Record Retailers Cautious
In Testing Video Waters

By LAURA FOTI

NEW YORK - Record retailers say that they’ll abandon their generally cautious approach to home video when sales substantially surpass rentals. When will that happen? When there are steep drops in the last prices of prerecorded video, those dealers say.

The most successful record/video outlets are those which carefully monitor and promote video sales, judging by retail executives’ comments. A separate department with trained salespeople is a necessity, they say. And in some cases, such as Philadelphia’s Listening Booth chain, separate video stores are set up.

“We don’t sell video in our other Listening Booth stores,” says buyer Bruce Bell, “because that’s not the way to go.”

In September, after a full year of research, the chain converted three existing stores to Listening Booth Video stores, and added a new store. All are free-standing; the chain’s record stores are predominantly in malls.

“Our main concern was that most record stores sell records first and video second. These sell video first, and sometimes, records. It’s not haphazard,” Bell says.

The chain will probably add more video stores in 1983. Bell adds. Since existing stores are “95% in mall locations,” he says the new video outlets will probably not be conversions. "Philadelphia is basically a rental area, and malls are not ideal for retailing," he adds.

(Continued on page 30)

LOS ANGELES - Twenty albums were certified gold in November, the highest monthly total in almost two years and one of the three highest totals since market conditions began tightening in 1979. And all but four of the 20 are 1982 releases, as opposed to late-blooming catalogs.

November’s harvest of gold LPs seems especially plentiful considering that there were only eight gold albums in November, 1981. Unfortunately, it’s only the second month this year in which the number of gold LPs has topped 30 totals. For the year to date, gold albums are behind, by a margin of 112 to 136. The RIAA certified three platinum albums in November, the same total as in October and as in November, 1981. For the year to date, there have been 45 platinum albums, down moderately from 49 at this point last year.

CBS is the leader in November certifications, with 10 of the 20 gold albums—seven on Columbia and three on Epic. Thus, with one month to go in ’82, Columbia pulls ahead of Warner Bros., as the label with the most gold albums so far this year. Columbia has had 21, while Warner and its distributed labels have amassed 19.

Also in November, Columbia’s Neil Diamond became the first artist to collect three gold albums in ’82. “Heartlight,” the singer’s 19th gold LP, follows “On The Way” (Continued on page 56)

Games Help Boost Thanksgiving Sales

By JOHN SIPPEL

LOS ANGELES—Sales of video game curiosities helped many record retailers nationwide post increases in gross volume during the strategic Thanksgiving holiday weekend, Nov. 26-28. Charts polled that are not yet selling games software say business was generally flat or down.

“It was a good weekend,” declares Ed Benom of the 145 Record Bar stores. “We got a really good feel of video games. It’s not yet that much of a part of our volume, but we know it’s coming. Malls were busy. People were hesitant, like they were buying some now and waiting for that next payday to come in again. They were price-conscious. They bought lots of durable goods.

“Our Gift Guide helped. We printed several hundred thousand. It runs the full range of our stock from records and tapes to accessories and video.

“Fantastic, we’re up 10%,” is the way Jim Bonk of Stark, parent of the 130-plus Camelot/Grapevine stores, describes it. “Video games were important. ‘Donkey Kong,’ ‘Pitfall,’ ‘Radars,’ ‘Frogger’ and ‘E.T.’ contributed. Our Midtown stores are in depressed areas. It’s a struggle. Records and tapes were about flat compared to last year.”

“We were a shade above last year,” says Morton Barnett of the seven Record & Tape Collector outlets in greater Baltimore. “Blue collar and black-orientated stores were

(Continued on page 66)
Start with proven arcade hits.

Both Wizard of Wor™ and Gorf™ are Bally/Midway arcade hits. Wizard of Wor, a challenging shooting-maze game with a surprise at every turn, and Gorf, a game that’s four different challenges in one.

They’re the first in a full line of exciting, new CBS Video Games.

And, of course, both games are compatible with the Atari® Video Computer System™ and Sears® Video Arcade™ home systems.

Next, create distinctive commercials designed to appeal to the heavy user.

The heavy game purchaser, always in search of more challenging games, looks to television for the best new ones. That’s why we created enticing commercials. We put heavy dollars in television advertising and developed a schedule that is sure to hit your best customer—over and over again.

When your customers are not seeing Wizard and Gorf on television, they’ll be reading, in detail, about them in specialty magazines. In fact, there will be no escaping the impact of CBS Video Games. Collateral support for Wizard of Wor and Gorf will be coming through every medium including point-of-sale merchandising and traffic-building promotions.
The sum total: A big win for everybody.
Because Wizard and Gorf are bound to be this season's video game rage. Just be prepared for the overwhelming demand as CBS Video Games fly off your shelves. And then be prepared for skyrocketing sales and profits—the ultimate goal of our overall game plan.

CBS Video Games
We've put the challenge in our games, and taken it out of selling.
A FLOCK OF SEAGULLS
DEBUT ALBUM
GOLD
IN THE U.S.A., CANADA & AUSTRALIA!
on
JIVE
RECORDS & TAPES

A FLOCK OF SEAGULLS

PRODUCED BY MIKE HOWLETT
Recorded at Battery Studios, London
A Flock Of Seagulls are managed by
Mick Rossi, Harry Maguire & Tommy Crossani
for Checkmount Ltd and published by
Zomba Music Publishers Ltd.

JIVE is marketed & distributed in
the U.S.A. by Arista Records Inc.,
CANADA by Quality Records Inc.,
AUSTRALIA by Festival Records Pty. Ltd.
**NARAS Notes Increase In Grammy Entries**

NEW YORK—As it prepares for its 25th anniversary celebration, the National Academy of Recording Arts and Sciences (NARAS) cites dramatic increases in the number of nominations' Grammy entries on the current eligibility list.

The lists, just mailed (along with first-class labeled ballots for members), reflect a 21% increase over last year's total. Besides NARAS' feeling of some excitement over the awards, the academy also notes peak membership, including membership by many small labels.

In the music categories, rock entries show a 45% increase, with the following new gains: artist—58%; Latin—39%; classical—135%; jazz—150%. A 100% increase is reported in such specialized categories as historical, children's, traditional blues, and ethnic and traditional folk.

*Continued on page 68*

**STICKER TIE-IN**

**KBCO Denver Promotes "Music With Retailer**

*By LEO SACKS*

NEW YORK—Twenty "new music" acts on the WEA family of labels have been involved in an endorsement of KBCO-FM Denver, which has supplied over 10,000 yellow stickers bearing call letters to the city's five Sound Wave locations.

The stickers, affixed to albums and singles by such acts as Peter Gabriel, John Martyn, Moving Pictures and T-Bone Burnett, hit the stores Friday (13). The tins are sale-priced at $5.99 and merchandised in special step-down displays near the center of each site. Storefront reproductions of the sticker, which read "You've heard it on KBCO 97 FM, hang from the ceilings."

"It's a hell of a thing, a great selling tool," says Gus White, Denver branch manager for Bronco Distributors, parent of the Oklahoma City-based Sound Wave franchise. "It stimulates customers to seek out the manufacturer and the retailer, and that's the beauty of the tie-in promotion in a negative climate.

"For a little station, KBCO is getting ratings because they have a tremendously active listenership," states Randy Patrick, Denver sales manager for the label. "They're breaking new music product, and this is our way to capitalize on that trend.

The promotion has won praise from the management of KBCO-FM and FM Family Music.

*Continued on page 68*
WASHINGTON—Most communications professionals appear to have expected to receive action by January, i.e., before the House adjourns for the year. Eighty-four of the nation’s 535 lawmakers were beaten in the recent midterm elections or are voluntarily retiring.

Only one proposal, the controversial Radio Marti bill (H.R. 5427), has received the House, and does not seem to have a chance of success.

The Radio Marti bill, as it was presented in the House, has been held over the budget neutrality of Cuba. The Havana government, whose budget is tied to the U.S. government, has not yet been able to make the budget for Radio Marti.

Specifically, threats of filibuster and other parliamentary maneuvering to stall the bill have not been successful, despite current indications that the Senate will pass the bill.

The Senate, however, has also been holding up the bill, hoping to receive some sort of budget neutrality for Cuba. The Havana government, whose budget is tied to the U.S. government, has not yet been able to make the budget for Radio Marti.

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New York City—The arrival of Sony’s video singler in the U.S. market early next year (Billboard, Nov. 27) will be preceded by an independent release of a similar product.

The Grey Wizard Music Group, based in New York, is releasing a 10-minute package of songs (Sony). The songs and their accompanying video have also been put together as part of a half-hour program being aired on local cable systems.

Company partners Chris Wilson, Steve Smith and Bill Porter explain that the songs, “The Good You Find In Man” and “Never Done Before,” were performed by the late singer, James Brown. The songs will be released in a single format “unless we’re approached by someone who wants to release a record,” says Wilson.

Wilson adds that it’s possible Grey Wizard will make a audio tape of the songs along with the videos. “We want to make them available as possible,” he says. According to Wilson, the video cassette will be made available for under $15 at discount stores. A 30-minute movie and video were both produced by the Rainbow Group, an independent production house headed by Porter. Retail sales will be initiated with direct mail and through a network of 350 videokids in five major cities.

In early 1984, Grey Wizard expects to release a second video single in the second quarter of 1983.

URING LAME DUCK SESSION

Little Congressional Action Seen

By BILL HOLLAND

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Jamaica Fest Called Success

46,114 See 20 Acts At Historic Three-Day Event

BY ROMAN KOZAK

MONTEGO BAY—There was no problem getting promoter Barry Fey, summing up the Jamaica World Music Festival, held here over the Thanksgiving weekend. The event attracted a total of 20,000 people, and 46,114 fans for a three-night rock festival, the first in a Third World country.

Actually, there were some problems, but they were insignificant. One of the major musical event—held in a new and untested location, featuring a variety of rock (new wave and old), reggae and country artists—to play a major role, was that there were no serious disruptions, injuries, or incidents. There was only one arrest, for looting.

True, the festival did not break even. Before it began, Fey predicted his costs would be near $14 million (they were probably more), and the gross came to $1,246,622.

But Boyd was still happy for sponsoring the event, and potential points on the video are expected to put it in the black.

The festival was the first event held in the new Bob Marley Performance Center, and, inevitably, there were glitches in transportation, accommodations, communications, and the condition of the field itself.

But when it was all over, the consensus among fans, participants and the Jamaicans alike was that everybody had a great time. Fey and the Jamaica government pulled off the New York Post event, called “the miracle of Montego Bay.”

Fey indicates that he will do it again next year, though not during the peak Thanksgiving travel season. Next year he may get cruise ships to come down and as well.

“I could have had twice as many Americans there as I did. All I’m hearing today are calls from people who want to come back and just never get to the festival,” says Fey. As it was, about 8,000 Americans made it, filling every seat on every flight going down to Jamaica. It didn’t ease the crush, however, and Jamaican planes reportedly went out of service during this period. Accommodation was equally tight among the people who got to Montego Bay.

Tickets to the festival cost $100 in the U.S. for the three nights. With package tour airline tickets, that brought it up to about $400 from the East Coast. For Jamaicans, the tickets cost $43 Jamaican dollars (about $25) per night.

But the festival also brought in money, as estimated that it put $15 million into circulation during the three days. Consequently, the event was important for the Jamaican government, whose 2.2 million people are plagued by a 25% unemployment rate. Reggae has become a product to sell, just as much as the perfect balmy weather, which was enjoyed perfect throughout the festival.

Edward Seaga, the Prime Minister of Jamaica, has been invited to Kingston to dedicate the Marley Performance Center, and to open the main stage.

“This performing center marks yet another milestone in the development of popular music in Jamaica,” said Seaga. “The facilities it provides now make it possible for Jamaica to participate in the major music events in the world, particularly Montego Bay, to sell, fill the potential already ably demonstrated of being a world stage for popular music. It is good that we should be here tonight to dedicate to Bob Marley’s memory.”

(Continued on page 43)
ADAM ANT PENETRATES AT ALL LEVELS!

ADAM ANT HAS ARRIVED with an unprecedented show of strength. His smash hit album, "Friend Or Foe," is on the way to gold—the hit single, "Goody Two Shoes," is perhaps the most requested AOR and Top-40 record in years.

ON TOP-40 RADIO—A BREAKER in Radio & Records—"Goody Two Shoes" is climbing fast on over 100 Top-40 stations. Key: WBEN-FM, WCAU, B-94, B-104, WXKS-FM, KEGL, 293, 94Q, Y100, 95, WBBM-FM, WLOL-FM, KEBQ, WGCO, KIQQ, YTRA, Q103 and KZJP. The Friday Morning Quarterback made "Goody Two Shoes" one of its Chart-Buster Homeruns, #2 in phones in their Album Report. And the build continues. Z93 said, "Wide acceptance. Amazing demos reaching up past age 30!"

ON AOR RADIO—"FRIEND OR FOE" is #8 on the Burkhart-Abrams Superstar Chart and is in heavy rotation on over 175 album stations. Key cuts are "Goody Two Shoes," the title track and "Desperate But Not Serious." Album Network said, "Still not convinced? Here's the measure of a home run... 'Goody Two Shoes' jumps 22-8 among this week's Network Power Cuts." WYY's Chuck DuCoty says, "'Goody Two Shoes' tested better than anything we've done before on our Consumer's Guide to New Music. It seems to do well with older demos as well as teens."

ON MTV—THE "GOODY TWO SHOES" video makes it five top-requested videos in a row for Adam Ant with the "Friend Or Foe" video about to repeat the same magic. Coming soon: the outrageous spectacle of Adam's newest video opus, "Desperate But Not Serious."

ON TOUR—SELLING OUT EVERYWHERE.

This is the one they're playing. This is the one they're buying. Which side are you on?

ADAM ANT. "FRIEND OR FOE." FEATURING THE SMASH, "GOODY TWO SHOES." ON EPIC RECORDS AND CASSETTES.

Produced by Adam Ant and Marco Pirmm. "Epic" and "CBS" are trademarks of CBS Inc. © 1982 CBS Inc.
Parker Brothers Releases 16 New Game Cartridges

NEW YORK—Parker Brothers, the General Mills toy and game manufacturer which successfully launched the Mattel Computer in 1982, plans the release of 16 new car-
tridges in 1983.

Key movie, comic and arcade licenses, they will be supported with a major advertising program that will reportedly cost the company about $30 million.

In another 1983 direction, Parker will enter the computer-software market, hoping to capture a market that is expected to double in size to about $1 billion in 1984, behind an anticipated 4.5 million personal computer homes. Parker will offer game cartridges for use on such computer systems as Atari, Commodore, Texas Instruments and others.

Following the introduction of four games since June—expected to generate about 20% of sales in time by Christmas—Parker plans a Jan-
uary release of a second "Star Wars" cartridge," and about one third of these will be "Revenge of the JEDI"—the fifth in May and a fourth in July based on a similar theme in late summer.

Also due in January is "Super Hammer," and later in the year, such other arcade games as "Reactor," "Sky Skipper" and "Tutankham." In March, the company will at-
tempt to reach boys and girls ages four and eight with two entries, "Strawberry Shortcake" and "G.I. Joe." (Continued)

FOREIGNER—FOREIGNER'S Rick "W I L L" left, and Atlantic's Dave Glueck toast to the success of the group's newly issued hits album, "Rec-
ords." (Continued)

Stockholder Meet Told

Integrity's Kwiker, Kase Get Amended Contracts

LOS ANGELES—Integrity Enter-
tainment's president Lou Kwiker and executive vice president Paul D. Kase have amended a contract, disclosed in the firm's recent notice of its annual stockholders' meeting.

For the year ended June 30, 1982, Kwiker (also chief creative officer of the publicly held record/tape/video retail chain) is listed for $185,855 in salary, plus $50,529 in company stock. However, under his escalating sal-
ary and incentive program, extend-
ing through June 30, 1985, Kwiker's base pay increases $25,000 annually to a top of $225,000. He also is in-
dicated that he is entitled to an equity stake in Integrity other than that he now holds, which now is about 1%.

Kase has been with Integrity since 1975 and has also served as Integrity's CEO. His total recorded earnings are $758,386.

Cable Schedules For December heavy on Music

NEW YORK—This season for numerious music programs on cable networks, especially in the classical, jazz, movie musicals, sacred music and rock all have a place in the De-
cember schedules on the major cable and pay-tv channels. And there plenty of music to watch on New Year's Eve.

Highlights include Benjamin Brit-
ten's "St. Nicolas Cantata" and the annual pageant in Vienna featuring Lorin Maazel and the Vienna Philharmonic, both on ARTS. The Public Radio Net-
work's 20th anniversary channel will air "Broadway! A Special Salute," with songs from 20 shows. Bravo has a number of operas and jazz programs, Showtime will air "Hallelujah! Gospel!" and WHT close-up on some of the features fea-
turing Frank Sinatra, Tony Bennett and Judy Garland.

In the Los Angeles area, MTV's "Rock'n Roll Ball" will feature Du-
ran Duran, A Fool of Seagulls, the Temple of Baal, Balboracho & the Heart Attack. And USA Network's "Night Flight" features segments on Delbert McClinton, Haddasah, the C69, Catholic Girls, Frank Zappa and others during the month.

The specifics: On ARTS Dec. 3 and 12, "Christmas In Vienna" will be a three-part series covering the Sixth Van Cliburn International Piano Competition at Avery Fisher Hall. Also, on the ABC's second night, "Elvis in Las Palmas," George Soti conducts the Chicago Symphony Orchestra in rehearsal and performance, with a docu-
mentary on composer Leos Janacek, (6), "L.A. Jazz" with the Freddie Hubbard Quintet (6), a documentary on the Philadelphia Orchestra (Continued on page 66)
Hope Seen For Dutch Industry
But IFPI's Boudewijns Is Concerned By Downturn

AMSTERDAM—The contraction of the Dutch record industry may be halted next year, according to Leo Boudewijns, managing director of NVPI, the national IFPI branch. But Boudewijns remains worried by the country's shrinking retail base and concern that the reduction in annual numbers of releases—down to 2,300 from peak year 12,000—will mean in the long run not be good for either the customer or the trade.

The late '70s was a period of sus-

cess in the Dutch industry turnover, from $168 million in 1975 to $196 million in 1976, $220 million in 1977 and $241 million in 1978. But 1979 the downfall started, says Boudewijns. "That year turnover was $234 million and in 1980 it fell drastically to $216 million, and last year it was $212 million."

If you look at those figures, it is obvious the industry has been going downhill since 1979, and in retrospect it might have been better if the market had grown more gradually during the boom years, instead of peak profits and peak losses. You could say one of the reasons why it is doing so badly now is that it went too well too soon.

"On the other hand, the present situation is not quite so bad as I would have predicted a few years ago, and I am hopeful that we will soon see the light at the end of the tunnel. There are such signs. Last year's decrease was not so big compared to the 1979-80 period, for instance. This year we shall again see a downturn, about 5% probably, but maybe next year the trend can be halted. I hope so, because otherwise the Dutch record industry is in big trouble."

The positive measures that can be taken, Boudewijns is particularly enthusiastic about the so-called Begoleg plan for a national computerized ordering and distribution system. All Dutch record companies, as well as the retail-run organization NVGD, have been approached to support the scheme, in which the quasigovernmental economic institute NEHEM is also involved.

Implementation would mean a better supply of disks and tapes to the customers, Boudewijns believes.

"What really worries me—and I think it's one of the most important problems—is that it's getting more and more difficult to buy records in Holland. In the populated western and central regions it is still easy to buy a top 10 single or album, but if you live in one of the other parts of the country and you want to buy a specific record, it's not quite so easy."

(Continued on page 58)

CBS Reports Europe Sales Up Slightly

PARIS—Although unit sales for CBS Records throughout the whole of Western Europe (excluding the U.K.) dipped in 1981 compared with 1980, the figure for the year from November, 1981, to October, 1982 was back up to the 1980 level, according to Peter de Ruggemeer, senior vice president of European operations.

In value terms, CBS sales in 1981-82 were 1% up on 1980-81 and 6% up on 1979-80, and the CBS market share in Western Europe stands at 14%. De Ruggemeer will not comment on the financial value of the percentages.

De Ruggmeer said that the sustained efforts of CBS to produce better quality cassettes had been rewarded by a significant increase in cassettes sales. CBS' share of the single and LP markets throughout Europe had remained relatively stable. There had also been a substantial increase in the sales of classical repertory, he said.

BPI And MRS Sign Royalty Agreement

LONDON—The British Photographic Industry and the Mechanical Rights Society have signed a mechanical royalties contract after five years of intermittent and often stormy negotiations.

The signing took place Nov. 25 in the board room of Chrysalis Records, whose joint chairman, Chris Wright, is also chairman of the BPI. The contract, for an initial period of three years from last Oct. 1, is based on the price criteria established this February (Billboard, Feb. 27), which involve the concept of a series of "national" retail prices, varying according to category product.

The new agreement includes, for the first time, provision for promotional allowances—$2,000 for singles and $1,250 for albums—but a full royalty rate is due on all discounted promotional records supplied to the retail trade.

The mechanical royalty becomes due on shipment of product from the warehouse, but the agreement provides that mechanical paid turnback product can be set against future shipments. There is also an allowance for faulty records.

Product advertised on television is treated as a separate category, since it is predominantly on sale of return. Record companies need pay only 7½% of mechanical royalties in the first quarter of shipment, 75% in the second quarter and 90% in the third quarter. In the fourth quarter, they will effect a reclassification between product shipped and product returned and make the necessary adjustment.

The mechanical royalty on deletions will be 10% of the invoice price, subject to minimum royalty of $0.133 price (0.5 cents) per musical copyright.

Mechanical royalties on exports to the EEC territories will be $0.14% of the prevailing selling price in the importing country. A special joint com-

mittee of the BPI and MRS will meet from time to time to determine local price levels in the Common Market countries. In other territories, me-

chanical royalties will be negotiated individually.

(Continued on page 58)

Drop In Turnover Reported In Germany

MUNICH—The German record industry association PhonoVerband has experienced a 6% drop in the sale unit turnover during the third quarter of 1982. This impacts on nine-month totals to the tune of a 2% slump, compared to the same period in 1981.

Despite full-price repertoire especially hard hit (three million fewer units so far this year), one major label chief estimates a 6% drop against the Deutschmark value through September.

A Billboard survey of such executives reveals that several firms have trimmed their staffs, so-called "new German wave" music has started toebb, and catalog sales are in a deep depression.

But although few executives expect much improvement in 1983, several see a possible upturn later next year should recent measures of the new conservative government in Bonn prove effective. And as EMI Electra chief Friedrich E. Wittes notes, "I think we may really do rather well in comparison with other sectors of the German economy and with the music industry in other major markets."

The new PhonoVerband figures claim to represent about 91% of shipments to German retail dealers, the latest in a series of reports, small labels and pirates.

During the third quarter, the biggest improvement was registered by cassette retailers, with full-price tapes up 6% to 3.4 million units and low-price tapes up nearly 5% to 6.7 million. Sales of LPs totalled 220,000 units to 11 million, while LPs took a beating: full-price down 5% to 13 million, low-price down 16% to 5.6 million.

For the entire first nine months, however, full-price tapes are down 5%, full-price LPs down 6% and low-price LPs down 15%. Only low-price tapes (up 10%) and singles (up 6%) show a glow over 1981. PhonoVerband says this underlines the dominance of the cassette as a recording medium (it reports there are now twice as many cassette players in Germany as there are radio record players) and reflects the decline in discretionary income, especially among young buyers who want the latest hits but can't afford an entire album.

Thus, as CBS head Jorgen Larsen observes, while total deliveries for

France’s Pathe Marconi

Pays $2 Million Profit

By MICHAEL WAY

PARIS—Mainly through close deals from international artists like Kim Carnes and Kim Wilde, the EMI French subsidiary Pathe Marconi recorded an operational profit of $2.21 million for the year ending March, 1982.

According to a report to shareholders, Pathe Marconi, under the chairmanship of Pathe Marconi-EMI president, that profit compared with one of only $85,400 in the previous year. EMI took losses in all of the previous three years. Sales for the last fiscal year were up 24.8% to $594 million, compared with $473 million in 1981, he said.

With the losses incurred from earlier years, however, the group is still in the red, at just over $1 million, Gerodeau reports. This is despite a $3 million loan from the U.K.-based EMI, plus interest and fees. Reimbursement of this loan is to be made in four annual payments, starting next August.

Pathe Marconi-EMI’s six main subsidiary companies, Music For Pleasure, Editions Musicales Champs Elysees, Sodip, Cogedep and DMF, all registered operational profits in the year ending March, 1982, Gerodeau says.

This coincided with continuing plans to regroup all Pathé Marconi and EMI Publishing affiliated-publishing units in France under an umbrella company in which Pathe Marconi and EMI Publishing will eventually have a 50:50 share. As of present, Thorn EMI holds a 90% share in Pathe Marconi-EMI.

Clayderman Sets Series Of 17 Paris Recitals

PARIS—Chopin artist Richard Clayderman, whose worldwide album sales are now reportedly in excess of 20 million units, and a series of 17 recitals at the Salle Pleyel here with a 20-piece orchestra, starting Dec. 21.

The concerts follow the release of Clayderman’s 11th album for Del- phine, “Couleurs Tendresse,” and a prelude to a surge of activity in 1983 which will see heavy promo-

tion by CBS in the U.S. and con-

certsmate dates in Belgium, Germany, Ven-

eza, Switzerland, Italy, Japan, the U.K., Australia and France.

Among Clayderman’s early com-

mitments for 1983 is a return concert in London, Jan. 24 at the Royal Ala-

bert Hall, following his sold-out de-

but appearance at the Dominion Theater Wednesday (8).

(Continued on page 58)
By LAURA FOTI

I see quite a bit of video music programming and talk to many people about this area, both in production and cable television. Unfortunately, for a fast-changing field, I've found that too many outdated ideals still exist. To put it bluntly, the video cable industry has much to be embarrassed about.

The relative newness of video/cable production makes it all the more striking, if worrying, that such age-old problems as sexism, racism, sell-out standards (even if cut and pasted) and out of context creativity are so rampant. We've all felt the effects of these problems in the film, television and record industries. It is not possible to learn from the past.

First, let's examine promotional video clips, so many of which show a cavalcade dicing for taste, ethics and originality. When one considers that more clips are being made now than ever, the situation seems more deplorable.

Props such as French muids, mirrors, beds, highly gilded lips and cheap rip-offs of famous paintings abound, along with violent imagery. This is not to say the female/foster artist is a woman portray the female in a subordinate or frivolous role.

The slick rejection of what could—and should—be esthetically pleasing (especially considering the astronomical costs) is depressing to anyone who cares about the effect on those who watch. If the viewer, when he is pointed out, the blame lies not only with the creators but with the programmers of such product. Just because it exists and fills a time slot doesn't mean we can't do any better.

This brings up the subject of MTV, Music Television, the number one programmer of these clips. The channel's stated policy is to "show America what it's missing." Consequently, video that's good but white artists—means the majority of its 24-hour-a-day programming is made up of clips such as those described above. MTV is responsible for the indirectly and directly comparing MTV to typical or radio stations, but this argument avoids the real issues.

There's been a lot talk about "narrowcasting" in cable, but the fact is more of the wave of the future than the present. MTV appears to be using the term to hide behind the fact, for whatever reason, it does not want to air clips by black artists. The clips in the truckers and cable TV’s Video Conference this year—those by black artists—Kool & the Gang, Steve Wonder, Odys- sey, Tina Turner (and Rod Stewart), the Whispers and, especially, Pointer Sisters (the cable dial), why can't MTV bend a little and give black artists a chance? Their own research shows a high interest in rap among their viewers.

We must not let the racist history of baseball, television, and so on! MTV, don’t underestimate your audience. You may be the only game in town now, but when that changes, cable viewers with wide-ranging interests will turn elsewhere for their sustenance.

Laura Foti is video editor of Billboard, based in New York.

Spector’s Yule Recalled

Paul Grein’s survey of Christmas hits over the years (Billboard, Dec. 4) was detailed and timely. Acknowledg- ing the American public’s love of holiday music and the gold, the report was nevertheless flawed by the failure to mention that the most significant Christmas song of the decades was sung by a woman, on television, was released during the rock era’s most celebrated Christmas season—1963.

It was a simple package, featuring the producer’s newfound "wall of sound" and fine vocal performances by the Ronettes and Darlene Love, among others. What’s more, it was released during a period of general New Year’s spirit and innovation—and in timeless mono, too!

Fotie: “Must cable TV repeat racist history?”

For MTV to dismiss black artists as not fitting its “format” is an insult to the artists and to MTV’s viewers. A young friend attending the video showcases at Billboard’s recent conference asked, “Why don’t we ever see anything of this stuff on MTV?”

Question of whether an avid rock’n’roll fan, he’s not so narrow- minded that he doesn’t want to know what’s going on in other forms of music. At least until this type of programming is available all the time, which cable TV is, why can’t MTV bend a little and give black artists a chance? Their own research shows a high interest in rap among their viewers.

We must not let the racist history of baseball, television, and so on! MTV, don’t underestimate your audience. You may be the only game in town now, but when that changes, cable viewers with wide-ranging interests will turn elsewhere for their sustenance.

Laura Foti is video editor of Billboard, based in New York.

To It bluntly, the industry has much of which it should be embarrassed!

On Taping and Buying

I believe there are a large number of home tapers, like myself, who allows acts they have taped in the past.

Hence, for example: I recently taped the mini LP by Missing Persons. I would not have bought it, because I had not heard any of the songs. I liked it, and when the album released the tape I bought it immediately.

Which is better, one album taping and one album purchase, or none and none purchased? This is an academic difficulty, but a universal practice, do we do this way.

Stephen Pican, Holland, Ontario

They Made It

The recent Entertainment Expo was indeed a suc-

cess, in many ways. Perhaps the most important thing to note about the Nashville industry together in a common cause.

It was such a pleasure seeing all those talented people talking. People of the future, new contacts, discovering ways to help each other, and the industry. Discovers a world of talent and willingness to help, in their own proverbial back yard.

Many times I heard the comment, “You mean we can do that in Nashville? Well, the secret’s out!”

Others who worked so hard at making Entertainment Expo so successful are to be congratulated for believ- ing it would work and making it happen.

Elisabeth Chipman

Thank You for Nothing

In a recent article by Robyn Botman, I was plea-
singly surprised to read of the escapades of my favorite disk jockey, Rick Shaw. I grew up in Fond du Lac, Wis., and Rick and WAGM were all we had back in the early ’80s. Many nights were spent with my little trans-istor radio secretly hidden under my pillow.

Rick Shaw, you’re the man who saved me from coaxing.

He goes to see this with my thanks for the influence he had on my life and the lives of many other Northerners. Through tells, Rick—through this music in my industry. Couldn’t do it without you.

Judith A. Morgan

Manager, Red Record Company

Hilton Head Island, S.C.

Wider Variety Needed

There is something encouraging about the relation- ship between new records and the trend in ra-
dio programming that continues. While a sameness of sound, promotion and release is still prevalent, there is a trend that continues to the contrary, the widespread radio program-
ing of oldies and adult contemporary.

We tend to lay the blame with the economy, home taping, diversion of limited spending to arcade games, etc., at the principal reasons for reduced interest in personal tastes. To contribute to the problem, there is a need to produce a wider variety of records to reach a broader market.

Marly Wyler

New York City

Taste & Fairness on Video

Comments

BY LAURA FOTI

In a recent article by Robyn Botman, I was plea-singly surprised to read of the escapades of my favorite disk jockey, Rick Shaw. I grew up in Fond du Lac, Wis., and Rick and WAGM were all we had back in the early ’80s. Many nights were spent with my little trans-istor radio secretly hidden under my pillow.

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Marly Wyler

New York City
Cable Offering New Competition

By DOUGLAS E. HALL

NEW YORK—It doesn’t amount to much now, but astute radio program- mers and station managers are watching the establishment of cable radio signals—which imported or cable-originated—into Arbitron measured markets around the coun- try.

The results of stations like WMNR (Philadelphia, PA), KAZY Den- ver (2.2 in Casper, Wyo.) and WVEE Atlanta (0.7 in Tallahassee) may not be an immediate threat to local out- lets, but it does portend fragmenta- tion down the road.

“I think we’ll see a lot of penetra- tion from cable in the future,” says Van Loon, whose WQV Jersey Shore holds a 13.1 share against the imported signal of AOR WMMR. WQV is up to its 203 share.

But the significance of the WMMR rating cannot be under- stated when one considers that that rating had to come from the 21,425 households that are hooked up to cable. That’s far less than the 43,700 households that make up the Williamsport market in central Pennsylvania.

Study Finds AM Outlets Ready for Stereo Move

• Continued from page 1

wide—4,600 of them—then nearly 1,000 stations are planning the move to AM stereo.

The high percentage of station owners responding positively about a move to stereo—28—came as “a pleasant and positive surprise” to the organization, according to a spokesman.” It’s apparent that AM broadcasters, even those as far as we are from 45th con- fident about which system will be used,” the NRRA spokesmen says.

“They’ve been frustrated by the gains FM has made because of stereo, and I think that when Delco makes in its decision, we’re going to see it happen very quickly,” he adds.

There are now more than 40 AM sta- tions around the country broad- casting in stereo.

General Motors’ Delco, the largest maker of car radios, has been testing the four different systems okayed by the FCC, and should announce its decision within the next few months. Although there is industry talk that the radio manufacturer is now con- cerned with the legal ramifications of its upcoming choices.

The programming survey also shows that the top format for AM and FM stations is the second top format—or for both country music, with more than half of the responses from both AM and FM stations in- cluding AC. It’s rated AC.

The format split differently after the 21-hour block. Country music, beautiful music came in third, top fourth, and AOR fifth. Num- bers one, top format, and more AC. Broadcast’s news, talk was fourth, and oldies was fifth.

Average commercial minutes for FM stations were at 10 per hour; average number of spots, 12.7. Average news/ad was four minutes long. An average syndicated program programming period was 30 minutes.

AM totals were slightly higher, ex- cept for syndicated programming hours; average commercial minutes, 11 per hour; average spots, 15.5 per hour; average news/ad 5.5 minutes; and average syndicated hours per week, 23.

As expected, Capitol’s newest acquisition, WQEZ Birmingham (soon to be WMJ) will switch to a Hot 100 format at p.m. Bill Thomas. The station is now in a beautiful music format.

Sparkplug by a group of KISS San Antonio veterans, KESI San An- teo has dropped its beautiful mu- sic switch to AOR and go head-to- head with KISS. Donnie Meals is manager.

KJYO Switching To Hot 100

Insleko’s KJYO Oklahoma City was up to a Hot 100 format, in managing of Mark Schwartz, who’s been brought in from a g.m. post at KTOK/KKLF in Tulsa. Schwartz was hired by Insliv presi- dent Fred Walker, who earlier de- cided to distance the station from the idea of introducing a new format or what format the station would carry (Billboard, Dec. 4).

As previously reported, Kent Burkhardt is working on the new for- mat to replace the Shulke II MOK syndicated format now running on the station.

By ROLLY BORSTEN

Jim Connor has resigned as g.m. of Cox’s “Soft Hits” Philadelphia outlet, WWWH, on a “philosophical difference” with the station’s owner, Cox. How things should be done.”

Connor, who has no job plans at present, says that Cox’s station’s format change that took place on Sept. 6, was beautiful mu- sic was “never stated” by Cox. Connor says, “I had been lobbying for the format change for a year and a half.”

Cox executive vice president James Wesley Jr. says that no suc- cessor has been named. Connor joined the Cox syndication ve- nue in January, 1978 when Cox acquired the company.

Also in Philadelphia, WWHL is a new operations director. He’s Bill Neil, the midday personality from WKM across town, where he once worked with WWHL, g.m. Bruce Holberg. He replaces Chris Chandler, who left last month to join Philadelphia’s Kiss 100.

By KIP KIRBY


Warren is the guiding hand behind WPTR, a 50,000-watt AM with a directional signal that spans six Northeastern states and reaches Canada. WPTR is based in Albany, N.Y.

Since WOKO went talk Nov. 8, WPTR’s only competition in the market has been WNGA-FM. Less than a rating point separates WNGA and WPTR, and Warren is confi- dent that when the Arbitrons come out next January, his station will have narrowed the gap. In the spring Ar- bitron, WNGA had a 4.0 and WPTR had a 3.9.

How? Well, for one thing, says Warren, he refuses to restrict his program to one type of program music. If he likes a record, he adds it. No limitations on his number of free, he will even give WPTR a song that he heard on my right ears. When WPTR made the switch from rock to country music in March, 1981, it contrated the service of Burk- hart /Aber/Ash /Douglas for one year. As a result, Warren says WPTIR’s air personality had no personalities; they merely read cards and played some 20 songs.

When the consultants’ contract was up, it was not renewed.

“We want personality here,” Warren says emphatically. “Humor, jokes, having fun on the air. One of our heaviest rotations is about 10 logjam of superstar product on a chart right now!” “To have to fill with stuff that wasn’t as strong, just to keep from burning out my hot ro- ters won’t work in the market, WPTR has to be fresh and varied, which makes a playlist much more color- ful.”

Warren programs Paul Davis’ “Cool Nights” and “Wasted On The Way” by Crosby, Stills & Nash. (Continued on page 47)

Vox Jox

WWSH’s Jim Connor Steps Down

By ROLLY BORSTEN

Jim Connor has resigned as g.m. of Cox’s “Soft Hits” Philadelphia outlet, WWWH, on a “philosophical difference” with the station’s owner, Cox. How things should be done.”

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WASH-FM’s John Bodnar leaves his afternoon post to join Eddie Gal- lagher as co-host and producer of “The Morning Show” on the D.C. outlet. Tapped a totally new idea by v.p./g.m. William R. Kinkiel, Jr. “The Morning Show” will offer “more music, more information and more fun.” How is that possible? Ac- cording to p.d. Bob Hughes, “We looked outside radio to other media. What we learned was a method of providing a far greater variety of in- formation in less time, in a more intensive and therefore more satis- fying manner. The result will be more information and more kinds of information and more music.” Bob Duckman moves into Bodnar’s old afternoon slot as Jerry Clark takes on an expanded midday shift.

The 1982 North Carolina Assn. of Broadcasters “Distinguished Service Award” goes to Jefferson Pilot’s Cul- le Tarleton, who in addition to his position as editor and president of radio for the company has also been chairman of the radio board of the NAB for the past two years. KRQK San Francisco received the second-place award for station pro- motions at the International Film and TV Festival of New York for its AOR Apr spots produced by Callico Productions/Tortuga, Calif.

(Can’t get started without the music of the 1982 Billboard charts)
Pro-Motions

WCMF-FM Rochester is giving 15 listeners a chance to make a five-minute phone call to relatives in the U.S. on Christmas as part of its "Family Reunion" promotion. The AOR station plans to enter the callers into a grand prize drawing, and the winner has chosen his choice of either flying relatives into Rochester or visiting them in another part of the country. ... Weal Greenboro has been giving away LPs to listeners who donate two non-perishable items to the black station's "Food Drive" campaign. Program director Bobby Knight hopes to feed at least 50 families, but he says "it depends on how much food we collect." The names will be taken from a list provided by the city agency and read on the air. The promotion closes Dec. 18. ... WGAR Cleveland has launched the 1982 edition of its "Share-A-Christmas" program. The AC station is encouraging listeners to donate canned goods through Dec. 24 to benefit the Greater Cleveland Inner Church Council Hunger Task Force and the Greater Cleveland Food Bank. Drop-off points include a WGAR display in Tower City, a business-shopping complex in downtown Cleveland, and the Arby's fast food chain.

WXTV-FM Ticonderoga, N.Y., which gave away 40 copies of K-tel's "Hit List" and "Love Is" LPs over the Thanksgiving weekend, is shooting for its first "Label Weekend." X-60, Dec. 10. The concept, as outlined by the station's program-music director, Rick St. James, is designed to feature forthcoming releases from major labels and then to gauge listener reaction over the course weekend. James, who took over his post last month, plans to launch the campaign with Geffen Records product, although he's still deciding whether to measure user or users merely numerically or to broadcast the more articulate opinions. "I've asked a bunch of labels for advance copies of AC-orientated singles they plan to release in the coming weeks," says James. "Not only could it prove useful as a research tool, but we also think it's a great way to build an image in the market."

<image>

Gregg Lindahl, a reporter for KOMA Oklahoma City, stumbled upon a fine promotion for the country station recently. Inspired by Marlow Tecket's recording of Wilson Pickett's "634-5789," the enterprising Lindahl learned that the digit worked in the Oklahoma City directory. Now, courtesy of Southern Bell, the number promos the station, toll free... WNCI-FM Columbus reportedly staged the "world's largest tailgate party"—indoors—at the Hyatt-Ohio Center Nov. 18 to celebrate the annual Ohio State-Michigan football game. Last year, the station trucked 200 tons of sand for the "world's largest indoor beach party.

New On The Charts

SCANDAL

"Goodbye To You"—

Patty Smyth recalls how happy the "Solid Gold" dancers were that her group, Scandal, completed its version of "Goodbye To You" in one take during the group's first televised television show. "The tune is fun, and those people worked really hard," she says. "I think we saved them from massive condemnations." Scandal, in which the guitarist and collaborator, guitarist Zac Smith, has been visiting radio stations and retail outlets across the country to promote the group's self-titled five-song Columbia EP. "I like 'Goodbye To You' because it's so much fun to sing"—the note explaining why the song was selected to open Billboard's "radio Record segment on "American Bandstand." A second line, "Line On You," is about to be released.

<image>

"America"/"Heard the News" was released in Queens, N.Y., but she spent her nights in Greenwich Village, where her manager thought such folk-oriented nighthawks as the Gaslight, Cafe Wha? and the Music Hall, which she remembers best because "it had the most room to dance." Scandal is working on the exposure gave her some solid insight into the record business. "The environment always made me think music," she notes. "What I'm doing now is a natural extension of me."

For more information, contact Zuckerman & Baur, 60 West 42nd St., Room 750, N.Y., N.Y. 10036, (212) 661-7805.

Radio

It Looks Like A Great Convention

Mike Harrison

From the looks of things thus far, Billboard's forthcoming Radio Programming Convention is shaping up with an exciting agenda and a great line-up of speakers. At this point, most of the major consultants, o.k.'s, syndicators and record label representatives have been confirmed to speak. A full run-down will appear in an upcoming issue; dates and venues for the event are Jan. 20-22 at the Huntington Sheraton, Pasadena, Calif.

A great convention, of course, is one that does more than just serve one specific segment of the industry, or provide a convenient marketplace for the peddling of sales and services, or be a wild party away from home and work. It is one that brings together the varied elements of the whole that makes up a legitimate functioning scene. It is one that addresses the vital issues of the industry in search of solutions and general illumination; that effectively catalyzes connection between individual artists and companies in need of each other; that serves as a rally and inspirational focus for increased productivity, and it is one that is sufficiently supported and representative of industry leadership so as to significantly affect the direction and tone of the scene for years to come.

Most recent additions to the lineup of speakers include WMMR-FM Philadelphia program director Charlie Kendall; WHN-AM New York program director Dene Hallam; KRKO Radio Networks president Tom Birdell; Century Broadcast executive vice president Shelly Grafman; WXRT-FM Chicago program director Norm Winer; and consultant Ron Pearl.

In addition to TWA offering convention attendees a 25% discount on round trip coach, Steve Smith, vice president of the Album Network, has chartered a special Delta flight out of Orlando, Fla., on the last day of the Lee Abrams "SuperStars" station meeting that will be taking place.

(Continued on page 60)

Most Added Records

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

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| "Down Under," Men At Work, Columbia | 14% | 33% | www.americanradiohistory.com
Chicago Country Stations Slowly Loosening Formats

By MOIRA MCCORMICK

CHICAGO—After years of sticking to tried-and-true formulas, country stations here appear to be loosening up their formats—gradually.

While the program directors of Chicago’s three major country stations, WMAQ-AM, WJEZ-AM and WUSN-FM (“US-99”), maintain that their audiences prefer established performers over new artists, each agrees that programming newcomers is necessary to avoid stagnation.

Full-service WMAQ leads the country pack in ratings (in ninth place out of 36 overall) and competes with other AM giants WGN, WBEM, and WLS. WJEZ and US-99 are positioned directly against each other, and placed 19 and 31 respectively in the summer ratings book.

All three stations share similar hit-oriented playlists, dominated by the likes of Kenny Rogers, Dolly Parton, Alabama, the Oak Ridge Boys, Conway Twitty, Barbara Mandrell, Waylon and Willie, Razz Bailey, Ricky Skaggs and Janie Fricke. New artists are creeping onto the playlists little by little.

WMAQ program director Ted Cramer theorizes that the Chicago audience is slow to accept newcomers “because up until eight or nine years ago, when ‘MAQ came on the air, there just hadn’t been a sound radio base for country in Chicago.”

US-99 p.d. Lee Logan sees the Chicago country audience as an extension of its AC audience, who opt for comfortable and unobtrusive programming above all.

“People here aren’t waiting for new music,” says Logan. “The 25- to 44-year-olds want to hear what is familiar. The crossover appeal of today’s country music is the reason it’s accepted. It’s replaced Frank Sinatra; the MOR of the ’80s is country.” At the same time, Logan realizes, “You can’t stagnate. You must progress.”

Keeping the audience’s lack of adventure in mind, Logan programs new music to suit: “You make it familiar—when a new record is played, you make sure the title and the artist go hand in hand, for at least three weeks.”

Logan adds that US-99’s playlist has grown considerably in its nine months of existence (the station’s previous incarnation was MOR-formatted WEFM-AM.)

WJEZ program director Art Wander cites the glut of superstar country product as a major factor in the difficulty of airing new music. “The big artists continue to come out with hit after hit,” says Wander. “Kenny Rogers keeps releasing two at a crack, and they generally make it. It’s the same with other superstars, which makes it tough for new artists to get on the charts.”

Wander says he looks forward to January and February “when the holiday push is off—then more new artists will get exposure.”

US-99’s Logan also notes the problem of too much superstar product—“Conway Twitty’s had three LP’s out this year”—but also feels that many an established artist has given a newcomer a much-needed break.

WMAQ’s Cramer, on the other hand, says that superstar product has never been a negative factor in his programming of new artists. He claims WMAQ has “been getting more adventurous” in the past six months, and takes credit for breaking several new artists in the Chicago area, including Bandana, Razz Bailey and Earl Thomas Conley. “We’ve been more aggressive on major artists than before.”

Cramer adds. “Playing it safe has been the watchword for the past five years, but it is not the wave of the future. You have to break new artists to have something to fall back on in the future, and it makes for a much more exciting radio station. In 1982, standing still is committing suicide.”

---

Radio

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The list as at 15 October 1982

The statistics established from the 300 companies who first registered for the MIDEM'83, show an average increase of 35% in the exhibition surface area that each participant has reserved.
Young and modern, the Record industry should remain optimistic and adopt aggressive marketing techniques. So, for your own sake, don't wait for too long joining them at the MIDEM'83.

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PERSONALITY PROFILE

DC-101's Greaseman Is Slick

By ROLLYE BORNSTEIN

I "used to be a hit man for the mob. Each month I'd get an envelope with 10 crisp $1,000 bills, a picture and a dossier. Sometime that month I had to make the hit. I stalked the subject, learned his habits, followed his every move with silenced Magnum in hand." This went on for several years until one day I opened the envelope, and in it was the picture of the mob with clerical screws, too, you know. I immediately went to the FBI, spilled my guts, told them names, everything. They gave me a new identity working as a Greaseman on DC-101, where my safety is assured by an agency of the U.S. government.

The above drama, immediately followed by an explosion, is followed by a commercial—and thus the top 10 market, and coverage of the Greaseman, Howard Stern's morning drive replacement on one of the capital's leading AOR stations.

"I really gotta thank Howard," confides the DJ, "He left the audience primed. He certainly saved me the task of having to ease in my character."

But who is this character and who is the man behind him? "The Greaseman really was an accident. I was working on WENE in Endicott, N.Y., using my own name." (He asks that it not be revealed; "contractual," he says.) "Back then, the boss jocks were saying things like 'I'm cooking ... I'm smoking.' Well, I added to it, coming up with 'I'm cooking with grease!' One day I was running the board for a guy doing a shopping center remote, and he stole one of my lines. Realizing halfway through it that I was listening back at the station, he said, "(Continued on page 24)

Radio

Goodphone Commentaries
It's Time To Call A Truce

By "HUMBLE" HARVER MILLER

It's time to put an end to the radio/recorder company war. Too many people on both sides are hurling in- efficient at each other. Too many spares are being publicly viewed in this publication week after week. The whole idea of radio/record company is ludicrous to begin with. It's analogous to Texaco doing battle with Ford. Two businesses that need each other as much as radio and records should help each other to survive and prosper.

To begin with, AOR stations should stop tracking full LPs. It's a bad programming idea to play three possible hit songs, and seven possible hits; back to back. It hurts initial record sales by promoting home taping. And with most radio stations applying horrendous amounts of compression and self-induced distortion, in the mad race for "loudness," off-the-air taping usually results in a noisy, over-compressed and distorted version of your original LP; a situation that can hardly be termed "satisfying" your audience.

On the other hand, in this new era of downsizing, record companies should fully test and evaluate every LP they request radio station to play by using focus groups to determine the most popular cuts prior to delivery. Today's program directors are more apt titled "system" directed.

National Programming

Mclendon Sets Country Show

McLendon Broadcasting will be offering a two-hour weekday country music shows beginning Jan. 7, which will promote "International Listeners' Choice Awards." J.J. Jordan, now program director of WKRO WABT WBNQ and WRKQ KNOX, who more recently consulted Curb Records and was national promotion director for EMI America, is putting the show together at McLendon's Dallas headquarters. Jordan expects more than 200 stations to carry the show. Among those already lined up are WCXW Detroit, WXCM Indianapolis, WCMX Columbus, WJOK Orlando, WJLN Chicago, WJRJ Providence, WINS New York, WQFX Kansas City, WCHM Charlotte.

A new program in radio with a long history of excellence

Radio has a long history at New York University. Since 1939, when courses in radio were first offered, people with a serious interest in the major media have studied here. Now, in response to the creative renaissance that is changing the nature of the medium, NYU's Tisch School of the Arts is establishing a new major in radio that teaches students to handle sound with skill, eloquence, and purpose.

Today, radio broadcasting means more than just music and news. Documentaries, original dramas, experiments with pure sound—this is the programming that will continue to shape radio in the future.

NYU's unique combination of resources results in a B.F.A. program grounded in radio's traditions, yet committed to its progress. A faculty with extensive experience in the field instructs students in every aspect of broadcasting. The student-operated stations, Ultra-Violet Radio and WNYU-FM, provide hands-on experience. The program's position in Tisch School of the Arts allows for collaboration between students in related areas such as film, television, dramatic writing, and drama. Finally, the University's location in New York City means that students learn about radio in the number one market in the country.

For more information about the new B.F.A. program in radio, return the coupon below or call (212) 598-3702.

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New York University is an affirmative action/equal opportunity Institution.
Drake-Chenault Heading For Japan

CANOGA PARK, Calif.—Drake-Chenault is producing a custom package of Hit Japanese and international hits (which will be announced in Japanese and English) on a new short-wave station located on Saipan. It will be beamed into Japan.

Bob Berger, who owns KHVN Honolulu as well as stations in Guam and American Samoa, is establishing the 100 kw station, to be known as KYOI. It is expected to take to the air Dec. 12.

Berger says he decided to build the station "because we feel the demand for an all-music station is enormous in Japan. The Japanese government has licensed a very limited number of radio facilities, and these are programmed with blocked formats to include cultural events, news and other non-music segments."

Berger adds, "Unlike the United States, there are many short-wave receivers in operation in Japan. In cities, about 30% of the people have short-wave equipment. The audience potential is enormous."

Drake-Chenault

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NEWSPAPER RATES & DATA. Monthly. 1,600 U.S. daily newspapers, newspaper groups, supplements and comic sections. Includes ad rates, special features, contract and copy regulations, mechanical requirements and latest circulation figures.

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SPOT TELEVISION RATES & DATA. Monthly. All commercially operated TV stations, regional networks and groups. Geographically arranged with rates, special features, closing times, facilities, programming formats, ID specifications and station representatives for stations actively seeking national or regional advertising.

SPOT RADIO RATES & DATA. Monthly. All commercially operated AM and FM stations. Geographically arranged with rates, special features, closing times, facilities, programming formats, ID specifications and station representatives for stations actively seeking national or regional advertising.

DIRECT MAIL LIST RATES & DATA. Contains over 11,000 consumer lists and over 40,000 business lists. Subscription includes 24 updates over the year. Includes list source, rental rates, quantity, commission, restrictions, test arrangements and method of addressing.

COMMUNITY PUBLICATION RATES & DATA. Semi-annually. All NAAP members, plus other weekly newspapers and shopping guides. Includes personnel, ad rates, closing time, circulation and mechanical requirements.

PRINT MEDIA PRODUCTION DATA. Quarterly. Separate sections on business publications, farm publications, consumer magazines and newspapers. Includes information about shipping instructions, binding method, reproduction materials in order of preference, printing process, production specification, inserts, special issues and closing dates.

PLUS — other valuable, time-saving references: SPOT RADIO SMALL MARKETS EDITION AND NEWSPAPER CIRCULATION ANALYSIS (NCA).

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Radio Specials

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


Dec. 5. Michael Murphy, Maccabees Special. RKO Radiohokori, one hour.

Dec. 5. San Francisco Rock, Continuous Hit. ABC Rock and Roll, Rolling Stone Productions, one hour.

Dec. 5. Sammy Kaye of Stays, Guest D.J., Rolling Stone Productions, one hour.

Dec. 5. John Cougar, Inter-view, Inter-view Network, one hour.


Dec. 6-10. John Lennon, Inside Track, DHR Broadcast, 90 minutes.

Dec. 10-12. Warren Zevon, Off The Record, Westwood One, one hour.


Dec. 10-12. Floor Tops, Busseweiler Concert, Westwood One, one hour.


Dec. 11. The Time, The Count-down, Westwood One, one hour.


Dec. 10. Brenda Lee, Dick Clark's Rock & Roll Remembered, United Stations, four hours.

Dec. 11. Chick Corea, Jazz Alive, NPR, two hours.


Dec. 11-12. Frank Wall, Soundtrack Of The 60s, MCI, Watermark, four hours.


Judge Transfers License Of WGI

NEW YORK—Citing a little-used provision of the Federal Communications Act, State Supreme Court Judge Irving Kirschtenbaum here has transferred the license of WGI Babylon from Dennis Israel's Greater Long Island Communications to receiver Both Price of Price Communications.

Marty Ross of Beck-Ross asked the court to appoint a receiver after Greater Long Island fell behind in payments for the $575,000 sale price Beck-Ross sold the station for in 1978. According to Ross, "He (Israe) owed me $490,000, and he hasn't made a payment in a year."

Price has set a $750,000 price tag on the station and has hired Blackburn & Co. as broker.
Drake’s Jingles Making Comeback
SAN DIEGO—Tuesday Production sessions are rereleasing the original jingles conceived by Bill Drake in the 1960s as part of his “Buss Radio” programming concept. The package of 25 jingles, which are being reprocessed to meet current technical standards, is being produced by Tuesday in association with Drake-Chenault. The jingles were originally featured on such RKO outlets as KHI Los Angeles, WRKO Boston, WXLO New York (now WRKX), KFRC San Francisco and WHBQ Memphis.

Some were composed by songwriter Jimmy Webb, and others are performed by Motown session musicians. According to Bo Donovan, chief of Tuesday’s broadcast division, “After studio processing, they (the jingles) sound as fresh and relevant today as when they were originally introduced.”

The package has standard logos, stages, legal IDs, full logos and intros in a variety of tempos both accompanied and a cappella.
### Pacific Northwest Region

**PRIME MOVERS**
- Dionne Warwick
- B. J. Thomas
- The Carpenters
- The Osmonds
- Earth, Wind & Fire

**ADDITIONAL MOVERS**
- Steve Winwood
- Barbra Streisand
- The Guess Who
- The Moody Blues
- The Monkees

### Pacific Northwest Region

**TOP ADD-ONS**
- War
- Commodores
- Jackson 5
- Isley Brothers
- Tower of Power

### BREAKOUTS
- Earth, Wind & Fire
- The Commodores
- The Isley Brothers
- Tower of Power
- War

### Pacific Northwest Region

**TRENDING TITLES**
- "Never My Love"
- "You Make Me Feel Like Dancing"
- "The Greatest Love of All"
- "The Way You Do the Things You Do"
- "Takin' Care of Business"

### Pacific Northwest Region

**TRENDING ARTISTS**
- B. J. Thomas
- The Carpenters
- Earth, Wind & Fire
- The Osmonds
- The Guess Who

### Pacific Northwest Region

**TRENDING SONGS**
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continued from page 11

The big boss with the hot sauce, Jerry Blavat, is in syndication. As you may have heard, he’s been doing radio since 1939, and his Friday night show heard from noon to 3 p.m. and again from midnight to 1 p.m. on Thursday’s Kix 104 (WKXW).

Blavat now travels the country with his show, which airs on Madison’s WVCX every Thursday from 7 to 11 p.m. The show is getting some great reaction from Southern Floridians.

Also in Florida, Hal Frank resigns from his post at WINZ-FM Miami to go into ownership, buying KACY-AM-FM Oxnard, Calif., with WCT-TV Miami owned Ed Amen.

KISS Los Angeles midway personality Paul Freydenberg signed a long-term contract, according to g.m. Wally Clark, who also mentioned that his station’s long-shot $50,000 Monday morning at 9:30 to the 50th person who caller heard three music pieces in a specific order (e.g., his 1973 hit “That’s When My Heart Stuttered” and two other songs) and then mention what they were (he said, “Abarcadabra” was the third one). Some contest player he is, but he did recite the winner’s name perfectly. “Best medical worker.”

Ronnie Grant, who programmed and joined his first station, WCAF, back in the 60’s and ’70s, is back in broadcast- ing with his own station in Chicago. He’s operating WSGB-AM_Forestwood on an interim basis with WGGC deciding the fate of the license, which should net him ownership at least one of the facilities. According to the station, Grant is black and in desperate need of record service. Then Paul Rollins is the new program director at the B-97 (OI), Air office staff, filling that position for 2 p.m. vacancy created when Nick Bazzino was promoted to p.d. at QWI New Bern, N.C., from his previous post at N.W. Ayer in New York and J. Walter Thompson in Raleigh and N.Y.

Meanwhile, in Chicago, g.m. Jim Haviland has been the added title of vice president of Viacom Radio.

WYSP Philadelphia’s morning personality Michael J. Pocioso has officially withdrawn his candidacy for mayor of Philadelphia. Pocioso, a prime candidate for the Rock’s Roll Party ticket, has already begun building his platform. Included in it are better music in elevators and plans to abolish neckties. Always receptive to the needs of his public, Pocioso has begun taking calls for campaign suggestions during his morning show, where he announced his candidacy saying, “Just think what a rock’n’roll mayor could do for this city.”

Registration for the 11th Burns Media Radio Studies Seminar is now being accepted. The three-day meeting will be held Jan. 10-12 at the Marina International Hotel. Fee information can be obtained by the Organization of Country Radio Broadcasters (OCR) recently sent out questionnaires to all country stations, and some of you have returned them. If you haven’t, you don’t do so, in order to be included in the first “OCR Update” due out in February.

Perry S. Ury, president of WITC-AM-FM Hartford, has been elected president of the Connecticut Broadcasters Assn. Elected with Ury was G. William Ryan of WFSB-TV Hartford. Assistant to Ury were Ronald J. Tarsi of WINE/WRKJ Danbury-Brookfield as secretary-treasurer, and Ann Powers of WLIS Old Saybrook as assistant secretary-treasurer. Also, the board of Radio Market Research of Wilton, Lee, WMAR of WRCF-WQAM Farmington, James T. Monell of WZZN Bridgeport and Albert B. Pellegrino of WOWP Hartford.

KGB San Diego has joined forces with KOTV Channel 10, to produce a monthly show, “KGB Rocks 10,” which airs from 11:30 p.m. to 12:30 a.m. on the last Saturday of each month, which features video clips from acts such as Adam Ant, Fleetwood Mac, Peter Gabriel and Missing Persons, interspersed with location shots by co-hosts Jeff Prescott and Liz St. John of KGB, was set this month at San Diego’s Coca-Cola Museum, which houses soft drink memorabilia. WOQR Raleigh’s Sunday night talk show "East Coast Live," hosted by Allan Handelman, recently featured New York’s Dan Grady and ABC’s Walter Jacobson, who participated telephonically from his suburban New York home, talking about his recent move from his early days on the air to the demise of Superadio. Among the callers was morning host Herb Oscar Anderson, who said he was one of the last night and he said he was one of the few night-time listeners who have included David Letterman and Frank Sinatra. Mike Price.

National Public Radio’s WBGO (Jazz 88) Newark, the New York City area’s only full-time jazz station, has launched its second series of live national broadcasts, consisting of 15 three-hour concerts each week anchored by the station’s Rhonda Hamilton. The series, which already has received endorsement from New York’s Jazz clubs, is offered to NPR affiliates via satellite distribution.

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COUNTRY

SAN MARCOS, Tex., “Christmas In Dixie” by Alabama is KCNY music director Terry DiDonato’s favorite new cut of the week. “There are no jingle bells, but it has a wonderful seasonal spirit,” he says of the song, taken from the group’s new RCA LP, “Country Christmas.” “I especially like the way the members cap the tune with the happy greetings.” He feels that Ronnie Milsap has produced “one of his better works to date” with “I Can Only Imagine” (RCA), and he likes the contrast between Charlie Pride’s uptempo “Why Baby Why” (RCA) and the bluesy “C.C. Waterback” by George Jones and Merle Haggard (Epic).
For 14 years, the music industry has sponsored a prestigious fund-raising banquet for the AMC Cancer Research Center. Not this year. The Industry Committee, sensitive as we all are to economic conditions, foregoes the traditional event. Instead, for 1982 the Committee will direct event-related costs and energies to support a critical new anti-cancer project—one that directly will aid every industry individual and family member.

No Cancer Recession
Cancer is oblivious to recession or prosperity. Cancer is life's greatest peril, striking one person of every four...two of every three families. These are the compelling reasons why the AMC Music Industry Committee now asks your contributions to launch a vital life-related personal service.

The music industry is about to break all precedents by establishing, in conjunction with the AMC Cancer Research Center, the first privately-supported national anti-cancer telephone HELPLINE in the United States.

Cancer Answers
This Music Industry/AMC Cancer HELPLINE will be an “800” toll-free national professionally staffed phone-in service. Its basic mission will be to provide free, clear, accurate information aiding cancer prevention and early detection—cancer’s greatest enemies. Trained specialists will counsel cancer victims and family members...provide cancer information...offer professional referrals...discredit worry-inducing myths...answer questions born of fear and confusion.

Donors will be acknowledged in a HELPLINE Action Booklet to be distributed throughout the industry and to the media on a nationwide basis. Each donor company will be provided this special HELPLINE Action Booklet for every employee—detailing the CANCER HELPLINE toll-free number, calling procedures, guidance for questions, and reassurances for those who might be confused or reluctant to call.

Funds for Life
Such answers to cancer questions can foster early detection and possible prevention. Answers can allay fears, dispel myths, and reassure. Help provide cancer answers. Return the pledge form today.

For a 2-minute taped CANCER HELPLINE dramatization call (212) 977-4189

Deadline for listings of corporate and personal contributions is December 31, 1982.

Yes, I support the creation of the Music Industry/AMC CANCER HELPLINE. My contribution of $____ will entitle me to the donor listing I have checked to the right. ▶

My one-line donor listing should appear in the HELPLINE Action Booklet as follows: (company or individual name)

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Robert Summer

Answer: No honoree, no black tie, no speeches.
``Music In Air’’ by Eberly McNeil, True Journalism Trip

``Music In Air’’ by Philip K. Eberly, 40th Street, Hogwarts: paperback price unavailable.

LOS ANGELES—Sixties year of the nation’s changing tastes in music, from 1920 into 1980, are literally chronicled in 41 chapters, Eberey wisely concentrates on radio role in the development of pop music through seven exciting decades. “I have in mind a plan of development which would make radio a household utility in the same way as the piano or phonograph,” David Sassof retold back in 1916. “The radio is bringing music into the house by wireless, the receiver can be designed in the form of a simple ‘radio’ musical instrument—engaged for different wavelengths, which should be changeable with the throwing of a single switch, or by pressing of a single button, the box can be placed on a table in the parlor or living room, the swtich set accordingly and the transcendent music received.”

Eberley—unrelated to the singing Bob and Ray of the 1940s—takes the reader in a well-organized text from Sassof’s visionary premise along the long path to the innumerable forms of the ’80s, and he offers charts, graphs, and a balanced selection of photographs to augment his words.

He describes one segment that opens with him sitting in his living room reminiscing about his days as a lawman. The scene fades into a dream sequence with him on a D.C. street in a police uniform chasing after a vicious bank robber. As he catches the guy, pumping lead into the soon-to-be-lifeless body, he hears over the dying victim, looks into the camera, and says, “That’ll be the last time somebody jaywalks in my town.”

But being on television and being in Washington, there are just some things the Greaseman can no longer do. “Well, I really can’t do the ‘yankee’ thing here, since everyone’s from my own state. But you can make up for fun—Poisoning tourists and letting ‘em twitch!’ But you’re right, that’s the difference with the character. The Greaseman is becoming closer to reality. To some extent, the two characters are meshing. But they always have been similar. Often with women on dates, they’ll say, ‘Don’t play the Greaseman with me. That aggravates me, because what they really do is that it is.”

With his personal appearances, the lard-bellied middle-aged truck driver has given way to the Greaseman as a “ grotesquely over-developed weight lifter pumping iron. But really he’s still the same old guy.” Since I’m doing the appearances, I guess he and an athletic lady’s man. The Greaseman and me are getting along just fine, he says pensively. “I don’t know why, but I’m not playing the other one. I’m getting better from PM Magazine.”

When I came to DC-101, the station thought I’d get more of my made appearances, and already I have. ‘PM on Magazine’ on Wednesday and Thursday nights. The usual bike-riding stories I tell on the radio.”

``Music In Air’’ is published by Billboard, 7 East 42nd Street, New York, N.Y. 10017 (BMI).
Your ratings soar with Country's brightest stars.

Silver Eagle Cross Country Concerts.

Join over 400 country stations that are already on the road to greater ratings and profits with the Silver Eagle Cross Country Music Show. Whether it's Alabama, The Country Music Association Entertainer of the Year, or Sylvia, the beautiful new chart-topper—the Silver Eagle is there. Recorded live-in-concert around the country, Silver Eagle carries more award-winning country stars to attract more country listeners. Silver Eagle, 90 minutes of country history wherever it's hot and happening. Weekly on the ABC Entertainment Network. Soon to be broadcast by satellite. To join the Silver Eagle Cross Country Music Show, call Maria La Porta (212) 887-5341.

ABC Entertainment Radio Network

www.americanradiohistory.com
By EARL PAIGE

LOS ANGELES—The blank videotape market is proving to be far more volatile than its audio counterpart. The $10 price point is being cracked daily, and retail chain buyers are pulling by the billboard characterizing the situation as “cut-throat.”

The volatility is compounded by wholesale price fluctuations, in further contrast to the audio scene. Other contrasts include somewhat more brand spread nationally, correspondingly less retail dependence on manufacturer institutional support, fewer multi-pack promotions (though carton sales are often significant); fewer promotions with dump bins and the like, and the existence of two formats, Beta and VHS. The latter shows much more vigor.

Says Andrea Calzone, video director of Atlanta’s nine-store Young Entertainment chain, “We buy two weeks’ supply. You can get stuck otherwise.” She adds that she agrees with a recent American Video Assn. bulletin advising “prices change daily.”

Calzone expects to break the $10 barrier immediately. “We’re waiting on our next shipment and believe we can go to $9.99 on TDK and Maxell regular cartridges,” she says. Currently, the top three sellers are TDK’s T-120 at $11.99, Maxell’s T-120 at $11.99 and PD Magnetec’s T-120 at $10.99, all VHS. PD Magnetec’s L-750 at $9.99 is at this high.

Carzon agrees. “Actually, we give away our T-120 and a few leaders to get people in, to sell them the high-grade TDK and Maxell T-120. Up until a week ago, they were selling at $18.99, but they are now $14.99.”

One promotion mentioned often is Maxell’s “video bonus case” (six-cassette-size storage unit), which Young Entertainment featured at $49.99 for the case and three high-grade blank tapes. In Portland, Ore., Tom Keenan of the nine-store Everybody’s Record chain says, “We started out with the Maxell free storage case with five tapes at $11 each, and it went so well we whipped it to a free case with 10 tapes and just moved everything off the West Coast with it.”

Speaking generally, Keenan says, “The deal is flying right and left.” The chain’s two top sellers are the TDK and Maxell T-120 “at between $10 and $12 depending on what day.” Fuji’s high-grade T-120 at $14.95 is at the same price the third best seller.

While Everybody’s is using an import Sankung Magnetic audio tape from Korea, that firm’s video brand, Vision, has not of late been as competitive. “We are paying around $10 for high-grade when the U.S. brands were costing $16,” says Keenan.

With regular T-120 going below the $10 point, how much longer will it take for high-grade to meet that point? Mitch Perliss of Music Plus says top sellers include Maxell’s T-120 high-grade at $13.99 on sale.

Next best is TDK’s regular T-120 at $10.99 and Maxell’s regular T-120 at $9.99.

“When anyone was first in Los Angeles at $10 or below, it was Integ- rity,” Perliss notes. “The audio stores, too, like Federated and others, were moving at $10, so we’re just being competitive at that point.”

Music Plus has found it not that necessary to buy cautiously because “our relationships are such that our suppliers protect us on fluctuating prices,” Perliss says.

Recent aggressiveness of promotional tactics by Audio, Music Plus is using weekend Los Angeles Times poster page ads for BASF’s “Chrome Cup Challenge” contest with T-120 at $9.99 and $9.40 a 10carton; Beta L-750 also at $9.99 and $9.40; Beta L-500 at $8.99 and $8.40 a carton.

Carzon promotions work, according to Dwight Mountjar at the 35-store Stark/Camelot chain, where 3M Scotch cassette sales have done well. Recently, notes Mountjar, T-3M’s Scotch T-120 regular was used at $10.99 for three weeks and is regular at $11.99. “We’re giving the top seller because of a $2 rebate for consumers.”

“Mountjar had what I thought was a well-deserved poor reputation and is coming back strongly,” Mountjar says. Harris’ Scotch T-120 at $11.99 with the T-120 in sales leadership, and has Fuji VHS 120 at $14.95 in a second place and TDK’s T-120 at $14.95 in third.

In terms of manufacturer institutional support, Mountjar feels price in video is the most potent factor, tending to override brand loyalty and other brand support

Some chains are promoting videotape with multi-packs, such as Trans World, Hialeah, Fla., where Bob Higgins has Maxell regular T-120’s.

(Continued on page 29)
Dealers Taking A Closer Look At Security Devices

As for customer confrontations over systems that are triggered, Toussaint says, "Nine out of 10 times it is the case of a check-out person failing to deactivate an item. You just have to handle confrontations carefully."

Like others, Toussaint sees articles related to surveillance growing in importance as retailers move to home computer software and other high-ticket merchandise with strong impulse sale characteristics.
LOW-PRICED ‘STAR TREK II’ HELPS

Thanksgiving Video Volume Up

By EARL PAIGE

LOS ANGELES—The experimentally low-priced videocassette of “Star Trek II” helped video specialty stores generate Thanksgiving weekend volume that was slightly ahead of last year.

But a spot check of retailers nationally turned up some reservations as to the price. The $39.95 price tag placed in the product’s success, says George Atkinson, president of the Video Station franchise network (450-plus stores). “There are a lot of ‘trekkies’ out there,” referring to fans of the long-popular TV series. “Would ‘An Officer And A Gentleman’ have done as well at that price?”

Several dealers noted consumer skepticism. Susan Ciesiak, Audio Video Plus in Houston offers, “Sure they’re leery. They’ve been paying an average of $59.95 up to $80. They ask, ‘What’s wrong with it? Is it the cut version? And you have to educate them—explain it’s an experiment.”

Like others, Gee held back on adding “Star Trek II” to her rental library to give the sales a “running head start. We tell them it’s an item they ought to be purchasing at that price,” says Atkinson, who has often referred to the experiment as the “Muth Of Khan” (Billboard, Nov. 4), says he does not want to come off sounding negative. “The irony some see in offering a top picture at $39.95 will disappear as people realize there is a rental priced product—the higher price is really a de facto surcharge, and that’s fair.”

“I don’t mind seeing a dog title at $69.95 when it’s really a de facto surcharge, but the trick now is what to come with next (at a lower price). Do you go with a pre-sold evergreen of action picture with re-watching characteristics?”

Many instances of heavy sales for “Star Trek II” were noted, with Atkinson mentioning one Denver store that sold 100 in “a matter of days.” At Video Casettes Unlimited of Santa Ana, Calif., John and Carol Pough had record pre-orders of 100, but Carol Pough is skeptical. “I know of only a couple of the total 100 who were not ‘trekkies.”

Linda Rosser at Entertainment Systems of America in Phoenix agrees with the Poughs in terms of holding back on rental. Whereas the Poughs put 25 copies of “Star Wars” into rental, they put in only three of “Star Trek II.”

“They’re never in,” says Rosser, of the two VHS and one Beta copies, which she is running $4 instead of two for $5 regular overnight rate. Rosser says the movie definitely added to Thanksgiving volume and excitement at her store.

Gee says the title “was some help” in the Houston store’s modest 5% gain over 1981 for the Thanksgiving weekend. The store held an enormous party Nov. 20 for 200 selected “VIP” customers that included an appearance by actor Merri Butrick, who appears in the picture.

(Continued on page 32)

Elroy Moves To Bigger HQ

NEW YORK—Roy Imber’s Elroy Enterprises, which services 43 Record World/Times Square retail units, has moved to expanded headquarters at 22 Harbor Park Drive in Roslyn, N.Y. The facility contains 57,000 square feet, compared to 24,000 square feet covered by two buildings at the previous site in Freeport, N.Y.

In addition to having more inventory and administrative space, Imber notes, the new location is near the Long Island Expressway and will reduce by two hours daily delivery of product by truck into the Metropolitan area.

“We were going to erect our own building, but I had the opportunity to buy a one-year-old building that proved too big for a company,” says Imber. He says the purchase price was “competitive” with erecting a proposed 40,000 square foot headquarters.

Record World opened a new retail setup in Paramus, N.J. on Route 17 several weeks ago.

Videotape Mart Proves Volatile

(Continued from page 26)

for $40 and regular single pricing of both brands around $9.99 in ad promotions.

“We try to watch price carefully,” says Higgins, “and if there’s a good price, buy in fairly decent quantity.”

He adds that, reflecting other chains, Trans World only carries two brands.

As Tower Records, ad coordinator Terr Ball contrasts video and audio in terms of video receiving slightly stronger advertising support, adding “1% more than audio.” She adds that advertising accruals run from 3% to 5%.

The 30-plus store chain shows TDK T-120s at $11.88 and Maxell T-120s at $9.99 among leaders, with Memorex and Sony as strong third and fourth brands. “We do not use video as a low leader item, because it sells so well we don’t have to play games. There’s a lot of cut-throat games being played out there in video tape.” Ball notes.

Executive Producer - Vinnie Fusco
Produced by The Willlie Mitchell Orchestra
Available on 12" L.P. or Cassette and Special 12" Single
Happy Holidays BW/Fireside

Available from these distributors:
Big State: Dallas, Denver, Houston (214) 631-1100
California Record Dist.; Seattle, San Francisco (213) 245-6464
M & S Distributors, Inc.; St. Louis, Kansas City (314) 478-1113
Malvern Dist., N.Y.; Boston (617) 292-5700
Progress Record Dist.; Cleveland, Buffalo (216) 461-7880
Schwarz Bros.; N.C.; Maryland (301) 459-8000
Select-O-Hits; Memphis, Tenn. (901) 523-1190
Stan’s Dist.; Shreveport, LA. (318) 222-7182
Universal Record Dist.; Phila, PA. (215) 232-6950
Pickwick; Marietta, GA. (404) 952-3343
AMI; Detroit, Michigan (313) 525-7600

Parade’s Direct Salesmen:
VP Sales: James F. Monaghan (201) 344-4214
Western Bob Rice (213) 740-8480
Midwest David Wolfson (312) 432-6019
Northeastern Sy Spiegelman (516) 277-9361
Southeastern Perry Settler (404) 762-6609
**U.K. Antipiracy Bills Introduced**

**Industry, Parliament Taking Aim At Illicit Activity**

By Peter Jones

LONDON—Pressure on the British government to crack down on video and audio pirating is intensifying, with legislation being introduced through both Houses of Parliament.

The antipiracy mood here now is such that Norman Abbott, general secretary of the British Video Association (BVA), is saying, "I think that 1983 will be the year when the tide turns for the pirates. They still have the upper hand at the moment, of course, but we're sure their days are numbered.'" The counterattack by the legitimate audio/video industry centers on two points. One is a push for steeper penalties, via new legislation, under the old Copyright Act of 1956. The other is a drive for nationwide action against dealers selling falsely-labelled pirated cassettes as genuine product—to be brought by local trading standards officers under the Trade Descriptions Act.

Jain Muspratt, chairman of the BVA's parliamentary lobby, says: "Cautious estimates account for around a third of the 120 million pounds (roughly $195 million) our industry is losing through video piracy. We're delighted with the way trading standards officers nationwide are helping in their own investigatory field, but the other two forms of piracy—the making of simple additional copies from legitimate cassettes and the supply of copies of films before they are legitimately released—are not technically counterfeiters.'

Muspratt says the only criminal penalties now available to deal with the roughly $130 million in annual losses suffered in these two ways are fines of up to $80 under the Copyright Act. "So what we're seeking is an increase in penalties on summary conviction to a fine of up to $1,000 pounds ($1,400) and for six months imprisonment, or for indictment on major offenses and unlimited fine taking into account the illicit profits made and/or up to five years' imprisonment.'

More recently a headed a delegation of video industry chiefs to talk with

### FOUNDATION STONE LAYED

**Sony Plant Due In France**

PARIS—The foundation stone was laid Nov. 17 for a new Sony Betamax videocassette manufacture facility in France which, when operational in 1984, will be the company's biggest in Europe.

Sony has invested $20 million in the plant, located in Poitou, in the Southwest region, according to Su- sumu Yoshida, the company's Magic- Netics Corp. president. It will employ 450 locally hired staff and will have an initial annual capac- ity of 10 million blank cassettes, which it hopes to increase to 15 mil- lion by 1985.

In the first year, 50% of the plant's output will be exported, and up to 40% as a later date, Yoshida said here. Sales volume is expected to eventually be worth some $90 mil- lion annually.

Two years ago, Sony set up an au- dio-cassette plant at nearby Bayonne. That plant now employs 275 people and produces 36 million cassettes annually, 90% of them for export.

With Sony chief at the stone-laying ceremony was French foreign trade minister Michel Jobert, the man behind the government's contro- versial decision to set up a central- ized customs clearing house at re- mote Poitou, in central France, a plan which has already slowed the movement of video equipment through the French marketplace pipeline.

At the ceremony, Jobert observed wryly that he'd be "even happier" if he were laying the foundation stone of a French helicopter or airplane factory in Japan.

**Sony Rep Firms For Manufacturers**

Bows In Mass.

NEW YORK—A Massachusetts- based manufacturers' representative organization specializing in audio and video lines, Dreyer-Kellerer Associates is being formed by Jack Dreyer and Walter Kellerer.

Dreyer was formerly vice presi- dent and general manager of consumer product makers for CBS/Fox Video, Kellerer most recently served as ex- ecutive vice president of Denver- based American Home Video, own- ers of the Video Concepts retail chain.

The company commenced oper- ations Nov. 1 by offering the Fisher line of audio and video equipment to retailers in Connecticut, Rhode Is- land, Massachusetts, Maine, New Hampshire and Vermont.

We don't let anything come between you and video and video. Especially a lot of generations. At Third Coast Video you get a perfect pace on first gener- ation audio and one inch video tape every time.

It's a merger of video and audio accompanied by the interfacing of two high tech studios. And it includes every- thing from our 50's/56's sound tracks and home movies to one inch on line computer- generated images in a CMX 3400 editing and 24 track MCI.

*Give us a call and let us show you what losing a few generations can add to your next project. It's a loss you can't miss.*

**Record Dealers Remain Cautious**

**Study Finds Stores Waiting For Video Prices To Drop**

**Continued from page 1**

turning tapes. Until video becomes a safe business, it will be a free-standing business for us.

The chain also sells hardware (eight or 10 VCR models) and con- centrates heavily on accessories.

Another chain taking the cautious approach to video is the Camelot group, located in North Canton, Ohio. Director of video marketing Dwight Montjay says video was added in October to only six of the chain's 135 stores, in Ohio, Florida and North Carolina. "We've added two in the last month, and we'll add between six and 10 next year. They're taking a slow growth approach."

Video has a retail problem with 1,000 titles. "For us, it's an ex- tensive involvement, and we have no intentions of adding dollars," Montjay says. Unlike the Listening Booth, all Camelot stores offering video are located in malls. Two are adding CED video discs.

"We're trying to emphasize sales over rentals," says Montjay. "That's more difficult, but lower priced titles like 'Star Trek II' make it easier.

Video stores average about 600 square feet—as much as 10% or 20% of the store's space, according to Montjay. "One of the problems with picking sites is the physical dimensions of the stores. If we don't have enough floor space, we don't consider putting in a video section," he says.

The chain does monthly mailings with special promotions for club members, not so much to go after the studios; they don't come to you. If you can prove you have a viable way of moving prod- uct, they're receptive.'

Montjay adds, "We've been pretty satisfied with our business so far. It brings older customers into our stores and also helps sell records. Older customers are finding there are still records around they want to buy for themselves, and as gifts. Other programs are not committed to video. The 24 Turtle stores, based in Atlanta, sell only blank video, and buyer Ira Schwartz doesn't envision the chain entering the prerecorded video competition at all.

Turtles have sold blank tapes since early summer, and while Schwartz estimates that sales are a substantial part of the record stores' business, "the way records have been laid off, we feel the real test will be at Christmas.

Schwartz says competition in the video area isn't scary by business- ness. Even the Krogers stores here were selling software for a while. The pie is split up too many ways."

Frank Berreita, co-owner of Poplar Tunes in Memphis, says he's not interested in video. He tried car- rying tapes two years ago, and says he got nowhere because of high prices and competition from rental. The store dropped video six months ago.

The Record Bar chain, based in North Carolina, does not carry prerecorded video, but special prod- uct purchasing manager Reade White-Spinner thinks it's only a matter of time until whatever happens in that area begins. "I would say 1983 may be when we start, but prices need to come down to where our record customers can afford it," White-Spinner says.

Right now the video hockey and hockey store in the midwest and south are renting and selling video titles from titles not for sale. Terry Wood- ward, owner of the chain, says that his mall stores can't compete in pri- vate urban markets, but that he's adding video to stores in small towns. Rental is the key, he says, "because people like to golf up, get what they want to rent and leave—-they don't want to shop. It's a convenience business." Randy Freeman, head of sales for Target Video, a Northbridge, Calif., one-inch video company with record chains in the Pacific North- west and Midwest find most stores in video are devoting an average of 25% of their floor space to that area. "They're not ready to give up more space until prices come down," he says.

VHD Delay Called Boost For Philips LaserVision

**NEW YORK—The suspension of the VHD video disk launch in all inter- national markets except Japan (Billboard, Nov. 11), is good news for Philips executives claiming that the LaserVi- sion system now has "a unique opor- tunity to become the universal videodisk format."**

Philips U.K. LaserVision director Jimmy Dunkley claims that the deci- sion by the vidcos to suspend launch plans is "at least par- tially attributable to the successful introduction of LaserVision in the U.S.,"

Dunkley says that LaserVision is now nationally available in the U.S. and Japan and major European ter- ritories, "in May, after Philips' May launch in (launch in) Germany and (since October). The Netherlands follow in February, with other Euro- pean countries in line for the spring and early summer.

Regular additions to the LaserVi- sion catalog are planned. The cata- log currently has 180 titles, including "Antipiracy: A Guide To Collecting Fine And Decorative Arts." Metro Distribution owner Ar- thur Morowitz plans a major push for the disc when the new New York-area Video Shack stores.

**MURDER, ANYONE?**

Interactive Disk Game Released

"MURDER, ANYONE?" is an interactive disk game released by Laser Disc Productions and being distributed by Pioneer Video, North American Philips and Metro Dis- trict.

The game, which has a list price of $29.95, reportedly costs more than $30 million to develop. Its designer was Hy Conrad and designer was Norman McFarland, both of Vid- mas.

The disk consists of 16 separate mysteries, each based on the fictitious murder of multimillion- are Derrick Reardon in 1936. Players are introduced to 13 char- acters, who are suspects. Each segment has a different personality.
HOW TO TAKE ON A FULL LINE OF VIDEO CUSTOMERS.

In today's booming video market, everyone's looking for something different.
Many people want the super-premium quality of Maxell HGX. So they can use their tapes over and over, and get a better picture at their machine's lowest recording speeds.
Others want Maxell's standard formulation. A lower-priced tape that produces a great picture under normal recording conditions.

And of course, some people need our VHS format tapes, while others require Beta.
Our point is simple. Unless you've decided to carry just one kind of video customer, don't carry just one kind of Maxell tape.

Maxell
IT'S WORTH IT.
Philips Won't Ask EEC To Stop Japan VCR Dumping

He said: "First, we would want to investigate whether Japanese companies are really dumping their VCRs in Europe, and in seeking out information we would want to talk this whole business over with the Japanese to sort out the problems." Philips held talks in October with the Japanese companies about their VCR activities in the European territory. "I must admit," said Spinosa Cattela, "that the result of these discussions was almost zero, because it was shortly afterwards that the VCR war really started opening up in Europe, first in West Germany and then in other countries, including Holland."

The talks between Philips and the Japanese companies involved are scheduled for next spring, but Spinosa Cattela adds: "If necessary, these planned talks could be advanced."

One of the immediate consequences of the Japanese VCR sales buildup in the European marketplace is that Philips has decided to drop the price of its VCR lines, in some cases by as much as $200. But Spinosa Cattela said here: "If this video invasion continues in Europe, it most certainly will have its negative influences on the Philips video division."

He added: "It could even mean, for instance, that we will be forced to sack people at our video hardware plants in Kreveld, West Germany, and in Vienna, Austria." Spinosa Cattela admitted the buildup of Japanese video activities in Europe could lead to all-out war, "but Philips is determined to win that war."

Insiders here are convinced the Japanese companies started to dump their VCRs in Europe because the video market in Japan and the U.S. has become virtually saturated with their product.

However, as Philips opted to stay out of direct approaches to the EEC headquarters in Brussels, it became known here that several companies, all involved in the Philips V2000 system, had made approaches to the common market commission in an effort to protect themselves from Japanese "infiltration" at the dumping level. Among the companies were ITT, Meiz, Lowe Opta, Ugter, Bang and Olufsen, Siemens and Grundig.

Thanksgiving
Sales Aided By
'Star Trek II' 

Not all video specialty stores held back "Star Trek II" from rental libraries, notes Scott Huber, assistant manager of Video Village, a three-unit Philadelphia chain. For the three stores, he says, 70 VHS tapes and 35 Beta were put into rental at the normal rate, and as with Rosser, "They never are in."

A surefire of the release date at the chain, owned by Jack Grimes, Huber said little pre-ordering. "We were not taking lists, but sales have been very good," Huber says, putting the figure at 30 copies for the Thanksgiving weekend.

More than one source indicates that a new market of movie tape consumers may have been identified. "People are into pi\thi\ing about buying a movie who were before only rental customers," says Rosser. "There could be a new market here."

But Atkinson cautions that firms such as Paramount must do two to two-and-a-half times the volume at $39.95 list to equal large sales such as those "Star Wars" has racked up at the regular price. "Can they hit 75,000 to 100,000?" he asks, referring to a hypothetical title.

For Video Video Plus, at least, "Star Trek II" represented a major event, with guests including Jack Silveyman, president of the nine-unit Des Moines-based distributorship Commtron Corp., along with representatives of several game and video producer manufacturers.

As for the outlet's special VIP members, they got a special break: $5 off the already low $39.95 price.
### Videocassette Top 40

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#### SALES

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<td>BACK TO THE FUTURE</td>
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#### RENTAL

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**New Video Releases Page 56**

- **Crosby, Stills, Nash & Video**: A series of concerts by Crosby, Stills & Nash on Friday (26) through Sunday (28) at the New Universal Am- phitheatre in Los Angeles was being taped for pay television and home video use by Universal Pay Tele- vision. MCA Videocassette and MCA Video. Director is Tom Trbovich, with Neil Marshall pro- ducing. The project, tentatively tit- tled "Daylight Again" after the trio's current Atlantic album, is the second such event for MCA. Pick- Springfield was recently taped at the New Universal Amphi- theatre for pay tv and home video consump- tion.

- **Adventurous The Gowen**: Fields & Flattery film is shooting three tracks for Kenny Loggins. The songs are "Sway Your Love," "Wel- come To Heartland," and "Heart To Heart" from the Columbia album, "High Adventure." Steve Barron di- rected in association with Lilestone Productions.

- **The Hills Are Alive. Indeed**: The actual location sites used for the family musical film "The Sound Of Music" are being used for Banan- rama's latest promo clip, "Cheers Then." The clip is being shot in Salzburg, Austria by director Keith MacMillan for KEEFCO. The fe- male trio has completed its album, as yet unnamed, for PolyGram.

- **Conn Talk**: Video directors aren't usually giving lectures on technology, but Peter Com, who has recently done Devo's 3D Halloween broadcast from the Beverly Theatre in Beverly Hills where Devo/3D Halloween came during the song "Big Mess," a track from the new album, "Oh No! It's Devo!" The backing videos, which go along with the group's ac- tions onstage, began out-of-sync with the stage action. The group seems to come out-of-sync for a few sec- onds, but gets back on track with the next song.

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**Crosby, Stills, Nash & Video**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist-TITLE-Label</th>
<th>Artist-TITLE-Label</th>
<th>Artist-TITLE-Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MEN AT WORK, Business As Usual</td>
<td>A FLOCK OF SEAGULLS, A Flock Of Seagulls (Island 60005)</td>
<td>JANET JACKSON, James (A&amp;M SP 4907)</td>
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<tr>
<td>2</td>
<td>STRAY CATS, Built for Speed (EMI America 61170)</td>
<td>SOUNDRACK, An Officer And A Gentleman (Island 90057)</td>
<td>ANDY SUMMERS AND ROBERT FRIPP, 1 Advance Masked (A&amp;M SP 4903)</td>
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<td>3</td>
<td>LIONEL RICHIE, Lionel Richie Nothing (A&amp;M SP 4906)</td>
<td>ADAM ANT, Friend Or Foe (Epic AE 38878)</td>
<td>STEEL BREEZE, Steel Breeze (KCA 43.1142)</td>
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<tr>
<td>5</td>
<td>SUPERTRAMP, Famous Last Words (A&amp;M SP 3732)</td>
<td>AMERICA, View From The Ground (Capitol ST 12209)</td>
<td>SYLVIA, Just Sylvia (KCA A&amp;M 4132)</td>
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<tr>
<td>6</td>
<td>DARYL HALL &amp; JOHN OATES, Out Of Time (A&amp;M SP 4912)</td>
<td>KENNY LOGGINS, High Adventure (Capitol ST 12207)</td>
<td>DOLLY PARTON, Greatest Hits (KCA A&amp;M 4142)</td>
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<td>7</td>
<td>BILLY JOEL, The Nylon Curtain (Columbia TC 3606)</td>
<td>SPEAK OF THE DEVIL, Ozzy Osbourne (EMI RE 38035 [ Epic ])</td>
<td>LITTLE RIVER BAND, Greatest Hits (Capitol ST 12205)</td>
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<td>8</td>
<td>MARVIN GAYE, Midnight Love (Columbia TC 3605)</td>
<td>EARL KLUGH/BOB JAMES, Two Of A Kind (Capitol ST 12207)</td>
<td>SURVIVOR, Eye Of The Tiger (A&amp;M SP 4911)</td>
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<td>9</td>
<td>NEIL DIAMOND, Heartlight (Columbia TC 3604)</td>
<td>VANITY 6, Vanity 6 (Warner Bros. 12-23116)</td>
<td>JEFFREY OSBORNE, Jeffrey Osborne (A&amp;M SP 4909)</td>
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<td>10</td>
<td>PAT BENATAR, Get Nervous (Chrysalis CBS LP 1046)</td>
<td>THE J. GEILS BAND, Showtime (EMI America 50-1098)</td>
<td>LOVEBOY, Get Lucky (Columbia TC 3618)</td>
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<td>11</td>
<td>DONALD FAGEN, The Nightfly (Warner Bros. 1-2315)</td>
<td>ROD STEWART, Absolutely Live (Warner Bros. 1-23152)</td>
<td>EVELYN KING, Get Loose (KCA A&amp;M 4133)</td>
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<td>12</td>
<td>THE CLASH, Combat Rock (Epix FC 11749)</td>
<td>LINDA RONSTADT, Get Closer (Asylum 60155 [ Elektra ])</td>
<td>MICHAEL MCDONALD, If That’s What It Takes (Warner Bros. 1-23153)</td>
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<td>13</td>
<td>TOM PETTY AND THE HEARTBREAKERS, Long After Dark (Reprise-RCA CBS LP 10480)</td>
<td>DEVO, Oh! No! It’s Devo (Warner Bros. 1-23141)</td>
<td>JUICE NEWTON, Quiet Lies (Capitol ST 12210)</td>
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<td>14</td>
<td>PHIL COLLINS, Hello, I Must Be Going (Atlantic 30035)</td>
<td>JANE FONDA, Jane Fonda’s Workout (Columbia CBS 38035)</td>
<td>PINK FLOYD, The Wall (Columbia P 16 3863)</td>
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<td>15</td>
<td>BRUCE SPRINGSTEEN, Nebraska (Columbia TC 3618)</td>
<td>CHICAGO, Chicago 16 (Full Moon-Warner Bros. 1-23159)</td>
<td>THE TIME, What Time Is It? (Warner Bros. 1-23155)</td>
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<td>16</td>
<td>CROSBY, STILLS AND NASH, Daylight Again (Atlantic 30036)</td>
<td>EDDIE RABBITT, Broke Radio Romance (Electra EL 80180)</td>
<td>PAT TRAVERS, Black Pearl (Polydor PM 16-3863 [ Phonograph ] )</td>
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<td>17</td>
<td>JUDAS PRIEST, Screaming For Vengeance (Columbia TC 3850)</td>
<td>JOHN F. MURPHY, John F. Murphy (MCA 33180)</td>
<td>ROYAL PHILHARMONIC ORCHESTRA, Conducted By ROYAL PHILHARMONIC ORCHESTRA, Conducted By (MCA 33180)</td>
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BILDBOARD'S RESEARCH AIDS PACKAGES, compiled from Billboard's charts, have been prepared for radio programmers, record buffs, oldies collectors—they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

**WHAT'S AVAILABLE?**

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

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

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

**POP SINGLES**

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**GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM**

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**GREATEST HITS**

- Top 1000 Greatest Hits of All Time, 1956-1977: $75.00
- Yearend Issue—"Talent In Action" (Limited Stock Available): $7.00
- Bicentennial Issue—"Music Records 200"—History Of The Music/Record Industry (Limited Stock Available): $25.00

**NOTE:** Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at $25.00 each. Photo copies of individual weekly charts are available as follows: 1 to 4 pages: $3.50 per page, 5 or more pages: $3.00 per page.

Billboard Chart Research
9107 Wilshire Blvd.
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I am enclosing a check or money order in the amount of $______________
(sorry there is no billing available for this service).
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<th>TITLE—Artist (Producer)</th>
<th>Writer, Label &amp; Number (Distributing Label)</th>
<th>WEEKS AT #1</th>
<th>TITLE—Artist (Producer)</th>
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<th>Writer, Label &amp; Number (Distributing Label)</th>
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<td>MICKEY</td>
<td>Tony Basil</td>
<td>3</td>
<td>EVERYBODY WANTS YOU</td>
<td>Billy Squier (Muck &amp; Billy), R. Squier</td>
<td>11</td>
<td>NOWHERE TO RUN</td>
<td>Santana</td>
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<tr>
<td></td>
<td>(Greg Mathison, Irene Velch)</td>
<td></td>
<td>(Mick &amp; Bill)</td>
<td>Columbia 5161</td>
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<td>(John Ryan), R. Ballard, Columbia 38-03376</td>
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<td>N. Chinn, M. Chapman, Radiolachoice/Virgin Record/</td>
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<td>GLORIA</td>
<td>Laura Branigan (Jack Wolfel)</td>
<td>2</td>
<td>A PENNY FOR YOUR THOUGHTS</td>
<td>Tavares (J. Senter, K. Nolan), K. Nolan</td>
<td>13</td>
<td>16 YOU DON'T WANT ME</td>
<td>anymore</td>
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<td>Co-produced—Greg Mathison, U. Tozzi, G.</td>
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<td>RCA 13292</td>
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<td>(Steel Breeze)</td>
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<td>MANEATER</td>
<td>Daryl Hall and John Oates (Daryl Hall</td>
<td>4</td>
<td>WHAT ABOUT ME—</td>
<td>Charles Fisher, G. Frost, F. Frost</td>
<td>13</td>
<td>DESTINATION UNKNOWN</td>
<td>(Ken Scott), Bazzio, Bazzio, Cuccurullo</td>
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<td>and John Oates), D. Hall and J. Gates, S.</td>
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<td>Missing Persons</td>
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<td>(Capitol 5161)</td>
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<td>TRULY</td>
<td>Lionel Richie</td>
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<td>I DO</td>
<td>(Jeth Lennard), J. Paden, F. Paden, Smith,</td>
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<td>DO YOU REALLY WANT TO</td>
<td>hurt me</td>
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<td>(Lionel Richie, James Anthony Carmichael),</td>
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<td>Keith Olsen, S. Hager,</td>
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<td>(Steve Levine), R. Kay, J. Mess, M. Craig, G. D'Owod;</td>
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<td>L. Richie; Motown 1044</td>
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<td>Geflen 7-29863</td>
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<td>THE GIRLS IS</td>
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<td>SHOCK THE MONKEY</td>
<td>Peter Gabriel (David Lord, Peter Gabriel),</td>
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<td>ALL THOSE LIES</td>
<td>(Glenn Frey, Alan Blakem, Jim Ed Norman),</td>
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<td>(Michael Jackson, Paul McCartney</td>
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<td>(Peter Gabriel)</td>
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<td>Fleetwood Mac (Lindsey Buckingham, Richard</td>
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<td>ON THE LOOSE</td>
<td>(G. Bow-Legs Miller), P. Mitchell, Larc</td>
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<td>DIRTY LAUNDRY</td>
<td>Don Henley, Danny Kortchmar, Greg Lutenoi,</td>
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<td>WHATCHA GONNA DO</td>
<td>Chilliwack (Bill Henderson, Brian MacLeod,</td>
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<td>AFTER I CRY TONIGHT</td>
<td>(Leser And Company)</td>
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<td>D. Henley, D. Kortchmar, Greg Lutenoi, D.</td>
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<td>Million 13110 (RCA)</td>
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<td>(G. Bow-Legs Miller), P. Mitchell, Larc 8310 (MCA)</td>
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<td>SEXUAL HEALING</td>
<td>Marvin Gaye (Marvin Gaye), M. Gaye;</td>
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<td>SOUTHERN CROSS</td>
<td>Crosby, Skills and Nash (Crosby, Skills,</td>
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<td>CROSS MY HEART</td>
<td>Lee Ritenour</td>
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<td>(Harvey Mason, Lee Ritenour, L. Ritenour, E. Tagg, Elektra 7-69892</td>
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<td>ROCK THIS TOWN</td>
<td>Stray Cats (Dave Edmunds), B. Setzer;</td>
<td>11</td>
<td>does it make you</td>
<td>Shelly 81968</td>
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<td>I KNEW YOU WHEN</td>
<td>(Linda Ronstadt, Peter Asher), J. South,</td>
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For the week ending December 11, 1982, Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Stars are awarded to other products demonstrating significant gains. Recording Industry Assn. of America seal for sales of 1,000,000 units (sales indicated by dot). Recording Industry Assn. of America seal for sales of 2,000,000 units (sales indicated by triangle).
You can't comprehend the reach and importance of Acuff-Rose in the musical world just by walking through its hallways and sitting in its offices. But you can sense the warmth and vitality that has made it the force it is today.

On this particular fall morning, public relations director Bob Jennings lounges in an easy chair in the lobby, chuckling with a songwriter over the lovable idiosyncrasies of hunting dogs. Lorrie Morgan, another Acuff-Rose writer and daughter of the late Opry star George Morgan, dashes in for a few words with professional manager Ronnie Gant and then dashes out again. Songplugger Juan Contreras leads a new writer up the spiral staircase that winds from the lobby to the songsters' retreats on the second floor.

Everybody's working and nobody's sweating. From a room out of sight of the lobby come the sounds of an anniversary party for a long time employee. Dallas Frazier, whose "Elvira" has just won the Robert J. Burton Award from BMI, pads down the hallway toward the party, closely followed by Wesley Rose, absorbed in conversation with Nancy Riley, his secretary. Then, to cap it all off, ambles Roy Acuff for his semiweekly visit, looking spry and dapper in this blue silk "Hee Haw" jacket. Things couldn't appear any homier if they had been planned by a stage designer. And, in a way, they have. But the designer is Wesley Rose. And the intent is not to impress onlookers but to provide the best creative atmosphere for the writers and business staff.

It is all paying off, too. While other companies in the music industry are having to lay off employees, a thriving Acuff-Rose is hiring additional ones. Jim Viennau has recently come (Continued on page AR-4)
Acuff Rose

40 Years Young & Growing!

Acuff Rose | Fred Rose | Milee Music
Chicago—all these different places that had publishing companies—and trying to buy my songs."Acuff may have had indeed been green when he came to the Grand Ole Opry in 1936; but between that time and 1942, when he proposed setting up a publishing company to Fred Rose, he had become a sort of national magnitude. In 1936, he had been summoned to Chicago to make records, and in the ensuing years he not only sold a lot of records but also recorded a lot of songs.

His record-making experiences had made him wary and had given him renewed confidence in his appeal as a song writer. "I don't like to use the word 'stolen,'" he says, "but people had taken (my songs) from me. At the studio, when I would record certain songs, the ad man would take them and put them in his own name and copyright them." Then there were the offers—fabulous ones, it seemed, to a novice in the business. Recalls Acuff: "They would offer me $1,000, $1,200, $1,500 for a song. I talked to Mildred (his wife) about it. We decided if a song could be that valuable to them, it must mean something to us." This led to his offer to Fred Rose to underwrite the cost of setting up a company. After some checking around—and after making it clear to Acuff that he, himself, had no money to put into the project—Rose agreed to the idea and set it in motion.

The day-to-day operation of the publishing company has never been Acuff's concern. Performing has always been his life's work; the company is far and away the most famous and storied figure in country music, one can only conclude that he brought the same intensity to his side of the music industry as his Opry side.
Another Side of Hank Williams

There seems to be as many different Hank Williams as there are people to recall him. But Wesley Rose, who knew him from 1946, when he signed with Acuff-Rose, until his death in 1953, insists that Williams was far from being the touchy and tormented figure that’s so often depicted.

“Hank had a wonderful sense of humor,” Rose says. “He was always playing practical jokes—and we’d play them on him. On his first recording session under Fred Rose, Hank stood at the microphone, standing for all the world like his idol, Roy Acuff. When Rose complained about this, Williams replied, ‘Listen, if it’s good enough for Roy Acuff, it’s good enough for me.’” Wesley Rose adds that Williams moved into his own style on the second session, at which the classic “Honky Tonkin’” was cut. “He had to,” Rose explains, “because Acuff never did honky tonk—and never would.”

After Williams became a major star, he toured with people like Bob Hope and Milton Berle. Once Hope had to follow Williams, and the crowd was in such a clamorous mood for the lanky Alabaman that they wouldn’t let Hope come on stage. Thereafter, Williams always closed the show.

When Hope left the tour, he was replaced by Milton Berle, then the reigning king of television. Berle had the distracting habit, Rose says, of standing behind the performers on stage and mugging away the audience’s attention. This was a little too much, even for a practical joker like Williams. So one night when it came his time in the show, Williams greeted the crowd, excused himself, and walked over to Berle who was standing in the wings. He told him, Rose recalls, that if he so much as showed his face on stage while Williams was performing that he would break his guitar over his head. Uncle Milner apparently took the message to heart, and Williams continued undisturbed.

Later, Berle asked Williams to do a guest spot on his tv show, to which Williams reportedly responded, “Mr. Berle, I wouldn’t do your show if you paid me a million dollars.”

Once Williams began the younger Rose to take him to the juke box operators’ convention, an event which was important for artists trying to break their records. Rose agreed if Williams promised not to touch a drink. Williams did agree and was taken along, despite Fred Rose’s objections and premonitions of disaster. Williams was as good as his word, in spite of the fact that he was constantly being offered drinks by fans, well-wishers and random passers-by. Finally, a day before the convention was to end, Williams came to Wesley Rose and announced that he had had enough and was going to catch a plane home. “Why, Hank?” Rose asked, “I thought you wanted to be here.” “There are too many drunks around,” he said primly.

Hank Williams and the Drifting Cowboys. From left are Don Helms, Bob McNett, Hank Williams, Jerry Rivers and Hillous Butram.

On another occasion, Wesley took Williams and Acuff out to Fred Rose’s studio for a visit. Williams began singing some of his sentimental “heartbreakers” to Acuff, whose eyes quickly began to mist over. As soon as Williams would finish with one sad song, an increasingly tearful Acuff would start another one equally tragic. This went on for an hour or more, and by the time it was over both men were weeping openly. Acuff slid over to Wesley, wiping his tears, and said, “You take care of that kid. I’ve never had so much fun in my life.”

Still Going Strong At 40

- Continued from page AR-1

aboard to plug songs and to produce acts that will use Acuff-Rose material. He was a long-time staff producer for MGM Records and afterward, as an independent, worked with Bob Luman and Mel Street. He is a veteran in the finest sense of the word and, says Rose, “our kind of people.”

New writers are being signed to add their insights and melodies to the vast catalog of standards. Acuff-Rose has four full-time songpluggers, two full-time engineers for its in-house studio and facilities for printing and shipping all its own sheet music. The most effective songplugger—a belated unofficial one—is Rose, himself. His specialty is working movie and television deals, but he doesn’t place limits on it. “I grew up with a lot of people who are now record company presidents,” he says, by way of explaining an ease of access that few songpluggers enjoy.

International activity is brisk and profitable. The company has earned enough running into seven figures for each of the past two years in overseas sales. Although Hickory Records, the Acuff-Rose house label, is no longer manufactured and distributed in this country, it continues to sell well abroad.

In March of this year, Acuff-Rose added an enormous number of profit-yielding hits to its holdings via the purchase of the Four Star Music catalog. The collection contains more than 2,300 copyrights. Among the most active titles are “Release Me,” “Let Me Be The One,” “Walking After Midnight,” “Lonely Street,” “Bummin’ Around,” “Just Out Of Reach,” “Don’t Let The Stars Get In Your Eyes,” “Lonesome Fogliu,” “In The Misty Moonlight,” “To Get To You,” “Send Me The Pillow That You Dream On,” “Hello Love” and “Am I That Easy To Forget.” Jennings, who used to work for Four Star, was instrumental in acquiring the catalog as an Acuff-Rose.

At every level of its success, Acuff-Rose has been a champion of Nashville and the city’s social causes. “It’s not a glory thing,” says Rose, “I think it’s our duty. Our basic philosophy is to do anything to help Nashville go forward.”

Rose keeps a handy reminder of the source of his good fortune and good works. His license plate has the usual “Tennessee” embossed across the top, but underneath it are not the usual numbers—but the word that explains it all—"WALTZ."
Giving Country life for over 40 years.

Thanks

Acuff Rose

WSM, AM-FM • Grand Ole Opry® • Opryland® • Opryland Hotel • The Nashville Network®
An Acuff-Rose Chronology

1897 Fred Rose born
1903 Roy Acuff born
1918 Wesley Rose born
1936 Roy Acuff makes his first recording (in Chicago)
1938 Acuff becomes a member of the Grand Ole Opry
1942 Acuff-Rose Publications founded
1943 Company moves into its first office: 220 Capitol Blvd.
1945 Wesley Rose joins the company as manager
1946 Hank Williams signs with Acuff-Rose
Mel Foree is hired as the firm’s record promoter, a position he will hold for the next 36 years
1947 John “Bud” Brown, now Acuff-Rose’s general manager, joins the company
1948 Roy Acuff runs for governor of Tennessee and loses
Pee Wee King and Redd Stewart write “Tennessee Waltz”
1950 Fred Rose persuades pop star Polly Bergen to record Hank Williams’ “Honky Tonk Women”
1951 Tony Bennett has pop hit with Williams’ “Cold, Cold Heart”
1952 Hickory Records established
Martty Robbins signed as exclusive writer
1953 Hank Williams dies
1954 Fred Rose dies
1955 Don Gibson signed as exclusive writer
1956 Boudleaux Bryant and Felice Bryant signed as exclusive writers
1957 Don Everly and Phil Everly signed as exclusive writers
1959 Acuff-Rose Artists Corp., a management and booking arm, is established
1960 Roy Orbison signed as exclusive writer
1961 Jimmy Dean’s “Big Bad John,” an Acuff-Rose copyright, becomes the first country song to be certified “Gold” by the RIAA
Hank Williams and Fred Rose, along with Jimmie Rodgers, are the first to be elected to the New Country Music Hall of Fame
1962 Roy Acuff is elected to the Hall Of Fame as its first living member
1965 Pee Wee King and Redd Stewart signed as exclusive writers
1967 Dallas Frazier’s “There Goes My Everything,” is named the Country Music Assn.’s “Song Of The Year”
John D. Loudermilk signed as exclusive writer
1968 “Release Me,” a Four Star copyright written by Eddie Miller and W.S. Stevenson and now owned by Acuff-Rose, wins the Robert J. Burton Award from BMI for most performed country song of the year
1970 Pee Wee King, Vic McAlpin, Leon Payne, Fred Rose, Redd Stewart and Hank Williams elected to the Nashville Songwriters Assn., International Hall Of Fame
1971 Peter Bogdanovich uses 10 Acuff-Rose songs in his critically acclaimed movie, “The Last Picture Show”
Boudleaux Bryant and Felice Bryant elected to the NSAI Hall of Fame

Long timers at Acuff-Rose meet to celebrate promoter Mel Foree’s 35th anniversary with the company. From left are: John “Bud” Brown, vice president and general manager, 35 years; Foree; and Dean May, office manager, 32 years.

1973 Don Gibson and Ed Nelson Jr. elected to NSAI Hall Of Fame
1974 Acuff-Rose buys Blue Crown Music from Ray Baker, adding to its catalog such hits as “This Old House”
1980 Mickey Newbury elected to NSAI Hall Of Fame
1981 Under Wellesley Rose’s sponsorship, Peter Bogdanovich premieres his “They All Laughed” in Nashville as a benefit performance; soundtrack has Acuff-Rose copyright.
1982 Mildred Acuff, Roy’s wife and the company’s secretary-treasurer, dies
Acuff-Rose purchases the Four Star catalog
Dallas Frazier’s “Elvira” wins BMI’s Robert J. Burton Award for most performed country song of the year
Acuff-Rose celebrates its 40th anniversary

Milene Music

Fred Rose signed on as an ASCAP writer in 1926, and in the ensuing years turned out under the ASCAP banner such standards as “Deed I Do,” “Honest And Truly,” “Red Hot Mama,” “Roly Poly,” “Take Those Chains From My Heart,” “Crazy Heart,” “No One Will Ever Know,” “Be Honest With Me,” “Kaw-Liga” and “Blue Eyes Crying In The Rain.” His distinguished co-writers included Hank Williams, Mel Foree, Gene Autry, H. Heath, Ed Nelson, Steve Nelson and Walter Hirsch.

Soon after Rose undertook setting up a publishing company with Roy Acuff, the two men established Milene Music as an ASCAP affiliate. Milene was named for Mildred Acuff and Lorene Rose, the wives of the company’s founders.

Milene is a consistent winner of ASCAP citations. In 1976, it earned six such prizes, two of which went to Fred Rose compositions.

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1975 Marty Robbins elected to NSAI Hall Of Fame
1976 Dallas Frazier, Carl Belew and John D. Ludermilk elected to NSAI Hall Of Fame

“Will You Be Loved,” written by Phil Everly, earns BMI’s Robert J. Burton Award
1979 Charlie and Ina Louvin elected to NSAI Hall Of Fame
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20138 Bob Jennings elected to Disk Jockey Hall Of Fame
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THE ACUFF-ROSE FAMILY

for 40 wonderful years

Chappell and Acuff-Rose have been associated since 1944, and we’re very proud indeed to have been a part of your great success story.

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Chappell & Co. GmbH    Acuff-Rose Musikverlag
Heinrich Barth Str. 30, 2000 Hamburg 13

Acuff-Rose Nordiska AB
PO Box 3094 S-17103 SOLNA 3, SWEDEN

Congratulations on your 40th anniversary.

It has been a pleasure and an honour to represent Acuff-Rose in Switzerland over the past 21 years.

Badenerstrasse 555
8048 Zurich
Postfach 377
Tel. 01/491 64 77

Congratulations to Acuff-Rose on forty sensational years in music publishing

MCA RECORDS, INC.
Greatfully acknowledges the following hits and writers.

ASCAP HITS FROM MILENE MUSIC, INC.

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<td>THERE'S NO ROOM IN MY HEART (FOR THE BLUES)</td>
<td>WHOSE HEART ARE YOU BREAKING NOW</td>
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</table>
GALLO MUSIC

Congratulations

ACUFF-ROSE

on the occasion of your 40th Anniversary.

We are looking forward to many more HITS together in Southern Africa

GALLO MUSIC

GALLO CENTRE, Cnr. Kerk & Golden Streets
BOX 8210, JOHANNESBURG
REPUBLIC OF SOUTH AFRICA
TEL: 28-2400 CABLES: GALLOTONE TELEX: 3-0163

CONGRATULATIONS TO ACUFF-ROSE

We started with you 40 years ago, now let's go for another forty!

We are very proud to be with Acuff/Rose.

Pee Wee King & Red Stewart

Million-Airs*

AM I THAT EASY TO FORGET
BLUE BAYOU
BONAPARTE'S RETREAT
COLD, COLD HEART
HALF AS MUCH
I CAN'T HELP IT (If I'm Still in Love With You)
I CAN'T STOP LOVIN' YOU
I LOVE YOU BECAUSE
I'M SO LONESOME I COULD CRY
JAMBALAYA
JEALOUS HEART
LAST DATE
OH, LONESOME ME
RELEASE ME
SEND ME THE PILLOW THAT YOU DREAM ON
SINGING THE BLUES
TENNESSEE WALTZ
THEN YOU CAN TELL ME GOODBYE
THERE GOES MY EVERYTHING
(TIL) I KISSED YOU
WHEN WILL I BE LOVED
YOUR CHEATIN' HEART
CRYING
DON'T LET THE STARS GET IN YOUR EYES
ELVIRA
HEY, JOE
SWEET DREAMS
A WHITE SPORT COAT
LONELY STREET

*Songs that have logged at least a million performances, according to BMI.
Our heartiest congratulations on your 40th anniversary!

To: Acuff-Rose Publications, Inc.

We're proud of being a part of this happy occasion, and wish you a greater future.

万歳

Sincerely

Shoo Kusano
Shinko Music Publishing Co., Ltd.
Tokyo, Japan

Congratulations

Roy and Wesley!

from your friends at Tree International
First American salutes
Wesley Rose and Acuff-Rose
Publications, Inc.
now celebrating 40 years
of contribution to the
American Entertainment Industry.

Exclusive Writers
Hawk Adams
Randy Albright
Glenn Alexander
Glenn E. Ashworth
Butch Baker
Marcia Beverly
Don Byers
Johnny Cobb
Floyd Cramer
Patricia Deasy
Ron Demmings
Steven Randall Drake
Jim Elliott
Don Every
Dallas Frazier
Don Gibson
Gary Haines
Connie Hays
Terry Howard
Sid Johnston
Mary Kay Jones
Anthony Kenney
Rusty Kershaw
Hugh King
Mike Lawler
John D. Loudermilk
Charlie E. Louvin
Jerry McCoy
Jay Maxwell
Lonnie Morgan
Terri Mullins
Mickey Newbury
Mark Orr
Eddy Raven
Mark D. Sanders
Whitney Shaffer
Glenn Shell
Renee Shell
Dana Sigmon
Jacky Watts
Carson Whittsett
Ray Williams
Bill Woody
Fred Young
Richard Young

Hall Of Famers
Of the 88 persons elected to the hall of fame established by the Nashville Songwriters Assn., International, 18 are (or have been) Acuff-Rose writers. They are: Pee Wee King, Vic McAlpin, Leon Payne, Fred Rose, Redd Stewart, Hank Williams, Jenny Lou Carson, Boudleaux Bryant, Felice Bryant, Lefty Frizzell, Don Gibson, Ed Nelson Jr., Marty Robbins, Dallas Frazier, John D. Loudermilk, Charlie Louvin,ira Louvin, Mickey Newbury and Carl Belew (from Four Star).

Wishing Acuff-Rose another successful 40 years.
40 Years Of Firsts

Not only was it the first music publisher in Nashville, Acuff-Rose was also the first to record country music in the city and the first to record what would come to be known as the “Nashville Sound.”

Here are some other firsts:

First Nashville publisher to have its own recording studio.
First Nashville country music firm to get pop hits.
First Nashville publisher to get pop records of country songs.
First Nashville publisher to receive a pop award.
First publisher to receive eight pop awards in one year.
First Nashville publisher to have its own educational publishing operation.
First Nashville publisher to have a promotion department.
First Nashville publisher to have a foreign booking agency.
First Nashville publisher to record foreign artists.
First Nashville publisher to have a worldwide operation.
Providing three of the first four members of the Country Music Hall Of Fame.
Provided first living member to the Hall Of Fame.

Fred Rose was first to be elected “Country Music Man Of The Year.”
Fred Rose and Wesley Rose were first father and son combination to be elected “Country Music Man Of The Year.”
First founder of the Country Music Assn.
First Nashville publisher on the board of the National Music Publishers Assn.
First Nashville publisher on the board of ASCAP.
First Nashville publisher to serve as national president of NARAS.

‘Elvira’: A Late-Blooming Success

It was one of those “hit songs” that never quite managed to hit—at least not for the first 16 years of its shuttlecock existence. Then the Oak Ridge Boys came along and turned “Elvira” from a cult favorite into America’s sweetheart.

Dallas Frazier had penned the dawdler little pean in 1965 and cut it himself the next year. It crawled its way to 72 on the Hot 100 pop chart and quickly plummeted into the first of many periods of dormancy.


The catalytic experience that combined “Elvira” and the Oaks occurred one night when Acuff-Rose’s professional manager Ronnie Gant heard the song done by a Texas club band. The incident galvanized Gant into action. He returned to Nashville, made a batch of demos and pitched one of them to Ron Chancey, the Oak’s producer.

The rest is her story.
Acuff-Rose Blossoms Around The World

Acuff-Rose began its exploration of foreign publishing markets in the 1950s. Today, it operates branches in 10 countries outside the U.S. and maintains an even larger network of licensing and distributing agreements. The company's main outposts are:

AUSTRALIA
Acuff-Rose Publications Pty, Ltd.
Suite 7A, Grosvenor House
28 Glen St.
Milsons Point, NSW 2061
Contact: Joe Halford

BELGIUM
Acuff-Rose Benelux
Rue Fernand Neuray, 8
1090 Brussels
Contact: Roland Kluger or Herman Van Laar

DENMARK
Acuff-Rose Scandia
Chr. d IX gade 7
1111 Copenhagen K

FRANCE
Editions Acuff-Rose France SARL
12, Rue De Pentheura
75008 Paris
Contact: Gerard Davoust

GERMANY
Acuff-Rose Musikverlage K G
Heinrich-Barth Str. 30
Germany—Federal Republic Of Germany, West
Contact: Kirsten Gabriel

ITALY
Edizioni Acuff-Rose S.R.L.
Via Quintiliano, 40
20138 Milano
Milan
Contact: Alex Perucchini

JAPAN
Acuff-Rose Far East, Inc.
2,12, Ogawa-Machi, Kanda
Chiyoda-Ku, Tokyo
Contact: Shoo Kusano or Joe Miyasaki

SOUTH AFRICA
Acuff-Rose (S.A.) (Pty) Ltd.
c/o Gallo Music
P.O. Box 6216
130 Kerk St.
Johannesburg 2000
Contact: Peter Gallo or John Edmond

SWITZERLAND
Acuff-Rose Verlag AG
P.O. Box 377
Badenerstrasse 555
CH-8040 Zurich
Contact: Mrs. Sarah Dimenstein or Ursula Graf

Friends of Wesley Rose assemble for some last laughs following his charity roast. From left are comedian Archie Campbell, Roy Acuff, Eddy Arnold and then-Senate minority leader Howard Baker. The inset photo shows Rose’s wife Lorene, Wesley Rose and BMI vice president Frances Preston. Staged four years ago, the roast raised more than $10,000 for the Nashville Songwriters Assn. International. A Roy Acuff roast held in 1981 netted $45,000 for the Buddies Of Nashville.

ACUFF - ROSE!

Continued success to the best—Wes and Roy—and all the fine people at ACUFF-ROSE PUBLISHING, INC.

Cooper Love Jackson & Phinizy
wishes to congratulate our good friends at Acuff-Rose on their 40th anniversary.

Since its founding in 1942, Acuff-Rose has been an industry pioneer and innovator.

We're proud of our long association with your distinguished organization and we join with your many friends worldwide in saying Happy Anniversary.

Cooper
Love
Jackson
& Phinizy
Insurors
1804 Hayes Street
Nashville, Tennessee 37203

We’re
"JUST HOOKED ON COUNTRY"
and

“DEAR ACUFF ROSE,
I HAVE THIS TAPE I’D LIKE YOU TO HEAR.
I KNOW IT’S A HIT!!”

Wes and Roy:
For every time you’ve heard this statement or will hear it in the future, I send to you an equal amount of wishes for continued success and happiness.

Floyd Cramer Enterprises

Atlantic, Georgia
Inside Acuff-Rose: Poets, Pickers And Pluggers

Acuff-Rose exclusive writer Don Everly performs at the NARAS "WORST" Show (World's Oldest Rock Stars Together).

Tennessee Gov. Lamar Alexander, left, holds a proclamation declaring July 20, 1982 Music Publishing Day in Tennessee. Looking on are Jo Walker-Meador, executive director of the CMA; and Wesley Rose.

We salute ACUFF-ROSE, the staff, the writers... A LEGEND FOR ALL TIMES!

Your friend,
RONNIE MILSAP

www.americanradiohistory.com
Congratulations Wesley! It will never be OUR LAST DATE.


Produced by Brian Ahern for Happy Sack Productions
**ATV Tackles Global Rights Issue**

**Pursues 'Point-Of-Source' Video Project Licensing**

By IRV LICHTMAN

NEW YORK—ATV Music is aggressively pursuing "point-of-source licensing" in dealing with usage of its copyrights on home video projects.

Sam Trust, chief executive officer of the publishing company—a division of U.K.'s Associated Communications Corp., which also includes the Braddish-rich Northern Songs—says, "We're working toward what the industry must have, and that is point-of-source licensing."

Trust is attacking a major concern in negotiating video rights for songs: the question of which licensee on a global scale has the right to speak for a company as a whole. The issue, resulting from ATV's involvement in musical video projects, was a major feature of Billboard's recent "Rights Clearances" panel at the 19th Annual Video Entertainment/Music Conference in New York Nov. 18-20.

Although others may regard it as "theory," Trust says he will draft new arrangements with licensing organizations in order to achieve his goal. "I won't allow licensing organizations to pounce on me or I can or cannot do. I'd want our chances in France to make deals for the world, for instance."

ATV is, through recent restructuring, in a strong position to see such source licensing throughout the industry. ATV has adopted a strong "group" philosophy, an approach amplified during recent five-day "forum" in Los Angeles among its worldwide staffers.

"There is a group that never had a forum."

"We'd have our English and American companies represented by different people in different territories."

Trust says ATV has "re-solved" some of its affiliate situations in Holland, Belgium, Spain and Scandinavia, and expects to reveal new licensees in the U.S. before it is resolved Germany. ATV operates its own setups in Italy and France.

Trust reports that the company's current year is "better than budget" and is "determined to secure the future by means of diversified "creative licensing" in video and such print markets as greeting cards and moves. ATV is also working on a project with Capital Records to bring Beatles albums to play on TV in the United Kingdom. ATV is also eying possible home video projects, which is to be held on a regular basis.

After the signing of the 50-page document, Graham Churchill, commercial operations controller of the MRS, said: "This is the first time both sides of the industry have known exactly where they stand on questions of ownership, royalties, and we are delighted."

Said Ron White, president of the Music Publishers' Association: "We are extremely happy to have reached an agreement at last, because we have to work closely together to fight the continuous erosion of rights."

The relationship between the record industry and the music publishing industry is being noticed by other countries, and ATV has been invited to work in the promotion of continuous development of this relationship in U.K."

John Deacon, managing director of ATV, said: "This is in a most important step forward. We will have a greater role in the future of music and harmony between the U.K. record and publishing industries."

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**BPI, MRS SIGN PACT**

**U.K. Royalty Agreement**

**Continued from page 9**

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**ROW OVER PRE-TERMINATION CLAIM**

**Welk Letter Stirs Controversy**

New York—Eleven songwriters will be induced into the Songwriters Hall Of Fame at a dinner here March 7 at the Waldorf-Astoria Hotel.

The writers, elected in three different categories, are primarily active after 1950—John Kander & Fred Ebb, Neil Sedaka and Steve Bar and Bock; primarily active before 1950—Evelyn Drake, Hugh Martin & Ralph Balner and Harry Tobias; deceased—Harry Akst, Bob Hilliard and Alex Wilder.

In addition to the formal induction of new writers, the dinner will also include a presentation by the National Academy Of Popular Music (of which ATV is a unit) of a Special Lifetime Achievement Award to Willie Nelson. Tickets for the dinner, which raises funds to support activities of the Academy, including the Songwriters Hall Of Fame, can be obtained at the Academy’s headquarters at One Times Square, which houses the Hall.

-established as a result of Judge Weinfield’s decision, observers believe that this would create a difficult situation for ATV, which recorded performances were licensed before the recapture of the material contained on these ATV videos. The Board envisions a long haul in the final resolution of Welk’s performance rights stand. "We feel that under the definition of the decision, performances are part and parcel of it, not primarily mechanical,” he says. However, Milk Music is not taking this position.

Meanwhile, as representatives of authors or their estates, the Songwriters Guild continues to pile up notices of termination, having sent notices involving more than 5,000 copyrights since 1978. Far more are involved as deals are made without the Guild’s involvement. Under the new Copyright Act, authors or their estates can send notices of termination as 10 years before termination dates, but not less than two years prior to termination.

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**Acuff-Rose**

Acuff-Rose Publications is celebrating its 40th anniversary. For feature stories commemorating this event, turn to the Billboard advertising supplement in the center of this issue.
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*Note: The table above lists the top 20 albums for the week of June 19, 1979.*
NEW YORK.—The Record Bar chain expects its classical LPs to turn two times a year on average, while less than three turns annually is no longer considered adequate for prerecorded cassettes.

The guideline for catalog of musical genres other than classics, whether disk or tape, is three-and-a-half turns a year. As a practical matter, however, turn expectations for classics vary considerably within the stated averages, depending on repertoire and pricing.

John Kuhlen, classical buyer for the 146-store chain, says no one is particularly upset if an expensive opera recording turns twice a year. Most turntables, he says, are turned manually, and he feels that it is not worth the trouble to replace turntable needles on an expensive LP to keep it playing.

Mr. Kuhlen prefers a three-turns-a-year average, however, because he says that, depending on repertoire, certain labels grow apace with the times, while others slide. He says he is at his best when he can anticipate a release with a sense of the overall nature of the record, whether it is a well-rounded classical survey or a controversial special interest release.

Kuhlen remembers that budget cassettes were, in fact, marketed earlier by Angel (Serenade), London (Serenade), and Columbia (CBS Odyssey). But these majors allowed the lines to idle until the Allegro phenomenon sparked, as all agree, by the marketing success of personal stereo systems.

At retail prices as low as $2.99 for such product today, Kuhlen sees budget classical cassettes as removing much of the economics of home taping of similar repertoire. Even though some of the original recording dates are from the early stereo era, their quality is more than ample for the use they are put to by younger buyers. Environments are ambient more than ambient: less market making, less processing flaws or moderately fussy bass.
New Mastering Lacquer Said To Improve Sound

NEW YORK—A new Japanese mastering lacquer, said to be virtually free of surface imperfections, is being offered by U.S. mastering studio by Micro Point, Inc., at Mt. Kisco, N.Y., based manufacturer of audio and video products.

The product, manufactured by MDC Ltd. of Japan, can “significantly” improve recording sound quality at a minimal increase in price over conventionally-manufactured lacquers, according to Edward Schwartz, president of Micro Point.

Micro Point, one of the largest manufacturers of disk mastering styli in this country, began testing Japanese lacquer last year in Euro-

Aphex Develops Consumer Unit

LOS ANGELES—Aphex Systems, Inc., based here, has developed an audiophile consumer version of its Aural Exciter, used to expand the parameters of conventional recordings.

According to Marvin Cassar, president of Aphex, the unit will be marketed to coincide with the January Consumer Electronics Show (CES) in Las Vegas, from the professional model used by the broadcast industry and on thousands of record albums and motion picture soundtracks.

As a result of several stages of testing and improved components, Aphex has been able to produce a unit tailored to the needs of the U.S. market.

JBL & TFA Develop System

CANOGA PARK, Calif.—JBL has joined forces with TFA to develop the “complete process” of making the lacquer from Japan to the U.S., according to Schwartz.

The Japanese lacquer is now being shipped to mastering studios as a commercial basis, and Schwartz assures that his company has the financial resources to ensure the quality of the product.

In addition, Micro Point spent several months trying to master the lacquer from Japan to the U.S., Schwartz explains that the product must be packed flat, and is highly vulnerable to moisture. As a result of these changes, the Japanese lacquer now has a 14-day shipping time.

The Japanese lacquer is now being shipped to mastering studios as a commercial basis, and Schwartz assures that his company has the financial resources to ensure the quality of the product.

Listening to playbacks of their latest albums, Songwriters! & Japanese Lacquer, according to Schwartz, was the inspiration to Micro Point to modify its stylus.

Schwartz states that because of the automated process under which the Japanese lacquer is manufactured, plus the fact that MDC controls all facets of the production down to the smallest aluminum compounds used, the problem of rejec-

Hammond Bows Light Unit

MADISON, Ala.—Hammond Industries has developed a new Quadra-Chase lighting system for use in nightclubs, discotheques and auditoriums. The unit, model LVX4, is a four-channel light chasing system that uses low-voltage applications in general and Sierra Tube Lighting at particular. Sierra Tube Lighting is Hammond Industries’ own tube lighting product designed for single, three, four and 10-channel applications.

Features of the QuadraChase LVX4 include four-channel LED front panel indicators, chase rate control, forward and reverse chase, and alternate chase. It also features dark and light chase, and all features are accessible.

The unit has a maximum per channel rating of six amps at any voltage required by the lighting system between 12 and 30 volts. Con-

Harman To Buy Infinity, United

NORTHBRIDGE, Calif.—Harman International Industries has reached an agreement in principle to acquire Infinity Systems Inc., a joint venture company of Electro Audio Dynamics and Kyocera Ceramics.

The firms have also agreed on a letter of intent to purchase United Recording Corp. URC is the parent company of UREI, a leading manufacturer of electronic products for the professional sound industry. Harman International Industries is the parent company of JBL, Inc., manufacturer of speaker systems and other professional audio products.

According to chairman Sidney Harman, the acquisitions of United and Infinity compliment Harman Industries’ other companies.

At Infinity, Arnie Nudell, one of the founders of that company, will continue as the firm’s president and chief executive officer. Harman says that Infinity will be operated as an autonomous division of Harman International. It will remain at its present location in Canoga Park, Calif.
In the world of SMpte there are no
excuses. Get it now and get it right in
sync, on time. No matter how smart your
SMpte controller/editor is, you can't work fast
if the recorder can't keep up. Our
one-inch 85-16B has the high motor torque
and Tach rate (30 pulses per second) you
need to achieve fast "lockup" and stable
operation with today's new editing sys-
tems. It will "park" where your controller
tells it to, on the cue, every time. With
the 85-16B you only lose one track to code.
Our superior control of crosstalk gives you
15 fully usable tracks for Audio! No need
to waste a track as a guard band. Deep
code out of the mix. You get everything
from the wheels to the reels, the console,
the built in dbx* and TASCAM full func-
tion record controls. With TASCAM, you
can always get what you want without
paying for extras you don't need.

* dbx is a trademark of dbx. Inc.,
Newtown, N.Y.
Copyright 1982, TEAC Corporation of
America, 2723 Westminster Blvd.,
Montebello, CA 91763.
46,144 Attend Historic Jamaica Music Festival

Continued from page 6

first time that any popular artist has been so honored.

Of the announced performers, only Ronnie Milsap and Jimmy Buffet cancelled. But with 20 other acts there, ranging from the Grateful Dead to the B-52s to Skeeter Davis to Peter Tosh, the no-shows were hardly missed.

The Marley Performance Center was dedicated with fireworks and the release of 18 white doves, and then the music began. The Wailers were the first act, with an appearance by Rita Marley and the I-Threes. They were followed by Toots & the Maytals, the B-52s, Gladys Knight, Jimmy Cliff and the Grateful Dead.

The order of the acts appearing, and even what day they would be playing, was changed daily, and sometimes from hour to hour, but everyone eventually got on, even if it was already dawn. The shows began a little after 7 p.m. and ended after 7 a.m. Those who were there for the Grateful Dead’s three-hour dawn set on the first night say that the “Dead heads” in the audience still wanted more when the group finished at 7:55 a.m. Most acts played 45-minute to hour sets, with a changeover time of about 30 minutes between sets.

They played on “Big Bertha,” the 6,000 square foot, 175,000 pound stage that was also used by the Rolling Stones and the Who on their recent outdoor shows. There were 300 separate lighting pieces in the Tascor/LSD lighting rig, designed by Alan Tranton, using 300,000 total watts of lighting power. Sound was by Clair Bros., with 64 speaker cabinets boosting 50,000 watts of power.

Ten times more powerful than the system used at the recent Reggae Sunsplash, it was the biggest such sound and light rig setup in Jamaica. The equipment was brought by ship from Florida, loaded on 13 tractor trailers. Production cost about $500,000.

Electric power and telephones can be sporadic in Jamaica, and although sound and lights drew on the local power grid, there was also a backup generator on hand, from Esco Equipment Service. The video company doing the show had its own generator. The generators ran all the time, burning about 500 gallons of fuel, so that if the lights went out the generators could kick right in.

That happened twice during setup, but never during show time, although the lights did go out on the first night in one of the concession areas. Local merchants had to sell their goods by candlelight.

The Bob Marley Memorial Performance Center itself was designed by Rick Wurpel of TTS Inc. Wurpel was also the production manager of the show. The site occupies eight acres on a peninsula on Montego Bay. Built by the Jamaican government, it cost $45 million Jamaican, which is $560,000 on the official exchange rate.

(Continued on page 45)

JAMAICA FEST—Counterclockwise, from upper left: Edward Seaga, prime minister of Jamaica, dedicates the Bob Marley Performance Center. Aretha Franklin is escorted off stage after her performance at the Jamaica World Music Festival. Police and soldiers at the entrance to the festival grounds. Stacey Latissaw interviewed at the Rose Hall Hotel by Jeannie Beker at the “The New Musicic” syndicated tv show in Canada. Rita Marley, onstage. Fans visit the concession stands. John Rubey, left, vice president of Feyline, Rick Wurpel, of TTS Inc, production manager of the festival, and Edmund Bartlett, minister of culture, discuss the festival. Grateful Dead’s Bob Weir and promoter Barry Fey chat. The audience as seen from the stage.
NEW YORK — An ambitious national new music concert series has been organized for December to benefit New York Rocker, the pioneering new music publication in October.

The “American Beat” series of concerts is being held at rock clubs in 17 cities Dec. 2-9. The gigs will feature local bands, along with nationally known groups such as the Blasters, Black Flag, Afrika Bambaataa and the Soul Sonic Force and Lydia Lunch. Marshall Crenshaw and Devo have committed to support the “American Beat” series, either through donations or by making an already scheduled date part of the series.

Among the clubs participating are Maxwell’s in Hoboken, the Metro and Champs in Chicago; the Palace, the Mint and the Off Broadway in Cleveland; Perkins Palace, Lingerie and Rasinelli’s in Los Angeles; the Rainbow in San Francisco; the Roxy Club and CBGB in New York.

“The idea for the concert series came from Bob Singerman,” says New York Rocker publisher Andy Schwartz. “A few days after we announced the magazine was suspending publication to seek additional funding, he called suggesting we mount a series of concerts featuring bands who had received exposure through the magazine.”

Singerman’s management has handled several acts (the Borges, the Bad Brains, Richard Heil) who received helpful coverage in New York Rocker and were willing to do a benefit show to keep it alive. Similarly, according to Singerman, club owners who booked new music were aware of the impact that Rocker, a nationally distributed magazine, had on ticket sales.

Schwartz admits in today’s “behind the scenes” success story: “This is an attempt at organizing such a series before the holidays. But the degree of cooperation and loyalty to the magazine that has been exhibited is very gratifying,” he says.

Bands are all performing for free, with the exception of a nominal $100 or $200 fee for expenses “depending on the size of the band,” says Schwartz. Crenshaw, for example, will play the bar and, in some cases, get a guaranteed amount of the door. All other proceeds go to New York Rocker.

“Terry Carr of Terricarr Associates,Slash Records of Los Angeles, Ian Copeland of Frontier Booking International have all played significant roles in this,” adds Schwartz.

As for non-support music for the magazine, Schwartz says, “I’ve been talking to a lot of people in the record industry and in publishing Everybody perceives the need of a magazine that covers the music of today. But no one has provided a clear answer on how to make it economically viable, without including corporate sponsorships.”
Talent & Venues

Three-Day Jamaica Music Festival Called Success

• Continued from page 43

The performing area is at the tip of the peninsula, where a concrete platform, 140 feet long, 70 feet wide, and about two feet high, was built. That remains. "Big Bertha" was dismantled and hauled back to Denver at the end of the festival.

Backstage are the general offices, the main electrical room, rest rooms and dressing rooms, which remain permanent. Also permanent are the fencing around the site, three front gates through which the fans must pass, two sanitary blocks, and a police and first aid center at the first gate. The area can accommodate over 30,000 people. Nearby is a six-acre parking area and a five-acre camping site, able to hold 1,750 campers.

The site would have been perfect, except that the ground was extremely rough. The whole area was covered with stones, small cherries, and others as big as fists. It made walking, standing, sitting, or sleeping extremely uncomfortable.

"There was only so much we could do in the four weeks we had to work on this," said Wurpel. "We sent rollers over it to soften up the ground as much as we could, and we were looking to get sand, but all the beaches here are like national parks. We couldn't get it. Next year they promise we will have grass here, which should make it much better."

As the show went on during the first night, it was a good opportunity to explore the area and visit the concession area for a taste of the local rum punch and curry goat. No prices were posted anywhere, it was quickly noticed.

"It's the vagaries of the free market system," laughed culture minister Edmund Bartlett, when later asked about the no-price menus.

Bartlett was the main force in the Jamaican government in making the festival a reality. He said the 50 concessions booths each paid $1,000 Jamaican for an 80 square foot plot where they could set up a booth. Bartlett said it was up to each booth to set the prices.

With its stark cyclone fences, arc lights, bare ground and conspicuously well-armed uniformed and plain clothes police and troops, the festival did have its grim aspect, especially on the first night when the Prime Minister was there. The fire-works were well guarded as well. It took passage of a special law in Parliament to allow their use for the first time in over 10 years. Before they were set off, members of Fey's security staff visited army and police outposts around the area to personally inform them about the fireworks, so they wouldn't think there was an attack on Seaga or the festival.

After the first night, the number of Jamaican police and security people went down from 486 to 420. They also became less conspicuous. "We have the militia on the roof tops, here," noted Bartlett. Many at the festival familiar with recent Jamaican history also pointed out that the police and army presence was considerably less than it had been at comparable previous events.

There were supposed to be 40 army soldiers at the festival, but on the way from Kingston to Montego Bay there was an accident, and several soldiers were hurt. They were prob-

ably the most serious casualties of the whole festival. Both Jamaicans and visitors agreed that the police did a marvelous job. They keep the traffic moving and got everyone safe, with a minimum of interference.

Of course, there were some problems. Police and petty theft could not be wished away. But there were few horror stories. Peter Simon, the photographer from Fey's firm Feyline, was robbed at knifepoint, but his assistants did not hurt him, nor did he lose his camera equipment or credit cards.

About the most dramatic bit of violence during the festival happened when the alleged ticket counterfeiter was brought by the police back to at a remote hinge pro-

moter Fey. The man, a young white American, started to make explaina-

tions, but was stopped by a quick right to the mouth by Fey.

"He was lying to me," said Fey later. Fey added that the deal was over, Fey would not reveal the identity of the man, but said he had been deported from Jamaica by promoter Fey. The man, a young white American, started to make explana-

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tions, but was stopped by a quick right to the mouth by Fey.

Instead of exhausting him, the announcement of an upcoming performance from the stage, Rick James, was being in-

terviewed beneath it. And when she finished, there was a video crew waiting for her as well.

The backstage area in most major concerts is divided into two or more major areas. There is a "press tent" area, as well as an area designated with sections reserved for the headliners. With 20 headliners at the festival, there was no press tent. The only refuge for the stars was a secluded houseboat maintained by Overview Productions.

Overview had a very good reason to make the artists comfortable within its domain. It needed permission to videotape their performances. And it had a lot at stake. It paid $100,000 upfront to get exclusive video rights to the festival, while production expenses were said to push its cost past $100,000.

According to Maggie Abbott, producer for Overview, the musical performances were shot by six cam-

eramen: two with hand-held cameras on stage, one on a crane on the side of the stage, two in the light and sound platforms, and another in a cherry picker, also in the audience.

Abbott said Overview planned to edit the material down to a two-hour documentary. The acts would get final approval on the footage used, and they would get all the tapes of their entire performance. The docu-

mentary has not been processed, so Abbott and her crew were rather nervous about all the other video crews on hand who paid nothing for any "exclusive rights."

Those other crews replied that they were on legitimate news gathering options. Be it MTV, "Entertainment Tonight," Canadian tv, Jamaican tv or Miami tv. The dis-

pute threatened to get nasty, with reports of interference and sabotage. It was getting out of hand for a while, until we put a stop to it," says Fey.

At the end of the third night, an uneasy truce was established be-

tween "exclusive rights" and the rights of a free electronic press, more the result of exhaustion than of the establishment of any principals. Basically, the independent units were not allowed access to the stage itself.

The lineup for the third night was Bobby & the Midights, Joe Jackson, Rita Marley, Rick James, Squeeze, the Clash, and Peter Tosh. This night attracted the largest audi-

cence, about 25,000.

"I know Jamaicans," said Bartlett. "On the first night they didn't know if it would work, so they stayed away. Then, when they saw it was working, more and more would come."

Interviewed on the third and last night, Bartlett pronounced himself more than satisfied with the festival. "I would say that it has been beyond my expectations," he said. "When Barry and I first discussed this, I was worried if the facility would be ready on time. But our workers did very well with Feyline's services and advice. Feyline gave us valuable assistance."
Jim Fouratt Opens New Club In New York

NEW YORK—Jim Fouratt, who in recent years has brought live entertainment and events to such diverse local clubs as the old and new Danceteria, the Penthouse Lounge, Studio 54 and the Underground, is opening On The Waterfront at the River Club.

On The Waterfront, to be open Wednesdays only with a $7 admission, will feature live acts, which, Fouratt promises, will take the stage promptly at 11 P.M. Opening night (1) was spoiled from Japan, to be followed by African Connection and Pussaflamia in coming weeks.

Opening-night guests will be entertained by the "visual cabaret" of Andromax, DJ is Mark Kamins, formerly of Danceteria.
Country Problems Sometimes Outweigh Benefits Of Benefit Concerts

By EDWARD MORRIS & CARTER MOODY

NASHVILLE—Are there benefits to doing benefit concerts? That's the question being faced almost daily by country music acts that have received requests from their stations. While the public relations gains of doing benefit concerts are self-evident, they are sometimes overbalanced by the expenses of staging, the cost of paying dates that can't be accepted and the back-lash of reactions that have to be turned down.

To counteract these hazards, acts have been coming up with more creative screening of requests, identifying themselves with high-visibility charities, supporting new non-profit foundations through which they channel their excess income.

Soon after the Oak Ridge Boys bought WPFR in Terre Haute, Ind., the act received requests from several radio stations to do a town meeting and a 24-hour request line, along with a midday “request line soap opera” show.

Warren has instituted concert co-promotions (Loretta Lynn, Lynn Greenwood, the Charlie Daniels Band) and monthly “I Love You Country” listener appreciation parties held at local advertisers' clubs and hotels. Five hundred free invitations are given away on the air, and the parties are always held early in the week.

Warren is no newcomer to country programming; he was on the air at WIRE Indianapolis when the station first went country full-time in 1968, and he went to work for WHN in 1973 when that station switched to country, serving as music director for three years. He also worked as an air personality at WNRJ in 1976, filling in many mornings for fellow jock Don Imsa when he failed to show up for a shift. (“We were all fired by Bob Pittman and Charlie Warren the next year,” Warren recalls.)

Air staff at WPTR includes music director Jay Richards, with a 3 to 7 p.m. shift; midday man Gary Briggs; Buffalo Bob Connell, 7 p.m. to midnight; and all-night man Craig Scott. Warren handles the morning drive shift.

Welwyn Sets Talent Contest

NASHVILLE—For the second year, the Welwyn Brand of Blue Bell Inc. is sponsoring a country music talent contest, the “Welwyn Country Showdown.” The nationaly promoted event will get underway in January, company officials say.

Local acts will be selected and judged through participating country radio stations. Prizes to the national winner include a recording contract, a booking contract and $50,000 in cash. First and second runners-up are slated for prizes of $15,000 and $10,000.

This year, the state playoffs will be held in conjunction with major state fairs and exhibitions. The national finals will be held in November at the Gaylord Opry House in Nashville.

Albany AM Station Scores With Wide-Open Playlist

CHART FOX

Bellamy Brothers Strike New Blow For Rednecks

By MELINDA NEWMAN

The Bellamy Brothers make being redneck fashion icons look easy as they hit No. 1 with “Redneck Girl,” their fifth song to top the charts. However, shortly after Bellamy made their first appearance on the country charts in 1976 with “Let Your Love Flow,” the duo continued to ascend on the charts. The brothers persisted three more years before hitting the No. 1 spot on the country chart in 1979 with “If I Said You Had A Beautiful Body Would You Hold It Against Me?” Subsequent chart-topping songs have included “Sugar Daddy,” “Dancin’ Cowboys,” “Do You Love Me As Good As You Look?,” and most recently, “All The Wrong Reasons.”

Number one rednecks are pretty rare. In fact, the only other up-and-coming country acts to make it to the top was Conway Twitty with “Redneck Lovin’ Make Me Nigh” (1982). Some of the more recent redneck songs include “Redneck (The Redneck National Anthem)” by Vernon Oxnord, “Long Haired Redneck” by David Allen Coe, “I’m Just A Redneck In A Rock And Roll Bar” by Jerry Reed, and “Redneck, Weeds Socks And Blue Ribbon Beer” (personal favorite) by Johnny Russell, all of which sold well but did not reach the top 20.

Other songs to make it into the top 10 includes the redneck hit “The Wabash Cannonball” by Charlie Daniels. While none hit the heights of the aforementioned, included “Red Neck Dance” by Glenn Sutton, “Redneck Rock” by Bill Black’s Combo—and who could forget Bobby Bare’s classic “Red Neck Redneck Romance”?

As tandem as a redneck song hitting No. 1 is other redneck brothers. (Continued on page 50)

Acuff-Rose

Acuff-Rose Publications is celebrating its 40th anniversary. For feature stories commemorating this event, turn to the Billboard supplement advertising in the centerfold of this issue. (Continued on page 50)

Razzamatazz—RC artist Razz Bailey performs his current single, “Poor Boy,” with one of his writers, Dobie Gray. The duet performance will appear on Bailey’s syndicated television series. www.americanradiohistory.com

Jamboree Plans Expanded Search

WHEELEn—Va.-Jamboree U.S.A. is expanding its StarQuest Talent Search for 1983 to two separate contests, the first scheduled for early March and the second for June. Winners will be awarded cash prizes and guest spots on the weekly Jamboree U.S.A. radio program. According to Mike Hopkins, the program’s general manager, entrants must not have won any previous station contests. Deadline for entry in the first competition is Jan. 31. Entry fees are $25 for individuals and $50 for groups.

First-place winners will receive $400, four appearances on Jamboree U.S.A. and a package to one on the Jamboree In The Hills outdoor festival. Second-place cash prize is $150, third-place award is $75, and each winner will get two appearances on Jamboree U.S.A. Entries must be received in time to ensure one appearance on the Jamboree.

The talent search started in 1978 as a part of Jamboree In The Hills. Last year, there were 160 contestants.

Entry blanks are available from StarQuest Talent Search, 1015 Main St., Wheeling, W. Va. 26003.
STEVIE MANTELLI

"YOU'RE A KEEP ME WONDERING KIND OF WOMAN"

PICAP RECORDS P-005

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WJAZ  KRMD  WKCW  WHIM  WJQS  WPCM
WDLW  WDEN  WVOJ  WSDS  KTTM  WDXB
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Problems Of Benefit Concerts

The Oak Ridge Boys also plan to appear at George Lindsey’s charity golf tournament in Montgomery, Ala., next year, proceeds of which benefit the John Stehlen Memorial Benefit Foundation.

Shelide, too, laments the diffi-
culties inherent in scheduling ben-
efit concerts because so many people out there don’t realize the enormity of getting a Roy Clark show or the Oak Ridge Boys into an arena.

On recruiting from small organizations, I encourage them to contact the management company that represents the entertain-
er’s possession—an article of clothing or personal item. Often they only want a few hundred dollars anyway.

And when major benefit offers come in that could deflect ticket sales in a “hard market” to sell, Shelide advises the act not to play.

Until Ricky Skaggs gained national visibility this year with his No. 1 chart success, he wasn’t asked to participate in many benefits, his Chip Peay reports. But since then he’s been in two Country Music Assn. awards, including male vocal-

ist of the year, Peay says he’s had “quite a few” requests.

The bad thing about it is that all of the benefit requests are worthwhile,” Peay says. “It’s in your best interest to look at all of the ones that are well-organized.” Badly organized ones, he observes, may be doubly bad deals because of the lack of control and the breaking away and, in ap-

pearing to reflect negatively on the performers. “You look at it as a benefit that wasn’t promoted right but if the artist wasn’t able to draw well,” he summarizes.

Chart Fax

Continued from page 47

per was “All The Gold In Califor-

nia” (1979).

Then there are those who call themselves brother but whose blood doesn’t run quite so true. These are the Petty Boys and Burrito Brothers. But the most successful of the pseudo-brothers are surely the “nearly hit No. 1 in 1978 with “Do You Know You Are My Sunshine.” Only two of the following groups are truly brothers. They have a herd of other top 20 hits to their credit.

Brother acts (conceived or con-

ceived) on the chart this week are the Gaithers with “Sure Feel Like Love” at 20, the Statlers with “A Child Of The Fifteen” at starred 24, the Bur-

rito Brothers with “Blue And Broken Hearted Me” at 51, and the Younger Brothers, who debuted this week with “There’s No Substitute For You” at starred 83.

It’s that time of year when the records to the year’s top 100 rec-

ations go up and Christmas songs hit the charts. This week two Christmas songs debut, one by 78; they have a herd of other top 20 hits to their credit.

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### BET Black Cable Network Expanding Pay Service Strengths' Commitment To Music Video

NEW YORK—"Black acts have to stop making music videos and start exploring what they do have," says Robert Johnson, president and CEO of BET, the nation's first 24-hour black cable network. This two-year-old pay cable network is part of what they have, and it’s time to show America and the world that they’re taking up its commitment to music video.

The service is now available in markets nationwide day and night—7 a.m. to 10 p.m. (it began modestly with a three-hour Friday night feed). With this increased airtime and the spread to more urban markets, BET has added hour-long syndicated shows featuring black jazz, a half-hour "Old Gold Special" which mixes interviews and concert footage of major black performers; and "Video Soul," which Johnson describes as "key to our growth in basic programming."

"Like MTV, the show broadcasts promotional videos, except that we focus solely on black performers," says Johnson. "The 30-minute show has only been on three months, but the response has been tremendous. Our audience comprises some young blacks who love the show. Their only complaint is that they’d like to see a wider variety of videos. We just don’t have enough black music videos to fill that demand.

"We have been very impressed with the figures MTV has produced to show that you can sell records. We feel our programming can do the same thing, so we are planning to ex- pand the length of our Video Soul and make it more of a well-rounded music magazine."

Johnson is not critical of MTV’s de- cision not to show black videos. "They have targeted their audience, done their research, and feel that young rock audience is what they want. We feel the same way. We want to reach the blacks—and many whites—who enjoy black music and black culture."

CBS, Motown, Warner Bros. and PolyGram all have "been cooperative in providing video material, says Johnson. "But we really are go- ing to be more aggressive in developing that relationship more fully. Anheuser-Busch has been our big- gest sponsor, because they see BET as an exceptional vehicle for reach- ing black men with music and selling their product. We want the record industry to see this as well.

A great deal of the video’s power to sell music came during "The Bobby Jones Gospel Hour, broadcast by BET. Johnson recalls, "An album called "Twenty-One Gospel Greats," produced for Motown and advertised on the show. You could either call in or write for it. We received 1,000 calls in a week. Soon after, the record was sold out. Considering the loyalty of the gospel audience, I think the record industry would be wise to be gin using videos to promote in gos- pel as well as pop product."

Johnson was at the Washington, D.C.-based company after a four-year stint as vice president of the National Cable Television Assn. "BET will in January begin a program called "Best Bets" to showcase young talents."

Co-produced by the network and Spitzer/landrun Productions, "Best Bets" will be shot in Washing- ton and Nashville, with talent se- lected by Moses Dillard.

### The Rhythm & The Blues Tough Times For Don Cornelius

By NELSON GEORGE

The last two months have been tough for Don Cornelius, both professionally and personally. In late October, his 10-year-old "Soul Train" show, an institution in its 11th year, moved from New York’s WNEW-TV, was shifted without noti- tace a.m. The move primarily black audience in the metro New York area was surprised, and assumed the show had been cancelled.

Cornelius’ office hadn’t notified the switch was going to happen. "I feel like the owner of the show and was under- standably upset. That top five and such a radical shift of its slot in the nation’s biggest mar- ket. Calls by Billboard to WNEW- TV’s director of programming, John von Soosten, were not returned; no explanation was offered by the Metromedia station.

Then, two weeks ago, Cornelius underwent a major heart operation in Los An- geles. The veteran entrepreneur who has experiencing migraine head- aches for several weeks, was thought to be tension, but doc- tors found it to be much more seri- ous. The sensitive operation lasted 21 hours, and Cornelius is now resting at home.

Tapping of future "Soul Train" programs has been delayed until February, when it’s hoped that Cornelius can resume his duties as host. This writer and colleagues at Billboard with him a speedy recov- ery, as do all his friends in the indus- try.

Short Stuff: A couple of white acts supported by prominent black in- dustries have recorded two soul classics. First is Bobby M, whose de- but single from his "Rick James Presents Bobby M" album on Mo- town is Al Green’s "Let’s Stay To- gether." (M for Motown) sings, on the tune, along with Jean Carn. The use of James’ name in the LP title is part of a tradition at Motown, em- ploying an association with estab- lished artists to boost newcomers ("Diana Ross Presents Divan," "Sister Sledge Presents Sy- reeta"). Rick has himself previously lent his production expertise and vo- cals to music by Teena Marie ("Sucker For Your Love") and the

### Warwick Marks 20th Anniversary Of Her First Hit

Continued from page 6

began her career with the Grammy Award for best female pop vocal in 1968 for "Do You Know The Way To San Jose?"

1967 and 1970 for "I’ll Never Fail In Love Again." and also took the NARM Award for best selling al- bum by a female artist in ’69 and ’70. Warwick has never been an "auto- matic hit," but she has never strung together more than three top 30 hits in a row. Her last one could be counted on to rebound from any temporary slump. That is, until the summer of ’70, when her hits suddenly stopped coming, perhaps in part because of increased compe- tition from the FM rock with the near-simultaneous arrivals of the Carpenters, Bread and Ann Mur- rals.

Warwick moved to Warner Bros. in 1972, but scored only two chart singles for the label, both of which cracked the top 75. But mid-way through that association War- rick cut a duet with the Spinners on Atlantic that stands as the biggest hit of her career. "Then Came You" hit No. 1, went gold, and earned a Grammy nomination—though in the long run it didn’t do much to re-es- tablish Warwick’s disk career; her album featuring "Then Came You" was on and off the charts in just six weeks.

Warwick’s long dry spell finally came to an end in 1979, when her first release on Arista, "I’ll Never Fail Love This Way Again," became her first top 30 solo hit in almost 10 years. The Barry Manilow-produced track cracked the top five and became Warwick’s third million- seller.

The song was featured on the al- bum "Dionne," Warwick’s first top 20 album since 1969 and her only LP to be certified platinum. The album also yielded a top 15 followup hit in "Deja Vu," which won a Grammy for best female pop vocal, and "I’ll Never Fail Love This Way Again" also won the female pop award, making Warwick the only female artist in Grammy history to win in both categories. Although Warwick had two other top 40 hits on Arista before the current smash: "No Night So Long" and the

In Love," a much-heralded duet with Johnny Mathis. But neither hit the top 20, and "Friends In Love" was a particular disappointment, peaking at 38.

Warwick’s union with Barry Gibb has had a haphazard ending for all concerned. It has not only re-established Warwick as a hit artist, but has also polished Gibb’s commercial image, which was tarnished with the disappointing performance of the Bee Gees’ 1969 album: "Living Eyes."

In honor of Warwick’s 20th anniversary, her are 20 biggest pop hits, with years and peak positions.

1. "Then Came You," 1974,

2. "Valley Of The Donels," 1962,

3. "I Love You Little Girl," 1967,

4. "I’ll Never Fail Love This Way Again," 1979,

5. "No Night So Long," 1980,

6. "Just Don’t Know What To Do With Myself," 1966,

7. "This Girl’s In Love With You," 1967,

8. "Anyone Who Had A Heart," 1964,

9. "Message To Michael," 1966,

10. "Do You Know The Way To San Jose?", 1968/".


PAUL GREEN

www.americanradiohistory.com
Nov. Gold LP Total Highest in Two Years

- Continued from page 6

To The Sky," which was certified in January, and "Greatest Hits, Vol. II," certificated in November. The recent resurgence of gold Christmas albums (Billboard, Dec. 4) continued in November, with two more holiday titles topping the 500,000 mark: "Memorable Christmas Hits" (RCA), first released in 1976, and Willie Nelson's "Precious Gift." (Columbia), first issued in 1979. This makes Como the only artist to collect three gold Christmas LPs since the RIAA instituted its award program in 1958. He previously scored with "Season's Greetings," certified in '63, and "Memorable Christmas Music." (1966).

And the certification of Nelson's album means four of the six Christmas LPs to go gold so far this year are by country artists, following the others: Kenny Rogers, the Statler Brothers and Anne Murray.

The month's two other gold albums (besides the two Christmas LPs) were not 1982 releases and Blue Oyster Cult's "Fire of Unknown Origin," released in July, 1981, and the Konrad's "Just Ain't Standing Alone," first issued more than five years ago. The title track was peaked during the summer of 1977, although no issue was made in October, 1977.

Another LP that had to struggle to reach gold was Elton John's "Jump Up!," which took 31 weeks and two top 15 hits to finally hit the 500,000 mark. It's John's 17th gold album and his first since leaving MCA. "The Fox," his 1981 debut, wasn't certified.

One of the month's platinum LPs was the Steve Miller Band's "Silencer," its first platinum studio set since "Book Of Dreams" in June, 1977. The band's last studio release, "Circle Of Love," stopped at gold last December.

There were no other gold or platinum singles in November, but neither were there any other gold albums.

This is the last of our November certifications:


Men At Work's "Business As Usual," Columbia, their first.

Gold Albums


Elton John's "Jump Up!", Geffen.

His 17th.


Bruce Springsteen's "Nebraska.," Columbia. His sixth.


Charbeit

The title of this video releases is designed to be very catchy and fun. It is intended to be displayed in a colorful and eye-catching manner to grab the attention of potential viewers. The title should be short and memorable.

"A Crazy Cat's Life: A New Beginning" - The story of a cat named Crazy Cat who has a new beginning after being adopted into a loving home. This title is designed to be fun and playful.

"The Great Escape: A Family Adventure" - The story of a boy and his family who go on a great escape to find adventure. This title is intended to be exciting and engaging.

"The Magic of Winter" - The story of a little girl and her friends who discover the magic of winter. This title is designed to be sweet and charming.

"The Lost Treasure" - The story of a group of children who go on a quest to find a lost treasure. This title is intended to be fun and adventurous.

"A Day at the Beach" - The story of a family who goes on a day at the beach. This title is designed to be fun and relaxing.

"The Secret Garden" - The story of a little girl who discovers a secret garden. This title is intended to be magical and enchanting.

"The Adventures of Jack" - The story of a young boy who goes on a series of adventures. This title is designed to be adventurous and exciting.
Guatemala City—the failure of the Central American Common Market to stabilize relations in this politically and economically troubled part of the world has, virtually halted the flow of product from local record companies. Thus, distribution problems, some feel, could endanger the very existence of the Central American record industry.

Dieda, which years ago had excellent sales in Nicaragua, Costa Rica and Honduras, is considering the export of its product to the Central American record industry.

As a reaction, the record companies are concentrating their marketing in Guatemala and El Salvador, with an emphasis on the soundtracks of such American films as “Grease II” and “Rocky III,” and on compilation LPs.

**DJ Finding U.K. Audience**

**New York—**The U.S. armed forces are the best promotion vehicle for Latin dance music in England, as well as the rest of Europe, according to the British Latin DJ Christian Marshall. U.S. servicemen of Latin background stationed in England have been the first to recognize Marshall’s efforts in promoting Latin music in English discos. Although by definition, record companies which operate in Latin America and are trying to break into the U.S. market, are now concentrating their efforts on the growing community of Latin American fans in the U.S.

Marshall and his associate Wilfrid de Baise play Latin dance music at their own mobile disco for universities, private dances and embassy parties. In addition, Marshall DJs Latin nights at two clubs in the Oxford area, Downtown Manhattan and Rio Country Club.

“...and economically are making an early move to tv promotion. Label president Byron Galvez led Dieda into an association with Guatemala’s Channel 3 and 7, with increased profits for both the record and tv entities. Subsequently, CBS-Indica and Discas also joined forces with tv companies. These record-tv associations have not prevented sales from falling below the levels of previous years. Nonetheless, industry experts express hope that the market will reawaken during the holiday season.
LEADING WHOLESALE SAYS

Greek Trade In ‘Serious’ Shape

By JOHN CARR

ATHENS—The record and prerecorded cassette trade in Greece is in a “very serious condition,” hit hard by a lingering economic recession and aggravated by unwise record industry policies.

That’s the verdict of leading Athens wholesale Emmanuel Kavouklis, who fears the record business is on the brink.

“Market slump is allowed to continue, then ‘buyers will gradually get out of the habit of buying disk and turn to other forms of entertainment.’

City retailers, he claims, no longer have much motivation to sell, and shutdowns among the smaller of the estimated 2,000 dealers in the Athens-Piraeus area are accelerating.

Nearly all observers here agree that the recession has seriously hurt Greeks’ purchasing power, especially in record stores. And local reporters have been the chief victim of the decline, to the point where it now takes just 40% of countrywide sales.

Kavouklis, a one-time member of popular Greek rock band the Blox, and now one of the country’s three major record and cassette wholesalers, claims there’s much the record industry can do, but is not doing, to remedy the situation.

“There is no inventiveness coming out of the record companies,” he says. “Record managers can get out big hits, but instead they flood the stores with lesser releases.”

The problem, Kavouklis says, is that Greek retailers find themselves with mounting unsold stocks of mediocre product, thus ending up with trimmed margins.

An exception to the general rule, says Kavouklis, is Minos Records.

Throughout the recession, Kavouklis notes, sales have consistently been at the top of the domestic repertoire sales charts. A major plus has been the share of blame for the music business crisis, in the view of Kavouklis, is Greek national radio, “which for more than a year has been shunning what its programmers consider to be commercial music.”

“If people can’t hear what they like on radio, how can they be expected to go out and buy?” adds Kavouklis.

Kavouklis predicts that consumers’ low purchasing power will continue to take a toll in the record marketplace well into 1983. He says: “Around Easter, we’ll probably get an indication of things that will be out or last right through next year.”

He believes that record companies are selling too many expensive pressing retailers to “sell harder.” He adds: “What they ought to be doing is finding out better product—in a word, hits.”

Kavouklis says the fight against piracy is becoming more and more important. That “the smaller, pirate-controlled retailers will be forced out of business, leaving the professionals with a better chance of improving the market.”

IFPI’s Boudewijns Sees Hope For Dutch Industry

PARIS—More than 200 independent French radio stations have now received approval in principle to be licensed by SACEM for copyright music broadcasting, according to Elie-Pierre Rochiccioli, contract manager for the French copyright organization.

However, the stations must now receive authorization from the organization’s audiovisual committee.

“The fact is,” says Rochiccioli, “all the stations are broadcasting, but illegally, and it may take a few more months before they come within the law. Just how many there will be in the end, we don’t even know at this stage. All we know is that, once the committee has handed out its permits, those without permits which continue to broadcast will be jammed.”

Adds Rochiccioli: “When payments do start, they’ll be based on the station’s turnover. The rate will be 5% now and 6% if and when advertising is permitted and starts.”

The state is to provide some cash by way of subsidies, but it will not be all that much—roughly $14,000 a year for each station. However, some stations are setting up clubs and earning income from membership and various consumer services. Others are organizing concerts.

The stations’ books will be audited annually and, once every three months, each station will be obliged to submit the titles of the music it has broadcast over the previous 15 days. This will help SACEM distribute the performance payments as equitably as possible, says Rochiccioli.

LONDON—EMI Records has decided to end the use of chrome dioxide tape for its prerecorded cassette products except for specialty markets, despite claims from several other majors of increased unit sales since switching to chrome.

This decision clears up a problem which, earlier this year, with a top-level announcement that EMI’s policy would be to use high-quality ferrite tape (manufactured by Capitol in the U.S.) and its own XDR (extended dynamic range) technique of mastering and duplicating. The claim made then was that the quality of sound matched, or bettered, the standards obtained by chrome dioxide.

However, EMI’s classical division said it would continue to use chrome dioxide tapes, and EMI UK did not have the duplication facilities needed to utilize the U.K. master recording and manufacturing system.

Now there is a firm decision to abandonchrome altogether, the company said, and all tapes will be used until stocks run out. Tests will then be made at the company’s plant in Stafford to determine an equipment which will allow a switch to superferrite tape.

Clayderman To Perform Series Of Paris Recitals

PARIS—The French music industry is set for a boom following its successful May recitals, according to Belgian pianist Michel Clayderman.

The pianist, who has made five French operas his repertoire in the last 12 months, says that the French public wishes to listen to “high level music and has a big appetite for it.”

“France was hit very hard and has been for a long time,” observes Clayderman. “From my own experience, I feel that the public is very ready to return to the classics. France has been hit by the recession and by the economy.”

Clayderman, who has been playing in European capitals for the past four years, has decided to perform a series of recitals in Paris.

Details of some of the concerts will be announced in the near future.

Polish Man Charged In Tape Scam

WARSAW—The first court case in Poland involving allegations of illegal dealings in the record/tape industry is set for a hearing within the next few weeks.

An airline employee is accused of having traded in cassettes purchased in Singapore without having received a customs clearance, resulting in the public’s remission of import duties, and of evading taxes on the deals.

The prosecution is claiming he imported a total of 21,800 Japanese-manufactured cassettes and 6,500 U.S. and British tapes.

Pending a verdict, the prosecutor has ordered the confiscation of cassette recording and reproduction equipment valued at $12,500, said to belong to the accused. Also seized was the man’s car.

EMI U.K. Drops Chrome

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WILLEM HOOPS
France’s Pathe Marconi Posts $2 Million Profit

In a first stage of this corporate plan, EMI Publishing affiliate Publications Francis Day has taken control of the Pathe Marconi publishing companies (Performing Rights Society). Pathe Marconi and Socie Eco Music (former Vivage) have announced that as of January 1, the firm will absorb the EMI Publishing firm, and the two companies will operate under the name Pathe Marconi. The move is expected to result in the elimination of about 250 employees, with a 2% cut in the workforce. The merger is part of a larger plan to increase the company’s market share in the domestic repertoire this year. In addition, the company has signed agreements with RCA Records and Ariola, as well as with other companies, to simplify the licensing negotiations by dealing with one centralized broadcasting company.

Elton John Opens New Nottingham Venue

LONDON—Elton John opened Nottingham’s new £24 million Royal Concert Hall Nov. 27, by switching on a “spectacular” neon sculpture linking the hall to the recently refurbished Nottingham Theatre Royal nearby. Just two hours after the opening ceremony, John became the first artist to perform at the sold-out venue, playing the role of the tele- pose hall, giving the first of two concert- ers there. The shows were part of his 43-date UK tour, which will cul- minate on Christmas Eve at the end of a record 14 concerts at London’s Hammersmith Odeon.

U.K. Antipiracy Bills Introduced

At the heart of the Willis Bill is that “a person shall be deemed to have authorized the infringement of the copyright in a sound recording or cinematograph film if, without the consent of the owner or exclusive licensee of that sound recording or cinematograph film, he engages in profit in the business of rental, lease, exchange or the like of records or videotapes or of that copyright subject matter in circumstances likely to lead to unauthorized cop- ying of that copyright subject matter.”

Meanwhile scores, possibly hun- dreds, of prosecutions of video rental proprietors have been brought in the country for alleged breaches of the Trades Descriptions Act. The first successful action under this legisla- tion (Billboard, Nov. 27) resulted in fines of $50 ($80) on each of 10 of- fenses of falsely labeling pirate tapes as genuine product, all admi- nistered by a provincial video library op- erator.

He had offered titles such as “Rocky III” and “Superman” with stickers, and it is a genuine first generation tape manufactured by the company shown on the cassette.

About says video pirates are using “color photocopied covers of gen- uine videotapes to convince the public to buy their tapes.” He says it is “nearly impossible to detect the fake.”

The bill, which is expected to be introduced in Parliament next week, would give the board a number of powers, including the power to make orders prohibiting the sale of pirated videos. The board would also have the power to require video rental proprietors to carry out an audit of their stock and to produce a certificate that all their videos are genuine. The board would also have the power to require video rental proprietors to carry out an audit of their stock and to produce a certificate that all their videos are genuine.
**Spotlight**

**DECEMBER 11, 1962, BILLBOARD**

**First Time Around**

**ROUGH TRADE—For Those Who Think Young, Bookworld MB332211. Produced by Gene Martyn, Spanky Statives. This was, consisting of the tough-voiced Carole Pope and instrumentalist who played Spanky Statives, is big news in Canada with its combination of art-influenced progressive rock, street smarts and a sharp sense of theatre. The success south of the border could easily be duplicated in the U.S. because Rough Trade differs in with other "girl" groups—Monkees, Rolling Stones, Missing Persons—but has a rougher edge and sense of intellig- ence that most of their competitors don't have.

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**EPs**

**THE DECENT—Get To Trouble, Poly EP 001.** Produced by Chas. Eger, Jim Mitchell, Michael Cipriano. Makes an energetic lorry into the dance music sweepstakes with this six song EP from the Decent, a Vermont band. They play a lively mix of rock and garage, but its strong-guitar guitar Gene Stover who steals the show with his pointed country licks—the festest in a rock contest since Jeff Baxter's west with Steely Dan.

**BARRY BEAN—Ain Records 12831.** Produced by Chas. Eger, Jim Mitchell, Michael Cipriano. Makes an energetic lorry into the dance music sweepstakes with this six song EP from the Decent, a Vermont band. They play a lively mix of rock and garage, but its strong-guitar guitar Gene Stover who steals the show with his pointed country licks—the festest in a rock contest since Jeff Baxter's west with Steely Dan.

**Deborah's Recommended LPs**

**pop**

**HARRY PAUL—Atlantic 80035-1.** Produced by Peter Solley. Producer Solley contributes a strong keyboard flavor to the Paul Band's country-guitar oriented "Nightlife." is compelling, "Kiss Me Quick," a breezy tune, is then filled with familiar hooks; and "Don't Leave Me This Way," a midtempo ballad, a change of pace, remin- cives of Paul Band's work with Meat Loaf. Good fit for the AOR crowd.

**TELEVISION—The Box Up, Beach Ball In.** Records A141, Executive producer: Steve Golbert. This career- spanning 85 minutes of music for the single AOR. The 1970 set includes extended versions of "May- moon" and "Little Green People." For the best technical quality, the field music captured here gives ample demonstration as to why Television is so fondly remembered by critics and its fans.

**VARIOUS ARTISTS—Sunset, New York Great Singers Series.** With 15 APE, Records A1230, compiled, produced. Compiled by Tom Goodman. This compilation of new singles from 1977-1980 contains songs "Pretzel Factory" by Peter Paul, "Little satin town" by Television and "Stones Generation" by Richard Hell & the Voidoids. There are songs here by such as Peter Paul, The Specials, Stu- dent Teachers, Muppets, Nervous R., U.S. Age, and others. All had since discarded. A few are.

**DIK HOWELL—At Stadey, Capitol 0286.** Produced by Roger Donner & T. Deeley. The late baritone, a 1981 victim of cancer, is heard on 12 bars here. His repertoire includes "Myanmar Slim," "Skinny Liza," "Me and the Radio," and "I Don't Want To Be". The show is performed with a band and features his signature meatsauce style.


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**jazz**

**ELLA FITZGERALD—The Ella Fitzgerald Song Vol. 2, Polygram Verve VY-2546.** Produced by Norman Granz. Perfect, Stevie Wonder, Sam Cooke, Horace Silver, Dizzy Gillespie and Charlie Parker. This new recording captures the soulful voice of Ella Fitzgerald. It's a great addition to any jazz lover's collection.

**COUNT BASIE—Paradise Squat, Polygram Verve VY-2542.** Produced by Norman Granz. The 1952 big band was not the Count's best, yet this double LP is more impressive in 1982 than it was in 1952. Granz is once again at his best; the recording captures the essence of the Count's big band sound.

**WOODY HERMAN—Live at Monterey, Atlantic 9404-1.** Produced by Resulito Ertug. A great recording at the Monterey Jazz Festival in 1959. Herman's band included such masters as Perkus, Kamara, Flory, Feldman; Furman, and others. The recording captures the essence of the Count's big band sound.

**RAY McARDLE—The Big Apple Bash, Atlantic 9407-1.** Produced by Maxine Merrick. A collection of covers by expert musicians, Mcardle's solid playing is a part of the charm of this album, recorded in 1970 with assists from Gerry Mulligan, Herb Mann, Dicky Wells, Doc Cheatham, Milt Wint- ton and others. Mcardle, the amiable Mr. Mr. keyboardist, sings a couple of tunes but his strength is on his instrument in this technique.

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**WOODY JAMES SEPTEMBER 1—Hardcore Jazz, Sea Sour GSR011.** Produced by Woody James. A terrific package in a double LP, this 1961 LP offers eight cuts of charting charts by Bill Holman. Backup music is provided by Carl Fontana, Shelly Manne, Milt Winton, and others. The recordings are performed by some of the most promising young artists.


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**HABIT**

**ALL STAR TROMBONE SPECTACULAR—Progressive PRO 7018.** Produced by Gus Statman. Statman continues his specta- cular series with a collection of tasteful ballads played by trombonists Art Aragon, Sam Butera, Jimmy Chamberlin, Mickey Gage, Jimmy Keffer, Rod Levitt and Sonny Ronzi. If all these names don't already ring a bell, never mind, they are all first class musicians. Ronzi, for example, does some outstanding work on the mean-sounding baritone Horn of his "Trombone." It's a fine addition to the already sprawling list of "Waiting For A Girl Like You," the group's biggest hit.

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**FORERUNNER—Records, Atlantic 80979-1.** Produced by John Sinclair, Gary Lyons, Mick Jones, Ian McDaniels, Keith O'hanan, Roy Theman Baker, Robert John "Mutt" Lange. You could say Forerunner is his perfect record: Four of its previous studio albums went over five and plati- num and all of its LPs on this well-favored reissue- line were top 20 singles. The album also features one of the most elaborate and eye-catching covers in years—a decal of a jukebox stuffed with Forerunner hits. For- erunner has figured many producer and personnel shifts over the past five years, which may be the reason it has never become accustomed in one sound or style. Witness the diversity from the car-auto kitchen audio of "Hot Tomato" to the almost symphonic beauty of "Waiting For A Girl Like You," the group's biggest hit.

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**latin**

**RALPH HAMER—Salsa, Polydor Top Hits TH-AMF 211.** Produced by Frank Bello. Three bare-bones take this sweet ac- centus implic in the fute-opened for champ music as far as can go. Viva! Fluido—Emigret Tones and legendary bas- sid Chick Santas balance the sweetness with some tropical smoothness, and the lyrics are often profound.

**JOHNNY WINTER—El Sonso, Carreto MCLP 2028.** Produced by Ralph Caraglia. Getting elected to the Dominican Repub- lic's legislature hasn't dimmed this great mergar en- uteur's spirit. Vicator's voice is as distinct as the accents of the Caribbean and his band swings hot and smooth. Emi- rell, 75.

**ALFREDO DE LA FE—Trisucio, Tobago 614.** Produced by Roberto Torres. Not the out-space experimental LP Alfredo's have been expecting, but in case of its psychocratic cha- range as you're going to get. Latin jazz and a rock head before this gifted, artistic vocalist.

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**Back to Back Hits: Message to Love**

- **Sammie Hagar** - Your Love is Driving Me Crazy (3:30); producer: Keith Olsen; writer: S. Hagar; publishers: Warner Bros./Reprise, ASCAP; Gefen 7-25886.
- **Michael Schenker** - The Ace of Spades (2:53); producer: MichaelCartwright; writer: M. Schenker; publisher: Roncom, ASCAP; RCA PB 14777.

**Surprise Pick: Out of the Blue**

- **Alcatraz** - Out of the Blue (2:55); producer: Al Anderson; writer: A. Anderson; publisher: Roncom, ASCAP; RCA PB 13070.

**Recommended: Live at the BBC**

- **Jimi Hendrix** - Live at the BBC (2:57); producer: Jimi Hendrix; writer: J. Hendrix; publisher: Jimi Hendrix Estate, ASCAP; RCA PB 13070.

**Search Lines**

- **Black Sabbath** - Search Lines (2:55); producer: Mike Ilagan; writer: M. Ilagan; publisher: Roncom, ASCAP; RCA PB 13070.

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**Billboard's Survey For Week Ending 12/11/82**

**Heartbeat of the Record Industry**

- **Conway Twitty** - Heartbeat (3:07); producer: Keith Whitley; writer: K. Whitley; publisher: Topaz, ASCAP; RCA PB 12025.

**Country**

- **Crescent Yell** - The Ace (3:32); producer: Conway Twitty; writer: Andrea McMillan; publisher: Warner-Tamerlane, BMI; Elektra 68654. Twitty tires his hand at pop hit from Bette Middler’s film, opening with a swingin’, melodi- choly recitative, then pacing through the ballad. His deep bottom vocals are supported by a minimum of instrumentation—a single, repeated keyboard note frames the arrange- ment throughout.

**The Whites—Rings Around the (2:29); producer: Rick Singsongs: writer: Chips Hardy; Rick Cairns; John Cairns; publisher: Elektra/Asylum, BMI; Elektra 68656. Producer Ricky Singsongs and the Whites this time bounce out a swing affected piece highly reminiscent of Singsong’s own “Heartbreakers.” Vocals are modern, somewhat folksy, and the rhythmic music is led by Jerry Douglas’ expert dadg playing.

**Recommended**

- **Thresher Brothers**—Question Where Are You (3:12); producer: Jim Foglemier; writer: Kent Robbins; publisher: Hall-Clement c/o the Weck Music Group, BMI; NCA 52153.

**Gary Stewart and Dean Dillon—There Were The (2:43); producer: Blake Mills; writer: Dean Dillon, Gary Stewart; publisher: Top/Forest Hill, BMI; RCA PB 13401.

**Recommended**

- **Gary Stewart**—Sweet Louisiana (2:33); producer: Gary Stewart; writer: S. Stewart; publisher: Epic, BMI; 94016.

**Recommended**

- **Dale Watson**—Tramp On The (2:44); producer: Dale Watson; writer: D. Watson; publisher: Epic, BMI; 94016.

**Recommended**

- **Bob Seger**—Back In (2:43); producer: Bob Seger; writer: B. Seger; publisher: Stax, BMI; 94016.

**Recommended**

- **Kerry Von Erck**—You Are (3:26); producer: Kerry Von Erck; writer: K. Von Erck; publisher: Capitol, BMI; 94016.

**Recommended**

- **Bob Seger**—Back In (2:43); producer: Bob Seger; writer: B. Seger; publisher: Stax, BMI; 94016.

**Recommended**

- **Kerry Von Erck**—You Are (3:26); producer: Kerry Von Erck; writer: K. Von Erck; publisher: Capitol, BMI; 94016.

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The image contains a table from the Billboard magazine listing LPs and Tapes ranked by sales for the week ending December 11, 1982. The table includes columns for the artist, album title, sales figures, and other relevant details. The data is presented in a structured format with rows and columns, making it easy to compare sales figures and other metrics.
WSAN Allenton, Pa. has dropped its country format to install Toby Arnold’s new syndicated format “Favorites.” This is a variation on Arnold’s “Unforgettable” which skews to a younger audience by keeping the MOR music limited to hits from 1955 to 1980. Along with the change, the station has hired Gene Werley as morning man from WAEB Allenton. He succeeds Jim Cameron, who was also the p.d. Cameron has left the station. General manager Dick Musselman claims Werley is the highest rated jock in the market. Musselman says he will be making other changes and

**Format Turntable**

*Continued from page 11*

the new program by an evening man. Dave Christian moves up from p.d. to operations director and moves his air shift from afternoon to drive to middays. Meals, who used to work at KISS, was most recently with KVIC Victoria, Tex. General sales manager Lou Roney, who is also a KISS vet, is working on the programming as well. Joe Anthony, former m.d. at KISS, holds the same title now at KESI. He is also working the evening on-air shift. Mike Roberts from KITY San Antonio is the new afternoon drive jock, San Thomas is working overnight.

**Mike Harrison**

place there just prior to the Billboard convention (Lee’s gonna have a busy week—he’s also on the Billboard keynotes). This flight will also offer a substantial savings to conventions that sign up for it. To sign up for it, Contact Smith at (213) 656-9910. The Album Network, by the way, is originating and producing a late night rock radio seminar that should be one of the highlights of the Bill-

**WHAD HE SAY?** Seems some key paragraphs of the Nov. 27 col-

urn did not make their way into print due to an editing error, thus leaving the piece and me exposed without an intended important point. I was discussing Lee Abrams’ attendance at the “new music” con-

vention of Progressive Media Maga-

zine and his new “Timeless Rock” format. Left out was how much I en-

joyed the new format on KFOG San Francisco, how I felt this new format moved Lee 180 degrees from his former posture as a purist instigator of that format into a format model as model hard rock, and how he’s mixing and matching music of many a genre and period going after more mass appeal spectrum of lis-


teners. I’ll say it again: it’s a winner and Lee Abrams is a man among a rare breed of broadcasters who straddle that fence between the purists and the generalists. Mike Harrison, producer, broad-

caster and consultant, is president of Goodphone Communications, Wood-

land Hills, Calif. He it also serving as director of Billboard’s Radio Pro-

gramming Convention.

**It’s Personal**

Introducing IT’S PERSONAL, the answer to the endless paper-

work and nagging details that plague the creative people in the entertain-

ment industry.

IT’S PERSONAL will provide the skills of an executive secre-

tary and the power of our IBM computer to dig you out from under and free you to do what you do best. We’ll handle cor-

respondence (including fan mail), return calls, mail announce-

ments, keep your calendar . . . anything you want.

Use us “one time only” or on a regular basis—as much or as little as you need. Just send everything in once a week in our prepaid mailers and you’re done with it. Messenger service also available. If this sound like the relief you’ve been looking for, call and we’ll design a program for you.

6655 Sunset Blvd., Suite M D 00 Los Angeles, CA 90028
(310) 488-8040

**Dec Cable Schedules Feature Music Programs**

*Continued from page 8*

and conductor Eugene Ormandy (12), “Hough’s Spotlights” inter-

views with Tommy Tune and Re-

nata Scotto. Mackin Communications’ Bold Boy (20), the Little Singers of Chalilong singing French carols (21) and an hour-long portrait of cellist Lynn Harrell (22).

ARTS’ first airing of Britain’s “St. Nicholas Canterbury” is on Dec. 22. The performance, produced and di-

rected by Marjory Baker, was taped at St. Albans’ Canterbury Cathedral and the Wandsworth School Choir.

The Entertainment Channel’s “Broadway! A Special Salute,” fea-

turing appearances by Ethel Mer-

man and Mary Martin, will air Dec.

12.

On Bravo, December operas are “The Greek Passion” (“Aida”) (“Aida”) and “Nabucco” (“13”). Other music highlights include performances by the Dixie Moore Trio (10), Ebbie Blake (18), Barry Tuckwell (22) and Pete Seeger (Jan. 3).

“Hallelujah! Gospel” on Show-

time (6) features Glen Campbell, Andrae Crouch, Ray Charles, De-

niece Williams, Walter and Tre-

maine Hawkins and the Hawkins Family, and the Imperials.

New Year’s Eve on WHT brings Frank Sinatra’s special taping at the Atlas of the Chasman amphitheater in the Dominican Republic, Tony Ben-

net in a club performance, and Judy Garland, in clips from many per-

formances.

Home Box Office will air its “Catch a Star on New Year’s 30th Anniver-

sary” show on New Year’s Eve, while sister service Cinemax opens 1982 with a doubleheader, it will be called “Glass Rock for Kaphpuchen” and “Woodstock.”

On Dec. 25, WHT airs a Steve Miller concert. The next night it’s “Having A Wild Weekend,” starring the Dave Clark Five. Squeeze is seen in concert on the 18th. On Christmas Eve, MTV takes a look at the Whos recent tour, including interviews and concert and backstage footage. On Christmas itself is the premier of a Man At Work concert. New Years

**VoXJox**

*Continued from page 21*

John Mackin Aide is the new v.p./g.m. at KLUV Dallas. He’d been general manager at WBBM Chicago and was named the general manager Charles Giddens at First Media’s WPGC-AM FM Washington. John Nowarski left WDAV Charlotte, where he was general sales manager. The move was made effective after several

years in t.a. a few years back she was in sales at WRC Cleveland.

... Chris Turner becomes the v.p./g.m. of Gillian Communications’ WJCS Houston. Leaving his title as national p.d. for the chain’s WLOOK Memphis, WQV Charlotte, and WERD. ... John Maloof is named news and pro-

gram director of KCNN San Diego. He was previously news director at KSJO PYV 98.3 FM. WFYV-FM’s new p.d. is Brad Hoffman from WKTM Charlotte. ... WJSX Mo-

tgomery, Ala. that was called Wayne Gardner becomes p.d., replacing Steve Holbrook.

Transstar Radio has a new air ser-

f. He’s Jeff Kelly, the former production director at Denver’s KCUK. He’s playing the music on the radio 20 years ago, doing a Sunday night oldies show on WGRV Cleveland.

... Jana Shaw moves from the mid-

day shift at First Media’s K-96 Providence. Her replacement is FKMK Houston, replacing Michael Mann who moves across town to WBZA (89.7) The Vibe.

... WNEW has two new staffers: Morning drive personal-

ity Scott Burns from KJR there, and Josh Matson moves to WPKE from WQCB Providence.

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<th>ARTIST / LABEL</th>
<th>Title</th>
<th>Date / Label</th>
<th>Out / Cat.</th>
<th>UPC</th>
<th>TRACKS</th>
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<tr>
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<td>The Best Of Larry Carter</td>
<td>1992</td>
<td>RIAA</td>
<td>8.98</td>
<td>132</td>
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<tr>
<td>JIMMY NELSON</td>
<td>Greatest Hits</td>
<td>1992</td>
<td>RIAA</td>
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<td>GEORGE HARRISON</td>
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<td>The Best Of Willie Nelson</td>
<td>1992</td>
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<td>BILLY JOEL</td>
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<td>The Best Of Pat Benatar</td>
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*Note: This table represents a portion of the content from the image, focusing on records and artists mentioned in the text. For a full and comprehensive list, please refer to the original document.*
Games Boost Thanksgiving Sales

All our new stores did terrific," says John Marmaduke of near-100-unit Westwood, Calif., based Amarillo. He states indications were that on a store-for-store comparison with the same week last year, with both video game titles and prerecorded videocassette rentals contributing.

"Records and tapes are down 10% this year, but video games more than made up," says Lou Fogelman of the 26-store Music Plus chain here. "Our register total per customer was up, but our customer count for the three days was down.

John Conroy of the 16 Midland Roots Radio stations tells it like it is. "We feel the same about it. We note his business dropped 10%, with per capita spending down 15%. But many of our customers, when we look at them as a group, will spend more than they did last.

"We were even for the week, but disappointing by down for the three holiday days," says Lou Fogelman of the 26-store Music Plus chain here. "Our register total per customer was up, but our customer count for the three days was down.

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GOING PLATINUM WITH 'PHYSICAL'  
PUT OLIVIA NEWTON-JOHN IN GOOD SHAPE FOR A SCOTTY.

When an artist as talented as Olivia Newton-John records the biggest hit of her career, you know it must be something special.

Listening to Olivia's 'Physical' album confirms just how special it is. Its bold, innovative sound took it all the way to platinum, while spinning off a smash hit single.

That's why the six judges on the Scotty Board of Governors have chosen 'Physical' to receive our latest Scotty award.

We congratulate Olivia Newton-John, her producer John Farrar, engineer David J. Holman and the David J. Holman studio for their work on the album. And we're proud that Scotch® Recording Tape was part of the effort.

Their Scotty is one of six given each year to super achievers in any category of music. To qualify, an album must go gold or platinum by RIAA standards and be mastered on Scotch® Recording Tape.

Winners get to share their experience with someone less fortunate, because we award $1,000 in their name to the Muscular Dystrophy Association. That money goes toward helping kids like Kelsey Neumann.

We also award a $5,000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you know a super achiever, now's the time to nominate that artist for this year's Scotty competition. We'll donate $100 to Muscular Dystrophy for each qualified nomination.

Contact your 3M Field Representative for details and nomination forms, and help your artist join the list of greats like Olivia Newton-John.

Magnetic A/V Products Division/3M.

Kelsey Neumann,  
St. Paul, Minnesota  
MD Association
At Pretime, Chrsylla's Terry Ellis was in New York, where it is rumored he wishes to move the entire record/ video firm, dicersing with CBS for a manufacturing/ distribution deal. A Chrsylla's spokesperson said she was not aware of any deal. Greenes has Sad Livata voluntarily stepping down as president if the deal goes through. Reportedly he told Ellis he felt the switch from inside distribution to branch-operation was not in the best interests of the label.

After seven years in litigation, a portion of the pre- cedetal legal brief of June and Charles Zondar. Martin Mu- sic Center, will be aired in Federal District Court, San Francisco, in 1983. The Ninth Circuit Court Of Appeals has upheld the Robinson-Patman discriminatory conten- tion of the onetime Bay area retail shop, while turning down the Robinson-Patman monopoly angle. Defendants are Tower Records, WEA, PolyGram and MCA.

University Stores, the long-time Southern California hardware retail chain, has petitioned the Federal Bank- ruptcy Court for reorganization, shuttering six of its 16 stores. The company also announced this week it would lose $20 million in sales. Liabilities are estimated over 50 million. -- CBS Specialty Stores' Pacific Store chain was almost sold last week to the Oklahoma City- based Soundtrak chain. Soundtrak's vice president Linda Verin explains the two firms ultimately found they weren't terribly interested in each other.

Harford Hardship: Area dealers are smarting from a three-day schlock festival at the downtown Hartford Courant carried half-page ads four days straight herald- ing the sale of some 250,000 records and tapes at prices from $1.99 to $9.99, "more than double the price. The spread of records and overseas, not described in the ads, was touted as the "greatest selection under one roof." Con- sequently, Van's, a major retailer, has returned to the franchise, later re- duced to 50 cents. Alan Franklin, who operates his flagship Musical World store next door in the mall, says buyers were "so hot" that he was unable to restock merchandise. Because they thought the promotion was his. Richard Nader, whose travelling rock'n roll oldies show, which has been sequestered at Loew's downtown Hartford, should not be reached. A Surplus Records & Tape spokesman confirmed the product came from his floor. At Terre Haute, CBS hands out final paychecks to most workers Dec. 17, with a handful of excess staying to move into the Record Club and vinyl component entities. The group of the NARAS board of Dec. 6-8. They'll be sequestered at Loew's Anafie, Dallas, with the Gift Of Music committee tak- ing over the night. By the NARAS board. Gilb Joe Smith raised more than $5,000 for Crysta Fibrous last week at a charity cocktail auction. Highlight was when "Moo" was finally disposed of. The Gotham NARAS chapter accuses Bruce Lundvall with a "Tribute To" Thursday (9) at CBS Studio B with Dexter Gordon's quintet providing the ejec- tive director of the group. He is "loves" the music and is "a great" to watch. Billboard audio/video editor Jim McCalflugh is one of six industry professional who will choose CM Scotty award winners this year. He'll palaver with engineers Jimmy Johnson, Tom Jung and George Masenburgh, writer-producer John Boylan and JMS Deputy President and Executive. Bruce Lundvall, who operates the ASCAP, has released an Springer "Seven Come Eleven" album release as the best, most relaxed. swingin' BG ever.

Federal bankruptcy Judge Jack Rainville has ap- proved a plan of reorganization for the in Chapter 11. The plan, which is subject to final approval, calls for the payment of all debts up to $400,000 next year. In the 1975-1980 per-year category are Mickey Hyman, group vice president and home the reorganization plan of the EPTC Records Rec- ords chain, now down to four stores from its peak of 14. Founder Paul Pennington now habor in Spokane... It's nay, all, at least a few people are making money in home video. According to a prospectus released for an offering by MGM/UA, company head Cy Leslie com- maned in a base salary. Increased to $1,500,000. The group, vice president and head of the ancillary rights division. Vice president/ finance secretary Lawrence Stern grosses $90,000, vice president/office salaries are $60,000-

Potential additional earnings come from bonuses, stock options and the like.

Joe Don's by moving speculation about a price adjustment with its recent quiet introduction of a QE soft远程 craft releases from such toppers as Michael Jackson and David Ferguson. Graepes has CBS Glock superstar albums to $99.99, while cutting catalog price. Edited by JOHN SIFFEL.

FILM-CABLE-VENTURE
CBS Col Pix, HBO In Pact

NEW YORK—CBS Inc., Columbia Pictures Industries Inc. and Home Office Inc. have reached an agreement to form a new company for the produc- tion, acquisition and distribution of theatrical motion pictures. The three will finance equally the new company, which has not yet been named. The man- agement of the new company will be separate from the existing structures of all three.

The venture illustrates yet again that major firms are finding it beneficial to cooperate to better compete in the high-risk areas of film and cable. Other similar ventures include a proposed merger of Warner Bros., Paramount and Universal in the ownership of Warner-Amex's Movie Channel. Columbia Pic- tures Home Entertainment is also involved in a joint venture with RCA for home video markets.

Home Box Office will license for pay all motion pictures produced or ac- quired by the new entity, while Columbia will furnish support services in con- connection with the operation of the venture, for which it will receive a service fee.

E.T.'s Battle
Cable
 Continued from page 5
before the Nov. 23 expiration can still run; MCA was not ordered to cancel it. However, MCA is still not permitted to fill any new orders or to in- tiate any new ads, pending further litigation. MCA in- structed to file their briefs by Jan. 5, when subsequent oral arguments will heard. Until then, the injunc- tion stands.

Point of dispute in the case has been Michael Jackson's involvement in the LP. CBS allowed Jackson to perform one song, but stipulated that the LP could not be released before Christmas.
Thriller
Michael Jackson's
The excitement never lets up.


On Epic Records and Cassettes.

© 1982 CBS Inc.
* Also available on one-sided single.
Sammy Hagar:
Accused of breaking, forced entry and detonating an explosive device in public.

The Evidence:
Three Lock Box, his new album.

The Plea:
A single explanation, "Your Love Is Driving Me Crazy."

CATCH SAMMY IN THE ACT

SAMMY HAGAR.
THREE LOCK BOX.
Produced by Keith Olsen for Pogo Logo, Inc.
On Geffen Records & Cassettes. GHS 2021
 Manufactured exclusively by Warner Bros. Records, Inc.
© 1982 The David Geffen Company

EXHIBIT A