system goes national, stations will be satellite-fed from Washington, D.C. and San Francisco. Whether the public has the system will be in effect 24 hours a day at a future date.

As for questions of signal quality, Strachan says: "Consumers felt our trial copies of tape were better then prerecorded cassettes, although not as good as the final tapes. We'll include Dolby FM circuitry in the final system.

Classical Assn. Elects Directors
Initial Membership Roster Is Announced At Meeting

By IS HOROWITZ

NEW YORK—The newly formed Assn. for Classical Music elected an initial executive committee at its formal meeting here Thursday (9), and announced that it has inked an initial membership list of 184 corportations and 60 individuals.

The group, which patterns itself after the American Society of Composers, Authors, Publishers (ASCAP), and hopes to achieve similar public recognition for its own members, with the aid of one of its prime goals the establishment of a special television award show for clasical music performances.

The proposed awards show and a broadly recognized need for greater attention to music education in the nation's public schools were among major topics discussed at the meeting at Merkin Hall. About 125 individuals attended, representing a wide gamut of interest in classics.

Companies which have joined the organization to date, according to Gerard Widoff, one of the key ACM coordinators, are CBS Records (radio, records, magazines), ABC Records (national), Nonesuch Records, Sine Qua Non Productions, Intercord Internationale, RCA Victor, Polygram, WQXR, WNYC, WNCN, Ambergis Enterprises and the American Mechanical Rights Society.

Corporate members pay membership fees of $250 annually. Due for individuals are $25.

The board is to elect on the interim board, whose term will end July 31. The interim board, which will also elect officers and define early strategies.

Martin Bookspan chaired the meeting, which also heard short addresses on the aims of the association by Ira Moss, president of the Mussig Music Group, and WNCN's Biberfeld.
"Aretha Franklin’s Red-Hot!
Jump To It.★★★★★...

Her stop-start phrasing and her dizzying way of teasing and twirling a note convey an emotional involvement that is quite literally beyond words ... Franklin responds to the most loving treatment she has ever received by exploding with life. Humor, passion and longing sizzle off the grooves!" —Rolling Stone—Sept. 16, 1982

"Jump To It is an unqualified triumph of personality and vocal pyrotechnics... Her voice is as spontaneous as it was on her classic pop-gospel albums of the late 60's. Cut by cut, Jump To It contains the finest pop-soul singing on any album to be released this year!" —The New York Times—Aug. 1, 1982

"Jump To It will more than likely stand as one of her very best. If there hasn’t been a star named after Aretha on Hollywood’s Walk Of Fame, here’s a suggestion: Why not name a whole street after her; better yet, a main street. We’ll need a lot of room for the songs that she has made and for the love needed to pave that street in gold.” —Black Radio Exclusive—Sept. 3, 1982

"Frankiin’s Jump To It really is the best soul album so far this year. Throughout the album, Franklin scats and be-bops with all the cute precocity of a kid showing off in class. There isn’t a false move anywhere, and Franklin has never sounded cockier and more confident!” —The Los Angeles Times—Aug. 8, 1982

Aretha. Jump To It. Simply, a great album!
PRODUCED BY LUTHER VANDROSS

A #1 R&B single! A #1 R&B album! Now exploding all over the pop charts! The Queen, teamed with Luther, for the wildly acclaimed collaboration that has made her hotter than ever!

Billboard Pop Charts
LP: 24**
Single: 29**
**General News**

**Weintraub Looks To USSR, China**

Sets Up Cultural Exchange Project With Hammer

By SAM SUTHERLAND

LOS ANGELES—Entrepreneur Jerry Weintraub is teaming with Occidental Petroleum chairman Dr. Armand Hammer in an ambitious multimedia joint venture aimed at developing arts and entertainment programs for cultural exchange with both the USSR and the People’s Republic of China.

Plans call for projects in film, TV, theater, dance, records and tapes, video, sports and publishing. In line with the fundamental goal of cultural exchanges between the U.S. and each of the two other nations, two newly created companies are being set up to produce projects abroad using both local and Western talent, import programs and projects produced in the Soviet Union and China to the U.S. and other markets, and export products from the West to the Soviet Union and China.

In these countries, the acting firm will be dubbed Armand Hammer/Jerry Weintraub Productions, reportedly in line with Dr. Hammer’s long-standing Soviet and Chinese cultural ties. For the U.S., the company will go under the title of Jerry Weintraub/Armand Hammer Productions.

The Occidental chief has maintained close personal and professional ties with Russia since 1971, becoming instrumental in the earliest grain trade agreements between the U.S. and the Soviets. That cahet has added Occidental in attaining a position as one of the largest industrial firms trading with Russia, with whom the corporation currently holds a $20 million contract covering chemical exchanges.

He made his first visit to China in 1979, and this year Occidental signed its first contract with the Chinese government.

Weintraub remains best known as head of Management III, which began with a roster of musical acts and has since grown to include film and TV talent. Weintraub has also expanded successfully into film, having produced 10 features to date,

with four more films and a Broadway show now in development.

Management III president Bob Finkelstein will be among the executives actively involved in the new joint venture, as will Management III production vice president Mark Johnson and two Armand Hammer Productions executives, Kenneth Locker and James Pugash, both producers.

Weintraub also recently unveiled the formation of a new narrowcast video subsidiary, Intercontinental Broadcasting System, Inc. (IBS) to combine sports and entertainment personalities in programs for cable, pay and satellite systems.

Armand Hammer Productions has meanwhile launched its first TV productions to be produced in the Soviet Union. Already wrapped is a show co-produced with Johnson Fillins for ARC Cable on the Tchaikovsky Competition, filmed in Moscow, was “Backstage At The Kirov,” being produced in tandem with Britain’s new Channel 4 television, is currently filming in Leningrad.

Although it’s known that technological growth in the People’s Republic of China has yet to assure a market for home entertainment commensurate with its population size, most recent estimates of the Soviet market are fairly sizeable. In recorded music, most recent figures estimate shipments of 204 million LPs a year, at an approximate value of $800 million.

**Medley LP Set For Christmas**

NEW YORK—RCA Records is rush-releasing a “Turned On Christmas” album, following completion of the project in London last week by producer Ethel Gabriel.

The package consists of eight medleys of a total of 85 songs, performed by an orchestra and chorus under the direction of Henry Hadaway. The medley titles are “Turned On Christmas,” “Turned On Carol,” “Turned On Reindeer,” “Turned On Toys,” “Turned On Tinsel,” “Turned On Tradition” and “Turned On Cheer.”

Gabriel spent a week and a half at London’s Saini Studios working on the recording, which utilizes the services of four arrangers.

**Rock’n’Rolling**

Steve Winwood Emerges And Starts Talking Back

By ROMAN KOZAK

Steve Winwood is not the most visible of rock stars. He lives in the country in Britain. He has recorded his last two albums alone in his home studio. And he doesn’t tour.

But with the release of “Talking Back To The Night” on Island, he is doing some interviews. So we ask him what he feels about his isolation from the nuts and bolts of the music business. Does it matter to him that a boy running a record store in Omaha or a DJ in Detroit probably will never have the opportunity to meet him?

“Don’t live in the States to start with, and I don’t record here, but then again when I win with a band and went to Cleveland or Dallas I probably saw the inside of the airport and hotel, and then it was back on the bus again, and the airport, and away.

“’It’s a point taken that I don’t actually meet many people (in the music business), but I do phone them. Last time around I phoned shops in the country, which is something I had never done with a group. I did that last time I was here, and there are plans to do it again next week.

“And I went to the distributors’ warehouses last time around, and I had never done that in my life before. I had no conception at all about marketing records. It was wonder(ul) to actually see the people who are doing that. It was a real eye opener. It sounds awful, but I had no conception that such places even existed. It’s amazing,” he says.

Winwood has been criticized in some reviews of “Talking Back” for working alone, which some suggest has led him to a creative rut. But Winwood defends his latest LP. “It may not have the same surprise factor as ‘Arc Of A Diver’ and it may not be as instantly good, but it is not in any way a weaker album,” he says. “It has a certain strength to it that ‘Arc Of A Diver’ hasn’t.”

Moreover, he says that he is now interested in playing with other musicians, and eventually producing new bands.

“I’m not going to do a world tour, but obviously if I get a band it is in my interest to play in as many places as I can,” he says. “I’m really after that, but it is not going to last too long. I’m quite keen to do produc-

(Continued on page 64)
Rockbill Debuts In Europe with Roxy Music Promo

By ALEX FOWLER

LONDON—Rockbill, the U.S. marketing company which specializes in setting up "promotion marriages" between rock acts and corporate sponsors, is moving into Europe. Its first step is a deal uniting Roxy Music with clothing manufacturer Levi's.

The seven-year-old firm, which has opened a London office to coordinate its European push, will also be bringing Earth, Wind & Fire's advertising campaign for Panasonic to West Germany, Britain, and France.

In the U.S., Rockbill has been responsible for liaisons between Rod Stewart and Sony tape, Blondie and Pioneer audio, and, in its most highly publicized deal, Jovan perfume and the Rolling Stones.

Jay Coleman, founder and president of Rockbill, believes that in today's competitive leisure market, rock acts need more than just an aggressive record company, a smart manager and a good publicist.

He sees Rockbill's venture into Europe as a natural progression for the company, allowing its many multi-national advertising clients a cost-effective doorway to greener pastures.

"Sport sponsorship in European countries is so saturated that its effect is totally isolated. It's been cluttered and ineffective," he says.

"But music is, quite simply, an international language, especially for young people. Sponsoring a suitable rock act can provide a focused platform for international advertising."

Although fairly well established in the U.S., corporate tour sponsorship is rare in Europe, and particularly in the U.K. Rockbill is well aware of European skepticism towards advertising-sponsored rock. Reflecting on the company's success in the U.S., Coleman explains:

"When we started up in 1976, advertisers steered well clear of rock because it was part of the so called 'counter-culture.' Likewise, rock acts were afraid of involvement with advertisers who would commercialize or repackage their work.

"In the '80s and early '70s, this may have been true, but today young people relate to music mainly for its entertainment value. They go to concerts to enjoy themselves and to be with their peers."

Pat Ross, one of the company's London-based directors, stresses the importance of "marrying" the right

(Continued on page 34)
William S. Paley, who will be retiring as CBS chairman (Billboard, Sept. 18), has written a brilliant chapter in the history of the world’s communications, home entertainment and record industries, as well as the numerous other fields he touched.

His contribution to the record industry has been such that they have shaped the course of the record business throughout the world.

It was under Paley’s leadership that Columbia Records pioneered the microgroove LP. Today it is the world’s standard format for album production.

It was his guidance that led Columbia Records to launch the Record Club. He saw in the club a concept a means of expanding the business of the music industry. Barefoot hospitality.

It was Paley who provided the proper creative climate for his carefully selected executives. And it was he who armed them generously with the budget to build artists, seek new sounds and generate that spark of excitement that so often ignites the record business.

It was also Paley’s vision that recognized the vital importance of creating a record industry. It was with his support and encouragement that CBS became the first U.S. firm to establish its own record company in foreign lands throughout the world.

The record industry did indeed reap a rich harvest when Bill Paley decided 44 years ago to enter this field. He bought the Allies in 1938, changed its name to Columbia Records and brought it under the wing of his then fledgling radio network.

The entire record industry has benefited from having in him one of its most unlikely, his courage and his business acumen.

By VINCENT FUSCO

The Making and the Money

I entered the music business because of the music and the money. It is a business in which it is not necessary to belong to the light music record industry.

In most cases, if you hit it you got paid, no matter your age, creed or political affiliation.

But the music industry is changing almost daily. Light taping, record fact is renting film. Video games are all in competition for the same entertainment dollar.

Still, people love music. Artists continue to create. Radio continues to expand and record companies will continue to compete for and develop talent.

That we face: is how to get everybody involved paid for their efforts. Record companies should not fight what is already there or, what is coming around the next turn. They must find ways to participate in the new methods of merchandising.

‘Record labels must find new ways to participate in new formats’

blank tape royalty will certainly help, but other avenues for income sharing must also be found. Perhaps we can tie in with a radio network to have a licensed pre-release program of entire albums specifically for the home taping audience.

Record companies could then command sizable fees for these broadcast, and I am sure blank tape manufacturers, among other companies, will want a piece of the action.

Record companies either will have to go into the record rental business or work with retailers, learning how to cost effectively, which are the keys to joint efforts involving blank tape manufacturers and other record companies.

Recording artists and artist management are beginning to work more closely for cost conscious production and stronger

The companies can seek new ways to participate actively in merchandising and in live concert promotions.

If record companies take some of the risk and add to the success, they certainly should enjoy some of the profits.

We are now seeing the remarkable rebirth of Columbia Records. It is growing to the point where we may soon have companies like Miller Beer, Lev’s, Johnnie Walker, etc. with their own artist rosters. These sponsors can be added to the merchandising tools available.

I believe we witnessed the growth and impact of MTV, the resurgence of 12-inch club records, the cross promotions of music and television soundtracks and themes. We have only begun on the road to establishing the proper tie-in merchandising tools available.

Vincent Fusco is managing director of Peter Pan Industries’ Artist Series. The company is located in Newark, N.J.
Five Added To NARM Group

LOS ANGELES—The greater rapport between record manufacturers and retailers sought by the National Assn. of Recording Merchandisers (NARM) is getting a boost with the addition of five new advisory committee members to the Oct. 6 meeting at Houston (Billboard, Sept. 18).

Added as retailer advisory committee members are: Scott Young, Young Entertainment, Atlanta; Ira Heilicher, Great American Music Co., Minneapolis; Ann Lieff, Spec's, Miami; Sterling Sound, Record Factory, San Francisco; and Maryann Levit, The Record Shop, Minneapolis.

Welcoming the new members to the Houstonian Hotel gathering, committee chairman Jerry Adams, Music, Nashville suburb. He says, "Both feel the stores' policies are important to all in the stores' sales, retailing.

Ready single for "wiser purchasing" and "keeps inventory at a level so that even a small store can make a living out of its operation." The store comes in at $8.98 have a shelf price at Turntable/Paradise of $7.99. Albums on sale are ticketed at $3.99 to $6.99. "We don't give our merchandise away," Feit summarizes, "but we do give discounts."

Another important stock in Feit's product mix are cutouts and midline albums. "We do a big cutout business in most of our locations," he says.

The Paradise stores will retain their name, Feit notes, and will exist under the Turntable/Paradise corporate structure.

DAKOTA JAMMERS

By JOHN SIPPEL

This is the second part of a two-part report beginning last month on how young entrepreneurs are successfully operating a retail store chain and concert production business.

LOS ANGELES—To some extent, the music industry, Dan Bredell and partner Tom Teply stand for Mother's Record Stores. To another, the duo means concert promotion success in most of the North and South Dakota area (Billboard, Sept. 25).

The store's high and low point in their concert production career came after May 28, 1978 and the first Dakota Jam, grossing $18,000. They quickly scaled a second Jaxx outlet, and only to see it destroyed by a tornado.

Referring to the storm (it wiped out their stock, LJC, Little River Band, Climax Blues Band and Cheap Trick date), Bredell says, "It set us back a bit, but in another sense, it established us. People were griping about ticket refunds. We owed everybody. Our suppliers knew it was bad. But by a year later, everybody was talking about the two guys who paid back over $50,000 we dropped in the second jam.

"By the end of the summer of 1979, we were back on our feet and opening a 1,200 square foot store right near the campus of Univ. of South Dakota in Grand Forks. It was an overnight success. We closed Budget Music. It had gone disco and when disco died, that store went with it," Bredell states.

"To keep us busy, we took over a local concert in the S. Dak. mall, right near the Civic Auditorium. It was perfect for us.

A little later, Bredell himself purchased a 5,000 square foot one-story building in Moorhead, where he houses a Mother's Records store, their Tri-State one-stop and a record/ tape warehouse.

In the past few months, Mother's really went vertical. A combination new record store/record store, Bredell with his wife, Darby, outfitted the clothing store. "We went to New York and visited clothing stores for the gear. So, it's slow. I've made some changes within the store that will have moved sale records to the back. People are forced to walk through the wall, exposing them to more merchandise.

Not every Mother's Record opening has worked. Fifteen months ago, the chain opened its largest location, 3,000 square feet, in St. Cloud, Minn. "We couldn't sell records. They didn't know Mother's. We couldn't fathom the market. We closed up. Maybe it was too big," Bredell says.

The inventory from the St. Cloud store was spread out over the other stores. The fixtures are in storage, awaiting a lease later this year in Bismarck.

"Though retail is tough, we are concentrating more on the stores and concerts are getting less of our attention," Bredell says. But concerts are tough, too. Their recent mix of Blue Oyster Cult, Aldo Nova, La hornet, and other local bands already pull $150 to $500 a head. Though it's uphill, Bredell says cutouts are "worth the effort."

Nevertheless, that all his employees are invited to concert with the promise that they can meet three bands if they have the gig. This is important to build employee loyalty, both Bredell and Ted Road correction.

Both feel that in the current period of economic instability, used albums will take a more significant part in the stores' grosses. The old church in downtown Fargo stocks about 3,000 better-than-average used LPS. "They range from 99 cents to $6.99. "We don't give our merchandise away," Feit summarizes, "but we do give discounts."

Another important stock in Feit's product mix are cutouts and midline albums. "We do a big cutout business in most of our locations," he says.

The Paradise stores will retain their name, Feit notes, and will exist under the Turntable/Paradise corporate structure.

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Labels Offer A Plethora Of Product For Youngsters

By ED HARRISON

From Walt Disney's most cherished characters to Pac-Man, the world's cartoon characters can appear anywhere. For Big Bird, Bert and Ernie to more sophisticated sing-alongs, language instruction and electronic gadgetry, the prerecorded children's record market is perhaps the most overlooked sector of the record industry.

Whether manufacturers choose to capitalize on identifiable cartoon and fairy tale characters, trends, or more educationally stimulating motor and verbal skill developers, children and parents have a plethora of product to choose from.

From a consumer perspective, there is a wealth of moderately priced product ranging from 12-inch and seven-inch records, record book and cassette/book packages with picture disks to higher priced record or cassette packages with accompanying instruction or read-along books. Children's records benefit not only from affordable pricing, but from accessibility at toy stores, grocery stores, mass merchants, mail order, and specialty shops in addition to record and tape outlets.

For the retailer, children's records represent high profit margins, limited competition and the luxury of not having to rely on airplay to move product.

According to NARM research, children's records reportedly represent 22% of total volume of product priced below $5.98. In accounts for 12% of volume at the rackjobber level and 4% at retail.

Manufacturers, ranging from stalwart companies that have been in the business for decades to young upstarts, are aggressively entering this market segment and has quadrupled since 1976. Growth of the cassette business (in products) has been accompanied by cassette/book as a 25% of the overall growth. The new “Mouseketeer,” are part of its premiere series.

Accordance with the Nancy Rathman, manager of advertising and publicity, Disneyland volume has increased 12% of overall retail and has quadrupled since 1976. Growth of the cassette business (in products) has been accompanied by cassette/book as well as the triple platinum “Mickey Mouse Disco” contributed heavily to the label’s success.

Available in department stores, mass merchandisers (primary outlets), drug stores, gift shops, supermarkets and record stores, Disneyland product can be found by retailers in a variety of floor spinners, easels, counterspine and cassettes. For Pac-Man, Mickey and Minnie header cards. Returns are minimal, says Rathman. “For our product, there is no return, it is rare defect. We’re also very conservative in our return practices.”

In five years, Kid Stuf Records has already become one of the leading merchandise of children’s records. More than 100 pieces of product were scheduled for release in 1982. Kid Stuf’s 12-inch sales, markets records, cassettes and read-along books and picture disks by such well-known characters as Strawberry Shortcake (six biggest seller), Marmalade, Raggedy Ann & Andy, Benji, Theandin Bear and others. The latest member of the Kid Stuf family is Pac-Man, whose music “We try to bring it close to the traffic aisle as possible.” Blacksmith, “We stock Kid Stuf, AA Wonderland, Disneyland, Sesame Street, Pan and SuperScoope. We wish there were more children’s tape playback units. The only one I know of is the SuperScoope unit made by Fisher-Price. We think more low-priced units made specifically for a child and we’ll sell more cassettes.”

Blacksmith favors timely promotions, such as cross-promotions fea-uring Disney classics revivals, such as the recent “Bambi.” Two or three times annually, Meyer stores in conjunction with kid labels run a complimentary ad. The most successful promo has been a Children’s Music Festival, a 10-day sales period.

Kid Stuf recorded and published product is available in toy stores, supermarkets, and mass merchandisers as well as record/tape outlets. The firm supplies dealers with display material including posters and shelf cards. Advertising plays for in and out promotions and complete department store marketing.

Peter Pan reverses primarily with and through their accounts, using the Parent’s Guide and some of their characters, such as Irwin The Dynamic Duck and Barney Book Bear, do it in-store.

Another fixture in the children’s market is Sesame Street Records. The label, which releases eight to 10 albums a year, has four new ones coming, including “For The First Time,” “Sesame Street Sing-Along,” featuring the Muppet and Sesame Street cast; “Big Bird Presents Hans Christian Andersen,” comprised of Frank Loesser’s music from the film starring Danny Kaye; and “Exer-size” featuring Big Bird leading children through exercises.

The Sesame Street catalog includes about 50 titles, with 10 of them available in book/record and book/cassette configuration, at $2.49 and $4.98 respectively. According to Art Denish, director of marketing, toy stores are becoming an increasingly vital outlet, with the Toys R Us chain accounting for 25% of Sesame Street’s business. Denish reports that mass merchandisers such as K-mart, Sears and J.C. Penney are also very strong with the Muppets.

Sesame Street supplies dealers with various kinds of point-of-purchase displays, including a very identifiable Big Bird hangup. “We market our product at low positions so children can see them,” says Denish.

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Shy Raikerr  Art Denish  Irv Darfler
One-Stops Once Again Stocking Children’s Product

Los Angeles—When Kiddie record makers started to sell direct to mass merchandisers and retail chains almost two decades ago, a converse trend toward the deletion of such product by the nation’s one-stops began. But the pendulum traditionally swings both ways in American industry. Some one-stops are again stocking moppet product. Musicanza, a Wantagh, N.Y., one-stop, is unique in that owner Al Rubin stocks and distributes only children’s product. Rubin backed into the business. He started with a small pop label, Musicanza. About eight years ago, while distributing and promoting “Energy Crisis,” a pop single, he contacted Marshall Frankel of Pan American Distributions, Chicago, about handling his 45 in that area.

Frankel turned him down, but he countered with his own proposition: that Rubin handle Disney Latin recorded product in the New York City area. Rubin accepted. Now he handles Sesame Street, Folkways, Superscope and English language Disney, along with more specialized lines like Pathways and Ultra Sound.

Musicanza stays in touch with more than 350 accounts nationwide by printing and mailing catalogs every three months or so. Included among his accounts are retail stores, libraries and schools.

ASCAP lyricist Rubin and his songwriter partner Bernie Baum, who wrote “Music, Music, Music”—among other songs, are collaborating on a series of musical vehicles pointed toward youngsters based on a song they co-wrote in 1949 when they were neophyte writers in a Bronx neighborhood. Recently they worked out material for two Dolly Dimples LPs, “Fever” and “Disco.” They are currently packaging a kid-matinee show for Long Island movie theaters, which would be built on the Dolly Dimples character. They hope to use this showcase to sell a show for cable tv.

“You’ve got to stock kiddie records,” is the way Sam Ginsberg of City 1-Stop, Los Angeles, sees it. “We distribute Peter Pan, Kid Stuff and Disneyland. It’s hard to estimate what percentage of our gross it is; maybe 25%. But all our accounts at some time during the year want kiddie records. We distribute in all configurations, LPs, cassettes, book and cassettes and/or records. The picture record has been really important. The Disneyland picture

Worldvision To Launch Family Video Campaign

New York—“Parents have to cater to their children’s needs,” says Worldvision Home Video director of marketing and sales P.J. Leone, explaining why children’s video is a growing field.

Worldvision, based here, plans a market entry later this year with family-oriented entertainment featuring such cartoon characters as Scooby-Doo and Casper, as well as full-length animated features and other programming. Marketing plans are being developed now.

“Up until now,” says Leone, “the prerecorded videocassette market has only switched its emphasis from pornography to feature films. Now you’re seeing a move to other areas, one of which is children’s programming.

“A large group of people is recognizing the viability of children’s programming, especially for sale,” Leone continues. “Children watch the same show over and over. That’s an important factor now, when the industry is trying to make the move back to sale.”

Additional Worldvision titles include “Jack And The Beanstalk,” incorporating animation and live action and starring Gene Kelly; “Black Beauty”; and “Scooby Goes Hollywood.”
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**Special Report/Kiddie Records**

**Rackjobbers See Kid Product As Major Growth Area**

*Continued from page 14 between military and civilian locations. “We see a breaking field with video.” the Largo vice president of marketing forecasts. “We are stock-
ing every bit of to product available and are anxiously awaiting new firms like World Vision, Hanna Bar-
bera and Talit Broadcasting product. While video does well domestically, the real pride of ownership in video-
cassettes manifests itself overseas, where sale outdistances rental.” Largo constructs an own lower fix-
ture with small steps suited to the child. “The Disney fixtures are ex-
cellent,” Lara says. “You can cus-
imize them in a sense using peg-
board and other devices,” he contin-
ues.

Largo also attempts to put kicker recorded product into its toy depart-
ments. Largo likes kidsks because they offer a wide range of cross-poll-
nating promotions within a depart-
ment store. Product like the Smurfs, Strawberry Shortcake and Pac-Man provides an easy link with dress, sports, and even food departments, he has found. These correlative pro-
motions are working through Justin Dudley, Largo’s vice president, mer-
chandising.

Lara emphasizes that the industry can’t neglect videodisks when it comes to kidde purchases. Though that configuration got a late start, it is presently showing Largo a faster growth than video, Lars.

United’s Syd Silverman backs up Lara’s conviction about putting kidisks into every department poss-
sible in their accounts’ locations. United recently tried packaging a kids disk month, in which more than 450 different products were com-
bined in a month-long campaign.

Silverman says United just com-
pleted what he considers one of the most fruitful promotions ever with Disneyland. “Color Your Way To DisneyLand” attracted more than 6,000 entries in the 23 Jefferson/ Ward stores in Florida. “The big thing about the promotion was the traffic it created. If they didn’t have the newspaper ad, they had to come in and get the entry, look it home and color it and then bring it back. It also helped to sell crayons and color-
ing books, where the kids could practice.”

Silverman agrees with Black-
smith, citing the sparsity of kid-
directed tape playback units. He has also found that such catalog show-
rooms as Best Products and H.J. Wilson are excellent movers of chil-
dren’s recorded product. He sees a natural tie-in in this type of location for more mopet kid tape decks.

Disney is the overwhelming force in the children’s record business. According to a Spring-82 survey of children’s record purchases by a leading research organization... 

- 7 in 10 records in a child’s record library are on the Disneyland label.
- More children specifically ask for a Disneyland record.
- Disneyland is the record most likely to have been purchased last.
- Disneyland Records are purchased at a rate twice as fast over the nearest competitor.
- Mothers view the Disney characters more favorably than other characters.

The formula for survival in the 80’s is quality, value and sell-through. With Disneyland Records you get all 3. Stock the full line this fall.

*Other products included in survey—Sesame Street, Strawberry Shortcake, Smurfs, Muppets and Supercarries.*

For further information contact your local Disneyland Vinyl Records Distributor or Disneyland Records, 350 S. Breaa Vista, Burbank, CA 91521. (213) 840-6660.
Special Report/Kiddie Records
Two Distributors Carry On A Long, Proud Tradition

SEATTLE—While Pacific Record Service, Seattle, and Western Record Sales, Richmond, Calif., also peddle cutouts, they are probably America's top independent distributors of kiddie records and tapes.

In this respect, they are unique, listing Disneyland, Sesame Street, Kid Stuff, Peter Pan and SuperScope as lines they distribute in Billboard's annual International Buyers Guide.

Seattle's Jim Huffine and Richmond's Vern Cupples carry on a proud and long tradition in their loyalty to children's recorded product. Huffine follows in the footsteps of his father and uncle, now retired, who for more than two decades represented Decca in the Northwest. Cupples, too, broke in with Decca, eventually moving to the Bay area from Pittsburgh, where he long managed the branch for the Kapp brothers.

The two have successfully applied the Decca catalog-selling strategy to the marketing of moppet albums and singles.

Four salesmen actively call on more than 200 retailers ranging from California through the Northwest, operating on the theory that stores must be personally called upon. Take the specific case of Denny Vaughn, 30-year veteran of independent and branch distribution in Salt Lake City and later San Francisco.

Vaughn, like his three counterparts, John Edgerton, Charley Able and Bill Lawrence, carries a full sales bag. In it are not only his most recent catalog sheets, but more importantly, inventory sheets which make it possible for him to check the inventory of each store he calls upon. You'll see the bespectacled Vaughn working with a looseleaf folder of such sheets, each of which is sheathed in plastic. When going through children's product browser boxes, Vaughn pencils in number of units of product beside catalog numbers with a red wax pencil. Using this pencil enables Vaughn to erase the pencilled-in numbers with a Kleenex after each store visit.

After Vaughn has done his inventory in a Tower Records, DJ's Sound City or Record Factory store, he visits the manager, with whom he personally discusses replenishment of stock. After that, he displays his new releases. Vaughn literally writes his own orders, according to Don Jenne, co-principal of the Seattle-based DJ's stores, which range from Alaska through the Northwest to Hawaii. Though he knows the product levels DJ's wishes to maintain, Vaughn always tries to involve the store manager in his individual unit orders.

Both Pacific and Western offer a variety of prepacks for Christmas, starting in September. The prepack can be ordered as is or may be ordered individually as to quantity. Both distribution points are capable of supplying a wide variety of counter and floor fixtures and dumps provided by the various manufacturers they represent.

“We certainly do guarantee all our kiddie merchandise,” Cupples states. “Remember, we back up the account by the personal visit of the salesman. But kiddie product is the most consistent repertoire there is.”
**Children’s Video Promotions Help Boost Volume**

By EARL PAIGE

LOS ANGELES—Retailers of prerecorded video and video games agree that children’s products can provide a valuable hedge against the ups and downs of the hit movie business, and that special promotions for such products can help to lift volume during lull periods.

Manufacturers and suppliers are usually eager to supply merchandising aids and hot product, but retailers pace suppliers constantly, re- sourcefully pushing catalog and doing their own thing.

Possibly no other video retailer has as potentially an exploitative children’s birthday list or program than Video Village, Philadelphia, which maintains birthday logs on 10,000 club members and does everything but exploit the birthday in terms of merchandising.

The attitude of Jack Grimes, owner of the three-unit chain (soon to expand by two more plus a separate company store), is typical that “if you do birthday giveaways as a promotion you’ve had everybody and his brother in here all day long yelling for his free video rental.

“But more than this, we find that by using the birthday list as a surprise element it is much more effective.” We actually give away a lot of things. I treat my managers like they’re bartenders and this is how they think in regard to customers. If you’ve ever been in a bar and the bartender bought you a drink, you remember that bar. It’s all part of good will.”

Thus at Video Village, mothers with children are constantly being surprised and amazed when Grimes’ staff presents the birthday child with a birthday kit, the chain assemblies, and announces that the movie rental for the party is on the house for that day.

Grimes says the basic program for the birthday kids—ballons, hats, plastic pins and so forth—started when Disney brought out a package or a one-time basis. “We then went one step further and created our own kit. It’s for eight kids.”

Grimes is quick to point out that “While our birthday program may seem like a potential gold mine for each retailer, who come in renting and buying children’s product, it is basically for all of the ‘Mom and Dad’ in the birth of the customers as a basic part of our rental file card system.”

Video Village, sells children’s video promotions continually. “For space invaders we gave out 3,000 necklaces. We will give out puzzles. Little League, Cinco de Mayo, kids’ birthday.”

Unlike other video retailers, Grimes is discovering that there is a growing proportion of sales versus rentals in terms of children’s video product, as children grow into the children’s cartoon or movie—for example, “The Wizard Of Oz” is often rented.

“This goes for titles such as ‘Grease’ as well, where you’re talking kids 7-12 who rent it over and over and know every song in the movie.” At some point the parents realize their kids are getting to buy the movie than to rent it over and over (Video Village’s club rental fee is $3 per day, $5 for three days and $8 over weekends).

One video retailer whose sales do not renew anywhere near his rentals is Tom Keenan, Everybody’s Video Vault, Portland. This is a department in seven Oregon and two Washington record/tape outlets. “As a parent, I find it unreasonable to pay $19.95 for a Disney 45-minute cartoon that has run for years on television. I think children’s video product is priced too high and this worries me a lot,” says Keenan.

On the other hand, Keenan says his company is “fully committed” to children’s video product and finds that it “does not have the ups and downs” of the hit movie business. He says each store is stocking from 60 to 80-titles of children’s videocassettes. The chain is just now “seriously considering” videodisks.

Most children’s product rents for $3 a night, with the rental return period usually extending until 10 p.m. the next day. “Except for Fridays when our doors are open from 10 a.m. to 6 p.m., the shop is open 10-10. General rental fees run $3 a night.”

Everybody’s Video Vault stages regular Saturday children’s programs. These are characterized by renting several costumes from a costume shop and having the store personnel dress up as various charac- ters. The program rotates during the day from one store to the other, say 10 a.m. to noon at one store, then noon to 2 p.m. at the next and so on, with messengers used to ship the costumes from one store to the next.

Children are photographed with their favorite characters while car- toons run in the store, and usually a special price like a two-for-one is offered on video as well as audio product, says Keenan.

Four to eight costumes are usually rented for the Saturday promotions, which adds up to a reasonably priced promotion.

Keenan, a panelist at the recent Video Software Dealers Assn. meet- ing, seemed to stun the audience by asking if video retailers “closed during December.” His point was that retailers should stock greeting cards, do gift wraps and be totally involved in merchandising seasonal products.

With that attitude, children’s product is a natural at Everybody’s Video Vault, where entire promo- tions might revolve around personal- ity dressed up in Mickey Mouse outfits and promoting the “Mouster- cize” title.

Even video retailers go to the extremes in merchandising children’s product that Gale Pierce does. Pierce runs Video Exchange Unlimited in Brandon, Fla., near Tampa.

Actually, Pierce pushes every- thing to the limit. Her business card, for example, lists: “Large selection of prerecorded tapes (Paramount, Warner Bros., Columbia, 20th Century-Fox), video games and car- toons (Atari, Odyssey, Intellivi- sion), video cassette recorders, quality blank tape, video hookups & accessories, color camera sales & service.”

In fact, the business card itself was part of a promotion key in some respects to older children when she teamed up with a book store owner and had the cards placed inside a pocketbook promotion for Pac-Man. She loaned out her last video game and helped the dealer stage a total promotion.

Pierce is especially patient with children of all ages in terms of getting them into video games. She stocks games for four and five-year-olds. “What I do is work with the child and the parent to see if the child understands the game and can play it. I also spend a lot of time at CES each year checking out all the games.”

My mother (Doris Kenney, head of Brandon Accounting and along with Gale a panelist at VSDA), thinks I’m crazy for spending all that time, but I want to know what kind of product I’m offering children.”

Video Exchange Unlimited child- ren’s promotions take on the aura of an extravaganza. Recently, Pierce recruited two actors from a local thea- ter group to dress as clowns for a balloon festival tied in with a hot air adult balloon contest in a local park. (Continued on page 22)


Labels Offer A Pilethra Of Product For Youngsters

Continued from page 14

Because Sesame Street Records is part of the non-profit Children's Television Workshop and subsidized through public funding, advertising is kept to a minimum. Instead, the label relies heavily on the Sesame Street TV show to reinforce Sesame Street characters.

Demand is very bullish on the children's record market, stating: "In very depressed times, the children's business has prospered."

One manufacturer going all out to push children's product is AA Wonderland Records, which supplies various designs in fixtures to retailers at no charge, according to Al Berger, vice president.

A vociferous proponent of marketing children's records and tapes, Berger spent many years in the toy business, which he claims still does 35% of an estimated $150 million total annual volume of children's prerecorded product sales in the U.S.

AA Wonderland thus makes sure dealers have adequate displays in prominent locations. Supplied are floor and counter units as well as shelf extenders in corrugated as well as metal for permanent featuring.

Hottest product for AA Wonderland in the Smurf series. Berger claims "clen to platinum" status for the initial two releases. "All Star Show" and "Singalong." The new release is "Best Of Friends."

The Smurf series is available in both LPs and cassettes. In tape, Berger says the firm supplies three configurations: spaghetti box, Norelo box and blister card. Cassettes were $9.98 last but are now $8.98, the same as LPs.

On Wonderland, the company is releasing three LP and cassette packages in the $3.98 line. "Danny Dunn & His Homework Computer," "Fiddle Dee Dee" and "Casey." Berger contends that the children's record business targets children as young as five months. In fact, the "Fiddle Dee Dee" package is designed by Wonderland as a "baby's first record."

More attention is being focused on book and disk packages by AA Wonderland. Now it is listing a series of 12 book and record sets with seven-inch 45 r.p.m. disks and a soft cover book to last for $1.79. The text has large print and full color graphics.

Six book and cassette sets in Spanish are planned. Berger envisions a burgeoning market in the U.S. and internationally. PolyGram is now marketing AA Wonderland world-wide, he says.

AA is also distributing Troubadour Records, a Canadian line, featuring Raffi, whose first two LPs have passed platinum in Canada. The U.S.-distributed title, "Singable Songs For The Very Young," is listed at $8.78 in both LP and cassette.

Superscope Tele-Story, a division of Superscope Electronics, has been manufacturing children's records since 1973. "The children's market is up and coming," states Bill Rosen, assistant vice president. "Everyone wants to supplement and enhance children's education. It's entertainment and educational."

Superscope Tele-Story has a series of 24 classic fairy tales in cassette/book combination that stresses education through entertainment. Geared for ages three to eight, the sets combine a sense of sound and sight. They list at $4.98. Introduced last year was the "Growing Up Smarter" series, which includes a 12-page hardcover book in color, a word-for-word cassette and an educational designed toy for each set to reinforce the lesson being taught. Retailing for $6.95, titles include "Learning To Tell Time," "Learning My ABC's" and "Learning About The Zoo."

Superscope Tele-Story product is distributed through record/rackjobbers and toy distributors and sold by mail order. It is also distributed to the military and overseas. Dealers can display product on floor displays, spinning racks, turning counter displays. Floor racks and pegboards. Coop advertising is available with distributors and dealers.

CBS Records is re-entering the children's record field after a 10-year hiatus, according to Peter Fletcher, product marketing coordinator. Four albums are slated for October release, all utilizing the Annie character through an association with Columbia Pictures. The four albums are "The Original Children's Soundtrack And Story Of Annie," which will include short versions of the film's songs, dialog, and narration and a game board that can be used for coloring; "Annie's Christmas;" "Around And The Mystery Of The Vanishing Locket;" and "Feeling Good With Annie;" an exercise LP.

Fletcher believes that the LP's prime demographic will be 3-11-year old females. Display material will include special cassette packaging on die-cut boards with banners for headline or tack, and rack header cards. The albums, which will also be available in toy stores, supermarkets, mass merchandisers and convenience stores, will be test marketed via television in select markets.

Among the best known and biggest selling characters are the Chipmunks, created in 1958 by Ross Bagdasarian. After retiring the Chipmunks in 1967, Ross Bagdasarian Jr. and his wife Janice Karrman brought Alvin, Simon and Theodore out of retirement in 1980 with "Chipmunk Funk," followed by "Urban Chipmunk" and a Christmas LP.

"The Chipmunks bring back fond memories of people now in their thirties and forties who remember back to the 50's and 60's," opines Bagdasarian. "We get letters from adults who appreciate us bringing the Chipmunks back so they can introduce them to their own families."

Bagdasarian reports that the three Chipmunk albums released in the last couple of years generated $20 million at the retail level. The next Chipmunk LP will be "The Chipmunks Go Hollywood," on RCA, with Chipmunk versions of "Eye Of The Tiger," ""Tomorrow" and others.

A relative newcomer to the children's market is two-year old Aim Records, manufacturers of learning records ranging from Mother Goose, Tom Sawyer, and Pinocchio to "Popular American Folk Songs" and "History Of The West."

Carrying a $4.98 list, product comes in four color jackets with the backs designed for coloring. "Education is foremost in my mind," says Aim president Louis Mercenace. "Kids should have a broad range of learning and I'm trying to find more ways to get kids to read. Raising the literacy level is my goal."

Aim is utilizing the new children's marketing division of Los Angeles-based Music Umbrella to insure that retailers have inventory and product is visibly displayed. Music Umbrella, which will work the West Coast for Aim, is supplying retailers with mobile posters, LP jackets and admat blowups using the logo "Kids Know The Difference Fun And Learning On Aim Records."

"We have our reps meet with store managers to get product out of the back racks and into front displays," says Doug Friedman, vice president of marketing and sales of Music Umbrella's children's division.

If cartoon, fairy tale and other contemporary characters represent one end of the children's record market (Continued on page 24)

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STARS IN A SERIES OF KID DISCS AND CASSETTES FOR THE HOLIDAYS!

Annie, star of the most successful movie soundtrack of the year, presents her own line of specially-priced children's albums on Columbia Records and Cassettes.

Highlighted is the initial series: the "Original Children's Soundtrack and Story," which tells the story of the movie with narration, dialogue, music and sound effects. Included in this deluxe package are scenes from the film that can be colored in! Also featured in the line are three brand-new adventures—"Annie's Christmas," "Feeling Good With Annie" and "Annie And The Mystery Of The Vanishing Locket."

Alum and cassette graphics for the series will feature the Annie characters—cassettes will be blistered to 4-color 12" boards that can be racked or displayed on hanger trees.

The millions of kids who fell in love with Annie on stage and screen can now have fun collecting all her adventures on record. And their parents can feel good about bringing the Annie albums home as gifts. They know that Annie is first-rate entertainment for the whole family!

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Children’s Marketing Division

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P.O. Box 1067, Santa Monica, CA 90406 • (213) 452-0116

Kiddie Records

Retailers Actively Push Kid Vid Unusual Promotions Help Lift Volume During Lulls

- Continued from page 20

For $48 she rented a helium tank, and for $90 she had 1,000 balloons made with the store name imprinted on them as giveaways. All was in readiness by 6 a.m. in an area near the open grounds where the contest was staged. Basically, Pierce maintains an ambiance in her store conducive to parents. She has books children can look through while the parents select merchandise. She has stuffed animals for sale, jelly beans, and perhaps someone walking around dressed in a Dr. Ductor helmet. In terms of games, Pierce does not believe in rentals. “Not when sales are going so well.” She has recently stocked Outlaw, a game selling for $22.95. “People are looking for games that are not about war or battles.”

She is stocking Atari’s Sky Diver, Space War, Human Cannonball and Home Run and runs them at discount $13.95 for certain special events. Activation ranges from $22.99 to $27.95, and she stocks Fishing Derby, Freeway, Kaboom and Stampede.

As for movies, she is stocking around 30 titles and finds the proportion of rental to sales to be around 75:25. She features new releases at $6 for three days and lets older titles out for a week at $6.

Children’s product has caused Pierce to emphasize older titles. “There is a real catalog market. I’m talking ‘Chitty Chitty Bang Bang,’ ‘Doctor Doolittle,’ Magnetic Video’s ‘Adventures Of Tom Sawyer’ and a whole range of older titles.”

Older product spans a whole age range, she has found, mentioning “Battleship Galactica,” “The Incredible Hulk” and “Clash Of The Titans.” “The Muppet Movie,” which won an award at VSDA, rents “all over the place” she finds.

She mentions “Dot & The Kangaroo,” “Romper Room” & “Runaway Robot,” “Looney Looney Rooney” and “Little Lulu” as being among the most popular canons with kids. “I carry a lot of Disney at $59, $69 and $79.”

The question of how retailers become inspired is fascinating to Susan Gee, co-owner, Audio Video Plus, Houston, who admits that at times she has gone overboard—for example, when she promoted a 24-foot tall “King Kong” outside her store.

“In the case of ‘Gumby,’ which was a family entertainment product, it was hard for me to get excited. The kids also didn’t remember it. It was a question of how much could I afford to do.”

On the other hand, with Nostalgia Merchants and a distributor encouraging her, Gee went all out on a children’s week that revolved around a nine-section “King Kong” mural, just constructing it became a large project.

Gee says that it was done by sections using canvases fixed to two by four and oil paint. A network of braces supported it.

The whole jungle theme was then brought inside the store with a landscaping company assisting. Plants, large rocks and two waterfalls were positioned in the store.

One employee was dressed in a gorilla suit and balloons with gorilla faces and the name of the store were used as well. In addition, employees wore jungle hats and popcorn was given out.

With the distributor assisting in the inventory plan, Audio/Video Plus was able to offer movies at $5 and $6 over cost.

To cap off the promotion, Gee won a prize from the distributor that helped defray half the cost of the promotion.

Audio/Video Plus, a single store operation that does not sell through a rental club, maintains some children’s promotions on a permanent basis, according to Gee. One example was an elaborate promotion for “Star Wars” with models of space ships that were lit up with flashing red lights. The store has its own service department, which made this sort of electronic elaboration possible. These models are now permanent fixtures.

“I guess it is a good idea for our regular customers, but new people come in every day and they often remark about the various displays.”

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NEW CHRISTMAS STORY DES

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THE TOWN THAT ARRESTED SANTA CLAUS

THE TOWN THAT ARRESTED SANTA CLAUS

FROM UNCLE WIGGLEY TO E.T.
A Plethora Of Product For Kids

Another leader in the field of spoken word recordings is 20-year-old CMS Records, which releases instructional recordings, music for ballet practice, stories, children's compositions, and folk and fairy tales. "We're into comic books," states CMS president Leon Golon, "but quality recordings." CMS also has a music appreciation series, poetry, short stories and others.

Like Caedmon, CMS relies on reviews from exposure, although Golon says ads are placed in magazines such as Parents. Golon is proud of "Happy Rhythm And Rhyme," which is called from the pages of "My Weekly Reader." CMS obtained rights to it through a licensing deal with Xerox. Texts accompany product and most recordings come with extensive liner notes.

Conversaphone, founded in 1911, deals almost exclusively in the education field, with product teaching spelling, math, languages, vocabulary and children's songs. Product is distributed to schools, libraries and record and book stores. Conversephone gives ad allowances to its distributors, who in turn place advertisements in children's magazines.

Youngheart Records also specializes in educational material through its "We All Live Together" series, comprised of four volumes. Sold primarily to school supply stores and some toy stores, the record/book series is comprised of sing-along, movement activities and original material. Folkways Records has recordings for pre-school, kindergarten, primary and elementary grades. Among the type of records issued by Folkways are historical ballads, children's songs of other countries, literature, science, activities, rhythms, participation and more.

Kimbo Records feature "Songs About Me," children's exercise records and two new recordings, "It's Toddler Time" and "Fun Activities For Toddlers." According to advertising manager Bob Waa, there are 300 titles in the fleet's catalog. Kimbo also distributes popular Canadian singer Raffi to the educational market in the U.S. Kimbo recordings come with booklets describing the activity, lyrics and liner notes all with $7.98-$8.98 suggested lists.

Sparrow Records, a gospel label, has a special "Asgardian" series geared toward children with performances by the group Candle. The 1977 release of "Music Machine" has reportedly sold 750,000 copies. Sparrow's forthcoming release is "Laublies & Nursery Rhymes Vol. 2." According to Billy Hearn, vice president of marketing, all the records have copyrights. Sparrow product is available in Christian book stores as well as record outlets.

Pat Boone, nominated for a Grammy Award.

Mom And Pop Stores Hanging On

(Continued from page 1)

You are not only encouraged by recent Labor Day sales. But they caution that many entrepreneurs will shut their doors in January if they do not see a marked improvement in their businesses.

"We're hanging on—and it's a struggle—but there's still a viable mom and pop business out there," says Joe Noyes, co-proprietor of the Chevrolet Record Shop in Charlotte, N.C. However, he warns that if their profit margins slip any further, "it could easily tilt the balance of the record retail industry."

Anyway, one of 15 one-stop executives surveyed by Billboard, confirms that indie dealers are holding their own by specializing in specific musical categories and sprinkling their product mix with video games and other accessories.

"Their business has contracted, and we're hearing stories about one stops having collection problems," says Harold Okinow, president of Lieberman Enterprises in Minneapolis. "But the ones that survive this year are probably in business to stay."

"The economy is a contributing factor, of course, but the manufacturers are the real cause of the problem. Their policies are so restrictive that we can't even carry the number of catalog titles we used to. And the mom and pop stores can't make any money on his because that's the domain of the chains. It's an impossible situation."

The bleakest picture comes from Calvin Simpson of Simpson's Wholesale in the Detroit suburb of Ferndale. "The mom and pop store is slowly disappearing," he states, "and there's nobody to replace him. Last month we lost five customers who had been in business for an average of three years. They just gave up."

Simpson says that some of the more established retailers in his vicinity are adding such items as blue jeans, sunglasses and confections to their inventories.

"They're turning into the corner candy stores of yesterday, shifting..." (Continued on page 64)
Washington Roundup

FCC Combines Two Bureaus

By BILL HOLLAND

The FCC voted last Tuesday (14) to consolidate its old broadcast bureau and its new cable television bureau into a new branch to be called the mass media bureau.

The Commission says it took the action to provide “a single, integrated organizational structure for administering FCC policies” on AM and FM radio, television, cable TV and emerging television systems.

There will be four new divisions within the new bureau: the audio services division, consisting of an AM and FM branch; a video services division, with a cable branch, a distribution services branch, a local power TV branch and a (traditional) TV branch; an enforcement division, with complaints, EEO, fairness and political broadcasting, hearing and investigations branches; and a policy and rules division, containing allocations, legal, policy analysis and technical and international branches. Coordinating the new mass media bureau will be a new administration and management staff.

The unanimous vote by all of the FCC commissioners indicates a receptivity from within the Commission to streamline the function of the bureaus and a further commitment by Chairman Mark B. Fowler to deregulation and consolidation of resources to promote greater efficiency.

The FCC also voted unanimously last week to relax rules adopted in 1979 governing consumer and commercial electronic games. The loosened verification procedures will permit less burdensome compliance procedures and will allow less stringent radio frequency emission standards. The FCC had initially been worried about interference problems connected with the then-new games. However, home games will still remain subject to FCC approval procedures, although reduction of that requirement has been proposed in a separate rulemaking procedure.

The FCC’s office of plans and policy recently released a new study that looks at such factors as AM and FM power and antenna direction in estimating effects on radio station revenue. One of the findings suggests that more than half of new stations’ revenues come from advertiser dollars not previously spent on radio and less than half come from advertising that previously went to competing stations. Copies of the study will be available soon at the National Technical Information Service, Springfield, Va. 22161.

New Approach To Country Pays Off For WCAI-AM

NASHVILLE—In the 18 months since WCAI-AM, a 1,000-watt daytime operation, dropped its syndicated-country oriented format for one that mixes top 40 country, oldies and mild southern rock, it has become the top country station in Fort Myers, Fla.

“We’re trying to get away from traditional country,” says general manager Carl I. Rubin, and that approach seems to be paying off. Against rival FMer WHEW, WCAI posted a spring Arbitron average quarter hour share of 11.5 to 5.1 in the 18-34 demographics, a 10.8 to 7.7 in the 18-49 grouping and 10.9 to 6.4 in the 25-54 range.

The station is owned by Encona South, Inc. Although playlist decisions are made by music director Kenny Collins, dejays are encouraged to create their own shows within those confines, Rubin says. The deejays, he adds, aren’t “kids,” but seasoned air personalities who are familiar with the music they play. The station maintains two active request lines.

In addition to its on-air activities, WCAI now co-promotes concerts at the Fort Myers Civic Center. “Now promoters are calling me to see what we can do together,” says Rubin. “We don’t make any money, but we benefit from the association.”

Among recent co-promotions have been concerts by Alabama, Kenny Rogers, Hank Williams Jr., Lacy J. Dalton, Bobby Bare, Lee Greenwood and Janie Fricke.

Rubin says that while the Civic Center used to host only two or three country concerts a year, it is now moving to a once-a-month frequency under the WCAI banner.

Radio

Mutual To Bow ‘Multi-Casting’

New System Will Transmit 11 Channels Simultaneously

By ROBYN WELLS

NEW YORK—Mutual Broadcasting System is putting into the multiple channel capabilities of its satellite system by introducing “multi-casting,” the simultaneous transmission of multiple radio programs from a classical concert to a football game.

The system, which uses 11 channels, kicks off Oct. 17 after a six-week period with a phase-in live stereo concert from the New York Symphony Orchestras and the John F. Kennedy Performing Arts Center in Washington. Simultaneous stations in the same market can carry the “NFL Game Of The Week” or Mutual’s basic network newscasts and sportscasts. An additional group of stations, primarily in Texas, also have the option to pick up regional sports coverage.

With multi-casting, a station can play one programming option while tapping another for future use. Seven of the eleven channels will be used for programming: three for network news and sports, one for supplementary services, such as long-form sports and music programs; one for regional sports; and two for sacred music programs. The remaining four will be used for backhaul service.

Mutual believes that with multi-casting, the network will boost its live music coverage in all formats. “In short, this gives us the instant capability to deliver stereo music programming,” says a Mutual spokesman. “For the time being, most of Mutual’s programming will continue to be carried on disk for stations without satellite capacity.

Some satellite distribution will be used for Mutual’s Nov. 20 special featuring Pete Fountain, Count Basie and Woody Herman. The show is being taped in October at Disney World in Orlando.

The “Dick Clark National Music Survey” goes on satellite in January. At first, the show will be available only in mono, with the stereo phase kicking in six months later.

The Mutual spokesman believes that within a year, the technical advancements of multi-casting will be of such high quality that people will no longer be satisfied with programming on disks. “This is just the first step on a long road of technical advances.”

MANY DRAWBACKS CITED

Syndicators Not Sold On Gospel

By EDWARD MORRIS

NASHVILLE—A survey of major format stations seems to indicate little interest in producing and marketing gospel music programming, despite the unprecedented growth in that form of music during the past few years.

The major drawbacks to gospel syndication, according to those surveyed, include the relatively small number of stations that have notable or primarily gospel formats, the diversity of the music and the tendency of gospel station operators to believe that they are the most effective programmers for their audiences.

“Several stations, notwithstanding,” 21’s Dave Scott, the combined data list for his gospel formats is more than 30 and is “growing fairly rapidly.”

A possible group for the “Shinebox” package offered by the William B. Tanner Co., Memphis. The company’s Bob Dumais says has been available for about a year and a half and has “a couple of subscribers at the moment.” Still, Dumais says, Tanner will continue to offer the service “for the time being.”

The picture is more rosy for the AM format. “It is a much smaller market,” he explains, “as there’s not lot of production involved.”

“T ere seemed to be a little higher

(Continued on page 99)

IDOL HOUR—Billy Idol, left, checks out where his self-titled debut Chrysalis album is on the rotation at WMMS Cleveland. Looking on is music director Kid Leo.

(Continued on page 33)

VOX Jox

Britton Leaving KBEQ PD Post

Maja Britton is exiting as program director of KBEQ Kansas City. Insiders say Britton, who helped boost the station’s Arbitron share from a 6.9 to 8.7 during the last rating period, was facing the upcoming book with no adequate promotion moves from Barney Communications. There’s no word yet about Britton’s future plans or her replacement at KBEQ.

Bob Hattrick Communications has been retained by WWDC-AM-FM (DC-101) Washington as music research analyst. Burkhart/Abrams/Michaels/Douglass and Associates continue as station consultants...

Cat Simon is upped to operations manager at KYST Houston, succeeding Hank Moore, Simon will continue his midday shift...Steve Schy joins KOAY Dallas as operations manager at KVIT, succeeding Jeff Lacefield...

Pete Pande is appointed operations manager and manager/anchor at KCNN San Diego, succeeding Jeff Laufel. Pande was news director at KPRO Riverside...

(Continued on page 49)

(Continued on page 49)
The conference was held in downtown Philadelphia, PA at the Renaissance Philadelphia Downtown Hotel. The theme of the conference was focused on the future of AM radio and the challenges faced by stations and their listeners. Attendees included industry professionals, broadcasters, and hobbyists who were passionate about AM radio. The conference began with a keynote address by Paul Harvey, who addressed the audience about the importance of AM radio in today's world.

The conference sessions included discussions on various topics such as AM radio's current state, future trends, and strategies for growth. Panels included discussions on the role of AM radio in local communities, the impact of technology on AM radio, and the challenges facing AM stations in the digital age.

One of the key takeaways from the conference was the importance of engaging with the community and using AM radio to tell local stories. Attendees were encouraged to think outside the box and explore new ways to reach their audience.

The conference also included an AM format show called "AM Format Draws Crowd," which showcased the best of AM radio programming. The show featured a variety of formats, including classic rock, oldies, and talk radio.

Overall, the conference provided valuable insights and opportunities for networking. It was a great event for anyone interested in the future of AM radio and the role it plays in local communities.
**NRBA Conference '82**

**Use New Technologies, Broadcasters Are Urged**

**By ROLLYE BORSTEN**

RENO—In the face of warnings about the harm new technologies can cause, broadcasters, an NRBA panel devoted to "New Radio Opportunities" pointed out that these technologies can also be helpful to those broadcasters who understand them.

"Your band width is your most precious resource," said moderator Dennis Waters, consultant, "You might want to use it for more than your signal." Waters pointed out the value of a joint venture between local radio stations and cable companies. "Skills you have are a cable company doesn't have. There are opportunities in programming and advertising sales," Waters said.

He illustrated his contention with a videotape from WELI New Haven. The station has made arrangements to buy local time and sell broadcast time to Turner's Cable News Network. One minute is devoted to a live video newscast called Radiovision from WELI's newsroom; the other is used to show local advertising.

Meridian, Mississippi owner Chuck Cooper also told of his use of cable, including his AM daytimer during regular operating hours and cable, which at present use is primarily limited to background music. Right now less than 27% of all FM stations use cable, but that will change. Right now, legally, you're not free to use these capabilities. There are regulations on what can be sent but in the future you'll see point-to-point distribution, paging systems and computer usage. A lot of that technology needs to be developed, but a lot of it is here right now," FCC chairman Mark Fowler, in his keynote address indicated that the commission is looking into liberalizing the regulation of sub-carrier.

"AM, too, has incredible growth opportunities in this area," said Peter Tannenwald, editor, Roll and Time, Fox, Kinter, Pietkin & Kahn. "The AM signal is very reliable. Receivers to date do not have the sophistication to interpret the signal are cheaper than with any other system, and such signals do not interfere in any way with regular programming." Tannenwald indicated that uses could include everything from data transmission to utility load management.

"The practical consultant doesn't cost you money; they often prevent you from spending it," said Bill LaBonte, owner of WRK and KFKF Kansas City, who re- counted a positive experience with a technician, stating questions you need to ask yourself when hiring a consultant, continued LaBonte, "are you really the one doing the work? Do you really have the money to afford one? Do you really have the time to follow their suggestions? Will you follow suggestions from someone outside your staff?"

Dwight Douglas of Burkhardt, Abramson and Associates, added two more questions to that list: "How much does each share contribute to your bottom line and how do you get them?"

If the answer lies in a consultant, "Prepare a "pro," someone who improves your station," said Skip Savarese, NRRA president. "If you don't, you'll wind up with a defensive, uncooperative staff."

"Hiring a consultant is like hiring an employee," said LaBonte. "If you don't have a high confidence level in him, if you've not checked his background, if you don't know much about him, don't hire him."

There are two red flags to look out for when talking to a consultant, said Moyes. "Check out his logic. If he gives you unbelievable facts, fire him. If he gives you 'it's always worked before,' be suspicious."

"You'd find two kinds of consultants: those who are flexible and can adapt to any plan; and those who are experts with no notion what the situation, they use the same bag of tricks. Stay away from experts."

Douglas agreed, but added, "There are some standard techniques for standard situations. Nobody called Ray Kroc an idiot for franchising McDonald's."

"Don't use a consultant," said Moyes, "unless you can be sure that he'll make you two or three times your money. You're not doing this to keep the consultant happy."

Researchers don't have the answers, said John Hiber of Hiber & Hibs in a Tuesday (1/14) session on research. "But we can ask the question in the right way to get the answers."

All panelists made reference to the title of the session, "Attitudinal Research, Focus Groups And Other Hocus Pocus," bringing the audience that "research is not voodoo."

"It is, or should be a part of a station's game plan," Hiber said. "It's just a matter of putting the pipe line flow both ways. Every day you talk to the public as broadcasters, but how often do they talk to you?"

"We've used research," said Ed Wodka, general manager of KIOA and KMGG Des Moines. "It not only made us money, it saved us money. 50% of all stations do little or nothing with the same 5% that are concentrated in the top 30 markets. It's the middle size markets that need research, but 68% of Des Moines, we have 19 stations. Applying that ratio to a market the size of Chicago, there could be over 300 stations. We need research in order to compete."

"Focus groups are the current rage," said John Coleman of Station Research Systems in Dallas. "And while they can be one research solution, some radio stations are on the verge of being programmed by a small group of 10 or 12 people, and that's as bad as no research at all. Focus groups done by professionals produce unexpected situations—everything from the latest fad methodology to poor interpretation. Often what is not said is more important than what is said."

**BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP?**

**TOP 10 OF THIS WEEK'S TOP POPS**

**WHAT IS FRANKIE VALLI'S REAL NAME?**

**27**

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**TENNESSEE TWO?**

**WICK-AM CHICAGO**

**WCV-B CHARLOTTE**

**WFBG DETROIT**

**WHAT-AM PONTIAC**

**WPKH MEMPHIS**

**WHIGS WASHINGTON**

**WGO-AM ATLANTIC**

**WILD-B BOSTON**

**WLS-AM CHICAGO**

**WJR-AM DETROIT**

**WJW-AM CLEVELAND**

**WJR-AM CLEVELAND**

**WJR-AM CLEVELAND**
Pacific Southwest Region

**PRIME MOVERS - NATIONAL**

| John Cougar - Jack & Diane (RCA/Mercury) |
| Jackson Browne - Somebody's Baby (Asylum) |

**TOP ADD-ONS - NATIONAL**

| Crosby, Stills & Nash - Southern Cross (Atlantic) |
| Chicago - Love Me Tomorrow (Fulcrum/Warner Bros.) |
| Neil Diamond - Heartlight (Columbia) |

**BREAKOUTS - NATIONAL**

| Billy Joel - Pressure (Columbia) |
| Timothy B. Schmidt - So Much In Love (Capitol/Navigator) |

---

**Pacific Northwest Region**

**PRIME MOVERS**

| Olivia Newton-John - The Party's Over (Columbia) |

**TOP ADD-ONS**

| Kenny Loggins and Steve Perry - Don't Fight It (Geffen) |
| Tom Basile - (Cherry) |

**BREAKOUTS**

| R.H. Flowers - Give Us The Tube (Starday) |
| Steve Wood - Woman In My Life (A&M) |

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**North Central Region**

**PRIME MOVERS**

| John Cougar - Jack & Diane (RCA/Mercury) |
| Joe Cocker and Jennifer Warnes - Up Where We Belong (Atlantic) |

**TOP ADD-ONS**

| Daryl Hall & John Oates - The Very Best Of (Atlantic) |
| Joe Cocker and Jennifer Warnes - Up Where We Belong (Atlantic) |

**BREAKOUTS**

| Billy Joel - Pressure (Columbia) |

---

**Southwest Region**

**PRIME MOVERS**

| John Cougar - Jack & Diane (RCA/Mercury) |
| Jackson Browne - Somebody's Baby (Asylum) |

**TOP ADD-ONS**

| John Cougar - Jack & Diane (RCA/Mercury) |

**BREAKOUTS**

| The Alan Parsons Project - Eye In The Sky (Atlantic) |
| The Alan Parsons Project - Eye In The Sky (Atlantic) |

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AT LAST THE WHOM, WHAT, WHEN, WHERE AND WHY OF AUSTRALIAN MUSIC!

Never before have so many Australia's top music writers been assembled in the one publication to cover the most important aspects of Australian music today. And never before has so much information, so many photographs, stories, features, facts and statistics about the Australian music industry been concentrated in one place. The Australian Music Directory is indispensable handbooks, covering every important facet of Australian music. Essential information for anyone interested in, dealing with or working in Australian music.

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Radio Specials

Promo-Only Eight-LP Set
Stations Get Paranormal Anthology

By Sam Sutherland

LOS ANGELES—Radio programmers, as well as selected music press, are the targets for one of the most lavish pop/rock anthologies ever released.

The set in question is a massive eight-disc box set of the Alan Parsons Project, arriving at a time when the sluggish economy would make complacency all the more a part of a virtually suicidal from a marketing standpoint.

For Arista Records, though, the release of the underlines radio’s role as virtually the sole avenue of exposure for this package and partner Eric Woolfson, whose entire Arista catalog is included in the set, along with separate extra live discs featuring interviews.

So, “The Complete Audio Guide To The Alan Parsons Project,” looms as one of the most ambitious promotion recordings pressed, and arrives at a time when bottom line is dissuading most labels from spendings as aggressively as before on unique promotional LPs.

How does the label justify the admissibly high cost of this limited edition set—assuming there are any excess costs when you do a project like this because it’s not a conventional group that’s involved—of course Dennis Fire, the label’s publicity vice president and producer of the special package.

“I think, for tour, so they don’t have the kind of associated expenses that would be needed to support your radio activities. It’s an expensive package for us, but it can be justified by the fact that you’re not spending nearly as much elsewhere as you normally would.”

Radio’s crucial importance to such an act also underlines the project’s creation: “You’ve got to do something to give physical form to this act, because otherwise radio’s the only contact with the public.”

In fact, the current version of the guide—comprising the Project’s entire Arista catalog of five LPs plus three discs that interview with other acts’ recordings engineered by Alan Parsons—is actually the second edition. Fine notes that an earlier, modest box was prepared to replace the release of Parsons’ third album for Arista, “Eye.”

The label had decided to up that initial version, which included two interview/excerpt discs, when Fire found himself in London.

“Incidentally, I was in Abbey Road studios, so I spoke with Alan and persuaded him to help me edit and master the new, expanded version,” recalled Fire.

In contrast to the earlier package, which was issued to just a few, 5,000 retail recipients, the most massive new sets are being held to smaller numbers. Only 2,500 copies of the complete set have been prepared; an additional 2,000 copies of a truncated version containing just the interview discs plus Parsons’ current “Eye” In The Sky” LP are also being distributed.

One immediate promotional book for the set is the presence of major superstars from other labels, representing the wide range of acts Parsons worked with as an engineer and later/producer before launching his own Project recording.

ings with partner Eric Woolfson. Among them are the Beach Boys, Floyd, the Hollies, Ambrosia, Wings, Paul McCartney and Al Stewart.

Fire confirms that obtaining use of those masters proved easier than it would have been for any radio promotion, given the price. “No profits were involved. Arista is using the sets for retail and radio giveaways as well as for direct promotion to the trade, adds Fire. “It’s effective because the package itself is different, and the Project is the only act that has sustained this sort of creative distribution in terms of concept albums,” he says.

As for the price tag, Fire is mum, but he notes that all the tracks featured on the separate interview/excerpt discs were mastered from the original two-channel master tapes, not tape copies or dubbing.

“The mailing cost alone is probably prohibitive,” he confides. “But this is one of the biggest acts on the label, and the absence of tour costs has made this possible.”
**Billboard - Rock Albums & Top Tracks**

**Survey For Week Ending 9/25/82**

### Rock Albums

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<th>#</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>BILLY SQUIRE</td>
<td>Emotions In Motion</td>
<td>Capitol</td>
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<td>2</td>
<td>ROBERT PLANT</td>
<td>Pictures At Eleven, Swan Song</td>
<td>Swan Song</td>
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<td>3</td>
<td>FLEETWOOD MCCARTNEY</td>
<td>Rainbow's End</td>
<td>Swan Song</td>
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<td>4</td>
<td>JIMMY PAGE</td>
<td>Rough Diamonds</td>
<td>Swan Song</td>
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<td>5</td>
<td>STEVE WINWOOD</td>
<td>Talking Back To The Night</td>
<td>Island</td>
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<td>6</td>
<td>ARETHA FRANKLIN</td>
<td>The Lady And The Fool</td>
<td>Atlantic</td>
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<td>7</td>
<td>DON HENLEY</td>
<td>Only Lonely</td>
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<td>8</td>
<td>JUDAS PRIEST</td>
<td>You've Got Another Thing Coming</td>
<td>Columbia</td>
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<td>9</td>
<td>JOHN COUGAR</td>
<td>Jack And Diane</td>
<td>Riva/Mercury</td>
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<td>EDDIE MONEY</td>
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<td>DON HENLEY</td>
<td>I Can't Stand Still</td>
<td>Asylum</td>
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<td>14</td>
<td>ROBBIE ROBERTSON</td>
<td>Burning Down One Side</td>
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<td>15</td>
<td>THE ALAN PARSONS PROJECT</td>
<td>Eye In The Sky</td>
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<td>16</td>
<td>STEVE WINWOOD</td>
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<td>Isaac</td>
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<td>18</td>
<td>ROBBIE ROBERTSON</td>
<td>Finger In The Sky</td>
<td>Phoenix</td>
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<td>19</td>
<td>STEVE WINWOOD</td>
<td>Still In The Game</td>
<td>Island</td>
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<td>20</td>
<td>KYLIE MINOGUE</td>
<td>Somebody's Baby</td>
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<td>21</td>
<td>JOAN JETT &amp; THE BLACKHEARTS</td>
<td>Do You</td>
<td>Zepps</td>
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<td>22</td>
<td>MICK JAGGER</td>
<td>不能说的秘密</td>
<td>Epic (12 inch)</td>
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### Top Tracks

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<td>Everybody Wants You</td>
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<td>2</td>
<td>RUSH</td>
<td>New World Man</td>
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<td>3</td>
<td>THE WHO-ATHENS</td>
<td>Athens, Warner Bros</td>
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<td>4</td>
<td>FLEETWOOD MCCARTNEY</td>
<td>Gypsy</td>
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<td>5</td>
<td>BAD COMPANY</td>
<td>Electric Lady</td>
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<td>6</td>
<td>DON HENLEY</td>
<td>Only Lonely</td>
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### AOR Outlets Get Shanghai Sampler

**LOS ANGELES:** Chrysalis Records is servicing AOR stations with a 12-inch sampler, featuring three songs from the group’s eponymous debut album: “Always A Rebel,” “Talk To Me,” and “Now Or Never.”

**MINNEAPOLIS:** Kick ’em when they’re up, kick ’em when they’re down is how QMR-AM-FM music director Joe Folger describes the hook to “Darlin’ Brown.”

**SAN FRANCISCO:** KSRO-FM is “all over” the time “What’s Time?” is (Warner Bros’ album, playing “Gigolo Got Lonely Too,” “The Walk,” and “777-3341,” says operations manager Bernie Moody. “They’re a red-hot act which records songs very relevant to the 18-34 group,” he explains. Moody is also very enthusiastic about Johnnie Taylor’s “What About My Love” (Beverly Glen). “It’s a sleeper,” he says. “Programmers might shy away from it initially because of Taylor’s old image, but I think it’s going to be a big record. The sound has a 25-35 appeal.” And Luther Vandross’ “Love Boy” (Epic) is a “very good production,” Moody says. “He’s going to be the superstar of the ’80s.”

**SHREVEPORT, LA.** KRMD-FM operations manager Tom Pifer likes to give new artists a shot whenever possible, so he’s giving Marcia Beverly’s “What I Did For Love” (Epic) a spin. “It’s got a great track and her voice reminds me of Bonnie Tyler singing songs like ’It’s A Heartache.’” Pifer also likes Jerri Lee Lewis’ “Tell Me Do All Over Again” (Elektra). “It’s a great sound the piano which is getting a lot of response. He’s saying that he made a lot of mistakes, but people still love him,” Pifer notes. Don King’s “Maximum Security To Minimum Wage” (Epic) is “the best record he’s had out yet. I’ve never heard him sing this well,” Pifer says. Also getting a lot of airplay at the station is John Anderson’s “Wild And Blue” (Warner Bros) and Mel Tillis’ “Stay A Little While, Stay A Little Longer” (Elektra).

**ROBYN WELLS**
Rutherford Backstage—Genesis’ Mike Rutherford, left, does a live on-air interview on WLIR Garden City, N.Y. following one of the group’s sell-out performances at Forest Hills Tennis Stadium. Conducting the interview is Louis O’Neill Jr.

Continued from page 25

concerts. The ban, according to sta-
tions music director Gary Greiner, has been in effect since he took over the station two months ago.

Greiner explains that Jones’ failure to honor two concert commitments in his station’s area for the past three months has been the ultimate cause for the boycott. “We probably can’t hurt him the least bit. Call him up and say, ’why not? If the guy can’t get his life straightened out, why should we help him the way he’s going?’”

The ban has never been announced or discussed on-air. Jones says, but simply put into effect. So far, he adds, there have been no last-minute complaints about the dearth of Jones’ material. Jones has been busy anywhere from Epic, Jones’ record label.

typedef concludes that if Jones were to make some gesture of amends to him fans he would consider restoring songs by the Country Music Assn. to his playlist. “He needs to let country music fans know that he’s trying to make a change in his life. Right now, he’s still making money, he’s still making songs, he’s still paying his dues and low rates and (people) get it getting away with it.”

Barry Ardenbright is upset to as-
tist program director at WLPM Detroit. He joined the station in 1977 after being program manager and music director. — Pamela Kutz is named promotion as-
sistant at WLUP (the Loop) Chicago. She was programming/promo-
assistant also at the Loop, Nils Brande is named program-
an assistant/music research director. She was assistant research director for the station. Tom Maddocks moves to KOPA Phoenix as the mid-
day man. He held a similar shift at KYKE Fresno. — The Gourhans, Tommy Wyantte and George Jones, Epic. — I’m Gonna Knock At Your Door, Billy Vaughn & The Big Bopper, Columbia.

11 I’ll Be Loving You (Leave It Alone), Country Legend, Decca.

SOUL SINGLES—10 Years Ago

11 Care Free, Patti Labelle, Polydor.

12 Everybody Plays the Fool, Millie Jackson.


14 Stalling All Over Again, Motel & Tim Saux.

15 Freddie’s Dead, C. C. Swain (Columbia).

16 This World, Staple Singers, Stax.

17 (They Long To Be) Close To You, Jerry Butler & Linda Lee Eager, Mercury.

18 My Man Is Sweet Man, Mike Wayne, Jackson. Spring.

19 Blue, Bee, Stax.

20 Think About It, Lynell Collins. People

Vox Jox

Costello. Anfisa was the first guest on morning man James Day’s show when WXCI-AM-FM started this fall. And more media-shy Costello spent nearly three hours as a guest at the popular WXCI show. The interview was carried by a number of radio 10's, including ABC's. Dey's Midnight Runners, RNRQ, Story, Soundtrack. Columbia.

Continued from page 25

Martin Jay joins KOMA Oklahoma City as the overnight DJ. He was the midday man at KCUB Tucson. Paul Greiner is the new after-
toon drive personality at 95.1 WMT Chicago (the Mighty Met). Greiner, who has been on the air in his station in Chicago since 1979, takes over as station man-
ger position at KERA Dallas. In November. She has been general manager for public radio station WAMU Washington for 11 years, during which time the station has reported steadily in operating budget to approximately one million dollars.

WSUN St. Petersburg recently staged a “Cookin’ Good Cookout” contest. Listeners sent in cards naming their favorite personality to be the chef at their home barbecue. The station received 9,515 cards. Winning DJ was Ed Fairbanks, who doctored his chef’s hat and apron to supervise the cuisine at the lucky list-
er’s house.

There’s a new lineup at WOTD-
AM Toledo. Morning man is Bob Grayson with Harvey J. Neele on the air midmornings. Afternoon drive personality is Rod Douglas. Karen Martinez is the evening DJ. Jana Kamerman moves to WMRO-
WAUR Arena, Ill., working as street reports for WNRG and 10 a.m. to noon DJ at WAUR. He was at WPGU-FM Chicago, Ill., where he served at various times as program research director, music director, and account rep.

Blair Radio is the national sales rep for five of Communications Properties’ stations—KFGO Fargo, N.D.; WBQV Dubuque, Iowa; and 20 YEARS AGO

Radiator Springs, Light of America 1966 (Teen WRV).

11 The Bay Parrot Project, Arista 6966 (Washburn/Carreras, BMI).


13 HARD TO SAY I'M GONNA LEAVE You (Chicago, Full Records, Inc. Bros. 7-2959).

14 (Double Voky, ASCAP/Onyx/Frontier, BMG).

15 BREAK ME TO GET ME (ASCAP).

16 Steve Newton, Capitol 9822 (Atlantic, ASCAP).

17 DON'T THINK I'LL CRY, ASCAP.

18 My One and Only Love, I Can't Help Myself, ASCAP.

19 It Ain't Gonna Knock At My Door, Elvis Presley, RCA.

20 (Stabber, GM/ASCAP, BMI).

21 I'M GONNA ADMIT IT, BMG.

22 I'M GONNA BE THE ONE, BMG.

23 AIN'T NOTHING LIKE PERSONALLY, ASCAP.

24 IF, BMG.

25 WELCOME TO THE HOUSE, BMG.

26 PERFORMERS ARE BETTER THAN SUPERSTARS, BMG.

27 (Fleetwood Mac, ABC-Paramount).

28 EYES THEY CRY WITH/FOSTER & BROWN, ASCAP.

29 I'M GONNA BE THE ONE, BMG.

30 ELVIS PRESLEY, RCA.

31 WILLIAM REED, ASCAP.

32 (LeBill & Greenspan, ASCAP).

33 WILLIAM REED, ASCAP.

34 ASCAP.

35 ASCAP.

36 ASCAP.

37 ASCAP.

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58 ASCAP.
RCA and Associated labels enter this final quarter of the year with great excitement knowing we have developed some of the finest acts in the business. These artists are in various stages of development and show great promise in succeeding in radio, video, live concerts and retail sales. The combination of our artists' talents and our marketing efforts will insure this success not only for RCA but for you too! Don't ignore your ABC's—we're too hot not to handle.

The ABC's Of Artist

Evelyn King "Get Loose"  
5 million records sold worldwide, her latest success "Get Loose" featuring the smash single "Love Come Down." Looks like a #1 Hit!

Steel Breeze "You Don't Want Me Anymore," the fastest-breaking single from the hottest new act in America!

Sylvia "Just Sylvia"  
Her current #1 single "Nobody," a crossover smash! From her latest Top 5 country album "Just Sylvia.

805 "Stand In Line"  
After only 3 weeks, their debut album "Stand In Line" exploded onto over 100 radio stations. Watch for the new single and video "Young Boys."

Tane Cain  

Tavares "New Directions"  
One of the finest vocal groups of all time! Their debut RCA album features the R & R breaker "Penny For Your Thoughts."
AFL1-4375  Bow Wow Wow "I Want Candy"
One of the most exciting live bands in the land! "I Want Candy." Still hot at MTV in heavy rotation! "Baby, Oh No" will take them all the way.

AFL1-4425  Carl Carlton "The Bad C.C."
The gold-selling single "Bad Mama Jama" established him as a major artist. Carl's debut album "The Bad C.C." maintains his position featuring the R & R breaker "Baby I Need Your Loving."

AFL1-4222  James Galway "The Wayward Wind"
Distinguished classical and pop recording artist and performer, James Galway, teams up with RCA's own Sylvia for the forthcoming country LP: "The Wayward Wind."

AFL1-4280  Leslie Pearl "Words & Music"
She's written #1 hits for everyone from Johnny Mathis to Crystal Gayle. Finally, she's saved some for herself. "Words and Music" includes the current top 20 hit "If The Love Fits Wear It."

AFL1-4423  Razzy Bailey "A Little More Razz"
His latest single "Love Gonna Fall Here Tonight," possessing all the power that has earned him five #1 singles out of his last 7 releases, from the soon to be released "A Little More Razz."

AFL1-4377  Louise Mandrell & RC Bannon "(You're My) Super Woman, (You're My) Incredible Man"
Their debut album "Me and My RC" took country radio by storm. Now, the hit follow-up "You're My Super Woman, You're My Incredible Man" featuring the top 20 hit "Some of My Best Friends Are Old Songs."

AFL1-4316  Earl Thomas Conley "Somewhere Between Right and Wrong"
The follow-up to the critically acclaimed debut album "Fire and Smoke" contains the top 10 country single "Heavenly Bodies."

www.americanradiohistory.com
LONDON-The first London Multimedia Market, with 430 exhibitors from 47 countries, opened its doors Sept. 13 at the Tower Hotel and World Trade Center in East London, and the five-day event already looks set to become an annual affair.

The market, announced 18 months ago and organized by a non-profit organization headed by Lord Defford, attracted 1,600 visitors its first day. Emphasis was on television and video product, with comparatively little movement on the film front.

The Multi-Media Market competes, in a sense, with two events held in Cannes—MIP-TV and VIDCOM. Unlike them, it took place in a hotel.

Philip Jones, sales director of ITC Entertainment, said BBC Union ACC conglomerate, noted, “In the old days, the expense of showcasing in 16mm made it a costly business, but today the video/film industry is easy to show off. There are too many of these events worldwide, but this one looks set to be very important.”

There was a strong emphasis on music programming. BBC Enterprises, the sales division of the BBC, offered a new service called “Rockun,” Internationals subscribers to the service would receive a 30-minute package every two weeks of material culled from such BBC music shows as “The Old Grey Whistle Test” and “Top Of The Pops.” The programming included clips of rock jockey links—just music.

PHP Distribution, based in the Shepperton Studio Center and headed by Peter Henton, showed “The Lennon Story,” a feature-length tribute to the artist, as well as “Sizzle,” a television special with Ann-Margret, Cher and Tina Turner. Other offerings were Charley Pride’s “This Is Country” and “The New York Rock ‘n’ Roll Spectacular” with Ted Nugent, Rick Derringer, and Southside Johnny.


Classical product took a fair share of exhibition space. Arts International and RVM Productions, showed the Tony Palmer feature on the life of Igor Stravinsky. Also offered were productions of Verdi’s “Otello” and “Faust” and Stravinsky’s “Firebird” with the Royal Danish Ballet.

Continued on page 4

Video

MULTI-MEDIA MART

By NICK ROBERTSHAW

More Music Coming To Cable

Showtime’s Clark Is Bullish On New Programming

Showtime has dipped. At issue isn’t the question of payment for fees, since Showtime already covers duplication costs on clips used. Clark indicates that programmers are exercising caution over unresolved legal issues, particularly in the realm of residuals.

Showtime isn’t abandoning the concept of basic musical pieces, however. Clark asserts that the label-supplied clips help provide programming continuity by filling in scheduling holes. “I’d like to see us explore having them made specifically for cable at some point,” he adds.

Monarch Tapes Blues Concert

NEW YORK—A blues concert featuring John Mayall’s Original Blues Breakers was recently taped at the Capitol Theater in Passaic, N.J. Monarch Theater Entertainment, with permission from the label, released the concert by Untel Video’s Odyssey I truck.

The concert, featuring several blues acts, sold out 1.50-seat theater for a five-hour non-stop performance. Performers included Sippie Wallace, Buddy Guy and Junior Wells.

Untel used seven Jekami cameras to capture the action. Len Dell’Amico directed from the mobile unit’s expandable control room. The show will be released on RCA SelectaVision videodisk.

Swedish Firms Form Organizations

STOCKHOLM—Companies in the multi-million-dollar Swedish video market are beginning to organize in formal bodies, as equipment penetration by households reaches the 10% mark.

A local branch of IFPI Video, set up in May this year, now has 18 of the country’s biggest production and distribution companies among its membership, representing around 80% of the software market.

Its key achievement to date has been the signing of an agreement with the government-controlled Swedish Film Institute, whereby distributors have agreed to pay a fee of $6.50 to the SF1 for every film title marketed.

This agreement releases distributors from the newly implemented blank video tax, which amounts to about $3 for a E-120 tape. It has been in effect since July 1, and as of September 30, all retail sales of video should carry a tax. The agreement may deal with movies on videocassettes unless they carry the SF1’s special mark.

Also a party to this agreement was another new body, the Videogram Rental Cooperative Organization, whose current priority is to work for a reduction in the level of video theft. In 1981, 60,000 cassettes of feature films were stolen, valued at $7.5 million. Around 15% of this total were titles rented and not returned.
Video

U.K. Retailers Display Caution

Early Optimism Not Evident At Third Software Show

By NICK ROBERTSHAW

LONDON—The third Video Soft-ware Show, held here Sept. 7-9, un-dercut many of the industry ex-pectations. A healthy percentage of video retailers were present, but reports of a general up-turn in the market were not confirmed. Many large retailers, once heavy users of the software show, were not in attendance.

One retailer who did attend was the recently formed Phones for Fun Video Ltd., which has recently opened a chain of stores. The company has been successful in the past with music and video products and is now looking to expand into other areas.

Another retailer who attended was the large department store Selfridges. The company has been very successful in the past with its video department and is now looking to expand into other areas.

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**By MARTIN POLON**

The face of television in America, and indeed the world, is changing as the very screen we watch gradually becomes smaller and flatter for portable use and larger and flatter for home viewing. The kinds of programs and attractions offered are changing as well. The traditional 12 VHF channels and 70 UHF channels have been augmented by cable and home video tape and video disk. Emerging as well are such diverse technologies as direct broadcast satellite (DBS), high definition television and teletext.

The TV set itself is changing every year. Television sets have progressed from using vacuum tubes to transistors to groups of transistors in a plastic chip to groups of chips inside of large scale integrated circuits (LSI). Now, the use of computer circuitry has allowed manufacturers such as Motorola in the United States and ITT Lorex to offer sets of components that require 50% less space inside the set. But, even with these evolutionary changes the cathode ray tube (CRT) screen has reached its limits.

The speed at which new developments will affect the home video user is much faster than anyone could have predicted a few years ago. The probable arrival on the consumer electronics market of new generation flat video receivers will be phined up by color and user capability. Conventional picture tubes beam scan, with the single electron gun (black and white) or three electron guns (color) tracing the image across the coated and masked face plate of the picture tube. Black and white mini-tv receivers will appear during 1982-83. The need to upgrade existing picture tube technology has spurred manufacturers to research new types of visual displays on hand-held electronics.

Several manufacturers have produced working prototypes of pocket tv sets that will be available in the early 1980s. Toshiba has taken a lead in small-scale liquid crystal displays having solved the slow scan response problem endemic with liquid crystal materials. Toshiba’s prototype liquid crystal display (LCD) technology has been packaged around a miniature tv set with a two-inch diagonal screen. The advantage of building the set that small is an enhancement of the flat screen image. The LCD approach is once again a cost savings in a small size, the picture having the greatest perceived resolution because the matrix is too small to require a high power output. The Toshiba prototypes are in the YHF market. YHF sets may have such minimal power requirement that a shirt pocket tv would play four hours on one set of lithium batteries. Hitachi is also working on an LCD pocket tv using AA batteries. These LCD sets should reach the consumer during the next 18 to 24 months.

Initially, the price is expected to drop with mass production. Much sooner, the Sinclair Microvision will be available at a smaller price than the Japanese LCD units. Sinclair does not use flat screen technology, however and uses a miniature LCD tube. This special tube shoots the image to the screen from the side, allowing for minimum size. The Sinclair unit uses plastic lens and optics to enhance the video produced by the small set.

The promise of larger, wall-hanging color displays is much closer to reality and could well solve the problem of providing an affordable viewing element for high resolution tv. The current resolving power limit of the picture tube is very close to the 525-line scanning system used in the U.S. Plasma and electrophotoluminescent panels have nearly reached the picture resolution capability as conventional CRT tubes. While liquid crystal displays present almost 110 times the resolution. At this time, the most severe problems encountered with these flat panel semiconductor displays are lack of brightness and limited range of color reproduction. There is also a question of the life-span of some of the luminous flat screen materials. Nevertheless, these problems are being solved and large screen, flat screen will become synonymous before the end of this decade.

What will be viewed on the flat screen depends in large part to the decisions placed by viewers all over America.
NEW YORK—A state-of-the-art control room, good acoustics, and flexibility as both an audio and video facility are only a few of the reasons why the Soundworks recording studio here has managed to maintain a steady flow of business. In addition, according to Alan Ramer, who co-owns the studio with Charles Benney, Soundworks aims to create an “at home” feeling by providing its clients with such “little extra” touches like homemade meals and chauffeured limousines.

Soundworks has been the source of such recent chart successes as Stevie Wonder’s “Original Musiquarium,” Joan Jett’s “I Love Rock ’n’ Roll,” John Denver’s “Rockin’ the Rockies,” and Paul Butterfield’s “Do You Believe in Miracles.” Ramer says that Soundworks feels the pinch of the record industry’s slump last year, with its audio business sliding 30%. But, he adds, the studio was able to pick up the slack with video work, and it has subsequently regained much of its audio business.

Soundworks’ location below Studio 54 is a boon to its video operations, Ramer says. As part of an arrangement with the club’s owner, Soundworks rents Studio 54 during daytime hours for videotaping sessions. This saves Soundworks “a substantial amount of money that would otherwise be spent on studio.”

Ramer says that as part of that arrangement, Soundworks has also installed an estimated $50,0000 of its own theatrical lighting in the club. It also has its own sound system and a collapsible stage.

Ramer states that there are many financial advantages to simultaneous audio and video recording, adding that video and cable tv music are bringing “significant changes into the recording industry.”

The video segment of the business has proven to be so successful for Soundworks that Ramer and Benney are now working on a monthly video music show designed for airing on syndicated tv. The show will feature both unknown and established music artists.

Artists for the proposed show will be drawn from the international music community, Ramer says, “entertainment is universal, and people from all over the world can appreciate musical art.”

In spite of their move into the video fields, Ramer and Benney insist that their first and main obligation is to audio recording, and state that most of the artists using the Soundworks facilities come in with audio recording as their primary objective.

Soundworks began life in 1976 as The Music Farm. The studio, which was then located on Seventh Avenue in Manhattan, was forced to move six months later because of vibrations from construction as a nearby office project.

Since re-opening as Soundworks, the studio has hosted such performers as Steely Dan, Bootsy’s Rubber Band, Donald Fagen, Charles Earland and Dire Straits. It has produced video recordings for stars like James Brown, Lene Lovich, Scorpions and Soca, and has done the soundtracks for such movies as “Vice Squad,” “The Fonz,” “Thank God It’s Friday,” and “The Devil & Max Devlin.”

As We Speak

The studio’s audio and video control rooms feature components by such manufacturers as 3M, Studer, Harrison, Urei, Dolby, dbx, Crown, Sony, Panasonic, Bogen, and Soundcraftman.

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Orbitrac™

Gets your profits in the groove.

You'll be swept away by the results! The Orbitrac record cleaning system is designed with a purpose. It's simple to use and incredibly effective because hundreds of tiny fibers sweep each record groove free of abrasive grit. It's so far superior to other cleaning methods on the market that people ask for it specifically by name. Make sure your store supplies the kind of record care quality people ask for. Stock-up on the Orbitrac and improve your profits while your customers improve their audio fidelity.

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About this page:

This page from Billboard Magazines, September 26, 1982, contains an advertisement for the Orbitrac record cleaning system. The ad features a photograph of Orbitrac equipment and highlights its benefits, such as sweeping away tiny fibers to clean record grooves. The ad also promotes Orbitrac as the world leader in fidelity cleaning.

Below this advertisement, the Studio Track section appears, which includes various articles and advertisements related to music production and audio engineering. The section covers topics such as recording sessions, production credits, and equipment reviews.

Editor's note:

All material for the Studio Track column should be directed to Ernie Morris at Billboard's Nashville office.
San Francisco Veterans Join Forces In New Band

By ED HARRISON

LOS ANGELES—Five members of rock's "old guard" who had been in prominent roles as part of San Francisco's late '60s rock scene have joined forces in a new band appropriately called the Dinosaurs.

Composed of Spencer Dryden of the Jefferson Airplane, Barry Melton of Country Joe & the Fish, Peter Albin of Big Brother & the Holding Co., John Cipollina of Quicksilver Messenger Service, and Robert Hunter, the Grateful Dead's lyricist, the group debuted Aug. 13 at San Francisco's Old Waldorf. The band also appeared at Los Angeles' Roxy, Sept. 11 and 12, and a show in San Diego is scheduled.

Acknowledging that they are "dinosaur" from an era when things were more innocent, members say that current plans call for improved debut performances "for the fun of it.

"We're trying to recap some of the fun," says Dryden, who feels music was more innocent, less industrialized and less boxy. "We don't rehearse, we just walk in and play whatever we feel like at the time.

The group was formed when Melton, Albin and Hunter were talking together at a Bay Area appearance "when we realized we were all dinosaurs," says Melton. Shortly after, friends Cipollina and Hunter joined the group.

The five have been writing new music, polishing it and showing it to a modern audience, according to Melton, who has eight solo albums to his credit. "Modern audiences are used to modern beats and changes," he explains. "When we can pin down the music of the year to reflect the times, but you can't escape the association.

The music will be comprised of Melton's material, some originals by Hunter, and covers of Albin and Dryden's. "We'll get a beat going and crank it on," says Dryden.

For Melton, the Dinosaurs represent his first band affiliation since Country Joe. Dryden has drummed with and managed the New Riders of the Purple Sage, and has appeared on various occasions with local Bay Area acts. Cipollina has also played with various ensembles there, while Hunter contributes lyrics to the Grateful Dead.

Entertainers Dan Brodell and Tom Topley operate a successful concert production business in the Dakotas, as well as a flourishing record retail chain. The pair's enterprise is profiled on page 13.
New from those Extra Terrestrials who brought you PLANET ROCK

**"PACK JAM"**

Jonzun Crew
Produced by Michael Jonzun
Mixed by John "Jellybean" Benitez

**"ROCK THE HOUSE"**

Pressure Drop
Produced & Mixed by Larry Joseph

**"PLAY AT YOUR OWN RISK"**

Planet Patrol
Produced by Arthur Baker

Available Sept 27th
In the annals of country music, Willie Nelson will undoubtedly go down as one of the greatest stylists and songwriters in its history. His youthful and earthy call to being anything as truly as an elder statesman of the genre. Judging from the audience at the Budweiser Superfest concert, a huge turnout is in store here. Sept. 10, perhaps the guru of country music" would be an appropriate moniker.

Nelson kicked off his two-hour plus set with a spirited version of "Georgia on My Mind," he was in top form, resting off bit after hit. He reached back for vintage tunes like "Righteous," and The Circle was then joined by more current classics like "Always On My Mind" and "On The Road Again." Several tunes from his "Red Headed Stranger" album were done, including "Blue Eyes Crying In The Rain."

Although he is a prolific songwriter, Nelson has also covered a number of other people's tunes. Among these highlighted here were a trio of Kris Kristofferson numbers—"Help Me Make It Through The Night," "Red Headed Stranger," and "I've Been Everywhere." His performance was legendary.

But what makes Nelson's reading of other people's songs his special unique style of country rhythms infused with jazz and blues, which makes each one his own.

Open Deller McClintock's set was tight and vibrant. He can mix the blues with rock for a sound that is both familiar and fresh. "Love," their second album, was released in 1975. Willow was their first hit single.

The LITTLE RIVER BAND is a musical trio who has already made a significant impact in the world of music. Their music is characterized by their ability to blend different genres seamlessly, creating a unique sound that is both familiar and refreshing. "The Only Way It's Gonna Be," the band's first hit single, was released in 1975 and immediately became a hit, reaching the top of the charts in several countries. Since then, the band has released numerous albums, each one gaining critical acclaim and commercial success.

ROMEO VOID was a band that formed in San Francisco in the early 1980s. Known for their unique sound that combined elements of synth-pop, new wave, and dance music, they quickly gained a devoted following. One of their most popular hits, "I Want You (Tears Don't Last Forever)," became a dancefloor staple and helped popularize the genre.

BENNY GOODMAN was a pivotal figure in the swing and big band era. Known for his impeccable musicianship and charismatic stage presence, he was a true innovator who pushed the boundaries of his craft. His ability to blend jazz, swing, and popular music earned him a place in the pantheon of music legends. His legacy continues to inspire musicians today, and his influence can be heard in numerous genres of music.
United Pressing Operations, United, the single-pressing arm of Talbot's operation, averages approximately 350 clients per month through the plant.

Talbot claims that Precision and United are not suffering as badly as other Nashville pressing plants, partly because of the company's 15-year reputation, and partly because it just finished two of its highest-grossing years.

“Year this, we’ll be down about 15%,” Talbot says. “Our annual unit volume on the LP side will go from 3.5 million albums to somewhere under three million, and United’s annual singles volume will probably end up slipping from 14 million to about 12 million.”

Talbot believes that Nashville record manufacturers stand to ride out the dismal fiscal crisis better than pressing operations in other geographic areas because of country's continued sales strength.

“Nashville plants get a lot of walk-in street business from custom labels and small acts. And gospel has, if anything, increased its production this year,” Talbot says.

Nashville's youngest manufacturing operation is Volunteer Record Pressing in Murfreesboro, headed by president Jimmy Lenahan. Two years ago, Volunteer suffered a blow when TK Productions in Florida, one of its major accounts, closed its doors. Since then, the economy has cut the firm's custom business by as much as 50% at times, although gospel continues to be a profit-maker.

With only one or two shifts in operation three days a week, Volunteer will be pre-taped and fed to stations over a special phone line in 90-second spots on morning and afternoon, with a three-minute wrap-up transmitted each evening.

Ten of available phone lines are being reserved for stations on a first-come, first-served basis. Requests for the service should be made by writing to: Hot Line Reports, 1514 South St., Nashville, Tenn. 37212.

Continued from page 9

TAPE PLANTS SAY BUSINESS UP

Pressing Declines In Nashville

Country

RICKY SKAGGS

new

RICKY SKAGGS

assn.

NASHVILLE – Country radio stations will have access to free daily “hotline” reports direct from the Country Music Assn. convention Oct. 11-13 in Nashville.

The service, provided for the third year in a row by the Grand Ole Opry and CMA, is designed to bring radio stations’ listeners immediate news developing at the convention and interviews with country artists. Reports by a roving “hotline” reporter will be pre-taped and fed to stations over a special phone line in 90-second spots on morning and afternoon, with a three-minute wrap-up transmitted each evening.

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Even though “Lady, Lady” is Kelly Lang’s first record release, the 15-year-old singer is no stranger to the stage. She has opened for such acts as Tom T. Hall and Ronnie McDowell and recently performed at the 1982 Jamboree In The Hills in Wheeling, W.Va.

The multi-talented entertainer plays guitar, piano, banjo and sometimes drums. She has won numerous talent contests and is a repeat performer on the “Ralph Emery Show” in Nashville. In Tulsa, Lang opened twice for Jerry Reed at the popular Las Vegas-style showroom, Ziegfeld’s.

On Sept. 25-26, Lang will be performing at Chicago’s Harvest Moon Festival, which is expected to draw as many as 50,000 country fans.

BAND ELECTION OCT. 14

CMA Names Candidates

NASHVILLE – The CMA has announced nominations for the upcoming board of directors election, scheduled to be held during the Oct. 14 annual membership meeting at Opryland Hotel. One director in each of 12 membership categories will be elected, along with three directors at large. Terms are two years.

The CMA is now mailing proxy forms for members who will be unable to attend the general membership meeting. Proxies must be returned to Deloitte Haskins & Sells by 9 p.m. on Oct. 4 for eligibility.

The following are the nominations made by the CMA board. Additional nominees may be added from the floor at the Oct. 14 meeting.


In the artist/musician category: Charlie Daniels, Barbara Mandrell, Dottie West.

In the artist/publisher/promoter category: Dan Floen, Floen Production Co., Birmingham; Sam Fulca, Kansas Cooins, Wichita; C.K. Sparrock, Country Club, Hendersonville, Tenn.; Joe Sullivan, the Sound Entity Corp., Nashville.


In the published board members will be elected in the second year of their term in each of the above categories.

Billboard photo by Edward Morris

WAYLON WONDERS—Waylon Jennings, left, ponders a question posed by Chuck Morgan, host of Music Country Network, a national music/interview radio program broadcast live nightly from Nashville.

MCC SETS SEMINAR ON EUROPE

NASHVILLE – A European market seminar, “Breaking In Britain,” will be conducted by the Country Music Assn. in Nashville’s Hyatt Regency Oct. 12, 2:00-4:00 p.m. A panel of industry leaders from England will lead the session for CMA, which opened its European office in London in February.

An overview of the market’s size and economics will be presented, with individual panelists offering detailed insights into record marketing strategies, the charts, media opportunities and format, live-publisher activities and the importance of touring.

Panelists already selected include: Rodney Burbeck, editor of the trade magazine Music & Video Week; John Billingham, head of BBC’s International Recordings Unit; Stuart Watson, managing director of RCA Records, U.K.; Mervyn Corn of Mervyn Corn Productions; and Tony Peters, general manager of Acuff Rose Music, Ltd. MCA will be Ralph Peer II, co-chairman of CMA’s international development committee, and CMA European director Ed Benson will participate. Tahta is no admission or registration charge.
Sixteen years, that's how long it's been since singer Tom Jones has been in an album appearance. But Jones is serious about his new project, and he's putting forth every effort to promote his latest Mercury release, "Tom Jones Live with the London Symphony Orchestra." Jones broke his 17-year recording absence by appearing at Steeple Warehouse in Houston. The event was held in the city's Special Olym- pia 50s-list with Tom Jones' Country album sold well to the handicapped athletes' fund.

Some outlines that radio stations, which were in Jackson, Tenn., began a buy- out of all Jones records. The station of a

It's no big surprise that Jones' 1965 album, "I Can Make You Feel Good," has sold 17 million copies worldwide. But what's surprising is that Jones' new album, "Tom Jones Live with the London Symphony Orchestra," has sold 17 million copies in the United States.

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| Willie Nelson | Ricky Skaggs is the brightest thing that has happened to country music. | Charlie Daniels | Hope he stays like he is, singing the real country song. | Earl Scruggs | He's a great vocalist, super picker and producer, and most importantly a real gentleman. | Emmylou Harris | He's as good as chicken fried steak. |

Everyone loves Ricky Skaggs. His Epic debut album produced four hits (two of them #1) and has been topping the LP charts for nearly a year. Now America’s love affair with Ricky Skaggs continues with “Highways And Heartaches,” the long awaited album that includes the newest hit “Heartbroke” (34-03212).

Ricky Skaggs, “HIGHWAYS AND HEARTACHES” (YOU'RE PROBABLY WAITING FOR IT TOO.) ON EPIC RECORDS AND TAPES.
not available
General News

The Rhythm & The Blues

It's Not Easy For An Indie Label

By NELSON GEORGE

Every week they're released. Squeezed in between new product from CBS, WEA and the other majors are albums, 45s and 12-inchers on labels with unfamiliar names and unknown owners. Independent labels are trying to take their chunk of the act by appealing to either the young or inner city dance market or older folk more tuned into the traditional rhythm & blues approach.

In this era of pessimism and shrinking artist rosters on the major labels, the proliferation of indie labels in black music is a sign that there are many who still believe that the record industry has some life in it. Unfortunately, none of these dreamers, most of them small entrepreneurs with limited resources, find that even when they break through with a hit, the associate tistic and commercial success, it can still be a hard way to make a buck.

This Whizmatic "Help Is On The Way" on Harlem International Records was a popular dance single this past winter, garnering first-class shelf play and then radio exposure in several major markets, including New York, Chicago, Los Angeles and Detroit. Harlem International is owned by Jesse Bosman, best known for his concept/compilation albums of the Warner Bros. Productions, which over the years has handled numerous tours for major black artists. Al Green was its second company's release and was financed largely by profit made from promoting Rock James' 1981 tour.

It would have been an extremely profitable enterprise for Bosman, he says, except that "so many of the distributors still owe me money." Bosman, like so many small label entrepreneurs, feels that indie distributors exploited him. "I was just counting it all up last week and it comes to $55,000," says Bosman bitterly. "I found that they pay you as long as the record is on the charts and as long as the demand is in, but after that they start giving you the runaround." "When I call, they ask me when I put out the record, saying I'll get it then. I just ask about getting paid for the first one."

"How can I put out another record when I have to make money every day?" he asks. "I've gotten finance companies to call them, but they're used to it and don't respond."

When it became apparent to Bosman what was happening, he says, the logical move was to sell his distribution rights to a major company. Bosman was contacted by a couple of labels, but turned them down as offers "because they offered me my money, not real money. I had laid the groundwork and built a following on the black side. Now I'm supposed to sell it for $5,000?"

He says, philosophically, "We still did all right, even though we didn't hand the full knowledge of this end of the business that we have now. Hopefully in the future the mistakes will be fewer. The problem I had isn't just a black one, but seems to be something all indie labels have to deal with. I'll be ready next time."

--

Short Stuff: New York dance music mogul Bobby Short has released "Conan the Barbarian" by Cousin Joe. Sale this is the 3:45 original and the A-side is a nine minute remix by Urban Rock owner Ira Constant, Joe Ferla, and Keith Carol. A 20 x 20 inch color poster is included for point of purchase merchandising and as a giveaway.

New parent company of the Los Angeles independent record in Ireland, hogs a weekly hour-long show on Ireland's two national radio stations 2 and 4. His "Young, Gifted And Black" is the only programming there devoted totally to black music. Though Ireland's black population is small, Stewart reports growing interest in black music, and advertising agency Mango-Jones has launched the second year of its Kentucky Fried Chicken campaign using entertainment advertising. Mango-Jones, which developed the ubiquitous "We Want These Women's Original Music!" campaign, was featuring Gladys Knight and Grover Washington, Jr. as musical spokespersons in its latest series. This is Knight's second straight year with Kentucky Fried Chicken and Washington's first. They have both cut 60-second radio spots as well as song-length commercials. Top jingle writers Deborah McDuffie and Al Conlin wrote the music.

Dana's record was cut with a line-up of Buying music and advertising agency Mango-Jones, which developed the ubiquitous "We Want These Women's Original Music!" campaign, to featuring Gladys Knight and Grover Washington, Jr. as musical spokespersons in its latest series. This is Knight's second straight year with Kentucky Fried Chicken and Washington's first. They have both cut 60-second radio spots as well as song-length commercials. Top jingle writers Deborah McDuffie and Al Conlin wrote the music. Dana's record was cut with a line-up of Buying music and advertising agency Mango-Jones, which developed the ubiquitous "We Want These Women's Original Music!" campaign, to featuring Gladys Knight and Grover Washington, Jr. as musical spokespersons in its latest series. This is Knight's second straight year with Kentucky Fried Chicken and Washington's first. They have both cut 60-second radio spots as well as song-length commercials. Top jingle writers Deborah McDuffie and Al Conlin wrote the music.

A Jazz Label Starts Dancing

By SAM SUTHERLAND

LOS ANGELES—In one of the more unlikely crossover blueprints in recent memory, one of the jazz field's elite eclectics is jumping into the dance music mainstream via an offshoot new subsidiary label.

The New York-based Granavision Records was actually founded by producer Jonathan Rose to tackle three equally specialized areas, rare soundtracks, serious instrumental compositions (including the new music realm) and jazz. But the last of these has, until now, been Rose's (Continued on page 58)

BROADWAY REVIEW

'Your Arms Too Short' Falls Short Of The Mark

NEW YORK—The latest revival of the gospel musical "Your Arms Too Short To Box With God" is a star vehicle for Patrice Lockett, and after nine monhts on the road this summer, it is now back in New York. Although the show is a Broadway run by Al Green on paper, it sounds like a performance straight from the Alvin Theater. The result is not as fulfills.

Problems include a dreadful lighting system, a program that bears only the vaguest resemblance to what is actually happening on stage, and a show that weakens through even the strongest to sustain interest once the stars are out of sight.

Although the company is quite capable, it can't compete with the more powerful and much louder performances of Green and Lockett. There are moments to be sure, such as when Nora Cole and C. Michael Gray are spotted, that the show ultimately becomes repetitive and frustrating because of the misuse of talent.

During the first act, in which the two stars appear little, one feels their absence strongly as the general level of performance papers. During the second act, in which they appear far more often, the results are not dissimilar, but they seem more obvious of what's being done.

The two are rarely seen together, except toward the end, and then Green seems much too willing to let Lockett overshadow him, with her wailing, trembling and cornetions.

She traces the audience in infrequently, and when she does, her head is tilted to one side as she sings directly into her body mike.

Although the show makes a heroic effort to become involved, to catch the ear, ultimately there's not much to catch. It's not that the cast doesn't believe in what it's singing; just that the show is too disjointed and, in the end, exceedingly uninteresting.

LAURA FOTI

TOO TEMPTING—Members of the Temptations couldn't resist dousing Motown town councilman Barry Gordy, right, with champagne following the veteran group's triumphant reunion show at Los Angeles' Greek Theatre. A beaming Gordy obviously doesn't mind as he gets a nudge down from David Ruffin and good-natured ribbing from Dennis Edwards.

Billboard photos by Lee Salem
New Dutch Trend: ‘Dialect Pop’

Songs In Various Local Accents Hitting National Charts

By WILLEM HOOS

AMSTERDAM—What’s known here as “dialect pop” is the latest big sales trend among record buyers in the Netherlands. It’s selling along songs recorded in various Dutch city dialects.

Some are selling so well that they figure in the national charts alongside the major international names and some of the major international products.

In recent weeks, Harry Klerks- stede, a member of the Dutch top 40 with the Polydor single “O, O, Den Haag,” which translates precisely as “O, O, The Hague.” The song, a tribute to the third biggest Dutch city after Amsterdam and Rotterdam, was performed in a “low-city dialect” associated with The Hague, and the record sold 50,000-plus units here.

Harry Klerks-stede is the stage name of Henny de Jong, who is not a professional singer but one of the road management. Dutch group De Vrienden van Klein Orkest, also a Polydor act. He does not anticipate a follow-up to his hit—“it was just a joke, a successful joke, he says.”

But single that triggered the release of “Mooi’s Gravenhage,” or “Beautiful The Hague,” by Jonkheer Ber- end Jan Hoekema, who considers it in the “high-city dialect” much heard in that city. The “dialect pop” single is distributed here by the independent company CNR and is the first re- lease on the start-up independent company CNR and is the first release on the new Dutch Vitaminen label, one of four sub-labels of the Keytone Records firm, headed by flautist Chris Hinze and business partner Michel Daamen.

Also specializing in novelty songs in the Hague dialect is the group Bob Barbeque & Willy-Boe Plus Agaat, which has stirred great interest through the Netherlands with the CWR single, “Blazer, Bla, Bla, Bla,” a comedy version of “Da, Da, I Don’t Love You,” a hit for West Coast new wave band Trio. The single has sold more than 1.3 million units in Europe in recent months. The band has a follow-up single for October release here.

Tineke Schouten is building a big name here by singhing pop in the dia- lect of Amsterdam. A former singer from a few very good and suitably-sited inde- tpendent retail businesses, the day of the new year, 1981.

For the time being, Ames’ group remains separate, with its own ac- counting and orders through its own computer system. It is driven, says a Virgin can use Amers’ warehous as a one-stop if necessary.

And the group finally sees the merger as a chance to add a sizeable slice of retail business, in smaller towns and in smaller cities, to his established retail divi- sion which operates in big cities, catering mainly to young pop and fans.

SINGAPORE—In a lightning raid on premises occupied by what is alleged the country’s largest pirate cassette manufacturer, police seized over 100,000 tapes worth more than $17,000 on the open market.

The raid, Sept. 2, was the third major swoop of its kind in less than five weeks. Like the previous two (Billboard, Sept. 4), it was a joint HFP-police operation.

The tapes seized included re- cordin of major international artists, including Shenna Easton, Abba, John Denver, Cliff Richard, and Boncy M. Labels on the confis- cated tapes (RC, EM, MAR, MAV, and UFO led IFPI officials to be- lieve that while the manufacturer concerned, Singapore’s Boze, could not be said to be one of Singapore’s major domestic suppliers, many of the tapes were for export to the West Indies, South Africa and the Middle East.

According to an IFPI spokesman, the raid followed three months of in- vestigation and was conducted in the presence of representatives from EM, CBS, Polydor and WEA, who came along to assist in the identification of the tapes. These are now being checked to determine whether or not copyright has been infringed.

Under existing copyright laws here, piracy conviction carries a maximum fine of $463 for a first offt. Repeated convictions result in a fine of $926 and a jail term of up to two years. According to the IFPI, the directors of the company involved paid the “fifty faces of hundred” charges when all the tapes have been checked.

The recording industry here in- sists, however, that existing penalties are not sufficient if music piracy continues. About $100 million of dollars from the legitimate side of the business each year, is ever to be wiped out.

Singapore is recognized as the world’s leader in cassette piracy. Pi- rates here are responsible for the an- nual export of more than $100 mil- lion worth of illegal recordings, according to conservative estimates.

SUNDAY, MAY 25, 1980, BILLBOARD

Tapes Seized in Raid On Singapore Manufacturer

Daamen and Hinze Link, Launch 4 Dutch Labels

AMSTERDAM—Michiel Daamen, former managing director of Carrere-Holland and recently deputy manager of indie CCR op- eration, has linked with Chris Hinze, founder-owner of the Keytone record company and in which has already spawned four national.

Keystone specializes in jazz, easy listening and oriental music. Since the company started in 1980, it has released around 15 albums. Its pro- duct is distributed in the Benelux ter- ritories by Keytone. In most other Euro- pean territories it is available through various finished product ex- port deals, and the company has representation in the U.S. and Japan.

The four new labels launched by Daamen and Hinze are: Pop-Eye, a pop music outlet; A.P.B., for disco products; Hollandia-Vitaminen, special- izing in Dutch language pop repertoires; and The Royal Conservatory Series, for classical music.

A Benelux distribution deal for the four labels is being negotiated. The first releases on Pop-Eye are set for late September: the album “Visitors,” by the new Dutch synthet- ically group on the same name, with a spin-off single, “Carola”; and an al- bum by New York based singer Ulla, who has been described as “a female Al Jarreau.”

Hinze believes four more acts will be signed by Pop-Eye in the near future, and that its fourth disc album will be signed to A.B.P. in the next few weeks.

Singer Berend-Jan Bruinhout, from The Hague, is first signing to the Hollandia-Vitaminen label debut album “Mooi’s, Grovenhage.”

Says Daamen: “We anticipate four or five singles on Vitaminen in the Dutch language novelty-song category. We see this as a growth area of popular music in the Nether- lands.”

First product on the classical label is set for February, 1983.

FINNISH FAIR Draws 15,000

HELSENKI—The second Turku Music Fair, the only annual music business event staged in Finland, this year drew 15,000 visitors over its five days and now seems set to continue on a regular basis in the future. As the showcase concentrated, as it did in 1981, on leisure electronics, musical instruments and studio equipment, radio and television and video hardware or software. Few of the 60 exhibitors were from record labels or music publishing com- panies.

Among the local “firsts” were a D-8 player-D-9 drop-down box, a driven cassette deck and a computer-driven Nakamichi TK-1000 record player. The latter is likely to retail in Finland for $10,000.

There were trade get-togethers, too, including a seminar on the role of the specialist record retailer to- day. The annual meeting of Finnish Music Retailers Assn. was also held.

UK. Vid Dealers Display Caution

Optimism No Evident At Third Software Show

• Continued from page 37

show. BBC Video released its “Falklands—Task Force South” tape in August. Catalyst Video Pub- lishing has a new video magazine, “Movie,” due out in November, with adventuring and aviation titles.

The Royal Society for the Protec- tion of Birds screencd such wildlife titles as “Round Robin” and “Bird Migration.” Special series have been sold to the national’s top row, “The Weather Room,” “See the World in a Day,” “Endangered Species,” “A Natural Christmas.” Two of three of the EM (Continued on page 54)

U.K. Vid Dealers Display Caution

Optimism No Evident At Third Software Show

Clive Selwood was on hand to ex- plain his new Video Deposit Card system to interested dealers. VDC’s promise to deliver 100,000 members in three months is apparently based on a tie-in for purchasers of Sony VCRs.

On the wholesale side, too, some of the biggest record and tape names are now conversationally active in video. Terry Blood Records, Light- ning Records and Tapes, Wyed-Up and S. Gold & Sons, four of the best- known, were all represented with prominent booths and heavy stand- traffic.


Some companies showcased La- serVision disks. CBS/Fox, which demonstrated its video release around 30, and Precision Video has 14, including “On Golden Pond.” Philips is touring the point of cras- tiveness on consumer response to its May launch in the south of England, but dealer evidence indicates that a combination of overgrowing, the price of the system, has

The company has now aban- doned its gradual roll-out and is to go national in October. Presumably it has learned from RCA Select- Vision not to underestimate soft- ware demand, but it will have to rap- idly expand the catalog of genuinely available titles, and consider sig- significantly undercutting VCR prices to offset the playback-only dissemi- nate, if the elegant LaserVision sys- tem is not to become an expensive failure.

In a memorandum, a member of the management team said the V2000 records were being handled together to prevent a similar fate befalling them. They include, besides Philips itself, Grundig, ITT, Pye, Bang & Oulsen and the most recent addi- tions, Marantz and Sanyo. More are to be poured into a massive promotion and education campaign.

Two of 2,000 titles are now avail- able on V2000 tapes, with Thorn EMI the latest addition, and the for- mat continues slowly to gain in market share.

www.americanradiohistory.com
Dutch Singers in Radio Protest

AMSTERDAM—Some 15 major Dutch pop groups launched a demonstration outside the country’s nine broadcasting organizations in Hilversum, only minutes later giving a signal to turn off Dutch language radio. Among the aims of the demonstration was: to stop playing on the radio music by important Dutch pop groups; to insist on Dutch language radio stations following the Dutch government’s guidelines to the press, to ensure that any new regulations are not imposed without consultation with the Dutch music industry; and to hold joint discussions with the government on improving the conditions of the radio industry.

The government’s reaction to the demonstration was: “I have heard with interest of the demonstration, and I will be happy to discuss the Dutch government’s guidelines with the music industry.”

French City Sets Street Music Fest

PARIS—The Breton city of Quimper is to run a special festival featuring street musicians, with the aim of promoting music in the city. The festival will be held on the first weekend of July. The city has decided to make the festival a permanent feature of the city’s cultural life.

As Predicted, Hard Times Hit The Australian Market

EMI general manager Brian Harris observes: “The recession emanating from the USA has hit the Australian market hard. The U.S. market is our biggest, and any downturn in the U.S. market will have a major impact on our sales here.”

The key to surviving in the current market is to focus on local talent. Harris says: “We have a strong commitment to local talent, and we will continue to support local artists.”

As predicted, hard times are hitting the Australian music market. Sales have fallen by 20% in the last quarter, and labels are cutting back on marketing and promotion.

Flask & Taps: The New Pizza Joint

Dan and Sue, the owners of Flask & Taps, a new pizza joint in the heart of the city, are excited about the opening of their latest venture.

“Pizza is definitely the way to go these days,” said Dan. “People are looking for something fast and delicious, and we have that covered.”

With the focus on quality ingredients, Flask & Taps uses only the freshest and finest cheese, tomatoes, and toppings.

“People love our pizza, and we are proud to offer them a delicious and satisfying meal,” said Sue. “We have a variety of toppings to choose from, and our crust is perfect.”

The business is doing well, and the owners are looking forward to a bright future.

Bundes: The New Leader

Bundes is the new leader in the market for yogurt drinks. With its unique blend of flavors and its healthy image, Bundes has captured the attention of consumers.

“Bundes is the perfect choice for people who want a healthy snack,” said a spokesperson for the company. “Our drinks are made with real fruit and have no artificial flavors or preservatives.”

Bundes’ success is due to its innovative marketing strategy and its commitment to quality. The company is expanding rapidly, and its products are available in stores throughout the country.

The future looks bright for Bundes, and the company plans to continue its growth and success in the yogurt drink market.
New Dutch Trend: "Dialect Pop"

- **Continued from page 52**
- albums have gone platinum in Hol-
land, the latest being "Met Liefe,
" of "With Love."

Another EMI-Holland act spe-
cializing in the Amsterdam dialect is
now coming through, doing
its thing on television, in films
and on records.

John Allan Cameron, managing
director of EMI-Holland, is very interested in the "dialect pop"
development. He says, "The
dialect is a strong feature in the
Netherlands, and we hope to
make it an international
trend, just as the Cajun
dialect genre "soon."

Girl singer Miggy concentrates
on songs in the Rotterdam dialect. Late
last year she scored a number two hit with "Annie, Hou Ji Me Tassie Fife
Vast!"; roughly translated as "An-
nie, Will You Hold My Handbag
For A While," on CNN. The single
sold 75,000 copies.

Hard rock band Normaal has per-
formed in an East Dutch dialect since it formed a couple of years
ago. The band, one of the leading acts on the WE Holland roster, has
studied dialects from all over the
Netherlands and has released
some songs that have met with
success. The band's music and its fans are considered
heavy beer drinkers, and a new local
brew company is advertising on and after the band
earlier this year.

Fred Rootveld, from Barner-
broek, is another artist who
recently released a single in the
dialect. He is a more traditional
artist and his music is considered
more on the upbeat side.

The station's slogan is being
used in the promotional campaign.

Major new releases from
recording artists are
expected to contribute to the
success of the new album.

**New U.S. Marketing Firm Expanding Via Opening Of New European Office**

PARIS—the aerobic kick-fit
boom has reached France, starting
in Paris and expanding across the
whole country under a French
title which roughly translates as
disco-gym.

The U.S.-initiated mix of exercise
and dance is, predictably, producing
a demand for the right kind of music
to accompany the gymnasium ses-
tions.

Arabella and Hansa have entered the field with suitable product, with
Barry purchasing the latter's disks and cassettes and claiming a big
early market share. Arabella called
on Nadine Burrell, a local cellular
operator, to get her some airplay on
the Music Box, a top-ranked music
station. Arabella also promised to
give her royalties if she got
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### BRITAIN

(Courtesy of Music & Video Week)

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<td>GUTE Nacht, Roger Haldemann</td>
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### CANADA

(Courtesy of Billboard Canada's chart listing corp.)

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### JAPAN

(Courtesy of Billboard Japan)

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### NEW DUTCH LABEL WILL FEATURE FUNK

AMSTERDAM—Moving into the consistent growth areas of disco and dance music in the Benelux territories, Dutch independent record company Durco has set up the High Fashion label to specialize in producing 12-inch singles in these fields.

First release features seven titles and, says Oef Nijpigen, s.m.art manager at Durco, there'll be at least 10 more out before the end of the year.

Two local productions, "Drums On The Beach" by Free Gazaru and "I Like The Way" by Fritske, are in the first batch, along with product from the U.S., U.K. and Canada.

These are: "Shout For Joy," by U.K. duo Dunn and Bruce Street, previously on Satril in Britain; "Spectacular," by U.S. duo Satin and Green (TGR Records); "She Can't Love You," by U.S. singer Cherie (Energy); "Flamethrower Ray," by Canadian duo Felix and Jarvis (Quality), and "Raving On The Beach," by U.S. group Port-o-Ub (Unidisc).
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**DEADLINES FOR FUTURE ISSUES**

OCT. 2nd ISSUE - SEPT. 20th

OCT. 9th ISSUE - SEPT. 27th

OCT. 16th ISSUE - OCT. 4th

OCT. 23rd ISSUE - OCT. 11th

OCT. 30th ISSUE - NOV. 18th

NOV. 6th ISSUE - NOV. 13th ISSUE - NOV. 1st

**THE Rhythm & The Blues**

Records after several years on Motown... Concertgoers at Madison Square Garden are used to being propositioned by Moonies, ticket scalpers and drug merchants under the watchful eyes of New York City police. But at the Budweiser Superfest last date last the tables were turned. It was the men in blue handing out flyers and pulling patrons over to hawk their wares. It was part of Tevin Campbell, a drive aimed as black youths, a very creative way of advertising a job opportunity. Singer Jackie Moore and Richard McCracken, president of Carabba Records, were on both thrown in a car accident outside Charleston, N.C. Driving over a bumpy suburban road, their car flipped over; Moore sustained a broken toe and McCracken a dislocated shoulder. They were on a promotion trip for her single. "Second." Freda Payne has a 12-inch single on Sutra Records called "In Motion" which is produced by Edmund Sylvers and arranged by brother Leon of Solar Records... Peggy Dobson makes her debut with "Sleeping In A Garden"... Please Don't Break The Groove on Alton Records, an indie label based in New York... City View is a new label based out of Hailey Lakes, Fl. The company's first release is "Groove On" A Love Song by Billo.

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**BRACHMAN, BRACHMAN**

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Cleveland Orch., Szell

CA MYT 37776

**HAYON, HAYON**


"Symphonies On A Theme By Haydn," Op. 54

CA MYT 37771

**MORRIS, MORRIS**

Symph. No. 1 in F Major, Op. 25

Cleveland Orch., Szell

CA LP 37776

**MAGNIFICENT COLLECTIONS**

**STORES, STORES FROM MOTHER'S**

Continued from page 11

**TO $49.99. That's only $1 less than the advertised specials price. People come from all over to look over them. We look for good conditioned used LPs. We often have Billboards top selections in the mix. We have some special lights in the church store that enable us to really do a lot of work in job in establishing the quality of the used album," Brubell says.**

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The Zager/Newmark project, however, brings Gramavision its first recognizable dance market lure. Rose reports that plans that call for both 7 and 12 inch singles on the main title song and a complete LP combining that title theme with music from all three “Friday The 13th” movies. The album and 7 inch single are currently in production, with the 12 inch mix in on Foot One. “We’ve taken our pool of artists and looked at how we can strengthen them,” he explains. “For us, that means going more strongly into either classic dance or dance.”

As it happens, Rose adds, Gramavision now finds itself doing both, in a sense, even as Lake’s “Just a Little Bit” album signalled his bid for the dance market, the Brooklyn Philharmonic, which has aligned itself with composers working in the creative and new music world, is approaching Lake to compose a piece for them.

Rose sees other artists on his still small label as suitable for other foos into new markets, citing newly signed vee stylist Jay Jaggard as a case in point: “We’re doing records with Jay that will feature solo music that is very serious and non-commercial, and simultaneously we’re preparing a very dance-oriented project he’s involved with.”

Another new signing, drummer Phereon Ak Lafl, will tackle both dance and music more esoteric Latin-influenced ballads. “What’s happening is that all these people are playing together and interacting together,” says Rose of the jazz/dance fusion. “So because Phereon is playing both in Olive’s dance-orient- ed music, he is, of course, a natural broad range performer. That label has been based in progressive jazz and sound-tracks moving into a totally different market.” To Rose, the answer isn’t difficult. “We’ve spent the last six months getting up to speed into the dance field, finding all the major pools and tracking down the major dance clubs—one-stop-acts that know how to handle the product,” he reports, adding that the one-stop acts were in turn, of course, records for dance music business.

Gramavision will also buttress both albums and its One Foot 12 inch releases through a direct mail and telephone campaign to specialty stores and mail order houses. “We’re probably working more closely with our distributors than ever, though,” he says, warning off that these direct contacts will underwrite those ties.

JAZZ

ALBUM SERIES REVIEW

Old Impulse Masters Get New Life in MCA Action

LOS ANGELES—For the first time in its 17-year history, the Music Personnel Conference, a radio organization of over 950 radio programmers and disc jockeys, will be making room for jazz at its annual convention. The convention will be held Oct. 20-24 at the Radisson Hotel in St. Paul, Minnesota.

“We are adding jazz (to the convention) to give a more realistic showing of NPR programming. After all, about 48% of today’s public radio stations will be making room for jazz at its annual convention. The convention will be held Oct. 20-24 at the Radisson Hotel in St. Paul, Minnesota. And Mel & Lyle Mays, ECM 31 33

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DORIAN DURAN—Carnival, Harvest DL15005 (Capitol). Produced by Calvin Thurman. One of the bigger dance bands, Dorian Duran here gets four of their more popular tracks presented in perfect club style. The tracks have been remixed with the dancer in mind though there are many differences the casual listener may also enjoy. Tracks included are "Hurt Like The Wolf," "Girls On Film," "What a Hard Rain" and "Spend Time With You." "What a Hard Rain" could cross over to pop.

PUBLICATION INFORMATION—Reprinted from Billboard, 9/25/82.

Billboard's Recommended LPs

Billboard's Recommended LPs

-continued from page 3

required by German law to publish in a bilingual edition. The publisher/authoritative source for German readers; recommended–predicted–to hit the second half of the chart in December. A big pop protégé with remarkable quality. Albums releasing a three star rating are not listed. Reviews: Dann Ortel, Rolling Stone (Clarence, N.Y.); Bill Ruppel, Billboard (Dallas, Texas); Ann bathing, Outlook (Hamburg); Kim Kip, Banda Rosaci, Vick Lavich, Cal Doc, Tobi Sabok, Sam Sarket, Robin Wein, Alan Wild.

PolyGram Posts 1980-81 Loss

PolyGram's fourth quarter financial report was released this week, and the company reported a $67 million loss for the quarter. The loss was due to a combination of factors, including increased competition from major labels and poor performance of some of their smaller labels. The company's operating income decreased by 30% compared to the same period last year.

PolyGram's revenue decreased by 10% compared to the previous year, primarily due to a decline in digital sales. The company's music publishing division also saw a decline in revenue, with a 15% decrease compared to the previous year.

Despite the loss, PolyGram's chief executive officer, Moritz Eisele, said the company was making progress in several areas. "We are committed to improving our financial performance," he said. "We are investing in new technologies and expanding our digital offerings, and we are seeing positive results in those areas."
CHICAGO—Love Me Tomorrow (3:55); producer: David Foster; writers: Peter Cetera, David Foster; publisher: Sony, ASCAP; Columbia 30-1239. The first single from the forthcoming “Noon Curtain” proves Joel’s keft to radio on, and learned lessons from new music acts while keeping a melodic, affecting, infectious, and occasionally quite effective.
LETTER OF INTENT SIGNED
CBS To Acquire UA Publishing

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Sevt. 18-26, Georgia Music Week, Atlanta.
Sept. 29-30, CBS FM Radio national sales seminar, St. Regis Hotel, New York.
Sept. 30-Oct. 4, Eighth annual Musesox '82, Sheraton Bali Harbour, Miami Beach.
Sept. 30-Oct. 4, Video '82, Sheraton Bali Harbour, Miami Beach.
Oct. 4-8, 17th Castlebar International Song Contest, Castlebar, Ireland.
Oct. 12-16, Grand Ole Opry birthday celebration, Opryland, Nashville.
Oct. 15-20, VIDCOM, Cannes.
Oct. 19-20, Wax Works/Video Works second annual Mid-America dollshow, toys & video show, Executive Inn Rivermont, Owensboro, Ky.
Oct. 29-30, College Media's college & progressive radio brainstorm 2, Irving, N.J.
Oct. 29-31, Yamaha World Popular Song Festival, Tokyo.
Nov. 8-10, Subcription Television Assn. over-the-air pay tv conference and exposition, Airport Hyatt, Los Angeles.
Nov. 9-12, ABC Radio Networks affiliates board meeting, Sheraton Plaza, Palm Springs.
Nov. 12-14, NCTA national cable programming conference and ACE awards, Biltmore Hotel, Los Angeles.
Nov. 17-19, Western Cable Show, Anaheim Convention Center,Anaheim, Calif.
Nov. 18-21, Achievement & Music Operators Assn. (AMOA), Hyatt Regency, Chicago.
Nov. 21, Beach Music Awards Inc., first annual ceremony, Convention Center, Myrtle Beach, S.C.
# TOP LPs & TAPE

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September 20, 1982, Billboard
**CBS Killing Cable Channel**

*Continued from page 4*

A seven-day comprehensive promotion that includes all Disney Productions and Group W Satellite Communications recently unveiled partnership plans on a family-oriented cable channel, although Disney plans to go ahead with the channel.

**Taping System Set For Debut**

*Continued from page 6*

The Cordet system differs from the Home Music Store concept developed by William Von Meister of Digital Music Co., Washington, D.C. The Home Music Store uses cable television to transmit its digital signal; the Cordet system is an existing radio stations and is an analog (that is, less expensive) signal. "Conceptually, our systems are similar," says Strachan, who founded Coletak in 1978 to develop his system. "But our cost will be dramatically lower."
The Needle Knows

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AMPEX
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401 Broadway, Redwood City, CA 94063
(415) 367-4463

*1981-1982 Billboard Magazine
Brand Usage Survey
Featuring "Nasty Girl" and "If A Girl Answers (Don't Hang Up)"

Players: The Time
Produced and Arranged by The Starr Company and Vanity 6
Another Starr Production

Personas Management: Cawelo, Rufino & Fargnoli
On Warner Bros. Records & Cassettes (1-93716)