Dealers Mull WEA Catalog Move
Benefits Of $6.98 List Said To Outweigh Problems

By JOHN SIPPEL

LOS ANGELES - Leading retailers are ambivalent over WEA's $6.98 catalog album move (program details, page 58), but they say that the positives outweigh the negatives. Among those chains surveyed: Musicland, Camelos, Turtles, Tower and Flipside. Racks are thought to be highly critical of the program, but only John Kaplan, executive vice president of Starmark Record Service, parent of the 135 Camelot stores, says, "The loss of the open tape display incentive plan costs us $100,000. Then there's the markdown from $5.08 to $3.94 that will be tough to live with. I am most concerned about the 30% more volume in units we must do just to wash out." Bonk, also NARM retail advisory committee chairman, continues, "Are we telling the consumer we have been ripping them off when we drop price 22 cents per January 37? In 15 years, whatever leaders like CBS and WEA did, the rest of the labels invariably copied. "Certainly the WEA move should provide us with a way to sell more catalog at a good profit level. At 50% more units, it would be real good. But right now, our overall business is pretty good. I know from the NARM retail advisory committee sentiment that my cohorts there in the main want $6.98. We have consistently sold a lot of that shelf stock at $8.69."

Bonk says he was puzzled by WEA's failure to compensate its accounts for the loss in devaluation in (Continued on page 38)

Sponsorship Of Country Concerts Reported Rising

By KIP KIRBY

NASHVILLE - Corporate sponsorships may soon become as commonplace in country music as they are in rock. So say the majority of Nashville booking agencies, who cite increasing negotiations with large manufacturers interested in entering the country field.

('Continued on page 39')

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Watch For Billboard's Talent In Action No.1 Awards

Issue December 25, 1982

On Sale December 20
THE GLENN EDWARD THOMAS "TAKE LOVE" ALBUM IS EASY TO DEAL WITH.

"...MOST OF THOMAS' SONGS DEFY CATEGORIES EN ROUTE TO AN INTERESTING AND INTENSE DEBUT BY A FEELING NEW SINGER."

... BILLBOARD MAGAZINE
October 2, 1982

INCLUDES THE HIT SINGLE "TURN AROUND"

ON RECORDS AND HIGH QUALITY CASSETTES FROM CAPITOL
NEW YORK—An overweight man is jogging with his wife. Both are wearing portable tape playback units. She gives him a gift-wrapped cassette: “Music can say you’re terrific,” intones the voiceover. The music, by Billy Joel, comes on with the lyrics, “Don’t go changing to try to please me.”

In the next scene, a young girl is practicing her dancing. Her teacher gives her a record. “It can provide inspiration,” says the voiceover. The record is the theme from “Fame.”

There are two of five scenes from the 60-second “Gift Of Music” television commercial which began airing Monday (22) in four select markets. It marks the launch of NARM’s much-discussed $250,000 “Gift” test market (Billboard, July 31).

The test is running in Phoenix, Greensboro/Winston-Salem, Cincinnati and Portland, Ore. In these markets, 15 to 20 radio spots will run every week for five weeks before Christmas. In addition, radio spots will run in Cincinnati and Portland.

San Antonio and Milwaukee will be added November 15. The test will be repeated again for two weeks before Valentine’s Day, and results will then be tallied from consumers in all six markets, with conclusions and recommendations to be presented at the next NARM convention in April.

The ad spots are in 60- and 30-second versions. Entitled “Vignettes,” they were developed by Boston firm Hussong, Meehan & Co., for NARM’s vice president of NARM, the art work didn’t work out, and the logo doesn’t display the words “Gift Of Music” slogan does.

In addition to the music of Billy Joel and “Fame,” the ad features pieces of songs by Kenny Rogers, James Taylor and Jim Croce. The artists, labels and publishing companies will be paid for the rights for the use of the music in the ads.

NARM ‘Gift’ TV Commercials
On The Air In Four Markets
By ROMAN KOZAK

NEW YORK—The latest video music production by RCA VideoDiscs gets set for a national release through the CED system. The company, in conjunction with RCA Records, will produce a series of videoeffort for release in various markets.

Chuck Mitchell, director of special programs for RCA VideoDiscs, explains that different versions of the Jefferson Starship program will be developed for the CED and the laser videodisk systems.

“For the first time, we can offer an original” says Mitchell, “although this is definitely not a nostalgia program. The emphasis is on the band today.”

The reason for developing different programs, says Mitchell, is that RCA will not use the same format to sell the software “to all markets.” It helps us re-use our production costs and gives us different looks to appeal to different media are different. Some want straight, no-nonsense concert performance, some want documentary footage to supply insights into the band and some want a more interesting visual treatment.”

RCA VideoDiscs has been involved in this project since the initial production on the video clip “Be My Lady.” “We’ve been working on designing the band’s visual look.”

Disk Shipments
In Canada Mart Reported Down

TORONTO—The value of shipments shipped by Canadian manufacturers this year through September fell by $42.3 million compared to the same period in 1981, despite a $4 million rise in the value of prerecorded tape shipments.

A nine-month tally by Statistics Canada pegs the value of 1982 shipments at $802,424,903 as against $202,424,903 a year ago.

Shipments of records, both LPs and singles, plummeted by more than $46 million for the period, from $154,221,639 in 1981 to $107,817,043 this year. Prerecorded tapes, however, posted shipments, value by about $4 million, from $48,203,264 to $52,288,650.

LP shipments for the first nine months added up to 30,099,475 units, down 13.8 million from the 1981 count of 43,943,224. Singles dropped more than three million units, from 15,999,228 to 12,889,285.

Statistics Canada reports prerecorded music activity in Canada for the period through September 30.

(Continued on page 58)

Staff Cut To Minimum
VHD Plans On Hold For Launch In U.S., Europe

NEW YORK—Launch plans for the VHD videodisk system in the U.S. and Europe have been suspended. Most of the 112-person staff of VHD Programs and VHD Disc Manufacturing Co. has been terminated, including president Gary Darnall, who is currently tying up loose ends.

“We’re operating with a skeleton crew necessary for winding things down,” Darnall says. A JVC spokesman, however, asserts the that the manufacturing plant, VHD Disc Manufacturing, will maintain a minimal staff for eventual U.S. launch of the systems.

The launch of the VHD (video high density) system in this country had already been delayed three times, amid much talk that it would never get off the ground.

The joint venture companies involved in manufacturing and marketing of the VHD videodisk system. It is unclear at this point what will happen in the European market, however, as the European launch will not occur until 1983 (10,900,903), according to Jim Kawada, manager of corporate planning and development for JVC U.S.

“We’ve done detailed and extensive studies of economic trends and of the CED and laser videodisk systems,” Kawada says. “We’ve judged that the timing is not yet right to introduce the VHD system.”

Kawada continues, “The partners (JVC, Thorn EMI, General Electric and Matsushita Electric of Japan) agreed the launch schedule should be suspended and the joint venture activities curtailed.” He also points out, however, that the Irvine, Calif., disk manufacturing plant will not be closed.

“We’ll probably keep the minimum number of employees and facilities there,” JVC has a VHD plant in Japan, but will need a facility to process disks when they enter the U.S. We do want to maintain a technical presence here.”

The said he is a strong believer in the creative process, that the music business is a highly competitive business. It will provide advice, information, referrals and counseling to cancer victims and their families.

Once the service is established, the telephone number will be given to (Continued on page 56)

Jefferson Starship Video Project
RCA Sets Multi-Format Program
By LAURA FOTI

NEW YORK—The latest video music production by RCA VideoDiscs gets set for a national release through the CED system. The company, in conjunction with RCA Records, will produce a series of videoeffort for release in various markets.

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(Continued on page 58)

K-tel & Lynn Anderson
Reach Settlement On 45
By IRV LICHTMAN

NEW YORK—An attempt by K-tel to promote a 45 rpm single by Lynn Anderson hit a snag recently, but the issue was resolved Tuesday (23). The settlement, which will cost the company $324 million for the fiscal year ending April 30, General Electric has pulled out of all VHD software activities, while still retaining interest in the hardware side.

There are 22 interactive programs developed by VHD Programs, all of which will be put aside in case of a future launch.

Under terms of a settlement reached in Los Angeles between the performer’s legal representative, Gerry Margolis, and Jere Haufauer, K-tel’s vice president of business affairs, the single will continue to be marketed within an undisclosed time-frame. If, during this period, the single has not achieved a pre-determined sales plateau, promotional activities will be discontinued. The settlement also calls for no other singles to be marketed from K-tel and, in addition, recognizes that K-tel originally had no intention to market a 45 from the package.

According to Haufauer, the release of the single was considered a failure (Continued on page 64)
NEW RELEASES

Most Superstar LP Product Already In Holiday Pipeline

LOS ANGELES—This season's rise in the number of new Christmas releases in country and black music (Billboard, Nov. 27) reflects a general resurgence in recent years for holiday product. Nine Christmas albums have been released since January, 1980—many as well sold in all of the 70s. By comparison, there were 18 gold Christmas LPs in the 60s.

The prime reason for the fall-off of Christmas albums in the 70s was the decline on records of middle-of-the-road vocalists like Andy Williams and Perry Como, who had long dominated the holiday genre. And a key factor in their return is the popularity of country music, which easily lends itself to homespun holiday themes. Three of the four Christmas albums for go gold so far this year are by acts with large country followings: Kenny Rogers, "Christmas (Mercy, Mercy, Mercy)" and Anne Murray's "Christmas Wishes" (Capitol). One of the first country stars to go gold with a Christmas LP was Glen Campbell, who scored with "That Christmas Feeling" in 1976. RCA's John Denver has collected two gold holiday albums: "Rocky Mountain Christmas" in 1975 and "A Christmas Together" (with the Muppets) in 1980. The Denver album is the only one to feature eight artists to collect gold Christmas LPs since the Recording Industry Association of America introduced gold awards in 1958. The other

Gold Certifications Reveal Christmas LP Comeback

by Paul Grein

By Irv Lichtman

NEW YORK—Those deeply dedicated to the riches of the American musical theatre anxiously await eventual exposure through recordings or folios of a yet undetermined number of songs discovered in the Scrapbook, N.Y., a house of Warner Bros. Music. The works are by the likes of Rodgers & Hart, George and Ira Gershwin, Vincent Youmans and Jerome Kern. That the find, now being cataloged by musicologist Bob Kimball, contains many songs that have never been publicly performed is confirmed by Kimball. "I've only looked at about 10% of the material," he says, "and based on what I've seen already, it's extraordinary. One song doesn't always get to be a hit because they're not good.

Just when such material will begin to appear on recordings and in print is still uncertain. But Kimball suggests that long before orchestrator Don Rose reported at a press conference Nov. 18 that he had discovered 70 crates of manuscripts at the warehouse, agreements were being worked out between Warner Bros. Music and the estates of the composers involved to settle the disposition of the manuscripts' "new" material. Kimball says the manuscripts couldn't be released before 1982, however, until the two sides agree on the disposition of the materials.

Mura Acquired By Technicon

NEW YORK—Mura Corp., which plans to market a line of AM stereo consumer products utilizing the Kahn-Hazeline system by Christmas, has been acquired by Technicon International, a telecommunications company in Darien, Conn.

Morton David & George Hardy continue in their respective positions of chairman and president of Mura. The company's 1982 revenues are expected to exceed $3 million.

By Irv Lichtman

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Billboard covers it, while it's on

Only one magazine reports on all the excitement in video/video games/video cassette sales and rentals/audio/tape products/accessories with thorough coverage of this year's winter CES. That's Billboard.

In-advance, early reporting — plus the renowned Billboard VIDEO GAME CHARTS, VIDEO CASSETTE SALES CHARTS and VIDEO CASSETTE RENTAL CHARTS — are weekly Billboard services, all year, worldwide.

That's why visitors to CES and people who can't be there rely on this publication as the primary, definitive source of industry news. And that's why marketers make it their #1 video/sound business advertising connection.

As an advertiser, you can get to the show — early and in print — by selling retailers, wholesalers, rack jobbers and manufacturers in the CES special edition of Billboard, January 8, 1983. We'll give you bonus circulation in Las Vegas. If you're an exhibitor, you can "tag" your booth number right on the ad.

Mark it on your calendar. To reserve space call Ron Willman, Director of Sales, Video/Sound Business at 212/764-7350 in New York or any Billboard advertising sales office listed below.

Billboard's Winter CES Special Edition
Issue Date: January 8, 1983 • Advertising closes for material: December 15, 1982

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Billboard®
The International Newsweekly of Music & Home Entertainment
**News**

**Embers, Tams Top First Annual Beach Awards**

By ERIN MORRIS

MYRTLE BEACH, S.C.—The Embers and the Tams were top win-
ners at the first annual Beach Music Awards Assn. ceremonies, held at
the Myrtle Beach Convention Cen-
ter last Sunday (21). The Tams were
named beach music group of the
decade, while the Embers took
top group of the year and album of the
year trophies. Radio and television
publicist Wolfman Jack hosted the show,
which was attended by more than
1,600 fans and music industry
guests.

Matching the Embers in dual honors was General Norman John-
son, who was named both writer and record producer of the year.
The humanitarian award was given
on recording to Wolfman Jack, and
will henceforth be known as the
Jackie Wilson Humanitarian
Award, according to RMA offi-
cials. Wilson was stricken with a
heart attack in 1975, from which he is
still recovering. Wolfman Jack, who
accepted the honor in his behalf.

Other winners were: Billy Smith of
WNNM-AM, New Orleans, new
jockey of the year; WBT Charlotte,
(Continued on page 58)

**Audophile Mart Seen Softening**

**Slowdown Leads Labels To Adjust Prices, Repertoire**

By ROMAN KOZAK

NEW YORK—Catalog growth,
shifting consumer price sensitivity and competition from both domestic
and overseas records and tapes with improved technical standards are
all contributing to a hesitation on au-
dio recordings at retail. Ac-
cording to a canvass of the biggest
volume audiophile purchasers, the
past year has seen a marked slow-
down in customer demand, leading
to recent price adjustments and,
in some cases, cutbacks.

“The market has gotten soft,” ad-
ministers the CEO of a major audiophile
record label.

Throughout the audiophile universe, all labels have been
battle-hardened by the sharp drop in consumer spending and the
corresponding decrease in recorded music and video sales. While
certain genres such as classical and jazz are holding steady or
increasing in popularity, all labels have been forced to adjust pricing and
repertoire.

Winter’s Label Plans Reflect Unique Projects

By ROMAN KOZAK

NEW YORK—After several al-
bums in the last four years for A&M, jazz artist Paul Winter has
formed his own label, Living Music Records.

In the last year, Living Music has released two double albums: “Mesa
Gata/Earth Mass,” recorded at the Cathedral of St. John the Divine in
New York and at the Grand Can-
yon, and “Callings,” an album about West Coast life and the
sounds of the sea lion, dolphin, blue whale and other sea mammals along with the
Middle Park Concert.

For a long time, I wanted to have a context where I could record a
whole series of projects that I’ve been involved with in the Winter
Consort. And now that we have,” says Winter, a reed and woodwind
player.

Future projects, he says, include the other two parts of the “Callings”
trilogy, which will include an LP featuring land animals, to be
recorded in Africa, and one incorporating
the sounds of birds.

Winter also plans a series of al-
bums recorded by classical ensembles.
The first will be “Canyon,” which will be recorded while rafting down the
Grand Canyon.

Living Music Records is based in Litchfield, Conn. and is distributed
by 14 regional independents around the country, as well as
throughout the world.

MMX ‘83 will offer academic credentials for participants enrolled in
music business courses at colleges and universities, notes Thomas.
“MMX ‘83 is intended to attract individual consultant time between
registrants and guesting industry professionals outside of panel dis-
cussions; greater involvement of performers from the eight-state Midwest region, as well as a few from beyond, and more of a focus on the black music industry.

With the current focus so in-
fluential in the black music market, we want to expand our program to better address the needs of the participants. MMX ‘83 is expected to draw
1000 registrants, almost double last year’s count.

Rock’n’roll benefit concerts/al-
bums have normally exag-
gerated the problem of superstars, but that didn’t daunt humble Erect Records. Top guys at the Merrillville, Ind.-based label felt that a local raveup could generate enough dollars to make a difference to the chosen cause, so they staged a sold-out springtime concert, pressed an album, and have raised $4,000 for the Polish-American Congress, Chicago’s chapter of the Solidarnosc Alliance.

“Solidaristic Rock” features Erect hard-rock acts Lazer Band and Three Amigos, captive in front of 4,000 acres of fans at Villa Odeum Theatre. The LP is doing well and the label’s store managers, according to label chief Andy Dybek, and the
fighting airplay on test stations from Aspen to Los Angeles. In addition, John Sinton of Burkhardt-Abrams confirms that “Solidaristic Rock” is being bought at many of the major stations this week. Sinton calls the benefit album “an interesting concept—-all of us feel great empathy for the workers in Poland.”

Dybek’s Detroit says Chicago’s con-
siderable Polish population prompted the label’s philanthrop-

(Continued on page 58)

**Charbeat**

Motown Alumnus Top Chart; Eagles Take Solo Flights

By PAUL GREIN

Past or present Motown acts oc-
cupy the top four spots on Bill-
board’s black singles chart this week, with Marvin Gaye’s "Sexual Heal-
ing" (Columbia) out front for the fifth straight week, followed by Li-
wood Rice’s "Candy Girl" (at the Elephant’s Foot), "Recipe for Disaster" (Poly-
gram) by the Jeff Beck Group and "Calypso” by the Marvelettes (RC.

"Sexual Healing” also moves up a notch to number four on this week’s
country chart, while Gaye’s album “Midnight Love” leaps seven spots to number
gold on the pop LP chart. It’s Gaye’s first top 10 album since “Live At The
London Palladium” more than five years ago and his first album since 1976’s "I Want You.”

Gaye first appeared on Bill-
board’s R&B chart in 1966 with
“Greatest Hits,” which peaked at
72. He first cracked the top 50 with
A&M’s "I Want You” in 1976. And he first broke into the top 10 with
1971’s landmark “What’s Go-
ing On?” which peaked at
30 and spawned three top 10 pop singles—
the title track, “Mercy Mercy Me” and "Innuendo.”

Gaye returned to the top 10 on the
album chart in 1973 with “Let’s Get It On,” which peaked at
two. He made it back again the fol-
lowing year with "Marvin Gaye Live at the Budokan (At the Bud),” which peaked at number four in ’76.

Gaye’s last two Tamla releases were released under the label of "Here, My Dear” and "In Our Lifetime," hit 32 last year.

**PolyGram Classics Jazzing It Up New Reissue Series Debuted; Midlines Planned**

By SAM SUTHERLAND

LOS ANGELES—With its first full year of direct import jazz mar-
ket being a retail success, Poly-
Gram Classics has expanded its
record firm’s virtual retreat from
domestic production. Just released were the label’s first two major Japa-
ese Verve titles to be produced in several years; on the drawing boards are
the label’s growing international library
that includes a new reissue series of special compilations.

These developments punctuate the shift in PolyGram’s presence as a
classical music trademark first signalled in 1981, when responsibility for its
then-moribund jazz holdings was transferred to its classical arm. The
initial decision to apply that divi-
sion’s grasp of catalog business through the label to theHandled by
continuing European classical product-
ized to an infusion of Japanese-pro-
duced recordings from the venerable
Verve label.

Since then, response to the high-
product Japanese Verve Verve Verve

**Heartbeat**

Midwest Music Exchange Thinks Big For ’83

By MOIRA MCCORMICK

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(Continued on page 58)
The #1 Pop Singer Of Our Time Is Still Second To None

Twenty-three consecutive top 40 hits. 25 million albums sold. 15 million singles sold. No other singer even comes close to Barry Manilow's accomplishments over the past few years.

And now comes... Here Comes The Night. It's Manilow at his absolute best as a ballad singer (on a spectacular hit performance of "Memory," from the record-shattering musical Cats), as well as an exciting introduction to a bolder side of Manilow (check out "I Wanna Do It With You," already an instant worldwide smash).

Here Comes The Night.
The New Barry Manilow Album, Featuring The First Hit Single, "Memory."

Music That Stands Apart.

NEW ON ARISTA RECORDS AND ARISTA QUALITY CASSETTES. ARISTA®
**THURSDAY, January 20th**

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<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>10:00am-6:00pm</td>
<td>Registration</td>
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<td>7:30pm-9:30pm</td>
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**FRIDAY, January 21st**

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<td>8:00am-9:00pm</td>
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<tr>
<td>8:30am-5:30pm</td>
<td>Registration</td>
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<tr>
<td>9:00am-10:00am</td>
<td>&quot;Radio’s Changing Job Descriptions&quot;</td>
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<td>9:00am-11:45am</td>
<td>E ARSHOT presents “News &amp; Public Affairs Workshops”</td>
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<td>10:15am-11:45am</td>
<td>“Radio And Record Industry Relations”</td>
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<td>10:45am-1:00pm</td>
<td>FREE TIME</td>
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<tr>
<td>1:00pm-2:15pm</td>
<td>“The Truth About Positioning: Sound, Image, Crossover”</td>
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<tr>
<td>1:00pm-3:30pm</td>
<td>E ARSHOT presents “News and Public Affairs Workshops”</td>
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<td>2:30pm-3:30pm</td>
<td>“Plain Talk About New Technology”</td>
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<td>3:45pm-4:45pm</td>
<td>&quot;Old-Timers Day’’</td>
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<td>3:45pm-6:00pm</td>
<td>Production Seminars &amp; Special Presentations</td>
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<tr>
<td>5:00pm-6:00pm</td>
<td>“Talk, News And Public Affairs on Music Radio”</td>
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<td>6:00pm-7:00pm</td>
<td>FREE TIME</td>
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<tr>
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<td>GENERAL DINNER SESSION with Keynote Speakers</td>
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<td>11:00pm-?? ??</td>
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**SATURDAY, January 22nd**

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<td>8:00am-9:00am</td>
<td>Continental Breakfast</td>
</tr>
<tr>
<td>8:30am-5:30pm</td>
<td>Registration</td>
</tr>
<tr>
<td>9:00am-10:00am</td>
<td>“The Music Panel: The State of Popular Music”</td>
</tr>
<tr>
<td>9:00am-11:45am</td>
<td>E ARSHOT presents “News and Public Affairs Workshops”</td>
</tr>
<tr>
<td>10:15am-11:45am</td>
<td>“The New Attitude Radio Promotions”</td>
</tr>
<tr>
<td>11:45am-1:00pm</td>
<td>FREE TIME</td>
</tr>
<tr>
<td>1:00pm-2:15pm</td>
<td>“Air Personalities: What Are They And Where Do They Come From”</td>
</tr>
<tr>
<td>1:00pm-3:30pm</td>
<td>E ARSHOT presents “News and Public Affairs Workshops”</td>
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<tr>
<td>2:30pm-3:30pm</td>
<td>“Consultants: Who Are They And What Do They Do”</td>
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<tr>
<td>3:45pm-4:45pm</td>
<td>“Networks and Syndicators: The New Programming Force’’</td>
</tr>
<tr>
<td>3:45pm-6:00pm</td>
<td>“Talk Radio” panel &amp; Special Presentations</td>
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<tr>
<td>5:00pm-6:00pm</td>
<td>“View From The Top”</td>
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<tr>
<td>6:00pm-7:00pm</td>
<td>FREE TIME</td>
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<tr>
<td>7:00pm-11:00pm</td>
<td>GENERAL DINNER SESSION with Keynote Speakers</td>
</tr>
<tr>
<td>11:00pm-?? ??</td>
<td>The Album Network presents “Rock Radio Seminar”</td>
</tr>
</tbody>
</table>

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**REGISTRATION FEES:**

- $225.00 Before December 10, 1982
- $275.00 After December 10, 1982
- $180.00 Speaker/Student Registration

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. Registrations at the door will be an additional $50. Absolutely no refunds after December 20, 1982. Cancellations before December 20, 1982 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

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**To register, simply fill in the registration coupon and return it with your check or credit card information to: Billboard Radio Programming Convention, 9107 Wilshire Blvd., Suite 700, Beverly Hills, California 90210. For information on registration, travel and hotel accommodations, please contact Kris Sofley at (213) 859-5319.**
Bid To Control Grundig Made
French Company Moves To Acquire 75.5% Share

By MIKE HENNESSEY and PETER JONES

LONDON—A bid by the recently nationalized French electronics giant, Thomson-Brandt, for a 75.5% share of its main German competitor, Grundig, is the latest in a series of European electronics industry to close ranks and fight against Japa- nese domination of Europe's home entertainment market.

The Thomson-Brandt bid for Grundig—at a reported $1.80 milli- on—a sequel to the French gov- ernment's intervention earlier this year, which stopped the French group's participation in a joint ven- ture, along with Thomson EM and Total/France, to DIY Euro- pean manufacturer of consumer video products. The venture went ahead in June and was in- sulted in the formation of JST Hold- ings, as previously reported.

The move to take full control- ling interest in Grundig—currently owned by the Grundig family—was announced by Thomson-Brandt president Alain Gonnez on Nov. 18 and has the enthusiastic assent of Max Grundig. Latter has been a vig- orous advocate of close cooperation among European manufacturers to stem the flow of Japanese hardware into Europe—a flow so abundant as to have provoked recent accusations of dumping.

In fact, Grundig and Philips lodged a formal protest Nov. 10 with the European Commission in Brus- sels and called for an anti-dumping

German Label Aims To Fill Classical Gaps
By JIM BAMPSON

MUNICH—A local businessmen here has launched an ambitious all- digital independent label aimed at filling gaps in the classical catalog.

Orfeo Records promises superior quality performances and presentations at equally lofty prices. And, says Hans Mehrlie, the new outfit's owner and president: "A recursion is the only way to save European classical music."

Mehrlie first entered the field of classical music production (Continued on page 5)

investigation into the activities of leading European manufacturers of video recorders.

This initiative is a product of an escalating price war, which has been particularly intense in the West Ger- man market. In the face of this se- vere competition, Grundig has had to reduce the prices of its players by more than 30%, from 2,900 Deutsch Marks ($11,200) to 1,900 DM ($760). In recent weeks, a number of outlets have been offering VCRs at less than $400.

Grundig has lost more than two million Deutsch Marks ($800,000), but the group's president insists, "It is so far too early to break even this year. It will, how- ever, have to shed about 650 em- ployees in 1982."

The Grundig/Philips initiative comes in the wake of last month's move by the French government to restrain the influx of Japanese hard- ware by requiring all imported play- ers to declare a minimum price of $132 in Paris—a costly and time-con- suming process which has signif- icantly reduced deliveries of VCRs to wholesale and retail out- lets.

(Continued on page 35)

Sign Of Times In Japan:
No Million-Selling Singles

TOKYO—The Japanese record industry has failed to produce one million-selling single this year. It's in contrast to 1981, when several 45s topped the seven-figure mark, and a further reflection of the music mar- ket's current stagnation.

Following the list in the domestic repertoire field with just a few weeks to go in "Kita Sakaiba," a typical Japanese band sold known here as an "enka," by Takashi Hoshokawa. But its total sales are still only around the 500,000 mark.

Next comes "Kokoro No Iro," sung by Masatoki Nakamura, then "Masato Tachi No Lullaby" re- corded by Hiroki Iwasaki. The other top domestic sellers are the Southern All Stars' "Chiko No Kai- gan Monogatari" and Junko Ohashi's "Silhouette Romance."

The key reason for the lack of million-sellers here is the fact that none of the "idol" singers—teenage artists expected to gain teenage disk buyer—have done as well as they did in 1981. On the domestic album side, "For You" by Tatsuro Yamashita is so far the biggest seller, not far off the half- million sales mark. Next in line is "A Long Vacation" by Eiichi Oku; "Over" by Off Course; "Selection 1978-80," also by Off Course; and "Tansuiyo" by Miyuki Nakajima.

In international repertoire terms, the singles market picture is also dis- appointments, "Beyoncé" (The Supre- me) being the biggest seller at this stage, with sales of just under 200,000 units. Next in the foreign singles sector, but with no specific or- der: Survivor's "Eye Of The Tiger," Olivia Newton-John's "Physical," Christopher Cross's "Other Than Me," and Dara Sedaka's "Angel Queen."

The picture is somewhat brighter on the international-repertory album scene, where Spanish singer Julio Iglesias has led the way with around 300,000 units of his "De Nina A Majora" album. His six al- bums released here have sold around 600,000 units so far, and it looks as if he will be a steady seller for a (Continued on page 3)

U.K. LP, Tape Deliveries Dive
Third-quarter figures show 22% drop; Singles Up

By PETER JONES

LONDON—Third-quarter deliver- ies of records and tapes to the U.K. retail market were down 21% com- pared to the previous September. The statistics were issued last week by the British Phonographic Indus- try, which attributed the figure to a general decline as "very disappointing."

The total value of disks and prere- corded tapes sales in the third quarte- ter was £24.5 million, compared with £24.7 million last year, a fall of 8%. By way of reminder, the annual rate of LP sales in Britain in now just un- der 60 million compared with around 80 million three years ago.

Says BPI director general John Deacon, "The researchers who are members of the statistics com- mittee have no doubt that this loss of 20 million units is primarily due to home taping, and they feel it in clear that the overriding attraction is one of price—blank tape still cost on av- erage less than a quarter of the price of an LP."

Fortunately, prerecorded cas- sets are holding up well, with annual volume now stands at 29.6 million units, compared with 23.4 million in 1981. About 13% of all singles up to September were delivered, com- pared with 18.2 million last year, up 7%. The BPI says that continued in- terest in this format will help keep the average value of singles up.

Average trade price in the third quarter was £2.91, which is a 2% rise, re- sulting in a 14% increase in the value of this sector, to £24.3 million.

Unit and volume for the (Continued on page 52)

STANDARD AGREEMENT SOUGHT
IFPI-BIEM Talks To Resume

HAMBURG—International ne- gotiations for a standard agreement between IFPI and BIEM will be re- sumed in Paris Dec. 10. This was re- ported at an assembly of IFPI's Eu- ropean group directors, one of a series of federation meetings held here Nov. 16-17.

The directors reaffirmed their op- position to compulsory licensing sys- tems for the distribution of sound recordings and video material by cable, recommending instead free negotiations between record oper- ators and representatives of right owners and other interested parties.

The meeting heard reports on the progress made to obtain legislation for a private copying royalty on tape and hardware. Such legislation, it was reported, is under active consid- eration by the governments of Aus- tralia, Belgium, Denmark, Finland, France, Italy, the Netherlands, Swit- zerland, the U.K. and the U.S. The West German government, having decided to legislate for a royalty on blank tape to supplement the levy on hardware which has existed since 1965, is currently reviewing the amount.

The meeting discussed the IFPI's (Continued on page 5)

Philips Bows New Magazine In Holland

AMSTERDAM—Philips here has launched a 64-page full-color publi- cation with a print order of 4.5 mil- lion copies, "Feature Philips" on the company's range of audio and video products. It will have one of the largest circulations of any publi- cation in this country.

First issue of the quarterly Philips Magazine was distributed house to house and through electronics retail- ers the week of Nov. 15. Editor is Joop Van Genupp. Philips says it has not yet decided whether to launch similar magazines in other terri- tories.
I have just received WEA's new price and returns policy letter. Over the years, they have given me an occasional break in price advantage. When will they learn that the dealer is not the enemy? The dealer must be, and can be, a friend. He has first-hand contact with the consumer. He knows how the consumer thinks and what he expects. WEA prices frequently ignore this. Unfortunately, most of the other companies blindly follow WEA's lead.

It is said that WEA lowered its list prices in response to a 40% drop in catalog business. But don't know that harsh credit terms have made it impossible for dealers to stock records which might suit one particular consumer for so many months, and pay for them in 60 days?

You don't know that a dealer who wants an old warchome album is not stopped by price, so long as it's within range? Don't they know that a record is not a can of coffee? Don't they know that a dealer has a large percentage of releases not only on foreign labels, but also becomes cutout in a very short time? Don't they know that inflation makes it necessary for our merchandise to be prepared to be dropped without too much warning? If WEA's list records 25%, can we really sell enough additional product to paying increasing costs of energy? We actually find that every time we sell a record in New York City, Consolidated Edison gets 10 cents.

If we lower our prices, Con Ed still gets the same 10 cents unless our increment varies which is at least 25%, which I doubt will go. The happen of energy could go to 12 cents a record.

By BEN KARO

Our business grew from 1955-77 because of liberal returns & credit policies.

Perhaps the business will get smaller. But I know it will always remain smaller and probably more enjoyable to all of us who find satisfaction in it and want to stick with it. Maybe it can no longer be a growth business in the sense that we can expect an increase in volume every year. But that is no reason to walk away from it. Records and music are part of the overall entertainment business and must be treated as such. You can't market records with the conventional methods of other businesses and make it work.

Ben Karo is co-principal of King Karo Records & Tapes, veteran New York City retailer.

You Heard It Here First

One of the strongest advantages of "video rock" is that a listener can actually see what an artist has in mind for a song. MPV's offering of rocks bands, with the exception of black musicians, is fairly good. Even relatively new groups like Duran Duran, Human League, 102, and the Psychedelic Furs gain exposure on the video side.

But whether college radio or any other major or commercial broadcasters can affect the visual effects of a music-video channel, keep these facts in mind:

Colleage radio is always the first place to air the newest music, and the first broadcast exposure for independent label bands. It offers the widest variety of music but because it is not intended to be a market, the two or three songs chosen for video and college radio are often the smallest, creative, lesser labal insights of its disk jockeys.

All of these points, I hope you see, are respected by the record companies that supply our station and several hundred others with product.

Mark Dumas
WKKC, King's College
Willes Barre, Pa.

Meeting The Challenge

The consumer knows what he wants, and what he'll be willing to pay for. First, he tells us that the quality of album releases is often uneven—one or two good songs on an album, and the rest of the material we work. We look at disappointing album sales for confirmation. The day's record buyer is reluctant to shell out hard earned money for an album that is less than wholly satisfying. To identify consumer needs is one thing. To respond to them is another. Good songs are out there, so the challenge is how to get them out there. The big question is, are we on the cutting edge of the consumer's creative, dynamic and aggressive tastes? The market is becoming increasingly larger. We are far more than an entertainment industry. The big question is, are we on the cutting edge of the creative, dynamic and aggressive tastes of the consumer with the latest retrieval and electronic tools for continued growth?

As a songwriter and producer, I am amazed at the abundance of music outlets around us. This talent must be tapped if our industry is to be revitalized. To grow is the challenge. The question is, are we hard working and creative enough to meet it?

John Breit
Thunderbird Records
Baltimore, MD

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Billboard

The International Newsweekly of Music & Home Entertainment

Vol. 94, No. 16

December 14, 1982

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www.americanradiohistory.com
IT'S ALRIGHT
(I SEE RAINBOWS)
YOKO ONO

I think of the last fifty years as a prelude to my life. — Y.O.

"IT'S ALRIGHT:" THE NEW ALBUM BY YOKO ONO,
FEATURING THE SINGLE, "MY MAN."
As we enjoy our third year in business, the folks on the Boardwalk would like to thank all of our friends for their support.
THE BOARDWALK... ON GROWING!

COMING ATTRACTIONS
JOAN JETT & THE BLACKHEARTS
707
THE ASCENDERS
THE STOMPERS
New for '83!

ABC Rock Radio Network presents

ROLLING STONE'S CONTINUOUS HISTORY OF ROCK AND ROLL
The definitive rock anthology from the definitive rock historian, Rolling Stone.
It's rock past, present and future and a proven ratings success.

SPECIAL NEWS CALL
Timely news and actualities targeted to the 18-34 audience.

REPORTER ON-THE-ROAD
ABC's special correspondent hits the road, traveling the world all year round covering everything from concerts to careers.

And with ratings-successes like the King Biscuit Flower Hour and Supergroups, ABC Rock Radio has even more of the rock programming that builds your station's profits. For more information on the ABC Rock Network call Virginia Westphal (212) 887-5336 or Louise Callahan (212) 887-5218.

On the ABC Rock Radio Network.
The discount idea was developed in discussions with Terry Worrall, owner of Sound Warehouse's parent company, Bronco Distributors. "We then surveyed the record companies," Owens continues. "They agreed that an extra push could help put life back into the record business."

Responding to a problem raised by Murray Nagel, regional marketing director of Warner Bros., it was decided to display all the new albums in one place in the stores. Nagel cited the potential confusion of a buyer trying to find a specific album.

Station promotion manager Bernie Lucas adds, "On the 'Track Of The Week' album we go a step further and identify the specific song title (that's getting airplay) on the display If someone has heard that song and remembers the title, he or she can now see which album it's on and maybe buy the album."

A list of the new LP adds is sent by the station to Sound Warehouse ad directors in 73 markets, and they are arranged for updating the display in each store.

Owens summarizes, "The direct connection between what we're doing on the air and what is displayed in the stores will, I hope, draw the needed attention to new artists and new music. The recording industry and broadcasting are very important to each other. I feel that with more of this cooperation, the record labels, the radio station and, ultimately, the consumer will benefit."

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**Source Book Gets Addendum**

NEW YORK—As witness to rapid changes occurring in radio, the Broadcast Information Bureau has published a supplement as an addendum to the Radio Program Source Book brought out last year.

The supplement is almost as fat as the 147-page original and, according to editor Liz Doris, has 57% more programming information. The two volumes together offer 1,300 entries, from full formats to jingles and "shout-gun" bits of music.

Both the supplement and the master edition classify listings by running-time-long format, hour, half-hour, quarter-hour, 10-minute—and by main category or program type—automated formats, comedy, music, information, identification, jingles, live events, music programming, new service, public service announcements.

The Sycost, N.Y.-based bureau is offering the supplement for $62.95. A new edition will be published in the spring, which will include all supplement information as well as further updating. A follow-up statement is planned for next fall.

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**Col Pix Out Of B'casting**

NEW YORK—Two sales of four radio stations totaling $11.75 million mark the departure of Columbia Pictures Industries from the radio field.

The Coca-Cola subsidiary has sold its television program to sell WWVA/WCPI Wheeling, W. Va. for $8.8 million to Wheeling Broadcasting, and KCPX-AM-FM Salt Lake City for $2.95 million. Both purchasing companies are led by John Price and family, who also recently acquired KBER-FM and KBEE-AM Salt Lake City.

Jim Collins is looking to fill that vacancy with a medium of major market talent, strong on production. Assistant p.d. Jim Collins will be filling in (with an occasional cameo appearance from Metheny himself) until a replacement is named—probably after the first of the year.

Also at Gannett L.A., Gary Owens has just signed a new longterm contract to continue his morning drive show on KFRC. Across town at KMGG, former KRTH evening jock Charle, who was slated to do weekenders for KOST, is now doing Sunday nights.

Chuck Uitti is the new p.d. at KYNN-FM AM Omaha, coming from KAYO Seattle. He succeeds Roy Coffman, who segues into the operations manager position. WHEB AM Portsmouth, N.H. has split from its new top-40 counterpart.

The station is now programming a nostalgia MOR format under the direction of p.d. Scott Hooper, who joined the station from WNB/P Newburyport, Mass. New lineup includes: Howie Leonard, mornings; Scott Hooper, middays; and Johnny Rodgers, holding down afternoon.

Former p.d. Dennis Dowar is upped to operations manager for both facilities in addition to retaining his p.d. position for WHEB-FM.

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**Big Ron O'Brien Leaves The Big Apple To Go To Los Angeles**

He'll fill that afternoon drive opening at Gannett's KJJS from his present evening slot at WNBC New York, where he'll remain until mid-Dec. WNBC p.d. Kevin Metheny is looking to fill that vacancy with a medium of major market talent, strong on production. Assistant p.d. Jim Collins will be filling in (with an occasional cameo appearance from Metheny himself) until a replacement is named—probably after the first of the year.

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Rogers has his sights set on the Los Angeles market.

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**Celebrating a new building, increased ratings and a decade of success as an AOR outlet, WBLM Lewiston Me. kicked off six months of celebration with a 10th anniversary party last week at the Portland Ramada.**

"Give us your old classic, discarded, forgotten and dust-covered commercials," says Ray Barrone, who's planning an evening of nostalgia and humor in conjunction with the New England Advertising Agencies, titled "Retrospective—Three Decades Of Radio And Television Commercials." He's looking for any and all old radio and tv spots from the Boston area. You can reach him at Barron, Hillman & Birkett, 80 Broad Street Boston, Mass. 02110.

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**Jeff Pollack has added a new client to the fold, KOML San Jose, who returns to Why-95 (WYWS), consulting the Cincinnati outlet, where p.d. Eddie Deano's Deano Day is now Detroit record stash Deano Day after recording a poem submitted by a longtime CKY listener."**
Washington Roundup
Regional Control Rule Upheld

The FCC denied Monday (22) a waiver of its regional concentration of control rule requested by De- 

fiance Communications, Inc. (DCI), a subsidiary of Central Broadcasting 

Corp., and dismissed an application for assignment of WONW in De-

fiance, Ohio, from Tri-State Broad-

casting to Defiance Commu-

nications.

DCI presently operates, through subsidiaries, WKVB and WRIA-

FM Richmond, Ind., WNAV station,

Ind., WBWI-WBIF-AM-FM 

Bedford, Ind. and KTRM-KIEL 

Beaumont, Tex.

If the FCC had granted the as-

signment application, it would have 

resulted in common ownership of 

three AM stations (WONW, WKVB 

and WBAT) within 100 miles of 

each other and, the FCC said, an 

“overlap of the primary signal con-

trol” in violation of commission 

rules.

The commission also noted that 

Tri-State had received “several other 

inquiries from potential purchasers” 

other than DCI, and that there are 

“a number of applicants for a new 

FM service in Defiance.” “It would 

seem there is interest in operating a 

station there,” the FCC said.

‘Trafficking’ Hearing Rule Repealed

The FCC has lifted a 20-year-old rule requiring broadcasters who 

want to sell stations within three 

years of acquisition to go through “trafficking” hearings.

The commission repealed the “three-year-rule” on Nov. 18, ap-

proving a proposal made last 

December. When the old rule was 

adopted, the FCC states, “broadcast-

ing was not nearly as mature nor 

successful an industry as it is today.”

Today, the commission says, it is a “competitive environment” in 

which “the public interest” is usually best 

served by allowing station sales to 

be regulated by marketplace forces.

Commission chairman Mark S. Fowler, in a separate statement, 

called the FCC decision a “true 

blockbuster in the deregulation 

process,” and said the three-year-

rule had become “the seven-minute 

penalty box for the broadcasting in-

dustry.”

Despite the official hubbub over 

the repeal, there will be little change 

felt by broadcasters, since the com-

mission has been routinely waiving 

the three-year-rule for some time.

WMAL Washington gave exten-

sive coverage to the National Salute 

To Vietnam Veterans earlier this 

month, and reporter Larry Mat-

thews says the experience was 

“highly emotional.”

Matthews filed special reports for the 

AC station from the Washington 

National Cathedral, where the 

names of the 56,000 men who were 

ever killed or reported missing in 

action during their war were read, 

and Arlington National Cemetery, 

where a national monument 

commemorating the dead was un-

veiled on Veterans’ Day. He also anchored 

two reports, “Vietnam Veterans: 

Personal Profiles,” and “They 

Served With Honor,” which exam-

ined the impact of the war on 

the lives of a former nurse, infantryman 

and prisoner of war.

“There is no way to describe 

the feeling of standing with thousands of 

people, perfectly quiet except for 

the sound of someone sobbing,” he 
says. “It was almost overwhelming.”

A veteran of the 101st airborne 

Division, based in Fort Campbell, 

Ky., Matthews, 39, also covered the 

student anti-war marches on Wash-

ington in the late 1960s. “It’s tough 
to compare the two. Both events had 

a tremendous impact on me. I can 
tell you the mail I found on my desk 
after the tribute was one of the 

high points of my career. Yet 

writing to thank me really meant 
something. ***

“Charming, intelligent, a good 

sense of humor are the characteristics 

that best describe me. That’s why I, 

Debra Felicia Howard, should be 

Miss WRKB.”

Bob Gaynor and the management of 

the urban station in Ft. Lau-

erdale obviously thought so, too. Gay-

nor, an instructor at Miami Lakes 

Technical Institute, a broadcasting 

school, picked the part-time student 

as the winner of its recent Miss 

WRKB campaign. She was one of 20 

entrants of 64, who submitted tapes 

stating why they wanted the title in 

25 words or less.

“I know a lot of girls would enter, 

and I wanted to do something differ-

ent,” says the 22-year-old Holly-

wood, Fla., native over the buzz of 

a malfunctioning security alarm at 

a McDonald’s franchise in nearby Halleckville, Fla., where she is the 

day manager. “I thought the rhyme 

would stand out.” Howard, a busi-

ness major at Florida International University in 

Miami, won a 16-week scholarship to Miami 

Lakes and a weekend cruise to 

the Bahamas as the contest winner. She 

also played guest DJ earlier this 

month on Connie Clare’s morning 

show, and represented the station on 

a float in the recent Orange Blossom Classics Parade in Miami.

“I’ve always wanted two careers,” 
she notes. “That way I’ll never be 
bored.”

Most Added Records

The week’s five most added singles at Billboard’s reporting stations in each of four formats.

Title, Artist, Label

% of Billboard’s radio panel adding record this week

% of Billboard’s radio panel now reporting record

Key stations adding title this week include


Black

1. "Bad Boy," Ray Parker Jr., Arista 41% 41% KDAY-AM, KGJ-AM, WRKS-FM, KWAM-AM, KJDA-AM, WTLC-FM


5. "Welcome To The Club," Brothers Johnson, A&M 19% 70% KJGF-AM, WCHR-AM, WDAO-AM, WDMT-AM, WOB-AM, WPAM-AM

Country


5. "Tell Me A Control Again," Crystal Gayle, Elektra 20% 78% WPLO-AM, WDDO-AM, WPXK-FM

Adult Contemporary


4. "Baby Come To Me," Pattie Austin with James Ingram, Qwest 14% 65% WGRN-AM, WBAM-AM, KRNT-AM, WBT-AM, KNXY-AM

5. "A Penny For Your Thoughts," Tavares, RCA 14% 40% WATR-AM, KMZB-AM, WSM-AM, KRNT-AM, WBAM-AM, WCTC-AM

Johnny Marks Classics

RUDOLPH
THE RED-NOSED REINDEER
150,000,000 Record Seller—Over 500 Versions

Brenda Lee
ROCKIN’ AROUND THE CHRISTMAS TREE

Frank Sinatra & Bing Crosby
PLACIDO DOMINGO
I HEARD THE Bells ON CHRISTMAS DAY

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burt Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

Burl Ives
A HOLLY JOLLY CHRISTMAS

TV Specials
RUDOLPH THE RED-NOSED REINDEER
Burt Ives (Sound Track) NBC—Dec. 1
19th Shoveling-Longest Running Special in T.V. History

RUDOLPH’S SHINY NEW YEAR
Red Skelton ABC—Dec. 6

Rudolph and Frosty

ST. NICHOLAS MUSIC, INC.
1610 Broadway, New York, N.Y. 10019 (212) 582-0970

Radio Pro-Motions
WMAL Remembers Vietnam Vets

December 16, 1983 BILeBao
KLLB Portland, Ore., which had been running an AC format heavy on oldies, has gone to AOR. Until it gets new call letters (KRCK) the outlet is billing itself as Rock-101.

Operations manager Robin Mitchell notes that the station was turned down by the FCC for the KRCK call letters, said to be available. But some research disclosed that the commission was in error, as another station had abandoned these calls 12 years ago. That fact had apparently slipped into the cracks at the FCC.

The station has hired John Sebas- tian, which brings the consultant to his hometown and puts him against Burkhardt/Abrams/Michaels/Doug- las "Sing-Sitar" station KGON. KGON bills itself as "KGON Rocks," and Mitchell plans to pro- mote his station as "The Rock." It should be an interesting spring rating period.

Mike Bailey, formerly of KINK and KGN Portland, leads off the new jock lineup in morning drive. He is followed by Bob Brooks in the 10 a.m. to 2:30 p.m. slot. Brooks comes from KQFM and was the p.d. who launched KGON. He will also serve as assistant p.d. and music di- rector.

Charlie Buesch, former KINK morning man and ex-jock at KREM Spokane, is in the 2:30 to 7 p.m. slot. He is followed by John Walker in the 7 p.m. to midnight position, who comes from KZOK Seattle and KNWJ/KJIB Portland.

* * *

Non-commercial WDST Detroit has dropped much of its block pro- gramming, including classical music and reggae, to go mostly jazz. Station manager Marvin Granger has installed jazz programming from 9 a.m. to 5 p.m. daily. Judy Adams is the music director.

DOUGLAS E. HALL
TICONDEROGA, N.Y.—"It’s nice to add a record on the downbeat, something romantic," says Rick St. James, program/music director for WXYT-FM (The Ticket), speaking about the new Tavares single, "A Penny For Your Thoughts." RCA. It’s the second Tavares single that has hit the pop charts, and it has a good chance of going for pop success. "The Other Guy" by the Little River Band (Capitol) reminds them of their past hit, "right down to the tempo," and Air Supply’s "The One That You Love" is just like "You Love." They have a formula that everyone wants to see.

LONG BEACH, Calif.—KNAC-FM program director Jimmy (The Saint) Christopher has added three import singles to the station’s "Rock ‘N Rhythm" playlist. He feels "Mimmy Man" by the Humano League (Virgin) is a strong follow-up to the group’s "Dare LP," with its swirling synthesizers and dance orientation. "The Other Side Of Love" by Yaz (Mute) "sounds like an extension of the "Upstairs At Eric's" album," and "it was a big record for us. Alison Moyet has a strong, husky voice, almost unsexuall." Christopher is also supporting the Ultravox single, "Reap The Wild Wind," from their "Quarter LP" (Chrysalis import). The single is lush and melodic, and there’s not a weak cut on the album, either. They take more of a classical than a dance approach, and their writing and musical chops astound me." The material album, "One Down" (Elektra), interests him "because it’s such a change of pace. Funk, jazz, keyboard space—I just can’t get enough of it." 

BALTIMORE—Don Brooks, program/music director for WEBB, has jumped on the new Brothers Johnson single, "Welcome To The Club" (A&M). "I’m sure my audience is angry for me," he says. "They have a proven track record, and we haven’t heard anything from them in a good long while. But this record was worth the wait." Ray Parker, Jr., has added, has developed "more catchy lyrics" on his new Arista single, "Bad Boy." "If the record does well on the black charts, and I think it will, it should make a big pop splash. The story line—"I’ve been a bad boy and I want to come home"—is a natural." Brooks is also enthused about "Moments Of My Life" by Inner Life (Salou). "The club play is unbelievable here. There’s something about it, once you’ve heard it a few times, it grabs you forever.

KOKOMO, Ind.—WWKI-FM program/music director Don Rogan is hot on the new Sly & the Family Stone single, "Every Hogan Has an AC" (RCA), and he says the people of Kokomo seem to be as well. "It is because she’s a local artist, or is it just a solid record?" he asks. "Maybe it’s a little bit of both. One thing’s for sure—we’re getting a lot of action. Her vocals have certainly matured, and I think it could do as well as ‘Nobody did.’ "The Elvis Medley," a montage of such classics as "I’ll Haul Your Rock," "Let Me Be Your Teddy Bear," and " Burning Love," (RCA) isn’t as crass as people think, he adds. "These Elvis fans, they just can’t get enough, even though he’s dead and buried. The remix reminds me of the Beatles medley, we’re getting a lot of calls.", "Conn husky’s "Confidential" (Warner Bros.) is also new. "For our older demos, it should strike a familiar chord because it’s a 50 remake. Come’s easy style is always a treat." 

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**COUNTRY**

KOKOMO, Ind.—WWKI-FM program/music director Don Rogan is hot on the new Sly & the Family Stone single, "Every Hogan Has an AC" (RCA), and he says the people of Kokomo seem to be as well. "It is because she’s a local artist, or is it just a solid record?" he asks. "Maybe it’s a little bit of both. One thing’s for sure—we’re getting a lot of action. Her vocals have certainly matured, and I think it could do as well as ‘Nobody did.’ "The Elvis Medley," a montage of such classics as "I’ll Haul Your Rock," "Let Me Be Your Teddy Bear," and " Burning Love," (RCA) isn’t as crass as people think, he adds. "These Elvis fans, they just can’t get enough, even though he’s dead and buried. The remix reminds me of the Beatles medley, we’re getting a lot of calls.

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**AOR**

Out of The Box

**HOT 100/AC**

**TOP ADD ONS**

**NATIONAL**

- **PRIME MOVERS**
  - DONNIE MCWORICE—Heartbreaker (Artsi)
  - LIONEL RICHIE—Truly (Motown)
  - MARVIN GAYE—Sexual Healing (Columbia)

**TOP ADD ONS**

- **PRIME MOVERS**
  - DONNIE MCWORICE—Heartbreaker (Artsi)
  - LIONEL RICHIE—Truly (Motown)
  - MARVIN GAYE—Sexual Healing (Columbia)

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**SOUTHEAST REGION**

- **TOP ADD ONS**
  - PRIME MOVERS
  - DONNIE MCWORICE—Heartbreaker (Artsi)
  - LIONEL RICHIE—Truly (Motown)
  - MARVIN GAYE—Sexual Healing (Columbia)

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**SOUTHWEST REGION**

- **TOP ADD ONS**
  - PRIME MOVERS
  - DONNIE MCWORICE—Heartbreaker (Artsi)
  - LIONEL RICHIE—Truly (Motown)
  - MARVIN GAYE—Sexual Healing (Columbia)

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**SOUTHEAST REGION**

- **TOP ADD ONS**
  - PRIME MOVERS
  - DONNIE MCWORICE—Heartbreaker (Artsi)
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**SOUTHWEST REGION**

- **TOP ADD ONS**
  - PRIME MOVERS
  - DONNIE MCWORICE—Heartbreaker (Artsi)
  - LIONEL RICHIE—Truly (Motown)
  - MARVIN GAYE—Sexual Healing (Columbia)

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**MIDWEST REGION**

- **TOP ADD ONS**
  - PRIME MOVERS
  - DONNIE MCWORICE—Heartbreaker (Artsi)
  - LIONEL RICHIE—Truly (Motown)
  - MARVIN GAYE—Sexual Healing (Columbia)

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**NEORTHEAST REGION**

- **TOP ADD ONS**
  - PRIME MOVERS
  - DONNIE MCWORICE—Heartbreaker (Artsi)
  - LIONEL RICHIE—Truly (Motown)
  - MARVIN GAYE—Sexual Healing (Columbia)

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PAYS.
JONES KEEPS UP
WHUR Weekend Jock Is Tops In His Slot In D.C.

By BILL HOLLAND

WASHINGTON — A lot of people here already know that WHUR-FM is one of the top three stations in town, and that the Arbitron ratings consistently show that Melvin Lindsey's weekday show "The Quiet Storm" is No. 1 in the 7 to midnight slot. But not that many people know about Alvin Jones.

Jones is host of the "Weekend Quiet Storm," broadcast every Saturday and Sunday night, and his show has captured the weekend No. 1 rating for the 7 to midnight slot for every rating period but one since he took over the program in the spring of 1979.

The "Weekend Quiet Storm" is quite a storm in itself, usually pulling in double the size of its closest competitor. (In the spring of 1982, the audience listening to his program also doubled—to 63,000 persons.)

Jones is modest about the show's gains, pointing out that "actually, the show was No. 1 when I started. It was a big responsibility. So I stayed with the general concept of programming for a wide audience—18 to 49—and then after I was accepted by the listeners, I started letting my personality show a little more." Jones only 19 at the time. Now 21, he is certainly the only top jock in town who's still in school. He plans to graduate in May from Howard University with a major in broadcast production. He says he enjoys being on the air, but he has his eye on production and even ownership later on. Jones already has an independent production company, and when he's not at school or working for WHUR, he's doing his own projects, such as videotaping the recent NAACP membership drive dinner here.

One of his show's assets, and its appeal, is that he programs for a wide audience. In the summer Arbitrons, Jones scored as well with the 18-year-olds as he did with the 35's and 49's, and pulled an impressive 19.0 on Saturdays and 14.7 on Sundays overall, up from 13.3 and 13.7 in the spring book.

There's also his "Quiet Storm Classic Series" specials, which Jones developed, spotlighting on the Sunday program important and seminal pop, jazz and rhythm & blues artists such as Sarah Vaughan, Nat "King" Cole, Jackie Wilson and Sam Cooke. Recently, he started a feature called "Alvin's Sound Advice," from 8:30 to 9:00 p.m. on Saturday, spot-lighting new "ballad things," talking about the "current hot records and artists, industry trends, that sort of thing. I also ask the listeners to write in to ask questions about their favorite stars, and if I can find one the answers, I talk about that too."

Jones once said that it was possible "to segue from Nat 'King' Cole to the Gap Band without losing continuity." When asked how he could handle such a possibly difficult task, he referred to a Gap Band song called "Nothing Comes To Sleepers (But A Dream)." He said, "There's a little piano and harp passage in that song, and it goes right into a Nat 'King' Cole album with George Shearing playing piano, and in the middle of it, Shearing plays a solo and, well, it just fits in right there."

Jones says working at the Howard-owned station is a "unique opportunity. They let me plan my own programming, and all the music for the show I'm able to choose myself."

For less than a penny, Polaroid's label protects K-tel's label.

What counterfeiting has done to the recorded music industry is a crime, according to the Recording Industry Association of America. In 1982, the RIAA estimates that $400 million was lost in the U.S. alone in 1981, and as much as $1 billion worldwide.

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NUMBER ONE RECORDS (any package listed with the number "1"):
A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label—in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"):
A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"):
A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES
A-1 Number One Pop Singles, 1941 through Present $50.00
A-2 Top Ten Pop Singles, 1947 through Present 50.00
A-3 Top Pop Singles of the Year, 1946 through Present 50.00

POP ALBUMS
B-1 Number One Pop Albums, 1947 to Present 50.00
B-2 Top Ten Pop Albums, August 1948 to Present 50.00
B-3 Top Pop Albums of the Year, 1956 to Present 50.00

COUNTRY SINGLES
C-1 Number One Country Singles, 1948 to Present 50.00
C-2 Top Ten Country Singles, 1948 to Present 50.00
C-3 Top Country Singles of the Year, 1946 to Present 50.00

COUNTRY ALBUMS
D-1 Number One Country Albums, 1964 to Present 25.00
D-2 Top Ten Country Albums, 1964 to Present 25.00
D-3 Top Country Albums of the Year, 1965 to Present 25.00

SOUL (RHYTHM & BLUES) SINGLES
E-1 Number One Soul Singles, 1948 to Present 50.00
E-2 Top Ten Soul Singles, 1948 to Present 50.00
E-3 Top Soul Singles of the Year, 1946 to Present 50.00

SOUL (RHYTHM & BLUES) ALBUMS
F-1 Number One Soul Albums, 1965 to Present 25.00
F-2 Top Ten Soul Albums, 1965 to Present 25.00
F-3 Top Soul Albums of the Year, 1966 to Present 25.00

ADULT CONTEMPORARY SINGLES
G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

CLASSICAL ALBUMS
H-1 Number One Classical Albums, 1966 to Present 20.00
H-2 Top Ten Classical Albums, 1969 to Present 20.00
H-3 Top Classical Albums of the Year, 1969 to Present 20.00

JAZZ ALBUMS
I-1 Number One Jazz Albums, 1969 to Present 20.00
I-2 Top Ten Jazz Albums, 1969 to Present 20.00
I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM
K-1 Number One Gospel Albums, 1974 to Present 15.00
K-2 Top Ten Gospel Albums, 1974 to Present 15.00
K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

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J Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) 75.00
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M bicentennial Issue—"Music/Records /200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at $5.00 each. Photo copies of individual weekly charts are available as follows: 1 to 4 pages: $3.50 per page, 5 or more pages: $3.00 per page.

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<th>ZIP</th>
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**ARTIST**

**TITLE**

**Label & Dist. (Label) (Publisher, Licensed)**

**Original**

**Weeks on Chart**

---

**Heartbreakers**

Chad Diamond

**Addicted**

Chad Diamond

**Taking Back**

Chad Diamond

**Better Days**

Chad Diamond

---

**Blink-182**

**I Miss You**

**DIS**

**I miss you**

**Hollywood Undead**

**Big Black Horses**

**Darkest Days**

**If Only**

**I Miss You**

---

**Radio**

**KQAK's Bennett Thinks It's Time For Breakfast**

SAN FRANCISCO—KQAK's re-surrection of the "breakfast club" format for its morning team Alex Bennett and Joe Regalvi (Billboard, Nov. 6) represents something "American is ready for again," says Bennett. The live remote for about 300 guests at the local Punch Line club early November featured the KQAK crew together with a band headed by Dick Bright and an array of well-known San Francisco comics like Bobby Slaton, Kevin Pollack, Jim Samuels and Jim Rafferty. Bennett regularly hosts various comics on his studio broadcasts. Bennett says he believes the last local attempt at a live breakfast show was a KFRC-AM version that terminated in 1952. "My father was in the band on that show," recalls Bennett, "so this heartbeat back to my youth. It's just a swing of the pendulum. Morning shows have become a laugh-a-minute thing with bells and whistles and everything you can think of. I think America is ready again for another type of morning show—something that's a total program rather than a lot of comic interruptions."

"Breakfast With Bennett," says the disk jockey, was a response to numerous listeners who would cram into the KQAK studios and hallways on mornings when guests like Robin Williams were scheduled. Free tickets for the Punch Line affair were mailed to listeners who sent in requests.

"The demand for tickets exceeded the capacity of the club 15 times," notes Bennett. "The response has been so overwhelming it almost dicates that we do more shows."

Bennett and Regalvi, who recently went from KMET-FM to KQAK in a shakeup of local AOR radio (Billboard, Aug. 21), also hosted a KQAK-sponsored "Alex & Joe Show" at the 600-seat Old Waldorf on the nights of Nov. 19-20.

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HOUSTON VIDEO DEALER

Berg Boosts Products, Promos

This is the second and concluding part of a profile of Houston video retailer Audio Video Plot, by Billboard’s editing editor, Earl Paige.

Video store management must take a more active role in boosting product sales, whether it’s inspiring staff to “get hyped up” by selling video players, or working out a system of movie trailers for promotion. That’s the view of Lou Berg of Audio Video Plus, who specifically likes to launch the store’s product promotion via such trailers. They play on tvs all over the premises. But he has to sell it out with the studio, which made life difficult by citing copyright problems, or by pushing trailers intended to sell dealers on the studio’s films. “I kept saying, ‘How can I show that in the store?’ It talks about the profit I make.”

Berg’s background in the film business (Billboard, Nov, 27) allowed him to discover a service where he could have trailers made. He prefers two-hour programs on high grade tape—which introduces the still other problem he overcame. Many studio-produced trailers come on three-quarter-inch tapes of five minutes’ duration. “We really blew the studios away when we talked about transferring the trailers. They wanted to know why they wore out. Why? They play 12 hours a day.”

“And then was the problem of our preferring to mix films. We don’t show a whole series of films from one studio. Some of the distributors and some studio people who have been here now understand.”

Audio Video will also splice in a film not yet in video cassette release. “My problem was, we were doing this too much. We were frustrating people. They would go to the rental counter and ask for so many titles that were not available yet. So we now go to maybe one every half-hour, for just the right amount of ‘teasing’.”

Berg says some staff were not convinced at first that trailers could move product, but he made a point with “Play It Again Sam.” The first week that it was used as a trailer, the store sold one copy and had four rentals. “From then on, I had believers,” he says.

Trailers on offbeat films or marginal boxoffice successes can often move product like the more active and profitable rental activity, Berg notes.

The intense emphasis on software at Audio Video Plus demands from the local and national hardware. But he says there has been a fall-off in these sales (he normally estimates 35% of his volume) due to consumer confusion: “People see these soundtrack stores push a Video Plot plus a CED player then list it discounted to $800, and it makes them say, ‘Hey, maybe I should ask.’”

He has found he cannot compete in audio with the “truckloaders,” but he does stock specialized personal stereo items—Walkman units, “boom box” radios, portable tv sets.

The store stocks both laser and CED players, with the CED “passing” laser. “We’ve experienced too many problems with the laser disks, maybe not so one returns, and we fear that often they might have brought back both except they aren’t too ‘picky.” In tape players, he finds VHS running three to one over Betamax.

One area emphasized is large screen tvs. Berg carries Sony, Panasonic, RCA and Novabeam and has one room specifically designed with stereo sound. “We have to the customer can be seated in a sofa and use wireless controls,” he says. The large, ceiling-mounted Novabeam is back-ordered.

Tv games cartridge players are also moving well, and Berg has gone into the Atari area and Video Club. Berg says he wonders where computers software is going, and he expects to poll other dealers on this item.

Berg has helped people discover they can buy inexpensive adaptors for mixing Beta and VHS outboard equipment into their store, and into consumer-magnets; Berg says he had to struggle with the publishers to get them. “How many of you remember New York,?” he asks, adding, “Now they’re all soliciting us to carry them.”

Actually, everything at Audio Video Plot is good, for a point-of-purchase, including the use of Disney audio cassette books for children. “They’re drag a ‘Muppets’ tape over to mommy, screaming, but now we have these inexpensive items that satisfy both the child and the parents.”

Another triumph was in dealing with adult fare, which was once displayed on the walls. “We were pasting labels over bare breasts. But the problem of children accompanying parents has about it that the time restrictive laws were enacted.”

Berg recently converted an extra restroom into a separate adult fare display area. “There isn’t that much we can sell in Texas,” he says, describing it a “tad bit.”

While positioning the store as a complete video outlet, including a massive accessories area offering everything from hardware to such as a CED player along with blank tape, Berg feels it’s merchandising concepts that generate the most sales.

The store recently ran a “Charriott Of Fire” contest that found manager Susan Gee using a large banner outside to represent a race finish line, with all the store’s personnel dressed in room-to-room costumes. Berg’s enthusiasm catches on.
By EDWARD MORRIS

NASHVILLE—Sheet music and folios continue to be steady accessory items for Stark Records & Tapes, accounting for 2½ to 3% of annual sales in the company's Camelot and Grapevine stores. Pat Tidwell, print music buyer for Stark, estimates that the stores each carry up to 300 folios and 150 single sheets in their back-wall display sections. Occasionally, although not often, a top-selling album will be displayed with accompanying sheet music as a dual promotion. Tidwell says that customers who buy records at the Camelot locations (which are primarily in malls) are also the only ones who buy print music.

Although most of the stores are stocked through Stark's central warehouse in North Canton, Ohio, Tidwell explains that each store manager determines the location's particular title and format mix. She notes that sheets and folios for "easy-play" organs sell particularly well in the Florida stores, a situation that arises, she concludes, from the state's large population of older people.

Managers are kept abreast of what's on the print market through weekly calls between the stores and the main office and by a constantly updated catalog. The weekly calls deal with the top selling product. Sheets, Tidwell reports, are generally the biggest sellers. But folios on Survivor, John Cougar and Chicago have also sold well, she adds.

The Grapevine stores, which have more floor space than the Camelots, sometimes carry larger amounts of print music, according to Tidwell, but the methods of stocking and display are about the same.

Stark buys most of its print product through Charles Dumont & Son, Cherry Hill, N.J.

PRINT VOLUME
Folios, Sheet Music Called Hot Items At Stark Stores

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Tower Chain Plans Magazine
Continued from page 23 not advertised or written about. We think we can encourage our customers, through the magazine, to look deeper into catalog product and to encourage them to speculate on more adventurous music."

As for content, Farrace says "the nucleus of the editorial will be extensive lists of releases from the month previous to the month subsequent to publication, as well as exhaustive charts from all our markets. There will be no reviews per se, but there will be short features on artists who have released remarkable records as well as columns where regular writers will offer insights."
DATA AGE announces the world's first rock 'n roll video game featuring one of the world's hottest rock 'n roll groups... Journey.

This natural marriage of rock 'n roll and video games means "can't miss" profits for every record, toy and consumer electronics retailer in America. "Can't miss," because the youth of America finally get the product they've been asking for... rock 'n roll and video games.

The video game will be titled, "Journey / Escape," capitalizing on the same name and package graphics of the rock group's current "multi-platinum" album, Escape, which has sold over 5 million copies.

Just take a look at some of the other "records" Journey has set with the help of the discretionary dollars of America's youth market:

- 6 consecutive platinum albums.
- Over 15 million total albums sold.
- Over 2 million concert t-shirts sold.
- 1983 50-city tour, 100 concerts, SRO.

See your distributor for the youth marketing campaign of 1983 on the hottest selling video game of the year.
CHEERFUL CHORE—Columbia songstress Janie Fricke signs autographs for her younger fans during an instore appearance at the McKinney, Texas Walmart.

March 1981 issue of Billboard magazine.
Retailing

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—black cassette; and LP/Tape—LP with cassette. All items are sold in a set package unless otherwise following the manufacturer's number.

POPULAR ARTISTS

AMOZENM PARK
An L谮gn Park
Ivy City Recordpawent (OG) JG 3001. $8.98
CA 054 33001. $8.98
APES OF WRATH
Apes Of Wrath
Arts, Mu 110 Val-eck Rd. TTO146 22
CHERRY, CLIFTON & HIS RED HOT
LOUISIANA BAND
Fild Home
LP Albage 41729

COHEN, JED
Writings On My Wall
LP Alorage Cool Mus 120000
COPELAND, JOHNNY
Makin My Home Where I Hang My Hat
LP Roolve 2030

CULTURE CLUB
Kissing To Be Clever
LP / Tape REC 20588

DEPECHE MODE
A Broken Frame
LP Love 23153

DOWNING, BIG AL
Big Al Downing
LP Town 2001

DUNN & BRUCE STREET
Official Business
LP Dskd QK 32003... $8.98
CA K4A 30003... $8.98

DYNASTY
Right Back At Cha!
LP Star 60116.7

GAYLE, CRYSTAL
True Love
LP Enira 02020

HARRISON, GEORGE
Give It Away
LP Dskd Hano 23734

KRISTOFFERSON, KIS
Songs Of Kristofferson
LP Monument 28392

MATERIAL
One Down
LP Enira 02026

THE MEMBERS
Uphymn, Downbeat
LP Archie Al 9056

MYERS, SAWY
Sam Myers Mississippi Delta Blues
LP 72 Rec. 21040... $8.98

ONO, YOKO
It's Alright
LP People Pl 7-6368... $8.98
CA 7171-6364... $8.98

OBISON, ROY
The All-Time Greatest Hits Of Roy Obison
LP Monument 1209384

RANK & FILE
Rank & File
LP Record 46114

RETIGUEUR, LIE
R.C.2
LP 60x 0819

VARIOUS ARTISTS
WDHA FM N. J. Rock
LP WDHA FM 105.5... $8.98
CA 55 SC... $8.98

JAZZ

BIG BLACK
Ethnic Fusion
LP 1750 Arch Res. 1790... $8.98

COSSU, SCOTT
Speak
LP Music Is Made Avec M/M 9056

ELLINGTON, DUKE
The Symphonic Ellington
LP Monument 17000

JACKSON, RONALD SHANNON & THE DECIDING SOCIETY
Mandance
LP Antage 16008

MARSH, GEORGE
Marchland
LP 1750 Arch Res. 1791... $8.98

STEIN, IRA & RUSSELL WALDER
Elements
LP Windham Hill C 1020

TATUM, ART
Get Happy
LP Prestige 225200

WALDER, RUSSELL, are Ira Stein

KOBIALKA, DANIEL
Echoes Of Secret Silence; Charles Shaw: Nightmusic
Oakland Symph., Youth Orch
LP 1750 Arch Res. 1792... $8.98

KODALY, ZOLTAN
Harry Jans Suite, Janacek, Sinfonietta, Op. 90
London Symph., Joo
LP 12405/06 5010

LOPEZ, PETER DICKSON
The Ship Of Death
Shrink, The Arch Ensemble For Eastern Indian Music, Hughes
LP 1750 Arch Res. 1794... $8.98

MOZART, WOLFGANG AMADEUS
Piano Concerto No. 23; Haydn Piano Concerto in D
Steven Lubin, Mozarteum Players, Wilson
LP Antage 5510

PICKER, TOBIAS
Violin Concerto; Biscardi: At The Still Point
Shuler, American Composers Orch., Danzel
LP CRI SD 474... $8.98

THORNE, FRANCIS
Jubel Trio, Group For Contemporary Music, String Quartet
LP 1720 476... $8.98

VILLA-LOBOS, HEITOR
The Baby’s Family: Krinsky
LP 1750 Arch Res. 1789... $8.98

(Continued on page 51)

The C&M Christmas List

4.97 LP & CASSETTE

BILLY JOEL - Nylon Curtain
MARVIN GAYE - Midnight Love
DIONNE WARWICK - Heartbreaker
BARRY MANILO00 - Here Comes The Night
D. HALL & J. OATES - H2O
DIANA ROSS - Silk Electric
JOHN COUGAR - American Fool
BAR-KAYS - Propositions
DUMPLING FEELDS - Give Everybody Some
PAT BENATAR - Get Nervous
TONI BASIL - Word Of Mouth
LIONEL RICHIE - Lionel Richie
VICTORINE BROS. - First Take
COMMODORES - All The Great Hits
RAY PARKER - Greatest Hits
ONE WAY - Wild Night
IMAGINATION - Heat Of The Night

5.15 LP & CASSETTE

LUTHER VANROSS - For Always, Love
WABO ERTHON - Don’t Play With Fire
FOR THE COMPLETE CASSETTE & LP SALE LIST
PHONE 600-638-0596 / 800-492-7174 MD.

DEALERS ONLY PLEASE. SALE ENDS 12/31/82.

ALL SALE PRICES ARE SUBJECT TO AVAILABILITY, ALL ORDERS SHIPPED FOB / UPS / COD CASH.

WE DISTRIBUTE - ATARI - SANYO - PANASONIC, ACCESSORY & OLDIES CATLOGS ARE AVAILABLE.

BILLY JOEL - MIDNIGHT LOVE

THANK YOU FOR YOUR SUPPORT.

www.americanradiohistory.com
**Integrated Sound Offering Broadcast Quality Mixer**

**NEW YORK—**Integrated Sound Systems has signed a licensing agreement for broadcast quality sound mixer. The unit, model 5990, is being sold under the exclusive label Shure and is designed for radio and television broadcast work, including commercials, voice-overs and taped programs. Woland states that the unit can be used by small radio stations as a broadcast mixer, and by larger stations for mobile radio remote.

As a companion to the GLI 9990, Integrated Sound has also developed the model PMX 7000 preamplifier/mixer designed for use by nightclubs and discocabins with sound systems; as well as other applications seeking smooth mixes on tapes.

The model 5990, with a price tag of $1,100, features three independent and modular input sections. Each has its own three-band equalizer and volume control. On its back panel are separate stereo send-and-receive jacks.

Two separate microphone sections are provided. Each of these also has its own three-band equalizer and volume controls, as well as individual pan switches. In the center of the chassis, the 20-section LED's can be adjusted to indicate an overload condition in any amplifier and noise is kept to a minimum by components used throughout. All integrated circuits are low noise, and are socketed into the double-sided glass epoxy circuit boards. The unit is designed for future expansion to eliminate hum, and the power supply is regulated to reduce surges.

The new model 7000 mixer features four separate inputs for focusing smooth mixes either onto tape or live over the speaker system. Also included is a chartreuse stereo monitor and equalizer. The unit’s VU meters monitor program material, and when used in conjunction with a rear panel gain control is said to give an accurate indication of amplifier input overload.

The PMX 7000 is designed to accept input from two turntables, two tape decks and one microphone. The unit features the same electronics found in the firm’s original model 9000 mixer.

Signal-to-noise ratio in the phone section of the model PMX 7000 is 70 dB. It is 85 dB for the auxiliary inputs. The unit carries a retail price of $1,995.

To push the new systems, and to strengthen its position in the professional sound field, Integrated Sound has established a franchise dealer network throughout the U.S. According to president Norm Weiland, the company will spend the next several months conducting intensive seminars throughout the country educating its representatives on how to best promote and market the product line.

**Showco Boosting Vari-Lite System**

**DALLAS—**The Showco Co., here, has appointed William Sharpe to market and promote its Vari-Lite product line system around the world. The system had previously been available only in the U.S.

According to Sharpe, Vari-Lite was designed and constructed for road shows, and such acts as Genesis, Diana Ross, the Who, Linda Ronstadt and Phil Collins.

Sharpe notes that the Vari-Lite lamp is controlled by a multiplexed digital data bus system. A single three-wire microphone cable from the computer processes all the controls and an 18-key thumbwheel switch which assigns it to any one of 32 control channels in the computer.

Sharpe explains that, since each lamp is dimmed by an internal mechanism, no electronic dimmer or multi-channel distribution system is required. The Vari-Lite is capable of color change to any of 60 colors throughout the color spectrum within one-tenth of a second.

Each lamp can project any of eight beams from a semi-soft edge pattern to a pin spot. Each Vari-Lite lamp consists of an upper box assembled that houses its bulb, color mechanism, dimming systems and tilt mechanism.

**New Cartridge From Dynavector**

**SANTA ANA, Calif.—**Dynavector has announced a new compact cartridge line with high output moving coil cartridge, model DV10X. The unit is said to incorporate all the latest design and improvements found in the Dynavector DY/KARAT series. These include a new air gap, new permanent magnets for increased output, and a new cantilever assembly for improved design.

**FILM INDUSTRY TARGETED**

**JBL Executes New Expansion Program**

**NEW YORK—**JBL, the professional sound contracting and system facilities, its president says that the company is on the verge of providing flat frequency response to the lowest usable musical tones, which is considerably more than traditional horn-loaded designs.

Means explains that these units are intended for use as the low frequency element in sound reinforcement systems to be used with large halls, and are designed to “bleed” from deep, full-range reproduction, to high natural, uncolored sound quality.

Meanwhile, JBL has begun offering a series of “Premise Installation Brochures” to its nationwide professional products sales force. Says Means, “these brochures are designed to aid our sales people with their merchandising efforts.”

The brochures detail information on each product line. According to the national headquarters of the RKO Radio Network, New York; Paragon Recording Studios, New York; the Cine- drome 7-Plex Theatre, Fremont, Calif.; and the Univ. of Tennessee Athletic Dept., Knoxville, Tenn., a brochure on the Willow Creek Community Church in South Barrington, Ill., will be forthcoming.

JBL has also prepared a “Sound System Design Reference Manual” for professionals in the sound reinforcement industry. Says Means, “this book was revised and edited by John Eargle, JBL’s senior director of product development and application.”

The book offers an explanation of the basic physics of sound, as well as practical approaches to solving complex as well as common sound reinforcement problems. According to Means, the book contains detailed topics of technology applied to specific needs, including theatrical installations, paging systems and churches.

The book contains over 100 diagrams with fully-explained equations and tables of reference material. It is priced at $15 and is available from pro equipment retail shops across the country.

**New Console From MCI-Sony**

**ANAHEIM—**MCI-Sony has entered the game console market via a new portable mixing console unveiled here at the recent AES Convention.

The firm’s new JH-800, a portable 12-input unit with four VCA control sections could well be Sony’s first design for outside recording or broadcast studios. According to Means, “the unit provides a number of features intended to equip the console for critical mixing functions, such as adu...
Better Than A Guarantee

You only check a guarantee after something goes wrong.
You can check the strip chart in every box of Ampex 2" Grand Master® 456 as our assurance that nothing will.
Which is why we test every reel of 2" Ampex 456 end-to-end and edge-to-edge. The strip chart of the test results tells you that you'll get a rock-solid readout with virtually no tape-induced level variations from one reel of 456 to another or within a single reel.
No other brand of tape undergoes such rigorous testing. And as a result no other brand offers you the consistency of Ampex Tape. A consistency that lets you forget the tape and concentrate on the job.

AMPEX
Ampex Corporation - One of The Signal Companies

4 out of 5 Professionals Master on Ampex Tape.

*A 1981-1982 Billboard Magazine Brand Usage Survey
BY ERIN MORRIS

In New York City at Rushbird Recording Studio, Sylvia Mitchell is working on her debut single with producer Thom Bickley. Bickley also producing the Whatnauts’ International. Sound, together digitally filters, analyze the recorded signal, New England Digital allows sophisticated software minutes. up source.

Now, with Synclavier® II’s Music Printing Option, performances played on Synclavier® II’s keyboard can be transferred and printed out automatically in standard and musical notation. This amazing new Option provides a quick, high quality computerized printing of complete orchestral arrangements or individual parts, piano music, and lead sheets with lyrics.

Using the new Sample-to-Disk™ Option, you can now record real instruments or whole sections of instruments into the Synclavier® II and then play them on its keyboard. New England Digital’s technological wizardry has made it possible to record or sample any analog signal onto a Winchester Disk using a microphone or line-level source. You can record at a sampling rate of 50KHz, for a minimum of 100 seconds up to a maximum of 54 minutes. After recording, sophisticated software techniques provided by New England Digital allow you to analyze the recorded signal digitally filter out noise or harmonics, and edit different signals together for unique sounds. Once satisfied with your sampled sound, you can easily transfer it to the Synclavier® II’s keyboard for real time performance.

New England Digital Corporation Department 26, Box 546 White River Jct., VT 05001 802-295-5800

The world’s most advanced digital synthesis system has just become the world’s most advanced Music Printing and Sampling System. Now, with Synclavier® II’s Music Printing Option, performances played on Synclavier® II’s keyboard can be transferred and printed out automatically in standard and musical notation. This amazing new Option provides a quick, high quality computerized printing of complete orchestral arrangements or individual parts, piano music, and lead sheets with lyrics.

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The Music Printing and Sample-to-Disk™ Options, advanced as they are, are only part of the incredible Synclavier® II Digital Music System. Since its introduction two years ago, many of the world’s most influential musicians, producers and studios have seen and now own a Synclavier® II system themselves.

We invite you to see and hear what they already know, that the future of music is available today from New England Digital.

Synclavier® II digital music systems start at $13,750.00.

Don’t forget to inquire about our line of business software for your studio and personal use.

Synclavier® II Instruction Manual and Demo Record. A complete and descriptive Instruction Manual is now available for $50.00 (USA & Canada) or $60.00 (elsewhere) postpaid. 30 minute, long-playing Demo records are also available for $2.50 (USA & Canada) and $3.00 (elsewhere).

For more information, a personal demonstration, or the name of your nearest representative, please call or write to:

New England Digital Corporation Department 26, Box 546 White River Jct., VT 05001 802-295-5800

In Fort Jefferson, New York, Foghat and producer Nick Jameson recording new album for Elektra Records. New England Digital offers comprehensive studio tracking facilities with Steve Goldman engineering, Chris Isaak and Jim Spock in recording sessions. foghat’s album is thought to be their first major release.

In Fennimore Hills, Mich at Ambience Recordings, jazz guitarist Earl Klugh has been working on his solo project with producer Dave Grusin engineering. The project is called “Dearest Friends.”

At Yamaha Studio in Detroit, the Original Obliques are working on their new project with producer Larry Caneon. David Schiman engineering.

Perry Maupin producing with Percy & Althea’s Space Band, with engineer Schiman. Damon Brown producing S.O. for 3 B, with Schiman behind the board.

In Greenville, S.C at Mark Five Studios, Piloto’s are working on a new LP for Soundcaste Records with producer Rick Sandgie and producer Edie Howard. Panics completing their LP with one of the duo of Sandgie and Howard.

At Criteria Recording Studios in Miami, Tom Dowd producing Eric Clapton for Warner Records. with producer Richard Perry engineering and Steve Klein assisting. Capitol artist George Clinton self producing a project, with engineering handled by Eric Masse and assistant Jeff Sadow. Dino Usomov working on Wood project with co producers Eric Schelling and Paul Rams. Schuling and Sonder are engineering. Mexican artist Luise Mejia and producer Omar Canahou producing project for Orbits with Bob Castle engineering. Wolf Matson is assisting. Mastering at Criteria includes Sea Level, Fastball, and the Jerry Garcia Band. All masters by Mike Fuller.

The National Gospel Choir recorded their live performance at the Thomas A. Dorsey National Convention Of Choirs And Choruses of Florida. The group selected Full Sail Records Of Altamonte, Fla for the assignment using their mobile studio.

ReelSound’s remote bus out of Manhattan, has been busy with Louis Pollina for Right Forwards, Skip Cape producing with Malcolm Harper, Mason Ralston and Thomas Harlow engineering, a live album for James Cleveland & the National GMWA Choir, with Milton Biggam producing. Judas Priest in concert for FM radio, with David Arquette producing and the Sound Board in concert for Total Existence.

In Electric Sound Shop, Mike Jackson and Brad Shane producing the Facts of Life with engineer Emme Wintery. Dan Wilson producing Carly Palmer and Kevin Welsh with engineer Pat McManus. Louis Mandrell with producer Edly Noloby, Tom Pick is engineering the session. James Stroud producing artists Jan Holler and Kathy Burdick with Mike Bradley behind the board, Carole Taylor laying tracks with producer Sherman Ford. Michael Black is engineering.

Editor’s note: All material for the Studio Track column should be directed to Erin Morris in Billboard’s Nashville office.

Behind this door... a legend of platinum and gold
LOVICH TRACKS—Recording artist Lene Lovich, left, works with Les Chapell, center, and Bob Clearmountain on tracks for her next album, at the Power Station recording studio, New York.

SAN FRANCISCO FIRM One Pass Video Moving Into Music

SAN FRANCISCO—One Pass Video, the largest independent film and video production and post-production facility in Northern Califor- nia, has moved aggressively into music video production.

The firm is underscoring the move with significant purchases in an effort to enable it to provide city-to-city Edifor projection for touring bands and to create “a pathway to the East” for pay-per-view arena concerts via a new satellite dish now being installed at a dock at One Pass headquarters.

Scott Ross, One Pass’s director of production operations, says, “Even though record companies are having serious financial problems, our music production has blossomed over the past six months with the innovations happening in the music video area, and that’s the direction in which I would have predicted music production move.” Ross has a staff of about 12 in a company with 55 employees.

In recent months, One Pass has taped performers as diverse as Elton John, Eddie Money, Mel Torme, Dave Brubeck, and many others.

In addition, the company has done a live satellite transmission to Japan of the 1981 KJAZ Festival, done extensive film-to-tape-to-film work for a sequel in the new Neil Young movie, “Highway”, and shot 50 hours of tape at an Oregon music festival.

[Continued on page 31]

SCHRAFF ADDS SONY ENCODER

NEW YORK—Schraff Communications has added the Sony model PCM 1600 digital encoder/decoder to its inventory of rental products. The company, which specializes in the rental of recording equipment to mobile and stationary studios, was selected for the role it can play in this market for the PCM 1600 by Frankford/Wayne Mastering Labs, which uses it in its mastering process.

The unit, which was recently upgraded to model 1610 specifications, makes use of digital technology to encode an audio signal for storage of 4-inch videotape.

Schraff Communications also includes a Sony model BVU 200 5-inch deck as part of its PCM 1600 rental package. The complete setup is also available as part of Schraff’s mobile audio truck.

The new facility features a 24-channel Neotek mixing console, an Otari two-inch, 24-track recorder, Sony one-inch VTR, UR1E monitors, and a 78-inch Kloss Nova Beam projection TV. Two sound booths, which include a full view of the tv screen, allow producers to mix live music and voice-over talent in the same studio.

Ron Rose Productions is said to be the largest collection of music and sound effects libraries in the midwest.

National Video Bows Instant Audio

NEW YORK—National Video Center/Recordings Studio has introduced instant and choice of transformer or transformerless balanced and floating inputs and outputs.

Arthur E. Winter, executive vice president, said, “We are pleased to announce this new line of equipment which will meet the needs of the video industry.”

With your apex printer you’ll print label copy right on your cassette.

Print up to 5,000 units per hour. Save time, money, trouble, space. Eliminate inventory problems, costly label overruns. Save 50% or more per cassette.

Pro Equipment & Services

STUDER UNITS Firm Unveils CD Player, Other New Digital Products

NEW YORK—Studer Revox unveiled a prototype of a digital audio/compact disc player, along with three other new digital audio products, at the recent AES show.

The prototype eight-channel digital audio recorder has a number of remote controls; a digital pre-view unit, a digital compact disc player, and digital sampling frequency converter, model SFC-16; a prototype of a digital audio compact disc player.

The Studer Revox digital multitrack recorder model A80PCM is an eight-channel, quarter-inch, 16-bit unit. It is now supported jointly by Studer and Sony/MCI. According to Studer Revox engineers, the system combines the sound quality of digital audio with the reliability of the 800-transport. Also included is a dedicated, analog-to-digital and digital-to-analog converters, and digital input/output interfaces as proposed by Sony/MCI. Studer and the EBU.

The unit’s remote includes a tape changer, level meter unit, and an autolocator. The remotes can be built in and used separately, or be grouped into the familiar Studer remote stand.

The Studer Revox model SFC-16 sampling frequency converter forms the purely digital standard conversion between arbitrary sampling frequencies. It is said to permit studio operation at the professional sampling frequency of 48KHz, and degradation-free transfer to the 44.1 kHz Compact Disc. The unit can be supplied with custom interfaces for connection to all existing digital audio products.

The Studer Revox model DAD-16 is a 16-bit digital audio delay unit for analog disk cutting. It accepts inputs from both analog and digital mastering machines. In analog mastering it can operate at both normal and half speed. In digital mastering, the unit can be fitted with custom interfaces for connection with all digital mastering recorders now available.

Complementing the digital audio line is a line of analog products which emphasizes Studer Revox’s continuing commitment “to advancing the state-of-the-art in both digital and analog recording technologies.” Other products unveiled were a Studer model A101 professional recorder, and a third generation of the firm’s model A800 professional multi-track recorder.

According to Hans Batschelet, vice president of marketing for Studer Revox America, the model A800, MKIII, has transformerless balance and floating line inputs and outputs. The unit is said to be suiited to sophisticated audio/video production applications, with standard interfaces included for Solid State Logic and Neve/Necam automated mixing systems; as well as for Audio Kinetics Q-Lock synchronizing systems.

One Pass Revox’s model A810 professional recorder is available with an optional time code system which places SMPTE code date on a center track between the stereo audio channels on quarter-inch tape.

Other advantages of this feature, according to Batschelet, are that it eliminates the need for a multitrack recorder when synchronizing stereo audio programs with video tape recorders.

The unit has four speeds and features total microprocessor control of all transport functions and electronics switching. The unit also comes with a set of three “soft keys” that can be used programmed for a variety of functions. This design enables the unit to offer mixed combinations of such features as autolocate, start locate, pause, fast, slower, start, tape dump, remote ready, code channel-ready, and a choice of two fileter defeat modes.

Says Ross, “Our model A810 recorder are programmable audio electronics, a system which stores all important performance parameters including level, bias equalization and erase for different tape form- ulations. These are all in addition to the system’s standard features, which include quartz-referenced circuit speed control, zero tripper, real time counter with plus/minus readout, four selectable tape speed, selecting digital or analogue on or balanced and floating inputs and outputs.

www.americanradiohistory.com
New York—Five boxoffice employees of Madison Square Garden have been accused of illegally selling blocks of tickets for payments totaling more than $11,000 between the fall of 1980 and the summer of 1981. New York State Attorney General Robert Abrams charged Nov. 18 that the sellers committed fraud by selling 2,332 tickets to four brokers in the metropolitan area. The tickets, intended for sale to the general public, were for concerts by Bruce Springsteen in November and December, 1980; concerts by Rush and Van Halen in the summer of 1981; and the musical “42nd Street.”

The ticket sellers were identified as William McCaffrey, 54, of Red Bank, N.J.; his son, William Jr., 31, of Lynbrook, L.I.; all Bilotti, 32, of Manhattan; Scott Howie, 26, of Yonkers, N.Y.; and Dennis O’Grady, 30, of Queens.

Under New York State law, boxoffice employees must register with the Attorney General’s office “to protect the consumer and the ‘investor’ against fraud,” according to Nathan Riley, a spokesman for the Attorney General. Ticket scalping in New York is a misdemeanor that carries a maximum penalty of less than a year in jail and a $1,000 fine.

The employees face an administrative hearing Dec. 9.

“We created a situation that Capitol Records couldn’t ignore,” says Terry Bozio, drummer, songwiter and husband of Dale Bozio, the singer with Missing Persons. The group’s debut LP, “Spring Session M.,” is in the twenties and is rapidly climbing the Billboard charts.

Terry was a drummer for Frank Zappa and later U.K. and Dale was a model and a Playboy bunny and also worked with Zappa on the “Joe’s Garage” LP. Bozio says that when they decided to form their own group, they made a demo with producer (and now manager) Ken Scott. But no record company was interested, so they released it on their own Komos Records.

“We did all the artwork, promotion and distribution on that, and got it played on 22 stations. It was on KROQ, WLAC and WBN. We sold 10,000 copies of it, and it built up a live audience,” says Bozio. And they got Capitol’s attention.

Nevertheless, negotiations with Capitol took so long that when they finally signed, Missing Persons wanted product out immediately.

They released their own EP on Compadre and signed, that EP, “Missing Persons,” which is substantially the same as the one requested on Capitol’s present bid charts, and Bozio says it has sold close to 250,000 copies.

The members of their EP, recording the new LP, and working on their videos have kept the band “very busy,” according to Dale Bozio. But after a whirlwind three-week tour of Europe, it finally caught up with them. The band members developed flu severe enough to pull the band off the road.

“We decided to step back a little bit, let Dale recuperate for about a month, and reschedule the shows until the new year. It is in that time, I and the other musicians are going to go to the studio to lay down some tracks for the next album,” says the ever busy Bozio.

He figures the video for “Destination Unknown,” which the band made while in London, will keep it in the public eye until Missing Persons can continue recording and tour again. The group is very involved in its visual presentation, from the obvious focus on Dale to the stage setup. For instance, Terry Bozio’s drums are in the front of the stage. The two keyboard players are on platforms in back.

“We drape all the equipment and backdrops on plastic to give it a surreal, Fennel look. I also designed stage sculptures. One is a fluorescent tube sculpture and the other two brushed aluminum and steel sculptures that are abstract with various shapes. There are also towers with a bridge that goes across. The whole impact of the stage is different and mysterious,” Bozio says.

“Dale also designs her own costumes, which are normally made out of black plastic and tinfoil. The Wrap. One time she made a costume out of records, another time out of concrete, the costumes are not normally used for dresses. For practically every show she has a different costume, so you never know what she will wear next,” he adds.

“Everything in Missing Persons is planned; nothing is left to chance,” he continues. “We are very much into marketing and advertising, and obviously it’s the pretty girl in the ad that helps sell the car or the washer and dryer. You need something to attract the attention of both males and females. And using beautiful people is the obvious thing. But what differentiates us from other bands that use the visual approach, is that we have the musical abilities to back it up.”

Though Missing Persons broke through first with the new wave audience, Bozio says his is not a new wave band. He says the album was designed to have cuts that appeal to AOR stations and the rockers geared to college and new music stations.

“We consider ourselves a modern rock band,” he says. “We have musicians who can play anything, but we got albums that are played live on the road.

The music we want to use all of our musicality in a new, modern way. There is an omnidirectional feel to our music. We don’t want it to go in any one particular way. We want to keep surprising people.”

(Continued on page 33)
NYC — The 1,000 capacity Peppermint Lounge, which in recent months has become one of the city's hip rock clubs, is changing its policy. It will become a pay-open club.

"It was getting to be a very expensive operation," says owner Herb Taylor, explaining the change. "The kids are not spending money, the hands were pricing it out. They cost us not to open the door, but the bar well.

Taylor says that as a disco, the venue will only occasionally present live concert events. The club, moved to its present location in May, the Peppermint Lounge has been in direct competition with the nearby RPM, among others.

ROMAN KOZAK

V.Y.'s Peppermint Lounge Dropping Rock For Disco

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ROAMAN KOZAK

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"The premier release of Little Steven and his Disciples of Soul is so perfectly constructed and performed that it just about defines what rock can still be in this day and age."

Wayne King—The Record

"...a bold group of original songs that speak with much intensity and desire about remaining true to your dreams."

Bob Hilburn—Los Angeles Times
"What can't be denied is Little Steven's fervent intensity as a songwriter and singer. When he sings... he's talking about a life lived for music."
Fred Schruers—Rolling Stone

"...an album of uncompromising, passionate rock and roll."
Lisa Robinson—N.Y. Times Syndicate

Featuring the single, "Forever" 8144
From the album and motion picture, Men Without Women.
Produced by Miami Steve.
Available on EMI Records and High Quality XDR Cassettes.
By KIP KIRBY

Although "You And I" is Crystal Gayle's first No. 1 single, the country music component is nothing new for Gayle. For instance, on her new Elektra album, "True Love," she has Paul "Pee Wee" Baines on saxophone on the title track and "Deepen In The Fire," "Rodney Crowell lending harmonies on his part of the song," and "If I Can't Control Again," and Paul Williams dueting on the theme he composed for the ABC TV series "Tales of the City." Besides her panning with Eddie Rabbitt, Gayle also collaborates with Steve Miller on the soundtrack LP for Francis Coppola's briefly released epic film, "One From The Heart." You can catch Crystal and Eddie together singing "You And I" on the Dec. 10 "Today," and "Tell Me," the next single off Gaye's "You And I," will also be a hit. Gayle is the daughter of singer Audrey Williams, who sang with the Lefty Frizzell Band.

The Runnells Brothers are one of the few acts still functioning as a touring band, having been together since the mid-1980s. They are also known for their opening act job at the Wembley Festival in England this spring. Editor and John have recorded their next epic album with new producers Randy Scruggs and John Thompson. Although that won't be their first time to gether on a TV Raftell was a frequent guest on Gayle's second network special two years ago, and they sang a medley of love songs.

The Runnells Brothers have been taking a few weeks off to prepare for upcoming tours of New Zealand and Europe. The Brothers are also slated to make their first appearance at the Wembley Festival in London. They have released an upcoming film with John Hawkes, who directed the film "Outside The Law." The film is set in the lawless Wild West and is about a group of outlaws who team up against a powerful landowner.

In addition, the Runnells Brothers have been working on a new album that they hope to release soon. The album features a mix of traditional country and contemporary country music, with a focus on storytelling through powerful vocals and intricate guitarwork.

Through the Wembley tour, the Brothers have been able to connect with fans all over Europe and showcase their unique sound to new audiences. The European leg of their tour is scheduled to wrap up by the end of March, after which they plan to return to the United States for more touring and recording.

**WEN**

Mack has been asked to Scene to mention that the song "Wen" is a collaboration between WEN and another country artist, and it has been gaining traction on streaming platforms. Mack has also been working on a new EP with his band, and fans can expect it to be released soon.

In the meantime, Mack continues to perform at local venues and connect with fans through social media. He is excited to keep sharing his music and connecting with his audience.

By enjoying your favorite artists and genres, you are not only supporting the music industry but also supporting local venues and artists. Keep supporting these incredible musicians and keep the music scene alive!
The 57th Grand Ole Opry® Birthday Celebration

Thousands attended. And millions heard it “live” in their hometowns.

We sincerely appreciate your support of the Opry Trust Fund and participation in the 1982 event and hope you'll make plans now to come back for the Celebration next year, October 11-15, 1983.

THANK YOU!

OPRY BIRTHDAY CELEBRATION - ANNUAL COUNTRY MUSIC WEEK AND D.J. CONVENTION

2904 Opryland Dr. • Nashville, TN 37214
Wright Brothers Get Double Push

NASHVILLE — The Wright Brothers are receiving a double push on their new single, "So Easy To Love," from Warner Bros. with two separate direct mail promotions to country DJs.

Envelope-sized cards, saying "Wanted, The Wright Brothers," with a caricature of the trio, were sent with the single. A week later, another direct mail package, sending with the drawing and message, "The Wright Brothers Are So Easy To Love.

Stan Byrd, national country sales and promotion director for Warner Bros., says this is only the fourth time the label has done such a double mailing to emphasize a single.

To promote the single, the Wrights have made a number of in-store appearances in the states surrounding their home base in Indianapolis and have performed several benefit shows in that city.

One plus one makes one that's the story this week as Eddie Rabbitt and Crystal Gayle hit No. 1 this week with their duet, "You And I." Although this is the first duet venture for both to reach the top, neither is unfamiliar with that position as a solo artist. Rabbitt last reached No. 1 in February with "Someone Could Lose A Heart Tonight," while Gayle's last chart-topper was in August of last year with "Too Many Lovers." Gayle's victory on the chart at starred 52 with "Fit A Giant Control Again."

Chart Fax had to go back to the winter of 1978 to find another No. 1 hit by a one-of-a-kind male/female duo with "On My Knees," by Charlie Rich and Janie Friske. Other male/female duos to hit No. 1 include Kenny Rogers and Dottie West with "All I Ever Need Is You" (1979) and "What Are We Doing In Love" (1981); and David Frizzel and Shelly West with "You're The Reason God Made Oklahoma." Another new duet soaring up the charts is T.G. Sheppard and Karen Brooks with their first team effort, "Fakin' Love." It's his starred number 53 this week.

Willie Nelson won the prize for the most number one as part of a non-established duo (in whatever combination) for three consecutive times since 1978: twice with Waylon Jennings with "Just To Satisfy You" and "Mama, Don't Let Your Babies Grow Up To Be Cowboys," and once with Leon Russell with "Heartbreak Special." Nelson could stretch it to four if his current hit "Sittin' On The Dock Of The Bay" with Waylon reaches the top. On the album front, the No. 1 spot still belongs to Alabama, as "Mountain Music" holds for the second consecutive week, giving it a total of 11 weeks at the premier position. It still has a long way to go before it breaks the 27 weeks Alabama's previous No. 1, "Feels So Right," spent at the top. This week's winner for the most albums currently on the chart goes to Conway Twitty with five, including the debut of "Cowboy's #1 Christmas Songs," a collection of numbers recorded by Charlie Rich, who is behind him. Willie Nelson, Merle Haggard, Alabama and Hank Wil- liams Jr. are still together in the top spot, featuring "The Best Of The Willis Brothers," and a new Charlie Rich set, "The Best Of Charlie Rich.

POINT PERUSINGS — Veteran country singer Porter Wagoner checks out the number on his new Warner/Viva single, "Turn The Pencil Over," from the soundtrack of the upcoming Clint Eastwood movie, "Hankonyton Man." At right is Stan Byrd, Warner Bros. director of national promotion and sales.

Chart Fax

Rabbit Plus Gayle Equals The Latest Two-For-One

By MELINDA NEWMAN

LIONIZING LEFTY — David Frizzell and John Conlee tape a musical salute to Lefty Frizzell during the syndicated TV show, "Christmas Legends Of Nashville." The show was taped recently at the Ten- nessee Performing Arts Center.

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Cannery Hosting Hunger Benefit

NASHVILLE — A "Concert For Un-Hunger" at the Cannery will be held at Cannery Wednesday (1) will feature Gene Cotton, Tom Kin, Jennifer Kimball, Estelle Crocta, Kathy Maiste, Karen Taylor-Good and Byron Wall.

Proceeds from the 55 tickets will go to the Hunger Project and Second Harvest Food Bank in Nashville, and to OxFam, an international hunger organization.
3,000 EXPECTED TO ATTEND

NRB Meet Focus: Money Woes

For November 30-December 2. This year’s 40th National Religious Broadcasters’ convention will be held in Nashville, Tennessee, with the theme “Money Woes.”

NRB Convention: Money Woes

The anticipated 3,000 attendees of the NRB convention will hear sessions on funding and managing financial resources for religious programming. The convention will feature speakers and panel discussions on topics such as budgeting, fundraising, and financial management in a religious broadcasting context.

Joint Push For Pillar, Bennett

NASHVILLE—A joint campaign is being launched by Pillar Co. and Bennett Co. to promote the national recording artist PPR (Praisers Providences). The campaign includes TV and radio spots, billboards, and print ads.

EXPO SHOW—Cynthia Clawson performs at Entertainment Expo ‘82 in Nashville’s Municipal Auditorium. She sang and offered sign language of her lyrics.

New Titles Due From Purityco

KNOXVILLE, Ky.—Purityco Publishing, a subsidiary of Purityco, Inc., will release new albums, choruses, and song collections designed for use by church musicians in January.

Dharma Mailing Tape ‘Brochure’ To Promoters

NASHVILLE—To lure concert booking for its gospel acts, the Dharma Artists Agency of Nashville is mailing a 17-minute “audio brochure” to 600 top gospel and secular promoters. The cassette production spotlights music by and information on eight Dharma artists, with narration by DJ Tom Dooley, formerly of WFIL, Philadelphia.

Joint Push For Pillar, Bennett

NASHVILLE—A 19-date Western tour by Sparrow Records artist Matt Redman will feature concerts in major contemporary music markets. The tour is sponsored by the National Religious Broadcasters (NRB) and is part of the agency’s ongoing promotional efforts.

TAPE TALK—Pat Boone and members of the Swedish group Jesus Christ, both Lamb & Lion Records artists, discuss their TV productions—Jerusalem’s MTV video and Boone’s upcoming TV special. His show is being taped at the Tippin Performing Arts Center in Nashville, the birthplace of the group.

For The Record

The MTV video clip of Lamb & Lion recording artist Israe- lem is co-produced by the Benson Co. owner of Lamb & Lion. It was incorrectly identified in Billboard’s Nov. 20 issue as a production of Prais Records, the group’s Swedish label.

UNIVERSAL TRE—Bram Keizer, center, of Universal Songs in Amsterdam, Holland, joins Ralph E. Deamoff of Meadowgreen Music and River Oaks Music, of the Tree Group, to finalize a new sub-publishing agreement for Holland, Belgium and Luxembourg.

‘CELEBRATION, VOL. II’

Aquobics Video Released

NASHVILLE—A videocassette of NewPax Records’ “Aquobics Celebration, Vol. II” LP is being marketed for $5.95 by the Benson Co. in Nashville and Video Dynamics in Jackson, Miss. It is the first aerobics cassette containing gospel music and message.

The Benson Co. will test the configuration in about 50 Christian bookstores, merchandising it in displays originally designed for the two aerobics albums released this year. Video Dynamics plans to sell the cassette direct to churches, and specialize in mail orders and promotions.

The tape includes 12 songs from the LP by various artists on different Benson labels, including Joel Paul Stookey, Don Francisco, Dallas Holm & Praise; Sandi Pati and Benn- nie Bramlett. This “Vol. II” disk is just out, but “Aquobics Celebration, Vol. I,” released in the spring, has sold over 150,000 units and remains high on Billboard’s Inspirational LP chart.

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NASHVILLE—A 19-date Western tour by Sparrow Records artist Matt Redman will feature concerts in major contemporary music markets. The tour is sponsored by the National Religious Broadcasters (NRB) and is part of the agency’s ongoing promotional efforts.

The campaign includes TV and radio spots, billboards, and print ads. Individually, the labels are pursuing their own advertising and promotion.

The two performers are playing Seattle, Portland, and California markets Ventura, California, San Jose, San Luis Obispo, and others. Most shows are booked in 1,000-2,000 seat halls, a few are in large churches.

Undergraduate students who wrote the Rocky Mountains campus version of the program’s 1980-81 yearbook dedication noted that music is their second major, and that the program is “written with a lot of humor.”

www.americanradiohistory.com
Windham Hill Pacts With Teldec
Licensing Deal Will Give Label Direct Metal Pressings

By SAM SUTHERLAND

NEW YORK--The small Windham Hill label could become the first American record manufacturer outside the classical field to offer direct metal mastering (DMM) cutting technology, launching a German Windham Hill label under the Teldec brand. Licensing Teldec's DMM will enable Windham Hill to bring in German-produced product pressed on Teldec's state-of-the-art high-definition, aluminum, using the revolutionary metal mastering, which are said to provide improved sound quality and dynamic elimination of several generations in the chain between master disk and actual production stage. Teldec's DMM approach also enables manufacturers to sidestep the chronic problems posed by lacquer masters, which can create audible flaws through the inherent instability of the lacquer medium.

Ackerman reports that the deal was reached through negotiation with TSL Rolf Baehr, who has just ordered the first batch of digital tape copies of Windham Hill's original vinyl product. Direct metal prep, he says, is expected to begin during the first quarter of 1983.

Windham Hill has used custom pressing via Record Technology, Inc. of Camarillo, Calif., as well as both digital and half-speed mastering technology, for their ostensible disks. Its own American-manufactured audiophile product has utilized Teldec's DMM process, but Ackerman now asserts that the comparatively high quality of Windham Hill's Direct Metal Pressings product has created problems in distinguishing between its regularly priced and premium audiophile line.

New Orchestra To Be Featured On NPR Series


Program director Tim Owins recorded the performances for NPR, which were to begin airing Sunday (28) as part of the weekly series. Included are pieces written by Joe Roccioso, commissioned by the Foundation and featured on Owins' tenor sax ("Synthesis" For Orchestra), in honor of Foundation board member Henry Manzini ("Cameo For Violin"), baritone sax stylist Gerry Mulligan, featured also as soloist ("Suicide Greeting," and John Lewis ("The Rose Gate").

KJZZ, Denver Takes Steps To Fill Programming Void

NEW YORK--Jazz radio is back in Denver, but without a share of controversy for that city's KJZZ, the daytime AM station that has sought to fill the void in local radio, programming left when Denver's previous jazz station, KADX-FM, went off the air.

The loss of that station was deemed a major problem to area residents and a source of frustration to fans. Denver's mile-high image may have been that of a stereotypical city, but with the loss of KADX the reality of the area as one of the stronger markets toward that genre's mainstream and pop/jazz/hybrids.

KADX's demise two years ago posed an opportunity, however, for KJZZ, whose previous AM incarnation. According to Christy Robbins, the music program director at KJZZ, KJZZ had offered area listeners a rock format leaning heavily toward new wave. But now owner Denny Workman saw major problems for the daytime station in attempting to compete with seven other rock formats in Denver. Thus, KJZZ was set up to fill the jazz slot, a move made when Robbins made a pledge that the old KADX library would be maintained.

KJZZ, beginning February and March of this year, the revamped station under Robbins' stewardship.

Jazz

Monterey Fest Seeking Sponsors

VIA REISSUES, MIDLINES
PolyGram Stepping Up Activity

- Continued from page 6

Once you've satisfied the core collector market, demand for the reissues can tail off. One thing that altered the equation was the sales and record sales to the Clifford Brown and Max Roach package on Elektra, Musicscope says. The reissue sold out after we put our own import reissue of a Brown/Roach set.

Feldman is convinced the higher visibility for the competing product stemmed from the stark difference in the performances, but from Musician's sleek repackaging. "It may have been jazz, but you don't have the same aesthetic sens- itality that you'd find overseas, where the packaging of the reissue is so significant," he theorizes.

Feldman believes the program is so significant, he theorizes.

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1982 Releases

C1019 Winter into Spring, George Winston
C1020 Elements, Ira Stern and Russel Walden
C1021 Tideline, Darol Anger and Barbara Hightie
C1022 Shadowfax, Shadowfax
C1024 Sampler '82, Various Artists
C1025 December, George Winston
The phenomenon of black acts playing black music for predominately black audiences on dates promoted by white promoters angers many blacks in and out of the entertainment industry. It is a scab that never seems to go away. For a time it bubbles underneath the surface, unresolved until a catalyst, either an event or a person, brings it back to prominence. The complaint is simple to understand, yet has defied any stopgap solutions. Black promoters who book black acts early in their career on the local or regional level want to continue that relationship after the act has broken into the headlining level. In many cases, black acts, often managed by whites or booked by the major agencies, find themselves working with the established white promoters and not the men who originally promoted their efforts.

The black promoters, struggling as almost all businessmen are in 1982, claim this practice is driving them out of business. They feel that they plant the seeds for an act's growth, but reap little of the benefits. Black support services (such as caterers, stage hands, limousine services) usually aren't utilized when whites promote a black concert. Another factor is that, in the words of one black promoter, they have a chance in hell of booking the Rolling Stones or Queen, while any of them can swoop down and grab Rick James or Luther Vandross.

When the Black Music Assn. was formed in Philadelphia in 1978, the role of white promoters in presenting black acts was the most explosive topic at an energetic, combative convention. A body called the United Black Concert Promoters was an outgrowth of the emotional debate of that conference. At the time, some national tours—heretofore controlled totally by whites—brought in black promoters in several markets to use their expertise in exchange for a percentage. For a time, the anger subsided.

But the commitment of two important black leaders to the area is stirring it again. Rev. Jesse Jackson helped form the new promoters organization, the National Assn. of Black Promoters, earlier this year. In the wake of boycotts against Heineken and Coca-Cola that resulted in jobs and financial commitments to black America, Jackson has put his weight behind the struggle of black promoters. He is currently, through Operation PUSH, advocating a boycott of Anheuser-Busch products to protest what he considers unfair hiring employment practices and low minority representation on the executive level. One of Jackson's grievances is that the company's successful and growing black-oriented Budweiser SuperFest shows don't have enough blacks behind the scenes.

Dick Griffey, currently one of the most respected black businessmen in the industry, has his own concert promotion and has been outspoken about this problem. The proposed boycott of Luther Vandross' concert tour was a manifestation of his concern (that boycott has since been cancelled). Griffey, involved in the recording biz, feels that first conference, the BMA has basically steered clear of the black promoter question—a position that has hurt the BMA's credibility with many blacks. Whether Griffey will (or can) swing the association into an active role on this issue probably won't be clear until the next BMA conference, next summer.

White promoters—such as Dick Kotzman, who is handling the Vandross dates—are not being attacked for taking on lucrative black concerts. They're crazy not to take them or pursue them. But blacks feel betrayed by the acts who use white promoters once they reach headlining status. The conventional wisdom...

(Continued on page 51)
**News / International**

**BBC SETTLES WITH PPL ‘Needletime Accord Reached’**

BY PETER JONES

LONDON—After long and often bitter negotiations, the BBC and Phonographic Performance Limited (PPL) have finally reached a new “needletime” deal. This gives the corporation a guaranteed payment of $25 million over the next three-and-a-half years.

Radio 1, the prime BBC pop showcase, is to take 15 extra hours each week, enabling it to broadcast 18 hours a day, Monday to Friday. The BBC’s news, which [is] is to be extended this autumn, is to be increased from 8 hours to 10 hours a day.

In extra to the 30 hours, the new deal also incorporates the BBC’s 19 hours of network over the past 15 years of existence of the national show.

Maurice Oberstein, chairman of PPL, says: “The BBC’s deal is described as a decent agreement with good starting on both sides.”

And John Love, PPL general manager, agreeing the negotiations had been long and hard. “We’ve granted a very substantial increase in needletime, and the BBC has paid substantial interest on what they originally wanted.

“This agreement surely finally gets over the line so that the BBC has a fixed value of airplay, and it seems the BBC has recognized that whatever the value of airplay, recorded music is valuable program material and, as such, has to be paid for accordingly.”

The Musicians’ Union has endorsed the new five-year plan. Although the precise financial details came news that the BBC was employing an additional four BBC DJs and ten musicians for two of its orchestras.

**AT JAPANESE FESTIVAL**

**Businessman Wins Video Prize**

Continued from page 37

July-September quarter this year, with 1981 figures in parentheses, at:

**Deliveries Down in U.K.**

Continued from page 9

- Singles, 19.9 million units, $25.06 million value (18.12, $22.2 million, up 6.4% on year, 14.3% on value, both sides.)

- LPs, 58.5 million units, $42.5 million value (13.69, $48.5 million, down 20.7% on units, 13.3% on value.

- Cassettes, 6.8 million units, $23.9 million value (6.42, $22.3 million, up 6.3% on units, 8% on value. Total deliveries $91.7 million as against $92.7 million, down 1.1%.

- Tapes, 4.2 million units, $27.9 million value (4.1, $26.7 million, up 3% on units, 4% on value. Total deliveries $54.1 million as against $54.0 million, up 0.2%.

- Deliveries of the trade reaching 19.9 million units in the first nine months of 1979 was $43.5 million, $43.5 million in 1980, up to $42.6 million for the following nine months and $44.3 million so far this year.

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**UNICEF Wills Benefit From All-Star LP**

BRUSSELS—Abba, Harry Belafonte and Gilbert Becaud are among the artists featured on a new album to be marketed throughout Europe to aid the United Nations Children’s Fund (UNICEF). Titled “Stars For UNICEF—Europe Helps The Children Of The World,” the LP is expected to raise around $1 million. It will be released by PolyGram.

The release of the album was announced at a meeting in Brussels with the European Commission’s parliament, whose president, Piet Dankert of the Netherlands, said: “It is encouraging in a difficult position because of economic recession, but there is no saturation, and UNICEF’s work continues as in Africa, Asia and Latin America. There young people before they even have the chance to know who they are.”

The album, which will retail at $9.50, will be sold in 12 European territories, with $1 from each sale going to UNICEF.

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**KOECHL COLLECTIONS—New York City mayor Ed Koch accepts a copy of the Radio Tetele Eleny/PolyGram album “Eamon De Valera” from RTE deputy director general Vincent Film during a recent visit to Dublin. The double album release marks the centenary of the Irish statesman’s birth.**

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**Orfeo Aims To Fill Catalog Gaps**

**German Classical Label Stresses Unusual Repertoire**

Continued from page 9

seven years ago. He calls Orfeo “a kind of foundation” with numerous financial backers, none of whom are in the business in recent years.

Mehrle believes the major Danish labels committed themselves to backing new productions of well-known works, whereas the case with Orfeo’s “What resulted was overproduction and too new few impulses. As in pop music, there was over-emphasis on sales figures.”

In addition, Mehrle claims, some established artists were not allowed to record outside certain prescribed repertoire areas. For example, he says, “If the label wanted to conduct Brahms and Beethoven, in addition to Bach.”

Orfeo’s initial 33 albums feature several works either currently unavailable or available only in analog recordings, among them Leoncavallo’s “La Boheme,” Gluck’s “Alceste” (part of a Gluck cycle) and Schubert’s “Lazarus.” Though Orfeo offers a wide range of orchestral, chamber, vocal and operatic music, there is not one symphony or concerto by Beethoven, Brahms or Tchaikovsky. Indeed, the only fairly well-known orchestral work is Stravinsky’s “Petrushka” suite, played on solo piano.

The label’s artist roster sets Orfeo apart from other classical independent: Dietrich Fischer-Dieskau, Nicola Gesualdo, Carlo Bergonzi, Hermann Prey, Luca Popp, Margaret Price, Boris Christoff, Jose Carreras, Bernard Haitink, Eugen Jochum and Rafael Kubelik. Orfeo also offers several young pianists and a string quartet their recording debuts.

In order to attract major artists while limiting expenses, many of these recordings were made as co-productions with German broadcasting companies. But Orfeo retains full masters rights to all but a few albums. Some Orfeo recordings were released in 1981 by EMI and RCA through five-year license deals.

Mehrle puts particular emphasis on recording quality and graphic presentation. All his masters are digital, all pressings are Teldex using Direct Metal Mastering, all releases will be available on CD (starting in 1983), and all album covers feature a striking navy blue border with elaborate artwork and trilingual notes.

Next year Orfeo plans a series of “historic” recordings, such as a recital by George London and a Verdi “Macbeth” from Salzburg with Grace Bumbry and Wolfgang Schwaitsch. These performances are in good quality stereo but, quips Mehrle, “Everything that’s not digital is ‘historic’ for me.”

In Germany, Orfeo is handling its own sales and distribution and no rules on German distribution carry a suggested retail price of about $12.

Mehrle has partners in Switzerland (Disc-Import) and the U.S. (George Mendelsohn’s New York-based Pantheon Music) but is looking for distributors in all other markets. He hopes to complete his international representation at MIDEM in Cannes next January.
Ariola-Benelux Classics Back

AMSTERDAM—In a new move to "get a firmer grip on the Benelux record market," Ariola-Benelux is reactivating its classical music branch after a gap of five years.

First release under the new sales package will be 25 titles from the U.S. Vox label, which has a long-term deal with Ariola for Holland and Belgium. After eight albums will be released each month, retailing at roughly $7 each, and the market will be in use for all Ariola commercials, plus 20,000 brochures of detailed information about the product.

Jaan Haasnot, who is handling Ariola's classical division, says that more deals with classical labels will likely be set in the near future.

IFPI-BIEM Talks Set

"Continued from page 9"

broadcasting and public performance of sound recordings. In addition to financing, it provides specific rights in major markets, the IFPI intends to encourage retailers, especially the exercise of rights where they already exist and are not enforced.

The Hamburg meetings also included a session by the working parties of the IFPI/BIEM network where experts from various European video groups associated with IFPI Video. At this session, the working groups have discussed the larger illicit profits made from video piracy and attempt to achieve legal solutions.

New Toronto Rock Club Expands

TORONTO—A relatively new club operating in the north end of the city, the El Mocambo tavern has a run for its money as the showcase room for small concept acts.

The 550-seat Naga's Head, about 10 miles to the north of Toronto, is a mini-label in Canada, but the only one booking rock music. According to the club's talent buyer, Gary Singer, the club is not profit-making, and the last year's income is hurting the club business generally and he had to re-direct.

After talking it over with the club's backers, it was agreed to expand.

The club recently demonstrated its newfound aggressiveness by bringing in WEA act the Rockets on a Wednesday night, with groups such as Enrico and Eric Burdon, "(my highest ticket price yet $17!)," Rick Deringer says.

Planning and bookings top name local and Canadian bands like the Gourds, the High West, with co-managers, along with several other acts, Blue Peter, Mitch Miller and Cleve-
BRITAIN

(Courtesy of Music & Video Week & Billboard)

As of 17/12/84

SINGLES

1  I DON'T WANT TO DANCE, Edry
2  MIRRO OR, Human League, John
3  HEARTBREAKER, Dianne
4  YOUNG GUNS (GO FOR IT), A
5  SEXUAL HEATING, Marsha
6  BAD WORLD, Tears For Fears, Mix
7  LOOKS CAN BE DECEPTIVE, Stump, Banbridge, London
8  DARK CLARET, Everly Brothers, Cane, R
9  THE LOVE OF YOUR LIFE, Rainbow, Trevor
10  WEATHER, Delay From "Fame, Rca

11  O, Queen, Queen, EMI
12  THE GIRL IS MINE, Michael
13  BECAUSE OF YOU, Paul
14  WISDOM, Puls Of, Seppia, Gote
15  ON THE TITLE, Diane Ross, Poly
16  YOUTH, Judy, South, Y,
17  YOU REALLY DON'T WANT TO, Queen
18  MURCLES, Diana Ross, Capital
19  THE OTHER SIDE OF OUR LOVE, Koko, Dm, Mal
20  DO ON LA, La's Let's GO, Pur
21  I WANNA DO IT WITH YOU, Barry
22  DO IT TO THE MUSIC, New, Bk
23  CAROLINE, Status Quo, Vertigo
24  SURE, Inner City, Vertigo
25  ZAMBEZI, Phanatics Featuring
26  NEW WAY, Ultravis, Chair, Bk
27  IT'S A MAN'S MAN'S MAN'S MAN'S, Paul
28  I'LL BE SATISFIED, Shaqin
29  NEVER GIVE YOU UP, Sharon
30  OUR HOUSE, Marley, Strike
31  LOVE COMES TO A, John
32  MORNIN', Congo, Mo, America
33  JACK & DANE, John Cooper, R
34  HERE I GO AGAIN, Love
35  BACK ON THE CHAIN GANG, Pm
36  NEW BACK TO THE EVELYN, Bro
37  THE LOVE OF MY LIFE, Us, T
38  THE FOUR OF US, Dave, Mo, E
39  MIDNIGHT LORIE, Mary Gaye, Aspen
40  SINGLES-4, Us, Bk
41  THE LUCKY WANDERER, Dave, Bk
42  PEARLS, Elle Blue, Rca
43  TIME OF TRADITION, T
44  GIVE ME YOUR HEART, Shena
45  THE KIDS FROM "FAME", Rca
46  BEATLES, The, John
47  LAST WORDS, Bbc
48  JOHN WAYNE IS BIG LEGGIE, C
49  DO IT TO THE MUSIC, New, Bk
50  THE BAND, My
51  STEELE, Hubert Kahl, Poly
52  LUCY IN THE SKY WITH ME, You
53  DON'T GO, Yoko, E

WESTERN SINGLES

1  WORDS, F.A. David, Car
2  HOSPITAL, Nas, C
3  JOHN WAYNE IS BIG LEGGIE, C
4  DO IT TO THE MUSIC, New, Bk
5  STEELE, Hubert Kahl, Poly
6  THE BAND, My
7  DON'T GO, Yoko, E

CANADA

(Courtesy of Music & Video Week & Billboard)

As of 17/12/84

SINGLES

1  YOUR SONGS, Elton John
2  FAMOUS LAST WORDS, Ric
3  ROCK CLASSIC, Peter
4  YARN, Donnie, Bk
5  HEART ATTACK, Olivia Newton-
6  WHY WE BELONG, Joe
7  THE LEGION OF LOVE, AR,
8  QUARTET, Ultravis, Chair
9  HIT THE LODGE, Various, Tailor
10  HITS OF THE SCREAMING BDS, Various, W
11  SCARECROW, Solar, Solar
12  DISCO DANCE, Various, K
13  THE BEST OF JOE JACKSON, Various, Bk
14  DISCO DANCE, Various, Bk
15  HAPPY FAMILIES, Bence, Manchester, London

ALBUMS

1  YOUR SONGS, Elton John
2  FAMOUS LAST WORDS, Ric
3  ROCK CLASSIC, Peter
4  YARN, Donnie, Bk
5  HEART ATTACK, Olivia Newton-
6  WHY WE BELONG, Joe
7  THE LEGION OF LOVE, AR,
8  QUARTET, Ultravis, Chair
9  HIT THE LODGE, Various, Tailor
10  HITS OF THE SCREAMING BDS, Various, W
11  SCARECROW, Solar, Solar
12  DISCO DANCE, Various, K
13  THE BEST OF JOE JACKSON, Various, Bk
14  DISCO DANCE, Various, Bk
15  HAPPY FAMILIES, Bence, Manchester, London

SWEDEN

(Courtesy of Music & Video Week & Billboard)

As of 17/12/84

SINGLES

1  COME ON EILEEN, Dave & Ani
2  LAND OF THE FREE, Musical
3  YCA
4  THE CAT IN THE CRACK, Epic
5  THE GIRL IS MINE, Michael
6  ROLLIN', Virgin
7  SOUL ROCK, Cocaine, W
8  MY LITTLE PONY, Libra
9  THE TIGER OF TIBUR, Torr
10  YOU SHOULD KNOW SHE TALKS ABOUT YOU, Melode
11  MANERE, Darryl Hall & John
12  MONERS WINNING PICTURES, BB
13  THE BAND, My
14  TAKING CARE OF BUSINESS, Y
15  DON'T SUMMER, Got, T
16  YEAH I STARTED A, K, Hot
17  DA DA DON'T LOVE YOU, New
18  FREE AGAIN, Pop, Car
19  ANDY, A
20  IT'S RAINING AGAIN, Y

ALBUMS

1  KAER GALEN, Ulf Lundell, 
2  LOVE OVER GOLD, Dir, Strate,
3  THE KIDS FROM "FAME, Rca
4  THE KIDS FROM "FAME, Rca
5  THE KIDS FROM "FAME, Rca
6  NEW FAMOUS LAST WORDS, Bbc
7  NEW BACK TO THE EVELYN, Bro
8  NEW BACK TO THE EVELYN, Bro
9  NEW BACK TO THE EVELYN, Bro
10  NEW BACK TO THE EVELYN, Bro
11  NEW BACK TO THE EVELYN, Bro
12  NEW BACK TO THE EVELYN, Bro
13  NEW BACK TO THE EVELYN, Bro
14  NEW BACK TO THE EVELYN, Bro
15  NEW BACK TO THE EVELYN, Bro
16  NEW BACK TO THE EVELYN, Bro
17  NEW BACK TO THE EVELYN, Bro
18  NEW BACK TO THE EVELYN, Bro
19  NEW BACK TO THE EVELYN, Bro
20  NEW BACK TO THE EVELYN, Bro

ITALY

(Courtesy of Germano Racinelli)

As of 17/12/84

SINGLES

1  LA VOCE DEL PADRE, Franco
2  MOMENTI, Julio Iglesias, CBS
3  BELLA MERIANA, Pini, Danieli, EM
4  E SEI SEI IL TELO, Bar
5  TERESA DE SIO, Teresa De Sio, Yo
6  LOVE OVER GOLD, Dir, Strate,
7  PALAPORTO, P.Oo, CGM
8  IT'S RAINING AGAIN, Y
9  BRAVACAGGI, Miguel Rose, 
10  BRIDGE OF 920, Various, Di
11  TRASHCANSING, Loredana Berte,
12  CONTROLLA, Diana
13  CANTA LOLA, Lanka, CBS
14  PASS THE MUSICAL MILES, N
c15  NOVARESE, EMI
16  LA TUSCAROLA, Carla, EMI
17  LA TUSCAROLA, Carla, EMI
18  NOVARESE, EMI
19  LA TUSCAROLA, Carla, EMI
20  PASS THE MUSICAL MILES, N
DYNAMIC DUO—Angela Bofill shares a lighter moment with producer Narada Michael Walden following the completion of her forthcoming Arista LP at the Automat in San Francisco.

WISE GUYS AND GALS—Andy Hernandez of Kid Creole and the Coconuts jams it up with Claudja Barry in Manhattan, where the duo is finishing tracks for their forthcoming LP on the TSR label.

ROYAL DRESS-UP—Columbia artist David Allan Coe gets some last-minute tips from a fan in London prior to a shopping spree in the fashionable King’s Road area.

BLACK ROCK—PolyGram’s Pat Travers performs at the Ritz in New York to promote his current LP, “Black Pearl.”

FUN AND SUN AT COMPASS POINT—Members of WEA’s Cleveland branch swam, golfed and gambled during a visit to Island Records’ studio complex at Compass Point in the Bahamas. The branch reps won the label’s “Come Join Our Island” merchandising campaign to promote its summer releases.

SQUARE DEAL—Teena Marie maps plans with Epic executives after signing a long-term pact with the label. Pictured from left are T.C. Thompkins, director of national black music promotion; Larkin Arnold, vice president and general manager of national black music at CBS Records, road manager P.J.; Marie; attorney Wayne Halper; Dick Asher, deputy president and chief operating officer for CBS Records Group; Don Baxley, senior vice president and general manager for CBS associated labels; and Ron McCarron, Epic’s vice president of marketing.

STRONG BONDS—Elektra/Asylum prexy Joe Smith toasts Bert Wasserman, left, at a dinner in New York honoring the Warner Communications executive. He received the Eleanor Roosevelt Humanities Award for his philanthropic activities and support for the State of Israel Bond Organization.

MAMA, DON’T LET YOUR BABY GROW UP TO BE AN EXECUTIVE—Waylon Jennings, center, and producer Rick Hall, right, congratulate Joe Galante following his appointment as vice president of Nashville operations for RCA Records.

ROYAL DRESS-UP—Columbia artist David Allan Coe gets some last-minute tips from a fan in London prior to a shopping spree in the fashionable King’s Road area.

Photo News
The hottest moment of the album, "One More Light," comes when Butler and his bandmates are joined by a string quartet for a rendition of the Police's "Heart Of Stone." The band's electro-pop sound blends seamlessly with the strings, creating a unique and memorable moment. This is just one example of how Butler's band pushes the boundaries of genre, seamlessly combining elements of rock, pop, and classical music to create something truly special.
MCA Can

sell ‘E.T.’ Package, But Not Fill Reorders

continued from page 1

granted a preliminary injunction by
New York State Supreme Court Justice
Myra J. Altman, "prohibiting further
distribution of the E.T. album or the
promotional single and further marketing, advertising or soliciting for sale of the album."

Subsequently, attorneys for MCA went
to the Appellate Division of the Court
and got a partial stay which
upheld the other provisions of
the injunction, but allowed MCA to
continue to advertise the "E.T." album.
MCA planned to go to court again Friday (26) to try to have the
whole injunction lifted. A decision
is expected this week.

At the crux of the matter is
Michael Jackson's involvement in the
project. CBS, which has Jackson
signed to its Epic roster with an LP
due within the week, claims in its
suit that it allowed Jackson to take
part in MCA's "E.T." album provided Jackson would do only one song, which would not be released as a
single, and that the album would not
appear until after Christmas.

Since CBS has a Michael Jackson
single, "The Girl Is Mine," already
on the market, the label charges that
MCA's actions mislead the con-
sumer in purchasing the "E.T."
storybook thinking it contains the
single.

Bob Dudnick, attorney for MCA,
says that the company "was shocked
to hear two weeks ago that CBS
didn't want the albums out before Christmas." He says that when one
record company wants to use the
services of another record com-
pany's artist, it normally approaches the artist, whose responsibility
is then to get the OK from his record
company.

"If, for instance, Warner Bros.
wanted to borrow Olivia Newton-
John to be on a cut on a Paul Simon
album, it would be Olivia who
would approach MCA about it,"
Dudnick says.

He says MCA had no knowledge
of the conditions imposed by CBS
on the "E.T." album, because Jack-
son's attorneys never conveyed that
information to CBS. However, in
granting the preliminary injunction,
the judge did not buy that view.

"The superficial appeal of this
argument is belied by the realities
of the situation," writes Judge Altman.
"Both parties are major companies
in the record business. Presumably,
MCA is aware of the nature and
value of an exclusive recording con-
tract. It had actual knowledge of
Jackson's contract with CBS.

"Yet, MCA failed to communi-
cate directly with the plaintiff to
receive permission, but rather relied
on the alleged representations of
Jackson's attorney. It may well be
that MCA deliberately avoided di-
rect contact with CBS because the
latter then would have the uncon-
troverted whiplash in dictating the
terms of the consent."

As it stands now, Jackson is not
party to the suit, though legal
sources say that should it continue,
he will probably be named.

In the meantime, Judge Altman
has ruled that it would be "unduly
burdensome at this juncture" for
MCA to recall the some 450,000
"E.T." LPs already shipped. With
the partial stay, MCA can still ad-
vertise them. It is expected the suit
will be resolved before retailers need
order any more copies of the story-
book.

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T.V.'S "REAL PEOPLE"

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SKIP STEPHENSON

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ALTA DISTRIBUTORS—PHOENIX, ARIZ.
ALTA DISTRIBUTORS—SALT LAKE CITY, UT
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BIG STATE DISTRIBUTORS—DALLAS, TEXAS
BIG STATE DISTRIBUTORS—DENVER, COLO.
HOT LINE DISTRIBUTORS—MEMPHIS, TENN.
H.W. DAILY DISTRIBUTORS—HOUSTON, TEXAS
MALVERNE DISTRIBUTORS—NEW YORK, N.Y.
MALVERNE DISTRIBUTORS—NEW ENGLAND
M.S. DISTRIBUTORS—CHICAGO, ILL.
PACIFIC RECORD & TAPE—NORTHERN CALIFORNIA
PACIFIC RECORD & TAPE—SOUTHERN CALIFORNIA
PACIFIC RECORD & TAPE—SEATTLE, WASH.
PICKWICK INTERNATIONAL—ATLANTA, GA
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PICKWICK INTERNATIONAL—HONOLULU, HAW.

PICKWICK INTERNATIONAL—MIAMI, FLORIDA
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PKS CORP.—PITTSBURGH, PA
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SCHWARTZ BROTHERS—BALTIMORE, MD
STANS RECORD SERVICE—SHREVEPORT, LA
TREND DISTRIBUTORS—TORONTO, CANADA
UNIVERSAL DISTRIBUTORS—PHILADELPHIA, PA

NEW YORK—When PBS begins airing a nine-hour production of "Nicholas Nickleby" on Jan. 9, DRG Records will be ready with an album of music from the show. The $9.98 gatefold package contains music and lyrics penned by Stephen Oliver.

The celebrated Royal Shake-
peare Company's production of the
Dickens classic, will be aired over a
day-four period, with underwriting
by Mobile. A home video version
of the production via MGM/LA has
reportedly sold in excess of 4,000
copies—at a list price of more than
$390.
Dealers Mull WEA Catalog Move

Benefits Of $6.98 List Said To Outweigh Problems

Continued from page 1

inventory. “Their sister company, Atari, backed up when they cut their list prices on videogame cartridges from $19.95 to $12.95. Atari provided us with a credit similar to the loss on each title we had in stock, which was applicable on the next order placed,” said Robert Sinners.

“(WEA) president] Henry Drot is to be complimented,” said Tower Records chairman Russ Sidamon, taking the positive side. “It’s dynamic. It provides us with a chance to sell catalog at a profit along with selling loss leaders at a very narrow margin. To the consumer, it is truly a lower price. Tower has has been a full catalog chain. We have prices of these $8.98 in stock, but in the long run, this is great,” concluded Sidamon.

“It’s going to be good for business with Atlantic especially. It’s logical to sell older classics. It is certainly a much stronger step forward than the footnotes that albums would go to a $9.98 plateau,” Alan Levinson of the 36-plus Turtle stores out of Atlanta ospires.

Flipside’s Larry Rosenbloom terms the WEA move “fantastic.” The Chicago area chain principal added “It was time to bring down the price point to the public. I see a $5.99 to $5.99 sell price and an advertised special probably of $4.99 or two for $10. Right now we are playing with paper dollars. We can’t always expect to be reimbursed by suppliers. I am encouraged because I see manufacturers trying to do something to help business, like the one-sided single and the double-foam feature.”

“IT was wonderful for our industry,” asserts Scott Young of the nine-store Young Entertainment chain out of Atlanta. “Another undersell is beneficial, and we may bring this in for around $5.99. I have two choices: I can either deal with the same inventory and save money there, or I can increase my inventory and come out with the same dollar figure in 1983. Either way, I think we get a better turnover. In the short term, I’m kind of hurt but in the long run, I’m the winner and that’s what counts,” says Fred Traub, vice president of the 12-store Musicland chain. “WEA has come up with a bold and imaginave recession to stop declining album sales. While I feel the absence of inventory protection and adjustment down in their return program will cause us difficulties, I think that such hardship could only pale by comparison with the possible benefits. Surely recognition of the dwindling demand for product as the life cycle matures has long been necessary.

WEA’s fattenedred in reduc- ing its anticipated price of 1/16 of the total item, it naturally enable the industry to sell the most wanted merchandise (hits) at higher percentage through the double-foam stock (catalog). Hopefully, we will support this creative stroke with some promotional monies. I should remember, the five-week holiday sell-off translates into sales data that covers a normal 20 weeks,” Traub adds.

Steve Libman of Atlanta’s one-stop Novax operation, feels that WEA is the right move, but he emphasizes the devaluation of $1,100 possible titles in his catalog.

In addition, he wonders about $8.98 defects: what happens, he asks: when he gets them returned after Jan 3, when they are credited as $6.98? He is worried about his full catalog customers.

Speaking for the smaller retailer, Steve DeVe,who operates three Big Sound music chains, he figures that WEA’s new list prices should establish a chain to store titles to stay in business. Manufacturers have no feelings for the little guys anymore,” DeVe says.

Big Daddy’s Ben Bartel is startled by the fact that all albums on the ECM label will go to $9.98. He said his buyer, Rick Lawrence, some other singles out the absence of Rod Stewart’s upcoming Stones catalog from the $6.98 mix. (Droz at a press conference Friday (19) explained that for "Saturday Night at the Speedway," which had to be approved by the label and/or his manager.) Bob Bartel says that he is particularly sensitive about the plan, however.

Sid Silverman of United Records & Tape, who wears two hats as a foker and principal in Peachwood southern store, said the industry received the $6.98 mix. (Droz at a press conference Friday (19) explained that records have been shipped off to stores. He said he found other “elementsof ‘hard to digest’ and would probably know more when he sees the WEA kiosk locally.

Beach Awards

Continued from page 5

S.C. beach music radio station of the year: Fat Jack’s, North Myrtle Beach, beach music club of the year, the Commodores, Cocytus Club, Myrtle Beach, beach music show of the year, Eric and Rhonda Leesner, nov- 3e show of the year, Milton George; Cecil and Linda Squires, pro shop couple of the year.

Janice Barrett, female vocalist of the year; Jackie Gores, male vocalist of the year; Billy Scott, single artist of the year; Ocean Boulevard,” by the Band O’Z, single record of the year: “This One’s For You,” by the Embro; album of the year, “Miss America,” by the Tymes, beach music song of the decade; and the Band O’Z, band of the year. The awards were presented by highlights from performances at the Tams, the Catalinas, D. J. Cahnz & the Leaders, the Poor Souls, Harry Deal & the Galaxies, Clifford Cory & the Potcakes, and Billy Scott & the Georgia Prophets. Al Williams and the Gold Rush Band.

Canadian Figures

Continued from page 6

coded cassette shipments up by more than 20 per cent to 13,944,208 for the year through September. Last year’s cassette tally continued to fall, down some 440,000 units to a nine-month total of 11,167,000. The record industry in Canada had hoped for a strong fall quarter to counter the sagging nine-month figures, but found little solace in the generally mild weather so far. The upcoming recession and an in- increase in unemployment.

Heartland Beat

Roaring through golden oldies (“Secret Agent Man,” “Louie Louie”) and originals alike, the Rockmeka jukebox singer originally played such songs that have been dispelled the old notion that writers can’t play rock’n roll. The Minnesotans, a band of nine from New York and the state of “Saturday Night Live.”

Heartland Beat welcomes news re- leases, announcements and sugges- tions. New for this week: WORX, 150 N. Wacker Drive, Chicago, Ill. 60606.

SOMETHING’S IN THE AIR—Frida has a word with Atlantic Records chairman Ahmet Ertegun at a reception in New York to promote her LP, “Something’s Go- ing On.”

Canadian Figures

Continued from page 6

commodores

Continued from page 6

gather in the near future.

The band, originally from Richmond, Virginia, and signed to that city’s Red, White & Blue label, has released two albums, "Dance" and "The One," on the Commodores label, and one single, "You Can Win," on the Gordy label.

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Because of these men, more than half a million people are buying Time.

The Time.

Going into overtime with their gold album

What Time Is It?

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the new single

"The Walk"

and the second phase of a four-month national tour with Prince and Vanity 6.
Gold Certification Reveals Christmas LP Comeback

While "Perry Como Sings Merry Christmas" dates to 1946, the Robert Shaw Choir's "Christmas Hymns & Carols" by Bing Com- va's "Christmas Carols" to 1954 and Elvis Presley's "Elvis' Christmas Album" to 1956, most of the albums that have gone gold are secular in nature, though a few are religious, including Ernie Ford's "Star Carols" (Capitol) and Eugene Ormandy's "Handel's Messiah" (Columbia), which hit gold in '62 and '63. Only one Christmas single has been certified gold: George Gers- Rudolph, The Red-Nosed Reindeer," which was re-released to propagate the charting in 1948, though historically, several of the other Christmas records peaked at 13, "Christmas Tree" (Decca) to Fab '63.

The biggest category historically for Christmas albums has been male Christmas LPs, and over the past year, some of the biggest hits include Bing Crosby's "White Christmas," Merle Haggard's "Kris Kringle," and Barbra Streisand's "A Very Barbra Streisand Christmas Album." In Columbia.

Other acts in this category range from Terence Hill's "King Cole" ("The Christmas Song," Capitol) to nightclub and television veterans Dean Martin and his wife, Sandra ("The Christmas Song," Warner Bros.), which peaked at 10 in 1972. The most notable of these albums include Bing Crosby's "White Christmas," which was certified gold in 1948, though historically, several of the other Christmas records peaked at 13, "Christmas Tree" (Decca) to Fab '63.

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Puzzling Promotional Ploy: Japanese Jigsaw Jacket

TOKYO—Tokuma Musical Industries here is experimenting with an unusual marketing technique for the recently released album "Jigsaw Party" by the Venus, a well-established idol pop group: a jacket in the form of a jigsaw puzzle.

The first 30,000 copies of the album come with the jigsaw sleeve. Although the sleeve costs Tokuma around $1 a unit, instead of the usual sleeve manufacturing cost of about 35 cents, the album is selling for $9.25, about a dollar less than the average price of most domestic repertoire LPs.

Says Ken Hasunuma, Tokuma Musical Industries producer: "It's a package containing the group's top hits, plus the newest single, so we can give it more buyers per copy. We've included new material, and still provide the extra value of a jacket at a price that's about equal to the retail price of an ordinary LP."

Jigsaw puzzles have always been popular in Japan, and there's currently a pre-Christmas puzzle sales boom. Many jigsaw puzzle fans have already decided on the look of a jigsaw sleeve.

"Having decided we'd go for a sleeve which could be broken up into many pieces, we picked out the Venus brand because it seemed to fit with the general concept," Hasunuma says. "Judging by initial media and consumer interest, it looks like a winner, in which case we're likely to come out with future jacket ideas."

An additional promotional boost for the Venus dance music LP comes when the group, along with the Shon, Black Cats, Tokyo JAP and M'Band, are featured in the dance party staged at the huge Nippon Bunka Hall here Dec. 16.

The hall's 2,500 seats will be removed from the main area to make room for an expected 10,000 dancers at the event, which is being sponsored by TBS Radio. Three other dance parties are scheduled for the end of December in Japanese centers, featuring Venus alongside acts such as Fireman, Kyo-pi-San and Victor Musical Industries. It is all a spin-off of the "Dance Contempo Society," and includes a jigsaw puzzle contest here (Billboard, Nov. 20), in which 11 record companies are jointly investing.

WB Music Find Raises Issues

- Continued from page 4

George Gershwin's will calls for the manuscripts to be delivered to the Library of Congress; Cole Porter's will makes them available to the Portland Art Museum, while Yale copyright experts that original contracts must be referred to in order to determine the interpretation of the wills. Under various interpretations, Warrens, however, has been making termination deals with a number of the authors' estates, including those of Porter and Gershwin. Under terms of the 1976 Copyright Act, authors or their estates can recapitulate copyrights during a 19-year extension period. Further legal entanglements could surface in calculating whether material never published in effect stands as a new copyright at the point at which it is published. As for those estates, Warner Bros. has removed a provision known when under temporary reassignment it could surface. About the possibility of dealing with an added provision the point at which it was copyrighted. As for those estates, Warner Bros. has removed a provision known when under temporary reassignment it could surface.

"This whole affair has gone unmentioned among other problems it has been underwriting. They are looking into their warehouses, too, to seek out unpub.

Trade Cancels Line

- Continued from page 3

All donors and the employment director of all donor companies through special booklets, which will also acknowledge the contributions. Deadline for listing of donors is Dec. 17.

Because of the recession, the Industry Committee of the AMC has decided this year to forego the yearly industry banquet, held for the last 14 years.


"Didn't you use to be Neil Sedaka?" Piercing words to a man whose plunge to oblivion was as quick as his climb to success. "Laughter In The Rain," Sedaka's autobiography, is a candid look at the rise and fall of a Warner Bros. recording artist.

A self-described "Jewish mama's boy" as a child, Sedaka has learned at the study of classical piano at Juilliard, would be his ticket to popularity and an edge for his future as a professional singer. His mother and her attempted suicide after he ended his management of his career are painfully recalled.

But this is more than just a personal story. Sedaka's career parallels the early days of rock 'n' roll. These were the Brill Building days when he and collaborator Howard Greenfield, Carole King (his high school sweetheart) and Al Jolson. Portnoy and Simon and others cranked out hits after his hit Al Nevins and Don Kirshen with "Don't Stop Believin." A hit song and he goes back to music with a song on his own.

By 1963, he had amassed 10 top 10 hits, including, "Oh, Carol," "Stairway to Heaven," "Last Train to Clarksville," and "I Was Built for兮 Do It," with record sales totaling $25 million. But with the cost of the Barbra Streisand,paramount, Inc., which is not performing as well as its parent, RCA has added records. It now records hits as well as albums on its own label. A total of 11 albums, $11, and not as 126, as reported. Brandt reports Mark Thomas of Alley squared off against RIAA proxy Stan Gottorno about the rental LP idea (Billboard, Nov. 27) when Citrus is off the bar. He was appearing on the station's "Zero BS" discussion seg Sunday (21). The L.A.-based franchisee is nearing a tax on record retailers, the station's third year. It would collect $1.25 on every $1,000 of gross. The Federated Group, a hi-fi hardware chain in Southern California, has offered to buy the franchise for $9.98, confab in Puerto Rico.

The satellite Evans Lasky and Danziger Music, who have sent copies of the WEA list of albums going $9.68 (see stories this issue) to their Budget Tape & Records retail franchise can react accordingly. Unless this times, the In-
To reach #1...it takes TALENT IN ACTION

When you hit No. 1 in Billboard, you’ve hit top, the very top. Billboard is the No. 1 international newsweekly of music & home entertainment, and Billboard’s got the charts to prove it, charts that track TALENT IN ACTION around the music world. When you hit the Billboard charts, you’ve hit the summit…

Being No. 1, Billboard also knows that it’s one thing to reach the top and another to stay at the top. That’s why this year Billboard is expanding it’s No. 1 Awards issue to feature TALENT IN ACTION, highlighting 1982 in charts, events, headlines, stories, photos, talent listings—and capsule reviews of the year in every music category represented in Billboard’s vast repertoire.

CHARTS:
Top artists and recordings in pop, country, black, video, dance, jazz, adult contemporary, classical, spiritual, inspirational, soundtracks and comedy.

LISTING:
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Advertisers, subscribers, regular readers, collectors and consumers will be focusing their attention on Billboard’s exciting TALENT IN ACTION /NO. 1 AWARDS issue—No. 1 must reading for the entire world of popular music—in the December 25th special issue of Billboard.

The editors and research staff of Billboard have combined their talents to produce a dynamically visual, entertaining and informative edition you’ll go out of your way to own! Because Billboard knows what it takes... and that's TALENT IN ACTION!!

A special section highlighting live talent from Australia will be included in this year's issue.

AD DEADLINE: December 3rd
CO|DA

LED-ZEPPELIN

AVAILABLE ON SWAN SONG RECORDS AND CASSETTES

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