SUMMER ARBITRONS

WAPP Scores Big In New York Market

By DOUGLAS E. HALL

NEW YORK—First word from Arbitron's summer ratings book shows that heavily promoted, commercial-free programming has paid off for WAPP, New York's Apple, while an increased commercial load (among other factors) on fashionable KROQ Pasadena, as a result of previous ratings success, has apparently slowed the new wave rocker's growth in the Los Angeles market.

In another preview of Arbitron's summer sweeps, Mike Joseph's "Hot Hit" format in Chicago has taken WBBM-FM to number two in the market.

WAPP's acquisition of a 4.5 share in New York is said by some observers to have cost Doubleday about $3 million, but company president Gary Stevens claims, "You don't get those kinds of numbers by just running commercial-free.”

Whether the AOR outlet can maintain and increase its share now that commercials have been added is open to question. The fall ratings book will certainly see competition intensified, as ABC's WPLJ, the station most hurt by WAPP's gain, has begun offering $5,000 to the listener.

(Continued on page 24)

Retailers See Strong Holiday Certificate Sales

By JOHN SIPPEL

LOS ANGELES—Gift certificates will play a more important role than usual in buttressing 1982 holiday business for U.S. record/tape/accessories retailers.

While no accurate check is kept on such business, it's estimated that certificates account for an amount equal to an extra 3% to 5% of the important gross between Thanksgiving weekend and Dec. 25.

(Continued on page 19)

Home Taping Issues Probed In EIA Study

By LAURA FOTI

NEW YORK—The Electronics Industries Assn. says a new home taping study reinforces its contention that the practice is not the major cause of lost music industry revenues, but that the findings appear to give some comfort to parties on both sides of the issue.

Elements of the study, "Why Americans Tape," commissioned by the EIA and released Wednesday (22), were quickly put under attack from both predictable and surprising sources. The EIA is a trade group representing both blank tape and hardware manufacturers.

The surprise came from Rep. Robert Kastenmeier, chairman of the House subcommittee on courts, civil liberties and the administration of justice, who held hearings last week on the so-called "Betamax bill" (see separate story, page 5). Afil.

(Continued on page 15)

CBS Develops Taping 'Spoiler'

By ROMAN KOZAK

NEW YORK—CBS engineers have developed a hardware-dependent spoiler system to prevent home taping, but political consider-

(Continued on page 70)
NINE NEW STORIES ABOUT LIFE BEHIND "THE NYLON CURTAIN."

BY BILLY JOEL.

Featuring the new single, "Pressure." On Columbia Records and Tapes.

The curtain goes up on Billy Joel's 35-city tour October 27.
New York—Stereo, lower price points and strong dealer support have helped RCA to become a major contender toward the videodisk market for consumers without prior investment in VCRs or other high-end video products. Recent surveys of player owners indicate that 20% or more also own VCRs. Current advertising is aimed at the general public but now has a stronger technological angle.

Dealers—and consumers—are responding to RCA’s attention. They’ve always been very supportive of the video, and now it’s the consumers who are responding, according to American Tape & Video magazine’s consumer survey. The survey, conducted in March, 1981, over 1,000 consumers between the ages of 18 to 34, is aimed at the general public, and not at a specific group of people, a consumer survey chairman said.

When the CED-format player was introduced in March, RCA executives were excited about its potential. The CED is designed to become a new market item for consumers without prior investment in VCRs or other high-end video products. Recent surveys of player owners indicate that 20% or more also own VCRs. Current advertising is aimed at the general public but now has a stronger technological angle.

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**General News**

**U.K. Press Hits WEA Exec’s Taping Letter**

LONDON—The managing director of WEA Records U.K., Charles Levinson, has written to 35 national newspapers and music magazines here, warning that the company will not advertise in any publication which “encourages either piracy or the taping of records.”

The move, which has already stirred press opposition, follows a discussion on the situation by WEA International president Nels Erikson and may be emulated by WEA companies in other foreign markets.

Erikson, a staunch and vociferous opponent of piracy, could not be reached for comment, but a spokesman confirmed that Levinson’s actions reflect the WEA International’s national feeling. Erikson is said to have been stirred into action by a recent WEA publication which publicly suggested readers should indulge in home taping.

The letter, which Levinson composed after taking legal advice, reads: “As you are no doubt aware, the music industry has for some time been trying to persuade the government to legislate in order to provide for the payment of a royalty on all blank cassette sold in this country to dealers for re-sale. The government’s own owners for the loss suffered by home taping of and music...”

“We are therefore having to take all steps open to us to protect the rights owners and restrict home taping until there is appropriate legislation.”

“Accordingly, I am writing to you and other leading newspapers and magazines carrying our advertising to advise you that, in future, we will not be prepared to advertise our product in any newspaper which supports or encourages piracy or home taping involving breach of copyright in any manner whatsoever.”

Early press reaction to Levinson’s missive takes him to task for a heavy-handed attempt to influence editorial policy. A number of replies (Continued on page 5)

**NO TWO-RECORD SETS**

Twenty Gold Acts Ready Albums For October

By PAUL GREEN

LOS ANGELES—Albums are due in October by 20 acts which have gone gold in the past 12 months, or with their most recent LPs. In fact, 10 of the acts went platinum with their last studio releases. These range from Rod Stewart, who has hit platinum with his last six LPs, to Supertramp, which is finally issuing its studio follow-up to “Breakfast In America,” NARM’s choice as the best-selling album of 1977.

It’s a sign of the times that there’s not one double album among the month’s major releases. Warner Bros. is even issuing “Rod Stewart Live” as a single disk. Capitol is taking the same cautious approach with the Beatles’ “20 Greatest Hits,” a $9.98-list compilation of the group’s 20 singles to reach No. 1 on Billboard’s Hot 100.

A sensitivity to price resistance has also marked ECM’s decision to make Keith Jarrett’s “Concerts” available both as a three-record set and in a one-record equivalent. Release date is Oct. 15.

Among the October releases that will be closely watched by the industry are solo debuts by Donald Fagen, formerly of Steely Dan, and Lionel Richie of the Commodores. Two members of the Police will also have individual projects on A&M, though not formal solo debuts: Sting will be featured on the “Brimestone Sound” soundtrack, due Oct. 26; Andy Samberg’s team with Robert Fropp for “I Advance Masked.”

Reflecting the upcoming gift-giving season, five of the 20 big name releases are greatest hits sets. Besides the Beatles, compilations are due from the Commodores, the Eagles, Dan Fogelberg and the Pointer Sisters.

The Commodores retrospective will go head to head with Lionel Richie’s solo debut, just as the Eagles collection will vie with the struggling solo debuts by Glenn Frey and Don Henley.

**Assistance in preparing this story provided by Sam Sutherland and John Sippel in Los Angeles and Irvin Lichtman, Doug Hall, Laura Folt and Roman Knock in New York.**

Greatest hits sets are also pegged for October from such notable artists as Lynyrd Skynyrd, Poco, George Jones and the Monkees; the latter represented with a $5.98-list set on Arista. The label had moderate success with a previous Monkees hit set in 1976. And RCA has set a mid-Oct.

(Continued on page 5)
LUTHER VANDROSS.

"FOREVER, FOR ALWAYS, FOR LOVE."

A year ago the industry was buzzing with news of a phenomenal new album by the well-known arranger/songwriter/session singer, Luther Vandross. In just one year that album has launched a solid career. The album is in close to a million homes.

Luther spent the summer playing concerts in stadiums across the country. And he will be appearing on TV specials and variety shows all this season too.

Now there's a new buzz. The album, "Forever, For Always, For Love," is a sizzling fulfillment of Luther's "Never Too Much" promise.

One performance after the next, Luther Vandross seems determined to top everything that has ever come before.

The new hit single, "Bad Boy/Having A Party," combines three decades of great R&B into a few dazzling minutes. Plus there are six other all-new Vandross compositions.

Too much great music to digest all at once? Never.

Luther Vandross. "Forever, For Always, For Love." Eight sensational new songs including the hit single, "Bad Boy/Having A Party.

On Epic Records and Cassettes.

LUTHER VANDROSS ON TOUR (with Cheryl Lynn):

10/14 Columbia, SC - 10/15 Atlanta, GA - 10/16 Memphis, TN
10/17 New Orleans, LA - 10/21 Phoenix, AZ
10/22-23 Los Angeles, CA - 10/24 San Carlos, CA
10/25 Baton Rouge, LA - 10/26 San Antonio, TX - 10/30 Houston, TX
10/31 Dallas, TX - 11/2 Rockford, IL - 11/3 St. Louis, MO
11/4 Chicago, IL - 11/7 Columbus, OH - 11/12 New York, NY
11/13 Washington, D.C. - 11/14 Richmond, VA - 11/15 Detroit, MI
11/16 Pittsburgh, PA - 11/17 Cincinnati, OH - 11/18 Cleveland, OH
11/19 Louisville, KY - 11/27 Indianapolis, IN - 11/28 Nashville, TN
12/2 Sunrise, FL - 12/3 Lakeland, FL - 12/4 Tallahassee, FL
12/5 Jacksonville, FL - 12/9-11 Philadelphia, PA - 12/13 Boston, MA
12/16-17 Baltimore, MD - 12/19-19 Maryville, TN

Produced by Luther Vandross Ltd. Management: New Enterprise, Inc.

Cable Among Key Issues At CISAC Meet

ROME—The role of broadcasting organizations in the administration of copyright in relation to cable distribution will be one of the key issues to be discussed at the 33rd annual congress of the International Confederation of Authors and Composers Societies (CISAC) to be held at the Barberini Palace here, Oct. 3-8. The session will be presented by Ulrich Uchtenhagen of the Swiss authors’ society, SUISA.

Other themes of the congress will include: “Authors And Their Societies,” presented by Hal David, president of ASCAP; “The Price Of Copyright” by Jean-Loup Tournier, director general of SACEM, France; and “The Role Of Authors’ Societies In The Field Of Culture And The Limits To Their Actions,” panned by Boris Pankin of the Soviet authors’ society, VAAP, and Eduardo De Filippo of SIAE, Italy.

(Continued on page 68)

NOTE:

ALAN Goff, president of Goff, Mancuso & Geffen, Inc., says, "They're talking with me about new projects, which is encouraging." He adds, "They're also looking at some new material, which is good."}

Pair Records, Budget Label, Sets First LPs

NEW YORK—Twenty double-pocket albums launch the budget Pair label, developed by principal of Surplus Records & Tapes, the major cutout source, and veteran record man Sam Goff (Billboard, Sept. 4).
The records, available, in both LP and cassette form, due in several weeks, is the RCA Records vaults with also providing pressing and duplication.
According to Goff, the company is negotiating with "two or three" other major label entities for releases adhering to a two-album concept. But, advises Goff, the label does not plan to issue more than 60 albums in the first year.
The pool of RCA-recorded material to be made available are performances by Elvis Presley, Eddy Arnold, Jim Reeves, Hank Snow, Sam Cooke, Willie Nelson, Tommy Dorsey, Dolly Parton, Porter Wagoner and others.
Goff says that product will be warehoused for national distribution at Surplus facilities in Passaic, N.J., and Rcuador Operators, Inc., in Chicago. He adds that wholesale pricing—which he would not divulge—would be structured to allow for return pricing between $8 and $10. The product will carry no list price.
Surplus principals with Pair ownership are Manny Wells, Pete Hyman, Merril and Jack Rose.

PRODUCER PROFILE

Vandross Jumps To New Studio Success

By NELSON GEORGE

NEW YORK — Last year, when Luther Vandross’ “Never Too Much” album was released, he was welcomed as one of the most exciting male singers to come along since Teddy Pendergass. The LP showcased a smooth, assured vocal style in sharp, tasteful musical settings; Vandross earned a Grammy nomination for best new artist.
This year, the man’s stock is soaring even higher—as a producer. His work on Aretha Franklin’s “Jump To It” single and album has returned her to the top of the black music charts, while Cheryl Lynn’s “Instant Love,” which he also produced, is a top 10 black LP.
And when Vandross hits the road Oct. 12 for a two-month tour (with more dates to be added after Jan. 1), he’ll be preparing for more work behind the console. He’s writing and producing a song for his erstwhile rival, Teddy Pendergass, which will be one of the latter singer’s first recordings since his auto accident (it’s the title tune of the forthcoming Richard Pryor/Jackie Gleason movie, “The Toy”).
Vandross is going to produce Dionne Warwick next year, too, and a second album with Aretha Franklin.
Unlike many producers, Vandross doesn’t try to impose his sound on singers, but instead talks with them about how they want to sound. Both Franklin and Lynn had considerable input into song selection and vocal approach on their albums. Vandross notes that before recording "Jump To It," "Aretha told me she wanted to use more of a mid-range approach, which gives her a more alto-type sound, instead of soprano, that I think works well."
The many vocal ad libs that infuse the album with a relaxed, chatty quality were developed by Aretha with Vandross’ editing and suggesting ideas. "On "Jump To It," I suggested the phone call to a best friend be included," says Vandross. "Aretha went home and, after thinking on it, came back with the 'who dropped kick who line.' On the Sam Dees balad, 'If She Don't Want Your Lovin', the whole end of the song was originally ad lib, but I felt it was so good later that we didn’t need it. But she had this 'Sugar Ray Aretha' line at the end that was irresistible, so that was kept in."
Vandross wrote four songs on the "Jump To It" (the title cut with bassist Marcus Miller), three of which were composed especially for her. Aretha suggested the cover of the Isley Brothers’ ‘It’s Your Thing’ and also arranged for the 'Levi Stubbs & the rest of the Four Tops to sing with her on 'I Wanna Make It Up To You.' In both instances, Vandross says, "They were things that she had always wanted to do."

Chartbeat

PolyGram: Twice As Nice; Front Line’s Greatest Hits

By PAUL GREEN

John Cougar (Riva/Mercury) this week becomes the fourth artist so far this year to top both of Billboard’s key pop charts. Cougar’s album “American Fool” holds at No. 1 for the fourth straight week, while his single “Jack & Diane” also edges up to No. 1, a position which eluded the recent “Hurts So Good,” which logged four weeks at number two in August.
The year’s other acts to hit No. 1 with both singles and albums are the J. Geils Band (EMI America), Van- gelis (Polydor) and Paul McCartney (Columbia). PolyGram thus has two of the four acts so far in 1982 to achieve this dual chart monopoly.
Cougars is the fourth American male artist in the past 10 years to top both charts simultaneously, follow-
America's #1 Hit Maker is now America's #1 Dream Maker!

**CONWAY TWITTY**, his new album, **DREAM MAKER**

Contains the single

"We Did But Now You Don't"

Produced by Conway Twitty for Twitty Land Productions, Inc.
Produced and Recorded by Jimmy Bowen for Jimmy Bowen Productions, Inc.

©1982 Elektra Asylum Records of Warner Communications Co.
ICEHOUSE
PRIMITIVE MAN

The Action:

WMMR/PHILADELPHIA (Lisa Richards)
"The timing's perfect...and such great songs!"

KKRG/IOWA CITY (Ted Jacobsen)
"Icehouse has proven themselves to be a band of the future."

W/LS/LANSING (Les Cook)
"Icehouse made a lot of fans around here with their first LP and we bet this one will take 'em to the top!"

WLTX/MILWAUKEE (Bobbin Beam)
"The band built quite a large loyal following with the first LP and I expect fans to rally around this one!"

KGON/PORTLAND (Gloria Johnson)
"My absolute favorite new record. A major band of the '80s."

And Reaction:

LISTENING BOOTH (Brian)
"Immediate sales and resurgence of sales on first release."

WESTERN MERCHANDISERS (John Marmcdjke)
"Icehouse is selling better from in-store airplay than any album we've had in a long time."

RECORD FACTORY (Ginger Martin)
"Tremendous album. We're playing in-store a lot and sales are starting to show."

LICORICE PIZZA (Sal Pizzo)
"An album that gets better and better with each listen...initial sales, good movement."

J & R (Allen Peller)
"Look out for the new Icehouse! It's a real strong LP. When we play it, we instantly sell five records!"

EVERYBODY'S (Tom Keenan)
"Very impressed! Far surpasses their last LP."

The Catalyst:

PRIMITIVE MAN
The new album.

Chrysalis
Records & Cassettes
The album CHR 1390, 7" single CHS 2650
Produced by va Davies and Keith Forsey

The Singles: "Hey Little Girl" (Shipping 10/15) • "The Cub 14" • "Uniform" • "Hey Little Girl" • "Mysterious Thing" • The Videos: "Great Southern Land" (Already airing on MTV) "Hey Little Girl" and "Rearview" (In production)
NEW YORK—Peter Pan Records has released the first six albums in a "No More" series developed by disc jockey Joe Berry. The $5.98 line, marketed in both LP and cassette configurations, is directed at the 6 to 12-year-old age group and is designed to help children develop "living skills." Each package also contains a 16-page full-color illustrated book.

Titled in the first release are "No More Feeling Wild," "No More Feeling Cheated," "No More Feeling Hungry," "No More Fighting," and "No More Losing." The "No More" series is based on Berry's "Ready-Set-Grow" books, of which more than six million copies have reportedly been sold.

"To cost $2M over four years" New British Chart System Set

By MIKE HENNESSEY

LONDON—The British Phonographic Industry has released the new system for collecting local sales charts. The charts are funded by the BPI in conjunction with the British Broadcasting Corp. and The Record Mirror's Music & Video Week.

As previously reported, the new methodology replaces the current system used by the Group organization, which takes over data collection tasks from the British Market Research Bureau (Billboard, May 15) on Jan 1.

Gallup will supply the weekly sales of 250 retail outlets throughout the U.K., each of whose cash registers (a total of 350) will be equipped with a data-capture unit. Sales staff will punch out the serial numbers of records and cassette units on the keyboard at the time of sale. The machine incorporates a communications medium which is attached to the shop's own telephone line by a standard jackpoint. Between midnight and 5 a.m. on Saturday, the data-capture units will be electronically retrieved by an automatic dialer and the retrieved information transferred to a central computer.

The data-capture units will be telephoned from two centers, one in London and one in Thames, Oxfordshire, each starting at opposite ends of the chart panel list. Shoppers with particularly heavy sales traffic may need to have their sales information drawn off more than once a week.

The data-capture units, each costing around $1,000 (pounds 700), have been specially designed by Gallup in conjunction with AP Electronics, the machine. The Dataport 5 Retailer, has up to 60 keys available on the keyboard and uses a liquid crystal display so that the operator can check on the accuracy of the serial numbers punched in.

The unit incorporates an internal quartz clock which can be used to measure peak sales and date at predetermined intervals and can thus enable the machine to be used to measure peaks of selling activity throughout the week. It also serves as a security device in that any questionable recording of sales can be methodically checked back with the stock situation at the time.

The system has a backup battery as protection against mains power failure.

As well as providing chart information, the Dataport 5 Retailer can be used by the retailer to measure stock movement and facilitate stock control and to do sales breakdowns, auditing and a variety of other operations.

The sales information retrieved, (Continued on page 58)

FACH, STEINBERG, HALL ARE PRINCIPALS

Complete Entertainment Bows

By KIP KIRBY

NASHVILLE—Three music industry veterans have formed a new full-service entertainment firm, Complete Entertainment Corp., to be headquartered in Nashville.

Chad Fuch, Irwin Steinberg and Bill Hiebert are the principals in the venture, which encompasses a record label, publishing company, production company and video production. Product released on the Complete label will be marketed and distributed through PolyGram Records in the U.S. Steinberg is now in the process of negotiating for foreign distribution.

Complete plans to release between six and nine albums in the coming year. The first two LPs will be issued in late October and are exercise packages: "Love Your Body" by Jayne Kennedy, and "In Training With The Dallas Cowboys Cheerleaders." Both albums come with illustrated instruction booklets, and Steinberg says the label is considering a home-use video on the Dallas Cowboy Cheerleaders.

Already signed to Complete Records is country artist Vern Goin. Several more acts are expected to be announced in the next three months, according to Fuch, president of Complete Entertainment. He emphasizes that the roster will span rock and pop as well as country and special projects such as the fitness albums, which he helped discover and sign such acts as the Bar-Kays, the Gap Band, Con Funk Shock, Bachman-Turner Overdrive, the Kendalls and Chuck Mangione.

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new venture will concentrate initially on signing talent throughout the South.

Complete Music Group, the firm's music publishing division, is headed by songwriter/producer Glenn Sutton. Sutton's flagship Music, Rodeo Cowboy and Steeple Music catalogs have been purchased by Complete. Additional songwriter/writers will be signed.

Interviews are now underway to assemble national promotion, sales, legal, accounting and executive staffs.

Notes Fuch. Complete is financed independently by a major Nashville investment firm, Jacques-Miller, and aside from being marketed and distributed by PolyGram, it will operate autonomously.

Hall, Nashville division manager of Welk Music Group, and Steinberg, an original founder of Mercury Records and former chairman of PolyGram Records Operations in the U.S., will serve as consultants and directors of Complete. Steinberg will continue as senior consultant, and G. David Hebert, president of PolyGram Records, Inc.
Schulke Maps Extensive Beautiful Music Research

SOUTH PLAINFIELD, N.J.—As the beautiful music radio format moves from lush instrumental to pop foreground vocals (Billboard, Aug. 28), selection of these vocals will be highly researched, at least at Schulke Radio Productions.

Cox Communications, which owns Schulke and will spend “several hundreds of thousands of dollars” on researching the Schulke library, according to Jim Schulke, who heads the division which bears his name.

A four-year agreement has been entered into with the Research Group for this research, but Schulke notes the trials will be conducted in the next six weeks at four cities using panels composed of beautiful music’s core audience: women who are 30 to 54 years old.

Before signing the four-year deal with the Research Group, Cox had the company do a pilot project on Cox’s WJLL in Nashville, which runs the Schulke format.

Schulke notes that that project showed that the beautiful music played on the air “is not attractive to any listeners.”

Noting that the new infusion of foreground vocals can be “the most powerful element of the format,” he cautions that while these vocals “can be most useful, they can also be disruptive” if the wrong songs are used.

Some results from the WJLL tests show that there is a high amount of dialing in both younger and older demographics for Linda Ronstadt’s “Blue Bayou,” both young and old like Nat Cole’s “Mona Lisa.”

Neil Diamond’s “Yesterday’s Songs” splits along demographic lines: younger listeners like it, but older listeners do not.

CBS Records Sues Calif. Firm

LOS ANGELES—CBS Records is suing Direct Marketing Group, identified only as a firm located in Santa Clara County, in Superior Court. The complaint claims the defendant owes $22,908.73 for the fulfillment of record orders and postage.

By ROMAN KOZAK

Peter Gabriel has just released his fourth solo album, “Security,” for his new record label since leaving Genesis in 1975. It is also the first one he has to date.

“When the history was that Atlantic had me for the first two LPs, because I was still bound by the old Genesis contract. The sales of the second album were less than those of the first, and when they heard the third, they saw it as a continuous trend. So I was given the pro-

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KCBQ SAN DIEGO DROPPED

Surrey Amends Bid For Stations

WASHINGTON—Surrey Communications has amended its application before the FCC for acquiring eight KTBX Broadcasting stations to eliminate KCIQ-AM-FM San Diego from what would have been a $32 million deal.

Under the amended application, Surrey would go ahead with the acquisition of K-101 San Francisco, KSL in Salt Lake and WOKY/WMIL Milwaukee.  Charter president John Bayliss declines to set a price on the pared-down deal.

Bayliss explains that Surrey had cut KCBQ out of the sale because it had found “its equity participation is not as large as it had planned.” Bayliss says that the deal should be completed before the end of the year. He adds that Charter will decide what to do with KCBQ after disposing of the other six stations.

In another major sale, the Liggett Group has agreed to purchase AOR outlets WABS Detroit from Central Broadcasting for $6 million. Liggett Group chairman Robert Liggett Jr. was the morning man on WABS when Century purchased the station.

Grammar Entries Due Next Week

LOS ANGELES—Entry forms for the 52nd annual Grammy Awards are due in NARAS Burbank headquarters Monday (4) from record companies and Thursday (7) from individual members.

11 years ago Liggett recently sold WQVL Minneapolis for a similar amount.

Capitol Broadcasting Corp. has agreed to buy WQEZ/WCRT Burlington for $3.4 million from Magic City Communications. Ken Johnson, president at Capitol, says his company will sell off the AM daytime.

In Omaha, Great Empire Broadcasting has reached an agreement to buy WOW (from Meredith Broadcasting for $2 million. Before this sale can go through, Great Empire must sell its AM station in Omaha, KYNN. The deal represents a turnaround for Great Empire. WOW is a 5 kw facility while KYNN-AM operates with one kw and 250 watts at night.

The death of CBS Cable (Billboard, Sept. 25) while not unexpected, nevertheless has been accepted with sorrow by those who care about quality programming on cable and in general. The channel was widely praised for its innovative and cultured approach.

One of the men behind that approach is Jack Willis, vice president of network programming. Willis a proud of the channel and convinced that there is a market for cultural programming on cable. But Willis says that CBS may have been a few years ahead of its time.

“We don’t think the closing of CBS Cable means you can’t do quality programming on cable,” he says. “There was an audience. We may have been a little early, and the audience wasn’t big enough to support it.”

“In many ways we were correct in what we did,” Willis says. “The way the others are doing it—purchasing programs cheaply from overseas—is not a bad business approach. But we came in with an idea of what the channel ought to be, and in one of those rare moments, we actually achieved it.”

“This is a hell of an interesting time to be in cable,” says Willis. “You can’t whine over the fact that there’s constant change, you have to go with the flow.”

As for music on cable. Willis says he enjoys watching MTV, and believes there’s a place for music and, in fact, for programming of all kinds on cable. “It isn’t a question of what’s suitable, it’s how you present it.”

“For example, to package a program such as ‘The Art Of The Working Class’ featuring him, Mattress, Dolly Parton, people like that. You have to look for different approaches.”

Willis envisions that CBS Cable probably had about 1.5% of the 5 million potential viewers it reached. “Fifty thousand people in the Saturday Review, and they went under,” he says.

Willis envisions that the cable industry is in a state of flux, and adds that CBS was under pressure to deal with the change from an economic point of view. “CBS circumstances wouldn’t apply to other companies.”

“We made a business decision, but another company might not have done it the same way.”

He believes cultural programming can “make a buck—when the audience is large, and with a pay-in system. The numbers are mind-boggling. Let’s say you have the capacity to reach 40 or 50 million homes and 10% of those pick you up at a time. If you get half of that, that’s good money.”

“We are, in that sense, however, is still two or three years off, Willis believes. “The big cities have to be wired first, or other ways of delivery found.”

The loss of CBS leaves pay service Bravo and basic service ARTS in the cultural business. “They both went into it less ambitiously than we did,” Willis says. 

Willis says “They use little original programming and are on fewer hours per week.” He says original programming funded by CBS Cable averaged an average of 65,000-75,000 per hour, relatively inexpensive for cable or "free to view.” That programming also created a valuable library that even now is being sought by buyers from syndicators, network, cable and home video.

Several Debuts On October Music Schedule

NEW YORK—A number of music-oriented programs debut on cable television in October, amid a slew of reruns—one of cable’s trademarks.

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CableWatch

CBS Cable Exec: ‘Maybe We Were A Little Early’

By LAURA FOTTI

KCBQ SAN DIEGO DROPPED

Surrey Amends Bid For Stations

WASHINGTON—Surrey Communications has amended its application before the FCC for acquiring eight KTBX Broadcasting stations to eliminate KCIQ-AM-FM San Diego from what would have been a $32 million deal.

Under the amended application, Surrey would go ahead with the acquisition of K-101 San Francisco, KSL in Salt Lake and WOKY/WMIL Milwaukee. Charter president John Bayliss declines to set a price on the pared-down deal.

Bayliss explains that Surrey had cut KCBQ out of the sale because it had found “its equity participation is not as large as it had planned.” Bayliss says that the deal should be completed before the end of the year. He adds that Charter will decide what to do with KCBQ after disposing of the other six stations.

In another major sale, the Liggett Group has agreed to purchase AOR outlets WABS Detroit from Central Broadcasting for $6 million. Liggett Group chairman Robert Liggett Jr. was the morning man on WABS when Century purchased the station.

Grammar Entries Due Next Week

LOS ANGELES—Entry forms for the 52nd annual Grammy Awards are due in NARAS Burbank headquarters Monday (4) from record companies and Thursday (7) from individual members.

11 years ago Liggett recently sold WQVL Minneapolis for a similar amount.

Capitol Broadcasting Corp. has agreed to buy WQEZ/WCRT Burlington for $3.4 million from Magic City Communications. Ken Johnson, president at Capitol, says his company will sell off the AM daytime.

In Omaha, Great Empire Broadcasting has reached an agreement to buy WOW (from Meredith Broadcasting for $2 million. Before this sale can go through, Great Empire must sell its AM station in Omaha, KYNN. The deal represents a turnaround for Great Empire. WOW is a 5 kw facility while KYNN-AM operates with one kw and 250 watts at night.

The death of CBS Cable (Billboard, Sept. 25) while not unexpected, nevertheless has been accepted with sorrow by those who care about quality programming on cable and in general. The channel was widely praised for its innovative and cultured approach.

One of the men behind that approach is Jack Willis, vice president of network programming. Willis is a proud of the channel and convinced that there is a market for cultural programming on cable. But Willis says that CBS may have been a few years ahead of its time.

“We don’t think the closing of CBS Cable means you can’t do quality programming on cable,” he says. “There was an audience. We may have been a little early, and the audience wasn’t big enough to support it.”

“In many ways we were correct in what we did,” Willis says. "The way the others are doing it—purchasing programs cheaply from overseas—is not a bad business approach. But we came in with an idea of what the channel ought to be, and in one of those rare moments, we actually achieved it.”

“This is a hell of an interesting time to be in cable,” says Willis. “You can’t whine over the fact that there’s constant change, you have to go with the flow.”

As for music on cable. Willis says he enjoys watching MTV, and believes there’s a place for music and, in fact, for programming of all kinds on cable. “It isn’t a question of what’s suitable, it’s how you present it.”

“For example, to package a program such as ‘The Art Of The Working Class’ featuring him, Mattress, Dolly Parton, people like that. You have to look for different approaches.”

Willis envisions that CBS Cable probably had about 1.5% of the 5 million potential viewers it reached. “Fifty thousand people in the Saturday Review, and they went under,” he says.

Willis envisions that the cable industry is in a state of flux, and adds that CBS was under pressure to deal with the change from an economic point of view. “CBS circumstances wouldn’t apply to other companies.”

“We made a business decision, but another company might not have done it the same way.”

He believes cultural programming can “make a buck—when the audience is large, and with a pay-in system. The numbers are mind-boggling. Let’s say you have the capacity to reach 40 or 50 million homes and 10% of those pick you up at a time. If you get half of that, that’s good money.” The time when that is viable, however, is still two or three years off, Willis believes. “The big cities have to be wired first, or other ways of delivery found.”

The loss of CBS leaves pay service Bravo and basic service ARTS in the cultural business. “They both went into it less ambitiously than we did,” Willis says. “They use little original programming and are on fewer hours per week.” He says original programming funded by CBS Cable averaged an average of 65,000-75,000 per hour, relatively inexpensive for cable or “free to view.” That programming also created a valuable library that even now is being sought by buyers from syndicators, network, cable and home video.

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BRUCE SPRINGSTEEN

NEBRASKA

On Columbia Records and Cassettes

Lyrics enclosed in cassette.
Neil Diamond turns on his heartlight.

General News

EIA Study Of Home Taping Raises New Questions

Kastenmeier remarked that the survey questions revealed "some bias" and "appears to be loaded." The predictable attack comes from Stan Gotikov, president of the Recording Industry Assn. of America, who notes that the study does not address the extent of sales lost as a direct result of home taping. This void was also questioned by Rep. Kastenmeier.

The telephone survey, said to cost $75,000, was based on a total of 2,165 screening interviews, resulting in 1,018 completed interviews with individuals 14 and over who had used audio tape for recording in the past two years. Taping of any kind, not just music, was examined.

In fact, 25% of the tapers had never taped music, and only 55% of respondents had taped music in the past three months. A full 52% of all tapes made by survey respondents were not related to music.

As the EIA predicted, the study did find that heavy music tapers (six or more music tapes made in three months) own more albums and prerecorded tapes than those who tape less music (between one and five tapes in the same period). For example, heavy tapers own an average of 170 albums, 67 prerecorded tapes, and 78 home-made tapes, while light tapers own only 99 albums, 29 prerecorded tapes, and 26 home-made tapes.

Several independent lines of questioning indicated that taping one's own albums is the most common form of home taping. An average of 54% of records purchased between January and July 1982 were subsequently taped; 66% of home music tapes have made tapes from their own collections at some time.

Tapes from one's own collection make up 51% of all music tapes, with the balance divided between borrowed records (28%) and the radio (21%). Fifty-one percent of music tapers' tapes are selections from various albums, while 42% are full albums.

After taping all or part of an album, 14% of music tapers "often" buy that record; 41% say they "sometimes" do, while 45% never buy an album after they've taped it. And 57% of music tapers say that taping has directly led them to buy a record or prerecorded tape of the same performer or composer.

Although the study did not directly ask whether the respondent taped to avoid buying an album, it did ask questions about the economic imperatives to tape. Respondents were asked why they preferred home-recorded tapes to both records and to prerecorded tapes.

Sixty-nine percent cited "Records cost more than home-recorded tapes" as an influence on their decision to tape, but other factors were more important. Portability—the ability to play a tape in the car, for example—was found important by 91%

Taping Letter

Continued from page 4

The Artisans of Mirabella

"Build the best damn high rise condominium on the Westside," they said. "Put everything into making it a building you can be proud of!"

Well, we did! The MIRABELLA. Each condominium home is put together tight and rock solid, inside the walls and out. Each is big with clean lines and attention to architectural detail you won't find anywhere else. We built the MIRABELLA with total security at the highest point on Wilshire Boulevard, and each home has multiple views of our L.A. skyline.

Come and see the kind of building our pride and craftsmanship built. The MIRABELLA. Head and shoulders above the rest, at the corner of Wilshire and Holmby.
$8.98 list is unrealistic in today's economic climate

For the $8.98 we ask for our record, a potential customer can take in two movies. Or he can sit before a Pac-Man machine for 15 minutes a night for 32 days (most video game heads get that very quickly). Both businesses are having very good years.

The first thing we have to focus our energies on is price restructuring. I think the average VIN of the 150-year-old classics that are breathing life into the present economic climate. The average 15-year-old may have to draw on his allowance money for a month before he can buy one of our more expensive, but modern, selected albums. And that is where the bulk of our income lies.

Record companies continue to squeeze the retailers' already tight profit margins. The middleman in one of the soundest ideas in years, YEA recently chose to hike its wholesale price. And RCA leads the drive for the $2 single. A good place to start, to give escalating market values to artists. Why, for instance, is Donnelly given a $2.19, 1978-level advance in 1982? Does anyone really expect his record to do well?

Quality

We think the buying public is sending the record industry a signal. Forget the current invasions of recession, piracy and other real or imagined downfalls of record sales, we're convinced, is that consumerism has finally come to the record industry.

For too long we have catered to respect for quality that rearranged the auto industry, among others, is not available, it's got to be sold. Today's buyer wants the best artists, arrangements, creative production and pressing quality that our industry has offered for the sake of keeping us aware in the planning of new marketing strategies.

In the music business, the record producer is the one who must pay attention to this is to become more competitive by upgrading the product through diligent quality control standards and becoming selective is what is ultimately produced. Frankly, we are too wise to this emerging buy age attribute because our own medium-size pressing company has built up its 25-year reputation on being positively lauded quality artists. But today we believe in all the industry in whom emphasis quality will be the biggest beneficiaries of the new era in record evolution.

Richard Waleff, Chairman, Board Waleff Manufacturing Inc.
Phoenix, Ariz.

Feeding AM Stereo

Your radio programming editors, Dougall Hall, reported accurately that listeners who compared the demonstration of the Kahn/Heisenberg AM stereo system in your paper to the market in the New England area due to bask in the glory of the demonstration at the NAB in New Orleans. Sound "...the Kahn demonstration should be dramatically superior in both separation and fidelity" (Billboard, Sept. 11).

However, even though it sounded like a studio feed, this is an exciting trend. The reason it was down the chain is that the window drop in Manhattan at NBC's Rockefeller Center. The output was then fed to the "audience," where it was real-time transmitted through an over-air AM circuit, but it was also transmitted over a complete satellite circuit. Even though it was not intended as such a scenario, the knowledgeable experts into believing it was a studio feed. A more sincere compensation could not be paid by the broadcasting companies (Adrian Kahn, chief consultant, who confided to our over-the-air signal with a studio feed.

Leonard K. Kahn
President, Kahn Communications Garden City, N.Y.

What's In A Name?

Gary Socco's commentary, "Breaking Artificial Barriers" (Sept. 10), grabbed my attention. At a disc jockey, I recognized the name and immediately flashed to his great work. But Gino, like many of the disco groups, has finally given to give the American music industry in putting down the word "disc" to help broaden the sails of his fabulous record. As a caricature and a work for an ambitious station, I see it from both sides. The word "disco" is too much alive in the world today. It's a new word of ground in the U.S. Here at KISU we still use the term disco that is how the song is being played. As a caricature and a work for an ambitious station, I see it from both sides. The word "disco" is too much alive in the world today. It's a new word of ground in the U.S. Here at KISU we still use the term disco that is how the song is being played. As a caricature and a work for an ambitious station, I see it from both sides. The word "disco" is too much alive in the world today. It's a new word of ground in the U.S. Here at KISU we still use the term disco that is how the song is being played. As a caricature and a work for an ambitious station, I see it from both sides. The word "disco" is too much alive in the world today.

P.B. Rush
KISU, Los Angeles

In Support Of A Way

Anybody who is committed to music in any other form of entertainment should not object to a marketing strategy. I am a songwriter, but that is not the only reason I feel this way. For a performer to produce the highest quality of his art, he must know that his audience will support him with his for his support for the industry of it.

I am now alone in this fight for a positive image. As long as Billboard, Quincy Jones and a host of others feels it, I know our voices will go unheeded.

Eric Steven Radar
Laminated Soundscapes Inc.
Baton Rouge

Letters To The Editor
The World of Cassettes.
A Special Supplement in Billboard, November 6, 1982.
A comprehensive, authoritative report on what's NOW in the booming audio cassette marketplace.
Useful to readers. Important to advertisers.

Billboard, the international newsweekly that readers refer to and use in their business will be publishing THE WORLD OF CASSETTES, a Special Supplement in the November 6th issue (advertising closes October 15th). Here are some of the highlights of this outstanding editorial package:

- Audio cassettes pace the disk and music industry—worldwide: Billboard will examine the phenomenon and position audio cassettes in the world marketplace.
- Country-by-country "countdown": share of market data, policies of record companies, state-of-the-art in accessories...label by label survey of majors and key independents...from Billboard editors and writers around the world.
- Aggressive marketing of portable and mini-tape players: Technological advances in the field. How the incredible WALKMAN and others are leading the cassette revolution.
- New tape sales programs in the industry: what record companies and retailers are doing in marketing pre-recorded audio cassettes.

And much more...

Retail Merchandising/Display/Tape Duplication/Blank Cassette Marketing/National, Domestic, Regional Information/Vending/Blister Packs/Legal Problems of the Industry (Home Dubbing, Piracy, Counterfeiting)

And much more in the way of useful, comprehensive facts and figures...as only Billboard's worldwide resources can deliver!

The World of Cassettes
Be part of the "boom."

Issue Date: November 6, 1982 • Advertising closes for material October 15th
Reserve Space Today.

U.S. Sales Offices
East Coast/Midwest (212) 764-7356
South (615) 748-8145
Texas/Oklahoma (213) 349-2171

West Coast (213) 859-5316

International Sales Offices
Canada (212) 764-7356
Mexico/Latin America (905) 531-3907

United Kingdom, London (01) 439-9411
Italy, Milan 28-29-158
France, Paris 1-745-1441
Spain, Madrid 429-9812

Australia, Sydney 4362033

Billboard
The International Newsweekly of Music & Home Entertainment

www.americanradiohistory.com
Los Angeles—Though Russ Stuut flipped in his first outing as a record retailer, those four months in his hometown of Kalamazoo whetted his ambition.

After closing his small Rising Sun Records shop in the spring of 1973, Stuut contemplated an opening in Grand Rapids. With the inventory from Kalamazoo, plus "some incredible support" from then fledgling one-stopper Noel Gibel, he opened his Believe In Music 400 square foot store in downtown Grand Rapids that September.

The Dutch-American feels his store moniker best describes his growth to six stores in mid-Michigan. He and his general manager, Jim Marcusse, still put their faith in the music business.

Intra-industry promotions put them on the map, both feel. Stuut recalls the first year. "We made a deal to give away one Craig 8-track car stereo every day for a month. It was a joint promotion with WLAV-FM. It built our name in the community."

"Then we started to tie in with concerts. First it was local. Then it spread quickly all over the U.S. Soon we added our first overseas concert junket as a prize. 'Ticket To Paradise' features a trip to a different concert. The first trip overseas was to London. I remember the winning couple went to see a jazz show."

The winning twosome still get all expenses paid. In the past year, for example, we sent a couple to Las Vegas for Van Halen. We tied in with the Rolling Stones' Paris and Los Angeles concerts. The Paris trip cost us over $4,000. We got over 22,000 entries in our then five stores for the French trip. This year we sent two to the Queen concert in Montreal and the Rush gig in St. Petersburg. All they have to do is come in and register. We draw six names from the entry boxes in each store and then a DJ from WLAV picks a name from the 36 semifinalists," Stuut explains.

Marcusse says the concert promotions tie in with the growth of Believe In Music as a concert ticket center. All six stores are on a computer link with Ticketmasters. Near each register is a large bulletin board, showing imminent concert prices. Believe In Music also works closely with area clubs like the Alibi and Paco's Living Room.

Typical of the originality of the store's promotions is a weekend record collectors' convention which they held in the 4,500 square foot store, the largest in Mich. base two weeks ago. Working with two local oldies collectors, Doug Being and John Mester of Grand Haven, Stuut got 52 collectors to buy table space to vend their vintage wax. The promotion also promoted two, $1,200 customers, Stuut estimates, and will be repeated later this year. Marcusse says, "It was for the weekend picked up 35%.

Believe In Music is also preparing for its second Autofest, because of the sellthrough of more than 20,000 album units in a 10-day May period. The Wyoming store warehouse received more than 120,000 album units from Surplus Records last month, for example. The schlock albums went for $1.50 and $2. Stuut dumped the boxes of albums onto the Mercedes and let the public go through them. He figures the event drew an additional 10,000 customers. Ex-such tapes will be duplicated later in October.

(Continued on page 20)

Hot NARM Topic: Tape Sales
Advisory Group To Focus On Prerecorded Cassettes

By EARL PAIGE

Los Angeles—Among the most important topics to be tackled at the NARM retailer advisory group gathering in Houston Oct. 6 will be ways to increase sales of prerecorded cassettes as an answer to home taping. "There is a general consensus among board members that home taping is one of our biggest enemies—not the only but a potent one," says Jim Bonk of Stark Record & Tape, N. Canton, Ohio, who is serving his first term as chairman of the NARM group.

Bonk says that one handicap to convincing consumers to buy prerecorded tape rather than duplicate their own is quality. His recent moves by Capitol, A&M and other labels to improve the quality of their prerecorded cassettes.

The nation's largest organized group of retailers faces a "Catch 22" problem in dealing with the home taping issue. Bonk notes, since most NARM retailers sell large amounts of blank tape.

Bonk says he realizes to some extent retailers are "out of both sides of their mouths" in terms of the blank tape sales issue. But, he says, blank tape nevertheless offers businesses a decent gross profit, and "if we don't sell it, the consumer is going to buy it somewhere else, and it could mean he or she won't be in our stores where there is an excellent chance they will buy prerecorded music while shopping for blank tape."

One of the major presentations at Houston will be the results of the recent four-store test marketing of prerecorded music cassettes at a reduced price. Bonk feels that the mandate for retailers is to increase sales of cassettes "not at the expense of LPs." He believes there is an identifiable prerecorded cassette tape consumer who is not now purchasing significant amounts of LPs.

"We will be looking at many elements from packaging to quality to program presentation to see if we can produce the product better and maybe some price reduction," Bonk says. "In the area of LPs we are considering the number of times do you see an advertisement with LPs at $9.99 and cassettes at $6.99? What are you saying here? This is discrimination against the tape consumers."

"What will be different at this retail advisory group gathering, as compared to last year's at La Costa, is that there will be no stage or podium presentations. Both Bonk and NARM executive director Joe Coehren are leaning toward having a large-townhouse with central pillow. The highlights of the two-day conference will be presentations on several on-going NARM projects. In three cases, outside expertise is anticipated. In one, an outside accounting agency report will be analyzed from statistics accumulated from 1,000 NARM member outlets."

An update of the "Gift Of Music" program will be offered by Michael Rengold and Anne Manning of Humphrey, Browning & MacDougall, an agency hired by NARM.

Stan Layton and Sal Licata of Chrylsal Records will offer a presentation regarding the light signature process of guarding against piracy. Bonk says NARM is not endorsing the program but wants to encourage other manufacturers to combat piracy more effectively. John Monahan and Ronald Kutz will be at the meeting to explain more details of the Chrysalis plan.

In a special presentation, Polygram executives Emilie Petron and Hans Gutt will discuss digital mastering. The ASCAP offer bar coding will get a plug in another presentation, in which the organization will push for a universal computer data base where all bar coding data can be reconciled. NARM's effort to launch "white label," activity, the sale of promotional samples, will

(Continued on page 20)

The new LP Tape Releases
This listing of new LP Tape Releases is designed to acquaint retailers and radio programmers with the tape-on-the-market on new releases. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge. Car—compact disc. These albums in a set appear under parenthesis following the manufacturer number.

Barrett, Chris
Introducing
(Carrere 10964)
Blanket Of Secrecy
(Blanket Of Secrecy)
(Warner Bros. 23722)
Creedence Clearwater Revival
Choice Of The Kings
(Coventry Music FTM 42)
Fabric
Fabrique
(LP) Arista ARL 6004
(LP) Arista ARL 6004
Geezer
You Good Kid
(1st Call 3368)
Harrison, Gary
To The Night
(4th Street 91602)
Lazer Band & Trust
Live At The Odeum
(Elektra 10960)
Newton-John, Olivia
Greatest Hits Volume Two
(LP) MCA MCA 3547
Runaways
Bad Boys
(Elektra 10960)
Rush
Signals
(LP) Sire SMR 14002
Snowlion
Hungry Nights
(Caretone 10960)
Toots
Looking At Girls
(LP) Privy 10960
Tucker, Tanya
Changes
(LP) Arista ARL 6056
Various Artists
Bustin' Surfboards
(LP) Compass GSPS2162
Various Artists
Live In The European Theater
(LP) EMI 10960
Ward, Dionne
Bustin' Surfboards
(LP) EMI 10960
Wizdom
Dionne
(LP) EMI 10960
Zinc
Steel Street Level
(LP) Arista ARL 6043
Forrest, Jimmy
Heart Of The Forrest
(Atlantic 10960)
Grunin, Dave
Out Of The Shadows
(LP) Arista ARL 6053
Hooper S., Les, Big Band
Six O'Clock Swing
(LP) Jazz Hounds JH 10004
Natal, Nanette
Wild In Reversion
(LP) Polygram 10960
Previn, Andre, & Riss Pals
Communication
(LP) Contemporary 57548
Sphire
Four In One
(LP) Elektra 10960
Thorne, B., & The Revolution
Swinging With Bo
(LP) Arista ARL 6001
Valentini, Dave
The Return Of The Suits
(LP) Arista ARL 6051
Wizdom
Fringe Juice
(LP) Polygram 10960

CLASSICAL

Hanel, George Frideric
Clavier Works, Vol. 2
(LP) Eurodisc 300 403-420

CLASSICAL COLLECTIONS

Ameida, Ludovico, & Rud Shack
Classical Works For Guitar & Flute
(LP) GNP Crescendo 10960
Ulyss, Clifford P.
Vivaldi: 12 Years Of American Marches
(LP) Debut DBT 10960
Mormon Tabernacle Choir
Glenn Gould
(Decca SWR 10960)
New Koto Ensemble, & Koto Symph.
The Koto Connection (Pop Classics For Koto)
(LP) Angel 5-13930
New Symphony Orchestra Of London
Randy Bachman
Clair De Lune
(LP) Erato 10960
Pavarti, Luciano, & jean Sutherland

(Continued on page 20)
### Gift Certificates Playing Key Role In Holiday Business

**Survey For Week Ending 10/2/82**

<table>
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<tr>
<th>Artist / Band</th>
<th>Title</th>
<th>Tracks</th>
<th>Suggested Gift for LP</th>
<th>Suggested Gift for 8 Track</th>
<th>Suggested Gift for 45 LP</th>
<th>Suggested Gift for 45 8 Track</th>
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<td>The Who</td>
<td>Live at Leeds</td>
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<td>Cassette Tape</td>
<td>CD</td>
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<td>The Grateful Dead</td>
<td>American Beauty</td>
<td>13</td>
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**Retailing**

**Some Chains Exploiting Country Music Month**

**NASHVILLE**—The Country Music Assn.'s designation of October as "Country Music Month" is being worked to the hit by some retail record chains as a way to boost sales, but is being virtually ignored by others.

One of the most sustained tie-ins comes jointly from Danby Music's 12-store Budget Records & Tapes chain in Denver/Boulder and country radio stations KBQQ-AM/FM Denver.

Central to the promotion is a one-page calendar for October, each day of which features a different country artist. The calendars, limited to 5,000, are being distributed to fans through the record stores, and only those who have calendars are eligible to win daily album giveaways.

Jeff Klem, who helps coordinate advertising and promotion for Danby, says the radio station gives away 10 albums each day by that day's featured artist and that the Budget calendars, torn, put that artist's entire catalog of albums on sale for one day. A grand prize winner will be given a free trip to Nashville for two.

Since the Budget stores are wholesale, the winners get a year's supply of albums.

The 130 Camelot/Grapevine stores linked the "Gift Of Music" campaign with calendars two seasons ago, Larry Mundorf says. The Paul David stores decorate bins with small colored cards which encourage general store gift certificate purchases all over the store. Clerk sales make the number of retail and essential customer information on each certificate in a log book, kept in the store, and regional supervisors regularly check each log. Certificates are redeemable at all stores in the chain.

Twenty-foot banners herald gift certificate and the choice of "10,000 gifts under $10" across the outside and sometimes the inside of Record Town, Hastings and Disc Record stores in Western markets retail empire. The huge steppers go up in November, as do counter cards placed atop every store register. Western's certificates use old English script on parchment, with accompanying envelope. The clerk makes out the certificate and, on the store stub, lists the donor and recipient along with the amount and date. The stub remains at the store until the store at which it is redeemed mails it back. The store selling the certificate then returns it with the stub to the home office.

John Marmaduke says security is a major concern. Thus, certificates are kept safe in the Arlington, Calif., home office. If and when book of certificates is lost, all of the chain's 94 stores would be notified, a practice also followed by Stark.

The Music Plus stores in Southern California promote gift certificates year-round. Lou Fogelman says the store has a choice of a copy of a gift certificate, provided free, or a more showy gift certificate and envelope, tagged at 79 cents each.

Video retailers have the inherent advantage of pushing gift certificates for club memberships rather than or in addition to merchandise gifts, and are doing just that in anticipation of the upcoming Christmas season. Newman's issue looks at how video retailers promote gift certificate sales.

(Continued on page 40)
Believe In Music Stores

*Continued from page 18*

Believe In Music now has outlets in Big Rapids, Kentwood and North Grand Rapids. The stores range from the smallest starter in downtown Grand Rapids to the approximate 3,500 square feet in Wyoming and Kentwood.

Stuut credits his wife, graphic artist Maggie McCracken, with a goodly share of the chain's growth from the first year's approximate $200,000 gross to the projected $2.5 million to $3 million in 1984.

McCracken, a housewife and mother of one child, finds time to do all the in-store customized signing and interior decor. Believe In Music has stayed with an all-unfinished ceiling decor since its start. Catalog inventory goes into broswer bins, while new releases are in five-tiered stepups. The $8.98 list albums special at from $5.99 to $5.99 depending on the deal, shelving at $7.99.

Singles are in basket wall holders at $1.69.

While Believe In Music regularly uses spot campaigns on five radio stations, WGRD, WZRR, WCUG and WRMI, and WKWM-AM, Stuut values a newspaper tabloid insert as the best customer draw.

He has just run his third eight-page with the daily Grand Rapids Press, and he envisions another before the holidays.

Believe In Music still works closely with Gimbels Sound Video Unlimited, especially in buying video. Four of the six stores carry videocassettes, with libraries for rental ranging from 300 to 800 titles.

A $75 lifetime membership slashes regular non-member rentals from $7 over $5, with no security deposit. "Video rental business for us is good," Stuut adds.

They are going into home video game cartridges heavily for the fall and winter, "Stuut says. Gimbels is supplying each of the six stores with an open inventory that will include all game titles by Atari, Intellivision, Image, ActiVision, Coleco, Apollo and U.S. Games. Hardware is also carried.

Believe In Music opened its first Muskegon store, a 2,500 square foot in a strip center, two weeks ago. Stuut says another store will open in the general area in the next 12 months. All new stores and three of the older stores, too, will be converted to open prerecorded tape service. Stuut feels the self-help tape concept increases business 20% to 30%. He has been using the Pickwick spaghetti box in his open bins.

NARM Topic:

Cassette Sales

*Continued from page 18*

be another presentation. "We have two manufacturers now who have come up with a program for tracing this product," Bonk says.

Ways in which NARM can capitalize on the Grammy awards and the "untapped potential" of this annual event will be the subject of another presentation. Other segments of the agenda will deal with alternative products and the sale of mid-line.

One of the more interesting presentations will examine alternatives to radio airplay, specifically ways to capitalize on MTV and similar cable programming. An attempt will be made to have an MTV spokesperson at the meeting, Bonk says.

New Releases

*Continued from page 18*

Price, Leon Orby God Bless America LP RCA Red Seal gold PC 1442 1 8.98 CA 433 1442 1 8.98

Shane, Bud, and Leonardo Almodovar Sutherland, Joan, Marilyn Horne, Luciano Pavarotti Live From Lincoln Center, Vol. I LP RCA Red Seal 71101 14 8.95 CAL 71101 14 8.95

Live From Lincoln Center, Vol. II LP RCA Red Seal 71102 14 12.00 CAL 71102 14 12.00

Takahashi, AKi Piano Music By Takahashi, Westervelt, Boulez, Kondo, Cape, Messiaen, Boro & Others LP CP SP 3.50 8.95

Various Artists & Composers American Composers Alliance Rec.的进步 LP CP 0.0 459 14 8.95

Vienna Phil. Orch. & Willi Boekoven Wine, Women & Song LP USA 0 5239 14 9.98

Mail to: Consumer Electronics Show, Two Illinois Center, Suite 1607 233 North Michigan Avenue, Chicago, IL 60601

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2. Distributor
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4. Prem./Catalog Buyer
5. Manufacturer's Rep
6. Manufacturer
7. Institutional Buyer
8. Adv./Mktg./PR/Consultant
9. Other

Published by the Electronic Industries Association Consumer Electronics Group
When times are tough
SRDS ads pull harder for you

Media decisionmakers are recommending, reviewing and approving schedules more selectively than ever—evaluating and re-evaluating factors such as costs per thousand, audience profiles, selling climates and media merchandising.

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The Media's Medium

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Radio

Delco AM Stereo Tests Near End
But Engineers Say They May Not Make Results Public

KOKOMO, Ind.—Delco engineers say they should be finished with their testing of the various AM stereo systems by the end of October or early November. But they have not decided yet whether they will make the results public.

“We feel we’ve been assigned responsibility for driving the AM stereo industry,” said Bob Clark, Delco’s program director. “And we’ve had to take a point of view, whether to make the results public or not. We’ve decided we don’t want to publicize the results at all. We’re going to keep it under wraps until the results are published.”

Delco, a division of General Motors, has finished testing two of the four competing AM stereo systems: Magnavox and Motorola, and is about to start testing a third, Harris. Leonard Kahn of Kahn Communications, developers of the fourth system, has so far been reluctant to participate in the tests. The testing is being done in conjunction with WIRE Indians.

Delco is not publicly disclosing the results apparently stems from concern that it may get hit with an anti-trust suit under a particular system. Kahn’s reluctance to take part has been attributed to the refusal by GM attorneys to grant his request that he be held harmless should his system come out best and one of the losers sue GM and Kahn.

Meanwhile, with broadcasters watching to see which AM stereo system will be utilized by consumer electronics manufacturers, a Panasonic representative said some manufacturers are unlikely to commit to any one until they “see what happens in the marketplace.”

“No one would consider a multi-system unit because the cost would be astronomical,” said Almon Clegg of Panasonic. “It’s possible to design a system that would receive all the AM stereo signals, and switch automatically, but costs would be absurd.”

Clegg says Panasonic, like other manufacturers, has developed circuits to receive any of the four systems. “We have no plans to manufacture any of them now, though, because the world hasn’t decided yet what system it wants to use. AM stereo is still a ways away because we

have to see what happens in the marketplace.”

Last June, at the Consumer Electronics Show, Delco announced its system enabled units to receive three different AM stereo signals.

Vox Jazz

KMPC’s Miller Steps Down

Kenneth L. Miller steps down as vice president and general manager of KMPC Los Angeles. He has been with the station since it emerged from the format shifting. As GM managing Miller’s responsibilities until a new station manager is named is Bill Ward, president of Golden West Broadcasters’ radio division. Also at KMPC, afternoon drive personality Eric Tracy exits. Succeeding him in the 2 to 6 p.m. shift is Sammy Jack-

son, who recently departed from mid-days at KLAC Los Angeles (Billboard, Sept. 25).

FERRY SOURCE—NIGI Source producer Dan Formento, left, interviews Bryan Ferry, lead singer of Roxy Music, for an upcoming special.

Crowd Police Clash At Philly Station Promotion

By MAURIE GORDON

PHILADELPHIA—A station promotion combining a raft race and a free rock concert turned into a free-for-all Sept. 12 when more than 100 police swinging their nightsticks and firing Mace at the rowdy revelers. The crowd retaliated against the police as hundreds of the rioters threw empty beer bottles.

The event, sponsored by WYSP-AM, a leading AOR station, and the American Rafting Assn. of Atlanta, attracted some 25,000 fans to Olym- 

pic Lake in nearby Willingboro, N.J.

The trouble started when WYSP announced it was going to give away a free T-shirt commemorating the event to everyone turning in one pound of junk. Station manager Richard Picozzi said the crowd became unruly when he and other WYSP staffers were unable to hand out the promised T-shirts fast enough. The station blamed “naive” police for the melee that resulted in some 10 ar- 

rests and another 50 arrests with many taken to area hospitals.

When police lost control of the crowd following the free concert that featured the A’s and Dick Tracey, two well-known area rock groups, they decided to clear the Olympic Lakes area. Willingboro Police Capt. Gary Overton, who was in command of the police, said the crowd was on the move.

The Ramblin’ Raft Race was last held by WYSP on Labor Day, 1980, in Philadelphia. The event’s promoter, who would not give his name, said the rafts were moored near the shore and at one point a water-skier was damaged. As the crowds left, several plate glass windows were smashed at a dress shop near the gate to the lake area’s entrance.

New York—Radio will play a key role in the promotion of St. Mar- 

jon’s Christmas packages of music from the late Richard Barnum’s illustrated biography, “The Who: Maximum R&B.” Which contains a flexible version of Pete Townshend’s original, unreleased “The Modern Generation” and “Pinball Wizard.”

The book will be offered as an on-air premium to radio stations via the syndicated AOR feature “Rock Quot” starting Oct. 25, with the book to receive 5,000 to 10-second spot once per day in 50 major AOR markets.

In addition to the on-air giveaway, St. Martin’s Press will be working with Warner Bros. Records in putting together a WYSP promotional package of books, records and tick- 

ets for distribution to another 50 tops.

The paperback book, listing at $12.95, will arrive as the Who will have completed the first leg of their so-called “farewell tour,” which was launched Tuesday (21) in Maryland and ends in Los Angeles Oct. 30.

Attempting to gain exposure at the music store level, St. Martin’s has been contracted to handle promotion and distribution through sales to record distributors.

The company currently distributes its music-related books through Remko and Import Record Distributors, although Marcella Smith, special sales director, anticipates other distribution agreements.

In light of expanded music store exposure, the publisher has developed a point-of-sale display unit capable of holding 20 copies of the book.
Utopia Make Their Debut On Network Records And Cassettes.

Includes Limited Edition 5 Track Bonus LP All At A Special $8.98 List!

© 1982 Network Records. Manufactured & Distributed by Elektra/Asylum Records, a Division of Warner Communications.
Radio

WAPP Scores Big In New York
KROQ Holds Steady In L.A. Summer Arbitrons

- Continued from page 1
who can catch the station playing fewer than five consecutive records without commercial interruption. WAPP has countered with a $10,000 offer to a listener who can catch the station playing fewer than six records in a row.

WPLJ general manager Joe Parish is counting on a new TV campaign and the $5,000 offer to halt the station's slide in ratings. WPLJ fell from 3.5 to 4.5 in the spring, but Parish pointed out that last year WPLJ had a 4.1 share.

In other developments in New York, unbilled ARKQ is still on top, but the race has become much tighter. WKTI holds a 5.5 share, but ARKQ's fifth in the spring, while similarly formatted WBLS is up to 5.3 from 5.1 and WRKS is down to 5.1 from 5.9.

A steady climber is AC WNYN, up to 5.0, the fifth consecutive gain from 4.3 in the spring. Country has become a tighter race in Gotham, WHN is down to 2.6 from 2.7, while WRKJ is up to 2.2 from 1.7. AOR WNEW-FM was also hurt by the gain of WAPP; the Metromedia outlet is down to 2.0 from 2.9.

In the Los Angeles market, KROQ held with a 3.7, which is consistent with its duplication. Black Carroll considers a victory. He reasons that the station, because of its format, does not have a commercial load boosted. He also notes that the station usually does well in Orange County and that there are few tapes in the next-door county to L.A. in the summer because there is no summer Orange County Arbitron book.

**Radio Special Review**

### History Of The Rolling Stones

**Traced In Words, Music**

“The Rolling Stones—Past And Present,” Mutual Broadcasting, 12 hours, Sept. 30-Oct. 3.

“I was the pendulous artist and he was the guy studying money,” Keith Richards recalls the chance encounter with childhood classmate turned economics student Mick Jagger on a train platform in 1960. Within a few years, the two were forming the Rolling Stones, perhaps the most bankable band in rock ’n’ roll history. This thorough special unravels the Stones’ history from their early days as Little Boy Blue and the Blues boys through their blockbuster 1981-1982 world tour. Signed to Decoa Records in London on a tip from George Harrison, the group carefully cultivated an image as “the group parents love to hate,” partially to differentiate themselves from the Beatles.

An ample array of tunes are featured in chronological order, drawing from pre-Decoa recordings to more current hits like “Start Me Up.” Also chronicled in great detail are a number of the band’s tours and television appearances, including their concert at Altamont and their debut on the Ed Sullivan Show, which was banned by New York critics.

Almost more important than the music are the number of people offering reflections on the Stones. The leading spokespersons for the group are Richards and Bill Wyman. Among the other voices heard are John Lennon, Marianne Faithfull, Pierre Traverse, Willie Dixon, Ron Wood, Mick Taylor, George Harrison and Jagger.

Although the group has often made headlines with stories about their personal lives, the special does not sensationalize these tales. Instead, it explores what impact these stories had on the group’s career. All in all, this package does a credible job of examining the Rolling Stones’ meteor and their two-decade hold at the top.

**ROBYN WELLS**

**G & G Management Associates, a professional meeting & convention management firm.**

**GARY J. ROSENBERG**

Formerly of Billboard Publications, announces the formation of: G & G Management Associates, a professional meeting & convention management firm.

The new offices will be located at: 3656 Beverly Ridge Sherman Oaks, California 91423

For information on meeting management as consultant services, please contact: G & G Management Associates, 213/981-MEET

**ROBYN WELLS**
Rolling Stone Magazine Productions celebrates its first anniversary Monday night by featuring its "Continuous History Of Rock 'n' Roll" and another 135 airing its guest DJ show.

The first show to be distributed by the company, "Continuous History Of Rock 'n' Roll" debuted a year ago on 157 stations. The show is originally recorded by the guest DJ program in March. A special 48-hour "Continuous History" show was put together for Labor Day and cleared on 115 stations. This show is now being offered to nearly 500 stations. Airing on Labor Day and Friday would not clear it on the holiday weekend.

The company is basically a three-person operation headed by former NBC Source executive John McGhan, who holds the title of director. Ross Myzyk is manager of affiliate relations and Rita Keeton is general manager.

Westwood One, which claims to be the largest producer of live concerts for radio, is expanding its concert programming line by adding the stations of Hot 100 and AC stations. The pop version of the company's nationally syndicated and syndicated series premiers in November with a broadcast of Chicago taped during the group's appearance at Chicago's Park West Theater.

The series, scheduled to air throughout 1983, spotlights karaoke Bonoff and the Little River Band in upcoming shows so set to air on more than 250 stations.

Westwood One currently records more than 150 concerts per year for its rock, black and oldies radio programs. The company has also secured the rights to record and broadcast Fleetwood Mac for a national radio concert.

The group will be recorded during their current tour and simulcast on the Forum in Los Angeles for a tv-radio simulcast in conjunction with the Forum Box Office, which will air early next year.

The performance will be part of Westwood One's internationally syndicated "In Concert" series, which, according to the company, garners 20 million listeners in the U.S. alone.

ABC's Watermark will air an expanded four-hour "The Top 60 Of The Sixties" version of its weekly music feature, "Soundtrack Of The Sixties." The show, which features favorite songs of the sixties, was cast by listeners from around the world, according to Sports Illustrated's Jani Hahn. The voting took place in conjunction with the "Soundtrack Of The Sixties" sweeps, in which a fully-restored 1966 Mustang convertible was the grand prize.

Starfleet Blair, working in conjunction with NBC's Source Network, will simulcast a Rick Springfield special on 58 NBC stations and the Showtime cable network Nov. 21. The show was taped Aug. 7 at the Universal Amphitheater in Universal City, near Los Angeles.

London Wavelength will distribute "The Who Special" during November and December. The show contains conversations with Roger Daltrey, John Entwistle, Kenney Jones and Peter Townsend. The three-hour special also focuses on Townsend's solo album "All The Best Cowboys Have Chinese Eyes." This special is also being offered in 40 other countries in addition to the U.S. London Wavelength is also offering "The BBC College Concert" to college stations. More than 100 stations have signed up to carry the series, which is offering such acts as Sparks, A Flock Of Seagulls, Spandau Ballet and the Boomtown Rats.

Jim Schuie has moved up to chairman of Schuie Radio Productions and has been succeeded as president by Larry Adams, who had been vice president and general manager. The change was announced by Stanley Moore, senior vice president of Cox Communications, who owns Schuie. In making the announcement, Moore added that recent major market additions include KUQA Denver, KJJY Des Moines, WWLL Miami, KCNR Portland and KISN Salt Lake City.

"We're surpassing our goals in terms of affiliates," notes Bob Kipperman, vice president and general manager of Radoradio. He added that recent major market additions include KQDO Denver, KJJY Des Moines, WWLL Miami, KCNR Portland and KISN Salt Lake City.

The 1982 music season of Radio-will wind up Dec. 18 with a three-hour year-end show called "The Great Ones Of 1982," which will not only include the top 30 songs of the year, but will introduce CBS' new "flexiformat." (Continued on page 30)
NEW YORK—When it was an
nounced that some of Shelley Brot-
art's friends in the black community of
Birmingham, Ala., together with the
sponsoring a tribute to Stewart on Oct.
15, it seemed like a good way to sal-
 his career and the time he had been ser-
for 33 years.

But the tribute has taken on great
ificance since Stewart's morning
The WATV's phone line is open for
the air for the first time in
nearly 30 years, Stewart is in
good spirits. Recently, he reminisced
about his career and talked about the
changes in black radio since it was
debuted in 1949. “After graduating
from Rosedale High in Birmingham,
I wanted to be a lawyer, but ended
up doing an hour-long rhythm & blues
show. It is a little-known fact that
while WATV in Atlanta was the
first black-owned station in Amer-
ica, WATV was the first station with an
all-black programming staff.”

“The first six months, I was
divided up six hours: 6 to 8 at night
and then 11 a.m. to 1 p.m. and then
3 p.m. until signoff, since we were a
daytime. All this for the $170 a week,
while the other programmers were making
something like $35 a week.”

But Stewart wasn’t making
much money, his on-air role made
him a spokesperson for Birmingham’s
black community. In the 1950s, be-
fore the civil rights movement made
the country as a whole realize the
heinous, it was often a dangerous
position.

“I always had more problems
than a lot of blacks because of my
visibility,” Stewart recalls. “I’d talk
on the air about problems in the
area, about black aspirations, about
Eugene "Bull" Comers, who would later
be in charge of the civil rights
demonstrations. I had my car stolen
by the KKK. One night they even moved
out and cut the wires to our
tower.”

“The most frightening moment
I ever had was in 1960 when I
was deejaying what we call a disco
now at a white teen club out in a
white section. Sometimes later
that same week, I was informed that
about 75 KKK members wanted to make
come out and speak to them,” says
Stewart with a chuckle. “I had so run
for my life. It wasn’t for those white
teenagers holding the KKK off, it
would have been over.”

Looking back at radio today, Stewart sees it on a definitive
upswing. “There was a period in the 1970s
when many black stations were trying to
sound white,” says Stewart.

“They were leaving the community
behind. We should listen to them and
not who they who were broad-
casting for. They were trying to be
top stations. I find that the shift is
back to identification with the black
community.”

Stewart cites WATV as an
example of this approach. The station
was ranked fourth in the market with
3 in the top 10 Arbitron serv-
12.1 for the month of October.

VETERAN BLACK BROADCASTER
WATV's Stewart Looks Back

By NELSON GEORGE

A weekly calendar of upcoming
and syndicated music spe-
cials. Shows with multiple dates
indicate that the station has option of broadcast time and dates.

* Sept. 27, America, Motown Special, RKO
Radio, one hour.

* Sept. 29, Al Green, Inner View, Inner View
Network, one hour.

* Sept. 27, Great Rock Festivals, Concourse
Hotel, Riggs And Roll, Rock N Roll Produ-
cine, one hour.

* Sept. 27, Lionel Hampton, Musicians,
Ruton.

* Sept. 27, Laverna Lynn, Country Cruzer,
NFR.

* Sept. 30. 3. The Rolling Stones - Past
And Present, Multi-Racial Broadcasting, 12 hours.

* Sept. 30, Genesis, Off The Record, Westwood
One, one hour.

* Oct. 1, Cheryl Lynn, Special Edition, West-
wood One.

* Oct. 1, Michael Murphy, Live From Gl-
ny’s, Westwood One, one hour.

* Oct. 1, Ron, Westwood One, The Rock
Years. Portrait Of An Era, Westwood One, one hour.

* Oct. 1, Ray, American Country Music
Countdown, United Stations, three hours.

* Oct. 1, Smokie Robinson, part one, Bed-
wood Country, one hour.

* Oct. 1, Kenny Loggins, Rick Hallford
(Jestis Print), Rock Album Countdown, Westwood
One, two hours.

* Oct. 1, Jerome Jackson, Jeffrey Osborne,
The Countdown, Westwood One, two hours.

* Oct. 1, Paul Anka, Counting Music, Moody
Blues, Soundtracks Of The 60s, Watermark, three
hours.

* Oct. 2, Billy Squier, the Source, NRC, 90
minutes.

* Oct. 2, Shirley Jones, the King and I.

* Oct. 3, Boz Scaggs, R&B College Concert
Series, Long Island Concert, one hour.

* Oct. 3, Billy Squier, Best Of The Biscuit,
ABC Rock Radio Network, one hour.

* Oct. 4, Counting Music, Continuous History
Of Rock And Roll, Rolling Stone Productions,
one hour.

* Oct. 4, The Go-Go's, Inner View, Inner View
Network, one hour.

* Oct. 4, The Out, RKO Radio, one hour.

* Oct. 4, Steve Lawrence and Eydie Gorme,
Music Man, 1951, one hour.

* Oct. 4, Ronnie Milsap, Country Cruzer,
Westwood One, one hour.

* Oct. 4, Queen, Off The Record, Westwood
One, one hour.

* Oct. 5, Ray Parker, Special Edition, West-
wood One, one hour.

* Oct. 8, Nazareth, Toronto, To Concert,
Westwood One, one hour.

* Oct. 8, 10, Superstars—Aretha Franklin, Third
World, Budweiser Concert Hour, Westwood One, one hour.

* Oct. 8, 10, Rock Year 1975, The Rock
Years. Portrait Of An Era, Westwood One, one hour.

* Oct. 8, Police, the Source, NRC, 90
minutes.

* Oct. 8, Barbara Mandrell, Weekly Country Music
Countdown, United Stations, three hours.

* Oct. 8, Billy Squier, Christie McVie, Rock
Album Countdown, Westwood One, two hours.

* Oct. 8, Howard Johnson, Robert "Gooey"
Whitfield, The Countdown, Westwood One, two hours.

* Oct. 9, Bill Anderson, Thrasher Brothers,
Silver Eagle, ABC Rock Radio Network, 90
minutes.

* Oct. 9-10, Carol Channing, "The Pajama Game,
" Matthew Rhys, three hours.

Special, ABC Rock Radio Network, 90
minutes.

* Oct. 10, Men At Work, Billy Idol, King Biscuit
Hour, ABC Rock Radio Network, one hour.

* Oct. 10, Bruce Hornsby, Music Makers,
Westwood One, one hour.

* Oct. 11, Hank Williams Jr., Country Cruzer.

* Oct. 11, Juice Newton, Motown Special, RKO
Radio, one hour.

* Oct. 11, British Invasion, part one, Contin-
uation History Of Rock And Roll, Rolling Stone Productions,
one hour.
The NAAFC, the National Black Media Coalition (NBMC) and the Middle Tennessee Community Communications Coalition have filed a petition with the FCC for a full investigation into changes in programming at the present owners of Nashville’s WSM-AM-FM have been guilty of racist discrimination and antitrust activity toward a new minority competitor.

The owner, the NLT Corp., is accused of conspiring to prevent a competing television station, WNGE-TV, from being sold to the minority-controlled group, Nashville Television, Inc. The petition states that NLT told advertisers that “a minority company was not capable of reasonably handling the affairs of advertisers at a major market television station.”

NLT is now scheduled to merge with another group, American General Corp. (AGC), and the country music AM station and its urban contemporary format FM counterpart are both part of the license transfer package.

The CP and the other petitioners allege that American General’s application is incomplete and, that the CP and proposed ABC programming for both the AM and FM stations “perpetuates and reinforces the institutional segregation which continues to be prevalent throughout its service area.”

The brief also states that blacks are neither featured nor appear with any frequency on the “Grand Ole Opry” program, and black concerns are “seldom addressed on other programs.”

A staffer at the FCC says that responses to the petition from NLT and ABC are expected soon. The NAAFC/NBMC petition was received by the FCC’s broadcast license bureau Sept. 9. The petition calls for the transfer applications to be denied by the Commission.

National Programming

Continued from page 25

“Flexiformat,” explains Radio- A promotion which consisted of Kent and a number of new stations. The special will offer a strong local sound to a major program, and will be a valuable feature for stations seeking a high profile in their marketplace.

The special will also include in its mix of 80 music and 20 features a review of the music events of 1982, including the once the Rolling Stones, the Doobie Brothers and the Who. The show is being produced by the Creative Factor Corporation, which previously produced “Barry Manilow: Live Coast To Coast” and “The Great American Sound.”

Radio director Kent and publicity man John Cougar are producing the show, which will be broadcast in the top 10 markets.

NBC, under an agreement with the Country Music Assn., will offer in a special CMA post-show program called “Celebration” in Nashville following the CBS-TV show of the awards. The show will be co-hosted by Ralph Emery of the Grand Ole Opry and country singer Bill Anderson.

NBC will also present “A Half-Century Of NBC Comedy,” a two- hour special pre-Turkey Day. The special will be on the NBC Network from the 1930s to present from Will Rogers to Johnny Carson. The show will also include: Groucho Marx, W.C. Fields, Jack Benny, George Burns, Bob Hope, Milton Berle, Steve Allen, Flip Wilson, and others who have been a part of this great show business.

NBC has also added WLWX Lexington, Ala., and WJLI Tupelo, Miss.

* * * * * * * * * *

Storms

Susan Storms has been promoted to vice president, creative services for United Stations Stations. She will function as liaison between the networks and the artists that appear on the shows. United produces and distributes 16 shows, and continues to be the leader in the field.

Storms was formerly with National Broadcasting Company, where she was a production assistant. She has worked on a number of shows, including “The Johnny Carson Show,” “The Tonight Show,” “The Merv Griffin Show,” and “The Jack Paar Show.”

Susan Storms was born in New York City, and attended the University of Michigan. She has been with United for over five years.

* * * * * * * * * *

Radio Washington Roundup

WSM Investigation Sought

A compilation of Rock Radio Airplay as indicated by the nations leading Album and Top Track stations.

The NAAFC, the National Black Media Coalition (NBMC) and the Middle Tennessee Community Communications Coalition have filed a petition with the FCC for a full investigation into changes in programming at the present owners of Nashville’s WSM-AM-FM have been guilty of racist discrimination and antitrust activity toward a new minority competitor.

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NLT is now scheduled to merge with another group, American General Corp. (AGC), and the country music AM station and its urban contemporary format FM counterpart are both part of the license transfer package.

The CP and the other petitioners allege that American General’s application is incomplete and, that the CP and proposed ABC programming for both the AM and FM stations “perpetuates and reinforces the institutional segregation which continues to be prevalent throughout its service area.”

The brief also states that blacks are neither featured nor appear with any frequency on the “Grand Ole Opry” program, and black concerns are “seldom addressed on other programs.”

A staffer at the FCC says that responses to the petition from NLT and ABC are expected soon. The NAAFC/NBMC petition was received by the FCC’s broadcast license bureau Sept. 9. The petition calls for the transfer applications to be denied by the Commission.

National Programming

Continued from page 25

“Flexiformat,” explains Radio- A promotion which consisted of Kent and a number of new stations. The special will offer a strong local sound to a major program, and will be a valuable feature for stations seeking a high profile in their marketplace.

The special will also include in its mix of 80 music and 20 features a review of the music events of 1982, including the once the Rolling Stones, the Doobie Brothers and the Who. The show is being produced by the Creative Factor Corporation, which previously produced “Barry Manilow: Live Coast To Coast” and “The Great American Sound.”

Radio director Kent and publicity man John Cougar are producing the show, which will be broadcast in the top 10 markets.

NBC, under an agreement with the Country Music Assn., will offer in a special CMA post-show program called “Celebration” in Nashville following the CBS-TV show of the awards. The show will be co-hosted by Ralph Emery of the Grand Ole Opry and country singer Bill Anderson.

NBC will also present “A Half-Century Of NBC Comedy,” a two- hour special pre-Turkey Day. The special will be on the NBC Network from the 1930s to present from Will Rogers to Johnny Carson. The show will also include: Groucho Marx, W.C. Fields, Jack Benny, George Burns, Bob Hope, Milton Berle, Steve Allen, Flip Wilson, and others who have been a part of this great show business.

NBC has also added WLWX Lexington, Ala., and WJLI Tupelo, Miss.

* * * * * * * * * *

Storms

Susan Storms has been promoted to vice president, creative services for United Stations Stations. She will function as liaison between the networks and the artists that appear on the shows. United produces and distributes 16 shows, and continues to be the leader in the field.

Storms was formerly with National Broadcasting Company, where she was a production assistant. She has worked on a number of shows, including “The Johnny Carson Show,” “The Tonight Show,” “The Merv Griffin Show,” and “The Jack Paar Show.”

Susan Storms was born in New York City, and attended the University of Michigan. She has been with United for over five years.

* * * * * * * * * *
STRAVY CATS
“Rok This Town”

Although the Stray Cats are originally from Long Island, they first established themselves as recording artists in London. The group quickly built a wide audience on the British club circuit, attracting such fans as Mark Jagger and Keith Richards, plus members of the Pretenders, the Clash, and the Banshees.

Following a 1981 performance on the ABC television show “Fridays,” the Stray Cats signed with EMI America. Their debut album, “Bluff For Speed,” is produced by Dave Edmunds, Hein Hovan and the group. It contains some of the material from their two British albums, “Stray Cats” and “Gonna Ball.”

Stray Cats members are Brian Setzer, guitar; Lee Rocker, bass; and Slim Jim Phantom, drums. For more information about the group, contact EMI America Records, 1370 Ave. of the Americas, New York, N.Y. 10019 (212) 757-7490

This feature is designed to spotlight acts making their debut on Billboard’s Hot 100 and Top LPs & Tape charts. For newcomers on the Black and Country charts, see pages 33 and 36.

VOX Jox

Schwartz Car маятников

of WDEP and WPLEX Norfolk. He had been with CBS for five years, including as Midwest sales manager, CBS-FM national sales manager in Chicago and general sales manager of WBIM-FM Chicago. KHTZ Los Angeles Mike Car маятников is the host for the new 200th Century Fox TV show, “The Best Of The Midnight Special.” The weekly, hour-long nationally syndicated show debuted Saturday (25). In addition to his duties at KHTZ, Car маятников also narrates the ABC Radio Network’s “Spotlight Special.”

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Rob Edwards is upped to vice president of programming for the Los Angeles/San Francisco division of Bonneville International, overseeing KOIT San Francisco and KBBG Los Angeles. He is credited with implementing the “Daybreak” easy listening morning drive concept incorporating teams in Los Angeles. At KJM Denver, Scott Jenkins is the new 2 to 3 p.m. personality. He was at WPIC Washington, Randy Joy moves to the 10 p.m. to 2 a.m. slot. Chuck Jackson is the new afternoon drive disc jockey at WXY-FM Jacksonville, while Rick Williams moves to the 6 to 10 p.m. shift. Chris Trae is now at WXXX Birmingham from 6 to 10 p.m. Nancy Johnson is the new music director at KKRD-FM Wichita.

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Almost 40 stations have signed up to broadcast from Opryland Hotel in Nashville during Country Music Week (also known as DeJavu Week), Oct. 11-15. Among those stations signed up are WKBV Knoxville, WIL St. Louis, WMAQ Chicago, WWDF Detroit, KLCX Los Angeles, WJOX Jacksonvile, WJW Boston, KLKL Lubbock, Tex. and WMNI Columbus, Ohio.

The lineup includes

- Brian Setzer, guitar
- Lee Rocker, bass
- Slim Jim Phantom, drums
- Yeti
- Buddy Lee & Luna Lee, keyboards
- Miss America’s Sweet Man, Mike Jackson, vocals
- Ben, Michael Jackson, vocals
- Woman Don’t Go Astray, King Ford, vocals
- Think (Bobbi Ro), Lynn Collins, vocals
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On "Put Your Dreams Away," Mickey Gilley hits the top for the second time this year, after "The Wrong Reasons" and "My Love" followed Chips Moman in 1980. Elektra's new release, "Just One More Night," has been at number one for five weeks.

The label's "Best Of" Willie Nelson could have been released at any point in the past 13 years, and it was chosen for the weekly chart show. The label, which has sold several million copies of its "Greatest Hits," has released a new single.

Elektra is due to release several albums by artists, including "The New Generation," a compilation of new material by various artists, and a new album by Mickey Gilley.

The strategy behind releasing 15 albums by various artists is to keep the label active and promote new releases.

The CBS looks to promote its "Greatest Hits" series, which will feature new material by various artists, and a new album by Mickey Gilley.

The new album by Mickey Gilley, "The Wrong Reasons," has been at number one for five weeks, and is expected to be followed by "My Love." The label has also released a "Best Of" album, which has been at number one for five weeks.

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## Billboard TOP LPs & TAPE

**FOR WEEK ENDING OCTOBER 2, 1982**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/TITLE/Label</th>
<th>Position</th>
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<th>Position</th>
<th>Artist/TITLE/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHN COUGAR</td>
<td>12</td>
<td>FLEETWOOD MAC</td>
<td>15</td>
<td>CHICAGO</td>
</tr>
<tr>
<td>2</td>
<td>FLEETWOOD MAC</td>
<td>13</td>
<td>RED SPEDWAGON</td>
<td>16</td>
<td>THE ALAN PARSONS PROJECT</td>
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<tr>
<td>3</td>
<td>BILLY SQUIER</td>
<td>14</td>
<td>MICHAEL McDONALD</td>
<td>17</td>
<td>LOVVERBOY</td>
</tr>
<tr>
<td>4</td>
<td>ASIA</td>
<td>15</td>
<td>MICHAEL McDONALD</td>
<td>18</td>
<td>GAP BAND</td>
</tr>
<tr>
<td>5</td>
<td>ASIA</td>
<td>16</td>
<td>RED SPEDWAGON</td>
<td>19</td>
<td>SATURVOR</td>
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<tr>
<td>6</td>
<td>MICHAEL McDONALD</td>
<td>17</td>
<td>THE WHO</td>
<td>20</td>
<td>THE WHO</td>
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<tr>
<td>7</td>
<td>RED SPEDWAGON</td>
<td>18</td>
<td>GEORGE THOROGOOD &amp; THE DESTROYERS</td>
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<td>GAP BAND</td>
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<td>8</td>
<td>THE GO GO'S</td>
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<td>GENESIS</td>
<td>22</td>
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<tr>
<td>9</td>
<td>THE GO GO'S</td>
<td>20</td>
<td>THE HUMAN LEAGUE</td>
<td>23</td>
<td>MEN AT WORK</td>
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<td>10</td>
<td>CHICAGO</td>
<td>21</td>
<td>MISALUNI</td>
<td>24</td>
<td>ROBERT PLANT</td>
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<td>11</td>
<td>THE ALAN PARSONS PROJECT</td>
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<td>SATURVOR</td>
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<td>ROBERT PLANT</td>
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<td>12</td>
<td>RED SPEDWAGON</td>
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<td>MISSPERSOINS</td>
<td>26</td>
<td>ROBERT PLANT</td>
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<tr>
<td>13</td>
<td>MICHAEL McDONALD</td>
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<td>GLENN FREY</td>
<td>27</td>
<td>MEN AT WORK</td>
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<tr>
<td>14</td>
<td>MICHAEL McDONALD</td>
<td>25</td>
<td>STEPHANIE MILLS</td>
<td>28</td>
<td>ROBERT PLANT</td>
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<tr>
<td>15</td>
<td>MICHAEL McDONALD</td>
<td>26</td>
<td>GLENN FREY</td>
<td>29</td>
<td>MEN AT WORK</td>
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<tr>
<td>16</td>
<td>MICHAEL McDONALD</td>
<td>27</td>
<td>STEPHANIE MILLS</td>
<td>30</td>
<td>ROBERT PLANT</td>
</tr>
</tbody>
</table>

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WILLIAM MONTGOMERY'S got some hot cuts coming out on Lloyd David Foster, judging from what we heard two weeks ago in the studio.

Emmylou Harris and Mark Williams, Jr., line up this week at the Sands Hotel in Las Vegas. It's Emmylou's first time out performing the city of canyons. By the way, to give credit where credit does. "My Blue Year's" in Linda Ronstadt's new album was written solely by Dolly Parton, rather than by Emmylou Harris. A copy sent to Edd"鞭尾"e Harris by Wayne Morris, straightened out the record on this one.

Much of the country scene seems to have experienced the same rainy summer as Nashville. David Frizzell and Shelly West have been rained out of so many dates in the past three months, in fact, that instead of T-shirts, they're selling umbrella hats with the logo. "We Got Refunded At The Fox & West Show. Novel was of capital using on unlabel weather.

Curious about the success of Dolly Parton's new Little WhooHoo album? According to a wise service report, the film has already grossed $55 million, surpassing the $35 million gross raked up by Broadway counter part during a four and a half year run. The play recently closed, the after the last premiere of the movie version.

Mel McDaniel and his group, Oakland Wind, are touring now less than "Big O Dow" is doing so well. Three of radio stations have worked out party broadcasts in conjunction with local distributors. As part of the tour, McDaniel participated in a concert, promising some boot results, making you no doubt in the silent flavor differences of every brent's way. Hopefully, I take the conclusion about the origin of Lacy J. Dalton's new single, "1800 Ave- nes." This song refers specifically to Nashville's 18th Avenue South, a key shop of Music Row, which harbors numerous shopworn establishments and struggling would be helping to kick the music business, incidentally. We happen to think it's one of the best descriptions of many of the music we write and record, and integrate for it its well written topical content.

Ricky Skaggs stumbled a key road date to turn backstage for the upcoming CMA Awards Show, to be shown during the presentation of a country music magazine. The Honky Awards. Ricky spent the rest of the day picking for pictures to be used in his upcoming People Magazine feature.

"America's Top 10" plans an all country program to air the week before the CMA Awards. During the Billboard country chart show, which compiled a list of top ranked artists spanning at least four decades. In order, the winners are Conway Twitty, Merle Haggard, Eddy Arnold, Charly Pride, Buck Owens, Sunny James, Lefty Frizzell, George Jones, Melba Montgomery, and Johnny Cash. All the artists except Arnold will be featured in video clips during the special show scheduling today the disc of the week.

Tony Orlando will be the special guest at Barbra Streisand's benefit concert for abandoned children, slated for Strawberry Fair. Orlando will replace Johnny Cash and June Carter. When Hoyt Axton appeared with Honey Williams Jr. at the line of Allentown, he almost didn't make the stage. An overly excitable security guard didn't recognize Axton, and if it hadn't been for his resolution to get through the gate.

Eddy Raven and Tommy Wynette have re-teamed their services in a concert (1st.) to raise money for the Circle A Ranch in Rockford, Illinois. The porpoise works with the handicapped, but has been running close to the edge finan- cially and used for help.

Dolly Parton is back in Nashville, resting after surgery in New York which removed bleeding abdomen. An extensive and more extensive surgery might be necessary when she was first forced to cancel her summer concert tour three weeks ago in California. Before having to return to the road in two more months. To help Miss Dolly recuperate. 10 Fan Roll Reel servers in California put together an enormous pot-well card, signed by more than 10,000 fans. At the same time chivered up the song, the card also raised money for Mississippi: Diagnosed—five contributed five cents per name on the card to total of over $500.

Remember Marilyn Chambers, porpoise state of such unflappable lines as "Behind The Green Door," now sees any of her movies, either. But this may change, since Chambers is now preparing to "use" new skills. Her next picture is titled "Upp'Spinning," and is destined to show her as yet undisciplined talent as a country singer. We are reserving comment for non.

Gary Morris has been uping with some interesting concert dates. Morris, who's touring more than usual while he tries to finish his latest Marine, LP between road stops, grilled with the Boss Band and Mike Moran Jr. St. Louis on July 4 and drew a crowd estimated at close to a half million people. Gary opened specifically for Emmylou Harris in New Orleans before doing a pair of dates, with his band at Louisiana's. Gary received raved to appear in May with Willie Nelson at an outdoor concert in New Orleans. Gary's first album has aged to four years.

Headliners Set For TV 'Jamboree'

NASHVILLE - Steve Wariner, Sylvia B, Thomas and the Osmon Brothers will headline an up- coming "Nashville Jamboree Special" to be hosted by Mickey Gilley and the duet team of David Frizzell and Shelly West. The program is syndicated nationally by Syndications Services in New York.

WARMING GIRLS

Johnny Blankenship

SINGS AND IS
HARD ON THE HEART

RELEASED FROM THE ALBUM
HARD ON THE HEART

LOOK AND LISTEN FOR JOHNNY IN . . .
TEXAS, OKLAHOMA, LOUISIANA, OREGON, WASHING-
TON, CALIFORNIA, GEORGIA, FLORIDA, TEN-
NESSEE, ALABAMA & MISSISSIPPI. FOR MORE
INFO, ON BOOKING CONTACT:

RECORDS & PRODUCTION, INC.
10051 Greenleaf, Santa Fe Springs, CA 90670
(213) 946-1524 • (213) 946-3183
## HOT 100 CHART FOR WEEK ENDING OCTOBER 2, 1982

![Billboard Logo](https://www.americanradiohistory.com/dbh/Artwork/billboard.png)

**Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). • Stars are awarded to other products demonstrating significant gains. © Recording Industry Assn. of America seal for sales of 1,000,000 units (indicated by ®), © Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).**

### HOT 100 CHART

<table>
<thead>
<tr>
<th>WEEK AT #1</th>
<th>WEEKS</th>
<th>TITLE — Artist</th>
<th>(Producer) Writer, Label &amp; Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>11</td>
<td>JACK AND DIANE — John Cougar</td>
<td>John Cougar Mellencamp, Don Gehman, J.C. Mellencamp; MCA/Mercury 210 (Polygram)</td>
</tr>
<tr>
<td>2</td>
<td>11</td>
<td>YOU DON'T WANT ME ANYMORE — Steel Breeze</td>
<td>(Kim Fowley), R. Goorahan, RCA 12383</td>
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<td>3</td>
<td>18</td>
<td>HARD TO SAY I'M SORRY — David Foster</td>
<td>P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979</td>
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<td>4</td>
<td>18</td>
<td>EYE OF THE TIGER — Survivor</td>
<td>Jim Peterik, Frankie Sullivan, F. Sullivan, J. Peterik, Scotti Bros. 520812 (Epic)</td>
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<tr>
<td>5</td>
<td>20</td>
<td>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU — Melissa Manchester</td>
<td>Arif Mardin, T. Snow, D. Pitchford, Arista 076</td>
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<td>6</td>
<td>14</td>
<td>EYE IN THE SKY — Alan Parsons Project</td>
<td>Alan Parsons, E. Woolnough, A. Parsons, Arista 076</td>
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<tr>
<td>7</td>
<td>13</td>
<td>WHO CAN IT BE NOW? — Men At Work</td>
<td>Peter Reith, L. Hay, Columbia 18-00800 (Polygram)</td>
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<td>8</td>
<td>10</td>
<td>SOMEBODY'S BABY — Jackson Browne</td>
<td>Jackson Browne, J. Browne, D. Kortchman, Asylum 7-69892 (Elektra)</td>
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<td>9</td>
<td>5</td>
<td>I KEEP FORGETTING — Michael McDonald</td>
<td>Ted Templeman, Lenny Waronker, M. McDonald, E. Sanford, Warner Bros. 7-29933</td>
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<tr>
<td>10</td>
<td>9</td>
<td>HURTS SO GOOD — John Cougar</td>
<td>John Cougar Mellencamp, Don Gehman, G.M. Green, J. Cougar, RCA 209 (Polygram)</td>
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<td>11</td>
<td>10</td>
<td>YOU CAN DO MAGIC — America</td>
<td>Russ Ballard, R. Ballard, Capitol 5142</td>
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<td>12</td>
<td>13</td>
<td>BLUE EYES — Elton John</td>
<td>(Chris Thomas), E. John, G. Osborne, Geffen 7-29954 (Warner Bros.)</td>
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<tr>
<td>13</td>
<td>5</td>
<td>HEART ATTACK — Olivia Newton-John</td>
<td>Mike Howlett, A. Scors, P. Reynolds, M. Scors, F. Moulton, Jive/Arista 102</td>
</tr>
<tr>
<td>14</td>
<td>21</td>
<td>I RAN — A Face Of Sagittarius</td>
<td>Mike Howlett, A. Scors, P. Reynolds, M. Scors, F. Moulton, Jive/Arista 102</td>
</tr>
<tr>
<td>15</td>
<td>27</td>
<td>BREAK IT TO ME GENTLY — Juice Newton</td>
<td>Juice Newton</td>
</tr>
</tbody>
</table>
Gospel Music

Shedding Light Along The Way
LOOKING FOR THE VERY BEST IN GOSPEL MUSIC?
WELL, YOUR SEARCH IS OVER!

FINALLY
Andráé Crouch
9.60170

MESSIAH,
BRIGHT MORNING STAR
Reba Rambo & Dony McGuire
9.60171

I FEEL LIKE SINGING
Walter Hawkins
E1-60038

LADY LIVE
Reba Rambo
E1-60039

SATISFIED
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Secular Penetration Blunted by Stormy Economy

**SHELDING LIGHT ALONG THE WAY**

By ED HARRISON

Although the majority of sales of contemporary white gospel are still generated at the Christian book stores, labels such as Light and Sparrow are noticing a slow but steady increase in retail sales since associating with Elektra and MCA respectively. Sales of black gospel, which have traditionally sold at the mom and pop retailer, are also showing signs of sales growth at the major chains. Independently distributed companies also view major distribution as a definite advantage. "Major distribution is the wave of the future," states Fred Mentesohn, president of Savoy Records. "They defined distribution."

Ed Harrison is a Billboard contributor in Los Angeles.

(Continued on page G-10)
Breaking Through The Clouds

CHRISTIAN LABELS EMERGE HOPEFUL
FROM PERIOD OF RETRENCHMENT

"I wish you wouldn't squeeze so," said the Dormouse, who was sitting next to her, "I can hardly breathe."

"I can't help it," said Alice very meekly, "I'm growing."

"You've no right to grow here," said the Dormouse.

"Don't talk nonsense," said Alice more boldly, "You know you're growing, too.

"Yes, but I grow at a reasonable pace," said the Dormouse: "not in that ridiculous fashion."

—Alice's Adventures in Wonderland.

F or many Christian music labels, the past year hasn't exactly been one for the record books. A sinking economy has finally penetrated what was once considered an insulated industry. And while lay-offs and artist cut-backs haven't reached the proportions of those in the secular field, religious labels used the end of 1981 and the first half of 1982 as a period of retrenchment. Budgets were slashed, funds were curtailed and a few people were laid off. But overall, the industry has pretty much weathered the storm—for now.

It's not surprising that the genre's fastest growing group of labels would feel the pinch first. The Benson Company burst on the contemporary music scene a couple of years ago with a giant stable of labels and artists under its banner. Well-funded and boasting some of the top artists in the industry, Benson has had more than its share of success stories in challenging Word, Inc. for the top spot. But the late '70s and early '80s just weren't the best time to introduce a Cadillac line of new faces. Somebody had to pay the price.

Michael A. Blines is vice president of sales and marketing for the far-flung Benson empire, the man responsible for those duties for all 18 labels. This has been a learning experience for him as well:

Honorin Sandi Patti at a reception following a performance in Anderson Indiana, are, from left: Patti's manager and husband John Helvering; Sandi Patti; and William Taylor, general manager of Impact Records.

By BOB DARDEN

"I think the main thing we've learned this past year is how to better focus our efforts, especially in the areas of in-store merchandising, publicity and radio," Blines says. "And we've learned to focus on one particular song, say, Brown Bannister's 'Talk to One Another' or Sandi Patti's 'We Shall Behold Him.'

"I think we've seen once and for all the end of the myth that the Christian music market is insulated during bad economic times. This is really a period of assessment for us. All of us manufacturers and publishers probably contributed to the problems, particularly in the area of overspending, at least from a marketing perspective. We never really focused correctly.

And while the bookstores selling Benson product have generally missed the worst of a bad situation, the individual manufacturers have not. And Benson paid the price.

Bob Darden is a freelance writer based in Waco, Texas.

"As you know, we've had to downsize in recent months," he says. "We probably didn't do it quick enough. Things are fine now, but we waited too long. Hope springs eternal and all of that. It's hard to let good, committed people go in any industry, but perhaps especially in this one.

"The downsizing really means that our total staff was cut by 30%. But now we are controlling things with a strong zero-based budget, justifying each dollar spent and working to put them in the best place possible. We've cut print advertising way back as well; what you're seeing now is a carry-over from previous contracts and commitments.

"Most of our attention is now on radio and merchandising. The thing we've experienced in the past year is an upgrading of the quality of work and decision making that's coming from here. We never were tripping over people before, but we're making better, wiser decisions now concerning budgets and artists."

Blines said the belt-tightening would enable Benson to avoid cutting deep into its artist roster, although he didn't rule out some losses "from attrition" eventually. Of a greater concern has been a slump in catalog (or backlist) sales:

"In the past our catalogs were like eternal sales sources supporting current moves," he says. "They supported everything we did and we thought they'd continue selling for years. But now we've seen a significant decrease. Part of the effort to boost sales in this area is the introduction of the $5.98 price line some companies have already instituted. We'll have a midline operation ready in the fall and that seems to have had some impact on the catalogs.

"We're also the only major label still at $7.98—everybody else has gone up to $8.98. We're currently evaluating the value of that policy. A number of stores say it makes a difference, others say it doesn't.

After personnel and advertising cutbacks, the next natural avenue for savings often appears to be in the area of artist development, especially new artist development. Blines said the amount of money needed to break a new artist just doesn't make sound economic sense right now. Benson will continue to offer new artists, but he said the company will be more selective.

That doesn't mean everything has grown to a halt in artist development. The recent emergence of Sandi Patti combines a fortuitous combination of timing, talent, ministry and song selection. Benson also offered the industry's first religious exercise album, which has stormed to the top of the charts. A successful in-store merchandising campaign is credited with

(Continued on page G-12)
COMING THRU FOR YOU ACROSS THE NATION:

**SEPTEMBER**
- 9/9 Austin, TX
- 9/10 Houston, TX
- 9/11 Dallas, TX
- 9/12 Tulsa, OK
- 9/16 Springfield, IL
- 9/17 Rockford, IL
- 9/18 Chicago, IL
- 9/19 Goshen, IN
- 9/20 Holland, MI
- 9/23 Athens, OH
- 9/24 Youngstown, OH
- 9/25 Akron, OH
- 9/26 Detroit, MI

**OCTOBER**
- 10/2 Kansas City, MO
- 10/3 Albuquerque, NM
- 10/5 Austin, TX
- 10/6 Phoenix, AZ
- 10/7 Orange, CA
- 10/8 Athens, OH
- 10/9 San Diego, CA
- 10/10 Riverside, CA
- 10/14 Santa Barbara, CA
- 10/15 Bakersfield, CA
- 10/16 Oakland, CA
- 10/18 Eureka, CA
- 10/21 Vancouver, BC
- 10/22 Seattle, WA
- 10/23 Portland, OR
- 10/29 Colorado Springs, CO

**NOVEMBER**
- 11/4 Norfolk, VA
- 11/5 Teaneck, NJ
- 11/6 Lancaster, PA
- 11/7 Washington, DC
- 11/9 Buffalo, NY
- 11/10 Houston, TX
- 11/12 East Rutherford, NJ
- 11/13 Long Island, NY
- 11/19 Providence, RI
- 11/20 Boston, MA

**COMING**

**PHIL KEAGGY IN CONCERT.**

**WITH SPECIAL GUEST ARTIST SHEILA WALSH.**

ON TOUR IN CELEBRATION OF THEIR NEW SPARROW ALBUMS.

NOW AVAILABLE WITH SPECIAL INCENTIVES THRU MCA DISTRIBUTING.

**TOUR IN CELEBRATION OF THEIR NEW SPARROW ALBUMS.**

NOW AVAILABLE WITH SPECIAL INCENTIVES THRU MCA DISTRIBUTING.
I may not be what the Righteous Brothers had in mind in 1974 when they sang "Rock and Roll Heaven," but there are more than a few righteous brothers and sisters who are giving a new meaning to the term. When the roll is called up yonder, they'll be there, they say, and they would like to see some of us up there with them.

And what a roll call is in the making, impressive at least here on terra firma—Dion DiMucci, Little Anthony, Little Richard, Clifford Richard, and many other founding fathers of early rock; Noel Paul Stookey, Ario Guthrie, Maria Muldaur, Barry McGuire, Richie Furay, and more former colleagues from the Greenwich Village folkie era; Johnny Rivers, B.J. Thomas, and other contributors to the mainstream music of the '60s and '70s; former Wings drummer Joe English, Kansas' Kerry Livgren, U2's members known as Bono and The Edge, the Outlaws' bassist Rick Cuza, LeRoi Jeff Pollard, and other seminal rock performers of the '80s; Donna Summer, Billy Preston, Al Green, Deniece Williams, Earth Wind & Fire's Philip Bailey, former Santana lead singer Leon Patillo, and additional top soul artists of this decade and the decade past; Bob Dylan, Bruce Cockburn, T Bone Burnett, and other cerebral musicians of the present.

Each artist approaches his or her Christianity from his or her own personal angle. Their spiritual encounters of the fourth kind have come at various stages in their lives. Some say it was a logical progression in their maturation; for others it came as a saving grace at the bottom of a downhill slide, just before (or right after) they hit bottom. Often it came during a search for the imaginary pot of gold at the end of the hit chart rainbow, as they found out the pot was full of too's gold. They've traded it all in on something they claim has much more value—peace of mind. The changes they encountered have most of them talking about it. Few remain totally silent.

The new generation of born-again, crossover musicians—pop artists who have become Christians—is made up of men and women who each have their own personal way of expressing their faith in their music. For some, such as T-Bone Burnett, Ario Guthrie and Bruce Cockburn, the message lies somewhere within their music, quiet, but accessible for those who wish to ponder or study their lyrics.

"A person can say more about his relationship with his Creator," said Burnett in a recent magazine interview, "by how he deals with his creations—the characters he creates, in the case of a writer—than by talking directly about God."

The majority of the Christian performers aren't so low-key about their faith. By studying the past 10 years of pop music, though, one would easily get the idea that the industry would prefer that the musicians did so, rather than come out and say something unequivocally. Numerous artists who publicly talk about their religion, especially Christians, seem to experience dipping record sales and decreased interest within the promotion departments of the secular record companies and music libraries of secular radio stations—the same places they were once so welcome. Basically, in the words of one rock group's tour manager, responding to a request for an interview with a Christian member of the group about that artist's faith, "Rock'n'roll and Christianity don't mix." He adds, "He's not doing any Christian interviews during his tour."

The fact is, several artists have discovered the sometimes tremendous smokescreen which goes up when a conversion takes place. From little-known rock group members to Dylan himself, the Cross-over move is one which causes a lot of groaning and complaining about the artist in question being "souled out."

Several reborn artists tell of the headaches they encountered when they made the move from revelry to religion. The reports still fly freely today. One rock group member suspects his long-time manager of "protectively" screening phone calls from Christians who want to speak to him. Another rock artist, well known in many countries as a Christian, is hesitant to allow publicity in the U.S. revealing that fact, as it might hinder his establishment as a top artist in the United States. In another instance, a Jesus rock band was signed to an unprecedented seven-record contract with a major label, only to be sacked when upper-echelon management heard that the lyrics were religious, even though the music was metal rock. Another major label is reported to have refused to print lyric sheets for another rock group for the same reason.

(Continued on page G-20)
GOSPEL
Wherever there's music, there's BMI.
Realization of a Lifelong Dream

"HE SET MY LIFE TO MUSIC": BARBARA MANDRELL'S FIRST GOSPEL ALBUM

By KIP KIRBY

The stage was set almost seven years ago. That's when Barbara Mandrell switched from CBS to ABC/Dot, and told label chief Jim Foglesong that doing a gospel album someday down the road would have to be a key stipulation in her new contract.

Of course, back then no one foresaw the future height of Mandrell's stardom, nor that she would become a major network television star. The interruptions demanded by her non-stop touring and her country/pop success caused a long delay in realizing her gospel dream. But, although she had to postpone her spiritual album, Mandrell never stopped thinking about it.

"It's an interesting story," recalls Jim Foglesong, now president of MCA's Nashville division, as well as president of MCA's in-house gospel label, Songbird Records. "When we signed Barbara to ABC/Dot, she had just left Columbia and she wasn't really in a position for heavy bargaining. But even though she didn't have many serious contract demands while we were negotiating her deal, I do remember one of the first things she said to me was 'Whatever label I sign with is going to have to allow me to do a gospel album. So if ABC isn't into it, you're gonna have to let me take it to someone else when the time comes.'"

Since ABC owned Word Records, felt confident that Mandrell would have a natural outlet within the company for any gospel projects she undertook. Later on, after MCA acquired ABC/Dot and eventually formed Songbird for the purpose of entering the gospel market, the chain of events was complete.

"He Set My Life To Music" is Barbara Mandrell's first gospel record. To her—and to those around her—it's much more than merely another Barbara Mandrell album. It's the realization of a lifelong dream. It's a personal statement, a means of uplifting audiences through her music, a way of expressing her deep-rooted spiritual conviction. Gospel music, says Barbara, is as much a part of her life as her country music.

"I make records for entertainment," she explains. "Except for this album, it's a form of worship. Every word, every lyric, every note carries special emotion for me. At first, I just wanted to do the album for selfish reasons, because my faith has been so important throughout my career... but as we got into the project, I realized that this could also be the best album I've done."

MCA agreed. In fact, they fully expect this album to do every bit as well, if not better, than her secular releases, given time and proper marketing.

Conversations with MCA and Songbird executives are sprinkled with references to "gold" and even "platinum" when they talk about "He Set My Life To Music." And in this day and age, these aren't terms to be bandied about by record companies carelessly. It's a significant bellwether of how high the label's expectations are for this album, both as new product arriving in time for the upcoming holiday buying season and as an enduring catalog item with unlimited shelf life.

"We're shipping more on this gospel album than on any other gospel album we've ever had," says John Burns, vice president, branch distribution for MCA. "We're not approaching this as a gospel album done by Barbara Mandrell—we're saying it's a new Barbara Mandrell album which happens to be gospel."

The entire album bears Mandrell's own touch, through its wholesome front and back cover art, slick-stock inner photo sleeve and self penned inner liner notes. Each cut features guests: Andrae Crouch, B.J. Thomas, Dottie Rambo, the Blackwood Brothers, Barbara's own family.

The actual recording began in Los Angeles with the Mandrell/Crouch duet "Through It All," then moved to Nashville where the rest of the tracks were completed over a period of about four months. As always, Mandrell worked side by side with brother Bill Collins, her longtime producer and close friend, in selection, performance and arranging the individual tracks.

Artists appearing on the LP were chosen on the basis of Mandrell's artistic and personal rapport with them. Most were performers who had worked with her during her popular NBC "Barbara Mandrell and the Mandrell Sisters" television show. During its two seasons,

By KIP KIRBY

the series consistently drew more fan mail for Barbara's weekly gospel segment than anything else on the program.

Because of this, and the reception she's getting in concert whenever she features gospel music onstage, Mandrell is convinced that the timing is right for "He Set My Life To Music." Those in charge of marketing the album agree.

"In terms of production, this album is like all of Barbara's work," comments Foglesong. "It's pop, it's country, it's R&B. It's high energy and positive. However, this time, it also happens to be spiritual."

Thus, MCA plans to stock the album both in country/pop retail bins and in Christian bookstores (through its joint distribution deal with Sparrow Records). The label is including "He Set My Life To Music" as its major television sales push which will run from Thanksgiving until Christmas. This campaign, an overall roster push incorporating such diverse acts as Tom Petty and the Heartbreakers and the Oak Ridge Boys, is banded "MCA's Galaxy Of Stars." Mandrell's current country album, "Black And White," and her new gospel release will be featured individually in their own 30-second TV spots scheduled to air in approximately 30 top-rated national TV markets.

According to MCA Distribution's John Burns, the gospel album will be a focal point within the label's two-fold national TV campaign. And besides its 30 second commercial, it will probably also be featured in a "combo" spot with "Black And White."

Local MCA branches will be given additional advertising budgets to run the spots in markets which fall outside the 30 top markets but where Mandrell's show indicated strong impact and sales potential. The label is also staging tie-ins with multiple-store retail chains covering mid-sized areas to supplement regular retail outlets.

"In the case of this particular album, we obviously want to key our print and TV ads to places where Barbara's show did especially well," Burns explains. "She has tremendous recognition factor and appeal to people."

Charlie Shaw, director of marketing/distribution for Songbird Records, agrees. He's delighted by the timing of the album's release.

"We're working both sides of the marketing street, as it were, with this album. By releasing it in early September, we have three months to advertise it and build it. Then we'll get to reap the advantage of the once a year buyers who only purchase albums at Christmas time."

Through its distribution arrangement with Sparrow, MCA will ship the album to country, pop, and station stores. Sparrow will cover Christian radio. Sparrow is offering a 75%-25% co-advertising deal for all of its Christian bookstore accounts who want to promote the album locally via radio.

"This is the first time Barbara Mandrell has ever had a record for the Christian market," says Sparrow's Bill Hearn. "So we want to help our stores as much as possible through this co-op deal. This is the plan to make our national direct buy to radio where there isn't any co-op advertising in the market."

He is working closely with MCA to coordinate total promotion efforts. "Wherever MCA is with a mass media push, we're right there with them, covering the Christian radio and retail people at the same time. We're shipping this album as heavily on initial orders as any of our own major Christian acts."

While such a concerted effort by MCA, Songbird and Sparrow behind it, "He Set My Life To Music" may well be getting the biggest push of any gospel album released yet by a major record company.

Which could be why Mandrell's producer, Tom Collins, isn't afraid to make an optimistic prediction. "I really believe that over a period of time, this album could become Barbara's biggest seller. I wouldn't be surprised to see it go platinum."

Kip Kirby is Billboard Bureau Chief and Country Music Editor in Nashville.
HER BEAUTIFUL NEW ALBUM... HE SET MY LIFE TO MUSIC

WITH SPECIAL GUESTS:
Blackwood Brothers
Andrae Crouch
Dottie Rambo
B.J. Thomas

Produced by Tom Collins
New Influx of Professionalism in Gospel Radio

CONTEMPORARY PROGRAMMING CALLS TO YOUTH IN TODAY'S LANGUAGE

By MONTE ALLEN

G -10

A year ago gospel radio seemed on the edge of "something big." There was excitement with CBM's continental radio satellite network going on the air, and the gospel radio network made the prospects of landing national buys for commercial stations a legitimate possibility. Since then the economy has tightened more and gospel radio is definitely feeling the pressure. Many of the contemporary formats have changed, especially in major markets. The traditional stations which rely more on program revenues are experiencing a decline in responsible paying program clients as the donor pool is shrinking to many ministries. In many markets gospel stations are even seeing a shift from national programs to local programs, a situation which is beneficial to the local aspect of their programming.

While some express utter frustration about working in gospel radio many remain optimistic and committed. It seems the only real light at the end of the tunnel is Jesus, the key to success in gospel radio is commitment to the gospel rather than to a specific format, style of music, or profit motive.

The NRB claims that religious radio has been growing over the past decade at the rate of one additional station per week. This growth is evidenced by many secular companies becoming involved in the gospel radio industry. The TM company has made available a gospel jingle package while Century 21 offers a variety of syndicated religious radio formats. It's clear that gospel radio has a growth potential few other formats have.

When the idea of deregulation came up there was an uproar among certain segments of the Christian community that they would lose their programming. Deregulation hasn't had the great an impact on gospel radio as some had predicted it would. Audrey Langdon of the NRB says, "Deregulation is unlikely to affect the operation of religious radio stations. The NRB has welcomed deregulation as a way of eliminating unnecessary paperwork and freeing more operating funds for quality broadcasting." Some programmers did express the probability of receiving more daytime AM gospel stations with the re-structuring of the clear channel frequencies.

It's important to have an understanding at the radio management level that the industry is changing faster than ever; what worked a year ago may not work today. According to Joe Battaglia, general manager of WWJD in New York, this has been one of the biggest problems in gospel radio. Battaglia cites the shift of the baby boom generation into buying promini- sion as a key factor in the gradual shift of the gospel format. He says "the 76 million people born between 1946 and 1960 were raised on rock 'n' roll and we need to focus on the largest segment of population in this country, which is between the ages of 21 and 49, the baby boom generation. If you look at the future of radio and see where it should go it has to go for this group." It's here where bad management and mididi- mensional thinking have missed pulling a sizeable audience in this key demographic. Gospel radio needs to adjust to the needs of the '80s. WWJD in New York is rated as the number one religious station in the country by the NRB. Battaglia attributes the success to the programming and the format.

We've included more contemporary music, more black gospel, and we're also trying to innovate more contemporary programs. The definition of what constitutes contemporary programming (Continued on page G-16)

Shedding Light

- Continued from page G-3

potential. Sales have been disappointing because we're dealing with the introduction of new kinds of records to secular accounts.

"We're educating retailers, letting consumers know prod- uct is available. We're trying to get both factions to under- stand the music. We're doing all the things for gospel that we would do for pop or jazz; support in the field, display in areas product is being played and coordinate with the Light staff on airplay.

Faraci says that resistance is being felt because gospel, like any specialty, is considered catalog but he adds "at least we got our foot in the door. In a year or so we will hopefully be able to look at the results."

"It's taking longer than anticipated," states Billy Roy Hearn. "There are smaller numbers than we thought and more arm twisting with certain accounts. It will take more of a concentrated effort by retail.

Hearn says that Christian book store sales outnumber retail 20 to one with retail accounting for 10% of sales. "Before our association with MCA retail sales were about 5-7%. If we were really successful retail would account for 20%-30% of our business. We're looking for the day when secular stores sell 30%.

States Al Bergamo, president of MCA Distributing: "As sales on most pop bands are going down, Christian music is going up. There are no huge orders out of the box like secular orders. We've increased Sparrow's penetration 8% in the secular market. I have to admit that it's been slow and grind- ing. The numbers aren't great but they are significant in a marketplace that's going down. Phil Keaggy's album sold 125,000 at Christian book stores. The key is to sell another 125,000 at the secular level. It's longer term but it will be there some day."

_Adds Jim Foglesong, president of MCA owned Songbird Records, which is distributed by Sparrow to the Christian book accounts, in a unique three-way setup with Sparrow and MCA. "We're not thrilled with the numbers but they are better than before. Retailers agree there is a market and potential but we're not there by a long shot.

"We're hoping that the major distribution arms come up with ways to display gospel more. As well, we're being badly hurt by the times—big users are placing conservative orders. They don't want to be up huge inventory."

Benson's Mike Blines reports 60% sales at the Christian book stores adding that "retail is picking up significantly. The racks have been consistent but retail has shown an increase. There's more exposure being given to gospel in the last three

years. And there's more sophisticated sales and marketing technology targeted towards that it's bringing gospel to better stores positioning.

In any event, having major distribution muscle affords la- bels the merchandising and support functions that small companies cannot provide to their order to undertake themselves.

CBS "Priority label, according to Buddy Huey and director of marketing Jay Griffin, has retail penetration of 50% due mostly to their relationship with CBS. Huey says that "nor- mal" retail penetration is more like 20%. "We deal with 10 CBS branches on a weekly basis to detail marketing strategy," says Griffin. "We work with chains, dis- tributors and one stops. We have good displays in windows due to the cooperation of branch managers and the Priority staff."

In addition to securing retail wall space, eye-catching dis- plays and cooperation among branches, Priority, in what is believed to be a first, is placing gospel radio spots using secu- lar store tags. Tour support is also strong witnessed by a re- cent David & the Giants appearance in Chicago where the group reportedly did four gospel station interviews, three on secular stations, appeared on the Channel 2 news, prime time television along with in-store appearances.

"You need a territorial marketing plan," says Griffin. "If you don't move product you can lose an entire market. Even if the product has a longer shelf life, they need to turn it over quickly."

'It has nothing to do with religion. It's a matter of the retailer making money and moving the product.'

Adds Huey. "It has nothing to do with religion. It's a matter of the retailer making money and moving the product."

Griffin says that initial orders are increasing since retailers have become aware of the support it will get. He states that Priority is cataloging artists with video for in store purposes and those booking acts.

"We're finding success in key markets and chains," adds Griffin. "We know where and when we're moving product and if it's caused by radio, touring or merchandising.

"We need major distribution for exposure in secular stores," opines Huey. "We see secular distribution as the key. But we haven't even begun to tap our own resources," he adds.

Griffin notes that Priority's "Make Gospel Music A Priority This Summer" campaign was a successful blanket attempt to contact stores and leading MBA gospel product.

"We know that gospel records were being buried in one bin against the back wall," notes Light's Ralph Carmichael. "Now they're being placed at the front of the store with their own bin and display cards and eye-catching placards or poster. Light could not be reaching all the secular accounts if not for the support in sales and in-store promotion in the secular mar- ket. We do have an advantage that hasn't reached fruition yet. What we're doing now has to be done."

"It's taking longer than anticipated. There are smaller numbers than we thought and more arm twisting with certain accounts. It will take more of a concentrated effort by retailers."

"Everybody will reap the benefit of it. Without major distri- bution small labels with good product don't have the man- power and fulfillment capability."

Carmichael points to the tour support given by Elektra to Walle Hawkins and Andrea Crouch with print and time buys. "Resistance in the secular market is more of a disinterested attitude. Why should we put this up? It's not so much resist- ance but a lack of interest which must be stimulated," be- lieves Carmichael.

Sparrow's Billy Ray Hearn acknowledges that MCA has brought Sparrow product into retail chains they themselves couldn't penetrate. MCA has supplied top advertising, tour support and special pricing incentives on certain artists. Sparrow product is also included on MCA's order sheets for mainstream, rap, rock and country products.

MCA Distributing's Bergamo vows to do more promotion and advertising on behalf of Sparrow artists. He points to Sparrow artist Phil Keaggy's successful appearance at the United Record & Tape convention which exposed Keaggy to a major secular chain along with rock bands. "People didn't know what to expect," says Bergamo, but United made a commitment to go after gospel based on his performance.

Taking his cue from the secular market, Hearn says that he is turning to video for the gospel market and that video is a way to link a clip on Sil- verwind which will be released to secular markets that utilize cable. So enthralled is he with video's prospects, Hearn says he is eliminating four or five new releases this year to have the budget for videos on Keaggy, Michael & Stormy Omartian and others.

If penetrating the secular retailer has been an uphill climb, then securing airplay on non-gospel formatted stations has been nearly insurmountable.

"There seems to be resentment at radio when it comes to Gospel music."

(Continued on page G-16)
### Billboard Spiritual LPs

#### Best Selling

**August 28, 1982**

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist, Label &amp; Number</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td><strong>TRUE VICTORY</strong></td>
<td>Keith Pringle, Savoy SGL 7053</td>
</tr>
<tr>
<td></td>
<td>I'M A SOLDIER IN THE ARMY OF THE LORD</td>
<td>Clarence Jordan &amp; The Original 5 Band Boys, Atlanta Prayer International, At 1000</td>
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<td>3</td>
<td>THE LORD IS MY LIGHT</td>
<td>New Jerusalem Baptist Church Choir, Savoy SGL 7050</td>
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<td>WHERE IS YOUR FAITH</td>
<td>James Cleveland &amp; The Southern California Community Chorus, Savoy SGL 14556</td>
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<td></td>
<td>IT'S A NEW DAY</td>
<td>James Cleveland &amp; The Southern California Community Chorus, Savoy SGL 14556</td>
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<td>5</td>
<td>20TH ANNIVERSARY ALBUM</td>
<td>James Cleveland &amp; The World's Greatest Choirs, Savoy SGL 7059</td>
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<td>6</td>
<td>I CAN GO TO GOD IN PRAYER</td>
<td>Alberta Walker, Savoy SGL 7079</td>
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<td>7</td>
<td>EVERY TIME I FEEL THE SPIRIT</td>
<td>Dr. Charles Hayes &amp; the Cosmopolitan Church Chorale, Savoy SGL 7067</td>
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<td>9</td>
<td>DOUGLAS MILLER &amp; THE TEXAS SOUTHEAST CHOIR (Cape)</td>
<td>W. MATTHEW M. CLARKE (Brother in Harmony), Pearl PLS 7080</td>
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<td>DOUGLAS MILLER &amp; THE TEXAS SOUTHEAST CHOIR (Cape)</td>
<td>W. MATTHEW M. CLARKE (Brother in Harmony), Pearl PLS 7080</td>
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<td>12</td>
<td>I LOVE JESUS MORE TODAY</td>
<td>Trinity All Nations, Savoy SGL 14559</td>
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<td>13</td>
<td>UNCLAYD DAY</td>
<td>Myrna Simmons, Savoy SGL 14594</td>
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<td>NEW DAY</td>
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<tr>
<td>14</td>
<td>IT'S GONNA RAIN</td>
<td>Rev. Milton Brunson, Myrrh (SGS 7052)</td>
</tr>
<tr>
<td>15</td>
<td>ONE DAY AT A TIME</td>
<td>Rev. Thomas Walker, Eternal ECL 652</td>
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</tbody>
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#### New Entries

- **Rev. Milton Brunson** (Myrrh SGS 7052)
- **Rev. W. M. Clarke** (Brother in Harmony, Pearl PLS 7080)
- **Trinity All Nations** (Savoy SGL 14559)
- **Myrna Simmons** (Savoy SGL 14594)

### Gospel According To Savoy

The best in Gospel music is on Savoy Records. The #1 Gospel label.

![Savoy Records Logo](https://www.americanradiohistory.com)
Christian Labels

Continued from page G-4

some of the success. It’s also a vindication of the company’s policy to maximize in-store merchandising, something they’ve been working towards for the past two years:

“I think we’ve become leaders in the field,” Blines says. “All of our reps are being carefully trained to be creative with the materials and we’re working to build a whole concept of point of purchase buying and consumer responses. Our studies show that 65% of all decisions are made in the stores at the point of purchase. Many Christian bookstores really don’t have much display space and every nook and cranny is crammed with merchandise. We want to get the consumers back to those hidden rack shelves since few seem to fall across the rack otherwise.

“Another study shows that few people hear a Christian LP on the radio and come in and request it. Most enter a book store with two or three things on their minds—we want to reach them. For the last two years we’ve even had good success with flats made out of LP covers. We’ve had some that were shaped into arches that stretched all the way across the store; for instance.

“We’re still finding that most Christians are not aware or don’t visit their neighborhood Christian bookstore. The whole thing is to encourage the market, and it is ever expanding. The challenge is to reach the 90% of all Christians who never walk into a Christian bookstore.”

Not surprisingly, Blines is more confident about the future than ever before. He points with pride to a roster that contains names like Joe English, Dallas Holm, Don Francisco, Sandy Patti, Farrell and Farrell, Paul Stookey—even new artists like Will McFarlane, formerly guitarist with Jackson Browne.

“For the next five years, focus will be the name of the game. And to the extent that we do focus our resources and work within them we’ll be highly encouraged by the prospect of the 1980s.”

“You’ll see a greater revolution in Christian music in the next 24 months than you’ve seen in the past 20 years.”

Blines’ counterpart at Word, Inc., Dan Johnson, has the added responsibilities of artists and repertoire duties as well.

The financial slowdown of recent years was felt in the Word offices in Racine, Texas, as well, but Johnson said some farsighted advance planning—and a plain old luck—softened the blow.

“We’re still alive,” he says, “I would venture to say that in every record company there is some key ingredient that keeps things aloft—usually power in the artists roster or creativity in investments or something. But when it really got hot in the kitchen earlier this year we needed something more than good music or a solid roster, we needed someone who knew when to turn the ship around. You’ve got to credit good management. It’s not secret that we haven’t laid anyone off. We are happy not because we are up or something, but because we had someone who knew how to play defense—Stan Moser, Word’s executive vice-president. Some credit also must go to our parent company ABC for, in effect, preparing us for the worst a couple of years ago.

In the late 70’s and early 80’s Word trimmed its roster from 120 artists to less than 75. It cut ties with several labels that had long-time affiliations with—New Pax, Paragon—11 in all. When Light left in January of this year. Someone came to the conclusion that no company can effectively compete in that company that aren’t physically a part of the original entity. There also began a period of in-house austerity that continues to some degree today.

“I don’t think you can credit any prophets for our survival this past year,” Johnson says. “We began cutting back in some cases before we even knew why, even before we really needed to. All I know is that if we were still distributing all 11 labels in March of this year, it would have been a major disaster for us. But then, it is those people who imagine themselves in plane crashes who know what to do when the plane actually crashes.

Sources at Word say the company has virtually cut out all print advertising since early in the year—a half million dollar decision. Johnson said that it came down to laying off people or eliminating space advertising. The people won.

“Not that it was easy. We’ve had to say no to some very loyal friends and advertisers. But if we had to do it over. I’m sure we’d go that route again.

“For the next few years, focus will be the name of the game. And to the extent that we do focus our resources and work within them we’ll be highly encouraged by the prospect of the 1980s.”

“Instead we’ve placed more emphasis on in-store merchandising. That’s by design. We’ve decided to place our money in the safest place. And since something like 50 to 60% of all decisions are made in-store, that’s where we put the money.

“It’s been going well and we made it through a seasonal slump in the market. By the end of June we recovered somewhat. I think the real pivotal point was the release of Amy Grant’s ‘Age to Age.’

“Probably every record label owes something to Amy Grant if they experience even a small boost in sales in the past few months by creating traffic in the stores. ‘We’ve just released the new Imperials album and when Christian colleges start getting back in September, we’ll see things really take off.’

“As with most companies, the development of new artists was one of the first areas impacted by the sagging demand. When Word felt the pinch, the release of several chart albums was suddenly placed in doubt. But Johnson said corporate needs hobbled and came up with a viable plan, one that may even work out better in the long haul.

“Once we gathered our senses, we decided to put our new artists on an island and work to protect them, rather than cut them loose,” he says. “We built a program around these new releases, something we call the Valualbum. We decided to delay their release dates for a short time and price the LPS at $6.98 instead of $8.98. We worked up a special project and display concept and added an additional free record inside with the best 10 songs from all of these new artists.

“The key with new artists is to place them on a level where they can win. It’s difficult to sell any new act at $8.98 in economic times like these. So we built Valualbum around Kenny Marks, John Fischer, Morris Chapman, Andrew Cutler and the others. It’s a sound program—a direct result of our recent financial reevaluation. When we saw that the old ways weren’t working, we looked at new ways. So far, more than 250 stores have already signed up for the Valualbum line.

“With the successes, Word is continuing to search for other ways to cut fat from the operation. Johnson says the cost of producing albums will have to be cut dramatically in the future.

“Some artists and producers have just spent astronomical sums in the studio, and that can’t go on,” he says. “The costs have just been awful. I think there’s going to have to be an industry-wide reckoning in the production habit. We’re just not going to tolerate excessive production costs. And if that means we’re going to have to say no to some top producers we’d love to have, well, we’d just have to say no. It’s being felt in the secular world as well. The days of wine and roses are over, brother.

“But for all the cutbacks, budget tightening and emergency meetings, there’s much to sing about at Word, Inc. Industry

(Continued on page G-18)

GOSPEL MUSIC

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DOTTIE RAMBO     Writer of Gospel Song of the Year "WE SHALL BEHOLD HIM"
JOHN T. BENSON  PUBLISHING CO.  Publisher of Gospel Song of the Year "WE SHALL BEHOLD HIM"
RUSS TAFF       Male Vocalist of the Year
DINO KARTSONAKIS  Gospel Instrumentalist of the Year
PAUL SMITH     Of the Imperials—Gospel Group of the Year
PAUL SMITH     Of the Imperials—Contemporary Gospel Album of the Year "PRIORITY"
MICHAEL OMARTIAN  Producer of Contemporary Gospel Album of the Year "PRIORITY"
KURT KAISER  Producer of Inspirational Gospel Album of the Year "JONI'S SONG"
BOB MacKENZIE  Producer Gospel Album of the Year—Children's Music "KIDS UNDER CONSTRUCTION"
RONN HUFF     Producer Gospel Album of the Year—Children's Music "KIDS UNDER CONSTRUCTION"
RONN HUFF     Producer Gospel Album of the Year—Worship Music "EXALTATION"
DON WYRTZEN  Producer Gospel Album of the Year—Musicals "THE LOVE STORY"
EDWIN HAWKINS  Artist—Inspirational Gospel Album of the Year (Black) "EDWIN HAWKINS LIVE"
EDWIN HAWKINS  Producer—Inspirational Gospel Album of the Year (Black) "EDWIN HAWKINS LIVE"
KEN HARDING  Producer of Traditional Gospel Album of the Year "ONE STEP CLOSER"

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Johnny Cash
The Cruse Family
Bob Bennett
Ben Moore
David & The Giants
James Vincent
Cindy Cruse
Patrick Henderson
Gladys Knight
Johnny Rivers
Cynthia Clawson
And More
Shedding Light

Continued from page G-10

playing anything religious," believes Songbird's Jim Foglesong, "Occasionally something sneaks through like 'O Happy Day.'"

"There seems to be prejudice at the radio level," opines Benson's Mike Bines, "but it's slowly softening. Not all product belongs on secular radio but some does. We've found an unwillingness on the part of programmers because of the message. I don't know if it's a personal disdain for the music of if they feel the market might object."

Bines says that independent promotion was hired to work with Patrick Henderson's "Love Lifted Me" at the r&b level yet the record was only programmed during gospel shows.

Bines now says he is skeptical spending huge amounts of money for promotion at secular radio "since we came up empty when we tried."

With artists like Walter Hawkins, Andrae Crouch and the Resurrection Band, Light's Carmichael is hoping for airplay on secular radio. Making secular radio buys, something we've never done before. The key, though, is to spend money on secular radio with an artist that has a real chance. I'd say that about half of our advertising and promotion budget will be geared toward secular radio.""

Word Records has perhaps had more secular radio success on the strength of Dan Peck's "All Things Are Possible" and Benny Hester's "Nobody Knows Me Like You," both of which found a home on adult contemporary playlists.

"Most of our appeal is on the adult contemporary level just by the nature of the music," says Walt Quinn. "But even if the records chart, will they sell?"

Both the Peck and Hester records were worked by inde- pendents as well as Word's own promotion staff. Records by Al Green and the Imperials among others have had and will continue to have secular appeal. "We know we can chart but will it do any good?" asks Quinn.

"Radio resistance is based on whether it's gospel, but whether the public will like it," adds Priority's Jay Griffin. "Secular radio will touch a record if they think they have a market." Griffin says that advertising dollars are being geared toward the r&b market especially in markets where there are no gospel stations. "A lot of r&b stations are pushing back gospel."

Lection's Haywood says that most stations stay away from gospel unless they're absolutely forced to deal with it. He hopes to initially expose his product on religious stations and then move into the r&b and pop markets with select crossover material if possible.

Haywood points to the Chicago and Washington, D.C. mar- kets as being very receptive to gospel and places to start ger- erating crossovers.

A remaining question is whether a proven secular artist can achieve secular airplay with a gospel album. That question should be answered with the recent release of Barbara Man- drell's "He Set My Life To Music." The LP should wind up in both pop and gospel bins which should help spur sales. But will radio be as receptive to it as it is to Mandrell's secular product?

"Retail is picking up significantly. There's more exposure being given to gospel in the last three years. And there's more sophisticated sales and marketing technology targeted towards it that's bringing gospel to better store position.""

"It's hard for a secular star to have credibility in the gospel market," admits Sparrow's Billy Ray Hearn, who will distrib- ute the Mandrell LP to the Christian book accounts. "The secu- lar image of that star weighs heavily in the mind of the Chris- tian record buyer, he believes."

The Gospel Music Assn. is also attempting to expand gos- pel's secular base. "We're trying to break out of the Nashville mold," says its president-elect Ralph Carmichael. "While Nashville is the nerve centers for gospel, it can't be con- tained there. The Gospel Music Assn. will be including partic- pants from all over the country and internationally."

Carmichael says that a deal has been made to televise the Dove Awards in prime time within the next year or two, an event which will "do a lot to bring gospel into the secular mar- ket. We have to make the public at large more aware of the vibrancy of gospel music," he says.

Billy Ray Hearn, chairman-elect of the Gospel Music Assn., adds that the association's radio and television committee is assembling an eight to 10-minute video which will be used at the next NARM convention as well as by secular sales forces selling gospel music.

Credits: Editor, Earl Paege; Assistant Editor, Ed Och; Ad- vertising coordinator, Bill Moran; Cover and design, Kim Bucknum.

Today's Language

Continued from page G-10

here are those programs that speak to people where they are today and meet their needs in their own language. So we ini- tiated these things over the past few years fully realizing that's where the future of radio was. I think this has to be the trend.

Research and market information is another area that's been lacking in the industry. In 1980 the "Profile of the Chris- tian Marketplace" was compiled and this year the NRB is of- fering the "Religious Radio Analysis," the first detailed study of the nationwide audiences. Both are a step in the right direction since research is an essential element in deci- sion making. Rupert Ridgeway, vice-president of radio sales development at Acron recently compiled some useful data for the NRB. According to his findings "there's some religious stations are generally 18 to 100% adults. About 67% of the audience is under 50 and only 13% is 65 plus. Religious stations can easily promote the buyability uniqueness to their au- dience. Regardless of religious format, one unique factor seems to be apparent and this feature has not been noticed or seen in other station formats to date."

"For example, the listener can respond at his convenience to their telephone securing dates than he could in the past. 'Instead of them calling us, we have to call them.'"

Reba Rambo and Andrae Crouch at first anniversary of L.A. radio station KBRT-AM's "Talk From The Heart" format.

Albertina Walker

Don Francisco

Tremaine Hawkins

Dallas Holm & Praise

Walter Hawkins

Joni Eareckson

Continued on page G-23
NEW RELIGIOUS MUSIC
FROM
LECTION RECORDS

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Edwin Hawkins
Wintley Phipps
Something Special
The Clark Sisters
Albertina Walker
Jackie Smith

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**R&B Crossover Connection Alive**

**BLACK GOSPEL SHOWING SALES STRENGTH DESPITE ECONOMY**

By CARY DARLING

As the story of black gospel music in 1982 could well be summed up in the old proverb: "Beneath the cloud is a silver lining." Though black gospel is suffering the slings and arrows of a teetering economy along with the rest of the pop market, several signs that the genre is building itself into the mainstream cultural infrastructure.

In February of 1982, Light Records—which was recently sold by president Ralph Carmichael to Orange County, Calif. developer John Ward (Billboard, Sept. 18, 1982)—hooked up with Elektra Asylum for distribution on some of its product.

Philadelphia International now distributes its own gospel label, Peace International.

MCA got involved by picking up the Nashville-based Black Label for distribution.

CBS Records has also formed its own gospel label, Priority Records, which is marketed as Gladys Knight and some of the catalog on the Mighty Clouds of Joy and Mahalia Jackson.

Andrae Crouch finally released his long-awaited Warner Bros. album, "Don't Give Up," which was directly aimed at the secular market.

As Green is currently featured on Broadway in the hit musical "Dreamgirls," Why Don't We Sing.

Savoy has continued with its marketing and distribution deal with Arista. The label in 1982 dominated the spiritual charts somewhat.

On one recent chart, the label occupied 17 out of 35 places.

These are just a few of the factors which show that, at its core, gospel music is still growing as a category. However, the economic woes cannot be glossed over. "Sales are down simply because of the economic climate," he said.

The recording industry leaders have agreed that the division will change. Black gospel has been hit harder than white gospel, because the economic problems are hitting the black community harder. We always have that problem. But that problem is recession proof. We've thrown that idea out the window.

I recently spoke to a friend of mine, a popular Christian artist that I won't mention by name. He was discussing the state of the gospel music industry.

"We're about to embark on a new journey for artist/company relationships, especially in the area of lower production budgets. Once you get away from the gimmicks and the lush production, the survivors in the '80s will be those artists with the highest quality offerings. It won't necessarily be the best voices. It'll be the things you can't bottle; people like Amy Grant and Andrae." You'll see a greater revolution in Christian music in the next 25 months than you've seen in the past 20 years. Here at light/Lexicon, we've taken all the steps we know how to sustain our mission and continue full steam with product. We're just now moving out of the austerity stage, out of the crisis, and back onto an aggressive, positive path.

"These days will see a continual culling process. No longer are religious labels going to be cruising out the product. It's the innovator who will survive. We're going to back off like we were before: hungry and aggressive. You remember the last show of the church, don't you? 'We've never done it that way before.'"

Finally, there's even a success story or two to be found in today's market. After leaving Motown several years ago, Mike Blanton hooked up with Dan Harrell to form Blanton-Harrell Productions. In the past two years they've had monster hits with Amy Grant's "Age to Age," Brown Banton's "To One Another," David Meece's "Are You Ready" and several more. The next logical step was form their own recording label, Dan Harrell's "His Name," which was cut. Blanton and Harrell were re-creating their first LP (to be distributed by Word) with Kathy Troccoli.

"It's something we've wanted a long time," he says. "It's something where we looked around one day and said, 'Well, the economy has hit the bottom, let's form a record label.'" After leaving Motown a few years ago, Mike Blanton hooked up with Dan Harrell to form Blanton-Harrell Productions. In the past two years they've had monster hits with Amy Grant's "Age to Age," Brown Banton's "To One Another," David Meece's "Are You Ready" and several more. The next logical step was form their own recording label, Dan Harrell's "His Name," which was cut. Blanton and Harrell were re-creating their first LP (to be distributed by Word) with Kathy Troccoli.

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Reunion. 'Reunion' is something we're talking about," he says. "It's something we've been thinking about for the past few years. After leaving Motown a few years ago, Mike Blanton hooked up with Dan Harrell to form Blanton-Harrell Productions. In the past two years they've had monster hits with Amy Grant's "Age to Age," Brown Banton's "To One Another," David Meece's "Are You Ready" and several more. The next logical step was form their own recording label, Dan Harrell's "His Name," which was cut. Blanton and Harrell were re-creating their first LP (to be distributed by Word) with Kathy Troccoli.

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MAL 4383
Available Dec./Jan.

The Sensational Nightingales Saints Hold On
4373

The Jackson Southernaire
Touch of Class
4375

The Liberal Trinity Cogic Choir
Lift Jesus Up
4376

The Eveready's
Learning To Lean
4377

Hymns
The Jackson Southernaire
The Sensational Nightingales
4378

The Truthettes
He's Still Working On Me
4379

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RELIGIOUS TV HELPS VIEWERS KEEP AN EYE ON THE STAR

By LAURA DENI

Gospel Music

GOSPEL MUSIC

Catalyst For Converts, Contributions

RELIGIOUS TV HELPS VIEWERS KEEP AN EYE ON THE STAR

By LAURA DENI

of Trinity Broadcasting) and the Glen Campbell Show. What's interesting is that he's doing the same material on all shows.

Tennessee Ernie Ford always utilizes gospel. Three-year re-

nouncement rights to his first PBS gospel special have been ex-

cised. Ford has a new gospel album on Word. He'll plug it on

secular talk shows.

"He'sd sing a gospel song on the Merv show, because people

expect him to. We would, though, twice about singing gospel

on The Tonight Show," advises Jim Lakes. "It's late at night.

It's just a wrong time."

Getting paned on The Tonight Show is a piece of cake

compared to booking your act on Billy Graham or Robert Schuller.

"Those are the hardest to get on," reports Splendor Productions' Thurlo Spurr. Former musical director for PTL.

"The interest has to come from them."

Barbara Mandrell and Andreas Crouch

Tennessee Ernie Ford

Gathered at the close of Word's TV

"More Than Music" is from, left: Myra

Raff (former lead singer of the Imperials), Dion Di Mucci,

Al Green, and Word's Dave Boyer. The show is seen on

three cable networks.

"You can't drink out of God's cup and the
devil's cup at the same time. Rock 'n' roll
doesn't glorify God. I was one of the
pioneers of that music, one of the builders. I
know what the blocks are made of because I
built them!"

As for the artists themselves, an increasing number have
come to a realization that their open expression is most im-
portant. They have something good to say, and they get to
the point where they don't want to keep it secret anymore, just
because it's not the popular thing to express. Their attitudes
crystallize to the point of no return, where they say "all or
nothing at all." For them, it's just not worth the hassle of po-
tential compromise in their expression via a lyrical walkin-
g down.

As a result of such polarization, there seems to be a decre-
asing amount of middle ground for artists to stand on any-
more, and the ground is shrinking fast around the few who
maintain their stance there. If they stay, they're expected to
keep quiet, at least about their religion.

A few, such as B.J. Thomas, who became a Christian in
1976, experience a tension within their own lives for working
both sides of the musical fence. B.J. has experienced a dip in
record sales on the secular side, while his gospel albums rate
among the best-selling product of any gospel record com-
pany. He still prefers to keep his secular venues, but he makes
no secret of his strong faith in Jesus Christ. A new phe-
nomenon to the Christian music scene has appeared in his
concerts when punk rockers interrupt his performance as he
does his secular oldie hits. They yell at B.J. to sing gospel only.

It's embarrassing to B.J. and to most of the Christians in
his audience, too. The problem apparently stems partly from
the lack of explanation in advance about whether the concert is
a secular one or a gospel one. Both audiences come, expecting
their kind of music. B.J. wishes to continue performing both
types of music, which creates an identity crisis for the au-
dience and B.J.

"Can't they understand?" B.J. is quoted in a new book by
him and his wife entitled "In Tune," published by Word Books.

"I haven't moved out of this world! I'm a Christian, but I still
sing for people—not just for a few people gathered in a church
somewhere!"

Leon Patillo, who once sang lead for Santana, explains
that some artists who are Christians continue to work in secular
music simply because it is a job, like painting houses. He adds
that "Their reasons for being in the industry are not necessar-
ily to be a brat light. They just try to be a light that shines
with the glow of the Lord."

"Maybe if they're playing in a concert," he adds, "they can
put a few of their Christian songs in there. That would be their
way of ministering. But they look at the music business as a
work. That's how I looked at it. I was just working. I got an op-
portunity to minister, but basically I knew I was there for the
money. There's a lot of fames being supported through the	

"From little-known rock group members to Dylan himself, the Cross-over move is one that
causes a lot of groaning and complaining about the artist in question being 'souled out.'"

Peninman now sings only straight gospel music—a much
more restrained type of music than that which he was known
for in earlier years.

There are other giants of the early days of rock who
shun the records that made them famous, not necessarily because
the music was evil, but rather because the songs seem trite
anymore. Their priorities are changed. They may still use var-
ied levels of rock in their concerts, but on their records, the
lyrics make no secret of their Christian faith.

(Continued on page 2-24)
MODERNIZATION OF CATHOLIC MUSIC BRINGS NEW PILGRIMS INTO CHURCH

By ANNA SOBCZYNSKI

W
hat do the country's Catholics listen to? Has long been a mystery to the marketers of religious music. Catholics, who number 60 million in the U.S., 800 million worldwide, are undeniably a force to be reckoned with, but one which has been silent until fairly recently. The giant has not been silent for lack of something to say, however. It's just been saying, or rather singing and playing, in a way different from many of its Protestant Christian cousins.

For the past 200 years, while Protestants sang along at the encouragement of their ministers, Catholics attended church service and listened appreciatively but passively to the trained voices of their choirs and clerics lifting up their voices in worship. VATICAN II, the Roman Catholic Ecumenical Council of the early '60s changed Catholics from spectators to participants. The congregation became more directly involved in song and prayer, and that meant using the native tongue, rather than the traditional Latin. But VATICAN II represents just 20 short years of history, so the storehouse of available liturgical music has a lot of shelf space to fill. Already it has become the most important aspect of Catholic music. North American Liturgy Resources/Epoch, the country's largest producer and distributor of Catholic music, reports that its PRAISE and PRAY songbooks make up 45% of its sales. And more music is needed.

One likely source of music are, of course, the 200-year-old archives of the Protestants. And though many Catholics would agree that a Christian is a Christian is a Christian, and that Protestant music is God's music, period, the nature of the Catholic worship precludes some outright borrowing. Because Catholicism is a liturgical faith with its own unique rituals of worship, and because the church is rooted in its center XIIIth traditions, much of Protestant music is rejected—"for its form, not its content," according to Russell Odell, director of administration and planning for Word Inc. According to Ray Bruno, president of Epoch/NAIR, the question is not so much who writes the music, but the kind of music that's needed. Where most Protestant music is evangelical, most Catholic music is liturgical. Catholics have been putting their own talents to use composing new liturgical music and avidly seeking out new music all the time. In addition, the modernizing of the Catholic church has also meant greater and more frequent contact with other faiths and a growing appreciation of their music. Movements within the Catholic church, such as the rise of the charismatic, has also gotten Catholic ears attuned to Gospel easy listening, scriptural songs and praise songs, long popular among Protestants. Many mainline Protestant artists are now enjoying a growing Catholic following and vice-versa, according to industry observers.

Musically, there are two directions in Catholic music. As defined by Word Inc., which has been researching the Catholic market for two and a half years in its effort to gain a foothold on this new ground, these are: 1) cathedral music, which is...

(Continued on page G-26)
The growth and changes occurring among gospel music publications reflect to an interesting degree the dynamics found in the secular as well as religious music business: growth in terms of readership and interest in Christian music, but rather plateaued music trade support.

Possibly no other publication reflects these trends more than Christian Contemporary Music, which according to publisher John Styl, has more than doubled its circulation this year compared to 1980-1981 and has also doubled its page ad rate from $125 in 1978 to $450 to present $890, all while the becoming less a trade magazine with less emphasis on music.

Gospel music magazine publishing and coverage is today characterized by specialization as perhaps never before. In terms of national publications, for example, Singing News is perceived as strongly Southern gospel oriented. Two prominent trade magazines, Bookstore Journal published by the Christian association of bookstores, and Christian Bookseller, cover gospel music as a section. Cornerstone has a large circulation, and largely controlled but trends to delve into theological issues going beyond music coverage. Less national are some of the Minnesota area Progressive Pacer and Concert published by a talent agency.

For CCM’s own specialization in Christian contemporary music, it derives naturally from Styl’s experience in Christian contemporary radio. He hosted the first contemporary Christian radio show in Southern California in 1974 on KGER, Long Beach, featuring acts such as Barry McGuire, Second Chapter of Acts, Larry Norman and Bill Gaither Trio. Of the latter, he says, “We couldn’t go too far,” adding that in those days as opposed to now, McGuire “really fired the station.”

Not curious, CCM’s editor Paul Baker, also comes from the Christian radio field beginning as a deejay and moving into a syndicated role with a Jesus-rock show that ran in syndication continuously from 1970 until a year ago when he became CCM’s editor. Baker also is author of two books, “Why Should The Devil Have All The Good Music?” and one recent release tentatively entitled “A New Song.”

Styl credits Baker with bringing a sharper editorial focus to CCM accounting for a lot of the subscription surge. But actually, CCM, a monthly, has been in evolution, too, with two dynamic milestone moves; from newspaper to glossy stock in November 1979 and then a year ago from large tabloid size to standard 8½ by 11-inch format.

Of the first move, Styl says a lot of CCM’s advertisers wished to run four-color and also “quality is important in terms of what the Lord wants us to do. Too many Christian publications are second line or worse.”

Of the move to smaller size, he says he realized the labels would read CCM as being perceived more as consumer oriented and “this is exactly what we wanted.” Of numerous advantages of going to the present size, among them not incidentally a ratio change from 40% editorial to 60% editorial, less expensive production/shipping costs and improved graphics, Styl says, “The tabloid typifies the entertainment industry trade and its need to allow advertisers to create a bigger than life image with double trucks that scream.”

Founded in 1976 as a music pull-out section of a year-old general interest Christian magazine called Acts, CCM quickly eclipsed before Styl bought out majority partners, CCM experienced recent substantial dips in label advertising though has had spectacular issues lately, too. “When we started, there was a need for a magazine that was all music. But today the industry cannot support the quality it clams for and we are into a natural step to broader editorial not necessarily music oriented, ” says Styl, who sees CCM’s current evolution not unlike Rolling Stone’s swingover to more politics and general interest subjects.

Styl says he has generally regarded the gospel music trade to represent 5,000 or so readers or around 25% of CCM’s current subscriber base and store sales “but not because we have fewer trade readers.” Styl points out, “but rather because our consumer readership has increased so much.”

CCM’s evolution is traceable as well in its cover price which started at 50 cents then 75 cents and $1.25 when it went glossy to $1.75 two years ago and finally to present $1.95 and a policy initiated only two months ago of no returns from the Christian bookstores, its primary sales channel.

Of CCM’s base readership, Baker says it parallels the “baby boom” era “people born into rock’n’roll as an environment rather than a pastime.” who were teens in the sixties and are now 20-30 raising a family and just now “establishing and re-establishing a church life of their own” having in cases re-entered the U.S. Christian church scene and “went out and discovered the personality of Jesus they hadn’t found in church.”

Baker sees CCM as a counterforce “to a stereotype of the young Christian that Hollywood perpetuates that is all wrong.” He sees CCM’s reader as “level-headed and sound-thinking with Christian life as a matter of fact. It’s not as if rock is their whole life. Jesus music is a proper mode of expression of their faith but not the solitary mode.”

Of CCM’s basic direction, it’s short lived attempt to create black gospel. Styl says, “When we began, the black gospel community seemed to us a world unto itself and we did not want to take over another’s territory. There were black gospel charts in Billboard and other trades. “As time went on, however, I looked more and more like we had a chance in our coverage, even though we featured a black gospel cover twice a year, so we attempted to produce black gospel charts. We then found that we had a very difficult time getting credible data. We were too far ahead.”

Styl says much the same is true regarding Southern gospel so that the present and future direction of CCM will follow out from the contemporary Christian genesis. However, CCM will not be popular with some segments of the Christian world, predicts Styl, as CCM moves into political subjects and other areas. “Some are kind of friendly with us already,” he says, “for emphasizing contemporary and therefore basically rock Christian music “and appealing to a post-War mind set not all that favored by Jerry Falwell.”

At around total circulation 27,000 from just half of that a year ago, CCM is moving quickly into consumer numbers (its paid subs up just as much is around 19,000 of the total) and it is probably bought over the counter by growing number of women, predominant customers of Christian bookstores.

In terms of CCM moving away from the trade, a vacuum is actually creating a void. Styl is preparing to launch next year a newsletter basically exclusively devoted to trade concerns on a bi-weekly or twice-monthly basis that will not accept advertising and is tentatively entitled “the newsletter but may keep the LP chart.” “Afterall, Rolling Stone still has a chart.”

From its start in an office space leased in a warehouse with two employees to the present seven in very comfortable quarters, Styl says, “I credit the Lord for getting us this far. I knew very little about publishing and still have a great amount to learn.”

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Christian Labels

- Continued from page G-18

...the industry not developing when in one discussed thing but Meece.

Big Mike walks generally them signs.

After advertising, new artists are the first to go.

"No, we didn't plan to start up during this time, but we're looking at it as a blessing from the Lord. When everyone else is cutting rosters, we're trying to establish someone new. When the industry swings back up, we'll be in the forefront."

Blandon and Harrell do everything from matching song to designing the covers. Once the project is completed, Mike walks it into the Word corporate offices. In theory, the giant Word promotion, radio, publicity and marketing team then picks it up and runs with it. But when even some Word releases are being rolled back, what makes him think his Next Big Thing is going to be treated well, much less featured?

"Credibility, Absolutely," Blandon says. "They've seen what has happened with Amy, Brown, Gary Chapman, David Meece. It's credibility I didn't have when I was at Word. It's credibility even a dynamist new artist coming in off the street doesn't have. It's also a watch dog, accountability sort of thing. What can we do for each other. I won't bring them anything but my best and they won't do anything but their best for me.

"Dan and I bring an element of a to Word that the company doesn't have right now and I think Stan Moor knows that. For example, they're making Kathy Troccoli their double-stamp album in September—which is second only to being Album of the Month (a price discount program)—without ever hearing her sing because of our prestige. And we won't let them down.

"What I want to be able to say is: 'Have I failed yet? Have I let you down? So with good product and good distribution I'm not afraid of the economy. We're ready now. Let's go for it.'

Elsewhere across the Christian music industry, the tone is generally optimistic. Most labels report that their studios are showing signs that the worst is over. Sales figures from September seem to indicate that the slump has bottomed out. While shop talk with the industry is more positive than it was even three months ago.

Here's a sampling of comments from other major label presidents and executives:

One of the major events in the contemporary Christian music field in the past 18 months has been the emergence of Priority Records, the gospel division of corporate giant CBS. Headed by former Word Inc. exec Buddy Huey, Priority combines recent newcomers like Bob Bennett, Carmen and others with a list of recently signed heavyweights that include B.J. Thomas, Johnny Rivers, Gladys Knight and Cynthia Clawson.

But in late August the sales wars of the summer forced CBS to cut more than 300 positions and close 10 of its 20 regional offices. Huey said Priority escaped the worst of the cuts and continues to maintain separate promotion and marketing offices.

"This has actually been a fantastic year, especially when you consider that we started from scratch," he says. "We've come a long way and I don't think we're just walking anymore—I think we're running.

"Frankly, the industry has had an effect on our marketing and production strategies. And obviously the sweeping cutbacks by CBS earlier this summer affected everybody in the CBS family. But in our industry, you've got to remember that we've had a strong growth cycle in the past five six years, probably the greatest such growth ever in the Christian music field. So I look at the current state of the art as a time to clean up and make more sense in things. I know a lot of folks are fretted about the way things are going. I'm not.

"I'm more than optimistic about the future—...I'm excited. We're growing at a much (for this best. When you've got as many artists (Priority currently has 13) and support people as we have who are totally committed in their lives and work, you just can't go wrong. I see usmarked a lot of exciting things and I think we'll be an asset to the Christian music community.

Priority's marketing director, Jay Griffin, says the cut-backs have reinforced the importance of precise financial management. Radio, print and in-store support dollars will have to stretch further this year. Like Huey he sees the industry regrouping for the present—and until things turn around. For Griffin who wants to do with what he can do

But Huey and Griffin can't hold a candle to Billy Ray Hearn, the head of Sparrow Records, when it comes to enthusiasm. Hearn said sales are 15% ahead of last year's (through June) and nine to 10% ahead of last year through the end of summer.

"Oh, it's been a good year for us, even through the usual less profitable months of this so-called recession," he says.

"The bookstores went through a period of sending back a lot of our product to lighten their inventories and that caused something of a cash flow problem, but we still wound up profitable. Now that things are picking up, they're ordering again to replenish stocks.

"Sure we had to lighten up our belts some earlier this year, especially in the areas of radio co-ops and promotional budgets because of the cash flow situation, but it wasn't an austerity period at all."

One Christian bookseller said Sparrow's fall line up may be the strongest in the contemporary Christian market this year and Hearn agrees. Albums by Barbara Mandrell, Michael and Storme Omartian, "Lullaby" by the Agape Force and "The 25 Songs of Christmas" (by virtually the entire Sparrow roster), join already popular albums by Phil Keaggy and John Michael Talbot.

"So no matter what the economy is doing to this business, we're still encouraged. I've got the strongest line-up ever coming in the days ahead and I think that kind of product will always do well."

Sticking a slightly less optimistic note is Ev Bagley, director of sales and marketing for Savoy Records. Bagley says sales are only slightly above last year's pace, while performers like the Rev. James Cleveland, the Florida Mass Choir and Erma Summer actually made sizable gains.

"But there has been a slow down in the economy and it shows in our industry," he says. "With it, I see a movement towards a secular kind of thing in gospel music... where you've got to have a hit to have the sales, rather than just offering your catalog every year. It's a hit-song-oriented situation now, rather than album. That attitude is now showing up among our buyers and we're just now responding to it.

The economy has also meant that we're not releasing as many albums as before, especially the marginal ones aimed at a marginal audience. You'll see less live recordings of church choirs. We're narrowing our releases in meaningful terms to albums with an important singer or to an important artist.

"Everything from now on depends much on the economy. Our music (at Savoy) sells mostly to black people and they are the ones hurt most by the economy and government cut-backs."

Bagley also commented on two good and bad trends to emerge in the past 12 months. Like other industry officials, he's concerned with the inroads home taping is making into the Christian market. But he's also quick to note the gains made by religious radio in secular markets—most notably WRL in New York switching from R&B to Christian music.

"So I'm very optimistic about next year," he says. "The economy in general will remain the essential factor. My optimistic is that you'll have good sales anyway as long as you've got good product. And we've got that."

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Original Cast Album

Black Gospel

Conducted from page G-18

for it. So, we're not seeing that much of an increase in sales.

In time, though, it will happen.

There even appears to be some interest coming from the inspirational—or what about gospel—are.

Over the last three or four years, the white area has become more aware of the black market," says Gerty McCready, director of international rock music marketing for the Benson Company and general manager of One International, a subdivision of Benson which specializes in black gospel music. "A bridge has been built where people like it now.

One bridge that has definitely been built is the one between major labels and the gospel area. There is both good and bad in this turn of events. "The buyers for the major labels don't totally understand gospel music but you'll probably see more major labels in the chains than the smaller ones," notes Larry Blackwell, Sr., president of the Black Label. "But the major labels have the distribution. Our prime reason for going with MCA is to get broader distribution. There are traditional buyers who live outside the Southeast. 'I'm pleased with our arrangement with MCA. Stores have our records that never had them before.'

Though Priority is a part of the CBS family, there is a difference which separates from the rest of the CBS group. "We have a different marketplace from Columbia, Epic, and the rest," says Priority marketing director Jay Griffin. "Therefore, we don't really have to worry about competition from the other labels."

"A lot of people were concerned when we announced our deal with Epic and thought they had better do something to the norm, get hipized. We wanted to enlarge the area we wanted to reach. In hindsight, we're in a much better position—everything—than we would have been. We would have had much a tougher time getting into the chains."

"I wish them all the luck," says Jeremy of the Jacksons, "but they don't understand how to market gospel. Spending a lot of money doesn't mean it will sell."

"I've been in this business for 18 years and people have always predicted the death of the independent," recalls the Black Label's Blackwell. "But I still can't believe that the majors totally understand gospel.

"The outlook for black gospel whether from a major label or independent, traditionally—seems to be optimistic. "I'm seeing much more sophistication in the recording," says Ray Harris. "We're seeing the same kind of sophistication being taught in the Christian music colleges just a little bit different, with Gloria Jones and Ed Cobbing producing the Lar- venere Ware Gospel Singers. Cobbing wrote 'Tainted Love' so we're bringing this type of sophistication to the gospel field.

"The commitment of the artist and the lyrical content will keep black gospel from becoming too mainstream," notes vice president and general manager for Priority, Buddy Huyett. "I feel very encouraged by the commitment."

"My goal is not to sell albums only to blacks but to sell to anyone who wants a message," says Huyett.

The mid-'60s for me were filled with searching. All the wrong places for the true and inner peace that only God can give," Don DiMucci told Billboard from his Miami home recently. He said he finally found in 1979 what he had been searching for—sacred, when he was spiritually born again and became a Christian believer. His decision remedied the inner peace he had lacked.

Only a year later, in 1980, DiMucci recorded his first post- conversion LP, "Inside Job," released on Word's DaySpring label. At that time he had released another, "Only Jesus," but this time, the title of which sums up Don's attitude that the subject matter of his music is much more than it is a "runaround Sue" days.

The rock beat is still there, in a different, more modern form, but the message is decidedly different.

"I can sing my old hits with one lip tied behind my back," he says, "but one day I'll have to change my life for the better. My peace of mind does not depend on record sales anymore.

My identity is in Christ, not music."

The same peace is described by Richie Furay, co-founder of rock groups including Buffalo Springfield and Poco. He grew up listening to Dion & the Belmonts singing their spirituals, he became a Christian, and himself moved to New York's Greenwich Village to begin his career in the '60s.

"For a long time," he explains, "my life was basically consumed with the music business in the Buffalo Springfield, we thought the only group we could compare ourselves to was the Beatles. In Poco, we had just about every major record company interested!

"But after so many years of putting out record after record, and never really having the magical hit: 'I was seeking, I just came bummed out. I honestly thought that was what life was all about.'

Furay claims that his life was straightened out after he took on Jesus Christ as his "Savior and Lord," a decision which came after fellow musician Al Perkins told him about Jesus. In 1961, a few years after that decision, and after recording two albums Asylum Furay & the Buffalo Springfield, Richie left the group and started United States Rock. When label management told him the lyrics he was writing were too religious and should be toned down to be included on the secular album, Furay requested that the contract be dissolved. Instead, he released the contemporary Christian Myrrh label to do his albums.

'I will not compromise in anything I do," Furay explained, "and if they thought those lyrics were less than what they were they would have been compromised.

Singer Al Green, who for several years sprinkled gospel into his stage performances, has a record album that was a word of gospel revelation in 1973 which sent him out the door preaching. In 1976, as he continued to record pop soul singles, Green was or changed a minister of the gospel and he spent $60,000 of his own dollars to buy a church in Memphis, his hometown.

I got to the point, especially after I started the church," Green confides, "where people were asking: 'Will, is he going to sing pop, rhythm & blues, or gospel?'

Finally the decision was made," he said. 'We're going with the Lord. As for me and my house, we will follow the Lord. When I'm singing I want to be singing up!'

Furry, DiMucci and Green have joined someone else who a long time ago saw usefulness in sticking in the secular industry, Barry McGuire. In the early '70s, after a folk and pop music career in the New Christy Minstrels, acting in "Hair," and recording "Eve of Destruction," McGuire became a Christian.

McGuire continues to record LPs now with Sparrow Rec- ords. He's 47 years old and as adamantine as ever. He seems to speak for a whole camaraderie of born-again performers, when he says, 'I'll never quit spreading the gospel. If the Lord should tarry and I should live to be 105, I'll be sitting in my wheelchair, telling stories about what the Lord's doing in my life.'

The difference in Christian music. The contemporary Christian gospel single has a decided proselytizing sound, giving witness that Jesus has charged their lives. The most distinctive feature of Roman Catholic music is the form. Our music is rooted in Scripture. When we write songs, we all most instinctively turn to interpreting the Bible, not in prose- lytizing.

Producer Phil Gettel, the late Harry Chapin's partner, re- mains in business with Harry's widow, Sandy. They've sold Harry's "Cotton Patch Carpool," Garth Patches, which played Broadway to rave reviews, it is the book of Matthew—"up- dated to the current as if Jesus were living today in Georgia. It's all contemporary Christian music," says Gettel. The prop- erty will be filmed for TV by RKO. Gettel/Chapin received an "up-front fee and a percentage of the profits."

"A soundtrack has been completed for October release. Sandy established her own record label, because of the pecu- liar needs of gospel music," states Gettel referring to their de- mands to the record label as much as in its distribution, rather than limiting distribution to Christian book store outlets.

Gettel is also working closely with RKO because of "the sensitive marketing needs of religion.

"Music is a reflection of the economy. With the insecure state of the economy two trends emerge, religion and pop es- capism," says New Jersey engineer Sofronski, former director of variety programming at CBS, now head of Triotions, a divi- sion of Raymond Katz and Sandy Gallin. "That's why the movies are doing so well. So much of the escape. It's an interesting cor- relations. I don't put escapism and religion in the same genre, but it is interesting.

"I think you'll see more gospel music being used in variety specials, but I don't think you'll see a gospel special on the networks," elaborates Sofronski. "There will be more gospel utilized within musical variety specials, but not by itself in the network schedule still not now, but it's coming."
Touring Artists

Continued from page G-16

their tours, according to Lund.

Lund feels the sale of merchandise (including records) at concerts "is critical to the engagement being a financial success." His view is echoed by many in the industry including David Bendett of David Bendett Artists, Inc., a management firm that represents secular and Christian artists. He says that concert merchandising "is a major factor in the touring situation." "Without that merchandise the artists would really be hurting," contends Bendett.

Increased concession percentages paid to concert halls have created problems for some in the gospel industry. "We try to keep our merchandise right at cost to pay for our gas to the next show," says Young. "By the time the halls tack on a 25 to 40% concession fee, you can't afford to take it off the bus. What happens is you have to raise the price or you lose money," Bendett suggests that if the percentage is so high that it's not feasible, "we just won't sell merchandise at that date.

Though Gordon Waller, tour coordinator for Dallas Holm & Praise, feels merchandise sales helps his concerts financially, the most successful move for him this year was to lower ticket prices. In response to increased concession percentages, Waller has been receiving more flat rates from concert halls than in the past.

Many have not lowered ticket prices including Harrell, who explains that presenting quality shows will guarantee a big audience. "Cadillacs sell well during depression," he remarks. "I feel that if we present quality, the people will come."

Wes Yoder, president of Dharma Artist Agency, also points to the quality of his artist roster which includes Leon Patillo, Silverwind, and Benny Hester, when speaking of his financial successes this year. "We've had the busiest summer we've ever had," asserts Yoder. "Estimating a 25 to 30% increase over bookings last year, he continues, "We have a quality in our artists that is unprecedented in our 10-year history." Hester claims his concert business has been unaffected by the economy, citing A/C airplay on his song, "Nobody Knows Me Like You, As part of the reason he is drawing bigger crowds.

Tom Willett, who exclusively books and manages Fireworks, has found that touring two headlining acts together helps financially. The promoter saves on sound and lighting expenses with two acts performing in the same night, the crowds are usually bigger because of double billing, and ticket prices are the same as for a one headliner show, according to Willett. Fireworks and Servant are booked for 33 dates from Dallas to Portland, Maine starting in October.

A resource unique to the gospel industry is the local church, which has become more than just a place to hold concerts. "I think Word Records' use of regional promotion has been a great help to Harrell and is seen by him as a big step forward. "I think Word will see the regional promotion concept is going to increase their market share substantially."
traditional worship music, and 2) pilgrim music, which includes contemporary and folk, and combinations of the two.

Catholic artists, such as Protestant-turned-Catholic turned Franciscan monk and former country rock performer John Michael Talbot, are helping to bridge the Catholic-Protestant gap. According to Billy Ray Hearn, president of Sparrow Records for whom Talbot records, Talbot's recent performance at the Christian Bookstores' Association convention to a mainly Protestant audience was so well received it clearly symbolized the "the times are indeed changing," says Hearn, times which Ray Bruno of Enal/NAR dates to about 1975.

Talbot is helping to meet Catholics' liturgical music needs with his recently recorded and as yet unreleased mass, "Light Eternal." He is also writing and compiling from personal sources songbooks for church, according to Hearn. Looking at Sparrow's sales, Hearn concludes that Catholics demonstrate more of an interest in sheet music than in records, again, because of their liturgical concerns.

In a not your typical t.v. story, the Monks of Weston Priory, a community of Benedictine monks in Weston, Vermont, have been composing and singing non-traditional liturgical music for their own use at prayer for the past 10 years. Visitors have taken to their music so enthusiastically that today the monks not only compose (which Brother Gregory is credited with), but also record, press, and sell their music via retail, wholesale, and direct mail. They've gained a following that not only includes Catholics 'round the globe, but Methodists, Unitarians, Lutherans and Mennonites, according to Brother Peter Anctil.

Catholics may be diversifying and growing in their musical expression, but the distance from the making of the music to its marketing can still be measured in light years. Several im-

pesidents exist. One of these can best be expressed in sheer numbers.

Protestants buy most of their religious music in Christian bookstores, which today number about 3500. Catholics' meeting place is not the bookstore. Their equivalent, the reli-
gious store, carries mainly babies, statues, candles, vestments and books, while music figures into only 5% of the mix, according to David Dykhouse, product marketing man-
ger for Sparrow Distributors. To add to the scarcity of music retail outlets, these goods stores number less than 100. Bruno of NARL/Echo, estimates. Gaining radio airplay, a serious enough problem for spreading the Protestant Word, is at a virtual standstill among Catholics. The 10 or so radio stations that do exist are affiliated with Catholic colleges, reli-
gious orders or the diocese. These are also 14 major Catholic publications in the U.S., compared to over 100 evan-
gelically affiliated ones, says Bob Angelotti, director of media relations for Joy Productions, a Christian promotion and mar-

keting firm. How then does a Catholic, who somehow manages to hear the music, find it? Conversely, how does a marketer, eager to cater to the needs of the largest single faith in the country, reach Catholics?

The music-hunting Catholic can either visit one of those scarce religious goods stores, or a Christian bookstore he was lucky enough to discover through his Protestant friends. In addition, he can try his luck at a secular record store, though success will probably elude him. Companies like NALR and the five or so Catholic catalog houses do a brisk mail-order business. And finally, there's always the unimaginative, but effective word of mouth.

Despite the difficulties, Catholics manage to somehow seek and find, for both Protestant and Catholic music houses re-
port gains in their Catholic music sales. Spring Arbor, the larg-
est U.S. Christian music distributor, estimates its Catholic music comprises only about 3.5% of total volume. "That's not a large market, but to us it's a vital one," says David Dyk-

house. He points out that though the numbers are small, the potential is large, so much so that NALR, the largest Catholic supplier cannot keep up with demand, a situation Bruno of NALR readily acknowledges is true.

"Catholics can be reached in the secular realm. They read newspapers, listen to the radio, watch T.V., go to the movies, and buy music at secular record stores."

Protestant gospel record companies like Word, Sparrow and Benson are looking for their own best way to enter the Catholic sector. Sparrow's story somewhat parallels the one about the children and the egg, because John Michael Talbot has been with Sparrow since its inception in 1976, and through his conversion to Catholicism. It is he who is leading Sparrow into Catholic territory. What's interesting is that Sparrow is not losing Talbot's Protestant following in the proc-

ess, for despite his putting on monastic garb, since 1976 his sales among Protestants have continued to grow, says Hearn.

In fact, it is Catholics who are just beginning to discover him. It's difficult to tell if a Protestant or Catholic buys a particu-
lar piece of music since stores don't require religious i.d.'s. But Word's entry into the Catholic world is slow, steady and systematized as it attempts to put Catholics into proper de-

mographic perspective. Therefore, when it introduced two songbooks, it did so only through typically Catholic outlets. Word has been releasing the Catholic market with the as-

sistance of its two Catholic consultants. Test marketing of

various products is done in Word's home territory, like San Antonio, Texas, before full scale marketing is launched on the area of greatest Catholic concentration. Word has determined that this area lies in a triangular pattern formed by Chicago, Boston, Philadelphia, and Washington, D.C.

By the way, the first songbook, "Gathering to Praise," sold out its 20,000 printed copies within 14 months. The second, an eight-song choral book entitled "New Heaven, New Earth," which was released in June of this year, has already sold 10,000 copies. Word's Odell feels confident that this is just the beginning. "As Word becomes more acceptable to Catho-
lies, we will develop more and more product for them," Odell predicts.

Where some marketers feel that Catholics can best be reached directly in their house of worship—at the pew level, if you will, others believe the opposite is true. "Catholics can be reached in the secular realm," says Joy Productions' Angleotti. "They read newspapers, listen to the radio, watch T.V. go to the movies, and buy music at secular record stores," he adds.

However and wherever they can be reached, record com-
parres, distributors and retailers alike, seem determined to reach the Catholic market. "Catholics might be more difficult to get to, but we'll get to them," Sparrow's Billy Ray Hearn concludes confidently.

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AL GREEN  "(I'm So) Tired Of Being Alone"  LEON PATILLO  "Festival"  (with Santana)

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**STEVE WINWOOD**

**New Music**

**ON SALE Sept 20!**

**LATEST ALBUM**

**TALKING BACK TO THE NIGHT**

Available at all finer record stores
MINNEAPOLIS CONCLAVE—More than 255 people attended an all-day seminar sponsored by the Minnesota Songwriters Assn. Sessions were conducted by Nashville publishers and songwriters. Going over final details for the meet-
ing were, from left, Jim Black, SESAC; Kye Fleming, songwriter; Aaren Brown, Prime Time Music; seminar organizer Reee Guyer, Wrengson Music; John Sturdivant, ASCAP; Buzz Cason, Southern Writers Group and Creative Work-
shop; Joe Moosche, BMI; and Dennis Morgan, songwriter.

Labels Map Pushes For Greatest Hits Collections

Continued from page 33

planed this year, but the label still works past sets with 5% discounts three or four times per year and re-
taxation of dating deadlines for re-
tailers. He says collections still doing steady business include those by Don Williams, Ernest Tubb, Patsy Cline and Red Foley. The Cline, Tubb and Foley package are doubles, selling for $9.98.

Monument’s upcoming releases will be the beginning of a “Signature Series,” designed with artists signa-
tures in gold on white covers. Octo-
ber will see a double “All-Time Greatest” on Roy Orbison, includ-
ing his earliest Monument record-
ings of “Up Town,” “Pretty Woman” and “Only The Lonely.”


double set will retail at $9.98. Ten cuts each will be featured on collections of catalog recordings by Kris Kristofferson, including “Me And Bobby McGee,” “Who’s To Blame” and “Sunday Morning Comin’ Down.” Charlie McCoy, with “Shenandoah”

and “Today I Started Loving You Again” and Boots Randolph, fea-
turing “Yakety Sax” and “Proud Mary.” These 10-cut sets will be priced at $12.98.


tioned operations, Kiem explains, his companyomatic also the sale
place. But he says the usual price is a dollar off the regular retail tag.

The promotion is being supported by extensive radio advertising. Kiem reports, including 156 60-second spots during October and 46 60-

second spots during the station’s three-
day airing of “The Story of Country Music,” a 6-hour epic syndicated by TM Programming. Dallas. There will also be 250 promo cards each carried on the AM and FM sides. Kiem says Danay always does major promotion for Country Music Month.

The Camelot chain plans no special promoted this month, according to Joe Bressi, vice president of purchas-
ing and marketing for Stark Records & Tapes. Bressi says that the chain had a sale on all its stock in May, but that next year the sale may be re-
scheduled to coincide with Country Music Month.

All the Camelot stores, however, will feature the Country Music Month Posters distributed by the CMA. It was also featured in 14 billboards in the Nash-

ville area for all of October. The boards will read “Country Music Is Cane-
ed Music.” Camelot has two stores in Nashville.

Steve Mardakue, vice president of purchasing for Western Merchandising, will use the CMA poster “to try to increase cus-
tomer awareness of country music.” All artists who have been nominated for CMA awards will be spotlighted in special displays, and stickers not-
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Retailers will use the CMA poster and participate in “Country Music Festival campaign, which will carry

Labels Map Pushes For Greatest Hits Collections

Continued from page 19

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Merchandise—Use CMA Tie-Ins

SALESMANAGER

Position open with independent record company for aggressive individual with knowledge of national accounts. Must be will-
ing to travel. Send resume with salary requirements to Box 7474, Billboard

SALESMANAGER

Position open with independent record company for aggressive individual with knowledge of national accounts. Must be will-
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BUSINESS OPPORTUNITY

BOOKING BANDS IS BIG BUSINESS—JOIN NATIONAL INDEPENDENT OFFICIALS’ FED. MINI- 
MINI INVESTMENT FINANCIAL AVAIL.

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MINI INVESTMENT FINANCIAL AVAIL.
New Products

K oss CLEANER—Koss Corp. of Milwaukee has introduced the V.I.P. (Video Improvement Process) head cleaner in Beta and VHS formats. The system features a pre-moistened disposable cleaning cartridge. Price is $19.99 for the cassette play cartridges; $3.99 for the replacements alone.

New York——The Video Software Dealers Association, a division of NARM, has reorganized its staff. Executive director Barry Locke is leaving the organization to return to his former consulting practice, and Karen Chase has been appointed administrative director.

Chase will report to VSDA executive vice president Joe Cohen. She will direct all VSDA membership activity, acquire new members and conduct communication, administration services and programs already in operation and oversee the membership and distribution of the two new formats. One of these is a program for the dissemination of information and distribution of in-store merchandising material.

Mickey Granberg has assumed the responsibility for VSDA public relations; Granberg also oversroutes VSDA Reports, a bi-monthly newsletter.

VSDA vice president Risa Solomon remains in her post, headquartered in Dallas.

PolyGram Boosts French Catalog

PARIS—PolyGram Video here has increased its catalog to some 200 titles thanks to a series of new deals announced by general manager Hubert De La Selle.

A 10-year deal valid for all French-speaking territories brings PolyGram Video the Russian Sovexportport catalog, which includes cinema classics “Ivan The Terrible” and “The Battleship Potemkin.” Around 30 movies are to be released in a first batch aimed largely at collectors and film buffs.

Also targeted at this market is the newly acquired Serge Sibermari catalog of post-war French films. Both catalogs will be offered for rental or sale at around $70, a low price for this territory.

A further three-year deal covers titles from the newly established Vivision video arm, and PolyGram Video is continuing to play up links with its record company partner by streaming the music content of these titles.

Dealers Bullish On RCA Disks

Distributors Also See Greater Market Acceptance

As Continued from page 3

made the videodisk a viable product. It was always good, but they (RCA) needed to get their perspective straight.”

Sorenson believes the fact that a stereo disk player is so much cheaper than a stereo VCR has worked in the disk’s favor. She says the store tells at least a player a day, along with a large number of belt drives.

“People with VCRs are also buying the player, which should happen in this scene. It’s like buying a stereo system—you want to have both a tape deck and a turntable.”

Mike Rothey, sales manager for Tom Peterson’s Appliances in Portland, attributes a recent increase in sales to RCA’s new stereo units, as well as to promotions that offer free disks with the purchase of a player.

“You can buy a stereo player for under $500, while a stereo VCR is over $1,000,” he points out. “This gives the customer a stereo alternative.”

Rothey says he’s noticed a change in attitude toward the CED disk system in the past few months, and increased awareness among buyers at lower level, which he attributes to “RCA’s big push when stereo came out.”

Carl Sonnent of Bruno Distributors in New York also points to a “complete turnaround” for the system. “Stereo is a big part of it,” he says. “The lower price point—$299 with two free disks—is also helpful.”

Atlanta distributor Jim Waldron of RCA has also noticed an increase in sales lately, due to pricing, a wider selection of disks and other factors.

Showcases At Billboard Conference

The upcoming Billboard International Video, Entertainment/Music Conference, to be held in New York Nov. 18-21, will feature two evenings of video showcases. All interested in submitting their work for consideration should contact Kim Sofley, Billboard’s conference coordinator, for information, official clearance form and instructions.

Tapes of all types are sought, and submissions are requested as soon as possible to allow proper time for screening, final selection and necessary production. Sofley can be reached at (212) 859-3199, or e-mail at Billboard’s Los Angeles office.

Imero Fiorentino Offers More Than Just Lighting

NEW YORK——From lights to camera equipment, Imero Fiorentino Associates has grown to be a television and video production company that meets almost any requirement.

“Although we’ve known as a lighting company, and got our start that way, we’ve actually been in production 10 years,” points out Imero Fiorentino. The firm was involved with the California Jam and many specials featuring Neil Diamond, Barry Manilow and others. Upcoming is an Ella Fitzgerald special.

“JFA’s latest accomplishment was producing a film of the first two concerts in the Dominican Republic’s new Altos de Chayon Amphitheatre. Headliners were Frank Sinatra, Heart and Santana.

In the course of the project, JFA became involved with putting the finishing touches on the amphitheatre itself, as well as building roads and parking space. Allos de Chayon is an artisan’s village, completely hand built, and the amphitheatre is a 3,000-seat extension of the town.

A production company helping to build a town? It’s nothing for IFA, which expanded its offerings from lighting because of requests from clients. If the client has needs that aren’t met by IFA, it does disclaim, and does what it can, even if that means learning some new fields along the way.

New the company designs concept halls and stage sets, coordinates audio recording and offers a full range of video services. An education division presents lectures, seminars and workshops to various user segments.

The recent “Concert For The Americas” at Altos de Chayon was taped as an international broadcast. The first featured Frank Sinatra with Buddy Rich and his band, the second featured Santana and Heart.

Both will air in November on Showtime and other pay services.

IFJA is also scheduled to record the concert. The 24-track audio was handled by Scharff Communications of New York to be included on a four-color, four-tape machine and signal processors.

Dutch Survey Sees Fewer VCRs Than Anticipated

AMSTERDAM——According to new market research saturation just published by Dutch video company Vestron Video, the national total of VCRs was around the 275,000 mark.

But overall hardware sales and rental figures were lower than first suggested during the first half of 1982, and it is felt that Holland’s non-qualification for World Cup soccer championships in Spain in July had a lot to do with the disappointing trade.

The new survey, made by the Ogilvie company, on behalf of 3M Holland, the blank tape firm, shows VHS with 37% of VCR sales, Beta with 24% and locally based Philips with a total of 6% of the market. (Of the former VCR range and 12% of V2000.)

The survey shows that 7% of Dutch VCR owners also own a video camera.

On the software side, the survey projects a growing market for videocassettes in Dutch households, split among the three main systems. Some 36% of the cassettes were sold in radio and television shops, 17% in video and audio specialist outlets and the rest in record stores and other shops.

In Holland, according to the report, only one videodisk is in use each day and VCR owners record an average of three programs each week.

This year’s Dutch video and audio sales is expected to account for approximately 300,000 videocassette recorders in domestic use in this country, as the end of the year, substantially less than earlier trade expectations.

The original estimate was that there would be a year-end tally of 375,000-plus units in general use. In the March/April period this year, the national total of VCRs was around the 275,000 mark.

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Emphasis On Software At Dusseldorf Exhibition

By WOLFGANG SPAHR

DÜSSELDORF—Penetration of video recorders in West Germany and the U.K. will be over 10% by the end of this year, according to TV projectionists by the Grundig market research department released at the Düsseldorf Hi-Fi Video Exhibition, Aug. 20-26.

By the end of 1986, an estimated one in three households in Germany and Britain will have a video recorder. Worldwide sales of this year's VCRs are estimated at 11 million in Germany alone, for video equipment, blank and prerecorded tapes, games and cameras is put at $1.4 billion.

Emphasis at this year's show was very heavy on video and especially on U.S.-originated software.

Says Michael Haentjes, an executive of Warner Home Video, “U.S. films are absolute winners in the German market.”

Prominent among the 342 exhibitors from 16 countries were Columbia, 20th Century-Fox, Warner and Thorn EMI.

One of the highlights for the 260,000-plus visitors to the fair was the Philips LaserVision videodisk system which the Dutch company will launch with more than 100 titles. The player will cost around $880, disks around $30.

Also strongly in evidence was video miniaturization. Grandview showed a portable mini-cassette player, whose software can also be played on a standard machine using a special adapter, and JVC demonstrated a similar system for the VHS format.

With videocassettes the size of a cigarette packet and portable video recorders weighing only four pounds, hardware manufacturers are confident that videotyping is destined to become a popular hobby. Already it is reported there are some 200,000 portable video recorders in use in West Germany.

Despite the dominance of video at the fair, which occupied an exhibition site of almost 50,000 square yards, there was powerful evidence that audio is still alive and well and striving for greater perfection.

Teledic presented its Direct Metal Mastering system and CBS demonstrated its CIX process. The two companies jointly introduced the world’s first DMM recording system with CIX, touted as one of the most significant advances in audio record production, emphasizing that the “super disk” should cost no more when produced on a large scale than conventional recordings.

New On The Charts

"CONAN THE BARBARIAN"
MCA Videocassette—15

Six-time Mr. Universe winner Arnold Schwarzenegger stars as Conan the Barbarian. Following the brutal murder of his parents by the raiding Vanir tribe, Conan is taken captive. Freed one day by his owner, Conan sets out to avenge his parents’ murder and to kill arch-villain Thulsa Doom (James Earl Jones).

The 115-minute film also stars Gerry Lopez as Subotai the Mongol and Sandahl Bergman as Valeria, Queen of Thieves. The videocassette retails for $85.95. For more information concerning “Conan the Barbarian,” contact MCA Videocassette in Universal City, Calif. at (213) 508-4315.

This column is designed to spotlight video features making their debut on Billboard’s Videocassette Top 40.
By CARY DARLING

Something To Crow About: Cap- 
tain Beefheart, who rarely makes ap- 
pearances, has made a video of "Ice Cream For Cow," the title track of 
his latest Epic album. Beefheart wrote and directed the piece, using his 
real name of Don Van Vliet. 
Daniel Pearl is the cinematographer. Fans of horror films may recognize 
Pearl as the cinematographer on "The Texas Chainsaw Massacre." 
The Captain Beefheart video, pro-
duced by Ken Schreiber, was shot near Beefheart's home in the Mojave 
Desert region of Southern Califor-
nia. Included in the video are several 
pieces of art that Beefheart created. 
Cash Only: Rosanne Cash has just 
completed her new video in Monte-
rey, California with director William 
Dear and producer Michael Nes-
mith. The song is "I Wonder" from 
the Columbia album "Somewhere In 
The Sky." 
Wiping Up: Anita's Bus Boys have a five-minute promotional 
video of the title song from their lat-
est album, "American Worker." The 
video was produced and directed by 
Richard & Richard, who have recently signed a deal with Billboard Video. 
The group has just completed its shoot-
ing for Walter Hill's new feature 
film "48 Hours." 

Have yourself "A Walt Disney Christmas" 
and light up your Christmas SALES.

We've gone all out to make this new Disney Christmas prom-
otion the biggest and best you've ever seen. 
The Walt Disney Christmas promotion is what you've come to expect from 
Disney: a carefully conceived, innovative, self-
contained merchandising system... easy to display and easy 
to sell. 

Here's "A Walt Disney Christmas" with all the trimmings:

1. NEW PRODUCT
   • A new 1982 version of "A Walt Disney Christmas," this 
time featuring 6 classic Disney Christmas cartoons on video,
   with longer running time (60 minutes),
   and including two new cartoons: ON ICE and DONALD'S 
   SNOW FIGHT.
   • A FREE 10-inch Mickey Mouse plush toy.
   • A totally new and redesigned gift package.

2. NEW POINT OF PURCHASE
   • A plush toy and a gift package for only $2.50 each.

3. NATIONAL CONSUMER ADVERTISING

4. STATION PROMOTION
   "A Walt Disney Christmas" is a fully merchandised 
and self-contained promotion. And if you're not in the video store, it's a 
great way to start up to sell videocassettes at all times. So call your local 
authorized Disney distributor or this toll-free number: 

The magic lives on...

Walt Disney Video Home System

NEW CHRISTMAS" 1982
ealed in New York on Thursday 
(30), Julian Temple is directing, with 
Gowers, Fields Flattery producing. 
The Stray Cats record for EMI 
America.
Operetta: The Dallas Opera 
recently shot its winter season com-
mercial at the Studios of Los Co-
linas, Texas. This is reportedly the 
first completed production to come 
out of this Texas motion picture stu-
dio.

Have your company's new video 
releases listed, send the following infor-
mation - Title, Performers, Distributor/ 
Manufacturer, Format(s), Catalog 
Number(s) for each format, and the Specified 
List Price (if none, indicate "No List" or 
"Rental"), to Bob Gubbels, Billboard, 
2160 Paterson S., Cincinnati, Ohio 45214.
Le Mobile Studio Moves  
Business HQ To Nashville

NASHVILLE—Le Mobile, the Montreal-based mobile recording studio, has relocated its business operations in Hermitage, a suburb of this city.

According to Guy Charbonneau, owner/engineer of Le Mobile, the move was undertaken to facilitate Le Mobile’s expanding U.S. operations, and to put the financial end of his business in the hands of Eli Muggler, his new business manager.

Le Mobile’s booking and scheduling division will be based in New York, where many of the artists with which the firm works are located.

Among the acts recently handled by the Le Mobile operation are Billy Joel, Paul Simon, Foreigner, Peter Frampton, Rush, the Police.

Abe Hoch of Olympic Entertainment will handle Le Mobile’s booking, scheduling and promotional activities in New York says Charbonneau. He claims that Le Mobile is a rolling studio with state-of-the-art recording and mixing facilities.

The unit, housed in a 35-foot van, features two 24-track Studer model A800 recorders, a Neve console, Studer model TLS 2000 SMPTE synchronizer, two Studer model B76 two-track recorders, and two EMT digital reverb units.

According to Charbonneau, the facility also carries more than 90 microphones, “and more outboard devices than many fixed base studios.”

Le Mobile also features video cameras and monitors for stage monitoring, plus a Sony 4-inch VTR, which, when used in conjunction with the Studer synchronizer, gives the facility complete audio-video post production capabilities.

Your Time Has Come

If you’ve tried the others and you’re still unsatisfied...

If you demand superior performance, unquestioned reliability, and the utmost in operating flexibility...

If you want to compete in the front rank of recording studios and audio/video production centers...

Then your time has come to invest in Studer recorders.

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STUDER REVOX America, Inc.
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Sales: Los Angeles (213) 662-6124/New York (212) 255-1442
Dallas (214) 770-8447 Canada: Studer Revox Canada, Ltd.

European Tape Plant
For Intermagnetics

LONDON—A company founded in California eight years ago and now controlled by Middle Eastern business interests has opened its first European plant for the manufacture of tape videotape.

The new plant, built in Wrexham, North Wales by Intermagnetics (U.K.), was officially opened Sept. 3 by Secretary of State for Wales Nicholas Edwards. Covering 25,000 square feet and employing over 70 people, the plant in its initial capacity is seen as capable of producing two million two-hour video cassettes a year.

By this time next year the firm expects to have doubled capacity, with additional cassette-molding and tape-loading to be built on the site. Cassette duplication is seen as the logical outcome of the vertical integration process.

This U.K. development is particularly only one aspect of an ambitious international program of expansion set in motion by the four Singh Awan brothers, whose Dubai-based Agra Group last year acquired a majority share in the Santa Monica company Intermagnetics Corp.

In all, four new production facilities will be in operation by the end of this year, in Britain, France, Singapore and the U.S., with several more planned for 1983, involving the expansion of existing factories and the setting up of new ones in Canada, India and Taiwan. Over $100 million is being invested in the project, which will give Intermagnetics a total capacity of around 25 million T120 cassettes annually, or about 10% of the current estimated worldwide market.

The company forecasts sales of $1 billion in the “foreseeable future.”

The American Video Tape Manufacturing Co., in Los Angeles, is scheduled to begin operations in November, with capacity equal to the U.K. plant, while the French and Singapore operations should be in full production early next year.

Also based in Gardena, Calif., is the Magnetic Tape International offshore, which will be responsible for the worldwide marketing of a whole range of tapes, floppy disks, video games, home computers and other related consumer and industrial products, all under the new brand name Zimag.

MTI president Russell Greene sees the use of one brand name across all products and markets as an essential guarantee of quality.

Harrison Sets Plan For
Int’l Sales And Marketing

NASHVILLE—Harrison Systems has instituted a direct factory representation policy for the sales and marketing of its products internationally.

According to Claude Hill, vice president of marketing, the firm last month began offering this through a network of “experienced” dealers in all export markets outside the U.S. and Canada.

He says, “This change of marketing strategy, which replaces our former method of export marketing, is consistent with our overall direct-marketing strategy, which was implemented in North America over the past year.” Harrison Systems originally marketed its products through an exclusive distributor.

Hill named a number of factors as being responsible, among them changes in the world market and economic situation: wider range of products and services: the firm’s setting up of new ones in the growing console needs of emerging and third world countries, as well as existing European and Far Eastern customers.

Hill continues, “We are maintaining and strengthening our dealer-ship arrangements with our existing export dealers. In addition, we are actively seeking new representatives in areas where we are not now represented with our full range of broadcast, music recording, and film sound consoles.”
Take Us For Granted

With 24 tracks going, you don’t have time to reach over and adjust for tape-induced level variation. You want to be able to forget about the tape.

Which is why we test every reel of our 2” Grand Master® 456 Studio Mastering Tape end-to-end and edge-to-edge. To make certain you get a rock-solid readout with virtually no tape-induced level variation from one reel of 456 to another or within a single reel.

No other brand of tape undergoes such rigorous testing. As a result, no other brand offers the consistency of Ampex Tape. The consistency that lets you forget our tape and concentrate on the job.

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4 out of 5 Professionals Master on Ampex Tape.

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*1981-1982 Billboard Magazine
Brand Usage Survey

www.americanradiohistory.com
The face is young, but the credentials show fifteen years of experience in the industry. In seven years with A&R and Recording eight years as an independent engineer and producer, Elliot Scheiner has worked with the finest. Jimmy Buffet, Donald Fagen, Roberta Flack, Marah, Billy Joel, Olivia Newton John, Rickie Lee Jones, Phoebe Snow and Steely Dan. With two Grammys as proof of his engineering skills, he now spends a third of his time producing.

ON METHOD
“All of my recordings have basically been very, very clean. I like everything that’s on tape to be heard, without strain to one’s ears. My method is to clean up everything and make sure that every-thing that was intended to be heard is heard. I guess that’s carried over to production. I don’t really want to be categorized as ‘Oh yeah, his stuff is real clean, it always sounds good.’ I want to be able to make really good records of all types.”

ON COMING UP
“I still feel the best way to learn about the recording industry is being in the industry. The recording schools teach basic fundamentals and that’s OK. But it doesn’t really apply. You have to go in there and experience it and get in trouble and take it out of yourself. That’s sort of how I grew up in the industry. I learned everything I know from Phil Ramone. But basically I started at the bottom and it was the only way to go. It’s been a long process now days, but you learn a lot.”

ON DIGITAL
“Well the first time I recorded in a studio with it, we were doing an overdub on a piano track and it was this wonderful grand piano, that sounded unbelievable in the room. We recorded it and played it back for the first time digitally and it was like having my head under the cover of the piano. It’s so real. It will have to get a lot more expensive to replace analog totally, but I definitely think that’s the future.”

ON BAD EXPERIENCES
“There was a moment not too long ago when I got into the studio, producing and engineering, and I was really happy with what everybody was playing. The room sounded amazing that day. And I really wanted to be categorized as ‘Oh yeah, his stuff is real clean, it always sounds good.’ I want to be able to make really good records of all types.”

ON TAPE
“One of the maintenance engineers suggested that I try 226. The first playback just astounded me. I was amazed. The top end, the bottom end, everything sounded exactly the way I was listening to it when it went through the console. And I became a 226 freak after that. I can’t be talked about, so I say if I like the 3M 226 it’s because I believe in it. I really feel strongly about the tape and what it’s done for me.”

SCOTCH 226, WHEN YOU LISTEN FOR A LIVING.

BY ERIN MORRIS

In Los Angeles, at Record Plant, producer Tom Newman mixed critic’s album for Epic with engineer Gary Hamlett.

RCA’s Ron Fair producing and engineering the Toasters at El Dorado Recording Studios. At Group II Recording, Jack Elliott And His Orchestra laying tracks for “Blade Runner” EP, based on music composed by Vangelis, with engineer Hank Cicalle, assisted by Joe Cicalle and Andy D’Nicolle. The album, orchestrated by Pat Williams, Eddie Karam and Angela Marley, is scheduled for release on Warner Bros.

Producers Russ Bogatian Jr. and Janice Karrman at Malibu Sound in Glendale finishing the Chipsmunks’ new RCA album. They also are working on a Spanish language LP of songs from “Urban Chimpunk” and “Chimpunk Rock.” In Tiranze, at Woodring Studios, Mark Gold-enberg producing The Boy Next Door for Radio Active Records, engineered by Larry Hinds. . . . Richard Green, noted studio violinist, working on self-produced project which is being engi- neered by Rich Butler. . . . New wave artist Billy Red finishing overdubs with members of the NSA choir, assisted by engineer mark.

At Sound City Recording Studios in Van Noy, Glen Shorrock, formerly with the Little River Band, laying tracks with John Boyce producing and Paul Grun producing with assistance from Ray Leonard. . . . Dreamer in with producer Tom Slack and assistant producer and engineer Gary Lubow finishing project. . . . Barry Manzke wrapping up work on a new LP for Aosta. Manz- low producing with associate producer and engi- neer Bill Drescher, with Rick Palauan assisting. . . . Producer John Ryan working on new LP for Bill Wat logo on EMI. . . . Ryan has begun work with Patrick Simmons on his new album for Elektra/Asylum. Engineering is Mark Smith and assist- ant Ray Leonard.

At Music Amens in Minto Park, the Ian Doleg Unit working on LP with Neil Martin producing. Russell Doleg, engineer. . . . Los Hamblen, Los Tigres, Territio, and Aquarelra working with producers Art Walker, and Enrique A. Arce and with engineer David Porter. . . . Fred Carter finishing work on John Abercrombie Quartet album for Fros Ateo jazz label, Roger Worsamra as- sisting. . . . The Ironic calling single tracks with Don Newson sharing production. Worsamra is engineering the project. . . . Producer/engineer Jimmy Goings working on an EP for Cliff Spac- er. . . . Geogns also producing a single for the the Ensemble. . . . The Farmers finishing LP with Bruce Kevin producing and engineering with assistance from Allen Craft and Worsama. In New York at Media Sound, T. Richardson Wilburs’ self producing project for Wild Card with co-producers Michael Berardi and Benjy King. Michael Barbara is handling the board.

At the Power Station, Single Bullet Trilogy mixing their latest project with producer Bob Freeman and engineer Tony Bosco.

At Celebration Recording Studios, Lenny Rob- erts completing project with engineer Mark Wood. . . . The Mark Newman Band finishing overdubs with Newman producing and Scott Morey engineering.

Mastering at Masterdisk recently included the new Rush album, Bue Straul and Donald Fagen.

At the Ranch, Lady Killer is recording and producing their debut album for POM Productions with Dave Ruffo engineering and Matt Sunkeld assisting.

Jamaican reggae group Soul, Power & Sound completing mixing at Rose Hill Studios with Andy Chertow producing. Original tracks were cut at Bob Marley’s Tuff Gong Studios in King- ston, Jamaica.

At The House Of Music, B&B group Young & Co. producing and engineering their own project for Atlantic Records . . . Starlina Young self producing project with assistance from William and Kenneth Young and engineer Julian Robin- dorne.

Electric Smoke laying tracks at Art Walls Could Talk with Tony Lewis producing the project.

At North Lake Sound in North White Plains, New York, all female rock group Jullatt complet- ing their first project for MO Productions with Michael Berman producing and Eddie So- lan engineering. Atlantic Starr members Wayne, David and Jon Lewis producing new single for Cheryl Adams.

Barry Manley finishing up album for Mani- que Productions. Mani is producing the project himself with Dick Dalton, Bill Drescher and as- sistant John Research engineering.

At Sound Emporium Studios in Nashville, the Aldridge Sisters are recording, produced by Tony Maglieri and Jim Williams. The latter is also engineer, with assistance from Cathy Pets, Judy Bailey and producer Roy Baker recorded several tunes from which her first Warner Bros. single will be chosen. Bill Sherrill engineered. Williamson served as engineer on a project for WWE, for the Bill Jones label. Producer, Ed Penny. Tom Jones is also recording at the studio, with producer Steve Popovich and engineer Sterrell. Poliesh is the label.

Finally, a clarification. Stanley Clarke has been recorded at Larrason Sound in Los Angeles. Since finishing up his own self produced Epic album there, he’s been producing Natalie Cole for Epic and Rodney Franklin for Columbia.

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

Sondor Sets Bow Of New Amplifier

ZURICH—Swiss professional audio equipment manufacturer Sondor celebrates its 30th anniversary this year with the launch of its new System 80 amplifier.

According to the company, this unit permits a much wider range of possibilities in the use of sprocketed film as the medium for audio post-production of film and video, thanks to a unique sync-reply feature.

Sondor seeks to promulgate in the ’90s with the OMA3 magnetic film recorder, many hundreds of which were supplied as tv and film companies around the world.

Today the firm employs 60 people and customers include the BBC, France Radio, Spain, Southwestfunk, and Spanish television.

www.americanradiohistory.com
Publishers Mull Advances Freeze
See Some Advantages To ASCAP/BMI Decision
By IVY LICHTMAN

NEW YORK—Music publishers can perceive a silver lining in the decision by ASCAP and BMI to freeze millions of dollars in publisher/writer advances, as the performance rights groups deal with a Federal Court decision here to outlaw blanket licensing with independent TV stations.

Though “horror” hardly seems an extreme word to describe publishers’ reaction to Judge Lee P. Gagliardi’s decision, ASCAP and BMI executives express sympathetic understanding of the ASCAP and BMI moves and feel that publishers themselves will be able to make such a freeze beneficial.

Since newer writer/publisher setups can no longer at this time turn to ASCAP or BMI for advances—in playing one performance rights group against the other—some publishers of the records of writers or writer/artists will turn directly to them for financial support.

Irwin Robinson, president of Chappell/Interzone and an ASCAP board member, feels, as other publishers, that ASCAP’s decision further reasons that lawyers or other representatives of writer/publisher relations will be forced to gain deeper knowledge of the structures and philosophies of ASCAP and BMI in deciding which one best addresses their needs, now that advances are not an issue.

To Robinson, short-term financial gain can be replaced by a long-term assessment of ASCAP’s or BMI membership.

PAN TANNEN, vice president of

Paul Tannen, vice president of

PRO HONOR WRITERS

Canada Awards Dinner Is Lively
By DAVID FARRELL

TORONTO—The annual Performing
Rights Organization of Canada awards dinner was a quiet affair that honors the society’s composers and songwriters. But this year’s awards, held in the Royal York Hotel, was anything but quiet, with several tongue lashing de- cisions during the course of the night.

Managing director Jon Maitreux was first to break tradition, directing songwriters to the podium to express their feelings on the state of the music industry in Canada. He noted: “Our gathering here this evening is quite representative, with perhaps one exception: an official representative of the Canadian cable industry, which is the only music-represented industry that is scrupulously exploiting the intellectual property of our own, as well as foreign composers, authors and music publishers.

The cable industry does not pay royalties of any kind. It creates, simply because nobody has seriously challenged it. I think that it is time that the other ofﬁcers and the owners of that situation must, and will, be rectiﬁed.”

Specifically, Maitreux is arguing a legal case for the right to collect pay- ments from more than 60 transmitting stations located in territories that are receiving signals from the Cancom satellite for re- broadcasting using low-powered trans- mitters.

In an interview following the awards, the executive reported that when written contact with a number of

Byirk Kirbo

Buttermilk Sky Pals

With Royal Heritage

NEW YORK—Buttermilk Sky Assoc., the publishing setup operated by ex- supporting artist, is entering into worldwide administration agreement with Royal Heritage music (ASCAP), according to Stu Can- tor, vice president. Royal Heritage is a publishing wing owned by producer Beau Ray Fleming. It produces black acts such as Sun and L.S. Movement Band, which currently has a single release on RCA.

of the transmitting stations failed to convince them that no payment constituted an infringement of copyright, he had instructed the law firm of Cohen, Davis to send them a letter that legal action will be taken if they do not comply.

An executive of Parliament Robert Gourd, an invited guest, was the other speaker to upset the usual formal affair. He took his turn at the podium to note that he personally thought “there is auseum in perception (performing rights) societies in our country.” He also stated that there should be a movement toward the creation of a national society that would give the creators and others the protection needed.

Gourd is chairman of the standing parliamentary committee on commu- nications and cultures which is actively involved in researching and making recommendations for the as-yet-undelivered new Copyright Act. It has been suggested in the past at the fed- eral level that it might make good business sense to have a universal collection agency in Canada, but PMLA, CANCAP, and the mechanical rights agency here have all so far refused to take this up.

Canadian Music Publishers Assoc., vice president Brian Chater re- ported to the critics with the statement that “there is nothing wrong with the societies . . . and I personally think the government of- fers a sparkling display of ineffectiveness.” Chater, speaking unofﬁcially, noted that a broader resolution

July 15, run by president Bill Denny. Among the writers re- presented were Buttermilk’s extensive composers including Johnny Horton, Webb Pierce, Carl and Pearl Butler, Marjohin Wilkin and Carl Perkins.

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(Continued on page 59)

GRI GET WET—At MCA Music’s recent annual meeting in Steamboat Springs, Colo., executives take a break by rafting down the Colorado River. Pictures illustrated by MCA Music keyboard player, ”em” organis- ional development consultant; Chris Gilhag, rafting guide; Scott James, coordinator of motion picture and tv music; Serena Bentley, assistant to the London managing director; Jerry Churchill, Steamboat vice president; and Jon Stone, director of creative services.

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(Continued on page 59)
Talent & Venues

Summers & Fripp Go Multi-Media
Two Guitarists Team For 'Advance Masked' Project

By CARY DARLING

NEW YORK—"Advance Masked," a forum of instrumental music on A&M Records by the Police's Andy Summers and King Crimson's Robert Fripp, is a "multimedia" project, according to Summers, as it will also be used for a forthcoming album and video.

Summers and Fripp are the latest in a group of new music artists involved in projects outside the usual domain of rock stars.

Last year Talking Heads' David Byrne composed and performed "The Catherine Wheel" for dancer Twyla Tharp. Currently, the Boomtown Rats' Bob Geldof stars in "Pink Floyd The Wall" while choice vocalist Sting stars in the upcoming film "Brassbound And Trolleys" and Police drummer Stewart Copeland is involved in the soundtrack for Francis Ford Coppola's next film.

"It's a natural for forward-thinking artists," notes Summers. "It may happen more and more. You're the kind of musician who is interested in film and art and all the rest of it, then it is a natural progression to adapt your main interest to those areas. All of us in the Police are that way. It's exciting to work in another medium."

Summers is editing the entire 13 tracks of "Advance Masked" into a 45-minute video which will be used by a company of dancers in London assembled by choreographer Sam Newton. The video will be of the dance.

The "Advance Masked" music, played on guitars and guitar synthesizers with touches of percussion, is not accompanied by lyrics or any of the hooks and refrains to which Police fans are accustomed. Summer says the idea of doing a project outside the band hit him in 1980. He had grown up with guitarist Robert Fripp in the town of Bournemouth, England, but the two had never played together.

I wrote to Robert at the end of the Police tour in 1980, recalls Summers. "Specifically, I wanted to work with another guitar player and try to get an ongoing music relationship started. I wanted to work in something with another player that could develop. So Robert seemed like an ideal choice for me. He's not just a standard rock guitarist. Musically speaking, his references are pretty wide. I wrote to him and he immediately responded and was keen to do it. One year and many phone calls later we were actually able to start it."

However, making time for sessions was not easy. "It took me a year to get together with Robert, then another year to record," sighs Summers. "So it's actually been two years. The Police work such a heavy schedule that I couldn't do it any other way. But the desire is there. Because of time, no Summers/Fripp tour is scheduled for this year."

Stepping from a situation where he is the only guitarist to one where he shares equally with Fripp isn't too stressful, Summers claims. "There were difficulties because of the fact we'd never played together before. The fact that we had been (Continued on page 50)

Boston Shows To Be Reprised Next Year

BY RADCLETTE JOE

BOSTON—Flush from its success with the recent summer "Concerts On The Common," WBZ-AM and WBZ-TV here are already planning to reprise the series next year.

The month-long slate of 15 shows was designed, in part, as a fundraiser for maintaining and securing the city's parks. It was underwritten by WBZ to the tune of $100,000.

For the series, which ran through the month of August and ended on Labor Day weekend, WBZ built a 10,000-seat amphitheatre on the Boston Common. The temporary structure will be rebuilt each year.

Working with the City of Boston, and with an additional $5000 donated by Anheuser-Busch, WBZ produced 15 concerts featuring such artists as Diana Ross, George Benson, Christopher Cross, Olivia Newton-John, Air Supply, Oscar Peterson, Ella Fitzgerald, Miles Davis, Peter, Paul & Mary, Juice Newton, Bonnie Raitt, James Taylor, Karla Bonoff, Santana, Willie Nelson, Charlie Daniels Band, Al Jarreau, David Sanborn, and an oldies festival featuring Nelson, Little Anthony & the Imperials, the Coasters, the Marvelettes and Freddie Cannon.

WBZ stepped in and provided an estimated two thirds of the cost of producing the festival when primary sponsor R.J. Reynolds Tobacco Company bowed out due to opposition from some of the artists. The series was originally titled "Camel's Concerts On The Common."

It's part of an ongoing arts support program conceived in 1981 by WBZ-TV. The project is the brainchild of station manager George Miles. It was booked and produced by Don Law.

The concept of a fund for the arts to help supplement cutbacks in federal funding was conceived by Terri Park, WBZ-TV's director of public information. The fund functions as an independent trust with an advisory board that includes a number of well-known artists.

The station further offers on-air time and the use of its personnel to create commercials to support the efforts of qualified Massachusetts arts groups. In exchange, the groups must pledge some of their revenues to the fund.

This exchange offer has also been extended, with success, to visiting artists and groups, including the Alvin Alley Dance Theatre, the Joffrey Ballet, Marcel Marceau, Geoffrey Holder, Lilian Gish and others. The contributions from Alvin Alley and the Joffrey Ballet alone resulted in $65,000 for the fund.

Money in the fund now stands at $200,000. Its long-range goal is $1 million. When this figure is achieved, much of WBZ's contribution to the local arts will come out of an interest generated from the capital.

Miller To Expand Support Of Regional Rock Bands

NEW YORK—This year's sponsorship by Miller High Life Beer of five regional rock bands has been so successful that Miller wants to do it again next year, but this time they're looking to Alvin Ailey, Gary Reynolds of the Milwaukee-based Gary Reynolds Management Co., the promotion and marketing company which has set up the deal.

Miller is currently sponsoring the Berkeley New Wave Club Expands Seating Capacity

BERKELEY—Berkeley Square, one of the San Francisco area's most significant venues for new wave acts, has expanded its seating capacity up to about 400—by taking over an adjacent storefront and installing in the space a 40' deep bar that is allowing for comfortable, elevated seating in a club where almost everyone previously stood.

Another feature of the new section is a pink and black art-deco decor that's a cross between 1940s and 1980s styles. The club was originally opened in 1939 and had its heyday in the late 1960s. Each establishment is an individual design, protected under patent, executed by Liza Jane Norman.

The club, which has a dance floor, a creole kitchen, a full bar, a 15-foot x 20-foot stage and negative ion generators to keep the air healthy, is operated by Mike McNally and Victor Ratto, who say they hope the expansion and upgrading will add to the club's popularity.

JOHNNY MATHIS, JEANNINE BURNIER—$447,405, 21,663, (23,496 capacity), $22,570, $15.50, $10. (in-house) (ROHNY Prom.) Promotion, Radio City Music Hall, New York, 10:30 p.m. nightly, Sept. 7-16.

ARETHA FRANKLIN, SMOKY ROBINSON, ASHORD & SIMPSON, STEPHEN HARRIS, DAZZ BAND—$279,117, 19,929, $15.50, $12. Mi.

ANITA TAYLOR, BILLIE JAY, GLORIA FARR—$29,964, 1,899, $10.50, $7.50, $5.50.

JERROLD A. TRATTNER

JOSE LUIS RODRIGUEZ


"Are there any couples here tonight?" asked Jose Luis Rodriguez halfway through his Sept. 1 concert, before introducing a ballad that he dedicates to the lovers in the audience. "No!" he overwrought reply came from almost all female public we had come to see the show. El Puma, as the Venezuelan singer is known from one of his pseudonyms, "we are here to please the public was concerned," Jose Luis and his address.

He opened his show with a Santana-esque rendition of "MR. Blue Heaven," then slowed, it seemed, to show off his impeccable English, and then moved to a set of songs from his repertoire of hits, that, he said, "are traditional in that they are ours," and proceeded to lead the orchestra in a spirited keyboarded version of the South American classic. El Puma is no piano virtuoso, but his keen sense of improvisation—a contrast in South American music—made a simple take on Felix Hernandez.

His rhythmic sophistication that distinguished Rodriguez from other Latin practitioners of the Latin romantic ballad. When he launched into the syncopated music of his home country, the guitar player, that leant heavily on elements from American popular music, had an overall effect that, in Hernandez's singer's masterful use of a tropical vocal style, produced an interesting fusion that would be out of place at a disco or even a sala club.

His vocal style for the more international (and less Latin) songs in his repertoire continued to sound much like a Spanish-speaking, carnaval-toned Tom Jones, particularly on those songs that have a definite American country accent. At Radio City, Rodriguez moved smoothly from one vocal style to the other, showing a flawless control of his voice, whether he was whispering in intimacy or belting out the climax of a song about the fallen partner's treachery.

ENRIQUE FERNANDEZ

VALLA OF VODOOD

Rosemiller's, Redford, Calif. Admission: $8.50.

With nearly 1,500 people chanting "Voodoo! Voodoo!" at the end of Will Oldham's 80-min.

LARRY GATLIN

Riverside Hotel, Las Vegas. Admission: $19.50.

LARRY GATLIN BROTHERS BAND

Gatlin Brothers (Larry, Rudy and Steve) have brought their home grown sound to Las Vegas before, but this engagement marked their debut as headliners. Their 16-song, 60-minute set showed the Gatlin Bros. to have sufficient strength to headline on a regular basis here. Larry Gatlin's easy charm, combined with the group's harmonies, excellent musicianship, and a good percentage of well known songs in the act will bode for the future here.

Larry Gatlin allowed himself several spots as a soloist, and scored particularly with "The Midnight Cry," a song about wars, was, unfortunately, accompanied by a film clip of down-and-outers in an Atlantic mission. The explicit clip seduced the men's privacy and served no purpose other than as a huck for the Gatlin's song.

The excellent backup for the Gatlin's included Mike Smith, steel guitar; Ralph Gaddis, keys; and Fred Paisley, drums.

B.B. KING


B.B.'s King


THE Dynamic Drummer Of The Blues" chatted it out a day or two ago. He was in town the other day and had a mountain overlooking the entire Santa Clara Valley with a Jesus bun蓬勃发展 that, translated, covered crowds with his panache. B.B. King Orchestra and the intermission, ran to more than three hours.

B.B. played every style of blues imaginable, including his blazing entrance on "Every Day I Have The Blues," slow romantic treble with c h e e s y melodies that built into songs like "Nobody Loves Me But My Mother," and "Long As I'm Paying the Bills."
Valley Forge Returning To Concert Format

PHILADELPHIA — While revivals of Broadway hit musicals dominate the reviving stage at Lee Guber and Shelly Gross' Valley Forge Music Fair in suburban Devon, Pa., the hard-top in-the-round showroom will return to its concert format in the fall. Major names are being set up for one and two nights and full week stands for the 3,000-seat Music Fair, running the gamut from contemporary and jazz to country and specialty.

The new fall season kicked off Sept. 5 with Emmylou Harris. Other September bookings have included the Blackstone Magic Show (14-19); Eddie Rabbitt (24-25) and Roy Clark (26); Jean Rivers, David Brenner and Bobby Rydell are set for Sept. 29-Oct. 5. Sets for October dates are Gladys Knight & The Pips (7-10); Mel Tills and Statistanders (24); Cleo Laine and the John Dankworth Quartet (27); and Rich Little with Bernadette Peters (28-31). Concert dates will continue during November and December until the cold weather sets in, when the Music Fair shuts down until next spring.

S.F.'s Music Hall Holds Tenth Anniversary Shows

SAN FRANCISCO — The Great American Music Hall is celebrating its 10th anniversary with a special series of shows through the end of October. While the actual anniversary date is Oct. 26, GAMA owners Tom and Jean Bradshaw say they are "taking poetic license" to present a number of shows designated in the club's weekly news ads as "Special Tenth Anniversary Events" during the two months leading up to that date.

Those shows, they say, feature "those acts who have been very regular with us — five years or more. Sarah Vaughan has been playing the club since 1973. Mose Allison, the same. Art Lande was one of our very first acts. Van Morrison played for us within six months of our opening. We may also feature as specials some artists like Bobby McFerrin and George Winston, who are representative of what we try to do by way of presenting important new talent that goes on to break through."

A special 17x24-foot poster, with design conceived by Jean Bradshaw and executed by Ampersand Graphics, has been created for the celebration. The posters, with space for overprinting of the names of individual acts, are being posted around the city and presented to patrons and performers.

Patrons attending these special shows are each given a ticket, and drawings are held at each performance, with major winners given passes good for 10 free future admissions. Other winners are taken backstage to meet the performers.

Talent & Venues

Act-ivities

60s Survivor Billy Joel Looks Through 'Curtain'

"I'm not writing songs as a musician or pop star," says Billy Joel about "The Nylon Curtain," his latest LP. "I'm just writing as another person in my age group. We're the '60s people who thought we could change the world, then discovered we can't. I call us the post warriors. We all carry a gun in our heart."

The Wolf Trap Farm Park in Vienna, Va., whose Feline Center burned down last spring, is honored by a 20-cent U.S. postage stamp, showing an audience on a slope overlooking the stage. ... Richard Thompson, who records for Hannibal Records, is on a solo acoustic tour of the U.S. ... Rita Marley, whose first solo tour was scrubbed earlier this year, is set to try again. ... Maura O'Connor of the Irish folk group DeDannon is embarking on a solo career, and will record an album in Nashville.

Warren Zevon's current tour features him performing a solo acoustic set before returning with a full rock band. ... Musicians aren't the only ones who go on tour. Dan Pacciallli, DJ at Dance in Brooklyn, is now on his third tour of the U.K., playing his music in four discotheques around the country. ... Stutt's Lene Lovich, in New York to mix her new LP with producer Bob Clearmountain, is also the author and star of "Mata Hari," an "operetta" about the famous spy, set to play at London's Lyric Studio, Oct. 14-Nov. 13.

Signings: Five acts to Bobby Orlando's "O" Records, distributed by Vanguard: Xenova, a female duet; solo artist Ernesto; rock band Billy & The Kids; and rock groups the Fast and Jittery, ... Record producer Barry Beckett to Kevin Hunter Associates for management.

Karen Brooks to Regency Artists Management in Los Angeles for booking, ... Epic recording artist Ricky Skaggs to Dick Blake International for booking, ... Mel Tillis re-signs to MCA Records for an exclusive recording contract.

Vegas Concert Moves Indoors

LAS VEGAS — Due to local statutes which have thwarted the staging of outdoor rock concerts, one concert has already been moved indoors. The outdoor event, slated for J.C.'s Park here Saturday (18), was taken to the much smaller Crown Room of the Dunes Hotel by Jacques McDonald Productions from the 23-acre foreclosure.

Summers, Fripp Go Multi-Media

Continued from page 48

playing for a number of years and obviously had a lot of music inside us — a whole album, and there was only the two of us doing a lot of work and a lot of playing, so there were no ego problems. We were working toward a common goal."

However, it may still seem odd to some that Summers is working on a project with little of the commercial appeal of the Police. The Police is such a successful pop group that it's pointless for me to go off and compete in the same area," he explains. "I may get around to making a pop record eventually, but there are so many other things to explore. I'm standing on the fringe coming toward that. "Police fans are going to be interested. Whether they'll buy it automatically, I don't know. Really, I'd rather people buy music if they like it. This record is more subtle and low-profile, but I think it is accessible. I'm really interested to see what will happen with it."

Though a new Police album is due out in early 1983, Summers is already thinking about his next solo project, though nothing is firm yet. "I was supposed to jam with Max Roach and bassist Jamaaladeen Ta-cuma in New York recently, but it got rained out. I would like to do something with them. But I haven't even talked to them about it," he notes.

www.americanradiohistory.com
Indie Philadelphia Promoter Set For Spectrum Debut

PHILADELPHIA—First ongoing independent rock promoter to stage a show at the Spectrum here at East Coast Concerts, holding his first show at the 4,000-seat arena this Sunday night will be Steven Starr. He takes over the venue for the first time Oct. 12, headlining Judas Priest, with Iron Maiden. While the Spectrum, with 19,500 seats, has been an open house in recent years, Elektra, Factory Concerts, sometimes in association with other promoters, has been the major promoter for the city's major venue. Starr also operates the local music club, Ripley's, promotion of regular at the 2,000-seat Theatre at the 3,000-seat Academy of Music.
WB Aims For Reverse Crossover
Rock, Pop Acts Finding Increasing Black Acceptance

By SAM SUTHERLAND

LOS ANGELES—For Warner Bros. Records, the success of urban contemporary radio coupled with the coexistence of both new rock and black dance product at the club level is making a reverse crossover the new priority.

In contrast to the once clear boundaries separating pop, rock and black product at the radio level, and the typically one-way thrust for breaking black acts on white formats, Warner's future product strategy and marketing staff in black music and dance increasingly finds itself on the initial line of attack for new rock and pop product, too.

To its now sizeable roster of funk and R&B artists, label staffers handling black retail and radio also as the still evolving dance club market now routinely work a wide spectrum.

That's the overview provided by Tom Draper, vice president and director of the black music department, as well as by his key promotion and marketing lieutenants.

"Since perhaps a year and a half ago, we've noticed emerging trends, particularly among younger listeners, from sub-teens on up," explains Draper.

"There has been a heavy percentage of white pop product they've been listening to, which has made it clear we need to work more of those records, especially from the urban contemporary spectrum. And, as a result of dance music being handled through this department, we've naturally been able to work off that input, too."

As a result, Warner national and national regional reps are theoretically pushing new rock acts like Tom Tom Club, Kraftwerk, Soft Cell and, more recently, Yates, as well as pop releases by Michael McDonald, a nominal Broadway cast project with a natural hook in "Dreamgirl," an AOR stalwart like Peter Gabriel and other artists not immediately identified with black audiences.

Indeed, given urban contemporary formats' role in experimenting with both rock and pop like '70s, the Warner team agrees with peers who now see AOR, once deemed a bellwether for pop trends, as usually the last holdout. "That's not overlooking the case at all," agrees trade liaison Marty Budrewicz when considering whether black and club exposure now represents the first major breakthrough. Yet, "Look at a progressive market like Detroit, where a band like Tom Tom Club will break first, it seems to be the case."

In fact, adds Cortez Thompson, the label's national director of black promotion, Detroit is one of seven markets that now stand out in a (Continued on page 34)

The Rhythm & The Blues
Quincy Jones Gets Extra-Terrestrial

By NELSON GEORGE

The Quincy Jones/Steven Spielberg connection previously mentioned here (Billboard, May 22) is becoming a reality as another friend of this talented pair, Michael Jackson, Jones and Jackson are putting together a project for children based on Spielberg's blockbuster film "E.T.," which will be distributed by MCA. Jackson will read a special condensed treatment of the extraterrestrial's adventures on earth and perform a song for the soundtrack album for the album. Jones has been editing and rearranging parts of John Williams' "E.T." score as the musical background for Jackson's reading. Sources close to the trio say this album is a prelude to a cinematic collaboration between Jackson, Spielberg and Spielberg in the near future.

Meanwhile, back on earth, Jack- son's new album, "Thriller" is due out in mid-Novem- ber. The album isn't finished yet, de- spite the fact that it has been band member to boot, so even Jackson-Paul McCartney single "The Girl Is Mine" is still hav- ing its last and other sweetening added.

For those interested in African music (Billboard, Sept. 18), two mail order albums are recommended. "Africa Dances" is an anthology of contemporary African music from 11 nations with liner notes that ex- plain their musical and historic background. John Storm Roberts' book "Black Music Of Two Worlds" (William Morrow, 282 pages) dis- cusses the relationship between Afri- can music and black music from the Caribbean and all the Americas. The book is accompanied by a three- record set that illustrates what the book describes. Both "Africa Dances" ($19.98) and the combina- tion of Roberts' book and the triple album ($25) are available through Original Music, 121 Congress Street, Brooklyn, N.Y. 11201.

Short Stuff: The veteran self-con- tained band Mandril's has a new al- bum, "Energy," due out on Mon- tage Records. "Booty's" best single in years, "Body Slam," is available on a Warner Bros. 12-inch single. In- stead of the languid tempo and gar- gled vocals of his recent efforts, "Body Slam" is a high energy dance record with a pretty acoustic piano solo by Kea Williams Jr. The B side is the group's standard "I'll Rather Be With You" from "Stretchin' Out Booty's Rubber Band." Other new single producers for the album will be touring together soon, a package that should do well with older fans. The two are going to use the same band, cutting down on costs, etc. Reggie Andrews, who pro- duced the Dazz Band's "Let It Whip," is going to be the bandleader here. In coming months, he'll be working with Plati- num Hook, the Dazz Band, and Ronnie Robbins. The host of Westwood One's "Tellin' It Like It Was" history program, Lee Bailey, has branched out on his own. He has sold "Radio Scope," a black enter- tainment magazine of the air, to 27 stations and is currently negotiating with several national advertisers.

PolyGram's black music marketing department recently held its fourth annual "dealer awareness" meetings with small black retailers and one-stops. The meetings were held in 10 markets (New York, Chicago, New Orleans, Baltimore, Washington, Houston, Phila- delphia, San Francisco, Detroit, Atlanta) by representatives of the com- pany's regional and national staffs.

Recent and upcoming releases for Kool & the Gang, Con Funk Shun, Yarbrough & Peoples, the Bar-Kays, Sawyer and Jeff "Tone" Otis, Winter de- Fall, Millie Jackson, Level 42, and Ray, Goodman & Brown were spot- lighted through a slide and video presentation.

FEDERAL JUDGE DISMISSES INVICTUS RECORDS LAWSUIT

By ROMAN KOZAK

NEW YORK—A long-running lawsuit brought by Invictus Records and Holland Dozier-Holland Productions against 27 defendants including ABC, GRT, Lamont Dozier and the law firm of Kitch & Suh- rehtech and Feinman & Kras- ilovsky—has been summarily dis- missed by U.S. District Judge Aven- Cohn for the Eastern District of Michigan, Southern Division.

It may seem strange that a case that has lingered for over seven years, generated 500 pleadings and over 500 potential trial exhibits by plaintiffs, and consumed thousands of time and effort can boil down to so little," says Judge Cohn in his decision.

"When closely analyzed, plaintif- ffs have thrown a 'dragnet' around everyone they believe was associated with their song out with Lamont Dozier in 1973—he companies, asso- ciates, fellow artists, manager, busi- ness agent, attorneys, and new em- ployees. Plaintiffs seek to rest the downfall of their business, however caused, with these defendants," he continues.

Originally, there were 32 defend- ants in the case, but five were dis- missed in 1980. Of the remaining 27 defendants, 10 were "ABC defend- ents" consisting of ABC companies and executives; six were "Dozier de- fendants" including Dozier himself, his publicist to monop- olize, substan- tially lessening of competition, intent to misrepresent articles in com- mercial, and the violation of Michi- gan conspiracy, unfair competition, and negligence laws.

"Why this case has taken seven years to unravel is still a mystery to me," writes Judge Cohn. "All par- ties, including defendants, often lost sight of the forest for the trees, pur- suing lateral byways rather than seeking to move the case to resolu- tion. Whether these tactical de- cisions is not for me to say. I observe only that they consumed large amounts of legal and judicial time to very little end."

The judge says that though the plaintiffs used "conclusory buzz" words in their various complaints, they had virtually no documentary evidence.

ORDER AFTERTHREE YEARS WITH JOBETE

Sawyer Starts Her Own Firms

LOS ANGELES—Pam Sawyer, who left Jobete Music last year after a 13-year association, has launched her own companies, Pam Sawyer Productions and Barley Lane Music. The first writer/artist to be signed is Greg Watson, with whom she wrote and produced a new song, "Sure- you're going through the group Steppie on Fantasy. Sawyer says she left Jobete so she could do it on her own, adding that she's written a number of hits, including High Inergy's 1977 smash "You Can't Turn Me Off." She wrote "If I Were Your Woman" with Gloria Jones and teamed on her first hit, the Rascals' "I Ain't Gonna Eat Out My Heart Anymore," with Lori Burton.

Sawyer says she's generally more comfortable writing with women, though she's also collaborated often with men. She's written numerous songs with Ron Miller and wrote "Last Time I Saw Him" with Mi- chael Masser and "If I Ever Lose This Heaven" with Leon Ware.

Sawyer has spent the past year, since leaving Jobete, traveling and repositioning. She has little enthusi-asm for the administrative, legal and business aspects of running her own company, but says that after 13 years it was time to try her own wings. But she doesn't preclude the possibility of returning someday to Jobete and says the door was left open.

Though she's lived in Los Angeles since 1970, Sawyer was born and reared outside London. In fact, she took the name of her music company, Barley Lane, from a "fantastic accent" there.

PAUL GREEN

MEMPHIS MUSIC—B.B. King, left, jams with Jerry Lee Lewis at Memphis State Univer., its fourth annual Salute To Memphis Music banquet. King was this year's recipient of the organization's Distinguished Achievement award for creative or performing arts; Lewis received the honor in 1980.

www.americanradiohistory.com
20 PLANNING SESSION—With contract renewal in hand, CBS Masterworks vice president Joe Dash, right, discusses future projects with conductor Pierre Boulez. Looking on, from left, are Georges Kadar, producer, and Ervin Veg, Masterworks vice president. "A Schonberg album directed by Boulez is his latest for the label.

40 Albums Set For Pantheon Music Bow

By IS HORIZWITZ

NEW YORK—Although Pantheon Music has pushed back its industry debut to October, the label’s initial output will be on both compact disk and Turk to some 40 titles, with the stress laid strongly on cassette product, much of which will be made available only in tape versions.

George Mendelsohn, Pantheon president, says original schedule for a mid-summer bow had to be adjusted to allow more time for product preparation. All creative work is in the hands of the company chief, known widely as the founder of Vox Producers, whose assets he sold to the Moos Music Group several years ago.

With few exceptions, opera releases on Pantheon will be in cassette-only configuration and offered in book-type packaging holding three tapes. Pricing for most of this line will be $12.50 per package to the dealers, says Mendelsohn. Pantheon will not suggest any list prices.

Three Mozart operas in this price category will be released this fall, with a fourth tape release: a “Marrige of Figaro” conducted by Daniel Barenboim, and an “Auff Annunciation from the Saragio” sung in English and directed by Yehudi Menuhin, both licensed from EMI, and a “Costa fan tutte” licensed from Erato. Cast for the latter includes Kiri Te Kanawa, Federica von Stada and Teresa Stratas. An exception to Pantheon’s mid-price opera series is a new digital recording co-produced by Pantheon and Orfeo, and slated to be released this fall. This album will be in two round packages on the label’s new “CBS” format, which will close some two months.

Other cassette-only sets due in October include a coupling of Bartok violin and piano concertos, played by Menuhin and John Ogden, respectively, a pairing of Brahms symphonies with Grado Cantelli and the Philadelphia Orchestra, and the Balcony Concerto performed by Ogden with the Royal Philarmonic.

Mendelsohn will bypass distributors in servicing dealers, says Mendelsohn, in favor of marketing directly to the retail trade through company representatives.

Classical Notes

Spoken for by CBS Masterworks and RCA Red Seal direc-Phi畏, Pantheons Monday Symphony 0.2 with Leonard Sakim dir-rector of the St. Louis Symphony, Society is Maurice Jaffe and the Boston Symphony under Seiji Ozawa. This time around the Concerto No. 5 is scheduled, with release projected for next spring. Then the Tchaikovsky crew moves to St. Louis. This weekend for a digital taping of Michigan’s Symphony No. 2 with Leonard Sakim dir-recting the St. Louis Symphony. Society is Maurice Jaffe and the Boston Symphony under Seiji Ozawa. This time around the Concerto No. 5 is scheduled, with release projected for next spring. Then the Tchaikovsky crew moves to St. Louis.

Galway Series Set For PBS

NEW YORK—"James Galway’s Music In Time," 16-part series debuts on PBS here next spring, along with a book and record project based on the production.

According to Michael Emmerson, Galway’s manager who is accom-panying Galway on his current round of U.S. performances, the rec-ords, to be released by RCA, will be merchandised with the book.
Announcing Billboard's 1982 Radio Awards

COMPETITION

... honoring the year's best

- Radio Stations
- Program Directors
- Air Personalities
- Record Promotion Executives

Rules For Entering

Awards will be presented according to market size in three categories: markets numbered one to 30, 31 to 100, and below 100 in the following formats for radio station of the year, program director of the year, and personality of the year, as well as other awards in other categories. Anyone can enter. Just follow these instructions:

I. Category: Radio Station Of The Year
a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.
Requirements: A written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

II. Category: Program Director Of The Year
a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.
Requirements: A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and composite tape of the station's sound of no more than 30 minutes in length.

III. Category: Personality Of The Year
a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.
Requirements: An aircheck of an actual broadcast aired between Jan. 1 and Sept. 30, 1982. The aircheck must be on cassette or reel to reel at 7½ ips. with music telescoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

IV. Category: Special Programming
a. Station produced; b. Syndicator or network produced
Requirements: A telescoped tape of the program together with a written summary description and documentation of airing including stations and dates.

V. Category: Music Industry
a. Chief Executive in Charge of Promotion; b. National Promotion Person; c. Regional Promotion Person; d. Local Promotion Person; e. Independent Promotion Person
Requirements: Nomination by official nominating panels.

VI. Category: Military Air Personality Of The Year
International Air Personality Of The Year
Requirements: Same as for U.S. and Canadian air personalities. Submit all entries to: Douglas E. Hall, Radio Programming Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

DEADLINE ALL ENTRIES—Nov. 30, 1982

RECORD PROMOTION PERSON NOMINATING BALLOT
Annual competition for the 1982 Billboard Radio Awards

1. Name of Person

CHIEF EXECUTIVE

IN CHARGE OF PROMOTION

Company

Name of Person

City

NATIONAL

Name of Person

Company

City

REGIONAL

Name of Person

Company

City

LOCAL

Name of Person

Company

City

INDEPENDENT

Name of Person

Company

City


SEND NO POSTAGE NEEDED MAIL

ENTRY FORM AIR PERSONALITY COMPETITION
Please affix this label to your air personality's air check.

PLEASE PRINT:

Air Personality
Station
City
Format

Does air personality select music? Yes No

Personality has been on station since mo. yr.

JUDGES:

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging.

REGIONAL RATING

Voice
Timing
Music selection
Satisfaction
Interest detail
Audibility
Compatibility with format
Ability to relate to audience
Presentations
Comment
Imagination
Creativity
Engagement

TOTAL

FINAL RATING

TOTAL

All entries, including tapes become the property of Billboard. It is the intention of Billboard to create a composite tape from winning entries. Entry in this contest constitutes permission granted to Billboard to reproduce tapes submitted for said composite tapes to be distributed at cost within the industry.

ALL ENTRIES MUST BE POSTMARKED NO LATER THAN NOV. 30, 1982
Latin Dealers Hit By Peso Devaluation
Record Sales Along U.S./Mexico Border Suffering

By JOCEY FANTIN

CORPUS CHRISTI—Record and sales spikes along the U.S.-Mexico border have been hit hard, as has all retail business in the area, by the peso devaluation. But the peso, large cities like El Paso, San Antonio and Houston are seeing a drop of 14% to 15%. The peso’s strength in recent years has made it strong for hundreds of thousands of undocumented workers. Estimations of how long it will take, the music industry to recover range from guarded to gloomy. Dick Wil- liamson of wholesaler Western Mer- ceries estimates six months as the time necessary for any improve- ment, barring further Mexican mon- etary restraint. Former San- chez, new director of radio station KAMA El Paso, doubts if the Mexican customer’s return is a reality for several years—or if the market will ever re- gain its pre-devaluation level.

Sanchez notes that emergency loans from the Small Business Ad- ministration, recently made avail- able at 15% interest, are too expen- sive and come too late in El Paso, where a drop in sales of up to 90% has already forced the closure of some retail outlets. Only four mer- chants in that city have applied for the government loans. Others, de- pending instead on their personal belief that the interest rate is too high for an already ailing business.

Record distributors in the South- west say that their business is off at least 60%. Manny Rangel of San An- tonio says he doubts these recent devaluations didn’t hurt him too much, but only because “we lost so much in the first devaluation that there wasn’t much left.”

At Hacienda Records in Corpus Christi, Roland Garcia voices con- cern about the side effects on the record business on both sides of the border. He notes that drop in sales. He notes that in addition to the de- laema of how Mexican customers are to pay for their distribution in- tensions, he is 90% sure that the other 10% that he has seen don’t want to buy Mexican records. He says that the American companies will find it unprofitable to remain in market.

Many American firms, Garcia, says, are locked into contracts to be paid in pesos. And since the result of these contracts by the Mexican government have diminished the value of these agree- ments by more than 80%, Garcia also notes that Mexican recording companies will probably not be allowed to continue purchasing.

(Continued on page 65)

FCC Investigating Spanish TV Network

This story prepared by Enamie Valde in Los Angeles and Enrique Fernández in New York.

SPANISH NATIONAL Television Network (SIN) willfully commit- ted full-time Spanish language tv network in the United States and a powerful promotional vehicle for Latin recording artists, is the subject of an FCC investigation based on allegations of anti-com- petition by record companies and alien control of U.S. stations.

The agency is investigating allega- tions that SIN (the Spanish commu- nications company Televisa) owns five conventional tv stations or chan- nel stations that are believed to be controlled by SIN, which is itself Mexican-controlled, controlled foreign to American broadcast outlets is prohibited by the Federal Communication Act.

SIN acknowledges that there has been an informal, non-public investi- gation by the FCC for the past two years, but denies charges of alien control or monopolistic power. According to SIN spokesperson Roxana Bradwell, the Mexican commu- nications company Televisa owns 75% of SIN, which is an adver- tising and programming company is allowed to be foreign-controlled under the law.

Even though both SIN and SCC are owned by the same president, Rene Angelino, Bradwell denies that SIN does not own a controlling interest in SCC. The latter explains Bradwell is a license of SIN. However, SIN and SCC claim to be in “the process of estab- lishing its structure and prac- tices to determine what were the con- cerns of the FCC can be alleviated without affecting the artists and the companies and their shareholders.”

The SIN National Spanish Tele- vision Network began in 1961 under the name Spanish International Network (SIN) and has grown at a dramatic rate in recent years. Today it counts as affiliates more than 200 tv stations and cable tv systems which rebroadcast its signal. In ad- dition, SIN owns a Spanish lan- guage pay movie channel for cable systems. Most of these shows feature Latin recording artists such as the famous “Siempre en Den- mina” (“Always Sunday”), are a staple of SIN programming.

According to Jesus Martinez, general secretary of the artistic division of the General International Work- ers Union, Local 301, in Los An- geles, “Hundreds of Mexican-Amer- ican and Latin artists that live in this country, many in Los Angeles, are becoming displaced from Spanish tv ex- posure because of all the musical programs that already come in pack- ages from Mexico, just ready to be aired.” Martinez states that “SIN has never produced a program with Hispanic local talent even it has been on the air for several years.”

Martinez, whose union has pick- eted high-profile and tv and radio sta- tions for giving coverage and oppor- tunities to foreign artists while allegedly neglecting the local His- panic talent, said that “every pro- gram on channel 34 (KMEX, a SCC station) in Los Angeles) is controlled by Televisa, who then send them from Mexico containing even com- mercial spots of programs that are sold only in that country.”

The union is trying to convince KMEX to sign a contract for future shows. “You think, with so many hundreds of local Mexican and His- panic talents, do they have a good enough?” asks Martinez.

SIN’s Bradwell claims that the net- work is continuing operations and produce many local programs, al- though she points to SIN’s news show as a step in that direction. “We are still too young, and we have worked mostly on establishing our- selves with the Anglo advertisers in this country. Eventually, though, we will produce more local programs and get into more community af- fairs.”

Execs Deny Musica Latina Is Closing

By ENRIQUE FERNÁNDEZ

NEW YORK–Musica Latina In- ternational president Jerry Mascali and treasurer Victor Gallo both vig- orously deny that Musica Latina, a label, which has long been identified with the salsa phenomenon, is about to close.

The rumor apparently started when Musica Latina, or Fania, as it was originally called, moved its business offices to the premises of the La Tierra sound studio, which the record company owns. Gallo admits that the move was a last-minute action during hard economic times, but denies that the company’s immediate future is in doubt.

“If we wanted to remain competi- tive we had no choice, either that or we might face the threat of losing our costs or production so we opted for the former. Moving here means a saving of $200,000 a year,” Gallo says.

According to Gallo, the label has not cut its roster. He cites a dozen new releases by the company’s major artists, including Cellia Cruz, Ruben Blades and White Cobos, and another 10 currently being finished, including LPs by Johnny Pacheco and Hector Lavoe.
French Cabinet Mulls Tape Levy Plan Included in Proposed Audio/Video Legislation

By MICHAEL WAY

PARIS—A new government plan for a compulsory levy on blank audio and video tape is now being studied by French cabinet ministers as part of a complete audio/video protection package.

According to informed sources, other elements in the draft law include legal status for all audio/visual works (records, videos, and cinema and TV films), the acceptance in France of neighboring rights payments, and a method of controlling the rental of audio and video products.

Drawn up by culture minister Jack Lang in consultation with sectors of the entertainment industry, the law would also establish the means to collect and distribute rights payments.

A number of ministries—communications, industry, finance, consumer affairs—are examining the document, but it appears finance minister Jacques Delors would have the major say on any tape levy during this period of price and wage restraint in France.

Though the likely amount of a tape levy has not yet been determined, the French branch of IFPI told the government a year ago that it regarded $1.50 as reasonable.

If rights holders cannot reach voluntary agreement with blank tape manufacturers and importers on this issue, it is understood that it will go to legislation. The draft bill makes no mention of the amount of an eventual levy, however.

What is mentioned is a scheme whereby rights collecting societies would have to pay a percentage of income into a special government fund to aid audio and video "creativity." But further omission is the rumored annual license fee for video machines, analogous to that for TV sets.

This plan was also absent in the recent draft budget, and is not now likely to be considered until the 1983 budget bill is presented from now.

Overall, the content of the new audio/video bill, which should come before Parliament next year, are largely those that were expected to be in the audio/video law passed last June. In fact, that law only authorized a go-ahead for cable TV and, in a minor clause, banned simultaneous cinema and home video release.

It is known that some of the provisos—such as the dual levy which pulled out of the earlier law at cabinet level, presumably for political reasons because of the costs involved—on the neighboring rights issue too, the broadcast sector, state-run and independent, has balked at the costs involved, some of which the government would bear.

Paradoxically, the French IFPI branch (Syndicat National des Editeurs Phonographiques) said the draft law represented "great progress," notably on the home taping issue, but still did not mean France was going to ratify the Rome Convention on neighboring rights.

SNEP has stopped publishing estimates of cassettes were only 26 million. The organization also says that the decline in album sales continues.

CHART DISTORTION ALLEGED
Competitors Hit WEA U.K. Ad

LONDON—Charles Levison, managing director of WEA Records U.K., came under fire from industry chiefs at an ad hoc meeting convened last week to discuss certain "marketing practices" which might distort the accuracy of Britain's sales charts.

A WEA advertisement in a consumer weekly, New Musical Express triggered the meeting by offering readers the new Elvis Costello single "From Head To Toe" for the reduced cost of 99 pence (around $1.68), for which they would also get a free copy of "Get Happy," an earlier Costello LP. The offer was only available in 120 outlets named in the advertisement.

WEA's competitors believed the offer contravened the spirit of the code of conduct signed by all WBE member companies. Levison claimed it was simply "an astute piece of marketing."

The meeting was an informal one, he says, and held primarily to discuss changing the criteria under which records qualify for chart placings. It also covered the problem of marketing practices which, although "perfectionist legitimate," could possibly distort the statistical accuracy of the chart.

Among the meeting's recommendations were that if such marketing practices are to be employed, companies should give prior warning to the BPI chart committee and the chart compilation company, allowing them to make statistical adjustments to nullify any distortions on the chart. The same procedure should also apply to any personal appearance in shops by artists, it was recommended.

Commenting on the New Musical Express advertisement, Levison said: "It was absolutely within the bounds of the code of conduct, and was not the first of its kind. We've done others with the multiples, but this was an attempt to encourage independent dealers to join us in cooperation."

"If the list contained a higher proportion of chart shops than a cooperative ad with one of the multiples, we would get a call from them, but presumably the BMRB (British Market Research Bureau) was able to conduct their analyses and correct any imbalance of returns."

The BMRB loses the chart completion contract at the end of this year to the Gallup Research Company. Levison (separate story, page 9). The new system is claimed to facilitate the identification of "hyphen records.

New British Chart System Ready
Gallup Plan Will Cost $2M Over Next Four Years

*Continued from page 9*

and analyzed each week by the Gallup operation will permit the compilation of six sales charts—a single chart, a 12-inch single chart and a combined 7-inch and 12-inch singles chart; an album chart at the outset and a combined album and cassette chart.

Part of the financing of the new British record industry charts will continue to come from the BBC, which will be switching over the new system for "Top Of The Pops" and other chart-based programs in January, and from Music & Video Week, which will have exclusive publishing rights.

Almost since their inception, the BMRB charts, based on a panel of retailers completing sales diaries each week and having them collected by security vans, have been subjected to sustained hynping attack.

Gallup charts claim that their computerized system is more accurate and more secure than the previous system and, in the long term, will cost the BPI less to run.

Secure Market for the BMRB diaries alone was costing 100,000 pounds ($170,000) a year. Cost of the 10,000 retailers is about 400,000 pounds ($680,000) annually.

The Gallup system makes use of a smaller sample but, it is claimed, is less vulnerable to manipulation and human error. The BPI hopes that the sample will be increased in due course as non-panel retailers avail themselves of the service. 5 Retailers in order to facilitate their own ordering as well as to participate in producing the vital weekly charts.

Federation of Rock Formed in Poland

WARSAW—A Federation of Rock Music has been set up in the Polish capital. The move was spearheaded by rock movement leader Jozef Skrzek, former leader of the group SBB and an established singer and songwriter.

Membership takes in rock musicians and affiliated professionals in the Polish rock movement and new management.

Main aim of the group, says Skrzek, is consolidation of the Polish rock movement and a helping hand for various rock music enterprises.

The federation is titled Federacja Muzyczki Rockowej, based at Estrada Slaska, 40-013 Katowice, Wroclawa 10, Poland.

A&M Holds Affiliates’ Meet

LOS ANGELES—A&M Records recently held its third annual international affiliates’ conference here, coinciding with the label’s 20th anniversary.

Event was launched Aug. 29 with a four-hour yacht cruise out of the Harbor Club, during which affiliate representatives and home office executives were joined by Peter Frampton, James Young of Styx, Onigo Bongo’s Danny Elffman and new signing Robert Williams. That evening, guests attended a Go-Go’s concert at the Hollywood Bowl.

A&M’s official awards workshop Aug. 30, followed by an ad and preview presentation helmed by Larry Gellert, president of the label, and Mike Noble, A&R director of A&M Records U.K.

New product aired included ti-
New Firm Will Aid Labels Seeking Overas Deals

LONDON—Sylvia Curd, former international manager of Arcade Records, has set up her own company, Sylvia Music Ltd., to guide independent labels seeking overseas licenses.

Described as an "international department" by the company, Sylvia Music will oversee licenses for British labels, place foreign promotions and provide publicity advice on marketing and promotion.

Among Sylvia Music's first customers is a young band, "The Motion People," in West Germany, and Runaway Records and Clay Records in the U.K. Curd reports that she has already placed two Clay titles with major German label Teldec.

She is also keen to reach U.S. indies "because they often tend to view Europe as one huge territory and often don't appreciate the difference in size and character of the various European countries. "They often find themselves signing away rights when they really could have done a much better deal," she says, "so it's often better for an indie to cover Europe on a territory by territory basis rather than going with one major company.

Curd decided to set up Sylvia Music after noting that, rather than seeking to exploit their product abroad, many indie labels simply waited for the majors to offer them deals to profit from overseas promotion and tour efforts.

Says Curd, "We are opening up a channel through which to place material in other territories, but often lack the knowhow to sell the records or resources to do so."

And although the service is tailed for the British market, "we will also place indie product with major companies abroad." She adds that the major European record companies—and especially those in Germany and Benelux—will be well-established, Curd is now compiling information on independent labels both in Europe and the U.K.

She stresses that a follow-up monitoring service, to ensure product handled correctly once placed, will be part of the new operation.

The album added with a chart num-
ber.

In bilingual Montreal, the pop-
crave ALF rock station is pro-
ung some promotion for Ramblin' Jack Elliott's new album, "Telling Dead Rats," released by C.FOX-FM’s Lise-Aubert.

The award was made during DGG's annual sales convention, as DGG's new chairman, Michael Sadler, and Jim Crichton, together with band manager Clive Corcoran, presented a gold disk to In-
dering's Hill Hillekamp in recog-
nition of his work on the act in its early days, when he was at Poly-
### BRITAIN

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**Pop**

**BILLY JOE**

- The Nolan Carver, Columbia TC38390.
- Produc ed by Phil Rome. Joe's first album since the No. 1 "Glass Houses." His new album brings the You Man band where it belongs, to the forefront of rock. The "Glass Houses," is a catchy dance-blend funk that's bound to bring Sisqo to the charts, while "Put The Feelin' Back To Life" should send him even closer to the top. "Wanted Man," the first single, is a catchy dance-blend funk that's bound to bring Sisqo to the charts, while "Put The Feelin' Back To Life" should send him even closer to the top. "Wanted Man," the first single, is a catchy dance-blend funk that's bound to bring Sisqo to the charts, while "Put The Feelin' Back To Life" should send him even closer to the top.

**NEIL DIAMOND**

- "Heartful," Columbia TC38359. Produc ed by Neil Diamond, Burt Bacharach, Carol Bayer, Sager, Alan Wilzig, Richard Bennett. Diamond created eleven of the tracks on his latest album and produced and arranged them with confidence. The result is a highly personal, introspective album that showcases his unique talents and vocal range. It is a true testament to his ability to create heartfelt and timeless music.

**4001 & THE GANG**

- As One, De-Lite DSD 8158 (Poly-Gran). Produced by Eumir Deodato & Kool & The Gang. This album marks the penultimate chapter in their storied career. The band's signature blend of soul, funk, and pop are showcased in a series of soulful tracks that highlight their musical prowess and enduring fanbase.

**BRUCE SPRINGSTEEN**

- Nebraska, Columbia TC38386. No producer listed. The Boss takes a heartrending, heartfelt look at the American heartland on this album. Through a series of vignettes, he explores the faces of America, touching on themes of love, loss, and redemption.

**LARRY GATLIN & THE GATLIN BROTHERS**

- "God's Country," Columbia 383125. Produc ed by Larry Gatlin. The band's unique mix of country, gospel, and soul is on full display on this album. From the soulful "God's Country" to the rollicking "I'll Be Your Woman," the album is a testament to their musical versatility and emotional depth.

**STEVE VAN ZANDT**

- "Mass Is Over," Columbia RCL 14114. Produc ed by Van Zandt. This album is a departure from his usual rock sound, featuring a mix of soul, funk, and R&B influences. It showcases his vocal and instrumental skills, and his ability to create memorable melodies.

**MELissa & THE MIrrORS**

- "Mighty Higher," Columbia 384208. Produc ed by John Hammond. This album is a powerful statement of faith, featuring soulful vocals and driving rhythms. It is a testament to the group's musical talent and spiritual commitment.

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Rock’ n Rolling

**Continued from page 10**

strike, the loss of a U.S. cable deal that cut down on front money, poor piracy levels, and an over-saturated schedule that involved 600 artists from 21 nations. He says he was hoping for 25,000 seats for the concert, but got only between 5,000 and 10,000.

To help pay some of the costs “Music And Rhythm,” a WOMAD double album, has been released in the U.S., distributed by Jem, and Gabriel is reuniting with his old colleagues from Genesis for an outdoor concert in Britain Saturday (21) with all proceeds going to WOMAD. This will be Gabriel’s first appearance with Genesis since he left.

Though there were some differences of opinion when Gabriel left, he says that everything is now amicable. Tony Smith, one of Gabriel’s co-managers, is also the manager of Genesis. Gabriel’s other manager is Gail Colson. His booking agency is the International Talent Group, which is putting together a concert tour for him in November-December, playing “through darkest America.”

Gabriel says he likes “to get out of the album-tour, album-tour scenario.” In addition to the WOMAD festival, which he hopes to do again, he is working on the idea of present- ing video onstage with him—after this tour—and also of doing a video album. The video album of the future will be much more of a collaboration between musical and video people, rather than people just being asked to perform roles after it’s recorded. I have some video demons of what I want to do, which I will complete.”

Gabriel says that he is also “fairly active” in the business aspects of his career. “I have spent a lot of time with artists to take responsibility for what happens to them,” he says. “Quite often the guys who say ‘I’m only an artist, I’m not interested in the business’ are the first to complain when they think the royalty check isn’t big enough.”

***

For only a 50-cent postage charge, readers of the October issue of Q magazine can get a free copy of a 45 featuring two Lennon & McCartney songs, “Like Dreamers Do” and “Love of the Game,” recorded in 1962 by the then Silver Beatles. The single—which Oui got via a deal with a list of several catalogs the magazine earlier this year released a white vinyl two-picture-disk package by the Silver Beatles—comes on a bonus along with an interview with ex-Beatle Peter Best.

According to Mikael Kirk, music editor of the magazine, during the June tour Oui has been devoting 10 to 20 pages to music per issue, including a controversial account of groupie life by Carmine Appice, and a BD review: “The main reason was this was Speed’s birth, and the magazine ventured across parts of Europe.

There have been other spreads on Otzy Osborne, Rick James, Joe Perry and others that have been less “raucous.” Kirk says the emphasis is usually on the less conventional lifestyle aspects of rock artists. “Musicians or Circus can do the stories about what sort of guitar pick they like,” says Kirk.

Susan Traub, promotion director of Oui, says she would not be surprised if 40% to 40% of the magazine’s readers sent in the coupon for the free record. Oui’s circulation, she says, is 752,416.

Wonder’s Japanese Tour Getting Boost From TDK

**Continued from page 3**

for three years, and Sunory distri- butors have brought various U.S. jazz artists into the country, TDK is the first tape manufacturing concern to participate in a Japanese tour for a musical act. That participation is explained by company sources there as being "in line with our aim of con- tributing to the cultural industries of the world."

However, both TDK’s U.S. advertising agency and Ewart Abner, head of Wonder’s Black Bull Moons

Assistance in this story provided by Shig Fujita in Tokyo.

Combined, Wonder’s tour won’t receive any direct funding from the tape company. "TDK is taping a major con- sumer electronics show that will be held in Tokyo to coincide with the Mabuhay Festival," said Philip Stogl, whose Philip Stogl Co. has served as TDK’s American agency for the past six years. Stogl, who helped negotiate the original Wonder advertising campaign, using the Wonder tour to promote, during the period when both the Wonder tour and the electronics show will be active.

Abner confirms that distinction, saying, "TDK is assisting the pro- moter in the advertising and promo- tion of the tour. . . . It’s true that Stevie does have a sponsorship role in their ads, but they’ll basically be advertising the tape while he’s there."

TDK, which assumed a similar role in promoting the Rolling Stones in Europe last year, has no existing plans for spreading Wonder’s role as spokesman into other international territories. However, Stogl leaves the door open for such a move by other TDK representatives by stress- ing that Wonder’s U.S. spokes- man status is the only one of the company’s domestic musical affiliation here.

The Japanese tour, bannered as “TDK Presents: Stevie Wonder In Japan,” starts in the southern city of Fukuoka, followed by dates in Na- gasaka; Osaka; Tokyo, where Wonder will give two concerts in the huge Nippon Budokan Hall; Yokohama; Sendai, and Koruiama. Tickets are being priced up to $20.

**Continued from page 3**

vice president, marketing services, says that he’s been working on the BASF tour since January of this year. If negotiations have been time- consuming, Reissman is hopeful that the project will mark an important test of technical quality as an ele- ment in prerecorded tape.

“It’s their right, the right time and the right company to do this with,” says of Supertramp and the BASF tie-in. “Everybody’s saying tape quality is an issue. Is it? We’ll find out, and if we think the support is there, we’ll definitely take a look at (chome tape’s) applications for other artists on A&M.

**Premium Vinyl For Supertramp LP**

of Cara Records in San Antonio. Silvia feels Mexican recording com- panies will suffer greatly as they find it impossible to replace equipment. Cara Records will not reduce its pro- motional efforts in Mexico at this time, but Silvia admits he will have to find a way to do it more cheaply.

As in any business crunch, the companies with large resources may well be able to ride out the current bad news. But for the smaller firms, the situation appears grave, and de- spite proffered SBA assistance, the working-out process is likely to be considerably more rapidly. Manuel Rangel notes that some of those companies are so marginal that their loss is not crucial. But, he said, other small companies, which serve definite professional needs, may not survive the next few years.

**Devaluation Of Mexican Peso**

*sorry 70 microseconds rather than 120 microseconds, usually used for conventional 4-track tapes. Dupli- cating equipment already provides for the different equalization specs, how- ever.

As for A&M’s marketing plans for its special tape, Reissman notes that cassette graphics will plug the premium compound on the out- side of each package’s "J-card," which will be 4-track tapes are being im- printed on the tapes themselves. The label is also supplying dealers with special in-store streamers plugging the chrome cassettes.

**SAM SUTHERLAND**
Experts agree...

"IT'S IN THE GROOVES"

POCO
Ghost Town
Number One
Featuring the single, "Ghost Town." 1980
Produced by Ted and John McNaughton

AMY KANTER
The Other Girl
Number One
Featuring the single, "Body and Soul." 1980
Produced by Herb Alpert and Tom Albright

FRIDA
Something's Going On
Number One
Featuring the single, "I Know There's Something Going On." 1980
Produced by Phil Collins and assisted by Hugh Padgham

Gwen McCrae
On My Way
Number One
Featuring the single, "I Need To Be With You." 1980
Produced by Motown

Spinners
Grand Slam
Number One
Featuring the single, "Magic In The Moonlight." 1980
Produced by Fred "Freddy" Foster

Gary Numan
I, Assassin
Number One
Produced by Gary Numan

Glen Campbell
Old Home Town
Number One
Featuring the single, "Old Home Town." 1980
Produced by Glen Campbell

Stevie Woods
The Woman In My Life
Number One
Featuring the single, "The Woman In My Life." 1980
Produced by Stevie Wonder

Great Grooves from Atlantic, Atco and Cotillion Records and Custom Labels.

© 1982 Arista Records Corp. A Warner Communications Co.

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### Industry Events

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

**Sept. 29-30.** CBS FM Radio national sales seminar, St. Regis Hotel, New York.


**Oct. 18-20.** Video ’82, Sheraton Bal- bour, Bal- bour, Bal- bour, Fla.

**Oct. 4-8.** 17th Castelbar Inter- national Song Contest, Castelbar, Ireland.

**Oct. 7.** Recording Industry Assn. of America/National Assn. of Recording Merchandisers regional traffic and transportation workshop, WEA Corp., Burbank.

**Oct. 8-11.** Country Music Talent Buyers seminar, Hyatt Regency, Nashville.


**Oct. 12-16.** Grand Ole Opry birthday celebration, Opryland, Nash- ville.


**Oct. 15-20.** VIDCOM, Cann- es.


**Oct. 19.** Video Works/Video Works second annual Mid-America wholesale & video show, Ex- ecutive Inn Rivermont, Owensboro, Ky.


**Oct. 22-27.** Audio Engineering Society, Disneyland Hotel, Ana-heim.

**Nov. 4-5.** National Assn. of Recording Merchandisers’ exec-utives conference, Inter-continental Hotel & Spa at Bona- venture, Miami.

### Action On Taping Bills

*Continued from page 3*

With 20 platinum LPs, because four albums that fell short of the top 10 still managed to go platinum: Boz Scaggs’ “Ol’ Bo’ Me,” along with Jimmy Buffet’s “Changes In Latitudes, Changes In Attitudes,” Steely Dan’s “Gaucho,” and Dan For- gelberg’s “Netherlands.”

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### Cisc Meet

*Continued from page 6*

The six-day assembly will include meetings of CISC’s drafting com- mittee and executive committee and there will be reports on the activities of the Pan-American council and the National Council International Of Au-

### Several Music Debuts On October Cable Schedule

*Continued from page 12*

cooker appear in concert the next weekend (9 and 10). A double bill with Garth Jennings and Marshall Crenn is set for 16, and “The Police In Monserrat” (17) showcasing group members. Love Over Boys round out the 23rd, followed by a Hall & Oates special (24), a documentary on the music of the 1960s.

MTV begins Halloween early, with an Ozzy Osborne concert taped at Hallow- even itself, a Frank Zappa concert, taped recently, follows a show-
ing of “Night Of The Living Dead.”

“Night Flight” debuts all-new “New Wave Theater” segments in October as well as an initial Frank Zappa’s “You Are What You Is” (30), a Gino Vannelli concert (1), a new Peter Gabriel special (2) and a “Best Of” show the air mid-week (Sept. 28) on USA Network.

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### Lifelines

**Boy, John Ralph, to Susie and Ralph, Jr., San Diego, Calif. Father is singer/ percussionist for Earth, Wind & Fire.**

**Girl, Jessica, to Maryann and Jay Babbitt, Sept. 13 in San Francisco. Father is Warner Home Video/ Anime Sales Manager. Daughter is Warner’s sales office of WEA: mother works for Record Factory/Mighty Fine.**

**Boy, Joshua, Lewis, to Lynn and E. J., Aztec, New Mexico. Father is chief financial officer and treasurer of Warner Bros. Mu-
sic.**

**Girl, Lisa Simone, to Melanie and Martin Wolff, Sept. 18 in Los An-
geles. Father is a personal manager.**

**Boy, Jon Michael, to Laura and Robert Shindler, Sept. 2 in Memphis. Father is president of Shindler & Asso-
ciates, a production and publishing firm.**

**Boy, Jason Michael, to Susan and Steve Berman, Aug. 26 in Baltimore. Grandfather is Roy Imber, president of the International Council Of Au-

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<td>RCA LM 1055</td>
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<td>PINK FLOYD</td>
<td>Dark Side Of The Moon</td>
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<td>I Want Candy</td>
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<td>Thicken Love Nod</td>
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<td>JUNE CARTER</td>
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*TOP LPs & TAPE*

**POSITIONS**

* Top 50 listed by artists

**FOOTNOTE:**

- Every entry for the accuracy of suggested list prices has been labeled. Billboard does not assume responsibility for errors or omissions.
- INFORMATION PROVIDED BY THE RECORDING INDUSTRY ASSOCIATION OF AMERICA (RIAA) for sales of 500,000 units. BILLBOARD is the only independent source of this information. 5,000 units.
CBS Study Finds Women Like Radio Music Specials

PHOENIX—Long-form special music programs are not only popular with 13-34 year olds but also score well with older women, according to a report presented to the CBS Radio executive con-

vention meeting here.

The three-day gathering of more than 500 audio industry executives heard "Why People Listen To Radio” on Wednesday (22) from Sylvia Hughes, radio research of the station.

CBS develops Taping ‘Spooker’

• Continued from page

CBS Cutting Dealer Cost of Odyssey Tapes

NEW YORK—CBS Master

Works will cut dealer cost of its Odyssey cassettes to a base price of $2 this month, while main-
taining the price of equivalent

LPS at $2.99.

The move provides the label with an important class of target cassette opportunities in the marketing of home audio, to i

CBS Presents ‘Taping’ Spooker

CBS has been developing a tape that would prevent or spoil taping in recorders currently on the market. CBS and other major manu-

facturers have been wrestling with the problem for at least 10 years.

Insiders say CBS has come up with a system that uses a special device equipped with a special device would be prevented from recording the music without the recording device.

For the system to work, the go-

government would have to mandate that all recorders sold contain the anti-taping device, according to CBS sources, chances of Congress passing such legislation are extremely slim. But CBS and other companies in other countries, notably Britain, where home taping is already illegal. CBS is expected to introduce its system overseas before attempting to bring it to the U.S.

Nashville Expo Keys On Services

NASHVILLE—An estimated 150 music publishing and recording companies will be getting together for the first time in a three-day public trade show, "Nashville Music=

ics Association's "Expo '83." The show, which will contain two new songs as well as her taped "One-Man Concert," will also be made available to the public.

There are about 300 albums in the entire Odyssey catalog, but not all have been available in cassette form. Suitable product will be converted as the program gains momentum.

CBS Explores "Ownership" Of Video Tape

CBS Idaho Sets U.S. Bow for Videotape Line

BY ROMAN KOZAK

NEW YORK—CBS has introduced Indonesia a new line of home videotapes, in Britai

The line will be available in the U.S. in early 1984.

"We are right now deciding what to do with video here," says Ron Goldstein, president of Indonesia.

CBS is considering its list price, the reducti

to dealers will permit a retail price of $2 for a cassette retail price as low as $2.98.

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Come and listen to the most famous names in jazz. Some time this year, somewhere near you, they'll be playing and singing their unforgettable sounds. Don't miss them.

KOOL JAZZ FESTIVAL, 1982

<table>
<thead>
<tr>
<th>Location</th>
<th>Dates</th>
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<tr>
<td>Washington, D.C.</td>
<td>May 29-30</td>
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<td>San Diego</td>
<td>May 30-June 5</td>
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<td>Ortona</td>
<td>June 4-13</td>
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<td>Atlanta</td>
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<td>Hampton, Va.</td>
<td>June 24-27</td>
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<td>New York</td>
<td>June 25-July 4</td>
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<td>Minneapolis</td>
<td>July 12-18</td>
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<td>St. Louis</td>
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<td>July 25-Aug. 6</td>
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<td>Aug. 11-15</td>
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<td>Aug. 30-Sept. 5</td>
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<td>Detroit</td>
<td>Sept. 1-6</td>
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<td>Dallas, Ft. Worth</td>
<td>Sept. 23-26</td>
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<td>Los Angeles</td>
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Dire Straits prove it—
with five cuts of epic rock 'n roll.

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42 minutes of brilliant music.

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