Austie Labels
In Row With
'Pay-For-Play'
By GLENNA BAKER

SYDNEY—The Australian radio and record industries are in a race to satisfy the demands for broadcast royalty payments. The fallow seas of AM and FM stations in Sydney and Melbourne refusing to play certain records from major labels. In response, labels are opposing the license renewal of six AM stations.

At the heart of the problem is the record industry's attempt to bind FM broadcasters to a Copyright Act component to which they must pay a performance royalty on "protected" repertoire, which has been set at 15% of each station's gross earnings. Protected recordings are those made in Australia and in any of 32 countries in which similar broadcast royalty arrangements have been turned down for a temporary restraining order. CBS is seeking a preliminary injunction against MCA.

The CBS suit claims the acts of MCA in obtaining master recordings of Jackson's performance, in distributing to radio stations a 'single' version of that performance, in advertising and preparing to release and sell to the public phonograph records containing and featuring Jackson and bearing his name, and in releasing its album. 'The E.T. Storybook,' prior to CBS' release of 'Jackson's' album, 'Thriller', were and are being distributed without royalty payments.

CBS is asking $2 million in punitive damages and a judgment enjoining MCA, from employing or engaging Jackson to record his performance in any manner and from

(Continued on page 56)

AT ISSUE: MICHAEL JACKSON
CBS Sues To Block MCA 'E.T.' Package
By ROMAN KOZAK

NEW YORK—CBS Records wants to send "E.T." home to the warehouses of MCA Records, and has taken that label to court to achieve its objective.

In an action filed Nov. 10 in New York Supreme Court, CBS is seeking to block sales of MCA's $11.98 storybook album of "E.T. The Extra-Terrestrial," featuring narration and vocal performance by Michael Jackson, an Epic artist.

CBS claims that MCA interfered with its contractual relationship with Jackson, noting that while the artist was allowed to record a song ("Someone In The Dark") for inclusion in the "E.T." storybook, this was on condition that the package not be marketed before Christmas, and that Jackson's performance not be released as a single.

After being turned down for a temporary restraining order, CBS is

(Continued on page 76)

Fixure Manufacturers
Report Rise In Business
By EARL PAGE
LOS ANGELES—Reflecting and sometimes pacing retail activity with prerecorded cassettes, various manufacturers of store fixtures reported increased business while the emphasis is still strongly skewed to locked display, more and more demand is seen for cassette fixtures to accommodate open merchandising.

More than one fixture maker indicates that volume is up for videotape and video games fixtures, to a point where some finished fixtures are delaying entry until the VHS/Beta sales patterns solidify into one predominant configuration.

In the fixture field, large cassette suppliers 'emphasize significant because of consolidation of raw product purchase and, in more than one case, because of decentralized manufacturing, warehousing and sales.

Nevertheless, "many industry shops are thriving," in the words of Len Esposito of Harbor Industries, describing firm building unions locally.

Among the trends noted in a spot check of fixture suppliers is that of more direct factory sales, cited by 18-year veteran Ray Abrams Sr. of Rainbow Sales Co. here. With six models, Abrams sees cassette display units up 5-15% and video units up 40% in sales from a year ago. "There is a lot of movement in used fixtures," he adds. Abrams notes adding (Continued on page 56)
IT'S A LONG WAY THERE · HELP IS ON ITS WAY
HAPPY ANNIVERSARY · LADY · REMINISCING
LONESOME LOSER · COOL CHANGE
THE NIGHT OWLS · TAKE IT EASY ON ME
MAN ON YOUR MIND · PLUS TWO NEW SONGS
RECORDED SPECIALLY FOR THIS COLLECTION
THE SINGLE "THE OTHER GUY"
AND "DOWN ON THE BORDER"

ON RECORDS AND HIGH QUALITY XR cassettes FROM CAPITOL

Management: The Wheatley Organisation

www.americanradiohistory.com
Chicago Stations Split On Rena Three Withhold Advertising For Record Retail Stores

By JOHN SIPPEL

LOS ANGELES—Chicago radio stations are divided over whether to use spots provided by Mark Thomas, owner of three local The Alley stores that recently introduced the Canadian-born Rena Renti-A-Record concept (Billboard, Nov. 21). A check last week of four local radio station executives indicated that WMET-FM has run and will continue to carry spots through Sunday (28), while three others are currently withholding the spots Thomas proffered. WLUP-FM and WXRT-FM are refusing to run the LP rental pitch, while WBBM-FM is temporarily holding off until the CBS affiliate is advised as to what source to take by its legal department.

Thomas, who says he franchised the Rena concept from originator Dave Nancoff of Toronto, is seeking alternative media including bus signs and radio spots. "After only two weeks of renting records, I am already seeing more locations to put the promotion," he says.

Thomas appears more gung-ho than other U.S. Rena franchisers canvassed. John Emery III of the art freight family has a 900 square foot store on the edge of the Univ. of Illinois campus which he plans to open a downtown Rena store "next year." Emery, an MBA getting his feet wet in retail, feels the record business is "terrific." He is averaging about 140 LP rentals weekly, and is encouraged by consumer response. He says word-of-mouth is his best medium, with campus advertising helping to close deals. Thomas, 26, is 15 percent of his record transactions are rentals, with sales of LPs accounting for the remainder. He is able to legally rent an LP title five times before selling it. "Combat Rock" by the Clash is one of his most active titles: he has replaced the title eight times.

Emery started renting for 36 hours early morning starting for 36 hours early morning.

By BILL HOLLAND

WASHINGTON—Record & Tape Ltd. owner John Olsson had Time on his hands the week of Nov. 15, and he couldn't be more pleased. The local edition of Time carried a special 13-page advertising supplement seen by about 144,000 home subscribers and magazine stand buyers. This included 4,000 free copies distributed to the White House, the executive office building and Congress.

"We got hit in the head, the response was so good," says Sheldon Michael, owner and publisher of the four-store chain, in reaction to the $38,000 cop-op insert. "I thought I had enough of"

D.C. Chain Takes Its Time With Ad Insert (Continued on page 49)

By KIP KIRBY

NASHVILLE—When the Nashville Music Assn. ended its first annual Entertainment Expo '82 Nov. 12-14 at the Municipal Auditorium, more than 14,000 people had participated in the three-day event. It was the NAIA's ambitious undertaking in the NMA's two-year existence.

Entertainment Expo was conceived by the Nashville Music Assn. as a fund raiser that would simultaneously unite Nashville's civic and entertainment communities and focus attention on the myriad of services and talents offered locally. It was composed of the NMA and the Nashville Tennessean and endorsed by the Chamber of Commerce, which also hosted the event. The exposition featured booths displays by both the city's business and music-related firms on the downtown stage, while more than 40 acts donated their time in live performances throughout the weekend on the auditorium stage upstairs.

Close to 170 exhibitors set up booths on and off stages, and brought in equipment, literature and merchandise for public viewing. Among those represented were all major Nashville record companies, publishers, recording studios, video/audio files companies, talent agencies, performing rights organizations, concert promoters, artists, radio stations, imousine rental firms, publishing companies, dance companies, banks, airlines, hotels and restaurants, real estate and financial investment firms, and advertising and public relations companies.

The events were as varied as the exhibitors themselves. ATV Music showed a continuous airing of its new two-hour videocassette release, "The Complete Beatles," which had crowds standing in the aisles to (Continued on page 49)

By DAVID FARRELL

OTTAWA—A new report submitted to the Canadian government this week has recommended that royalty on blank tape to compensate copyright owners for home taping losses. It also suggests increased tape port through loans or subsidies to Canadian-owned record companies which invest heavily in domestic talent.

The 600-page document, the Aleppo-Hubbard report, was three years in the works at a public cost of more than $2.5 million. The report was headed by composer Louis Applebaum and Quebec writer/publisher Jacques Sniderman and included Sniderman of the Sam The Man record chain and Ted Sniderman of Cal's CFYC Communications.

Much of the report deals with (Continued on page 64)

By IRV LICHTEMAN

NEW YORK—CBS's TV network is believed to be making a concerted effort to work with record producers and package music licenses. Indications point to moves on a scale by the ABC and NBC networks.

Although CBS will not confirm any reports, many executives believe that CBS has been making approaches to originators of future programming to be aired over the network.

One studio executive, representing one of the largest suppliers of TV music, said that CBS has indeed "tested the waters" for direct licensing, suggesting further that approaches have been made by other networks. This source, who requests anonymity, calculates that the advance of direct licensing would require an additional 4,000 to 8,000 business transactions a year.

CBS's stance is open to wide speculation. This past week CBS interacted legal battle in the U.S. Supreme Court last year to end the practice of "loaning" TV music to network TV work. The court's stance, however, did not affect CBS right to deal with outside music as a business transaction.

Some speculate that the network may be looking for "in between" deals: either with ASCAP or BMI. Some speculate that the network may be looking for "in between" deals: either with ASCAP or BMI.

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News

Chicago Stations Split On Rena Three Withhold Advertising For Record Retail Stores

Optimism Marks Cable Programming Meet

By BARRY DARLING

LOS ANGELES—The byword was optimism (of the cautious variety) at the annual National Cable Television Assn. conference held here, at the Beverly Hilton, Nov. 2-4. The event drew about 1,700 attendees.

Judging from commentary from key speakers, the optimism was based on the general decline in network TV audiences in favor of other forms of entertainment, particularly cable. The son of Warner-Amex's MTV; an endorsement of cable's future from former network head Fred Silverman; the need for more programming other than movies on cable tv; and the first televised Awards For Cablecasting Excellence.

Silverman, the former network president who now runs the Inter-Media Entertainment Co., argued that the quality of programming on cable has improved. "In looking at at what's been broadcast is the battle really about ... land on the superstitions. Warners has introduced the most innovative programming on cable and the most appealing to the audience and not one. Yet we couldn't be so narrow. According to our research conducted on behalf of Warner-Amex, 21% of popular music listeners preferred AOR; easy listening ranked 16%. Historically (top 40) achieved 22%; & & got 15%; other types garnered 18%; while listens were not interested in such a music service.

Despite the complexities added by broadcast and cable, the choice of biggest music artists, executive vice president John Lack noted, MTV has gained viewers with extensive promotions, including vacations in Hawaii and concert ticket giveaways in various cities.

In the form titled "Life After Movies: What Else Will Make Pay?", it was generally conceded that movies with thicker storylines for some time to come. The collapse of CBS Cable this year seemed to underscore this. John Lack, senior vice president of programming for the Entertainment channel, said support is yet to be forthcoming from the entertainment community. "The program suppliers want to flourish and have a market. But to think they'll come on the first sale is tunnel vision. We're generating an industry," he said. "You should be with us now, and even if (Continued on page 78)

CBS-TV Seen Attempting Direct Licensing Of Music

In This Issue

November 21 1982 BILL BOARD

www.americanradiohistory.com
COMPRESSED TICKET SYSTEM
IN CHICAGO BOW

By MOIRA MCMICRRICK

CHICAGO--Ticketmaster, the rising new compressed ticket-sell-
ing service, is making its U.S. city debut in Chicago.

The six-year-old company currently has Ticketmaster systems oper-
ing in 22 cities, including centers in Canada and Europe. Chairman of the board Frederic D. Rosen says Chicago is the first major American city to utilize Ticket-

Ticketmaster has already made an impressive showing in the Chicago area, signing leading concert promoters Jam Productions as well as the Chicagoana Theater and the Chicago Peace Sox to exclusive contracts, with several major theater deals reportedly in the of-
ing. The Southside, Arizona-based company is expected to sign 35 retail outlets by the end of the year, including six department stores.

(Continued on page 78)

CD PLANS FOR BRITISH OUTLINE

By MICHELE HENNESSEY

LONDON--PolyGram is project-
ing its first-year U.K. sales at 18,000 and 20,000 for Compact Disc players after the system is officially launched next year.

At a Nov. 17 press conference here to announce the launch date, Hans Geisler, senior director for Compact Disc, PolyGram, said the system would have a "carefully orches-
trated introduction" following the recent unveiling at the Japanese Audio Fair. Initial marketing will be in Germany, France and Holland. But by the end of the year, the system will be available throughout West-
erm Europe and in Hong Kong and Singapore.

Bill Judd, business planning manage-
er of PolyGram U.K., said that ex-
pectations were that the players would retail at between 400 pounds (about $640) and 500 pounds (around $800) and the disks would sell at something under 10 pounds ($16). Sales of disks in the first 12 months are projected at 15 per player. Sales between March and December are estimated at 136,000.

Abit to put that in perspective, said Judd, "it should be compared with estimated 1983 U.K. sales of 63 million albums and 33 million cases-
tives.

Judd said that marketing plans in-
ing has been based on 180 outlets han-
ding 150 catalog items (from an available U.K. repertoire of around 250), and turning them over five times in 1983. PolyGram would be releasing 60 classical and 120 pop ti-
tes from the Polydor, Decca and Phonogram catalogs, and there would be additional material from Chrysalis, Ariola and RCA.

RCA recently signed a long-term pressing deal with PolyGram for product to be custom manufactured in the Hanover plant. The first 20 disks will be released next year.

It was reported that 41 hardware companies are now committed to producing CD players and that, in addition to the PolyGram facility in Hanover, three companies in Japan, two in Europe and four in the U.S. (EMI and CBS/Sony--are or will be pressing the CD disks. JVC and Pio-

cn and Sony are said to be producing CD players for the market.

It was revealed, too, that talks are currently in progress with major multinationals, including MCA, regarding international agreements to have their repertoire released in the CD format.

No reference was made during the press conference to the controversial Lips-Sony endeavor to sell a pressing royalty of three cents per disk in an effort to recoup part of the massive investment in the CD sys-

tem, but a hint was given that the royalty demand might be soft-peddled in the face of objec-
tions.

(Continued on page 76)

W.E.A. INTERNATIONAL VP

By LAURA FOTI

When Warner Home Video launched its rental-only plan just over a year ago, it met with a trade outcry that ultimately led to the program's demise. Foreign markets, however, through W.E.A. International, the same program has been considerably more successful.

Jim Caradine, senior vice president of W.E.A. International, was recently made head of the company's foreign operations, shifting through his work in the record area. Here, in the 12th in a series of columns on video industry lead-
ers, Caradine discusses the differences between various markets and how W.E.A. is dealing with them.

NEW YORK -- W.E.A. Inter-
national was created to be the excl-
sive licensee for W.E.A. product out-
side the U.S.; it also handles United Artists home video titles in those markets. As head of W.E.A. Inter-
national's video operations, Jim Caradine has learned the finer points of dealing in areas where language and piracy present problems.

"One facet of our marketing is the same regardless of country: "We're going to put out videos outside U.S. and Canada," says Caradine. "The only exceptions are Japan, Fonda's W.E.A. some music titles, which are rented more than movies. But movies are the primary source of programming, and they're rental." W.E.A. has divisions in Canada, the U.K., Ireland, Sweden, Germany, the Benelux countries, France, Australia, New Zealand and Hong Kong. There are 20 or so W.E.A. com-
panies, subsidiaries that are record companies with their own distribu-
tion, according to Caradine. It is through these companies that video product is marketed; in Norway, Finland, Denmark, Switzerland and Israel, W.E.A. uses third-party licens-
es.

Caradine's own background is in interna-
tional tax work and business develop-
ing. He says, "The home video business is new, and in the fu-
ture well, it will change--maybe even to the point where you'll see programming made strictly for home video. At that point, the business will be mainly a property right." "We've been very happy with video to date," continues Caradine. "It is totally separate for us, with its own business model. The idea is that you license programming--an episode of a TV series, a full fall in every area, with no overlapping. Our tentative re-
lease schedule calls for about 120 ti-

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cidual marketplace.

"The big problem in many terri-

(Continued on page 51)

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cidual marketplace.

"The big problem in many terri-

(Continued on page 51)
Begin Here:

"In the tough rocker 'Reckless Heart'... she swings into the chorus, she shoots for the stars... her soaring voice reaches inside the listener with emotive gritty soul that recalls the best of Aretha Franklin."

Jim Sullivan, The Boston Globe

Begin Here:

"This is intelligent, cosmopolitan rock full of sophisticated arrangements, honest self-analysis and compassion."

Steve Morse, The Boston Globe

"Begin Here."

The debut album by Didi Stewart including the double A-side single, "Reckless Heart" and "Angelina." Now beginning, on Kirshner Records and Cassettes.

Distributed by CBS Records.
Los Angeles—In a technological move touted as an effort to combat home taping losses, three ElectroSound Group manufacturing plants are slated to replace their present analog recording systems with incorporating Dolby’s new HX Professional headroom extension technique.

The three U.S. plants are scheduled to go on line with the new equipment early this year. The HX Professional process, developed by Bang & Olufsen using Dolby-licensed technology, is a headroom extension technique such as Dolby’s best-known, eponymous “A” and “B” types of owl’s other cable is credited with increasing the available headroom per recorded tape program.

No home taper can achieve the quality achieved with the Dolby Professional system, manufacturers. Initially, it license to our subsidiary, ElectroSound, Inc., as Dick Meinzer, president of the Electro-Dolby Division, has confirmed that the first duplicator to go totally to HX. Our customers will be paying the same price as before for the improved processed tapes as they did for our former duplicator product.

The Monarch recording facility here in San Valley is the first of the three sites to convert to HX, too.

CBGB Show Due On Cable

NEW YORK—CBGB, the small Bowery club where new wave was born and nourished in New York, will make its cable debut, "TV-CBGB," Dec. 5, 11. New season is scheduled to kick off in New York on this coming Sunday, Dec. 6 at 8 p.m. and Saturday, Dec. 7 at 10 p.m. Group W Telepromper, it will be seen in the New York, New Valhalla.

The first show will be an hour long; subsequent programs will run half an hour. Speakers include Allen Ginsberg and John Dillinger. The evening will also feature a Channel 1 on Manhattan Cable Society, a 7 p.m. - 8 p.m. show.

The show produced by CBGB owner Billy Kristol in conjunction with Michael Gagner and Mark Kaplan, principals in Paradox Productions. Initially, it license to our subsidiary, ElectroSound, Inc., as Dick Meinzer, president of the Electro-Dolby Division, has confirmed that the first duplicator to go totally to HX. Our customers will be paying the same price as before for the improved processed tapes as they did for our former duplicator product.

Richie's importance to the Mountown family of labels is underscored by the fact that he wrote and performed four of its last five No. 1 pop hits: the Commodores’ “Three Times A Lady” and “Still,” plus “Endless Love” and “Truly.” Motown’s only non-Richie single to top the chart in the past year, Diana Ross’ 1980 Chic-piloted smash “Upside Down.”

By PAUL GREEN

Lionel Richie’s “Truly” jumps to No. 1 on this week’s Hot 100, making the Commodores singer only the third act to rock each of the chart as a solo act, as part of a duo and as a member of a group.

The others: George Michael/Simon and Garfunkel and John Lennon/Diana Ross, Richie’s partner on last year’s “Endless Love.”

Richie and Ross were one of 11 artists to hit No. 1 on their own after having topped the chart with a group. The others: George Harrison/Ringo Starr and John Lennon; Donny Osmond of the Osmond Brothers, Cher of Sonny & Cher, Michael Jackson and the Jackson 5, Frankie Valli of the Four Seasons, Paul Simon of Simon & Garfunkel and John Sebastian of the Lovin’ Spoonful.

Paul McCartney isn’t listed because he has yet to hit No. 1 as a solo act. But he has topped the chart as a member of two groups (Beetles and Wings) and as half of two duos (with Linda McCartney and Stevie Wonder).

The “Lionel Richie” album also jumps to number three this week, which is as high as the Commodores have climbed on Billboard’s pop album chart. The group hit peak with “77’s” “Commodores” and “Commodores” 1976 “Natural High” and ’79’s “Midnight Magic.” The jump also makes Richie the first black artist to reach the top three on the pop LP chart since Rick James, scored with “Street Songs.”

MTV Selling Music Videos

NEW YORK—Figuring that the audience is one of the most receptive to video music, Warner Home Video has launched a promotion in step with mtv. Full-length music titles from VH1 are being offered at half price, $19.95.

The mail-order program feature titles from Fleetwood Mac, The Doobies, Eric Clapton and others.

Fall Sweep: There’s lots of action in the top 10 on the pop album chart again this week. In fact, the turnover in recent weeks is such that none of the albums that were in the top 10 as recently as seven weeks ago are still listed there.

In a surprising development—considering we’re in the midst of the fall sweeps, the prices of the albums that we’re in the midst of the fall sweeps, the prices of the albums that are now being sold by mtv, who owns the mtv Video Group, is keeping steps.

This week’s chart is too crowded to be Predicted by Laura Foti

NEW YORK—Few viewers of the live pay-perview “telecast” of the 1982 Grammy Awards were aware that they were watching the first true “Pay-Per-View” television program. The 1982 Grammy Awards were actually broadcast on a commercial, pay-per-view basis, and only a limited number of viewers were able to see the event live. The program was broadcast on the HBO Pay-Per-View network and was available to viewers in select cities across the United States.

The Grammy Awards were the first major event to offer a true pay-per-view experience, which involved viewers paying a fee to view the event live. This was a significant departure from traditional broadcast television, where events were typically free to viewers who tuned in to the network.

The pay-per-view model paved the way for future televised events to offer this option, allowing audiences to choose to watch events live or at a later time, depending on their preferences. Pay-per-view events have since become a common feature in the world of sports, music, and entertainment, with many major events offering this additional viewing option to fans. The success of the Grammy Awards pay-per-view program helped to establish the pay-per-view format as a viable and popular way to watch live events.
HISTORY does more than just repeat itself. On October 5, 1982, twenty years to the day after The Beatles first appeared on vinyl in England, EMI re-released the Fab Four's initial single, "Love Me Do," on the original red Parlophone label. The next night, a special "Love Me Do" video featuring rare vintage clips of The Beatles was aired on Britain's influential music TV show, Top Of The Pops.

The next week, "Love Me Do" debuted on the British singles charts at #14. Fourteen days later, the record had rocketed to #4. Several weeks hence, "Love Me Do" remains a fixture in England's Top 10.

Now once again the British invasion reaches America as Capitol makes a special single release of "Love Me Do" from the new album The Beatles 20 Greatest Hits. Today, the classic song sounds remarkably contemporary, and together with its memorable video (airing on MTV and subsequently on all network, independent and cable video outlets) provides unparalleled promotional visibility for the most special Beatles album in recent memory.

Listen and watch as history goes itself one better.

"Love Me Do" from the new album THE BEATLES 20 GREATEST HITS

ON RECORDS AND HIGH QUALITY XDR CASSETTES FROM CAPITOL
Hello, I Must Be Going is coming!

"Hello, I Must Be Going!" is the new album from PHIL COLLINS.

Featuring the single, "You Can't Hurry Love." 80035

ON ATLANTIC RECORDS AND CASSETTES.

Produced by Phil Collins and Hugh Padgham.

AND WATCH FOR PHIL COLLINS IN CONCERT WITH THE FABULOUS JACUZZIS & THE ONE NEAT GUY.

December 6 Maple Leaf Gardens, Toronto, Ontario, Canada

December 8 Palladium, New York

December 9, 10 Tower Theatre, Philadelphia, PA

December 12 Holiday Star Theatre, Merrillville, IN

December 13 Auditorium Theatre, Chicago, IL

December 16 Berkeley Community Theatre, San Francisco, CA

December 17, 18 Universal Amphitheatre, Los Angeles, CA

www.americanradiohistory.com
Cast LP Of 'B'way Flop Is Surprise Hit In Britain

LONDON—The surprise appearance of the original cast recording of Jerry Herman's "Mack And Majesty" in Britain's top 10 hit charts is mainly due to the fact that some of the music was played in the European premiere of the musical on "Late Night With David Letterman." The album was a flop when first staged on Broadway in 1979.

Britain's Jayne Torvill and Christopher Dean used the overture from the production as their signature routine in winning the world title.

The music created public interest through television coverage of the event. The overture was picked up by disk jockey David Jacobs and featured regularly on the UK BBC Radio 2 easy listening program.

Now MCA here is claiming sales of more than 15,000 LP units in its midnight "nostalgia" time. The label released a single Nov. 19 with "Overture From Mack And Majesty" coupled with "The Wedding of the Century," excerpts of the original Broadway production, singing the key production number, "I Won't Send You Roses." MCA says there's been no special promotion on the re-released album and that it's been on "typical MOR Radio 2 additives."

But even before the ice skating championships there was an "underground cult" following for the "Mack And Majesty" album, according to the label's president, Errol "The Man" Founder, president of the Entertainment retail company in London's Covent Garden. His firm claims that the original cast and original cast material, and he has recently set up his own label, under the same banner, to record new London stage musicals.

He says that when the original cast album was deleted by MCA, a few years after the show's run, the albums were selling for around $50 (85 cents) in cut-price shops. But I was unaware of the bonanzas that provincial theatre companies and groups, and fans of musicals, so I bought around 2,000 albums.

"When interest started building in the overture theme from the album, I started selling copies in my store at the standard import price for this kind of LP, around seven pounds ($11.50). Demand increased still more, and I extended it down to around 13 pounds ($21.50)."

MCA subsequently decided to re-release the LP, along with five other "nostalgia" titles, including "Man Of La Mancha," "Call Me Madam" and "Applause." And although they're not in the LP charts, but retailers still report interest.

French Tape Sales On The Rise

PARIS—Pirated tape sales in France are increasing, apparently at the expense of records. This development is paced by the popularity of two major labels, Phonogram and Pathe-Marconi EMI, which pioneered cassette-only releases in the local market.

According to the latest statistics, cassette sales rose 10% in the first half of 1982 compared to the same period last year, while the continually sliding LP dipped by 3%. And estimates are that the French end of 1983 now around 28 million prerecorded audio cassettes have been sold in France this year, and the registration an overall market share of 26%.

Based on that projection, the sales value of pirated cassettes will reach around $166 million, against total retail record/tape sales of $652 million. That's a value raising equal to the 1981 upsurge of 14%, which is just ahead of France's annual inflation rate. In other words, the French record industry as a whole is still slightly improving, despite the recession.

Industry estimates are that there will be 28 million cassette players in use in France by the end of 1982. The country's population is 53 million, and there are 18 million household.

As for blank tape, upwards of 55 million cassettes are expected to be sold this year, which is an estimated 40 million last year. With an average retail price of around $2 per blank, it would amount to a very profitable million-plus-market. Sony and Philips, both of which have factories in France, are the main producers.

The boom in personal, in-car and hi fi hardware is obviously central to the future of the cassette sales. But Walkman-type units are not as important here as they are in the U.S. and Japan. In France, says industry executives, the top end of the buying public is buying the same music in both album and cassette formats, the latter for car and radio/player use.

The French cassette boom may have previously just seemed to happen, without specific promotional push. But now the Phonogram and Pathe-Marconi EMI cassette-only launches are clearly paying off, even though precise sales figures aren't yet available.

Phonogram has introduced "16 x 32," a series of double-cassette compilation albums. According to Patrick Mathieu, Nana Moukouri and Johnny Halliday, sold in the mid-price range, each item contains the cassettes side by side to double presentation size. Each cassette bears the label "Top Of The Pop" betrays "manifest disregard in the welfare of union members" and constituted to a drop in the po-

French Tape Sales On The Rise

Prerecorded Cassettes Boom As Disks Keep Dropping

By MICHAEL WAY

Since the beginning of the year, the popularity of pre-recorded cassettes has soared in France. This year, the total number of units sold reached almost 28 million, compared to 25 million in 1982. This growth is expected to continue in 1984, with estimates of 32 million units sold.

The French cassette industry is on the rise, with sales up by 15% this year. The popularity of cassettes is due to several factors, including their lower cost compared to CDs, their convenience for recording and re-playing, and the variety of music available.

However, the French record industry is facing a decline in sales, with a 5% decrease in the total number of units sold this year. This is due to the popularity of cassettes, as well as the continued decline of vinyl records.

Despite this decline, the French record industry remains strong, with many artists continuing to release new music. However, some artists have struggled to find success, leading to concerns about the future of the industry.

To address these concerns, the French record industry has been working to promote their music and increase sales. One example of this is the "French Music Day" event, which promotes French music and encourages consumers to purchase French music products.

Overall, the French cassette industry is on the rise, with sales expected to continue to grow. However, the French record industry is facing a decline in sales, and efforts to promote French music are needed to ensure the future of the industry.
Promos & Rentals

I worked in a record store in the late ‘80s, and the left is a record store. I’m now working in a record store. What a change from my job as a record store manager.

When I first started, I didn’t have a lot of promotional items.

But when I became a record store manager, I had a few promotional items.

I’ve tried to get promotions from our distributors, but they didn’t help.

I’ve also tried to get promotions from our customers, but they didn’t want to hear about them.

And we’re not a record store! We’ve purchased our albums, so we are the only ones who profile, not anyone else.

- Jerry Benfield

Record World

Sterile Programming

We live in an age of sterile–radio—the same records are played, and there is no variety.

There are quite a few stations in this area which make great use of satellite programming.

It’s no secret that the radio, especially so-called “adult contemporary” radio, has brought the public a sterile form of entertainment. The programs don’t start doing something original, and soon, the radio will be playing to no audience.

Charles E. Everett

Bridgewater, N.J.

One-Sided 45s Laundered

One last word: I’d like to offer my thanks to CBS Records for sending us 45s. Almost for a single is asking too much. With the reception, these prices are depressing an already depressed record market, and we hope that in the future, all 45s will be one-sided.

- Jeff Cassinelli

WWJ, Silver Springs, Md.

Fooling Counterfeits

As the manufacturer of Polyscript anticont pulmonary labels, we know how hard it is in the recording and cassette industries to deter illegal copying.

With our company, we were concerned about our 15 Nov 13 news story, led to our customers, and we hope that it is in the future. If not, no 45s will be one-sided.

- Jeff Cassinelli

WWJ, Silver Springs, Md.

MIXING JAZZ AND AC

In response to an article on Orlando, Fla., in Billboard, Nov. 20, it is refreshing to learn that there are still creative and courageous programmers who can makeendezes.

This way, we decide on a format that is fundamentally different and more interesting.

In the article, Sam S. Sankoff points out that "it’s an unlikely radio marriage.” But it really does make sense.

What better way to subtly suggest forms of music listeners may not have thought of?

For radio stations and those of us who work in the music industry, this is a good lesson. It makes us think about the way we present music to our listeners and how we can better serve them.

Karl Hirschi

President

Arnolds Productions Inc.

Austin, Texas

As the manufacturer of Polyscript anticont pulmonary labels, we know how hard it is in the recording and cassette industries to deter illegal copying.

We can distinguish our product from the competition by using a unique signature that is not present on any other record label.

Almost all of the magazines and newspapers we receive have been expressing concern about the issue.

Polyscript labels did precisely what our customer intended. It enabled us to identify and deter counterfeit distributors.

The Polyscript label, recognition of the counterfeit would have been extremely difficult.

The special optical effects we incorporate in Polyscript labels are readily distinguishable by distributors, record companies, and the public alike.

In the same way as the Federal Drug Administration now requires of over-the-counter drug manufacturers, we require that any counterfeit record labels be marked with a unique signature that is not present on any other record label.~

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Dionne Warwick Meets Barry Gibb And History Results!

HEARTBREAKER. It's the explosion that's being felt around the world. Two pop legends have joined forces to create a pop landmark that's already an instant international smash.

U.S. Billboard—
Pop single: 28**-19**
R&B single: 28**-24**
A/C single: 5**-2**
Pop LP: 39**
R&B LP: 19**

England - single: 2*/LP: 3*
Norway - single: 6*/LP: 1*
Holland - single: 5*/LP: 9*
Spain - single: Debut 15*
Sweden - LP: Debut 12*
Denmark - single: 8*

Heartbreaker.
The Musical Event of 1982!

Produced by Barry Gibb, Karl Richardson and Albhy Galuten/All New Songs by Barry Gibb, Maurice Gibb, Robin Gibb and Albhy Galuten.
IN LOUISVILLE MARKET
Two Get Jump On Led Zep

LOUISVILLE—Led Zeppelin's new album, "Coda," was scheduled to be on sale and on the air Monday (15), but stations were previewing the Swan Song package Thursday (18). Stations asked by regional WEA promotion man Bill Hieltjes to stop airplay, but waited for a formal release. The purpose was to spread the word across Atlantic Records, Swan Song's distributor.

Hieltjes declined to comment, as did spokesmen in Atlantic's New York office. WQMF p.m. Tom Owens said a few albums would be changed by the station's reception desk when he came in Thursday morning. He listened to it, recognized the tracks as Led Zeppelin and began to play four cuts. He said he did not know the source of the WQMF's tapes. He did not even know the titles of the tracks he was playing.

Dan Deedy, p.m. at WLRS, said he obtained a tape, too—he would not disclose how—and began playing four tracks two hours after WQMF began.

There was speculation in this market that WQMF obtained the tape from sister station WBNB Cincinnati or consultant John Sebastian. WBNB p.m. Denny Marr said he did not have a new Led Zeppelin tape or record.

KLOS Spots Aim To Boost Yule Sales

LOS ANGELES—ABC's AOR outlet here, KLOS, is doing its bit to boost record and prerecorded tape sales for the holiday season. In four live scripts read by the station's announcers, albums that have not been sold to a paying advertiser, listeners are advised to "Get the tapes and records that sound better than ever." Records and prerecorded tapes are "today's best entertainment value," the audience is told.

Program director Tommy Hedges says the campaign was instituted now, of the suggestion of general sales manager Lee Larsen to help the record industry achieve a successful Christmastime selling season.

KBEQ Sold To Capitol

RALEIGH — Jim Goodmon's Capitol Broadcasting has acquired KBEQ Kansas City from Mariner Communications. The sale was closed late Wednesday. The deal was signed Tuesday (16) in Washington, and Goodmon expects to close the deal in the next month or so. He is not thought likely to make any changes in the top 100 format.

The new acquisition will join Capitol properties here (WRAL-AM-FM), in San Antonio (KMAC/KISS), in Richmond (WRNL/WRXL) and in Huntington, W. Va. (WHNT/WEET). Capitol also operates the North Carolina News Network and the Tobacco Network.

Format Turntable
Two New Country Converts

Country formats have debuted in KLAR Laredo, Tex., and KHNY Riverside, Calif. But while KLAR made a big splash, tying in with a local concert appearance by Tammy Wynette on Monday (15) when the format change took place, KHNY is "keeping a low profile" until a new power boost—approved by the FCC Wednesday (17)—can be achieved. Both were stations keeping the same jock lineup, with J. Robert Brown programming KLAR and general manager Al Gordon programming KHNY. Both made the switch from AC to country to deal with less competition. Says Gordon about the Riverside market, "There are five contemporary stations on the FM band and only one country, KNFT in Ontario (Calif.), and they don't cover the market as well as we do.

A country format has disappeared in Palm Beach, Fla., where WETM-AM-FM sold to WUFT-AM-FM, a network after WIRM switched to country to work in tandem with sister country station WIRM-FM. Steve Cody, who was the p.m. of WETM—continues as operations coordinator of the new station and handles the afternoon air shift.

In a format change followup, KORE-Austin has applied to the FCC to change call letters to KMM. The station split from the country format of KORE-AM in September to go Spanish.

Jim Evans, whose Purr Broadcasting is sole owner of the station, says that since KTTI switched its format from beautiful music to country it has become the top station in the Yuma market.

EG Putting Stations Up For Sale

NASHVILLE—General Electric Broadcasting is putting eight radio stations and two television stations on the block, including local outlets WSIX-AM-FM and WNGE-TV, an ABC affiliate.

Targeted for completion within the next 12 to 18 months, the sale will reduce GE Broadcasting to station KOA-TV Denver and cable systems totaling more than 300,000 subscribers.

In addition to the Nashville stations, GE is listing for sale KOA-AM/KOAO-FM Denver; WGY-FM/WJGF-FM in Binghamton; WCNF-FM in Danbury, Conn., and WMTR-FM in Newton, N.J.

Evans put together a 10-member cheerleader squad, the KJIT Country Kittens, in January. The squad now represents the FMer at all sorts of civic occasions. In addition, he reports, the station has built a $100,000 float that will be booked into major parades throughout the country.

The anniversary celebration, Evans contends, was "a party for our friends, not a sales promotion." Everything—from parking to food and drink—was free, he adds.

Oak Ridge Boys Set To Acquire Second Outlet

TERRE HAUTE, Ind.—The Oak Ridge Boys, who own WPFQ-FM here, are about to acquire an AM sister to go with WPFR general manager Jerry Scott says the group expects to close Jan. 3 on the purchase of daytime WYAC here for $350,000.

Scott says a band big format will be replaced with easy listening, probably from a syndicator. Peters Productions and RPM are under consideration, Scott says he expects to take the 500-watt station into stereo and seek ways to boost power and go full-time. For the stereo, "we're looking at a Harris , " he says.

There are no changes planned for WPFQ, which is programmed by R.J. Conrbeit with a Hot 100 format with a "lot of gold that's given us a good spread on demos," Scott says.

12

McGavren-Guild Releases Study
Heavy Listeners Called Record Buyers, Tapers

By DOUGLAS E. HALL

NEW YORK—A new survey commissioned by radio rep house McGavren-Guild reiterates that active adult radio listeners are also active record buyers—and active home tapers, too.

The statistics show that heavy-listening adults (defined as those tuned in six hours or more per week) age 18 or over were 20% more likely than purchased five or more albums in the past three months than the period that the general population, and 25% more likely to have bought some or more prerecorded tapes.

These listeners were also 30% more likely to have purchased seven or more blank tapes in that 12-month period. The report was developed by Frank O'Neill, research director of McGavren-Guild, by interfacing data on consumer purchasing and radio listening from the annual Simon-Moms Market Research study, which polled a national sample of 15,029 adults.

O'Neill's study, which was developed to sell radio time to record labs, blank tape manufacturers and concert promoters, also shows that heavy radio listeners were 18% more likely to have attended a concert or performance within the last 12 months. Simmons data does not differ significantly between music concerts and rock concerts, and O'Neill suggests that the 10 figure would be the same if the study could be done on rock and pop concerts alone.

While the study shows heavy radio listeners involved in music-related purchases, it also finds that heavy vapers are 30% more likely to buy five or more LPs and 20% less likely to buy seven or more prerecorded LPS than the whole adult population. Adults 18-49 were 36% more likely, and those 25-12 were 12% more likely. The study also points out that 29% of all records are sold in November and December.

The study shows that 68% of the cassette decks in use were purchased within the past three years, and 25% within the past 12 months. Among 18-34-year-olds, the likelihood of purchasing seven or more blankets (including those sold past 12 months was 40% higher than the whole adult population. The study shows that 18-49-year-olds were 21% more likely to attend a concert in the last 12 months. The study also shows that Group, men were 22% more likely and women 19% more likely.

* * *

Local Radio News

VOX JOY Figenshu's WKHK Job 'Fun'

By ROLLIE BORNSTEIN

"I'm having a lot of fun. It's been two weeks and I'm just getting used to the station. I even did an air shift Nov. 11 when two guys were out sick. I don't expect to make a move until after the holidays. We're in the middle of a rating period, and it's tough to get someone to jump in just before the holidays." So explains Bill Figenshu, national personnel director for Viacom, who these days is wearing a second hat programming Viacom's country WKKH New York.

"With Fig on board, there's no pressure to make a decision," says general manager Mike Martin. "Fig's got the assistance of music director John Breier. We're rolling along.

Figenshu thinks the station is rolling, too. "I said it would take two years, maybe. It's tough to get an adult format out of the wall. This is the last adult format to go into this market. How is Figenshu doing?"

"I'm playing the hits and doing some fine tunning." He adds that there's not much change since Figenshu was left as p.m. about a month ago: "We've been fine tuning for the past six or seven months.

Figenshu hopes the station will get an additional boost with an Oak Ridge Boys stereo simulcast of a Home Box Office cable presentation Nov. 28. The show also features Charlie Daniels and Rosanne Cash.

* * *

Bob Keates has been promoted to the regional programming director of WLIR Garden City, N.Y. He will supervise production, news and public affairs. He continues to coordinate the station's concert series and artist interviews and to handle the Sunday morning air shift. He will also produce the new Sunday morning countdown show. . . WRIF Detroit midday jock Ken Calvert did a 15-minute phone interview with Yoko Ono Wednesday (10) to discuss her new album "0-Ahight" and the emotional struggle she underwent following the death of her husband John Lennon.

* * *

Ken Bentley, p.m. and m.d. at WPTF-AM-FM prestonburg, Ky., the past two months, is a member of the group Full House, which, he reports, has now a regionally breaking hit on big record labels called "Standing on Shaky Ground.

Don Evans is the new m.d. at WWHC Hutchinson, Kans. Donald Randy Lohart is the new general manager of WSMB New Orleans, moving up from station manager. P.D. Richard Fahey has added the additional title of assistant g.m. (Continued on page 25)
THE REVIEWS ARE IN... BEFORE THE SHOW COMES OUT!

"A stunning theatrical experience!"

"Sometimes shocking, always gripping, totally honest!"

"Illuminating! Musical! Magical!"

"Brings the music business smack-dab back on centerstage!"

"An in-depth look at music & money from curtain to curtain."

Billboard Presents

"BROADWAY AROUND THE WORLD"

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Theatre owners, Producers, Directors, Record Company and Motion Picture Executives, Publishers, Licensing Organizations, Composers and Lyricists, Cable TV and Radio Connections, Talent on Broadway. The stage is set... Play the world of Billboard.

Ad Deadline: December 18

Special Bonus Distribution at MIDEM!!

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Broadway Bill Moran:
213-349-2171
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www.americanradiohistory.com
By ROLLYE BORNSTEIN

This is the time of year when most radio folks are in their prime: Thanksgiving. And while most of us are busy being thankful that the real turkeys may be heard on the competition, a few rare instances of "gobbling" have been known to occur even on the best of stations, to some of the greatest of jocks.

Like the Windy City announcer who stumbled into work early one Sunday morning on WIND in Chicago to proclaim, "Last night in basketball, the Bulls ballied Beattie..." or the fellow who crossed the road from him on WYON who promised a "star-studded ed show," or the morning anchor on KHHT Los Angeles who described in detail the highjacking of a "Lesbian" airliner.

But one of the most embarrassing moments in radio history must go to WSAF's Dale Turner. Early in his career he was charged with the duty of giving away "10 gallons of orange coat latex paint." In his excitement, what he awarded the lady was the label "10 gallons of orange Kotex.

Then again, who among us hasn't moved to a new market, unaware of the power of streets, parks and electro-code? Obviously such mispronunciations become a part of our jive joke around the nation. KFWB's Rob Barros, for quite some time had been referring to his syndicated weatherman, Ted Glickfanz, as Ted Glickface. News can be trying. Especially when one of the keynotes of an air personality. Countless announcers have begun a five-minute live in which one finds the wire copy burning from the bottom up, set on fire by a helpful fellow air personality. An example: Long Beach's Joe Ferguson, that would have been a blessing. Joe was charged with reading the headlines every hour as part of his airshift, and it was obvious he was no journalist. It was also obvious he did not pre-read the copy. So convinced were his coworkers that Joe heard nothing he was really sure that one morning they slipped in the following story: "A small tidal wave occurred on the island of Pango Pango this morning caused by three fat ladies escaping from a local circus by parachuting out of a light plane. There were no reports of injury or damage." Sure enough, Joe was halfway through the next one before he realized he'd been had.

Joe, who today programs KUPL Portland, may also be the only announcer who has fallen asleep while reading a five-minute "cast. But at least he was in a good company. At KFOX, the station employed John Phillips as host of its Sunday morning black religious and ethnic programming. He got through the black preachers just fine, but it became apparent that he was no linguist when the Scandinavian program ran backwards for 15 minutes before someone with a thick accent advised him rather impolitely of his error.

Jerry Lee Triebwiler would have probably preferred to the speaking a Scandinavian language when he confidently informed KZLA's Los Angeles listeners that the Vatican had just appointed "the first non-Catholic pope in over 400 years of church history." Not only did he say that the church appointed someone from another faith, but he implied they'd done it before. What he meant was "non-Italian." It could have been worse, and it was across town at KHTZ. The station was an automated country outlet at the time, and when the announcer on duty learned of the Pope's demise, he dropped in a bulle- lin to that effect and programmed the station to its regular programming after it ran. The regular programming it returned to was Barbara's "Dr. Jim-Kiss Me.

At least they said something. Y-103 in Jacksonville had a morning news anchor called out of town unexpectedly. He had asked them to prerecord a week's worth of news before leaving. There were two things she had to do. The first was to bury the news, the other was the to say: "Good morning, not much news today."

KUBE Seattle's Michael O'Shea was also infamous for prerecording his material with equally disastrous results. This dates back to 1965 when he was the all-night announcer in his hometown of Springfield, Ill. It was tossed.

(Continued on page 18)
COMING SOON
TO A RADIO NEAR YOU!

"the musical countdown of the year...not to be missed."

James Mulla
WCZY-FM, Detroit

Starring: EBONY & IVORY • PHYSICAL • EVEN THE NIGHTS ARE BETTER • KEY LARGO • EYE OF THE TIGER • CHARIOTS OF FIRE • ABRACADABRA • I CAN'T GO FOR THAT • LOVE WILL TURN YOU AROUND—Plus 20 more as featured in the Top 30 Songs of the Year.

Also starring: DARYL HALL & JOHN OATES • ROD STEWART • PAUL McCARTNEY • CHICAGO • ELTON JOHN • THE DOOBIE BROTHERS • OLIVIA NEWTON-JOHN—in exclusive interviews.

PLUS EXCITING ENTERTAINMENT FEATURES NEVER BEFORE HEARD ON RADIO, IN THIS BLOCKBUSTER RADIO EVENT.

Exclusive engagement! Weekend of December 31st. At a RADIORADIO station near you. Check local listings for exact broadcast time.

Produced by: THE CREATIVE FACTOR
For: CBS RADIORADIO

The sound that's getting through
TOP DEEJAY

WSM's Morgan is Emerging As A National Personal Air

By EDWARD MORRIS

NASHVILLE — WSM-AM's Chuck Morgan capped his Country Music Assn. DJ of the year award Oct. 11. Just as he was evolving from a Nashville to a national air personality. And he says that passage has involved much more than just using additional broadcast power to reach larger audiences.

Morgan, who won his CMA prize in the large market category, is the mainweeknight host of Music Country Network, a satellite system created by Nashville's WSM Inc. and the Associated Press. The live record-and-talk show is now carried by 80 stations coast-to-coast. In addition to his chores at Moran, WSM also an on-air announcer on the Friday and Saturday Grand Ole Opry broadcasts.

"You've got to be a lot more gen-
eric working for a nationwide net-
work," Morgan says he has discovered. "You can't talk about Nash-
ville or the weather. And since our audiences are in different time zones, you can't even talk about the time of day.

He acknowledges that MCN came in for its share of articles when it made its debut earlier that year because it "sounded too much like WSM." The complaints did not alter Morgan's easygoing manner, but they did lead to an organiza-
tional tightening up. A playlist was imposed, and guests began to be chosen more for their celebrity than for their inside knowledge of the country music business.

Morgan's rise to DJ stardom has been fairly rapid. He took his first radio job in 1957 with WDID in his native Marion, Ill. (that station, he notes with some pride, is now an MCM affiliate.) Hoping to share his professional skills, Morgan enrolled in the radio and TV curriculum at Southern Illinois Univ. and stayed there for six months until, he says, he realized he wasn't really learning anything about broad-
casting.

He recalls that he was listening to the Opry one night when he heard a commercial for Nashville's Elkins Institute. He earned his license at El-
kins and, in 1974, went to work at WMAK, a rock-format station. Al-
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tions at WMAK, he consistently listened to WSM.

He joined the station within a few months, not as an air personality but as an assistant to jocks Ralph Emery and Harry Hassley. "Finding addresses and things for them like that," he says. When Grant Turner, "the voice of the Grand Ole Opry," retired from full-
time duties in 1975, Morgan was tapped to take over this early morn-
ing slot. Then, in 1978, Morgan be-
came one of the Opry's announcers himself.

"As a mom and dad liked country music," says Morgan, explaining his encyclopedic grasp of the genre, "and I can remember listening to it when I was three years old. I never listened to the Beales. And when you sit around with people like Ralph Emery and Harry Hassley and when you hang around the Opry, you're bound to pick up a lot. I was just the right age for it all." Even with such background, Morgan says he may spend from three or four hours a day, planning for his nightly MCN show, depend-
ing on who his guests are.

He says he feels "he can't do the country music is, not however, just socially. He relics on his ears, too. "I know I was one of the first to play Ricky Skaggs' records. I started playing him in 1978," he notes.

NAB'S FRITS PRODS CONGRESS

LAWRENCE, Kan. — National Asst. of Broadcasters president Ed Fritts urged Congress Friday (12) to lift time constraints of "government restraints" on broad-
casters' First Amendment rights.

He made the plea as luncheon speaker at the third annual Grover Cobb award ceremony at the Univ. of Kansas, where his father was deceased, was a NAB executive.

Fritts told the audience of jour-
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ing slot. Then, in 1978, Morgan be-
came one of the Opry's announcers himself.

"As a mom and dad liked country music," says Morgan, explaining his encyclopedic grasp of the genre, "and I can remember listening to it when I was three years old. I never listened to the Beales. And when you sit around with people like Ralph Emery and Harry Hassley and when you hang around the Opry, you're bound to pick up a lot. I was just the right age for it all." Even with such background, Morgan says he may spend from three or four hours a day, planning for his nightly MCN show, depend-
ing on who his guests are.

He says he feels "he can't do the country music is, not however, just socially. He relics on his ears, too. "I know I was one of the first to play Ricky Skaggs' records. I started playing him in 1978," he notes.

Topping (Top/adj., v.): also to

topologically (Top-adj): to

topo (Top-n): n. topological

ter (Top-en): to

topography (Top-n): n.

topographer (Top-n): n.

topographic (topo-adjective): to

topographic (Top-en): to

TOPOPEA—KTP-FM music director Lyman James likes the "relatable story lines" of "Someone's Always Saying Goodbye" by Anne Murray (Capri-
to) and "Faking Love," featuring T.G. Sheppard and Karen Brooks (Warner Bros./Viva). "Anne takes an everyday occurrence and really makes it stick," James feels. "And 'Faking Love' is more than another cheating song; it's a strong ballad from a terrific singer—it's his best work to date and he's hitting a stride of his like the timing. Another single he's supporting is "If I'm Rea-
ly Going To Do Nothing With You" by Karen Taylor-Good (Mesa). "Even with the strings, it's still a great country sound, no doubt about it. She's got an out-
standing voice—we expect big things."
AFTER DECEMBER 17,
THIS MAY BE THE ONLY WAY YOU CAN SEE THE WHO.

CAMPUS ENTERTAINMENT NETWORK PRESENTS THE WHO: THE FINAL CONCERT.
BROUGHT TO YOU BY SCHLITZ--"THE TASTE THAT ROCKS AMERICA."

Schlitz Beer brought The WHO to 32 cities this year. And now, Campus Entertainment Network, with the support of Schlitz, presents The WHO, live, December 17 for what may be the last time.

CEN is offering a limited number of radio stations the opportunity to be the exclusive promoter and co-sponsor of this historic event in their markets. The WHO's Final Concert presented live on giant screens, represents an unbeatable promotional opportunity. For more information, call CEN at (212) 580-9440.

A LIVE CEN SATELLITE PRESENTATION
Radio

Mike Harrison
You Can’t Be Progressive & No. 1

It was one of those whirlwind bi-coastal jaunts that brought this California-based broadcaster in and out of New York City within the space of eight hours. The business at hand was the college radio and “new music” convention organized by Progressive Media magazine. I was the red-eyed keynote speaker.

It was an intellectually and emotionally stimulating experience. I began with a cab ride to the hotel with a bunch of incredibly zealous college broadcasters who were intoxicated with the “new music” (or “new wave” or “modern rock”) that they purvey. It ended with a cab ride back to the plane with noted consultant Lee Abrams, who was equally enthusiastic about his latest brainchild, “Timeless Rock.”

The college broadcasters descended upon the convention with the excitement and awareness of a revolutionary political party about to execute a cultural coup d’etat. The new music (or, as it was commonly termed, “the so-called new music or whatever you want to call it”) was on everybody’s mind. The cab ride in and conversations in the hotel lobby were buzzing with talk of syndicators, Morning Person, WLIR-FM, Rick Carroll, KROQ-FM and the importance of England, among other geographic hot spots.

During this scattered rap, one young radio programmer from the Midwest asked me if I think there will be “room for lead guitars” within the new scene. My mind flashed back to the question of the student council early that year, “Will there be room for strings in progressive rock?” My response to the student was “only if the committee allows it.”

With the advent of each new musical scene comes the emergence of that figurative “committee”—the popularly held notions perpetuated by purveyors of the scene who dedicate themselves to the separation of that scene, musically and culturally, from both pre-existing and co-existing ones. In order to protect this separation, they formulate sets of rules and regulations. They evolve with time into what is commonly referred to as the “purists.”

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Then, of course, there emerges within this cyclical process a lesser-organized but equally potent sub-committee, or alternate committee, of those who couldn’t care less about any rules and are dedicated to missing the elements of the new scene with every other scene they possibly can. They are the “non-purists,” or “generalists,” or “mass-appeal” merchants.

And so the battle within new wave has already begun, as the young purveyors of this obviously significant new wrinkle in pop culture come to grips with the fact that on the one hand, some of their customers want their music separate and elite, while on the other hand, top 40 is gobbling up the best of their stuff and blinding it out with the likes of everything from Olivia Newton-John to the Beatles. (Just the other day I heard a KROQ-FM insider complain that the station is playing too much synthesizer music: “They’re making the station sound like a discotheque!” was the precise comment.)

I took particular pleasure telling the young broadcasters during my address that you have to decide whether you want to be No. 1 or progressive—that you can never be both, or at least, you can never be both at the same time. Never.

Lee Abrams is a man who knows as much as anyone about the differences between the concepts “No. 1” and “progressive.” He’s also been on both sides of the purist versus generalist fence. Although he, too, is dabbling in new music (WLIR-FM), he’s heart, at the moment, in his latest radio blueprint, “Timeless Rock,” also known throughout programming circles as “Superstars Two.”

Mike Harrison, producer, broadcaster and consultant, is president of Graphic Communications, Woodland Hills, Calif.

Gobble Up These Tales Of Broadcasting Turkeys

Continued from page 14

wanted enough that all his friends could hear him on WCVS. He wanted to hear his show, too. So each night he’d record his 1 a.m. news cast and intake the run for 20 additional minutes of programming. Then at 4 a.m. he’d rewind the tape, playing it from the top while he’d go out in his car and listen to his marvelous airwave as “Mighty Mike.” Sometimes, overcome with pride, he’d drive around town listening to himself. Things went amazingly well until the night he heard the door click behind him as he realized he had 25 minutes to regain entry into the now-locked building without a key. Two choices seemed apparent: drive to a phone booth, call the p.d. and confess that there was more in ear listening than was previously thought by management, or smash the plate glass window with a tire iron. He decided on the latter, which cost him weekly deductions from his paycheck for what seemed like several years.

At least, they didn’t catch him in the act. Ray Smithers was not as lucky. Ray, who today is with KMPC in Los Angeles, was working mornings as a beautiful music announcer several years ago on WELG in Elgin III. Sitting there all alone early one morning, in one of those oversized swivel chairs with large arm rests, he propped the door open for better ventilation, turned on the mike over the lush strings of Mantovani, put on his most dignified beautiful music voice, and confided to Chicagoans: “Good morning, this is Ray Smithers, your host.” Frantically, from lack of sleep after the previous night’s partying, he had planned to say “your host.” But the remark caught him off guard, and as he started to laugh, he leaned back in the chair, which promptly tipped over and slide into the hall. Trapped by the arm rests, there he lay, Mantovani in the background, his feet dangling in the air, laughing hysterically. And that was the first sight the general manager saw as he opened the front door with his usual air of decorum. The second was the brightly lit “on-the-air” sign, and about the only thing he had to be thankful for at that point was the fact that he wasn’t managing a television station.

Video can get you into deeper trouble, no doubt about it, as two West Virginia co-anchors learned one evening on WSAT-TV. One of them originated from Charleston and the other was miles away in Huntington. The director would switch back and forth to both locations, making it look like the big time. This particular night it looked more like the big top, as the Charleston anchor described the return of the astronauts from the moon, explaining that they would be put in “sideshow for a few days to see if any lunar organisms would be detected.” It was obvious he meant “organisms,” and more obvious that he found his error humorous. Bailing out of a potentially bad situation, the director immediately cut back to Charleston, where the scene was nothing short of convulsions, at which time he faked to black out and awaited the next, and possibly last, commercial announcement.

As you bow your head in silent prayer and contemplate the turkeys of your life, throw in an extra word of thanks for pre-recorded tape—and for the fact that at least in radio, no one will recognize your face.

Gobble Up These Tales Of Broadcasting Turkeys

Continued from page 14

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### AGENDA

**THURSDAY, January 20th**
- 10:00am- 6:00pm  Registration
- 7:30pm- 9:30pm  Welcoming Reception

**FRIDAY, January 21st**
- 8:00am- 9:00am  Continental Breakfast
- 8:30am- 5:30pm  Registration
- 9:00am-10:00am  "Radio's Changing Job Descriptions"
- 9:00am-11:45am  EARSHOT presents "News & Public Affairs Workshops"
- 10:15am-11:45am  "Radio And Record Industry Relations"
- 11:15am-11:45am  "The Truth About Positioning: Sound, Image, Crossover"
- 1:00pm- 2:15pm  FREE TIME
- 2:30pm- 3:30pm  "Plain Talk About New Technology"
- 3:45pm- 4:45pm  "Old-Timers Day"
- 4:45pm- 6:00pm  Production Seminars & Special Presentations
- 5:00pm- 6:00pm  "Talk. News And Public Affairs on Music Radio"
- 6:00pm- 7:00pm  FREE TIME
- 7:00pm- 11:00pm  GENERAL DINNER SESSION with Keynote Speakers
- 11:00pm- ???  The Album Network presents "Rock Radio Seminar"

**SATURDAY, January 22nd**
- 8:00am- 9:00am  Continental Breakfast
- 8:30am- 5:30pm  Registration
- 9:00am-10:00am  "The Music Panel: The State of Popular Music"
- 9:00am-11:45am  EARSHOT presents "News and Public Affairs Workshops"
- 10:15am-11:45am  "The New Attitude Radio Promotions"
- 11:45am- 1:00pm  FREE TIME
- 1:00pm- 2:15pm  "Air Personalities: What Are They And Where Do They Come From?"
- 2:30pm- 3:30pm  "Consultants: Who Are They And What Do They Do?"
- 3:45pm- 4:45pm  "Networks and Syndicators, The New Programming Force"
- 3:45pm- 6:00pm  "Talk Radio" panel & Special Presentations
- 5:00pm- 6:00pm  "View From The Top"
- 6:00pm- 7:00pm  FREE TIME
- 7:00pm- 11:00pm  GENERAL DINNER SESSION with Keynote Speakers
- 11:00pm- ???  Open Rap Session

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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 Solley at (213) 859-5319.

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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 $55. 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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**MAIL COMPLETED FORM TO:**
Billboard's Radio Programming Convention
9107 Wilshire Boulevard, Suite 700
Beverly Hills, California 90210
Telephone (213) 859-5319
Pacific Southwest Region

**Prime Movers**

- **KFI-AM** - Los Angeles (7.9)
- **KJIM-AM** - San Diego (3.5)
- **KIOX-FM** - Riverside (6.1)
- **KFRG-FM** - Tucson (6.3)
- **Kool-AM** - San Diego (6.2)
- **KUSC-FM** - Los Angeles (6.2)

**Top Add-Ons**

- **KUSC-FM**
- **KUSC-FM**
- **KUSC-FM**
- **KUSC-FM**
- **KUSC-FM**
- **KUSC-FM**

**Breakouts**

- **KUSC-FM**
- **KUSC-FM**
- **KUSC-FM**
- **KUSC-FM**
- **KUSC-FM**
- **KUSC-FM**

North Central Region

**Prime Movers**

- **WEAU** - Eau Claire (5.2)
- **WTPL** - Minneapolis (5.1)
- **WEXF-FM** - Fayetteville (4.9)
- **WJNO** - Redding (4.8)
- **WJNO** - Redding (4.8)
- **WJNO** - Redding (4.8)

**Top Add-Ons**

- **WJNO**
- **WJNO**
- **WJNO**
- **WJNO**
- **WJNO**
- **WJNO**

**Breakouts**

- **WJNO**
- **WJNO**
- **WJNO**
- **WJNO**
- **WJNO**
- **WJNO**

Southwest Region

**Prime Movers**

- **KPLZ** - Seattle (5.2)
- **KFRG** - Tucson (4.8)
- **KZQX** - Albuquerque (4.6)
- **KQTH** - El Paso (4.5)
- **KJOY** - Lubbock (4.4)
- **KQRB** - Lubbock (4.4)

**Top Add-Ons**

- **KFRG**
- **KFRG**
- **KFRG**
- **KFRG**
- **KFRG**
- **KFRG**

**Breakouts**

- **KFRG**
- **KFRG**
- **KFRG**
- **KFRG**
- **KFRG**
- **KFRG**

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THANKS!!!

AIR SUPPLY
BEACH BOYS
GEORGE BENSON
KARLA BONOFF
BOW WOW WOW
DOOBIE BROTHERS
JIMMY BUFFETT
CHICAGO
ELVIS COSTELLO
JOHN COUGAR
CROSBY, STILLS & NASH
CHRISTOPHER CROSS
ANDRAE CROUCH
LACY J. DALTON
CHARLIE DANIELS
FLEETWOOD MAC
DAN FOGE�BERG

GLENN FREY
LARRY GATLIN
GO-GO’S
HEART
DON HENLEY
AL JARREAU
ELTON JOHN
KENNY LOGGINS
MELISSA MANCHESTER
BARBARA MANDRELL
JOHNNY MATHIS
STEVE MILLER
MISSING PERSONS
GARY MORRIS
ANNE MURRAY
OLIVIA NEWTON-JOHN
OZZIE OSBOURNE

POCO
PLIMSOULS
QUARTERFLASH
QUEEN
EDDIE RABBITT
REO SPEEDWAGON
KENNY ROGERS
DIANA ROSS
BOZ SCAGGS
FRANK SINATRA
JEFFERSON STARSHIP
BILLY SQUIER
SURVIVOR
JAMES TAYLOR
THE TUBES
TOTO
JOE WALSH
Continued from page 20

**TOP ADD ONS**

PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me

DARYL HALL AND JOHN OATES—Maneater

PAT BENATAR—Shadows Of The Night (Circus)

BREAKOUTS

BILLY JOE Doll—Allisions (Colombia)

FLEETWOOD MAC—Love In Store (Warner Bros.)

**Midwest Region**

**Prime Movers**

1. CARRIE UNDERWOOD—How Can I Make You Love Me (Mercury/Polygram)

2. LAUREN ALaina—Do My Thing—Falling For You (Mercury/Polygram)

3. CARRIE UNDERWOOD—Stop Telling Me That It's Over (Mercury/Polygram)

4. JOHN MAYER—Longing For Love—Go (Mercury/Polygram)

5. COLE SWINDELL—Chillin' It—Snow (Capitol)

**Top Add Ons**

KARA KRAKE—Candle in the Window—Santa Fe (Wendy/Interscope)

GABRIELLE—FBT—The Spark (Capitol)

SHAYNA LAMBERT—Young Woman—Tender (Warner Bros.)

**Northeast Region**

**Prime Movers**

1. TONI BRAXTON—Do You Know Where You're Going To (Atlantic)

2. PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me

3. DARYL HALL AND JOHN OATES—Maneater

4. JOHN FOGERTY—You're One Of The Good Ones (Mercury/Polygram)

5. MATT MURPHY—You're The Reason Why—MBW

**Top Add Ons**

ADAM ANT—Miss You More

MISSING PERSONS—Where The Ocean Meets The Sky

DARYL HALL AND JOHN OATES—Maneater

**Midwest Region**

**Prime Movers**

1. LINDSEY STIRLING—Dance In The Rain (Atlantic)

2. STEVIE NICKS—I Can't Wait—Atlantic

3. THE CHERRY TREE—The World Is Not Enough—Atlantic

4. PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me

5. JOHN JADES—The Girl in My Dreams

**Top Add Ons**

MITTIE JAMES—You've Got A Way (Atlantic)

LIONEL RICHIE—Lover—Atlantic

TOM JONES—The Girl in My Dreams

**Northeast Region**

**Prime Movers**

1. STEVIE NICKS—I Can't Wait—Atlantic

2. LINDSEY STIRLING—Dance In The Rain (Atlantic)

3. THE CHERRY TREE—The World Is Not Enough—Atlantic

4. PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me

5. JOHN JADES—The Girl in My Dreams

**Top Add Ons**

MITTIE JAMES—You've Got A Way (Atlantic)

LIONEL RICHIE—Lover—Atlantic

TOM JONES—The Girl in My Dreams

(Continued on page 24)
Carrying The Tradition Forward.

Bill Monroe and Ricky Skaggs, photographed for American Country Countdown by Lei Leverett.

10700 VENTURA BLVD.
NORTH HOLLYWOOD, CA 91604
(213) 980-9490

www.americanradiohistory.com
**HARRIS**

Replacing Larry Knight as p.d. of WGBS Miami is Lee Fowler, who comes to the station with a strong new-talk background, having programmed such notable outlets as KDKA Pittsburgh and WQXR New York. Across town at Cox’s WJAI, Chris Gable, who formerly produced WRKZ-FM (AM) in Hemet, Pa., comes in as p.d. of the Burbank/Atlanta-subsidiary station. Staying on board with WJAI are Jim West, vice president and general manager of Fairview, “renewing ‘Magic Of Your Life’ and the Burns/ Somerset format, among others, has announced the addition of a separate promotion division to be headed by Bob Harris, which will create syndicate and produce, and sales and audience promotions for radio stations. Harris, who recently moved from this field, having owned his own business and worked for several companies, comes to the station via WJAI, Drake, Chenuel, 21 Century, Roundhouse and Wometco.

**Bob Riddle** is now production director and midday personality at WXYW (AM) Norfolk. He comes to the station from WGSM Stanton, Va., where he’d been operations director. Riddle’s Dee is added to the lineup at KQH Colorado Springs, doing 10 p.m. to 2 a.m. He had been doing the 7 p.m. to midnight slot at KQH (96-Keck), where he’s been replaced by Lee Reynolds.

At WPXK (Kix-106) Washinton, after newscaster and Vivian Goodman is out, a casualty of a research study which indicated the station should cut back on afternoon news. P.d. Bob Cole is spending his free time away from Kix’s mid-prod- uction duties to supervise a Specialty Mutual Broadcasting under the direction of the network’s Glen Gurman.

“Once you’ve heard the Sam Louis is now KKYY (KYK8) and its new advertising slogan is “Adult Radio Delivered”. Formerly at KKOK, the King who formerly programmed WBFO/WBEM Baton Rouge, is now handling afternoon drive.

**Mary Recchia** moves into the promotion director position at KFRG from a similar post at the March Of Dimes. She replaces Jacie Strawbridge, who left to form her own company. In other shuffle- ings, Allan Brown moves from mid-days to mornings at WAVG Louis- ville, replacing Danny King, who has left the station. Russ James goes from weeknights to mid-days at WQYK, Tampa, and Joe Finan moves from middays to afternoon drive at Classic WSHK. P.d. Joel Rash is handling his old shift on an interim basis, using the name Jay Stewart. His segues from research director to music di- rector and assistant p.d. at WCOZ Boston. Meanwhile, Tom Edwards, who’s still handling his old side at WGBS Cleveland, has now broken the same title at KGB San Diego, replacing Judy McNamar, who resigned after a recent showdown with a former personality as assistant from KRFI, where she had been music director.

**Some changes at KFI Los Angeles as Benny Martin moves from 10 p.m. to 2 a.m. into the new time slot of 7 to 11 p.m. slot. Bobby Rich, who had been doing 6 p.m. to 10 p.m., is now on from 11 p.m. to 3 a.m., with Liz Kiley handling the 3 p.m. to 6 a.m. slot. Russ Carlson, who for some time had been running the KFI news depart- ment, is now handling his own show, and has been replaced at KMPC, Robert W. Morgan will continue handling mornings for some time to come. We are told the former Billboard Radio Personality Of The Year has just signed a multi-year contract.

Frank Smith joins WLZZ Detroit doing overnight from WLS-FM Lansing, where he’d been p.d. Re- placing him at WLS is WGN’s Baltimore’s Walt Brown resigned as p.d. but continues to handle his morning show. Frank Giardina is programming the station on an interim basis. Paul Barsky has joined WCAU-AM Philadelphia to do mornings. He replaces Todd Parker, who is now doing all afternoons replacing Bill O’Brien, who moves to weekends. Joining the QIO staff in Seattle, Mike Lyons, who formerly worked at WMXK Enterprise, Ala. Replacing Tom Kenny, Dave will handle after- noon drive at the new station. In Jacksonville at WIVY (Y-103) is vet- eran personality Jack Diamond, who recently announced he’s moving from WYRE/WBEY Annapolis.

**Some staff appointments at WLS-FM, Manager of Pop Programming Bill Ridley from WINA Charlottesville is now handing morning drive new; Barbara Randles, a former Des Moines grad, is doing afternoon news; and coming on board as the new evening personality is Ed Raab of WARK Hagerstown, Md... Greater Media’s Herb McCord an- nounced that the station’s current general manager of Greater Media’s WMXJ Boston, has been named a vice president of the company. Prior to joining Greater Media, Campbell was g.m. of WHAS/WAMZ Louisville.

**Tom Servenito has been elected as vice president of Mid America Ra- dio, Inc. and named director, FM stations for Mid America Media. He currently serves as station manager of WXTZ Indianapolis while being responsible for the sales and operations of WITZ, WRZQ, WTRC, and KEZI Tulsa... Kudos: Jerry Holley, vice president of broadcasting for Stan- ford Communications, who recently has, received the Grover Cobb Award for broadcasting service from the University of Kansas. And elected president of the Veterans Hospital Radio and Television Group is John Raab, chairman of WRKS (98.7/Kis) New York. Known as the Veteran’s Bedside Network, the guild produces videocassettes with veterans cast as performers who are then played back on the VA hospital’s closed circuit television system throughout the country... Jeffrey Miller announced the formation of Jeffrey Miller & Company, a broadcast consultation firm "designed to help create great new stations at minimum cost and with as little danger of considerable image, substantial audience and increasing financial wealth... and in the end to play beautiful music.”

From the inside-happen-to-your department: a defense fund has been set up for radio veteran Sam Ir- vin, who was killed in Lebanon, Missouri. If you haven’t heard, Sam is being tried for murder, and his legal fees are increasing. Contact the Sam Ir- vin Defense Fund, in care of Merv Pilgrim Company, 6615 Pencaile Lane, Channel, N.C. 27404, (704) 533-1372. ... WLS vice president and general manager John Gerhahn has announced the appointment of Karyn Esken as director of advertising and promotion of WLS-AM-FM. Her background includes simi- lar posts for the Chicago Tribune, WXRT Chicago and KUAM Guam. ... The new vice president of gov- ernment relations department is Carol Randle, a former WLS personnel staff during the Carter adminis- tration. (Continued on page 69)
Radio Specials

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

Nov. 22, Elvis Costello, Guest DJ, Rolling Stones Productions, one hour.
Nov. 22, Great V北京市, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
Nov. 22, Fleetwood Mac, part two, Interview, Inner-New Network, one hour.
Nov. 22, Duke Ellington Tribute, Music Makers, Narwood, one hour.
Nov. 22, Fleetwood Mac, Musician Specials, RKO Radio, one hour.
Nov. 22, Larry Gatlin & the Gatlin Brothers Band, Country Countdown, Westwood One, one hour.
Nov. 25, Linda Ronstadt, Live The Source.

ABC
Nov. 25, Todd Rundgren/Enitea, Inside Track, BIB Broadcasting, live.
Nov. 25-28, Charlie Daniels And Friends, United Stations, three hours.
Nov. 26-29, Jami Hendrix: A Tribute, The Source, NBC, three hours.
Nov. 26-28, Bobby Vee, Dick Clark’s Rock And Roll Remember, United Stations, four hours.
Nov. 26-28, Marty Robbins, Country Music, United Stations, three hours.
Nov. 26-28, Steve Winwood, On The Record, Westwood One, one hour.
Nov. 26-28, Rick Skaggs, Live From Gilley’s.
Westwood One, one hour.
Nov. 26-28, Evelyn King, Budweiser Concert Hour, Westwood One, one hour.
Nov. 27, George Strait, Jerry Lee Lewis, Silver Eagle, Entertainment Network, 90 minutes.
Nov. 27, Jawnnuma 52, Jazz Alive, MPR, two hours.
Nov. 27-28, “Dick Clark Presents The Top 30 Artists Of All Times,” Mutual, three hours.
Nov. 27-28, Chart & Jersey, Soundtrack Of the 60th, Warner, three hours.
Nov. 27-28, John Boz, “Caroled” Musical, Watermark, three hours.
Nov. 28, Jethro Tull, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
Nov. 28, Billy Squee, Saga, Pop Concert Specials, Westwood One, one hour.
Nov. 28, 5800, ABC, BBC College Concert, London, Wasserband, one hour.
Nov. 28, Canadian Rock, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
Nov. 29, Roger Glover of Rainbow, Guest DJ, Rolling Stone Productions, one hour.
Nov. 29, John Marlin, Inner-New, Inner-View Network, one hour.
Nov. 29, Michael McDonald, Hot Ones, RKO Radio, one hour.
Nov. 29, Bobbi McCartney, Country Countdown, Narwood Productions, one hour.
Nov. 29, Andrew Sieder, Music Makers, Narwood Productions, one hour.
Dec. 1, 2, 10, Tribute To John Lennon, London, Lroadcasting, five hours.
Dec. 3, Johnny Taylor, Stephanie Mills, The Countdown, Westwood One, one hour.
Dec. 3, 5, Jerry Reed, Live From Gilley’s, Westwood One, one hour.
Dec. 3, 5. 7, Who Special, The Source, NBC, two hours.
Dec. 3, 5, Johnny Taylor, Stephanie Mills, The Countdown, Westwood One, one hour.
Dec. 3, Jerry Reed, Live From Gilley’s, Westwood One, one hour.
Dec. 3, 5, Peter Gabriel, Rock Album Countdown, Westwood One, one hour.
Dec. 4, Johnny Patek, Silver Eagle, ABC Entertainment Network, 90 minutes.
Dec. 5, Moody Blues, Best Of The Biscuit, ABC Rock Radio Network, one hour.
Dec. 6, 7, 9, 10, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Week Special, The Source, NBC, two hours.

BREWER’S BACK—And United Stations has her. The syndicator plans to feature her on “The Great Sounds,” a weekly show set for debut next year. Teresa is shown with Ed Salamon, vice president of programming.

National Programming

United Plans ‘Great Sounds’

United Stations is joining those national programmers offering shows to appeal to the 35-plus audience. Beginning in January, United will produce and distribute a four-hour weekly magazine entitled “The Great Sounds.”

The show, hosted by former WNEW-AM DJ Dick Shepard, will feature hits of the ’30s and ’40s and rock-’n’roll sounds of the ’50s and ’60s. Artists who made these hits will be guests on the show, and each week there will be a feature artist as well as a special spotlight on Frank Sinatra. Each show will also highlight a specific year.

Talent already lined up under the direction of programming vice president Ed Salamon, include Henry Goodman, Teresa Brewer, Mel Torme and Johnny Mathis.

United Stations is syndicating the three-hour “Weekly Country Music Countdown” and the four-hour week “Dick Clark’s Rock And Roll Remember.”

** * * *

Dick Clark also does some shows for Mutual, including a three-hour Thanksgiving special, which is featuring the top 10 artists of all time. These artists, determined by a national audience of 400 p.d.s. and turn out to be (in alphabetical order): the Beach Boys, the Beatles, Chicago, the Eagles, Elton John, Fleetwood Mac, Elvis Presley, the Rolling Stones, Simon & Garfunkel and Steve Wonder.

Watermark/ABC’s “American Country Countdown With Bob Kingsley” will air a special seven-hour, two-part countdown for 1982 with the top 100 country songs of the year. The show will run on Christmas and New Year’s weekends. Mutual is also adding a two-hour interview and call-in show to its lineup for next year. “This Is Hollywood” will be produced live at the Universal Studios Entertainment Center in the film capital hosted by Second City alumni Eric Boardman. There will be celebrity interviews and comedic segments.

** * * *

A previously unreleased concert featuring Led Zeppelin is being made available to stations Dec. 18 by London Wavelength. The 90-minute concert was recorded by the BBC at London’s Paris/BBC Theatre in 1969. London Wavelength will also include concert material from the BBC’s 1971 recording of the group. The BBC’s “tribute To John Lennnon,” a five-hour interview music special, is available to stations Dec. 1-20 “Hello, I Must Be Going,” the title of Phil’s new album, is also the title of the Dec. 5 “BBC Rock Hour” offering from London Wavelength, which features Collins.

Bethany Gorfine is the new marketing and program development director at Starfilet Starfilet. She joins Starfilet from Rolling Stone Production, where she worked in affiliate relations.

** * * *

RKO has signed the papers to get Scitcanta-Atlantic started installing Earth dishes at RKO’s affiliates to these stations can receive RKO’s new Digital Audio Distribution System for its networked plans. For the installation of a minimum of 30 dishes in the top 150 markets at no cost to stations were announced just before the recent National Assoc. of Broadcasters Radio Programming Conference in New Orleans. RKO has also signed a deal with RCA Americo to build the $9.8 million digital system over the next eight years.

ABC and Rolling Stone Productions celebrated their pact for ABC to carry Rolling Stone’s “Continuous History of Rock-n’Roll” (Billboard, Oct. 9) with a party at Rolling Stone’s Manhattan offices.

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Tours and concert information are available through ASCAP’s Music Retrieval System (MRS), which provides a means for any means to view, download or print the most comprehensive and comprehensive database of touring and concert information available. ASCAP’s Music Retrieval System (MRS) is available in a variety of formats, including ASCII, PDF and HTML. For more information, visit www.ascap.com.
**A NEW KIND OF STORE**

**Marketing Movies & Memories**

By JACK MCDONOUGH

SAN FRANCISCO—By combining a movie memorabilia boutique with a home video store, Jan Tellier Wahl, owner of the new Bridgeway To Hollywood, believes she has created the first store of its kind in the country.

"I'm sure we're the first," says Wahl. "I just hope we get well-established before everyone else starts using the idea. I think it's a natural." Patrons at Bridgeway To Hollywood can buy or rent from a stock of 300-plus VHS cassettes in a 630 square foot, art deco store decorated with movie art. On the floor and in display cases are film collectibles ranging from expensive autograph figures of the major characters from "The Wizard Of Oz" to original copies of the screenplays for such classics as "Citizen Kane" or "The Maltese Falcon."

The print visuals at the store—some framed and some not—include 27- by 41-inch one-sheet used by theaters in their lobby window displays, as well as lobby cards and stills. There are also such items as cardboard standups of famous stars, directors' chairs, Oscar replicas, autographed photos and some recordings.

Wahl chooses all her cassettes herself. "I'm not just looking old films here," she says, "but quality films, no matter the age. We've got Diana Ross films, Betty Midler, Jack Nicholson, Philip Karlson's pictures, many we have a lot of foreign titles, things like 'Giallopoli' and 'Black Orpheus.' A lot of these are foreign. We've got collector's tapes of television shows—Jack Benny, Judy Canova, Bob Hope, etc."

Wahl says about 80% of her cassette action is in rentals. Club members can rent at $5 for 48 hours after paying a $5 annual fee. Non-members may rent at $5 for 24 hours. Wahl also has on the premises a selection of VHS and Beta tapes which may be checked out for free by club members and for a nominal charge by non-members. Most of the memorabilia is for sale.

The store fulfills a personal dream for Wahl, who has a collection of toys she "fell in love with the gliter of the movies when I was a girl," and who has had a successful career in television production and stage managing. She won a local Emmy in 1975 for a documentary on modern marriage, "They Still Say I Do," produced for KABC in Los Angeles. Wahl has also been on "KQED's Over Easy." She's from a Los Angeles native who has also had a rock-style commercial for the Golden Bay Quaker soccer team.

Says Wahl's Larry Nimmer, "We're demonstrating to commercial accounts that stuff like what's on MTV is a way to get people into their stores." The 35mm black and white piece for Santa Cruz band the Call was commissioned by PolyGram to accompany the group's second LP, due in January. Wahl would do a piece for the second Red Rocks LP, due soon on 45s/Columbia.

The six-minute "movie-with-in-a movie" in the video for "Eddie" was directed by Kenny Ortega, who choreographed Olivia Newton-John's video album for the Varitel, which has also done extensive choreography work with the Tubes. The Penfield project was done with another San Francisco firm, the Pablo Negroni Productions.

**A New Wave Of Activity For Bay Area's Varitel**

SANTA ROSA—Varitel Video, which until now has specialized in production and editing services, has moved into video with conceptual pieces on Red Rocker, the Call and Holy Penfield.

The company is also doing "new wave" art geared especially to retail clothing outlets. Latest in this department is a 15mm film for local chain Bebe. The film has also made a rock-style commercial for the Golden Bay Quaker soccer team.

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**Game Series Is Vestron's First Original Production**

NEW YORK—Vestron Video will introduce its first original production before Christmas. Volume I of "How To Beat Home Video Games" will sell for $39.95.

The three-part series was created with the cooperation of Atari, Activision, Imagic, Coleco, Apollo, Parker Bros. and Mattel. It was written and narrated by Philip Wissell, a contributing editor of Games magazine.

Wissell discusses game strategies, little-known scoring tricks built into each game by the designer, and games' various idiosyncrasies. Each program utilizes the on-screen graphics and sounds of 20 games.

The first volume of the series, called "The Best Games," covers software designed for the Atari VCS; Space Invaders, Asteroids, Chopper Command, Frogger and others. Volume II, "The Hot New Games," features other Atari VCS-compatible games, such as MegaMan, Demons To Diamonds and Pitfall. Volume III, "Arcade Quality For The Home," is a preview of the Atari $300, ColecoVision and Vectrex, as well as 20 games for these new units.

"The support for this series includes brochures for dealers outlining the programs and merchandising opportunities for national and co-advertising. All promotion will emphasize the nature of the programs and the special pricing. Special pre-release discount pricing is available to encourage prerelease booking. Among the merchandising suggestions Vestron offers are using the series as a "desk call" for games purchasers and lending out the videocassette or disk as a premium to game hardware purchasers.

**Chain Is Sued Over Name**

NEW YORK—John G. Day, owner of Video Connection, a store in Toledo, Ohio, has instituted a civil action for trade name infringement, unfair competition, and unfair trade practices against another company using the same name. The latter Video Connection is a franchise chain based in Ohio.

The suit was filed in U.S. District Court for the Northern District of Ohio, Eastern Division. Named as defendants are Video Connection of America Inc., officers Bert Tenzer and John L. Barry, and five Ohio-based Video Connection franchises.

Day has run his business, which also includes a national mail-order operation, since 1978. He sells video hardware, software and services. His trade name has been registered in Ohio, and Day has also filed a service mark application with the U.S. Patent and Trademark Office.

Day alleges that the Video Connection franchise stores in Ohio have "caused actual confusion among the public" and that they and the parent company "deliberately and willfully adopted and used plaintiff's service mark ... to deceive the public into thinking defendant's products and services are those of plaintiff." The use of the name, according to the lawsuit, "is likely to cause confusion ... as to the source of origin of such services."

Cease-and-desist letters had been sent by Day prior to the institution of the suit.

**Music Monitor**

BY CARY DARLING

- On Holiday: Jennifer Holliday and Chaka Kahn's "I'M NOT GOING." From the Broadway hit "Dreamgirls," is now a promotional clip directed by Alex Rosenberg, in New York. This shot was for CBS International, though the soundtrack is on the PolyGram label. The U.S. Rosenberg has also recently directed Epic group Venetta in a piece for the group's single "Jive Talk." This video was shot in a Brooklyn navy yard and utilized a specially constructed set and 10 poets posing as members of a construction crew.

- While Nero Fiddled ... New Audio Video of "Certificate of Belonging," a film for its single, "Once Over." Shot in 16mm black and white, the clip features a R&B singer backed by a commercial director Peter Israelson, who has won some 80 Clio awards. The location was for the piece's 30th precinct in New York, which was operational during the filming. Wendy Butler, using 60 extras, handled the choreography.

- Heartbroken: Country singer Ricky Skaggs taped a clip for his single "Heartbreak." It was taped at Scene Three in Nashville. Marc Ball directed the concept piece, which revolves around the evolution of the country music of the '50s in the country music of today.

- Video Heating: Director Jack Simmons recently shot a clip with Marvin Gaye for the Columbia single, "Sexual Healing." The shoot took place at the El Private disco in Los Angeles. The track is from the "Midnight Love" album.

- Promos In Motion: Billy Squier's "Everybody Wants You," the single and promotional clip from Squier's "Emotions In Motion" album on Capitol, was the basis for Peter Conn's "Hornetization" techniques which include animation and special effects. Conn is founder of the Hollywood-based Homer & Associates.

- Cable Talk: Video music was slated to be discussed under "Cable Talk," which is the National Cable Television Association's convention at the Biltmore Hotel in Las Angeles. Sessions included "From Trials Through Transmission: The Story Of MTV" with senior MTV programming vice president Robert Pittman moderating; "Life After Moving: What Else Will Make Pay?" (divided into two parts), and "Is Cable The Programming Catalyst For The '80s?" More reports on these next week.

- On The De-Evolution Front: Director Chuck Statler and Devo have finished a video for the new single "Girl-O-Blue" from the Warner Bros. album "Oh No, Fis Devo."

- Epic Achievements: Epic Records is distributing three new videos by Altered Images, Hughes/Thrall and Paul Carrack, Altered Images' "See Those Eyes" was directed by Steve Barron for Limelight Productions. The cut is from the album "Funky Blue." "Look In Your Eyes" is the Hughes/Thrall track, taken from the self-titled Boulevard album which has been turned into a video by Kaleidoscope Productions. Paul (Continued on page 30)
New Video Releases

This listing of video releases is designed to help wholesalers and retailers to update on available new product. Formats included are Beta, VHS, Laser Disc, Video CD (Capacitance Electronic Disk), and VHS (Magnavox). Where applicable, the suggested list price of each title is given; otherwise, "add" means that the product is available at wholesale cost. Information has been supplied by the manufacturers or distributors of the products.

The ADVENTURES OF ELLERY QUEEN
Richard Hart, Susan Oates, Kurt Katch
Beta 2 Video VHS 899 $139.50
VHS 999 $139.50

ASKS
Jack Benny, George Chandler, William Conrad, Red Skelton
Beta 2 Video VHS 879 $139.50
VHS 979 $139.50

BELLOTTI MILERO SHOW
Max Beil, Ban Blue, Roy Rogers, Dale Evans
Beta 2 Video VHS 899 $139.50
VHS 999 $139.50

BELLY DANCING—YOU CAN DO IT!
Lauralynne Henning, Barbara Stanwyck
Beta 2 Video VHS 899 $139.50
VHS 999 $139.50

BETTE DAVIS: THE MISTRESS OF HER ART
Bette Davis, Dorothy Malone, Celeste Holm
Beta 2 Video VHS 899 $139.50
VHS 999 $139.50

BETTE DAVIS: BUILD A HUMAN BEING
Bette Davis, Dorothy Malone, Celeste Holm
Beta 2 Video VHS 899 $139.50
VHS 999 $139.50

BIG BREAKDOWNS: HOLLYWOOD BURBANK 1930-1962
Jean Blondell, Humphrey Bogart, Ward Bond, Edward G. Robinson, James Cagney, & Others
Beta 2 Video VHS 879 $139.50
VHS 979 $139.50

BLOOD ON THE SUN
James Cagney, Sydney Savory, Porter Hall, Robert Armstrong, Wallace Ford, Rosamunde DaCamp
Beta 2 Video VHS 899 $139.50
VHS 999 $139.50

BOMB FROM PLANET ARAUS
John Agar, Joyce Meadows
Beta 2 Video VHS 899 $139.50
VHS 999 $139.50

BRIDE OF THE MONSTER
Bela Lugosi
Beta 2 Video VHS 899 $139.50
VHS 999 $139.50

THE BRUTE MAN
Vincent Price, Jean Willes, and Earl Derr Biggers
Beta 2 Video VHS 899 $139.50
VHS 999 $139.50

BURLINGTON ESCAPADES
Ray Milland, Jay Silverheels, Patricia Ellis, Edward G. Robinson
Beta 2 Video VHS 979 $149.95
VHS 1099 $149.95

BULLDOG DINNEDUM'S SECRET
John Howard, Howard Angel, H.B. Warner, Franchot Tone
Beta 2 Video VHS 879 $139.50
VHS 979 $139.50

THE CHEPHUR BURNETT SHOW
Bloopers & Out-Takes
Co-starring: Cleo Moore, Bruce Tim Conway, Steve Lawrence, Eydie Gorme
Beta 2 Video VHS 899 $139.50
VHS 999 $139.50

THE GEORGE BURNS SHOW
Starring: George Burns, Gracie Allen, Keenan Wynn, Red Skelton, Bob Avery
Beta 2 Video VHS 839 $129.95
VHS 939 $129.95

(Continued on page 32)

Video
New Releases

ORES & PROCT—This video from Savoy Leather Manufacturing of Havemill, Mass. is vinyl-wrapped particle board. It costs 20 cassettes in foreign format and retails for $64.95.

SAN FRANCISCO—As a result of the response to the third annual San Francisco Video Festival in October, producers Steve and Wendy Aginstein have begun marketing various packages on Beta and VHS representing works in the competition.

The cassettes, to retail at $49.95, will comprise "assortments and completed works for sale at the festival," says Steve Aginstein. "We've found some funding and there's going to be a show of some market—and not just quietly, either.

"Cable is real good rock, since it promotes a different product. But in our case, the video is the product itself, so we must market it differently. This art is very accessible, despite its reputation. It may not be as commercial as television or movies, but people are ready for it."

"We could tell that from the response this year at the festival. We constantly got feedback from people wanting to know when a particular piece would be shown again. Audiences paid almost all the showings this year."

"The antagonism between the artist and the censors, and the belief in the censors' wisdom is over. The artists themselves, rather than fighting the vocabulary of television, are using television to create that vocabulary into their work."

The 22 tapes presented this year included over 300 submissions that came in from all over the world, plus another 10 by leading video artists invited to premiere new works. The tapes were shown at 28 different events held in a variety of venues, from college neighborhoods to performance galleries to ferry boats to festival headquarters.

OAK BOWS New Distribution Arm

SANDIEGO—Oak Media Development Corp. has launched a new subsidiary to acquire and distribute programming for sale to outlets other than Oak's ON TV subscription television service.

The subsidiary, Oak Media Distribution Corp., is based in San Diego, California. The company said it is looking for "professional...
**New On The Charts**

"STAR TREK II: THE WRATH OF KHAN" Paramount Home Video -

The record-setting debut this week of Paramount's "Star Trek II" proves that dealers are responding to the company's carefully considered $39.95 price point. At $40 less than the first "Star Trek" film, which sold 50,000 copies, Paramount is betting that it can convince dealers to return to video sales business. The new title is being supported by an extensive marketing campaign.

Ricardo Montalban revives his television role more than a decade ago, the wrathful Khan, while the Star Trek gang deals with both him and encroaching middle age. For more information on "Star Trek II: The Wrath Of Khan" contact Paramount Home Video at (213) 468-5000.

This column is designed to spotlight video features making their debut on Billboard's Videocassette top 40.

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**RENTAL**

These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retail dealers.

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<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Distributor, Catalog Number</th>
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<td>CAT PEOPLE</td>
<td>Universal City Studios, Inc., MCA Distributing Corp. 77018</td>
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<td>DEATH WISH II</td>
<td>Warner Home Video 26032</td>
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<td>ROCKY II</td>
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<td>ARTHUR</td>
<td>Warner Brothers Pictures, Warner Home Video 22030</td>
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<td>EVIL ON YOUR DOORSTAND MCA/UA Home Video 60013</td>
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<td>FOR YOU EYES ONLY</td>
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<td>SLOW KIND OF HERO</td>
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**SALES**

Here are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.

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<td>WB Home Video</td>
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| SHOCK 

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**Videocassette top 40**

**SALES**

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**Video Music Monitor**

- **Sophisticated Ladies** - Live pay-per-view performance Rev. S. & Black Tie Network production presented by Oak Music Development Corp. and Roger Berlind, Machin Fox, Sandra Gunn, Burton Lewis and Louise Mirrer. Directed by Clark Jones, produced by Iris Nico-
demus. 2 hours.

- Forty-two Stepmothers worked 26 hours straight preparing the Lent-Fontaine Theatre for this first-of Its kind broadcast. Record Point supplied a multibook recording system, Irene Fiersen Associates supplied supplemental lighting. Eight cameras were used, and requests for repetition went into making the pay-per-view performance of "Sophisticated Ladies" technically effective and aesthetically pleasing.

- All of this, however, is merely ancillary. Af-

- Skill, all, don't mean a thing if it can't get that twinkle.

- Well, "Sophisticated Ladies", sung Nov. 5, is powerful as it has never swung before. The cast, called from the current New York and Los An-
geles troupes, as well as the original cast, was obviously chosen so that it was ranging from a national en-
durance of 60,000 rather than a house of 1,000, and worked that much harder.

- Duke Ellington's music was played to the kit by a 20-piece band led by Mercer Ellington. Phyllis Hyman was understated dancing, and the rest of the cast showed, both in singing and dancing.

- The costumes in this show are some of the most unusual and exotic ever seen on a Broadway stage.

- The show is an exotically retrospective of Duke Ellington's muses, those Latino and Asian tap dancing and neon signs with the names of various jazz clubs, the Cotton Club, Le Jazz Hot and so on. It moves quickly, dropout sound has "I've Got It Bad And That Ain't Good," "Salon Doll," "Imagery My Martyrdom" and "Take The 'A' Train."

- For this special show, Robert Guillaume pro-

- Our multi-camera mobile unit zooms up the entire stage for your choice. From small

- from 20 to 30,000 square feet of space and stage area.

- 1760 Jefferson Hwy. Austin, Texas 78702 (310) 472-2260

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**New On The Charts**

"STAR TREK II: THE WRATH OF KHAN" Paramount Home Video -

The record-setting debut this week of Paramount's "Star Trek II" proves that dealers are responding to the company's carefully considered $39.95 price point. At $40 less than the first "Star Trek" film, which sold 50,000 copies, Paramount is betting that it can convince dealers to return to video sales business. The new title is being supported by an extensive marketing campaign.

Ricardo Montalban revives his television role more than a decade ago, the wrathful Khan, while the Star Trek gang deals with both him and encroaching middle age. For more information on "Star Trek II: The Wrath Of Khan" contact Paramount Home Video at (213) 468-5000.

This column is designed to spotlight video features making their debut on Billboard's Videocassette top 40.
This does not mean, however, that the market is without its problems. It's heavily pirated, and difficult because you have to register your copyrights for each title individually through a long, tedious process. Because it takes so long, we're constantly putting titles in the market that haven't been registered, and constantly playing catch-up." He adds, "You have to remember we're establishing a new industry, and there's lots of work to be done."

When WEA introduces video-disks overseas, Caradine says it's possible it will also be with a rental-only plan. "It depends on pricing. Now we'd lean to rental because we've been so successful with rental of cassette."

WE'VE GOT ANNIE!

Now available on videocassette.

RCA/COLUMBIA PICTURES HOME VIDEO

2931 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91505

Now available on videocassette.
BY DESIGN
Patty Duke Astin, Sara Bottford
Box 8 & VHS Tuesday-Wednesday
$.59
CASSAR’S HOUR
Sid Caesar, Howard Morris, Carl Reiner,
Nanette Fabray, Sandra Dee, Ellen Parker
Box 5 Tuesday Yesteryear 014
$.59

BY CAESAR’S HOUR
Sid Caesar, Patty Duke Astin, Nanette Beta
Beta

COMING NEXT WEEK
Those Great Movie Trailers
Beta & VHS Admit One

THE COUNT & THE ADVENTURER
Charlie Chaplin, Eric Campbell. Edna Purviance. Frank J. Coleman
Beta 2 Video Yesteryear 867
$.59

COUNTRY WESTERN ALL STARS
Carl Smith. Louis Buck, The Sons Of The Pioneers, Courtly Jody, Jim Hewett,
Cowboy Copas
Beta 3 Video Yesteryear 818
$.29

THE COURAGEOUS DR. CHRISTIAN
Jean Negulesco, James Cagney, Lora
Beta 1 Video Yesteryear 017
$.59

THE CLAIRVOYANT, see The Evil Mind
Edmond O’Brien, Pamela Britton, George Macready
Beta 2 Video Yesteryear 821
$.59

DEAD MEN DON’T WEAR PLAID
Steve Martin, Ruth Warrick, René Santoni,
Carl Reiner
LV&MCA Videodisc
$.59

THE DEVIL HUNTER
Robert DeNiro, Meryl Streep, Christopher Walken, John Cazale
LV&MCA Videodisc (2)
$.59

DETOUR
Tom Neal
Box 8 & VHS Admit One

THE DEUTSCHE WOCHENCHAUSLE #1
The German Weekly Newsreel
Box 5 Video Yesteryear 015
$.59

DIARY OF A WEEKEND, see Fisher

DICK TRACY
Morgan Conway, Anne Jeffreys, Mike Mazurki, Jane Greer, Lynn Lunitz
Beta 2 Video Yesteryear 810
$.59

DICK TRACY MEETS GRUESOME
Barb Karoff, Ralph Byrd, Lynn Lowery
Beta 2 Video Yesteryear 829
$.59

DICK TRACY VS. CUEBALL (also See Popcorn Double Feature)
Morgan Conway, Anne Jeffreys, Lynn Lowery
Beta 2 Video Yesteryear 861
$.59

DOLL FACE
Vivian Blaine, Dennis O’Keefe, Perry Como, Carole Landis, Martha Stewart, Bud Abbott
Beta 2 Video Yesteryear 864
$.59

DREAM STREET
Cecil Demptizer, Ralph Graves, Charles Maca, Tyrone Power Jr.
Beta 2 Video Yesteryear 811
$.59

THE EVIL MIND (THE CLAIRVOYANT)
Claude Rains, Fay Wray, Mary Clare, Bara Field, Jane Russell
Beta 2 Video Yesteryear 854
$.59

THE FABULOUS DORSEYS
Tommy Dorsey, Jimmy Dorsey
Beta 2 Video Yesteryear 860
$.59

FASTER COMPANY
William Smith, Claudine Jennings, John Sturges
Beta & VHS Admit One

FATHER (DIARY OF A WEEKEND)
Box 5 Video Yesteryear 880
$.59

THE FINAL PROGRAMME
Beta & VHS Tran Ch
$.59

THE FORD SHOW
Tennessee Ernie Ford. The Top Twenty, Keenan Wynn,
Beta Video Yesteryear 892
$.59

THE FRONT PAGE
Adolphe Menjou, Pat O’Brien, Mary Astor, Edward Everett Horton, Walter Catlett, George Shaw
Beta 2 Video Yesteryear 855
$.59

FUN & GAMES
LV&VHS Programmed Discs, Inc.
$.29

GHOST STORY
Fred Astaire, Melvyn Douglas, Douglas Fairbanks Jr., John Houseman, Patricia Neal
LV&MCA Videodisc
$.59

GIF ALONG LITTLE DOGS
Gene Autry, Shirley Bouse, The Magnificent Seven, Four, Judith Allen. The Cabin Kids, Champion
Beta 2 Video Yesteryear 920
$.59

GLENN GORLENDA
Belu Lugosi
Beta & VHS Admit One

GO JOHNNY GO
Alon Freed, Jimmy Clanton, Sandy Stewart, Chuck Berry
Beta & VHS Admit One

THE GOLEM
Paul Henreid, Allen Steinbruck, Ernst Deutsch, Linda Slovotsky
Beta 5 Video Yesteryear 810
$.59

GOODTIME TV PLAYHOUSE/"THE GENE AUTOY STORY"
Beta 2 Video Yesteryear 865
$.59

GOODTIME TV PLAYHOUSE/"MARTY"
Rod Steiger, Nancy Marchand, Betty Palmer, Reahima Pasquale
Beta 2 Video Yesteryear 885
$.59

GOOD TIME TV PLAYHOUSE/"THE HARDLY THEY COME"
Jimmy Cagney
Beta & VHS Tran Ch
$.59

(Continued on page 42)

*Continued from page 29*
Talent & Venues

Moonshadow Marks First Year
Atlanta Nightclub Steps Up Booking Of National Talent

By JACK MCDONOUGH

ATLANTA—Atlanta’s newest and biggest nightclub, the 10,000 square foot, 750-capacity Moonshad- dow, is marking its first anniversary with a stronger move into the booking of national talent.

Among the acts who have played the multisided, video-stripped, dance-footed club are Leon Ressell, Rosanne Cash, Steve Forbert, the Strait Cats, John Prine, Doc Watson, Leo Kottke, Gove Scrivenor, Terry Kath, Jim Guercio and Gamble Rogers. Owner Bruce Pfeife has spent the last month also stretched out into booking big bands, including the Glenn Miller and Buddy Rich ensembles.

Pfeife and booker Kim Blanken- ship, however, have a twist. While most nightclubs fear tight budgets, and the shows weren’t selling like they used to. And, after 14 LPs (or 15, if you include a greatest hits package), Columbia dropped them.

But since then, they acquired Irv- ing Azoff as manager, Full Moon/ Warner Bros., as a record label. Chris Smarack as a new guitarist and Bill Champlin as singer/keyboardist. And they have gone on to say, “We want to make sure we’re not doing this for the money,” says Pfeife, which in- cludes the case of popular acts.

A free concert was held at Avery Fisher Hall Monday (15) for hospi- talized war veterans in New York and New Jersey. Produced by Ervin Littler, president of Olympia Rec- ords, the concert featured perfor- mances by the Benny Goodman Quar- tet, the U.S. Military Academy Band, Tina Johnson, Jim Alywood and Los Indios World.

David Bowie will do his first tour in five years this spring and summer, playing dates in North America, Eu- rope and the Far East. Worldwide booking will be handled by the New York-based International Talent Group. Other aspects of the tour will be coordinated by Sound Advice Inc, in New York. Specific dates and venues will be announced after the New Year.

Adrian Belew is composing the music for the Island film “Return Engagement,” a documentary about G. Gordon Liddy and Dr. Timothy Leary and their recent series of de- bates… Warren Zevon is getting married… and a few months after marrying, he and his wife have moved to New York. (Continued on page 36)

Hall, Oates Say They Can Go For Urban Audience

By CARY DARLING

LOS ANGELES—Urban-contem- porary, as opposed to traditional rock, is the audience Daryl Hall and John Oates are aiming for these days. While the duo, which is cele- brating its 10th anniversary this year, is getting AOR and top 40 air- play with its new RCA “FID” al- bum and “Maneater” single, it is that urban contemporary blend of dance music, which has taken hold of rock’n’roll and have the es- sence of rock’n’roll, that I think rock’n’roll has become very forms.

Rock’n’Rolling

Chicago Comes Back And Plans To Keep Going

By ROMAN KOZAK

Who would have thought a year or two ago that there would be any- thing more to say about Chicago? Their association with producer Jim Gorman was long over. Guitarist Danny Dacus, who replaced the late Terry Kath, never really worked out. Record sales were disappointing. The shows weren’t selling like they used to. And, after 14 LPs (or 15, if you include a greatest hits package), Columbia dropped them.

But since then, they acquired Irv- ing Azoff as manager, Full Moon/ Warner Bros., as a record label. Chris Smarack as a new guitarist and Bill Champlin as singer/keyboardist. And they have gone on to say, “We want to make sure we’re not doing this for the money,” says Pfeife, which in- cludes the case of popular acts.

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Adrian Belew is composing the music for the Island film “Return Engagement,” a documentary about G. Gordon Liddy and Dr. Timothy Leary and their recent series of de- bates… Warren Zevon is getting married… and a few months after marrying, he and his wife have moved to New York. (Continued on page 36)

Act-ivities

Goodman Headlines Show For Hospitalized Veterans

The state university, Paul Kantner of the Jefferson Starship wound up in a radio debate with a local fundamen- talist minister. Wesley Atkins. When confronted with the Starship’s “raping of the minds” of its fans and promoting sex and drugs, the minister himself a leader of youth, Kantner replied: “No, God forbid. I can’t control the band.”… Tom Goodkind, the production manager of the Peppermint Lounge in New York, is test marketing a new version of “The Peppermint Twist” by his group Animal Luxury in New Haven, Conn. Country artist Jerry Reed has recorded commer- (Continued on page 36)
LUTHER VANDROSS
Radio City Music Hall, New York
Tickets: $14.50, $12.50

Not long ago, Luther Vandross was a busy club figure in the single market. Today he is a pop- rock superstar, and his performance Nov. 12 at the first of two sold-out Radio City Music Hall shows was a memorable one. Vandross drew almost hysterical praise from a frenzied hometown crowd during the hour long show with his extended ballad performances from his Epic LPs, "Never Too Much" and the current "Forever For Always, For You." A pop singer with gospel roots, Vandross embodied the essence of such romantic greats as Nat "King" Cole and Sam Cooke with his own summative control, he could sense a popular crowning of sorts - a landmark career transition as the evening progressed.

Even at his most self indulgent, when he repeated several with various note bending techniques. Certainly, his physical charm - a winsome face, a portly physique - suggested an attractiveness and vulnerability important to his immense appeal.

His records seem to leap into heavy band-like orchestration. Vandross spoke about his love delivery, which earned the invited attention of a supper club with the charged electric.
Talent & Venues

Talent In Action

Continued from opposite page
gonna take an act of calisthenics" for Blood, Sweat and Tears was an opportune choice to relive a time when the only worry was how to get to the Dinner in Friday night. For all the Orsign fans, here's a chance to hear some of the greatest AM hits, and groups, in the history of rock 'n' roll.

In the case, the songs were all that could be played. It didn't matter how many times the performance was repeated, any more than how many Angles showed (two instead of the usual three), or who sang lead for the Dion-less Bel Mels. The show was "The Real Boyfriend's Back" and "Teenage in Love"—that is, at least for a few hours, didn't seem to have aged a bit.

Artists identified during other portions of the show, Gary Puckett provided all the background vocals. Gary U.S. Bonds made a surprise appearance, for a charmed minute's "Quarter To Three." Noble kept things moving smoothly, for the 1,135 people in the house, in a three-hour, 35-minute show. The sound engineer, as usual, was flawless, although lighting glitches sometimes left lead singers in the dark.

Keyboards were heard: "Stick It Where the Sun Don't Shine," Jackson Browne and Mott's soundsheets had both made their mark on Noble's musical posture; "Always Better With You" came from Southern California, while "From Now On" could have been a few more soulful looking vocals. Barrett Wilson's piano inspired Noble to channel the stage's (too long regarded to downtown) as the band played the Lowerlows' "Over To Me and Switched Sides." On "I Never Get" and "I Don't Love," the same old tired love was relieved by sensitive Noble vocals.

As the reptilically arranged and several keyboards gave a fresh sound to "I Love the Sound Of Breaking Glass," Nobles has a great keyboardist in addition to guitar work.

PRICES

To Go, 11rv. If you believe in samples, you can buy one. If you prefer to hear the band as was, they're still uncluttered, although lighthearted glitches sometimes left lead singers in the dark.

Continued from page 33

horns their due.

"We and Blood, Sweat & Tears were very much a part of the AM rock groups. Our concept was more of being a rock'n'roll band with horns, but it turned out we wanted to be two jazz bands. I think Blood, Sweat & Tears had the real jazz-rock thing. When Al Kooper left it, it became a jazz-rock band.

As Blood, Sweat & Tears sort of petered out, and we kept going, we noticed the start of bands using horns, whether a trumpet and a tenor sax, or the same configuration we had. That's where Blood was not a trumpet.

There were some great horns that you heard into the middle 70's, with horn arrangements as integral part of the music. That was exciting.

The end of that all suddenly went back into another bag. If horns were used in the late 70's, they were used as backup, little, or little thing.

The guitar happened, and in 1980 to 1982 you began to hear a lot of keyboardists. The high tech thing now.

"Horns are not what are happening

ing now. We have seen a decline in their use since 1977. But hopefully with the resurgence of the saxophone, we may change a little bit. I see Haircut 100 has horns, and at least there is a sax in Men At Work. So maybe people are discovering again that there is more than just guitars and keyboards," he says.

It was bound to happen. Some body was going to start playing the mugs of your or my favorite rock artist and call it art. Doing it now is

PROPOSALS SOUGHT FOR USE OF NEW YORK'S PIER 84

The pier, west of 64th St, in Manhattan, is a fenced-in, 104,000 square foot area that can seat 8,000 fans. The city would like proposals on the basis of the promoters' expertise, content of concert series, ticket prices, security plan and financial aid to the city.

The promoter will be required to provide the entertainment, the stage and seating facilities, security, sanitation, food and non-alcoholic beverage concessions, and all other necessary facilities and services.

According to Marcia Reis, the public affairs director of the department, the city will provide the pier for the years 1983, '84 and '85 concert season.

Proposals must be submitted by Dec. 15, 1982. Proposals from out-of-town promoters are welcome, Reis says.

For more information, contact Ron Delsener, promoter.

Rock'n'Rolling

HALL & OATES' URBAN AUDIENCE

Continued from page 33

ularized and the real art is happening in dance music.

The song, originally Number One, is "Can't Get Used to Losing You." The song was written by Caprice and Noble, the latter being a result of the "I Hear Music" song. Noble was inspired by his old horn player, a "I Want To See The Bride" and "Switched Sides.

On "I Never Get" and "I Don't Love," the same old tired love was relieved by sensitive Noble vocals.

As the reptilically arranged and several keyboards gave a fresh sound to "I Love the Sound Of Breaking Glass," Nobles has a great keyboardist in addition to guitar work.

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ATTENTION CONCERT PROMOTERS

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If you have attempted to rent either facility please contact us directly.

CONCERT PROMOTERS

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Ask for Carl or Larry Rosenbaum
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www.americanradiohistory.com
We were saddened to learn of the death of Patrick Cowley in San Francisco on Nov. 1. Cowley was, of course, the composer and keyboard player whose work was crucial to Sylvester's biggest albums, and who in the past year had scored repeatedly as producer with dance hits by Paul Parker, Sylvester, and himself. In addition, he had recently played prominent sessions for Stacy Lattisam, Carl Carlton and Angela Bofill.

The company he formed with Marty Brecken, Megatone, captivated an electronic sound—unashamedly also—the musical preoccupation of which has become clearer and cleaner with the exponential increase in computer-pop movement. Cowley's last album, "Mind Warp," made implicit reference to the exchange of sounds and ideas taking place between Europeans and Americans. It was both ambitious and accessible.

Cowley's friends have established a fund in his memory, and donations may be made to: the Patrick Cowley Memorial Fund, Karo's Sanrco Foundation, 470 11th Street, Room 307-310, San Francisco, Calif. 94110. In addition, a number of West Coast clubs are planning special events to benefit re-search into Karo's sanrco; we will pass along details when they are firm.

Singles, with our apologies for being brief. Material's "I'm the One" (Elektra 12-inch) is an even more commercial entry than their near-hit "Bustin' Out". Pechu's "R. B. Bernard Fowl" is the outrageously sexy lead vocalist.

Peter Brown's first release in three years, "Baby Gen's High" (RCA 12-inch) hits the solid pop-hook groove of his best Miami work... Rod, of 1980's "Do The Boogaloo," turns in a purply uptempo chop on "Just Keep On Walking" (Prelude 12-inch), complete with obscure scatting and saccharine disco breaks.

Some very fine covers: "Funky Soul Makossa" by Nairbii & the Awesome Foursome cover a dusty electro-rap number on the promo classic, there are four versions totaling 27 minutes on the Streetwise 12-inch. The cover of "Sexual Healing" by Eleanor Grant on Catawba 12-inch is also tremendously changed up... there are also 12-inch versions of songs by Megatone, championed an instrumental version of the song by Burgundy, and who make much of the arrangement's implied rhythm. Dr. Jeffy & Mr. Hyde's "The Challenge" (Profile 12-inch) answers Vanity's "Naughty Girl" in her own track rhythm and macho fast-talk.

BILLY BOVETT

...Continued from page 33... chaos for Cruz Garcia Real Sangria which are expected to be aired more than 4,000 times in nice Southern markets.

Signings: Teena Marie to Epic Records... Phoebe Snow to Capitol Music... English duo Blameless to Island for the U.S. Philadelpha rocker Robert Hazard to RCA... Fonda Rae to Street/PolyGram... CM, Lord to Wave Records... The Day to Epic Records... Tony Carey to Epic Records James T. Robeson to Peddled Publishing.

The Bangs to L.A. Personal Direc-tion for management... Roundtree to Mad Monkey Management.

Ernest Kohl to Jeffrey L. Robbins Management... Nude Arts and Sing Sing to New Deal Records and New Deal Publishing and to Major Bill Smith for a deal in 12-inch.

Tom Cartile to United Talent for bookings... Christopher Adair to Chapel Media... Portia Renee to Profile Records... George Yunis to Solar Management... Bobby Brown to Roger Brown Productions for management. Gino Carano to Scans/GEM Music via co-producing deal with music producer. ROMAN KOZAK


ALBUMS—Bobby V, Manhattan Dance Metalty, Rochelle, Carnage vs. Meatpacking, Dojo, Baby Bregg, James Ivy, Dennis Van Hee, Tommy Core, Nicholaus, Henry Thomas, Laker, The New Car, Rattler.

Dance Music Report

How today's leading disc jockeys stay on top of tomorrow's hits.

1 year-25 issues
2 years-50 issues
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Please include your name, address, zip code and occupation on a separate sheet of paper with your remittance. All subscriptions paid in U.S. dollars.

WILKES-BARRE, Pa.—Pennsylvania Rock concert promoter based in northeastern Pennsylvania Jim Hutter, a rock Hunter, who promoted rock concerts this past summer at Rocky Glenn Amusement Park in nearby Mosaic, Pa., says he plans to do the same thing here.

Dance Music Report

New Rock Set For Pennsylvania's Paramount Theatre

For Survey Week Ending 11/27/80

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Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *Non-commercial 12-inch

Superstars are awarded to those performers demonstrating the greatest gain in audience response this week.

* Stars are awarded to other performers demonstrating significant gains for the week.
Moonshadow Marks First Year

- Continued from page 34

people who are like me, the people who are a little harder to get out of the house. And in the case of people like Fabey and Watson I was book-
ing people who hadn't played At-
lando in years."

So why not book those acts on a weekend? "There would be a long-
term detrimental effect in having
name acts on the weekend," says Peifke. "There are an awful lot of
our regulars who plan to come here
on Fridays and Saturdays because
they know there's no cover and they
can hear their favorite bands. I don't
want those people to show up at the
club some Saturday night and walk
blind into a $6 door charge. They'd
feel like they'd been ambushed, and
over the long run I'd lose them.

A booking assist comes via
Peifke's association with bynature
chum Sims Hin of the Sawdust Ring Pro-
ductions, a new company that has
already presented several dozen ma-
or acts including Fleetwood Mac,
Elton John, and Ted Nugent) in At-
lando. The spaciousness, layout and
decor of the club easily account for its
wide appeal. Peifke used plenty of
natural grass wood in reconfiguring the
vacated A&P that became Moonshadow. There are two ex-
tremely large platform areas on ei-
ter side of the stage, and the booths
and tables (which can accommodate
up to 12) are arranged to afford
more privacy than in the average
venue. The dance floor can accom-
modate about 150. The sight line to
the rear of the elevated seating is 130
feet, and it is 175 feet at the longest
point. The stage measures 33 by 45.
The sound system, designed by
house engineer Carl Dichtl, features
a 24-channel Yamaha board and a
hung p.a. system composed of
four bass cabinets and 12 midrange/
horn arrangements. "I wanted the system hung," says
Peifke, "to preserve the sightlines. I
wanted the whole stage visible to ev-
everyone no matter where they were in
the room. Plus we get an even distri-
bution of sound and we have the
ability to supplement according to
what the bands want."

The video system uses two 8-by
10-foot Aquastar screens, on which
are beamed record company-sup-
plied tapes, or a feed from Atlanta's
Video Music Channel, or even At-
tanta Braves games.

Hotel Ballroom
Is Newest Club
In Philly Area

PHILADELPHIA - A new club for
the Philadelphia-southern New
Jersey area has been established by
Electric Factory Concerts in the
ballroom at the Halloran Plaza Ho-
tel and Conference Center in Pen-
nsauken, N.J.

Electric Factory, headed by Larry
Magid and Alan Spivak, is one of
the nation's major rock concert pro-
ducers, Halloran Plaza is the former
Ivy Stone Inn.

The new 2000-seat music hall
made its debut Oct. 22 with Eddie
Money plus the Headpins, with
doors opening at 9 p.m. and the con-
cert starting at 10. Tickets went for
$7 in advance and $8.50 at the door.
The following night brought in the
Psychedelic Furs plus the Stickmen
and Translator. Gary Numan came
in Oct. 28, and November offerings
include Robbie Robertson, Adam Ant
and the English Beat.

Halloran Equities, which owns the
center, will use the ballroom as a
multi-purpose space, with the large
dance hall also providing a club set-
ning with tables and chairs. While
Electric Factory will handle most of
the bookings, the doors are open for
other promoters to come in.

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<td>Andy Summers And Robert Fripp</td>
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<td>Ricky Skaggs</td>
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<td>Michael McDonald</td>
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<td>Eddie Rabbitt</td>
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<td>Evelyn King</td>
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<td>Juice Newton</td>
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<td>70</td>
<td>27</td>
<td>Loverboy</td>
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Give the gift of music.

There’s no better way to wrap up your feelings.
Big Turnout For Entertainment Expo

**By Carter Moody**

**NASHVILLE** — More songwriters are “on the street” now in Nashville than at any time in recent years, due to roster cuts by some publishers and a drop in new signings by others. The most noticeable result is an increase, at certain publishing houses, in co-writing between staff and unsigned writers, and a gradual increase in single-song contracts.

Some publishers are no longer able to afford the “luxury,” as one puts it, of hiring new staff writers and seeking new material through single song contracts and co-writing between staff and unsigned writers. Others are maintaining business as they have in recent years, adding to their rosters when they want. But most observers see a very limited number of openings for songwriters.

**and as fewer records are cut by fewer artists on labels, writers are more hard-pressed than ever to get songs recorded.**

**CBS Songs** is one of several publishers currently witnessing an upturn in the number of single-song contracts and collaborations between staff writers and unsigned writers. Nashville operations director Judy Harris lets her seven writers make the decisions on whom to work with, and in recent months they’ve chosen more unsigned writers.

Harris herself often interacts with freelance songwriters in the city, and she senses a panic among them: “I spoke the other day to a writer who had enjoyed the freedom of freelancing for several years, and now the economic pressure is on him to get onto a publisher’s staff.”

**Cedarwood’s professional manager, Michael Henney, agrees that “a lot of writers are on the street” hoping for an economic turnaround, but he sees no signs of one soon. The company’s writing staff of seven have been pared down from two years ago, when Henney says the economy started looking bad. In a few circumstances, he explains, unsigned writers work with staff, but most collaborations are in-house.**

**Buddy Kilfen, president of Tree International, sees more writers approaching the company for single contracts. But he says business there is “much the way it always has been, with no change in deals and draws.” The company maintains a staff of 62 country writers, and “I’m always looking for more,” adds Kilfen. Pat Rolfe at Chappell/Intersong is content with a staff of eight, but says her writers have always...**

(Continued on page 5)
**Key Acts Get Christmas Spirit**

Retailers, One-Stops Praise Strong Seasonal Selection

- **Key Points**
  - A 1981 Elektra/Asylum “Christmas Country” LP is being reissued to retail. It features holiday music by Hank Williams Jr., Mel Tillis & Nancy Sinatra, Dave Rowland & Sugar, Tompall & His Gladiators, Eddy Raven, Sonny Curtis, Johnny Lee and Helen Cornelius. The 10-track disk sold 50,000 units last year, according to James Wood, national sales manager for E/A Country, who expects for another 35,000 this time.
  - Monument is pushing Boots Randolph's “Boots And Stocking” and Charlie McCoy's “Christmas.”
  - “The jukebox operators were crying for new Christmas records,” says Charlotte Harrington of Smash Recs Service in Phoenix. “They're tired of all the old ones by Bing Crosby, Perry Como & Bing.”

**Country**

**Chart Fax**

Former Backing Fricke Finds It’s Easy Bein’ Hot

By SHARON ALLEN

“It Ain’t Easy Bein’ Easy” is Janie Fricke’s first collaboration with producer Bob Montgomery to reach No. 1, but it’s her second chart-topper this year.

Fricke’s early chart success was in providing background vocals for over 60 nationally charted country singles. She backed some of country music’s major stars, including D unwyn’s “Stranger,” it Couldn’t Have Been Any Better,” and “Little Big Clover.” She says it’s “Standing My Woman,” “Let Me Be Your Love Pillow, ” and “What A Difference You’ve Made In My Life.”

She was on Barbara Mandrell’s “That Up To Each Other,” Mickey Gilley’s “Chains Of Love,” Crystal Gayle’s “I’ll Get Over You,” Dolly Parton’s “Light Of The Down Blue Mornin’,” and Lynn Anderson’s “Rodeo Cowboy,” to mention a few.


But this year is telling the tale for Fricke. She hit No. 1 with “Don’t Worry About Me, Baby,” then followed that success with the current single.

**Country Music**

**Promotion at Its Highest Level, Representing Publishers, Artists, and Record Companies.**

**Billboard**

**Hot Country LPs**

**Survey For Week Ending 11/27/82**

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**Key Points**

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- "The jukebox operators were crying for new Christmas records," says Charlotte Harrington of Smash Recs Service in Phoenix. "They're tired of all the old ones by Bing Crosby, Perry Como & Bing."
The single is getting excellent national response and curious to see for ourselves where the pro-
blem might be, we reviewed the lyrics. The lyrics seemed humorous enough, so we turned to the
chord, in which the girl says: "Sad I can be
had I can't be bought/And I can be sold,
Lord, if I don't get caught/But I'd rather be
loved than left alone/Than be the one in the
middle/Somewhere between right and wrong.

Assuming that this is the problem area, we
went to being confused. Are these actually
promiscuous lyrics? Are they more risqué than
those contained in songs whose titles aren't
make them perfect contenders for the Suggest-
tive Single Hall Of Fame? You know which
one—songs like "She Left Love All Over Me;"
"She Can't Take My Love Off The Bed;" and "11
God You Had A Beautiful Body Would You Hold
It Against Me;"
The Country music has always focused on themes
of love, unrequited and freely bestowed (both
by wives and by ladies of the moment). Wasn't
McGlynn who sang, "Don't the girls all get
pretty at closing time?" (We don't think he was
referring to lascivious words here. Was Barbara
Mandrell discussing marital fidelity when she
sang, "I'll Loving You Is Wrong, I don't Want To Be
Right???"

"Somewhere Between Right And Wrong" ab-
averly deals with a woman who is playing
around. But do Lee Greenwood's last two sin-
gles, "Ring On Her Finger, Ties On His Hands" and
"She's Lying." So did Mel Street's "Dr.
Northway Angel." So did Barbara Mandrell's "Mar-
ried, But Not To Each Other." For that matter, so
did "Lucille."

There are many songs in country songs
which have gone on to become huge hits that
defail affairs falling outside the safe confines of a
wedding ring. Why, then, would a radio station
that the door on Earl Thomas Conley's record
labeling it "promiscuous"?

Could it be, perhaps, that this particular
record is empathetic rather than critical of the
woman's point of view (a rarity in country mu-
sic)? Would the lyrics be less "promiscuous" if
the woman was tipped instead for her sexual
ways? Or could this, in fact, be a clear-cut case
of the old double standard, which says it's okay
for the man to pick up the woman, but certain-
ly not the other way around? Maybe WGNM thinks
that its listeners might assume the statues con-
dones one-night stands for women if Conley's
record gets airplay in Albany.

WGNM is also applying its personal code of
ethics to the current T.G. Sheppard hit, "War Is
Hell (On The Homefront Too)." The station has
banned the record because it features the tags of a
10-year-old grocery box seduced by a woman
who's husband is still fighting in World War II.

We haven't contacted any serious research
into this area ourselves, but informal discuss-
sions seem to indicate that many females be-
lieve "Somewhere Between Right And Wrong" is
does modern current ethics to the current
area, but it's worth noting that seven years since
we've seen in Albany, N.Y.

Kidney Foundation
Sets Third Festival

NASHVILLE—The third annual National Kidney Foundation Coun-
try Music Festival has been set for April 21 at the Opryland
Hotel in Nashville. Money from ticket
sales will go to the National Kidney Foundation.

Last year's event was carried on a
widespread network of country radi-
o stations nationally and earned
over $1 million for the Kidney
Foundation. Co-hosts, talent and
format plans for the 1983 radiothon
have not been announced yet.

Benefit Lineup Set

NASHVILLE—Tompall & the
Glaser Brothers, Jimmy C. Newman
and Cajuor Country, Bobby G. Rice,
Jan Gray and Lori Morgan are set to
headline a Knights Of Columbus
benefit sponsored by KC Country
radio Friday (26) at the Opryland
Hotel Ballroom. Money from ticket
sales will go to assist the Knights Of
Columbus mentally retarded foun-
dation of Tennessee.

Florida Band Wins Talent Search

NASHVILLE—Country Fever, a
five-piece band from Lakeland,
Florida, has won the 1982 Scraggam's
International Battle Of The Bands
festival held here last month at the
Tennessee Performing Arts Center.
The group, which was selected out of
more than 1,600 international auditions
and 41 semi-finalists, was
sponsored in the competition by
WCXY-FM Winterhaven.

Runner-up in the talent search was
Glen Shields & Baked Apple
of Groton, Conn., which was spon-
sored by WCTY-FM Norwich.

Shields is former program director
for WDLW, Boston's only country
radio station.

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recording artist, on a high quality stereo soundsheet inside a
beautifully illustrated card.

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You'll be reading about it in the following National Magazines:
Billboard, Cashbox, Playboy, Teen, Stereo Review, Tiger Beat, and more ...

Highlighted as one of this year's most exciting new products debut-
ing with the Christmas Star Series. Artists Include: Rod Stewart,
Willie Nelson, Firefall, Kool & The Gang, The Statler Brothers ...
Performing such selections as: Rudolph the Red Nosed Reindeer,
Santa Claus is Coming to Town, Jingle Bell Rock, Deck the Halls ...

Popular song/messages available now in an inexpensive greeting
card concept. Express your Season's Greetings with Songs that have
delighted millions. The Music is the Message.

Suggested Retail Price $2.50

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New York, New York 10023
(212) 595-5850
Or call now toll free 1-800-431-1953 Ext. 802
LOS ANGELES—Ben Bartel was almost forced into his latest Big Daddy's retail expansion. His flagship store over the past decade served as a showcase for the TDK mini-cassette business, which grew into a large floor display with a variety of cassettes. The store's success was due in part to the high visibility of the TDK brand, but it was also a result of the store's focus on customer service and merchandising excellence. The store was a hub for music lovers and collectors, and it was a favorite destination for audiophiles and music enthusiasts.

Bartel's decision to expand into new territories was driven by the need to maintain the store's reputation as a leader in the audio cassette market. He believed that the new territories would provide an opportunity to reach new customers and expand the store's customer base. The new locations would also provide additional exposure for the TDK brand and the other products offered by the store.

The expansion was a strategic move for the store, as it was a way to diversify its revenue streams and reduce its dependence on the minicassette business. However, the expansion also presented challenges, as the store would need to adapt its marketing and merchandising strategies to meet the needs of the new customers.

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Laury's Records

LOUIS ANGELES - At a time when most industry retail is cyclical, the Schulman brothers have opened the Fifth Laury's Records in 2,500 square feet of Chicago's most expensive commercial real estate.

"We have to do it," John Schulman, director of stores for Laury's, insists. "We lost our lease on the Lake and La Salle St. store because of re-development. We wanted to put a new store on the Loop. The rent on the new 210 N. Michigan location is high. But we couldn't pass it up. In addition to the already high traffic, within two years, another six-building high rise complex will be completed across the street."

Schulman will not divulge the cost per foot, nor will he reveal the cost of renovating the former women's wear store. "Again, it was expensive, but we wanted it to match the neighborhood. Within a half-block are two stores, McDonald's, a Radio Shack and a Waldenbooks, and Orchestra Hall is only two blocks away," Schulman continues.

Brass railings direct customers from the store's entrance past two cash counters through the 30-foot-wide store. Immediately upon entry, one encounters a sea of 26 customized dark brown browsers, with black belly pluck. Each can hold 1,200 LP titles plus storage area. Art and his brother John Laury's general manager, designed the interior. Carpeting is rust, side walls are natural oak, blending with an egg-shell white that at its edges turns to a beige which segues to natural oak sidewalks. Schulman hopes to keep his sidewalks clean of merchandise display. "We have more than compensated for that with deliberately areas lower in the store where we can place point-of-purchase materials," he adds.

Presently, store manager/pope buyer the Richard Carlson, former general manager of the local FlipSide retail chain, and classical buyer John Holland have renumbered the inventory quantities by ear. "Our ratio in albums, for example, is 20% cassettes and the remainder LPs," Schulman says. "We are emphasizing open tape display, using the Pickwick audiophile box.

The Michigan Ave outlet alphabetizes its pop artist inventory in conservative trend.

Bb JON SIPPLE

D.C. Chain Gets Results

With Ad Insert In Time

Continued from page 5

The Clash album has lost me through the season, but the kids in with the ad in their hands, and I've gone through six boxes. It's the same with Springsteen, and Billy Joel and Joe Jackson are not far behind. I haven't even had time to check classical response.

Michelson notes that those albums were a "special buy," and they were advertised at 5.99, two dollars below normal shelf price.

The ads for the stores' book section, on the other hand, are just as 90% specially priced LPs, tapes and books, with the scores on classical musical offerings from nearly 30 labels and six book publishers. Says Olsson, who developed the ad along with a D.C. agency before the bins, while classics are stocked in a local FM listeners' guide, and that gave way to both Time and the D.C. City Paper, Washington Post.

Ads for the book section appear in newspapers, then overthrown thinking of putting out a "chick" flyer or a supplement of his own. Then he gave into his intuition that we are emphasizing open tape display, using the Pickwick audiophile box.


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 ska
NASHVILLE—Through the closing of one of its record stores and major inventory cutbacks in the others, Baltimore's Music Liberated chain reports that its profits are up this year. Music Liberated has three mall locations and one in downtown Baltimore.

Says chain president Jerry Rabinowitz, "We cut back some on employees, but not much. The major cutback was in inventory. I like to call ourselves a catalog store, but it's impossible to have a full catalog store and still have cash flow." Rabinowitz owns the 11-year-old chain with his brother Bernard.

The average store size, Rabinowitz reports, is about 2,000 square feet. All except one were built specifically as record stores. The null stores have basically the same design and layout. Walls are used to display new albums; singles are kept in bins. "We sell a lot of old 45s, mint singles," Rabinowitz says, "and a lot of used LPs.

"The biggest problem with used records," he continues, "is getting good quality. People who sell their records generally aren't the kind who take good care of them." Out-of-prints are "not a major part" of his business, Rabinowitz explains, adding that "sales have started to dry up." Prerecorded tapes are kept in open cases. "We always feel we generate more sales if customers can touch and look," observes Rabinowitz.

"Thief, he says, is a minor problem. The company deals in few accessories, mostly T-shirts and video games.

Of late, Music Liberated has spent most of its advertising dollars on print instead of radio. The concentration is in local papers and the mall tabloids. "What works best for us is coupons that offer a reduced price," Rabinowitz notes. Roundly, $8.98 albums are tagged at $8.39 new singles at $1.99 and old singles at $2.

Rabinowitz says that in-store appearances by new acts have helped stimulate sales. "It helps—not that day, but afterward. People who have been there to see the act come back later.

"The main thing we offer is service," Rabinowitz concludes, explaining that the chain took its name from its founders' determination to "carry everything and cater to everyone.

"We stress product and do a lot of special orders," he adds.

Continued from page 1

that his firm has traditionally been a distributor.

Some firms, of course, market fixtures along with software such as the case with Metacom Inc. of Minneapolis, where sales manager Tom O'Leary notes a 30% increase in annual sales. Metacom offers a line of nonmusic cassettes, including children's educational books/cassette combinations, "Best of Old Time Radio," and the Learning Curve series.

Point-of-sale conversion of K-mart to cassette from 8-track, 16-kan, etc., has taken place in nearly every store in the country. "It's merely a matter of installing changers," he says. "It's not much. The major problem is stock. We have cash flow.

"We're close to wood and steel sources," says Car- son, noting that chains often need laminated material in customized colors, adding another dimension to that of quantity-purchased raw materials.

Liberated Records of Stockton, Calif., is another manufacturer moving aggressively into video units, but the firm has also seen continued growth in music cassette fixtures, says Erline Whitehead, who notes that nine different models are available.

After anticipating that cassettes would overtake 8-tracks, the firm added a cassette add-on unit (180-capacity) some time ago to fit on top of existing 8-track fixtures. Among new models now being sold are two "cassette topplers" (for fitting above LP browser racks, both three-and four-tub units. Capacity and price are, respectively, 180 for $129 and 264 for $159.

Another segment of the fixture field finding a surge for cassette product is the divider card trade, including such suppliers as 18-year-old Gopher Products Corp. of Car- son City, Nev., where plait manager Garry Smith reports increases in custom designed cards as well as for both regular models of cassette divider cards.

Continued from page 46

Big Daddy's Classical Store

For the most part, Bartel is al- phabetizing his stock by composer. He finds that when a new customer comes in, he can easily supply a Schwann catalog, enabling that patron to quickly find the records or tapes desired.

"Artists like Galway, Rampal, Pavilotis or Domingo are stocked in our "Big Shot" section. We deserve their own individual section," Bartel says.

Bartel's wife, Debby, is out shopping this week for a house settee, matching chairs and coffee table for a space in the store's front, where shoppers will be encouraged to re- lax. Classics' advertising will try to entice patrons who are seeking restful, listenable music, Bartel declares.

Continued from page 5

By EDWARD MORRIS

WE HAVE MORE DIFFERENT RECORDS & TAPES THAN ANY OTHER DEALER IN THE WORLD!

NEW • OLD • POPULAR • CLASSICAL • OPERA
YOU NAME IT — WE HAVE IT IN ANY QUANTITY!

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• We ship anywhere in the world!

• You can PICK-UP EVERYDAY OF THE YEAR (we are always open — 9 AM to 9 PM)!

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Minimum Order $100.00

10% Deposit with order on All C.O.D.'s.

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TELEX KING UR 236601
New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable record and radio programmen to be up-to-the-minute on available new Music for Two. Incremental configuration alternatives are used: LP—album; ET—8-track cartridge; cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

AGNEW, RIKK
All My Mysteries
LP/Video 1171008

BENATAR, PAT
G报送
LP/Chrysalis CHR1396

COMMODORES
All The Great Hits
LP Motion 6028ML 95.98
LP Motion 6028MC 95.98

COSBY, BILL
Himself
LP Motion 6026MC 95.98
LP Motion 6026MC 95.98

CRASH STREET KIDS
Little Girls
LP Capitol 7275

JIMMI & MUSTANGS
Hey Little Girl
LP/Video VAN3030

M.B.A.'S
Born To Run Things
LP/Video AF10002 95.98

MICHHEL, JONI
Wild Things Run Fast
LP/Video CMH 2729

NASH THE SLASH
And You Thought You Were Normal
LP-Corinth/JPVC913

PRINCE
1999
LP/Video Box 231999

RABBITT, EDDIE
Radio Romance
LP/Video 5181060

ROGERS, MICHAEL
Digital Soul
LP/Capitol 2201001 49.99

RUBBER ROSE
Eat Records
LP/Video ATN1009

STEEPPIN' RAZOR
Studio Junkies
LP/Video GUL1001 44.99

STEWARD, ROD
Ain't Nobody
LP/Video Box 2319710

VARIOUS ARTISTS
The Stars Of Bluegrass Music
LP/Chrysalis 7279-75094-4 45.98

VARIOUS ARTISTS
The World's Greatest Country Fiddlers
LP/Chrysalis 7279-75094-4 45.98

GOSPEL

EARECKSON, JONI
Spirit Wings
LP/Capitol 8178

IMPERIALS
Stand By The Power
LP/Day Spring 4100

THEATRE/FILMS/TV

HONYKONY MAN
Original Motion Picture Soundtrack
LP/Video Box 231704

CLASSICAL COLLECTIONS

GRUNSCHLAG, ROSI, see Toni

GRUNSCHLAG, TONI, & ROSI
Musik, Two Pianos For Pianists
LP/Decca 3472

MUSIC BUFFS

TAKE NOTE!

Jazz-up your coffee table with this grand piano ashtray. Also doubles as a novel candy dish.

Glossy black ceramic with contrasting white keys, 6½" x 7½". A noteworthy gift for music lovers.

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New Orleans, La. 70174

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

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ATLANTA: "This is the key city in the South, yet it has never had a major entertainment company. We plan to fill that void." The man with the ambition is James Mason, newly named executive director of Atlanta Artists, the company formed two years ago by Larry Blackmon of Cameo. Soon after, then, Atlanta Artists has grown to embrace not only that PolyGram-signed recording act, but also a record label, a management company, and a production firm with four staff producers.

Atlanta Artists is among the first labels to be distributed by two major, chart-driven artists, who are formally named representatives of the bar-Blackmon's Firm Expands With Help From Ga. Bank

Kays. Recording for the enterprise and distributed via a logo deal with PolyGram are Cameo and Midnight Blue, the latter a South Carolina band. Two other bands, L.A. Connection from Louisiana and Silver Platinum from Florida, are distributed by MCA Records under a similar pact, along with ex-Cameo lead singer Wayne Cooper.

Chocolate Milk, signed to RCA, is managed by Mason and Atlanta Artists. In addition, Blackmon, Cameo guitarist Charlie Singleton, ex-Staff and Aura member Steve Washington, and ex-Switch producer and lead singer Bobby DeBarge, started a production company. Atlanta Artists has a full-time staff of six employees.

The National Bank of Georgia has played a key role in helping the company grow. They have given us the loan power to do whatever we need," says Mason. Banking institutions traditionally have been leery of getting involved in financing entertainment concerns. Mason claims, "We overcame that by being very professional and not selling the glamour of the record business, but its financial potential.

"We showed them the kind of resources a Cameo and the other bands can bring us. They also saw we are involved with two major companies, PolyGram and MCA, both committed to our operation. We showed them that with these sources of income, plus touring and our publishing company, we won't have a cash flow problem."

Among the changes, influencing the bank's involvement, says Mason, was Atlanta Artists' commitment to the city and to the black role. "Most of the talent is from the South, and we intend to continue utilizing young talent from this region. We hope in this way to stimulate the growth of entertainment-related businesses here, such as studio and so on."

With new product from Cameo, Midnight Blue and L.A. Connection due early in 1983, Mason says it's likely some acts by Atlanta Artists will tour as a package next spring.

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The Rhythm & The Blues’
Some Seasonal Sounds Of Soul

By NELSON GEORGE

Christmas this year is prompting the release of seasonal product by a number of prominent black artists: a newly recorded package from QAG Records, a compilation of vintage Stax tunes from Fantasy Records, an eight-album edition to the Motown medley series, and a new Gladys Knight & The Pips package.

"Christmas Soul Special" is the name of the first release from New York's QAG (Quantum Arts Group) label, and it's a tasty selection of holiday chestnuts recorded specifically for this album.

Among those participating are Wilson Pickett ("Silver Bells," "Jingle Bells," "Mary, Mary" ("Silent Night," "Jingle Bell Rock"), Ben E. King ("Drummer Boy," The Christmas Song), Sam Moore, formerly of Sam & Dave ("Santa Claus Is Coming To Town," "Oh, Come All Ye Faithful," former Shirelles leader Shirley Alston ("Winter Wonderland," "Frosty The Snowman") and Martha Reeves ("Ode After Holy Night.")

The album is in the traditional '60s soul style, a sound QAG owners David Fiberman and Dougpell grew up with. Pell has been booking most of the acts represented on the album into night clubs for the past three years.

"Christmas Soul Special" was re-created in New York in August. Peter Gideon is handling promotion and merchandising, while Roy Norman is working with independent distribution for QAG Schwartz Bros., MJS and Malverne are already committed to the record in their areas. "It's Christmas Time Again" on Stax via Fantasy is a collection of 10 Yuletide items from the now-defunct Memphis label, some of them previously unreleased. Albert King ("Christmas Comes But Once A Year," "Santa Claus Wants Some Loving," Mack Rice ("Santa Claus Wants Some Loving," which he wrote), Rance Allen ("White Christmas," Little Johnny Taylor ("Please Come Home For Christmas"), Isaac Hayes ("Mistletoe & Mist"), The Emotions ("What Do The Lonely Do At Christmas?"), The Penguins ("It's Christmas Time Again"), The Staple Singers ("Who Took The Merry Out Of Christmas?"), Rufus Thomas ("I'll Be Your Santa, Baby") are represented.

The Motown albums are midway through Christmas titles which, with the release, are first available in the 70s and '60s. Two by the Temptations are "My Christmas Gift To You" (1965) and "Give Love At Christmas" (1980), and there are also two by the Miracles, "Midnight Christmas" (1961, "Season For Miracles") and one each by the Supremes, the Jackson Five and Stevie Wonder. The eighth is a various artists package. "The Supremes' LP" ("My Christmas Gift To You"") from 1965, and this reissue represents its third time in the market; the second was through PolyGram's catalog.

Resouces and holiday sources liven several years back, Wonder's "Somebody At Christmas" originated in 1966, while the Jacksons' album first appeared in 1970. Finally, CBS Records has a collection of 10 Yule tunes from Gladys Knight & The Pips, entitled "That Special Time Of Year." These are (Continued on page 69)
NEW YORK—Warner Bros. Music will achieve 1982 revenues and profits "equal to its best years," according to chairman Chuck Kaye.

Kaye joined the publishing giant—with an estimated $50 million in annual revenues—six years ago, in 1976, and is about to complete its first full financial year at Warner. He reports that the division of Warner Communications Inc. overseeing the general downturn in mechanicals with its subsidiary Sunset Media, is no longer an issue.

Further international gains were predicted, he noted, by the strong U.S. dollar abroad.

Kaye declares that Warners will enter 1983 with several key publishers—such as Paul Anka—and significant new artists, and that Warners will be looking at a new financial strategy that will involve a "more aggressive approach to the industry's future viability."

While confronting the exchange rate, Kaye has no complaints on the international scene. This is particularly so with regard to the U.K. operation, where Kaye credits branch chief Rob Dickens with signing such acts as Human League and Soft Cell. Other newer pacts to the company include Sammy Hagar; Marvin & Ross from Quarterflash; Jim Peterik, who writes for both Survivor and 38 Special; and John Wetton and Steve Howe of Asia.

Although new technologies such as cable and home video have "altered in a moment of time" concepts of how music is sold, music publishing remains largely a hits game. "No hits, no cash" is the way he puts it.

MTV Synch Fees Mulled

NEW YORK — Will music publishers be compensated for the use of their songs on MTV's video programming? According to the industry's future viability.

There's no question that they should," maintains Al Berman, publisher of the Harry Fox Agency, which represents publishers in establishing synch fees. "It's just in the murmur stage."

According to Berman, MTV has been compensated on a per-song basis from manufacturers "on the premise that the label has cleared music rights." This is true in some cases, but not all, Berman adds.

He feels that the cable TV broadcast of promo clips may evolve into the creation of special videos for promotion. "It's not in the murmur stage."

Music publishers like to see demo clips evolve into commercial recordings, of course, but Big Music has seen a professional folio of songs associated with the show 'Fame' ("Make My Brown Eyes Blue") and "A Walk on the Wild Side," which is considered to be the Pet shop Boys.

Music publishers can be considered to be a hitmaker and the label's hit song, "The Night the Lights Went Out in Georgia," which is considered to be the hit song of the decade. But Big Music has seen a professional folio of songs associated with the show 'Fame' ("Make My Brown Eyes Blue") and "A Walk on the Wild Side," which is considered to be the Pet shop Boys.

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power amplifier was built specifically to satisfy the requirements of professional sound contractors, studio and picture consultants, and other users of sophisticated, professional sound products, according to Sandell.

The unit can deliver up to 240 watts per channel into an eight-ohm load, and, by sliding a rear panel mono switch, its outputs can be bridged to deliver up to 480 watts per channel into an 16-ohm, or 480 watts per channel into eight ohms. The unit weighs about 45 pounds and will sell for about $1,350.

Yamaha’s model PC1002 power amplifier was designed for use as the mid or top end amplifier in biamp-triamp ized systems. It can also be used as a stand-alone unit in low level monitoring and reinforcement applications.

The unit delivers up to 120 watts per channel into 8-ohm loads, which can be bridged to deliver up to 220 watts into 16 ohms or 400 watts into eight ohms. Sandell says the PC1002 is designed to the same standards as its more powerful counterparts, the model RM408 and RM404.

Yamaha’s slant-type monitor speaker, model SR142, is said to be ideal for overdubbing, for anyone with low to medium level monitoring requirements. The unit features the company’s “Precision bass woofers”, and a built-in crossover network protects its compression driver from the effects of below 2.5kHz. It will sell for $365.

Also in Yamaha’s new speaker line is the model SR13105, which according to Sandell, is designed for use in small clubs and may also be used as a side monitor speaker. It will sell for $345.

According to Sandell, Yamaha has restructured its nationwide sales force to cover each part of the country, and has also instituted a second sales force (initially composed of four people) to service dealers, who will concentrate heavily on the commercial sound market.

The unit, with a price tag of $6,000, will be available in one-channel inputs in the multitrack model that may be switched to tape or mix. The unit’s multichannel input provides for input from the company’s model RM404B is also a recording mixer with eight input channels. The unit, with a price tag of $1,295, incorporates many features found in the model RM1608.

The unit’s inputs have continuous variable input gain controls, according to Sandell, allowing the sensitivity to be optimized for levels from minimal, around one and one-half, to the model RM404B also includes echo and send and stereo bus.

Yamaha’s multitrack recordable mixer, model MD60, is said to be the simplest unit of its kind for commercial use. It is a compact mic/line mixer with six electronically balanced XLR inputs that can be adjusted for levels from minus 60dB to minus 20dB for lines.

Sandell explains that the model MD26 is designed to provide mixing capability for small clubs, churches, movie rooms, and similar sound reinforcement applications. It adds that it can be used as an auxiliary mixer or add inputs to larger sound reinforcement or recording systems.

There are three power amplifiers in the MD26, one 12-channel line, one 24-channel line and 24-channel mic line, to PC2002M, PC2002MC, and PC2002C. The model 5002M is designed for use in broadcasting and in applications for studio monitor systems where extra headroom is required.

The power amplifier can deliver up to 75 watts per channel into eight ohms, or 150 watts per channel into four ohms. By sliding a rear panel switch, the latter configuration can be switched to deliver 150 watts into eight ohms. The amplifier weighs about 250 pounds and will be available for $16,000 in this model.

MINNEAPOLIS—Minn.—Telex Communications has acquired the assets of Singer Systems, a division of the Singer Co., manufacturers and marketers of audiovisual equipment, including 35mm film projector slide projectors, 35mm film strip projectors, and 16mm motion picture frames. The acquisition will enable Singer to study the educational equipment market for developing educational products under the Grafex name in the early 1960s. The acquisition earned Telex a reputation as a product innovator with its 35mm sound slide projector, and its 16mm motion picture projector systems. The company has also emerged with a strong domestic and international dealer/distributor network, says Kleiman.

Kleiman says that Singer Education has also gained industry credibility for early advances in IN LONG ISLAND CITY

Silvercup Studios
Cooking Up Projects

By LAURA FOTI

This is the second of two profiles of new video/audio/film facilities in New York City. Last week’s covered the recently opened Silvercup Studios in Manhattan, set to open in 1983; this week Silvercup Studios is examined.

STUDIO REORGANIZATION

Fantasy Sound Facilities Merged

By JACK McDOUGAL

BERKELEY—In response to rapid growth and changing sound requirements, the sound production company Fantasy Sound formed one single unit in March as a part of all three separate companies. In the reorganization, audio manager Ed D’Agostino was named vice president of the Saul Zaentz Co. He will be in charge of all post-production audio facilities. Reporting to him are new studio managers Nina Bombardier and Terry Bailey, who join the company as production and operations managers.

Segal explains, “There is so much more business now that there seems a little crazy running the studio as one company and the film company separately.”

As part of this shift, Fantasy has also completely refurbished its Studio A as a 24-track Neve/Studer room, and incorporated a new calibrated voice and music mixing system. The theatre also has an impressive sound monitoring system and a full range of outboard gear.

“We can take anything recorded either in our studio or outside, on eight-track or 24-track and read the time code here for the transfer. We can lock anything up to the film recorder,” Bailey says.

In addition to the improvements in Studio A, Zaentz/Fantasy is also planning to create a Foley stage (a portable floor with gravel or other covering, used to create special footstep sounds) and addition, the firm in building a new sound transfer room and sound effect library.

The studio has already taken over another floor of the building to lease as production offices for the many independent film and video clients that will want to set up shop in the Bay area while production or postproduction work goes on.

The Zaentz Company produces films itself (“One Flew Over The Cuckoo’s Nest” is its best-known creation), but most of the daily work at the Film Center comes from a wide variety of outside clients.

When is a bakery not a bakery? The answer: when it's cavernous spaces are used to cook up films, programs, and video projects, not bread. The Long Island City Area of Queens, just over the 59th St. Bridge from Manhattan, has been the scene of urban renewal of late, with property values skyrocketing. Fasting that trend even more will be Silvercup Studios, now being designed on the site of the former Silvercup Bakery, just a few blocks away from the famed Astoria Studio.

The $250 million facility, opening in part next spring, will consist of seven sound stages and more than 100,000 square feet of support and ancillary services for feature films, television, cable and video. Dressing rooms, rooms for makeup, wardrobe and rehearsal, commentary, production offices, editing and control rooms, and other support facilities.

The facility will be divided into two most popular in the studio, a television soundstage for the audiovisual department, and a second soundstage for the television department. The rest of the production area will be used for television commercials, music videos, and other projects.

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By ERIN MORRIS

In Los Angeles at Lise Shore Recording Studi- oes, Kenny Rogers laying tracks for upcoming album release with Reggi Doctorson engineering and Al Schmitt B: editing. Tommy LiPuma producing Brenda Russell for Warner Bros. Schmitt is engineering with Bob Bullock assist- ing... Dave Mason cutting L.P. tracks with pro- ducer Chris Bode and engineer Brian Christian. Tom Furse is assisting.

Materfer at Artisan Record Sounders by Greg Palaf方も include: John Lennon LP for Ge- ten. Barry Miskin with producer Bob Bre- cher on Arista... Nantucket on RCA with pro- ducer Mike Ficker. A&M artist Robert Williams with producer Joe Checchio... John O'Bannon with producers Richie Zito and Joe Carahere on Elektra... Tore Basil on Chrysalis, produced by Greg Mathesia... RCA artist Rick Springfield, produced by Wes Farrell.

Exciters Mobile Studio Division Califor- nia's Magnolia Sound Studio has J.J. Cole finish- ing new album with Stuart Taylor engineering and Andy Fischman producing the project... Producers Lonnie Ronder and W. Mi- chael Lewis with editing Walter Lukash for Destination. Behind the board is Paul Lewis... Bob Burnham producing and engineering an LP for the Robb Malless Band. The Exciters Track recorded Patrice Rushen at the R&O with John Strunck and Al Pournas producing and Strunck engineering. Stephanie washout and producer Ray Ruff at E&V Studio to finish her debut pop album. At Fantasy Studios in Berkeley, Sonny and Lucille Hallins producing Sonny Rollins' new Milestone album with engineer Richie Corsetti... Aynsley self-producing their latest project for Fantasy Records with Danny Kasoul- san behind the board... George Duke and Tommy Iriani producing a Duke project, with Vi- can also engineering... Larry Lewis & The News working on new album with Jon Evans co-producing and engineering... In San Francisco at Hyde Street Studios, Flip- per cutting tracks for Subterrarme with Gary Creinin engineering... Producer Bob Heyman working on soundtrack for "Planet Of The Ex- chained Gallarians," a science fiction, heavy metal rock music. Engineering are Scott Church and John Whitaker for RCA with engineer Travis Hendricks and guitarist John Hendricks and guitarist John Hendricks and guitarist John Hendricks and guitarist John Hendricks and guitarist John Hendricks and guitarist John Hendricks and guitarist John Hendricks and guitarist John Hendricks and guitarist John Hendricks and guitarist John Hendricks and guitarist... Engineers Travis Taylor, engineers Travis Turk and Scott Hendricks and guitarist John Knowles, participants spent eight hours in the studio recording and learning.

Carlos Santana at the Auditorium working on a self produced solo LP for Columbia with Ken Karnez engineering and Maureen Dennis assist- ing... The Whispers laying Solar tracks with producer Nicholas Caldwell and engineers Leslie Lee, Jim Boyd and Narada Michael Walden co-producing her latest album... Engineers Dick Brown and Lin- tons... Tommy Comstock laying U.S. tracks with producer Elliott Mazer and Fred Catepro en- gineering.

Silvercup Studios Cooking Up Projects

Continued from opposite page

Alan Suna and others from Silvercup traveled around the country vis- iting other film studios before develop- ing the final design. "We realized that with the high cost of video equipment, it would have to be used all the time in order to be worth buying. So we changed our configure- tion to allow for four mobile facili- ties to be set up here," he says.

"We'll supply the largest need- ing the stages and all support, so that independent producers can come in and shoot with equipment we've ar- ranged to have brought in. There are plenty of experts who can take care of that area." Suna has, in fact, already been approached by existing studios in the city who wish to pro- vide their services.

"There's no point to spending a lot of money on equipment," Suna says. "As soon as the receipt is signed it's out of date, and you also have to maintain it. We're not experts in that. The money here is being spent to build the soundstages and sup- port facilities.

Adds Greenberg, "Trying to build a studio that will still be up to date in 1990 is not easy. One thing we did learn was not to build a movie studio only, but to put everything under one roof."

He adds that Silvercup will invest in many of the projects produced here. "But in particular, this is be- coming too risky. People can't afford to put together a whole show and have it on its first night."

Designing the building, says Suna, has been aided by the fact that "so many of us of the building de- signed for baking have turned out to translate for us." He speaks specifi- cally about the soundproof walls and the 45-foot-high former flour silo, to be used as a special effects studio.

"We've also had the good fortune to have the location we do," says Suna. "We're visible from the city, and so people on the 59th St. Bridge, which has more vehicular traffic than any other bridge in the world."

To take advantage of that traffic, Silvercup will install a large sign on which it will project the name of various productions in progress. Also in the neighborhood are set de- signers and a large costume com- pany.

Nashville NARAS Sponsors Seminar

NASHVILLE: The local chapter of NARAS sponsored a Master Song Recording Seminar at Butler Studio recently for more than 50 Belmont College students majoring in the music business program.

With the help of vocalist Karen Taylor, engineers Travis Turk and Scott Hendricks and guitarist John Knowles, participants spent eight hours in the studio recording and learning.

Carolyn McClain, executive di- rector of the Nashville chapter of NARAS, noted that the class was completely filled within 24 hours of its announcement.

The tapes from the day-long ses- sion have been donated to the Coun- try Music Foundation to be kept on file in its library.

Mike Shockley... Farin Young laying Union tracks with Capez and Liz Anderson producing... Steve Rostedt and producer Dave Hanley laying album tracks, with Shockley engineering... Shockley also produc- ing and engineering Bono for Part 2 Records.

In Nashville, Teri at Hilltop, Ray Pennington managing the new Ray Price album with Ken Mansfield engineering... Nelson Parker producing "Man of the Hour" and "Golden Melody," with McKean behind the board... Pennington producing Arno Audio for Gemini, with McKean engineering... Brenda Lee, Eileen produced by Earl Speelman also with McKean engineering.

Editor's Note: All material for the Studio Track column should be di- rected to Erin Morris in Billboard's Nashville office.

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HOLIDAY TURNAROUND HOPED FOR '82 Sales Down In Venezuela

CARACAS - Venezuela's early-starting holiday season is boosting record sales in the latter part of what has been seen as a generally weak year for the country's music industry. Last year's low marks (especially already accounted for 90% of radio and tv programming in this country, where the season traditionally begins around mid-November.

The drop in record and cassette sales this year is seen as a consequence of the Venezuelan government's austerity program, prompted by the reduction in income generated by the collapse of oil prices as well as by the country's fiscal crisis and galloping inflation. However, most forecasts for 1983 are marked by optimism.

Two Venezuelans, Jose Luis Rodriguez and Armando Menudo, are noted for their success in grabbing LP sales here this year. Jose Luis' "Dueo de nada" album (CBS) was an outstanding seller in Venezuela as it was in the rest of Latin America. Soledad Bravos collaboration with New York salsa star Willy Colon resulted in a TH album, "Caribe," that topped most of the nation's charts for several weeks.

The most controversial event in the Venezuelan music industry this year was the death of young Jose Felicianos personal appearance. Arguing that the artist's representatives had raised false alarms in the Motown Latin release, the show's promoter asked for and got the support of radio and tv stations, record agents' association and the press in severely limiting Felicianos's appearance in the country.

Among the nation's record companies, CBS put most of its promotional efforts into the Jose Luis Rodriguez, LP, with a new release by Julio Iglesias, "Momentos," showing increasing sales strength. Other important releases in Venezuela for the major are Carmelita Medina's "Coco seco" and Survivor's "Eye Of The Tiger." "Promus" this year's roster has been headed by Nancy Ramos, who brought the company two major hits, a Spanish cover of Rita Lee's "Lanzaperfume" and "Ella no me quiere." "Promus" group Uno Solo Pueblo is showing its traditional strength during the holiday season with "La Voz," the new release of typical Caracas music by Cecilia Todd is also showing promise for the very strong season.

Palacio de la Musica's ace for 1982 was the aforementioned Jose (Continued on page 64)

Notas

Rocio Jurado: Solidly Spanish

By ENRIQUE FERNANDEZ

Sometimes, Spanish singer Rocio Jurado speaks a few words in Italian as a joke, sounding just like one of the over-convincing Italian actresses who call everyone care. With her furs, her boots, her marked Mediterranean features, and her earthy voice, Rocio plays the Latin diva to the hilt.

Rocio's image, however, is solidly Spanish. More than almost any contemporary Spanish-language balladeer, she boasts a connection with the roots of Spanish song. Last year, accepting her award from New York's Latin show business journalism association, ACE, she sang a couple of phrases from a traditional Spanish toulia, "cavalia," shaking the emotional fiber of the gathering of Latin Americans and U.S. Latinos. Her unadorned voice touched them, it was the voice of Spanish mothers and grandmothers entoning their ancestral song.

Rocio Jurado began her career as a singer of traditional Spanish mate- rial. Today she is primarily consid- ered pop balladeer, but she has managed to keep up a career as a traditional singer. Her most recent effort in the folk vein is a Biblical gypsy opera texted "Ven y see" (come and follow me), in the pop vein, Rocio's hit of the year is "Como una ola" (Like A Wave). Both are on RCA.

In New York recently for a Lincoln Center performance, Rocio kept a grueling schedule of visits to tv and radio stations, receptions, luncheons, rehearsals, interviews.

"They keep asking me what I think of the Spanish elections," she says, surprised at how the press expects every Spaniard abroad to have a ready opinion about her country's electoral turn toward socialism. "I tell them I'm optimistic about the future, the Spaniards are all in the same boat."

At a press reception, she was asked if it was true that she was Spain's highest-paid female vocalist. "I don't know what the others get," she replied, "but I'm sure I don't."

Earlier in the day she had sat at the Toledo restaurant, her face scuffed clean and slightly flushed with fever from fighting off a cold, while an army of waiters surrounded her and her guests with every con- servative Spanish delicacy, occasion- ally slipping in a card for her autograph. The feast was more than the party could consume, but an ex- cessive, left-over quantity is what be- comes this exuberant woman.

And at one of her tv stations visit, Rocio found herself standing on a wooden studio floor while she was set. She raised one of her hands, held it in front of her, thrust her head forward in a surmise pose, held her fur coat at waist height and stomped on the floor in a classic flamenco step. This brief impromptu performance, aimed at no one in particular, was witnessed by an artist who satisfies her Spanish-American public's hunger for a Spanish dance. Rock and roll, a Spanish cover of Rita Lee's "Lanzaperfume" and "Ella no me quiere." "Promus" group Uno Solo Pueblo is showing its traditional strength during the holiday season with "La Voz," the new release of typical Caracas music by Cecilia Todd is also showing promise for the very strong season.

Palacio de la Musica's ace for 1982 was the aforementioned Jose (Continued on page 64)

Puerto Rico Top LPs™

L.A. Station Scores With Mexican Format

By FURIANCE VALLE

LOS ANGELES—A programming shift toward a traditional Mexi- can format seems to be behind KWKW's No. 1 position among Los Angeles Spanish-language stations in the fall Arbitron.

Until a year ago, the 40-year-old station was programming the same mix as competing stations: Mexican rancheras, tropical dance music, numbers and contemporary reggae ballads, with an emphasis on the latter. But last year, KWKW hurred Mexican radio consultant Ra- minez Garza, whiz-bang to give it a station a well-defined Mexican iden- tity, renaming it "La Mexicana."

"When we added the Mexican station to the Los An- geles market," Garza explains, "we realized that it was dominated by the ballad, so we realized that KWKW had to be different." Today KWKW programs only traditional Mexican music like rancheras, mariachi music and numbers from the Mexican folk repertoire. In addition, all station IDs have a mariachi accompaniment.

Nine months after the program shift, KWKW was a spot, a surprising development given the station's past performance and the fact that it broadcasts on 5,000 watts by day and 1,000 watts by night, while competing stations boast as much as 50,000 watts power.

Garza, a veteran of 30 years of Mexican radio, was hired by KWKW president Howard Kamel- son and vice president and general manager John Torres, on the re- commendation of musical director Edgar Madrigal. Garza recently moved to Los Angeles permanently to occupy the position of program director, previously held by Hernan Quezada Estanos, who is not- sional to the general manager. Edgar Madrigal continues as musical director.

Garza says that he may soon be performing similar services for KWKW's sister stations in the Los Angeles corp network.
At Least $100 Off VIDEO Titles Attract Import $$ Join Int'l Action Restores Danish 'Salome' To Print

BY IS HOROWITZ

NEW YORK—In a unique international combination to shake loose a re-pressing of an out-of-print album, an importer here has joined with a partner in the U.K. and a label in Germany to place an order with a Danish record company.

“We wanted the album,” says Tom Faitos of International Book & Records, “but couldn’t order enough on our own to make it worthwhile for EMI Denmark to re-set the press.”

He was speaking of the ballet “Salome” by contemporary composer Peter一起。Beethoven’s piano sonata record album which he found in continuing demand as an import item until the original pressing ran out. The album had never been reissued on a domestic label.

Faitos contacted John Deacon of Conifer Records Ltd. in London, who said he could use some of the Davies singles. Together, their requirements were still not sufficient to interest EMI Denmark. Deacon then contacted EMI Electronics, which agreed to make up the balance.

Faitos now feels the formula they established could be used again to print deleted product for which modest demands surface.

While the bulk of EMI’s business involves more standard fare, Faitos credits much of its firm’s success to its ability to search out unusual reprints and performative highlights. He points to the Second Symphony of Vincent d’Indy, as a current example. Importcd in a performance conducted by Michel Plasson on Patrice Marconcini, the work has not been available to us since the 7:38 p.m. era, when a performance led by Pierre Monteux circulated.

Another is the only recording of the Symphony No. 1 by Manolis Kalomiris, which so far is also the only album to be issued by the Greek label Concert Athens.

There was much demand, No, but enough for listings.

With cassettes surfing ahead, a trend Faitos notes also in imports, the IRB exec found that only Cai-


diope Records in France could furnish buyers the complete set of Beethoven Quartets on tape. So he brought them in. The performing ensemble is the Talich Quartet.

EMI U.K. remains the largest single source of product handled by IRB, and the increase in cassette sales has been noticed particularly in this line. Faitos says that in some cases imported EMI cassettes already outsell their disk counterparts.

One line for which IRB claims exclusive import rights is Italy’s Ricciarelli, which specializes in “au-

thorized” recordings of live vocal performances. Among the series it offers are first recordings of operas, top sales going to Respighi’s “Maria Egoressa” and Rossini’s “Demetrio e Polibio,” says Faitos.

The Bongiovanni product, pushed by Philips in Italy, includes live recitals of recitals by such artists as Marilyn Horne, Mirrella Freni and Katica Ricciarrelli, all done “with full knowledge of the performers,” says Faitos.

Also due soon from Italy are an RCA and Perman of live opera performances, once staples of the label’s catalog here. Among the artists featured are several pressed from half-speed mastered lacquers, are Jussi Bjorling, Zinka Milanov and Leonard Warren. They will be available on import cassettes as well.
VIENNA—Concentration on local acts has actually helped Aroria Austria. The trend of the Austrian market and score a 4% turnover increase in the first three quarters.

Managing director Stephan Von Friedberg says: “Our international hit is to place our acts both in the region and on TV. We have helped local artists like Minixe and White Stars that we have been successful.”

Von Friedberg sees promotion of local talent as a means to combat the expected stagnation of the Austrian sound carrier market. “More local artists have reached the charts this year than in earlier years and local production is a good strategy for companies that want to enlarge market share.”

Aroria itself set up two domestic labels, Schallert and Panza-Platte. The former has proved successful, but the latter is still a work in progress.

The records on this label are not selling well, but it is a good example of the most commercial music. Originally we thought that such music would appeal to a younger audience, but it turned out that we had to keep piracy and counterfeiting in check.

Home copying remains a problem. But after a couple of false starts in recent years, draft legislation has been drawn up that would make it illegal to record and distribute music videos through a blank tape levy. This could eventually turn the AID into as high as $0.40 per audio tape unit sold. The money brought in by any such levy here is set to be shared among all rights holders, with some kept aside for a national audiovisual creativity fund.

Inevitably, the hardware/blank tape levy is linked to the Association Syndicat des Industries Electroniques de Reproduction et d’Enregistrement (BPIF) in France, which is serving to defeat the AID.

Several of all types of record tapes in France last year totalled 2.5 million, up 200,000 on 1980, but precise figures for individual types of player are not available here.

**French Cassette Sales Up**

**Aussie Labels, Stations In Row**

**German Classical Tenor Scores With Rock Album**

**New Government Report Urges Blank Tape Royalty**

**New LP & Tape Releases, page 51**
Anyone who's in step with musical trends knows that Canada's entertainment reach stretches far beyond its borders. And Billboard is on the spot, taking Canada's message AROUND THE WORLD and to MIDEM with in-depth reports on:

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**LEGISLATION**—Exploring what effect recent government legislation and amendments have had on the home entertainment field.

From radio to retail, from top executive to neophyte artist, from Vancouver to Montreal, Billboard tracks Canada's musical course.

**ADVERTISING DEADLINE:** Dec. 17

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Lips of The Week

BRITAIN

Genre: Cover/Reissue

21 25 HITs OF THE SCREAMING NF'S, Various, Waxahatchee
22 VARIOUS ARTISTS, The Big O Tracks, RCA
23 THE LOCKON OF ABC, Neutrino
24 NEW NOCUTEST SONGS, Nat King Cole, Capitol
25 ABSOLUTELY LIVE, Rod Stewart, Vertigo
26 NEW WAKING FAMILIES, Blemingsane, London
27 NEW THE EMPIRE OF THE BOOK, Impression
28 NEW NEW YORK, John Oates, Polydor
29 40 NEW AMERICAN POOL, John Cougar, Reprise
30 47 ONE SONGS, Elton John
31 2 YUN DUNNE NOR DRUSSLE, Bop, vertigo
32 3 ROCK CLASSICS, Peter Maffay
33 WANTED, Don't Be Cruel To Me, Capitol
34 3 NEW YORK, Keep On Rockin', Chappell
35 4 NEVER NOTICELY CHING, Ringo, ABC
36 5 SOMEBODY IN AFRICA, Mixed Men's Band, EMI
37 6 NIMMI MIKH KAPETN, The Getaway, Decca
38 7 IT'S THE SHAPE OF THINGS TO COME, Andy, Atlantic
39 8 IT'S THE ROYAL RAGING, King, Arcade
40 14 GIVE ME YOUR HEART, Holiday, Motown
41 15 ON THE BELL TO FACE, Frank Fald, Kudu
42 16 NEW MOMENTS, Julio Iglesias, EMI
43 17 TAKE IT OFF, In The Heat Of The Night
44 18 NEW UPSTAIRS AT EBC, Yazoo
45 20 15 MILES OUT, Mike Oldfield, Virgin
46 21 NEW SOMEBODY'S BABY, Jackson Five, Epic
47 22 NEW LOVE MINNOW, Chicago, Full Moon
48 23 ALBUM, FAMOUS LAST WORDS, Supertramp
49 24 BUSINESS AS USUAL, Joe At Work, CBS
50 25 AMERICAN POOL, John Cougar, Reprise
51 1 5 I CAN'T STAND STILL, Don Hurley, Arista
52 1 6 LOVE OVER GOLD, Dire Straits, MCA
53 2 7 AVALON, Rock Mystic, Warner
54 2 8 SUMMER BONFIRE, Adam & The Ants, Atlantic
55 8 9 NERBAS, Bruce Springsteen, Vertigo
56 8 10 LECTION OF LOVE, ABC, Mercury

WEST GERMANY

Genre: Cover (Marksmanship)

21 25 1 WORDS, F. David, Camerl, Casablanca
22 25 2 STERNENHIMEL, Hubert Rah, Polydor
23 17 3 JOHN WAYNE IS BIG LEGGY, Business As Usual, Vertigo
24 16 7 ANNA-LASCHMICHEN, LASCHMICHEN, Tom, Mercury
25 25 1 THE DAY BEFORE YOU CAME, M. Roeder, Vertigo
26 21 12 MANCHMAL MOWETHE ICH SCHON MIT DIR DOt, Roland
27 25 2 WEL I DO, MOD, Rasas, Arista
28 15 3 NEW LOVE, DON'T RUSH, MINNEER, Mercury
29 17 4 NEW ABOMINABLE, Andy, Poppy
30 24 5 USE ME, Moby, Polydor
31 24 5 ADDOS AMOR, Andy, Poppy
32 24 5 ICH WILL, U2, Tadicher
33 24 5 SUB cartridge, CBS
34 24 5 ENE STEHD, Kari, Pool
35 24 5 NO LONGER NEED TO BE HUNTED GOING ON, Frida, Poppy
36 24 5 GREAT DUB, Mauve Newtow, John, EMI
37 24 5 UPSTAIRS AT EBC, Yazoo, Virgin
38 24 5 LOVE SONGS, Commodores, K- 
39 24 5 QUARTET, Ultravox, Chrysalis
40 24 5 NEW SONGS, The Rolling Stones, Vertigo
41 24 5 PETER GABRIEL, Charisma
42 24 5 NEW JEWISH ROCKERS, Very Tongue, RCA

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ISRAEL

Genre: Cover (Batheim Gimmel)

21 25 1 LOVE OVER GOLD, Dire Straits, Vertigo
22 25 1 LOVE OVER GOLD, Dire Straits, Vertigo
23 25 1 LOVE OVER GOLD, Dire Straits, Vertigo
24 25 1 LOVE OVER GOLD, Dire Straits, Vertigo
25 25 1 LOVE OVER GOLD, Dire Straits, Vertigo

ITALIA

Genre: Cover (Gaetano Brunello)

21 25 1 THE COMPANY, The Company, Vertigo
22 25 1 VICTOR, The Victor, Vertigo
23 25 1 NUCLEO, The Nucleo, Vertigo
24 25 1 PAVO, The Pavo, Vertigo
25 25 1 ROCK THE LION, The Lion, Vertigo

Single Sings Of peso Problems

CORPUS CHRISTI-“El Pez y El Dolar,” a Muarz single that comments on the Mexican monetary crisis, is currently receiving airplay on Spanish-language stations in the Southwest U.S., particularly in areas close to the border. The song has gained a traditional ac-cordination backs up lyrics by the Tex-Mex group Duo Frontier, in which the peso and the dollar exchange views of each other, with the dollar telling the peso to return to its country with the rest of the il-legal, while the peso is playing up its oil-rich status.
The 13th annual World Popular Song Festival climaxed Oct. 31 at Tokyo's Budokan with a succession of dazzling performances by artists from all over the world. The World Popular Song Festival will be back next year, bigger and better than ever. Details for entry will be announced soon.
Of course, I'm not a professional music critic, but I do have some knowledge of the genre. Chic's edgy talent produces, and sings them.

The J. GILB BAND—Showtime!, EMI America SD-17081 (Capitol). Produced by Seth Arenson. Even when the music began to decline, this thierry Bodet sextet could be relied upon for high-powered live performances. Now that they've gained a commercial sec-ond, what is really good, is reflected in the way this style's traditional rock'n'roll creeps up, that close sinned and sets up "Loves Slacks" as opener for the opener) explain the other, tangential involvement of this audience. The style's continued move on a live form, gives you the impression of the show's own party. The opening is thrilling, the show's own party. This show's own party.

PEACE BRITISH—Don't Play With Fire, Capital ST 12241. Produced by Pepe Wu. Pepe Wu. The consummate fiddle of the 1970s, his current style is a blend of electric and acoustic. His music is a blend of electric and acoustic. His music is a blend of electric and acoustic. His music is a blend of electric and acoustic.

SONNIE CHARLES—The Sun Still Shines, Mr. Nice 12015. Produced by Bobby Paris. Some Charles returns to the pop and black charts with "Put It In a Magazine," a mid-summer hit that could be one of his best. It's a nice record with some good arrangements. It could be a hit in the pop at the top 40, possibly up his style's traditional pop and crooners and comedians, too.

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**New WNOX Knoxville, Tenn. p.d. Jerry Howell is busy celebrating the country-station's 1st birthday. To mark the event, the station has had recording artists call in congratulations. President Reagan even sent a message. The station, which claims to be the oldest in the state, originated as the "Tennessee Barn Dance," which helped launch the careers of Chet Atkins and Archie Campbell, among others. The station brought the show back to life about three months ago and is using local talent for live three-hour broadcast on Saturday nights. Howell says he expects to add name talent as it develops. As part of the birthday celebration, Howell also resurrected what had been a daily live show, "Muddy Mary's Goin' Round," for its 51st birthday, Thursday (18). WNOX now has also acquired WSYH in nearby Clinton. The WFM has changed its call letters to WNKX, moved its dial position to 93.7 fm, and began calling itself "Kix-93" to plug in country format. It will soon move to Knoxville with increased power.**

Moving from his air personality post at WMAV in Washington, the station's position as general manager of WXAM Charlottesville, Va. to Ed Rodriguez of WNOX. Also joining the station is Jacqueline Walker, replacing night jock, Keith Thomas. ... Matt Ceaser is now operations manager at WEMY-PM, Macon. He'd been doing midnights on Atlanta's WSB ... Shelle Straw goes across town from WMTR to p.d. position at San Diego's KOGO to a p.o. as producer of the Hudson and Bauer show at KFMB. **

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**NAB Files Lottery Reply**

**Continued from page 14**

graphic standards, which "narrow the definition of covered programming." One observer states that "the FCC has indicated that they are interested in preserving a degree of geographic location. It notes that the current effect of the proposed preference is "to disadvantage broadcasters who have no co-located interests." The broadcaster association also has filed a representative brief to the appeals court here between the FCC and the NAACP, siding with them in the suit, and added its own brief to dismiss a recent NAACP petition to review its decision on AM-FM combinations.

The FCC this year decided not to hold a new rulemaking proceeding because of the lack of a meaningful difference, control or operation of more than one AM or FM broadcast station in a market or a metropolitan area. It reasoned that its other new de-regulatory proposals will achieve the same desired result of increased competition and diversity, and that the regulations prohibiting programming duplication will also achieve diversity. NAB's intervenor brief states that the FCC's decision was "a lawful and reasonable exercise of its discretion" in choosing not to hold what NAB calls a "lengthy and costly rule making." **

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**WEA U.K. To Close Plant**

**Continued from page 9**

affairs minister, said the government would be reluctant to bring in a "royalties system" as a matter of "convenience." He added: "At the moment, that does not appear to be the case."

This follows industry hopes that the government may have finally been influenced to favor a blanket tape royalty through non-stop lobbing by members of Parliament and tough submissions from industry organizations.

While Vaughan seemed pessimistic about prospects of a royalty, he said no decision had been made whether a royalty on software or hardware would both be desirable. He said in Parliament: "Comments on the Green Paper have shown that views are divided on this, and my department is now considering the situation." The plan has been rejected by MP Alan Haselhurst, who claimed that any new policy on copyright law would be if a clear distinction was to be made between "home taping and commercial piracy. He told the House of Commons: "To improve a levy on blank recording tapes would be constitute an unjustified blow against home taping."

It is widely accepted here that there will be a general election in 1983 and that the government fears that any royalty on software or hardware would impose "an unfair burden on a large number of private individuals." **

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**Status Quo Hits U.K. Musicians' Unions**

**Continued from page 9**

are good members, and we've done our best to help them over the years. It is therefore extremely irritating to find out that we have made unsubstan- tiated claims about the called arbitrary action of the union."

"It is quite untrue to suggest there was a plot to use the performances of "Caroline" being shown on "Top Of The Pops." We were considering using the extract from the Status Quo concert..." **

Michael Harl, executive pro-ducer of Top Of The Pops, described Status Quo's allegation of a Musi- cians' Union ban as "rubbish," adding that the group's management had waited too long to seek the Union's assent for the use of the ex-cerpt and in any case, incorrectly described it as a promo- tional clip.**

"We were considering using the extract from the Status Quo concert..." **

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**The Way You Love Me," on Sound of New York Records. ... Tierra, the Boardwalk group, is being pro- moted on Polydor with the "Soundstage" music series this month. ... Recent years have been hard on black fanzines, with the demise of John Johnson's Publications' Black Starrs and of Sepia, an Ebony-style black general interest magazine. Soul Teen, owned by the same Houston-based company as Sepia, also seemed ready for the dust bin until Lexington Library, a division of New York's Sterling Publications, purchased rights two months ago. The magazine—which, along with Right On!, is an important link in the black music movement chain—is being revamped both editorially and visually. Karen Glover is the new New York editor, Steve Ivory, formerly of Black Radio Exclusive, is handling news on the West Coast. Glover says the magazine's style will be changed shortly and it will be seeking a somewhat classier image, with regular features on fashion and jazz, in addition to the current hot acts.**

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**The Rhythm & The Blues**

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**TAXI**

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**Thanks For Sharing Your Genius**

Paul Cowley

1950-1982

Ariel Records and Cassettes
San Francisco

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www.americanradiohistory.com
CHET CHAT—Emmylou Harris gets a history lesson from Chet Atkins at a party to celebrate the 25th anniversary of RCA's Studio B in Nashville. The facility is currently run by the Country Music Foundation.

TWO TONS OF RAIN—Izora Redman, left, and Martha Wash of the Weather Girls, formerly Two Tons of Fun, autograph copies of their Columbia 12-inch single, "It's Raining Men," at a Tea Party hosted by the label.

STOLEN THUNDER—Holly Near, left, is all smiles as a young fan steals the spotlight during a recent in-store appearance at Musicland in Seattle. Her new LP is called "Speed Of Light."

PRETTY PAIR—Paul Simonon, left, of the Clash muses with David Bowie about the Miracle of the '69 Mets following the group's recent performance at Shea Stadium in New York.

HURRICANE NELLY—Singer Nelly Rangelova of Bulgaria takes the top prize at the recent International Talent Competition in Independence, Kan. The showcase, hosted by Jim Halsey, left, was part of the annual Neewollah Festival.

YOU CAN FINE-TUNE A FORMULA (BUT YOU STILL CAN'T TUNE A FISH)—Kevin Cronin, center, and Gary Richrath, right, of REO Speedwagon, discuss the merits of their argument with Epic topper Don Dempsey following the band's appearance at the Forum in Los Angeles.

GENERAL RAWLS—Lou Rawls made a recent stop at the U.S. Army base hospital in Fort Dix, N.J. It is one of several military installations he has visited this year. The Budweiser-sponsored "Lou Rawls Parade Of Stars" has generated nearly $10 million for the United Negro College Fund.

BUENOS AIRES AFFAIR—RCA Records International recently held a marketing and product meeting in Argentina. Shown, from left, are Bernardo Garza, director of marketing and sales for RCA's distributor of Latin product in the U.S. and Puerto Rico; Ekke Schnabel, director of finance for RCA Records International; Adolfo Pino, vice president for Latin America and Spain; RCA Brazil recording artist Perla; and Renato Lopez, artistic director for RCA Mexico.
THANKS GOLDEN EARRING, GEORGE, BARRY, RINUS AND CESAR, FOR COMING UP WITH ANOTHER OUTSTANDING ROCK CLASSIC.

"TWILIGHT ZONE"

ON 21 RECORDS

FROM THE ALBUM, "CUT"
“MESSENGER,” JAB Records JAB-111. Produced by Messenderg, Messenger is a power trio from Georgia, recording for a small, local Georgia-based label. Despite its origins, Messenger does not play Southern rock; this is a hard-hitting, fast-paced guitar band that is well worth your time. The band has a couple of covers, including Lynyrd Skynyrd’s “Fixin’ To Die,” but mostly they play their own original material. "Strangers" and “Be-Bop-A-Lula” are killer covers, too. (912) 382-8192 Tifton, Georgia

DISTRIBUTION

JAB-111 also available on cassettes JAB-8888 on 45 RPM "STRANGERS" and "BE-BOP-A-LULA"}

MANUFACTURED BY:
JAB RECORDS
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Tifton, GA 31794
(912) 382-8192
(912) 382-8199

DEBUT ALBUM PARTY—Nov. 30—RUMORS—ATLANTA

MANAGEMENT
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RICHMAN BROTHERS RECORDS, INC.
Pennsylvania, NJ
(609) 665-8085

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<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weeks in Chart</th>
<th>Peak Position</th>
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<tr>
<td>Donny Osmond</td>
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<td>W.E. -ؿ</td>
<td>Run Fast</td>
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<td>Devo</td>
<td>Going Back To The Future</td>
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<td>Billy Joel</td>
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<td>The Eagles</td>
<td>Long Road</td>
<td>74-4</td>
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<td>Pat Travers</td>
<td>Black Pearl</td>
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<td>Michael McDonald</td>
<td>Take It To The Limit</td>
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<td>Bob Seger</td>
<td>Night Moves</td>
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<td>Pat Benatar</td>
<td>Heartbreaker</td>
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<td>Toto</td>
<td>Hold The Line</td>
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<td>Billy Joel</td>
<td>In The Room</td>
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<td>Heart</td>
<td>Only Love</td>
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<td>The Cars</td>
<td>Hello Goodbye</td>
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<td>George Harrison</td>
<td>The Long And Winding Road</td>
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<td>The Police</td>
<td>Roxanne</td>
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<td>The Who</td>
<td>Won't Get Fooled Again</td>
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<td>The Eagles</td>
<td>Desafinado</td>
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<td>Don Henley</td>
<td>The Boys Of Summer</td>
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<td>Dan Hartman</td>
<td>If I Had A Band</td>
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<td>Tom Petty</td>
<td>The Promised Land</td>
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<td>Lynyrd Skynyrd</td>
<td>The Answer</td>
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<td>Two Strong At Heart</td>
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<td>Outlaw Man</td>
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<td>The Answer</td>
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BIRTHS

Steven Singer to Joelle Miao, Oct. 22 in Houston, Texas. He manages the Recordstore in Westland, Michigan. She is a part-time employee.

Carmen Brower to Rose Laquinta, Oct. 1 in Windsor, Ont., He is a former member of Lustrada and Inte- rico.

RALPH RILEY to Brenda Bailey, Nov. 6 in Minot, ND. He is a production director for Century 21 Programming in Dallas.

DEATHS

Al Haig, 58, of a heart attack, Nov. 16 in New York. An early bop pianist and composer, he was also a former member of the Charlie Parker Quintet. He also worked with Charlie Barnet, Jimmy Dorsey, Stan Getz and Art Blakey. He is survived by his wife, Jeannie, and two sons, Alan and Daniel.

Melvin Webb, 34, of diabetes Nov. 12 in Los Angeles. He was a prominent session drummer. He is survived by his wife, Janet, and two sons.

Patrick Cowley, 32, of cancer Nov. 12 in San Francisco. He was a producer and recording artist for the Megaton label.

W.T. Babb, 59, of a heart attack Nov. 6 in Los Angeles. He was office manager for Garrett Music.

Eddie Burke to Nancy Lynee Sexton, Oct. 16 in Newport Beach, Calif. He is regional marketing consultant for XTRA-FM and KLOS in Los Angeles.

Peter Gordon to Donna Kraut, Oct. 14 in New York. He is president of Thirsty Ear Productions.

Gary Gehler to Celeste Oken, Oct. 24 in Baltimore. He is manager of the Musicland store there.

Sony Dreads U.S. Bow For Vidcassette ‘Singles’

Sony is forming its own video label to help sell its new stereo Beta system. The company has teamed the launch of that product “highly successful” (Billboard, Oct. 16). In addition, 32,000 units were sold, including almost 5,700 singles by pop artist Stevie Wonder. Retailing in Japan is $15.85. U.S. pricing will range from $15 to $19 for the 10- to 15-minute programming.

The video single, says O’Donnell, can be used in different ways than it has been to date. “Record company people have said only as a promotional tool to sell records,” he says, adding that video singles will also help promote independent video stores, of which there are 22,000. He says record companies participating in the video single program will do “so at no financial risk.”

“We’re not trying to build a brand name for Sony software; we just want Sony to be known as a quality manufacturer,” O’Donnell says. “The people whose product we license design their own packaging, and we spend the money for duplication, marketing, promotion and so on.”

Basically, Sony and the licensor will split all royalties from sales.

At under-$20 price points, O’Donnell says, some have dismissed the video store distribution. “This will bring into the video market the 15- to 20-year age group that can’t afford a $60 concert tape.”

Sony is also banking on its video music programs to help sell its new stereo Beta system, which will be introduced in early 1983. The official announcement and demonstration of the video single will also take place at that time.

Says O’Donnell: “The action in video now is in movies, even though music is much more repeatable. Music is not something you hear once and then you throw it away. Video has a three-year life. We can’t lose the momentum of the single.”

On the other hand, “If you can say that the sound quality of videotapes is not even as good as FM stereo. But the stereo Beta system is better than most records, with an 80 dB signal-to-noise ratio, frequency response from 20 to 20,000 Hz, and unsur- passeable wow and flutter and distortion. This will allow the tapes to be played in the home or at the store without pictures, if desired.”

O’Donnell adds that other problems with video singles for the record industry include the relative length of video music have been the length of the programs and their prices. “We’re working with the record companies, with the bands themselves and with agents, managers and lawyers. There’s a lot of interest in the idea, but people are waiting for us to show them it can be done.”


detail of the product "highly risk." Great Minn. She to Oct. date. “Record company Sony are operations. He to Oct. presi- dential campaign’s tool "highly risk." Artist that product $19.95. Video Inc. Our favorite letter came from Emery Hunson of Carthage, Mo., who writes that the "Girls Is Mine," a duet with Paul McCartney. CBS says that album purchasers are being misled by MCA "into believing that ‘The Girl Is Mine’ is in- fact the second album for the group.” It says that it has spent “more than $5 million” in promoting and advertising the single and his group, the Jacksons.

At $11.98 list, "The E.T. Storybook" book of Columbia’s major 200-mi- nutious projects in recent years, with over a million copies reportedly pressed. Taking them off the market at this time would represent a significant financial hit to the company. The MCA Jackson single, which was serviced to some radio stations, is being pulled back, sources say.

 дальше, he is a new member daily. The store stocks 5,000 LPs. He rents his $69.99 LPs for $2.50 for 48 hours, with a $5 deposit required. He spec- ially prices records that have been rented for 99 cents, asking a $6 deposit. Lipton es- timates that his 1,500 square foot store did about $200 a week in rentals.

Doug Halpern of the Ft. Wayne Rena’s had a retail store, but his parents would come into town when the store was busy. In business since Oct. 1, Hal- pern carries an estimated 3,000 LPs and reportedly has about 100 different cassette titles for sale only. Halpern’s sale and rental policy pays off. Mel Gelman opened an 800 square foot Rena’s in northeast Chicago two weeks ago. He feels it’s too soon to talk about the concept. He says he is only "specu- lating" about opening other Rena outlets in the area, although Nancoff had stated that Gelman would open two or three very early in 1983. All Rena franchisers sell a few acces- sories and all handle blank tape. Mel says he does a "brick branches business." They are also dabbling in alternative merchandise. All says there’s a chance that any new of their products from nearby suppliers. Lipton notes he now buys from Universal, RCA and EMI in Philadelphia, almost exclusively.

On the Chicago radio front, Warner Bros. has signed its first programming vice president, says his outlet is not running the Rena spots because “the station desires the music industry must work together. We feel renting LPs stifles the business. You don’t bite the music that feeds you.”

Steve Gilmore, general manager of WXRT, says he ran one spot but mixed the remainder of the schedule with a promotional one. "We thought Mark Thomas was running regular spots for The Alley store. We didn’t think record rental is in the best interest of our public. Renting does not foster the creativity of the industry and isn’t in the public interest.”

WMET’s manager Gary Brandt declare, "The idea of approximately 120 spots by the end of the month and feels his station will continue to run the spots as long as some illegality can be shown.

Because LP rental is controversial, Brandt produces the Sunday "Zero BS" dis- cussion show, had cadet of MCA Records, which was chosen from Chicago retailers and distributors to appear on the 150-minute show Sunday (21).
<table>
<thead>
<tr>
<th>#</th>
<th>Artist / Title / Label, No. (Dist. Label)</th>
<th>Date Co.</th>
<th>First Up / Country / Peer</th>
<th>Suggested List Price / P. Catalogs / 8 Tracks</th>
<th>RIAA Symbol</th>
<th>Back-Up / Country / Peer</th>
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<tr>
<td>116</td>
<td>Pat Metheny Group / Upstairs At Eric's</td>
<td>1978</td>
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<td>117</td>
<td>Eddy Money / One Way</td>
<td>1978</td>
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<td>118</td>
<td>Clarence Carter / Today</td>
<td>1978</td>
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<td>119</td>
<td>John Prine / Sweetlips</td>
<td>1978</td>
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<td>120</td>
<td>Dolly Parton / Steeleye Span</td>
<td>1978</td>
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<td>Dr. John / The Gumbo Duck</td>
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<td>122</td>
<td>The Very Best Of The Band / The Band</td>
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<td>The Essential Creedence Clearwater Revival / Creedence Clearwater Revival</td>
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<td>Elmore James / Best Of Elmore James</td>
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<td>The Fabulous Thunderbirds / Too Much Funk For One Night</td>
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<td>1978</td>
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<td>127</td>
<td>The Allman Brothers Band / Eat A Peach</td>
<td>1978</td>
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<td>128</td>
<td>The Jefferson Airplane / Basketful Of Heads</td>
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<td>The Doobie Brothers / Minute By Minute</td>
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<td>130</td>
<td>The Eagles / Their Greatest Hits</td>
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<td>Tower Of Power / Soul</td>
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<td>Spirit / Spirit</td>
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<td>134</td>
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<td>135</td>
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*The chart ranks are listed at the top of each magazine from the previous year's standings. Prices are suggested list prices in dollars. Re-released titles are indicated with an asterisk. Numbers in parentheses indicate special editions or reissues.*
Lawyers Move To Appeal Stolon's Prison Sentence

NEW YORK—Attorneys for Samuel Stolon have moved to dismiss the one-year prison term imposed on the former Sam Goody Inc. official for his role in the counterfeit tape trafficking case.

They base their motion on the ground that Stolon, by pleading no contest to one count of criminal copyright infringement earlier this year, "neither obtained nor intended any commercial advantage or financial gain," for which "Graffiti" was copyrighted.

Sÿlon, who was scheduled to serve

right in a 16-count indictment

brought him by a Federal grand jury in 1980. Criminal copyright

framing infringement of an

individual "infringes a copyright willfully and for purposes of commercial
advantage or financial gain," the

motion states.

His attorneys argue that "repeated judgments from government

prosecutors "confirm that Sto-

lon did not personally profit at all from his criminal transaction." Con-

sequently, they assert, "judgment cannot properly be entered" and the case should be dismissed.

Stolon pleaded no contest to the copyright charge Nov. 5 before Judge Thomas C. Platt in a plea ar-

rangement negotiated with the govern-

ment (Billboard, Nov. 13). The judge Dec. 10 for a hearing on the

LEO SACKS

WEA Wallop: Expect a bombshell in your mailbox early this week. Buzz is heavy that Henry Droz is coming out with an LP titled "The Digital Sales, No.

body 111 at N Hollywood, Burbank, was talking at deadline. However, in the past week, Track has picked up reports that $6.5 and related catalog

set price for WEA "catalog." What are the limits of "catalog" in this instance? Industries feel it will be a
great drop of present $8.98 "catalog" albums to $6.98.

Any such decrease means devaluation of present in-

ventory. The major concern is whether WEA will also move the 


tours Equity did not become involved in

songwriting until later on in the

WEG planning process.

And, although the deal with the music publishing company almost two weeks before the performance, the
cast was not finalized until a few days later. But there was still a question of whether Equity was going to inter-

fer with WAGMAN. He says Equity was "inevitable" that contracts between Broadway and the unions would change, to cover this kind of even-
tuity.

As for the Net 5 show itself, it was an enormous success, a major box office disappointment, with an audience of

about 60,000 homes, only one-tenth of a per show. But pay per

hold was $15, meaning income of

about $1 million for a show that cost

well over $2 million to set up. Home

video sales, however, will mean

additional income. (The show is cure-

nently in post-production at Regent

Sound Studio, being remixed.

Because the program was being mixed at home, it was re-

recorded in stereo. But even if that had been the case, music pro-
ducer John Mack would say, that

production company Onomatopa-

toedia, notes that special changes had been made.

"When you compare the mind-

boggling capabilities of satellite broadcast to the human voice and

peaker that it all comes down to, you have to ask yourself if anything can be done to make it sound good,"

Kaplowitz says.

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Computerized Ticket System
In Big-City Bow

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Rose Records stores.

Observers are saying Ticketmaster could prove to be still another weapon for Ticketron, which up until now has been the only ticket-selling game in town.

If the event goes on sale, every person everywhere in the city—an unlike Ticketron, which allocates dif-

cient blocks of tickets to different outlets. In addition, Ticketron will take telephone charge orders, unlike the competitors.

"This is a way to put tickets in the public's hands more easily," says Rosen. "How would you have been first in line when tickets go on

sale, and end up with row X? From the time the event goes on sale, every person anywhere in the area has an equal chance for good seats, pro-

vided the event is well publicized.

A central computer facility, recently installed in Chicago's Loop office has been programmed pos-

sible. From "a management point of view as well as the ticket buyer's,

the system is very useful. There is total control of in-

ventory, due to Ticketron's hand-on local box office control; aud-

it reports can show by the min-

ute where the most tickets are being sold, how many are being sold, even which ticket is selling the best, from the time they go on sale."

Live Telecast Of 'Ladies' Causes Problems, Pickets

Continued from page 6

ern Grease" from the latest title from the hit 1978 movie. "Grease,"

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Optimism Marks Cable Programming Meet

Continued from page 3

19% of the population had tv, and the total number of households had 34% have cable. He added that as of

February, 1981, over 50% of these with cable had basic cable while as of July 1982, 55% of those with cable had basic cable and local channels as well.

At the ACE (Awards For Cable-

casting Excellence) Nov. 15, MTV was honored with its innovative programming award. Other key music-oriented winners included:

- "Sunday Night Live" with "Bobble-

head" (best general entertainment or variety, music series);

- "Showtime (the Movie Channel"

- "They're Playing My Song" (best general entertainment or variety, music series); "Party at the Palace" (best theatrical presentation, single program); "Fry's Thar: Con-

fessions Of A Coutermarka" (best innovative program, single pro-

gram).
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