“Visions of the Lite”

The new album from SLAVE 90024

Featuring the single, “COME TO BLOW YA MIND” 7.99993

Produced by M.L. Adams, F. Miller, D. Webster for Do-Ton Productions

ON COTILLION RECORDS AND CASSETTES.
EDITORIAL

Action Rather Than Words

The bold move by the Warner Communications, Inc. (WCI) labels in lowering the price of top-quality catalog product by two dollars is something that the industry should examine closely. The plan to reduce the list on approximately 1,100 catalog items from $8.98 to $6.98 at the beginning of 1983 is surely the most significant effort yet to combat the growing consumer outcry against the pricing of pre-recorded music.

While WCI's price reduction is not the first this year (Motown has lowered wholesale on selected catalog product), the sheer volume of this move makes it a landmark event. If nothing else, the WCI price reduction will to some extent correct the rather illogical situation where older product costs more than new releases (which are usually sale-priced to one or two dollars below catalog LPs).

But the WCI action is much more than that. It is probably the most significant pricing move since the creation of midlines. The big difference is that product by superstars and big sellers are also subject to the price reduction — this is a genuine effort to offer good product to the public at a lower cost and not just something to sell off product that won't sell anyway.

Time will tell if there are any bugs in this new plan — after all, "The best laid plans of mice and men, etc., etc., etc." However, regardless of any hitches that may develop along the way (and we hope there won't be any), this move is a genuine sacrifice by the WCI labels, and it should be recognized as such. As far as we can see, the WCI labels are backing up their words with actions and putting the interests of the consumer first.

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ON THE COVER
Sheer force of talent has seen ASM's Joe Jackson not only weather a grow as a result of these changes, shifts in musical styles, but also grow as a result of these changes. Indeed, Jackson seems to thrive on the controversy that his music and lyrics create. For even though his new LP is as different as night and day from the impressive debut "Look Sharp!," it has proven to be his most popular to date, with its mixture of intoxicating dance music on the "Night" Side (steeped in salsa and other New York City street-inspired music) and the thoughtful, provocative songs on the "Day" Side.

Although Jackson probably never doubted that he could and would return with "Night And Day," a number of folks may have been skeptical after the departures of his third album, "Beat Crazy," and the fourth, "Jumpin'." The former, a "crazy" quilt of reggae and ska type numbers along with rock, signaled the end of the successful Joe Jackson Band, which had produced such a formulaic album with the nervous, kinetic pop-rock of "Look Sharp!" and "I'm The Man." The latter, an LP of 'swinging' tunes, caught many off guard before "Night And Day."
**Most Retailers Strongly Favor WEA Catalog List Reduction**

by Jim Bessman

- **NEW YORK** - Retailer reaction to last week's list price reduction of WEA front-line catalog (Cash Box, Nov. 27) is universally negative. A number of stores notes that the new list prices are higher than previous ones.

"The only reason for the lower prices," one chain executive explained, "is that WEA is trying to reduce its inventory." The new prices range from $8.98 to $6.98.

According to one industry expert, "The prices are still too high. Customers are not willing to pay that much for records." Another retailer agreed, "The new prices are not realistic. We can't afford to pay that much for records."
World Hunger Awards Presented At UN

LOS ANGELES — Winners in the 1985 World Hunger Media Awards were announced Nov. 23 on NBC-TV’s Today show by Kenny and Marlianne Rogers, who also told viewers that the honorees would be presented $100,000 in prizes during a ceremony that same night at the United Nations Building.

Winners in the six categories included:


* **Best Photographic Journalism** — Kent Koberstein, Minneapolis Tribune for photographic accompaniment to a piece titled “Greed’s Darkening Future.” He won $10,000.

* **Best Magazine Coverage** — Gary Gunderson (editor) and Tom Peterson (associate editor) of SEEDS, for their work in the February 1982 issue on women and world hunger, winning $5,000. Honorable Mentions: Sister Jane Holcomb, for an article in the March issue of the Roman Catholic Digest, won $5,000; and Best Film — Leigh Wharton, Wharton International Films, and Barbara Gordon, producer of the documentary, Edge of Survival, which aired on PBS and WNET/13, winning $10,000.

* **Best Television Coverage** — Gene Reynolds, producer/writer/director, Lou Grant, for the episode, Hunger, which earned $10,000. Also in that category, Honorable Mentions went to Bill Egler, reporter/anchorman, for WVL-Television, New Orleans, for his “Haiti, See Why They Run,” a five-part series on the evening news; and Scott Ferguson, producer/writer, WTVS, Turner Broadcasting System, Atlanta, also won $5,000 for the documentary New Dust Bowl Blues.

* **Best Film** — Francis Moore Lappe, author of Diet for a Small Planet, revised 1982 ($5,000); and Dr. John R.K. Robson, author of famine’s causes, effects, and management. A Special Achievement Award of $20,000 was also presented for establishment of two congressional fellowships in memory of the late Harry Chapin, who inspired the World Hunger Media Awards program with his efforts to draw attention to the problem and donating money to that cause. The fellowships, one in the House of Representatives and another in Senate, will be used to focus on issues relevant to ending world hunger.

Songwriters Expo Grosses $90,000

LOS ANGELES — The first joint Songsearch and Songwriters Expo ’82, sponsored by Songwriters Resources and Services (SRS) and Los Angeles Songwriters Showcase (LASS), tallied gross receipts of more than $90,000 for the two-day event held in early November, according to Billy James, vice president of Songwriters Resources and Services.

Highlighted by the Songsearch Concert held at the UCLA campus in Southern California, the educational symposium presented cash awards of $11,000 to the winning songwriters and also raised operating revenue for the two non-profit organizations for use in 1983.

Winners in the nationwide Songsearch contest, sponsored by ICM (International Creative Management), Lionel Richie, A&M Records, Snow Music, SRS and LASS, performed their winning compositions during the concert under the musical direction of veteran performer Booker T. Jones. The $5,000 ICM Grand Prize was given to Richard Rojas for his song “The People Next Door.” He also won the Snow Music-sponsored pop category for the song.

Other winners were: Alan Roy Scott and Ed Fox for “R.S.V.P.” (black-orientated category sponsored by Richie); Candy Parson and Mark Gray for “Somewhere There’s A Fire Burnin’” and Alvin Calcutt for “It’s Fallin’ In Love” (winner in the rock category sponsored by A&M); Gary Tigerman for “Hero’s Memoir” (winner in the topical category as well as the Helen King Award of the SRS); and Teri DeSario for “Jamaica” (SRS’ winner in the gospel category). Each winner received a check for $1,000 and a trophy.

The two-day event, which featured 42 workshops and other meetings between songwriters and music industry executives, attracted more than 500 amateur and professional songwriters and other music industry members.

ASCAP, BMI Pact On Jukebox Fees

NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI) have reached voluntary agreement on the distribution of jukebox compulsory license fees for 1983.

The fees are paid by jukebox operators for the right to perform copyrighted works pursuant to the 1976 Copyright Act. The law provides for their distribution to copyright owners or their representatives under voluntary agreements or, in the absence of such agreements, by the Copyright Royalty Tribunal (CRT). The agreement resolves any differences between ASCAP and BMI in Tribunal proceedings that might occur for distribution of the 1983 fees. Terms of the agreement were not revealed.


The mysterious, posthumous Led Zeppelin masterpiece album? Or a deluxe package, with designer sleeve by Hignite, of spectacular graphics from the 1976-76 era? The dichotomy between Side One’s earthy, early blues (especially a jam on “we’re Donna Groove” by Ben E. King and James Bethal) and the flip’s visceral fury (witness “Wearing and Tearing”) con- ducts the variety of the results of the Page, Plant, Jones and Bonham alliance. Rockers won’t be the only ones to respond to this pressing, other; jazz and folk will get an electric charge from the John Bonham Drum Orchestra mini-symphony entitled “Bonzon’s Monteur.”
IT'S ALRIGHT
title
(I SEE RAINBOWS)
YOKO ONO

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

REVIEWS

(Continued from page 8)

Club numbers abound here. But the really effective ballads, where his voice come out much better on the mid-tempo cuts like "Don't Be An Island" and a duet with L.J. Reynolds titled "In and Out." Washington's gospel roots add a distinctive glow to her catchy pop "n soul on the "Love In Vain" sizzler "Guys Like You."


Producer: Vincent Castellano — L. 8.98

Classically sublime three-part harmony, combined with at times impeccable R&B backing instrumentation, has helped this trio receive positive pop reception in the past, especially on 1980's "Special Lady" single, and this outing could attract crossover as well. Charismatic arrangements by long-time side-of-deck Lou Toby and crisp production courtesy of Vince Castellano adds technical skill to the threesome's emotional fire, particularly on "Gambled On Your Love." OPEN UP

GOSPEL

LULLABIES AND NURSERY RHYMES VOLUME 1— Candel/Birdw/Sparr

22x478

Kelly Salerno and Fletcher Wiley — L. 7.98

Home spun lullabies swaddled in celestial sound, these arrangements comprise the musical kidde collection of late night, bedtime stories. Parables like "The Frog and the Cricket" and "Miss Mouse" teach humanitarian lessons to children, while Michael and Stor- nie Omariant's "Just You and Me" and Ron Kuegley's "Girl in the Kitchen" are a canopy of love and security. Christian values are related in each selection via "timeless truths drawn from the Bible.

DMZ — Resurrection Band — Elektra/Light 60207-1C — Producer: Resurrection Band — L. 8.98 — Bar Coded

Over the years, gospel has employed rock, country, jazz and other non-traditional sounds to relay the message of Christ to listeners. Resurrection Band is truly one of the most dynamic contemporary Christian groups, playing a brand of heavy metal laced with modern synths, and its fifth album may be its strongest effort to date. Loud, fast, gutsy ramrodders like "Military Man" and "White Noise" temper a hard sound with spiritually inspired lyrics. Look for this band's "lazy" label to be an indication of this LP's success, with hopes for alternative pop on tunes such as "Revelation.

JAZZ

70 MILES YOUNG — Chuck Mangione — A&M SP-4911 — Producer: Chuck Mangione — L. 8.98 — Bar Coded

Mangione's "fast" LP from A&M (the label he recorded for while making his reputation as a top notch jazz-pop compos- er and bandleader and before moving to Columbia), this latest package, dedicated to his father, Frank Papa "Miles" Mangione, is a surprisingly good one. Mangione's "lazy" label-sounding character (the LP "Bella Donna" was for his mother and brother Gap often plays on his LPs) doesn't let him down here. He plays to his strengths, and some of his most free and energetic work in a feature is being Side on Face. Heartfelt renditions of favorites highlights. Use this one on the remarkably good label "forgot" LP.

ONE DOWN — Material — Elektra 60206-1 — Producer: Material — L. 8.98 — Bar Coded

After its shining "Memory Serves" debut on the jazz-oriented Elektra/Musician label earlier this year, it's only a matter of time from discordant improvisation to a more melodic, progressive R&B groove with this album issued under the E/A aegis. The three-man group is jammed here by vocalist Nona Hendryx, saxophonist Oliver Lake and Archie Shepp, avant-axeman Fred Frith and several Chic members for a dance-floor party sure to live up B/C air- waves. "Holding On" with its steady, enhanced percussive solo, should satisfy both fusion and funk fans, while the album's "Memories" (originally performed by Soft Machine), could even garner MOR attention.

NEW AND DEVELOPING

(For Those Who Think Young — Rough Trade — Boardwalk NB 33261-1

Producer: Gene Martynec and Kean Stables — L. 8.98 — Bar Coded

ROUGH TRADE

With two Canadian platinum records under their belt, Toronto-based Roof Trade switch to the States with this Boardwalk debut. With this new LP, tunes forging treacherously aggressive lyrics with pop and rock music, the poetically literate lyrics of Patti Smith and the energy of Chrissie Hynde (both obvious influ- ences), lead singer Cassie Mapes gives a great show and share the stage with her vampiric romance "Blond Lust" and the hard-hitting "All Touch."}

NEWS & REVIEWS

SINGLES

OUT OF THE BOX

THE WHO (Warner Bros. 7-28914)

Emerging Front (4:05) — Top Rank Tunes Inc. — (B.P. Townsend) (Producer: G. Johns)

As close to rock and funk fusion as you've ever been to hear from the Who, the second single from "Its Hard" rides along on Pete Townsend's cleanly slic- ing bar and the band's patented synth sound. Jenny Jones and John Entwhis- lie lay down a strong bottom for "max- imum H&B.

BLACK CONTEMPORARY

YARDBIRDS & PEOPLE (Total Experience 1E 8204)

Heartbeats (3:59) (Total Experience Music Publishing Co., Inc. — BMI) (L. Simmons)

A dramatic electronic backdrop and Calvin Yarbrough's spoken intro set the mood for Alisa People's entrance into this ominously pulsating number. Much credit goes to Lonnie Simmons for the dark dance production, which will truly raise the number of heartbeats per minute.

STEVIE WOODS (Cetillion 7-99934)

Never Gonna Let You Go (3:55) (ATV Music Corp./Mann and Well Songs, Inc. — BMI) (C. Wells, B. Mann) (Producer: D. Wolpert)

Veteran hitmakers Barry Mann and Cynthia Weil composed this mostly MOR themed tune, but Stevie's vocal and arrangement could make it a hit. This could be the type of crossover record that Woods seems like the perfect can- didate for.

THE TOP FOURS (Casablanca/Polynova/Records 8535)

I Believe In You And Me (3:59) (Songs of Manhattan Island Music Co., Inc./Sandy Linzer Productions, Inc. — BMI) (D. Well, S. Linzer) (Producer: D. Wolpert)

A straightforward ballad with little but electronic piano and a simplistic arrange- ment to dress it up, the latest from the Four Tops focuses on vocals, and the band (especially Leon Haywood) perform very beau- tifully. For B/C, A/C and pop.

GWEN MCCRAE (Atlantic 7-99930)

Keep The Fire Burning (3:45) (Warner-Tamerlane Publishing Corp./It's The Song Music Inc./BMI) (W. Huth) (Producer: W. Lewis)

"Can you feel it," asks McCrae in her trademark country voice. "If you feel the fire, affirmative, then to keep the fire burning her advice is 'you've got to give all you got." McCrae is currently here strutting a shuffling midtempo funk beat.

GROVER WASHINGTON, Jr. (Elektra 7- 69887)


Mister Magic enlists the aid of some Philadelphia folk — Stevie Wonder, Patti Labelle and co-writer/co-producer Dexter Wansley — for what starts off as a lazy, lulling jazzer that takes flight when both Labelle's voice and Grover's sax soar toward the high notes. For jazz and B/C, primarily.

BOBBY NUNN (Motown 1653MF)


Nunn offers the first single from "Sec- ond To None," "She's Just A Girl," which continues to move up inside the B/C Top 10. M. Serves... "a real sized punch, a quick- moving jaunt over Prince territory.
DOUBLE EXPOSURE:

The most comprehensive analysis of the year in review and the trade's most authoritative music/video polls. That's the double bonus contained in our special year-end issue, which means twice as many impressions for your advertising message.

The CASH BOX editorial and research staffs have been working overtime to produce an informative, entertaining and visually attractive summary of the year in music and home entertainment. Features include in-depth articles covering all segments of the industry - from retailing to rack jobbing, from talent to video, from one-stops to radio - plus summaries of all musical categories, and much more.

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NASHVILLE
JIM SHARP
21 Music Circle East
Nashville, TN 37203
615 • 244-2698

ISSUE DATE
DECEMBER 25, 1982
ADVERTISING DEADLINE:
DECEMBER 13, 1982
CBS Wins Injunction Against Two Pirates In Software Piracy Case

NEW YORK — CBS, Inc. has obtained an injunction against two New York-based individuals in a copyright infringement case involving the unauthorized manufacture and sale of computer software. The case was filed last October in U.S. District Court for the Eastern District of New York. The preliminary injunction issued in the case was the ROM cartridge — Compatible with the Atari 400 and 800 systems — of the “Krazy Shootout” game which had been licensed to CBS last September by Kay Enterprises.

CBS reportedly first learned in October that two unidentified individuals had been manufacturing and selling the game program on a floppy disc format. It filed suit soon thereafter. On Oct. 28, the court issued the injunction.

“The violations came to our attention and we vigorously pursued those responsible,” said Edward R. Auer, vice president and general manager of the CBS software unit. “It is our intention to maintain a constant vigil so that only to protect CBS from computer software infringement and to also protect the copyrights of those who license materials to us, both now and in the future.”

CBS formed its software unit last September to develop and license video computer software for the home personal computer market. The unit deals primarily in game educational and home management software.

Handelman Co. Reports Sales, Earnings Decline

NEW YORK — The Handelman Company, the Michigan-based rock jobber, has received a second quarter sales total of $58.6 million, which is $2.7 million, or 4.4%, less than the $61.3 million from last year. This year’s second quarter net income was $2.5 million, or $.56 per share, which is a decrease of $600,000 or 2.7%, from the $2.6 million, or $.56 per share, from last year.

Sales and earnings figures for the first six months of 1982 were $131.1 million and $.43 million, respectively. This compares with last year’s sales and earnings of $166.9 million and $.44 million, respectively. Earnings per share this year dropped two cents from $.99 to $.97 cents.

The entire list of winners includes:

- General Norman Johnson, Record

Brown To Head New PRT Branch in Los Angeles

LOS ANGELES — Pacific Record & Tape Distributors, Inc. (PRT), the West Coast-based distribution firm owned by Sandy Lavey and Bob Shanes, moved its operations from Seattle to San Francisco, recently opened a branch office here.

The new office, headed by branch manager Nick Brown and promotion director David Forman, is located at 833 Sunset Blvd., Suite 100, Los Angeles, Calif. 90069. The telephone number is (213) 654-1940.

Brown comes to PRT from PolyGram Records, where he was vice president/marking. West Coast Forman formerly was Western regional promotion manager for RCA Records.

Music Umbrella Grows

NEW YORK — The Music Umbrella, an independent publisher’s rep firm based in Santa Monica, Calif., has expanded operations and changed its address. The new Music Umbrella Marketing and Sales division will promote and sell products on an independent basis internationally. It is headed by Music Umbrella’s recently appointed vice president Doug Friedman, former manager in charge of merchandising and sales rep for CBS Records, and national sales director Robert Frank.

Among the division’s first clients are New York-based children’s music label Arc Records, AMC recording artist Kathy Jenkins and American Flexipop magazine.

Music Umbrella’s new address is P.O. Box 1067, Santa Monica, Calif. 90406. The telephone number is (213) 452-0116.

WEA U.K. ‘X-Tra Value’ Series Issues 12 LPs

LONDON — WEA Records is set to release a further 12 titles in its successful low-price, X-Tra Value series this month.

The titles, which are available on LP and cassette, will carry a dealer price of 1 pound 96 pence ($3.30) and feature a host of names, including Crosby, Stills and Nash, Joni Mitchell, Van Morrison, Van Halen and Nick Lowe.

The complete list includes the following products:

### TOP 30 ALBUMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>TWO OF A KIND</td>
<td>EARL KILUGH/BOB JAMES</td>
<td>Capital ST-12249</td>
<td>11/27</td>
</tr>
<tr>
<td>2</td>
<td>INCOCIGNO</td>
<td>SPIRO ZORAIDA</td>
<td>IPCC-5056</td>
<td>11/27</td>
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<tr>
<td>3</td>
<td>CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND</td>
<td>VARIOUS ARTISTS</td>
<td>Warner Bros. 9 23650-1</td>
<td>11/27</td>
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<tr>
<td>4</td>
<td>AS WE SPEAK</td>
<td>DAVID SANBORN</td>
<td>Warner Bros. 9 38031-1</td>
<td>11/27</td>
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<td>5</td>
<td>OFFRAMP</td>
<td>PAT METHENY GROUP (ECM-1-1218)</td>
<td>ECM-1-1218</td>
<td>11/27</td>
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<td>6</td>
<td>HANDS DOWN</td>
<td>BOB JAMES</td>
<td>Tappan Zee/Columbia FC 38067</td>
<td>11/27</td>
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<tr>
<td>7</td>
<td>KENNY G</td>
<td>(Arista AL 4908)</td>
<td>Arista AL 4908</td>
<td>11/27</td>
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<td>8</td>
<td>LET ME KNOW YOU</td>
<td>STANLEY CLARKE</td>
<td>Epic FE 38085</td>
<td>11/27</td>
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<td>9</td>
<td>CHANCE ENCOUNTER</td>
<td>RAYMOND LEWIS (Columbia FC 38284)</td>
<td>Columbia FC 38284</td>
<td>11/27</td>
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<tr>
<td>10</td>
<td>WE ARE ONE</td>
<td>PIECES OF A DREAM</td>
<td>Elektra 9 60412-1</td>
<td>11/27</td>
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<td>11</td>
<td>OFF THE TOP</td>
<td>JIMMY SMITH</td>
<td>Musician/Elektra 9 60175-1</td>
<td>11/27</td>
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<td>12</td>
<td>RIT/2</td>
<td>LEE RITENOUR (Era 9 60186)</td>
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<td>MOVING TARGET</td>
<td>GIL SCOT-HERON</td>
<td>Arista AL 9508</td>
<td>11/27</td>
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<tr>
<td>14</td>
<td>WINTER INTO SPRING</td>
<td>GEORGE WASHINGTON</td>
<td>Windham Hill C-1018</td>
<td>11/27</td>
</tr>
<tr>
<td>15</td>
<td>TOUR DE FORCE — LIVE</td>
<td>AL DIA MEOLA (Columbia FC 38373)</td>
<td>Columbia FC 38373</td>
<td>11/27</td>
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</table>

### MORE FROM JAZZLORÉ

Although it records virtually no jazz these days, it would be tough to forget that Atlantic Records had its roots in New York's street scene of the late-'40s and '50s, producing some of the greatest jazz and R&B of the time. Even with Atlantic's rich history well documented in its catalog (from Coltrane to the Coasters), the label has been forced — like all others — to make deletions of significant recordings. Fortunately, the Atlantic Jazzlore Series, coordinated by Ilhan Mimaroğlu, has been making some of these outstanding titles available again. The latest batch of 10 titles runs the gamut, from mid-50s cool school to the free forms of the avant-garde, demonstrating once again that Atlantic had the vision to be both popular and eclectic and the sensitivity to handle both. Early titles in this reissue group are "The Swinging Mr. Rogers," by Shorty Rogers & His Giants, and "Lee Konitz With Warne Marsh," both from '55. The former is ebullient West Coast affair, featuring the trumpet and, and Shelly Manne, Curtis Counce, Pete Jolly and Jimmy Giuffre, while the latter affords saxophonists Konitz and Marsh a chance to exhibit the subtle swing of the Tristano school. Rhythm support comes from guitarist Billy Bauer, bassist Oscar Pettiford, drummer Kenny Clarke and pianists Ronnie Ball and Sal Mosca. Also from the '50s are "The Modern Jazz Quartet At Music Inn," featuring guest artist Jimmy Giuffre, and "Live At Monterey" by Woody Herman, which boasts a particularly strong band featuring Zoot Sims, Don Lanphere, Bill Perkins, Richie Kamuca, Med Flory, Al Porcino, Conte Candoli, and Denny Parnell, among others. Three titles from the '60s show the label changing with the times: "The Avant-Garde" by John Coltrane and Don Cherry makes the saxophone giant trying his hand at Ornette Coleman's music, while "The Inflated Tear" restores one of the finest albums by the great multi-instrumentalist Rahsaan Roland Kirk. Finally, Duke Ellington's "Recollectons of the Big Band Era" finds the composer taking a back seat in order to give a nostalgic portrait treatment to some of the most outstanding compositions by rival bands. Included are Don Redman's "Chant Of The Weed," Fletcher Henderson's "Christopher Columbus," Cab Calloway's "Minnie the Moocher" and Chick Webb's "Let's Get Together." The potpourri continues into the '70s, with albums by Gil Evans, The Art Ensemble of Chicago and Jay McShann combining the traditional with the experimental. From bandleader/composer Evans comes "Svengali," featuring Hamidal Marvin Peterson, Billy Harper and David Sanborn, while "Fanfare For the Warriors" by the Art Ensemble remains the quintet's most

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**BOOGIE 'N THE WINDO** — Saxophonist Gary Windo recently inked with the New York-based Europa Records. Shown celebrating the release of Windo's label debut, "Dogfights," are (l-r): Jean-Pierre Weiller, president, Europa Records; Hal Williner, Deep Creek Prods.; Windo; and a couple of four-legged friends.

Urbie Green, Victor Feldman, Charles Byrd, Monty Budwig and Mel Lewis. Three titles from the '60s show the label changing with the times: "The Avant-Garde" by John Coltrane and Don Cherry makes the saxophone giant trying his hand at Ornette Coleman's music, while "The Inflated Tear" restores one of the finest albums by the great multi-instrumentalist Rahsaan Roland Kirk. Finally, Duke Ellington's "Recollectons of the Big Band Era" finds the composer taking a back seat in order to give a nostalgic portrait treatment to some of the most outstanding compositions by rival bands. Included are Don Redman's "Chant Of The Weed," Fletcher Henderson's "Christopher Columbus," Cab Calloway's "Minnie the Moocher" and Chick Webb's "Let's Get Together." The potpourri continues into the '70s, with albums by Gil Evans, The Art Ensemble of Chicago and Jay McShann combining the traditional with the experimental. From bandleader/composer Evans comes "Svengali," featuring Hamidal Marvin Peterson, Billy Harper and David Sanborn, while "Fanfare For the Warriors" by the Art Ensemble remains the quintet's most

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**ON JAZZ**

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**Windham Hill Records**

**1982 Releases**

C 1019 Winter into Spring, George Winston
C 1020 Elements, Ira Stein and Russel Walder
C 1021 Tideline, Darol Anger and Barbara Higbie
C 1022 Shadowfax, Shadowfax
C 1024 Sampler '82, Various Artists
C 1025 December, George Winston

head office: 247 High St., Pocono, PA 18343
415 329 0647

promotion: 2717 Western Ave., Seattle, WA 98177
206 223 0571
east coast: 9200 Coastal Blvd., Chester NH 03036
603 867 4510

Cash Box/December 4, 1982
Most Retailers Strongly Favor WEA Catalog List Reduction

(continued from page 5)

them at the price I paid, less five percent," he explained. "Now they send me a letter saying, 'Forget what we told you, sorry, but now we've got it up to 7 1/2 percent.'"

Aussie Panel of Music, including John Clemons, in Baltimore for a gig with his Red Bank Rockers, reportedly allowed Hankin to use his word for an extra-large Springerstone T-shirt.

Coping A

What are they going to do if there are no retailers left to sell records?" wondered Record Bar's president Barrie Bergman, echoing Carol's line of reasoning. "We have a tremendous amount of inventory that we paid one price for, and now it's worth less. It's just not fair, and it's despicable from a balance sheet point-of-view for us to lose the value of that inventory."

Describe the WEA moves as a "panic price." The next round will further assault the lowered break-even point on returns and the decreased margin. He finds support here from Fred Traub, vice president, software merchandising, at the Musicland Group. While welcoming the new price structure, Traub expressed regret over "direct increases in cost, including not only the penny but also the reduced break-even point on returns, as well as handling cost percentages. In today's flat business climate, there are few who can operate successfully within the return parameters.

But Western Merchandisers' Mar- cia C. counters that the WEA program balances any hardship evenly between the manufacturer and dealer. "They are asking us to take the medicine along with them," she said.

AIMP To Hold Panel Discussions

LOS ANGELES -- The Assn. of Independents Music Publishers (AIMP) will conduct a program, titled, "Music Publishing: Year-end Review and Forecast," Nov. 30 at Glo's Restaurant in Hollywood. The preliminary program was canceled to present the new one which is similar to a panel discussion conducted at the AIMP convention in Chicago.

Topics to be covered include: gauging the damages caused by the state of the recording industry, discussions and analysis of trends, and developments and predictions for 1983.

The luncheon conference will be $10 for members and $15 for non-members. For reservations call (213) 463-1151 and ask for Anita.

THE SHIRELLES

are inviting you to come help us celebrate the beginning of our 25th year at The Bottom Line, Decorative 3rd Avenue, 15 West 4th Street, 8 P.M. - I A.M.

and hear the new sounds of The Shirelles and their latest album.

Love, The Shirelles

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STONAGE

EAST COASTINGS -- I.R.S. honcho Miles Copeland is said to be eyeing the film industry. Rumors have the music maven planning to adopt his alternative exploitation methods to the movies. Copeland's party junkets and drug club will become a gay nightspot named The Hollywood. . . . Gotham will not get the Princess/Valentia's "Trip-Tel Threat" tour. Princess will go it alone in New York, with Randy Meisner on vocals.

"Trip-Tel Threat" has by all accounts been wild 'n' wooly, with all three acts doing in-stores with a squadron of Warner personnel in tow. Aside from coordinating the store appearances, the label staffers have been acting as decoys, driving up to the record outlets in limousines while the bands sneak in the back doors. The Psychedelic Furs have extended their tour through the end of December . . . Be on the lookout for a Christmas single by Dave Edmunds, a cover of Chuck Berry's "Run Rudolph Run," backed with "Deep In The Heart Of Texas." The B-52's and Talking Heads have completed the debut EP out in January. In another bit of faulty confusion, the label's new LP, "Feral Kid," has managed to release a cover of Edwin McKeown's "Auld Lang Syne."
Record Retailers Take Steps To Thwart Holiday Shoplifting

(continued from page 13)

been the victim of two armed robberies in the past week, he said. "About two months ago, one of our stores was robbed. We had an armed guard on hand and armed thieves entered the store, disarmed the guard, beat him up and locked him in the basement with store employees while the cash register was emptied.

Simpson noted with some irony that Detroit’s main police station is located a block away from the store, a frequency of daily police patrols lured to the store by attractive discounts given to them upon presentation of ID. "Before that last robbery, we had a lot fewer problems at the store than the armed robbers came in," he added.

While electronic surveillance and detection devices such as the Sensormatic were viewed as moderately effective, many dealers felt that such systems can be fooled by inventive thieves and that the cost of installing and maintaining such devices generally outweighs any security benefits.

According to Record Bar’s Bergman, "We’ve tried the Sensormatic detection strips, which set off an alarm if some one tries to leave store without first paying, but a lot of them we haven’t found them very successful.

Bergman said that in addition to raising awareness among store employees, the problem of shoplifting and the prevalence of shoplifting, the Record Bar stores merchandise locations in such a way that it’s more difficult for the thieves to get away with it. Additionally, many dealers said that smaller product lines like video games, tapes, cassettes and other accessories keep in locked cases. Bergman said that

First ‘Beach Music’ Awards Presented

(continued from page 15)

Producer of the Year; General Norman Johnson, Songwriter of the Year; Jake Gore, of the Embers, Male Vocalist of the Year; Janice Barnett, Female Vocalist of the Year; W.B.T. Corvette Club, Radio Station of the Year; Bill Smith of WMBF/North Myrtle Beach, Disc Jockey of the Year; Fat Jack’s in North Myrtle Beach, Beach Music Club of the Year; the Coquina Club in Myrtle Beach, Beach Music Show Club of the year; Eric and Rhonda Lessmeister, Novice Shag Couple of the Year; and Ceci and Linda Squires, Pro Shag Couple of the Year.

In addition to the Store of the Year; General Norman Johnson, Songwriter of the Year; Jake Gore, of the Embers, Male Vocalist of the Year; Janice Barnett, Female Vocalist of the Year; W.B.T. Corvette Club, Radio Station of the Year; Bill Smith of WMBF/North Myrtle Beach, Disc Jockey of the Year; Fat Jack’s in North Myrtle Beach, Beach Music Club of the Year; the Coquina Club in Myrtle Beach, Beach Music Show Club of the year; Eric and Rhonda Lessmeister, Novice Shag Couple of the Year; and Ceci and Linda Squires, Pro Shag Couple of the Year.

store design is also key.

There are a number of ways to merchandise stores more easily to detect them," he said. "We maintain good sight lines in our stores, arranging aisles so that there are no obscured pockets of the store for obtrusive gondolas or browser bins to prevent observation from the front counter.

"I don’t believe in concealing mirrors or warning signs," he added. "The signs tend to be taken as challenge by some thieves, who show them that they can steal just so they can be caught.

Another interesting merchandising strategy is being taken at a local store illustrated by Keith Hudson, general manager at the Tad’s One Stop, which operates the Hudson Embassy chain in St. Louis. "We basically keep all our new album releases behind the counter on peg boards for display, cassettes and other accessories under locked glass for browsing. Only our catalog and midlines are in the floor browser bins.

People can see all the new releases, and if they’re interested they can ask store personnel about the record," he continued. "Not only is that a security measure, it helps sell product as well. The staff provides personal service and sometimes it’s the extra incentive to purchase a record.

As Iris Heilker, head of the Minneapolis-based, General American Music and Wax Museum, noted, "There is more money to make if you take anything not tied down. And in colder regions, where they can wear overcoats without much suspicion, they can lift a whole bin of LPs, undetected.

Chapman To Perform At NARAS Gospel Show

NASHVILLE — Meadowgreen Music staff writer Gary Chapman, author of “Finally,” recorded by T.G. Sheppard, and “My Father’s Eyes,” recorded by Amy Grant, will perform Dec. 2 at 8 p.m. at Massey Auditorium on the campus of Belmont College in an appearance sponsored by the Nashville chapter of the Academy of Recording Arts and Sciences (NARAS).

Joining Chapman, a Lamb and Lion artist whose second album is set for release in the special guests Pam Mark Hall, Michael W. Smith, Kathy Troccoli and Grant.

Admission is $6 in advance and $6.50 at the door. Tickets are available at the Baptist Bookstore, Konoina Bookstore, Zonder- van Bookstore in Hickory Hollow, the Bel- mont College Music Business Office and the NARAS office (255-8777). Proceeds will benefit the Nashville chapter of NARAS.

Mark’s Christmas Songs

NEW YORK — Johnny Marks, member of the Songwriters Hall of Fame through his A.C. Stewart, has written several Christmas songs that have been included in three television specials in December. Rudolph the Red-Nosed Reindeer, whose title song is a Marks composition, will have its annual showing Wed. Dec. 1 at 8 p.m. on CBS television. The soundtrack of the special will be over 150 million copies worldwide is available on RCA Records. Additionally, Rudolph’s Shiny New Ear and Rudolph and Frosty will air later that month on NBC television.

Who’s It’s ‘Hard’ Gold

LOS ANGELES — “It’s Hard,” the current album by The Who, has been certified gold by the Recording Industry Assn. of America (RIAA), the first time a Who album has sold 500,000 units. The band’s previous Warner Bros. album, “Face Dances,” has been certi- fied platinum.

STONEDOWN SIGNS WITH SESAC

Stonedown was a newly formed gospel publishing firm of the Meadowgreen Music/Tee International group, recently signed an agreement to license SESAC for performing rights representation. Pictures at the signing were (l-r): Wayne Hilliard, the first writer signed to Stonedown; Donna Hilley, vice president, Tree; Joe Huffman, Meadowgreen; Roger Savine, vice president, Tree, Jim Black, vice presi- dent, SESAC; and Randy Cox, general manager, Meadowgreen.

Cash Box/December 4, 1982 13
Lower Catalog Prices In Five Years,' Says WEA's Droz

by Richard Imamura

LOS ANGELES — The price reduction of catalog LP and cassette product from $8.98 to $6.98 for the Warner Communications, Inc. (WC1) labels will result in the "lowest frontline catalog prices in five years," according to WEA Corp. president, Henry Droz. Announced Nov. 19 and effective Jan. 3, 1983, the price reduction will cover product from Atlantic, Elektra/Asylum, Geffen and Warner Bros., as well as all other associated labels.

In announcing the price reduction, Droz said National Assn. of Recording Merchandisers (NARMS), Recording Industry Assn. of America (RIAA), WC1 and WEA in-house studies had yielded the "not surprising conclusion that the consumer has become very price sensitive and somewhat price resistant, especially in the area of catalog." This price "sensibility" and "resistance," Droz said, is a major cause of a downward cycle that has gripped catalog product of late — with the prices 1) causing a "decrease in unit sales" which, in turn, 2) forced a "slower inventory turn," then 3) "reductions of the depth and spread of catalog inventories" in the stores, and finally, 4) "less space devoted to our catalog." With less space devoted to catalog in stores, unit sales would decline further and the cycle repeat itself ... and keep repeating in a steadily downward direction if not checked.

In addition, Droz added that paying a higher price for catalog (which he defined as "the cost of maintaining the catalog LP and cassette product from $8.98 to $6.98 for the Warner Communications, Inc. (WC1) labels will result in the "lowest frontline catalog prices in five years," according to WEA Corp. president, Henry Droz. Announced Nov. 19 and effective Jan. 3, 1983, the price reduction will cover product from Atlantic, Elektra/Asylum, Geffen and Warner Bros., as well as all other associated labels.

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In addition, Droz noted that a change in the WEA returns policy (which, in effect, would lower the break-even point for wholesalers from 22% to 20% and from 16% to 15% for retailers) would not serve to negate any benefits to retailers and their margins. The increase of a penny in the base customer cost is between 1/3 and 1/4 of a percent (of the wholesale price), and the difference in the returns figures comes to about one-tenth or two-tenths of a cent. That's a just price increase of only about 1.2 cents if you combine the two. Compare that to a decrease in the neighborhood of $1.10 or so when going from the wholesale price for $8.98 to the wholesale price for $6.98. And it doesn't seem like much.

Our costs have gone up more than a penny per album, but we're trying like crazy to avoid passing the entire increase along to our customers," Droz added.

As for WEA's costs during the "notification period" (Nov. 19-Jan. 3, 1983), three conditions were specified: 1) all sales will reflect current prices, 2) all new releases after the notification period would be credits Jan. 3 levels, except 3) $5.98 product scheduled to go to $6.98. For this product, current prices will remain in effect until Jan. 3.

Among the acts whose catalog product will be among those included in the price reduction are ABBA, AC/DC, the B-52's, Bad Company, Bad Brains, Jackson Browne, the Cars, Crosby, Stills, Nash & Young (plus other various combinations of these four artists), the Doobie Brothers, the Eagles, Fleetwood Mac, Foreigner, Foghat, Jimi Hendrix, Arlo Guthrie, Led Zeppelin, Steve Nicks, Pretenders, Prince, Quarterflash, Linda Ronstadt, Frank Sinatra, The Who and Yes. In all, approximately 400 acts will be included in the price reduction.

Those milestones selected to be raised from $5.98 list to $6.98 include product by ABBA, AC/DC, George Benson, George Carlin, David, the Doors, the Eagles, the Grateful Dead, the Kinks, the Kinks, the Kinks, Manhattan Transfer, Bette Midler, Van Morrison, Sex Pistols, Rod Stewart and Yes.

Also announced along with the price (continued on page 75)
MERCHANDISING

WHATS IN-STORE

CELEBRATING COLEMAN'S AGE — Cy Coleman's "The Ages Of Rock" seems an unlikely object for a promotional campaign, but so it is. According to Jim Lewis, vice president, marketing, PolyGram Records, Lewis reports that the midline title is being specially singled out in a current midline advertising program. "Some of the promotional muscle of Cy Coleman Enterprises' Notable Music Company, Inc. "They have spent time, effort and money to promote the record," says Lewis. Eric Colodne, general manager of Notable Music, affirmed PolyGram's commitment to Coleman's effort by saying that the record was picking up airplay and sales," says Colodne, who has been working the record for Coleman since its September release with some 20 other midlines, including titles by Joan Jett, Atlanta Rhythm Section and Hank Williams.

LOST AND FOUND — Capitol recording artists Missing Persons were recently found at an in-store appearance at the Memorial Drive Turtles outlet in Atlanta, prior to their gig at the Agora. Pictured behind the counter are the group's Warren Cuccurullo (I) and Chuck Wild (r).

disc is being tied-in with its availability at the World Records, which also are displaying the product in their windows. Displays, radio ads and print ads in the major New York area dailies continue through Christmas — a gift item to be featured in the Mattel chain, which distributed it out of the Northeast where the bulk of the airplay, says Lewis. Adds Colodne, "PolyGram feels that it's contemporary now so they're handling it like front product."

RADIO RIOT — Milwaukee's Radio Doctors has just concluded a pair of successive weekend promotions, both of which will be repeated this month. Last weekend's "Record Riot," held at the Family Living Center at the State Fair Park in West Allis, Wis., was preceded by the "Warehouse Sale" held in a vacant building next to the downtown location. Station WKTI broadcast from the Warehouse Sale, which offered the top 200, all midlines, cutouts, video games and accessories on sale, and will be repeated Dec. 9-12. Station WIOG sponsored entertainment by Capitol's Periods of Time, the Radio Doctors record retail chain, by Capitol/Withdrawal. Radio Doctors hold the Record Riots three times a year — Thanksgiving, Christmas and Easter — a guitar championship was recently held on behalf of George Thorogood and Capitol to award a $1,000 gift certificate at a local instrument store. AOR station WLXP was also involved.

THE CAVAGE PATCH — Last month's "Music Modern Month" major promotion at Cabbage in Buffalo and Rochester, held in conjunction with Moog, Inc. and station WWJU, was staged by vice president of purchasing John Grandoni as a way of combating the typically slow retail month of October. Grandoni now reports "hundreds of pieces" have been sold by the "Clothing" as it was designed to. Citing the fact that other labels hadn't followed WEA's lead, and thereby leaving "the impact of the program..." said there were no current plans to revolve the plan in the near future.

plus profit

TODAY'S HOLIDAY SHOPPERS — Record Retailers Taking Steps To Thwart Holiday Season Shoplifters

(continued from page 2)

evaluating security procedures at each store and make recommendations in house memo letters circulate chain-wide with new hikes in security measures. The information is passed on to the regional level through bi-monthly newsletter with specific steps on security

"The idea is to make the employee conscious of a daily basis about the necessity of security," said Alliston, who added that the chain had been working with the National Assn. of Recording Merchandisers (NARM) in efforts to enhance in-store efforts.

Even though employee-oriented security measures are standard at most operations, some contacted said that outside security — whether it be private security, off-duty police or undercover shopping services — is also used to augment theft prevention.

"We've experienced some subtle pilferage in some areas," said Tom Keenan, manager of the Enfield, Conn.-based Everybody's chain, who added: "So for the first time we've hired undercover operatives to catch shoplifters, because the problem in $200 (video) sales.

"Blaine at Wex Maxie said that on occasion undercover shopping services have been employed to go into stores and purchase product and observe employee procedures in handling a sale. He said this measure was employed to pinpoint and prevent paper losses, or employees slipping cash into their pockets instead of the cash register destroying bills. Some dealers pointed out that bar-coding systems could prevent many paper losses.

"We use an armed guard when we are handling big sales and are expecting large crowds in-store," said Joe Andrus, vice president/general manager at the Miami-Medina, with added that most of our stores are located in mall locations that also hire security guards. So after they leave the store, they're not home free.

"We have armed security guards at all of our inner city stores," said Cal Simpson, head of Simpson's Wholesale/Bad Records chain of Detroit. "Crime in inner city stores is worse because of the economy; the crime rate is much higher than ever.

Nating that one inner city location had

(continued on page 26)
**TOP 30 VIDEOCASSETTES**

The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Data and VHS formats, based primarily on rental activity, as reported by Wizcom accounts throughout the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precious Video-Chicago; Entertainment Systems-Staten Island; Telefunken; Video-Atlanta; 438-Bally-Cleveland; Astra Video-Miami; Appliance Connection-West Palm Beach; Premiere Home Entertainment; M-196 Video-Dallas; Marvel Video-Nashville; Video-Midtown Video-Nashville; Video-Atlanta; Video-Oak Lawn (600135); Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; Video-Atlanta; 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Week in and week out, home entertainment merchandisers turn to CASH BOX first for the latest news and product information, as well as the most respected Videocassette Sales and Rentals Chart, Video Games Chart and Top Selling Audio/Video Accessories Chart. And the same holds true for CES: Dealers rely on CASH BOX for up to the minute pre-convention reporting.

So to get maximum exposure for your advertising message, go with the trade merchandisers turn to first. Go with the best. Go with CASH BOX.

To reserve ad space contact Joe Fleischman in Los Angeles at (213) 464-8241, or J.B. Carmicle in New York at (212) 586-2640.

ISSUE DATE: January 8, 1983
ADVERTISING CLOSING: December 29, 1982
CES EXHIBITORS: Tag your booth number on the ad.
Radio Networks, Syndicators Announce Holiday Features

by Larry Riggs

NEW YORK — In addition to the standard New Year countdown shows and year-end news reviews and traditional Christmas music programs, the radio industry is offering a host of other holiday-oriented offerings from the major networks and radio syndicators also include vignettes about Christmas music and holiday background information. But the big news is the surge in novelty Christmas songs performed by such artists as Squeeze and Gary U.S. Bonds.

Motorola AM Stereo System Gets FCC Nod

NEW YORK — The Federal Communications Commission has approved Motorola's request for acceptance to the AM stereophonic broadcasting system proposed by Motorola Corp., clearing the way for the company to begin marketing its product to AM broadcasters. Earlier this year, the FCC issued type acceptances to the systems by Kahn Communications, Harris Corp. and Magnavox.

The FCC approval of the Motorola system comes as a result of the company's proposed radio was based on the results of a test conducted over the past three months at WIRE/Indianapolis by Delco Electronics. The results were encouraging to broadcasters and radio manufacturers interested in the low-cost, high-quality AM stereo service.

The FCC statement said, "The test, which examined the compatibility of each transmission system with other current systems, was designed to determine whether the AM stereo system is likely to become the industry standard for AM broadcasters."

Although it has received the go-ahead from the Commission, Motorola is biding its time before it enters the marketplace.

"We understand that the Harris system has been installed in six different stations and that it has run into technical problems," said Chris Payne, Motorola AM stereo broadcasting manager. "We're waiting to see what happens before we try to get our system developed."

The AM stereo system is in place at such AM top 40 outlets as WXII/Athens and WAFI/Los Angeles, while the Kent system is being used at such stations as Chicago's WGFX/WNWI/Chicago and country-formatted KHJ/Los Angeles.

The current placement of AM stereo broadcasting systems is meaningful, however. Current radios cannot receive stereophonic broadcasts on the AM dial and, therefore, a new AM stereo system that is not specifically designed for each transmission system in the stereo service stereo systems would find a market. But the WIRED-ABC test is so important to the outcome of this issue, since broadcasters depend so heavily on drive-time audiences.

The NAB has scheduled a meeting last month that the marketplace should choose the AM stereo standard (Cash Box, March 20).

LONELINESS ON HOLD

The morning show at Memphis’ FM-100 recently interviewed recording artist Jimmy Griffin, who just released the single "Lonely Girls." The interview aired on ABC Radio, the network's second program for the year. The show is broadcast three times a week.

"I've been with ABC Radio for about three years," said Griffin. "It's been a great experience."

NETWORK NEWS — Basie, Herman & Fountain, the Multicultural Broadcasting System's first foray into big band music programming, was heard on 260 stations nationwide. Nov. 20, live from the EPSON Center in Disney World in Orlando, Fla. Meanwhile, ABC's Source is airing a live concert by Country Music Association's Best Country Male Vocalist 1982, George Jones, Dec. 12 at 8 p.m. The show, in support of his LP "High Adventure," is coming from the University of Texas Entertainment Center in Austin. Due to budget considerations, National Public Radio (NPR) has been forced to cancel its popular "Concerts From the Library of Congress," the Hour series, "Communiqué," its weekly half-hour series on foreign affairs; and NPR Journal, its twice-weekly series of documentaries on topical issues. The public network has been forced to cut back due to funding problems. The Corporation for Public Broadcasting (CPB), which receives the bulk of its funding from the Federal government, was insufficient to cover these shows. Some staff reductions are likely to continue.

SYNDICATE BON D INDICATIONS — United Stations has jumped on the big-bandwagon with its new show dubbed the Great Sounds, which hits the airwaves in January. It will focus on the hits from the '30s and '40s and non-rock hits from the '50s and '60s. The show, to be hosted by Jack French, began on Dec. 25.

The debut show features the vocal group The Four Freshmen, who recorded "So Dear to My Heart," "Of Thee I Sing," "Blue Skies" and "Ain't Misbehavin.' Who knew that the show was designed to benefit cancer research and the American Cancer Society?"
1. A FLOCK OF SEAGULLS • JIVE/ARISTA
   ADDS: None. HOTS: WSHE, WMMS, WPWR, WMKS, KNAC, KMGN. PREFERRED TRACKS: Open. SALES: Modest to fair in all regions.

2. PETTY DONALD • RUSH
   ADDS: KCNO, KMGN, WMKS, WPLR, KEZY, WPLM, WOUR, KNAC, KMGN. PREFERRED TRACKS: Open. SALES: Just shipped.

3. DON TRAVERS’ FAMOUS MISSING
   TRACKS: Chilliwack Preferred Sales: WABX, WPLM, KEZY, WPLR, WGRQ. PREFERRED TRACKS: Monkey. SALES: Moderate to fair in all regions.

4. THE J. GEILS BAND • SHOWTIME • EMI AMERICA
   ADDS: KNX, WPLR, WMKS, KNAC, KMGN. MEDIUMS: KSJO, WROQ, WBLM, KEZY, WOUR, PREFERRED TRACKS: Open. SALES: Just shipped.

5. GOLDEN EARRING • CUT 2/4 POLYGRAM
   ADDS: KNX, WPLR, WMKS, KNAC, KNX, WNEW, MEDIUMS: KSJO, KEZY, WABX. PREFERRED TRACKS: Twilight. SALES: In West.

6. BENETT PATRICA • GET NERVOUS • CHRYSALIS
   ADDS: None. HOTS: WSHE, WMMS, WPWR, WMKS, KNAC, KMGN, WQRE, WJZ, MEDIUMS: WMKS, WPLM, WABX, MMMS, WQRE, KNAC, WPWR, PREFERRED TRACKS: Gonna. SALES: Good to moderate in all regions.

7. CULTIVATOR • OPUS X • MILLENNIUM/RCA
   ADDS: None. HOTS: WTJZ, KNX, WPLR, WMKS, WMMS, MEDIUMS: KSJO, WMKS, KNAC, WQRE, WPWR, PREFERRED TRACKS: Shadows. SALES: Good in all regions.

8. THE CLASH • COMBAT ROCK • EPIC

9. PHIL COLLINS • HELLO, I MUST BE GOING! • ATLANTIC
   ADDS: None. HOTS: KNAC, KNX, WPLR, WMKS, WPWR, WMMS, WMMS, WQRE, KNAC, MEDIUMS: KSJO, WMKS, KNAC, WQRE, WMMS, WQRE, PREFERRED TRACKS: Hurry, Wall. SALES: Good in all regions.

10. BUCK DHARRA • FLAT OUT • PORTRAIT/CBS

11. DIRE STRAITS • LOVE OVER GOLD • WARNER BROS.
    ADDS: None. HOTS: WMMS, WMMS, WPWR, WMKS, MEDIUMS: WBLSM, KEZY, WSHE, WMMS, MEDIUMS: WMKS, KNAC, MEDIUMS: KSJO, WMKS, KNAC, MEDIUMS: WPWR. PREFERRED TRACKS: Open. SALES: Good to moderate in all regions.

12. DONALD FAGEN • THE NIGHTLY • WARNER BROS.
    ADDS: None. HOTS: WMMS, WMMS, WMMS, WPWR, WMKS, MEDIUMS: WMMS, WMMS, KNAC, KNAC, MEDIUMS: KSJO, KNAC, KNAC, MEDIUMS: WPWR, WMMS, WPWR, WMKS, KNAC, KNAC. PREFERRED TRACKS: Private. SALES: Good to moderate in all regions.

13. THE FIXX • SHUTTERED ROOM • RCA
    ADDS: None. HOTS: KSJO, WQRE, KEZY, WPLR, WMMS, WQRE, KNAC, MEDIUMS: WMMS, WQRE, WBLSM, KNAC, MEDIUMS: WMMS, WMMS, KNAC, MEDIUMS: WPWR. PREFERRED TRACKS: Open. SALES: Fair in West and South.

14. FOGBAT • IN THE MOOD FOR SOMETHING RUDER • BEARSPRAWL
    ADDS: None. HOTS: KSJO, KEZY, WPLR, WMMS, WPWR, WMKS, WQRE, KBPI, WPWR, MEDIUMS: WMMS, WMMS, WQRE, KBPI, WPWR. PREFERRED TRACKS: Open. SALES: Fair in West and Midwest.

15. TOM PETTY & THE HL. OAF MAKERS • LONG AFTER DARK • BACKSTREETS/MCA
    ADDS: None. HOTS: WMMS, WMMS, WPWR, WMMS, WQRE, KNAC, MEDIUMS: WMMS, WPWR, WMMS, KNAC, KNAC, MEDIUMS: WMMS, WPWR, WMMS, KNAC. PREFERRED TRACKS: Open. SALES: Good in all regions.

16. OZZY OSBOURNE • SPEAK OF THE DEVIL • JET/CBS
    ADDS: None. HOTS: WMMS, WMMS, WPWR, WMMS, WMMS, WQRE, WPWR, WPWR, WPWR, KNAC, KNAC, MEDIUMS: WMMS, WPWR, WPWR, WPWR. PREFERRED TRACKS: Open. SALES: Just shipped.

17. RUSH • SIGNALS • MERCURY/POLYGRAM
    ADDS: None. HOTS: WNEW, WMMS, KNAC, KNAC, KNAC, KNAC, WPWR, WPWR, WPWR, WPWR. MEDIUMS: WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. MEDIUMS: WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. PREFERRED TRACKS: Open. SALES: Good to moderate in all regions.

18. SAGA • WHEELS • WEST END/CBS
    ADDS: None. HOTS: WMMS, WMMS, WMMS, WMMS, WMMS, WMMS, KNAC, KNAC, KNAC, KNAC, KNAC, KNAC. MEDIUMS: WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. PREFERRED TRACKS: Open. SALES: Good to moderate in all regions.

19. STRAY CATS • BUILT FOR SPEED • EMI AMERICA
    ADDS: None. HOTS: WNEW, WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. MEDIUMS: WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. PREFERRED TRACKS: Open. SALES: Moderate in all regions.

20. SUPERTRAMP • FAMOUS LAST WORDS • A&M
    ADDS: None. HOTS: KNAC, KNAC, KNAC, KNAC, WMMS, WMMS, KNAC, KNAC, KNAC, KNAC. MEDIUMS: WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. PREFERRED TRACKS: Open. SALES: Good to moderate in all regions.

21. TALK PARTY • THE PARTY’S OVER • EMI AMERICA
    ADDS: None. HOTS: WMMS, WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. MEDIUMS: WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. MEDIUMS: WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. PREFERRED TRACKS: Talk. SALES: Fair West and South.

22. PAT TRAVERS • BLACK PEARL • POLYDOR/POLYGRAM
    ADDS: None. HOTS: WMMS, KNAC, KNAC, KNAC, KNAC, KNAC, KNAC, KNAC, KNAC, KNAC. MEDIUMS: WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. PREFERRED TRACKS: Open. SALES: Moderate in all regions.

23. UTOPIA • NETWORK/ELEKTRA
    ADDS: WMMS. HOTS: None. MEDIUMS: WMMS, WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. MEDIUMS: WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. PREFERRED TRACKS: Open. SALES: Good in Midwest.

24. THE WHO • IT’S HARD • WARNER BROS.
    ADDS: None. HOTS: WMMS, WMMS, WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. MEDIUMS: WMMS, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR, WPWR. PREFERRED TRACKS: Open. SALES: Moderate to fair in all regions.
EP Being Considered For Use By Country Labels In Coming Months

by Tom Roland

NASHVILLE — While the extended play (EP) disc has been tested with a few successes in rock music as a means of introducing new or developing artists to the consumer at a lower price than the normal $8.99 list for albums, country divisions of the major labels have yet to test it as a sales tool. Although indications are that one record company will release its first EP in January, several labels indicated that they were considering the configuration, but are not sure for the country market. Because country radio is still a singles-oriented medium.

Officials with both PolyGram and Capitol suggested that they are considering the possibility of the EP as a marketing instrument, while one retailer suggested that sources with RCA had informed him that a Gary Stewart & Dean Dillon EP would be made available by the label in January. Officials with RCA declined to comment on the report.

PolyGram recently shipped a four-song 7” EP entitled “A Very Merry Christmas From The Statler Brothers,” featuring tunes pulled from “The Statler Brothers Christmas Card” LP, but the project was a radio promotional tool and was not made available for sale to the consumer. Joe Poldor, director, marketing, PolyGram/country, said that, because country radio remains the most popular medium, a singles-oriented medium, singles sales are still a large part of the country product flow, and it is not interested in cultiving an AOC (album-oriented country) station, both EPs and LPs are quite often ignored by programmers. It is added that only a handful of AOC stations exist.

No Decision Yet

Though no decisions have been reached, Poldor noted that EPs with a couple of single releases and two-to-four additional cuts at a price lower than that of an LP are under consideration, but, as yet, there is no proven market for such goods in the country genre. “The bugaboo is that it makes sense, but only if there is a demand,” he said. “We have found, as has our competition, that generally, with less priced goods, if there is no demand, it makes no difference what the price is. It’s sort of like the food, you either have it available, or you don’t have it available. — that’s great, except who’s got use for a buggy whip at any price? If there’s no demand, it’s a most— we could charge $7.98 and it wouldn’t sell, we could charge $3.98 and it wouldn’t sell. We’ve been talking about this for a period of time, and I think it’s something that’s going to take some kind of closer examination over the next couple of months, but it is nothing that we have acted on yet.”

Roy Wunsch, vice president of marketing for CBS, concurred with Poldor that although it is not a new concept, the current state of country radio made it a more difficult configuration to sell than in the pop and rock fields. He noted, though, that CBS has on occasion shipped EPs to radio “to give them a real positive taste of an artist if we’re not sure they’re listening to them.”

Wunsch cited previous attempts by Epic to market EPs, singling out a Cheap Trick EP released in 1979, and suggested that he remains “opened-minded” to the concept, although he is not convinced that it would not detract from album sales. “If the hit is there,” he said, “it seems to walk out of the stores at anywhere from $5.99 all the way up to $8.99, and I think that’s the whole point of an EP.”

Major NASHVILLE EXPO-ENTS — The Entertainment Expo ‘82, an event co-sponsored by the Nashville Music Assn. (NMA) and The Tennesseean, provided fans with an excellent opportunity to view lineups packed with name entertainers for only $4.00 a ticket at the Municipal Auditorium Nov. 12-14. Pictured backstage are some of the performers from the Saturday evening set, including (l-r): Carl Perkins, Expo co-chairman Charlie Daniels, Larry Gatlin and Bobby Bare.

Greil’s Show Works Generates $250,000 In First Test Of Individualized Concept

by Tom Roland

NASHVILLE — Just formed in March, ShowWorks, Inc., a specialized concert promotion company affiliated with Greilworks, an artist management firm based in Nashville, successfully completed its first three concerts in October, working on dates for Tom Jones in Cumming, GA., Mobile and Memphis. The three dates, Oct. 21-23, grossed nearly $250,000 in gate receipts at the kick-off of Steve Greil’s new strategy, which is to provide concentrated promotion of a single artist, a small number of appearances for artists who desire assistance in specific markets.

While most promoters are interested in establishing their outlets as the number one concert company in the market, Greil plans to involve ShowWorks with only six to 10 events annually, providing heavy promotion and individualized attention within that market as much as three months before the concert takes place. Greil notes that whereas most companies take on volumes of concerts, sometimes 150 in a year’s time, delegating their actual pre-concert promotion to a time-span of about three weeks, ShowWorks is able to increase the artist’s draw and overall image by a lengthened promotional period and concentrated effort.

“Having been through the route of promoting 150 shows a year,” suggests Greil, who was at one time associated with the Sound Seventy promotion agency in Nashville, “you’ve got to take your chances on other people’s concerts affecting yours and it’s more of a formula, more of a routine. We’re looking at it as an individual show — as if it were the only show we’re doing during the whole year.”

Greil’s company is working in the market in the Memphis show, where Jones was promoted during the same period of time the company is promoting the 10 shows. Jones is being pushed for top dates. In spite of that, ShowWorks was still able to draw nearly 6,200 fans, grossing more than $91,000 with ticket prices ranging from $10-$15.

“We are looking forward to working with acts who are reasonable and will allow the promoter a fair chance to make money,” he commented.

“What we want to do in return for that chance is promote the show like they don’t usually get — a real heavy pre-concert promotion with very careful coordination with the record company and looking at every angle and every type of thing that can possibly be done to make the show a big success for not only us as a promoter, but for the act, and, in return, for the record company and everybody else who jumps in and cooperates with us.”

Looking ahead, Greil is currently negotiating to promote a Broadway play which will be in town in March. Greil, who has been in the music business since 1983, but he added that his main thrust will remain the management of Bobby Bare through his Greilworks agency.

Byworth-Wooten Formed To Reach Int’l Markets

NASHVILLE — Byworth-Wooten International, a London-based organization offering a wide range of public relations and consultancy services, has been formed with the objective of helping Nashville companies to break into the British and European pop markets. According to founders Tony Byworth and Richard Wooten, the new company’s intention is to work closely with the record company and look at every angle and every type of thing that can possibly be done to make the show a big success for not only us as a promoter, but for the act, and, in return, for the record company and everybody else who jumps in and cooperates with us.

David Allan Coe and songwriter Jerry Foster, both of whom are planning British and European tours in early 1983, will be among Byworth-Wooten’s first clients, as well as George Hamilton IV and three other artists who have yet to be named.
COUNTRY COLUMN

BACK AND GOING STRONG — Now that Monument has reawakened, we can expect to hear more from Charlie McCoy, one of Nashville’s premier session men, but also a credible artist in his own right. McCoy appeared at the Stockyard Nov. 17 in his first showcase since Monument arose from its period of dormancy, but if the label has been a bit rushy, McCoy has not. He has still placed his albums in the order that were ever dreamed possible, and his musical prowess is further expressed by doubling up on instruments, playing the trumpet and bass at the same time, and turning in a similar feat with his forte, harmonica and bass. McCoy also has the ability to move at will between musical styles, delivering powerful ballads, honky tonk tunes and easy numbers with a little boogie. As might be expected, a medley of some of his more familiar session dates is included in his live set, featuring such monumental tunes as Roy Orbison’s “Candy Man,” George Jones’ “Don’t the Walls Look Empty Tonight” (“I’m Not Gonna Cry Tonight”), and George Jones’ “He Stopped Loving Her Today.” Two McCoy LPs, “The Greatest Hits of Charlie McCoy” and “Christmas,” were released by Monument according to his much-unsigned “bestsellers” release, but, as the publisher says, McCoy is also acting currently as the president of the Music Business Mixed bowling league in Nashvile (Take our word for it — he’s not the kind of person you’d want to run into in an alley).

A MAJOR CALAMITY — Following a lawsuit enacted by a woman who fronts a “lounge” band, Calamity Jane and the Cowpunks, Columbia act Calamity Jane has given its collective identity a name of greater brevity, Calamity. Consisting of Pam Rose, Mary Ann Kennedy and Linda Moore, the band was cited after the Cowpunks showed up for a date in Kennedy’s home state, Wisconsin, where they were fired when the club owner discovered that he was not receiving the same act he had heard on the radio. Whether or not it comes to fruition, has been announced in discussion by band members of tilting their second album “Goodbye Jane.”

BARELY UNDERWAY — Bobby Bare begins taping for his Bobby Bare & Friends — Songwriter’s Showcase special Nov. 20 at Bullet Studio in Nashville produced by Stu Jones and directed by Jim Yockey, the pilot, scheduled to run on the Nashville Network following its 1983 debut, features as special guests Tom T. Hall, Rosanne Cash and Rodney Crowell, Don Williams, The Oak Ridge Boys. A full-color, pastel portrait of Moe Bandy ran on the cover of the Wichita Eagle-Beacon’s Music Scene. 

THE PAYOFF — Finally settling a World Series bet, Rosanne Prまま (19) of Time on Air has released the Week Variety Show’s Daily Bill. In light of the controversial nature of the outcome, Pride paid Hall in pennies embossed in a car mirror for his full of band. Maurice Bandy is a 64-year-old employee of Gates Learjet. Reportedly, the latter Bandy attended the country singer’s first Witchita appearance and has subsequently made every concert he has given in the Midwestern city.

COURTHOUSE MAKES THE APPLE — Churchill recording artists were showcased Nov. 17 in a concert presentation sponsored by the label, the Jimmy Co and Mort Cooperman at the Lone Star Cafe in New York, Cindy Hunt, Roy Clark and Rodney Lay each made their first 1982 appearances in Manhattan, with the show opening with national radio syndics Narwood Pros and United Stations, also serving as guest deejay at WHN with Dan Taylor.

COE FINDS CO-WORKERS FOR NEXT LP — David Allan Coe has been Sound Emporium of late with producer Billy Sherrill working on his next album, tentatively titled “Castles In The Sand.” With his current LP, “D.A.C.,” just released only a month ago, the forthcoming platter may hold a few surprises, such as appearances by Lacy J. Dalton and Gary Stewart.

E.T. GOES BACK ON THE ROAD — Legendary Opry performer Ernest Tubb has returned to a light touring schedule following a recuperated disease that cut short much of the summer and fall. The original E.T. was sidelined with laryngitis and the flu, which developed from a nagging cold, spending two weeks in the hospital. Along with his band, the Texas Troubadours, Tubb hit the road Nov. 11, but officialies with the Atlas Artist Bureau indicate that in 1983, his road dates will cul-de-soure to anywhere around 100. His son, Justin Tubb, will join the tour in ’83.

COTTON FIGHTS HUNGER — Gene Cotton, one of the founding members of Nashville’s Mano food program, will be featured Dec. 1 at the Cannery in a show billed as the “Concert for Un-Hunger.” At $5.00 per ticket, the bill includes Karen Taylor-Good, Tom Kimmel, Jennifer Kimball, Estelle Condra, Kathy Mattea and Byron Walls. For more information, call Ray Irvine at (615) 292-1856.

NEW AGENCIES — John M. Johnson has developed Artists Travel Connection, a travel agency specializing in serving the music industry in Nashville. Located at 1701 Palm Love, the firm is managed by Scott Sideman, who worked for three years with Artists Management in New York. Travel Connection is a division of a number of entertainers and music-related firms. Gem Artist Management, a booking and management company at 1300 Division St., was formed recently by Jerry West. The roster currently includes Kippi Brannon, Doyle Holton and Greenbriar. An entertainers group is working on Century II to work with the Thresher Brothers. Gem’s phone number is (615) 242-2153.

...SOUNDS A LITTLE FISY — RCA recording artist Jerry Reed, well known for his love for fishing as well as his golden thumb, has received his first radio award, the Jerry Reed Musician of the Year award. Jerry Reed’s 1985 release was a major motion picture in which Reynolds starred because he would have had to cancel a leisurely afternoon of boats and bait. 

tom roland
JOE STAMPLEY IS "BACKSLIDIN'" UP THE CHARTS!

THUMBS UP ON THE NEW JOE STAMPLEY ALBUM.
In addition to his current hit "Backslidin'" (34-03290) it's a model of the consistent quality that fans have come to expect from Stampley. It's got everything. Rollicking rockers like "Southern Comfort" and "I'm Just Crazy Enough". Moving, dramatic performances like "Finding You" and "It's Over". It's even got the best version you've ever heard of Johnny Rivers' "Poor Side Of Town".

Produced by Ray Baker.
Booking Agency: Encore Talent
2137 Zenker Road - San Antonio, Texas 78209
512/822-5655

BACKSLIDIN': ANOTHER STEP FORWARD FOR JOE STAMPLEY ON Epic RECORDS AND CASSETTES.
THE COUNTRY MIKE

KZ COUNTRY CHANGES AM CALL LETTERS — In a strategic move designed to provide the AM outlet with a closer association to its FM sister, WJKZ/Nashville, country station WJRB has received approval from the Federal Communications Commission (FCC) to change the station’s call letters to WNKZ, effective Nov. 23. The Mack Sanders-owned outlet had intended to adopt WLKZ as its AM calls until a complaint was lodged with the FCC by WLAC-AM, an all-news station. WNKZ is located at 1430 on the dial, while LAC is nearly at 1510, and officials with the latter were concerned that the similarity of the proposed call letters — WLKZ and WLAC — would confuse its listeners.

HOW MANY CAN YOU GUESS? — In celebration of this year’s Country Music Month, WJGS/Jackson decided to name the top 104 country albums of all-time over a two-week period, with the first listener to correctly identify the albums in order receiving all 114 LPs and a new Panasonic stereo system. Listeners were forced to name the title and artist after that information was broadcast via the airwaves one number at a time, accumulating the last until all 114 spots had been identified. The winner, according to station operations manager David Haley, was 17-year-old Susan Miller of Jackson.

LANE VISITS LAWRENCEBURG — Crusty Lane (l) recently visited WXE/Lawrenceburg, Tenn., where she met with music director Dan Hollander. Lane’s “Here To Us” LP was just released by Liberty Records.

LANE dismissal of the country format. Listeners are being asked by the station to name the artist and title of each album. The first correctly named album will receive a new Panasonic stereo system. Listeners are encouraged to call in a name and title each week, with the winner announced weekly. The first artist and title to be named correctly will receive a new Panasonic stereo system.

CONTINUING GROWTH OF COUNTRY RADIO — As evidenced by increased sales, more people are listening to country music now than ever. With these increases, more stations are noting the dollar signs associated with the format, often changing their respective formats over to country. Latest entries to the growing field of country stations are KNKY/Reading and KLAR/Laredo. J. Robert Brown will continue to program the Capitol station and KNKY general manager Al Gordon will be signing the programming for the Texas outlet.

EUGENE JOCK RETURNS — After a month off the air, Jim Tull, morning drive air personality for KZED/Eugene, is back at the mike for the country music station. Tull suffered a heart attack this past October and had to have quadruple bypass surgery performed to relieve the problem. Welcome back!

RYAN ELEVATED AT KBS — After serving as music director for the past year-and-a-half, Bob Ryan of KWEN/Tulsa has also assumed the duties of program director for the FM station. Ryan will continue to handle the music, along with his new duties as program director. Before joining KWEN, Ryan served as music and sports director at WOFL/Orlando, Florida, where he directed a country music station.

STATION REMINDER — In an effort to make the new OCB Update as complete as possible, the Organization of Country Radio Broadcasters (OCRB) is asking all country stations to return questionnaires to the group’s Nashville offices as soon as possible. These questionnaires will be used to compile an up-to-date list of personnel at each country music station in the U.S.

PROGRAMMERS PICKS

| Lee Manning       | WCMS/northland          | My Fingers Do The Talkin’ | Jerry Lee Lewis — MCA |
| Susan Duran      | WNOE/New Orleans        | Born To Love Me           | Ray Charles — Columbia |
| Tiny Hughes      | WROZ/Evansville         | Thank God For Kids        | Oak Ridge Boys — MCA   |
| Mike Lee         | KVOC/Casper             | Somebody’s Always Saying Goodbye | Anne Murray — Capitol |
| John Buchannon   | KNXI/Phoenix            | Why Baby Why               | Charley Pride — RCA    |
| Janet Bozeman    | WJRB/Nashville          | Ain’t No Trick             | Lee Greenwood — MCA    |
| Kevin Herrington | WWW/Atlanta             | Christmas Inn Dixie       | Alabama — RCA          |
| Duncan Stewart   | WDLW/Boston             | C.C. Watercolor            | Haggard & Jones — Epic |
| Mike Hirtz       | KHEY/El Paso            | There’s No Substitute For You | Younger Brothers — MCA |
| Bob Hooper       | WESC/Greenville         | Last Thing I Needed This Morning | Willie Nelson — Columbia |
| Mark Tudor       | WTGR/Winston-Salem      | When You’re Not A Lady    | Jim Glaser — Noble Vision |

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. C.C. WATERBACK — HAGGARD & JONES — EPIC — 28 ADDS
2. WHY BABY WHY — CHARLEY PRIDE — RCA — 37 ADDS
3. FAKE LOVING — T.G. SHEPPARD & KAREN BROOKS — WARNER/CURB — 30 ADDS
4. VELVET CHAINS — GARY MORRIS — WARNER BROS. — 47 ADDS
5. LAST THING I NEEDED FIRST THING THIS MORNING — WILLIE NELSON — COLUMBIA — 23 ADDS

MOST ACTIVE COUNTRY SINGLES

1. TALK TO ME — MICKEY GILLEY — EPIC — 35 REPORTS
2. LIKE NOTHING EVER HAPPENED — SYLVIA — RCA — 51 REPORTS
3. INSIDE — RONNIE MILSAP — RCA — 47 REPORTS
4. WHAT SHE DON’T KNOW WON’T HURT HER — GENE WATSON — MCA — 43 REPORTS
5. WITH YOU — CHARLY McCLAIN — EPIC — 29 REPORTS

SINGLES REVIEWS


RAY CHARLES (Columbia 38-03429) Born To Love (3:47) (Music City Music, Inc. — ASCAP) (B. Morrison) (Producer: R. Charles)

J.D. CROWE AND THE NEW SOUTH (Rounder 4550) I Never Go Around A Mirror (3:10) (Acuff-Rose — BMI) (L. Frazelli) (Producer: J.D. Crowe)

LYNN ANDERSON (ERA ES-070) Midnight Train To Georgia (3:10) (Kece Music, Inc. — ASCAP) (Weatherly) (Producer: not listed)


NEW AND DEVELOPING


Charlie Ross plays by the rules on this cheating tune, reflecting the singles bar well with a strong honky tonk feel enveloped with thick female backing vocals and occasional flamenco rhythmic interjections. Ross’ ability to present country material seems to grow with each successive release, conclusively improving the label’s ability to present him as a viable country artist.

ALBUM REVIEWS

GOOD LOVE & HEARTBREAK — Tammy Wynette — Epic FE 38372 — Producer: George Richey — List: None — Bar Coded

Tammy Wynette has long been one of the foremost interpreters of love’s ups and downs, and this release reminds the listener of just how intense her abilities are. Pristine production values and a memorable selection of songs effectively complement Wynette’s emotional depth, making her latest offering a must-have item for legion of fans. The cover art is a pleasant, slightly new wavishe surfact.
The 57th Grand Ole Opry Birthday Celebration

Thousands attended. And millions heard it "live" in their hometowns.

The 57th Opry Birthday Celebration is history now, but the tremendous success of this event will remain forever in our memories.

And already, plans are taking shape for the 58th to make it even bigger and better.

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

THANK YOU!
Sony 'Video 45' Music Cassette

Due In January

by Michael Glynn

LOS ANGELES — At the forthcoming 1983 Winter Consumer Electronics Show (CES) in January, Sony Corp. of America will kick off a full-line consumer/VHS cassette music program. Called "Video 45," two-to-three video clips by recording/video artists on Beta and VHS cassettes will be released, with each tape ranging in length, Video 45s are expected to retail for between $15 and $20.

"The function of analyzing the video software market and found that while music programming has done much worse, in terms of overall sales, than movies, that wasn't the case with Video 45," said Tony Donnell, Sony national manager of video software operations. "Length was a key factor, because especially with regards to concert videos, people get bored watching an artist doing basically the same thing over and over again but more than three or so."

"And the price point, usually around $40 or $50, was much too high. I only feel that the consumer will be more amenable to collecting a video single."

Indeed, O'Donnell pointed out, the concert tapes are all recordings of multiple success in Japan, where CBS/Sony has sold 32,000 video singles in four months.

"How does it begin? We are beginning to get some response from record labels and independent producers. We have made agreements with four record companies, and some important record companies and production companies," he noted, "even some representatives of those artists who have requested the rights to their promotional videos."

As O'Donnell sees it, the "hybrid licensing" system under which Sony can record and other video companies will "rent" tapes, with Sony producing the tape, duplication, promotion, advertising and sales support.

Small Advance

"Our approach is that we pay the advanced up front, we handle all the necessary marketing functions, and, if we make any money, they'll share in the royalties as well."

Holiday Radio Features Announced

(from page 16)


Another offset Christmas offering is Westwood One's Dec. 19th edition of the Dr. Demento Show. The two-hour program, airing at 150 stations and available as a toll-free call with a $1.50 minimum, will feature an assortment of unreleased but "demented" Christmas songs. The syndicator's "Live At Gilley's" show to air the same week, will include an-against-determined country artist singing Christmas songs, much in the manner of the "Live At The D" Dill's Silver Eagle. In addition, the two-and-a-half-hour AOR artist interview spots like Off The Record's 30 minutes, "The Shootin' Breeze" will run what they consider their best shows for 1982. According to spokesperson from the show, "Sherwin, they have not been decided yet."

As it does every year, Drake-Chenault will be offering its "Holiday Guide," with "Christmas At Our House" and "Country Christmas." The former, hosted by Sonny Melendrez and airing over 100 stations, is the only stipulation, added O'Donnell, is that the person or company Sony is dealing with must retain all the rights involved — mechanical, syn-

chonization, or whatever.

While most label representatives who were present at Sony's plan's sales meeting said that they didn't know enough about the details to comment, there were a few qualifications. In general, they indicated that in certain sectors of the industry as whether to the record companies would necessarily want to link up with the same brand name company, and especially one with a background primarily in hardware.

"Within the same line of music channel MTVs helps sales, that's for sure," said Joe Cohen, executive vice president of the Columbia Artists Management Inc. (NARM). "But I don't see a whole lot of labels relinquishing their rights to Sony when, in many cases, they could market it better."

"Marketing a new art form ... takes years and years," added Cohen, "I'm sure O'Donnell denied those, but it seems to me he has seen that video market compared with special care and knowledge by the same companies who have been involved with video."

One label executive, who wished to remain unnamed, said that "if we were asking companies who would exploit our promotional videos, I'd assume we'd do it through our home video company."

Sony, however, is not relying solely on the Home Video Division. As O'Donnell pointed out, the company has already signed at least one record/video artist, Jesse Ray of Scrooge Video, who signed agreement with Sony before obtaining a recording/video contract with CBS. "(Cape) came in many months before his show sold out," O'Donnell pointed out. "It had nothing to do with the recording company."

Bolstering Beta

Meanwhile, some electronics industry observers have viewed Sony's setting up of its software division to promote projects like the Video 45s as a move to penetrate the beta marketplace, and to exploit its beta videocassette format, which continues to trail VHS by an ever-widening margin. The problem is not "just to sell our format," said Sony."Video 45s would be available in both formats, although he did foresee some problems in creating the same high quality of stereo audio with VHS as on Beta.

12 hours in length and features traditional Christmas music by Nat King Cole and Johnny Mathis interspersed with 24 vignettes about traditional Christmas lore. Country Christmas follows the same pattern and uses the same vignettes but is hosted by Eddie Arnold and Brenda Lee and has country artists singing Christmas songs. It is 12 hours long. Stations have the option to air the specials in either 12 or 18-hour blocks.

Holiday programming supplied by the Dallas-based TM Companies is similar. It offers a two-hour program approxi-

mately 100 MOR stations and Holiday Country, slated for 45 country outlets and Santa's Place, a four-hour program. "The 18-24-hour Holiday Magic features such Christmas standards as Bing Crosby's "White Christmas" and Gene Autry's "Rudolph the Red-Nosed Reindeer" programmed alongside newer cuts like Bruce Springsteen's "Santa Claus Is Coming to Town." The broadcast is "Rockin' Around The Christmas Tree.""

TM's newly produced Santa's Place, is a set of four four-hour Christmas music featuring Christmas songs focusing on the theme that merchants think that Santa Claus represents to everyone. Product manager Buddy Scott, the parodies eschew religious Christmas songs.
<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
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<td>Midnight Love</td>
<td>Marvin Gaye</td>
<td>Columbia (FC 38197)</td>
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<td>Two Lion Richie</td>
<td>Lionel Richie (Motown 60107)</td>
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<tr>
<td>Forever, For Always, For Love</td>
<td>Luther Vandross (Epic 38325)</td>
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<td>Silk Electric</td>
<td>Isaac Hayes (HBO RCA A-14386)</td>
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<td>What Time Is It?</td>
<td>The Time (Warner Bros. 9 23701-1)</td>
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<td>Front Porch</td>
<td>Prince (Warner Bros 9 23720-7/F)</td>
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<td>Get Loose</td>
<td>Lionel Richie (RCA A-14337)</td>
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<td>Vanity 6</td>
<td>Vanity 6 (Warner Bros. 9 23716-1)</td>
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<td>KoOL &amp; the Gang</td>
<td>(Dub/Wlev/Pro gramm 6506)</td>
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<td>Janet Jackson</td>
<td>(JASM SP-4-4207)</td>
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<td>Jump to It</td>
<td>Aethie Franklin (Arista AL 9002)</td>
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<td>The Message</td>
<td>Grand Funk Flash &amp; The FURIOUS FIVE (Sugar Hill SH 266)</td>
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<td>Second To None</td>
<td>Bob Marley &amp; The Wailers (Island 6228)</td>
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<td>Zapp II</td>
<td>Zapp &amp; Roger (Warner Bros. 9 23583-1)</td>
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<td>Propositions</td>
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<td>Beverly Glen 18001 (Beverly Glen 18001)</td>
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<td>Wild Night</td>
<td>H-video-one (MCA-4369)</td>
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<td>Blackstreet (Warner Bros. Al 9009)</td>
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<td>The Gap Band (Total Experience/PolyGram TE-31001)</td>
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<td>To The Max</td>
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<td>T'Pau (PolyGram/Sparrow SM-1-407)</td>
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<td>Instant Love</td>
<td>Cheryl Lynn (COLUMBIA 3957)</td>
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<td>The SPHINXES (Atlantic 80020-1)</td>
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<td>Casino Lights - Recorded Live at Montreux, Switzerland</td>
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<td>Let Me Tell You My Fancy</td>
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<td>We Are One</td>
<td>Pieces of Dream (ELEKTRA 9 61042-1/F)</td>
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<td>Don't Play with Fire</td>
<td>Peard Bryant (Capitol ST-1224)</td>
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<td>Every Home Should Have One</td>
<td>Hispano-American (Warner Bros. 9 23703)</td>
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<td>Heartbreaker</td>
<td>(EMI-COL 1976)</td>
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<td>Midnight</td>
<td>Donald Fagen (Warner Bros. 9 23703-1)</td>
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<td>Distance Lover</td>
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<td>How Far Away Back</td>
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<td>The Other Woman</td>
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<td>Sunzirise</td>
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<td>Friends</td>
<td>Various Artists (Son &amp; Sunzy)</td>
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<td>Tough</td>
<td>KURTIS BLOW (Mercury/Frygram MX-1025)</td>
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**THE RHYTHM SECTION**

**SHORT CUTS** — The much-awaited "Thriller" album on Epic by Michael Jackson, due to ship Nov. 25, will contain a collaboration between Jackson and premier heavy metal axeman Eddie Van Halen on the cut "Beat It." While it may never be released as a single, Epic officials noted that the Jackson-penned tune, complete with funky new wave and walla-walla rock influences, might attract a few AOR programmers. "Beat It," along with the rest of "Thriller," was produced by Quincy Jones ... Lionel Richie, who reached #1 a hit on the Cash Box Pop Singles chart this week with "Truly," is preparing an appearance on NBC-TV's "Saturday Night Live" and is also building a band to accompany him on a 30-date tour to begin in February. **JUST A LITTLE INDIGENCE** — R&B stalwart Turner was recently arrested in Los Angeles for possession of cocaine but was not charged after a lab report showed that the white powder substance he was carrying at the time of his arrest actually was a grain of baking soda sometimes used for relief of indigestion. Police stopped Turner in his 1982 Rolls-Royce on Crenshaw Blvd. in S.L.A. suburb of Inglewood for a "traffic violation" and spotted an envelope normally used to hold the stimulant drug. Although Turner spent the night in jail, he was released after the preliminary lab test. **MIXED BAG** — The first Jamaican World Music Festival, set for Nov 25-27, expected to attract more than 75,000 people to the Freeport Zone of that lavish Caribbean geography known as Montego Bay. The World Music Festival is to be held in conjunction with the opening of the just-completed Marley Memorial Performing Center, which Jamaican Prime Minister Edward Seaga will formally dedicate the opening night of the festival. A diverse mixture of more than 20 acts from around the globe, including the Grateful Dead, Aretha Franklin, Rick James, Gladys Knight and the Pips, The Clash, The Beach Boys, The B-52's, Rita Marley (widow of the late reggae proponent) and the Melody Makers (Bob Marley's children), will gather at the specially built outdoor concert facility. Hotel, camping and airport facilities on the West Indian island expect to be operating at capacity during the festival, which is being produced by Feelyt Presents, Inc. of Denver. **THE DUTCHE** — "Pass The Dutchie" by Musical Youth, is at the forefront of another invasion of the U.S. airwaves, with a video featuring the four eldest years (aged 11-16) on rotation on the nation's video music shows. Following a special segment on the CBS Evening News, Musical Youth's video of "Pass The Dutchie" is now being shown on Video Music Channel, California Music Channel, Rockama, Lion Management Cable, Al's Night Flight, the USA Cable, MTV, ON-TV, HBO and Showtime. The group will also be featured on segments of the Today Show and Entertainment Tonight. The Birmingham-based group that is million-seller in their homeland, where they've appeared on both of the national TV webs and have received a lot of favorable press. MCA Records has released the group's single here as a 12" with a long and instrumental side one it contains. **SALUTE** — The 1983 Salisbury To Rhythm & Blues will be taped Feb. 4-6 at the Sahara Hotel in Las Vegas for airing in more than 100 markets during April. The two-hour special is to be carried on cable by Black Entertainment Television. Frank Talmo of Fremantle USA announced syndication of the show with Fred Tastashore as executive producer and Debbie McDuffle, Jo-Ann Geffen and Myrna Williams serving as talent coordinators. McDuffle will also serve as musical director on the program, which has already confirmed Gladys Knight as one of the hosts.

**COMMUNITY SUPPORT** — A meeting between members of the National Assn. of Black Promoters (NAB), Rev. Jesse Jackson of Operation PUSH and Steve Fargnoli of the management firm of Cavallo, Ruffalo & Fargnoli, held Nov. 22 in Chicago, was characterized as "positive" and a "step in the right direction." The meeting was called to discuss how Fargnoli and company, which manages Earth, Wind & Fire, Prince, The Time, Ray Parker, Jr., and Vanity 6, among others, could involve more black-owned support groups in the promotion of concert tours and to establish a cooperative rapport with members of the NAB. According to a spokesman for the NAB, the meeting produced an agreement by which management, whose acts appeal substantially to the black community, would prevail upon black-owned support services for tours by such artists, or, in the event it is determined that no black-owned support service (i.e. limousine services, catering, security, etc.) exists in a market, then a company that supports the black community by hiring black craftsmen/technicians be employed. It was also agreed that the company would select promoters for concert tours on the basis of market knowledge and past record, with a special consideration of NAB members. Fargnoli told Cash Box that he went into the meeting with positive expectations and was eager to establish a cooperative relationship with NAB members. He also noted that during the meeting a discussion of the NAB's public image was raised and that Rev. Jackson agreed that the press has made much of boycott threats by the association, tactics which did not characterize its current efforts to gain economic solvency for black promoters. Jackson had previously stressed the possibility of boycott as a leverage tool in the event of no cooperation (Cash Box, April 17).
"The Sun Still Shines"
R&B • CB: 2 • BB: 66
The new album from
Sonny Charles
on
HighRise Entertainment Company

Featuring the hit single
"Put It In A Magazine"
SHR (2001)

Black Contemporary
CB: 13* • BB: 14**
POP
CB: 1* • BB: 69**
1. **BAD BOY** — RAY PARKER, JR., ARISTA
   - Vibration, WCDM, 4/21, 15
   - WQSW, WCDM, 4/21, 15
   - WDAS-FM, WCDM, 4/21, 15

2. **THE BEST IS YET TO COME** — GROVER WASHINGTON, JR. — ELEKTRA
   - WDYF-FM, WQSW, 4/19, 12
   - WJBX, WQSW, 4/19, 12
   - WERD-FM, WQSW, 4/19, 12

3. **I LOVE ME RIGHT** — ARETHA FRANKLIN — ARISTA
   - WJLB, WDAS-FM, 4/20, 15
   - WCCA, WDAS-FM, 4/20, 15
   - WDAS-FM, WQSW, 4/20, 15

4. **WELCOME TO THE CLUB** — THE BROTHERS JONHSON — A&M

5. **THE SEND-UP** — RICK ROSS & THE BONGOS
   - WQSW, WDAS-FM, WQSW, WDAS-FM, WQSW, WDAS-FM, WQSW

6. **PAINTED PICTURE** — MOTOWN
   - WWDM, WDAS-FM, WQSW, WDAS-FM, WQSW

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**BLACK CONTEMPORARY**

**MOST ADDED SINGLES**

1. **DON'T PLAY WITH FIRE** — PEABO BRYSON — CAPITOL
   - WPLZ, WEDR-FM, WQSW, WKBX, WBMX, WDAS, WQSW

2. **EXPOSITIONS** — THE BAR-KAYS — MERCURY/POLYGRAM
   - WYLD-FM, WLOU, WDAS, WQSW, WDAS-FM, WQSW, WDAS-FM, WQSW

3. **TO THE MAX** — CON Funk SHUN — MERCURY/POLYGRAM
   - WYLD-FM, WLOU, WQSW, WDAS-FM, WQSW

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**UP AND COMING**

**PEEK-A-BOO** — GWEN GUTHRIE — ISLAND/ATCO

**YOU AND I** — GEORGE MILDON, JR. — ISLAND/ATCO

**HEY THERE LONELY BOY** — STACY LATTISAW — COTILLION/ATCO

**HEARTBEATS** — YARROWB & PEOPLES — TOTAL EXPERIENCE/ POLYGRAM
阿根廷

BUENOS AIRES — Nestor Salsicio, presidente del Hard Rock Producciones, informó a Cash Box que el próximo año se desarrollará un festival más importante en toda la Argentina. Los artistas confirmados incluyen a los recientemente formados NTS, Del Toro, La Traslocando, y más. Se prevén conciertos en varios puntos del país, incluyendo Buenos Aires, Tucumán, y Rosario. El festival tendrá lugar el próximo año, el 2023.

Italia

ITALIA


RCA U.K. Meeting Focuses On Artists Development, Compact Disc Launch

LONDRA — La RCA U.K. ha organizzato un meeting per discutere dello sviluppo di artisti, in particolare per quanto riguarda le nuove tecnologie di riflessione a disco compatta. Il meeting è stato aperto da John Denver, direttore generale della RCA U.K., e ha coinvolto dirigenti di altre imprese del settore musicale. Durante il meeting, sono stati presentati progetti per la produzione di dischi compatta con tecnologie nuove e inediti, come il laser. Inoltre, è stato discusso il futuro della distribuzione e del marketing di tali dischi.

Japanese Labels File Anti-Rental Statement


INTERNATIONAL BESTSELLERS

Argentina

Top Ten
1. Enzo Espana Y La Pareja
2. Enzo Espana Y La Pareja
3. La Masacre
4. El Chavo
5. El Chavo
6. La Masacre
7. La Masacre
8. Enzo Espana Y La Pareja
9. La Masacre
10. La Masacre

Australia

Top Ten
1. Love Over Gold
2. Love Over Gold
3. Love Over Gold
4. Love Over Gold
5. Love Over Gold
6. Love Over Gold
7. Love Over Gold
8. Love Over Gold
9. Love Over Gold
10. Love Over Gold

TOP TEN LPS
1. Love Over Gold
2. Love Over Gold
3. Love Over Gold
4. Love Over Gold
5. Love Over Gold
6. Love Over Gold
7. Love Over Gold
8. Love Over Gold
9. Love Over Gold
10. Love Over Gold

Italy

Top Ten
1. Love Over Gold
2. Love Over Gold
3. Love Over Gold
4. Love Over Gold
5. Love Over Gold
6. Love Over Gold
7. Love Over Gold
8. Love Over Gold
9. Love Over Gold
10. Love Over Gold

TOP TEN LPs
1. Love Over Gold
2. Love Over Gold
3. Love Over Gold
4. Love Over Gold
5. Love Over Gold
6. Love Over Gold
7. Love Over Gold
8. Love Over Gold
9. Love Over Gold
10. Love Over Gold
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<td>1</td>
<td>BUSINESS AS USUAL</td>
<td>MEN AT WORK (Columbia AFC 37978) CBS</td>
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<td>2</td>
<td>LIONEL RICHIE</td>
<td>(Motown 6077) RCA</td>
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<td>BUILT FOR SPEED</td>
<td>STRAY CATS (EMI America 00170-7) CAP</td>
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<td>SUPERTRAMP (A&amp;M SP-3723) RCA</td>
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<td>THE NYLON CURTAIN</td>
<td>BILLY JOEL (Columbia TC 36000) CBS</td>
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<td>OLIVIA'S GREATEST HITS Vol. 2</td>
<td>OLIVIA NEWTON-JOHN (MCA-5347) MCA</td>
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<td>NIGHT AND DAY</td>
<td>JOE JACKSON (A&amp;M SP-4096) RCA</td>
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<td>AMERICAN FOOL</td>
<td>JOHN COUGAR (Riva RVL 7901) POL</td>
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<td>H2O</td>
<td>DARYL HALL &amp; JOHN OATES (RCA APL-4383) RCA</td>
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<td>GET NERVOUS</td>
<td>PAT BENATAR (Chrysalis CR-1389) IND</td>
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<td>EMOTIONS IN MOTION</td>
<td>BILLY JOE SHERIDAN (Capitol ST-12117) CAP</td>
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<td>THE NIGHTFLY</td>
<td>DONALD FAGEN (Warner Bros. 92398) POL</td>
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<td>FLEETWOOD MAC (Warner Bros 93607-1) WEA</td>
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<td>MIDNIGHT LOVE</td>
<td>MARRVIN GAYE (Columbia FC 38197) CBS</td>
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<td>NEIL DIAMOND (Columbia TC 35895) CBS</td>
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<td>I CAN'T STAND STILL</td>
<td>DON HENLEY (Asylum EL-6048) WEA</td>
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<td>LONG AFTER DARK</td>
<td>TONI PETTY &amp; THE HEARTBREAKERS (Backstreet BSR-3362) MCA</td>
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<td>DAU FOGELBERG (Full Moon/Epic OE 36088) CBS</td>
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<td>COMBAT ROCK</td>
<td>THE CLASH (Epic FS 37691) CBS</td>
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<td>LOVE OVER GOLD</td>
<td>DIRE STRAITS (Warner Bros. 92372-1) WEA</td>
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<td>DAYLIGHT AGAIN</td>
<td>CRICKETT'S &amp; MASH (Atlantic 91860) WEA</td>
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<td>NEBRASKA</td>
<td>BRUCE SPRINGSTEEN (Columbia TC 3388) CBS</td>
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<td>SIGNALS</td>
<td>RUSH (Mercury SRM-1-4603) POL</td>
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<td>GET CLOSER</td>
<td>LINDA RONSTADT (Asylum 9-61085) WEA</td>
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<td>DIANA ROSS (RCA APL-1-3844) CBS</td>
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<td>CHICAGO 16</td>
<td>CHICAGO (Full Moon/Warner Bros. 9-25669-1) WEA</td>
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<td>MISSISSIPPI ROSES (Capitol ST-12228) CAP</td>
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<td>34</td>
<td>A FLOCK OF SEAGULLS</td>
<td>(Jive/Arista FA 90690) IND</td>
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**WHAT'S IN STORE**

**keyboard and synthesizer constructor of much of the new music and felt that a major promotion would further expose the music. Grandson then sent letters to all the major labels requesting $300 in advance and other reprints. He got $100 from Apple, $50 from Beatles, and $20 from Turtles and others. Cashavages took 100-60 second spots on WUWU, and WUWU talked it up on its own and gave away a Moog synthesizer synthesized by Moog distrib-

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**NEW MUSIC AT BMI** — Executives of the Asso. for the Promotion of New Music recently visited the Broadcast Music Inc. (BMI) headquarters. The visitors brought the association's new catalog containing works by over 60 composers ranging in scale from works for solo instrument to full-scale symphonies. **Pictured** at the catalog are (i-r): Jacques Monod, Asso. for the Promotion of New Music, James G. Roy, Jr., assistant vice president, composer; music administration, BMI; and George Edwards and Robert Pollock, Asso. for the Promotion of New Music.
AMOA Expo Examines Industry’s Bottom Line

by Jeffrey Ressner

CHICAGO — Though coin machine industry members from around the globe gathered here Nov. 17-20 for the annual Amusement and Music Operator Assn. (AMOA) Exposition to look over new game and jukebox equipment, take orders on 1983 inventory and renew contacts with business colleagues, there was one issue that dominated the atmosphere of the entire convention — the financial status of the trade in the years ahead. Faced by the failure of Reaganomics to bring about an end to America’s worst recession in the post-World War II era, video pirates who clone cheap knock-offs of popular electronic games and ever-escalating licensing fees and anti-amusement game legislation, participants meeting in the Windy City were determined to find solutions to these problems through an expanded series of educational seminars and impromptu discussions with fellow routemen.

While specific deals and sale strategies were being formulated on the display floor and in hotel rooms at the Expo’s Hyatt Regency head-quarters, operators also gleaned information from the extensive series of programs dealing with depreciation of machines, selecting a proper game mix, return on investments, development of political action committees (PACs) to support helpful politicians and maintaining a cost-efficient company with the aid of computers.

Operators who have seen the profits on their “Donkey Kong” machines being devoured by arcade operators “Crazy Kong” or “Kong Gorilla” unit surely know how the proliferation of unauthorized video games has taken a substantial bite on the amusement industry, and perhaps one of the most important meetings at this year’s Expo dealt specifically with the controversy over game copyright infringement. Discussing this clear and present threat, a panel composed of Bally/Midway marketing vice president Stan Jarocki, Nintendo attorney James L. Magee, Williams Electronics Inc. vice president and director of marketing Ronald J. Crouse and Williams attorney Melvin Goldenberg dissected the laws concerning the issue and methods manufacturers are using to attack the problem. Pointing out that the video game markets in Europe and Japan have been mercilessly slaughtered by the explosion of lackluster bogus amusement, the panel members brought operators up to date on advances in the field of prosecuting infringers.

“A year or two ago it wasn’t really clear how the law in this area worked,” commented Nintendo’s Magee, adding “and now we have a much better idea as a result of decisions reached in several recent cases.”

Studying the history of copyright laws as they pertain to vid games, Magee used several examples, such as the celebrated “Pac-Man vs. K.C. Munchkin” case which involved home games and the “Defender vs. Defense Command” court battle which entailed similar coin-operated units, to trace victories of arcade game manufacturers willing to retain control of their product.

“The ability to protect these video games by copyright is the cornerstone of the video game business,” said Magee. “As with any other literary or artistic work, if copying were freely permitted there would be little incentive to create new material. . . . (The source of copyright law) is in the United States Constitution, Article I. Now, the framers of the Constitution obviously weren’t sitting around thinking of Pac-Man and Donkey Kong when they drew up the copyright clause, but the original statute has been extended along with court interpretation to cover video games.”

Manufacturer executives Jarocki and Crouse both stated that operators and gamemakers must work hand in hand to combat spurious vid machines or else face collapse of the entire industry. Copy games.
AMOA Expo ’82

AMOA Expo Takes Close Look At Coin Industry’s Bottom Line

(continued from page 25)

“compromise the player,” as well as take away profits from the game-makers, distributors and operators, commented Jarocki, who also took a hard line against non-manufacturer approved “speed-up” and “enhancement kits.”

Cooperation Needed...

“You’re just a member of the industry that is in the most successful market in the world today,” commented Jarocki. “The United States and our friends in Canada still enjoy a good market, and the reason we have a good market — even though there may be some recent fallout, and we understand that — is because of the work that the manufacturers have done in the area of copyright protection. Our friends at Nintendo, Sega,ari, Williams and other companies have poured tons of money and time into trying to protect our industry. And no matter what’s done, our success as manufacturers is solely dependent on the success of the operators.”

Williams’ Crouse stated that the evolution of computer technology has made most video games extremely simple to copy, as opposed to the relatively difficult job of counterfeiting electro-mechanical pinball machines. Estimating that 40% of all profits from his company’s “Defender” game had been lost in Europe due to infringement problems, he explained that the same firm was now becoming highly committed to finding new technology in the fight against amusement pirates, including the use of specialized microprocessors and silicon chips that are extremely hard to reproduce. Williams’ attorney, Goldberg, detailed the legal methods the company was utilizing to curb the importation of the fake games from overseas, including a coordinated effort with the customs department and International Trade Commission to halt the flow of clone games into the U.S.

Heated Exchange

Following the discussion, a heated question and answer period had operators taking manufacturers to task on a number of related topics. Individual operators asked the game company spokespersons why they hadn’t responded to specific calls for help in warding off copycats in some regions. Such as Alabama, why manufacturers couldn’t bring the prices of new games down to a level compatible with what copycats are charging and why most game makers have been lax to come out with legitimate enhancement kits to revamp outdated machines.

At least two of the questions raised by operators at the copyright infringement seminar were addressed directly by game manufacturers over the course of the convention, which brought mixed reaction from ops, distributors and other vnd game makers. Bally Midway introduced its new enhancement kit for Pac-Man, entitled Pac-Man Plus, which received wide attention on the display floor.

The kit, which converts the popular gobbler game into a snapper version with several new features and bonuses, was just one of many pac-innovations bowed by Bally Midway, which also debuted its “Super Pac-Man” video and “Baby Pac-Man” video/pin hybrid at the Expo.

Price Wars

As far as the pricing issue was concerned, another major games firm told is distributors at a closed-door session during the Expo that it would be taking a number of its games introduced to the marketplace last year and drastically reduced prices. The price change, reported to be a 75% reduction, stunned other manufacturers and started talk of 1983 price wars among competing firms.

Besides the aggressive stance taken on economic matters, the 1982 AMOA Expo was the association’s most dramatic on many other levels. While official final attendance figures were unavailable at press time, trade group spokespersons expected the three-day crowd to top the 11,000 mark, and a record-breaking number of 165 exhibitors and 439 displays allowed AMOA members to examine a wide variety of merchandise, ranging from the latest in video game laserdisc technology to super speedy coin counters. Elaborate booth decorations and the latest computer-sense with flashing lights, electronic pop tones, jukebox music, harker’s spew and even an assortment of robots that scared up the area shaking hands and talking with show attendees. (For an in-depth look at the display floor exhibits, see accompanying articles.)

Another highlight of the Expo took place at the general membership luncheon and annual AMOA meeting, where the trade group officers for the next year were announced and introduced. Wesley S. Lawson of Florida was named president of the organization at the meeting. He also elected to the executive board were Dock Ringo, first vice president; John Friddle, secretary and Al Mierz, treasurer. Three new vice presidents Clyde F. Knapp, Raymond R. Schrotre, John P. Stockdale — were also elected and will serve until 1985. Dick Hawkins was chosen to fill a one-year vacancy as first vice president for 1983.


Next year’s Exposition is scheduled to take place at the Hilton Hotel in Rivergate, New Orleans, La., on Oct. 28-30.

Sequel Games, New Technology Shown At Expo

(continued from page 25)

British Field First-Ever AMOA Exhibit In ’82

LONDON — A representative group of 14 British firms was assembled for the U.K.’s first official presentation at the Amusement and Music Operators’ Assn. Expo in Chicago’s Hyatt Regency Hotel, Nov. 19-20.

The products promoted included sophisticated electronic casino equipment, children’s amusement, Jakeboxe and arcade games. Following is a rundown of the British firms that exhibited at this year’s AMOA.

Among the additions to MKC Designs’ sit-and-ride range were a U.S. army jeep and a

Harrier jet. A new kiddie ride mini-wheel also was presented. The single-child, coin- operated unit is a miniature Ferris-wheel with flashing lights. Two new games will round out the display: a water “laser” that steers a ball around a course, and Spaceport, which involves steering a character on a fishing line.

Launching a completely revamped line of coin-operated sit-ands-rides R. J. Newbrough showed five models: a motorcross cycle with audio effects; the Rio Grande Santa Fe train with flashing lights and sound; a paddel-wheel steamboat which plays “Dixie” and has flashing lights; and a jet fighter. The single-seaters all rock back and forth and are modeled in brightly painted fiberglass.

Another version of the Whittaker Bros. stand. The firm’s fire engine plays the Lone Ranger theme and has a throttle which controls the volume of the engine sound. An antique car operates to the tune of “Chitty Chitty Bang Bang” and has a pedal to operate the engine revving, the hood and the headlights.

Space aliens and alien interceupters are the stars of a new series of kiddie rides from Edward Brooks. The coin-operated units are hydraulic and are done up in psychedelic colors. Also among the large array of coin-operated sit-and-rides was Bafco with a new speedboat.

Alkens were featured in the shooting gallery that Mayfield Diamond Electronics will introduce. The 10 feet by 12 feet machine is coin-operated and electromechanical.

Eleclean, another new product, The Stripper; the company also had two talking quick-draw machines and a fortune- teller machine.

Skid Car is one of three new amusments that was shown by Eurotainment. A unique, pedal-driven, oval-shaped car is driven by a basic pedal power operation into an exciting performance similar to rally car racing. The vehicle is constructed to high technical specifications and is designed for use by children ages five through 10.

The firm’s other new products are water rides. Aqueasian is a plastic multihull that can operate in water only nine inches deep and easily supports kids as heavy as 100 lbs. Aqueasian is the cat-and-dog version of the craft, and is designed for use on ocean or park locations. Both craft are efficiently powered by pedal paddles.

A full selection of coin operated gaming machines was presented by Summit Coin. Included were slot machines, video games, video keno, an automatic blackjack table and video bingo. A microprocessor controls all the products and allows a casino to use a single computer system.

A video horse racing unit that is new to the U.S. was highlighted by Video Computer Systems. Models are available for two or three players. Race information and odds are given at the start of the game, and players using the information to back their horse either fixed or reduced. Both cash and credit pay outs are available.

Showing for the first time outside the U.K., EDR-Muller featured single and two-coin (continued on page 57)

HISTORIC EXHIBIT — Some 14 British coin machine firms participated in the United Kingdom’s first official exhibit at AMOA’s Expo ’82. Edward Brooks and Co. (above) showed its latest space-themed kiddie ride, Gun Slinger (right) is a talking, quick-draw machine produced by Electrotechnics. The slot machine (far right) is one of 40 models promoted by Summit Coin.
AGMA Favors Factory-Approved & Authorized Kits

LOS ANGELES — At its Sept. 10 board of directors meeting, the Amusement Games Manufacturers Assn. (AGMA) adopted the following statement regarding the use of speed-up kits and the question of copyright infringement:

"AGMA believes that it is time to speak out on an issue that has divided elements of the amusement industry. AGMA believes that an effort can and should be made to accommodate the legitimate interests of all segments of the industry — manufacturers, distributors, and operators — on the subject of copyright infringement and the use of speed-up kits.

"There has been much editorial comment on the subject of speed-up kits and the question of whether the use of such kits without the consent of the original copyright owners is an infringement of the copyright game.

"The courts have held that speeding up or modifying the play of a copyrighted video game is indeed a copyright infringement, just as making a translation of a literary work or an arrangement of a musical work without the consent of the original copyright owner is an infringement of their copyright. Under the copyright law, a continuing and conscious failure to stop the claims against those infringers could result in a finding of abandonment of rights and ultimately even the loss of the basic copyright.

"The AGMA does not believe that it is in the interests of the amusement game industry at any level — manufacturers, distributors or operators — to jeopardize the structure of American copyright law by risking abandonment of game copyright. The chain in the game industry in some foreign countries where copyright laws are only weakly enforced shows the folly of endangering the incentive provided by the copyright law which is based on the U.S. Constitution. At the same time the industry and the AGMA recognize that there is a legitimate interest in maximizing return on investment by prolonging the life of video games through reasonable adaptation, such as speed-ups, that are supplied directly or authorized and licensed by their manufacturers. For this reason, the AGMA believes that the formulation by manufacturers of policies which either provide for factory-supplied kits or for the manufacture under license of authorized kits, subject to stringent quality controls and reasonable royalty payments, is in the best interest of the entire industry at every level. Each of the members of AGMA will, of course, make its own business judgment regarding such policies."

New Promo Kit Available From Business Builders

CHICAGO — Business Builders of Cupertino, Calif., has introduced a special scratch-off promotion kit for game centers called "Beat The High Score," which is designed to increase location traffic and build customer enthusiasm. As explained by company president Carol Kantor, "The best elements available in promotions are included in Beat The High Score. Instant winners and scratch-off cards are proven to be the most popular concepts.

"When deciding on a promotion to introduce," she continued, "we went for the ideas that have been most successful in other industries, i.e., fastfood and tailored to the needs of the game operators. Each participant in the contest receives a game card and scratches off the black area to see their score, which is compared to High Scores displayed on a large contest poster in the game location to determine whether or not one of the three prize levels has been won.

"Beat The High Score is flexible to allow different "odds" for a win. The colorful contest posters show three different games with a place for the High Score and prizes to be entered. These posters come with a set of decals of nine different High Scores to choose from and 2,3,5,9 or 10 Free Plays for possible prizes. The winning scores are cut out and put on the contest poster by the operator and there are an unlimited number of different scores on the scratch-off cards that are valued between the scores on the decals.

Petit Named VP Of Southgate Enterprises

LOS ANGELES — Tom Petit, formerly western regional sales manager for Atari, Inc.'s video games division, has accepted a job as vice president of Dallas-based Southgate Enterprises. Petit, 27, will continue to work with Atari in his new post, assuming sales and marketing duties for Southwest Vending, one of Atari's distributors in Texas. "It's hard to leave Atari after spending so many years here," explained Petit. "It's like leaving home for the first time. It's been a stimulating work atmosphere and I'll miss it but distributing is a facet of the industry that's always intrigued me."
**Sequel Games, New Technology In Spotlight At AMOA ’82 Expo**

(continued from page 36)

Among the games debuted at AMOA’s Expo, a great number appeared to be offshoots of other successful amusement, a trend which started in the early 1970s with “Pong” follow-ups and has proven to be extremely lucrative in recent times as well (i.e., “Ms. Pac-Man,” “Donkey Kong Jr.,” etc.). Bally Midway introduced a trio of new Pac-machines, including a fully video/pin hybrid called “Baby Pac-Man,” the heroic “Super Pac-Man,” as well as an enhancement kit for the original Pac-Man called “Pac-Man Plus.” Though advance orders on the Super models are reported to be the most promising of the three, the Baby unit should have high potential for renewing interest in pin action, and could be one of the mega-hits of next year.

Housed in a modified video game cabinet (unlike the earlier pin/vads like “Caveman,” which had a monitor implanted in a pinball machine), “Baby Pac-Man’s” activity begins with a mini-version of the now-familiar maze grid, where the tiny yellow dot is pursued by four ghost monsters. By zipping through one of two special tunnels located at the bottom of the screen, the Baby gobbler rolls down a “pasculator” that drops a ball onto the pin field, making players switch from joystick to flipper controls. “Super Zaxxon,” produced by Sega, was another sequel game shown at the AMOA show, featuring more streamlined graphics than its predecessor and a number of new scenes and obstacles for challenging competent gallant warriors. Four battle scenes: “The Tunnel,” “Low Altitude,” “The Maze” and “The Last Scene” — portray different environments and the demolition of the new machine pits customers against a monstrous dragon, instead of the mammoth robot featured in the original Zaxxon. However, most attendees at the exhibit area seemed to be zealous over a different space game called “Buck Rogers, Planet of Zoom.” Two speed-amped and a highly responsive “fighter pilot” control stick guide Buck’s rocket through dangerous tunnels, asteroids belts, fantastic cosmic cities, and finally confrontation with an awesome, evil “Mothership” that launches squadrons of fighter ships from its launch bay. The upright model was certainly one of the biggest “hits” of the show, while the more elaborate cockpit version unfortunately had an awkward seating design that inhibited smooth arm and wrist movement. Nevertheless, the game program drew plaudits from both players and experienced arcade patrons.

Atari’s prime entry at the show was a slick driving game called “Police Position,” which had people lined up six-deep behind the sit-down module, preferred by most over the up-right. An absorbing formula 1 race car game, Police Position has several nice touches (like billboards with Atari and “Centipede” ads) dotting the racing course, and hair-pin curves that literally put the driver on edge. Other games spotlighted by the pioneering firm include a planetary warfare unit called “liberator”; a voyage into a subatomic world, “Quantum,” dealing with electronics, photons, pulsars and additional forms of matter and energy; and a “Centipede” sequel known as “Millipede” that has an entirely new cast of adventures.

Two cartoon games by other vid companies — “Q-Bert,” manufactured by Gottlieb, and Nintendo’s “Popeye,” based on the well-known comic strip and film character — received a powerful response from players and operators, offering colorful visuals and easy instructions that should guarantee a wide customer base. Q-Bert, starring a cuddly egg-shaped character that hops up and down a M.C. Escher-like pyramid of cubes, is bound to capture the hearts of the playing public. Based on Sega’s spinach-chomping swabby, Nintendo’s Popeye includes all the comic principals including the brassy Bluto and the fair Olive Oyl, with instant identification qualities and superlative graphics which would make it a top earner.

Other attention-grabbing games highlighted at this year’s AMOA Expo were: Taito’s “Jungle King” sequel, the swashbuckling “Pirate Pete;” the fire frenzy of Bally Midway’s “Satan’s Hollow” with the prince of darkness himself, the Devil, and the Data-Age-licensed “Burger Time,” in which players construct a hamburger while avoiding capture by culinary adversaries; Sega’s “Monster Bash,” a convert-a-game revolving around a haunted house occupied by ghosts; and Williams’ “Joust,” a head to head two player amusement featuring warriors perched on flying ostriches, which is already receiving positive feedback and collections.
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