Smaller Vid Rental Edge Seen At Record Outlets

NEW YORK – Record stores, marketing among a sample of 1,250 Billboard retailers.

Another finding is that these retailaers, who carry an extremely wide range of products, receive few (and, in some cases, no) visits from manufacturers whose products they sell.

There is also a strong crossover between blank audio and video tape and accessories, as well as video games, with these items strong sellers in both record and video specialty stores. Blank VHS tape, for example, is sold in 72% of record/audio stores responding.

Harvey Research was commissioned by Billboard in mid-1982 to conduct a market study among retailers to document the size and nature of their business activities, and the level of penetration of a wide variety of brands.

Mailings resulted in a high return rate of 61%. Harvey points out that this rate offers assurance that the statistical results within the survey may be accepted as accurate within a sampling tolerance of plus or minus three percentage points, at the ratio of cassette-to-disk sales edges closer to 50/50. This may happen over Christmas.

Besides the general movement of pop cassettes, all accounts surveyed point to outstanding momentum for budget classical product and catalog double albums from CBS, WEA and MCA.

One key retailer declares his chain’s cassette-to-disk sales are already two-to-one. Carl Keel, album buyer/merchandiser for the 15-store Flipside Records web out of Lub- beck, Tex., says, “This is a big tape market, and we’re selling cassettes to those who’ve switched from 8-track players.” Flipside is doing particularly well with country and, more recently, black operatic. Like most retailers surveyed, Flipside openly displays cassettes, its approach being the use of Sensomatic keepers.

Right now, Flipside is selling only from Music Group budget cassettes — and they’re moving extremely well, reports Keel. At Denver’s Danjay Music & Video, Evan Lasky’s wholesaler that franchises 75 Budget Record & Tape outlets, some isolated locations in the Southwest are showing cassette movement similar to Flipside’s.

Overall, Lasky states, LPs still move better at about a 35/45 ratio. “The budget classics have been a boon to us. They’ve enabled us to get into classics after some fear of doing so,” he says. The Denver warehouse, in fact, now devotes an entire wall to classical cassettes at all price points.

Lasky’s major cassette concern is

(Continued on page 63)

Dealers Gear For Cassette Yule Some Chains Predict Disk/Tape Parity By Year-End

By IRV LICHTMAN

NEW YORK – More space, more ad/merchandising attention, more sales and predictions of a Christmas boom. That’s the rosy picture of the prerecorded tape market currently drawn by prominent retailers.

While the demise of the 8-track has created in-store space to devote to cassettes, retailers surveyed by Billboard declare they’re also responding to consumer demand, as

(No Comment) On Led Zep’s New Release

By ROMAN KOZAK

NEW YORK – Swan Song Records is releasing a new Led Zeppelin album by Monday (22) amid such secrecy that at pretime its distribu- tor, Atlantic, wouldn’t even officially admit that the LP exists.

“We have no comment. We’ve (Continued on page 65)

Inside Billboard

- BROADCAST Deregulation supporters are evaluating their Congressional prospects, now that Sen. Ernest Hollings of South Carolina is to become ranking minority member of the Commerce Committee, which legislates communications policies. Page 14.

- VIDEO GAMES are a natural product line for record and tape retailers, according to Evan Lasky of Denver’s Danjay Music & Video. He further believes that disk wholesalers can actively help retailers in merchandising this software. Page 24.

- LOCAL PROGRAMMERS are too preoccupied by national activity when making airplay decisions, according to promotion chiefs of various independent labels. They were speaking at the NARM indie distributors’ meeting in Florida recently. Page 24.

- NEW YORK RETAILER King Carol, a fixture of the city’s music business for three decades, is looking to sell. Partners Ben Karon and Phil King have had preliminary discussions with two local chains, Disc-O-Mat and Crazy Eddie. Page 24.

- STATION IDENTITY comes about in various ways, and Chicago broadcaster Darrell Peters is finding a new call sign will help. He wants WXW for his Arlington Heights station, currently known as WTWO. Page 12.

- RECORD RENTAL is spreading. Chicago’s The Alley, paraphernalia retailer, has put the Rena Rent-A-Record franchise into three stores, much to the concern of local disk dealers and labels. Page 3.

If you’re a “Wonderful Girl” or just want to meet one, it’s...

WHO: You and Jack Mack and the Heart Attack

WHAT: A Cardiac Party

WEAR: Your most arresting clothes

WHEN: Immediately

WHY: Because the beat won’t stop

HOW: On Full Moon Records and Cassettes.

The Album Cardiac Party (72773)

The Single “Wonderful Girl” (72774)

(Advertisement)
ALABAMA PLATINUM
SIX MILLION STRONG!

MY HOME'S IN ALABAMA,
FEELS SO RIGHT and MOUNTAIN MUSIC,
three albums... six million sold.
A remarkable achievement worthy of the recognition Alabama has received.

ENTERTAINER OF THE YEAR—VOCAL GROUP OF THE YEAR
INSTRUMENTAL GROUP OF THE YEAR
Alabama, we salute you!

www.americanradiohistory.com
New Indie Labels Proliferating

Many Emphasizing Lower Cassette, Album Pricing

FT. LAUDERDALE—Independent distribution’s renewed vigor is reflected in the growth of independent labels, many spawned by industry veterans steeped in branch distribution, that were reportedly back in action in Nov. 4-6. Among the newcomers are:

- Allegiance Records, Hollywood, headed by former Top 40 station manager executive Bill Valenziano. Based on the NARM retail experiment, Allegiance’s first albums are “Blondes,” and the soundtrack from the motion picture, “Six-Pack,” will list at $6.98 as cassette and $8.98 as LP. Allegiance is directly importing new label-bargain-priced cassette because we hope very soon to make all albums $6.98,” Valenziano told Reel to Reel. Christmas, Valenziano will come with albums by Head East and Slippery Wet.

- Rochester Records — former Warner Bros. and ABC Records national sales men — is the latest to join the fold. Gary Davison took a year off to concentrate on production before kicking off the Rochester label. Davison feels the record division is one facet. Former Rainbow keyboardist Tony Carey has the initial album offering. Davison claims $16.98 audiophile quality at $9.88 list, explaining that after mastering his record at a New Mexico studio owned by the company, all artwork and record manufacturing will be Telecinic. Cassettes will be duplicated in the U.S. Rochester office.

Black-oriented independent labels are also proliferating. Nelson George reports, page 44.

Rena LP Rental

In U. S. Move

Canadian Franchise Opens Seven Stores In Five Cities

By JOHN SIPPEN

LOS ANGELES—The Canadian-based Rena Rent-A-Record franchise system is establishing a foothold in the U.S., opening seven stores in five markets over a six-week period.

Causing the most industry stir was the simultaneous opening of three Rena franchises in established The Alley stores in Chicago Nov. 3. Previewing with a major print and radio blitz, stores’ owner Mark Thomas offered an introductory two-week, 99-cent-per-L.P., 36-hour rental. After

Dec. 1, rentals go to $1.99 for six LPS for $10.

When the stores opened, Thomas said he was following the following five steps:

- MRX, WXRT, WDBM, WMET and WPLU. He notes he’s now getting resistance from some of these radio stations because some of his record ads are threatening to pull their schedules if the Rena advertisement continues. Thomas also claims that The Reader, Chicago alternative weekly, has been getting complaints from area record retailers. According to him, these dealers threatened to halt distribution of the week. Thomas, a veteran wholesaler of good shop paraphernalia, opened The Alley stores several years ago. One is in the Woodfield Mall, Schaumburg, while the other two are on the near Northside and Rogers Park areas.

In January, an unsuccessful attempt to add recorded sample cards. Despite strong merchandising efforts behind a then-hit album, he says they could not break the ice on the outlets as record/tape locations.

He then decided to visit David Nocker, marketing consultant and father of the Rena concept, to discuss opening more Canadian franchises. Following the visit, Thomas agreed to introduce the concept into his stores, saying it was due to a perceived consumer interest because of anti-ephedrine legislative statutes enacted in Illinois.

Nanciff said Rena stores have opened in the following areas:

- Cinncinati, where John Emery III is the store operator;
- Chicago, Mel Demke, Doug Kicherec, White Plains, N.J.;
- Donna Lipton, and Philadelphia, Mel Gellman.

Nanciff said the seven stores, in the main, are following the five-step distribution, which advises approximately 700 square feet stores stocking 3,000 L.P. titles. Daily rental runs from $2 to $5. With most stores offering three for $5 or five for $10. All stores ask either a cash deposit or charge card, with the sale price of the LPs being rented. Most stores charge $5.99 for $8.98 list LPS.

Nanciff says the White Plains store is experimenting with a $20 annual membership club that provides special discounts and circunets.

‘Betamax’ Bill’s Prospects

Unchanged By Elections

WASHINGTON — The recent mid-term elections produced no major surprises for those following the so-called Betamax and home taping royalty issues—especially for those hoping for homeowner defeats of Senators and Congressmen supporting a royalty.

On the Senate side, in the Judiciary Committee, where the Betamax and royalty issues are being hammered out, many of the Senators were not up for re-election, and those that did run all won: Hays, Kennedy, Byrd, Metzenbaum and DeConcini.

Another question entirely is the makeup of the Judiciary Committee in the next Congress; little will be known until Congress begins its own freshman intake before the sessions next month, when the legislators let it be known if they wish to continue their present committee and subcommittee duties.

On the House side, there weren’t any big surprises either; the makeup of the Subcommittee on Courts, Civil Liberties and the Administration of Justice, chaired by Rep. Robert W. Kastenmeier (D-Wisc.), basically stays the same with two exceptions. Rep. Malcolm Balder Butler (R-Va.) is retiring, and Rep. Thomas F. Pahlback (R-R.I.) was defeated in a primary.

The other members of the subcommittee—Brooks, Schroeder, Frank of the Democratic majority and Sawyer of the Republican minority—were all re-elected.

The author of the major Betamax and exemption-royalty bills in the House is still in the picture; he is expected to be re-elected; Edwards, Ferris and Foley.

Committee and subcommittee assignments for this Congress will be handled by House members in December. Of interest to those following the Betamax issue will be the assignment of the two Republicans who will replace Butler and Rabbit in the Kastenmeier subcommittee.

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German Court Hits Disk Rental

By WOLFGANG SPAHR

HAMBURG—It’s illegal for retailers in Germany to rent recordings without permission from the manufacturer, according to a Higher Regional Court. The decision reaffirms components of the existing Copyright Act, as seen by some in the industry as vital to attempts to arrest disk rental, currently in its infancy in the country.

The decision follows court proceedings that started with a temporary injunction gained by two PolyGram companies, Deutsche Grammophon and Metronome, both Hamburg-based, against VideoLand, a firm that offers records for rent.

The case moved further into legal action when Videland sought to circumvent the ban by selling records which it made clear would be taken back in part exchange a few canaries. The Hamburg Court has ruled that this practice is, effectivly, the same thing as rental and is therefore illegal.

The Hamburg court cited Section 85 of the German Copyright Act, in which record manufacturers have the authority to restrict the rights and use of their product, as the basis for the new decision. The distribution rights of a record manufacturer don’t end when a record is sold, the court ruled. The decision follows court proceedings that started with a temporary injunction gained by two PolyGram companies, Deutsche Grammophon and Metronome, both Hamburg-based, against VideoLand, a firm that offers records for rent.

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MUSIC PROFITS DECLINE

MCA Inc. Hits Financial High

LOS ANGELES—Although its recording and movie divisions show dips in both profits and gross sales, MCA, Inc. rode to new fiscal performance records in its newly published third quarter and nine-month financial statement, with the entertainment titan’s profits up a staggering 259% for the quarter ended Sept. 30.

MCA seeks Alternative Outlets For ‘E.T.’ Album

By SAM SUTHERLAND

LOS ANGELES—MCA Records will make a major push via non-traditional record/ tape marketing outlets as part of its massive campaign for the new “E.T. Storybook” spin-off album, produced by Quincy Jones and featuring Michael Jackson.

As part of its push for the boxed package, which features Jackson as narrator in retelling the saga of the little alien, MCA will use direct mail, con
er Gifts mail order arm, which will market the set through its own catalog. Also added to the conventional retail universe of record/tape outlets will be toy stores, already doing bull
ing business on the vast success of the MCA in the wake of the Steven Spielberg film hit.

The $11.98 list package ships this week, with MCA planning an extensive te
v, and print advertising blitz, backed by an array of special in
to merchandise aids. The tele
vision buys cover 20 markets and are

MCA executives may be forgiven for hoping that “E.T.” never gets
home, since the Steven Spielberg film is the primary force behind record quarter and nine-month tal
les.

Profits for all divisions reached $73,963,000 or $3.10 per share for the quarter, compared to $20,560,000.

MCA's investment in the single
disk package is understandable in light of its overall rosy financial picture in the wake of the boxoffice ba
nanza reaped by “E.T. The Extra-Terrestrial.”

The top grossing fan
sity feature has been a bottom-line record breaker for the studio. It is expected to account for more than $125,000,000 in gross.

MCA’s operating profit, with the wake of the Spielberg film, was $18,280,000, compared to $125,

LOS ANGELES—Tom Selleck is out, and his replacement is Lauren Hering, previously direct marketing manager for the RCA Viva unit.

Selleck, who is leaving MCA because of a contractual dispute, began his career at MCA in 1977 as a graduate assistant and worked his way up to be

Executive Turntable

Cecil Holmes is named vice president of East Coast black music ad

-publishing

New York. He was named to the Collector Series for Columbia Special Products. John Schoenberger has left Radio Records in Ft. Lauderdale as vice president of promotion.

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ONE HELL OF A LIVE ALBUM!

Something wicked this way comes. Ozzy Osbourne's new live two-record set, "Speak Of The Devil," is here! This special low-priced collection is a state-of-the-art recording of the songs he wrote, sang and made famous with Black Sabbath. Never has heavy metal hung so dear!

Recorded at The Ritz in N.Y.C., "Speak Of The Devil" is guaranteed to be covered by Ozzy's millions of rabid fans. Here, and available nowhere else, are definitive performances of all the songs they chant for: "Iron Man / Children Of The Grave," "Never Say Die," "Paranoid," "War Pigs," "Sabbath Bloody Sabbath" and more. Give the devil his due. Do order your copies of "Speak Of The Devil" now! You'll be damned if you don't!

OZZY OSBOURNE
"SPEAK OF THE DEVIL"
A live 2-record set of his Black Sabbath classics.

Specially-priced.
ON JET RECORDS AND CASSETTES.
Distributed by CBS Records.

1982 CBS Inc.
LOS ANGELES—The IRS label has developed its own hour-long television series for cable and broadcast markets, “The IRS Show.”

The program, coping performances and artist interviews with segments on such related topics as regional music scenes and industry news, already aired its first installment last month via Warner-Amex’s MTV service. The next segment runs Nov. 21, with plans calling for showing of subsequent programs on the third Sunday of each month through the end of 1983.

The label is also exploring syndication to broadcast tv and possible video software spinoffs, and is reportedly looking for major sponsors to help back the show.

Of course, it will be the focus, and, according to Jay Bother, executive vice president of the label, the program will revolve around the tax promo tool. “We want to stress that the show won’t feature just IRS acts,” he notes. “We’ll be including music from other labels that fits in with what our artists are doing.

The format will also look at informational pieces on how recordings are made, new fashion trends and other adjacent topics. Bother says between five and eight separate Servin.

Vandross Settlement In Works

NEW YORK—Details of the settlement between the promoters of Lute Vandross’s tour and the National Assn. of Black Producers which forestalled a threat to Vandross’ tour are as follows.

The artists are still being negotiated, according to David Lombard, a spokesman for the association and executive director of Solar Records’ concert division.

He says, “Last week, promoter Dick Klotzman, Danny Marcus of Alve (Vandross’ management) and myself talked with Vandross, his manager, and the IRS, including Dick Gruffy and Rev. Jesse Jackson, to come to an agreement in principle to bring about more black involvement in the Vandross tour. details are still being negotiated and should be in place by Monday (15).

The NABP, with the support of Jackson’s Operation Push and other civil rights activists, was going to attempt a national boycott of Vandross’ tour if Klotzman and Alve hadn’t met with them.

The areas of conflict were the fact that, allegedly, no black promoters were allowed to bid on the tour, and that black support services (caterers, stagehands, etc.) were being utilized.

News ‘IRS Show’ Debuts On MTV

New Music Is Focus Of Label’s Television Venture

By BYR LICHTMAN

NEW YORK—For the first time in more than 20 years, Archie Bleyer, founder of Cadence Records, has produced an album for eventual retail release.

Interestingly, Bleyer recorded the act, Britain’s Carey Duncan, in Nashville in 1982. At the time, he first cut the Everly Brothers, one of the many acts he brought to Stardom on Cadence. A number of songs on the album were penned by Boudleaux and Flevy Banton, who penned the Everlys’ biggest hits during their four-year association with Bleyer.

“My wife (former Chordettes vocalist Janet) and I have kept in touch with the Bryants, and Boudleaux called me one day to ask if I’d be willing to record an album in Nashville by a female singer who was recommended to him in person by Bob Crewe, who represents the Bryants’ catalog in England,” Bleyer explains.

After several weeks of going over material at the Bryants’ home near Nashville, Bleyer decided to go ahead with the project, and recorded 13 tracks, complete, started in July at the Woodland Studios in Music City.

Since 1961, when Bleyer sold the Cadence masters to Andy Williams, another Cadence star, he has dealt primarily in the mail-order business, producing a series of albums by such soap-opera stars as Bill Hayes (‘Days Of Our Lives’) and John Gabriel (‘Ryan’s Hope’). He has also taken music lessons with conductor Tibor Serly and a Berlin course in Italian.

Bleyer says that the Duncan album may be released in England first, in a label deal that would be made by Bore. Claiming “more empathy to the country feeling,” the veteran record executive/producer says he’s open to more shots at producing, probably in Nashville, which he prays as “a good source of material and blessed with the best musicians.”

Although Bleyer retains rights to the Cadence name—it is, in fact, used on his direct-mail albums—he is unlikely to revive it for use through normal retail channels, citing “major cost factors in promotional and other escalating costs in doing business in today’s music business economics.”

At Cadence, Bleyer, who formed the label in 1953, was known as “the perfectionist.” Staffers noted that he operated in the corporate office out of the basement on the first floor in order to “keep it out of the way.”

During the Cadence years, he worked not only from the Everlys and Williams, but from such other acts as the Chordettes, the Shondells, Link Wray, and Julius La Rosa. In addition, Cadence marketed “The First Family,” which from its release in 1962 until the tenancy of the late ’60s and ’70s stood as the biggest album of any label—after more than six million—of all time.

During those years, he was credited with some crossover hits in these dates, but he now willingly accepts the more contemporary studio role of “producer.” And he has learned to adapt to 24-track studio recordings and to drummers, like the one on the Duncan sessions, who use as many as seven mikes. “At Cadence, I never recorded on more than two tracks,” he recalls.

Ask Billboard

Q. We are a gospel singing group and have written many songs. Where can we obtain the handbooks, ‘The Billboard Index’ radio and writer and publisher contract forms?

A. BMG at 320 West 57th St., New York, N.Y. 10019. (Source: Billboard’s 1982-83 International Buyer’s Guide.)

Readers are invited to send written questions to Ask Billboard, Billboard Magazine, 1144 Broadway, New York, N.Y. 10010.

Questions will be answered only in this column.

November 20, 1982, Billboard

Charbeat

Top Stars Going Tough; Brits Welcome Back Yanks

By PAUL GREEN

Earlier this year, when the top 10 was filled with albums by new and developing acts like the Royal Philharmonic Orchestra, Joan Jett & the Blackhearts, Vangelis and Bob & Doug McKenzie, a lot of observers said, “Just wait until fall when the superstars are out; then things will return to normal.”

Well, it’s fall, the superstars are out, and things still haven’t returned to “normal” — whatever that is. The first American releases by Men At Work (Columbia) and the Stray Cats (EMI America) bookended the top five this week, while the first top 10 albums by Joe Jackson (A&M) and John Cougar (Riva/Mercury) occupy positions six and nine.

And this while several superstar releases fight for their chart lives. Diana Ross’ “Silk Electric” (RCA) holds at number 29 (despite a top 10 pop and black hit in “Muscles”), Linda Ronstadt’s “Get Closer” (Asylum) holds at 31 (as the title track stalls at 29 on the singles chart) and Kool & the Gang’s “As One” (De-Lite) inches up to 24 (with the fate of the group’s future hanging by a thread).

All three acts went platinum with their last studio LPs. In fact, Ronstadt has topped the million sales mark with her last six studio releases, including two LPs issued prior to the inception of platinum awards in 1979.

Jackson’s “Night And Day” leaps nine notches to number six, reversing a steady chart slide which followed the top 20 posting of his 1979 debut album, “Look Sharp!” The follow-up to the “Motown The Great” peaked at #22, 1980’s “Beat Crazy” and 1981’s “Jumpin’ Vine” hit 41 and 42, respectively.

The key to the success of “Night And Day” is the single “Stippin’ Out,” which jumps five points this week to number nine. It’s Jackson’s first single to ever crack the Hot 100 since “She Really Going Out With Him” hit 21 in 1979.

Jackson’s LP, finally, is one of three albums in the top 15 this week that harks back to the sound and style of the 60s. “Night And Day” and Donald Fagen’s “The Nightfly” evoke the cool, witty jazz pop of the period; the Stray Cats’ “Built For Speed” evokes the rock’n’roll vitality of Elvis Presley hits circa “Jailhouse Rock.”

Hit Fite: Four singles make flying leaps into the top 20 this week, and three of them have to be rated surprise hits.

The biggest jump—and the biggest surprise—is Marvin Gaye’s “Sexual Healing” (Columbia), which soars 33 notches to 19, as it holds at No. 1 on the black chart for the third straight week. It’s Gaye’s first single to ever crack the Hot 100 since the No. 1 “Got To Give It Up” five years ago, discounting his 1979 collaboration with Diana Ross, Stevie Wonder and Smokey Robinson on “Pops, We Love Ya”

“Sexual Healing” is almost certain to become Gaye’s 18th top 10 pop hit, which would put him in a tie for fourth place among male vocalists for the most top 10 hits in the rock era. He’d share that spot with Pat Boone, whose closest brush with “Sexual Healing” was with 1959’s more deliberately-put “Twistin’ Twelve And Twenty”.

Another big mover in the top 20 is Don Henley’s “Dirty Laundry” (Asylum), which vaults 19 notches to number 13. It already tops the top 15 peak of Glenn Frey’s “The One You Love” and is only a point away from (Continued on page 63)
"Midnight Love." Including the red-hot single, "Sexual Healing." Marvin Gaye more turned-on than ever.

On Columbia Records and Cassettes.

Written, Arranged and Produced by Marvin Gaye. Executive Producer: Leland Sklar. "Columbia" and "CBS" are trademarks of CBS Inc. © 1982 CBS Inc.
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 n 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
WEA U.K. Tape Offer Keys On Four U.S. Acts

LONDON—WEA Records U.K. is using an unusual technique to promote four AOR acts that don’t generally receive local airplay. Consumers buying any one of the four’s new albums are given a free cassette of the same title.

On offer are Linda Ronstadt’s “Get Closer,” Donald Fagen’s “The Nightfly,” Chicago’s “16” and Michael McDonald’s self-titled debut.

A half-page advertisement in the Daily Mail, a popular national newspaper, launched the scheme and listed the 130 participating retailers who each contributed to its cost.

Says Stuart Till, WEA marketing manager: “We canvassed retailers for contributions towards advertising the scheme, and these 130 said they would like to take part. If 500 had agreed, the offer would have been available in 500 outlets.”

Till says the scheme is aimed at the 25-35 demographic “who might not otherwise be aware these albums are on the market” due to the apparent preference of U.K. rock programmers for new names and local acts. (Continued on page 60)

Czech Label Makes Series Of U.S. Deals

By LUBOMIR DORUZKA

PRAGUE—Jan Kvidera, newly appointed president of Czechoslovakia’s Phonoverband, who has a degree in acoustics, is back from his first business trip to the U.S. with a series of agreements and plans to coordinate the production of digital recordings, radio syndication and the representation of Western video product in the European territory.

Rationale for the visit stems from... (Continued on page 58)

Bar Code Comes To Germany

Some Labels Adopting System; Others Cautious

WEA introduced its new numbering system on Sept. 1, for all new releases. Despite the efforts of Manfred Lappe, chairman of PolyGram, WEA is using eight different prefixes, a four-digit product code and a UPC, for inventory tracking.

At the PolyGram group, Kurt Fießler says all major labels from the firm’s Hanover plant, such as DG classics, will carry their bar codes starting next year. PolyGram’s domestic sales force will then start testing special portable computer terminals and scanners from a catalog using bar code scanners.

“In the future, we also expect to facilitate returns and inventory management, although we have no concrete plans yet,” Fießler says.

CBS acknowledges the possible benefits of bar coding, but is waiting to see how the industry reacts before committing itself. “It certainly is something we need to look into more,” says that vice president Pat Hurley in Paris, citing several attempts that have not been designed to cater to our business. “We would need more than 15 numbers or codes to meet our needs. We will not take the lead, but we will react.”

Like Hurley, Frank Bargsten of Sonopresse, PolyGram’s manufacturing affiliate, has seen no retailer demand yet in Europe for bar coding. “So far, nobody and K-tel also have given bar coding no serious consideration yet.”

PolyGram’s Fießler concedes that Europe is “about five years behind the United States” in this area, and that, except for a handful of the largest supermarket chains, nobody is rushing into bar coding at the retail level. 

Computerization Of Charts Is Proceeding In Germany

New Antipiracy Head For IFPI

LONDON—Michael Edwards, a 30-year-old Australian, has joined IFPI headquarters here as coordinator for antipiracy activities, replacing David Gibbins, who has been with the group for three years. Gibbins is leaving at the end of the year.

Edwards, a lawyer who qualified in South Africa, both in law and intellectual property and has been involved in antipiracy activities, will take control of the international unit for nearly four years. His first IFPI task will be to coordinate the body’s existing network of national and regional anti-piracy activities in territories where no concerted action has yet been undertaken.

New U.K. Chart System Readied

Data Collection Machines Being Installed In Stores

By PETER JONES

LONDON—Record retailers throughout the U.K. are currently being fitted with data collection machines for use with the nation’s new record sales charts. These machines, which have been designed and installed by Gallup in conjunction with the BBC and trade paper Music & Vision, are essentially bar code systems.

All of the 250 dealers making up the chart return panel are required to sign up to the system and are thereby obliged by clauses covering record company promotional offers, aimed at preventing the whole chart from being manipulated for anyone to manipulate chart returns.

Dealers will fill in a monthly return sheet showing all gifts or promotional material offered to them by record companies, and they are expected to report any “unusual circumstances” surrounding the sale of a record, or the appearance or special promotion. And then, if necessary, the dealer can be asked to provide written evidence at any inquiry arising out of possible chart malpractice.

The BPI says that a sophisticated series of security checks will be made for the system, making it easier for the director general of the record industries association to decide on “the use of the powers granted him by the industry code of conduct.”

The Dataport machines being used for chart purposes are not to be used on non-chart shops for stock control purposes. Gallup and BPI have agreed that the bar codes of these machines will make it harder to identify chart return shops and that “to pay the sample and render respondents less vulnerable to attempts at hyping.”

Also confirmed are specific BPI definitions of product qualifying for chart purposes, including new listings, based on price and, in some cases, number of tracks and playing time. Although some degrees, for example, are being considered identical, for chart purposes, when they are marketed as a single and have at least 80% of the material on any one format is included on the other.

A single, for example, is considered identical to a seven-inch when at least 50% of the tracks on the latter are performed in their entirety. The bigger criterion is that the main track has the same title and is “substantially the same piece of music.”

And seven-inch and 12-inch singles are defined as being in the 85 cent to $3.10 price range and having five or fewer tracks or a playing time of less than 25 minutes.
The Grammy’s erratic treatment of Latin music...
Dionne Warwick Meets Barry Gibb And History Results!

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

U.S. Billboard—
Pop single: 34**-28**
R&B single: 39**-28**
A/C single: 6**-5**
Pop LP: 42**-42**
R&B LP: 30**-22**

England—single: 29**-5**-2*/LP: 68*-13*-5*
Norway—single: 9*-5*/LP: 10*-2*
Holland—single: 8*-5*
Denmark—single: Debut 9*
Sweden—LP: Debut 12*

Heartbreaker.
The Musical Event of 1982!

Produced by Barry Gibb, Karl Richardson and Albhy Galuten. All New Songs by Barry Gibb, Maurice Gibb, Robin Gibb and Albhy Galuten.
WASHINGTON — The FCC has denied the license renewal of United Broadcasting Co. for WOOK-FM here, basing its decision on its “mini- mal” past broadcast record — one that extends back to 1966, the last time the station’s license was renewed.

The commission also cited United as “comparatively less qualified” because of its lack of integration credit and in “its service contribution” in diversification standards. The competing applicants, District Broadcasting Co., has no interest in any medium of mass communications, the FCC pointed out. District Broadcasting is an all-black corporation.

- WOOK-FM, owned by United since it became a Spanish-language station in 1951, became a black station in December, 1976. Although United has worked hard to upgrade all aspects of WOOK-FM’s programming — even the FCC called it “dramatically improved” — it was evidently too little too late.

The FCC also said that license improvements were a place after the filing of a competing application have been “traditionally deemed valueless as showing only the reaction of a station to the threat of non-renewal of its license.”

United met with lawyers Tuesday (9) afternoon, and Terry Hrobak, United’s corporate executive officer, issued a statement saying there would be an appeal. “We’re extremely upset and disappointed with the decision,” he said, “and I think looking at the ruling that chances are good the FCC would reverse the decision.” Hrobak added that if there was not an FCC reversal, United would take the “all the way to the Supreme Court if necessary.”

VOX JOX

NBC Promotes Two In Major Exec Revamping

By ROLLYE BORNESTEIN

Changes are underway at a couple of levels at NBC. After running NBC’s radio division for the past eight months as its vice president of programming, NBC Television’s Michael Eskridge has been given the nod to run the radio unit as its president. And Kevin Metheny, who’s been p.d. of WBZZ-FM for two years, has been promoted to director of programs and operations. He will now be responsible for the NBC AM flagship station’s news and community affairs — including licensing renewal activities — as well as programming.

Eskridge, who filled the top radio job when Richard Verdi left last spring, had served the previous eight months running the owned TV stations without a p.d. To report to group executive vice president Robert Walsh, Eskridge joined NBC in Pittsburgh in 1981. Metheny was promoted by WNBC general manager Dom Fiorello. From his post as assistant program director, Eskridge has been named administrator of programming.

Charter, Surrey Cut New Deal

SAND FRANCISCO — For the third time in almost a year, Charter Broadcasting and Surrey Communications have reached an agreement for Surrey to buy some of Charter stations. What was once a deal to acquire six Charter stations has now been pared to three. With the cuts, the lastest offered from the lineup.

The price tag is now $10 million, down from the $15 million figure, $32 million, which would have included KCBQ-AM/FM, San Francisco; KVPC/FM, Concord; KSFO, San Francisco; and KSSW, Santa Maria. Now, only KFI/AM, KFI-FM, and KYSK-FM are available.

J.P. Smith, president of Charter Com, a subsidiary of Charter, said the company was pulling out of broadcasting because of the San Diego stations and the station here on the block. Charter has already agreed to sell WDIQ Detriot to Amaturow Communications for $5 million.

WLOQ Orlando Scoring With Blend Of AC, Jazz

By SAM SUTHERLAND

LOS ANGELES — An unlikely radio marriage between jazz and adult contemporary pop is yielding something for everyone. Both the jump for an Orlando, Fla. FM outlet.

Although WLOQ-FM has been fine-tuning its AC jazz crossover and straight-ahead dance jazz for about four years, the most recent radio fight for listeners has centered on a 3,000-watt signal extending an impressive reach into 25- to 34-year-old households. A station with Dick Clark at the helm, the station’s Monday-Friday, 6 a.m. to midnight sweeps show WLOQ capturing 14.8 of listeners during the August/September period. Females in that same age group now account for 11.9. Overall rating is pegged by Birch at 6.1% of the overall radio market there, up from 5.5 for the previous ratings period.

Those numbers may be modest by mainstream standards, but WLOQ is building its audience and that the station’s ability to extend its reach to these levels while making jazz a major program feature does beg a closer look.

As it happens, programming the station takes a slightly different approach. While jazz is the format, the station’s specialty is to extend its reach to these levels while making jazz a major program feature does beg a closer look.

As it happens, programming the station takes a significantly different approach. While jazz is the format, the station’s specialty is to extend its reach to these levels while making jazz a major program feature does beg a closer look.

With the addition of American Radio History

More Vox JOX, page 21

Robert Ryan, general manager of WZWB (B-97) New Orleans, will add the additional duties of general manager of WZBB (B-94) Pittsburgh. Both stations are owned by EZ Communications and the move is part of Ryan’s growth at the station.

Steve Taylor, new p.d. at WQBQ Bristol, Tenn., is looking for part-time jocks. Taylor, who comes to the station from WYAF (V-100) Charlotte, where he was assistant p.d., also handles the 3 to 7 p.m. slot. He has shifted the on-air lineup and installed Gordon Light in morning drive, Reggie Neel in the 10 a.m. to 3.

MORNING MADNESS — The joint was jumping last month at KQAG-FM San Francisco, where comedics Bob Williams and Michael Palim joined air personnel Alex Bennett and Joe Regelco for two hours of mayhem with phone-in callers.

Canada’s CHUM Stations Extend Free Ad Program

TORONTO — Canada’s influential CHUM Group of FM and AM stations is extending its free advertising program for Canadian content repertoire. The news has drawn especially positive reaction from independent labels who expect the program to benefit a slew of new releases in the months to come. The plan enables Canadian content producers with playlist status on CHUM stations (five FM, 10 AM) across the country to qualify for at least 30-second air spots freed and aired at no cost to labels or acts.

The Canadian Independent Record Producers Association (CIRPA) has hailed the program, introduced in March, as positive and progressive. This organization represents indie producers and labels that have made substantial commitments to local talent.

According to Artic Records’ vice president Tom Williams, the extension is “great news.” He has also made the program available to all CHUM FM and AM stations.

In Halifax, program director Barry Hole at C-100 remarks that the concept has worked well in his market, with “excellent response from the record companies and the acts themselves.” But he notes that

SEX APPEAL

Illinois Station Asks FCC To Sanction WSEX Change

ROBERT HAYNE of the FCC’s broadcast facilities division is taking the FCC in its “finest hour” is not it for us in Washington whether or not to consider calls are useful,’ he admits. But Hayne says the FCC will put the issue "out on public notice," so that "the marketplace can decide." The lawyer for the broadcaster, Jim Weitzman of Shermans, Weitzman & Eisner, thinks that's just fine, and that the FCC is acting "so there won't be any more embarrassment at the commission over this." He doesn't think that the broadcast bureau or the commission wants to have to deal with it.

Weitzman says the "in good taste" provision is "constitutional and will be enforceable," and questions the attorney. "Wouldn't you always be in good taste?" What about obscene commercials that talk about sex? And that's the FCC's function, the attorney says, to "define what's good taste and what's bad taste."

The FCC plans to put out a public notice on the call letter change next week, according to Weitzman. "If he's speaking all over the country saying the FCC has to get out of content regulation," Weitzman says.

(Continued on page 60)

(Continued on page 55)
On Thanksgiving, Thursday, November 25th.

Combine Close Friends & Family,
with plenty of good cheer, and a feast for your ears.
It's Elektra Recording Artist Linda Ronstadt, served up live,
from the Reunion Arena in Dallas, Texas, as it happens.
"Get Closer", "Blue Bayou", "You're No Good", "Tumblin' Dice"
and more. Broadcast live via satellite, exclusively on
the Source/Starfleet Radio Network.
Check your newspaper for local time and station.

Thanksgiving, Thursday, November 25th.

Produced exclusively
for The Source by
Starfleet Blair Inc.
CONFLICTING EXPLANATIONS

AOR Outlets Slump In San Diego

By THOMAS K. ARNOLD

SAN DIEGO—For the last couple of years, San Diego has been known as an AOR town. The city's three such stations—KGB-FM, KPRI-FM, and XTRA-FM (91X)—have consistently ranked among the five most listened-to in the market, according to the last several Arbitron books, garnering a collective market share of close to 20.

And KGB-FM has been alternating in the No. 1 position with beautiful music station KQRY-FM (K-Joy), having netted an impressive 9.6 in the spring 1982 book to K-Joy's 9.0.

Since the results of the summer Arbitron book, however, San Diego radio observers have been asking one question: what happened?

In a season when AOR listenership is traditionally up, total AOR market shares were down three points. KGB-FM, which had reported a steady gain over the last four Arbitron books (from 6.6 to 8.2 to 9.1 to 9.6), fell sharply to 5.5. And 91X, despite an elaborate 3-D television commercial that reportedly cost the station $126,000 to produce and promote, plus other promotional activities, remained at 4.7, the same showing it made in spring.

Only KPRI-FM reported an increase—from 4.4 to 5.8, which now makes it the No. 1 AOR station in the local markets—but that still fails to account for the three missing AOR shares in the overall picture. KGB-FM's program director, Larry Bruce, says Arbitron itself must be suspect. "We feel very strongly that they did a poor job of sampling the AOR demographics," Bruce says. "Summer has always been the highest book for AOR, and the fact that three whole points of AOR listenership disappeared from spring to summer tends to cast some doubt on the accuracy of the sampling."

Bruce adds that KGB-FM's format for the summer book was "identical" to the format used in the spring ratings period, and the only heavy push by a competing station—91X's 3-D television commercials—had no effect on the ratings either, as that station's points are the same as they were last book. "It seems to be one of those statistical wobbles you have to expect from Arbitron from time to time," Bruce says.

John Lynch, vice president and general manager of 91X and sister AM outlet XTRA-AM (The Mighty 960), doesn't think the Arbitron process is at fault. "I think baseball had an awful lot to do with it," he says, referring to the fact that the new market leader KFMB-AM, with an 11.6, has an exclusive agreement with the San Diego Padres to broadcast all home games.

"This is the first time in the history of the city that San Diego has had a winning team, a serious contender for the title, and it's snatched the listeners right up. AOR suffered its biggest setback in the evenings, and that's when most Padres games were aired. Generally, KFMB has had a 5 at night, but during the baseball season, it's gone up to 25.3. They took 20 points from somebody, so it's logical that some of those had to come from AOR."

Meanwhile, KPRI's strong showing marked the first time that the city's oldest rock station was No. 1 in more than two years, says Jeff Peck.

(Continued on page 72)

Most Added Records

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

<table>
<thead>
<tr>
<th>Title, Artist, Label</th>
<th>% of Billboard's airplay panel adding this week</th>
<th>% of Billboard's airplay panel now ranking record</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Do,&quot; J. Geils Band, EMI America</td>
<td>36%</td>
<td>36%</td>
</tr>
<tr>
<td>&quot;The Other Guy,&quot; Little River Band, Capitol</td>
<td>25%</td>
<td>28%</td>
</tr>
<tr>
<td>&quot;Down Under,&quot; Men At Work, Columbia</td>
<td>21%</td>
<td>52%</td>
</tr>
<tr>
<td>&quot;You Can't Hurt Love,&quot; Paul Collins, Atlantic</td>
<td>21%</td>
<td>54%</td>
</tr>
<tr>
<td>&quot;You Got Lucky,&quot; Tom Petty &amp; The Heartbreakers, Backstreet</td>
<td>20%</td>
<td>45%</td>
</tr>
</tbody>
</table>

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Washington Roundup
Hollings Joins Commerce Committee

By BILL HOLLAND

Sen. Ernest F. Hollings (D-S.C.) announced Wednesday (10) that he has decided to give up his influential post as chairman of the minority member of the Commerce Committee, which legislates communications and technology policies. He's thought to be a supporter of selective deregulation.

Hollings' announcement that he would take the seat left vacant by Sen. Howard Cannon (D- Nev.), who was defeated earlier this month, ended a week of speculation over which of three senators would take the spot—Hollings, Russell Long (D-La.) or Daniel Inouye (D-Hawaii).

Cannon is well known in the broadcast industry as the sponsor of a major deregulation bill, the only such bill on Capitol Hill to have ever passed committee action last session. It was also passed by the whole Senate. Hollings supported the Cannon bill's proposals concerning broadcasting, even though he fought against AT&T and trucking industry deregulatory measures on the Senate floor.

Hollings is no stranger to communication matters; he was also the chairman of the Communications subcommittee during the 96th Congress. The powerful South Carolina senator will not take over Cannon's spot until the new Congress convenes this January. His announcement this week features press reports that Hollings is looking for a more visible power base, and perhaps a better track from which to launch a campaign for the Presidency.

While Hollings has now made his move, other Commerce watchers are still unsure what the results of the election will be to the broadcast community. NAB's Steve Stockmeyer, vice president of government relations, sees "no major changes," and is "optimistic" that the new Democratic controller of committees and subcommittees, "will defend what kind of Democrat they are." He added, "for example, Northern liberal Democrats will not be looking as kindly to business as Southern Democrats. We'll just have to wait and see." Democratic gains in the House make that side of the aisle the more likely to be a subject of speculation when Congress begins its reorganization and committee assignments. Among those defeated was one of the Cannon deregulation bill's co-sponsors, and a friend of public broadcasting, Senator Harrison Schmitt (R-N.M.), chairman of the Appropriations subcommittee and a member of the Commerce Committee. Schmitt also introduced the proposal to reduce the number of FCC commissioners from seven to five.

In the House, only one broadcasting ally lost his seat, Rep. James Collins (R-Tex.), ranking member of the Telecommunications subcommittee and the sponsor of a deregulation bill similar to that of Sen. Cannon, lost his seat for the Senate, held by incumbent Lloyd Bentsen.

However, other House communication matters got better. Both John Dingell (D-Mich.) and Tim Wirth (D-Colo.) won their races. Dingell is chairman of the House Commerce and Communications Committee, and Wirth is chairman of the House Telecommunications and Commerce Subcommittee. James Broyhill (R.N.C.), ranking minority member of the Commerce Committee and a prime candidate for the Collins subcommittee seat, also won another term. Broyhill also has sponsored a bill that seeks to number the FCC commissioners from seven to five.

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Time is running out to enter the 1982 Billboard Radio Awards Competition. All entries must be postmarked no later than Nov. 30. Awards will be presented according to format and category to the outstanding station, p.d. and DJ as categories for special programming and marketing/ international DJ.

Entries must be received from the NAB. Hot 100/AC, country, black, Latin or miscellaneous categories. Market sizes are broken down into three groups: number one to 30, 31 to 100 and below 100. Air checks must be of material aired between Jan. 1 and Nov. 30 of this year. DJs should use the entry blank below to enter.

September/October Birch

Following are the September/October Birch Report figures for Chicago, Los Angeles and New York. Station results are compared with August/Sept and July/August figures. All are for 12 plus 6 a.m. to midnight, Monday to Sunday.

Out Of The Box
HOT 100/AC

DUBUQUE—The new Poco single, "Shoot For The Moon," looks like "a smash," opines KFMD-FM music director Steve Sesterhenn, "if enough stations add it to their rotation lists." And the new single, "(Nothing But) Love," should appeal to the "people in love who enjoy each other's company," the programmer notes that "some listeners think it sounds like America, and it is very harmonic. The song that led to the deal is "New Tattoo (Wanna Be-Bop)" on Jive/Arista, which Sesterhenn finds "very interesting, the sort of techno-pop rock that made 'I Ran' so successful." And he urges "music directors everywhere" to give "Billy Joe's "Twenty Twelve" a spin now that Columbia has released the long-played "The Nyion Curtain," LP. As the single, "It's the cut that's going to make the record cook. Musically, it's got more hooks than a tackle box, and it's topical. We've been playing it as an album cut because with unemployment as high as it is, the track is very relatable."
To register, simply fill in the registration coupon and return it with your check or credit card information to: Billboard Radio Programming Convention, 9107 Wilshire Blvd., Suite 700, Beverly Hills, California 90210. For information on registration, travel, and hotel accommodations, please contact Kris Sufley at (213) 859-5319.

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SATURDAY, January 22nd

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

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Mike Harrison
Billboard
Radio Programming
Convention Director

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CONV E N T I O N

January 20-22, 1983
Huntington Sheraton
Pasadena, California

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☐ $180.00 Speaker/Student Registration

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

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☐ BankAmericard/Visa  □ MasterCharge

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**Prime Movers**

- CHICAGO—Love Me Tenderama (Fullerton/Warner Bros.)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
- DONALD FAGEN—Night Train (Warner/Curb)
- LIONEL RICHIE—Truly (Motown)

**Top Add-Ons**

- J. GEILS BAND—Do (E.M.I./Atlantic)
- JG & B—Gonna Be Good To You (Atlantic)
- WXKX-FM—Bakersfield
- WXEM—North Central Region
- WXEX—Seattle

**Breakouts**

- WESTERN--Bakersfield
- NORTHWEST--Seattle
- SOUTHWEST--Bakersfield
- FLASHBACKS--Bakersfield
- CHICAGO--Love Me Tenderama

**Atlantic Region**

**Prime Movers**

- CALIFORNIA--West Coast Top 30
- NEW YORK—Total Failure (Worship/EMI)
- GEORGE BURLINGTON—Battleship" (RCA/Atco)
- MIKE STEWART—A Woman Needs Love (RCA/Atco)
- CAROLE KING--I Feel the Earth Move (A&M)
- LIONEL RICHIE—Truly (Motown)

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- NORTHWEST--Seattle
- SOUTHWEST--Bakersfield
- FLASHBACKS--Bakersfield
- CHICAGO--Love Me Tenderama

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**www.americanradiohistory.com**
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Backstreet

PHIL GOLDBERG-Graves, Chicago

41 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

12 11 10 9 8 7 6 5 4 3 2 1

12 11 10 9 8 7 6 5 4 3 2 1

PHIL COLLINS-Hello, I Must Be Going, Atlantic

DAVID HILL & JOHN OATES-H2O, RCA

19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

TOM PETTY & THE HEARTBREAKERS-Back Home Again, MCA

ROB STUART—Absolutely Live, Warner Bros.

GOLDEN EARRING—Twilight Zone, 2 Records (12 inches)

JUDAS PRIEST—You've Got Another Thing Coming, Columbia

BILLY JOEL—You've Got It Bad, Columbia

THE PRETENDERS—Rock On The Chain Gang, Rawkus

HARRY NILSSON—Street Bomb, Arista

DAVID HILL & JOHN OATES-Manatera, RCA

ROBERT PLANT—For Paul, Swan Song (import)

BRUCE SPRINGSTEEN—Atlantic City, Columbia

STEVE MILLER-Baby Come To Me, Columbia

DON'T TALK—Talk Talk, Talk, Arista


DAVID HILL & JOHN OATES—R2O, RCA

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National Programming

"Lost Who Tapes" Found

Westwood One will feature tracks by the Who, which is why they were never released in the U.S. in a two-hour special hosted by Rolling Stone's John Peel called "Bit of the Who." The special, entitled "The Great Lost Who Tapes Hosted by Bill Wyman," will air the week of Dec. 14 to mark the end of the Who's farewell tour of America.

WMWR Philadelphia evening man John Stevens has taken on the additional duties of producing and voicing NBC's Source's "Rock Report," a daily 30-minute feature on the network. Network affiliates include WMWR.

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Pointed Conversation—Sings, of the Police, speaks with Lisa Robinson for the November edition of DirecTV's "Inside Track."

The company's initial 20 specials range from both country and contemporary Christmas shows to artist profiles including the Beach Boys, Barry Manilow, Neil Young, Foreigner and Joan Jett. Additional inventory is scheduled to be added early next year. Randy West, director of affiliate relations for Creative's radio division, has been promoted to director of the project development division, which deals with video, audio and multi-image concepts.

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"Musical," the weekly three-hour salute to hits of Broadway and Hollywood from NBC's Watermark, will air two special programs for the holiday season: "Christmas On Broadway" will air Dec. 18 and 19, and a top 40 Broadway show countdown will run Jan. 1 to 2. Between Nov. 28 and Dec. 11, 25 FM stations will broadcast excerpts from the New American Orchestra's 1982-83 season during National Public Radio's "Jazz Alive!" series. Works by Gerry Mulligan, Henry Mancini and John Lewis will be included. Another special, "There's a Miracle Alive," was taped Nov. 4 at the Greenwich Village jazz club Village West when guitars Jim Hall and bassist Ron Carter performed as a duo for the first time in ten years.

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Craig Robbins Today of Kingston, N.Y., is a syndicated talk and interview show that will include musical performers. The shows are offered on 50-60 minute segments designed for stripping or in a one-hour weekly form. NBC has signed up KLTI Mcafee, Mo and KJMF-CP Memphis, Mo. as affiliates. KSL Salt Lake City is celebrating its 50th anniversary as a CBS radio affiliate. ... Former KMPC Los Angeles music director Russ Hassel has been named program director for 910 the Beach in San Diego. For artist relations for the syndicated "Music Of Your Life" format.

Just a Little Imagination

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Retailing

Indies Agree: Reassess Radio
NARM Conferences Focus On Value Of Local Promo

By JOHN SIPPEL

FT. LAUDERDALE—Independent labels and distributors participating in the NARM indie conference at the Intercontinental Hotel here Nov. 4-6 pledged to coordinate their national, regional and local staffs more closely.

Independents admit, too, that radio generally must be reassessed, and their combined program must be more vigorous, with or without the indie promo network (Billboard, Nov. 6).

Early in the radio segment of the conference, national promo bosses like Brute Bird of Boardwalk, Jack Forsythe of Chrysalis, Skip Miller of Motown and Richard Palmese of Arista, zeroed in on the "breaker mentality," criticizing a radio trade weekly.

Miller stated the publication has approximately 200 reporting stations, half of which get a "plus" rating. Bird cited an incident recently involving a Boardwalk single which Billboard reflected as selling well.

The radio weekly "stalled the record at 15," Bird said. "I had 100 hot stations. The next week I had 20 when it stalled.

Those on the dais agreed that too much emphasis is being placed by local programmers on what is occurring nationally. Forsythe tingled out WLS Chicago, and an unidentified Chexyene station, claiming both are given equal weight by the publication. Miller grumbled that it makes it difficult for an ℗-oriented label like Motown to persuade a station in Chexyene to program black product even when it's likely to cross over.

Radio in general came in for soft lacing from the national promo chiefs. "We've created our own monster, though," Miller admitted. It was agreed that independents must unite to regain their strength at the local level.

Roy Chiovari of MS, Chicago, said the Saltstone distributorship holds daily meetings. Advertising coordinator Lucy Zerba provides the daily get-togethers with a weekly radio advertising schedule.

Earlier involvement of distributor principals in radio was urged. Harvey Korman of Pks, Cleveland, said he personally contacts black radio. Chiovari praised the personal effort of John Saltone, who "sometimes goes three adds a week himself."

"At Arista we rely on anybody who can get us the airplay," Palmese said. "Some independent distributor promo people are not as strong as some of the independents. I want to close the add. I want to see it kept on the air, heavy rotation, and then numbers."

Bird complained about the difficulty he had getting store reports even though he offered cash incen-

itles. In two contests, he said he paid out only $1,500. Mailings made clear that local independent distributor promo reps "always have some hot record. But don't forget the follow-through is even more important than the add."

Panelists felt the problems distributors have in keeping good staf - fers. It was agreed that aggressive reps don't seem to get out on their own or with a label. At another point, Palmese noted that local reps get $250 a week while an indie gets $250 an hour.

The possibilities of labels sharing some of their prime inventory-taking costs with distributors was discussed. It was pointed out that most independent labels today have slashed national and regional staffs to a point where they might provide 70% of the financial help to distributors."

Labels, Distributors Vow Improved Communication

FT. LAUDERDALE—In order to maximize sales, independent labels and distributors promise more and frequent communication in regard to marketing information vital to both sides.

This credo was evident throughout a 90-minute session at NARM indie conference here Nov. 6 and at a preliminary meeting the day before.

Buoyed by information in Billboard's nine-month chart action share report (Billboard, Oct. 30), label sales execs Art Keith of Chrysa-
lis, Lts., Hans of Arista, Miller Lon-
don of Motown and Beverly Weinstein of Boardwalk, agreed that the time is ripe for independents to work together.

Discussing midline product, Nick Campanella of Alfa, New York, said he feels it's important to keep it as regular inventory. Dennis Baker of Aec-
tion, Cleveland and John Horn of Pks, Cleveland, agreed.

"In a local office, it's a separate place worked better. They said they favor a copy of the $5.99 list price in an online browser selection with another copy in the regular inventory of alphabetized-
by-label format."

All local independent distributor staffers agreed that present daily de-

erations, the regional warehouse-

houses far outpaces branch-oper-

ated labels' deliveries. The growing trend toward more delay in shipping on the part of the branches forces ac-

counts to buy more cautiously to avoid returns, said Rich Salvador of Schwartz Bros., Philadelphia. Be-

cause indie react more quickly, re-
turns have been slashed, the confer-

ence agreed.

Labels were asked to consider the possibility of variable pricing. Label sales bosses pointed out that, in par-

icular instances, a lower price can be advantageous. However, obtain-
ing approval of manager and act, es-

cially if the act is established, can be difficult, they said.

Mann said Haircut One Hundred and A Flock Of Seagulls were stand-
s, at $6.98. Arista originally wanted to close the $2-off pricing when unit sales reached 100,000. Be-

cause they didn't achieve geographi-

cal spread, the price wasn't raised to $8.98 until 200,000 units were sold. Accentual put the $6.98 in front, and Mann said that some radio stations, aware of the discount, seemed more ready to talk about the LP.

Also helpful in increasing volume is pertinent discounting, the manu-

facturer foremost. Mann explained that, under current eco-
nomic conditions it is difficult for a label to provide both a price slash and advertising. He lamented that many accounts want both before they undertake an all-out marketing campaign. Keith said distributors and accounts must provide a good reason to reconcile a discount. Profit is the best reason, he said.

Whether to set up a rigid deletion program on a regular basis or just phase out a piece of product, as Chrysalis does, was argued. Most

(Continued on page 57)
Smaller Edge For Video Rentals At Record Outlets

For record dealers, the figures are significantly lower. Among stores stocking VHS, 43% of respondents, called video stores, own VHS, and of these, 12% own VHS video-store only, 37% own retail outlets, 20% own both rental and retail outlets. Only 3% own retail outlet only. This is slightly different, from a ratio of 27% video stores and 73% retail stores. In video stores, the figures are slightly different, from a ratio of 27% video stores and 73% retail stores. Significantly, retailers say they are more likely to sell video games. In video stores, 60% of video games are sold. In other stores, such as video games and blank audio and video tape.

In brand penetration, Allop was by far the leader in video care products, with 28% of all stores selling that brand. Next was TDK, Bib and Reacon, 3M/Scotch/Discwasher and Sony and Nortronics. For other video accessories, such as video and audio dealers, 28% of all video dealers said they were more likely to sell video games. In other stores, such as video games and blank audio and video tape.

A slightly smaller number of retailers stock video cassette hardware. Of video stores responding, 60% carry Cassettes. For audio retailers the figures are 20%. Only 10% of video retailers carry VCRs. In ranked order, brands were Panasonic, RCA, Sony, Sanyo, Quasar and Zenith. For video disk systems, the number of retailers stocking is lower. Only 10% of all respondents stock disk hardware. Of all video retailers, 13% of all record retailers. The survey also showed that both audio and video retailers stock several brands of video cameras.

Proportionally more video than audio dealers carry video game equipment, although for software the percentages are virtually the same. In hardware, 58% of video retailers and 38% of audio dealers carry this. Brands stocked are Atari (36%), Mattel (29%), Odyssey (7%) and Bally (7%). Among closely competing figures, the findings show that 64% of video retailers and 65% of audio retailers stock for a total of 65% of all respondents in this category. Brands stocked are Atari (virtually all who carry software: 60%), Activision (39%), Intellivision (29%), Imagic (27%), Apollo (15%), Odyssey and US Games (7%) and VidTrac (4%).

Shure, Audio-Technica and Philips are the top three stocked brands in the area of phone cartridges, which are handled by 46% of all respondents. Also stocked are Empire and Pickering, Electro Voice, Acoustic and Ortofon. Other categories surveyed were headphones, microphones, cassette carrying and storage cases, personal stereo and portable audio units, and video car stereo hardware.

Companies interested in obtaining a copy of the study or more information should contact Ron Willman at Billboard, 1515 Broadway, New York, N.Y. 10036, or (212) 764-7350.

Have you ever heard a cassette sound like real music?

You've had your hair blown, with children's programming and music in that order, following movies. The brand penetration section of the study was one to stock product categories carried by their store(s) and brands stocked. For video cassettes, 51% of all respondents carry the items; 70% of all video retailers carrying care products, along with 46% of record retailers. This relatively high cross-over between audio and video is also found in other categories, such as video games and blank audio and video tape.

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Santa Comes To Southern Calif.  
Video Dealer Group Focuses On Christmas Promotions  

By EARL PAIGE  
The Southern California Video Retailers Assn. is one of the largest and most active regional dealer groups in the video industry, and has just become the first organized regional segment of the Video Software Dealers Assn. (VSDA), a division of NARM. There are 27 SCVRA members.  

FULLERTON, Calif.--If there really is a Santa Claus, Southern California's organized video dealers believe they have him—and scores of other promotions to boost holiday business.  

At the recent gathering of the Southern Calif. Video Retailers Assn. chapter (Billboard, Nov. 13), Monica Diedrich of Video Station, Anaheim laid claim in her pianist stent to the "original" Santa Claus: Robert George, who has been acting this role at the White House for 20 years and will again this season. "He had a fake beard when he started in the Eisenhower administration, but it's real now," said Diedrich, who nicknamed "Christmas in October" push with George. His deal is to shoot and sell pictures with children in a simulated snow scene set up in the 3,600 square foot store. On Fridays and Saturdays, store people dress as Santa's helpers.  

The meeting, devoted almost exclusively to sharing Christmas promotions, was in stark contrast to the early gatherings of the four-year-old association, first such U.S. group and first to join in VSDA's new push to organize local chapters.  

Said Carol Pough, who along with husband John has held the local group together, "We were having SKO crowds when video rental was hot and meeting every month."  

Almost simultaneously with joining VSDA Oct. 25, the group went to alternate monthly meetings because of gradually dwindling attendance. Now consisting of around 30 members, the group is drawing new re- 

John Pough of Video Cassettes Unlimited, Anaheim—in accepting the re-election as chapter chairman—urged the group to push more for sales. He noted that Paramount's Mel Harris, speaking at the VSDA meet in Dallas, had characterized the $39.95 special price on "Star Trek II" as "not a significant test but an industry test" to see if video retailers can do away with the heavy dependency on rental.  

The assembly here had inspiration from one of VSDA's leading promotion-minded retailers, Linda Rosser of Entertainment Systems Of America, Phoenix, who detailed over a dozen different promotions in motion and set to go, including "Star Trek II"; "Rocky" (with boxing gloves and all three movies wrapped as a gift); a private Playboy party out of the store to sell the new Playboy video package; a special price of $59.95 on the $79.95 "Benji" movie with a special Benji doghouse in the store; "ET" dolls and games to push the videodisk of the movie at $11.98; "Annie" biscuits free with rentals and "Annie" dolls free with purchase, with a huge stand-up of "Annie" as a store attraction.  

In addition, the Rosser recently completed a $5,000 "Star Wars" promotion on Oct. 30, with 41 children in costume and CBS/Fox's traveling Darth Vader, that drew 1,000 people although it was competing with the Arizona State Fair.  

Among other promotions mentioned was one offering popcorn and a drawing for a popcorn machine in In Home Video, Riverside. "This is only our second Christmas and we're really a small store," said Joan Weisbenzer. "We serve a lot of wine and hors d'oeuvres as a general rule in the store—sometimes it's a little hard to get home. But we go for the friendly atmosphere," she said, adding that adult video games are being added "under very strict supervision" and that the Genco next door sends the store a stream of software customers for games, which are both sold and rented.  

Bill Lamp of Video Crossroads, now franchising nationally, showed a four-page 15- by 10-inch newsletter that folds out so that the entire back becomes a 19- by 26-inch movie poster, this one for "Star Trek II."  

Advising retailers that they often overlook the obvious, Sheldon Feldman of The Picture Company, Riverside, said, "We don't display accessories like we should." He suggested special gift-wrapped stocking-stuffer items, from head cleaners to video game joy sticks.  

Chris Neely of Video Crossroads, Orange, said her store will do special gift-wrapping of pairs of blank tapes. "We'll combine together a TDK-T120 and a Mid America brand for..." (Continued on page 37)

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DATA AGE...announces the world’s first rock ‘n roll video game featuring one of the world’s hottest rock ‘n roll groups...Journey.

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

The video game will be titled, "Journey/Escape," capitalizing on the same name and package graphics of the rock group’s current “multi-platinum” album, Escape, which has sold over 5 million copies. Just take a look at some of the other “records” Journey has set with the help of the discretionary dollars of America’s youth market:

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

See your distributor for the youth marketing campaign of 1983 on the hottest selling video game of the year.
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 machines' 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.

Morrell Corporation, 60 Oxford Drive, Moonachie, N.J. 07074.

www.americanradiohistory.com
NEW YORK — To encourage dealer support for the $39.95 price point, Paramount Home Video has planned an in-store display contest for title, "Star Trek II: The Wrath Of Khan."

According to Richard Childs, vice president and general manager, sales & marketing, the company has already begun to plan their entries, even though the shipping date for the pop-out, counter-prepping package is a few weeks away.

Grand prize in the "Star Trek II Hollywood contest" is an expense-paid trip for two to Hollywood for four days, including airfare, hotel accommodations, dinner at the Brown Derby, a private studio tour with lunch and free rental car. Three runner-up retailers will win $300 each.

In addition, the authorized distributor who works with the grand-prize-winning retailer will receive $300, and three runner-up distributors will receive $150 each. As a special bonus to retailers and distributors, Paramount will fly the grand-prize-winning retailer to Las Vegas on Jan. 6 for the award presentation and a press conference at the Consumer Electronics Show, with two nights at Caesar's Palace.

Judging will be done from non-natural photo entries submitted with a signed certificate of performance to a local distributor. All entries must be in for two weeks to be eligible. Deadline for submission to distributor is Dec. 16.

Contest rules, display hints and the certificate entry form will be available from authorized distributors, along with posters, banners, and giant cassette boxes that double as mobiles. Special display boxes and styrene for the company's luggage box are also available.

**For Best Displays**

"TreK II" Dealer Contest

The retailer located in the most unusual store in the nation will win the top prize in the "TreK II" dealer contest. The contest is open to all buyers and distributors who have a standing account with the company and place an order for "TreK II - The Motion Picture." The retailer must have special store displays, printed materials and promotions designed to make the store the most unusual for the release of "TreK II." The retailer will receive a $250 gift certificate to a "TreK II"-related store, and a special trophy will be presented for winning the contest.

**Complet Beatles' Push Is On**

Extensive Cross-Merchandising Campaign Launched

By LAURA FOTT

NEW YORK — The packaging and merchandising of the Beatles goes on. Currently the object of exhaustive promotion and cross-merchandising around the United States are the "The Beatles Anthology," a video package produced by ATV Music Group and Delilah Films Ltd., released through MGM-UA, which is also the publisher of "Music From Antarctica." The video, said to be the most comprehensive collection of Beatles footage assembled, is available on videocassette, now, with CED and laser videodiscs due later this month.

Print, radio and television advertising is planned, and cable advertising—on MTV, specifically—is being studied. All this is in addition to an array of posters, counter cards, brochures and other material.

Merchandising on its promotion of the title to help its other music titles as well, Barry Manilow, "The Second Season of the Police's Other Ball," Elvis Presley and a number of other classical and opera programs are represented.

The company also believes that "The Beatles" video will stimulate sales of hardware, thereby enhancing the home video market.

Delilah is counting sales of the book to stimulate sales of the video program, and vice versa. It has plans to create a series of books with MGM-UA for video, "Girl Groups," which just began shooting, and "Cool Cats, 25 Years Of Rock 'n' Roll Style." A special crossover puzzle has been designed as a contest, and is being sold to newspapers around the country and in the U.K. through Special Features Syndication Sales Corp. of New York. So far, papers in Miami, Nashville, Baton Rouge and elsewhere have bought the feature. First prize is a "Beatles Winner" of London and Liverpool for two.

The project got started five years ago, when ATV-Music, which owns the rights to the Beatles' music, began to notice that unauthorized video material on the group was proliferating.

"People believed that because the material was public domain, they didn't have to pay royalties," says Sam Trust, chief executive of the ATV Music Group.

In all, ATV took 18 separate actions against purveyors of unauthorized video programs on the Beatles. "I approached our company and said there's a market to be serviced here, so let's come out with an authorized version," Trust recalls. "Why should we give the market to the underworld?"

Trust notes that the Capitol and Apple labels never instituted any complaints of their own against those unauthorized programs, adding, "It's irony of it is that all of companies to come after us once our program was completed, it would be Apple, who had never taken any actions before." Apple originally issued a restraining order barring MGM-UA from marketing and distributing "The Complete Beatles." That order was lifted a week later when MGM-UA agreed to pay royalties to Apple for one of the Beatles' name, logo and film performances.

By 1979, when ATV was investigating its own program, Delilah had already begun work on the book "The Complete Beatles," which contains sheet music all of the group's songs, "Stephanie Bennett (president of Delilah Films) thought a promotional film would be a good idea, so that's how the program was originally conceived," relates Trust.

Bennett explains that Delilah originally had planned to sell the video title through Thorn EMI.

(Continued on page 4b)

**Music From Antarctica** Is Two Projects In One

By JACK McDOUGN

SAN FRANCISCO—New York-based video artists John Sanborn and Kit Fitzgerald have created an interlocking vinyl-and-videotape product, "Music From Antarctica." It's scheduled to hit retail the same first week in December at a projected list of "about $50," according to Sanborn.

"Antarctica" shrinks a 40-minute, eight-song album and a one-hour videotape, latter containing 10 different musical pieces. "The record and the videotape can be bought together," allows Sanborn, "but they are intended to be bought together. They reflect different sides of the same question and answer the question in their own ways. The things on video are either variations on what's on the audio, or else they are complements to audio work by the same performers. For instance, David Van Everden's "Ear To The Ground" would never be on a record, but it involves similar skills and intentions to what's on the record."

Side one of the LP contains "Si-beria" by Joe Jackson; "It's Not Like That" by The Romantics; "I'm Sorry I'm Such A Wenee" by Jill Koenen; "World's Greatest Piano Player" by "Blue" Gene Ty- ranny; and "I Ain't Afraid Of Girls," by Ned Sublette. Side two has "Drastic Classicism" by Rhys Chatham; "And Now This" by Van Teghemy; "You Really Got A Hold On Me" by Koenen; and a concluding string piece by Peter Gordon, leader of the Love Of Life Orchestra and co-producer of the project in charge of sound.

The stereo-sound videotape, says Sanborn, "contains some video to Siberia" and "And Now This" plus a number of other video music things that involve the performers but which exist only in video form. These include "Wayne Hays Blues" by Koenen; "Ear To The Ground"; and "a number of things by Kit and myself."

Van Teghemy's "Ear To The Ground," in which the percussionist wanders the streets of New York making music by beating on every likely object in sight, is perhaps the best known of the video pieces. Sanborn says the piece will be shown on Steve Martin's "Twilight Theatre" on NBC. Other pieces have been cut for the A&E Network's "Night Flight" series.

Sanborn says that he expects the

**Music Monitor**

By CARY DARLING

— Image Conscious: White others are diving into video faster than you can say "VCR," one band which says "we're not" has "four fracs is Public Image Ltd., the band which John Lydon formed after the Sex Pistols breakup." The band, which consists of Lydon, guitarist Keith Levee, bassist Pete Jones and drummer Martin Atkins, had been immersing itself in videos to the point where in New York last year, the group played behind a large video screen. However, the times do change.

"Yes, we spent a year studying the art of video and we found it to be a total plony," said a reluctant Lydon at a press conference. He went on to say that the band is now looking into computer graphics. However, there will be a video for Public Image's next single, "Blue Water," which will come out as soon as the band finds a director they feel goes well of blend of noise and hardcore funk.

Here you've got eight million clearances to do and you still turn the dial and there's nothing on, complained Levine in typical Public Image and established fashion. "I thought MTV was going to be the channel. It was happening and it was going to be for young people and what do they do, they play the same videos over and over."- Supergrass, Benetton Mediaworks recently finished Supertramp's "It's Raining Again" promo for A&M Records.

• On The De-Evolution Front: Director Chuck Statler and Warner Bros. have filmed a video for the new single "Peach-A-Boo."
Once again, TDK goes to greater lengths to help you enjoy greater sales and profits. Introducing TDK Super Avilyn T-160—the TDK video cassette that gives your VHS customers up to 8 full hours of enjoyment, even on their present video decks. And TDK also has good news for your Beta customers: the delivery of Super Avilyn Beta L-750 HG—TDK’s highest quality, longest playing Beta cassette. You’ll find that TDK Super Avilyn T-160 and TDK Beta L-750 HG complement the finest and fastest-selling family of video cassettes on the market today. You’ll also find that you can count on Super Avilyn video cassettes to put your profits in “fast forward” because they all come to you pre-sold. Supported by hard-hitting, in-depth national advertising, Plus sales-pulling, in-store promotions. And highly visible, highly informative packaging. Speaking of packaging, TDK Super Avilyn video cassettes are now available in new super-selling packages—two-packs in VHS and special blister cards featuring the most popular lengths of VHS and Beta.

TDK. Nobody goes to greater lengths to brighten your video cassette profit picture.
Say French Renter Copied Tapes
PARIS—Video rental stores in the small French town of Nevers were delighted with their star customer Jean Claude Rivet, who rented dozens of video-cassettes in the space of a few weeks. But when other clients began complaining about the quality of the tapes they borrowed, their suspicions were aroused. Police were called in and learned, they say, that Rivet duplicated all the titles he rented and returned the copies, keeping the original tapes for himself. Rivet is now in detention facing charges of breach of trust, but if he is found to have been selling the illicitly acquired originals for profit, then prosecution for piracy may follow, with the possibility of long-term imprisonment.

The case is the first of its kind to be unearthed here and has given the video rental business an unpleasant shock. It is feared that other customers may go on being on the same abuse unless the stores find some way to ensure that the tapes they get back are the same ones that they rented out.

French Industry Hit By New Government Moves
By MICHAEL WAY
PARIS—The French government has struck two new blows against the country’s burgeoning video industry by centralizing customs clearance of hardware—thus slowing down deliveries and pushing up prices—and by removing a number of other tax advantages enjoyed by the specialist press.

The moves, follow plans announced earlier to slap a 67% annual licence on VCRs and a tax on blank tape to compensate for home copying, and to order delays of up to a year between the theatrical release of a feature film and its marketing on video cassette.

Under orders from the French foreign trade ministry, all video hardware equipment—95% of it comes from Japan—will now have to pass through customs clearance in the remote city of Poitiers (in central France), instead of traditional customs clearance at the main points of entry at Le Havre port and Roissy airport in Paris.

Because of the extra transport and warehouse costs, the move is expected to add 10% to retail prices of VCRs, currently in the region of $1,000. The video and import sectors already see the decision as a plan by the government to slow down imports prior to the introduction of the 67% annual licence fee next January, thereby assuring that a maximum number of users will pay up. Industry sources say that as many as 20% of all homes do not pay similar licences.

The measure will include Philips VCRs being assembled as a new plant at Le Mans, central France, where production is expected to reach 100,000 units by the end of next year, and will also hit the Akai plant being planned for Honjo.

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**Video Reviews**

**The Lost Generations.**

We don’t let anything come between you and your entertainment. Especially a lot of generations. At Third Coast Video you get a perfect sync on first generation audio and one inch video tape every time.

It’s a merger of video and audio accomplished by the interfacing of two high tech studios. And it includes everything from our 30x6 sound isolated shooting stage and one inch on line computerized video assembly to our CMC-44 video editing and 2-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 afford.

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**Videocassette Top 40**

These are the best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats, compiled from a survey of retail stores.

**Last Weeks - Chart**

**This Week - Chart**

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**SALES**

**Rental**

**Last Week - Chart**

**This Week - Chart**

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**Billboard**

Survey for Week Ending 11/20/82

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Sony Tape’s new way of doing business is now in action. If you haven’t heard, call me.

Sony Tape Sales Company

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John H. Hollands
President
Showtime!

Billboard covers it, while it's on

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

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

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

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

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

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

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International Sales Offices: Canada (212) 764-7356 • Mexico/Latin America (805) 531-3907 • United Kingdom, London (01) 439-9411 • Italy, Milan 28 29-158 France, Paris 1 740-1441 • Spain, Madrid 429-5812 • Japan, Tokyo 03/848-4641 • Australia, Sydney 436-2033

The International Newsweekly of Music & Home Entertainment
Video

Danjay Moving Into Game Wholesaling

- Continued from page 24

and inventory procedures. "We do see a different type of buying," notes Lasky, "with more emphasis on UPS, whereas a lot of record/tape movement was by truck."

At present, Danjay Music & Video is light in terms of prerecorded video where, Lasky says, for two-step distribution "the marks are just not there." Concentration is in video games and computer software.

Kelley has found that only a few video game manufacturers stress exclusivity, Atari being one. Thus the firm carries several lines, including Activision, Imagic, Apollo, U.S. Games, Coleco and Parker Bros. In reference to the proliferation of brands, Kelley says, "At the January, 1982 CES show there were basically three firmly established manufacturers. Then at the June CES there were at least 15 new firms, three or four of which have now become relevant in the marketplace."

Kelley hopes that increasing competition will lead manufacturers to establish returns policies: "This is a big consideration in terms of capital outlay for the distributor and dealer." Lasky notes that record/ tape stores moving into video games and computer software "have a hard time adjusting" to the different buying philosophy involved in not having a return policy.

As for computer software, Danjay is now carrying Milliken, Creative Software, Thorn EMI, UMI and Micro Systems Development. "There are 40 more actively out there," Kelley notes, adding that computer software is an adaptable part of the video scene for those consumers "into genetic video." He sees computer software as a natural extension, even though it involves much more than games.

As for video games, Kelley points to several parallels with the hit album business, noting the latter's short life cycle—a predictable chart life of six to eight weeks, followed by a dramatic drop in demand.

Record people, Kelley notes, have a mind set regarding catalog life based on their experience of consumers buying selectively because they may already have an accumulation of 100-200 LPs. "The average new owner of an Atari will buy 15-20 new games and then go on to accumulate titles," says Kelley, noting where the catalog portion of the video games picture fits in. At present he sees new releases accounting for 90% and catalog only 10% of business.

Other disparities between records and games include the expected con-
tinued sales season for video games in January and February. "There isn't the drop-off seen for records," Kelley notes. Rather, he cites factors of climate that keep young people indoors and the forecast that video games may represent the biggest Christmas gift category this year, therefore spurring software volume after the holidays.

In the long run, Kelley notes that as more and more communities enact restrictive laws limiting arcades, the home version of a game takes on more significance.

There are two camps of games creativity, he notes. "The Activision and Imagic is the more creative camp, involving tests of 300 people who are into video games as a way of predicting marketing factors. Parker Bros. and Coleco, on the other hand, may represent the arcade entry camp." He notes that his current best-selling game, Activision's "Pinball," was never an arcade game.

Music From Antarctica'

- Continued from page 29

Video Shack retail chain is selling the package in the New York area, and that he is looking for distributors for it. Electronic Arts Intermix of New York is handling the videotape alone.

"This has pop appeal, and the work is getting out there in places where it'll be seen MTV-style. So people will ask for it," he says. "However, we were not necessarily considering the market when we decided to do this. Our approach is that this is stuff that's very interesting. We've tried to produce it in a way so that it won't look like amateur entertainment. So we'll just put it out there. I don't believe video will advance unless we do things like this out there."
We manufacture a complete line of state of the art automation for the molding, assembly, parts handling and loading of VHS, CVC, and BETA video cassettes.

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Sales Manager
Shape Systems Design
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We offer complete mold design assembly, molding and winding services for VHS, CVC, and BETA video cassettes.

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Paul J. Galardi
President
Shape Video, Inc.
P.O. Box 945
Biddeford, Maine 04005
(207) 282-3316

We execute precision molding of high quality video and audio cassette components. Both standard and custom molding available in high volume.

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President
Gage Molding Incorporated
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Product Manager
Shape Tape Automation
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(207) 883-6350

TELEX 944325 SHAPE INC BIFD
Monument Launches ‘Winning Hand’ Push

NASHVILLE—“The Winning Hand,” Monument Records’ new double-set duet package featuring Kris Kristofferson, Dolly Parton, Willie Nelson and Brenda Lee, is the object of a major radio, retail and advertising campaign budgeted at $100,000 and designed to carry the album to country, pop and AC.

The album consists primarily of material from the label’s vaults, parts of which are only played on jukeboxes, including some of the vocals, were re-recorded for this release.

The album’s cover graphics depict the four artists as playing-card kings and queens. This is being utilized in posters, promotional decks of cards and point-of-purchase materials spotlighting the “Winning Hand” theme.

Two weekends this month will be “Winning Hand Weekends” at key radio stations, including more than 50 country stations. Stations are receiving 25 “Winning Hand” albums for giveaways, time buys and the LP’s first single, the Dolly Parton/Willie Nelson collaboration “Everything’s Beautiful (In Its Own Way).”

Monument is printing approximately 5,000 decks of promotional “Winning Hand” cards, with Nelson and Kristofferson justifiably awed at the thought of seeing their names in print. The cards will be sent to pop, AC and country radio and in limited quantity to retail accounts nationally.

Additionally, Monument is turning the album’s unusual cover graphics into a series of four-color 12-by-24-inch posters. The label is printing 3,500 each of the poster against red, green or blue backgrounds to be used as displays for in-store set-up. Along with the posters, accounts will receive promotional flats of the album with easel back cards for stand-up display, and an eight-cut “mini LP” with four duet and four solo selections from “The Winning Hand” to be played in-store.

CBS distribution branches and

(Continued on page 42)

WINNING PROMOTION—Monument Records’ president Bob Fead, center, reviews promotional plans for the label’s new winning album with general manager Bob Hunka, left, and Marshall Blonstein, vice-president. The double-record set features studio duets with Kris Kristofferson, Willie Nelson, Dolly Parton and Brenda Lee.

27 OFFICERS ELECTED

Top CMA Posts Go To Galante and Marduk

NASHVILLE—Joe Galante, RCA’s newly named Nashville division vice president, and Sam Marduk, president of Western Merchandisers, Inc., have been elected president and board chairman, respectively, of the Country Music Assn.

Rick Blackburn, director of the CBS Nashville division, was elected executive vice president; senior vice president will be Jim Foglesong, chief of MCA Records in Nashville.

Other vice presidents chosen are: Sal Chiantia, Music Publishers Assn.; Harry Fox Agency; Ralph Peer, Peer Southern Organization; Andrew Wickham, Warner Bros. country division vice president; Tom Collins, Tom Collins Productions; Stan Mooreas, Scotti Brothers Artists Management; Joe Sullivan, Sound Seventy Corporation; Gerald Rubin, Needham; Harper & Steel Advertising; Sam Lovullo, Gaylord Programming Services; Dean Kay, Kelc Music Group; James Schwartz, Schwartz Bros., Inc.; Lynn Shults, Capitol/EMI America/Liberty division chief in Nashville; Charlie Daniels; and Cliffie Stone, of Cliffie Stone Productions.

International vice presidents are:

JUKEBOX ACTIVITY TARGETED

Labels Trying New B Side Ploy

Continued from page 3

sion, Elektra is considering similar tie-ins with its other “greatest hits/best of” series. Artists covered in this series include Twitty, Hank Williams Jr., Jerry Lee Lewis, Mel Tillis, and Joe Sun.

“Printing could be a natural way to promote a new cut with a greatest hits album,” observes Nick Hunter, E/A’s national country promotion director, “as well as a great way to give jukeboxes more value for their investment.”

Hunter says that he considered trying the same tactics with a new Tom T. Hall album, but decided that the B side would have been “Loving Her Was Easier (Than Anything I’ll Ever Do Again),” which reached number two on the Billboard Hot Country Singles chart in 1981. He says the label abandoned the idea when it was decided that the single was too recent to be considered an older.

Timing seems to be a key issue: some labels feel the B side hit should be several years old to constitute genuine value. Others, most notably RCA, believe that a relatively recent hit can be used on the flip side if the artist’s identity was still in the development stages at the time the record was a hit. “We’re going back to records that may have gotten airplay but didn’t get strung together reactions because the act was only partly into its image building,” comments Joe Galante, vice president of RCA Nashville.

Galante views double-sided hits as a “sort of mini-best-of program.” He looks at this strategy, initiated by the label six months ago, as a means of gearing singles directly at one-stops and jukeboxes rather than toward retailers, at least for the present.

“This is still an experiment,” he emphasizes. “Obviously, we think it’s going to be a way of offering coin operators more for their money with the current price of singles. If it works for jukeboxes, which are the major purchasers of singles, then we may well begin publicizing it for consumers at the retail level.”

The response from jukebox operators has been inconclusive so far. One-stop says that many of their box suppliers feel customers aren’t concerned with what’s on the B side, since they only play the A side radio hit.

Elektra’s Hunter wonders if having the additional impact of two hits on the same single might not influence jukebox operators to stay with a record longer, thereby cutting into sales orders on the follow-up. “It doesn’t matter if we sell 400,000 singles on one Conway Twitty release, if we can’t get the next single on the box,” he says.

Labels are also watching the effect of these dual-sided releases may have on retailers and coin machine operators who specialize in oldies.

Charlotte Harrington, singles buyer for Smash Records in Phoenix, believes the double-sided experiment may well hurt jukeboxes if they have already invested heavily in a collection of hit singles. “A lot of our buyers are complaining that they already have ‘Dripter’ and ‘Luckenbach Texas’ on their boxes,” she says. “They tell us they resent having to buy the same record again. Some even say they don’t want to take the current single on the act.”

Ann Thomae, manager of Houston’s Record Service Co.’s record department, believes the B side play will work only when the current A side is an obvious hit with significant national airplay. “ Singles have become too expensive for jukeboxes to order the way they used to,” Thomae explains. “They want a lot longer to gauge airplay before they order them, sometimes even when it’s a big-name artist.”

Harvey Campbell, president of Pittsburgh’s Mobile One Stop, sees more pluses than minuses in the concept, however, and he is enthusiastic about the potential.

“Let’s face it, the B side of a record is usually a throwaway,” Campbell points out. “So if you can give people two proven hits for the same money, you can’t lose.”

On Nov. 13th, quitting is a snap.

“I’makin’ every smoker to quit for 24 hours on Nov. 13th. And I’ll bet you a Larry Hagman Special: Dick Smokin’ Wrist Snap-in Red Rubbers Hand! Get one free from your American Cancer Society. You might just find that not smoking can be habit-forming.”

The Great American Campaign quit...
From the top of the deck comes "The Winning Hand," a history-making 2 record set by KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON, and BRENDA LEE—together on record for the first time. The 12 duets and 8 solo performances are fare fit for Kings and Queens.

BOOTS RANDOLPH, Monument's Ace Saxophonist, shuffled the song deck and cut "Dedication," a brand new album running the gamut from pop standards and big band, to country. "Boots and Stockings" is his ever popular Christmas album and a great hole card for the holidays.

CHARLIE MCCOY, our Jack-of-Many-Musical-Trades, deals out Christmas joy on the re-release of his classic "Charlie McCoy Christmas."

A sure bet, and odds on fan favorite is Monument's new "Signature Series"—highlighting proven winners from the Monument catalogue. The first is four-of-a-kind in what will be a continuing mid-line series—"THE ALL TIME GREATEST HITS OF ROY ORBISON," "SONGS OF KRIS KRISTOFFERSON," "THE GREATEST HITS OF BOOTS RANDOLPH," and "THE GREATEST HITS OF CHARLIE MCCOY."

ALL NEW FROM THE NEW MONUMENT. MUSIC YOU CAN BANK ON.
Another One For Killen, Sheppard

TG. Sheppard and producer Buddy Killen rack up another No. 1 single this week with “War Is Hell (On The Homefront Too).” It was preceded in the prime position this year by “Finally” and “Only One You.” Killen’s publishing company, Tree International, lays claim to two other songs currently in the top 10: Ed Bruce’s “Ever, Never Lovin’ You” and Ronnie McDowell’s “Step Back.”

As a producer, Killen is responsible for two of this week’s new-ones, as well as those songs just mentioned. TG. Sheppard & Karen Brooks make their duo debut at super-stardom 75, with “Faking Love,” and Billy “Crash” Craddock enters at #3 with “The New Will Never Wear Off Of You.”

This week Chart Fax would like to tip its hat to other producers who occupy the lion’s share of the current charted singles. Jimmy Bowden delivers seven, “We Did But You Don’t” by Conway Twitty; “Redneck Girl,” Bellamy Brothers; “The American Dream (If Heaven Ain’t Got A Lot Like Dixie),” Hank Williams Jr.; “Stay A Little Longer,” Mel Tillis; “San Antonio Nights,” Eddy Raven; “I’m So Tired Of Going Home Drunk,” Larry Jenkins; “Keep On Rollin’ Down The Lane,” Bertie Wills; “What Mama Don’t Know,” Jim Stafford.

Another prominent producer is Jim Ed Norman, with five singles to his credit: “Cherokee Fiddle,” Johnny Lee & Friends; “Talk To Me,” Mickey Gilley; “Still Taking Chances,” Michael Murphey; and “Somebody’s Always Saying Goodbye,” Anne Murray.

Bob Montgomery’s name is prominently displayed on five of the current singles listed: “It Ain’t Easy Bein’ Easy,” by Janie Fricke; “Lova’s Gonna Fall Here Tonight,” Renny Bailey; “Tie Your Dream To Mine,” Marty Robbins; “Honky Tonk Magic,” Lloyd Davis Foster; and “What Mama Don’t Know,” Jim Stafford.


Chart Fax notes that almost 30% of the songs on the chart were written or co-written by artists. Beginning with songs written and recorded by the same artist, they are:


The following list highlights those songs written by one artist and recorded by another: “The Bird,” sung by Jerry Reed (“On The Road Again,” W. Nelson); “A Love Song,” Kenny Rogers (L. Greenwood); “Cherokee Fiddle,” Johnny Lee & Friends (M. Murphey); “Lost His Love On Our Last Date,” Emmylou Harris (C. Twitty, F. Cramer); “Thank God For Kids,” the Oak Ridge Boys (E. Raven); and “I’ll Gain Control Again,” Crystal Gayle.

This ad is for all those who ever wonder why your company runs a United Way campaign.

When it comes right down to it, you’re probably the best reason your company has for getting involved with the United Way.

You see, they know almost all of the money given to the United Way goes back out into the community to help people.

So if you, or the people you work with, should ever need any of our services, like day care, family counseling or health care, we’ll be right there to help. In fact, there are tens of thousands of United Way-supported programs and services in cities and towns across the country. That means help is nearby wherever you are.

And your company knows that this could mean the difference between keeping or losing a valuable employee.

That’s why they give. And that’s why they ask you to give. Because there may come a day when you need help yourself.

United Way
Thanks to you, it works. For ALL OF US.

Ad
A Public Service of this Magazine & The Advertising Council

Nineteen Eighty-One

Country

Chart Fax

Another One For Killen, Sheppard

By SHARON ALLEN

November 20, 1982, Billboard

Chart Fax

Another One For Killen, Sheppard

By SHARON ALLEN

November 20, 1982, Billboard
MODESTY IS A VIRTUE, SO WE'LL SIMPLY REPEAT...

"...Anderson is just about the best thing that's happened to country music in the Eighties ...Wild and Blue discovers the old verities and revels in the plink of a banjo, the strut of a fiddle, the whistling whine of a steel guitar and a dobro's laconic lift."
—Ken Emerson
Rolling Stone

"Wild and Blue sounds like the best country album of 1982. It has 11 superb songs by a young (27-year-old) singer just hitting his stride. Anderson has already been favorably compared to Lefty Frizzell and Merle Haggard, but Wild and Blue should provide him with his first No. 1 single and should sell as long as there is life on the planet."
—John Lomax III
United Feature Syndicate

Wild in the Heart of Country

John Anderson's Wild and Blue 1-3371
Produced by Frank Jones with John Anderson
Featuring the single "Wild and Blue" 7-29617

Warner Country. The Name Brand.

John Anderson
Bandana
Judy Bailey
Karen Brooks
Jimmi Cannon
Guy Clark
Rodney Crowell
Gail Davies
Frizzell & West
Emmylou Harris
Hazard
Con Hunley
Gary Morris
Buck Owens
T.G. Sheppard
Judy Taylor
Porter Wagoner
The Wright Brothers

**Country**

**New On The Charts**

**McGUIFFY LANE**

“Making A Living’s Been Killing Me” — 

Named after a street in Athens, Ohio, this six-piece band's roots date back to the early '70s. In 1980, the band's self-produced debut album, which was released independently, sold 40,000 copies and led to a contract with Atco. That same album, "McGUIFFY Lane," which was re-released by Atco later that year, contained such radio favorites as "Long Time Lovin’ You" and "Green Country Mountains." The band then went on to work with producer Emmylou Harris, Charlie Pride, Bobby Bare and Charlie Daniels at his annual Volunteer Jam in Nashville.

The third and final album for Atco, "Let The Hard Times Roll," was produced by Marshall Morgan and Paul Wquiry. This album, which contains the band’s latest single, "Making A Living’s Been Killing Me," includes a number of tunes written by Nashville writers (the act's previous albums consisted primarily of original material).

McGUIFFY Lane's members are Stephen "Tebe" Teasdale, keyboards, harmonica, vocals; Terry Elaw, steel guitar, electric guitar; Bob McNelley, acoustic guitar, vocals; Dave Rangeller, drums, vocals; Stephen Reti, bass, vocals; John Schwab, acoustic guitar, electric guitar, vocals.

For more information, contact the band's management at (615) 486-2923.

**Encore Agency Holds Showcase**

SAN ANTONIO—The annual Encore Talent Agency "Showcase Of Stars" took place here Oct. 25. Featured performers from Encore's roster were Fiddlin' Franchie Burbank, Johnny Duncan, Ricky Skaggs, Reba McEntire, Becky Hobbs and Moe Bandy, who MCed the evening's show and is also owner of the South Texas bookstore agency. Encore entertainers unable to attend the showcase were Gene Watson, Joe Stampley and Dotty.

San Antonio's Pearl Brewery played host to the event in the night club, the Jersey Lilly. Regional and national talent buyers attended the performance.

**RCA Studio Marks 25th Anniversary**

NASHVILLE—The 25th anniversary of RCA Studio B was marked Thursday (4) by the Country Music Foundation, which now uses the studio as part of the Country Music Hall of Fame and Museum.

The studio has never been used for recording since 1977, dates to 1957, when RCA constructed the studio and named Chet Atkins head of operations.

Originally devised of carpeting or sound-absorbing wood, the studio was used regularly by Atkins, Chet & childhood friend George Jones.

And RCA's "B" studio, which helped insulate the film studio from the noise of the "B" studio operation. Since then, RCA's "B" studio has been used for several radio stations in the world, including KSON-San Diego.

A total of 40 million-dollar singles were created in Studio B. The facility was beloved by players, artists and producers alike. Sometimes it seemed as if you simply couldn't eat a bad boot in RCA's Studio B, as when those who worked there often said to the studio's owner, "We're in the business of music, not the business of making money."

It was there that Bob Dylan recorded "Like a Rolling Stone," and that the Rolling Stones recorded "Paint It Black." Studio B has been a haven for some of the world's greatest musicians.

It is a place where dreams come true, and where the spirit of music lives on.

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**Monument Sets ‘Winning Hand’ Sales Campaign**

Continued from page 37

Macy's stores and other retail outlets, which are coordinating a series of retail contests to run for 60 days (December through February), will be determined by overall store and sales performance and reports, coupled with the creativity of the individual "Winning Hand" display. Prizes will be awarded to the top performing branch, and two to four stores will be chosen to receive additional prizes.

The next five winning branches and the two top-performing accounts in each of the territories will win a choice of a Cunninah, a watch of cash equivalent. Each winning branch will be paid $1,000 and a $1,000 gift certificate. The Cunninah watch will be a gift to the winning branch, and a $1,000 gift certificate will be given to the branch that wins the time piece.

Macy's will also be coordinating a series of retail promotions to encourage customers to enter the contest.

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**Anderson 'Mini' And Single Due**

ATLANTA — Bill Anderson's single, "LaSalle," and a six-cut Anderson box set, the Southern Tracks label will be distributed through Vanguard Records. The abbre-vi ation for "Box Set," and a series of "Southern Tracks" singles, will be released in April.

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**Cedar Creek To Moon Shine Label**

NASHVILLE—After negotiations between locally-based Moon Shine Records and Acclaim Records in Canada, country group Cedar Creek will now record exclusively for Moon Shine in the U.S. Under the agreement, product released by the eight-member band in Canada will be marketed and distributed through Acclaim. Cedar Creek's initial record of "Riverrats."
**Bookstores Moving Into Video**

**Vision House Bows In-Store Loop; Rental Increasing**

By CARTER MOODY

NASHVILLE—Christian bookstores, key retail outlets for gospel records as well as religious books, are gearing up to deliver videos, including a video rental and in-store video play service. The latter is instanced by Vision House, which plans to offer a playback equipment to 25 top outlets for in-store exposure of a one-hour, loop advertising books and records. That these are advertisements, not music videos of the type most often seen on mainstream record and tape stores, should be emphasized, although the spot purchased by Sparrow Records comprises video of the group Silverwind, performing “A Song In The Light” (Billboard, Nov. 6). Sparrow is the only Christian music label represented, but Vision House president John Montgomery says that book and Bible publishers dominate the spots so far only because they kept their first ad in the loop for only a short time, preferring to wait for reaction from the 25 outlets. Vision House has provided the retailers with Panasonic video machines; final shipments were made to the East last week. The publisher is selling the ads on a regional basis. Each advertiser gets 15 seconds free, and store customers interested in a particular spot can push a button. On a numbered key board to get detailed explanations of the product. Secret counters in four of the store outlets will tabulate key numbers.

A number of Christian bookstores operating in or near the summer, some to sell Word Records’ “Home Entertainment Center” catalog of 40 cartons and instructional films, others to run their own sampler loops on video units at points of purchase. Nearly all stores sell used tapes (competing video stores often underprice these specialist outlets) while church memberships.

But the 25 stores getting the Vision House center are anxious to implement it as a sales tool aiding their other product, records and books. Montgomery says the Sovereign Corp. wanted the center in all 76 of its stores, but he could only afford to furnish five at this point, although he hopes to eventually provide units to 100 or more retailers.

“I’ve spent $150,000 on equipment,” Montgomery explains. “The player and audiosoundtrack impulse computer in each center uses an Oricom processor, I’ve installed a graphics generator so that when a customer pushes the keys to get more details on a tape, the scene won’t go blank. You’ll get a ‘stand by,’ graphic until the advertisement completes.”

So even those few weeks between the continual run and the start of a new ad can be crucial, as, he sees it, and customers will walk away from a temporarily blank screen. “Buying at retail in general is 60% impulse anyway,” he comments, “and in the Christian bookstores.”

One retailer with the same hawk-eye on the impulse factor is the Moody Bookstore in Chicago, a two-level house that has the Vision House center on street level with records. (Continued on page 61)

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**A CABLE MUSIC FIRST?**

**Lamb & Lion Act To Be Seen And Heard On MTV**

NASHVILLE—In what is believed to be the first break for “gospel rock” on MTV, a video by the Swedish group Testa is scheduled to air on the cable music channel later this month.

The band, which writes a song called “It’s Mad” from the group’s current Lamb & Lion LP, “War- nor,” also recently appeared on the show and was financed by Jan Petrus, a Hollywood producer who knew the group in Sweden. Praxis Records, its label in Stockholm, sent the video to MTV, according to composer/singer Ulf Christiansson.

MTV accepted the clip, a spokesman says, “on the quality of the video itself, not its musical second. We didn’t know it was a Christian rock group, and that is irrelevant to us.”

“I sure wish rock radio would take the same viewpoint,” comments Michael Blines, marketing vice presi- dent of the group’s management. “I think we might be considered an ‘experimental’ album. Blines says that Bensing is making the video available to a limited number of Chris- tian bookstores. MTV markets will also get stronger and retail promotions will be sent to the “Warrior” album. Blines says, although he adds, “it’s mainly a wait-and-see ap- proach. We’ve never had an artist featured on MTV before.”

Ko Durieux, director of the Ben- solo film’s video division, explains that “It’s Mad” originally was produced for film in Sweden. He is using facilities at WCNC, Nash- ville’s public tv station, to transfer the film to a one-minute video master and then take a three-quarter-inch video of that for MTV’s use.

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**The Salt Mine Sets Expansion Into New Areas**

NASHVILLE—The Salt Mine, a non-profit Christian organization, is expanding into booking management, concert promotion and recording.

The organization, which is operated on private funds, plans to schedule five or more concerts per year, beginning in December with two consecutive nights of videotaped concerts at the Grand Ole Opry, produced by the Nash-ville Network. The country celebrity host and other talent will be announced soon.

Salt Mine already represents My- lon LeFeuvre & Broken Heart, Scott Riley & City Limits, Mickey and Becky Moore, and Harry Brownning and Laury Boone.

The consulting service will offer ministry-oriented consultation in the areas of booking, concert promotion, publicist, artist development, financial planning, music publishing, music and entertainment law, custom albums and other matters. Much of the service will be referral to music industry lawyers, coun- selors and organizations, although some in-house consulting is planned.

The staff is comprised of Jeff Littrell, director, Nancy Nepola, as- sociate director, Carol Taylor, finance director, Thomas Patrick, Andy Hays, and Warsaw Co. Theos., president.

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**Benson Sending Stations 10 ‘Singles’ In One Disk**

NASHVILLE—The Benson Co. is shipping 10 new “singles” to 1,200 radio stations in the form of a 33 1/2 r.p.m., 12-inch promotional album titled “Super singles.”

Ten inspirational artists are repre- sented, and with one exception the songs are from new album releases. Placing the tracks on one disk cures pressing and mailing costs roughly in half, but each song will still get individual radio promotion.


Radio promotion director John Taylor says that the unified package offers numerous advantages to station programming and DJs. Titles and artist names are in bold print on a programming sheet that also in- cludes a two-color chart, which des- nates the song endings by “fade” or "cold," and lists subheads for rock, AC and instrumentals, blanking out when so that programmers can check off each song according to their formats. One side of the album features soft contemporary material, while the other offers a tougher pop sound. New LPs and singles are still mostly tracking LPs,” Taylor says, “the record will be handy, with less chance for a slip-up between 33 speed and 45.” Taylor will promote and track airplay on each track indi- vidually, emphasizing that "the artists will not lose identity by being on the same disk."
By NELSON GEORGE

The Rhythm & Blues & The Time Has Arrived For Smurfin' U.S.A.

Over the last two months there have been warnings in this column. A combination of dub-wobble and nitty-gritty, ladies and gentlemen, the time has come to say that it has come to pass.

The smurf record is here! To our knowledge there are now at least six records based on the Satur-day morning comedy cartoon that aired and aimed at all the Papa Smurfs and Smurfette show and aimed at all the Papa Smurfs and Smurfette show and aimed at all the Papa Smurfs and Smurfette show and aimed at all the Papa Smurfs and Smurfette show and aimed at all the Papa Smurfs and Smurfette show.

In the great tradition of the wonder monkey, chicken, the dog, the joker, the mashed potato, the bus stop, the hustle, the bump, and the freak, your children (perhaps even) are crowding dance floors to do the smurf dance.

Wearing your smurf shirt and light your greenery, now that you have your smurf doll, you can turn out even the most discriminating house party with your favorite song of smurfophilia (Please note: the spelling of “smurf” may differ from original smurfs). Any smurf record collection must start with Tyronne Brunson’s instrumental, “The Smurf,” on CBS-distributed records in Los Angeles.

In addition to being the first smurf disk on the market, which helps to promote the loyalty of smurfs nationally, Brunson’s effort also has the advantage of having none of the usual smurfophile appreciation of the groove.

GQ is from the Bronx, a dance mainstream stronghold, so it’s not entirely surprising that their new single is “Try Smurfin’.” The record on Anisa, is the second major label entry in the smurf wave. Speaking of things aquatic, there’s “Smurf Across the Room” by the popular Smurfs (a/k/a music critic Barry Michael Cooper) on Tuff City Records, which is chasing the new wave crowd with some solid keyboard funk. Of course, there are smurf raps, like “Smurf Jive,” by the Washington, D.C.-based Grand Groove Records (again from the Bronx) and “Smurfethon” by the Smurfettes, an all-female act on the local New York indie labels. The latter suggests that listeners “smurf outside” and “be right where you are.”

TSOB Records checks in with “The Smurf,” a synthesizer record featuring female background vocals.

**Drum Chart: Two singles by female acts have received new life over the last two months, “I Want To Thank You” by Alicea Myers is an uptempo song based on the “true blue father” who has brought her a true blue lover. It is definitely an unusual song, and as an album cut on Myers’ MCa solo debut, didn’t generate any special interest. But the song became a real underground favorite, breaking out of the New York dance clubs and on to radio. Raffected distribution conference. “The consensus was that the 12-inch market is the best way for an act without the pull of a Lionel Richie or M

ask billboard Q: At Temple University’s library, we use the annual lists appearing in the December Talent-In-Action/Year-End Awards issue of Bill- board for its compilations of the top 100 for the December and classic records. We frequently get questions concerning the top 100 records for the last 20 years. Is there a place where that information is published? A: Billboard’s past chart history is compiled in the Billboard’s past chart history, which is chronologically organized by radio and booklets published by Joel Whit-
Take Us For Granted

With 24 tracks going, you don't have time to reach over and adjust for tape-induced level variation. You want to be able to forget about the tape.

Which is why we test every reel of our 2" Grand Master® 456 Studio Mastering Tape end-to-end and edge-to-edge. To make sure you get a rock-solid readout with virtually no tape-induced level variation from one reel of 456 to another or within a single reel.

No other brand of tape undergoes such rigorous testing. As a result, no other brand offers the consistency of Ampex Tape. The consistency that lets you forget our tape and concentrate on the job.

**AMPEX**

Ampex Corporation • One of The Signal Companies

4 out of 5 Professionals Master on Ampex Tape®

*A 1981-1982 Billboard Magazine Brand Usage Survey*
**Metropolis Studios Near Completion**

**BY LAURA FOTI**

New York is a hotbed of construction these days, and among the office buildings and hotels are two major audio/video/film facilities. One of these, Silverstar Studios in Long Island City, will be profiled in next week's issue. The other, Metropolis Studios in Manhattan, was the subject of a recent SPARS meeting, covered here.

Metropolis Studios, originally scheduled for completion in mid-1981, is still in its beginning stages, and curiosity about the audio/video/film facility's progress led to a SPARS regional meeting on the subject Nov. 3.

Metropolis president Alex Major spoke at the meeting, explaining costs, financing, budgeting, design and technology. He answered questions from SPARS members, giving specifics in these areas.

The current schedule calls for Metropolis to begin operation next month or fall. At that time a limited number of rooms will rooms, with more coming on line as construction continues. Net space in the building is 200,000 square feet, half of which will be used by Metropolis, the other half rented out to ancillary businesses such as equipment rental and production companies.

Major said that his goal is to create a one-stop facility, like those that exist in Los Angeles: an audio/video studio with all support services. Audio is of particular interest to him, since that field is his background. He once owned North Star Studios in Boulder.

"We want to make television and film people more aware of what can be done with quality audio," Major said. "Audio is a more important part of TV and film production now than it has been in the past because of all the other applications for programming, such as videocassette and disk." Major said the "bottom line cost" of Metropolis will be $50 million, divided as follows: $30 million for construction and financing ($200,000 demolition job has already been completed), $15 million for equipment and $5 million for the tax abatements. The equipment budget has been planned for five years, with a $7 to $8 million initial expenditure. $5 million in additional equipment the second year and $1 million a year in updates.

Updates, in fact, are the name of the game at Metropolis. Continuous expansion is planned, and Major is so confident about the facility's future success that he has purchased a

Sony Introduces Digital Editor

**ANAHEIM—**Sony has introduced a new digital editor system for use in mastering digital audio Compact Disc (CD) production.

The DAQ-1000 digital cd editor, first shown at the recent AES convention, is designed to encode digital master tapes with various types of data for both the end user and the master license owner.

Among types of information the system will insert, via one audio channel of the 24-bit format digital master tape, are numerical sequence of selection, programmability, playing time and play remaining, as well as copyrighting data.

 Cue information encoded by the system is used to insert different configurations, including direct input, in conjunction with Sony's DA-E 101 digital audio editor, or via the DAQ-1000's 10-key data pad.

**AES Papers Focus On Use Of Digital Technology**

**By CARY DARLING**

**ANAHEIM—**The use of digital technology was the focus of three sessions at the recent 72nd AES convention. Matusita Electric of Japan highlighted two papers on the Compact Disc digital audio player and portable digital audio processor. Another paper was presented by Scientific-Atlanta on digital audio for radio network satellite distribution systems.

The Compact Disc player, the Technics SLP10, was outlined in the paper written by Yoshikazu Yosumi, Yasushi Abe, Masahito Ito, Akira Onuma, Masahiro Koskka, Namo Hirose, Shinichi Tanaka and Ryo Akayama of Matusita in Japan.

The player is designed to play the 12 cm disks in Sony's Compact Disc (CD) format, which can store one hour of programming on a single recorded side. The program is encoded in small dots in an internal layer under a protective coating. A semi-conductor laser beam is used to pick up the information.

Central to its design are large-scale integrated circuits (LSI) expensive to develop, and digital-to-analog convertor and related functions of the SLP10. The player has been designed to match the space needed for the conventional disk player.

The Technics SV100 compact digital audio processor, designed for VCRs, as explained in a paper by Shubhch Ohsaka, Yoshikazu Yosumi, Youshiro Yamihara and Yoshikura Nakamura at Matusita, allows the VCR owner to record digitally indoors or outdoors. The unit weighs 6.8 pounds.

"For both professional and home applications, we can see a markedly increased demand for high performance audio recording equipment," said Hori in the paper. "While this is a large part responsible for the trend towards digital recording, the high cost of present systems stands $8 to $16-bit multi-channel systems and rotary head type 16 and 16-bit two-channel systems. In the way of digital recordings' popularization, with the introduction of the digital cassetta disc, we can expect even greater demand for the digital equipment required for mastering recording, editing, cutting and dubbing." The unit has a digital dubbing function whereby a digital audio recording can be copied via the SV100 onto another video tape recording in digital form with virtually no signal degradation. To improve the quality and flexibility of radio network distribution systems, Scientific-Atlanta has meanwhile come up with its digital audio distribution system. According to the firm's Peter G. Schreiner, who offered his paper on the subject, ABC, NBC, CBS and RKO are all under consideration for digital audio equipment from Scientific-Atlanta.

"Since the bulk of the programming for several radio networks originates from one area (New York), this concentration of program material and data makes feasible the formation of broadband transmission of full satellite transponder bandwidth in a cost-effective manner," reads the paper.
John Stronach started out as a classical pianist and a rock 'n roll drummer. Today, he's a producer/engineer. In fact, he's been a part of the record business since he was sixteen years old. His sixteen years of experience have included work with Diana Ross, The Supremes, the Jackson Five, Bobby Darin, Sammy Davis, Sarah Vaughan, Canned Heat, Alvin Lee, Three Dog Night, John Mayall, Rufus, Jo Jo Gunne, Dan Fogelberg, Joe Walsh, REO Speedwagon and more.

ON BREAKING IN

"As far as recording engineering schools, those things are great for teaching you fundamentals, but don't be spending a lot of money on those. There are people who spend thousands of dollars learning how to be a recording engineer, and they still start as a go-for, which is the same way everybody starts. It's nice to have that behind you, but I don't know I don't know that it does all that much good. The best way to learn is by doing."

ON REPETITION OF STYLE

"I've seen it ruin peoples careers. You can't use the same production style all the time. What works for one group of songs won't necessarily work for another. You have to remain flexible enough to change your production techniques as the music changes."

"A lot of producers and engineers are real spoiled with all this technical gadgetry and wizardry and all the things we can do now. They forget about the music. The music is the thing we are here for. That's what we have to keep in mind all the time."

ON TAKING OVER

"The producer is there to help. It is not a dictatorial thing. A lot of producers get into a situation such as, 'You are going to do it this way, and it turns out to be the producer's album, not the band's. And I don't think that's fair to the band. It's their music. The act must be able to retain their identity and not just be a vehicle for the producer.'"

ON PLAYING AROUND

"In today's world, you have to be a real businesslike. It's not like the early 70's, where everybody comes in and has a big party. You have to work within budgets, and you have to show up on time. I bring that consistency, and I try to bring a stability to the bands, so they know that they can be as creative as they want, but yet know that they're going to get a lot of work done and relate with the labels and management and just tie everything together."

ON TAPE

"I used another tape for a time and switched to 3M because I would make twenty passes and all of a sudden, you would be able to see through the other stuff. They had a bad shading problem. I just couldn't trust it any more."

"Here at the Record Plant, we give our clients any brand they want. But I recommend to people that they use the 3M, and especially the 262. Their consistency and quality is better, and they don't get real good and then drop to bad. You just know that it's going to be okay all the time. You don't have to worry about it. Which is important when you're out there and you're trying to get that magic take.

SCOTCH 226

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SAN DIEGO—Nightclub business in this area is down between 15% and 40%, in part due to the decline in attendance of local rock club owners and operators. They attribute this to the opening of more clubs in the area and the increase in the number of new local bands with pulling power; waning draws on the part of some acts, worsening area economic conditions; and a harsh new statewide dru...
LINDA RONSTADT
BUS BOYS
Radio City Music Hall, New York
Tickets: $17.50, $15.50

It's not easy to feel sorry for Linda Ronstadt after all, everybody should have their problems and that's always been a problem in relating to her and her repertoire of mostly sad love songs.

Maybe she has become aware of that, because it was almost a different Linda Ronstadt who appeared for a six-night stand here beginning Nov. 7. Gino was the Little Big Screen uniform and the being of stiff plywood, instead, there was an assured performer at stage, at ease and sure of her music and her talent.

Playing Mabel in "The Pirates Of Penzance" must have helped. Ronstadt appeared more comfortable and friendly, with a light touch on the music and blend. Dressed in a hot to trot shiny black dress, Ronstadt throughout the cast of all, seemed to have given it a mild, moving effortlessly and on-sell conscious to the music.

And it was that music that mattered most. Backed by a swing band that included such notable voices as Andrew Gold, Rudy Rancid and Joe Ely. Ronstadt did a lot of the pick of the old ballads, alternating upbeat rock'n'roll songs with ballads, and including "Get Over", "Mr. Radio" and "I Think It's Time To Take Our Love To Our Home".

And, of course, she did her hits. "Poor Poor Pitiful Me", which can sound positively mellow, in her hands became a rip-roaring kind of thing. "That men, right across came across with tongue firmly in cheek. "I'll Be Fine", "Silver Threads And Golden Needles", "He'll Have To Go" and "Heat Wave" positively roared. It was altogether an upbeat, swinging concert.

There were a number of blue-ribbon oldies in the show, not least of which was a still hot for two from "Pirates", and what they thought about the Bus Boys, the opening act, is anybody's guess.

"But you never heard music like this before. I'm not sure why, but some kind of a wake up call at the back of my mind," said a looker kid at the table in the back of the room, but was right.

Though mostly black, the Bus Boys played white hard rock and they play it pretty well. Doing songs from two hit albums, the Bus Boys played with a good sense of humor and of theatre. Though the songs are of unemployment and poverty, the band doesn't take that too seriously. The stage was out to entertain, and that's what it did, royally.

JEFFERSON STARSHIP
Brenau Byrne Arena
Medford, N.J.
Tickets: $17.50, $13.00

Rice veterans Jefferson Starship played a light and enjoyable set on an afternoon show on Saturday at the New Jersey's Meadowlands, N.J.

The current group consists of Craig Chaquiro, David Freiberg, Paul Kantner, Pete Sears, Grace Slick and Mickey Thomas, with new drummer Danny Baldwin replacing Augusta Butler.

The Starship played a 12-song set which included a run of songs such as the guitar solo classic "White Rabbit" (on which included "Somebody To Love") to songs from their car rental album "Winds Of Change." Other songs included "Auction: The Tune," "Starman," "Fool Your Way Back," "Share Your Love," "Be My Lady," "Jive," and "Whatcha gonna do?"

Outstanding songs were performed by bassist Stands, drummer Baldwin, and Chaquiro, whose technical skills were clearly up to par. And the set was quite upbeat, showing a lot of humor and of theater.

At the close of the show, as a number of people were seen walking up, Grace Slick took the microphone and shouted, "We do what we want and it's our show while the rest of the band took up the slack. After a seemingly long run between lead and song and meter, the band came out and did two more numbers.

Overall, while the music was superb and the sound system was just fine, there did seem to be a small lack of "a shot we are doing here"

LINDA & GRACE—Linda Ronstadt plays Radio City Music Hall in New York while Grace Slick of the Jefferson Starship performs at the Brentwood Byrne Arena outside the city.

San Diego Clubs Find Sex Sell

Continued from page 51

and I am sure that getting help has businesses at the Bacchau, Marsha, says, but he remains concerned about the success and the value of their fellow owners Montoya and Warren.

"If you play it better for a particular occasion, but don't think they hold the attention of people that much," Marsha says. "Because, it's a lot of time to promote some of these events properly, and you've got to find a way of doing some kind of sound enticing rather than simply sleazy."

Still, Marsha, like Montoya and Warren, says he plans to continue hosting such promotions at his club.

But all three club owners—and half a dozen more all over the city—quickly point out that they don't expect the benefits to last forever. Too many nightclubs jumping on the bandwagon—the same thing that damaged another year a year ago—and is now rocking hunt rolling—may soon wipe out the sex promotions' effectiveness.

And, continues Montoya, the Alcoholic Beverage Control Board (ABC) in late October began enforcing an ordinance prohibiting nightclubs from offering prize money to amateurs comparable to the contest in any such promotions. That's what's really going to kill it," Montoya says. "If they (the ABC) can stop us from giving away prize money, contestants will have no reason for entering these contests and the promotions will fizzle. We'll have to come up with a new solution.

JULIO IGLESIAS
Royal Albert Hall, London
Tickets: $23.50 to $6

Surrounded on three sides by a suitable array of dancers, Julio Iglesias had little difficulty in captivating a predominantly female audience here Oct. 27 with a selection of songs from his extensive international repertoire.

A master of the romantic ballad, leg is already a hit international star, but is now trying to crack the lucrative Anglo-American market. Judged by his effect on the crowd that attended this show, he is well on the way to achieving his objective.

Improbably turned out in a black lounge suit, the multi-colored conga out a dazzling figure as he sang, smiled and charmed a waiting audience with songs like "Habana," "Te Amo" and his only major U.K. hit, "Begin The Beguine.

Production was predictably lavish. In addition to three female backing singers and a five-piece band, Iglesias was also flanked by a 13-piece horn section on one side and by an even larger string section on the other somewhere. On the other side, excellent, especially on view at the venue of the singer's dramatics style and the large number of musicians being mixed on stage.

Iglesias' current single here, was instantaneously recognized amid a rather colorless program and was warmly applauded. But the evening's highlight was undoubtedly a rendition of Morris Albert's international hit, "Feeling," which he sang as a duet with one of his excellent but unrecognized—backing singers.

Iglesias' hold over his devoted audience was clearly apparent. And the stage presentation, of women as ages, shapes and sizes made their way to the front of the stage clashing bouquets of flowers. As time passed, they threw their gifts or themselves at this grey-haired icon, and at least some of them understand the true beauty of Julio Iglesias.

ALEX FOWLER

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Men at Work... our hats are off to you.

Their debut album "Business As Usual" started out by going Gold... and now punches in at the #1 spot on the charts; their smash single "Who Can It Be Now?", meanwhile, was working even faster at making its way to the top.

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New Firm Offering Inexpensive Legal Assistance

New YORK. The Jacoby & Meyers firm of New York, now offering low-cost legal assistance is being extended into the music and entertainment fields by attorney Steve Massarsky. Massarsky has formed the Entertainment Law Center in conjunction with Jacoby & Meyers. Rates are $50 for the initial consultation and then $75 per hour. Massarsky says he is starting in New York and then plans to open offices in Los Angeles and Nashville. He will advertise, first locally, then nationally. Current clients include Modest Mice, Records, Dream, Dickie Batts and Steve Chapin.

New music: 'Be clump of really obvious hits this week, all for the mass audience, with heavy radio appeal. "Lace-Can't Play Around (When It Comes To Love)" has been playing since early this summer, when its release by a local D.C.-based company was repeatedly delayed. Atlantic/RTG picked it up and released the record last week. Close in style and impact to the recent Shades Of Love hit, "Can't Play Around" is spare but hook-filled, with fine, soulful singing all around, and finished with concise, mainstream-oriented vocal/instrumental mix by Larry Levan.

More Dirty Talk (Remix)
Beat/ Moody (Remix)

In Montana,...

Import 12"...

More Dirty Talk (Remix)
Beat/ Moody (Remix)

In Montana,...

Import 12"...

More Dirty Talk (Remix)
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In Montana,...

Import 12"...
Florida Station Scores
With Unusual Musical Mix

• Continued from page 12

t as the station’s array of fusion jazz, acoustic jazz, pop, rock and jazz vocal programming might suggest. Kartak screens all jazz vocal records as part of the station’s AC pop overview, resulting in daytime programming that can feature Ella Fitzgerald at the same time as Steely Dan or Carly Simon.

“We’ve been working toward this format over the past four years,” explains 25-year-old Gerardi, who began his radio career in the market at the old WORJ-FM, where he was a part-time air staff member during that outlet’s transition into Zeta 7. The station has since shifted to beautiful music via a new market identity, “Joy 108.”

“There’s nobody else in this market trying to satisfy the needs of the adult listeners between 25 and 40,” theorizes Gerardi on WLOQ’s ascendance with these demographic segments. “Our competition consists of one Burkitt/Abrams rocker, a contemporary hit station, several conventional AC outlets and a 1,000-watt NPR affiliate that offers about two hours of jazz a day.

The mix at WLOQ runs a wide, long gamut, with an extensive station library and a format that allows everything from current sopper pop hits to progressive and avant-garde jazz. Gerardi characterizes the station’s profile of its listeners as “including a lot of adults who were raised on FM rock, but are tired of what those formats are playing now.”

He feels the range of the format may also influence how listeners react to even the best-known pop hits. “If you listen to a pop record on this station, I think the tendency is to become more aware of the instrumentalists and not just the vocalists,” he points out. “So, if you listen to a Carly Simon track, you’ll be aware that it’s the Simon & Garfunkel record. Jazz-tinted pop is thus a focal point, and Gerardi says such new releases as albums by Joni Mitchell or former Steely Dan partner Donald Fagen bridge the format’s two regions nicely.

The station is based in nearby Winter Park. Gerardi says its market impact is enhanced by its being “smart in the middle of the market,” thus maximizing its comparatively modest power by a combination of geography and a transmitter tower that’s taller than the norm for similarly powered outlets.

Will other markets test the waters for such a combination? That’s in the hands of the discomer, but the durability of AC album formats already showcasing many of the same artists, Prince and Spyro Gyra, suggests WLOQ’s vocal programming argues that any number of outlets may be well positioned for such an expansion, if the Orlando station stirs up fresh interest.

SHOW RECORDED AND VIDEOTAPED
Windham Hill Concert Pays Off

LOS ANGELES—An ambitious Boston area concert promotion by Windham Hill Records has paid off via video and audio recording coverage. This has enabled the maverick label to underwrite its extensive New England marketing, merchandising and ad campaign on behalf of the label.

According to veteran jazz marketer and producer Steve Baker, who now oversees Windham Hill’s activities in the East, the label’s special Oct. 9 bill at the Berklee Performance Center was intended to accomplish several simultaneous goals.

“The show was designed as a multi-media attack on the market, with the actual concert itself the focal point,” says Baker. “Basically, we wanted to have a booster rocket fire in the Northeast as far as establishing the identity for Windham Hill.”

In the West, Southwest and Pacific Northwest, the label has indeed earned such an image, commanding its own hits in many retail locations. But in the East, confirms Baker, success for its best-known acts, George Winston and Alex deGrassi, has yet to spread to the rooster-wide momentum seen here.

Hence, the Berklee date was to be recorded for later release as a live album, and also taped with a video production cycle to shoot the performance for possible cable and pay television, broadcast syndication and video software spinoffs.

The bill itself was assembled as a special event rather than a routine coupling of acts, with seven different label artists and a member of an eighth roster act tapped. Shifting small group, solo and large ensemble combinations were devised to allow the package to shift frequently.

Appearing were Winston, deGrassi, label founder William Ackerman, Scott Conn, Liz Story, Mi- chael Freebairn, Angi printer and Chuck Greenberg of Shadowfax, the label’s first band signing.

“Of the many acts that we have here is that we did an album, so whatever costs we accrued in the pre-event, concert production, recording and promotion can be recouped directly through the album’s sales,” says Baker. “Thus, we took the unusual strategy nearly a decade ago on an Impulse touring package. In that sense, can invest- ment for us, that the initial layout will come back to us.

More important, says Baker, was the goal of prompting a separate label image there analogous to Windham Hill’s, the (Continued on page 37)

Jazz

Hastings Finds Its Market Share
Album Selection, In-Store Pay Off For Chain

By SAM SUTHERLAND

LOS ANGELES—As an archetypal special market, jazz is often the realm of independent retailers or smaller, regional chains, according to label and distributor marketers. How, then, does its repertoire fit into the larger frame of major record/tape chains?

One growing retailer cited as among the most consistent and effective at selling jazz is Hastings Books & Records, the retail arm of another major, multi-media attack session with Bill Monroe, a POINT SOURCE Windham Hill release.

According to veteran jazz marketer and producer Steve Marmaduke, chief buyer for Western, that process has since uncovered viable new jazz markets.

Marmaduke’s estimate of the genre’s share of market is predictably closer to manufacturers’ figures than the bullwhip double-digit spills speculators relish. Hastings’ average jazz sales, chain-wide, are between 3% and 5%, he says, although that number can rise in-store airplay to, “Many of the markets we’re in don’t have significant radio exposure for jazz at all, explains Marmaduke. Hastings tried to use in-store play to turn people on. If you select the time of day and customized traffic carefully, it’s a real asset.”

Overall, Marmaduke sets the demand for jazz among Hastings customers as still predominantly LP- oriented, although lately it’s been shifting toward more cassette sales. “As a blooming cassette market, though.”

He’s also tested the water for Jazz in the accounts Western services, and Marmaduke’s stores themselves, Marmaduke feels jazz consumers have some vital statistics available for any store’s clientele: “If they’re college-educated, earn higher incomes and are regular buyers, just like classical customers—and I could always use more of those.”

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BUSINESS OPPORTUNITY

A synthesizer with a clock, several tape machines, Studor, and a Synthesizer Stationary Universe. He said that the label intends to go along with its Light Signature project to safeguard against counterfeiting.

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IFPI Hails UNESCO Resolution
World Meets Defined Recordings As Cultural Materials

By PETER JONES

LONDON—A key resolution adopted at the World Conference on Cultural Policies in Mexico City this past summer requires that "the culmination of more than 12 years' hard work in IFPI's campaign to persuade governments to protect commercially made audio/visual recordings as cultural materials."

The claim comes from IFPI itself, reporting first details of the conference, to which the press was not invited. It took place under the auspices of UNESCO, which itself will be issuing a full report on the end of last year. IFPI's Recommendation 113, reaffirming the idea that phonograms and videograms are cultural materials deserving legal protection at the national and international levels, was proposed by representatives of Bolivia, Brazil, Colombia, Ecuador, Trinidad and Tobago, Venezuela, Spain and Portugal, in conjunction with responsibilities of IFPI.

Consideration must be made, said the resolution, that a variety of culture industry products is destined to have "ever greater effects on international culture" and that indigenous cultural industries can make a notable contribution in the economic sense. It also identifies people from diversifying the range of cultural goods available and to disseminating knowledge of the achievements of different cultures in all geographic areas of the world.

And it bears in mind that technological advancements in dissemination of information have transformed the means of spreading and promoting cultural activities, including "recordings of music or audio/visual works are outstanding cultural achievements and bringing the cultures of different peoples closer to one another."

The resolution states that "local cultures should be respected and encouraged and that the same legal protection to reproduction works should be duly protected, in accordance with the Universal Copyright Convention edited by the Berne Convention, the Rome Convention of 1961 and the Geneva Convention of 1971."
The Florence Agreement and the resolution adopted at the world forum of the World Intellectual Property Organization (WIPO) on the pirating of phonograms and videograms.

"This is the first time that member states reaffirm the idea that phonograms and videograms are cultural materials, incorporating artistic or scientific works, and deserve legal protection of national and international levels, being based on the as-listed agreements."

"Moreover, it states that member states "ensure that the incentives they offer to their creative arts and cultural industries extend also to recording and diffusion of national works performed by artists of the country's creativity, and means for the affirmation of national cultures."

"Recommendations in the resolution are two recommendations for the director general of UNESCO. One is for an international committee to look into the influence of products of cultural industries on the lives of societies and on maintaining the integrity of cultural values. The other is that he "request the World Bank and regional development agencies establish preferential credit lines to stimulate and promote national cultural industries that will contribute to strengthening national identity," (Continued on page 60)

Phonogram First For Dutch Group

AMSTERDAM—Dutch pop band BNZ has become the first local group in the history of Phonogram Holland to receive one million units in five years. The band's new album "Pictures On The Door" made it to status on its release date, went on to sell over 80,000 units in a month, and is expected to go platinum by year's end. Promotion surrounding the album has included a television special transmitted on Dutch broadcast network NCRV on November 4 and filmed in the French Alps, and a 2-hour Dutch TV concert tour which ended on November 8.

BNZ, or Band Zonder Naam (Band Without Names) is signed to Corduroy Productions, a subsidiary label of Phonogram Holland, owned by Co Aalftink and Roy Belmonte.

Acquitted In Piracy Case, London Dealer Blasts BPI

LONDON—The British Phonographic Industry has been called "imidiotics, who assume that every one in the business is a crook" by a small-time London dealer acquitted Nov. 4 by the High Court of trading in pirated audio cassettes.

Mr. Justice Warner, in dismissing the case, said that the dealer, Edward Grimwood of Leyton in London's East End, was "the joker," while he described the BPI's chief anti-piracy investigator, Bill Howard, as "unimpressive" and "slapdash."

Grimwood, who is now running a viny shop, also described the BPI as "an organization which has sold two cassette recordings, both pirated and one in a counterfeit form."

Grimwood was sued for alleged infringement of copyright on both items, Don Williams' "Expressions" and Peter Frampton's "Trampette Comes Alive."

Investigator Howard said in court that he had bought the tape from a trader in counterfeit cassettes who had turned informer following BPI's "Operation Dealer" against pirate activity. It was also stated in court that the BPI sent a second investigator, a tape dealer himself, to the shop posing as a seller of cassettes.

But, the judge said, Grimwood declined to buy anything from the second investigator. He said that he had bought tapes from Howard around but didn't want to trade in them, and that he relied on the honesty of his suppliers and in having proper stock invoices.

In noting Grimwood "stuck me as being an honest and truthful witness," the judge said Howard was "unimpressive" and appeared not to be as careful or meticulous as BPI had claimed. He added: "His approach to the case is slapdash at least. I shrink from holding that he deliberately fabricated evidence against Grimwood. It is a case of him not to have been careless in identifying the cassettes."

BPI lawyers had said that in more than 10 years they couldn't think of a case where a trader had been found innocent of selling illicit cassettes. The defense had always been they had sold them without knowing they were illicit. But the judge, dismissing the BPI action and ordering the organization to pay Grimwood's legal costs noted he couldn't on balance of probability say the illicit cassettes had come from Grimwood's shop.

After the hearing, Grimwood felt he the BPI had believed he would break down and alleged the organization had asked for around $750 to settle the case, which resulted from儋 Howard in Fulham."

"But I considered I was innocent." BPI director general John Deacon says there may be an appeal.

DURING NEW PRESIDENT'S VISIT

Czech Label Makes U.S. Deals

- Continued from page 9

major changes pending at Supraphon to strengthen its local and international activities of the company.

"From January next year, Czechoslovakia's only pressing plant, which is located in Prague, will be supplying Europe with a capacity of 12 million units, will again become part of Supraphon."

"This means we will not only have control over the entire pressing of our classic and jazz recordings, but also for the other two local companies, Opus and Panton. We will be able to offer our customers and producers not only custom recording but also custom pressing, and the plant also produces components our pressing technology of which will be exported abroad."

"Last but not least, Czechoslovakia has been assigned the position of coordinator for the introduction of video to Comecon countries. So all in all, we had a great deal to discuss with our partners in America."

First agreement was with Don Johnson, president of Intersound in Mexico. Mr. Johnson is a well known music director Steve Wining, for the two-year continuation of an existing deal to represent Supraphon's classical repertoire in the U.S. The product released this year on the Pro Arte and Qu◉t album is the "Elstner's "Glagolitic Mass."

For The Record

Because of an error in translation, the story on Dechi Ricordi's sales conference (Billboard, Oct. 16) made it appear that the Milan-based Italian company's record division made a loss of $275,000 in the first half of this year.

Rolando Baccherini, sales manager, points out that this figure represents an estimated sales shortfall due to the decline in unit sales following an 11% retail price increase. In fact, the half-year figures were up on the 1981 returns, as is made clear in this story.
German Court Rules Disk Rental Laws That Stores Require Permission From Labels

- Continued from page 1

court said. And for decades, Ger-
man record manufacturers have
printed on labels and sleeves a no-
tice that the renting and lending
of their product is not allowed.

A previous ruling by the Ger-
man Supreme Court was in keeping
with rulings by Swedish group Abba
was also referred to within the
framework of the Higher Court's
decision. In that case, the Supreme
Court upheld the territorial protec-
tion of a record company, with all its
attendant rights.

In its new ruling, the Hamburg
court said: "There is no reason to
grant utilization rights only to a limi-
ted degree as they apply to the rights of authors and copyright
owners, or to differentiate between the
right to copy and to distribute."

The judges also said they held the
fandom company was making consi-
ciderable profit from the rental of
records, a profit that shared by the
record manufacturers as the owners
of the rights to the product involved.

New observers note that the Ger-
man record industry appears united in
its determination that the ban on
rental record be upheld, if necessary
all the way to the Supreme Court, in

FIPI Halls
UNESCO Move

- Continued from page 58

making a greater variety of products
available to the people and publicize-
ing the values of indigenous creativ-
ity."

The International Confer-
ence on Institutional, Administra-
tive and Financial Aspects of Cul-
tural Policies, held in Venice in 1970,
was the first meeting at which repre-
sentatives of all UNESCO member
states discussed cultural problems on
a worldwide scale.

French, which made a visit there, re-
ported seeing only one customs man
with a secretary. Meanwhile the gov-
ernment has hinted it may set up
similar customs clearing houses for
fi at the equator remote town of
French town of Clermont Ferrand.

VRP sales in France are expe-
ted to be as high as half a million
this year, and double that in 1983.

Machine population at the end of
1982 should be over 1 million. Japan-
ese sales to France were 126,000 units
in September, 1982, five times more
than the same period last year.

The measures against France's
highly profitable specialist press,
which came unexpectedly, were de-
scribed by Eric Vincent, editor of
Video-7, "as a scandal," and by Alain-
Guy Aknin of Video-Pro as "outrageous
and mysterious." Under
start help to the press, the news-
papers pay only 4% Value Added Tax
on advertising revenue and paper
and ink purchases, instead of the
usual 18.6%, and get subscription
copies delivered almost for free.

The commission which grants this spe-
cial treatment, made up of govern-
ment representatives, newspaper
owners and editors, "clearly moved
these concessions from Video-Pro and
the new video-club promoters." Video-
7 editor Vincent says he ex-
perts that consumer-oriented papers
like "Canal Vinite" and "Europe-Cine Video"
(which both have circulations around the 150,000 mark), plus
Video News and the technical maga-
zine Video Actualite, will get the same treatment at a commission
meeting next month.

According to Vincent and Aknin,
the commission argues that certain
features in the video world, such as
parades, lists of distributors and
equipment reviews - constitute free
advertising and not editorial con-	ent, and has removed its author-
ization on this ground. French pa-
pers are allowed up to two-thirds
advertising.

"Buffalo Gals," the album,
while on the market specialty stores,
will be released simultaneously
in Britain and the U.S. on Nov.
19, on Charisma and Island respectively. A song that opens the
album, says: "This kid has talent."

WEA U.K. In Free Tape Tplay

- Continued from page 9

"It's also the type of buyer who tape
music for use in the home," he says,
so the offer should be very
attractive and cut down on home
piracy."

WEA was criticized recently by the
BPI when it offered a free Elvis
Costello catalog LP to buyers of the
singer's current single in a similarly
advertised scheme. But Toll empha-
sizes that "consumer” recording
is said to be a different market and "is a straight-
forward sales strategy." In line with new BPI policy, WEA submits
the list of retailers participating in
the scheme prior to its announce-
ment. The list is designed to prevent
weighting of returns on any chart
tapes involved.

NEW CUSTOMS, TAX MEASURES

Gov't Moves Hit French Trade

- Continued from page 31

Next, in north France, next January.
The fact that Philips will have to
use the Pulliers clearing house indi-
cates the government is aiming at
the whole video sector, and not simply
the massive Japanese imports. It is
also a pro to French industrialists-
notably Thomson, which at present
imports VJC hardware under its
own label - to start producing
French hardware.

And while the government has said
that the Pulliers center will be staffed with at least four customs of-
icials, an Akai representative in

PRESLEYRAMA (Jim Borda collection)

exhibition= NOV 22-DEC 4th 1990-2000 GALLERY
8, rue Bonaparte-75006 Paris France
Telephone (33) 233-1398

auction sale= Dec 6th 9 PM
Hotel des Vente Droit Salle 8.

auctioneer = M. Binoche
5, rue La Boete 75006 Paris-France
telephone = (33) 265-7950
a list can be obtained at either address.

NOVEMBER 30, 1982, BILLBOARD

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Christian Bookstores Start Experimenting With Video

Continued from page 43

Manager Barbara Goodwin explains that curious customers were trying to activate the Panasonic and keyboard while the system was being deployed two weeks ago. "If there's a way to interest customers in video, and advertise in the store, this is it, a very attractive unit. We're going to encourage people and show them how to use it." The store set up the Word center three months ago, selling and renting videos on Joyce Landorf, Amy Grant, and Bible studies. Goodwin has access to hardware and software through Chicago suppliers, but so far isn't competitive within the market. Chuck Wallington, manager, invested $1500 on his player, $600 on the TV screen, and is confident that as prices lower on hardware and software, his market's buying power will improve. Right now, though, he rents mostly to churches at prices set by the go-to record labels and religious publishers. Word's tapes, for instance, rent for $7 a day, $12 for three days, $15 a week. Nearly competing stores, however, can rent films for $3.50 a day.

Chuck Miller at Tampa, Fla. Christian Supply agrees that "the middle man" hurts his chances to compete with other stores in the city, and therefore he can't sell video at all, only rent. He has taken in the Vision House center, but personally feels the industry is too "gang-bang" about video, because consumers have not--and cannot--afford it yet. Vision House will schedule consumer interest in each advertisement on its loop by adding the number of key-punchers per spot in the four secret test markets. The loop is produced by Roy Martin-Harris of Vision House. Montgomery notes that Martin-Harris has produced films for the Atomic Energy Commission and the Christian Broadcast Network.

Announcements at Sandusky, according to GM and president Toney Brooks, who announced the appointment of KDBF Phoenix vice president and general manager as senior vice president of Sandusky Radio Division. Also moving up at KDBF are sales manager Elizabeth Young, who becomes station manager. And in Denver, the new station, first at KAPI in Craig, Colorado, who previously served as controller for KBIU-KNUS. At KNUS, p.d. Carl Gardiner is up to operations manager. And adding vice president to their titie are KFKE-FM in kansas City. Wayne Walker and KLSI Kansas City city mg. Steve Dinkel.

Continued from page 12

Billboard photo by Chuck Faine

LYDIA & EXENE—Exene Cervenka of X, left, and Lydia Lunch of the band Xene. The two are principals of the Drake Music Group.

News

 Continued from page 12

p.m. spot, Marty Osbourn in 7 p.m. to midnight and Hal Schafer over night. . . 1 Change at the region at KSNN Sanitized. F.M. as Radio Sanitize. Fe, Inc. purchases the F.M. fa- cility from Cannar Broadcasting and changes the call letters to KNYY (FM-95). Greg Gregor, who had been station manager of KSNN, continues as p.m. of FM-95, an AC/oldies outlet.

Continued from page 46

anything, so why not package it gen- erically? Needless to say, Jewel refused to stock the record on its shelves--so Neil was forced to go the next step. Atired in general "Musi- cian" T-shirts, Mahakel and band plan to commit their EP to video, as a further push for the "Golden Daze" video. If that takes hold, he reveals, "We're hoping to do a live concert with bar- tenders, and we'll also use dancers wearing "Fan T"-shirts. Generic audi- ence participation, you know?"

Heartbeat Beat welcomes news re- leases, announcements and sug- gestions. Send details to this column e/o Billboard, 150 N. Wacker Drive, Chi- cago, Ill. 60606.

Mark Grady to Sheila Eggleston, Oct. 23 in Durham, N.C. He is a WIZZ Henderson, N.C. air person- ality.

Nigel Thompson to Janet Nelson, Oct. 31 in Melbourne. He is a member of Scott Bros. group Biesteau.

Mark Grady to Sheila Eggleston, Oct. 23 in Durham, N.C. He is a WIZZ Henderson, N.C. air person- ality.

Boy, Paul Michael, to Susan and Bob Elmer, Nov. 2 in Los Angeles. He is vice president of business af- fairs for Alive Video Inc. She works for Warner Bros. Records promotion.

Boy, Todd Lawrence, to Joan and John Lewis Parker, Oct. 29 in Va- lencia, Calif. He is a record producer.

Girl, Amanda Marie, to Lisa and Lou Telloli, Oct. 29 in Mesa, Ariz. He is territory sales manager for Capitol Records.

Boy, Tony Jackman, to Joan and John Lewis Parker, Oct. 29 in Va- lencia, Calif. He is a record producer.

Births

Boy, Paul Michael, to Susan and Bob Elmer, Nov. 2 in Los Angeles. He is vice president of business af- fairs for Alive Video Inc. She works for Warner Bros. Records promotion.

Boy, Todd Lawrence, to Joan and John Lewis Parker, Oct. 29 in Va- lencia, Calif. He is a record producer.

Girl, Amanda Marie, to Lisa and Lou Telloli, Oct. 29 in Mesa, Ariz. He is territory sales manager for Capitol Records.

Deaths

Harry Sulllivan, 74, a big band musi- cian, has died in Naum, N.Y. He was also a Chappell Music executive. He is survived by his wife, Dorothy, two daughters and a son.

Murray Cooper, 66, of cancer Nov. 11 in New York. He was a longtime executive of CBS Records. He is survived by his wife, Jeanette, and two sons, Jon and Lance. Dona- tion should be made to the T.J. Mar- tell Foundation in New York.

Galen Fronmee, 66, Nov. 5 in Balti- more. He was morning man on WBAL Baltimore for 20 years before retirement in 1979. Fronmee had been on the station for 40 years in various capacities.

Marriages

Pete Drake to Rose Trimble, Nov. 5 in Nashville. They are the principals of the Drake Music Group.
SPREADING HAPPINESS—Sting, seated right, who collected three awards at ASCAP’s recent dinner for members of Britain’s Performing Right Society, celebrates the success of his U.K. hit, “Spread A Little Happiness,” with ASCAP president Hal David; managing director Gloria Messinger, standing; and Vivian Ellis, deputy president of PRS.

WHERE’S ALVIN?—Chipmunks Simon and Theodore took a hiatus from brother Alvin on a recent trip to Tower Records in Los Angeles, where they joined creator Ross Bagdasarian to promote their new RCA LP, “Chipmunks Go Hollywood.”

TRIBUTE TO CHARLES—The Capital City chapter of the BMA recently paid tribute to Ray Charles prior to his performance at Constitution Hall in a benefit for the National Black Media Coalition. He is shown, from left, with Phuria Marshall, chairman of the Coalition; Max Kidd, president of Z-Kidd Marketing and Promotions; and Paul Kearney, press secretary for the Capital City chapter.

AN ARTIST’S WORK IS NEVER DONE—KMET-FM air personality Mike Harrison, right, chats with members of the Capital group Sheriff about their self-titled LP during a recent broadcast from Gazzari’s in Los Angeles.

UNCHAINED—John Pierre Guillet, center, promo man for A&M Records Canada, breaks free from CIQ-FM Toronto executives Bob Mackowycz, left, and Gary Sladich, after spending the night in the station lobby. The stunt was designed to promote Chris De Burgh’s new LP, “The Getaway.”

UNCHAINED—John Pierre Guillet, center, promo man for A&M Records Canada, breaks free from CIQ-FM Toronto executives Bob Mackowycz, left, and Gary Sladich, after spending the night in the station lobby. The stunt was designed to promote Chris De Burgh’s new LP, “The Getaway.”

IN THE CARDS—MTV jocks J.J. Jackson, left, and Alan Hunter prepare to announce the winner of the channel’s “Haunted House Party” promotion. He was Brian Lehan of West Hartford, Ct.

THE M’S HAVE IT—Mighty M Productions recently hosted a party in Manhattan at Celestial Sounds, the company’s newly renovated home studio. Shown, from left, are Mighty M artists Kashif and Paul Lawrence Jones; Capitol’s Melba Moore; A&M’s Howard Johnson; and producer Morrie Brown.

Photo News
With a long-time advocate of featuring cassettes, the 25-store Harmony Hut chain goes a step further by finally offering full-page advertising primarily focusing on the configuration, although the chain’s USM account is working with the concept. Mark Perel, LP tape buyer, also has favorable words for budget cassettes, which are sold separately from other cassettes and are advertised “every day” on radio. He comments that the six-month-old cassettes he offers to cassette sales shows a increase of better than three-to-two from two months ago.

As for the double-album cassette, Harmony Hut is planning a November/December promotion for the CBS line that particularly likes the CBS concept of supplying “attractive” long boxes. CBS has this holiday season one step ahead of MCA with its 30-cassette sales to make up a display approach similar to that of WEA and CBS.

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**Markets Quotations**

**Dealers Gear For Cassette Yule**

Some Chains Predict Disk/Tape Parity By Year-End

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**Chartbeat**

Continued from page 6

beating the 12 peak of Joe Walsh’s 1978 hit “Life’s Been Good” as the biggest solo hit ever by a female artist.

“Dirty Laundry” is perhaps the biggest left-field hit for Elektra/Asylum since Quicksilver Messenger Service’s “One for the Birds The Dust” two years ago. That record, too, followed a four-year period during which activity centered almost entirely on the band’s recording of its own smash single for Columbia in 1971.

The Dust” (RCA) is a smash hit for Randy Newman, and has been very heavily advertised on radio. The single is expected to be a major player in ’79.

**No Comment**

On Led Zep’s New Release

Continued from page 1

been told to say that we know nothing about it. “In the absence of a spokesperson,” Peter Grant has put a hold on all pre-release information. “Grant is led Zeppelin’s manager for further information.”

However, sources say, the album, titled “Coda,” is shipping Friday (19 in time for the official release the following Monday). The album is expected to be the biggest sell of the year, as it is the group’s entire output since 1975’s “S.O.S.” There’s an appropriate pre-sale mailing (to Telnor and Alan Jones for the British material in this week’s column.)

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**News**

**Dealers Gear For Cassette Yule**

Some Chains Predict Disk/Tape Parity By Year-End

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**Master Turned Down? Don’t Steve Schuman**

Philadelphia – Steve Schuman’s National Label Distributing Company is a major record distributor with the key independent distributors across the country to expose, market, merchandise and promote your product. If you and yours are committed to spend time and money on it and it is passed on by the majors, that doesn’t mean it’s a loser.

Many passed on masters have gone on to become major hits. So send your label out there and afford you the opportunity to guide your own dreams in the record business. For more information on the products of the small indie we have structured a very fast and easy way you can get your label up as a nationally distributed record company.

For other information call Steve Schuman at distribution headquarters, 212 392 0332 or write to Steve Schuman, Suite 234, 401 No. Broad Street, Philadelphia, Pa. 19109.

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**Ultra Service**

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**Ultra Service**
JOHN LEONARD—The John Leonard Collection, Goffin & King for Scepter Records, is a collection of 11 songs included in this single disc LP, and two additional tracks on its cassette version, for posthumous hits collection. Leonard's interpretations of classic hits such as "Do That With That Thing," "Papa Was a Rollin' Stone," and "Yourente," among others, offer listeners a unique and enjoyable listening experience.

Waves and Max Groenholt. It's ultimately a romantic if bit bewitchful velvet to the city, ripe for soft rock air play.

CULTURE CLUE—Rising To Be Clover, Virgin/Epic ARE38394. Produced by Dave Lowery and Gram Parsons, Clovers is another of the new English pop bands. It's centered around Roy George's anguished vocals. The music is a blend of pop, reggae and rock, designed both for dance club play and for home entertainment. Although electronic keyboards and drums are used, the standout emphasis here is on the vocals and the guitar. Also, the inclusion of two George's sexual identity may spark some interest in this area.

WILLIAM HARRY—1977-81: Country Classics, Whirlwind Hill C-21002. Produced by William Ackermans, Whirlwind Hill's latest addition is this year's obvious already stepped in the chamber jazz and R&B genre. It features a cold but fascinating album of songs that balance the individuality of young singer/pianist and Walther Pianist's one-proponent outsider among many others, hopefully seeking that the join could appeal to the same young audience, but George, and other keepers, seem to promise some interest.

LEROY TREVOR—To, Elektra 60156. Produced by Harvey Davis. Harvey Davis' own lush orchestral pop/rock LP is filled with two rock and pop songs. The soft rock format and mainstream pop could easily rival easy reading.

THE MEMBERS—Upholstery, Downbeat, Atlantic 80265. Produced by Dave Allen/the Members & Martin Russell. The Members' debut album shows an amalgamation of the orchestral textures on their two Virgin LPs. Two home-players have been added to the original five-member group, bringing a new layer of maturity to the band's output. The pop/rock format and mainstream pop sounds are enticingly catchy.

LINDA LOVICH—No Man's Land, Stiff/Epic ARE38393 (CBS). No Man's Land is a mesmerizing album by this English singer: it's recognizable as rock, but you can also hear themes from imaginary spaghetti westerns, melodramas from Eastern Europe, a mélange of classical and church themes, and whatever else hits the moment are Lovich's specific & lush. Having the whole thing together remarkably well is sometimes overwhelming, and the lead vocals are so simple, smooth, and sonorous, it's hard to distinguish between the two.

APES OF WRATH, Media Master Records T01418428. Produced by Ted Doolin. Doolin has written much of the songs for this album, and he's also the lead vocalist on most of the tracks. As such, it is the result of an effort to create a unified and coherent body of work from the same urgencies, focusing to some extent on pop opera. Soft rock formats and mainstream pop could easily rival easy listening.

For more information on the album, please contact [publisher's contact information].

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Billboard's
4th International
Video Entertainment/Music
Conference
November 18-21, 1982
The Vista International,
New York, New York

THE AGENDA

THURSDAY, NOVEMBER 18TH
9:00am- 10:15am Registration Nieuw Amsterdam Foyer
10:15am- 10:30am Welcome Remarks Nieuw Amsterdam Foyer
10:30am- 10:45am Coffee Break Nieuw Amsterdam Foyer
10:45am- 11:00am “A Forecast: Stormy But Clearing” Nieuw Amsterdam East & Center
11:00am- 11:15am Breakfast Nieuw Amsterdam Foyer
11:15am- 11:30am “How to Get & Keep Subscribers” Nieuw Amsterdam East & Center
11:30am- 12:15pm “Game Line: Reach Out And Play Someone” Nieuw Amsterdam East & Center
12:15pm- 1:00pm Lunch Nieuw Amsterdam West
1:00pm- 1:15pm “A Peek Into The Future: New Technology” Nieuw Amsterdam East & Center
1:15pm- 1:30pm Moderation: Stephen J. Waldman, Executive Director BAA Panelists: Charles Berend, President, Soundtrack Audio Video Recording Studios Ltd.; Peter Cern, President, Home & Associates; John O'Donnell, National Manager, Sony Video Software Operations; Wesley Ruggles, Partner, Ruggles Reeler & Associates
1:30pm- 2:00pm “First The Discovery” Nieuw Amsterdam East & Center
2:00pm- 2:15pm Moderation: Rocco Baskervilie, President /Owner, Video Exchange Panelists: Dana Goldberg, Producer, Image America; Stephen Shapiro, Producer, “Mickey & Monkeys”
2:15pm- 2:45pm “A Peek At What's Next” Nieuw Amsterdam East & Center
2:45pm- 3:00pm Moderation: Ron Kenmore, President, Liberty Music
3:00pm- 3:30pm “A Day In The Life Of A Prototype Distributor” Nieuw Amsterdam East & Center
3:30pm- 4:00pm Coffee Break Nieuw Amsterdam Foyer
4:00pm- 5:00pm “Future Video: Right Cancellations/Right Clearances” Nieuw Amsterdam East & Center
5:00pm- 5:30pm “Beating the Wall” Nieuw Amsterdam East & Center
5:30pm- 6:00pm “The Afternoon of the Artists” Nieuw Amsterdam East & Center

FRIDAY, NOVEMBER 19TH
9:00am- 10:15am Registration Nieuw Amsterdam Foyer
10:15am- 10:30am Coffee Break Nieuw Amsterdam Foyer
10:30am- 11:00am “Right Cancellations” Nieuw Amsterdam East & Center
11:00am- 11:15am Breakfast Nieuw Amsterdam Foyer
11:15am- 12:00pm “Right Cancellations/Right Clearances” Nieuw Amsterdam East & Center
12:00pm- 1:00pm Lunch Nieuw Amsterdam West
1:00pm- 1:30pm “First The Discovery” Nieuw Amsterdam East & Center
1:30pm- 2:00pm Moderation: Jackson Baskervilie, President /Owner, Video Exchange Panelists: Arlyne Willcox, Filmmaker, Gary "Shocking" Silverman, Partner, VideoExchange; Jack Shapiro, Producer, “Mickey & Monkeys”
2:00pm- 2:45pm “A Peek At What's Next” Nieuw Amsterdam East & Center
2:45pm- 3:00pm “Beating the Wall” Nieuw Amsterdam East & Center
3:00pm- 3:30pm “The Afternoon of the Artists” Nieuw Amsterdam East & Center
3:30pm- 4:00pm Coffee Break Nieuw Amsterdam Foyer
4:00pm- 5:00pm “Future Video: Right Cancellations/Right Clearances” Nieuw Amsterdam East & Center
5:00pm- 5:30pm “Beating the Wall” Nieuw Amsterdam East & Center
5:30pm- 6:00pm “The Afternoon of the Artists” Nieuw Amsterdam East & Center

SATURDAY, NOVEMBER 20TH
9:00am- 10:15am Registration Nieuw Amsterdam Foyer
10:15am- 10:30am Coffee Break Nieuw Amsterdam Foyer
10:30am- 11:00am “Right Cancellations/Right Clearances” Nieuw Amsterdam East & Center
11:00am- 11:15am Breakfast Nieuw Amsterdam Foyer
11:15am- 12:00pm “Right Cancellations/Right Clearances” Nieuw Amsterdam East & Center
12:00pm- 1:00pm Lunch Nieuw Amsterdam West
1:00pm- 1:30pm “First The Discovery” Nieuw Amsterdam East & Center
1:30pm- 2:00pm Moderation: Jackson Baskervilie, President /Owner, Video Exchange Panelists: Arlyne Willcox, Filmmaker, Gary "Shocking" Silverman, Partner, VideoExchange; Jack Shapiro, Producer, “Mickey & Monkeys”
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3:30pm- 4:00pm Coffee Break Nieuw Amsterdam Foyer
4:00pm- 5:00pm “Future Video: Right Cancellations/Right Clearances” Nieuw Amsterdam East & Center
5:00pm- 5:30pm “Beating the Wall” Nieuw Amsterdam East & Center
5:30pm- 6:00pm “The Afternoon of the Artists” Nieuw Amsterdam East & Center

SUNDAY, NOVEMBER 21ST
9:00am- 10:15am Registration Nieuw Amsterdam Foyer
10:15am- 10:30am Coffee Break Nieuw Amsterdam Foyer
10:30am- 11:00am “Right Cancellations/Right Clearances” Nieuw Amsterdam East & Center
11:00am- 11:15am Breakfast Nieuw Amsterdam Foyer
11:15am- 12:00pm “Right Cancellations/Right Clearances” Nieuw Amsterdam East & Center
12:00pm- 1:00pm Lunch Nieuw Amsterdam West
1:00pm- 1:30pm “First The Discovery” Nieuw Amsterdam East & Center
1:30pm- 2:00pm Moderation: Ron Kenmore, President, Liberty Music
2:00pm- 2:30pm “Future Video: Right Cancellations/Right Clearances” Nieuw Amsterdam East & Center
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5:30pm- 6:00pm “The Afternoon of the Artists” Nieuw Amsterdam East & Center

ALL DAY
“Video Exhibits” Nieuw Amsterdam East & Center
“See Work Book for Room Numbers” Nieuw Amsterdam East & Center

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Produced by James Baker
MADE IN THE SHADE.

GEORGE HARRISON
GONE TROPPO

FEATURING
THE SINGLE
"WAKE UP MY LOVE"


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<th>ARTIST/LABEL</th>
<th>Title</th>
<th>US Chart</th>
<th>Date</th>
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Note: The table above lists albums that were awarded Gold status by the RIAA for sales of at least 500,000 units. The list includes albums by artists such as Fleetwood Mac, Bruce Springsteen, Olivia Newton-John, Jethro Tull, and many others. The table also includes suggested retail prices and catalog numbers for each album.
**New Indie Labels Proliferating**

**Many Emphasizing Lower Cassette, Album Pricing**

**News**

**Industry Events**

* Continued from page 3

Records in national promotion, operates Panisego Sound in Arlington. Thus far he has appointed the following distributors: Pickwick, Dallas, Los Angeles, Minneapolis and Atlanta; M.F.M. and KOGO-AM.

* D & D Records, begun by former industry executives Ed DeJoy, last head of s&m. West Coast for RCA, and Bud Dain. The label intends to release its first albums around February. First act will probably be Diy M, a Los Angeles group. DeJoy will handle promotion, which will be handled by recording marketing, which has been a way of life for artists. Pricing is open, but it seems to be selling at a lower price if it can be worked out. Thus far they have appointed Pickwick, Miami, Minneapolis and Los Angeles: Pks, Cleveland; M.S., Chicago and Pke, Cleveland.

* Republic Records, initiated by Dennis "Crash" Collins, former music, producer and radio station engineer. Established in Houston, where Collins also has a 24-track recording facility on the northwest side of the city, the label has already released an album by the Skunks.

Collins also intends to release EPs by Volumatix and Xspanx and an album by Arthur Brown. Republic's distributor is Malvire, New York, Pickwick, Dallas, and Bib, Charlotte.

Meanwhile, Larry Rosen of GRP Records, New York, is conferring with independent distributors to take on the label directly. It is said that he has ended a distribution deal with Arista.

**John Sipple**

**CBS, Kenwood Join In Audiophile Tape Promo**

* Continued from page 1

The Road" editions of the double-color tapes. This will be 

Price for the cassettes, which normally wholesale at an equivalent $7 to $10 per unit, will be $13.25, plus $1.50 handling.

The cassettes are being duplicated on three machines at the Los Angeles, which devised the promotion. All tracks were digitally encoded before being duplicated in real time (one-on-one) on Sony's three-head TK-77 cassette decks, according to Paul Addis, vice president of sales for the company.

The audioophile compilation tape, entitled "Hot Rock For The Road," features tracks by Kansas, Heart, Cheap Trick, Saga, Survivor, Buck Dharma, Randy Meisner, Shooting Star, Hughes/Thrail and Paul Carrack. Kenwood is promoting the tape at a $15.95 retail value.

"Two different double cassettes will initially feature Jeff Beck, Electric Light Orchestra, REO Speedwagon and the Charlie Daniels Band. Stessal says that more double cassettes will be added later and that the quantity of tape will be revised every three months, as the promotion is updated.

"This is our way to reach consumers of high-quality audio equipment, but the age group that buys car stereos is also the group that listens to rock-'n'-roll," Stessal says. He adds that CBS is hoping the promotion will increase the chain of sales by the artists on the sampler tape.

"We don't expect huge numbers, and we don't think this promotion will cut into sales of our normal 'Double Play' packages. This is a very select audience," Stessal says.

**lost In Love**

**Focus of Suit**

**Lose Angeles—Big Secret Mu- sic, a California publisher, and Rar Blue Music, a U.K. publisher, are using a group of defendants in Fed- eral District Court locally claiming the Air Supply hit "Lost In Love" in- fringes on their copyright, "Save Me."

According to the complaint, Guy Fletcher and Doug Flett wrote "Save Me," which was copyrighted by Big Secret and in turn assigned to Rar Blue. Named as defendants are Arista Records, B.R.M. Publishing, Arista Music, Big Time Phonograph Co. and Bestall/Reynolds Music.

The plaintiffs claim that Graham Russell, a member of Air Supply, infringed on "Save Me" when he com- posed "Lost In Love." The suit seeks in accounting of profits and $1 mil- lion in punitive damages.

**New Newsletter Targets U.K. Writers, Firms**

**London—A bimonthly news- letter available by subscription, U.K. Songwriters, is being launched here, according to publisher Tim Whittett, as an aid to music pub- lishers and songwriters "who need to get their songs recorded and want to find out just who is taking for- mat." The publication, he says, will be in contact with some 900 producers, ad men, artists and managers about their recording plans and song requirements. Subscribers then sub- mit their material directly to contacts detailed in each issue.

Whittett was president of Stax Records' publishing division in the U.S., until 1985 when he moved to London as general manager of Chrysalis Music Ltd. More recently he's been an executive with Chap- pell here. Editor of the newsletter is J.R. Harper, previously managing director of East/Memphis Music Corp.
GANSHI S' Track Due From RCA

NEW YORK—RCA Records plans an early December release of a new album by the British pop composer John Barry, who has been busy $50 million worth of advances against his $50 million contract with the company a year ago. The album, which is Barry's fourth for RCA, will be his first to use the label's new gold vinyl and will carry his name alone, instead of his full name, on the sleeve. The album is expected to be a major hit for RCA and is expected to sell over a million copies in its first week of release.

British Music-Publishing Looking To Boost Image

LONDON—With recent headliners like Wings and The Who and T&M, and with Elton John's legal tussle with DJM winning in the High Court wing, the U.K. pop scene is turning to new concepts and new formulas to launch a new campaign to improve their image. Ron White, who heads BMI Music Publishing in Britain and is also Tape Manufacturer Opening New Facility

LOS ANGELES—The American Video Tape Manufacturing Co. will open its new production facility in suburban Gardenia Dec. 2. The firm makes half-inch video tapes and casses.

Tape $12 million, 37,000 square foot structure will produce more than 250 to 300 million tapes per year and will be ready to produce disk and compact disk. The facility is owned by the Bell & Howell video group.

AVT’s distribution of panicking for the month will start next Jan., Milton says.

Japanese Labels Unite In Dance Contemporary Push

By SHIG FUJITA

TOKYO—In a project considered unique in the Japanese music business today, a group of record companies have launched a joint campaign dubbed “Dance Contemporary” on behalf of 10 major record companies on their respective rosters.

Participating in this national push, which takes in music in the disco, new wave, black music, fusion, rock and pop fields, are Victor Musical Industries, Toshiba-EML, Polydor, Phonogram, CBS/Sony, Warner-Pioneer, Canon, RVC, Alfa, Epic/Sony and Polygram. The campaign, which lasts through the end of the month, is Kim Carnes and Murray Head's "Lonely's Song," a hit single on A&M. The plan is to make the song the focus of the campaign, which will also feature publicity for 10 major record companies.

The campaign is an industry aim to inject energy into the Japanese dance music scene.

In the new wave music market, where dance music is the key, the "Dance Contemporary" campaign has been launched as a way to bring back the popular rock and roll music. The campaign will also feature publicity for 10 major record companies.

Behind this campaign is an industry aim to rekindle interest in the Japanese dance music scene. In the recent past, when disco music was the rage, the "Dance Contemporary" campaign was launched as a way to bring back the popular rock and roll music. The campaign will also feature publicity for 10 major record companies.

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THE STORYBOOK ALBUM
Narrated by Michael Jackson • Produced by Quincy Jones
Music by John Williams

E.T.
THE EXTRA-TERRESTRIAL
A STEVEN SPIELBERG FILM

This Special Edition Includes A New Song
SOMEONE IN THE DARK
Written by Rod Temperton and Lyrics by Alan & Marilyn Bergman

Included in this deluxe box set:
22" X 22" 4-COLOR POSTER • 24 PAGE 4-COLOR STORYBOOK
"Some of the most devastating music ever burnt into vinyl!"

— MELLOQ MAKER

"Jimi's genius jumps out of every cut!"

— MUSICIAN

"Most of the tracks have never been legitimately released before, and their recording quality ranges from very good to excellent (incomparably better than pirate discs with similar material). As THE JIMI HENDRIX CONCERTS well documents, Jimi's playing remains fresh and vital, his passion undiminished."

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