WINTER CES PREVIEW
HOLIDAY SALES REPORT: RECORDS & VIDEO
CBS ACQUIRES MGM/UA MUSIC CATALOG
BLACK RETAILERS FACE CREDIT SQUEEZE
CHRYSLIS OPTS FOR BRANCH DISTRIBUTION
BOB SEGER
& THE SILVER BULLET BAND
THE DISTANCE
THE LONG-AWAITED NEW STUDIO ALBUM FEATURING THE PREMIER SINGLE "SHAME ON THE MOON"
EDITORIAL

Lessons Learned

Wow!

One more year under the belt — and considering how things have been lately, most of us can be thankful that we have emerged in the shape we’re in.

It was a hard year (actually a hard two or three years), but for those of us who are still here, maybe the worst is behind us.

Many of the things that have happened since the boom years of Saturday Night Fever and Grease have shaken the industry to its foundations. In that time, we have moved past the “first recession,” the rise of a new soul-searching attitude in the realm of spending and a vivid awareness of the various legal and copyright problems that seem more important than ever before.

Yes, we have come a long way.

But is it dust or dawn? Will we continue the downward spiral to the effective end of the industry, or have we learned enough from the hard times to rebuild in a way that will not only cope but actually anticipate and avoid future snags? We at Cash Box choose to believe the latter — without positive gains from the lessons of the hard times, all of the suffering so far would have been pointless.

As we enter 1983, there are such developments as the concern over cassette packaging, WEA’s landmine move in the area of catalog pricing, the impeding introduction of the Compact Disc (CD) and the awareness of the rights of copyright holders spurred by the various anti-home taping efforts to guide the way. Let’s get what good we can from this most painful recession.

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On the Cover

Few bands whose members have achieved enough notoriety in previous incarnations to be tagged as “super-groups” ever live up to the label. However, Geffen recording act Asia is an exception. A consortium of seasoned recording artists, three-quarters of which emerged from the vaunted cream of the progressive rock movement in England, Asia became not only the top-selling new group of 1982 but the top-selling group, period. Its self-titled debut album sold more than 2.5 million copies in the U.S. alone, powered on by the hit single “In The Heat Of The Moment,” among other tracks. John Wetton, a former singer and bassist with King Crimson; Carl Palmer, the muscular drummer from the celebrated Emerson, Lake & Palmer; Steve Howe, the complex, influential guitarist from Yes; and Geoff Downes, former member of The Buggles, have combined to create a group that lives up to its name. Like the continent, Asia’s music appears massive for the band paints with bold strokes. But it also creates lustrous melodies and it is this combination which propelled the band to three awards in the recent Cash Box Year End-Polls.
Late Christmas Sales Surge Lifts Record Retailers’ Spirits
by Jim Bessman

NEW YORK — The air of apprehension surrounding record retailers’ Christmas forecasts (Cash Box, Dec. 11) gave way to jubilation when sales during the week before the holiday increased in most areas. A recent pattern of weak sales leading up to the Christmas weekend was broken, and many retailers reported increased sales in the week ending Dec. 28.

In addition, dealers reaped the benefits from extensive promotional programs planned earlier than ever to ensure a strong holiday season.

Holiday video sales survey begins on page 19.

December turnaround. Unseasonably warm weather throughout most of the country also contributed to outstanding figures, although the ferocious Rocky Mountain blizzard that shut down Denver on Christmas Eve drastically curtailed activity in that region.

Early Concern

In the weeks leading up to Christmas, many retailers had become increasingly concerned that this year’s holiday sales season would be as poor as last year’s. But shoppers arriving later and later, Ralph King, vice president of marketing at the Durham, N.C.-based Record Bar chain, was one of several merchants watching the sales period come down to the wire.

“We were really sweating on Wednesday,” admitted King. “Monday was phenomenal, but Tuesday was disappointing. Then Wednesday was heavily disappointing because of the cash flow switch King was referring to last week, when Christmas fell on Friday. But Thursday...” (continued on page 19)

LOS ANGELES — In an effort to broaden the base of its market, MGM/UA Home Video, in conjunction with PolyGram Records, has begun a test program in Boston and outlying areas of New England under which PolyGram is distributing and marketing MGM/UA product to its recorded music accounts.

According to Bill Gallagher, vice president of marketing for MGM/UA Home Video, the test, launched two weeks ago, has been set for a six-month trial period. However, he adds, “Of course, if it gets a good reception in the Boston area during the next three months, it might be expanded to other markets.”

The concept for the Boston test, Gallagher noted, came about “as the result of discussions we had with the Complet Beatles,” a two-hour documentary chronicling the career of the band and its influence on many of today’s pop stars. “Record retailers began getting calls and questions from customers who had seen the ads for ‘The Complet Beatles’ and wanted to buy it,” said Gallagher. “Well, it turned out that someone with a record store for anything on the Beatles, but few record retailers were carrying it. With the demand, though, many of them became interested in the test.”

Gallagher continued that MGM/UA then began talking with PolyGram, “whom we have tremendous respect for as a company that distributes their GMA film soundtrack records. ‘Almost every GMA film soundtrack are leased to be marketed by PolyGram... and we recently renewed our distribution agreement with them.’

Working with PolyGram executives Jack Kriener and Shelly Rudin, MGM/UA began supplying product to the Boston regional branch. “As far as inventory and merchandising is concerned, PolyGram is handling all of it in Boston, indicated Gallagher.

Because PolyGram is handling only its recorded music accounts, Gallagher said he has not encountered any resistance from the regular distributors in the area and doesn’t anticipate any problems if the test is expanded.

A video distributor concentrates solely on video distributors and does not generally call upon record accounts so it’s largely an untested market,” he pointed out. “PolyGram has the experience on any other distribution system.”

“However, there’s a substantial number of record retailers out there getting in trouble, as well as record retailers who have streamed through outlets like MTV. It’s interesting that ‘The Complet Beatles’ prompted this thing, but once PolyGram sees the count, they can show them that we have Elvis and Barry Manilow, as others, as well.”

(continued on page 16)

Indie Distribrs Startled, Confused Over Chrysalis Defection
by Michael Martinez

LOS ANGELES — Independent distributors expressed surprise and confusion following the recent move by Chrysalis Records to the CBS branch distribution system, after six years operating through an independent record retailers’ Christmas forecasts (Cash Box, Dec. 11) gave way to jubilation when sales during the week before the holiday increased in most areas. A recent pattern of weak sales leading up to the Christmas weekend was broken, and many retailers reported increased sales in the week ending Dec. 28.

Because there was no official notification from Chrysalis of the switch, independent distributors are confused over who will ultimately be responsible for returns and how to send payments. Their surprise at the move stems from an apparent change in Chrysalis’ positive attitude and confidence in independent distributors expressed by the label in recent months.

“They haven’t told us a thing,” said Jim Schwartz, president of Metropolitan Records, who works closely with Chrysalis and the label’s president, Sal Licata, who passed Schwartz Bros. “There hasn’t been any formal notification whatsoever. We’re still operating under normal conditions.”

Regarding the returns question, Mike Paikos, president of Northern California Pacific Records and Tapes (PRT), said, “Nobody has told us anything about returns. We don’t know if it will be our responsibility.”

Schwartz pointed out, “When I become a new distributor for a line, I must assume responsibility for all dealings with that line.”

Schwartz, like others in the industry, said Chrysalis’ current move was especially surprising because of the show of faith given by Chrysalis to independent distributors during the recent Independent Distributors Advisory meeting sponsored by the National Assn. of Recording Merchandisers (NARM) Nov. 4-6, 1982 in Ft. Lauderdale, Fla.

“Chrysalis backed us during individual meetings and in forums,” said Schwartz. “I even think that (Chrysalis) management was also surprised by the move.”

It has been confirmed that Chrysalis president Sal Licata, long a believer in independent distribution, resigned from his post during the holiday season, and other key staff, such as sales vice president Stan Leyton and promotion head Jack Forsythe, are also scouting other job prospects.

Because of the relationship between the company and its distributing firm, Schwartz said, “I think first of all it should be noted that performance of service, sales and marketing has nothing to do with the change. I’m confident that this is true even to the point where Pat Benatar’s manager should feel free to say how bad he felt about the move.”

Other distributors speculated that major Chrysalis acts such as Benatar and Blondie might not receive adequate attention given the huge roster at CBS.

“The same thing might happen that happened to Barry White when he moved from 20th Century to CBS,” speculated Paikos. “He was at the tops at 20th, now he can’t get past the switchboard at CBS.”

Many of the distributors contacted said that over the years Chrysalis has proven to be a label of significant self-sufficient and record potential. But many felt the label had suffered a poor first 10 months of 1982, although Benatar’s current LP and the current product by Tom Box are strong releases that could strike gold for the label.

Cutthroat Competition

Many said they would continue to seek out new and rising artists, to be left behind by Chrysalis, but that there would be no “cutthroat” competition among distributors for new labels.

The EA/CEG senior executive pointed out that, with the recent industry data, this show appears to be “more substantial in the retail area,” with more than 5,000 new stores opening leading up to the holidays and the empty wagons after Christmas,” said Wayman.

Along with computer games, video games, VCRs, video cameras, and pre-recorded video cassette and discs, CEGs expects the digital audio disc to be available at music retailers’ shows. PolyGram is set to announce the initial 250 tittles which will be available in

Additonal CES coverage appears on pages 12, 16, 18 and 20.

Europe and Japan this year on the 4.7-inch digitally encoded Compact Disc (CD) configuration (the company has also noted that it will release 30 additional titles monthly). Top PolyGram executives will be on hand for the announcement, including Jan Timmer, PolyGram Group president and chief executive officer, from Amsterdam (Germany); Hans Gout, senior director for Compact Disc, from Baarn (The Netherlands); and Richard Green, chief operating officer of PolyGram Records, Inc., from New York; and Emel Petrono, PolyGram Records’ vice president of marketing and Compact Disc coordinator in the U.S.

In addition, the digital Compact Disc (continued on page 16)

PolyGram Testing MGM/UA Product In Record Stores
by Michael Glyn


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**BUSINESS NOTES**

**CBS, MGM/UA Finalize Publishing Deal**

NEW YORK — A definitive agreement for CBS, Inc. to purchase MGM/UA’s music catalog for $68 million has been finalized between the two companies, with approval from both boards of directors. The sum will be paid at the end of January, subject to a final accounting 90 days after closing.

Last fall, CBS had made tentative plans to buy MGM/UA’s 50+ title music catalog and to enter into a co-publishing agreement with MGM/UA for the rights to music created for motion pictures and audiovisual productions released over the next five years. CBS will also have a first negotiation right for the distribution of MGM/UA’s new movie soundtracks as recordings over the next five years. MGM/UA’s music copyrights will now be incorporated into CBS Songs, the firm’s music publishing arm.

“There is a growing worldwide demand for music as new programming outlets develop,” said CBS chairman Thomas Wyman, commenting on the agreement. “With an expanded catalog, we will realize significant marketing efficiencies and will be able to exploit our music copyrights over the increasing number of distribution outlets, including television, home video, radio, theatrical films, live performances and records, as well as cable, pay-per-view and home video. Our expanded participation in the music business will increase the vitality and stability of our earnings in the music business.”

Said Frank Rothman, MGM/UA chairman and chief executive officer: “We are most pleased to have reached this definitive agreement with CBS for the sale of MGM/UA’s music publishing business. The proceeds from this sale will be used to make a substantial reduction of the company’s outstanding borrowings.

**NARM Bows Grammy Merch Aids**

LOS ANGELES — For the first time in the 25-year history of the Grammy Awards, record retailer — under the auspices of the National Assn. of Recording Merchandisers (NARM) — will participate in a merchandising campaign centered around the Grammy television broadcast and highlighting award nominees and winners. The Grammy show will be three hours in length and is set to air on Feb. 23, 1983, during prime time, with an anticipated audience of 25 million.

NARM has developed in-store merchandising material based on the campaign slogan, “Discover Grammy Music,” which is available free of charge to all industry members. The material includes two full-color posters, one featuring “Album of the Year” nominees and a second featuring all of the Grammy Awards categories. Also included are “Grammy Nominee” and “Grammy Winner” stickers, available in quantities of 200. All stickers can be affixed to albums, as well as a title strip for in-store use and art sheets for use in all print media. An order form for the free materials, shipped freight collect, is in NARM’s Soundcheck Newsletter.

The materials are devised by NARM to serve a three-fold purpose: to promote the Grammy television show as a music industry showcase, to identify Grammy nominees in retail shops around the country as soon as they’re announced on Jan. 1, and to identify award recipients immediately following the television broadcast.

**NMPA Announces New Awards Certifications**

NEW YORK — Ten songs have been certified platinum and two gold under the National Music Publishers’ Assn. (NMPA)’s recently instituted program.


Additional sales for this period were “Everyday,” by Buddy Holly and Norman Petty, Peer International Group, and “All Alone My Mind,” by Wayne Thompson, Mark James and Johnny Christopher, Screen Gems-EMI and Rose Bridge Music.

Additionally the NMPA, the Music Publishers Assn. of the United States and the Church Music Publishers Assn. have commissioned a survey of all sales of sheet music sales, to be conducted by Arthur Young & Co., will gather the data through questionnaires to all music publishers. They will be mailed Jan. 10.

In a separate development, seven new members were elected to the NMPA in December, increasing its roster to 350 publishers. The new members included Benin’s Music Co., the Danoff Music Co., Galaxy Music Corp., Hudmar Publishing Co., Inc. Moonlight and Magnolias, Inc., RIT of Habeas Music and Stabur Music Companies, Inc.

**Record Gross Seen From Who Concerts Held In Canada**

by Kirk Lapointe

TORONTO — The Who bade farewell to North America with two triumphantly played concerts Dec. 14 and 17 at Maple Leaf Gardens here, turning its final show on the continent into a U.S., pay-TV and Canadian commercial television audience of 68 million. The band played the last single-show gross in Canadian history.

With the band steadfastly maintaining in pre- and post-show interviews that nearly 20 years of touring North America have ended, about 30,000 packed the arena concert hall (thousands of seats were eliminated to accommodate production equipment) over two nights.

The last of 10 Canadian markets saw and heard the show on independent television and FM radio, with Molson Breweries Ltd. sponsoring. Countless American markets saw the program live or on tape, on pay-per-view and regular pay-TV with FM radio links.

After a momentary hitch at the beginning of the concert as the band took the stage — the video feed failed — the 20th Century Fox production was flawless. Using about a dozen hand-held, boom and situated cameras, the 2- and a-half-hour presentation was exceptionally well produced.

Townshend Played

A weary guitarist Pete Townshend said after the show in an interview that he was “quite pleased” with the performance.

(continued on page 10)

**Lack Of Credit, Ad Support Slow Black Retail In ’82**

by Michael Martinez

LOS ANGELES — The health of hip & pop record dealers, especially those in black communities, is plagued by economic ills that have nagged all retailers. But negative circumstances for the small black dealer were magnified by a chronic dearth of merchandising and advertising support and a reluctance on the part of manufacturers and one-stops to extend credit to such outlets.

But black retailers and one-stops continue to over a perceived insensitivity on the part of record labels, do not place the total blame on the manufacturers. “We run into problems when we have to work together,” said Shikulu Shange, owner Shikulu’s Records in Manhattan. “We have to work harder to put our effort, just like the record company conglomerates become cooperatives.”

Shange also said, “The mom & pop stores also become more prudent in terms of how they conduct business and become more prudent in buying and selling product. They are more likely to ask from us and record companies and record companies that develop sales programs.”

Tom Berman, who released Shange’s comments arose partly from closure of his one-stop operation, which at one point served

(continued on page 11)

**FEATURE PICKS**

**POP PARTY**

**PARTY** — Original Motion Picture Soundtrack

Producers: Various — List: 8.98 — Bar Coded

Police chief Sting shuffling Little Richard’s “Tutti Frutti,” rockabilly royale Dave Edmunds jaunting through Chuck Berry’s “Run Rudolph Run” and femme trio Steppenwolf’s “Born To Be Wild” — “Feelings” are just a few of the surprises on this score from the A&M Sound & Pictures’ Soundtrack of a Generation. A fun, and funny, LP filled with energetic performances, the most compelling out here belongs to ex-Specials vocalist Pauline Black doing a rendition of Bob Marley’s “No Woman, No Cry.” Elvis Costello & The Attractions also make a grand appearance, the title track, starting off the festivities on a punchy, sardonic tone.

**THE HERO I MIGHT HAVE BEEN**

Patrick Campbell-Lyons — Shankalee 82001 — Producer: Patrick Campbell-Lyons — List: 8.98

Campbell-Lyons, who recorded for Island during the early days of the label with the group Nirvana, has delivered a solo album collage of electronic tones, Gregorian chants, folk songs and rock rhythms that walks a tightrope between pop and experimentalism. “Pure imagination” is how he describes his sound, which should make the ears of progressive and alternative programmers perk up. Ex-Jocko-ville guitarist Billy Brennan contributes his instrumental skills to the production, while “A Revox” helps with its asserted forward and backward loops. Noteworthy selections are “Naked Rats” and the pop harmonizer, “Little Thing Called Love.”

**ALBUMS OUT OF THE BOX**

**TRANS** — Neil Young — Geffen GHS 2018 — Producers: Neil Young, David Briggs and Tim Mulligan — List: 8.98 — Bar Coded

On his last LP, “Re-Ac-Tor,” folk-rock giant Young seemed obsessed with the past, mournfully the loss of traditional values and lifestyles in touching songs such as “Southern Pacific.” On his latest disc, he takes a 180-degree turn and canvasses the modern-day society, for the sophisticatedly observing the high-tech world around us on selections like “We’re In Control,” “Computer Age” and “Computer Cowboy,” often using vocoders and other devices to give an eerie, robotic feel to the music. Alternating with the futuristic material is more conventional fare about desire and freedom, including the epic “Like An Inca” and the pop harmonizer, “Little Thing Called Love.”

**McLEAN’S MILLION** — Don McLean received the Broadcast Music, Inc. (BMI) “Million Performance Award” during his recent sold-out 10th anniversary concert at Carnegie Hall. McLean previously has received numerous Gold Record recognitions for his popular hits on radio and TV, for “And I Love You So” and “American Pie.” Stan Catron, BMI’s assistant vice president, writer relations, presented the award to McLean on stage. Pictured backstage are McLean (2) and Catron.

Cash Box/January 8, 1983
Exceptional tape attracts exceptional customers. People who'll pay a little more for quality and keep coming back for it.

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NEWS & REVIEWS

SINGLES OUT OF THE BOX

BEATITUDE — Ric Ocasek — Gettco GHS 2022 — Producer: Ric Ocasek — List: 8.98
— Bar-Coded
Sparse, no-pop arrangements inter- 
face with intricate techno-racial 
shadings permeate the maiden solo 
voyage of the Cars' headliner, and 
who's concerned with an anxious, 
more delicate sense of 
romanticism and an overall glo-
omy. Worth
(smear world view), Ocasek 
makes powerful 
statements in 
several compositions here, particularly 
"Time Bomb." "I live in a world of make-believe 
and one factor leads to another and Sneak Attack." Loss hook-heavy 
and more lyico- 
conscious than much of his work with the Cars. Beatitude" may win the 
singer/axeman/keyboardist/producer 
a whole new following. Other key tracks 
include "Jimmy," a song about wasted youth, and the amorous "Something To 
Grab For.

DAN HENLEY (Asylun 7-6983)
I Can't Say A Word (Gas County/ 
Kortchmar) - (ASCAP) (Don Henley 
and Danny Kortchmar) (Producer: Don 
Henley, Danny Kortchmar, and Greg 
Ladanyi). The latest from Eagles Henley 
seems to be following a pattern. The first single, 
"Johnny Can't Read," was frantic while 
"Dirty Laundry" slowed to a pounding 
rhythm. Now Henley slows the pace 
even more with the title cut from his 
debut solo LP. Using the same organ 
that made "Laundry" so unique, Henley 
weaves his usual country & western 
tune through a guy's bitterness over his 
lost love's new find.

NEW FACES TO WATCH

GOODIE

Soul maybe the foundation, but diver-
sity is the cornerstone in the music 
of Robert "Goodie" Whittfield, whose 
Total Experience/PolvGrain/Lonnie Simon's 
"Call Me Goodie," carved a respectable 
niche on the Cash Box Black 
Contemporary charts in 1982. Whether it 
be irresistible dance/funk, swooning 
ballads or country swing-taped 
ronan, Goodie's spirit is captivating. 

Holding the distinction of being 
the most artistically refined 
black rhythm & blues 
musicians, Goodie's work 
is a constant reminder that the 
world is more than a 
repetition of 
America's civil rights history.

In count Basie of Big band's Big, did not 
hurt the image of 
Cajun by Big, and the free-wheeling 
"Fireincy" — open and close the "A" 
side of the waxing, which is the first product 
from the jazz master's own Shuba label.

BLACK CONTEMPORARY

GOOD TIME GOING — Sugar Minott — Heartbeat HB13 — Producer: Lincoln 
Sugar Minott — List: 8.98

Although he's usually associated 
with socio-political songs of struggle 
arranged in a 
Caribbean sound, this album 
has a more commercial flavor in an 
attempt to broaden his listenership 
from purely reggae fans to souls lovers as 
well. The title tune, originally done by 
Michael Jackson, was a hit in Britain for the 
Jamaican singer during 1980, when it made the 
UK Top 10 charts. With the addition of that number and Bacharach & David's 
"Walk On By" (1964 smash for Dionne 
Warwick)], the songs he has been 
renowned for and stand out as progressive 
steps in the reggae roots movement.

EXERCISE FOR LIFE — Stormie Omarran — Sparrow SPR 1064 — Producers: 
Michael and Stormie Omarran — List: 8.98

Most simming albums are supposed to 
be inspirational, but on this gospel-
oriented exercise disc renowned 
Christian artist Stormie Omarran helps listeners get 
both their bodies and souls in tip-top 
shape. Using a "Hooked On Classics"-type 
meditation arrangement of traditional 
religious hymns or anthems and interspersed 
with the tunes from LPs by genre giants Phil Keaggy and Scott 
Westley Brown on the flip, the fitness album is 
also accented with a booklet contain- 
ing 60 exercises with over 100 easy-
to-follow illustrations. Omarran, who 
teaches at both a regular and a 
workout class at LA's Church. On 
The Way, includes aerobic, jogging and spot 
techniques for "problem areas" 
and the major muscle groups.

AZZAM

AMERICAN CLASSICAL MUSIC — Ahmad Jamal — Shobra SHU 101 — 
Producer: Ahmad Jamal — List: 8.98

Recorded live during a sold-out summer 
'82 concert at Santa Fe's Santa Fe 
Festival, this album captures Ahmad Jamal's 
performs recent standards such as Phil 
Woods' "Goodbye Mr. Evans," Jimmy 
Hendrix's "Midnight Blues," 
Don Redd & Paul Williams "Close Enough For 
Love." Digital recording makes his 
Steinway piano delineations stand out 
clearly, while percussive duties are han-
dled superbly by Seldon Newton. Two of 
Jamal's original works — the mellow "La-
mant for a Dying Boy" and the free-wheel- 
ning "Fireincy" — open and close the "A" 
side of the waxing, which is the first product 
from the jazz master's own Shuba label.

Don Henley (Asylun 7-6983)
I Can't Say A Word (Gas County/
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tune through a guy's bitterness over his 
lost love's new find.

SEPTEMBER 19, 1983

MISSING PERSONS (Capitol-P-B-3200)
Windows (3:46) (Private Life/Music/Life At-
er Music — ASCAP/BMI) (Bozio, Bozio 
Producer: K. Scott)

The bright pop luster on 
this otherwise 
visually work like 
"Destination Un-
known" and 
"inside out, 
emerges here on 
the latest 
single from this 
shyly sculpted 
synth band's "Spring Session M" LP. For-
er Player bunny 
Doe Bozio's falsetto 
sequals are energetic and thoroughly 
aced by a strident rhythmic groove.

WOPAT (Columbia 38-03448)
Full Moon (1:59) (ATT Music Corp/Blue Lake Music — BMI) (R. Jones, M. Koser) (Producer: M. Post)

Pockets (Hazzard co-star Tom 
Wopat echews crashing cars and can -
taker smokes for a brisk love lament 
but manages to preserve the honey/tang 
unusual mix on this set's solo debut. 
WOPAT TV theme producer Mike Post. Pop 
country, there's no hazard in this one.

CHRIS LAMARR (Crash CR 1015)
You & Free (3:21) (Holliday Pub. — 
ASCAP) (Chris Lamarr) (Producers: Henry 
Hadayaw and Simon Humphrey)

Christopher Lamarr makes his 
debut on the Cleveland-based Maborus label 
with a haunting, fast-paced performance. 
Overdubbing himself to sound like three people, 
Lamarr delivers an echoing vibe that 
sounds like he was travelling in a sports 
car through a dark tunnel.

Cash Box/January 8, 1983
ANNOUNCING
A SPECIAL MIDEM SUPPLEMENT
ON MUSIC PUBLISHING

This year our annual MIDEM issue will include a comprehensive overview and forecast on the ever-changing world of Music Publishing. Issue date is January 29, 1983. Advertising closes on January 17, 1983.

How has the prolonged record industry slump affected music publishers? What has been the impact of recent hikes in mechanical royalty rates? How can publishers best exploit the income potential of the new home entertainment technologies such as cable TV and home video. In face of the worldwide recession, what is the outlook for international agreements? These questions and more will be answered in informative articles written by knowledgeable CASH BOX staffers.

Editorial Outline:
The purpose of the CASH BOX Music Publishing supplement is to present a concise picture of the current state of the business through a review of developments over the past 12 months and predictions for 1983 and beyond. The text for the supplement will cover such timely topics (among others) as:
1. The ongoing controversy over blanket licenses.
2. The increasing importance of performance income.
3. Creative merchandising and promotion of publisher's catalogs.
4. The role of the independent publisher.
5. Licensing for the new entertainment technologies.
6. The role of the performing rights societies, ASCAP, BMI, SESAC.

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IN THE 'ARCADE' WITH FORMER DOBBIE SIMMONS — Patrick Simmons, an original member of the recently split Dobbie Brothers, has signed an exclusive solo recording contract with Elektra/Asylum Records. His debut album for the label, entitled "Arcade," is due to be released in February. Produced by John Ryan for Chicago Kid Productions, the LP features several of Simmons' bandmates from the Dobbies. Picture are (l-r): Bruce Cohn, Simmons' manager; Ryan; Joe Smith, E/A chairman; and Simmons.

Record Gross Expected From Who's Farewell Concerts In Canada

(continued from page 6)

and that the entire affair had been a gamble worth a try.

The band delved into songs from virtually all parts of its trend-setting career, opening with "My Generation," roaring through "Teenage Wasteland" and "Won't Get Fooled Again," picked up the raucous Gardens audience with "Who Are You?" and capped the concert with a balmy "Twist And Shout" cover featuring bassist John Entwistle.

While the television program often missed the event's drama — Townsend's typical acrobatics were notably underplayed — it more than made up for it in close-up coverage and clever back-of-the-hall shots that gave rare glimpses of the concert atmosphere for the uninitiated.

More Shows Planned

Talks already are underway with several other bands for similar productions, Perry said, and the production should bring more

Vansweevelt New Marketing VP At Phonogram Int'l

LOS ANGELES — Mathieu Vansweevelt has been named to the post of vice-president, marketing, for Phonogram International B.V. of Baarn, the Netherlands. The move was part of the "strengthening" of the label's marketing and operations wing, said Phonogram International president Aart Dahnisen.

In his new position, Vansweevelt assumes management responsibility for product management and artist promotion departments at the label. He also continues as a member of Phonogram International's A&R executive committee, along with Dahnisen and New York-based international A&R vice president Bas Hartong.

Vansweevelt entered the music industry in 1970 as a management trainee with PolyGram in Belgium. In 1972, he became an international product manager for PolyGram in Nigeria, a position he held for two years.ervice held to 1975 when he was appointed pop product manager at the Phonogram International headquarters.

Vansweevelt left for Africa again in 1977, where he served with Phonogram Ltd. of Ghana. He returned to Baarn as assistant to the president in 1978. Prior to his current appointment, Vansweevelt served as international A&R manager (a position he attained in December 1978) and director of the popular repertoire division.

ATTENTION TO THE CANADIAN MARKET AS A VAILABLE FACILITY WITH ADVANTAGEOUS FINANCIAL INCENTIVES FOR ARTISTS INTERESTED IN SUCH VENTURES. SECURITIES WERE LEthed FOR THE TWO SHOWS. THE BAND NEGOTIATED THE TELEVISION PRODUCTION DEAL ON SHORT NOTICE, AND IT'S LIKELY THOSE COSTS COULD BE CUT OUT WITH MORE PLANNING.

EXTENSIVE CROWD LIGHTING WAS USED, INCLUDING LASERS AND FOUR SETS OF SPOTLIGHTS. THE AUDIENCE DIDN'T SEEM TO MIND THE EXTRA LIGHT OR THE INTRUSION OF CAMERAS AND WAS THE MOST LOUD AND CELEBRATORY SINCE A 1964 BEATLES APPEARANCE.

CONTINUING ITS TRADITION OF FRENZIED POST-SHOW PARTIES, BAND MEMBERS TOOK INTERVIEWERS THAT THEY WOULD ENTER THE STUDIO SHORTLY AFTER THE NEW YEAR TO RECORD ANOTHER ALBUM. ALSO IN THE WORKS IS A DOUBLE-DISC BASED ON THIS TOUR, PURPORTEDLY ITS FINAL IN NORTH AMERICA.

IMPORTANT BOWS

RELATIVITY RECORDS

NEW YORK — Rock importer and independent U.S. label distributor important Record Distributors, Inc. has formed Relativity Records, a new independent record label. The label's first releases are a 12-inch single by Roman Grey, a Toronto band, and the album "Sink Your Teeth Into That" by Buffalo heavy metal group Tales.

In a related development, important will manufacture The Cure's latest single, "Let's Go To Bed," on Fiction Records in the U.S. and distribute it exclusively. The company is currently importing advance copies on the British Fiction label for club and radio promotion.

Relativity Records will be distributed by important and regional distributors including Progress Records in Cleveland and Chicago, Rough Trade in San Francisco, Rounder in Boston and Richman Brothers in Philadelphia. The label will be managed by Frank or O'Brien.

Relativity Records, Inc., shares important's address at 149-03 New York Blvd., Jamaica, N.Y. 11434. The telephone number is (212) 995-8200.

Enigma Expands

LOS ANGELES — Enigma Records, a Los Angeles-based independent label established by Greenworld Distribution in 1981, recently acquired Thunderbolt Distribution. The label also plans release of 20/20's "Sex Trap" LP following release "Pleasure Victim" by Berlin.

EXECUTIVES ON THE MOVE

Eyrew Vinopal Andors Gibbons

Eyrew Named At MGM/UA — MGM/UA Records has announced the appointment of Ron Eyrew as director of A&R and marketing. Eyrew has been with United Artists since 1965. He served in various capacities with the record company in its international division until 1978, when he moved over to the United Artists Film division. Since then, he has been motion picture music manager and soundtrack licensing supervisor working closely with the creative and marketing aspects of such soundtracks as Rocky, For Your Eyes Only, Rocky II, Fame, Hair, Rocky III and The Spy Who Loved Me. Prior to joining UA, Eyrew was vice president-director sales and marketing for Prestige Records.

MGM/UA Promotes Davidson — Karla Davidson has been elevated to the post of vice president and general counsel-entertainment for MGM/UA. Davidson, who has been associated with the company since 1954 as attorney, associate head of the legal department, associate general counsel, vice president and general counsel, entertainment of Metro-Goldwyn-Mayer Film Co., will now supervise the separate entertainment sections of all legal staffs of both MGM and United Artists. She continues as vice president and general counsel, entertainment of Metro-Goldwyn-Mayer Film Co. and Alan Benjamin continues as vice president, general counsel and secretary of United Artists Corp.

Musicland Promotes Four — The Musicland Group has announced the following promotions: Frank Vinopal, formerly general manager of Discount Records, is now vice president and general manager for the Discount Records chain of the Musicland Group. Mike Tannert, formerly manager, national operations is now director, store operations; Douglas Tracey, formerly manager-policy and procedure is now Minnesotan Distribution Center general manager. Richard Casari, formerly director of planning, marketing and business evaluation, is now managing director of strategic planning, construction and supportive services.

RCA Names Anders — Michael Anders has been appointed managing director of RCA Schallplatt GmbH in Hamburg, Germany, effective Jan. 1, 1983. Anders began his professional career in a advertising agency in 1963. After working in this field for six years, he joined the Braun Company where he gained further experience in sales management and distribution manager in charge of hi-fi audio products. In 1977 Anders began as distribution manager at CBS Schallplatten GmbH in Frankfurt and was appointed marketing and sales director in 1980. In August 1982 Anders took the position of marketing director at ATEi-Elektronik-Vertriebsgesellschaft mbH with a special emphasis on distribution problems in a rapidly growing market.

Changes At Vestron — Janice Whiffin has been appointed to the position of national sales manager for Vestron Video. Whiffin will be responsible for coordinating all sales activities with Vestron's domestic and Canadian distributors. She will supervise the placement of cooperative advertising support with the retail community, and the development and implementation of specific sales and promotion programs. Sharon Streeger has been named to the newly created position of manager, creative services. Streeger will assume responsibility for areas involving press relations, promotions, merchandising, media placement, art work and copy. She will be responsible for developing and producing advertising and merchandising tools.

Gibbons Named At RCA — The appointment of Mary Gibbons as counsel, RCA Records, has been announced. Prior to joining RCA Records, Gibbons had been a supervising attorney with The Law Offices of Harvey Leven Resources Administration since 1979. Before that she had served as counsel for Time Inc.'s Magazines Group for three years. She began her career in 1976 as an associate with the New York law firm of Bred, Abbot and Morgan.

Changes At MCA Music — MCA Music announced the promotion of two staff members from MCA's Nashville office: Marty Griffin, from administrative assistant to coordinator of creative services, and Eugene Epps, from associate director to manager of creative services. Both will report directly to Jerry Crutchfield, vice president in Nashville.

Bolous John RCA — John Bolous has been appointed field promotion representative, RCA Records, and will be covering the New York market. Bolous comes to RCA after serving earlier this year as national promotion manager for Inner City Records, a division of Music Minus One. Prior to that, he had served as promotion manager for Vanguard Records for two years. He began his career with London Records in 1976 as a college promotion representative. He later became London's New York promotion representative and was elevated to Northeast Regional Promotion Manager in 1979.

HOOSED ON GOLD AND PLATINUM — Gold and platinum records were recently given to Scotti Bros. Records for the "Hooked on Classics I" record. Pictured are (l-r): Ben Scotti, president; Ben Scotti Promotions; David Miner, vice president, A&R; Ken; Tony Scotti, chairman of the board; Scotti Bros.; and Dick Tests, vice president, promotion, Scotti Bros.
Lack Of Credit, Advertising Slow Black Retailers In '82

(continued from page 6)

about 350 stores. "Just before I closed," he recalled, "we only had 150 stores."  

Shangri-La beat the industry by making accounts stemmed from pricing structures. "Chain stores get prices we could never get. Major retailers can ask for what they want and must buy them. People shopping for better prices these days will usually buy at the chain stores, rather than come to us. We can't compete with the product up after I mark it up for profit."  

Returns Ceilings Hurt  
Shangri-La's ceiling returns have been harmful to the smaller dealers, although he admitted that many dealers have to buy more in order to avoid money shortages and cash flow problems. He added that for his own retail operation, his heavy inventory in records and other Korean Caribbean music has sustained his own retail, which he said he will "now build the strength for. We hope to concentrate on this one thing and make the best of it through better merchandising and deeper inventory in cultics, which means we have to mark up."  

Although the focus of his resources will continue to center on the retail operation, James Cephas, head of the Motown label, once said, that he has offered one-stop services to about 10 small dealers in the city to help augment his achievements. "Well, '82 was a bad year," he noted. "There weren't really any positives except for the flow of good product during the last part of the year."  

Cephas also perceived a preferential treatment to "down town dealers" because, while $4.99 and $5.99 sales are run to heighten store traffic. "If the inner city stores weren't selling product at $4 and $5, they might have better sales for a year or so for smaller dealers," he said.

He pointed out that many of the downtown stores use records as a "loss leader" item, advertising record prices that attract consumer traffic, and prominently featuring, hard-to-warehouse products; he said that the "kitchen sink" or "Bombs Away," and then concise

decisions that were not hits. 

As usual, each member of the band was featured as a soloist with his instrument -- with the predictably enthusiastic response from the audience.

Closing the set with "Jumpin' Jack Flash" (shades of the US Festival when the Don Was Band played), both the Minides showed they are a top notch band that deserves a much wider audience... if that's what they really are.

ARAS Benefit

MASSEY AUDITORIUM, NASHVILLE — In a small, intimate function conducted by the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS), a cast of six contemporary artists, including the Nashville musicians, took the stage to raise funds for the Annual ARAS Benefit.

Whereas gospel was once dominated by the sedate strains of southern quartets, today's gospel music is a flood of rousing choirs, as well as illustrative soloists such as Gary Cever, Kathy Troccoli and Michael W. Smith, is a ballad-revering, multi-faceted phenomenon, which includes and well-versed choirs.

Chapman was billed as the headline, and proved quite capable of deliver. This fact, coupled with his appearance of the presence of the choir, which featured all five artists, including Amy Grant and Pat Mark Hall. The quintet went together to establish their presentation, as standards "I'm Yours" and "Sing Your Praise To The Lord," bringing the audience to its feet. Chapman was joined by some of the performers used a band, being reduced to the use of guitar or keyboard, each was featured individually through their showmanship and charismatic performance.  

laura lee

Bobby & The Midnites

RISSEMLER'S, RESEAED — The pairing of the Grateful Dead's Bob Weir's Bobby & The Midnites and Alabama's Jim 'Hound' Turner as the Rissemiller's resident rockers was certainly a most unusual one, but it was a lot of fun just the same. A few is Deadheads, industry types and the Glittering One himself, by Cain's fashion model, like looks, the show provided a good glimpse of the new and confirmation that there are other variations to the basic Dead themes. 

Cain's opening set (actually only her fourth since joining the band) live and probably still not certain in the beginning, but as she and her band gradually relaxed and got comfortable, even a number of Deadheads responded enthusiastically. Her set, culled mainly from her self-titled debut LP on RCA, really took off with some B journals like "Tea and Shangri-La's ceiling returns have been harmful to the smaller dealers, although he admitted that many dealers have to buy more in order to avoid money shortages and cash flow problems. He added that for his own retail operation, his heavy inventory in records and other Korean Caribbean music has sustained his own retail, which he said he will "now build the strength for. We hope to concentrate on this one thing and make the best of it through better merchandising and deeper inventory in cultics, which means we have to mark up."  

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Video Game Suppliers Offer Plethora Of Titles At CES

by Jeffrey Ressner

LA HAYES — After dominating last June's Consumer Electronics Show (CES) with such developments as the Atari 2600, a new game system — and a slew of new 

ThePLETHORA

VIDEOREVEALING ancient treasures. The 

Fred was 

were established concerns for this week's event, 

which are compacted by equipment and based on characters from 

in addition, extensive promotional plans, revolving around the products — including the 

Whether 

and the VCS-6200, were ready to make the 

by offering showgoers a wide range of exciting, innovative cartridges as well as a plethora of sales and promotional performances to further stimulate the game-playing public.

Well over 75 never-seen-before cards are scheduled to be unveiled by various 

Venus at the Funhouse

Frankie Avalon (r) recently played 

single, "Innocent," at New Year's Funhouse. The singer is shown chatting with club DJ John "Jellybean" Benitez, who mixed the 

made official last week with New York press conference to announce the 

Significantly, the club is one of two dozen 

and other revenue-generating activities, will be available for 

Regulars at the club may have noticed the 

Venus at the Funhouse. Frankie Avalon (r) recently played a single titled "Innocent," at New Year's Funhouse. The singer is shown chatting with club DJ John "Jellybean" Benitez, who mixed the new song. The event was to celebrate the new year and to promote the release of the new game system. The song is a part of the new lineup of game titles available for the VCS-6200.

The new game system, which is called the VCS-6200, is an expanded version of the VCS-4000, and it is expected to be a hit with game players. The system is packed with features that allow players to create their own games and_customize the existing ones. The game library includes a variety of genres, such as action, adventure, and strategy. The system also includes a built-in emulator that allows players to play classic games.

The VCS-6200 is expected to be released in the second quarter of 2023. The initial set of games available for the system includes "The Legend of Zelda," "Street Fighter II," "Donkey Kong Country," and "Super Mario World." The system is expected to retail for $299, and the games will range in price from $29.99 to $99.99.

The new game system is expected to be a major boost to the video game industry, which has seen a surge in popularity in recent years. The system is also expected to help boost the company's profits, as it is expected to sell over 1 million units in its first year of release.
Late Christmas Sales Surge Lifts Record Retailer's Spirits

(Top 30 albums continued from page 2)

was one of the biggest days in the 22-year history of Record Bar. For example, our best Christmas season store, in Knoxville, Tenn., did $20,000, which is about $5,000 more than it usually does in one week. And on Friday we did at least 60% better than we did on Saturday of last year, which was the day after Christmas.

The extra-pre-Christmas shopping day accounted for $300,000 in sales at the chain, said Ralph Adams. A much greater increase was expected by the following day, which was the 23rd, but that day's results were not yet available as of press time. The average per store increase was 10%, "I think the doors basically opened and closed on Thursday and Friday," he concluded.

Seconding King's conclusion was Mark Briggs, director of operations at the Cambridge, Mass.-headquartered Strawberries chain. Briggs said that the major stores in the Greater Boston area set sales records Thursday, only to come back and break them on Friday.

Lou Foggelman, president of Show In- dustry's Motel Record Bar in Los Angeles, also credited the last two sales days with causing "a nice up" for the chain that recouped some of the losses caused by the average ring up was, our customer count had lagged all month," said Foggelman, reporting that December business through the 20th was up 14% over one particular chain's stores which were open last year. But increased Thursday and Friday traffic was enough to make Christmas week's sales up five percent over last year for those stores, while the three year now record stores and increased drug store sales overall business up 16% for the week and 7% month-to-date.

Ben Karol, co-owner of New York's King Karol chain, was also grateful to see his week's sales bring the month of December "a shade ahead" of last December. "Our whole Christmas business was very good," said Karol, "especially if you take into consideration that we've been behind every month in '82."

At Detroit's Good Record Bar chain, which has suffered a considerable decline throughout the year, president Calvin Simpson was encouraged to see "last minute action" during the week lead to "decent" sales compared to the balance of the year.

Simpson noted a wealth of key album product, including new titles by Ozzy Osbourne, Eddie Money and Bob Seger in his three pop stores; and Michael Jackson, the Time and particularly the Jackson in the pop stores as well as the three block

— Continued on page 16

Great American Choral Festival Competitions Set To Begin In January

NEW YORK — Kicking off in January, the second annual Great American Choral Festival with competitions that will culminate nearly six months later in a nationally televised program featuring the top amateur choral groups in the country. A total of $150,000, with a $25,000 grand prize, has been awarded for the competition, which will be highlighted by a national broadcast of the finals in Ann Arbor, Mich., May 28.

Organized and coordinated by Grammy Award-winning choral director John Mann, the Great American Choral Festival will feature state competitions beginning next month, regional contests in April and May, and the final event is in late May at the University of Michigan.

The competition will feature choral groups from around the country, all of whom must be amateurs, with or without accompaniment. The competitors will be divided into four school categories, elementary and junior high, high school and community youth through high school, college and university and community college; and community adult. To qualify as amateurs, contestants cannot earn the majority of their annual income from singing.

Judging for the contest will be provided by renowned choral conductor Dr. Charles Hirt, professor emeritus at the University of Southern California (USC), and a panel consisting of Fred Waring, Roger Wagner, Norman Lebott, Ray Conniff, Antu Kerr, Ray Charles, Robert DeCormier, Richard Westenburg, Jack Hallock, Dr. Jerrold Ot- dey, Ed Parker, Howard Swan and Lloyd Plautz.

"We want to provide a special opportunity for people to spend time together sharing a common interest, a common form and a youth movement," said Hirt, "I want to emphasize the importance of sharing and singing and participating in that wonderful spirit of friendship and civic pride that is so uniquely American," said Mann.

Groups wishing to participate in the contest may contact Mr. Mann at 603-32-4801, Carbin Ave., Suite 8, Northridge, Calif. 91324. The telephone number is (213) 701-6111.

JAZZ

Jawin’ with Newk — Since his emergence in the fifties, saxophonist Sonny Rollins has exerted much influence on post-bop soloists as an musician. Rivalled only by John Coltrane for wholesale influence on entire generations of saxophonists, Newk has continued to carve out a special niche for himself by recording and touring yearly, taking "Every Night's de Lit" on a "weaker" tour of the American scene. The rhythm section of the band has been expanded to that of a full-size American trio and the results have been nothing less than astonishingly good. Rollins' music is a constant reminder of the timelessness and the beauty of the American free jazz tradition.

On a more personal note, Rollins is also one of the most prolific and versatile saxophonists to emerge from the jazz scene in recent years. He has recorded more than fifty albums, and has been involved in numerous projects as a soloist, as well as a member of the bands of other musicians, including Thad Jones and the Mothers of Invention.

Sonny Rollins has been a force in the world of jazz for over fifty years, and his influence on the music is still felt today. He is a true pioneer, and his contributions to the art form cannot be overstated. His music is a testament to the power of the human spirit, and his legacy continues to inspire musicians around the world.
Indie Distributors Surprised, Confused Over Chrysalis Defection To CBS

Among the labels deemed to be increasing in importance were GRP, Montage, House of the Sun, Chrysalis, Beverly Glenn, M-Risa and Sugar Hill.

In the case of GRP, the Dave Grusin, Larry Rosen label recently departed Arista for Mercury. Arista says the label, which is a subsidiary of Time Warner and which was formerly distributed by Capitol Records, is now an independent label.

But although many upcoming indie labels, and established independent labels such as Arista and Motown, represent opportunities for growth among distributors, as Phoenix-based Alta Dist, general manager George Souval puts it, "I don't know if we can immediately replace that rock business that we lost".

No Cutbacks Planned
None of the distributors contacted believed that they would have to cut out any budget items in response to the Chrysalis loss, although many said they would be shifting sales and promotion assignments to accommodate the situation. "We're going to have some cutbacks," said Paikos at PRT, "but that might have happened anyway. This shouldn't be taken as a result of what Chrysalis did."

Topflight Records has been formed by former Tangerine Tracks' Steve Lukin and Sam Cohen. The label is a division of Topflight Enterprises and will focus on the mainstream, but not totally mainstream, right discs in the configuration currently planned for release this year.

The label's initial release, "Bring Your Love Back" by Mike McCray, is already out and "Chinese Rap" by The Aural Exciters will follow moments.

Topflight Records is located at 160 5th Ave., Suite #723, New York, N.Y. 10010. The phone number is (212) 807-7822.
NEW YORK — Faced with increased competition for consumer leisure time and dollars from the burgeoning home computer, video game and pay-TV market, blank tape manufacturers are doing an about-face from their blue sky predictions of years past. While the blank video tape market continues its unabated growth, and the increased use of Walkman-type cassette players has given the audio end a new lease on life, and exclusive leisure time, manufacturers are increasingly viewing the blank audio cassette market as "mature," and expecting growth to be difficult.

"It’s going to be a lot tougher fight for the consumer's dollar," said Michael Golacinski, marketing manager for the Maxell Corporation of America, "In the past we had tremendous growth, so there was plenty of room for everybody. But it has matured, and not just from the standpoint of the number of units being sold."

"The most important thing is the amount of available time. We’ve got so many competing leisure time industries that we didn’t have three or four years ago. But I also think that 1983 is going to be a very exciting year for blank tapes. The consumer is going to get bombarded with good values and excellent product. The manufacturers as a whole are going to spend a lot of money to educate the consumer and try and get their dollars."

In the midst of this readjustment, most manufacturers will be introducing new premium audio tapes. Adding to the already stiff competition will be 3M’s Scotch Division, which will "reintroduce" itself in the high-end audio cassette market, and Sony, Fuji, and Denon, all looking to grab larger shares of the music retail and mass market accounts via new products and heightened profiles.

Although Fuji would not discuss its new tape lines prior to the CES Convention, plans to reinitiate its "Fuji $1,000 Challenge" promotion of December have already been announced. The combination reel program and instant-winner game focused on the company's FF, F-1, ER and DR-C90 tapes, and will run from Jan 15 through April 15. Retailer kits for the promotion will include wall posters, counter cards, a shelf-talker with tear-off rebate coupons, and advertising slicks.

"Our aim is to establish Fuji as the tape manufacturer who supplies powerful promotions and marketing support as well as quality products," said Jim Auer, consumer products manager for Fuji’s Magnetic Tape Division.

Similarly, Scotch will rely heavily on its "buy five, get one free" offers, coupled with quarterly consumer rebate programs. In addition, the Tape Division has recently appointed three national sales managers to work with accounts in developing programs. "The days when we were a 'back-manufacturer' are over," said Richard Ziff, public relations specialist for 3M.

We’re going to be playing hardball this year.

Scotch Programs

At the core of Scotch’s new programs will be the re-introduction of a high-end series dubbed XIX, X11 and X11M, formerly the Master, Master II and Metaphone audio cassettes. All will feature five-screw shell construction with roller guides and spring loaded spools, but will be tagged in a multi-lingual wrapper for worldwide distribution.

Unlike previous Scotch offerings, the tape market has been saturated and growth can only be made by foreign manufacturers under the supervision of 3M. Domestically, the company is "not going to be a real player in the manufacture of video cassettes."

With Fuji, Sony was unwilling to discuss specific plans prior to their introduction at the CES Convention. However, Angie Phillips, publicist with Geltzer and Co., the public relations firm for Sony, did allow that the company was pinching much of its hopes on the new UCC audio cassette, a mid-priced Type II tape available in C-80 and C-90 configurations. The purple-wrapped tape is expected to play a major role in Sony’s reach for greater distribution through record retailers, and will be supported with several promotions, including a national sweeps package.

At Denon, the recently introduced DX-4 normal bias and DX-7 chrome position tapes will receive most of the attention. Like its competitors, Denon is looking towards record outlets. "We’ve only scratched the surface with record retailers," said Stephen Lesser, national marketing manager for Denon’s Tape Division. Such aids as window stickers, counter cards and pressglass counter displays are already available, and lesser added that Denon will be meeting with record people in Las Vegas in hopes of getting further suggestions.

1983 Winter CES Session Agenda

More than 15 hours of conferences, workshops and seminars are scheduled for the 1983 International Consumer Electronics Show in Las Vegas Jan 6-9. Kicking off the afternoon of Jan 6 with the CES “Outlook ’83” conference, individual sessions held throughout the 11th Winter CES will be devoted to home & car audio, video, hardware and software, computer and electronics games and, for the first time, telephone equipment.

Opening the CES “Outlook ’83” conference, Jan 6, 2:00-3:00 p.m., RCA Consumer Electronics’ Bill Buss, vice president of the Electronics Industries Assn’s Consumer Electronics Group (EIA/CEG), will present a review of the past year in electronics and preview for 1983. Buss will not be to follow him, Norwood S. Winslow, who will give an address on “Industry Integration of New Technologies.” Completing the “Outlook” session will be the futurist Roy Mason, offering some thoughts on “Capitalizing on New Technologies,” followed by a question and answer session.

Below is a complete listing of the various conferences, workshops and seminars at the 1983 Winter CES, including the slate of participating panels available at predawn. (All conferences, workshops and seminars are to be held in the Gold Room of the Las Vegas Convention Center.)


**CES Retail Management Workshop:** Jan 7, 2:00-3:30 p.m. Sponsored by the National Assn of Retail Dealers of America (NARDA). Moderator, Bud Rebadeau, Keylite, Rebedeau and Associates. A roundtable workshop. Topics for discussion include “Managing People — Evaluating and Motivating Employees” (presentation by Dr. Hugh Pates, industrial psychologist, University of California at San Diego) and “Managing Money — Cash and Credit Management” (presentation by Jules Steinberg, NARDA).

**CES Export Opportunities Seminar:** Jan 7, 5:00-6:00 p.m. Sponsored by the EIA/CEG for manufacturers selling overseas. A discussion of new opportunities for export resulting from the Export Trading Act of 1982 and other federal programs (presentation by Stephen Harman and John L. Moore, Jr., partners in Surrey & Morse, Washington, D.C.).

**CES Video Conference:** Jan 6, 8:30-10:00 a.m. Chairperson & keynote speaker, Joe Lapore, Sony Corp of America, Panel 1: Video Hardware, Moderator, Bruce Apar, Video Business; *Panelists: Manufacturers* Jerry McCarthy, Zenith Electronics; Steve Pluckham, Quasar Co.; Ken Thompson, Magnavox; and Arnold Valencia, RCA Consumer Electronics. (Retailers) Michael Friedman, Video King of Chicago, Ill.; Elly Valas, ValaTV & Stereo of Denver, Colo.; Panel 2: Video Software, Moderator, Seth Goldstein, Video Week. *Panelists: Manufacturers* Bob Burnett, 3M Company; Jim Jimirro, Walt Disney Home Video; Bud O’Shea, Twentieth Century-Fox Telecommunications and Nicholas Santiliones, Thorn EM Home Video. (Retailers) George Atkinson, Video Station of Los Angeles, Calif.; and Linda Rosser, Entertainment Systems of America of Phoenix, Ariz.

**CES Telecommunications Conference:** Jan 6, 2:00-3:30 p.m. Chairperson & keynote speaker, Al Franken, A T & T & T, Moderator, Kathleen Landers, Leisure Time Electronics. *Panelists: Manufacturers* Logan Davis, GTE Retail Telephone Products; Louis Gervolino, ITT Telecommunications Corp.; Peter Grant, Cost Q-A Phone; and Roy Mulhall, Condu-Link Electronics of America. (Retailers) Ken Rebedeau, Mch., and Karl Berger, Telephone Warehouse of Washington, D.C.

**CES Retail Advertising & Promotion Workshop:** Jan 6, 3:30-5:00 p.m. Chairperson, Russ Roth, General Merchandise Rep., California 3M Retailers Assn. A roundtable workshop. Topics for discussion include: advertising and promoting in a tight economy; merchandising the new product lines; and maximizing use of co-op dollars.


The ever-increasing pace of new technological developments such as CD and the meeting’s Educational Hall will be a focal point of interest, with sessions and workshops held in the area will be the principal topics of discussion at the CES Outlook ’83 Conference and CES ’83 Video Conference. As EIA/CEG’s Wayman noted.
HEAR THE LIGHT

The world's first laser-read digital sound

The laser-read, digital Compact Disc is the last word in audio reproduction.

PolyGram

Las Vegas Convention Center, booth #305 Jan 6th - 9th
Computers, Compact Disc To Highlight 11th Winter CES

(continued from page 16)

"Audio has changed its face in the last few years. Its no secret that the audio component business has been down. We have seen the creation of a whole new market in personal and portable audio units. The audio business is hot in Europe and the U.S. coming up, "once the bloom is off the Pac-Man rose, so to speak" audio merchandisers will be hungry," said Fragment. "At CES, we have put to the (home personal) audio panel of manufacturers and retailers is "how do we continue to service this market?" During the CES Show, the box or the Walkman, once they have discovered what quality audio can be, into audiophiles." And from there, how can we take those consumers back into components?"

Although he wouldn't say that interest in video games had peaked, Wayman did indicate that with more people beginning to get into computers and the introduction of the digital player in Europe and the U.S., the industry is growing. "Since CES is the place to see what's coming up in the next couple years, we will have our bills in the first day of Congress. But they (the Congressmen) will be busy arranging their seats for the first two weeks. By then, the Supreme Court has already made its ruling."

Two things have happened in the last year for which I believe we have fought to avoid any sort of tax on tape playing equipment or blank tape. Number one, we just can't afford it. People are going on strike and trying to stop it. Number two, you can't tell anyone they're hurting. Nobody is passing a tin cup around for Hollywood. And, secondly, it was shown that nobody is building a library except in the areas of videocassette, which of course are royalties paid on.

The audio side, Wayman stated, "We didn't have the accumulation we had in December and January, so we have to pay attention and say, 'hey, don't ride coat tails on video.' And we pulled out of Yankovich (a trade show in the United States)." Partly, it was to keep Yankovich and White, Inc., which, in a nutshell, looks at the electronics and sound industries, wanted for reasons that had nothing to do with pre-recorded media. It refuted the findings of the report presented by Warner Communications.

Special Exhibits

Among the other features of the Sixth World CES by the Specialty Exhibits Council, which will be held here to the special exhibits, a staple of the show. As is shown past, during the CES Advertising and Promotion Show on the east side of the Henry M.现货, it will include among the collection of print, radio and television commercials, special promotions, point of purchase materials, and other exciting sales aids — will be located again in the Las Vegas Convention Center.

The Force of CES — Revenge Of The Jedi

According to the 1983, the last couple of games from the Lucasfilm games are expected to be shown at this week's Consumer Electronics Show (CES), along with dozens of other games from different companies based on movies, TV shows and coin-op arcade machines.

Vegas Convention Center. Nearby will be the Retail Resource Center, which includes some 25 individual exhibits showing the latest developments in such areas as insurance, financing, freight, advertising, computerized inventory control, sales training, advertising and software.

For foreign exhibitors and other attendants, the CES offers its international program, which includes the International Visitors Centers. A key feature of the center, like last year, is the International Computer-Match, a computer service enabling international buyers, distributors and retailers to find, by product category, CES exhibitors engaged in exporting activities.

An estimated 500 manufacturers and retailers of computer and other electronics are scheduled to take place at the 1983 International CES, and some 10 industry trade associations will exhibit and hold meetings at the show.

Video Game Suppliers Offer Plentiful Of New Titles At CES

(continued from page 12)

list for $30-40. In addition, Imagin will spotlight two games of "Atlantis" and "Demon Attack" — in Odyssey-compatible formats, along with a select few games for a "game machine"inch-high, such as the console, Vic-20 and the Atari 400/800.

Finaly, Imagin will host a historical exhibit of "video pinball" games from the late 1700s to the present.

Intellivision, Mattel Electronics' video game division would not disclose any of its new games at CES, nor would it say whether it would play up its gameway promotions already in progress. Under the promotion, consumers who buy three Intellivision/Intelliscope between Dec. 26 and March 4 get one game free, and those who purchase any two VCS-compatible "M Network" cards between Nov. 1 and March 4 get a gratis piece of software. Mattel's booth is set to have displays of two other items: a TV-compatible, low-priced (under $200) home computer called "Aquarius," a brand name, and a "boom box" for $19.95.

Mythique, the American Multiplay Inc. arm that caused quite a stir with its X-Rated '82 program, "Striped Reverse," reports it will debut between three to five new games at CES, plus a new release of "Striped Reverse" for adult entertainment. A Mystique spokesman stated the games to be bowed at CES are "as exciting not more exciting" than the company's previous three releases, but are "not as controversial."

Each of the soft-core vid amusements will retail for under $49.95.

Sega Enterprises, Inc., a new arrival into the software field but a potent force in the area, is the company's "Family Fun System." Sega's games, set to ship in April, includes Star Trek: The Wrath of Khan, "Subterrage" and "Stargate." Sega intends to introduce its deep-sea adventure dubbed "Name This Game." The latter cartridge will be the focus of a $50,000 promotional contest at the retail level, which requires consumers to come up with a title for the amusement. The contest, which runs from Feb. 1 to April 30, will have winners selected at random whose entries will then be judged by a panel on the basis of creativity, copyright eligibility and other factors. The nine-game lineup will be officially released at CES, and the company says each game will have a new packaging look featuring brighter box graphics. All U.S. distributors and Vectrex are self-contained game unit marketed by General Consumer Electronics Corp. that has a built-in screen and software, and can be used anywhere in the home. It will have six fresh cartridges for its system at the show: "Web Warp," "Beadman," a soccer game, "Heads Up," a pinball game, "Wipeout" or "Fortress of Nanzo," and a revolution software item called "Space." The latter program is a "non-speaking" VCS cart that doesn't require a separate interface module. Called "Space," the game will be available in spring and is a "shooting" game for non-speaking VCS carts. The company will also announce plans to release a new six cartridges during 1983, with five of the "non-speaking" cartridges. Furthermore, GCE may make an announcement regarding a preline-in at CES. The company's preline-in cartridges can run a complete VCS system.

New CX Licensees Exhibiting At CES

LAS VEGAS — Hammond Industries Inc., Tekasam SRL and Nikko Electric Manufacturing Co. Ltd., all of Tokyo, have announced the development of CX noise reduction technology and Nikko, along with Thoren, will be introducing pre-teenage integrated circuits at the 1983 Winter International Consumer Electronics Show here Jan. 6-9.

Ces Preview

Blank Tape Firms Look To Boost Record Store Sales

(continued from page 16)

Even Memorex, which is paying greater attention to its record retail market. The company has recently revised its "seeing is believing" advertising campaign to include visual displays of digitally recorded sounds through the GenRad 1995 Real-Time Analyzer, in concert with its advertisement in record specialty and music retail outlets. "We're going to show our success in such record outlets as Tower, Music Plus and Licorice Pizza," said Memorex's Alan Davis.

The Convention will also mark the introduction of Memorex's new popular-priced DB series. The audio cassette will be available in 60- and 90-minute lengths. The "JASF" will debut a new advertising executive Bob Morris. In the "first true audiophile 120-minute metal tape." The new product is sponsored by the consumer education program and heavy emphasis on point-of-purchase merchandising.

While still competition is predicted in the audio tape market, the industry continues to show continued growth in the home video tape sphere. New videotapes to be unveiled include hi-grade, pr and improved standard VHS T120 tapes from Memorex, retailing at $29.98, $21.98 and $19.98. Others will be offered by the S-VHS tapes from Sony at $37.78, Beta LS-500 and VHS T120 tapes from BASF at $17.95 and $26.95 respectively, an extra high grade tape by Memorex, 

Cash Box January 8, 1983
NEW SOFTWARE RELEASES

This listing of new video cassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassette and Disc groups, followed by manufacturer, catalog number and price. Some product listings may not have been assigned a catalog number or price at press time.

TONI BISL’S WORD OF MOUTH

Cassette—Chrysalis Visual 7 $29.95

SWINGING CHEERLEADERS

Cassette—Monterey MO 6 $9.95

LUIS MISSILE

Cassette Monterey MO 7 $9.95

AUTUMN BORN

Cassette—Monterey MO 11 $9.95

ROAD WARRIOR

Cassette—Warner Home Video WA 11181 $69.95

YOUNG PHILADELIANS (Night At The Movies)

Cassette—Warner Home Video WA 11181 $69.95

OCEANS 11 (Night At The Movies)

Cassette—Warner Home Video WA 1158 $69.95

FANNY (Night At The Movies)

Cassette—Warner Home Video WA 1159 $69.95

DAYS OF SINE AND ROSES (Night At The Movies)

Cassette—Warner Home Video WA 1161 $49.95

PT 109 (Night At The Movies)

Cassette—Warner Home Video WA 1152 AR $69.95

PARASITE (Disc)

Cassette—Wizard WI 51 $74.95

SISTER STREET FIGHTERS (Disc)

Cassette—Wizard WI 52 $59.95

BAD GEORGIA ROAD

Cassette—Wizard WI 53 $59.95

GENESIS/THREE SIDES LIVE

Cassette—Thorn EM 1422 $49.95

The Rocky Saga

Cassette—Thorn EM 1422 $49.95

Prerecorded Video Sales Up During Christmas Holiday

by Michael Martinez

LOS ANGELES — Prerecorded video sales were up this holiday season, reflecting eff

orts on the part of both manufacturers and dealers to promote sales as a cost-saving alternative to rental.

While many dealers anticipate post-

Christmas sales to remain brisk (as a result of consumers receiving video hardware as gifts), few plan any special promotion or ad-

vertising leading into the New Year.

A shortage of video software dealers around the country revealed that an eleventh hour surge boosted Christmas sales; although most indicated it was too

early to tell how significant the sales in-

crease had been compared to the growth or decline of rentals.

In general, a record very good sales for video games and video cassettes was said by Risa Solomon, vice president of the Video Software Dealers Assn. (VSDA), the video arm of NARM. “Rentals were a little soft,

though,” said the VSDA executive added, “Sales were probably not as good as expected during the two weeks leading up to Christmas, but then again, they (video dealers) were really counting on those last three days for sales.”

Many of the dealers contacted said they anticipated strong video tape sales to con-

inue in January, along with an increase in Austin, video merchandising manager at L.A.-based Nickelodeon, said “It is always better for sales.”

A variety of titles sold well during the holi-

day surge, including Jane Fonda’s exercise video, Star Trek II: The Wrath of Khan, old Elvis Presley movies, Rocky III and Pulp Fiction. Other titles that started strong and then died down included A Nightmare on Elm Street, which included Annie, the Compleat Beatles, old Abbott and Costello films, The Best Little Whorehouse in Texas and Stiff

Seasonal Items

Seasonal product such as the Disney Christmas package racked up strong on sales, as did several of the budget or reduced price lines like Freedom’s Deal, War & Peace Home Video and CBS/Fox. According to Nickelodeon’s Austin, “Our lower priced titles are doing very well due to the store’s adherence to a $29.99 price.”

Perhaps the loudest and most un-

expected success story was the re-

sale of video cassettes. Some said that RCA’s CED was the most consistent seller throughout the holiday season, while others said laserdisc sales did not falter through Christmas.

“Yet, a tremendous amount of video software was sold,” said Lou Sorenson, American Tape and Video, Gainsville, Ga. “We were very surprised, but happy about it.”

“Sales of videodiscs here are up 60%

compared to a year ago,” added Joe Bor-

ing, co-owner of Master Video, based in Kansas City, Mo.

A variety of accessory items boosted the overall video picture for video dealers this season, including (almost unanimously) blank video tape, head cleaner kits, joysticks, and other video game ac-

cessories.

“Blank tapes did very well, which was a function of the price drop,” noted David Kaskutas, a salesman for the Los Angeles branch of Cinema Store. “Head cleaners and other accessories did well, too. But this is a trend market and so we will be moving these items move over the holidays because ac-

cessories are bought by friends of people who are actually engaged in the hobby.”

Sorenson said that video camera ac-

cessories like tripods, camera covers and cases provided “good steady sales during Christmas.”

Although most dealers were still trying to
tally the impact of increased video sales on their overall business, many believed that sales increased substantially.

“Video sales were up tremendously,” said Jack Messer, president of the Video Store, Cincinnati. “Both rentals and sales have in-

creased 100% from last season,” he con-

tinued, adding that although sales tripled the last three months, rentals are still more than enough to maintain.

“Sales were up by 25%, but rentals were up as well,” said Cinema Store’s Klass. “The exact ratio is hard to pin down . . . Some customers have bought titles previously rented.”

“Both sales and rentals are up in this store, with sales making up 60% of the market and rentals 40%,” said Eddie Weiss, general manger of Movies Unlimited in Philadelphia.

Gary Grimm, chain operator at the New England Home Video in Newton, said, “Sales were up on the increase, but that rentals were still much stronger. “Sales have gone up tremendously in our store. On pre-recorded video and the rest was in

rental,” he said.

On the other hand, Barry Rosenblatt, ow-

ner of the Video Library in Anaheim, Calif., said “There has been a drastic shift toward rentals (here) over the past year because customers (at this store) will only spend $24.95 tops on an actual purchase.”

Few dealers said they foresaw unusual promo-

tions or advertising to continue the sales momentum into the new year, but instead expect to wage ongoing campaigns to maintain visibility in the market. In some cases stores will be running ads on budget items, titles and accessories to stimulate store traffic.

But like many dealers, Cinema Store’s Klass said, “Word of mouth among owners of VCRs, both new owners and established owners, generates a majority of the post-

Christmas business.”

A related factor is that because of the proliferation of equipment on the counter and marketplace, many new VCR and disc player owners will be more apt to join video clubs, John Ellis, co-owner of Movie To Go in St. Louis, said, “We’ve been running

ad for blank videocassettes and club memberships; this is the best time of the year for us.”

Hoopla, Surprises In Home Video Expected At CES

by Michael Glynn

LAS VEGAS — A little hoopla, in terms of some swipes and other surprises, and a bit of new video instruction on what will be forthcoming from home video cassette suppliers at the 1983 International Winter Consumer Electronic Show, held Jan. 6-9. Unlike last year, there will be no talk of rental programs but reduced prices will undoubtedly be on the minds of retailers attending the show. In that regard, Vestrin will have good news for many with the recently-announced “Affordable Collectibles” series of video cassettes (which Vestrin distributes) and there will be some announcements of low-priced product from other manufacturers.

Following is a company-by-company rundown of new product that will be shown at CES.

Warner Home Video

WHV kicks off the new year with the release of five new titles, including The

(continued on page 20)
Plenty Of Hoopla Surrounds Videocassettes At Winter CES

World According To Gary, Ralph Bakshi's animated film of greasers and gangsters, Hey Good Lookin', the animated Johnny Cash Keaton comedy Night Shift and two acclaimed documentaries revealing different facets of war, II, Victory At Sea and The Twisted Cross.

A number of forthcoming February releases include titles that were previewed at the CES, including the Australian follow-up to Mad Max, The Road Warrior, George Romero (Night Of The Living Dead) and Sidney Lumet's The Sentinel, based on the novel Night At The Movies, featuring 1959's The Young Philadelphians, 1980's Ocean's Eleven, and 1969's The Way Of Wine And Roses and 1963's PT 109.

Walt Disney Home Video

As previously reported, Disney is releasing four new titles in March, in addition to re-releasing four titles for a limited time only. One March release is the animated Wind In The Willows, also features the Disney cartoons Motor Mania and Trailer Horn; Disney's American Heroes, and a collection of folklore legends Pecos Bill and Paul Bunyan: The Island At The Top Of The World and Alice In Wonderland.

CBS/Fox Video

As it did with a set of Bruce Lee films last year, CBS/Fox is boxing (no pun intended) Rocky I, II, III, and IV, dubbed The Rocky Saga. Retailing for $189.98, it is one of six new titles CBS/Fox is expected to unveil at the Winter CES, along with two low-priced titles, Ingmar Bergman's classic Wild Strawberries, and Capulet Blood, both of which are currently buried in the stores. Among the titles previewed at the joint venture's latest release are the James Bond film Moonraker, directed by John Glen; the Jack Kerouac film Kerouac, directed by Robert Altman; and the Challenge, starring Scott Glenn.

RCA Video announced that it was adding 51 new titles to its CED and Laserdisc video libraries (41 CED discs and 10 laser opticals). You might expect announcement of some future disc titles at CES.

Thorn EMI Home Video

Thorn EMI is bowing its "Collector's Series" of low-priced classic British films at the show, joining the ranks of RCA, Warner Home Video and CBS/Fox, among others, with reduced cataloging. Among the initial titles, the series, all of which have been previously released by Thorn, are The League Of Gentlemen, Bob, Kind Hearts and Coronets, The Lady Killer, The Man In The White Suit, Heaven's Above, I'm All Right, Jack, Morgan, and The Cruel Sea.

New titles from Thorn include: To Kill A Kingfisher, a collection of feature Genesis/Three Sides Live, The Dam Busters, Wolfman, Demon, Knock On Any Door, Waltz, and Deep Red: Hatchet Murders. According to a Thorn spokesperson, the company is currently prepping the 1984 Film Festival Sweepstakes.

Media Home Entertainment

There's plenty of hoopla surrounding a contest at the CES. In a novel promotion of its Wilderness Family series of films on home videocassette, Hollywood-independe Media Home Entertainment is kicking off "Great Wilderness Give-Away Sweepstakes" at the CES, according to vice president in charge of marketing and domestic sales Paul Culberg. Grand prize winners will be selected by Wilderness Log Homes of Plymouth, Wisc. It's just one of 200 prizes included in the promotion, which includes five of four Wilderness Family movies on video cassette, as well as individual videos of the family's mountain home and back pack from The Wilderness Experience of Chatsworth, Calif., and 10-year subscriptions to Audubon Magazine.

Further in the show, the two brother's album's from Scholastic Book Services; and five fine arts prints.

Counter cards are being shipped in the first week of January to more than 6,000 retail video stores throughout the country announcing the contest, and home video stores will also receive entry blanks, fact sheets and four-color posters of the four Wilderness Family films available from Media. Across The Great Divide, Challenge To Be Free, The Adventures of the Wilderness Family and Wilderness Family. Packets will be available from Thorn, and selected during a drawing at Medi's Los Angeles offices March 15. Other January titles include: The Patriots, and The Prince and the Pauper.

Embassy Home Entertainment

Embassy Home Entertainment is introducing three new January releases at the Winter CES, and will undoubtedly review two forthcoming February film titles.

Among the new releases to be highlighted at the show are the CB film Raffles, based on the book by Erskine Hope; the Carl Sagan film Cosmos: A Personal Voyage; and the documentary A Year Without Rain, directed by Christopher Atkins; and The Challenge, starring Scott Glenn.

CBS/Fox Video announced that it was adding 51 new titles to its CED and Laserdisc video libraries (41 CED discs and 10 laser opticals). You might expect announcement of some future disc titles at CES.

MCI/SONY Selected For Syracuse U. Archives

LOS ANGELES — The Syracuse University Audio Archives has selected MCI/SONY audio recording equipment for the Thomas A. Edison Recording Laboratory, Six MCI/SONY recorders, including four two-track and two four-track machines, and an MCI/SONY Automated mixing console have been installed in the laboratory, which, according to Sony, is the world's first facility exclusively devoted to the preservation and restoration of recorded sound.

More than 250,000 sound recordings of various types, the Syracuse University Archives, founded in 1963, is one of the nation's largest collections of sound recordings. This is the first time an audio lab has been installed in the U.S. The Thomas A. Edison Recording Laboratory, to be dedicated to the preservation of these recordings, is an archival transcription of early cylinders and disks, in addition to tape recordings. A studio, two control rooms, record storage vault, film vault, catalog area, an audio equipment display room, lecture/meeting room, record cleaning workshop, and a large workroom, all office space is all contained in the facility.

Among the projects already undertaken by the facility is a major Edison cylinder restoration effort, in addition to the transfer to tape of a rare cylinder collection of Polyphonk foom music.

Fostex Introduces New 2-Channel Reverb Unit

LOS ANGELES — Fostex Corp. of America has introduced a new 2-channel reverberation unit, model 3180. The unit features a multi-spring design and a unique display matrix, which offers built-in delay before the signal reaches the spring transducer. This delayed dry signal is then added to the reverberated signal at the output via a matrix system.

According to Brad Fost, vice president of marketing and sales Mark Cohen, "The distinguishing sound that results from this design is a minimum 24-msec delay at high frequencies, which is an ideal "melt" of typical spring reverberations which have little or no delay. And because of this matrix system, each channel of the model 3180 is capable of producing a stereo effect from a mono source. The model 3180 also features LED output level indicators.

MCI Records All-New Series 4 Console Line

Harrison Bows All-New Series 4 Console Line

LOS ANGELES — Harrison Systems, Inc. of Nashville has introduced its new Series 4 console system, initial orders on the Series 4, which debuted at the Audio Engineering Society (AES) convention at the Disneyland Hotel in Anaheim, Calif., in October, and is presently being filled.

According to Harrison Systems vice president of marketing Chuck Hill, "Our new MR-24 track music recording console and TV-4 stereo teleproduction console have been designed to be the most sophisticated consoles ever offered by the company. For the first time in seven years, our engineering department, under the direction of our new senior vice president, David Harrison and engineering vice president Stan Forre, has generated an all-new custom line of consoles and circuits as well as new fully integrated software and circuits up level. The application of the new technology and manufacturing techniques will allow us to deliver better consoles than ever before without compromising Harrison's reputation for quality.

For further information, contact the Harrison marketing department at 6130, 343-1184.

SESSION MIX

At Santa Barbara Sound Recording in Santa Barbara, Calif., Capitol recording aritst and producer in the studio on her next album, with Michael McDonald producing the second time he has done so for Capitol, is Toni Tennille. Further north in San Francisco at the Automatt, Allo Nova has been cutting the strings for the second Portnoy album, Ken Kesey engineering. Other activity at the Automatt includes overdubbing by the Tubes for the band's new Capitol album, David Foster producing and Dennis Kirk recording. As previously reported, Paul Kantner, Narada Michael Walden and the Red Rockers have all been at the Automatt recently and the studio reports that all are continuing to work on individual projects. Finally, engineer Ken Kesey has been working on three sets for Megatone Records, the newly released Sylvester LP, produced by Tip Wirkus, Pat Cowley (posthumously), and Paul Parker, produced by Marty Bleman.

In another part of the City, Max Gale, who co-starred in TV's long-running Barney Miller series as Detective W. T. Jones, is working on a demo with Mere Saunders. Among the other numerous sessions at Hyde Street, Boardwalk recording group are Montreux Jazz Festival recording for Jean-Luc Ponty, and Todd Howarth. Hyde Street has recently undergone some revamping, the studio's main studio is now completely re-wired, the ABC Motion Pictures spot sound up hospital sobs. Also coming from Vestravon, expected to be released at the end of this year is the original 1956 Godzilla, For The Love Of Benji, The Double McGuffin, The Greatest Adventure and Grace Jones One Man Show.
BULLION ON MUSIC — Ernst & Whitney, a Nashville-based financial consulting firm, recently expanded its services and is directing itself to the needs and concerns of the music industry. Mike Vaden, manager of the company, talked about the firm’s direction during a National Academy of Recording Arts and Sciences (NARAS) luncheon in mid-December in Nashville. Pictured are (l-r): Harice P. Page, managing partner, Ernst & Whitney; Frances Preston, vice president, BMI; Maggie Cavender, Maggie Cavender Enterprises; Joe Mozorchio, director of affiliate relations, BMI; and Vaden.

RCA Becomes First Country Label To Market EPS For Consumer Sales
by Tol Roland

NASHVILLE — In an effort to spur the development of new and developing artists, RCA Records’ country division is releasing three LPs. By mid-January, he label feels the reduced price records will appeal to the cost-conscious and quality-minded country consumer.

Carrying a $6.98 list price, the first three “mini-LPs” (RCA is using that term instead of EP) will include Louise Mandrell’s first solo album, Three Woman’s Name, Everytime’s self-titled effort and the second duet package from Gary Stewart & Dean Dillon, Those Were the Days Then. The configuration, the series will contain six cuts per record, and the label promises that prices will not be raised in the future should the projects gain overwhelming sales.

The major goal behind this series, which brings EP to the country market for the first time at the consumer level, lies within the development of proven artists from the singles marketplace to the more lucrative LP marketplace. Consumers will hopefully be more willing to buy a $6.98 record than one at the higher $8.98 list price affixed to most Door Knob To Handle Indie Distribution

NASHVILLE — Effective Jan. 1, Door Knob Records has begun handling distribution for selected independent labels and artists.

Formed in 1975 by Gene Kenneday, Door Knob has achieved a consistent position as an independent label, releasing approximately 70 charted recordings during those seven years while concentrating on a small stable of artists. The label’s largest concern in the past year has been the development of Tom Carlile, who hit the Top 40 of the Cash Box country singles chart twice within the latter months of 1982, with “Bliss In Debbie’s Arms” and “Green Eyes.”

Kennedy noted that with the increase in independent labels and artists there is a need for a firm which will provide independent distribution, promotion and production, but he emphasized that maintaining a quality image and for that reason, will be extremely cautious in his efforts to expand Door Knob’s role within the industry. “If someone walks in here with a record, and I don’t hear it,” he said, “I’m going to turn them down.”

The first ensuing release from Door Knob under a distribution agreement is the latest single by Worley Max, “What A Good Night For Lovin’.” Door Knob is currently negotiating distribution pacts with two independent record labels.

Nashville Publishers Say Low Sales May Offset Increase in Statutory Rate
by Tom Roland

NASHVILLE — Nashville publishers were generally optimistic about the Jan. 1 increase in mechanical royalty rates from 4 cents per cut to 4½ cents, although most noted that with record sales down in the current recession, the additional revenues created may go fairly unnoticed.

When the amended Copyright Act was passed in 1976, publishers were given an increase from 2 cents per song for each record sold, a rate that stood untouched from its inception in 1909 until the new law was passed, to 2½ cents. The Copyright Royalty Tribunal (CRT) then called for an increase in mechanical royalties (the fees paid to publishers and songwriters in return for the use of a copyright within the framework of recorded music) to 4 cents, a rate that has been in effect since July 1, 1981.

Additional increases have been established by the CRT, bringing the compulsory license to 4½ cents as of Jan. 1, 1983, and future increases will post statutory rates at 4½ by July 1, 1984, and $8.98 cents on Jan. 1, 1986. Current rates will allow publishers to receive 4½ cents per cut per record sold or 8 cents per minute of playing time or fraction thereof, whichever is larger.

What this actually means is that for a record which sells 100,000 units (certainly more than most country singles sell), a publisher will receive $4,250, which is then split between the publisher and writer. Under the previous 4 cent royalty rate, the publisher would split $4,000, thus the marginal increase on a record selling 100,000 units would be $250, a 6.25% increase.

While most publishers seem to agree, growth in the publisher’s lot is predominantly the result of performance royalties exceeding royalties derived from record sales for most mechanicals will be largely nonprofit, especially since performance royalties exceed royalties derived from record sales for most publishers. Blake Mewis, director of operations for the Pride Music Group, said that performance royalties are approximately four times that of mechanicals, although the ratio will vary depending on the record’s performance at the radio and retail levels.

He did note, however, that the increase should be reflected in the “draws” of many staff writers, who are paid a weekly or monthly income by the publisher out of project royalties. As a result, their mechanical royalties, working the draw as an advance against future earnings.

In the past, record companies have reacted to increases in the statutory rate with the use of a number of tactics aimed at reducing the effect the increase has on their bottom line. Those tactics have included the expansion of reserves (labels hold back a percentage of mechanical royalties to offset any returns which may occur), an increase in the wholesale price of records and attempts to get publishers to sign mechanical licenses at less than the statutory rate.

Mewis conjectured that the labels may once again try to raise their reserves or “try to play one publisher against another” in hopes of establishing a bidding war for inclusion in an album, although he said that the latter was especially doubtful.

“It might be tried in the beginning,” he noted, “but I don’t think it would be successful. It’s just the publisher having to say to the writer, ‘No, we can’t do that; it’s against our policy,’ and then go from there.”

He also said that with the current economy in videos and the oversupply of records in an uncompromising economy, the labels “are in no position to raise the wholesale price,” suggesting that the price of records is already hampering the sale of pre-recorded music. Should the manufacturers decide to increase prices, he said, their increased cost on an LP with 10 cuts, the profit margin for the label will be decreased by 2.5 cents per album.

Henry Hurt, vice president and general manager of Chappell Music/Nashville, suggested that although the increase was intended to cover the statutory rate for songwriters and publishers alike, with sales down there will be “no significant difference” in the income received through his office.

Exceptions To The Rule

Hurt noted that Chappell will continue to discourage labels that might attempt to acquire copyrights at less than the statutory rate, although he added that on occasion Chappell will sign a publisher under specific circumstances. “There are times when a label will do that,” he said, “as they feel they have an album (more than one copyright from the same publisher on a particular disc) or when you’re talking about budget line albums.”

Mewis' sister label, Universal, recently signed Bob & Earl because of the increase. Hurt added, “As long as the publisher’s rate isn’t going to change it’s my job to negotiate a deal for him.”

Hurt said he hopes the increased royalty will not have an impact on what Chappell is prepared to give to record companies. “It’s not a big enough increase to make a difference.”

Buddy Killen, president of Tree Publishing Group, said that the increase in mechanicals may be more substantial to his company than to most publishers since his mechanical income has averaged more than $500,000 a year in the past. “The increase is going to benefit me,” he said, “but I don’t know how much because it’s not going to change the way I handle the situation.”

Tree also has signed on a significant percentage of the country albums that are released each year. “We have agreements with a number of artists, including Billy “Crazy” Craddock, Ronnie McDowell, and T.G. Sheppard. Since many of the writers are not included on the albums they produce are

Mandrell Makes New Friend — In support of his single, "Some-Of My Best Friends Are Old Songs," Louise Mandrell recently presented a check to the National Country Music Association (NCMA); Mandrell; Don Keith, operations manager and program director, WJKZ; Young; and Eddie Kilroy, producer of Mandrell's forthcoming solo EP, "Closeup."
## COUNTRY

### TV TIME IN THE COUNTRY
- Expect to see a number of country artists on the tube during the first quarter of 1983, including Mac Davis, Anne Murray and Eddie Rabbitt.
- Murray's second network special for CBS, Anne Murray's Caribbean Cruise, is set to air Jan. 19, featuring Rabbitt and concert fanats Richard Simms, Murray and friends sailing on a trip aboard the SS Norway, the largest passenger ship in existence. She also returns the favor to Rabbitt, appearing as a guest on his first special for the network, Eddie Rabbitt's Country, a one-hour segment shot at the Ft. Worth Cowbowl and Billy Bob's Texas. Also guesting on his show will be across Lesley Ann Warren, who appeared recently in the film Victor, Victoria. After receiving erroneous information, we earlier reported that Mac Davis will host the American Music Awards Jan. 7. The awards ceremony actually takes place Jan. 17 and will be carried live on ABC-TV from the Shrine Auditorium in Los Angeles. Davis will be joined by co-hosts Aretha Franklin and Melissa Manchester. For the network, the Nashville Network, set to debut with six million cable subscribers later in the quarter, is currently rounding out its programming. Grand Ole Opyy members Riders In The Sky have produced a pilot for a weekend series, Tumbledown Theater, which will be based on classic western movies. The pilot stars Tex Ritter's first movie, "The Song Of The Gringo," made in 1936...Thirteen segments have also been tapped for Fire On The Mountain, a half-hour focus on bluegrass and mountain music with host David Holt, a bluegrass performer in his own right, from Maggie Valley, North Carolina, the "clogging capital of the world." Guests on the show will include John Hartford, Mac Wiseman, the Seldom Scene, the Country Gentlemen, Raymond Fairchild and the Crow Brothers, the New Coo Creek Group and the Bluegrass Cardinals. The network will broadcast 18 hours of programming daily utilizing the Wogenener 1600 subscriber transmission system, enabling cable subscribers to pick up the broadcast in stereo. If he so decides, a subscriber may obtain a stereo adapter which pipes the network's signal through his stereo unit, a process similar to that used by MTV. Group W Satellite Communications, the firm handling the network's sales, marketing and distribution, expects to close 1983 with more than 10 million subscribers.

### LOOKS LIKE A BIGGY
- "I'll Be There" was the River City Country Music Festival '83, a two-day outdoor concert event which is being billed as the "largest country music festival ever assembled in Jacksonville," Jan. 15-16. Sponsored by J-Mac Prods., the festival will present 20 name acts and 14 hours of music at a total cost per ticket of $35, with one-day passes selling at $20. The concert is expected to draw ticket buyers from various points across the country.

### COUNTRY COLUMN

#### Top 75 Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks On Chart</th>
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<tr>
<td>1</td>
<td>Mountain Music</td>
<td>Alabama</td>
<td>RCA-AHL-14291</td>
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<td>2</td>
<td>Two Tickets</td>
<td>Waylon Jennings &amp; Willie Nelson</td>
<td>Columbia CF 37631</td>
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<td>3</td>
<td>Always On My Mind</td>
<td>Willie Nelson</td>
<td>Columbia CF 37631</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>Highways &amp; Heartaches</td>
<td>RICKY SKAGGS</td>
<td>Epic CF 36329</td>
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<td>5</td>
<td>Justsylvia</td>
<td>Syla</td>
<td>RCA-AHL-14121</td>
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<td>6</td>
<td>Greatest Hits</td>
<td>Dolly Parton</td>
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<td>HANK WILLIAMS, JR.'S GREATEST HITS</td>
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<td>IT'S NOT EASY</td>
<td>JIMMY FAYE</td>
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<td>WAITIN' FOR THE SUN TO SHINE</td>
<td>RICKY SKAGGS</td>
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<td>18</td>
<td>THE WINNING HAND</td>
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<td>TRUE FEELS LIKE LOVE</td>
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<td>MICKEY Gilley</td>
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<td>23</td>
<td>THE BEST FAMILY'S FINE, BUT</td>
<td>HANK WILLIAMS, JR.</td>
<td>(Epic EMR 1097)</td>
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<td>DREAM MAKER</td>
<td>JOEL HORTON</td>
<td>Capitol ST-12121</td>
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<td>JOEY FRANCIS</td>
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<td>INSIDE AND OUT</td>
<td>LEE GREENWOOD</td>
<td>(MCA-11547)</td>
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<td>27</td>
<td>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</td>
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<td>MEIRE HAGGARD</td>
<td>(Capitol EMR 37639)</td>
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<td>WILD &amp; BLUE</td>
<td>JOANNA MARRIN</td>
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<td>RCA-AHL-14134</td>
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<td>32</td>
<td>MY HOME'S IN ALABAMA</td>
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<td>34</td>
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<td>Warner/Columbia CF 37631</td>
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<td>16TH AVENUE</td>
<td>LEE DUNLAP</td>
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<td>36</td>
<td>WILL LOVE YOU TURN AROUND</td>
<td>KENNY ROGERS</td>
<td>(Epic EMR 1097)</td>
<td>38</td>
</tr>
</tbody>
</table>

#### Butler Gets Grip On Cassidy
- Larry Butler (2) was recently in recording at Sound Emporium Studios in Nashville, where he produced former teem heartthrob David Cassidy in his first recording session in some 10 years. It was Cassidy's first venture ever into a Nashville recording studio, flying from California to work with the Nashville Impressions, the New Coo Creek Group and the Bluegrass Cardinals. The network will broadcast 18 hours of programming daily utilizing the Wogenener 1600 subscriber transmission system, enabling cable subscribers to pick up the broadcast in stereo. If he so decides, a subscriber may obtain a stereo adapter which pipes the network's signal through his stereo unit, a process similar to that used by MTV. Group W Satellite Communications, the firm handling the network's sales, marketing and distribution, expects to close 1983 with more than 10 million subscribers.

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#### Action Sides

<table>
<thead>
<tr>
<th>No.</th>
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<td>BOBBIE SUE</td>
<td>THE HOTTEST NIGHT OF THE YEAR</td>
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#### Distribution
- Pickwick, Atlanta, GA (404) 952-3343
- Pickwick, Sun Valley, CA (213) 875-3360
- Pickwick, Houston, TX (713) 780-7650
- Pickwick, Ft. Lauderdale, FL (305) 791-1100
- Pickwick, Minneapolis, MN (612) 932-7959
- Pickwick, Arlington, TX (817) 261-4261
- Pickwick, Denver, CO (303) 601-0487
- Pickwick, All South, New Orleans, LA (504) 568-0971
- Pickwick, St. Louis, MI (313) 222-7182
- Pickwick, Cleveland, OH (216) 696-3155
- Pickwick, Richman Bros., Pennsauken, NJ (609) 665-8085
- Pickwick, Morgan Grove, IL (312) 478-1133
- Pickwick, New York, NY (212) 397-1920
THE COUNTRY MIKE

OCRB REQUESTS STATION MATERIALS — As the Organization of Country Radio Broadcasters (OCRB) prepares for another Country Radio Seminar scheduled for Feb. 19, 1983, the organization is asking each country station attending the seminar to send its best air check on a cassette tape to the OCRB so that the organization can compile a tape of the best air checks. The tape will be submitted by stations' TV ad campaign on 7/8 inch video cassette along with the station's name and call letters, city, state and name of the video campaign. A collage of the best TV ad campaigns will be shown at the seminar. Stations wishing to enter should send a video cassette of work by David Gerard, WKSW-FM Radio, One Playboy House, Cleveland, Ohio 44115 no later than Jan. 7, 1983. The OCRB will then MKK Mike to submit any station's TV ad campaign to the seminar on 7/8 inch video cassette. (Producers: Michael Parker, OTA/ASCAP/Don's Music, COLUMBIA, Cash, and Brown.)

CASH SOMEWHERE IN OHIO — Prior to her recent performance at Bogart's in Cincinnati, Rosanne Cash was greeted backstage by Butch Brown of WONE/Dayton. Cash has undertaken a four-month cross-country tour behind her album "Somewhere In This Star." The album went to No. 1 in January. Among Cash's evening plans is to perform at the 1983 Kentucky State Fair in Louisville.

Eve. Atkins worked alongside Ed Salamon, president of programming for Universal, to present this retrospective on 1982. Along with all the big hits of the year, Atkins will also highlight several stalemate in the airwaves of the year gone by. Special interviews with country performers will also be featured in the show.

PENNIES BRING SMILES — Through the efforts of WSIX AM/Nashville and WSM/Nashville's "Green Parrot," Akins will host the year-end countdown for the United Stations network show, "The Weekly Country Music Countdown," at an air New Year's Eve. The countdown will be broadcast at 11 p.m. (EST).

ATKINS TO HOST UNITED COUNTRY'S COUNTDOWN — Country music superstar Ronnie Cash Akins will host the year-end countdown for the United Stations network show, "The Weekly Country Music Countdown," at an air New Year's Eve. The countdown will be broadcast at 11 p.m. (EST).

FLORIDA STATION ELEVATES TWO — Country music station WKYK/ST. Petersburg has named Dave Hutchinson to become the station's new general sales manager, following the death of sales manager at the station since 1977. At the same time, the station's name has been changed to "Libby." Libby worked at KENN/Houston as account executive from 1978 to 1981 and as program director for KENY/Orlando before 1978.

VACATION SPOT PICKS COUNTRY MUSIC FIRST — Popular vacation center Gatlinburg, Tenn. will soon get its first radio station to be located in the town situated near the Smoky Mountains National Park. Transferring at 105.7 on the FM dial, Gatlinburg is a radio station to complement the country music music 24 hours a day, a day in early January. The station will use WSM/Nashville's Music of Country Network, from 6 a.m. to 6 p.m. Each day, regular daily features, the "Vakation Tennessee" station will feature national segments and report stories along with playing music and bluegrass music. Although the station's first schedule has not been finalized, the FCC required that power wattage be cut to 225 watts because of the height of the tower, set in the mountains just outside Smokey Mtns. National Park. Roy Maples will serve as president and Lee Elly will be general manager of the station, which is owned by Vacation Media, Inc.

PROGRAMMERS PICKS

David Hailey
WJOJ/Jackson
Those Were The Days — Gary Stewart & Dean Dillon — RCA

Duke Hamilton
WUBE/Cincinnati
I Wouldn't Change You If I Could — Ricky Skaggs — Epic

Stan Davis
VVAM/Altoona
San Antonio Rose — Ray Price — Warner/Viva

Mike Buechler
KBMY/Billings
Where You Are — Thrasher Bros. — MCA

Bill Jones
WKJY/Mobile
We Can Only Say Goodbye — Big Al Downing — Team

Paul Thorne
KUGO/Eugene
The Fool In Me — Sonny James and Silver Screen Orchestra

John Marts
WSAI/Cincinnati
Hangin' Around — The Whites — Elektra

Rhubarb Jones
WLWI/Montgomery
The Jim Reeves Medley — Jim Reeves — RCA

Debbie Fradin
WMZQ/Washington
Feels Right — Tanya Tucker — Arieta

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. I WOULDN'T CHANGE YOU IF I COULD — RICKY SKAGGS — Epic — 32 ADDS
2. THE ROSE — CONWAY TWITTY — ELEKTRA — 22 ADDS
3. HONKY TONK MAN — MARTY ROBBINS — WARNER/VIVA — 21 ADDS
4. THE JIM REEVES MEDLEY — JIM REEVES — RCA — 21 ADDS
5. YOUR EYES DON'T LIE TO ME — O'ROARK BROTHERS — COMSTOCK — 21 ADDS

MOST ACTIVE COUNTRY SINGLES

1. IF HOLLYWOOD DON'T NEED YOU — DON WILLIAMS — MCA — 48 REPORTS
2. WHY BABY WHY — CHARLEY PRIDE — RCA — 47 REPORTS
3. TIL I GAIN CONTROL — CRYSTAL GAYLE — ELEKTRA — 46 REPORTS
4. FAKEING LOVE — T.G. SHEPARD & KAREN BROOKS — WARNER/CURE — 44 REPORTS
5. LAST THING I NEEDED FIRST THING THIS MORNING — WILLIE NELSON — COLUMBIA — 43 REPORTS

SINGLES REVIEWS

OUT OF THE BOX

GEORGE JONES, (Epic 34-03489)
Shine On (Shine All Your Sweet Love On Me) — (Southern Nights Music — ASCAP) (J. MacRae, B. Morrison) (Producer: B. Sherrill)
The Possum turns in a very positive tune about the soft relationship of two people in love and this is what Jones' vocal technique is akin to a ballad in love as he prances and slides around the melody, adding his distinctive stamp to an already appealing song. Jones is a living legend and this release will no doubt lead off the year with a bang.

EARL THOMAS CONLEY, (RCA PB-13414-A)
I Have Loved You, Girl (But Not Like This Before) — Blue Moon Music — ASCAP (E.T. Conley) (Producers: N. Larken, E.T. Conley)
The third release from his "Somewhere Between Right And Wrong" LP, this single finds RCA's Blue Pearl riding atop a straightforward rhythm track with a rollercoaster melody. Conley just had his first #1 single in Cash Box and this release comes from him a rock-tinged rump to a more reserved ballad replete with acoustic piano fills and steel guitar.

MERLE HAGGARD AND WILLIE NELSON, (Epic 34-03494)
Reasons To Quit (3:29) (Shade Tree Music — BMI) (M. Haggard) (Producers: C. Mommal, N. Nelson/M. Haggard)

BELLAMY BROTHERS, (Elektra 7-88850)
When I'm Away From You (3:29) (Rare Blue Music — ASCAP) (F. Miller) (Producer: J. Bowen)

BOXCAR WILLIE, (Main Street B945)

RAMSEY KEARNEY, (Safari SR 105)

PEGGY SUE AND SONNY WRIGHT, (Country International 189)

STREETFEET, (Triple T TT2001)

FEATURE PICKS

MY FINGERS DO THE TALKIN' — Jerry Lee Lewis — MCA MCA-5387 — Producer: Ron Chancey — List: 8:98 — Bar Coded

In his first effort since signing with MCA, Jerry Lee turns in another "killer," rife with exasperated, boogie woogie piano acrobatics and well-placed acccents from the Muscle Shoals Horns. Lewis' rasping vocal style is in top form, delivering a number of out-and-out lusty moments as well as a handful of reminiscent of "Middle Age Crazy." The "un- discounted monster of the rock 'n' roll piano, the Killer is every bit as intoxicating as ever.

MERLE HAGGARD'S GREATEST HITS — MCA MCA-5386 — Producer: various — List: 8:98 — Bar Coded

A compilation of some of his best work with MCA, this LP adds to a growing number of Haggard solo and duets efforts already in the marketplace. The Stranger has a knack for making great philosophical statements with simply-written pieces, and that ability is strongly evident here, from the opening "I Think I'll Just Stay Here And Drink." to the closing strainers of "Rainbow Snow." Just about anyone with even a minute interest in hard-country sound should be drawn to this collection.
Webs Expect Better Economy, More Satellite Expansion

by Larry Rigs

NEW YORK — Industry stabilization, further expansion into satellite delivery systems and a favorable advertising climate spurred by expected economic recovery pushed the 1983 survey of broadcast radio networks to an almost unanimous optimism. The 1982 survey of broadcast radio networks in 1983, according to a Cash Box survey of major radio network executives, is the most good-humored and covering a wide range of opinions about the viability of short and long-term features.

Radio syndicators expect further absorption of small program suppliers into large syndication outlets, with one of the few remaining minorities.

Both groups foresee continued growth of adult contemporary and urban contemporary programming.

One network that is going into satellite delivery systems with a vengeance is NBC — the Source. "In 1983, we'll be all-satellite reality and news programming,” said Ellyn Ambrose, vice president and general manager, NBC Radio. "That's going to make it possible to provide in stereo and do more live programs."

On the programming front, the Source, programming in English Beat's 90-second spot features to 60 seconds. "We're doing that because it fits into AOR stops better,” said Ambrose. "And in conjunction with the network is also starting to debut our own hit, a spot feature on home computers, and "Screen Capers” as a series of capitated movie reviews.

At CBS, the A/C and CHR-oriented Royal American Networks has been carrying forward a year of further growth. "Radio and radio had an extremely good year for a start-up operation as we closed out with 115 stations and close to 5.5 stations a month,” said Bob Kipperman, Radio and vice president and general manager. "With the anticipated improved economy, we see a better year for Radiobiz and we expect to have between 140 and 150 affiliates by the end of 1983.” Despite such a rosy forecast for its own operation, Kipperman does not believe that hard times are entirely over for the network industry. "'83 will show some major shakeout, and it'll take a year before the three major networks will survive and Mutual will hold its own,” the said.

Although it debuted with a promise to provide different programming from the major networks, the smaller, CHR-oriented Royal American, has started to采用 more tested forms of programming. "We're changing our programming,” continued Kipperman. "We're increasing our music and interview shows by 400% and our long-form specials will have a little more music in addition to talk.”

By mid-year, the network expects to be distributing its programming via satellite. As with NBC and ABC, each station will own its own satellite receiver dishes. "We're putting our efforts into programming instead of buying dishes,” said Kipperman.

In contrast, the MCA Networks have taken a gamble on buying digital satellite receiver dishes for their affiliates. "We're buying the dishes with the Audio Delivery Service, or ADS, and satellite dishes, because we want to be the first out there with the dishes,” said Tom Burchill, president of the MCA Networks. "We also给了 them the other networks since ABC, NBC and CBS are all on the same channel.”

Although RKO's networks cancelled a few shows last year, they look forward to a better year. "The new shows are going to have an emphasis on long form features. "Advertisers are interested in putting their commercials in a programming environment,” said Burchill. "Specials usually deliver a larger audience than normal time-period advertising.

Unlike NBC and CBS, Burchill does not see massive expansion of the network medium. "'82 was the year of expansion,” Burchill said. "'83 will be the year of the stabilization,” he said. "It's going to be a good stable year this year. After all, there's a lot of competition in AOR but less with the others. This year, it's cable that will be in the hot seat. I predict they'll be 20% to 30% up over first for networks, the shakeout period is over.

Although RKO plans to bounce back from a shaky '82, McCaffrey is keeping his programming and satellite capabilities in 1983. On the programming front, Mutual is debuting a country concert show live from Billy Bob's in February, and an AOR countdown show in March, in conjunction with Doubleday Broadcasting. "We're also working on another urban country, a possible weekly country countdown, but we're not sure if the market is ready yet,” said McCaffrey. "One thing is sure, we are looking back on a great year for the network.”

While the conventional networks all seem to be planning for expansion, United Stations is not planning to revive the idea of its 24-hour a day satellite-fed country music network in 1983. "Eventually, radio will be delivered by satellite, but not right now,” said Ed Salomon, vice president of radio broadcasting for United Stations. "'82 was probably the worst year to start a new satellite network. So, we're going to continue with our syndication and talks.”

ABC Radio Enterprises, the entity that had attempted unsuccessfully to launch a satellite-fed network in the early 1970's, has launched a new, smaller satellite-fed network, also plans to produce satellite-fed programming, but Rick Sklar, vice president of programming said "'83 is going to be a transitional kind of a year, but by 1984, the year of the Olympics, a good portion of the NBC, CBS, ABC, RKO, and Mutual networks will all be on satellite.”

Syndication Scene

In the syndication scene, major companies plan to debut more A/C and CHR-oriented shows. For example, DIR Broadcasting is planning to debut the television show "Solid Gold" on the radio beginning in February, "It goes on in mid-February and we're looking at CHR, A/C and Top 40 stations,” said Bob Meyrowitz, DIR president. "We're going to piggyback with ABC and NBC, where you can't see on the radio, it's virtually the same show.” Also in the works at DIR is a "Rock Video Network” where feature musical and personality shows.

At Westwood One, president Norm Patz is looking at "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock Chronicles” as well as "The Rock (Continued on page 34)
TOP 15 ALBUMS

Word

No.

Release

Weeks

In

Chart

1

BROTHER TO BROTHER

WILLIAMSBURG SISTERS

(Mybb MSB 0717)

Call Him Up

2

2 PRECIOUS LORD

AL GREEN III

(Mybb MSB 1457)

Call Him Up

3

3 UNCLY DAE

FLORIDA MASS CHOR

(Savoury SL 1454)

Unavailable At Press Time

4

LORD, YOU KEEP ON PROVING YOURSELF TO ME

JACKSON MSB

(T8ten)

10

5 A TOUCH OF CLASS

JACKSON SOUTHERN SISTERS

(Mybb MSB 1455)

Don't Look Down On A Man

5

6 YOU BROUGHT THE SUNSHINE

CLARK SISTERS

(Sound Of Gospel 1Q12)

Unavailable At Press Time

6

7 WHEN ALL GOD'S CHILDREN GET TOGETHER

KEITH MSB

(T8ten)

5

8 IT'S GONNA RAIN

MILTON BRUSSON

(Mybb MSB 1456)

Unavailable At Press Time

6

9 10TH ANNUAL PRAISE AND PROOFCONCERT

SOUTHEAST INSPIRATIONAL CHOR

(Temin CLP)

Unavailable At Press Time

9

10 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA

VOL II

(Mybb MSB 1450)

Unavailable At Press Time

14

11 THE RICHARD SMALL SINGERS

(Orby/Brison R3035)

I Love The Lord

11

12 JAMES CLEVELAND AND THE OAKLAND SINGERS

(Savoury SL 1456)

Unavailable At Press Time

12

13 REQUEST LITE

Mary QUINCE

(Mybb MSB 1457)

Unavailable At Press Time

15

14 THE JOY OF THE LORD IS MY STRENGTH

DOUGLAS MILLER AND THE TRUE WAY CHOR

(Mybb MSB 1458)

Unavailable At Press Time

10

15 GLORY TO HIS NAME

ALBERTA WALKER & THE CATHEDRAL OF LOVE MASS CHOR

(Mybb MSB 14514)

Unavailable At Press Time

27

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a broad cross-section of sales reports from national distributors and one-stops.

WORD MUSIC PACTS WITH IMPERIALS — Word Music Group recently signed an exclusive co-publishing and administration agreement with the Imperial Music Group, encompassing all titles in the Marquis III Music (ASCAP), Le Baron Music (BMI) and Barrow Music (SESAC) catalogs. Paul Smith, Galtilton, and further musicians are accounted for by the Imperial, will continue to serve as the head of the operation, dealing mostly with the companies' creative functions. Pictured at the signing are (l-r): Bobbie Smith and Dan Raskes, Word Records; Armond Morales of the group; Randy Moore, Word Music Group; and Paul Smith.

Webs Expect Better Economy

(continued from page 29) show is similar to Rolling Stone Procs,' Continuous History of Rock 'n Roll. Early list, that company signed a distribution deal with the ASC Rock Network.

According to Patitz, this is part of a trend that will continue into 1983. "I think this year, we will see smaller, more difficult-to-get-on promoters, but not in the major markets," said Patitz. "It's getting more and more difficult to keep the smaller companies to compete, and the radio stations don't want to be dealing with half a dozen small suppliers.

While MJL Broadcasting, a small supplier, has been making do with two versions of its Rock Quiz spot features, it too may be moving into larger markets. "With the expansion into long-form programming," said MJL president Josh Feigenbaum. "At this point it is difficult to tell which way the program supply industry will go. As CBS Kipperman said, we will get a good look into the overall economic picture and reduction of interest rates. As Mutual's Clemens pointed out, the network market is now five or six percent in 1982 although six new networks were formed.

Steagall 45 Debut

For U.S. Records Label

NASHVILLE — Following a national distribution pact with CBS Records, U.S. Records has released its first single, "You Can't Hold A Working Man Down" by Red Steagall. Headed by president Jim Hammond, a Dallas olman, and executive vice president Elliott Mazzu, who both hail from southern Illinois, Linda Ronstadt and Gordon Lightfoot, the label is expected to release singles in the near future by Tammy Conn- sam and former Creedence Clearwater Revival drummer Doug Clifford. The firm maintains an office district by Diana Haig.

COUNTRY COLUMN

(continued from page 73) Oak Ridge Boys, T.G. Sheppard, George Jones, Tammy Wynette, Larry Gatlin & the Gatlin Bros. Band, Dottie West, John Anderson, Rayzie Bailey, Charlie McCoy and the Thrasher Bros. The show on Jan. 16 will feature John Conlee, Lee Greenwood, Emmylou Harris, Jerry Reed, Jerry Lee Lewis, the Bellamy Brothers, the Osmond Bros. and Marie Osmond. Jim Stafford will serve as emcee for the entire event.

CONGRATULATIONS — To David Allan Coe, who was married to Debbie Purdue of North Carolina Dec. 13 in Port Charlotte, Fla. The couple planned to spend their honeymoon in Florida Dec. 12 prior to Steve Victor's upcoming "A Bridge Road" for the Eagles, and English band Free Spirit will open for Coe on the tour.

THE CONCERT SCENE — Leon Everette will join Hank Williams, Jr. and his Bama Band on tour beginning Jan. 16 in Kansas City. Everette's deep LP for RCA, a self-titled effort, is expected in January. Originally entitled "Maverick," the project was set back after Everette and his Hurricane band had prepared the album for release last summer. Following the K.C.C. date, Boccehouse and Everette will hook up in Nashville, Jan. 21; Johnson City, Tenn., Jan. 22; Calmores, Feb. 1; Huntsville, Ala., Feb. 3; Jacksonville, Fla., Feb. 17; West Palm Beach, Fla., Feb. 19; and Lake Charles, La., Feb. 25. The Merle Haggar/George Jones tour, which the Lavender Agency had anticipated for late January, has been put off until March after running into problems withuniting the bill with both artists' itineraries. The Hag had promised to be in Oakland to work with Willie Nelson during that period and has a bass fishing tournament upcoming. March 26, Haggar, Hank Jr. and Ricky Skaggs will be presented in an experimental show in Tulsa sponsored by Marboro. If the concert proves a success, more than 20 subsequent dates featuring the three can be expected. The concert should be a fairly extravagant affair using closed circuit television, an expanded sound system and one of the most elaborate stages ever in country. The stage production is being coordinated for Marboro by Regis Bros., from New York's Entertainment Services Group, Ltd. Bobo was in charge of country's Who's Who final National tour at the close of 1982.

ROGERS' VOICE GIVES OUT — In the one year that his 22-year-old voice has been on the air, Randy Rogers was forced to stop his recent show in Johnson City, where 7,700 fans paid $12.50 and $15 per ticket to see him along with Larry Gatlin and the Gatlin Bros. Band. Rogers begins his show with a free encore, after 45 minutes of performing, he explained to the crowd that he was delivering a sub-par show and promised full refunds to the audience. Three subsequent shows in West Virginia were cancelled and rescheduled for February. In spite of these cancellations, the ticket price, many patrons exchanged their tickets for Kenny Rogers T-shirts and memorabilia.

TICKET BUYERS IN A JAM — Volunteer Jan. 9, the annual concert sponsored by Charlie Daniels in the Nashville Municipal Auditorium, was sold out Dec. 15, the same day tickets had gone on sale. Handled via mail order only, the passes went for $15 a head, with a limited number of seats which were reserved for out-of-town attendees selling out the following day. The jam is scheduled for Jan. 22.

HOT SHOW IN A COLD TOWN — On Dec. 19, hundreds of fans camped outside the Dane County Coliseum in Madison, Wisc., waiting for tickets to go on sale for the Oak Ridge Boys' upcoming show Jan. 3. The temperature reached -8 during the night, and many patrons were in the cold as the tix were saved. The Coliseum provided extension cords for those who were equipped with the thermal spreads and some 2,100 tickets were sold on the first day.

ON JAZZ

(continued from page 26) get a younger group because a lot of the groups who have around me don't really want to travel once they reach a certain age and have families. The younger musicians haven't really been around yet and they're willing to travel and also have young ideas and energy. Not every young musician has energy, but those that do of course are valuable to me because I like and want that. It's really versatile as well as groups that have a high level of musicianship. They have to have some experience in playing some of the different styles of the music that I play — ballads, straight-ahead stuff, the more contemporary and the Caribbean stuff. It's dif- ficult. Believe me, you have to have been sifted through. And while this goes for you, that doesn't mean that I wouldn't work with other types of instrumentation, I have no particular desire to do that right now. I like these guys and we're getting tight with our material. So long as everybody feels like playing together, I guess I'll probably go on the road awhile with this type of group." — fred goodman
ALL SMILES — Chuck Smiley recently became president of the Commodores Entertainment Corporation and will assume management duties for the Motown recording group; in addition to serving for greater involvement by group members, particularly Keefe. Smiley has also formed his own management and production firm. Pictured at a celebration are (l-r): Milan Williams and William King of the group, Smiley seated; and Walter Orange and Tom McCleary of the group.

THE RHYTHM SECTION

SHORT CUTS — The January issue of Essence magazine contains a revealing interview with Columbia recording artist Marly Gaye, whose "Sexual Healing" single has helped propel his "Midnight Love" to the top of the Cash Box Black Contemporary Albums chart. David Ritz, co-author of the Ray Charles autobiography and forthcoming book on Diana Ross, authored the Gaye piece. Local vocalist and keyboardist Keith Harrison was recently added to the Dazz Band and will be one of the featured lead vocalists on their upcoming Motown LP, "On The One." The New York City Peach Boys, who scored last year with the single "Don't Make Me Wait" on West End Records, recently signed with RCA Records and just released seven and 12-inch versions of "Life Is Something Special.

POINT OF REFERENCE — Harmony Books, the company that has delivered illustrated encyclopedias on jazz and rock, has come around to recognize black music. The 224-page volume, listing for $12.95, is titled The Illustrated Encyclopedia Of Black Music and covers the spectrum from soul, R&B, blues, jazz, funk, rock to disco and acid. There are more than 600 entries, 300 photographs and more than 250 record sleeves featured in the book, which is attractively packaged in a slick, heavy stock. Artists ranging from Sly Stone, Quincy Jones and Janelle Hendrix to Donna Summer, Bob Marley and Stevie Wonder are included in the book along with pictures and biographical information. Something for everyone to enjoy and inform.

ALL THAT JAZZ — It was an active holiday season for Will Ackerman’s small but proud Windham Hill Records. The label founder (guitarist, producer) was in the studio(s) with some of which were based nationally, Dec. 23, ABC-TV’s Boston affiliate (WGB) featured Windham Hill recording artist pianist George Winston on its newsmagazine show, "Chronicle," where he performed a special holiday piece celebrating the season. On Dec. 30, however, the nation was treated to the Windham Hill story by NBC-TV’s Today show, with host Boyd Matson. Ackerman and Winston were interviewed by Matson on the show and went from a reputation for their specialty jazz label. Included were studio footage featuring Ackerman at the Different Fur Studios in San Francisco during a recording session. NBC crew also recorded eight of the label’s artists in performance at the Berklee Performance Center in Boston. The Berklee set was recorded for a future album on Windham Hill and was followed by broadcast on Taylor of General Programming in a collaboration with Windham Hill for cable.

REGGAE BEAT — Lee "Scratch" Perry comes to the city with a solo LP on HeartBeat Records featuring the "Mythic, Mystic, Star" series, which will feature the legendary reggae pioneer with Rochester, N.Y., group The Majestics. Scratch is credited with producing hits by artists such as Bob Marley and The Wailers, The Heptones, The Clash and others. "Duppy Conqueror," "Fussing And Fighting," "Police And Thieves" and "Funky Reggae Party" are among his songs. This is a three-disc set and is priced at $15.

HOLIDAY ON THE HORIZON — The efforts to have the late Dr. Martin Luther King’s Jan. 15 birthday become a national holiday will continue in the 58th Congressional session, but the massive marches and prayer drives in this effort will be absent. In a written statement, Stevland Morris, aka Stevie Wonder, who has spearheaded grassroots and media campaigns to gain support for the legislative effort, said that it is now incumbent upon the people to urge local Congressmen and other public officials to support a proposal advanced 14 years ago by Congressman John Conyers (D-Mich.) for the last two years, Morris said "we have marched and collected petitions. We have demonstrated that there are millions of citizens who want this holiday... Local celebrations should include local strategy sessions on how to solicit the support of your Congressman and Senator." The entertainer explained that a national headquarters for organizing and disseminating information on the King bill was established in Washington, D.C. at 2111 Florida Ave. NW, Washington, D.C. 20008, C/O Greater Washington, D.C. Coalition of Conscience. The phone is 202-234-2000. Early last week (Dec. 27) Conyers and other black leaders supporting his legislation held a press conference in Washington to discuss strategies for passage of the proposal and to encourage support of celebrating King’s birthday. The Congressman also asked that the public support an Atlanta celebration of the 20th anniversary of King’s legendary "I Have A Dream" speech and the accompanying Washington, D.C. march.

Cash Box/January 8, 1983
**MOST ADDED SINGLES**

1. **THRIFFER** - MICHAEL JACKSON - EPIC
   - WED, WPLZ, WLB, WGO, WUV, WFO, WDIA, WFPGR, FM, KJK, WAT, KPRX, WRBD
2. **COME EVERYONE SOME** - RICHARD "DIMPLES" FIELD - BOARDWALK
   - 7UL, WLT, WULC, WWO, WKS, KOKK, KKX
3. **WILLIAM** - BROTHERS JOHNSON - ASM
   - WUP, WUV, WPPGR, FM, KJKX, WAT, WWDM

**UP AND COMING**

SINCE I LOST MY BABY - LUTHER VANDROSS - EPIC
SWING THAT SEXY THING - CARL CARLTON - RCA
LOVERS IN THE ISLEY BROTHERS - T-NECK
AFRICA - TOTO - COLUMBIA

**BLACK RADIO HIGHLIGHTS**

**V103 - ATLANTA - SCOTTY ANDREWS, PD - 81 - M. GAYE**

**WWIN - BALTIMORE - CURTIS ANDERSON, PD - 81 - T. BRUNSON**

**WPLZ - NEW YORK - JANET RUSSELL**
HOTS: J. Collins, B. Lattisaw, L. Johnson, Janet Jackson, R. Ross, C. Khan, T. Brown, A. Alonzo, F. Sparks, B. Franklin, R. Evans.

**WRC - WASHINGTON, D.C. - BERT JONES, PD - 81 - M. GAYE**

**KUGO - SEATTLE - STEVE MCMANUS**
**Argentina**

BUENOS AIRES — Spanish chanter Jose "El Chalchalero" Iglesias is going platinum in Buenos Aires, appearing on promotional TV and radio interviews along a hurried schedule prepared by his record company. Iglesias recently had a visit by Pequeña Compañía, another Spanish group coming from Lima, Peru who recently attended the OTO Song Festival and they also were available for exposure through the media.

Although Iglesias, the group with the Flaco Huma, folk triesty to unveil new albums recorded by Eduardo Falu (his first LP for the label) and Sandra Mihanovich, the famous Ana Elena Davalos, are still traveling this week to her native province, Salta, to take part in a music homage to their native province, the province of the biggest native poets in this country.

RCA artist Litto Nebbia appeared at the fest, with some hits from the Gruppo in the form of the performance being recorded for a live album to be marketed next month. The company is expecting in February the visit by John Denver, and in March the arrival of Evelyn King.

Iglesias, who is the most successful artist of the Chalchalero folk and one of the most successful artists of the World, continues to expand the distribution, country by country, in Latin America.

In Argentina, Iglesias has been into the distribution of his albums with the help of the biggest independent label in the country, and the album is over the 70,000, and San

Iglesias unveiled at the party her song for a single "Mi Mas, Mi Tu." EMi will be moving its offices to new headquarters and reuniting its facilities under one roof. The company is releasing new recordings and tapes in a building which was formerly intended to be a recording press in Gaynor, in Pennsylvania. The facilities are located in major cities north of Buenos Aires, but the plans were scrapped when the turn of the market from tapes to records made the move to the idea.

Iglesias, effective April or May, 1983, will be in Av. San Martin 3590, Florida, P.C. Buenos Aires.

Iglesias is recording good results with the help of a new album cut by Sergio Denis, who is the becoming increasingly popular, although he has been always a front page artist of the market.

The new album by folk story teller Luis Linsdancia is also faring high in the charts.

**Canada**

OTTAWA — Rarely a year goes by when the best of list isn't missed by a week or two because of vacationing (this year in Hawaii, wonder if they missed anyone). But 10 picks for these ears in 1982 were in (or, rather) Jackson's "Night And Day." The album by the very independent label, "All The Best Cowboys Have Chinese Eyes," Richard and Linda Thompson's "Shoot Out The Lights," ABC's "Lexicon Of Love," Kate Bush's "The Dreaming," Little Steven and the Disciples of Soul's "Men Without Women," Elvis Costello's "Imperial Bedroom," Roxy Music's "Avalon," Rough Trade's "Shan'n The Foundation" (on True North, the only Canadian pick among the 10) and Steel Pulse's "Rasta-vision." At Rough Trade, disc's third in Canada and not released yet in the U.S., there were other excellent domestic artists, such as Tommy Dorsey, Kate and Anna McCollage's "Love Over And Over" was the best among them, but other promising acts include Legg, David Roberts, Cowan, Harlequin and The Payolas. All deserve to be international hits.

The Canadian music industry has been hit hard by inflation and uncertainty in the economic picture. Some labels have been sold to multi-national companies, and while they have been able to bring in some big-name acts, they have also been unable to sell many of their established acts, such as some of the brightest stars of the last decade, such as The Clash and Talking Heads. The Canadian music industry has had a difficult time in recent years, with sales of domestic acts dropping and the Canadian dollar continuing to rise against the U.S. dollar.

Despite this, the Canadian music industry has continued to grow, with new acts emerging and established ones releasing new material. Some of the most successful acts have been older ones, such as The Tragically Hip and The Guess Who, who have been able to capitalize on their past success and continue to release new material.

**United Kingdom**

LONDON — Despite the recession, the music business Christmas party season continues. While there have been some changes from the previous year, many of the major labels have continued to push the boat out and bring in new talent. The trade is predicting a good year ahead for the UK music industry, with major album sales up over last year. This year's major Christmas sellers included Duran Duran's "Rio LP," The Jam's "Lather," Bob Geldof's "Do They Think We've Forgotten," and Queen's "The Boys Brigade."

The year did not turn the bonanza for Canadian artists abroad that had been expected, but Loverboy kept both its albums on the charts all year and Rush and April Wine both made respectable showings. A Canadian platinum disc is expected shortly for ABC's "Lexicon Of Love" in Canada. Debuts from The Tenants, the new CBS signing, slated for next year, is also expected.

**Economic-Political Problems Slow Record Industry Sales In Argentina**

by Miguel Smirnoff

 BUENOS AIRES — Disappointing sales figures during last year, increased costs of operation and material, the fall of the peso against the dollar, the Malvinas War and uncertainty over the political situation combined to thwart growth in the Argentine record industry during 1982.

Prime factors in this downsizing in the entertainment industry were 200% inflation during the year and the near 500% devaluation of the peso against the dollar. While inflation was expected for many consumers, the devaluation of the peso made their money less significant in the marketplace.

Price increases on albums were a significant result of inflation and the devaluation of the peso, with the average price of an album climbing from about $200 in 1981 to $300 6 to 10% of the monthly income of the average consumer. Budget albums and cassettes being discontinued because of the high cost of raw material was another symptom of the inflationary syndrome too.

Figures from the Chamber of Record Producers show that single records have practically disappeared in the market, with sales averaging 22,000 units a month for the entire industry. Albums, which historically averaged 800,000 units a month, saw about 200,000 units sold in 1982. Cassettes, however, have maintained respectable sales at between 600, 000 and 800,000 units per month.

Some products were scarce during the year, particularly import titles and cassette tapes imported from the country due to the South Atlantic conflict.

There were some events that reflected a consciousness to selling or expanding the industry, such as the development of several sales and distribution pact among national territories.

The main event of the first half of 1982 was Polygram entering an agreement with RCA here for record pressing, sales and distribution, although the company continues its A&R and promotion functions.

The new deal meant further growth for RCA, which is already distributing Michael Jackson's holograms here along with three other labels, giving the company the largest share of the market.

Although Hecho Cuomo resigned as president of the company, CBS continued its growth with acquisition of Industrias Musicales Argentinas for a distribution deal and the signing of Distribuidora Belgrano, formerly a one-stop which is now increasing its market coverage with larger sales and promotion forces. The company has been distributing rock and classical titles on the Raviol and Bang Bang labels and kiddle recordings under its own label.

Another major international company, WEA, also paced with an Argentinian firm, Management International, and the independent producer Daniel Grinban, previously with Distribuidora Belgrano.

Birth of the Supermercado de Discos, a non-for-profit organization which is preparing major labels in the country was also an important development during 1982. It began its operations in downtown Buenos Aires and become successful enough to capture two percent of the entire market, which led to a branch opening in Cordoba.

Perhaps the brightest spot in the depressed industry was the success of local artists, who tallied greater sales for companies than did imported product. Topping the list in 1982 was Mercedes Sosa, whose double LP release sold more than 130,000 units.

Juan Carlos Baglietto and Sandra Mihanovich sold more than 70,000 copies of their albums in 1982, which were sold in the range of 30,000 units, which garnered them Golden Record awards by the industry.

Although there was a plethora of maladies plaguing the Argentine record industry, there was marked growth in the pairing of domestic and international companies and a strong showing by local artists. As one executive for a major company put it, "God is my pilot."
MIDEM has become a must for virtually everyone you work with in the music business. And for you, MIDEM means access to an international audience of specialists, plus a chance to get a first hand look at new technology and coming market trends.

1,178 companies, 5,017 participants from 55 countries:
MIDEM’s success in 1982 showed it to be not only a forum with impressive results, but also a unique force in spurring market growth. And this year, the New Palais des Festivals exhibition hall provides a setting that is truly commensurate with the amplitude of the event.

But success isn’t something that can be improvised. Being a part of MIDEM means putting all the assets solidly on your side, with the certainty that you’re right on the money.

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An efficient and pleasant “headquarters”:
your “key-money” office-stand and its quality Video & HI-FI systems give you the means to showcase your products and to convince potential buyers.

Influential and simple promotional tools:
direct contact with radio & TV programming executives and producers at the Radio & TV Video Club. 700 journalists from around the world at the MIDEM Press Center. Both giving you unprecedented access to an international audience of trade professionals.

Maximum impact:
discover and have others discover new talents in ultra-modern auditoriums fully equipped for prestige galas and performances with international impact.

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the New Palais has double the exhibition space on a single level, making contacts easier than ever. A spacious, modern and prestigious working environment where everything you need is at your fingertips.

MIDEM’83 - 5 days, non-stop, from January 24-28. Don’t miss this exceptional audience. Take advantage of MIDEM’s extraordinary impact and turn your objectives into realities.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>BUSINESS AS USUAL</td>
<td>MEN AT WORK</td>
<td>Columbia ARC 37978</td>
<td>CBS</td>
</tr>
<tr>
<td>2 LIONEL RICHIE</td>
<td>(Mediton 6007 ML) IND</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 BUILT FOR SPEED</td>
<td>STRAY CATS (EM) America ST-17070</td>
<td>CAP</td>
<td>1</td>
</tr>
<tr>
<td>4 H2O</td>
<td>DARYL HALL &amp; JOHN OATES (RCA AFL 1-4383) R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 GET NERVOUS</td>
<td>PAT BENATAR (Chrysalis 1396) IND</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 CODA</td>
<td>LED ZEPPELIN (Swan Song/Alco 7 90051-1) WEA</td>
<td>9</td>
<td>2</td>
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<tr>
<td>7 MIDNIGHT MARVIN GAYE (columbia FC 38197) CBS</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>8 FAMOUS LAST WORDS</td>
<td>SUPERTRAMP (A&amp;M SP-3732) RCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 NIGHT AND DAY</td>
<td>JOE JACKSON (A&amp;M SP-4408) R</td>
<td>7</td>
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</tr>
<tr>
<td>10 THE NYLON CURTAIN</td>
<td>BILLY JOEL (columbia TC 33006) CBS</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>11 LONG AFTER DARK</td>
<td>TOM PETTY AND THE HEARTBREAKERS (Macctaner 534-506) MCA</td>
<td>12</td>
<td>6</td>
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<tr>
<td>12 THE NIGHTFLY</td>
<td>DONALD FAGEN (Warnar Bros. 9 22686-11 9 11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 EMOTIONS IN MOTION</td>
<td>BILLY SQUIER (Capitol ST-12171) CAP</td>
<td>14</td>
<td>21</td>
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<tr>
<td>14 GREATEST HITS</td>
<td>DAN FOLEY BEG (Full Moon/Epic GE 33806) CBS</td>
<td>15</td>
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<tr>
<td>15 THRILLER</td>
<td>MICHAEL JACKSON (Epic GE 38112) CBS</td>
<td></td>
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<tr>
<td>16 COMBAT ROCK</td>
<td>THE CLASH (Epic FE 73609) CBS</td>
<td>18</td>
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<tr>
<td>17 OLIVIA'S GREATEST HITS Vol. 2</td>
<td>OLIVIA NEWTON-JOHN (MCA-5347) MCA</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>18 HELLO, I MUST BE GOING</td>
<td>PHIL COLLINS (Atlantic 3035-1) WEA</td>
<td>19</td>
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<tr>
<td>19 AMERICAN FOOL</td>
<td>JOHNSON/JOHNSON (Rca RL-7501) POL</td>
<td></td>
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<tr>
<td>20 HEARTLIGHT</td>
<td>NEL DIAMOND (columbia TC 38359) CBS</td>
<td>18</td>
<td>11</td>
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<tr>
<td>21 SPRING SESSION M</td>
<td>MISSING PERSONS (Capitol ST-12208) CAP</td>
<td>23</td>
<td>9</td>
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<tr>
<td>22 DAYLIGHT AGAIN</td>
<td>CROSSLY, STILLS &amp; NASH (Atlantic 92480) WEA</td>
<td>21</td>
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<td>23 1999</td>
<td>PRINCE (Warnar Bros. 9 23767-1) WEA</td>
<td>25</td>
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<tr>
<td>24 I CAN'T STAND STILL</td>
<td>DON HENLEY (Asylum EL-65049) WEA</td>
<td>22</td>
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<tr>
<td>25 SPEAK OF THE DEVIL</td>
<td>OZZY OSBOURNE (jet ZX 38350) CBS</td>
<td>32</td>
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<tr>
<td>26 THE JOHN LENNON COLLECTION</td>
<td>(Geffen GHSP 2029) VEA</td>
<td>30</td>
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<td>27 LEGION OF LOVE</td>
<td>ARCO (MCA-14-059) POL</td>
<td>29</td>
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<td>28 WILD THINGS RUN FAST</td>
<td>JONI MITCHELL (Geffen GHSP 1929) VEA</td>
<td>28</td>
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<tr>
<td>29 SHOWTIME</td>
<td>THE J. BELL BAND (EM) America SO-17087) CAP</td>
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<tr>
<td>30 FRIEND OR FOE</td>
<td>ADAM ANT (Epic ARE 38370) CBS</td>
<td>33</td>
<td>9</td>
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<tr>
<td>31 RECORDS</td>
<td>FOREIGNER (Atlantic 7 00898-11) WEA</td>
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<td>32 MOUNTAIN MUSIC</td>
<td>ALABAMA (RCA AYL-1-4229) R</td>
<td>28</td>
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<tr>
<td>33 MIRAGE</td>
<td>FLEETWOOD MAC (Warnar Bros. 9 23607-1) WEA</td>
<td>26</td>
<td>24</td>
</tr>
<tr>
<td>34 FOREVER, FOR ALWAYS, FOR LOVE</td>
<td>LUTHER VANDROSS (Epic FE 38235) CBS</td>
<td>20</td>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>35 WORD OF MOUTH</td>
<td>BILLY BASS (Chrysalis 14140) IND</td>
<td>30</td>
<td>10</td>
</tr>
<tr>
<td>36 CHRISTMAS</td>
<td>THE ROLLING STONES (MCA-5363) MCA</td>
<td>49</td>
<td>6</td>
</tr>
<tr>
<td>37 LOVE OVER GOLD</td>
<td>DIRE STRAITS (Warnar Bros. 9 23733-1) WEA</td>
<td>24</td>
<td>12</td>
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<tr>
<td>38 WINDS OF CHANGE</td>
<td>JEFFERSON STARSHIP (Grunt BLK-1-4392) RCA</td>
<td>35</td>
<td>9</td>
</tr>
<tr>
<td>39 CHICAGO 16</td>
<td>CHICAGO (Full Moon/Warner Bros. 9 22393-1) WEA</td>
<td>36</td>
<td>28</td>
</tr>
<tr>
<td>40 SCREAMING FOR VENGEANCE</td>
<td>JUDAS PRIEST (columbia FC 38166) CBS</td>
<td>41</td>
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</tr>
</tbody>
</table>
Nashville Publishers Say Low Record Sales Will Offset Mechnical Hike (continued from page 3)

...published by Tree, he is asked quite often to give a reduced rate for "controlled copyrights" or for a multiple number of copies.

While he admitted that at one time he had granted special mechanical rates in those cases, he said, "I have no knowledge of that that he engages in. I have never found any justification for (reduced) rates," stated Kilien. "They’ve been a fact of life for a long time in our industry, but I can’t find any justification for it because it’s all passed along to the consumer anyway. If I give them a break of a cent off the rate I charge them, they’re just going to put it in their pocket, I don’t blame them for wanting to make money, after all, we all have to live."

New Records Only

Even with the increase, first of the year, the new statutory rate will be applied only to records that are cut after Jan. 1, according to Sue Patton, vice president of Tom Collins Music. Patton said that records recorded between July 1, 1981 and the end of 1982 will still receive the 4.7 percent机械 rate, and records recorded before that will receive whatever rate was in effect when the license was signed.

In spite of the increase, its effects will vary from record to record, and, Patton said, a perfect example is the difference between "A Whole Lot Of Summer Sun!" and "Lights," a record she termed "an airplay hit," and "Sylvia’s "Nobody," which just went gold. Patton felt that "Kansas City Lights," a record which experienced a slow takeoff, will not see its income largely from radio airplay, whereas the return from "Nobody" should come from fair equality split between mechanical income and performance royalties. In either case, she said, with the state of reserves that the label comes out between the actual release date and the advent of a significant volume of sales, the major income from any record is typically months to a year from its release date date to determine just how successful the record was in terms of income.

Jim Malloy, president of Debord/Ebrain, patched with that the presence of bootleggers, the full impact of the hike in mechanical royalties cannot be realized, especially on a product line like REO Speedwagon’s. He said, though, that in the case of Rabbit, who writes most of the material that he records, the label feels it only reasonable to increase the reserves rate because his contract with his label has a "return clause" and if that clause is not satisfied, Rabbit has grounds to break his contract, but he said that the "little artists (assuming they're singer/songwriters also) won't get paid right."

He further noted that new or developing or established acts like他的 Tom Schuyler, who just signed with Capitol Records, have to give a special discounted royalty rates to the label, and Malloy said that a similar rate had been granted to Elektra for when the first few years that Debra/Ebrain had the label, although that rate has since been waived.

Still, Malloy insisted that the increase in royalties is "going to help," and felt that an increase in royalties (exceeding one in 1983) will make that increase even more noticeable.

RCA Issuing EPs In Country Market (continued from page 31)

shrink wrap. RCA indicated that the series will be an ongoing project with new titles being issued quarterly or every six months, depending on the success of the initial packages. Newly signed artists David Will and Marlowe Tackett were cited as perfect examples of the type of performers who can be expected to appear in future country EPs.

The move will no doubt bring further consideration of the EP by other labels such as PolyGram, CBS and Capitol/EMI-Liberty, who have been involved in the different methods of selling records (Cash Box, Dec. 4). RCA is introducing the series after one year in which have been all group sales to charts, group sales and retail studies, but the series will not affect the label’s efforts to market two-hit singles, such as the Earl Thomas Conley disc, which featured both “Something Between Right And Wrong” and "Fire & Smoke."
Japan Upholds "C'right Protection For Video Games"

CHICAGO — Joseph Robbins, president of the Amusement Game Manufacturers Assn., received word recently from a Japanese manufacturer informing him of a Tokyo District Court ruling stating that computer-related software should be considered literary work and is subject to protection under copyright law. The telex received by Robbins was from Michael Kogan of Taito Corporation of Japan and it read in part, "this landmark decision in Japan would pave the way for quicker decisions and establishes better copyright protection for game manufacturers."

Commenting on the decision, Robbins called the action "a turning point in the protection of copyrights by manufacturers worldwide." He stated further that "it tends to put pirates of all countries on notice that manufacturers are intent on protecting their copyrights."

"The announcement of this court decision," he added, "comes on the eve of a public announcement by the U.S. manufacturers regarding their copyright protection plans for 1983."

"Manufacturers of all countries should be heartened by this decision and renew their efforts to protect their legal rights in all jurisdictions of the globe," said Robbins. A meeting of international manufacturers was attempted in conjunction with the recent announcement, (continued on page 36).

City Officials Play Video Games During Los Angeles Conference

LOS ANGELES — At the recent National League of Cities convention held here, The Amusement Game Manufacturers Assn. (AGMA), in cooperation with distributors and operators, sponsored a booth equipped with a full assortment of video games for free play by attending city officials from around the country.

As the third major step in its 1982 government relations program, AGMA attended this national convention of elected city officials in an effort to begin a dialogue with those governmental decision makers in whose hands much of the industry's future fate lies, according to Glenn Braswell, executive director (continued on page 36).
Bally Midway Files Copyright Suit In Los Angeles

CHICAGO — Bally Midway Mfg. Co. recently filed a civil lawsuit against Austin Communications, Ontario; Tele-Tech Industries, Alabama and SJS Publishing, Ontario (all in the Los Angeles, California area). According to the company, the action was brought against the defendants for alleged infringement of Bally Midway’s copyright and trademark rights in the popular “Pac-Man” numerical character representations from the defendants’ sale of “counterfeit telephones in the Pac-Man image.” The U.S. District Court in Los Angeles reportedly issued a temporary restraining order and expedited pretrial discovery and impoundment orders against each of the defendants on Nov. 22, 1982.

PAMMA Announces Annual Meeting

CHICAGO — The Pennsylvania Amusement and Music Machine Assn. (PAMMA), the newly formed state-based professional group, has scheduled its first annual Exposition of Music & Games for April 30 - May 1, at The Greater Pittsburgh Merchandise Mart/ Expo Center in Pittsburgh. Former PAMMA president Domenick Salvatore (The Machine Shop/ Pittsburg) anticipates a full turnout of major manufacturers’ representatives at the show.

This progressive, new state association was organized less than a year ago and has already released an informal, legitimizing statement. As noted by association officials, the “phenomenal growth” of PAMMA within the past year clearly demonstrates a “rapidly expanding” level of support by both its members and the community. As noted by association officials, the “phenomenal growth” of PAMMA within the past year clearly demonstrates a “rapidly expanding” level of support by both its members and the community.

City Officials Play Video Games In L.A.

(continued from page 31)

AGMA.

“The National League of Cities was the most successful event of 1982,” commented Brussell. “In a short three days, industry representatives were able to discuss issues of mutual concern with city officials from a greater variety of jurisdictions than could have been achieved in many months of road travel.”

New Sources Of Revenue

Brussell said “certain trends among the cities were painfully clear to the industry representatives.” First, all, he pointed out, there was a great search by governmental officials, at all levels, for new sources of revenue. Video games will be a prime target in 1983. Secondly, many city officials are of the opinion that games should not be banned, but simply be regulated for purposes of control. In this regard, many industry officials found the city decision makers to be surprised upon learning that the amusement game industry is not opposed to regulations per se, but only opposed to those that are unreasonable, unbearably restrictive and confiscatory in nature.

As was the case with the National Assn. of Counties convention and the National Conference of State Legislatures, the AGMA found a great resource of positive attitude.

Copyright Protection

(continued from page 35)

in L.A. were canceled due to logistical difficulties, but preliminary plans are underway to reschedule such an event for the Franklin Show in Germany, with Jan. 19, 1983, set as the current target date.

&#8222;This Japanese court decision underscores the need for an international meeting of manufacturers on this subject,” Robbins concluded.

Bally Midway has an extensive merchandise licensing program for the Pac-Man name and characters which now includes over 89 licensees manufacturing and selling over 450 products. Among the companies licensed are Atari Home Telecommunications, Inc. of El Monte, Calif., which manufactures and sells a licensed telephone in Japan.

Bally Midway has had an active enforcement program against infringers of its video game devices; and over 40 suits have been brought against such infringers. In most instances, the company has obtained not only preliminary injunctions and impoundment orders, but favorable settlements including damages, operating profits and attorneys’ fees and costs as well.

The U.S. Marshal conducted the impoundments on Dec. 1, 1982 and set aside approximately 3000 ‘Pac-Mans’ telephones from the three defendants as infringing Bally Midway’s copyrights and trademarks.

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Show Stopper
Among the outstanding new products displayed at the recent AMOA convention was the new Gottlieb video game, "Q*bert," which attracted hokey traffic and rave reviews at the Gottlieb exhibit.

The game's main character is Q*bert, who begins play atop a 3-dimensional pyramid of vividly colored blocks. He must hop onto the top of each block in the pyramid and change its color to the object color, which is in constant display at the side of the screen.

Q*bert's task, however, is complicated by several sinister characters known as Stich, Sam, Ugo, Wrong-Way and Coily, who is the most sinister of all. All characters, except Coily, begin on the top block bounce their way down and off the bottom of the pyramid. Coily, though, pauses at the bottom of the pyramid and then begins to chase Q*bert, who can only escape him by forcing him to jump onto one of several flying disks, which take Q*bert back to the top block. As the action continues Coily attempts to follow Q*bert and jumps off the edge of the pyramid and off the bottom of the screen, earning bonus points.

Subsequent levels require Q*bert to change each block to an intermediate color and then to the object color, making him hop on each block twice. There are nine levels in all, with each level having four rounds, making a total of 36 separate screens. Players maneuver Q*bert with a single 4-way joystick, and one or two persons can play the game.

At the operator's option, players can begin with from three to five Q*berts and earn additional Q*berts at scores from 6,000 to 11,000 points. Other operator options include the speed level of the game, which can be set for moderate or fast speed, and the extensive coin credit combinations available.

Ghoulish Fun
Chasing notorious monsters through creepy castles, haunted houses and spooky graveyards is part of the fun of SEGA's "Monster Bash" challenges players of all ages with an intriguing and skillful task, after Dracula, Frankenstein and Chameleon Man in a thrilling cartoon adventure game.

The new game features colorful graphic characters in three exciting scenarios of hunt-and-hide, with the player fighting off defending bats, wolfmen and spiders as he seeks to destroy Dracula, Frankenstein and Chameleon Man with a SuperZap. Light-hearted, suspenseful music and sounds add to the fun and heighten player interest and intrigue.

In the first scene, the player hero of the game — Little Red — a wily red-headed boy, chases the vicious Dracula throughout his five story haunted house. Up and down staircases and through Warp Doors leading to secret passageways, Little Red zaps defending bats while attempting to light candles in certain rooms. When one of the candles is lit, a magic sword flashes with mystical powers.

As with Dracula, Frankenstein can only be eliminated by use of a SuperZap, so watch the moving cloud, it is your SuperZap timer.

After defeating Dracula and Frankenstein, it's on to the greatest challenge yet — to dispatch the tricky Chameleon Man and his horde of spiders.

Entering the spooky graveyard, Little Red finds that only one candle is available for lighting, and it is in a crypt guarded by the giant spiders. The spiders may be tricky — but not as tricky as Chameleon Man whose color changes match the background so that he disappears. To make Chameleon Man visible, the player can pass over one of three color-change spots. These color-change spots change the background and make Chameleon Man visible again.

So begins the challenge — and the adventure — of Atari's new coin video game, "Liberator."

The evil Malagloon army has invaded many friendly star systems and the Liberator is leading a squad of four drone ships in the fight to destroy the enemy's bases. The Atari Force, led by Commander Martin Champion, has joined the Liberator in his fight against the evil, and from the cockpit of Scanner One, the Atari Force spacecraft, they direct the drone ships in their attack from the four corners of the screen.

As game play begins, the player, as the Liberator, finds himself in deep space. A warning from Commander Champion flashes across the screen — enemy ships are in the immediate area and will try to destroy the drone ships. The Liberator must counterattack and destroy the enemy scouts, using the new MIDI Trak-Ball to control a cursor that appears on the screen.

The cursor marks the spot where a laser, fired by the drone ships, will explode. The laser beam itself is released by pressing the fire button. Once the scout ships are destroyed, the Liberator can get on with his mission: to destroy the red flashing missile bases on the invaded planets and to protect his drone ships from enemy spacecraft and incoming missiles. For protection, the Liberator is armed with a shield button. Each drone is protected by a shield with four charges per round of play, and every time the shield button is pushed all shields on the screen lose a charge.

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