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September 18, 1982

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EDITORIAL

In Praise Of US

Last week's US Festival in San Bernardino, Calif. was one of the most pleasant surprises of the year. At a time when the industry is beset by a series of seemingly insoluble problems, it was truly refreshing to experience what this thing is really all about — music.

When total attendance at a festival one hour outside of Los Angeles (with 100+ degree heat and choking dust clouds in the air) can top 400,000, it says something about the quality of today's music. With so many people willing to make the trek and put up with the "inconveniences" to hear such diverse acts as The Police, Santana, Tom Petty, Talking Heads, Jackson Browne, Fleetwood Mac, Gang Of Four, Jerry Jeff Walker and Oingo Boingo, it would appear that there is still a vast audience out there somewhere.

Perhaps it was the way the whole thing was handled. Apple Computers co-founder Stephen Wozniak and his entire UNUSON crew should be congratulated for throwing one of the best parties in a long time. Not only was the musical fare most satisfying, but the concern for the customer's comfort and well-being was displayed in ways

almost unheard of in the business.

Everywhere one turned, there was some evidence of the extra care UNUSON had taken to make sure that the customer was comfortable enough to really enjoy the show. The miniscule level of injuries and arrests and the generally mellowed out demeanor of the audience showed what a little consideration on the part of the entrepreneur can do.

Prior to the festival, many in the industry almost mocked Wozniak's "naive" expectations and the lengths he and his people went to to ensure that the satisfaction of the customer wasn't in a ream of P&L statements. Undaunted by conventional industry thinking, Wozniak and crew went ahead anyway and gave us all something to remember.

Cash Box extends its congratulations to Wozniak and crew for helping us all remember that the recorded music industry is much more than returns policies, price hikes, home taping crusades and all the other things that seem to dominate the business today.

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ON THE COVER

Some of the greatest names in pop music — Elvis Presley, Roy Orbison, Eddie Cochran, Gene Vincent and Johnny Burnette — all rose to prominence in their field through rockabilly, a fast-paced countryish sound that combines hillbilly music with a rock beat. Today there are only a few performers who espouse the genre in a meaningful way, and one of the leaders in the field of contemporary rockabilly is undoubtedly Stray Cats, comprised of three young instrumentalists — 21-year-old guitarist Brian Setzer, 20-year-old bassist Lee Rocker and 20-year-old drummer Slim Jim Phantom — who joined forces in Long Island, N.Y. before gaining a loyal overseas following in the U.K.

With just three players, some might think that the band is incapable of generating real excitement on stars attending a show by Stray Cats can't help but get caught up in the frenzied pace, and recently the band has been selling out venues across the U.S. following the release of its first American album, "Built For Speed" on EMI America Records.



TOP POP DEBUTS

SINGLES

76 SOUTHERN CROSS — Crosby, Stills & Nash — Atlantic

ALBUMS

48 IT'S HARD — The Who — Warner Bros.

POP SINGLE

ABRACADABRA

The Steve Miller Band
Capitol

B/C SINGLE

JUMP TO IT

Aretha Franklin
Arista

COUNTRY SINGLE

SHE GOT THE GOLDMINE

Jerry Reed
RCA

JAZZ

HANDS DOWN

Bob James
Tappan Zee/Columbia

NUMBER ONES



Jerry Reed

POP ALBUM

AMERICAN FOOL

John Cougar
Riva/PolyGram

B/C ALBUM

JUMP TO IT

Aretha Franklin
Arista

COUNTRY ALBUM

ALWAYS ON MY MIND

Willie Nelson
Columbia

GOSPEL

PRECIOUS LORD

Al Green
Hi/Myrrh

CASH BOX TOP 100 SINGLES

September 18, 1982

	Weeks On Chart	9/11
1 ABRACADABRA THE STEVE MILLER BAND (Capitol P-5126)	1	17
2 HARD TO SAY I'M SORRY CHICAGO (Full Moon/Warner Bros. 7-29979)	3	16
3 JACK & DIANE JOHN COUGAR (Riva/PolyGram R-210)	5	9
4 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU MELISSA MANCHESTER (Arista AS 0676)	4	17
5 EYE OF THE TIGER SURVIVOR (Scotti Bros./CBS ZS5 02912)	2	16
6 VACATION GO-GO'S (I.R.S./A&M IR-9907)	7	12
7 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AS 0696)	10	11
8 HOLD ME FLEETWOOD MAC (Warner Bros. 7-29966)	6	14
9 I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR) MICHAEL McDONALD (Warner Bros. 7-29933)	14	7
10 BLUE EYES ELTON JOHN (Geffen 7-29954)	12	10
11 SOMEBODY'S BABY JACKSON BROWNE (Asylum 7-69982)	13	8
12 WHO CAN IT BE NOW? MEN AT WORK (Columbia 18-02888)	15	11
13 HURTS SO GOOD JOHN COUGAR (Riva/PolyGram R 209)	11	22
14 TAKE IT AWAY PAUL McCARTNEY (Columbia 18-03018)	8	11
15 YOU CAN DO MAGIC AMERICA (Capitol B-5142)	18	8
16 ONLY TIME WILL TELL ASIA (Geffen 7-29970)	19	9
17 LOVE IS IN CONTROL (FINGER ON THE TRIGGER) DONNA SUMMER (Geffen 7-29982)	16	13
18 WASTED ON THE WAY CROSBY, STILLS & NASH (Atlantic 4058)	9	13
19 MAKE BELIEVE TOTO (Columbia 18-03143)	21	7
20 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty P-B-1471)	17	12
21 HOLD ON SANTANA (Columbia 18-03160)	26	6
22 BREAK IT TO ME GENTLY JUICE NEWTON (Capitol B-5148)	27	5
23 NEVER BEEN IN LOVE RANDY MEISNER (Epic 14-03032)	25	8
24 EVEN THE NIGHTS ARE BETTER AIR SUPPLY (Arista AS 0692)	20	15
25 LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 1628MF)	28	9
26 DON'T FIGHT IT KENNY LOGGINS WITH STEVE PERRY (Columbia 18-03192)	38	4
27 HEART ATTACK OLIVIA NEWTON-JOHN (MCA-52100)	39	3
28 I RAN (SO FAR AWAY) A FLOCK OF SEAGULLS (Jive/Arista VS102)	30	11
29 DO YOU WANNA TOUCH ME (OH YEAH) JOAN JETT & THE BLACKHEARTS (Boardwalk NB-11-150-7)	29	8
30 WHAT'S FOREVER FOR MICHAEL MURPHEY (Liberty B-1466)	33	9
31 THE ONE YOU LOVE GLENN FREY (Asylum 7-69974)	35	5
32 THEMES FROM E.T. WALTER MURPHY (MCA-52099)	32	8
33 VOYEUR KIM CARNES (EMI America B-8127)	34	5



Abacadabra (Sailor — ASCAP)	1
All Of My Love (Bobby Caldwell/Happy Stepchild — BMI)	88
American Music (Ensign/Parker McGee — BMI)	51
And I'm Telling (Dreamgirls — ASCAP/Dreamettes — BMI)	75
Athena (Towser Tunes — BMI)	58
Big Fun (Delightful — BMI)	39
Blue Eyes (Intersong — ASCAP)	10
Break It To Me Gently (Northern (MCA) — ASCAP)	22
Burning Down (Flames Of Albion/Bay—ASCAP)	87
Close Enough To Perfect (Accredit/Raindance — BMI)	69
Dance Floor (Troutman's — BMI)	98
Do You Wanna (Duchess-MCA — BMI)	29
Don't Fight It (Warner-Tamerlane/Body Electric — BMI)	26
Don't You Want (Virgin/Chappell/Sound Diagrams — ASCAP)	78
Even The Nights (Hall-Clement — BMI)	24
Eye In The Sky (Woodsongs Ltd./Careers — BMI)	7
Eye Of The Tiger (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP)	5
Gloria (SugarSongs — BMI)	35
Gypsy (Fleetwood Mac/Welsh Witch — BMI)	45
Hard To Say (Double Virgo — ASCAP/Foster Freeze — BMI)	2
Heart Attack (Stephen A. Kipner/April/Paul Bliss — ASCAP)	27
Heartlight (Stonebridge/New Hidden Valley — ASCAP/Carole Bayer Sager — BMI)	50
He Could Be The One (Televox/Houser Of Paine — BMI/Headstack/Painful Songs — ASCAP)	67
He Got You (Chriswood — BMI/Murfieezongs —	

● = Exceptionally heavy radio activity this week
\$ = Exceptionally heavy sales activity this week

	Weeks On Chart	9/11
34 THINK I'M IN LOVE EDDIE MONEY (Columbia 18-02964)	22	13
35 GLORIA LAURA BRANIGAN (Atlantic 4048)	37	12
36 I'M THE ONE ROBERTA FLACK (Atlantic 4068)	36	8
37 YOU DON'T WANT ME ANYMORE STEEL BREEZE (RCA PB-13282)	40	4
38 JUMP TO IT ARETHA FRANKLIN (Arista AS 0699)	45	5
39 BIG FUN KOOL & THE GANG (De-Lite/PolyGram DE 822)	41	4
40 YOU KEEP RUNNIN' AWAY .38 SPECIAL (A&M 2431)	42	6
41 I WILL ALWAYS LOVE YOU DOLLY PARTON (RCA PB 13260)	43	8
42 NOBODY SYLVIA (RCA PB-13223)	51	5
43 JOHNNY CAN'T READ DON HENLEY (Asylum 7-69971)	46	6
44 STILL IN THE GAME STEVE WINWOOD (Island 7-29940)	44	8
45 GYPSY FLEETWOOD MAC (Warner Bros. 7-29918)	53	3
46 HOLDIN' ON TANE CAIN (RCA PB-13287)	50	6
47 YOU DROPPED A BOMB ON ME THE GAP BAND (Total Experience/PolyGram TE8203)	47	6
48 SWEET TIME REO SPEEDWAGON (Epic 14-03175)	52	4
49 LET IT BE ME WILLIE NELSON (Columbia 18-03073)	49	7
50 HEARTLIGHT NEIL DIAMOND (Columbia 18-03219)	69	2
51 AMERICAN MUSIC POINTER SISTERS (Planet/RCA YB-13254)	23	13
52 VALLEY GIRL FRANK ZAPPA/MOON ZAPPA (Barking Pumpkin/CBS W5902972)	66	10
53 UP WHERE WE BELONG JOE COCKER AND JENNIFER WARNES (Island/Atco 7-99996)	67	4
54 ONLY THE LONELY THE MOTELS (Capitol B-5114)	24	21
55 STEPPIN' OUT JOE JACKSON (A&M 2428)	61	5
56 WORKIN' FOR A LIVIN' HUEY LEWIS AND THE NEWS (Chrysalis 2630)	58	5
57 HOT IN THE CITY BILLY IDOL (Chrysalis 2605)	31	11
58 ATHENA THE WHO (Warner Bros. 7-29905)	71	3
59 LOVE COME DOWN EVELYN KING (RCA PB-13273)	68	4
60 I NEED YOU PAUL CARRACK (Epic 14-03146)	72	3
61 I ONLY WANT TO BE WITH YOU NICOLETTE LARSON (Warner Bros. 7-29948)	48	8
62 I GET EXCITED RICK SPRINGFIELD (RCA PB-13303)	75	2
63 HE GOT YOU RONNIE MILSAP (RCA PB-13266)	64	5
64 TAKE THE L. THE MOTELS (Capitol B-5149)	74	3
65 MACHINERY SHEENA EASTON (EMI America B-8131)	73	3
66 SOMEDAY, SOMEWAY MARSHALL CRENSHAW (Warner Bros. 7-29974)	55	11



Let Me Tickle Your Back (Station — ASCAP/Fat Jack The Second — BMI)	25
Love Come Down (Music Corp. Of America/Kashif — BMI)	59
Love Is In Control (Yellowbrick Road — ASCAP/Rashida — BMI/Rodsongs — PRS)	17
Love Or Let (Porpete/Clarence Scarborough — BMI)	71
Love Will Turn You (Lionsmate/Deb Dave/Erlarpatch — ASCAP/BMI)	20
Machinery (Dick James Music — BMI)	65
Make Believe (Hudmar — ASCAP)	19
Mickey (Chinnichap/Careers — BMI)	72
Mystery Girl (Backwood/Pendulum/Rlo Cartel — BMI)	96
Never Been In Love (Colgems-EMI — ASCAP)	23
New World Man (Core — ASCAP)	80
Night Shift (New Hidden Valley/Carole Bayer Sager /Narrow Dude/Bonnie Bee Good/WB — ASCAP)	74
Nobody (Tom Collins — BMI)	42
Oh Julie (Shaky Music Ltd.)	79
Only The Lonely (Clean Sheets — BMI)	54
Only Time (WB/Almond Legg adm. by WB/Ackee — ASCAP)	16
Out Of Work (Bruce Springsteen — ASCAP)	81
Ribbon In The Sky (Jobete/Black Bull — ASCAP)	89
Right Away (Full Grown/Mastodon — BMI)	99
Rock This Town (Zomba — BMI)	90
Rosanna (Hudmar — ASCAP)	84
Sad Hearts (MCA — ASCAP)	85
She Looks A Lot (Who's Hugh/Masked Man — BMI)	77
Somebody's Baby (Jackson Browne/Kortchmar — ASCAP)	11

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	Weeks On Chart	9/11
67 HE COULD BE THE ONE JOSIE COTTON (Elektra E-47481)	70	5
68 KIDS IN AMERICA KIM WILDE (EMI America P-B 8110)	54	18
69 CLOSE ENOUGH TO PERFECT ALABAMA (RCA PB-13294)	78	3
70 THE LOOK OF LOVE (PART ONE) ABC (Mercury/PolyGram 76168)	87	2
71 LOVE OF LET ME BE LONELY PAUL DAVIS (Arista AS 0697)	60	10
72 MICKEY TONY BASIL (Chrysalis 2638)	83	2
73 TAINTED LOVE SOFT CELL (Sire SRE 40655)	59	34
74 NIGHT SHIFT QUARTERFLASH (Warner Bros. 7-29932)	57	6
75 AND I AM TELLING YOU I'M NOT GOING JENNIFER HOLLIDAY (Geffen 7-29983)	56	12
76 SOUTHERN CROSS CROSBY, STILLS & NASH (Atlantic 7-89969)	—	1
77 SHE LOOKS A LOT LIKE YOU CLOCKS (Boulevard/CBS ZS5 03075)	79	4
78 DON'T YOU WANT ME THE HUMAN LEAGUE (Virgin/A&M 2397)	63	29
79 OH JULIE BARRY MANILOW (Arista AS 0698)	77	8
80 NEW WORLD MAN RUSH (Mercury/PolyGram 76179)	—	1
81 OUT OF WORK GARY U.S. BONDS (EMI America B-8117)	65	15
82 I'M SO EXCITED POINTER SISTERS (Planet/RCA JH-13327)	—	1
83 YOUNG LOVE AIR SUPPLY (Arista AS 1005)	—	1
84 ROSANNA TOTO (Columbia 18-02811)	62	23
85 SAD HEARTS THE FOUR TOPS (Casablanca/PolyGram NB2353)	88	3
86 WHAT ABOUT ME MOVING PICTURES (Network/Elektra 7-69952)	—	1
87 BURNING DOWN ONE SIDE ROBERT PLANT (Swan Song/Atco 7-99979)	—	1
88 ALL OF MY LOVE BOBBY CALDWELL (Polydor/PolyGram PD 2212)	—	1
89 RIBBON IN THE SKY STEVIE WONDER (Tamil/Motown 1639TF)	—	1
90 ROCK THIS TOWN STRAY CATS (EMI America B-8132)	—	1
91 WORDS MISSING PERSONS (Capitol B-5127)	80	12
92 IF THE LOVE FITS WEAR IT LESLIE PEARL (RCA PB-13235)	76	18
93 LET ME GO RAY PARKER, JR. (Arista AS 0695)	81	9
94 LET IT WHIP THE DAZZ BAND (Motown 1609MF)	85	21
95 HEY, E.T. DICKIE GOODMAN (Extran 601)	97	2
96 MYSTERY GIRL THE DUKES (Atlantic 7-89999)	96	4
97 KEEP THE FIRE BURNIN' REO SPEEDWAGON (Epic 14-02967)	84	15
98 DANCE FLOOR (PART I) ZAPP (Warner Bros. 7-29961)	89	7
99 RIGHT AWAY KANSAS (Kirshner/CBS ZS5 03064)	86	5
100 I'M GONNA HIRE A WINO TO DECORATE OUR HOME DAVID FRIZZELL (Warner/Viva WBS 50063)	91	6

Someday, Someway (Belwin-Mills/MHC—ASCAP)	66
Southern Cross (Kenwon/CatPatch—BMI/Gold Hill — ASCAP)	76
Steppin' Out (Albion — ASCAP)	55
Still In The Game (Island Music/Blue Sky-Rider — BMI)	48
Sweet Time (Fate — ASCAP)	44
Tainted Love (Equinox — BMI)	73
Take It Away (MPL Communications — ASCAP)	14
Take The L. (Excessive/Clean Sheets — BMI)	64
Themes From "E.T." (Music Corp. Of America - MCA — BMI)	32
The Look Of Love (Virgin — ASCAP)	70
The One You (Red Cloud/Night Rider — ASCAP)	31
Think I'm In Love (Soft/Randy Oda — BMI)	34
Up Where We (Famous — ASCAP/Ensign — BMI)	53
Vacation (Some Other/Daddy-Oh/Lypsinc — ASCAP)	62
Valley Girl (Munchkin Music)	5
Voyeur (Moonwindow/Hitching — ASCAP)	38
Wasted On The Way (Putzy Putzy — ASCAP)	13
What About Me (Australian Tumbleweed — BMI)	86
What's Forever (Tree — BMI)	30
Who Can It Be (April Music Pty. — BMI)	12
Words (Private Parts — ASCAP)	91
Workin' For A Livin' (Hulex — BMI)	56
You Can Do (April/Russell Ballard Ltd. — ASCAP)	15
You Don't Want (Toneman/Wood Street — ASCAP)	37
You Dropped (Total Experience — BMI)	47
You Keep (Rocknocker/Easy Action/W.B. — ASCAP)	40
You Should (Warner-Tamerlane/Body Electric — BMI)	4
Young Love (Careers/Bestall Reynolds — BMI/Riva-PRS)	83

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US Festival Draws 400,000+ Despite Heat, Dust Clouds

by Richard Imamura

LOS ANGELES — Despite temperatures in excess of 100 degrees and sometimes-choking dust clouds throughout the amphitheater, the US Festival at Glen Helen Regional Park in San Bernardino, Calif. provided what was surely the high point of this summer's concert season. More than 400,000 people attended the shows over the three-day run of the Labor Day weekend festival, which featured such top drawing acts as Fleetwood Mac, Tom Petty & The Heartbreakers, Pat Benatar, The Kinks, Talking Heads and Jackson Browne, among others.

The brainchild of Stephen Wozniak, co-founder of Apple Computers, the US Festival overcame initially slow ticket sales (that were reportedly as low as 20,000-30,000 a week before the festival) and reached its peak, attendance-wise, with up to 250,000 concertgoers on Saturday, the second day of the marathon event. Coupled with attendance in excess of 100,000 on both Friday and Sunday, Wozniak was prompted to call the festival a success, in spite of reports that he had lost up to \$2

million of his initial \$12.5 million investment.

However, financial considerations aside, Wozniak said that he and his UNUSON (Unite Us In Song) Corp. would be organizing more events like the US Festival in the future. Specifically, he mentioned a country festival on Memorial Day and another US Festival again on Labor Day, as well as possible projects in Europe and Japan.

Technology Showcase

Touted as a musical showcase for the benefits of modern electronic technology, the festival (as might be expected) was extremely well-planned and run, with a minimum of incidents and injuries. In spite of the extreme heat and the large number of concertgoers, such amenities as water "cannons" to cool off the spectators, ample camp grounds and refreshment stands, firm but generally courteous security guards and a full slate of non-music activities, among other things, kept problems to a minimum.

The biggest headache that arose over the weekend involved the friction between Wozniak's UNUSON staff and that of con-

cert promoter Bill Graham. UNUSON people objected to alleged heavy-handed tactics used by Graham's people and the promoter's staff, in turn, was irritated by what it called a "naive" attitude on the part of UNUSON staffers. The conflict reached a peak when Graham's people closed off the backstage area to UNUSON staffers, including the daughter of Peter Ellis, president of UNUSON. Neither Wozniak nor Graham seemed to express any desire to work together on future projects.

The next biggest problem after the UNUSON-Graham conflict involved complaints from the 2,000 strong press corps that not enough was being done to accommodate it. Complaining about the quality of the sleeping accommodations and the food, and the fact that the press had to walk about a quarter mile to the amphitheater (not much when compared to campgrounds nearly two miles away for some paying customers), only to find that there wasn't any "preferred" seating for the Fourth Estate, many objected to the point where they threatened to leave. However, many quieted down when the local *San Bernardino Sun* printed an article in a weekend edition poking fun at the pompous attitude of the press.

Musically, the festival was a smashing success with the concertgoers. Ignoring the heat, the dust clouds and what some in the

(continued on page 12)

Studios Cautious On Paramount's Low Price Test

by Michael Glynn

LOS ANGELES — Competing manufacturers, who naturally encourage the growth of a videocassette sales market, and dealers, who have increasingly found themselves with less and less capital due to the onslaught of costly titles, have joined in unanimous praise of Paramount's plan to release the box-office hit *Star Trek II: The Wrath of Khan* in November for \$39.95 (*Cash Box*, Sept. 11). However, most studios and major independent suppliers are taking a "wait-and-see" attitude toward the test before introducing product of their own at lower prices just now; and some retailers, although hailing the move for the relief it will provide cash-strapped dealers, disagree with Paramount's belief that a reduction in the price of product can radically alter the overwhelming ratio of rental to sales.

A notable exception among suppliers is Warner Home Video, as executives revealed last week that the studio will issue 25 previously released titles — a mix of "classic and exploitation movies, music and children's programming" — in the

(continued on page 22)



DEJA VU AT THE RENDEZVOUS — Crosby, Stills & Nash, whose reunion album, "Daylight Again," and single, "Wasted On The Way," have achieved Top Ten *Cash Box* chart status, recently sold out two shows in the New York area. Following the concert at the Byrne Arena in East Rutherford, N.J., Atlantic Records held a party at the *Rendezvous* in New York to celebrate the group's album and U.S. tour success, as well as David Crosby's birthday. Pictured at the party are: (l-r) Dave Glew, executive vice president/general manager, Atlantic Records; Stephen Stills; Atlantic Records chairman Ahmet Ertegun; Crosby; and Graham Nash.

'Negative Promotion' Puts Dent In Efforts To Build Country Singles

by Tom Roland

NASHVILLE — Due to a lack of adequate market research on the part of radio stations and the unscrupulous behavior of a handful of promotion people who attack the singles of their competitors when promoting their own singles to the stations, country promotion has become a much more difficult task. In many cases, the promotion person not only has to impress the music director with his own singles, he now has to convince the same programmers that other promotion people not associated with the product are not acting in the best interest of the artist, the radio station or the industry as a whole.

Although all who admit that the problem of "negative promotion" exists, no one is willing to talk about exactly who has hampered their singles' progress, but it is

generally agreed that the problem stems from a mere handful of promotion people, most of them independents. What those promotion people have adopted as their practice is a carefully laid plan in which they use advance chart information to open up holes in playlists. The promotion people get the advance information on any or all of the national trade charts and call reporting stations with the news of which records have lost their bullets, persuading some of those outlets to drop non-bulleted product in favor of their own records.

Too Prevalent

"It's too prevalent," lamented Frank Leffel, national country promotion director for PolyGram, "and I can tell you that it's coming from some independent promotion people that should quit it." Though Leffel

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Labor Day Sales A Mixed Picture For Record Dealers

by Jim Bessman

NEW YORK — Reports from retailers contacted by *Cash Box* show that the Labor Day holiday sales nationwide ranged from "excellent" to "bad" depending on several factors, weather being most prominent. Video game product proved a particularly strong mover for some dealers, while others listed strong new album titles. Although most merchants were pleased — some surprisingly so — one offered the opinion that the record industry's widely publicized woes may be producing an adverse psychological reaction in consumers, one which he said was felt during his "flat or marginally up" holiday period.

At the headquarters of Chicago's Flipside chain, owner Larry Rosenbaum said that his stores' "excellent" Monday sales figures almost equaled those for a normal Monday. A cool, rainy day helped. "The weather was on our side," said Rosenbaum.

Allen Peller, manager of lower Manhattan's J&R Music World, reported that sales had begun strongly early in the week and

continued that way up through Labor Day weekend. "Saturday was brisker than I would have thought," he said. "I figured that people would have taken off from the city, but we got an influx of students, tourists and people returning to Europe who were stocking up on records before they left." Sales at J&R were good "across the board." Top hits, current releases by Elvis Costello, Joe Jackson and Roxy Music, as well as ethnic music and "lots of reggae," moved out steadily.

'Best Saturday'

At Milwaukee's Radio Doctors, merchandising coordinator Wendy Birky attributed the "best Saturday we've had in a couple months" to several factors, the biggest of which was the July 26 opening of the Grand Avenue Mall in downtown Milwaukee, a block away from the pop music store. Other customer draws were the "crummy weather, which always helps," a month long all-WEA sale and the fall school semester, as the store is near the Marquette campus and around the corner from Milwaukee Area Technical College.

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WORD TO DISTRIBUTE BIRTHRIGHT — Black gospel independent label Birthright Records recently signed a distribution agreement with Word Records and Music. Among the first packages expected under the new agreement is a new album by Calvin Bridges and Bridge. The Birthright roster also includes Emmitt Powell, the Carthan Ensemble, Michael Orr, the Biblical Gospel Singers, Gabriel Hardeman, Denise Winfrey, George Carthan and Blest. Pictured are (l-r): John Moore, regional sales manager, Word/West Coast; Dr. Byron Speers, owner/president, Birthright; James Bullard, director, black division, Word; and Cy Jackson, vice president, public relations, Word.

BUSINESS NOTES

NARM Rack Jobber Meeting Set

LOS ANGELES — Malcolm L. Sherman, executive vice president/general manager of the Zayre Stores, is set to be the keynote speaker at the third annual Rack Jobbers Conference of the National Assn. of Recording Merchandisers (NARM), to be held Oct. 20-22 at the Registry Resort in Scottsdale, Ariz.

At the opening night of the conference, which has been dubbed, "Rack Jobbing: A New Era," Lieberman Enterprises chairman David Lieberman will be the featured speaker, the first rack jobbing executive to be selected for this role.

The program for the conference was developed by NARM's Rack Jobber Advisory Committee, headed by Eric Paulson, senior vice president/general manager, Pickwick rack services division; and James Lara, vice president, marketing, Largo Music. Focus of the program will be on opportunities for the growth of rack outlets and enhancement of their primary clients — mass merchandisers like Sears, Kmart, J.C. Penny's and others.

Also to be discussed is NARM's "Give The Gift of Music" campaign for the upcoming Christmas season and for Valentine's Day 1983. Initial review of a market research test on the patrons of mass merchandising stores and the unveiling of an industry-wide campaign to merchandise the 25th Annual Grammy Awards in record and tape departments is also planned.

Members of the NARM Rack Jobbers Advisory Committee, which sponsors the annual conference and is responsible for its programming, include Larry Goldberg, Largo Music; Richard Greenwalk, Interstate Record Dist.; Sylvan Gross, Serv-Rite Record & Tape Co.; John Kaplan, Handleman Co.; Harold Okinow, Lieberman Enterprises; Sydney Silverman, United Record & Tape Industries; and Don Weiss, Arrow Distributors.

The conference is open to NARM rack jobber and manufacturer members. Membership applications and registration forms may be obtained from NARM, 1008-F Astoria Blvd., P.O. Box 1970, Cherry Hills, N.J. 08034. The telephone number is (609) 424-7404.

PolyGram Begins Testing Polaproof

LOS ANGELES — PolyGram Records recently made an official announcement that it would be testing the Polaproof optical anti-counterfeiting device, a product of the Polaroid Corp., on its 8-track and cassette configurations of Kool & the Gang's DeLite/PolyGram album "Big Fun," due for release this month.

The 3/4" by 1/2" polaproof label, the same one being used by the company's European video division, is a thin transparent film incorporating special optical effects virtually impossible to duplicate. The label will depict the company's logo.

K-tel Records, the major TV direct marketing firm, has already begun to use the Polaproof label on all its tape and LP product, which also includes an explanation to customers as to what the new label is used for. Other record and some video companies have also expressed interest in applying the counterfeit detection system.

Embossing techniques depositing minute parallel lenticules (cylindrical lenses) on one side, and parallel lines in perfect registration on the other, comprise the optical characteristics of the system.

PolyGram announced that it plans to take strict measures to ensure accountability and security of the detection system, which is so expensive, according to company spokesmen, duplication by counterfeiters would be cost prohibitive. Also the optical effect of the Polaproof label is destroyed when removed.

Commenting on the PolyGram's use of the new system, PolyGram president/chief operating officer Guenter Hensler said, "Our research indicates that the Polaproof system is the most effective means of combatting counterfeiting for both PolyGram and other dealers."

WASEC, Studios End Movie Channel Negotiations

NEW YORK — After weeks of negotiations, a plan to include three major film companies in the ownership and operation of Warner Amex Satellite Entertainment Co.'s (WASEC) The Movie Channel has been scrapped. In a staff memo delivered Aug. 31, WASEC president/chief executive officer Jack Schneider announced the termination of the negotiations that weekend, when it was "determined that they could not be successfully concluded."

If the negotiations had been successful, WASEC, which is jointly owned by Warner Communications, Inc. (WCI) and American Express, would have kept 25% interest in the pay TV service and given up the rest to be divided equally among Universal, Paramount Pictures, and Warner Bros. But according to a WASEC spokesman, the problems inherent in trying to put a deal of this scope together between five "enormous major corporations whose structures and operations are all different" proved to be insurmountable.

Universal is owned by MCA Inc. and Paramount Pictures is owned by Gulf & Western. Warner Bros. is owned by WCI.

The three film companies and WASEC were seeking a joint venture by which the film companies would have a more direct participation in the burgeoning pay TV industry. After buying into the Movie Channel at an estimated price of \$25 million, the film companies would make their product available to the pay TV service, though this provision would not be exclusive.

The Movie Channel is the third largest pay TV service, ranking behind Home Box Office and Showtime.

Schneider said in his memo that the end of the negotiations would not affect the management of the channel or its present and future business operations.

Despite the complex negotiations, the WASEC spokesman indicated surprise at their failure, as the estimated 10-week duration suggested that success was imminent.

Three More Japanese Firms Set CD Releases

TOKYO — In addition to Sony, three other Japanese companies are preparing releases using the new Compact Disc (CD) system in October. As reported earlier, Sony will debut a CD player and 112 titles Oct. 1 in Japan through its CBS/Sony label (Cash Box, Sept. 11).

Hitachi Electric Works has also set an Oct. 1 debut for its players and discs in Japan, with Toshiba/EMI and Canyon Records planning to bow their product weeks later.

Hitachi will release a CD player that will retail for 189,000 yen (\$750) and 10 titles via its Nippon Columbia subsidiary. Titles in the PCM Digital format will retail for 3,800 yen (\$15) and in the Digital Mastering format for 3,500 yen (\$14).

Toshiba/EMI will also release about 10 titles in the fall with the same retail prices as the Hitachi product. Canyon, which is set to release 10 titles Oct. 21, will sell its product for 3,500 yen (\$14).

Music Publishers Prosper Despite Industry Slump

by Jeffrey Ressler

LOS ANGELES — While the economic crunch has taken its toll on the recording industry, music publishers are now countering financial decay by being more selective when making deals and by moving into other commercial applications of their copyrights, such as cable TV, video and other audio/visual mediums. Many of the nation's leading publishers claim to be in sound financial shape, even though domestic mechanical royalties are down and, surprisingly enough, feel the current status of the recording business may have a positive effect since it gives artists and executives increased determination to produce hit tunes and also opens publishers' eyes to other exploitations for music besides vinyl and tape product.

"I'd love to see more records out and selling," says Lance Freed, president of Almo Music Corp., "but everybody's aware of what's happening with the economy these days. Maybe it's healthy to be working in a more realistic climate. I'm optimistic because there'll always be a record and tape business and areas like video and cable will augment our profits, as will any new use for repertoire."

Steve Love, vice president of the ATV Music Group, also believes there are advantages to the soft state of the record trade. "Now that records aren't selling as much as they used to, there've been a lot of significant changes," remarks Love. "Producers and artists are all the more eager for sure-fire hits, and publishers are exploring different avenues and diversifying. ATV is getting into a number of tangential situations, including the commercial use of its titles. For example, certain titles and lyrics from our catalog of MacClen Lennon/McCartney songs like 'Fixing A Hole' and 'The Long and Winding Road' are being used in a greeting card series that features magnificent original artwork. And I think there's a big future for publishers in arranging special programs for cable, even though there's little, if any, performance income from that area now."

Also touting the importance of pay television for publishers was Roger Sovine, vice president and general manager of Nashville's Tree Publishing. "We haven't made any announcements yet, but we've been investigating acquisition of a video/cable production company, and within the next six months, should be involved with that in a big way. We're also having several of our 91 exclusive writers compose specifically for motion pictures, and talking to Columbia studios about doing work on some of their upcoming films. Another thing we're trying to do is increase foreign activity with sub-publishers in English-speaking countries like Australia, the United Kingdom and West Germany."

Songs Still Paramount

Still, with all of the new routes being explored by publishers today, the bread and butter of the field still lies in holding copyrights to hit songs on albums and singles. And at a time when less and less records are being released and sold, publishers are becoming more choosy about the writers with whom they strike deal. Billy Meshel, chief operating officer of Arista Music, whose clients include Air Supply, Hall & Oates, Alan Parsons and Alabama, cites careful selectivity as the major factor in his company's prosperity. "The reason why we're doing so well is because we're staying away from the losers," gleams the Arista exec. "Blind chances don't work out, even though when you like something in one way or another you have to put your neck out. You must

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REVIEWS

ALBUMS

OUT OF THE BOX



SIGNALS — Rush — Mercury/PolyGram SRM-1-4063 — Producers: Rush and Terry Brown — List: 8.98

On its latest album, the intrepid gang of Canadian rockers continues its exploration of scientifically oriented lyrics and cosmic crooning on tunes like "Chemistry" and "Digital Man," and the trio even includes an actual NASA space shuttle launch sequence on the closing number, "Countdown." With the band taking a much more sophisticated approach to its work than in recent years, Rush may find a whole new audience with this highly polished, straight-edged venture.

FEATURE PICKS

POP

THE LAST AMERICAN VIRGIN — Original Motlon Picture Soundtrack — Columbia JS 38279 — Producers: Varlous — List: None — Bar Coded

While advance word on this flick, the latest in a spate of California teen movies, has been overwhelmingly negative, the LP is chock full of bouncy, infectious new wave ditties and may be the best modern music soundtrack/anthology since RSO's *Times Square* set a couple of years back. Four new tunes, "Better Luck Next Time" by Oingo Boingo, "Teen Angel Eyes" by Tommy Tutone, Phil Seymour's "When I Find You," and The Fortune Band's "Airwaves" round out the collection of previously released songs by The Police, The Waitresses, Devo and The Cars. Perfect pop for AOR, progressive and alternative outlets, with the saucy "Are You Ready For the Sex Girls?" by Gleaming Spires sure to shake-up staid and stodgy listeners.

ANIMATION GENERATION — Novo Combo — Polydor PD-1-6356 — Producers: Novo Combo and Elliot Schelner — List: 8.98

Whether affecting Police-like tones on several of their songs (particularly "Slow Fade"), or performing zippy pop-rock tailor-made for broad AM play, Novo Combo proves its ability to match clever hooks, with jazz/rock drumming and Beatlesque harmony that should appeal to Top 40 as well as AOR. The title track, an anthem for the electronic/video era, may very well be the band's most engaging tune since the sleeper AOR cut, "Citybound ('E Train)" of last year. Special credit for the superlative backbeat goes to percussionist Michael Shrieve, who got his start as a teenager pounding skins for Santana.

CHOUGLIN' — Creedence Clearwater Revival — Fantasy F-9621 — Producer: John Fogerty — List: 8.98

Although all the selections here have been previously released on other LPs, this

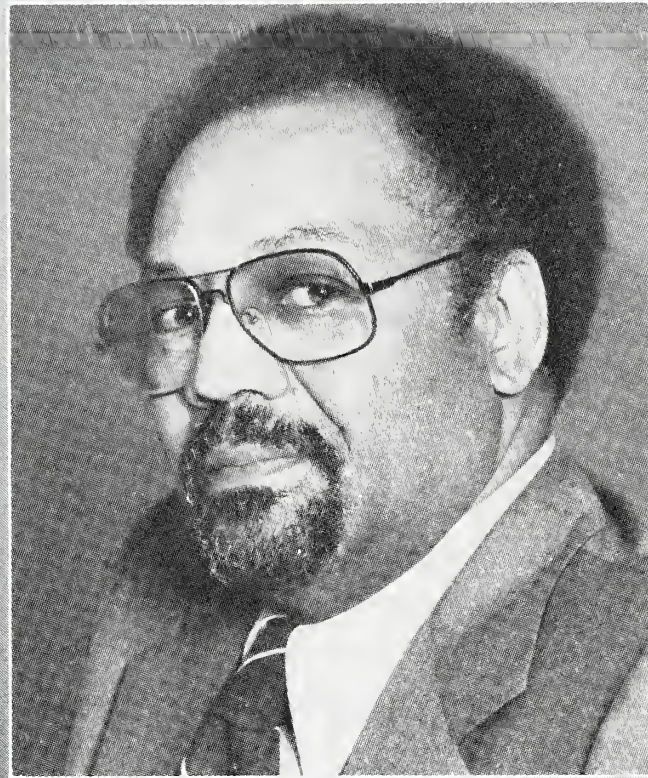
(continued on page 8)

Benjamin Astburn

His love, his vision, his inspiration and his gifts were a model for us all.

He is missed.

BENJAMIN ASTBURN



1928

1982



Lionel—Milan—Ronald—William—Thomas—Clyde

REVIEWS

(continued from page 6)

collection of digitally remastered Creedence classics on high quality virgin vinyl is bargain-priced and offers consumers interested in the group the same audiophile quality found on much more expensive discs. With each cut here running more than five minutes (and the exemplary cover of "I Heard It Through The Grapevine" lasting over 11 minutes!), AOR and oldies programmers should enjoy kicking back and cueing up such all-time country rock hits as "Susie Q" and "Born on the Bayou," guaranteed to bring back good memories and each still able to generate insightful social commentary flavored with the sounds of the Mississippi Delta.

BLACK CONTEMPORARY

CALL ME GOODIE — Robert "Goodie" Whitfield — Total Experience TE-1-3002 — Producer: Lonnie Simmons — List: 8.98
"Can't sit still, no I wanna do something," aptly reflects the sensibilities on the premiere voyage from this veteran funkier. The multi-talented Goodie, under the production guidance of Lonnie Simmons and Jonah Ellis, offers a seamless package loaded with infectious rhythm exercises like "Do Something," the LP's first single, which is already bulleting up the charts, and "Does Anybody Know Where the Party Is?" Ballads like "You and I" and mid-tempo toe-tappers like his autobiographical "Goodie" add up to diversity with a strong pulse.

ONE MORE MOUNTAIN — The Four Tops — Casablanca/PolyGram NBLP 7266 — Producer: David Wolfert — List: 8.98

The vocal elements that propelled the Four Tops into the limelight during its 1960s heyday are still intact on its most recent LP, although the arrangements are decidedly contemporary. Levi Stubbs' hearty lead stylings glide easily atop the creamy harmonies which are the quartet's benchmark, especially on "Sad Hearts." The title track also reflects the Tops' penchant for rave-ups in big R&B band fashion. "I'm the One," with its lilting beat and rhythmic signature, is the best bet for B/C and pop airplay.

DON'T WALK AWAY — Sweet Pea Atkinson — Island/Ze 90007-1 — Producers: Donald Was, David Was and Jack Tann — List: 8.98 — Bar Coded

Amalgamating funk, dub, reggae, rock and DOR, Sweet Pea Atkinson's initial solo sojourn is a weird but wonderful LP that rises above the standard B/C product thanks to the production of the Was (Not Was) team and Jack Tann, not to mention the outrageously original arrangements that demand attention. Atkinson's vocal prowess is capable of emitting growls, groans and gingery, romantic warbling. B/C, progressive rock and some pop PDs should especially find much of this material highly accessible.

GOSPEL

LIGHT ETERNAL — John Michael Talbot — Birdwing/Sparrow BWR 2035 — Producer: B. R. Hearn — List: 8.98

A deeply religious disc, John Michael Talbot's ninth album is a joyous tribute to Jesus and his teachings, and almost takes on the form of an opera with its grandiose choral arrangements, sweeping strings, thundering orchestrations and two "acts" — the first side covering "the incarnation" and side two sermonizing about "the lamb of God." Four and a half years in the making, this is a moving album which many of Talbot's fans will undoubtedly consider his masterpiece to date.

JAZZ

JAZZ LIFE — Mark Winkler — Music Is Medicine MIM 9051 — Producer: Jim Anderson — List: 8.98

As a songwriter, Winkler has had his

work recorded and covered by the likes of Liza Minelli, Stephanie Mills and Cheryl Ladd. He makes his debut as a vocalist here, painting a boozily romantic picture of the night life replete with images of women, clubs and players. Best tracks are "Hip To Your Tricks," "Keely" and "Jazz Life."

NEW AND DEVELOPING

THE TWISTERS — The Goods Records TG R 9301 — Producer: Rob Franboni — List: 8.98



Although the current lineup of this L.A.-based band is only about a year old, its debut appearance on wax has all the earmarks of a veteran act: streamlined harmonies, tight backing and a sense of pop acumen which matches inoffensive lyrics with a steady beat. Reportedly influenced by a legion of British rockers such as Duran Duran and David Bowie, the Twisters music doesn't come too close to matching the complexity of these groups, but it is catchy and has a better-than-average chance of breaking into the big time, particularly with tracks like "Find You" and "Get Lost." Side A consists of songs recorded in the studio environment, while the flip contains more energetic live material culled from 200 appearances in 1981.

SINGLES

OUT OF THE BOX



CROSBY, STILLS & NASH (Atlantic 7-89969)

Southern Cross (4:40) (Kenwon Music/Catpatch Music — BMI/Gold Hill Music, Inc. — ASCAP) (S. Stills, R. Curtis, M. Curtis) (Producers: Crosby, Stills & Nash, S. Johnston, S. Gursky)

The top pop debut of the week reminds one of the classic Stills, hearken-ing back to his early (pre-Manassas) solo work. The song provides some great moments of harmony (with Graham Nash) as he sings of "sailing toward tomorrow" on a ship whose name is Music.

FEATURE PICKS

POP

BILLY JOEL (Columbia 38-03244)

Pressure (3:15) (Joel Songs — BMI) (B. Joel) (Producer: P. Ramone)

The target of the latest pop trade from Joel is a person who "can't stand pressure" and invariably tap dances around it when the going gets tough. The accompanying music is harder to pin down; the bass,

drums and keyboards at times poke and pound like an annoying headache (appropriately, considering the theme) while sliding into briefly melodic calm at others.

JIMMY CLIFF (Columbia 38-03216) **Special** (3:43) (Sunflower Bahamas Music, Ltd., admn. by Tammi Music, Ltd. & Irving Music, Inc. — BMI) (J. Cliff) (Producer: C. Kimsey)

The title cut from Cliff's Columbia debut offers a more than satisfying answer to the tricky question of commercializing reggae without selling out. Slick and sunny as Bahama beach, it bounces smartly along with a bright beat and a rastaman vibration.

JOE WALSH (Full Moon/Asylum 7-69951) **Waffle Stomp** (3:40) (Wow And Flutter Music — ASCAP) (J. Walsh) (Producer: J. Walsh)

Lotsa chuckles in the latest goofball tune from the ex-Eagle, representing the third (or is it fourth?) single from the *Fast Times At Ridgemont High* soundtrack. Like "Life's Been Good . . ." it has an off-hand, good timey rock feel that's about as serious as the subject matter.

POINTER SISTERS (Planet/RCA JH-13327)

I'm So Excited (3:50) (Braintree Music/Till Dawn Music/Blackwood Music Inc. — BMI) (A. Pointer, J. Pointer, R. Pointer, T. Lawrence) (Producer: R. Perry)

The Pointers belt out a bounding blast of pop/rock, singin' their hearts out about passion to a throbbing keyboard and rhythm arrangement. The title track from the trio's current LP is a solid followup to "American Music."

CLIFF RICHARD (EMI America 8135) **The Only Way Out** (3:20) (WB Music Corp. — ASCAP) (R. Martinez) (Producer: C. Richard, C. Pruess)

Another skillful exercise in pop craftsmanship from the unsinkable Richard. The first single from the "Now You See Me, Now You Don't" LP floats by on a blissfully bouyant melody, cruising toward hit city. A smart high chart bet.

BOBBY CALDWELL (Polydor/PolyGram PD 2212)

All Of My Love (3:28) (Bobby Caldwell Music/Happy Stepchild Pub. Corp., Inc. — BMI) (B. Caldwell) (Producer: B. Caldwell)

When Caldwell throws himself into the hook of this most promising Top 40 contender, for an instant he sounds like Boz Scaggs. That moment of comparison reveals much about this man's musical approach, an artful, elegant blend of pop and R&B dynamics.

BLACK CONTEMPORARY

SHALAMAR (Solar 7-69958)

There It Is (4:27) (Silver Sounds Music/Spectrum VII/Satellite III — ASCAP) (N. Beard, D. Meyers, C. Sylvers) (Producer: L.F. Sylvers, III)

As stylish and resolutely upbeat as ever, Shalamar spins into another quick-Sylvers dance production from its "Friends" LP. Don't be surprised if it reminds you of the Brothers Johnsons' "I'll Be Good To You."

NEW AND DEVELOPING

TONI BASIL (Chrysalis CHS 2638)

Mickey (3:36) (Chinnichap Publishing Inc./Careers Music Inc. — BMI) (N. Chinn, M. Chapman) (Producers: G. Mathleson, T. Veltch)

As an English import, this frothy bit of far-fala fun from American dancer/singer Basil has already hauled in heavy airplay with its big Chinnichap beat hook. Now, with a domestic push, it should bounce its way up the charts.



NEW FACES TO WATCH



Translator

In October 1980, Translator's Steven Barton, Robert Darlington, and David Scheff, who were all from Los Angeles, agreed to move from there to San Francisco along with the group's bass guitarist, Larry Dekker, who was originally from the Bay Area. "We needed a change," recalls guitarist/vocalist Barton. "We grew up in L.A. and needed to get away from the same old scene. Plus there is that problem in L.A., being such a music industry town. They constantly want to pigeonhole you."

If so, San Francisco was a smart move. After a tape that the group made was aired to good response on college station KUSF, Translator was contacted by 415 Records, the San Francisco independent label whose roster included such similarly hard-to-pigeonhole acts as Romeo Void and Pearl Harbor. And now 415/Columbia has released "Heartbeats And Triggers," the first LP product resulting from 415's association with Columbia. Already, the distinctive album's first single, "Everywhere That I'm Not," is receiving attention from such new music formats as Long Island's WLIR.

According to Barton, Translator's name was either taken from the title of an early original no longer in its repertoire, or the other way around. "I can't remember which," says Barton, "but it was a song about communication: 'Translator, do you understand what I'm trying to say?'"

This concern with the inability of peo-

ple to get through to each other runs through much of the album's 10 songs, eight of which were either wholly or partly written by Barton. "I think any goal of a songwriter is to somehow communicate your feelings," he says, adding that the "human element of life," meaning "people working it out together, dealing with the bad things as well as the good," is another important focus.

Hence the title "Heartbeats And Triggers," which comes from the "we close our fingers on heartbeats and triggers" lyric in "Nothing Is Saving Me." Like many of the album's songs, the tune paints a seemingly bleak picture of the world today — full of harsh, obscure and sometimes psychedelic imagery. Barton's constricted, repetitive melodies and urgent vocals only increase a sense of claustrophobic tension, especially on titles like "Necessary Spinning," in which the singer frantically recalls his preferred nine-year-old stage, and the chant-like "Dark Region," "where we live in shadows."

These songs are tempered somewhat by the pair written by guitarist Robert Darlington, who also sings lead vocal on them and assists Barton elsewhere. Darlington, while sharing Barton's surrealism, has a gentler singing voice and uses the band's dominant acoustic guitar rhythms to hark back to the early 60s' softer British pop group sound. But even on Barton's more intense and compelling compositions, seeping through the ominous undercurrents are hopeful signs, as in "When I Am With You," wherein the strength of one good relationship balances a prevailing alienation.

"I feel we're more optimistic than pessimistic when you look at it as a whole," says Barton of Translator's material. "I think of our band and all the songs as one piece, and if you look at the overview, I think that the message and the feeling coming across is pretty positive."

Label Cutbacks May Curtail Mom & Pop Stores Service

by Michael Martinez

LOS ANGELES — The impact of field staff cutbacks by major labels may have a minimal effect on retail services, according to a nationwide sampling of dealers. The dealers also note openly that small retailers may experience the most harsh curtailment of services due to recent record company field staff trimmings.

The **Cash Box** survey also reveals that dealers in major markets are the least concerned over possible adverse effects from the staff cuts most recently executed by CBS, Warner Communications, Inc. and Capitol/EMI/Liberty. Dealers additionally note that in-store merchandising, promotion and display building and other ancillary services might be less frequently provided by the labels, but that product fill and other sales services should not be affected.

Many major chain operators feel that they have the staff to perform the in-store merchandising and usually receive material for such functions at their central offices from where such resources are disseminated.

While the chains recognize that they may have to take a more active role in merchandising and display efforts at their outlets, they also recognize that one-stops will also have to become more aggressive in performing such functions for the mom & pop dealers in nearly all markets.

The survey additionally revealed that the staff cuts affect different cogs of the record companies' machinery — from promotion and marketing to merchandising and sales — in various regions, leaving most dealers in a position to only speculate on what long-range effects the cutbacks will have on their businesses.

'Wait-And-See'

Some dealers hail the cutbacks as a sign that labels will begin to conduct their field operations more prudently, but add that they must adopt a "wait-and-see" attitude as to how labels will successfully cover all bases in their marketing approach.

"They haven't closed any branches in New York," say Ben Karol, head of the King Karol stores in Manhattan. "If the labels maintain a certain level of efficiency, retailers aren't going to lose that much service in the major markets around the country. If field reps only show up once a week instead of twice a week, that's ok."

Most dealers agree that the fundamental services provided by labels' field staffs will continue, but that the personalized, one-on-one service provided by the local promotion and merchandising reps may be conspicuously absent. This may affect ability of record companies to react promptly to a development in a given market.

"There will be a gap in our involvement in

promotions of product that starts to break and needs a push in particular market," says Joe Bressi, vice president of purchasing at the Stark/Camelot Music chain. "Though we pretty much service our stores out of warehouses. There will be less flow through and coverage on tour advertisement, and promotions on new artists will lag behind the buzz on artists hot in some regions."

CBS Records division closed five of its regional offices and reduced its branches to 10. Branches have been maintained in Boston, New York, Washington, D.C., Atlanta, Cleveland, Chicago, Minneapolis, Los Angeles and San Francisco, with label departments in New York, Nashville, L.A. being trimmed.

The Capitol group and the WEA labels have also reduced regional offices and consolidated local staffs into regional cadres to effect staff reductions throughout the nation.

One city that has seen the flight of several branch operations is Detroit, once considered a major sales market by most labels, but now only a part of a regional network.

Difficult Situation

"It's a difficult situation," says Calvin Simpson, head of Simpson's Wholesale, Inc./Bad Records chain, who added, "Part of the problem is having access to people. Having a large number of accounts to deal with, the regional guy, who doesn't know my market as well, can't give the proper attention."

Simpson notes that except for product ordering, which he said can be handled by dialing a central number with most labels, his company must now call Chicago to develop promotional and advertising campaigns for the Detroit market where his one-stop and retail operation are located.

"I'm not saying the record company cuts are bad," Simpson says, "But they (labels) must be careful to set up communications in the street. If you eliminate a branch and only leave salesmen in the market, then don't let them go without direction. Put something in the system that allows the remaining field staff to be responsive to local needs."

"We might be number two in Detroit, but on a regional basis, we might be rated number 10. With a local we get the attention we need so we don't lose records because we need immediate support."

"They know how to ship product, distribution is not a problem," he asserts. "We need people to help us put together promotions and push this product."

Some major chain operators agree with Simpson's assessment of what could be the major drawback resulting from the label cutbacks. Most chains agree that trying to

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COUGAR'S #1 PARTY — Following his recent dates in Los Angeles, and the #1 ranking of his single "Hurts So Good," Riva/PolyGram recording artist John Cougar was honored at a party thrown by his label. Pictured at the party are (l-r): Jeff Sydney, director, West Coast business affairs, PolyGram; Emiel Petrone, vice president, marketing, West Coast, PolyGram; Pat Peterson of Cougar's band; Gregg Miller, Los Angeles salesman, PolyGram; Larry Crane, Michael Wanchic and Toby Myers of Cougar's band; Billy Gaff, Cougar's manager; Kenny Aronoff of Cougar's band; Cougar; Jim Lewis, vice president, marketing/project management, PolyGram; Kenny Hamlin, Los Angeles branch manager, PolyGram; Mitch Perliss, Show Industries; Gloria Scott of Cougar's band; Ernie Camagna, vice president, marketing, Integrity Entertainment; and Harry Losk, senior vice president, marketing, PolyGram.

CBS U.K. Convention Highlighted By Attention To Vital Business Concerns

by Nick Underwood

TORQUAY, U.K. — Aside from the well-produced audio-visual product presentations and sales meetings, awards ceremonies and artist relations parties at the annual CBS U.K. convention, three major themes emerged — 1) The need for more empathy towards artistic and business creativity; 2) The necessity of maintaining good industrial relations; and 3) The perpetuating of the newfound respectability and credibility of the music industry in the eyes of the outside world and economic and governmental establishments.

The points were aired repeatedly by CBS U.K. chairman Maurice Oberstein and CBS U.K. managing director Paul Russell at the start of the convention and by Oberstein again during his closing address to the delegates.

During his opening address to CBS delegates, Russell analyzed certain elements unique to the music industry: "We talk about our creative balance — getting the balance right between the music and the business — accounts and responsibility on one side, and A&R, artists and repertoire, on the other side. The right creative balance is an ingredient for success that is peculiar to our business — to all creative business — and therefore one that we share with TV, theatre and films. I sincerely believe that CBS recognizes the need for a creative balance and the need for the balance to be protected as the business changes, so that accounts and responsibility never overwhelms the real A&R of artists and repertoire, without which there will be no business for the accountants and lawyers to be responsible for."

Russell went on to define certain ingredients essential for success in the music business, in real terms, such as "commitment" and "dedication" and used the analogy of the sports and athletic world where heavy emphasis is placed on team spirit and competition.

Russell continued and singled out "empathy" as the one element most important and unique to the music business as a whole. "Empathy is the power of understanding and imaginatively entering into another person's feelings," he said.

"The power of understanding and imaginatively entering into another person's feelings, an artists' feelings, that's empathy, an ingredient unique to the record business and something that makes the music business unique. When an artist makes a record that becomes an expression of his or her or their feelings, CBS and we, as individuals, promote, market sell the artists' feelings and to do that successfully we must have the power to understand those feel-

ings and to imaginatively enter into the artists' thoughts. We design covers that suit the music, we have advertising campaigns that are appropriate to the artist and his record. We put out press releases that try to perpetuate the image and the feelings of the artist. We hold receptions that suit the styles of the artist. We shoot videos that are intended to highlight the artists' creativity and image. We promote and market the artists' records trying to understand the artist and trying to be sensitive to that creativity. Empathy for the music is that ingredient which in the record business sorts out the winners from the losers. What's that lovely expression 'The good record man' from just the good businessman."

Two Themes

The two other themes were delivered to delegates by Oberstein during his concluding address to delegates at the end of the CBS and Epic product presentations. Referring to the enormity and sophistication of CBS Records U.K. pressing plant and distribution systems (CBS record manufacturing plant is the largest in Europe), Oberstein singled out the importance of good industrial labor relations in maintaining the smooth running of pressing and distribution systems in a country noted for stormy labor relations and frequent industrial strikes "In 14 years, we've only had two days of strikes at our manufacturing plant and the essence of that success lies in maintaining good labor relations," Oberstein said. "Our labor relations are excellent because we are thoughtful about our fellow persons, and we strive to make everyone feel valuable and part of the company. We have overcome many problems that do exist in the U.K. and are entrenched here from generations of residual bad will between the classes and management and workers, negative will that for decades has been passed on from fathers to sons."

A final overall theme that is relevant to a large part of the U.K. music industry was again delivered to delegates during Oberstein's concluding address. He noted and applauded the fact that much of the blatant waste and excesses rife in the industry during the late '60s and early '70s had been stopped. The industry was now more streamlined and efficient than ever before and consequently was able to tackle and overcome the current larger economic difficulties.

"It's nice to see that our business is not longer one viewed by the outside world as the business of drug takers, glue sniffers and general ill-repute," he said. "To work for a music company is now respectable, reputable, and in the eyes of the public, a professional occupation."



CAPITOL STAGES A COUP — Capitol Records has signed the Plasmatics. The group recently recorded its debut album for the label in the town of Stommen, Germany. The album, entitled "Coup D'Etat," was produced by Dieter Dierks and will be released on Oct. 1, with a national tour by the group to commence shortly thereafter. Pictured during the disc's mastering at Sterling Sound in New York are (l-r): Wendy O. Williams of the group; Dierks; Bruce Garfield, division vice president, East Coast talent acquisition, Capitol; and George Martino, Sterling Sound mastering engineer.

Paley Exits CBS; Wyman Named As Board Chairman

NEW YORK — William S. Paley, who founded CBS 54 years ago, has resigned his position as chairman of the board, effective April 20, 1983. Replacing him will be Thomas H. Wyman, who has been president and chief executive officer of the communications conglomerate since June 1981.

Simultaneous with his resignation, Paley will enter a long-term consulting relationship with CBS at half his annual salary of \$339,746 and will keep his seven percent holding in CBS stock. He will also become a partner in Whitcom Investment Co., which holds a one-third interest in the International Herald Tribune.

Wyman will assume the additional post of chairman when Paley's resignation takes place. No other staff changes are reportedly expected to take place at that time.

Paley became president of the Columbia Broadcasting System (now CBS, Inc.) in 1928. In 1946, he was elected chairman of the board, the position he will hold until next April.

As one of the first to see the cultural and informational potentials of radio and later of television, Paley developed a national broadcasting organization from a small money-losing regional radio network he bought in 1928. Under Paley, CBS grew into a \$4 billion corporation that also became the largest American producer and manufacturer of recorded music with CBS Records and CBS Records International. He also acquired interests in book and magazine publishing, theatrical films, cable

N.Y. Booth To Sell Discount Tickets For Music, Dance Events

NEW YORK — Tickets for music and dance performances in New York will be sold at discount from a ticket booth to be constructed on the north side of Bryant Park, which abuts the 42nd Street public library building in midtown Manhattan. Construction of the booth, for which \$100,000 has already been provided by corporate sponsors, should be concluded by next spring, with an operator chosen within the next couple of months.

The facility will be similar to the TKTS booth in Times Square, where tickets for theatrical performances are made available each afternoon at half price for still open shows that evening. Tickets at the new booth may not necessarily be discounted at half price, however.

Twenty-seven arts groups have already expressed the desire to participate in the discount program, including Columbia Artists, the Brooklyn Academy of Music, Carnegie Hall, Ron Delsener Enterprises, Fifty-Fifty Enterprises, Jazzmanla Society, Lehman College Center for the Performing Arts, Metropolitan Opera, New York City Opera, 92nd Street Y, Symphony Space, Town Hall, Universal Jazz Coalition, Wave Hill Concerts and Young Concert Artists.

The project has also received support from the Recording Industry Assn. of America (RIAA). "The RIAA fully supports the discount concert ticket booth," said executive director Stephen Tralman. "There's already been a broad level of support from record companies in RIAA on behalf of their artists appearing in New York venues in the near future, especially new artists."

Tralman added that the discount ticket booth would sell more seats to concerts, thus providing more exposure for new and developing acts.

Plans for the booth were detailed at a press conference last week at the park, where Judy Collins, Lionel Hampton, Jamil Nasser and Oliver Jackson donated their services.

programming, musical instruments, toys, retail stores and direct mail marketing.

Now, at a time of rapid technological change, Paley has put CBS into the fields of teletext, videotex, high definition television, video cassettes, discs, games and multi-channel, over-the-air pay television services.

Paley's Successor

Succeeding Paley as chairman will be Thomas H. Wyman, who became president, chief executive officer and a director of CBS, Inc. in June, 1980. Wyman came to CBS from the Pillsbury Co., where he had been vice chairman since March 1979. He had previously spent four years as president and chief executive officer of Green Giant Co., which was acquired by Pillsbury in March 1979.

Following his graduation from college, Wyman joined First National City Bank in New York as a trainee in the overseas division. In 1955, he became a salesman for the Nestle Co. rising through the ranks to become assistant to the U.S. company. He was sent to Europe later, where he remained from 1960 to 1965, first as assistant to the managing director and subsequently as vice president of the parent company.

In 1965, Wyman joined the Polaroid Corp. as vice president to establish its international division. He stayed with the company until 1975, rising to senior vice president, general manager and chairman of the management executive committee.

Despite CBS Records having laid off 15% of its national staff several weeks ago, a CBS, Inc. spokeswoman said that Wyman would maintain CBS's commitment to recorded music, which began in 1938, when CBS acquired the Columbia Phonograph Co.

Reagan Administration Nixes Export Supports

NEW YORK — An attempt to gain government support for small American record companies wishing to attend the MIDEM Convention has met with stiff resistance. The project, made public at this year's National Assn. of Independent Record Distributors and Manufacturers (NAIRD) convention in Philadelphia (*Cash Box*, June 19, 1982) has been received coolly by the Reagan administration, according to Bill Schubart of Philo Records, one of the companies seeking the government underwriting. The group of labels had proposed to the Senate Export Committee that the government aid small record companies seeking to make licensing and export deals at MIDEM.

However, Schubart reported that since the NAIRD convention, Philo and several other labels had met with government officials, but had been unable to garner any interest. "The problem is that the Reagan Administration is burying its head in the sand," said Schubart. "They say they are a free market administration and there are no systems to aid anyone but educational companies. But we're not living in a free market economy. We pointed out to them what we see at MIDEM in terms of the active support German, Japanese, Australian and Canadian companies receive from their governments. They told us they understood it was hard, but that there is no help for trade shows."

In the past, Philo and other small labels like Rounder, Flying Fish and Concord Jazz have shared the cost of a booth at MIDEM, a route Schubart said they will continue to take. "The companies in our peer group are hardy," he said. "We will go again, and we expect to do a lot of business." But he added that the government's position was frustrating because "we have heard a whole lot about the government's concern on U.S. exports and how they can be improved. But the Reagan Administration doesn't allow it to be improved."

EXECUTIVES ON THE MOVE



Walker

MacDonald

Chaidez

George

Walker Named At Warner Bros. — Jim Walker has been named Warner Bros. Records vice president/controller. He has been with Warner Bros. Records since 1971 and has been controller for both WEA Corp. and ABC Records.

Changes At 3M — 3M's Board of Directors have named Allan J. Huber, as executive vice president, Electronic and Information Technologies Sector. He had been executive vice president, Graphic Technologies Sector. In his new job, Huber succeeds Erwin W. Brown, who has elected to participate in a 3M early retirement program. In a related action, Kenneth A. Schoen was named executive vice president, Graphic Technologies Sector, to succeed Huber. Schoen has been group vice president, Tape, Adhesives and Decorative Products Group.

Miller Appointed — Dana Miller has been appointed vice president of Famous Dog Productions. Prior to joining Famous Dog Productions, he was involved with the Mike Love Foundation.

Changes At PolyGram — PolyGram Records, Inc. has promoted Jean MacDonald to national trade liaison and Los Angeles promotion manager, and Loren Chaidez to national rock and club promotion manager. MacDonald was most recently Detroit promotion manager for PolyGram. She began her music industry career as a college promotion representative for A&M Records at Michigan State University. She then served as Detroit marketing manager and Detroit promotion manager for Arista Records prior to joining PolyGram Records. Chaidez was most recently publicity coordinator and dance music representative for PolyGram.

George To Fantasy — Emanuel George has joined the staff of Fantasy Records as national promotion director. For the last three years, he had served as RCA Records' San Francisco promotion representative. Prior to that, he was promotion director for Integrity Entertainment in Los Angeles.

Kessel Promoted — Jerilyn Kessel has been promoted to manager, research, Warner Amex Satellite Entertainment Company. She joined WASEC in November, 1980, as junior research analyst. Most recently, she was senior research analyst.

New Appointments At Hearst/ABC — Kenneth L. Marks, previously an account executive in advertising sales at Hearst/ABC, has been named director of marketing services and information, it was announced by Hearst/ABC Video Services. Prior to joining Hearst/ABC, he was the associate publisher of Food & Wine Magazine. In addition three new positions to its advertising sales department have been announced. William W. Parish has been named director of sales operations; Christine Aquirre and Robert J. Syers have been named account executives. Prior to joining Hearst/ABC, Parish was director of sales analysis for NBC. Prior to joining Hearst/ABC, Aquirre held positions in affiliate sales and program administration at ABC. Most recently Syers was vice president, national sales director at Creative Factor, a radio and television production company based in Los Angeles.

Bogan Promoted — Tom Bogan has been promoted to controller for the PolyGram Music Publishing Division in the United States.

Frederick Named President, COO For RCA Corp.

NEW YORK — Robert R. Frederick, executive vice president and sector executive at General Electric (GE), has been named president and chief operating officer at RCA Corp., effective Sept. 13. Frederick will be proposed for election to the RCA board of directors at its meeting Oct. 8.

In his new position, Frederick will report to Thornton Bradshaw, chairman and chief executive officer at RCA. He will have responsibility for all RCA operations except for NBC, which will continue to report to Bradshaw. Principal corporate functions such as finance, law, industrial relations and corporate affairs will also continue to report to the chairman.

Since joining GE in 1948, Frederick has

held a series of progressively more important management positions in operations, planning, sales and marketing. He is currently in charge of GE's international sector. Between 1977 and 1979, he was GE senior vice president, strategic planning and development, and was in charge of corporate planning.

Frederick joined GE after graduating from De Pauw University with an economics degree. His route up the GE ladder took him through marketing assignments in the electric housewares, consumer electronics and major appliance businesses. In 1966, he became a department general manager in the Hotpoint division. Later, he was general manager of GE's color television department and then vice president and general manager of home laundry products division. In 1973, he became vice president and group executive of the consumer electronics group, which includes the GE broadcasting and cable television operations.

Activision Makes Executive Changes

LOS ANGELES — Mountain View, Calif.-based Activision, Inc., makers of home video games cartridges, recently announced the appointment of Frank Mainero as vice president of marketing, replacing Thomas W. Pomeroy. Pomeroy has been moved to the newly created position of vice president of planning. In a related move, Richard S.F. Lehrberg has joined the company in the newly created post of director, project development.

Mainero comes to the new job from the position of executive vice president of J.

Walter Thompson/West, where he also served on the company's U.S. board of directors. J. Walter Thompson is Activision's advertising agency.

Joining Activision in 1981, Pomeroy held planning, sales and marketing spots with AMF Volt, Inc., Honeywell Photographic Products, Samsonite Corp. and Young & Rubicam Advertising in New York. Lehrberg, who will be responsible for analyzing Activision's potential involvement in home computer software, was formerly a video game buyer.

TOP 30 ALBUMS

	Weeks On Chart	9/11	Weeks On Charts	9/11
1 HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067)	1	11		
2 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	2	12		
3 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	3	18		
4 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	5	9		
5 LOVE NOTES CHUCK MANGIONE (Columbia FC 38101)	6	11		
6 LET ME KNOW YOU STANLEY CLARKE (Epic FE 38086)	7	5		
7 OUT OF THE SHADOWS DAVE GRUSIN (GRP/Arista 5510)	4	9		
8 WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	9	8		
9 ROYAL JAM THE CRUSADERS (MCA 2-8017)	10	13		
10 OFF THE TOP JIMMY SMITH (Musician/Elektra 9 60175-1)	12	4		
11 LOOKING OUT McCOY TYNER (Columbia FC 38053)	8	11		
12 IN LOVE'S TIME DAVE VALENTIN (GRP/Arista 5511)	11	8		
13 DESIRE TOM SCOTT (Musician/Elektra 9 60162-1)	15	3		
14 HAPPY HOUR DEODATO (Warner Bros. BSK 3649)	13	10		
15 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	14	16		
16 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	16	57		
17 ECHOES OF AN ERA 2/THE CONCERT (Musician/Elektra 9 60165-1)	21	3		
18 FANDANGO HERB ALPERT (A&M SP-3731)	18	17		
19 WE WANT MILES MILES DAVIS (Columbia C2 38005)	20	19		
20 TELECOMMUNICATIONS AZYMUTH (Milestone/Fantasy M-9101)	17	24		
21 TOUCHSTONE CHICK COREA (Warner Bros. 9 23699-1)	—	1		
22 FATHERS AND SONS (Columbia FC 37972)	23	20		
23 WYNTON MARSALIS (Columbia FC 37574)	24	33		
24 TRADITION IN TRANSITION CHICO FREEMAN (Musician/Elektra 9 60163-1)	25	2		
25 MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	28	32		
26 THE BEST QUINCY JONES (A&M SP-3200)	19	7		
27 THE DUDE QUINCY JONES (A&M SP-3721)	29	76		
28 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	26	41		
29 AMERICAN CLASSIC DEXTER GORDON (Musician/Elektra E1-60126)	27	13		
30 IT'S A FACT JEFF LORBER (Arista AL 9583)	22	26		

ON JAZZ

VILLAGE WRAP-UP — Greenwich Village Jazz Festival co-producer **Bob Frenay** reports that the majority of clubs participating in last week's festival did a strong business, drawing particularly enthusiastic crowds. "It was the same insane scene everywhere," said Frenay. "The audiences and the players just seemed to be in synch everywhere." But aside from the crowds, which turned out to hear such artists as **Archie Shepp**, **Arthur Blythe** and **Dizzy Gillespie**, the clubs and performances appear to have profited just as much from the intense media focus that accompanied the festival. Major writeups in New York newspapers and stories on television and radio have fanned the fire and elevated the Village club scene, highlighting its immediacy and demonstrating its consistent and unmatched selection in quality. All of which has been a cause for joy



TOWERING FLIGHT — Members of Palo Alto Jazz group *Free Flight* recently dropped by the San Francisco Tower store for a visit. Pictured are (l-r): Jim Walker of the group; Al Evers, Palo Alto; Judy Graves, Tower One-Stop; and Don Elfman, Tower San Francisco.

among club owners, artists, producers, and not least, the fest's sponsors, Dewar's White Label scotch. As for future plans, Frenay reports that a second festival for next summer is already being discussed. "It could well be a yearly project," he said. "I certainly hope so. It would be a shame to waste all this excitement."

HAPPY BIRTHDAY — While it indeed seems longer, it was only a year ago that the Jazz Man label debuted in Seattle. A subsidiary of First American Records, the Jazz Man label has made quite a mark in the industry with classic recordings from such artists as **Carmen McRae**, **Dizzy Gillespie**, **Stan Getz**, **Art Tatum**, **Charles Mingus** and others. "The response has been wonderful," said **Gerald Dennon**, First American president, "not only from our distributors, but also from our sales staff. We plan to keep the momentum going by releasing a slate of 10 or more Jazz Man LPs every other month." Jazz Man, much like another fledgling jazz label, Elektra/Musician, has been very active over the past year, and it will continue with a strong release schedule by shipping LPs by **Cleo Laine** and the late **Sonny Stitt** this month. That will go hand-in-hand with a release of 15 cassette titles "to capitalize on the popular cassette market." These are in addition to the nearly 40 titles already released, many of which are also featured on the "Jazz Man Sampler" sent to over 1,000 retail outlets and retail stores. Designed for in-store play, the sampler contains cuts from LPs by **Luis Bonfá**, **McRae**, **Claus Ogerman**, **Toots Thlelman**, **Stitt** and others. "The 'Jazz Man Sampler' was not intended to be sold through retail outlets, but rather, it was designed to serve as a promotional tool to spark interest in store buyers and consumers at the retail level," said Dennon. However, "because of the large volume of Jazz Man LPs released this year, we were able to service radio stations with a chosen selection of albums from each

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TECHNICOLOR — A party was recently held honoring the L.A. Pantages cast from the play *Joseph and the Amazing Technicolor Dreamcoat* from which *Chrysalis Records* has culled a soundtrack. Pictured at the event are (l-r): Susan Rose, the play's producer; Andrew Lloyd Webber, music composer; Bill Hutton and Sharon Brown from the cast; Danielle Ellis; and Terry Ellis, co-chairman of the *Chrysalis Records Group of Companies*. Pictured reclining is **Tim Rice**, lyricist.

CBS/Fox, RCA Big Winners In VSDA Vid Retail Awards

DALLAS — CBS/Fox's *On Golden Pond* took the honors as Most Popular Current Movie-Drama, followed closely by *Star Wars* in the tabulations, while Columbia Pictures Home Entertainment's *Stripes* won as Most Popular Current Movie-Comedy, beating out Warner Home Video's *Arthur*, in the Video Software Dealers Assn. (VSDA) First Annual Video Awards Aug. 29 at the 1982 VSDA Video Retailers Conference at the Fairmont Hotel here.

"If someone asked you what your best-selling video tape is, you'd probably say 'We don't have one, it's a blank,'" quipped VSDA president Frank Barnako of Washington, D.C.'s The Video Place at the awards banquet ceremony kicking off the three-day confab. However, the awards represented the best-selling and renting prerecorded cassettes and discs during the period from July 1, 1981 through June 30, 1982.

In order of presentation, the remaining VSDA First Annual Awards were given to: CBS/Fox's *Casablanca* for Most Popular Classic Movie-Drama, while RCA SelectaVision received the parallel disc award.

MGM/UA's *The Wizard Of Oz* for Most Popular Classic Movie-Children, also taking the award in the disc category.

CBS/Fox's *The Sound Of Music* for Most Popular Classic Movie-Musical, both in the

Record Bar Returns To The NARM Fold

NEW YORK — Record Bar president Barrie Bergman, while confirming reports that his Durham, N.C.-based chain had briefly pulled out of the National Assn. of Recording Merchandisers (NARM), has told **Cash Box** that he is back on board. Bergman said the "personal differences of opinion" with NARM's executive vice president Joseph Cohen had led to the pullout, but that he and Cohen have since "kissed and made up."

'Pictures' Goes Gold

NEW YORK — "Pictures At Eleven," by Swan Song recording artist Robert Plant, has been certified gold by the Recording Industry Assn. of America (RIAA), signifying sales in excess of 500,000 units. The LP, released June 25, became Top 10 on the **Cash Box** pop albums chart in its second week on the listing.

cassette and disc category, for the CBS/Fox laserdisc.

MCA Videocassette's *Physical* by Olivia Newton-John for Most Popular Music Performance and MCA Videodisc for laser disc.

Karl Video Corp.'s *Jane Fonda's Workout* for Most Popular Instructional ("How To") Program on cassette, while RCA SelectaVision won in the disc category.

Atari's "Pac-Man" for Most Popular Video Game Cartridge.

NFL Films' *NFL Football Follies* for Most Popular Sports Program.

CBS/Fox's *The Great Muppet Caper* for Most Popular Current Movie-Children, with RCA SelectaVision winning in the videodisc category.

MGM/UA's *Fame* for Most Popular Current Movie-Musical, the label also winning in the disc category.

ASCAP Initiates Two Lawsuits In Mass.

NEW YORK — Publishers affiliated with the American Society of Composers, Authors and Publishers (ASCAP) have initiated a pair of copyright infringement actions in Massachusetts utilizing the Copyright Act of 1976. The publishers owning the copyrights of five songs are suing Commercial Club of East Bridgewater, Inc. in East Bridgewater, while the publishers of nine songs are suing Racquetball 5, Inc. in Framingham.

Commercial Club of East Bridgewater, Inc. owns The Commercial Club, a nightclub in East Bridgewater. The ASCAP-facilitated complaint claims that on March 13 and 14, the songs "(I Left My Heart) In San Francisco," "Bad, Bad Leroy Brown," "You're Nobody 'Till Somebody Loves You," "You Needed Me" and "When Irish Eyes Are Smiling" were performed there without authorization.

Racquetball 5, Inc. owns Racquetball Five-O, a racquetball facility in Framingham that has a small lounge for live entertainment. The ASCAP-facilitated complaint claims that on Dec. 12, 1981, the songs "Baby, What A Big Surprise," "I Can't Tell You Why," "Ride Like The Wind," "Yesterday's Songs," "Mr. Tambourine Man," "Slow Dancing," "Peaceful Easy Feeling," "Blue Christmas" and "Still" were performed there without authorization.

Both suits were commenced under provisions of the U.S. Copyright Act of 1976. They are based on the principle that copyrights are property that cannot be used without the owner's permission.

US Festival Draws 400,000+ Despite 100+ ° Heat, Dust

(continued from page 5)

press lamented as "greatest hits" sets, the audience thoroughly enjoyed the music, which was spread over 10-12 hours each day.

The music began Friday with Gang of Four, followed by Ramones, English Beat, Oingo Boingo, The B-52's, Talking Heads and The Police. This primarily "new wave" slate was a big hit with the crowd, with a stunning set by Talking Heads (said by many to be the best of the festival) drawing the biggest reaction.

Friday's show also debuted the unique Diamond Vision video screen installed atop the massive stage facilities. Coupled with two larger conventional projection screens on either side of the stage, the set-up allowed concertgoers in even the most remote areas of the amphitheater to get a good view of the acts on stage; and between sets, the three screens provided visuals to accompany the rather psychedelic laser light shows and synthesizer music.

One final "event" on Friday was a brief satellite hook-up with an unnamed person in Moscow who was apparently driving around the city while providing a travelogue-type narration about various sites and facts.

Mainstream Lineup

Saturday's slate featured a more mainstream lineup, with Dave Edmunds leading off. Veterans Eddie Money and Santana followed, with Herbie Hancock and Chick Corea joining the latter part of the way through the set. The Cars came on next, and then, as it was beginning to get

dark, The Kinks joined the fun.

King Konk and crew really got the audience going (as illustrated by the chorus of boos that erupted when the group was pulled prematurely from the stage due to what was reported as a problem with the length of the set), and the rest of the evening was left to Pat Benatar and Tom Petty & the Heartbreakers. Benatar, in fine form, wound through a set that included both old favorites and previews of cuts from her upcoming LP; and Petty topped off the evening with an extended set that lasted well beyond the projected midnight end of the day's activities.

Sunday, the final day of the festival, began with "Breakfast with the Grateful Dead" at 9:30 a.m. (who else but the Dead could pull off something like that?). Playing for nearly three hours under a scorching sun, the Dead led off what was surely the most eclectic slate of the festival's three days, with Jerry Jeff Walker, Jimmy Buffett & the Coral Reefer Band, Jackson Browne and Fleetwood Mac following.

Walker, the closest to a country act at the festival, fit in well and gave the crowd a good set; and Buffett kept the momentum going, with his alcohol-soaked numbers striking a particularly favorable note with the crowd.

The festival closed with extended sets by both Browne and Fleetwood Mac (who said there weren't any superstars at the event?) that carried music well beyond the projected 6:00 p.m. closing.

While no specifics were released, it was known that the festival was being recorded for both audio and video projects.

Music Publishers Weather Slump

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rely on your entrepreneurial guts to tell you what investments, like available catalogs or even people who have firm record deals, are a waste of time and won't pay off. You don't need a lot of songs and writers, you just need the best."

A number of publishers' representatives, including ATV's Love. Total Experience's publishing director Melody Lander and April's vice president of creative affairs Rick Riccobono, agreed that being more selective about deals is a fact of life in this era of belt-tightening, although a few others, such as Tree's Sovine, feel volume is the key to success. Tree, reaping profits from tunes sung by Kenny Rogers, Karia Bonoff, The Oak Ridge Boys and Mike Murphy, employs 91 exclusive writers, and, vice president Sovine exclaims, "In these times, publishers have to go for the major acts, every A-side of a single they can get their hands on. You've got to be on all of the records as far as country is concerned — Johnny Paycheck, George Jones, Don Williams, Hank Williams, Jr. — to keep the mechanicals up. And if you don't have the single, you'd better be on the LP."

New Music

Besides just tackling the big established names in music though, publishers have also become more interested in signing new wave, techno-pop, and other modern genres in addition to their older catalog items and traditionally successful writers. PolyGram Publishing Division, encompassing Chappell and Intersong, is just one firm profiting from its signings with progressive rock talents. As American publishers for Virgin Music, Chappell maintains domestic charge of works by The Human League, Devo, XTC, Pete Shelley and other modern writer/artists. As Irwin Robinson, president of Chappell, says, "In the past, Chappell was thought of as one-dimensional. Our goal has been to create a full-scope contemporary publishing company dealing in every kind of music without

losing our reputation for quality and standard works. In fact, I don't know of any other publishing company where the writer's ages run the gamut from 18-78 (like they do here)."

Although PolyGram's publishing divisions are currently concentrating on new sounds, it is also represented by cuts in recent successful LPs by Van Halen and the Rolling Stones and is participating in other musical ventures such as films and Broadway musicals. Four shows on the Great White Way are coming up soon for Chappell — two by Marvin Hamlisch, Jule Styne's *Treasure Island* and a show by Burton Lane — while Intersong has the publishing on a soon-to-be released feature film *Six Weeks*, starring Mary Tyler Moore and Dudley Moore who also wrote the soundtrack.

Arista's Meshel also feels that, in addition to music geared towards older audiences, the new breed of writer/artists is essential in whetting the public's appetite for buying LPs and singles. Meshel, partly responsible for bringing the Sex Pistols to the United States in the late '70s, feels the recording industry has, for the most part, sloughed off in breaking new artists, resulting in the public's perception of the music business as state and behind the times. "In general, the sounds of music — pop, country, rock, R&B, dance, you name it — have all been hashing the same ingredients for too long," he says. "Until innovative artists and writers perk up the interest of the listener, the industry will stay where it is. American record buyers aren't being excited enough to go into stores to buy new sounds."

April Music's Riccobono concurs with Meshel about the acceptance of fresh talent into the marketplace. "When the financial hardships started," he explains, "the first thing that went at labels were artist development divisions, which put more of the responsibility in the hands of publishers

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COAST TO COAST

POINTS WEST — When Stephen Wozniak parties down, he does it with style. Over 400,000 people joined him and his friends last Labor Day Weekend in San Bernardino, Calif.'s Glen Helen Regional Park for three days of celebrating music, computers and the concept of unity at his US Festival. Wozniak, who invented the Apple computer and casually talks about polynomials like other folks talk about the weather, had in mind a grand multi-headliner show of rock and country acts combined with a technology fair, and if the safety and entertainment of a humongous crowd is any measure of success, then this was a spectacular smash. The only complaints from the paying audience seemed to be about the smog and the heat, something Wozniak had no control over but efficiently handled through the use of water "cannons" and showers that wet the throng, along with hundreds of gushing drinking fountains. In case you missed the event, here are some of the highlights — Best of the Fest: **Talking Heads**. . . Most memorable concertgoer: a young girl picking up flower petals from the ground claiming meteorites had landed. . . Irate neighbor award: **Phil**, who lived on a hillside nearby the amphitheatre site, complained that no one in the US organization told him over a quarter of a million people would be camping out in front of his house on Labor Day weekend. . . Weirdest member of the press: **Victoria**, a reporter from the Canadian Broadcasting Company (CBC), who emphatically maintained she saw a subliminal cut depicting Satan on one of the stage's giant video screens during **Pat Benatar's** performance. . . Outrageous cop comment: "I'm gonna take all the marijuana and mushrooms I confiscated, sell them at a booth by the entrance gate, and donate the money to the Policeman's Benevolent Assn." . . Worst atmospheric condition: dust clouds. . . Wozniak's impressions of the music industry: "It's funny, but I go through my whole life and think of musicians as musicians. . . performers, stars. The trouble is each one of these big headliners is a corporation". . . Uncredited player: **Frank Serafine**, who played a lulling synth tune during the laser/video show between sets on Friday night. . . Good buy: \$1.50 "festival burger" better than most \$3.50 L.A. ground round sands. . . Still Phreaky After All These Years: **John Draper**, a.k.a. "Captain Crunch," the high tech communications wizard whose blue box shocked Ma Bell, was spotted skulking out around one of the computer fair's floppy disc stands. . . Decorous display: an exhibition demonstrating the Chapman Stick, an instrument that combines a bass and a guitar, and is tapped rather than strummed. . . Ludicrous exhibit: a mock-up of a huge alien, promoting the latest book by scientology guru **L. Ron Hubbard**. . . Unexpected tune: **Tom Petty and the Heartbreakers** breaking into "Louie, Louie". . . Future plans: At a Saturday morning press conference/seminar, Wozniak said he would probably hold a couple more concerts over the next year, although he remarked that working with promoter **Bill Graham** again was "unlikely." Reports following the festival say the US backer may hold a country gala on Memorial Day, with another rock outing on Labor Day, 1983. . . Other music items happening: An **Elvis Costello** song, "Losing You," will be included on **Dusty Springfield's** LP due in November. . . After a sold-out show at the Hollywood Bowl a short time back, two of the **Go-Go's**, along with **John Doe** and **Exene of X** and a couple of the **Stray Cats**, showed up at a **Men At Work** shindig that was being hosted as a backdrop for a promo video the group's working on. . . **Single Bullet Theory**, a Virginia-based quintet that takes its name from the controversial ballistics evidence from The Warren Report, recently completed a tour with **The Pretenders** and has an LP and single slated for early fall release. . . **Mark Stein**, an original member of the group **Vanilla Fudge** who's currently writing material for **Dave Mason**, has named **Kenny Kerner** of Kramer & Reiss P.R. as his exclusive press rep. . . **The Chipmunks** (Alvin, Theodore, & Simon) just wrapped up their fifth album for RCA records. Entitled "The Chipmunks Go Hollywood," the LP features souped-up versions of "Eye Of The Tiger" and "9 To 5". . . "Youth Manifesto," a punk album available on cassette only, spotlights **Saccharine Trust**, **Red Rockers** and **Black Flag** pontificating on political and social conditions in modern America. . . Wacky L.A. homeboys **Oingo Boingo** will appear at the new Universal Amphitheatre on Halloween, after a "mini-tour" of the South. O.B.'s tunes can now be heard in three movies making the rounds these days: *The Tempest*, *Fast Times at Ridgemont High* and *The Last American Virgin*. Also out is the gonzo science fiction-fantasy *The Forbidden Zone*, starring the group's early incarnation, **The Mystic Knights of the Oingo Boingo**, as well as appearances by **Herve Villechaize**, **Susan Tyrell**, **The Klipper Kids** and **Viva**. In addition to possible involvement with an upcoming **James Bridges** movie, the band has just wrapped up a promotional video based on its new single, "Private Life," and hopes to get cracking with rehearsals for a new LP sometime in December. . . Faulty Products has just sent out a new package of releases, including "We Are. . . The League" by the U.K.'s #1 biker band, **The Anti-Nowhere League**; "Fear of Strangers," a self-titled debut by an Albany, N.Y. combo; and "Bleed For Me" b/w "Life Sentence" on a 12" single from the **Dead Kennedys**. The latter tune, with words and lyrics by head **DK Jello Biafra**, opens with the compelling verse, "You used to be a partner in crime/Now you say you ain't got the time/Gotta get serious, gotta plan/Gotta pass those entrance exams". . . Two sensational reggae discs, "Youthman Penitentiary" by **Edi Filtzroy** and "Forward" from **The Abyssinians**, have been issued on Chicago's eclectic Alligator Records label. . . Former **Doors** guitarist **Robble Krieger** has a new instrumental solo LP, "Versions," due out on Passport Records next week, and will tour the East Coast and possibly Canada and California in October to let people know about it. The axeman told us he's asking radio and print ads not to hype his affiliation with The Doors since he's trying "to establish his own identity." Besides being in the studio lately, Krieger was supposed to be involved with his former band members in composing the soundtrack for **Stephen King's** thriller flick *Firestarter*, but those plans were scuttled when the pic was shelved by nervous movie execs. Meanwhile, the '60s group's music may be the centerpiece of a new show developed by **Laserium**, which is working on devising a new laser system for the program and could be touring the country as early as next year with the special show.

jeffrey resner

AIRPLAY

IN SEARCH OF... — Anybody who's been reading the trades for the past few years would know about AOR's growing conservatism and rock music's need to progress to its next logical state of development. Some call that music "punk"; others call it "new wave." Finally, people have begun to call it "the new music," for lack of any better definition. But just what is the new music? Well, radio veterans **Mike Harrison**, of Los Angeles-based syndicator Goodphone Communications, and **Dusty Street**, air talent at new wave/Top 40 station **KROQ**/Los Angeles, attempt to define just that in *In Search Of The New Wave — The Future of Rock*, a music and interview radio show currently being hawked to the rock webs. "On the first show, Dusty interviews X, and we also have an interview with **Duran Duran** in the can," said **Stu Yahm**, who's managing the project. "We're also interviewing **Joan Jett**, whose music we consider to be new wave since it broke at **KROQ**." As good a definition as any, I suppose.

CONCERT SIMULCAST — Warner Bros. recording group **Fleetwood Mac** is playing a two-day engagement at the Los Angeles Forum that will be videotaped for Home Box Office (HBO) and simulcast on stations that carry Westwood One's "In Concert" program. The Los Angeles-based program supplier has also won exclusive rights to record the show, which is scheduled to air sometime in January 1983.

SIMULCAST OF A DIFFERENT SORT — Those of us who prefer demonic barbers over leather or lace listened to classical music station **WQXR**/New York, which, on Sept. 12, did a one-time stereo simulcast of RKO/Nederlander's adaptation of the Broadway play "Sweeney Todd," with Manhattan Cable, Group W Cable and The Entertainment Channel. The musical revolves around the infamous throat-slitting barber (**George Hearn**) whose accomplice (**Angela Lansbury**) makes meat pies out of his victims.

SYNDICATION INDICATIONS — Elektra recording group **The Cars** was featured on a 90-minute music and interview special that ran on 150 stations across the country over the Labor Day weekend. Entitled "The Cars: Riding The New Wave", the show profiles the Boston-based group from its 1977 inception to the present, with interviews with members **Ric Ocasek** and **Benjamin Orr**. It was produced by West Coast-based syndicator The Creative Factor. . . Following the trend toward computerized music formats in light of increased radio competition, Drake-Chenault has made available *Playlist Plus*, where company officials work with station program directors to build music libraries, daypart songs and update lists weekly. It comes in A/C, MOR, Top 40 and country colors.



THE GREAT SAN FRANCISCO QUAKE OF 1982 — Big band-formatted **KMPX**/San Francisco recently became an AOR station, adopting the call letters **KQAK**. It will be the city's sixth such station. Air personalities **Alex Bennett** (l) and **Joe Regelski** are shown in the studios anchoring the last big band show.

wide, is turning its feature into book form. Published by J. P. Putnam & Sons, the volume will contain the quizzes as they have appeared on the show, with illustrations and answers in the back. Unfortunately, it is unclear if winners will receive prizes for correct answers to the printed puzzlers.

SPOOKY RADIO — On Halloween night, 1931, **Orson Welles** narrated the science-fiction tale *The War of The Worlds* over national radio. The broadcast had such a profound effect on the audience that many people in New Jersey burned down their houses to escape the alien invaders. In keeping with that tradition, such macabre figures of our day as **Ozzy Osborne**, **Vincent Price** and **Rod Stewart** will headline *The Rock Pumpkin*, a three-hour radio special slated to air on All Hallows Eve, 1982. Also included will be an interview with a real witch, a salute to famous rock screams, features on classic horror films and rock music with a Halloween flavor. Produced by The Creative Factor, the show is available on barter in the top 150 markets.

THE OLD COLLEGE TRY? — **WBRU**/Providence, R.I., is one of the few college radio stations in the country that is commercial and financially autonomous from the university. While that might sound like some achievement, it exacts its cost. **WBRU** recently enlisted the services of AOR consultant **Lee Abrams** to help program the station. Program Director **George Bratt** explains why: "Even though we're a college-staffed station, we have a number of paid employees, and we have to fend for ourselves in the market place. So we got Lee Abrams to design a format for us, one that's for 18-34 year olds. If you look at WHJY's numbers, they seem to go for the teenage audience." While Bratt said he eschews such AOR mainstays at **Styx**, **Reo Speedwagon** and **Led Zepellin**, he admitted to playing a good dose of the **Doors**, the **Rolling Stones** and **Jimi Hendrix**, in addition to the **Grateful Dead**, **Traffic** and **Genesis**. In terms of new music, he said his station plays the **Jam**, **Talking Heads**, **XTC** and the **Lords of the New Church**. "It's an experimental format," said Abrams in an earlier interview. "It's a cross between new music and Superstars."

NETWORK NEWS — As of January 1983, CBS Radioradio will be offering its musical specials in both fully produced and partially produced forms. The partially produced versions will allow local air talents to fill in the narrator's voice. At the same time, they are abandoning their live musical concerts, believing that live or live-on-tape radio concerts do not differentiate them from any of the other radio networks. The web is also working on a countdown show of the best songs of 1982, taken from, among other sources, **Cash Box** charts. The three-hour show will air at the end of December, naturally. . . But this week, the ABC Rock Radio web is airing a 10-part sports series in conjunction with the opening of the football season. Hosted by news correspondent **Chuck Silvertsen**, the show, entitled *Touchback*, will focus on football memories, milestones and oddities, as well as on the business of the game.

NEW JOBS — **Jere Patterson, Jr.** has been named station manager at **KNAC**/Los Angeles. He had worked at the station between 1978 and 1979 and later in February 1981 as sales manager. He spent the intervening year at **KHJ**. . . **Tom Grier** was recently named program director at AOR outlet **KGGO**/Des Moines. It is reported that he was chosen over another candidate who turned down the job because its duties included going to church every Sunday, something conceived by general manager **Perry St. John**.

Larry Riggs

Labels Welcome New AORs To Bay Area Radio Scene

by Larry Riggs

NEW YORK — With the recent addition of **KQAK** to the San Francisco AOR market and **KFOG**'s expected format shift to AOR from beautiful music Sept. 18, record companies are cautiously optimistic about getting their acts greater airplay in a once-tightly controlled market, according to a **Cash Box** survey of label promotion executives.

Recession Issues Top Agenda At NRBA Convention

NEW YORK — Making money with radio in the current recession, negotiating performing rights licenses with the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI), the feasibility of AM Stereo and applications of cable radio highlight the National Radio Broadcasters Assn. (NRBA) annual convention this week in Reno at the MGM Grand Hotel.

Despite the recession, or perhaps because of it, the trade group expects over 4,500 paid participants at this year's convention. The convention schedule consists of workshops on sales, engineering, promotion, finance and management. "We'll have between 30 and 35 workshops and 77 exhibitors, including all five proponents of AM stereo systems," says Joe Tiernan, NRBA media relations director.

The gathering kicks off Monday, Sept. 13, with a keynote address by Mark Fowler, chairman of the Federal Communications Commission (FCC).

Like the two National Assn. of Broadcasters (NAB) conventions held earlier this year and the NRBA convention last year in Miami Beach, no record company participation is expected in Reno. "The only record company that had registered was the Atlantic Recording Corp. but it dropped out two weeks ago," says Tiernan. "It's not like two years ago when a certain trade newspaper hyped it up and it was in Los Angeles, the music capital of the world."

Recession Talk

Instead of focusing on satellite technology, as had been the thrust of last year's convention, this year's gathering will focus on riding out the recession and still making money. "In 1981, spot radio sales rose 17%, but in the first part of this year, they rose only about five percent, which is no big deal," says Tiernan. "So the reps are concerned about the state of the business, and we want to show them how they can sell big in the '80s."

Programming-wise, there will be workshops on the future of AM radio and whether music can sustain itself on that band. "It will be moderated by Rick Sklar of ABC Radio and will have as panelists Arnie Ginsburg, program director at **WXKS**/Bedford, Mass., and Bob Welch, program director at **KLYV**/Dubuque," according to Sis Kaplan, president, NRBA.

"There will also be a workshop on music computers moderated by Scott Slade, program director at **WAYS**/Raleigh, N.C. and whose panelists include Andrew Economos from Radio Computing Services and Don Hagen from Station Research Systems."

Another workshop will be conducted by Tom Schattenfield, a lawyer with the Washington firm of Arendt Fox, who will discuss the All Industry Radio Licensing Committee, which is currently seeking legal means to reduce the license fees set by ASCAP and BMI. "These are the same attorneys who argued for the plaintiffs in the television case," says Tiernan. "They'll be discussing how this can relate to radio."

nevertheless, also expect a shake-out among the stations, doubting that the market could support six AOR outlets. None of them believed that San Francisco would regain the radio influence it had in the 1960s, when the format that became known as AOR was pioneered at **KSAN**.

KQAK began broadcasting Aug. 18 as a personality-oriented AOR station that plays new music by such acts as Kim Wilde, Translator, Stray Cats and Romeo Void. **KFOG** will be the first SuperStars II station, programmed by consultant Lee Abrams. His format consists of oldies by such groups as Yes, Jimi Hendrix and the Doors, in addition to new music by the Clash, Tear-drop Explodes, Jon and Vangelis and Buggles, all in an attempt to capture the 25+ listener.

All of the labels welcomed the addition of **KRQR** last spring, which took away the virtual monopoly held by tightly-formatted AOR station **KMEL**.

"**KRQR** was probably the best thing to happen to San Francisco since **KSAN**," said Bill McGathy, national album promotion director, RCA Records. "For many months now, **KMEL** had been the only album rock station in the market and because they had no competition they could sit back on their laurels."

"It was a certainty that before the entrance of **KRQR**, it was a one station market," said Ray Tuscan, national AOR promotion manager, Capitol Records. "And **KMEL** was a very conservative station that would add only records that had good possibilities. Now that there are six, each one is going to have to position itself."

Sole Factor

"I think radio will be the sole factor for opening up the music scene there," said Marko Babineau, national album director, A&M Records. "KMEL had been playing it really safe, playing only AOR smashes but then **KRQR** opened it up a little more and John Sebastian (the programming consultant) picked up **KMEL** but **KQAK** is made up of ex-**WLUP** people, and **KFOG**'s also made up of ex-**LUP** people including their program director Dave Logan, who made Steve Dahl what he is today."

At the same time, the labels were unsure just how the new market would shake out and who would survive. "It's something brand new," said A&M's Babineau. "I would guess that if they all went on rock 'n roll, no station, including **KFOG** if it had a new music format, would be able to get more than two and a half points in the Arbitron ratings."

"It's all speculative now," said Capitol's Tuscan. "KQAK is programmed by people from the Midwest who want to create an alternative sound and reawaken the San Francisco tradition but I don't know what level they want to do it on and there's no way they're going to be able to bring back the progressive radio as it was in the '60s."

"With the opportunities that **KQAK** and **KFOG** have with being commercial free to play new music, they would clearly have an advantage," added Burt Stein, vice president, promotion, Elektra/Asylum Records. "Any station that plays a 70-30 mix of new music would have that advantage but as it appears now, it's more like a 30-70 mix."

Although the addition of **KQAK** and **KFOG** may add some spice to the San Francisco soup, some label promotion men were hesitant about their effect on music there.

"I don't think anybody's going to be able to dominate that market," said Jim McKeon, director, album promotion, Columbia Records. "At best you'll have two or three dominant stations and none of

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CASH BOX ROCK ALBUM RADIO REPORT



— **MIKE RUTHERFORD • ACTING VERY STRANGE • ATLANTIC**
ADDS: WOUR, WHFS, WYFE, WMMS, WSHE, WPLR, WNEW.
HOTS: None. **MEDIUMS:** WPLR.
PREFERRED TRACKS: Open.
SALES: Just shipped.



4 ROBERT PLANT • PICTURES AT ELEVEN • SWAN SONG/ATCO
ADDS: None. **HOTS:** KMET, WNEW, WBAB, WPLR, KBPI, WSHE, WMMS, WYFE, WBLM, KMG, WKLS, KEZY, WOUR, WCCC. **MEDIUMS:** WABX.
PREFERRED TRACKS: Burning.
SALES: Good in all regions.

1 MOST ADDED

1 MOST ACTIVE

LP Chart Position

30 A FLOCK OF SEAGULLS • JIVE/ARISTA
ADDS: None. **HOTS:** WBAB, KBPI, WMMS, KMG, WLIR, WHFS, WKLS, KEZY, KNAC. **MEDIUMS:** KMET, WYFE, WBLM. **PREFERRED TRACKS:** I Ran, Space, Telecommunications.
SALES: Moderate in all regions; strongest in East.

LP Chart Position

52 DON HENLEY • I CAN'T STAND STILL • ASYLUM
ADDS: WCCC, WPLR. **HOTS:** KMET, KNX, WBAB, WMMS, KMG, WKLS, KEZY, WOUR. **MEDIUMS:** WNEW, KBPI, WABX, WYFE, WBLM. **PREFERRED TRACKS:** Johnny, Title.
SALES: Good to moderate in all regions; strongest in West.

LP Chart Position

34 SANTANA • SHANGO • COLUMBIA
ADDS: None. **HOTS:** WBAB, KBPI, WMMS, KEZY, WOUR. **MEDIUMS:** KMET, WPLR, WABX, WBLM, WKLS, WCCC. **PREFERRED TRACKS:** Hold.
SALES: Good to moderate in all regions.

4 MOST ADDED

5 MOST ADDED

84 AEROSMITH • ROCK IN A HARD PLACE • COLUMBIA
ADDS: WKLS, WBLM, WPLR, KMET. **HOTS:** None. **MEDIUMS:** WBAB, WYFE, KEZY, WOUR, WCCC. **PREFERRED TRACKS:** Open.
SALES: Major breakouts in all regions.

— **ICE HOUSE • PRIMITIVE MAN • CHRYSALIS**
ADDS: KMG, WPLR, WNEW, KNX. **HOTS:** None. **MEDIUMS:** WYFE, KEZY. **PREFERRED TRACKS:** Open.
SALES: Fair initial response in West.

9 BILLY SQUIER • EMOTIONS IN MOTION • CAPITOL
ADDS: None. **HOTS:** KMET, WBAB, WPLR, KBPI, WABX, WMMS, WBLM, KMG, WKLS, KEZY, WOUR, WCCC. **MEDIUMS:** WYFE. **PREFERRED TRACKS:** Title.
SALES: Good in all regions.

2 MOST ADDED

40 BAD COMPANY • ROUGH DIAMONDS • SWAN SONG/ATCO
ADDS: WPLR. **HOTS:** KMET, KBPI, WSHE, WMMS, KEZY. **MEDIUMS:** WBAB, WPLR, WABX, WYFE, WBLM, WKLS, WOUR, WCCC. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions.

27 JUDAS PRIEST • SCREAMING FOR VENGEANCE • COLUMBIA
ADDS: None. **HOTS:** KMET, WMMS, WKLS, KEZY. **MEDIUMS:** WBAB, WPLR, KBPI, WABX, WYFE, WBLM. **PREFERRED TRACKS:** Another, Bloodstone, Title.
SALES: Moderate to fair in all regions.

— **STEEL BREEZE • RCA**
ADDS: KEZY, KMG, WBLM, WBAB, WNEW, KMET. **HOTS:** WYFE, WKLS. **MEDIUMS:** KBPI, WSHE, WMMS, WOUR. **PREFERRED TRACKS:** Anymore.
SALES: Good initial response in all regions.

46 THE CLASH • COMBAT ROCK • EPIC
ADDS: None. **HOTS:** KMET, WNEW, WBAB, WPLR, KMG, WLIR, WHFS, KEZY, KNAC. **MEDIUMS:** WSHE, WOUR. **PREFERRED TRACKS:** Should, Casbah.
SALES: Moderate in all regions; weakest in South.

73 KENNY LOGGINS • HIGH ADVENTURE • COLUMBIA
ADDS: WBLM, WYFE, KNX. **HOTS:** KMET, SBAB, KBPI, WMMS, WKLS, KEZY, WOUR, WCCC. **MEDIUMS:** WNEW. **PREFERRED TRACKS:** Fisht.
SALES: Major breakouts in all regions.

38 STRAY CATS • BUILT FOR SPEED • EMI AMERICA
ADDS: None. **HOTS:** WPLR, WMMS, KMG, WLIR, WHFS, KEZY, KNAC, WOUR. **MEDIUMS:** KMET, WNEW, WBAB. **PREFERRED TRACKS:** Strut, Rock.
SALES: Good to moderate in all regions.

1 JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM
ADDS: None. **HOTS:** WBAB, WSHE, WABX, WMMS, WBLM, KEZY, WCCC. **MEDIUMS:** WPLR, KBPI, WKLS. **PREFERRED TRACKS:** Jack, Hurts.
SALES: Good in all regions.

127 RANDY MEISNER • EPIC
ADDS: None. **HOTS:** None. **MEDIUMS:** KMET, WNEW, WBAB, WPLR, KBPI, WMMS, WYFE, WBLM, KEZY, WOUR. **PREFERRED TRACKS:** Open.
SALES: Fair in all regions.

25 .38 SPECIAL • SPECIAL FORCES • A&M
ADDS: None. **HOTS:** KBPI, WYFE. **MEDIUMS:** WNEW, WBAB, WABX, WMMS, WBLM, KEZY. **PREFERRED TRACKS:** Caught, Keep.
SALES: Good to moderate in all regions.

58 MARSHALL CRENSHAW • WARNER BROS.
ADDS: None. **HOTS:** WNEW, WSHE, WHFS. **MEDIUMS:** WPLR, WMMS, WBLM, KMG, WKLS, WOUR. **PREFERRED TRACKS:** Someday, Cynical.
SALES: Fair in all regions.

23 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA
ADDS: None. **HOTS:** KMET, KNX, WNEW, WBAB, WPLR, WSHE, WMMS, WBLM, KMG, WKLS, KEZY, KNAC. **MEDIUMS:** WABX, WLIR, WCCC. **PREFERRED TRACKS:** Who, Down.
SALES: Good to moderate in all regions.

69 GEORGE THOROGOOD & THE DESTROYERS • BAD TO THE BONE • EMI AMERICA
ADDS: None. **HOTS:** KMET, WPLR, WHFS. **MEDIUMS:** WNEW, WBAB, KBPI, WBLM, KEZY, KNAC, WOUR. **PREFERRED TRACKS:** Nobody.
SALES: Good to moderate in all regions.

10 CROSBY, STILLS & NASH • DAYLIGHT AGAIN • ATLANTIC
ADDS: None. **HOTS:** KNX, WBAB, KBPI, WBLM, KEZY. **MEDIUMS:** WNEW, WMMS, WYFE, WKLS. **PREFERRED TRACKS:** Wasted, Southern.
SALES: Good to moderate in all regions.

66 MISSING PERSONS • CAPITOL
ADDS: None. **HOTS:** WYFE, KMG, WHFS, KEZY, KNAC. **MEDIUMS:** WPLR, WMMS, WBLM, WLIR, WKLS, WCCC. **PREFERRED TRACKS:** Words, Mental.
SALES: Good in West; fair in others.

35 PETE TOWNSHEND • ALL THE BEST COWBOYS ... • ATCO
ADDS: None. **HOTS:** WSHE, WHFS. **MEDIUMS:** WBAB, WABX, WMMS, KMG, WKLS, KEZY, KNAC, WOUR. **PREFERRED TRACKS:** Skirts, Face, Uniforms.
SALES: Good to moderate in all regions.

61 FAST TIMES AT RIDGEMONT HIGH • SOUNDTRACK • FULL MOON/ASYLUM
ADDS: None. **HOTS:** KMET, KNX, WBAB, KBPI, WMMS, WYFE, KMG, WKLS, KEZY. **MEDIUMS:** WSHE, WABX, WBLM, WOUR, WCCC. **PREFERRED TRACKS:** Waffle, Somebody's, Johnny.
SALES: Good to moderate in all regions.

29 EDDIE MONEY • NO CONTROL • COLUMBIA
ADDS: None. **HOTS:** KMET, WBAB, KBPI, WABX, WMMS, WBLM, KEZY, WOUR. **MEDIUMS:** KMG.
PREFERRED TRACKS: Take, Title, Shakin'.
SALES: Good to moderate in all regions.

48 THE WHO • IT'S HARD • WARNER BROS.
ADDS: None. **HOTS:** WCCC, KMET, WNEW, WBAB, WPLR, KBPI, WSHE, WMMS, WYFE, WLIR, WKLS, KEZY, WOUR. **MEDIUMS:** WABX, WBLM, KMG, WHFS. **PREFERRED TRACKS:** Athena, A Man, Cry, Title.
SALES: Major breakouts in all regions.

2 FLEETWOOD MAC • MIRAGE • WARNER BROS.
ADDS: None. **HOTS:** KNX, WNEW, WBAB, KBPI, WSHE, WABX, WMMS, WBLM, WKLS, KEZY. **MEDIUMS:** WPLR, WYFE, WOUR, WCCC. **PREFERRED TRACKS:** Gypsy, Hold.
SALES: Good in all regions.

26 THE MOTELS • ALL FOUR ONE • CAPITOL
ADDS: None. **HOTS:** KMET, WMMS, KNAC. **MEDIUMS:** KBPI, WABX, WBLM, KMG, KEZY. **PREFERRED TRACKS:** Lonely, Over.
SALES: Good to moderate in all regions.

31 STEVE WINWOOD • TALKING BACK TO THE NIGHT • ISLAND
ADDS: None. **HOTS:** KNX, WNEW, WBAB, WPLR, KBPI, WSHE, WMMS, WKLS, KEZY. **MEDIUMS:** KMET, WABX, WYFE, WBLM, WHFS. **PREFERRED TRACKS:** Still.
SALES: Good to moderate in all regions.

6 GO-GO's • VACATION • I.R.S./A&M
ADDS: None. **HOTS:** KMET, WNEW, WBAB, WPLR, KMG, WLIR, WHFS, KEZY. **MEDIUMS:** WMMS, WKLS, WOUR. **PREFERRED TRACKS:** Title, Cool, Beatnik.
SALES: Good in all regions.

13 THE ALAN PARSONS PROJECT • EYE IN THE SKY • ARISTA
ADDS: None. **HOTS:** WBAB, KBPI, WOUR. **MEDIUMS:** WNEW, WMMS, WBLM, WKLS, KEZY. **PREFERRED TRACKS:** Title.
SALES: Good in all regions.

3 MOST ADDED

17 REO SPEEDWAGON • GOOD TROUBLE • EPIC
ADDS: None. **HOTS:** KMET, KBPI, WBLM. **MEDIUMS:** WNEW, WBAB, WABX, WMMS, WKLS, KEZY. **PREFERRED TRACKS:** Sweet, Fire.
SALES: Good to moderate in all regions.

— **YAZ(OO) • UPSTAIRS AT ERIC'S • SIRE**
ADDS: KNAC, WLIR, KMG, WBAB, WNEW. **HOTS:** WHFS. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Situation.
SALES: Just shipped.

TOP 75 ALBUMS

	Weeks On 9/11 Charts	Weeks On Chart		Weeks On 9/11 Chart	Weeks On Chart
1 JUMP TO IT ARETHA FRANKLIN (Arista AL 9602)	1	7	37 NOW IS THE TIME LOU RAWLS (Epic FE 37448)	31	7
2 ZAPP II ZAPP (Warner Bros. 9 23583-1)	2	7	38 BRILLIANCE ATLANTIC STARR (A&M SP 4883)	27	26
3 GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE-1-3001)	3	15	39 HERE WE GO AGAIN BOBBY BLAND (MCA-5297)	35	11
4 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL)	4	16	40 OUTLAW WAR (RCA AFL1-4208)	29	28
5 DONNA SUMMER (Geffen GHS 2005)	6	7	41 WINDSONG RANDY CRAWFORD (Warner Bros. 9 60142-1)	32	14
6 JEFFREY OSBORNE (A&M SP-4896)	5	14	42 EDDIE MURPHY (Columbia FC 38180)	48	4
7 THIS ONE'S FOR YOU TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38118)	9	5	43 "HERE WE GO AGAIN" ONE WAY (MCA-5297)	42	27
8 INSTANT LOVE CHERYL LYNN (Columbia FC 38057)	8	11	44 DOWN HOME ZZ HILL (Malaco MAL 7406)	39	32
9 THE REAL DEAL THE ISLEY BROTHERS (T-Neck/CBS FZ 38047)	10	5	45 GWEN GUTHRIE (Island/Atco 90004-1)	60	2
10 LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 6017ML)	15	7	46 HOT FUN DAYTON (Liberty LT-51126)	33	6
11 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamil/Motown 6002TL2)	7	17	47 VICTORY MIDNIGHT STAR (Solar/Elektra 9 60145-1)	53	4
12 KEEPIN' LOVE NEW HOWARD JOHNSON (A&M SP-4895)	12	9	48 SINGING IN THE KEY OF LOVE LATIMORE (Malaco MAL 7409)	50	9
13 TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265)	11	7	49 "D" TRAIN (Rrelude PRL 14105)	47	22
14 SNEAKIN' OUT STACY LATTISAW (Cotillion/Atco 90002-1)	18	5	50 ONE MORE MOUNTAIN THE FOUR TOPS (Casablanca/PolyGram NBLP 7266)	57	2
15 KEEP IT LIVE DAZZ BAND (Motown 6004ML)	13	27	51 STILL IN LOVE CARRIE LUCAS (Solar/Elektra E1-60008)	46	10
16 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207)	16	17	52 CURRENT HEATWAVE (Epic FE 38065)	45	12
17 CHANGE BARRY WHITE (Unlimited Gold/CBS FZ 38048)	24	3	53 ON THE FLOOR FATBACK (Spring/PolyGram SP-1-6739)	43	10
18 I'M THE ONE ROBERTA FLACK (Atlantic SD 19354)	17	14	54 IF THAT'S WHAT IT TAKES MICHAEL McDONALD (Warner Bros. 9 23703-1)	—	1
19 DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	14	17	55 REUNION THE TEMPTATIONS (Gordy/Motown 6008GL)	51	21
20 WE GO A LONG WAY BACK BLOODSTONE (T-Neck/CBS FZ 38115)	21	11	56 TRUE DEMOCRACY STEEL PULSE (Elektra E1-60113)	49	13
21 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	19	19	57 LA. CONNECTION (MCA-5322)	59	4
22 GET LOOSE EVELYN KING (RCA AFL1-4337)	44	2	58 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	58	57
23 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590)	20	22	59 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	56	8
24 ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021)	22	24	60 NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952)	55	23
25 HAPPY TOGETHER ODYSSEY (RCA AFL 1-4240)	26	13	61 YOUR MAN IS HOME TONIGHT TONY TROUTMAN (T. Main L-4000)	63	14
26 WHAT TIME IS IT? THE TIME (Warner Bros. 9 23701-1)	—	1	62 NEW DIMENSIONS THE DRAMATICS (Capitol ST-12205)	65	16
27 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015)	25	22	63 THE DUDE QUINCY JONES (A&M SP-3721)	64	77
28 SOONER OR LATER LARRY GRAHAM (Warner Bros. BSK 3668)	23	14	64 GREATEST HITS SHALAMAR (Solar/RCA BXL1-4262)	54	6
29 SO EXCITED THE POINTER SISTERS (Planet/RCA BXL1-4355)	28	9	65 BODY TALK IMAGINATION (MCA 5271)	61	30
30 FRIENDS SHALAMAR (Solar/Elektra S-28)	30	31	66 WISE GUY KID CREOLE AND THE COCONUTS (Ze/Sire ARK 3681)	68	13
31 CALL ME GOODIE ROBERT "GOODIE" WHITFIELD (Total Experience/PolyGram TE-1-3002)	41	3	67 STRONGER THAN EVER ROSE ROYCE (Epic FE 37939)	62	16
32 LI'L SUZY OZONE (Motown 6011ML)	37	5	68 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	72	73
33 LET ME KNOW YOU STANLEY CLARKE (Epic FE 38086)	34	4	69 JUNIOR (Mercury/PolyGram SRM-1-4043)	52	21
34 ALL NIGHT LONG B.B. & O. BAND (Capitol ST-12212)	36	6	70 FRIENDS IN LOVE DIONNE WARWICK (Arista AL 9585)	66	20
35 FIRST TAKE THE VALENTINE BROTHERS (Bridge BR-101936)	40	4	71 THE BEST QUINCY JONES (A&M SP-3200)	71	8
36 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	38	8	72 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	69	17
			73 LOVE ME TENDER B.B. KING (MCA-5307)	74	23
			74 STEAMIN' HOT THE REDDINGS (Believe In A Dream/CBS FZ 37974)	70	17
			75 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	67	36



GOLDEN FRIENDSHIP — Solar recording group Shalamar and producer Leon Sylvers III recently were presented with gold awards for their "Friends" LP during a special party thrown by company chairman Dick Griffey to welcome new label president Ray Harris. Pictured are (l-r): Jeffrey Daniel, Howard Hewett and Jody Whatley of Shalamar; DGP/Solar board chairman Griffey; Sylvers; and Harris.

THE RHYTHM SECTION

US OR THEM — The UNUSON event known as the US Festival attracted more Southern Californians and folk from other parts of the country than critics had anticipated. With a healthy roster of pop and rock acts, the crowd of more than 400,000 over three days at the San Bernardino-located festival had few complaints, save the 110° temperatures and the dusty campsite. A member of one of the acts, however, had something else to complain about. **Bob Weir**, a stalwart of the infamous **Grateful Dead**, suggested to reporters during a press conference that the US Festival was not the unifying experience it purported to be due to the fact there were no black acts featured. In a surprise appearance, though, keyboardists **Chick Corea** and **Herbie Hancock** joined guitarist **Carlos Santana** during his Saturday show to the spontaneous delight of the crowd. When the press questioned festival promoter **Bill Graham** on why no black acts were included on the lengthy roster, the promoter said that it was a matter of availability. For complete coverage of the festival see pages 5 and 12.

TRIBUTE — The Appreciation Committee for **Shelley Stewart**, the veteran broadcaster of 33 years, has been formed to honor the man in his hometown of Birmingham, Ala. Stewart, who is successfully recovering from a stroke suffered Aug. 13, is currently sales manager at WAT-TV in Birmingham and continues to handle drive-time turntable chores at the market's top AMer, WATV. The tribute is set for Oct. 15 at the Birmingham/Jefferson Civic Center. According to a spritely sounding Stewart, "The concern and phone calls have made me recover faster and feel much better." Stewart started his broadcast career in August 1949 in Birmingham and has worked all but two years in that market.

12" OF FANTASY AND HORROR — The tie-in that has become so fruitful between films and their soundtracks has reached the dance floor on more than one occasion; but the celluloid genres of fantasy and horror have never really encountered success of any kind as 12" singles. That could change with release of two such offerings from budding dance labels out of New York City. Sunnyview Records recently released "E.T. Boogie" by the **Extra T's**, which is a New York clubba dubba jam that makes use of the now eternal dialog from that friendly creature in Steven Spielberg's movie, *E.T. — The Extra Terrestrial*. "E.T. go home" is the constant refrain throughout this dance film tune. Synthesized voices and instrumentation are the stock of this cut along with a tightly punctuated rhythmic groove, in a style made popular by the street rappers of the Apple and more recently the **Tom Tom Club**. But Extra T's are not alone. From Gramavision's dance label, One Foot, comes the "Theme From *Friday the 13th Part 3 in 3D*" from the original soundtrack to the serial horror film. Also available as a 12" single, the cut was co-written by **H. Manfredini** and **Michael Zager**, the disco-era stalwart who also co-produced the disc with **Ed Newmark**. The film's previous two versions have earned cult status in theatrical re-release and through pay TV services, and the current film has been gaining momentum as a mid-summer release. The eerie tune's groove becomes a molten core for the atmospheric, synthetic warblings heaped on top. The music is danceable, if not mildly intriguing. Released Sept. 10, the company plans to capitalize on the upcoming Halloween celebration by heavily promoting the title to clubs and urban contemporary radio. And just when you thought it was safe to go back on the dance floor.

B/C RENEWAL PROJECT — The rich, colorful black music history that fills the archives of Atlantic Records constantly evolves as the dimensions of the music from the label expand in depth and contour. Leading the youth movement is **Stacey Lattisaw** with her LP "Sneakin' Out," #14 bullet on the **Cash Box B/C Albums** chart. Her first single from the LP has reached the Top 10 of the **Cash Box B/C Singles** chart at #10 bullet, with release of a second single, "Attack Of The Name Game," adding to the LP's momentum. Labelmate **Narada Michael Walden** produced this LP, the most diverse package from the youthful thrush yet. Lattisaw joins the fertile successes experienced by her producer, **Roberta Flack** and **Sister Sledge**, but is also in the vanguard of a new B/C wave including the second LP by **Stevie Woods** (Cotillion) and **Ullanda** (Atlantic), and Island/Ze's debut LP by **Sweet Pea Atkinson**. Woods' followup to "Take Me To Your Heaven" LP, which yielded the adult pop-B/C single "Steal The Night," is "The Woman In My Life," also the title of the first single. The single debuted this week at #86 bullet on the B/C singles chart. Records that have the potential to gain chart success in the coming weeks are the offerings from Ullanda and Atkinson. Ullanda's "Watching You Watch Me" (perhaps the satirical response to **Slave's** "Watching Ladies" single of last year), promises to sport the range of sound she has developed as a vocal sessionist with some of the top names in the business, including **Ashford & Simpson**. Atkinson's notorious vocal work with Ze labelmates **Was (Not Was)** earned him his "Don't Walk Away" LP containing the single "Dance Or Die," written by the wooly Was Bros. **David and Don**. Add to that Island/Mango reggae releases by **Black Uhuru** and **Gwen Guthrie** and Antilles releases of the jazz persuasion by **Ornette Coleman** and **Joanne Brackeen**, et al, and it appears as though the Atlantic labels are prepared to offer a full range of black music in varying degrees.

SHORT CUTS — **Kid Creole's Andy Hernandez** (or **Coati Mundi**) is freelancing as a member of a fictitious outfit known as **Reggie's Band** in the upcoming D&P Prods./Sherwood Prods. film "Get Crazy." Hernandez will be joined by **John Densmore** of the **Doors** and **Derf Scratch of Fear** as the backup band for **Malcolm McDowell's** role as a rock artist gigging at a famous venue. Filming for the scene took place last week (Sept. 8) at the Wiltern Theatre in Los Angeles. michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

September 18, 1982

	Weeks On Chart	9/11
1 JUMP TO IT	12	1
2 DANCE FLOOR (Part 1)	11	2
3 YOU DROPPED A BOMB ON ME	7	4
4 LOVE COME DOWN	7	8
5 LET ME TICKLE YOUR FANCY	8	6
6 THE MESSAGE	8	7
7 SO FINE	13	5
8 AND I AM TELLING YOU I'M NOT GOING	18	3
9 CHANGE	15	10
10 DON'T THROW IT ALL AWAY	11	11
11 YOUR BODY'S HERE WITH ME	11	10
12 LAST NIGHT	11	9
13 BIG FUN	4	21
14 I'M THE ONE	10	17
15 DO SOMETHING	8	19
16 HARD TO GET	9	18
17 INSIDE OUT	15	13
18 LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	12	12
19 LET ME GO	14	14
20 777-9311	5	29
21 KEEP IT LIVE	8	23
22 PLANET ROCK	18	18
23 IMAGINATION	9	25
24 GIRL, YOU ARE THE ONE	9	26
25 LOVE'S COMIN' AT YA	5	33
26 I CAN MAKE YOU FEEL GOOD	12	24
27 AMERICAN MUSIC	12	22
28 LOVE IT AWAY	7	30
29 GO ON AND CRY	7	32
30 A PENNY FOR YOUR THOUGHTS	5	36
31 HOT SPOT	9	34
32 GROOVE YOUR BLUES AWAY	9	35
33 BABY I NEED YOUR LOVING	4	46
34 WHO'S STICKIN' IT?	7	47

	Weeks On Chart	9/11
35 I REALLY DON'T NEED NO LIGHT	20	27
36 SUMMER LADY	7	40
37 SOMEBODY TELL ME WHAT TO DO	7	41
38 LI'L SUZY	8	42
39 SAD HEARTS	6	43
40 GIVE ME YOUR LOVE	2	50
41 RIBBON IN THE SKY	2	56
42 I CAN'T SHAKE THIS FEELING	6	44
43 SOONER OR LATER	10	20
44 JUST AN ILLUSION	15	28
45 IF THIS WORLD WERE MINE	3	66
46 WAITING BY THE HOTLINE	10	38
47 WILL YOU KISS ME ONE MORE TIME	10	39
48 LET'S ROCK	6	52
49 HOT FUN IN THE SUMMERTIME	14	31
50 I KEEP FORGETTIN'	5	57
51 THE REAL DEAL	13	45
52 IT SHOULD HAVE BEEN YOU	5	58
53 DO I DO	16	37
54 INSTANT LOVE	16	49
55 SITUATION	4	65
56 I'M NEVER GONNA SAY GOODBYE	5	63
57 GIRLS	5	60
58 BREAKOUT!	8	61
59 TOUGH	3	68
60 FLIRT	15	48
61 ON THE WINGS OF LOVE	1	—
62 IN THE GROOVES	4	69
63 MT. AIRY GROOVE	7	67
64 HAPPY MUSIC	4	70
65 PERFECT LOVE	3	74
66 SLOW YOUR BODY DOWN	4	75
67 KEEP ON	17	54
68 RECESS IN HEAVEN	4	72
69 RISIN' TO THE TOP	4	73

	Weeks On Chart	9/11
70 ABRACADABRA	3	80
71 BAD BOY/HAVING A PARTY (MEDLEY)	1	—
72 LET IT WHIP	28	51
73 IT'S NOT ME YOU LOVE	9	64
74 ALL OF MY LOVE	2	84
75 GOT A FEELING	2	83
76 GIVE YOUR LOVE TO ME	10	53
77 WHAT ABOUT MY LOVE	2	87
78 DO IT TO THE MUSIC	2	90
79 WHIP RAP	2	88
80 SHOUT FOR JOY	12	62
81 WAY OUT	2	89
82 SHOW ME WHERE YOU'RE COMING FROM	17	59
83 YOUR MAN IS HOME TONIGHT	16	76
84 SHE'S SO DIVINE	1	—
85 CUTIE PIE	20	55
86 WOMAN IN MY LIFE	1	—
87 SEXY DANCER	1	—
88 FREE DANCER	1	—
89 SEXY BODY	1	—
90 OOH BABY	1	—
91 DESIRES	7	78
92 OVER LIKE A FAT RAT	11	81
93 WORD UP	7	85
94 THE LOVER IN YOU	10	77
95 EARLY IN THE MORNING	22	82
96 TREAT ME RIGHT	7	86
97 BEIN' WITH YOU	1	—
98 THANG (GIMME SOME OF THAT THANG)	15	93
99 LOVE ME DOWN	15	92
100 TURN BACK THE HANDS OF TIME	7	96

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHER AND LICENSEES)

A Penny For (Kenny Nolan/Downtown — ASCAP)	30	Go On And Cry (Triple Three — BMI)	29	Keep It Live (Ujima/Jobete/Three Go — ASCAP)	21	Shout For Joy (Murios/Davahkee/Moving World/Handshake — ASCAP)	80
Abacadabra (Sailor — ASCAP)	70	Groove Your Blues (Content — BMI)	32	Keep On (Tomar/Huemar/Jawil — BMI)	67	Show Me (Silver Sounds/Spectrum VII — ASCAP)	82
All My Love (Bobby Caldwell/Happy Stepchild — BMI)	74	Happy Music (Glenwood/Shown Brere — ASCAP)	64	Last Night (Frozen Butterfly — BMI)	12	Situation (Stainless Music — BMI)	55
American Music (Ensign/Parker McGee — BMI)	27	Hard To Get (Jobete/Stone City — ASCAP)	16	Let It Whip (Ujima/Macvacalac — ASCAP)	72	Slow Your Body (Ahead/Larry Lou — BMI)	66
And I Am (Dreamgirls — ASCAP/Dreamettes — BMI)	8	Hot Fun (Warner-Tamerlane — BMI)	49	Let Me Go (Raydiola — ASCAP)	19	So Fine (Duchess/Kashif — BMI)	7
Baby I Need (Jobete Music — BMI)	33	Hot Spot (Midstar/Hip-Trip — BMI)	31	Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI)	5	Sombody Tell (Delightful/CHA Pub. — BMI)	37
Bad Boy (April/Uncle Ronnie's/Sunset Burgandy — ASCAP/ABKCO — BMI)	71	I'm Never Gonna (Transuniversal/Artie Butler — ASCAP/The Dreamer — BMI)	56	Let's Rock (Fools Prayer/Chris Hill — BMI)	48	Sooner Or Later (Graham-O-Tunes — BMI)	43
Bein' With You (Bull Pen — BMI/Perren Vibes — ASCAP)	97	I'm The One (Antisia — ASCAP)	14	L'il Suzy (Old Brompton Road — ASCAP)	38	Summer Lady (Gratitude Sky Music — ASCAP)	36
Big Fun (Delightful Music — BMI)	13	I Can Make (Alive + Kickin'/Hip Trip — BMI/Spectrum VII — ASCAP)	26	Love Come (Music Corp. of America/Kashif — BMI)	4	Thang (Funtown/Shindler/Mannish Kidd — BMI)	98
Breakout (Baby Fingers/WB/Rutland Road — ASCAP)	58	I Can't Shake (Felstar — BMI)	42	Love's Comin' At Ya (Mighty M — ASCAP)	25	The Lover In You (Island/Sugar Hill — BMI)	94
Change (Seven Songs/Ba-Dake — BMI)	9	I Can't Shake (Felstar — BMI)	42	Love Is (Yellowbrick Road — ASCAP/Rashida — BMI/Rodsongs — PRS adm. by Almo — ASCAP)	18	The Message (Sugar Hill — BMI)	6
Cutie Pie (Duchess/Perk's — BMI)	85	I Got A Feeling (Diamond In The Rough — BMI)	75	Love It Away (Nick-O-Val — ASCAP)	28	The Real Deal (April/Bovina — ASCAP)	51
Dance Floor (Troutman's — BMI)	2	I Keep Forgettin' (Genevieve — ASCAP/Edzactly — BMI)	50	Love Me Down (Almo/Jodaway — ASCAP)	99	Tough (Original/Funkgroove/Rushgroove — ASCAP)	59
Desires (One To One — ASCAP)	91	I Really Don't (Overdue adm. by Warner Bros./Almo/March 9 — ASCAP)	35	Mt. Airy Groove (G.W. Jr./Outer National — ASCAP)	63	Treat Me Right (Sadie Bee Ray/Ron \$Banko\$ — BMI)	96
Do I Do (Jobete + Black Bull — ASCAP)	53	If This World Were Mine (Jobete Music — BMI)	45	On The Wings (Lincoln Pond/Almo/March 9 — ASCAP)	61	Turn Back (Unichappell — BMI)	100
Do It To (Sugar Biscuit/Fresh Ideas/Bert Reid — ASCAP)	78	Imagination (Little Macho/Pizzazz/Intersong — ASCAP)	23	Ohh Baby (Sugar Hill — BMI)	90	Waiting By (Kee-Drick/Bellboy/Mighty Three BMI)	46
Do Something (Total Experience — BMI)	15	In The (Amirful/Oon-Stang/Mel-O-Music — BMI)	62	Over Like A Fat Rat (Jackaroo/W.B. — BMI)	92	Way Out (Konglather — BMI)	81
Don't Throw It (Famous/Gay Noel — ASCAP)	10	Inside Out (Major Toms — BMI/Luzuli — ASCAP)	17	Perfect Lover (Irving/Baby Shoes/Poopy — BMI)	65	What About (Beverly Glen/Spaced Hands — BMI)	77
Early In The Morning (Total Experience — BMI)	82	Instant Love (April/Uncle Ronnie's/Sunset Burgundy — BMI)	54	Planet Rock (Shakin' Baker — BMI)	22	Whip Rap (Ujima — ASCAP/Hey Skimo — BMI)	79
Flirt (All Seeing Eye/Cameo 5 — BMI)	60	It's Not Me (Marvin Gardens/MEB — ASCAP)	73	Recess In (Special Agent — BMI)	68	Who's Stickin' It? (Takoya — ASCAP)	34
Free Dancer (WB/Good High — ASCAP)	88	Jump To It (Uncle Ronnie's/April/Sunset Burgandy — ASCAP)	1	Ribbon In (Jobete/Black Bull (TM) — ASCAP)	41	Will You Kiss (Black Eye/Bellboy — BMI)	47
Girl, You Are (Liaka/Fonz/Lindee — ASCAP)	24	Just An Illusion (MCA — ASCAP)	44	Risin' To The (Jobur/Top Bound Music — BMI)	69	Woman In My (Blackwood — BMI/April/Monsteri — ASCAP)	86
Girls (Interior — BMI)	57			Sad Hearts (MCA — ASCAP)	39	Word Up (Boy-Girl — ASCAP)	93
Give Me Your (WB/Peabo — ASCAP)	40			777-9311 (Tionna — ASCAP)	20	You Dropped (Total Experience — BMI)	3
Give Your Love (Bilsum/Pure Delite — BMI)	76			Sexy Body (Irving/Magic Lady/Willow Girl — BMI)	89	Your Body's Here (Mighty Three — BMI)	11
				Sexy Dancer (D.B. — ASCAP/East Indies — BMI)	87	Your Man (Malaco/Lowery — BMI)	83
				She's So Divine (Ladybird — BMI)	84		

JANET JACKSON

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JANET JACKSON

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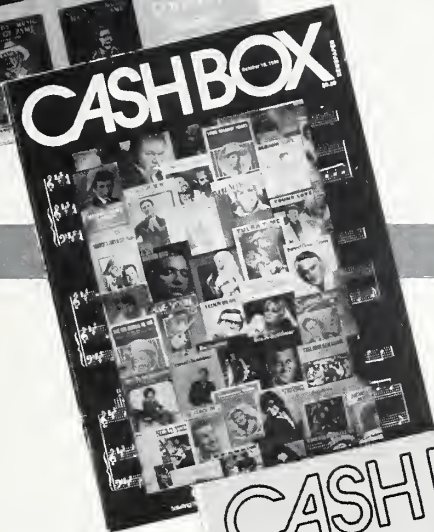
Direction: Joseph Jackson Productions
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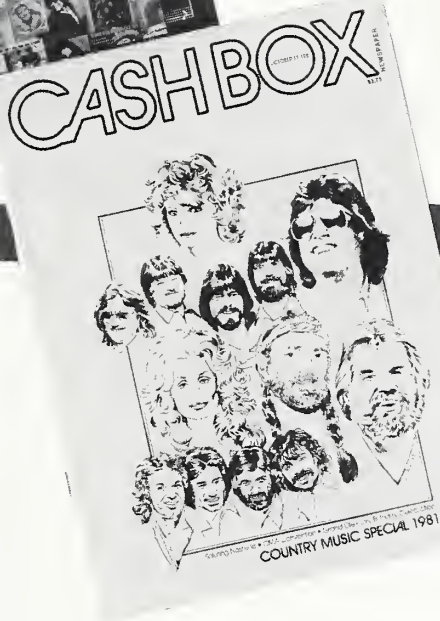
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1979



1980



1981

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COUNTRY MUSIC
SPECIAL 1982

Gospel Labels Shifting Promotion Strategies

by Larry Riggs

NEW YORK — Gospel music labels have begun to change their radio promotion strategies in light of the current economic recession and a growing movement towards narrowcasting among the 1,400 nationwide radio stations that program gospel and inspirational music, according to a **Cash Box** survey of gospel label promotion directors.

The most pronounced change in strategy is servicing those stations with 45s instead of the traditional LPs, a device pioneered by the Nashville-based Benson Company. Benson began to manufacture the 7" two years ago in an attempt to get concentrated airplay on specific cuts, prior to the release of an album. Some labels nevertheless, said that gospel stations still need to learn more about retail tie-ins.

"We started sending 45s to the stations a

couple of years ago because when an album has 10 or 12 cuts on it, the airplay just gets split," said John Taylor, director of radio promotion at Benson. "With the singles, you can get concentrated airplay and help build an artist's reputation."

This represented a departure from the common gospel industry practice of servicing exclusively albums to stations, and it was not immediately welcomed with open arms. "At first, there was a lot of resistance to it, as there is to any change," continued Taylor. "A lot of the stations did not want to give any single artist concentrated airplay because gospel stations are often the only ones in a market and therefore think that they have to be all things to all people."

Misleading Impression

Lack of concentrated airplay has also misled labels about how their records were faring in the marketplace. "Debbie Boone

did a gospel album that sold pretty well but never showed up on any airplay charts because the stations were playing all ten cuts," said Mike DeMonico, director of media promotion at Milk & Honey and New Dawn Records. "But after that, people got smart."

Another reason why gospel labels have begun to service singles is economic. "It's a lot cheaper to send out 2,000 singles than albums," said Benson's Taylor. "We used to have everybody on our mailing list, and sometimes we'd go to stations and find albums that are two years old that still had their cellophane wrappers on because stations felt the music was not their kind of music. We could not afford that anymore."

While not every label has begun to manufacture 45s, many have cut back the number of stations they service. "Right now, we're servicing about 500 stations, but the number used to be about 800," said Cliff Spencer, regional director of promotion at Nashboro Records. "We cut back because the economy is so bad. We only service stations in markets where we've got sales."

Although some stations still believe they must serve the entire gospel listening community, Benson's Taylor found something of a trend towards narrowcasting among gospel stations within the past two years. "When we send a single to a station, we can get an idea of what kind of gospel music they play," he said. "Some stations will play Daniel Amos, who's kind of a new wave rock gospel artist, while others will play stuff like Joe English, whose music is high church, or Candy Hemphills, who's like the Mandrells."

He cited KYLT/Albuquerque N.M., whose demographic is 12-24, as an example of a gospel-rock station and KCFO/Tulsa as an A/C-gospel station.

But the predominant gospel format is MOR-inspirational, which aims for the 25+ demographic. "I think it's mainly MOR music, even though there's no such thing as MOR as a definition of music," said Hank Mance, director of promotion at New Jersey-based Savoy Records. "It's just music with a beat and an inspirational message and a melody." WWRL/New York, an R&B station, changed to this sort of format Sept. 13. (**Cash Box**, Sept. 4).

Not There Yet

While the labels surveyed seem to think that gospel radio has improved its programming within the past two or three years, they still believe it has a way to go before it is on a par with secular radio. "A lot of gospel announcers got into it because they loved the Lord but did not know the first thing about how to program a radio station," said Tana Lonon, manager, radio promotion at CBS's Priority Records. "But the National Gospel Radio Seminars have tried to start an educational program for them."

"When gospel radio gets more

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Counter-Claim Filed In Marie, Motown Legal Rift

by Michael Martinez

LOS ANGELES — Charging undue influence, fraud and deceit and breach of contract, singer Teena Marie recently filed a counter-claim in Superior Court here against Motown Records, with whom she has recorded the last six years, Jobete Music Company, Motown chief Berry Gordy and others. The counter suit asks for a total of \$45 million in actual and punitive damages.

Also named in the suit were Winnie Martin, an alleged former Motown employee who entered a management agreement with Marie in 1978, Fuller Gordy (brother of Motown chairman Berry Gordy) and Ralph Seltzer (an alleged former Motown officer), who are said to have set up Lady Tee Prods., Inc., also named in the complaint.

In addition to the undue influence, fraud and breach charges, the suit also charges the record company and other parties with conspiracy to monopolize the music and recording business and to restrain trade in violation of federal and state antitrust laws. The suit asks \$5 million in actual damages, \$15 million in trebled damages for the antitrust charges and \$25 million in punitive damages.

Motown and Jobete Music, in the original complaint filed Aug. 6, 1982, charged Marie with breach of contract and also asked for \$45 million in actual and punitive damages. The dispute, according to the Motown suit, involves an existing recording agreement between Marie and the record and publishing companies entered in 1976 and set to run through until April 9, 1983.

In addition to remuneration, the record and publishing companies are also requesting the court to make a declaratory judgement defining the rights and responsibilities of each party under the agreement and a restraining order preventing Marie from entering a recording agreement with another company.

Attorneys for Marie, Don Engel in Los Angeles and Wayne Halper in New York, have indicated that Marie is currently preparing an LP for fall release by a company other than Motown.

In the counter-complaint, Marie claims that she signed her original agreement in 1976, at age 20, without benefit of outside counsel. The suit said that the contract provided for "abnormally low" royalties, did not provide for advances or guarantees of advances except for union scale session fees, did not require Motown to release any of her product, gave Motown and Jobete control of her copyrights without adequate compensation and gave Motown a veto over her future personal managers. These contentions are the basis for the undue influence charge.

She reportedly only made \$160,000 during the years she has been with Motown, including tour support and scale wages for recording sessions, while Motown has allegedly made in excess of \$2 million in profit on receipts of \$7 million.

The suit contends that Martin, Fuller Gordy and Seltzer set up Lady Tee Prods. and took control of 25% of her stock, signing the proxy voting rights of her remaining 75% of the stock to Seltzer for an irrevocable period of 10 years.

Regarding the Motown suit's claim that Marie orally agreed to re-sign with Motown for another seven years if they promoted her "It Must Be Magic" to gold status, the suit claims that Motown "attempted to coerce her to agree to renew her agreements" and that when it became obvious she would not, they claimed that she had made the oral agreement. To prevent Motown or Jobete from claiming they have further rights to her performance and music, the suit is requesting an Injunction.

TOP 15 ALBUMS

Spiritual

	Weeks On Chart	9/11
1 PRECIOUS LORD AL GREEN (Hi/Myrrh MSB-6702) Unavailable At Press Time	1	6
2 BROTHER TO BROTHER WILLIAMS BROTHERS (Myrrh MSB 6717) Unavailable At Press Time	3	8
3 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6696) Title Cut	2	19
4 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	4	19
5 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	5	40
6 GLORY TO HIS NAME ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Title Cut	6	12
7 YOU BROUGHT THE SUNSHINE CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	7	14
8 HIGHER PLANE AL GREEN (Myrrh MSB 6665) "His Name Is Jesus"	10	20
9 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	10	20
10 WE'VE COME TO PRAISE HIM DONALD VAILS CHORALEERS (Savoy SGL 7069) Unavailable At Press Time	11	5
11 I'M PACKING UP, GETTING READY REV. ERNEST FRANKLIN (Savoy SL-14695) Unavailable At Press Time	8	7
12 POWER TWINKY CLARK (Sound of Gospel SOG 133) Unavailable At Press Time	13	2
13 HE'S WORTHY GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR (Savoy SL 14672) Unavailable At Press Time	—	1
14 LORD, FROM THE DEPTHS OF MY HEART JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER (Savoy AL-14654) Title Cut	14	20
15 HOPE SONGS, VOL. I D.J. ROGERS (Hope Song/Benson HS2000) Unavailable At Press Time	—	1

Inspirational

	Weeks On Chart	9/11
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	1	18
2 I SAW THE LORD DALLAS HOLM (Greentree R 3723) Title Cut	2	40
3 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) "Same Old Fashioned Way"	3	36
4 MIRACLE B.J. THOMAS (Myrrh 6705) "I'm In Tune"	6	40
5 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut	5	56
6 JONI'S SONG JONI EARECKSON (Word WSB 8856) Title Cut	7	40
7 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly"	4	41
8 UNFAILING LOVE EVIE TORNQUIST (Word WSB 8867) "How I Love You Lord"	8	40
9 THE TRAVELER DON FRANCISCO (New Pax NP 33106) "Traveler's Joy"	9	48
10 LIFT UP THE LORD SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	11	4
11 I'LL NEVER STOP LOVIN' YOU LEON PATILLO (Myrrh/Word MSB-6711) Unavailable At Press Time	12	2
12 MAKE ME READY FARRELL & FARRELL (New Pax NP33104) Title Cut	10	13
13 BLESS THE LORD WHO REIGNS IN BEAUTY BILL GAITHER TRIO (Word 6670) Title Cut	13	26
14 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	14	20
15 ONLY JESUS DION (Dayspring DST-4027) Unavailable At Press Time	15	9

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.



CHRISTMAS PREPARATIONS — Sparrow recording artist Barry McGuire (l) was recently visited in the studio by label president Billy Ray Hearn (c). McGuire, with the help of Paul Potash of the New Christy Minstrels, was completing a song for the upcoming two-record "25 Songs Of Christmas From Sparrow" LP.



PLATINUM AT WORK — CBS recording group Men At Work was recently presented with quadruple platinum plaques for sales of over 200,000 units of its debut album "Business As Usual" in its native Australia. Pictured in the **top row** at the reception held in Melbourne are (l-r): Peter Karpin, director, A&R, CBS Records Australia; Ron Styrkert and Jerry Speiser of the group; Russell Deppeler, manager, Men At Work; and Greg Ham of the group. Pictured in the **bottom row** are (l-r): Peter McIan, producer, "Business As Usual"; Colin Hay of the group; A.W.T. Smith, chairman, CBS Australia; and John Rees of the group.

Record Labels Welcome AOR Activity In San Francisco

(continued from page 13)

them is going to get much over a four share."

Faced with similar situations in other markets around the country, AOR stations generally tighten their playlists in order to attract listeners. But Drew Murray, national album promotion manager, West Coast, PolyGram Records, does not see that happening in San Francisco. "Usually, in a one on one competitive situation, one station has the tendency to tighten up in order to get better ratings," he said. "But with that much competition, stations will have to see what they can do differently and I can't see everybody in San Francisco tightening up."

The market may compel stations to position themselves differently, but they may not all survive. Columbia's McKeon cites one factor that might affect who prevails and who loses. "San Francisco has a unique problem in that it has one of the worst FM penetrations in the country because of its topography," he said. "CBS was smart when they traded up for a bigger signal for KRQR because it is now one of the strongest in the market."

This view was shared by some of the stations themselves. "KQAK's signal is only 4300 watts and they are barely audible in East Concord (a city east of San Fran-

cisco)," said George Sosson, vice president and general manager at KRQR. "We're 82,000 watts, which makes us the strongest AOR signal in the market."

Bobby Cole, program director at KMEL, disagrees about the impact of signal strength. "We have 69,000 watts, which makes us the best AOR signal in Northern California," he said. "Some stations might have more power but they don't have our reach," KMEL's antenna is located on Mt. St. Bruno, whose elevation exceeds 1400 feet.

The stations in the market include KMEL, KRQR, KQAK and, as of September, KFOG. San Jose stations KSJO and KOME also have penetration into San Francisco. Some of the AOR outlets are expected to lose some rating points as a result of the two new entrants into the market. "There will be some erosion of points," said KRQR's Sosson. "But, I don't think it'll be too serious." Said KMEL's Cole: "There's always a mortality rate when you have new stations entering; I've seen it in many other markets."

While KQAK reportedly plays tracks by such new acts as Translator, Romeo Void, Stray Cats and Superstars II, and since KFOG's format after Sept. 18 aims for listeners aged 25 and older, it is too early to tell just how the San Francisco AOR market is going to shake out. Clearly, the Fall Arbitron ratings will not say enough since it takes at least two Arbitron books to tell where a station is going.

Pam Sawyer Bows Firms

LOS ANGELES — Songwriter Pam Sawyer, who has written songs for such artists as Stevie Wonder, Diana Ross and the Supremes, The Raspals, Quincy Jones and others, recently formed her own production company, Pam Sawyer Prods., and Barley Lane Music (ASCAP).

Sawyer, whose "Let Me Tickle Your Fancy" by Motown's Jermaine Jackson is charting, has pacted writer/artist/producer Greg Watson as the first artist to her company. Initial product under the banner is "Sure You're Right" by Steptoe on Fantasy Records.

Boardwalk Moves

LOS ANGELES — Boardwalk Entertainment has relocated its East Coast offices. The new address is: Boardwalk Entertainment, 888 Seventh Avenue, New York, N.Y. 10106. The telephone number remains the same, (212) 765-5103.

Labor Day Sales A Mixed Picture For Record Retailers

(continued from page 5)

Brian Poehner, a buyer for Atlanta's Turtles chain, also credited the return of the students for a "real good" holiday. He added that a two-week sale of all cutouts and midlines for \$3.33 each helped make it a better Labor Day than in the past.

At the Stark/Camelot chain, vice president of purchasing Joe Bressi said that the combination of Labor Day, back-to-school and the end of the summer brought foot traffic back into the malls. He said that Labor Day went much better than he had thought — up over 10% from last year, though not quite so good in northern markets showing higher unemployment numbers. Particularly strong sales were registered by Kenny Loggins, the Time, Kim Carnes, the Who, Don Henley, Michael Stanley Band and Michael McDonald.

'Small Ingredients'

Several "small ingredients" added up to the "big picture" at Buffalo's Cavages chain, where vice president John Grandoni reported a "decent" 5-15% increase over last year's Labor Day sales. Cool weather hampered the "normal picnicking and partying." MTV exposure of new acts increased sales in the new music category. But the key factor was the Who's new "It's Hard" LP, which, Grandoni said, brought a lot of customers into the store. He added that the supergroup had sold out Buffalo's 80,000-seat Rich Stadium in one day, which rubbed off considerably on record buyers. An additional side effect of the Who tour stop was its impact on opening act Clash's sales, as Grandoni reported a surge on new and catalog Clash product during the holiday period.

Both the Licorice Pizza and Record Bar chains reported "OK" action. Coming out of a bad August, Record Bar president Barrie Bergman complained about "still not moving hits," while Licorice Pizza's vice president of marketing, Lee Cohen, said that sales were off a bit, but not that much since Labor Day is usually not a big weekend there anyway. Cohen singled out the new Joe Jackson album as a hot item, explaining that the guaranteed sale program (money back guarantee) behind it was helping to double its sales.

Cloudless skies and warm temperatures particularly hurt business at Washington, D.C.'s Waxie Maxie chain. "Last week was a bad week for Washington," noted general

manager David Blaine. "The consensus from our stores was that business was moderately all right to good, but that's a matter of interpretation. A store manager's assessment may be widely different from ours."

Blaine's assessment was that the weather and an accompanying exodus out of the market made for a "flat or marginally up" Labor Day. He also felt that spending in the malls and strip centers was restricted to "back-to-school necessities, clothing and other essentials," as well as "white goods like appliances."

Video games were hot items for several retailers. Cavages' Grandoni reported "considerable" sales of Atari's "Berzerk," and Flipside's Rosenbaum's report of "tremendous business" in games went so far as to say that more video game cartridges were being sold per week than the #1 album in his 11 stores, for the last three weeks in a row. "That shows me two things," he said. "First, how bad the record business is, and second, how good the video game business is."

For Waxie Maxie's Blaine, how bad the record business is is one thing; how bad the public's perception of it is is another. "I'm convinced that all the bad press we're getting is having an effect on sales," he said, listing several recent national print and broadcast reports examining the recording industry's troubles. "We're suffering from our own bad press. People are responding to it, and it's starting to affect customers."

UCLA Country Class Set

LOS ANGELES — "Country and Western Music and Personalities: From Roots to Present Rage" will be theme of a new UCLA Extension course set for Tuesdays, Sept. 28-Nov. 23, 7-10 p.m. on the university's campus.

The program will be conducted by Gary Ginell, host of Gary's Country Store on KCSN-FM and a country music interview program on Valley Cable Television.

'Daylight' Goes Gold

NEW YORK — "Daylight Again," by Atlantic recording group Crosby, Stills & Nash, has been certified gold by the Recording Industry Assn. of America (RIAA), representing sales in excess of 500,000 units. The LP, released June 28, is the group's first such gold LP in five years.



MAXIMAL MAXELL — The Maxell booth was a popular stop for Record Bar store managers during Vendor Day at the chain's recent Summer Summit at Hilton Head Island, S.C. Thirty-three vendors participated in the event.



WHO WANTS THE GUY WITH THE SKINNY LEGS? — Most of the manufacturers in the recording industry want him, because he's Lou Fogelman (far right), head of Los Angeles-based Show Industries, which operates the Music Plus stores and City One Stop. Show Industries recently held its first annual all male Legs Competition, in which Fogelman won a can of Nutrament for having the skinniest legs. Joining Fogelman in the winners' circle are (l-r): Don Buchanan, winner of Q.T. for the whitest legs; Kenny Cupper, winner of Sun Block for the darkest legs; and Tony Sandell, winner of Nair for his hairy lower limbs.

Vid Manufacturers Take 'Wait' And See' Attitude To Par Test

(continued from page 5)

opening package of a budget-priced line this fall. Only Paramount, with its Gateway line, and MCA Videocassette, with its Collector's Choice/Reel Deal series, have similar programs. There are no plans for WHV or any other supplier contacted to release new titles at reduced prices.

"Essentially, this is just an experiment for us, and that is why we haven't come up with a fancy title for this package," says Herb Mendelsohn, senior vice president, marketing, WHV. "This is all product that, for the most part, was put out at a price of about \$60, and we believe it can sell through at a lower price. We realize that the retailer has a limited amount of capital to maintain a necessarily broad inventory. We think that this type of program can help ease that problem somewhat."

Warner Home Video, according to Mendelsohn, will be heavily promoting the package with release sheets on each of the titles involved, "as well as providing window streamers and a fairly comprehensive ad mat kit." Among the titles included in the package are *Alice Doesn't Live Here Anymore*; *Liberace In Las Vegas*; *Paul Simon In Concert*; *Big Bad Mama*; *The Big Birdcage*; *The Bees*; *Cannonball*; *Death Race 2000*; *Death Sport*; *Futureworld*; *Gilda-Live*; *Grand Theft Auto*; *The Great Texas Dynamite Chase*; *Humanoids From The Deep*; *The Kid From Not-So-Big*; *The Pinwheel Songbook*; *Jackson County Jail*; *Moonshine County Express*; *Nelvanation II*; *Seven Blows Of The Dragon*; *Too Hot To Handle*; *Rabid*; *Sisters*; and *What's Up Doc?*

Mendelsohn notes that all product is "factory fresh" and has been re-stickered and re-shrink wrapped with the new lower price, which runs from \$29.95 to \$39.95.

Trend Beginning?

"We're hoping that by doing all this it will encourage the retailer to sell the product," he explains. "I don't think we're exclusive in this, but we think there is a buyer's market out there, and this expresses our commitment to that belief. If it works out, we'll present another package of 25 titles in January... Maybe it's the beginning of a trend, at least with regards to older films."

He also stresses, however, that "this doesn't mean we'd take a *Chariots*... or a *Firefox* and put it out for \$39.95," but he won't rule out the possibility of such a move, either. Virtually all the top manufacturers, like WHV, are keeping a sharp eye on the sales performance of *The Wrath of Khan* before leaping into similar experiments.

"We don't have any immediate plans (to lower prices), but it's obviously something we're considering," says Robert Blattner, vice president/general manager, Columbia Pictures Home Entertainment, in what was a typical response for most of the suppliers contacted by **Cash Box**.

"The supplier, the distributor and the dealer will all benefit if it becomes more of a sales market. But the best way to achieve that is what we have to take a close look at. I think we all have a desire to create a sales market, but the means of doing that has to be carefully considered. And it's too soon to tell if any of these initial attempts will achieve that."

MCA Videocassette quietly dropped prices 15-20% on new releases earlier this summer, according to marketing vice president Jerry Hartman, lowering what he refers to as "blockbusters" from a high of \$101 to approximately \$85.95. For the time being, that is the extent of the studio's plan to lower prices. However, he adds that MCA will continue to maintain its Collector's Choice budget line (now up to 34 titles), and he points out that it is the company's inten-

tion to add six more titles each month.

'Bold Move'

"We applaud Paramount's test, and we'll be watching it closely," states MCA's Hartman, calling it "a bold move." "For now, though, we're just going to continue with what we've been doing."

Twentieth Century-Fox is also taking a 'wait-and-see' attitude towards lowering prices ("We're studying the possibility of that now," says a company spokesman). Susan Senk, vice president of Connecticut-based independent Vestron, indicates that although her company "understands what (Paramount) is trying to accomplish" and "is always very cognizant of what the competition is doing... Vestron feels... that we cannot change our strategy based upon a limited market test by another company."

MGM/UA Home Entertainment Group chairman Cy Leslie feels that, due to the cult appeal of the *Star Trek* title being tested by Paramount, it may well turn out to be an "aberration," in his words, and a re-test with another title "might be in order."

"I give Paramount credit for trying," says Leslie, "but I'm not sure that this will give us any gauge of the sales market... I think there is a sales market out there, but it's too early to say just how big it is. We're still, as an industry, very much in a trial and error mode, though, or, should I say, a 'learning' mode."

Is MGM/UA itself setting any "trials" to test the sales market waters? "Not for the time being," answers Leslie, "but that doesn't mean we won't try it at some point."

'No Price-Sensitivity'

A major contention of Leslie's is that "there is no great price-sensitivity in the home video market right now" because it is still so small and "elitist," and, therefore, he isn't sure how valid Paramount's test is at this point. With regard to budget lines, he also states that "misconceptions" presently exist about what constitutes a "budget" title ("The definition here is very important.") George Atkinson, founder of the 400 store Video Station franchise chain, agrees on both counts.

"If you really want a movie, you'll get it and you'll pay for it," he says. "Star Wars proved that. If you put *Beach Girl Bananas* at \$19.95, though, people, won't buy it if they don't want it, regardless of the price. It's a title market."

Atkinson notes that he is "not knocking" Paramount's test, or attempts by any of the other studios or independents to encourage a sales market by lowering prices, but he does feel that the studios are operating under a "myth" of "trying to reverse the rental to sales ratio."

"Obviously, if you offer the dealers a hit title for half the price, they're going to take it in greater depth," says Atkinson, "and if they continue to release titles in this way, it'll stem the rental tide somewhat... The retailers have got to do better because the numbers are better... But I think it may be a desperation move on the part of the manufacturers... They're going after something that just isn't there."

"There will be more sales, perhaps, but they'll never eliminate rentals."

Atkinson, however, makes it clear that he applauds the reduction in price, if not agreeing with the principle behind it. "Maybe the business is just seeking its true level now. I hope so. Maybe this is a stalking horse towards sanity."

Leslie perhaps put it best by saying, "In the end, it serves everybody's purpose to learn and to have learned from ideas like this. It certainly can't hurt."

TOP 30 VIDEOCASSETTES

	Weeks On Chart	9/11		Weeks On Chart	9/11
1 CHARIOTS OF FIRE Warner Home Video 70004	2	4	16 STRIPES Columbia Pictures Home Entertainment 10600	13	20
2 ON GOLDEN POND 20th Century-Fox Video 9037	1	16	17 TAXI DRIVER Columbia Pictures Home Entertainment 10542	28	2
3 SHARKY'S MACHINE Warner Home Video 72024	3	7	18 PENNIES FROM HEAVEN MGM/UA MVR/MBR 00147	22	3
4 CAT PEOPLE MCA Distributing Corporation 77008	6	4	19 DIAMONDS ARE FOREVER 20th Century-Fox Home Video 4605	19	4
5 STAR WARS 20th Century-Fox Home Video 1130	4	15	20 ROLLOVER Warner Home Video 72022	20	6
6 ARTHUR Warner Home Video 72020	7	20	21 DRAGONSLAYER Paramount Home Video 1367	17	15
7 ABSENCE OF MALICE Columbia Pictures Home Entertainment 1005	5	11	22 SHOOT THE MOON MGM/UA MVR/MBR 00141	24	9
8 SOME KIND OF HERO Paramount Home Video 1118	10	5	23 GOLDFINGER 20th Century-Fox Video 4595	23	9
9 TRUE CONFESSIONS MGM/UA MVR/MBR 00145	9	6	24 PERSONAL BEST Warner Home Video 61242	18	7
10 PRIVATE LESSONS MCA Distributing Corporation 71008	11	13	25 BUTTERFLY Vestron V6007	27	3
11 RAGTIME Paramount Home Video 1486	8	10	26 TIME BANDITS Paramount Home Video 2310	21	19
12 THE BORDER MCA Distributing Corporation 71007	12	8	27 PARTNERS Paramount Home Video 1446	—	1
13 CANNERY ROW MGM/UA Home Video MVR/MBR 00143	14	5	28 SUPERMAN II Warner Home Video WB-61120	25	24
14 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corporation 042	15	12	29 MODERN PROBLEMS 20th Century-Fox Home Video 1129	30	18
15 MAKING LOVE 20th Century-Fox Home Video 114E	16	9	30 NEIGHBORS Columbia Pictures Home Entertainment VH/BE 10445	26	14

The **Cash Box** Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on rental activity, as reported by leading accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybody's-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmingington; Tyson Video-Atlanta; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Boston Video-Boston; Wherehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go—St. Louis.

NEW VIDEO SOFTWARE RELEASES

This listing of new videocassette 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 listed may not have been assigned either a catalog number or price at presstime.

SLAUGHTERHOUSE FIVE Cassette — MCA MC 55070 \$39.95	GALLIPOLI Laserdisc — Paramount LPA 1504 \$29.95
CHERRY HILL HIGH Cassette — MCA MC 55026 \$39.95	RAGTIME Laserdisc — Paramount LPA 1486 \$35.95
WOODY WOODPECKER AND FRIENDS Cassette — MCA MC 55080 \$60.95	ROUGH CUT Laserdisc — Paramount LPA 1213 \$29.95
THE HARRAD SUMMER Cassette — Wizard WI 45 \$59.95	STUDENT BODIES Laserdisc — Paramount LPA 1476 \$29.95
MARATHON MAN CED — Paramount CPA 648 ... \$27.98	BAD NEWS BEARS Laserdisc — Paramount LPA 8863 \$29.95
KRAMER VS KRAMER CED — CPHE CCO 3205 \$29.98	DOWNHILL RACER Laserdisc — Paramount LPA 6910 \$29.95
STIR CRAZY CED — CPHE CCO 3380 \$29.98	NIGHTMARE IN WAX Cassette — VCI MJ 1077 \$49.95
BLUE LAGOON CED — CPHE CCO 2990 \$29.98	BAD NEWS BEARS IN BREAKING TRAINING Cassette — Paramount/Gateway PA 8965 \$44.95
CLOSE ENCOUNTERS OF THE THIRD KIND CED — CPHE CCO 3095 \$34.98	HURRICANE Cassette — Paramount/Gateway PA-1157 \$44.95
EASY RIDER CED — CPHE CCO 3140 \$24.98	JONATHAN LIVINGSTON SEAGULL Cassette — Paramount/Gateway PA8723 \$44.95
THE CHINA SYNDROME CED — CPHE CCO 3060 \$27.98	JOSEPH ANDREWS Cassette — Paramount/Gateway PA 8916 \$44.95
THE EYES OF LAURA MARS CED — CPHE CCO 3149 \$24.98	GREASE 2 Cassette — Paramount PA 1193 \$62.95
THE DEEP CED — CPHE CCO 3120 \$24.98	STAR TREK II: THE WRATH OF KHAN Cassette — Paramount PA 1180 \$39.95
CALIFORNIA SUITE CED — CPHE CCO 3010 \$24.98	
STRIPES CED — CPHE CCO 5557 \$29.98	
SOME KIND OF HERO Laserdisc — Paramount LPA 1118 \$29.95	
MARATHON MAN Laserdisc — Paramount LPA 8789	

SOUND/IEWS

VSDA CONFERENCE ROUNDUP — Dallas turned out to be a most fitting location for the 1982 VSDA Conference in more ways than one. The continuing modernization and expansion of this Texas metropolis provided an appropriate parallel for the ever-growing home video industry, and it was in this atmosphere that perhaps the best-organized summit for learning both the basics and intricacies of video retailing that we've ever attended took place. As VSDA executive vice president **Joe Cohen** noted, the conference provided an education not just for the video retail community but manufacturers as well; it was hard not to notice that a contingent of Paramount Home Video execs, for example — including **Reg Childs**, **Bob Klingensmith**, **Tim Clott** and **Hollace Brown** — stayed on right through



HOT DOGS AND MTV — Shortly after the announcement that Manhattan Cable would carry WASEC's MTV: Music Television, T-shirts bearing the service's logo miraculously appear on vendors along NYC's Sixth Ave.

the Tuesday, Aug. 31, retail seminars, workshops and discussions. However, what particularly struck us about the dealers who attended, from the mom & pop (literally) Ross couple who run the Tampa (Fla.) Video Station right through N.Y.C. Video Shack wheel **Arthur Morowitz**, was the tremendous energy, excitement and caring they exhibited towards their business. **Bob Bigelow** of Minneapolis' Bigelow Video comes to mind as a prime example. During the session on "The Mechanics For Profitable Rental Programs," the large, jovial Bigelow drew some of the biggest laughs from the conference crowd with his many tales of uniquely creative rental promotions (such as the *Arthur* release party, at which he sprung for two cases of champagne, with the result that his tipsy patrons ended up renting a number of cassettes more under the influence than either he or they expected). Some of his fellow retailers on the panel were skeptical of his approach, which they felt might be too costly, but he insisted that by spending a little on attention-getting schemes, he was not only building good word of mouth but his clientele was growing accordingly. But even that was not of paramount importance to Bigelow; he was truly having a great time and didn't mind saying so. His excitement was the most important element in his business, and that's something that no one but the dealer can provide. Bigelow was not the only one in the conference with this attitude, but his enthusiasm, in our opinion, was certainly the most contagious. And, by the way, if you'd like a little of that enthusiasm to rub off on you, Bob said he'd be happy to tell you about some of the different things he's been doing in Minnesota for the mere investment of a phone call to his store in the Twin Cities.

WARNER HOME VIDEO DELETES MUSIC TITLES — If you're finding it hard to obtain, say *Blonde's Eat To The Beat* or *The Doors: A Tribute to Jim Morrison*, there's a reason. Those titles, along with at least eight other Warner Home Video music programs, have been "temporarily" deleted from the catalog. "We're working on a different, budget-priced marketing approach (for those titles), which we haven't put to bed yet," said WHV senior vice president of marketing **Herb Mendelsohn** last week, adding that the company's new "approach" should be set by sometime this week. The move is not terribly surprising, since many of the titles (such as **Gary Numan's** *Touring Principle*, for example) have been long dormant (one dealer preferred to use the term "stillborn"), and WHV is hoping to reactivate sales interest with a cheaper price, much like its new budget line of 25 programs, which, by the way, includes *Paul Simon In Concert* and *Liberace in Las Vegas* (see separate story). Mendelsohn indicated that WHV would be "using cable to promote it" and Warner Amex's MTV: Music Television will "most definitely be involved" in the plans. Among the other WHV titles being pulled are *The Kinks' One For The Road*; *Rod Stewart Live At The Forum*; *Fleetwood Mac*; *Devo: The Men Who Make The Music*; *Dire Straits: Making Movies*; and *Woodstock* and *Woodstock 2*. "We're pulling those titles now because we want to protect the dealers so they won't get stuck with the same product at a higher price when we reintroduce (them)," stated Mendelsohn.

DISC DOINGS — Plenty of hubbub in the area of fall promotions for RCA SelectaVision VideoDiscs' CED releases and player models, with five separate programs being launched. The first major promotion began Sept. 3, featuring a free disc offer and money-back guarantee for the purchaser of any RCA VideoDisc player system. Factory RCA advertising for the promo event will be highlighted by major newspaper advertising in some 200 markets in mid-September, followed by two 1,500-line ads at the end of this month and in October. The offer, which includes two free discs direct from RCA and a five-day free home trial, will also be highlighted in RCA's network TV commercials. The second promotion is centered on the 20th Century-Fox *Star Wars* CED release and will begin Oct. 21. The stereo disc, which retails for \$34.98, will be offered free with the purchase of an RCA player. Some \$2 million in TV and newspaper advertising has been earmarked by RCA for the promotion offer. These pushes are in addition to the previously announced \$10 incentive programs running from September through November on titles in three distinct film categories: **James Bond** CED titles, horror movies and comedies (*Cash Box*, Sept. 11). According to RCA, the company has expanded its CED offerings now to 295 titles and they expect to have 400 in all by year's end. On the hardware side, group vice president **Jack Sauter** notes that player sales to dealers within the last 12 weeks alone have totaled more than in the 37 previous weeks, chalking up the rise to the introduction of two new stereo players. . . . And still more RCA news: VidAmerica has released a boxing title featuring the great **Sugar Ray Robinson** on cassette ("Pound for Pound") but now RCA SelectaVision will have its own docu-disc highlighting the career of the man who won the welterweight championship once and the middleweight championship a record five times. *The Big Fights, Vol. 3: Sugar Ray Robinson* is one of 17 new CED offerings from RCA this month and follows *The Big Fights, Vol. 1: Muhammad Ali's Greatest Fights* and *The Showdown: Sugar Ray Leonard vs. Tommy Hearns* in the boxing category (of course, there's also *Rocky*, *Rocky II* and *Raging Bull* on CED). Among the other titles rounding out the September release are *Rosemary's Baby*; *The Howling*; *Don't Look Now*; *Carrie*; *Saturday Night Live, Vol. 2*; *Ragtime*; *The Shaggy Dog, A Streetcar Named Desire*; *Public Enemy*; *The Four Musketeers*; *Every Which Way But Loose*; *The In-Laws*; *Rebel*

(continued on page 34)

MGM/UA

HOME VIDEO PRESENTS

THE HOME-VIDEO MUSIC EVENT OF THE YEAR!

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Destined to become a breakthrough bestseller!

FOR THE FIRST TIME THE WHOLE STORY— AND THE BEST OF THE MUSIC!

The explosive, fabulous career of the legendary group that changed the course of popular music, and still is idolized by millions of fans.

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MERCHANDISING

TOP 200 ALBUMS

The Who's 'It's Hard' LP Registers Highest Debut Of Week

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is the Who's new album, "It's Hard," which is the highest debut of the week at #48 bullet. Retail is strong in all regions particularly in the Midwest, West and East. The Who begin its farewell tour later this fall, which will certainly generate consistent sales patterns throughout the country. The group's single, "Athena" jumped to #58 bullet from #71 on the **Cash Box** Top 100 Singles chart.

TOP TEN HIGHLIGHTS — John Cougar remains at #1 for the third consecutive week . . . Despite continued growth, the Go-Go's were unable to slip into the Top 5, but kept its bullet while remaining at #6. Continued strength on the Coasts and in the Midwest. The album is a Top 15 rack item as well . . . Chicago moves up yet another point to #7 bullet. Retail action very good in the Midwest, West and South. Top 15 rack action also reported. A second single from the album, "Love Me Tomorrow," was released this week . . . Billy Squier also moves up a notch to #9 bullet behind Top 10 rack sales. In addition, good retail reported out of the Midwest, West and East.

TOP 100 HIGHLIGHTS — Michael McDonald rapidly closing in on the Top 10 with a five-point jump to #11 bullet in his fourth week. Retail is extremely strong in the Midwest, West and South with sales starting to kick in nicely at the rack level. His single, "I Keep Forgettin'" takes a big jump to #9 bullet from #14 on the Top 100 Singles chart, and moves to #50 bullet from #57 on the **Cash Box** Top 100 Black Contemporary Singles chart. His album also debuted on the Top 75 B/C Albums chart at #54 bullet . . . Alan Parsons goes to #13 bullet, up from #15. Spurred on by his Top 10 single, "Eye In The Sky," which jumped to #7 bullet, up from #10, the album is selling well everywhere led by the Midwest, South and West. The LP is a Top 30 rack item . . . Aretha Franklin jumps three points to #16 bullet and remains at #1 bullet on the Top 75 B/C Albums chart. Continues to sell well in the West, South and Midwest and is beginning to get rack acceptance. Her "Jump To It" single holds at #1 bullet on the Top 100 B/C Singles chart and goes to #38 bullet from #45 on the Top 100 Singles chart . . . Men At Work takes a healthy 16-point jump into the Top 25 at #23 bullet, up from #39. Selling quite well in the East, West and Midwest. The driving force behind the LP, the "Who Can It Be Now?" single, jumps three points to #12 bullet . . . Santana takes an 11-point jump to #34 bullet in its third week. Retail action very good in the Midwest, East and West. The album is starting to make its initial impact at the rack level. The "Hold On" single moves to #21 bullet from #26 . . . "Hooked On Classics II" jumps to #36 bullet, up from #41. The album is a Top 10 rack seller . . . Bad Company moves eight points to #40 bullet in its third week. Selling well in the East, Midwest and South . . . Don Henley jumps to #52 bullet, up from #68 in his third week. The former Eagle is selling very strongly

in the West and Midwest . . . The soundtrack to *Fast Times At Ridgemont High* leaps to #61 bullet, up from #77. Best retail in the West, East and Midwest and is starting to pick up steam at the racks . . . Jermaine Jackson, led by his "Let Me Tickle Your Fancy" single, moves to #63 bullet from #74. Jackson is selling well in the West, Midwest and East. The album goes to #10 bullet, up from #15 on the Top 75 B/C Albums chart as well. The single goes to #5 bullet, up from #6 on the Top 100 B/C Singles chart and to #25 bullet from #28 on the Top 100 Singles chart . . . George Thorogood & The Destroyers jump to #69 bullet from #81 with retail strength in the Midwest, West and South . . . Anne Murray takes an 18-point jump to #82 bullet in her third week. Selling quite well in the Midwest, West and South with good initial rack response . . . Evelyn King explodes into the Top 100 this week at #86 bullet, up from #118 thanks to huge sales out of the East and West. Her album jumps to #22 bullet, up from #44 on the Top 75 B/C Albums chart. Her "Love Come Down" single goes to #4 bullet from #8 on the Top 100 B/C Singles chart and to #59 bullet from #68 on the Pop 100 Singles chart . . . Scott Baio jumps into the Top 100 at #97 bullet, up from #108 due to Top 35 rack sales.

RECORDS TO WATCH — Barry White jumps 18 points to #110 bullet in his third week. Showing good sales out of the West, South and East. His album goes to #17 bullet, up from #24 on the Top 75 B/C Albums chart. The "Change" single goes to #9 bullet, up from #15 on the Top 100 B/C Singles chart . . . ABC, at #135 bullet, up from #147, had another fine week with sales breaking out of major dance-oriented markets like New York, Miami, San Francisco and Los Angeles. Look for increased acceptance elsewhere behind the success of its current single, "The Look Of Love," which leaped to #70 bullet from #87 on the Top 100 Singles chart . . . After a slow start album-wise, America is beginning to pick up steam behind its Top 15 single "You Can Do Magic," which moved three points to #15 bullet. The album jumped 20 points to #155 bullet with good second week retail out of the Midwest and West.

DEBUTS — After the Who, the next highest debut is Kenny Loggins at #73 bullet. Starting out strong in the West, Midwest and East. His "Don't Fight It" single, with Steve Perry, leaps to #26 bullet from #38 . . . Aerosmith comes in at #84 bullet. Selling primarily in the East, West and Midwest . . . The Time debuts this week at #92 bullet. Off to a good start on the Coasts retail-wise. The album also debuts at #26 bullet on the Top 75 B/C Albums chart. Its "777-9311" single goes to #20 bullet, up from #29 on the Top 100 B/C Singles chart . . . Kim Carnes debuts at #114 bullet with retail taking off initially in the West and Midwest.

RECORDS ON THE ROCKS — After a nice start in the Western region coinciding with the release of the movie, sales for the soundtrack to *Summer Lovers* are sputtering as the album loses its bullet at #118.



This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|-----------------------|---------------------|
| 1 SANTANA | 8 STEVE WINWOOD |
| 2 THE WHO | 9 DON HENLEY |
| 3 BAD COMPANY | 10 THE TIME |
| 4 KENNY LOGGINS | 11 EVELYN KING |
| 5 MEN AT WORK | 12 GEORGE THOROGOOD |
| 6 A FLOCK OF SEAGULLS | 13 KIM CARNES |
| 7 AEROSMITH | 14 STACY LATTISAW |
| | 15 STRAY CATS |

NORTHEAST 1.

- 1 THE WHO
- 2 SANTANA
- 3 MEN AT WORK
- 4 BAD COMPANY
- 5 AEROSMITH
- 6 KENNY LOGGINS
- 7 A FLOCK OF SEAGULLS
- 8 EVELYN KING
- 9 STACY LATTISAW
- 10 STEVE WINWOOD

SOUTHEAST 2.

- 1 A FLOCK OF SEAGULLS
- 2 BAD COMPANY
- 3 KENNY LOGGINS
- 4 HOOKED ON CLASSICS II
- 5 SANTANA
- 6 MEN AT WORK
- 7 AEROSMITH
- 8 STEVE WINWOOD
- 9 THE WHO
- 10 TEDDY PENDERGRASS

BALTIMORE/WASHINGTON 3.

- 1 BAD COMPANY
- 2 A FLOCK OF SEAGULLS
- 3 THE WHO
- 4 MEN AT WORK
- 5 DON HENLEY
- 6 KENNY LOGGINS
- 7 SANTANA
- 8 AEROSMITH
- 9 EVELYN KING
- 10 STACY LATTISAW

WEST 4.

- 1 THE WHO
- 2 DON HENLEY
- 3 KENNY LOGGINS
- 4 MEN AT WORK
- 5 KIM CARNES
- 6 SANTANA
- 7 THE TIME
- 8 EVELYN KING
- 9 GEORGE THOROGOOD
- 10 STRAY CATS

MIDWEST 5.

- 1 THE WHO
- 2 KENNY LOGGINS
- 3 MEN AT WORK
- 4 A FLOCK OF SEAGULLS
- 5 MELISSA MANCHESTER
- 6 BAD COMPANY
- 7 AEROSMITH
- 8 ANNE MURRAY
- 9 SANTANA
- 10 STEVE WINWOOD

NORTH CENTRAL 6.

- 1 HOOKED ON CLASSICS II
- 2 SCOTT BAIO
- 3 BAD COMPANY
- 4 HOOKED ON COUNTRY
- 5 SANTANA
- 6 BEST LITTLE WHOREHOUSE . . .
- 7 PIRATE MOVIE
- 8 A FLOCK OF SEAGULLS
- 9 STEVE WINWOOD
- 10 GEORGE THOROGOOD

DENVER/PHOENIX 7.

- 1 SANTANA
- 2 MEN AT WORK
- 3 THE WHO
- 4 GEORGE THOROGOOD
- 5 STEVE WINWOOD
- 6 KENNY LOGGINS
- 7 THE TIME
- 8 DON HENLEY
- 9 STRAY CATS
- 10 BAD COMPANY

SOUTH CENTRAL 8.

- 1 THE WHO
- 2 BAD COMPANY
- 3 KENNY LOGGINS
- 4 THE TIME
- 5 SYLVIA
- 6 MERLE HAGGARD/GEORGE JONES
- 7 DON HENLEY
- 8 KIM CARNES
- 9 SANTANA
- 10 AEROSMITH

WHAT'S IN-STORE

MUSEXPO INVITES — International Music Industries, Ltd., which owns MUSEXPO, is sending out 10,000 V.I.P. complementary trade registration invitations to retail buyers and store owners of audio and video software and hardware located in the Southeast, South and Northeast. The invites provide recipients with free registration privileges to attend both MUSEXPO '82 and VIDEXPO '82 exhibit areas in the Sheraton Bal Harbour Hotel in Miami Beach. The two events are set to run simultaneously in Miami Beach from Sept. 30 through Oct. 4. A \$25 per person administrative fee will be charged to retailers attending the welcoming cocktail reception, seminars, galas and other activities. Retailers interested in attending the events should contact MUSEXPO '82 headquarters at 1414 Avenue of the Americas, New York, N.Y. 10019, (212) 489-9245. Special hotel convention rates are available.

A MR. COSTELLO ON LINE 1 — Stark/Camelot's director of record purchasing, **Lew Garrett**, took an important call last week from a certain **Elvis Costello**, on the horn the morning after his Gotham Pier 84 gig to shoot the breeze with some of the major retailers. Recalls an excited Garrett, "I was really surprised because he tried to call me the night before and I was out. But he called me back the next day!" Garrett explains that it's not unusual for artists whose promotion teams schedule similar call-ins to skip them altogether. He adds that Columbia Records is "highlighting" Mr. C's "Imperial Bedroom" a second time by including the LP in its selling guide along with excerpts of the many rave reviews the release has generated. This, says Garrett, is not normal practice. "Usually they release an album, then it's on to the next one," he notes. The renewed interest seems to be paying off, as Garrett reports that "Imperial Bedroom" is selling better at Stark than any previous Costello disc. As for E.C.'s phone manners, "He was a lot different than I expected. Very literate, articulate and polite, instead of having a 'rock star' attitude. And we talked for 20 minutes, which is a long time for this sort of thing." Besides the album, Garrett and Costello discussed the latter's recent *Rolling Stone* interview, as well as "things he likes." So tell us, Lew, what does Elvis like? "Well, he says he's been watching some baseball on the tube and is getting into it since it resembles cricket. He hopes to be in America during the World Series!" Baseball fever — catch it.

NOW THEY TELL ME! — No sooner had *What's In-Store* spent half his inventory framing a luscious album cover poster of **Bow Wow Wow's** "I Want Candy," than he was informed that there is such a thing as "poster hangers" which would have done an admirable job of displaying **Annabella** sans thumbtacks or tape for less than three dollars! These hanging devices have been big in Britain and are available in the U.S. through Artemis, Inc. in two standard poster sizes: 24½" long for 18x24" posters, and 36½" long for those 25x36". Each hanger package contains two black plastic strips, for sliding into both the top and bottom edges on one poster. The top strip is then hung on a hook or nail, allowing the poster to hang freely and neatly without being damaged. The hangers retail for \$2.49 for the small size, \$2.99 for the large and can be ordered from Artemis at 556 Westport Ave., Norwalk, Conn. 06851, (800) 243-6102.

IN-STORE ACTION — Boston-based **Strawberries Records & Tapes** chain, long a firm believer in the in-store appearance as a promotional plus, has recently played host to such acts as **A Taste of Honey**, **Cinnamon**, the **Motels** and **Charlie Daniels Band**. A **David Johansen** showing at Boston's Copley Square location was especially noteworthy, according to advertising manager **Karen Brooks**, as the Blue Sky artist drew a relatively big crowd of more than 300 fans, who stood in line for two-and-a-half hours. Brooks reports that David Jo is "one of the funniest guys I ever met," and that he was happy to talk with everybody who came down to meet him... Haas-Hudgins, a music marketing company in Dallas, put together an aggressive in-store appearance campaign to kick off Chicago's second **Peaches** outlet, which recently opened on the corner of Sheffield and Diversy. According to Haas-Hudgins marketing assistant **Jennifer Shadbolt**, 50 letters were sent out to managers of "big name artists" who were touring through the area. The letters described the store's physical attributes and outlined the extensive promotional support offered by Peaches, including prime display space, heavy in-store play, radio spot tagging and V.I.P. treatment. Among the acts hooked were **Weather Report**, **Third World** and **Quarterflash**.

jim bessman

Label Cutbacks May Curtail Mom & Pop Stores' Service

(continued from page 9)

contact regional offices in cities outside the home office market will represent a problem because the store chain has grown accustomed to local rep treatment, and, as a result, advertising and merchandising will suffer.

"You can walk into most record stores and tell which labels have merchandisers and which don't," observes Linda Stelling, head buyer at the Boston-based Harvard Coop. While she sees less impact on the store's ability to get record advertising (noting that ad campaign details are usually developed with sales staffs, the least cut in the recent purge) she also envisions sales people carrying the display material to stores now and store staffs becoming more involved in building in-store and point-of-purchase display material.

In markets where the sales staffs of some labels have been diminished, dealers say that there will be a commensurate drop in services. "If a record company has reduced its sales force from five to four, they will be able to spend less time on individual accounts and the depth of service will lessen," says Ken Dobin, record and tape buyer for the Washington D.C.-based Waxie Maxie chain.

"On the local scene, minor accounts may go from one visit a week to one visit every two weeks; it could be a cutback of services or in attention. We'll have to wait and see."

Some mid-ranged dealers and one-stops, and even chain dealers, see the local cutbacks and renewed reliance on regional operations as an opportunity to strengthen their positions with record companies in their respective markets. Many note that there will now be fewer "buffers" or "layers" to sift through on the way to fulfilling advertising and merchandising needs.

More Expertise

"The guys the labels kept have the skill, know-how and power to get things done," says Ted Hudson, president of St. Louis-based Ted's One Stop and Hudson/Embassy stores. "We could wind up with more resources and assets than we had before."

He explains that now his stores and one-stop will be dealing directly with a regional manager, who can set up resources for advertising and merchandising promotions

because people in those positions will have their hand on the "power pulse" that can authorize expenditures and development of programs. Hudson also notes that his operation could set the marketing trends for its market, with labels having to rely more on the one-stop and stores' input to determine what is selling on the streets, a role previously filled by local reps.

Russ Solomon, head of the Sacramento, Calif.-based Tower Records web, echoes the attitude of some chain operators when he says that he hoped that the cutbacks mean dealers can look forward to lower prices because of the lower overhead. "What the companies have done is lighten up their staffs with the idea that they can re-expand, prudently, in the future."

"It's too bad for the individuals that were fired," he adds, "but trimming expenses could mean lower prices."

One-stops also stand to gain from the cutbacks, according to Jason Blaine, vice president of the Oakland-based Music People One Stop, who adds that many small accounts in his markets have been notified that they would no longer get direct company service due to the sales volume they do annually. "I feel that one-stops will play a larger role in servicing the mom & pop stores," he says.

"I've always felt that small dealers should work through one-stops," Blaine says. "We do things the labels don't do dealing direct with small stores; we extend credit and can deal with fluctuations in business on day-to-day orders, where the labels are more apt to stick with corporate policies in such matters."

Blaine also reinforced the industry contention that it is the small dealers that break new and developing artists from the street and they will need the continued support of both labels and one-stops. "Labels are going to have to come up with even more money now to generate excitement; the effort must be aggressive," he says.

Given the state of the economy and the need, now more than ever, to actively promote prerecorded music product in the marketplace, Harvard Coop's Stelling says with a guarded optimism, "Cutbacks like this are always a gamble, but they could be beneficial, depending on how conscientious they (the labels) are."

PLUS PROFIT

TOP SELLING VIDEO GAMES

- FROGGER Parker Brothers 5300
- DONKEY KONG Coleco 2451
- BERZERK Atari CX2640
- ATLANTIS Imagic IA 3203
- THE EMPIRE STRIKES BACK Parker Brothers 5050
- DEFENDER Atari CX2609
- PITFALL! Activision AX018
- COSMIC ARK Imagic IA 3204
- STARMASTER Activision AX016
- PAC-MAN Atari CX2646
- CHOPPER COMMAND Activision AX015
- BASEBALL Intellivision 2514
- NIGHT STALKER Intellivision 5303
- GANGSTER ALLEY Spectravision 201
- GANGSTER ALLEY Sectravision 201
- YAR'S REVENGE Atari CX2655

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Specs — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento • Crazy Eddie — New York • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bale Cynwyd, Stratford — New York • Wonderful World of Video — Chettanooga • Entertainment Systems — Phoenix • Lieberman — Kansas City.

TOP SELLING ACCESSORIES *

- Allsop Ultraline Cassette Head Cleaner
- BMI Cassette Carrying Case (911)
- ↻ Discwasher D-4 1¼ oz. Refill Fluid
- Discwasher D-4 System Kit
- Discwasher "Perfect Path" Cassette Head Cleaner
- Discwasher Stylus Care System (FC-2)
- Fuji T-120 (videocassette)
- Maxell Cassette Head Demagnetizer (HE-44)
- ↻ Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/BAG)
- Memorex Cassette Head Cleaning Kit
- Memorex T-120 (videocassette)
- Panasonic "AA" Batteries (4/PACK)
- Pickwick Cassette Head Cleaner
- Pickwick 45 RPM Center
- TDK Cassette Head Cleaning Kit
- TDK SAC-90
- ↻ TDK SAC-90 (2/BAG)
- TDK SAX-C-90

Compiled from: Cavages — Buffalo • Peaches — Cincinnati, Cleveland, Columbus • Sound Video, Unltd. — Chicago • Disc-O-Mat — New York City • Dan Jay Music — Denver • Musicland — St. Louis • Big Apple Records — Denver • Gary's — Virginia.

TOP SELLING MIDLINES

- A Flock of Seagulls • Jive/Arista 66000
- The Beatles • Rock 'N Roll, Vol. I • Capitol SN/16020
- David Bowie • The Rise and Fall of Ziggy Stardust and the Spiders From Mars • RCA AYL1-3843
- Tane Caln • RCA AFL1-4381
- Paul Carrack • Suburban Voodoo • Epic/CBS ARE 38161
- ↻ Crosby, Stills & Nash • So Far • Atlantic SD-15119
- The Doors • Elektra EKS 75007
- Haircut 100 • Pelican West • Arista AL 6600
- Joe Jackson • Look Sharp! • A&M SP-4743
- Billy Joel • Piano Man • Columbia PC 32455
- Quincy Jones • The Best • A&M SP-3200
- The League Unlimited Orchestra • Love and Dancing • Virgin/A&M SP-3209
- ↻ Missing Persons • Capitol DLP-15001
- Motley Crue • Too Fast For Love • Elektra 9 60174-1V
- ↻ Soft Cell • Non-Stop Ecstatic Dancing • Sire 9 23694-18
- Steel Breeze • RCA AFL1-4424
- Talk Talk • EMI America DLP-19001

Compiled from: Sound Video, Unltd. — Chicago • Disc-O-Mat — New York City • Cavages — Buffalo • Peaches — Cincinnati • Radio Doctors — Milwaukee • Lieberman — Denver • Alta — Phoenix • Licorice Pizza — Los Angeles • Dan Jay Music — Denver • Gary's — Virginia • Big Apple Records — Denver.

* Excludes T-Shirts & Paraphernalia

↻ Heavy Sales

'Negative Promotion' Puts Dent In Efforts To Build Country Singles

(continued from page 5)

declined to comment on who the guilty parties might be, he did indicate that he knew some of them, and, that in cases where it applied, they had been confronted. "There are few real secrets in our business," he noted. "The guy who thinks somebody is his best friend may find that he's just as tight with me as he is with that other person. Some of it's going to get back to me and to some of my field people.

"Overall, it's been an unwritten law that if you're not working someone's product, you do not talk bad about it and you don't get involved in it. I feel very strongly that way."

The practice of sabotaging another's work and undermining his efforts has the potential to destroy the building process which is so essential in any promotional strategy. "The effect of a couple or three drops at the radio level that are caused by that can kill you on any given record," Lefel suggested. "I had a record recently on one of my best weeks that an independent man told three radio stations was going to be the shitter, and, in fact, I had the most adds ever that week. That's somebody not knowing what's happening with my product, and they should leave it alone."

While the promotion people who make use of such tactics have incensed those who fall victim to their ploys, Joe Casey, vice president of country promotion for the CBS Records group, indicated that those promotion people are not acting alone in wrecking a record's progress. "You have two guilty parties here," he surmised, "those that do it and the damn radio stations who use it. If they would not participate in this bullshit, then it would cease. Stations should be concerned with local programming, and, if a record is being successful on their radio station and it loses a bullet, that to me is not justification for removing it."

Willing To Act

Casey, although he says there is little he can do to stop it, has taken actions, like Lefel, when he can identify the culprit. "I called one fellow and told him in no uncertain terms that I wished him all the best," said Casey, "but if he doesn't keep his mouth off my records, and if I heard about it one more time, I'd be on a plane to where he is and talk about it. At no time do I pick up the phone and put the bad rap on somebody else's record. It doesn't make any sense; there are enough negatives in life as it is, and it's causing a lot of problems, and it's making a lot of programmers look like idiots."

According to Casey, negative promotion has been able to seep into the industry because of over-reliant programmers, who make up their local charts and program their stations according to the national charts, dropping a single from their playlist when it loses its bullet nationally. One com-

pany that features a weekly chart has made advance copies of that list available through a computer hookup, and mistakes made in the system wreaked havoc on the CBS promotional effort two weeks in succession. "They feed that information into their system," said Casey, "with a plus sign for a bulleting record, and a computer operator neglected to hit a key, and it went out over their system as a loss of a bullet. It occurred on Lacy J. Dalton and it occurred on Willie Nelson, and we had to scramble like crazy to go out and salvage these records because any given time that you lose a bullet, you lose too many stations."

"We had a record — Jerri Kelly — that lost its bullet this week, and, out of 56 stations, when they get that information, there will be at least 18 stations that drop the record. Eighteen seems to be a magic number."

'Bullet Syndrome'

Independent promoter Bob Saporiti agreed that the "bullet syndrome" has made the promotion job more difficult than it needs to be, because of radio's susceptibility to dropping non-bulletted product. "A record isn't necessarily over just because it loses its bullet," he said. "Records should be able to continue on. A bullet is supposed to mean that a record shows exceptional strength in that particular week, but it doesn't mean that the record isn't moving upward. If it moves from #69 to #65 without a bullet, it's still moving up and it may continue to move up and it could get its bullet back. However, it won't get its bullet back if everyone says the record's over."

Saporiti, though, believes that, in time, the music directors who feed negative promotion will be weeded out. "People who have integrity in the business consider the source," he stated, "and that's the salvation. Everyone knows who's doing it, but I think eventually what happens is that bad music directors will disappear miraculously."

Joe Galante, vice president of marketing for RCA/Nashville, sides with Saporiti in that respect, believing that negative promotion is a cycle that may already be phasing itself out. "Most of the station people I think get burned once or twice, but they learn," he commented. "If somebody gives him wrong information once or twice, most people know enough not to listen to him anymore. It kind of takes care of itself, but it does have a devastating effect on a short-term basis."

Galante noted that in some cases, contrary to statements made by Casey and Lefel, who called it somewhat of a rarity, the record company is able to salvage the record after a time lag. "The first person to call in is the guy with all the news," said Galante of the promotion man's dilemma.

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GOODBYE JAM, HELLO EXPO — Oak Ridge Boys member William Lee Golden abandoned his planned Harvest Jam II and revealed that he intends to direct his energies toward November's Nashville Music Assn. (NMA) Entertainment Expo '82 in Music City at a recent press conference at his home. The exhibition will spotlight the wide array of opportunities present in the Nashville entertainment community. Pictured at the press conference are (l-r): Steve Greil, chairperson, Entertainment Expo; Frances Preston, Entertainment Expo advisory committee; Golden, honorary co-chairman; Roger Sovine, Entertainment Expo organizing committee; Sherry Paige, co-chairperson; and Jim Fogelsong, president, MCA/Nashville.

CMA To Elect Directors In October

NASHVILLE — The directors for the Country Music Assn. (CMA) will be elected at the organization's annual membership meeting Oct. 14 at the Opryland Hotel. One director will be selected for each of 12 categories, while an additional three directors-at-large will also be elected.

Directors will each serve a two-year term, and, those elected for the ensuing year will join the 15 officials who were appointed last year and four lifetime CMA board members. CMA members who are unable to attend may vote by proxy, returning the proxy form to the Deloitte, Haskins & Sells accounting firm by Oct. 4.

Nominations by category include the following: Advertising Agency — Richard L. McCullough, J. Walter Thompson Co.; Gerold R. Rubin, Needham, Harper & Steers; and Jack Walz, BOA-BBDO, Inc., Atlanta. Artist/Musician — Charlie Daniels, Barbara Mandrell and Dottie West. Artist Agent/Manager — Jim Halsey, Jim Co.' Inc.; Stan Mores, Scotti Brothers Artists Management; and Tandy Rice, Top Billing International. Composer — Bill Anderson, Bob Montgomery and Ben Peters.

Other nominees include: Disc Jockey — Ramblin' Lou Schriver, WXRL/Lancaster, NY; and Dale Turner, WSAI/Cincinnati. International — Leonard Rambeau, Balmur Ltd., Toronto. Publication — Jim Duncan, Radio & Records; Bill Gavin, The Gavin Report; and Ed Konick, Country Song Round-Up. Radio/Publisher — Tom Collins, Tom Collins Music; Buddy Killen, Tree International; Bill Lowery, The Lowery

CMA To Expand Radio Role At Opry Birthday

NASHVILLE — The Country Music Assn. (CMA) will heighten its involvement with radio stations during the 1982 Grand Ole Opry Birthday Celebration over years past by simulcasting the 16th annual CMA Awards show Oct. 11 on 104 stations nationwide. In addition, the CMA-sponsored artist/DJ tape sessions will be expanded from the usual one-day format to two days to accommodate the larger number of participants anticipated.

This year's simulcast, made available for the fifth consecutive year, has cleared 14 more stations than last year and 44 more than in 1980. The expansion includes such new markets as Minneapolis, Milwaukee and New Orleans, and CMA officials note that 38 of the top 50 markets in the nation will be covered by the simulcast. The J. Walter Thompson Co. and CBS-TV are handling all clearance and hook-up details for the upcoming 90-minute broadcast.

The CMA will expand the artist/DJ tape sessions because many artists and radio representatives were unable to participate in them during past years due to the limited time available. In addition to the usual 1 p.m. session Friday, Oct. 15, a taping opportunity will be added Tuesday, Oct. 12, from 9:30 a.m. to 3 p.m., with a one-hour lunch break.

Group; and Cliffie Stone, ATV Music. Radio/TV — Don Nelson, KSON/San Diego; and Reg Dunlap, Multi-Media Programs Production, Inc.

Among the other nominees are: Record Company — C.W. (Chic) Doherty, MCA; Lynn Shults, Capitol/EMI America/Liberty; Andrew Wickham, Warner Bros.; and Bob Sherwood, CBS. Record Merchandiser — Barrie Bergman, The Record Bar, Inc.; and Hutch Carlock, Music City Record Distributors. Talent Buyer/Promoter — Dan Fleenor, Fleenor Production Co.; Sam Fulca, Kansas Coliseum; C.K. Spurlock, Country Shindig; and Joe Sullivan, Sound Seventy Corp. At-Large — James Bowen, Elektra/Asylum Records; Ed Boyd, Columbia Pictures Communications; Connie Bradley, American Society of Composers, Authors and Publishers (ASCAP); Sal Chiantia, National Music Publishers Assn. (NMPA); Ken Kragen, Kragen & Co.; Charles Renwick, Plantation Cablevision; and Irving Waugh, Irving Waugh Prods.

Incumbent Directors

Incumbent directors who will finish out the second year of their term are: Sonny Anderson, Disneyland/Walt Disney World; Richard Blake, Dick Blake International; Jerry Bradley, RCA Records; Bob Cole, WPXK-FM/Alexandria; Mary Reeves Davis, Jim Reeves Enterprises; Janice Ericson, Eric Ericson & Assoc.; Larry Gatlin; Jeffrey Kruger, Kruger Leisure Enterprises Ltd.; Brenda Lee; Wayne McCary, Eastern States Exposition; Sam Marmaduke, Western Merchandisers; Charles Scully, SESAC, Inc.; Glenn Snoddy, Woodland Sound Studios; E.W. Wendell, WSM, Inc.; and Lee Zhitto, Billboard. The CMA's four lifetime members are: Bill Denny, Cedarwood Publishing; Frances Preston, Broadcast Music, Inc. (BMI); Wesley Rose, Acuff-Rose Publications; and Joe Talbot, Precision Record Pressing.

WSM To Appeal Ruling On 'Opry' Trademark

NASHVILLE — WSM, Inc. will file an appeal in a federal appeals court in Kansas City to attempt to reverse a court judgment that the term "Opry" is generic. A district court judge in Kansas City ruled that the term is non-exclusive and does not imply any connection to WSM holdings, which include the Grand Ole Opry, Opryland U.S.A., Opryland Hotel and the Opryland Talent Agency, for which the company has registered trademarks.

WSM had filed suit against Denny Hilton's Country Shindig Opry Show in Osage Beach, Mo., accusing the establishment of "unlawfully infringing" on the Opry mark, which "has represented WSM's valuable and substantial goodwill" for over 50 years. The district court judge ruled that no one has exclusive rights to the use of the term, although WSM still retains exclusive rights to the use of terms such as Opryland, which incorporate the word Opry.



GATLIN MEETS THE BOSS — When Larry Gatlin & The Gatlin Brothers opened for Kenny Rogers recently in East Rutherford, N.J., the group was greeted backstage by CBS Records deputy president/chief operating officer Dick Asher and his wife, Sheila. Gatlin is currently touring to support "Sure Feels Like Love," his first collaboration with producer Jerry Crutchfield. Pictured are (l-r): Steve Gatlin; Mrs. Asher; Larry Gatlin; Asher; and Rudy Gatlin.

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1	9/11	ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	1 27
2		LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124)	4 10
3		THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL SYLVIA (RCA AHL-4312)	5 11
4		WANTAIN MUSIC ALABAMA (RCA AHL 1-4229)	2 28
5		INSIDE RONNIE MILSAP (RCA AHL 1-4311)	3 13
6		WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	6 40
7		JUST SYLVIA SYLVIA (RCA AHL-4312)	7 24
8		BIG CITY MERLE HAGGARD (Epic FE 37593)	8 46
9		SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	9 34
10		THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA AHL 1-4315)	18 16
11		STRAIT FROM THE HEART GEORGE STRAIT (MCA 5320)	11 12
12		THE BEST LITTLE WHOREHOUSE IN TEXAS ORIGINAL SOUNDTRACK (MCA 6112)	23 4
13		QUIET LIES JUICE NEWTON (Capitol ST-12210)	10 17
14		SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570)	13 13
15		THE LEGEND GOES ON THE STATLER BROTHERS (Mercury/PolyGram SRM-1-4048)	19 12
16		IN BLACK & WHITE BARBARA MANDRELL (MCA-5295)	21 27
17		A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	24 3
18		PUT YOUR DREAMS AWAY MICKEY GILLEY (Epic FE 38082)	17 5
19		HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	12 22
20		TOO GOOD TO HURRY CHARLY McCLAIN (Epic FE 38064)	20 10
21		INSIDE AND OUT LEE GREENWOOD (MCA-5305)	14 21
22		FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	22 78
23		SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia FC 38009)	15 14
24		WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	16 42
25		LISTEN TO THE RADIO DON WILLIAMS (MCA-5306)	25 23
26		THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23697-1)	39 4
27		THIS DREAM'S ON ME GENE WATSON (MCA-5302)	26 6
28		BOBBIE SUE OAK RIDGE BOYS (MCA 5294)	28 31
29		16TH AVENUE LACY J. DALTON (Columbia FC 37975)	29 8
30		NUMBER ONES CONWAY TWITTY (MCA-5318)	33 17
31		MICHAEL MARTIN MURPHEY (Liberty LT-51120)	44 2
32		WHEN WE WERE BOYS THE BELLAMY BROTHERS (Elektra E1-60019)	31 21
33		BLACK ON BLACK WAYLON JENNINGS (RCA AHL-4247)	27 29
34		UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM-1-4047)	34 10
35		HEARTBREAK EXPRESS DOLLY PARTON (RCA AHL 1-4289)	30 22
36		MY HOME'S IN ALABAMA ALABAMA (RCA AHL1-3644)	35 115
37		THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb E1-60019)	36 54
38		OH GIRL CON HUNLEY (Warner Bros. 9 23693)	38 6
39		JUST HOOKED ON COUNTRY ATLANTA POPS ORCHESTRA — ALBERT COLEMAN, conducting (Epic FE 38154)	40 5
40		SUGAR FREE DAVE ROWLAND (Elektra E1-60011)	41 7
41		BUSTED JOHN CONLEE (MCA 5310)	32 23
42		THE HOTTEST NIGHT OF THE YEAR ANNE MURRAY (Capitol ST-12225)	49 3
43		THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643)	43 33
44		LOVE TO BURN RONNIE McDOWELL (Epic FE 38017)	45 12
45		GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	52 22
46		STICKIN' TOGETHER THE KENDALLS (Mercury/PolyGram SRM-1-4046)	46 7
47		JACK GRAYSON SINGS (Joe-Wes JW-8100)	37 6
48		STRAIT COUNTRY GEORGE STRAIT (MCA 5348)	48 49
49		I AM WHAT I AM GEORGE JONES (Epic FE 36586)	55 22
50		COME BACK TO ME MARTY ROBBINS (Columbia FC 37995)	50 8
51		FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	51 34
52		CONWAY'S #1 CLASSICS CONWAY TWITTY (Elektra ET-60115)	— 1
53		CHARLEY SINGS EVERYBODY'S CHOICE CHARLEY PRIDE (RCA AHL 1-4287)	53 24
54		SOMEWHERE BETWEEN RIGHT AND WRONG EARL THOMAS CONLEY (RCA-AHL-4348)	— 1
55		FAMILY & FRIENDS RICKY SKAGGS (Rounder 0151)	60 10
56		STEP BY STEP EDDIE RABBITT (Elektra 6E-532)	59 56
57		THE DUKES OF HAZZARD VARIOUS ARTISTS (Scotti Bros./CBS E237712)	62 25
58		KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	58 79
59		AMAZING GRACE CRISTY LANE (Liberty/LS LT-51117)	61 15
60		BROTHERLY LOVE GARY STEWART & DEAN DILLON (RCA AHL 1-4310)	63 18
61		LIVE FROM AUSTIN CITY LIMITS ROY CLARK (Churchill CR-9421)	64 8
62		GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL-14127)	69 42
63		CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	42 39
64		WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694)	47 25
65		SNUFF (Elektra/Curb 60149)	54 5
66		STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)	66 42
67		PISTOL PACKIN' MAMA HOYT AXTON (Jeremiah JH-50003)	67 16
68		SOME DAYS IT RAINS ALL NIGHT LONG TERRI GIBBS (MCA-5315)	56 16
69		SOFT TOUCH TAMMY WYNETTE (Epic FE 37980)	57 16
70		LAST TRAIN TO HEAVEN BOXCAR WILLIE (Main Street ST73001)	65 20
71		FANCY FREE OAK RIDGE BOYS (MCA 5209)	71 67
72		TAKE ME TO THE COUNTRY MEL McDANIEL (Capitol ST-12208)	68 21
73		JUICE JUICE NEWTON (Capitol ST 12136)	70 29
74		QUIET MAN JOHN SCHNEIDER (Scotti Bros./CBS FZ 37956)	74 10
75		I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599)	73 10

THE COUNTRY COLUMN

FOURTH ATLANTA WRITERS COMPETITION SET — The fourth annual Atlanta Songwriters Assn. (ASA) showcase and competition, held in conjunction with the Georgia Music Festival, has been set for Sept. 23 at the Moonshadow Saloon in the southern metropolis. The city's writers have entered songs in six categories, and judges from local radio stations have been assigned to select three songs from each classification to be represented live for the finals. These preliminary judges include: **Mark Smith**, WKHX-FM, country; **Jim Morrison**, WQXI-AM&FM, pop/easy listening; **Jay Beattie**, WAEC, gospel/contemporary Christian; **Scotty Andrews**, WVEE-FM, R&B/soul; **Bob Bailey**, WKLS-AM&FM, rock; and **Alicia Culver**, WRAS-FM, open. A winner will be selected on the basis of that live performance from each of the trio of songs for each category, and judges for the final round include a number of Nashville personalities. Slated to preside over the finals are: Capitol recording artist **Diane Pfeifer**; **Lee Michaels**, Burkhardt/Abrams; **Maggie Cavender**, executive director, Nashville Songwriters Assn. International (NSAI); former ASA president **Tom Long**, Tree Publishing; **Phil Graham**, Broadcast Music, Inc. (BMI); record producer **Don Tolle**; **Mike Sullivan**, president, Kat Family Records; **Bunny Ransom**, manager of SOS; writer/artist/producer **William Bell**; and **Merlin Littlefield**, American Society of Composers, Authors and Publishers (ASCAP). Winners in each category will receive six hours of free studio time at Atlanta sound rooms Southern Tracks, Demo House of Atlanta, Keynote Studios, Concert Sound Studio, Real to Reel and Snapfinger Music. Following the competition, three Georgia-associated acts — **Jerry Buckner & Gary Garcia** ("Pac-Man Fever"), **Freddy Weller** and **Bertie Higgins** — will be featured. Buckner & Garcia will receive the award for Songwriters of the year, while Higgins will take the ASA billing as Recording Artist of the Year.

... SPEAKING OF ATLANTA — The Georgia capital's Kat Family label is shipping its



WHO DON'T CARE? — Ricky Skaggs was recently feted with a post-performance party when he appeared at Los Angeles' Country Club to note the conclusion of the 13-date tour, his 28th birthday and his second #1 single, "I Don't Care." Pictured are (l-r): Chip Peay, manager; Skaggs; and Roy Wunsch, vice president, marketing, CBS/Nashville.

Boys. The Boys' "Elvira," by the way, has helped spur the Kansas City Royals baseball team to a place among the Major League leaders. The tune is played during the seventh inning stretch of each of the team's home games, and, at last glance, the club was sitting atop the American League Western Division. In addition to "Oom-papa-mow-mows" and "hi ho Silvers," the band has provided the midwestern city's baseball following with a fair share of rockets and red glare, as the group's recording of the national anthem has been played at every other home contest.

'OLD FLAME' UPENDED BY NEWCOMER ALABAMA — Alabama has been drawing crowds of monstrous proportions nearly everywhere they plan, so news that the group recently sold out its upcoming October date in Huntsville, Ala., really comes as no surprise. What is surprising is how fast — five hours. Ticket buyers began lining up outside the Von Braun Civic Center's box office some four days prior to the date that the passes were to go on sale, and the sell-out came faster than any other show scheduled for the arena except one last spring featuring... you guessed it, Alabama. That concert sold out in four and one-half hours. **Bill Luther**, manager for the venue, said the group has sold out faster than any other artist to play Von Braun, including the late **Elvis Presley**. Meanwhile, the group set an attendance record at the 60-year-old DuQuoin State Fair in DuQuoin, Ill., Aug. 29, when 16,067 fans came out.

PALOMINO HOSTS FENDER REUNION — When **Freddy Fender** appeared at the Palomino in North Hollywood recently, he was presented with a new Fender guitar by company official **Leo Fender**. The entertainer had lost his previous model in Louisiana and the latter Fender personally fashioned the six-string for him. Although they are not related, they had struck up a relationship on a prior occasion because of their similar last names.

BROWN EYES AT BLUEBIRD — Liberty recording artist **Richard Leigh** guested recently on NBC-TV's *Noon Show*, performing his latest single, "You're The Cause Of It All." Leigh, who wrote **Crystal Gayle's** "Don't It Make My Brown Eyes Blue," is currently assembling a band to back him during club dates, the first of which will be at Nashville's Bluebird Cafe on Hillsboro Road Sept. 30.

LYNN TAGGED A WINNER — **Loretta Lynn** recently appeared on *Winners*, a WTBC-TV/Atlanta program that deals with people who have overcome some adversity in their lives. Other artists who have guested on the cable production via **Ted Turner's** broadcasting signal include the Oak Ridge Boys, **Dick Clark**, **Miss America** and **Donna Fargo**.

STAMPLEY TO APPEAR ON NEW SPORTSMAN — Among the programs planned for the Nashville Network, the cable outlet set to debut from Music City in early 1983, is *Country Sportsman*. The network recently taped **Joe Stampley**, a bass fisherman, with pro angler **Tom Mann** Sept. 7-8 on location in Eufaula, Ala.

MAC IS BACK — **Mac Davis** will perform at the Grand Ole Opry Sept. 30 in a fundraiser for the American Diabetes Assn., marking his first Nashville appearance in nearly 10 years. His next album, slated for an October release date, will follow his stint as co-host with **Barbara Mandrell** for the CMA Awards, the third consecutive year the twosome has hosted the affair. He is currently working with **Jackie Gleason** on the *Sting II* movie, scheduled for U.S. release next February.

tom roland

Thanks to Radio, Retail and Jukebox Operators
For Making
**"SHE GOT THE GOLDMINE
(I Got The Shaft)" #1.**

*You Guys Are All
#1 With Me!*

Watch for **"THE BIRD"**
....SOON TO BE RELEASED!



THE COUNTRY MIKE

NEW COUNTRY STATION FOR MAINE — Another station has decided to air full-time country music, the new station being **WPIC/Saco, Me.** Located in southern Maine, the 3,000-watt class A station began programming country music last month with **George Michael** serving as music director, **Jack Tupper** handling the role of program director, and station owner **Bart Balley** holding down the general manager duties. According to the station, new singles have been readily available, but the new station needs more catalog oldies and albums. The new country outlet wants to hear from any interested parties concerning catalog product. Michael can be reached at (207) 283-1235 or at Box 567, Saco, Me. 04072.

NBC TO AIR POST-AWARDS PROGRAM — Network affiliates of NBC Radio will be able to air a special post-awards radio show following the annual Country Music Assn. (CMA) awards presentation next month. The show, broadcast from Nashville's Opryland Hotel, will feature special interviews with this year's winners and award presenters. Veteran broadcaster **Ralph Emery** and country performer **Bill Anderson** will host this year's radio program, which will also honor top writers, performers, radio stations and the various CMA Disc Jockey of the Year award winners.



NEW YORKERS GET SIX-PACK — Two WKHK-FM/New York listeners met **Kenny Rogers** backstage during a recent area appearance when they won a "Kenny Rogers Six-Pack" contest. Pictured are (l-r): **Shawn Burke**, WKHK; contest winner; and **Rogers**.

SCHOLARSHIP AWARD WINNER SELECTED — Professional Radio Network's show, *The Great American Cowboy*, has once again awarded its *Great American Cowboy* College Scholarship to a promising rodeo rider. This year's winner is **Dale Gideon** of Odessa, Tex. The annual award from the radio show began last year as a means of sponsoring a scholarship for a deserving high school graduate wishing to attend college who is also affiliated with rodeos. Gideon plans to use the \$1,500 to pay for his first year at Western Texas College in Snyder, Tex. **Bob Tallman** of Professional Radio Network and his wife, **Kristin**, founded the award program and are very pleased with the winner, who was selected during a recent American Junior Rodeo Assn. meeting held in Snyder. Gideon plans to major in electrical technology along with riding on the Western Texas College Rodeo Team.

DEE FLYS HIGH AT WHK — Morning man **Gary Dee** of **WHK** has been the pilot of the airwaves, both on and off the ground, at the Cleveland country station. Dee flew with the famous Blue Angels of the U.S. Navy when the team visited the Cleveland area for a recent air show. Flying with **Lt. Anderson** in a TA-4 jet, Dee is now back on the ground at WHK, where he airs a morning drive program.

NEW COUNTRY PLAYLIST SERVICE READY — Drake-Chenault Enterprises has now made available its new *Playlist Plus* service for radio stations. The computer-based selection program is based on intensive planning of a station's market position, and after research is finalized, the data is fed into the Drake-Chenault computer. The music is categorized into libraries of rotation and is updated each week in a scheduled conference communication between the station program director and the programming team at Drake-Chenault. The new services are designed to be implemented without any new hardware purchases by the stations involved and are available in country, Top 40, soul, MOR and adult contemporary formats.

WKHK IS PUTTING ITS HIKING BOOTS ON — **WKHK-FM/New York** has been on the move in the Big Apple, where it recently relocated in Manhattan. The station, along with its AM black contemporary counterpart, **WWRL**, had been in Woodside, but its new location and expanded facility should enable the outlet to stay closer to the heart of the city, as it is now situated just off Times Square at 140 W. 43rd St., New York, N.Y. 10036. The FM signal, piped via a tower atop the Empire State Building, was switched to the new office during the early evening Sept. 1. The Viacom affiliate also has a new telephone number, (212) 382-6000, and music director **John Brejot** can be reached at (212) 382-6071.

PROGRAMMERS PICKS

Tim Tyler	KCUB/Tucson	Heartbroke — Ricky Skaggs — Epic
Marc Hahn	KTOM/Salinas	That's What I Get For Thinking — The Kendalls — Mercury
Brian Ringo	KNOE/Monroe	I'll Do It All Again — Jerry Lee Lewis — Elektra
Denny Bice	WNWN/Coldwater	Ever, Never Lovin' You — Ed Bruce — MCA
Jay Richards	WPTR/Albany	Don't It Break Your Heart — Steve Wariner — RCA
Johnny Steele	KVEG/Las Vegas	Sure Feels Like Love — Larry Gatlin & the Gatlin Brothers Band — Columbia
Rick Turner	KFKF/Kansas City	War Is Hell — T.G. Sheppard — Warner/Curb
Janet Fort	WSM/Nashville	Step Back — Ronnie McDowell — Epic
John Brejot	WKHK/New York	A Woman's Touch — Tom Jones — Mercury/PolyGram
Scott Jeffries	KXXY/Oklahoma City	Heartbroke — Ricky Skaggs — Epic
Tony Kidd	WZZK/Birmingham	Operator, Long Distance Please — Barbara Mandrell — MCA

MOST ADDED COUNTRY SINGLES

1. **HEARTBROKE** — RICKY SKAGGS — EPIC — 54 ADDS
2. **WE DID BUT NOW YOU DON'T** — CONWAY TWITTY — ELEKTRA — 40 ADDS
3. **IT AIN'T EASY BEIN' EASY** — JANIE FRICKE — COLUMBIA — 26 ADDS
4. **WAR IS HELL** — T.G. SHEPPARD — WARNER/CURB — 21 ADDS
5. **THAT'S WHAT I GET FOR THINKING** — THE KENDALLS — MERCURY — 21 ADDS

MOST ACTIVE COUNTRY SINGLES

1. **CLOSE ENOUGH TO PERFECT** — ALABAMA — RCA — 58 REPORTS
2. **YOU'RE SO GOOD WHEN YOU'RE BAD** — CHARLEY PRIDE — RCA — 57 REPORTS
3. **MISTAKES** — DON WILLIAMS — MCA — 53 REPORTS
4. **LET IT BE ME** — WILLIE NELSON — COLUMBIA — 47 REPORTS
5. **BREAK IT TO ME GENTLY** — JUICE NEWTON — CAPITOL — 47 REPORTS

SINGLES REVIEWS

OUT OF THE BOX



EARL THOMAS CONLEY (RCA PB-13320) **Somewhere Between Right And Wrong** (3:14) (Blue Moon Music/April Music — ASCAP) (E.T. Conley) (Producers: N. Larkin, E.T. Conley)

The title track from ETC's second RCA album, "Somewhere Between Right And Wrong" mixes the tight country harmonies that find their way into each of his waxings with a bluesy rock feel. The result is high energy country dominated by a ballsy guitar with traces of harmonica trills and synthesizer fills. Radio programmers are given an option of playing two mixes — one with horns and one without.

FEATURE PICKS

DON KING (Epic 34-03155) **Maximum Security** (To Minimum Wage) (3:44) (King's X Music — ASCAP) (D. King, D. Woodward) (Producer: T. West)

MARTY ROBBINS (Columbia 38-03236) **Tie Your Dream To Mine** (2:50) (House of Gold Music — BMI/Bobby Goldsboro Music — ASCAP) (T. DuBois, V. Stephenson, S. Lorber, J. Silbar) (Producer: B. Montgomery)

JOHN ANDERSON (Warner Bros. 7-29917) **Wild And Blue** (2:48) (Sweet Baby Music — BMI) (J.S. Sherrill) (Producer: F. Jones)

BOBBY MACKEY (Moon Shine MS-3010) **The Other Side Of Me** (3:01) (Chatter Box Music — ASCAP) (S. Slayton) (Producer: A. DiMartino)

BOBBY SMITH (Liberty P-B-1480) **It's Been One Of Those Days** (3:17) (House of Gold Music — BMI) (C. Lester, T. DuBois, M. Seals) (Producer: B. Montgomery)

BILL NASH (Liberty P-B-1481) **Night Talk** (3:19) (Barnwood Music — BMI) (D. Burgess) (Producer: D. Burgess)

CHARLIE DANIELS BAND (Epic 34-03251) **We Had It All One Time** (3:57) (Hat Band Music — BMI) (C. Daniels) (Producer: J.E. Sullivan)

MEL TILLIS (Elektra 7-69963) **Stay A Little Longer** (3:00) (Red River Songs, Inc. — BMI) (T. Duncan, B. Wills) (Producer: J. Bowen)

NEW AND DEVELOPING



MARCIA BEVERLY (Epic 34-03227) **What I Did For Love** (You Did For Memories) (2:04) (Acuff-Rose Publications, Inc. — BMI) (M. Beverly, R. Fitchpatric) (Producer: R. Albright) **Richie Albright** has been deeply involved with **Waylon Jennings** as a producer/drummer, and Beverly's initial release shows a tinge of similarity, especially in the straight-ahead bass that characterizes all the outlaw's work. On this disc, Beverly bears a slight resemblance to **Terri Gibbs**, with husky, deep-throated vocals, although the total product is much more raucous and raw.

ALBUM REVIEWS

HIGHWAYS & HEARTACHES — Ricky Skaggs — Epic FE 37996 — Producer: Ricky Skaggs — List: None — Bar Coded

Skaggs' second LP for the label has been one of the most anticipated releases of the third quarter, and its contents, bearing the indelible stamp of his mountain-grown musical tastes, live up every bit to the high standards the Kentucky native set for himself with last year's "Waitin' For The Sun To Shine." Combining Skaggs' innocent nasal vocal passages and top-flight musicianship with puritanical ideals that are expressed through a high usage of fiddles and steel guitar, this album should find an instant acceptance at the retail level and produce a number of singles.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Mexican artist **Luis Miguel** came to Argentina for promotional appearances on TV and several dates in the province of Tucuman in the northern part of the country. The project has been handled by **Julio Saenz** and is part of a strategy of regional approaches by EMI.

A new producing company has entered the market with two products aimed at the discotheque crowd. Name of the label is **Gapul** and the albums, tagged "Disco sounds" and "Eurodisc," being distributed by **Distribuidora Belgrano Norte**.

Interdisc hosted a party at the **Cinzano Club** to celebrate the inking of chanteuse **Markena Montl** and the release of her first album, a series of songs based on poems written by **Alfonsina Stormi**. Marikena has a long career singing European music, and this waxing marks a sort of turn in her repertoire.

Musidisc Europe will appear in the future through its own label in this market, besides the productions licensed to other record companies in this market. First local recordings will be albums by **Alejandro Lerner**, **Celeste Carballo**, rock group **Tantor** and folk & pop instrumentalist and singer **Carlos Cutala**. **miguel smirnoff**

Canada

OTTAWA — Without an opening act, and only eight months after it last toured here, **Genesis** played before more than 70,000 people over two nights in Toronto and Montreal Aug. 28 and 29. The Toronto show, a sell-out of 38,000 at Exhibition Stadium, went without a hitch. The Montreal show, with 33,000 filling Jarry Park, almost didn't come off because of a last-second power failure. But it was fitting the group should cap its most accomplished North American tour with all-out dates in the two markets which gave it its initial boost on the continent in the mid-'70s. Footnotes: Phil Collins is due back in November on a solo tour. And, as if to underscore the difficult economic times, upwards of 5,000 fans took in the Montreal show listening just outside the ballpark confines. . . . **Nick Carbone**, later of A&M, has joined WEA Music of Canada Ltd. in Montreal. He'll work with **Maureen Corbett** and handle French-language radio and press **kirk lapointe**

Italy

MILAN — From the beginning of August, in the ambit of the measures to fight recession, the Italian government decided the rise of V.A.T. (Value Added Tax) from 15% to 18% on records and cassettes. The decision worried all the record producers and retailers, who during the last year asked for a reduction of V.A.T. to 8%. Effective Sept. 1, **Aldo Mazzetti** was

named A&R manager at Numero Uno, the Milan-located company of the RCA group directed by **Antonio Coni**. The announcement was given by RCA managing director **Giuseppe Ornato**, who declared that the experience of 10 years made by Mazzetti in the RCA group — also on International level — is the best premise for the development of the activity of the label.

PolyGram will this year organize its Autumn Expo in 13 different Italian cities, from Sept. 2-Oct. 7. **mario de luigi**

United Kingdom

LONDON — The annual convention season was in full swing last week with RCA, CBS, EMI, WEA and PRT all holding product bonanzas at the same time in various locations throughout England, stretching from EMI's in Newcastle in the northeast down to CBS's in Torquay in the southwest. . . **Steven James**, managing director of DJM Records, was down in Torquay at the CBS rally and was rightly proud to announce new DJM signing **Klaus Schulze** to long-term deal, worldwide except Germany, France, Benelux and Australia. Schulze is an electronic synth genius and early member of **Tangerine Dream** who is now very prominent as a solo artist and producer of German new wave bands. James told **Cash Box**: "We're all ecstatic at picking up Klaus, as it gives a great boost to our specialist rock labels, which we are developing very successfully. It's also giving DJM a lift away from being viewed as a middle-of-the-road label. Our Kamafage and Luna labels have started a new era for DJM." First release under the new deal is Schulze's latest digital LP, "Trancefex". . . One exceptional highlight at CBS's convention, which got delegates off their seats in awe, was the truly inspired video featuring **Billy Joel's** interpretation of his song, "Pressure" from his latest "Nylon Curtain" album. . . Whilst the funniest video was the DJM Records product presentation which featured DJM staffers in a "Dallas" episode and CBS chairman **Maurice Oberstein** playing a spy in drag as an office cleaning lady — checking out new signings and putting information under his shirt.

WEA's **Modern Romance**, the salsa-rock group, recently played a show at an Air Force base in Yeovil, England, to an audience that consisted mainly of troops that served in the Falklands conflict. Apparently the group's new LP, "Adventures In Clubland," is outselling everything else in Venezuela.

Gary Moore recently signed a solo deal with Virgin Records and has a solo single debut release out Sept. 17. . . **Robert Fripp** is set to produce **The Roches** new LP on Warner Bros., titled "Keep On Doing" and due out in early October. **nick underwood**

Kulin, Reynolds Named Exec VPs At WEA Canada

OTTAWA — Stan Kulin has been named to the newly created position of executive vice president, sales & operations, WEA Music of Canada. In addition, Ross Reynolds has been named executive vice president, marketing, for the company.

With both appointments, effective Sept. 13, WEA Music will implement a new structure of its operations, with the sales & marketing activities splitting into two new divisions — sales & operations and marketing.

Kulin, one of the top music industry executives in Canada, comes to his new post from CBS of Canada, where he served as senior vice president. Prior to that, he served as president of United Artists Records and general manager of RCA Records.

In his new position, he will be responsible for the company's sales, distribution, customer service and head office and branch operations functions.

Reynolds, formerly senior vice president of WEA Music, will concentrate on marketing activities.

Kulin and Reynolds will report directly to Ken Middleton, president, WEA Music of Canada.

Troubled Treble Clef Web Sells Four Stores

OTTAWA — A-&-A's Records and Tapes Ltd., one of the largest record retailers in Canada, has agreed to purchase four bankrupt Treble Clef Ltd. stores in Ottawa, the company said last week.

Richard Moody, A-&-A's senior vice president, said the firm has successfully bid for four of Treble Clef's five Ottawa stores.

No terms of the agreement were available.

Moody said meetings with Treble Clef executives still must determine whether the stores will assume the A-&-A's banner.

Treble Clef went into receivership and filed for bankruptcy in July with debts exceeding \$6 million. Assets, including stock, amounted to only about \$3.4 million.

New U.K. TV Station To Cover Music, Arts

LONDON — The new national commercial television station, Channel Four, is set to begin broadcasting on Nov. 2 at 4:45 p.m.

The channel will be available to 87% of the U.K. population, and the programming format includes extensive attention to all types of music and the arts. Currently TV transmitters are airing the Channel Four test card, and beginning this month, 15-minute compilations of forthcoming programs will be aired throughout the day.

CJSB To Offer 'Contemporary' Radio In Ottawa

by Kirk LaPointe

OTTAWA — Taking dead aim at the national capital's A/C-pop heavyweight CFRA, and offering a steady diet of foreground programming, radio station CJSB officially tripped the switch 5:40 p.m. Aug. 31.

Owned by Standard Broadcast Ltd., the station's intent is to fill the void for the 30-plus demographic looking for information and music "a tad more contemporary" than its A/C counterparts in the Ottawa market, music director Kevin Shea says.

Getting on the air these days in Canada, and especially in the nation's capital, is no easy feat. To pass the grade, the station had to promise the Canadian Radio-television and Telecommunications Commission (CRTC) that it would serve up a plethora of futuristic programs.

Given the estimated 70,000 federal workers, many of them looking for an alternative to the often-stuffy CBC national station, the station's prospects seem bright.

Morning man Peter Thompson (6-9 a.m.) comes from Windsor's CKLW, and he'll host a 17-person potpourri of traffic, weather, humor, news and sports, with little emphasis on music.

He's followed by Dave Thomas, ex of highly touted CKLY/Lindsay, which serves as the spawning ground for many of the country's promising announcers. A specially guest accompanies Thomas each day. Shawn Jones and Al Zimmer, the former Toronto announcers at CKFM and CHIN, host *Moonwatch*.

Cam Gardiner, formerly at CKWW, presents a foreground-heavy afternoon show with call-ins and man-on-the-streets 1-3 p.m. Kirk and Kevin Arthur, the sibling comedians from Victoria, B.C., occupy the 3-6 p.m. rush time slot.

Lawyer Mark Lewis hosts an open line show between 6 and 8 p.m. Michael Englebert follows with the information-filled package of evening music from 8-10 p.m.

A music foreground package is slated for the 10 p.m.-midnight slot. Overnight announcer Nancy Clark has the freest rein of any, with her show outside the reach of CRTC guidelines.

Weekend features include classical, religious, concert and club presentations and generally up-tempo music programming, Shea says.

The station is expected to pull some listeners from CFRA, the rock-oriented CHEZ-FM (which finished second in recent broadcast ratings in the Ottawa area), the CBC affiliates and CFGO.

"Our research shows there's a market for community-minded information and adult contemporary music that isn't being reached," Shea adds.

INTERNATIONAL BESTSELLERS

Italy

- TOP TEN 45s**
- 1 **Bravi Ragazzi** — Miguel Bose — CBS
 - 2 **Avrai** — Claudio Baglioni — CBS
 - 3 **Un'Estate Al Mare** — Giuni Russo — CGD
 - 4 **Tanz Bambolina** — Alberto Camerini — CBS
 - 5 **Da Da Da I Don't Love You** — Trio — PolyGram
 - 6 **Paradise** — Phoebe Cates — CBS
 - 7 **Messaggio** — Alice — EMI
 - 8 **Non Sono Una Signora** — Loredana Berte — CGD
 - 9 **Musica And Lights** — Imagination — Panarecord
 - 10 **Ebony And Ivory** — McCartney & Wonder — EMI

- TOP TEN LPs**
- 1 **La Voce Del Padrone** — Franco Battiato — EMI
 - 2 **Bella Mbrlana** — Pino Daniele — EMI
 - 3 **Cocclante** — Riccardo Cocciante — RCA
 - 4 **Teresa De Sio** — PolyGram
 - 5 **Eye In The Sky** — Alan Parsons Project — CGD/Arista
 - 6 **16 Rounds, Vol. II** — various artists — CGD
 - 7 **Festlvalbar '82** — various artists — CGD
 - 8 **Bravi Ragazzi** — Miguel Bose — CBS
 - 9 **Titanic** — Francesco De Gregori — RCA
 - 10 **Rockmantico** — Alberto Camerini — CBS
- Musica e Dischi

Japan

- TOP TEN 45s**
- 1 **Matsuwa** — Aming — Nippon Phonogram
 - 2 **Ninjin Musume** — Toshihiko Tawara — Canyon
 - 3 **Komugilro No Mermald** — Seiko Matsuda — CBS/Sony
 - 4 **Aishu No Casablanca** — Hiromi Goh — CBS/Sony
 - 5 **Highteen Boogie** — Masahiko Kondo — RVC
 - 6 **Kurayamlo Buttobase** — Daisuke Shima — King
 - 7 **Dance Wa Umaku Odorenai** — Miyo Takaki — Canyon
 - 8 **La Saison** — Ann Luice — Victor
 - 9 **100% So Kamone** — Shibugakitai — CBS/Sony
 - 10 **Ano Bashokara** — Yoshie Kashiwabara — Nippon Phonogram

- TOP TEN LPs**
- 1 **Noodman** — Southern All Stars — Victor
 - 2 **My Fantasy** — Kyoko Koizumi — Victor
 - 3 **Greatest Hits** — Tatsuro Yamashita — RVC
 - 4 **Pearl Pierce** — Yumi Matsutoya — Toshiba/EMI
 - 5 **PM 9** — Eikichi Yazawa — Warner/Pioneer
 - 6 **Casablanca** — Bertie Higgins — CBS/Sony
 - 7 **I Love You** — Of Course — Toshiba/EMI
 - 8 **Banzai** — Masahiko Kondo — RVC
 - 9 **Prologue** — Akina Nakamori — Warner/Pioneer
 - 10 **Soul Shadows** — Chaneis — Epic/Sony
- Cash Box of Japan

United Kingdom

- TOP TEN 45s**
- 1 **Eye Of The Tiger** — Survivor — Scotti Bros.
 - 2 **Save A Prayer** — Duran Druan — EMI
 - 3 **Come On Eileen** — Dexy's Midnight Runners — Mercury
 - 4 **Walking On Sunshine** — Rocker's Revenge — London
 - 5 **Private Investigation** — Dire Straits — Vertigo
 - 6 **High Fidelity** — The Kids From Fame — RCA
 - 7 **What** — Soft Cell — Some Bizzare
 - 8 **I Eat Cannibals** — Toto Coelo — Radialchoice
 - 9 **Nobody's Fool** — Haircut 100 — Arista
 - 10 **Give Me Your Heart Tonight** — Shakin' Stevens — Epic

- TOP TEN LPs**
- 1 **The Kids From Fame** — various artists — BBC
 - 2 **Two-Rye-Ay** — Dexy's Midnight Runners — Mercury
 - 3 **Upstairs At Eric's** — Yazoo — Mute
 - 4 **Lexicon Of Love** — ABC — Neutron
 - 5 **Tropical Gangsters** — Kid Creole & The Coconuts — Ze
 - 6 **Rio** — Duran Duran — EMI
 - 7 **Love And Dancing** — League Unlimited Orchestra — Virgin
 - 8 **Now You See Me, Now You Don't** — Cliff Richard — EMI
 - 9 **Fame** — original soundtrack — RSO
 - 10 **Talking Back To The Night** — Steve Winwood — Island
- Melody Maker

Cash Box Top Albums/101 to 200

September 18, 1982

		Weeks On Chart
101 OFFERING	8.98	86
102 III WISHES	—	95
103 WE ARE ONE	8.98	106
104 SHEFFIELD STEEL	8.98	105
105 OFFRAMP	8.98	104
106 KIM WILDE	8.98	90
107 A TASTE OF YESTERDAY'S WINE	—	122
108 FANDANGO	8.98	109
109 ALL DRESSED UP & NO PLACE TO GO	8.98	89
110 CHANGE	—	128
111 UNDER THE BIG BLACK SUN	8.98	87
112 NON-STOP ECSTATIC DANCING	5.99	99
113 EDDIE MURPHY	—	116
114 VOYEUR	8.98	—
115 SWEETS FROM A STRANGER	8.98	110
116 WE GO A LONG WAY BACK	—	111
117 BELLA DONNA	8.98	102
118 SUMMER LOVERS	—	120
119 ONE ON ONE	—	101
120 NUGENT	8.98	103
121 NON-STOP EROTIC CABARET	8.98	114
122 JUST HOOKED ON COUNTRY	—	132
123 NOTHING TO FEAR	8.98	125
124 JUST SYLVIA	8.98	134
125 FEELS SO RIGHT	8.98	126
126 WAITIN' FOR THE SUN TO SHINE	—	117
127 RANDY MEISNER	—	137
128 MY FAVORITE PERSON	—	121
129 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	—	130
130 LOVE AND DANCING	6.98	140
131 GREASE 2	8.98	112
132 CONVERTIBLE MUSIC	8.98	133

		Weeks On Chart
133 BENEFACTOR	—	144
134 WALT DISNEY PRODUCTIONS MOUSERCISE	7.98	135
135 LEXICON OF LOVE	8.98	147
136 BILLY IDOL	8.98	136
137 MSB	8.98	151
138 OUT OF THE SHADOWS	8.98	115
139 SEASONS OF THE HEART	8.98	139
140 THE ART OF CONTROL	8.98	152
141 LIVE IT UP	—	113
142 GHOST IN THE MACHINE	8.98	124
143 THE PIRATE MOVIE	12.98	156
144 SPYS	8.98	154
145 GREATEST HITS	8.98	145
146 ALLIGATOR WOMAN	8.98	138
147 LET ME KNOW YOU	—	150
148 STREET OPERA	8.98	123
149 BAD REPUTATION	8.98	162
150 STRAIGHT FROM THE HEART	8.98	127
151 PHYSICAL	8.98	141
152 DIARY OF A MADMAN	—	153
153 ON THE LINE	8.98	119
154 VINYL CONFESSIONS	—	107
155 VIEW FROM THE GROUND	8.98	175
156 BEAT	8.98	131
157 I WANT CANDY	8.98	168
158 TOO FAST TO LIVE, TOO YOUNG TO DIE	8.98	142
159 LOVE NOTES	—	129
160 SOMEWHERE IN THE STARS	—	146
161 THE NUMBER OF THE BEAST	8.98	163
162 WILD HEART OF THE YOUNG	—	148
163 TANE CAIN	8.98	173
164 GET IT ON CREDIT	8.98	165
165 INSIDE	8.98	160
166 NOW IS THE TIME	—	167

		Weeks On Chart
167 4	8.98	149
168 BRILLIANCE	8.98	143
169 WINTER INTO SPRING	8.98	171
170 PUT YOUR DREAMS AWAY	—	172
171 OUTLAW	8.98	166
172 WHO'S FOOLIN' WHO	8.98	164
173 BRANNIGAN	8.98	174
174 DON'T SAY NO	8.98	179
175 THE LAST OF THE WILD ONES	8.98	176
176 MICHAEL MARTIN MURPHEY	8.98	188
177 STAND IN LINE	8.98	178
178 VICTORY	8.98	181
179 BLACK TIGER	8.98	185
180 LI'L SUZY	8.98	186
181 SUBURBAN VOODOO	—	189
182 HEARTBEATS AND TRIGGERS	—	182
183 FAME	8.98	183
184 ANNE MURRAY'S GREATEST HITS	8.98	184
185 TRUE DEMOCRACY	8.98	180
186 WINDSONG	8.98	155
187 STAR TREK II: THE WRATH OF KHAN	8.98	158
188 FIRST TAKE	8.98	190
189 EYE TO EYE	8.98	157
190 STANDING HAMPTON	8.98	169
191 WORKING CLASS DOG	8.98	187
192 BODY TALK	8.98	159
193 WISE GUY	8.98	195
194 HOT SPACE	8.98	191
195 IN BLACK AND WHITE	8.98	196
196 IGNITION	8.98	197
197 BREAKIN' AWAY	8.98	199
198 FRIENDS	8.98	194
199 CHILL OUT	—	161
200 LONE RHINO	8.98	177

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	30	Cocker, Joe	104
ABC	135	Costello, Elvis	37
Aerobics (Greggains)	95	Cotton, Josie	132
Aerosmith	84	Cougar, John	1
Air Supply	33	Crawford, Randy	186
Alabama	32, 125	Crenshaw, Marshall	58
Alpert, Herb	108	Crosby, Stills & Nash	10
America	155	Dazz Band	100
April Wine	76	Denver, John	139
Ashford & Simpson	148	Diamond, Nell	83
Asia	3	805	177
Atlanta Pops Orchestra	122	Eya To Eeye	189
Atlantic Starr	168	Flack, Roberta	81
Axe	101	Fleetwood Mac	2
Bad Company	40	Fonda, Jane	53
Baio, Scott	97	Foreigner	167
Balew, Adrian	200	Frampton, Peter	140
Black Uhuru	199	Franklin, Aretha	16
Bloodstone	116	Frey, Glenn	59
Bonds, Gary U.S.	153	Gap Band	20
Bonoff, Karla	162	Genesis	22
Bow Wow Wow	157	Gilley, Mickay	170
Brannigan, Laura	173	Go-Go's	6, 55
Cain, Tana	163	Gordon, Robert	158
Cameo	146	Grusin, Dave	138
Carnes, Kim	114	Hagar, Sammy	190
Carrack, Paul	181	Haggard & Jones	107
Cash, Rosanne	160	Haircut 100	68
Cheap Trick	119	Herley, Don	53
Chicago	7	Human League	64
Clarke, Stanley	147	Idol, Billy	136
Clash	46	Imagination	192

Iron Maiden	161	Metheny, Pat	105
Isley Brothers	58	Midnight Star	178
J. Geils Band	98	Miller, Steve	5
Jackson, Jermaine	63	Mills, Stephanie	72
Jackson, Joe	42	Milsap, Ronnie	165
James, Bob	98	Missing Persons	66
James, Rick	57	Money, Eddie	29
Jarreau, Al	197	Motels	26
Jett, Joan	87, 149	Mouserice	134
Johansen, David	141	Murphey, Michael	176
John, Elton	62	Murphy, Eddie	113
Johnson, Howard	91	Murray, Anne	82, 184
Journey	54	Nelson, Willie	12, 129
Judas Priest	27	Newton, Juice	75
Kansas	154	Newton-John, Olivia	151
Kid Creole/Coconuts	193	Nicks, Stevie	117
King Crimson	156	Nova, Aldo	79
King, Evelyn	86	Nugent, Ted	120
Larson, Nicolette	109	Oingo Boingo	123
Lattisaw, Stacy	80	O'Jays	128
League Unltd. Orchestra	130	One Way	172
Loggins, Kenny	73	Osborne, Jeffrey	78
Loverboy	14	Osbourne, Ozzy	152
Lynn, Cheryl	90	Ozone	180
Manchester, Melissa	47	Parker, Ray	93
Mandrell, Barbara	195	Parsons, Alan	13
Mangione, Chuck	159	Pendergrass, Teddy	50
Manhattan Swing Orchestra	39	Pieces of a Dream	103
McCartney, Paul	20	Plat, Robert	85
McDonald, Michael	11	Pointer Sisters	1
Meisner, Randy	127	Police	142
Men At Work	23	Queen	194

Rawls, Lou	166	Translator	182
REO Speedwagon	17	Uriah Heep	88
Rogers, Kenny	19, 145	Valentine Brothers	188
Rolling Stones	45	Van Halen	43
Romeo Void	133	Van-Zant, Johnny	175
Roxy Music	73	Waite, John	196
Royal Philharmonic Orchestra	36, 96	War	171
Rushen, Patrice	150	White, Barry	110
Sanborn, David	77	Who	48
Santana	34	Wilde, Kim	106
Scorpions	60	Winston, George	169
Shalamar	198	Winwood, Steva	31
Shooting Star	102	Wonder, Stevie	70
Simmons, Richard	74	X	111
Skaggs, Ricky	128	Y&T	179
Soft Cell	112, 121	Zapp	21
Spys	144	Zappa, Frank	65
Springfield, Rick	67, 191	Zevon, Warren	89
Squeeze	115		
Stacy, Billy	9, 174	SOUNDTRACKS	
Stanley, Michael	137	Annie	24
Steel Pulse	185	Best Little Whorahouse	49
Stray Cats	38	Chariots Of Fire	94
Summer, Donna	15	Dreamgirls	51
Survivor	8	E.T.	44
Sylvia	124	Fame	183
.38 Special	25	Fast Times	61
Thorogood, George	69	Grease 2	131
Time	37	The Pirate Movie	143
Toronto	164	Rocky III	18
Toto	41	Star Trek II	187
Townshend, Pete	35	Summer Lovers	118

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WORLD WIDE reps & manufacturers Penny Pushers — Spash Downs — Aztec Gold Moon Raker used and new or we can customize your needs with token play and skill features. Phone Joe 800-638-0144. MARMATIC, Baltimore, Maryland.

FOR SALE: Robby Roto \$1475, Omega Race \$1125, Pac Man \$1925, Mini Pac Man \$1795, Kick \$1425, Pac Men Cocktail Table \$1850, Galaxian \$1095, Screamble \$1050, Frenzy \$1695, Defender \$1275, Stargate \$1895, Make Trax \$1425, Robotron \$2225, Tempest \$1225, Centipede \$1950, Space Duel, 2-PI \$1125, Electric Yo Yo \$1295, Kram \$1295, Qix \$1225, Alpine Ske \$1395, Wild Western \$1625, 005 \$1225, Frogger \$1625, Zaxxon \$2195, Monoco G.P. Sit-down \$1925, The Pit \$1450, Phoenix \$1495, Donkey Kong Cocktail Table \$1895, Dam Buster \$1495, Haunted House \$1095, Orbitor I \$1195, Hyperball \$1125, Carousel \$1550, (On Kiddie Rides add \$50 per ride for packing and crating). Call or write **NEW ORLEANS NOVELTY COMPANY**, 3030 No. Arnoult Rd., Metairie, LA 70002. Tele: (504) 888-3500.

SET UP your own Little Casino in Arcades. Standard Video Games, free play, token play or cash where legal. Arcade Poker, Chuck-a-Luck, Poker Hand, Roulette, Twenty-One. Our games will live and earn after others die. Phone Joe 800-638-0144. MarMatic, Baltimore, Md.

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DYNAMD POOL TABLES 4x8 - \$1,000 each. 1/3 deposit & balance C.O.D. I want to buy '22 Col. Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

MISCELLANEOUS

NOTICE OF PUBLIC SALE OF COLLATERAL
A public sale of over 50 amusement, video and pinball games will be held on September 20, 1982 at 11:00 a.m. at 2301 West Pico Blvd., Los Angeles, California, by C.A. Robinson Co. Inspection of the games may be had at 10:00 a.m. Terms of sale: cash or cashier's check. Equipment to be sold includes: Pac Man, Centipede, Frogger, Missile Command, Pleiades, Asteroids, Galaxian, Defender, Rockola Princess, Space Invaders, and many more. Call for further details. Mr. Aaron 735-3001.

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JUKE BOX OPERATORS — We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644, (714) 537-5939.

FOR EXPORT: All labels of phonograph records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only **DARO EXPORTS**, LDT, 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO, NEW YORK.

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'Negative Promotion' Hurting Country Singles

(continued from page 26)

"Fourteen phone calls later, you get through the switchboard and you start talking about your record and he says, 'oh, I

already dropped it off the playlist; I was told that record lost its bullet. I'll have to re-add it next week,' so you lose it for the week. You get it back next week."

SOUNDVIEWS

(continued from page 23)

Without A Cause; What's Up Doc? Tony Bennett Songbook (stereo); and Kenny Loggins Alive (stereo). . . . And before the year is out, expect new stereo music titles on CED to include **Mick Fleetwood — The Visitor; The Doobie Brothers Live** (at the Santa Barbara Bowl two years ago, not on their current farewell tour); and **The Music of Melissa Manchester** . . . On the laser side of the disc release story, we have eight new titles from Paramount, including **Some Kind of Hero; Marathon Man; Gallipoli; Ragtime; Rough Cut; Student Bodies; Bad News Bears and Downhill Racer.**

FREE NFL VIDEOTAPES? — That's right, you heard correctly. NFL Films Video is making available 1,000 30-minute videotapes containing trailers from its catalog at no charge to video software dealers and distributors. The purpose? To boost interest in NFL Films Video product at the consumer level, natch. Dealers are expected to loan the tapes to rental customers at no charge (but encouraged to take a deposit, insuring the tapes' return) or utilize the promo pieces for in-store play (although the company states that the former is preferable). Segments from **NFL '81, NFL's Best Ever series, Super Memories of the Super Bowls and Football Follies** (which recently won the VSDA award for Most Popular Sports Program) are included in the half-hour program. NFL Films Video is figuring that at least 10 VCR owners will view each tape during the football season period in which the cassettes will be circulated. "Once a VCR owner has the opportunity to actually watch samples of our programming at home, he will want to see more and, in all likelihood, want to add some NFL Films videotapes to his permanent collection," said **David Grossman**, director of video sales for NFL Films.

OF PARAMOUNT IMPORTANCE — The official release date of **Star Trek II: The Wrath of Khan** is Nov. 8 . . . The studio hasn't yet decided whether it will release **Friday the 13th Part III** in 3D or not. There may be some technical hitches in getting the 3D effect just right for the small screen. Our sources at Paramount tell us that the price of the cassette will be dependent on whether it goes with the 3D process or not.

Michael Glynn

ON JAZZ

(continued from page 11)

month's release. We must continue this policy of automatically servicing stations with selected promotional Jazz Man releases, but with the 'Jazz Man Sampler,' we are giving radio stations the chance to order catalog albums at a discount radio price." And speaking of older music, Jazz Man is also debuting a Big Band series on its associated label, Picadilly Records. While not part of the Jazz Man catalog, the Big Band recordings will feature classic performances by such acts as **Ray Anthony, Shep Fields, Vaughn Moore and Red Nichols.** This looks like something to look into. Happy Birthday, Jazz Man.

OOOPS — New York-based label Stash Records has had to recall the album jackets for "Revenge Of The Fat People" by **The Jack Walrath Group**, due to a spelling error in the trumpeter/bandleader's surname. The "irregular" jackets spell it "Walruth" on the front cover and spine. Oddly enough, they got it right in the back cover liner notes and credits.

Fred Godman

Though Galante, like his counterparts, is frustrated by the situation, he suggests that part of the problem is due to the amount of solid product available. "With the competition the way it is today, everybody's looking for an opening on a radio station," he said. "I don't see the labels doing it (negative promotion) a great deal. I think we have a little more respect for each other's product. There are only so many positions on a playlist and there are tons of records coming out, so people are looking for an excuse not to add your record now or to get off your record. It all gets back to the same thing: if a station is doing well with a record, regardless of happens with the bullet, it shouldn't be dropped."

Tex Davis, who has headed up the promotion efforts for Combine Music and will soon have product to push with his label, Monument, feels that it usually is an occurrence tied to the initial agreement made between the promoter and the label. According to Davis, negative promotion is more likely to occur when a promoter is hired for a specific number of weeks and, at the end of that period, the record still has a bullet. He indicated that in such circumstances, the promoter may try to "trade off" the bulleting product that he is no longer working for a new unproven record which he just picked up.

Davis' solution to that is to pay a promoter for the "run of the record." "That means he stays with it 'til he's finished or he doesn't get paid," said Davis. "That's part of the deal. I know because I'm out there, too, when he's working hard and when he's not working it." Davis suggests that possibly the occurrence of negative promotion is "blown out of proportion" and that "there's a bad apple in every barrel."

Music Publishers Weather Economic Slump

(continued from page 12)

to see, recognize and handle up-and-coming writers and writer/artists. We've established a strong international base with such signings as Canada's Loverboy, England's Bow Wow Wow and Australia's Men at Work. For these new acts, we're gearing towards the high-quality single right away, because with the economy the way it is, who can afford to take the time to

Gospel Labels Rethinking Their Promotion Plans

(continued from page 20)

organized, we'll be able to get more concentrated play," said Savoy's Mance.

Another thing gospel radio needs to develop, according to the labels, is awareness of its relationship to record retail outlets. "Christian radio stations are not always aware of retail outlets," said Priority's Lonon. "In fact, I've visited some announcers who did not even know if there was a bookstore in town that sold Christian records. We need to know that sort of thing if we want to place buys on that station."

Looking to the future, most of the labels surveyed think that gospel radio will become more widespread, professional and narrowcast. "We're seeing more and more stations experimenting with it everyday," said Benson's Taylor. "Some stations that programmed only three hours on Sunday now program six hours. Also, more stations are beginning to pay attention to Arbitron and Birch."

"A lot of the stations have been changing from preaching programs to playing more music, mostly because people don't want to listen to that as much as they want to hear inspirational music," said a spokesman for Word Records, who requested anonymity.

"Although we've seen a lot of stations switch back and forth and it's hard to get a handle on the situation, the greatest growth has been in Christian stations," said Don Butler, executive director of the Gospel Music Assn.

develop talent which may blossom two or three years down the line?"

Riccobono and other publishers seem to believe the current ills of the recording business are part of a cycle that has peaks and valleys like every aspect of the entertainment industry. "What's going on with lagging record sales and the reduction in releases is a solvable problem that will cure itself," says the April executive.

CASH BOX

September 18, 1982

AROUND THE ROUTE

by Camille Compasio

Watch for the mid-September release of a new 2-player (yes, 2-player) pinball machine from Bally Pinball Division that incorporates an innovative approach to a tried, successful concept. The name of the game is "Speakeasy" and, as we learned from marketing vice president **Tom Nieman**, it's the "first electronic add-a-ball pin," is "economically priced" and should more than "satisfy the needs of the street operator!"

Atari's Community Awareness Program has been winning high praise from distributors since it was introduced by the company several months back. It is accomplishing much in promoting good public relations for the coin machine industry. To quote **Al Kress**, president of Coin Machine Distributors, Inc., in Elmsford, N.Y., the program is "excellent." Referring to a recent episode of controversial video game legislation in the New York area and the resultant publicity that fanned the flame of anti-video game sentiment into surrounding communities, Kress went about the process of reversing the negativism by projecting a better coinbiz image through the use of Atari's program. "We're taking the Atari video tape and materials

(continued on page 43)

Factories Bullish On Home Video Licensing Possibilities

by Jeffrey Ressler

LOS ANGELES — Ever since the Atari home version of Bally Midway's enormously successful coin-operated video game "Pac-Man" hit the retail marketplace, adaptations of electronic arcade machine programs for use with home game consoles have consistently ranked among the most profitable cartridges available. "Donkey Kong," "Bezerk," "Defender" and "Frogger" are just a few of the more recent titles that have made the translation from macro to micro design and, according to some coin-op manufacturers, the trend will continue to flourish for some time to come.

When major video game manufacturers license one of their coin-operated units to the home market, they usually receive a royalty with a front end minimum guarantee based on gross sales of the cartridge, with the amount of the royalty ranging between two to seven percent depending on the popularity of the game, the amount of money spent on research and development to date and various other factors. Although the arcade machine makers can often reap large sums of money from the licensing of their product to the home game companies, many coin-op manufacturers say there is no way for a video unit which lost money at the arcade level to recoup its losses as a consumer cartridge, since R&D costs for an upright unit can run anywhere from \$50,000 to over \$1 million, and the royalties received from a home game would hardly cover such expenditures.

However, even though licensing games for home use doesn't cover the cost of R&D on an arcade model, it does have other benefits, including an additional source of revenue for factories, increased player excitement and greater public acceptance of the games. Operators and distributors of coin-op machines agree that the popularity of the home units has taught people how to play specific games, encouraged family involvement and removed any social stigmas attached to the electronic diversions (**Cash Box**, April 24). In addition, the licensing of trademarks and other symbols associated with the games creates public awareness of the industry, which can only help bring more customers into arcades and street locations.

In addition to licensing its Pac-Man program for use with the Atari Video Computer System (VCS) home unit, coin-op giant Bally Midway is also involved with CBS Home Video in developing two of its arcade games — "Wizard of Wor" and "Gorf" — for shipment to retailers by Christmas. Says Bally Midway's advertising and sales promotion manager James Jarocki, "Our connection with CBS is a long-term agreement, even though our prime dedication is in the coin-op area. We're very interested in licensing our games for the home market and, although these licenses recoup some of the R&D costs of the games, it really doesn't return the total costs. Right now, we're working on marketing

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COIN MACHINE

PERSONALITY PROFILE

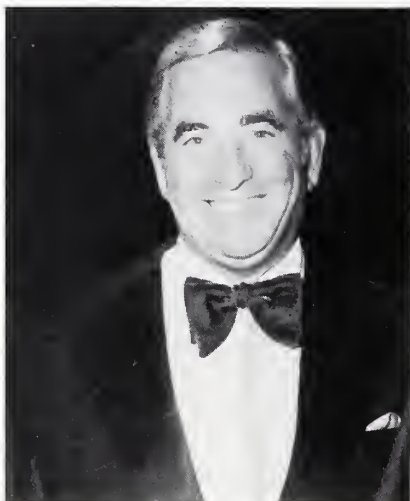
Al Miniaci: Coin Machine Pioneer And Humanitarian

LOS ANGELES — In 1930, a 15-year-old immigrant boy with a stake of a hundred dollars went into the cigarette vending business, leasing 10 machines and setting up a small route in New York City's Harlem district. It proved to be an auspicious start for that hearty young entrepreneur, and in short time he turned a healthy profit and decided to diversify his trade to include jukeboxes. Within the span of a few years he became one of the most well-known and respected men in the developing coin-operated machine industry, and today after 52 years Miniaci still enjoys the distinction of being one of the pioneers of the coin-op field.

Miniaci didn't enter the realm of jukebox entertainment strictly for reasons of profit; he is a true lover of music. As a child growing up in Italy, he used to follow funeral processions just to hear the musicians who played at the wakes. Because of his devotion to this art form and his natural talent on the mandolin, he was nicknamed "musicista" — the musician. And although he started on the ground floor, through hard work, dedication and integrity, it didn't take him long to reach the top of his chosen profession.

"When I began, the jukebox industry was almost non-existent," remembers Miniaci. "A jukebox was about as big as a piano. I started out in a small way, repairing and delivering the machines myself. The average cost of a jukebox in those days was \$200 and I would pay for them in monthly installments. When I first began, I had about five or six machines, and my route included luncheonettes, ice cream parlors, candy stores and speakeasies. Then business started picking up almost immediately, and I expanded my base of operations from Harlem to midtown Manhattan, and then to Brooklyn, the Bronx, Long Island, Queens and Westchester."

Later, in the early thirties, Miniaci again expanded his business to include pinball and crane machines, but in the latter part of that decade New York City's Mayor Fiorello LaGuardia placed heavy restrictions on the game devices and Miniaci returned to the field he knew and loved best — jukeboxes. Servicing hotels, bowling alleys, restaurants and a score of other locations, he was credited with forming a sophisticated route operation and programming the best and most popular music of the era on his machines. At the time, phonographs accounted for the greatest majority of all single record sales in this country, and Miniaci's innate feel for the music enabled him to program the hits that consumers enjoyed listening to and would play over and over again. Consequently, many musical per-



Al Miniaci

formers became famous due to the help of Miniaci, who gave them even wider acceptance than they had already garnered through stage and radio appearances.

Family Crisis

During the mid-1940s, Miniaci and his lovely wife Rose were blessed with two sons, Dominick and Albert, but it wasn't too long before tragedy struck the happy family. In 1951 Rose was afflicted with polio, paralyzed from the waist down. Miniaci literally carried her around from doctor to doctor for diagnosis and treatment, and they concurred she'd never walk again. But Miniaci wouldn't accept the professional physicians' opinions, and in desperation took her to Hot Springs, Ark. for extensive therapy. Today, thanks to her husband's unerring devotion and care, Rose Miniaci is cured of the debilitating disease and walks with just a slight limp.

During the 1950s and '60s, Miniaci's business continued to prosper, and he insisted that his two sons work in the coin-op business at an early age after school and during their vacations. According to his son Albert, "When my brother and I were 12 years old, up until we graduated college, we'd work summers, Christmas and Easter for my dad's company, Paramount Music, sweeping floors, washing machines, everything. Each summer we learned something new about the trade — servicing machines, collecting the change, doing mechanical work — until we knew the entire operation."

A great believer in the power of education, Miniaci stressed the necessity of a college degree for both his sons, Dominick went

(continued on page 42)



Dominick, Al and Albert Miniaci

NAMA Announces Nationwide Vending Machine Promotion

CHICAGO — The American public will be invited to "Hug-A-Vending-Machine" during a nationwide promotional campaign being organized by the National Automatic Merchandising Assn. (NAMA) for vending operator members during the week of Oct. 24-30, according to NAMA president G. Richard Schreiber.

With plans and materials developed by the NAMA Public Relations Committee and public relations director Walter W. Reed, all member firms will have the opportunity of joining in the public relations campaign in their own community.

The "Hug-A-Vending Machine" theme was used with great success by the Pennsylvania Automatic Merchandising Council last year and received widespread, favorable news media attention, Reed said. "We were glad to

develop it into a nationwide promotion when various State Council officers expressed an interest."

A wide variety of recommended operator activities include securing "Hug-A-Vending-Machine Week" proclamations by governors and mayors, communication with vending location management and consumers, news media publicity, open houses at operator headquarters, special "Hug A Machine" buttons and T-shirts, posters and a special new pamphlet available from NAMA explaining the services performed by operators. Another recommended activity is a picture drawing contest for the children of vending company employees with the theme "The Vending Machine Of The Future."

"The NAMA Image Study conducted last year clearly shows that people have a favorable attitude toward our business but know very little about vending companies and how they operate," Reed said. "This nationwide promotional event will give every operator, large or small, an opportunity to join in and do positive things to explain his business in his own community."

"The Hug-A-Machine cartoon is purposely in a light vein to attract attention, create a chuckle and make news media and others receptive to our main message, namely that vending machines and the people behind them are useful in our daily lives and 'friendly,'" Reed noted.

He said that vending cup suppliers have been furnished the design and will incorporate it into vending cups for use during the week and during the fall season.

All other materials and supplies will be offered to member firms direct from NAMA. Non-members can contact NAMA Public Relations Department, at 7 S. Dearborn St., Chicago, Ill. 60603 if they wish to participate and obtain the material.

Nintendo Taking Action Against C'right Infringers

CHICAGO — In one of the largest antipiracy lawsuits ever filed in the history of the video game business, Nintendo of America Inc. obtained preliminary injunctions in the Federal District Court of New Jersey against 100 defendants. On July 27, 28 and 29, federal marshals throughout New Jersey seized video games that were said to infringe upon Nintendo's "Donkey Kong" game. The Seattle-based company reported these to be primarily Crazy Kong and Gongorilla games. On Aug. 13, 1982 the court entered a preliminary injunction against all defendants who had not previously consented to the issuance of an injunction. According to Nintendo, injunctions were issued against Bagetelle Amusements, David Gorfman, Ajax Amusements and Computran, Inc., along with others.

In July, Nintendo seized about 25 games in the Detroit area. Named as defendants in this instance were Elcon, Joy Amusements and North American, according to Nintendo. The company reported that injunctions were also issued in July against distributors and operators of Crazy Kong and Gongorilla games in the St. Louis area. About 25 games were seized.

In Los Angeles, games were seized from various locations by federal marshals, and a preliminary injunction was issued on Aug. 11, 1982. Nintendo noted that defendants in the Los Angeles action included Shakey's Pizza and Long Drug Stores among others.

In all lawsuits, an action for damages and attorney's fee remains. According to Nintendo's president Minoru Arakawa, the company intends to be very aggressive in protecting its proprietary interest in "Donkey Kong," "Donkey Kong, Jr." and any other Nintendo products. "More such lawsuits can be expected to follow," he said.

Rock-Ola Resumes Can Vending Production

CHICAGO — After a year's absence in the vending market, Rock-Ola Manufacturing Corporation announced that it will resume production of the five and six Can Vending Machine.

Company president Donald Rockola said the first machines will be available in early fall through factory distributors. He stated further that "the excellent quality of previous vending products has been maintained and the new machines have been updated to service today's market with the utmost efficiency."

Further information may be obtained by contacting Rock-Ola Manufacturing Corp., 800 N. Kedzie, Ave., Chicago, Ill. 60651.

Cunningham Resigns

SUNNYVALE — Terrence (Terry) Cunningham has resigned his position as field service manager for Exidy, Inc. Prior to joining Exidy he was a member of the Atari staff in the firm's field service department.

While he was with the Exidy organization Cunningham was instrumental in the development of a number of innovations in field testing and marketing of games.

CALENDAR

Sept. 24-25: West Virginia Music & Vending Assn.; annual convention; Ramada Inn; South Charleston.

Oct. 7-10: NAMA national convention; The Rivergate; New Orleans.

Oct. 15-16: Amusement & Music Operators of Virginia; annual meeting; John Marshall Hotel; Richmond.

Oct. 9: Washington Amusement & Music Operators Assn.; fall meeting; Davenport Hotel; Spokane.

Oct. 15-16: Amusement & Music Operators of Virginia; annual convention; John Marshall Hotel; Richmond.

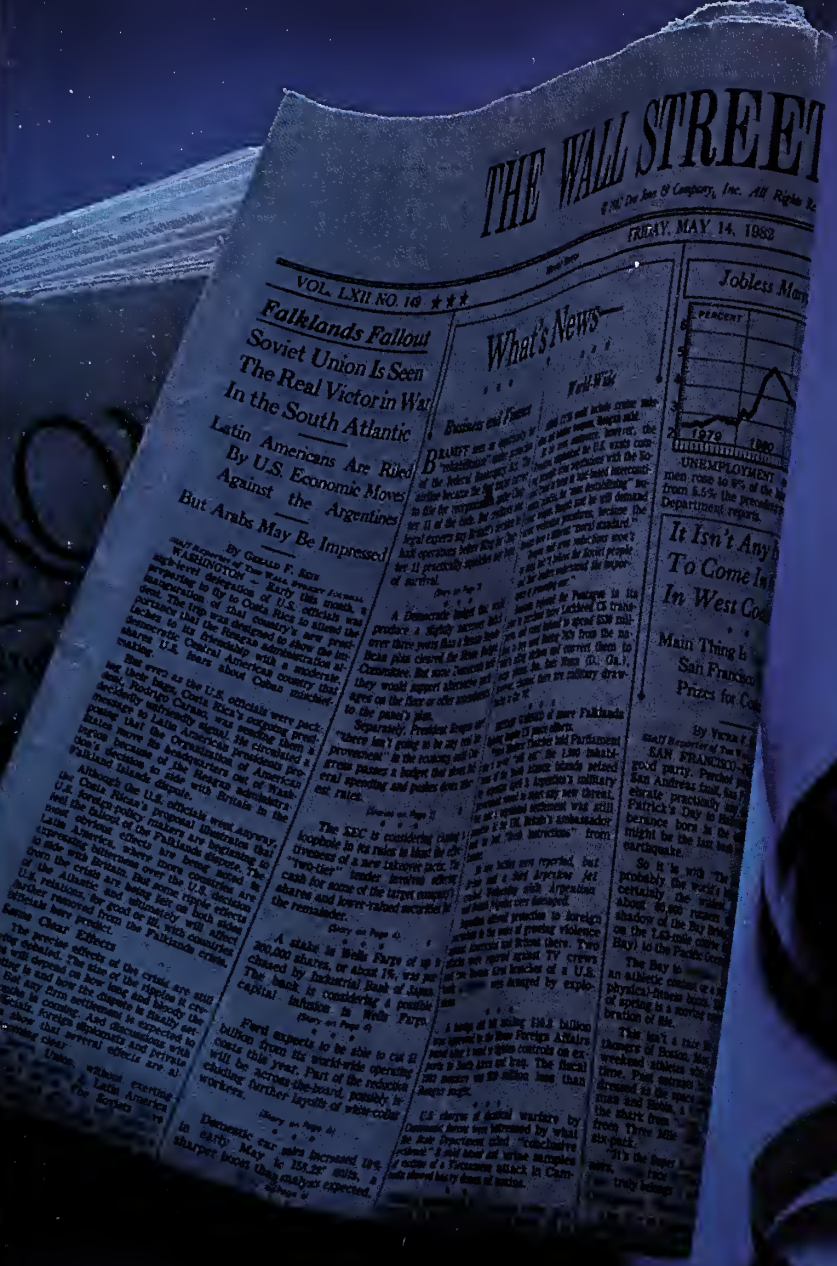
Oct. 25: Pennsylvania Amusement & Music Machine Assn., annual meeting; Hotel Hershey; Hershey.

Nov. 17-20: AMOA International convention; Hyatt Regency Hotel; Chicago.

Nov. 18-20: IAAPA annual convention; Bartle Hall; Kansas City.

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INDUSTRY NEWS



THE NAME OF THE GAME — Host Alex Trebek (l) wishes contestant Lester Isahmaru luck as he prepares to play a prize round of Starcade, a television game program which calls for competitors to rack up high scores on popular coin-operated video amusements.

Video Games Star On New TV Show

LOS ANGELES — A television game show that actually utilizes coin-operated video games as part of its format is being readied for broadcast this winter, with three shows already produced in San Francisco by JM Production Company. The show, called *Starcade*, will feature a slew of the most popular and up-to-date upright electronic game modules on the market, including Bally Midway's "Ms. Pac-Man," "Pac-Man," and "Solar Fox"; Nintendo's "Donkey Kong;" Sega/Gremlin's "Zaxxon;" Stern's "Tutankham;" Williams' "Moon Patrol" and "Robotron 2084;" Centuri Inc.'s "Tunnel Hunt;" Taito America's "Space Dungeon;" Gottlieb's "Guardian;" Data East's "Explorer;" and Rock-Ola's "Eyes."

The TV show's program pits two players in competition on two games, and the high scorer becomes eligible for a prize round in which he/she must identify the name of a vid game by looking at just its playing field. If the

Atari Attends IMCEA Meeting In Omaha

SUNNYVALE — In its continuing efforts to expand the player base and the market for coin-operated video games, Atari, Inc. took part in a recently held meeting of the International Military Club Executives Assn. (IMCEA) in Omaha, Neb. The IMCEA is made up of approximately 50 people who manage Non-Commissioned Officers (NCO) clubs of the United States Military across the country. The three-day session at Offett Field in Omaha was held to discuss various improvement ideas for the clubs.

Representing Atari at the conference was Robert Harvey, the firm's Eastern Regional Sales Manager. Bill Curley of Phillip Moss Distributing in Omaha (an Atari distributor) was responsible for arranging Harvey's attendance. "The audience was very enthusiastic about the potential of video games, inquiring about topics ranging from how to get them to merchandising and profit potential," Harvey noted. "I was given an hour to speak to the group, and ended up fielding questions for almost two hours."

Stressing that the opening of new markets is always a priority, Harvey added, "I felt very positive about the results of the IMCEA meeting, and I'm available to do the same kind of thing any time a distributor asks. That's our basic attitude at Atari — not only do we supply a superior product, but we believe in supporting the distributor one hundred percent once that product is out in the field."

player guesses three out of four games correctly, he wins that round.

In the following segment, both contestants compete on two more games, which is followed by a second prize round. The overall high scoring competitor must then play against the clock and achieve a specific score on another game within a given time limit; if he/she reaches that score, he wins an arcade unit. Winners of the first three shows took home "Ms. Pac-Man," "Qix" and "Oli Boo Chu" coin-ops, while other prizes included Parker Bros.' hand-held games, Eastman Kodak's disc cameras and a Texas Instruments home computer.

Half-Hour Format

The half-hour program, hosted by veteran showmeister Alex Trebek, is being distributed by Jack Rhodes Productions, which handles the comedy series *SCTV Network* aired on the NBC network.

At presstime, negotiations were still underway for the show to appear on a major network, and if those plans fall through, JM Production Co. promises it will be syndicated in at least 50 markets. Executives at JM are hoping *Starcade* will be picked up for broadcast on a weekend prime access spot in January, 1983. According to Mavis Arthur, one of the prime movers behind the pilot series, the show has been in the works for over a year and a half, and several computer firms have already expressed a desire to buy commercial advertising time when the program airs.

Atari Announces New Line Of Video Game Products For Children

SUNNYVALE — Raymond E. Kassar, chairman and chief executive officer at Atari, Inc., announced the appointment of Wells, Rich, Green, Inc., New York, as advertising agency for a new line of video game products directed to pre-school children.

"The product exists in the form of software cartridges that run on Atari video game hardware," Kassar explained. "They're designed to make education fun and inviting for the early learner."

Wells, Rich, Greene is the third advertising agency to receive assignments from Atari. The firm's other agencies are Doyle, Dane Bernbach and Young & Rubicam.

"We selected Wells, Rich, Greene for this innovative line of teaching products because of their impressive record of creativity in positioning new products," Kassar said.

New Equipment

A New Twist

"Donkey Kong Jr.," Nintendo's follow-up to its highly successful "Donkey Kong" video game, is every bit as challenging and fun to play as the original version. While there are many similarities in play theme, Nintendo has incorporated into Junior a number of new features designed to maintain the interest of Donkey Kong fans and still invite newcomers to enjoy the game.

The character "Mario" from the original version of the game has a new, more commanding position in that he has captured the gorilla and made him his prisoner for Junior to rescue amidst all sorts of obstacles.

In the original version the beautiful maiden was dragged up a labyrinth of structural beams by the ominous Donkey Kong gorilla as little Mario tried desperately to save her, dodging an assortment of obstacles such as plummeting beams and a barrage of exploding barrels along the way. Now the shoe is on the other foot, so to speak.

Princess requires the use of both the joystick control and button.

An extra Jungle King is awarded at 10,000 points (adjustable). The game is



over when all three Jungle Kings are lost or the game timer reaches "0". One or two can play the game.

According to Taito America president Jack Mittel, Jungle King has scored exceptionally well in test locations. He feels that the game concept, while unique in the video field, is one that has long captured the imaginations of people of all ages.

Jungle King is available in both the standard upright and Trimline versions.



Junior is the added character who must make every effort to get the keys to the cage that is holding Kong and secure the rescue.

Exotic Adventure

"Jungle King," the latest video game released by Taito America, portrays an exotic fantasy adventure in an uncharted jungle kingdom where the player (Jungle King) journeys through a dense forest filled with savage beasts and a crocodile-infested river to save the Jungle Princess, who is held captive by barbarians.

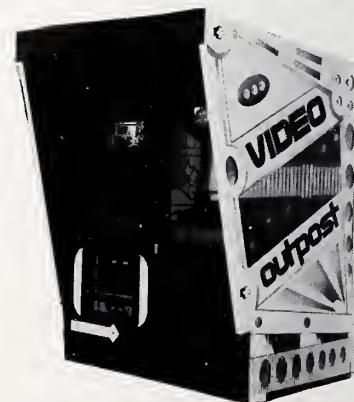
A joystick control and button are used by the player to swing from vine to vine while avoiding the screeching monkeys who try to impede his progress. After swinging from the last vine the player must dive into the treacherous crocodile-infested river where he is confronted by jaw-snapping brutes which, if destroyed, will earn him bonus points. At this point, the player must also watch his air supply since drowning will occur if the air meter reaches "0".

When Jungle King makes it through the river, he must then climb a steep, rugged cliff and dodge falling boulders to rescue the beautiful Princess who is being guarded by savages. Saving the

Game Protection

The Video Outpost, a protective enclosure for video games, is currently being marketed by All Weather Amusements of Westhampton Beach, N.Y. The unit can accommodate two games and is comparable in size to two phone booths and is designed to protect games from vandalism as well as the effects of adverse weather conditions such as heavy rains and driving winds up to 50 miles per hour. Dimensions are 86 inches high, 79 inches across the back, 68 inches wide and 42 inches deep at the base.

The structure comes complete with a hood that is removable for indoor use. While utilization of the Outpost provides security for the equipment and the opportunity for expanding into new locations, it does not detract from the games' play appeal, as noted by a com-



pany spokesman, and has thus far proven to be an enhancement in some instances since it lends a different type of atmosphere to the game playing.

JUNGLE KING



the best of the bunch



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THE WINNER — Karen Hantze Susman (c) of La Jolla, California defeated Katherine Chabot Willette of San Diego to win the Sega/Gremlin Opportunity Open Tennis Tournament, which attracted 50 amateur and professional women players who competed in the three-day event to qualify as the "wild card" entry into the \$125,000 Wells Fargo Tennis Open Qualifier held at the Rancho Bernardo Inn, San Diego. The Sega/Gremlin silver platter award was presented by Gremlin president Duane Blough after the completion of the final match. "We are pleased and honored to participate in this tennis event to help promote competitive sportsmanship in our community," commented Blough. "We congratulate Karen for her winning efforts." Susman teamed with Billie Jean King in 1961-62 to win the Wimbledon doubles titles and also captured the Wimbledon singles crown in 1962.

British Government To Sponsor Exhibit At AMOA Expo '82

CHICAGO — The 1982 AMOA International Exposition of Games and Music will, for the first time in the history of the noted convention, host a foreign government sponsored multi-company exhibit.

John Schoff, AMOA director of conventions and meetings, announced that the government exhibit is a joint venture between the British Amusement Catering Trades Assn. and the British Department of Trade, which have joined to sponsor 13 companies, all housed under the umbrella of one exhibit but

with each company assigned its own section, lending its own flavor to the show.

"This may well set a healthy precedent for our foreign exhibitors," stated Schoff. "By unifying to bring their exhibits to the American exposition, they expand our awareness of their products and services while standing as a testament to the international importance of the AMOA Exposition."

The participating companies are: Bafco Ltd., Edward Brooks Co., Century Electronics Ltd., Electrotechnics (Blackpool) Ltd., M.K.C. Designs, EDR-Muller Ltd., R. J. Newborough and Co. Ltd., Sound Leisure Ltd., Summit Coin Ltd., Video Computer Systems Ltd., Whittaker Brothers Group, World's Fair Ltd. and Mayfield Diamond Electronics.

Al Miniaci: Coin Machine Pioneer And Humanitarian

(continued from page 36)

to Boston University, and Albert enrolled at the University of Georgia. Eventually Dominick graduated with a degree from the New England School of Law in 1974, and today is a highly successful attorney, while Albert received his B.B.A. in real estate. But after working in the field of land development for two years, Albert decided he wasn't enjoying his occupation and fell back on the business his father trained him for as a teenager — vending machines.

Although his dad sold his company to the ARA firm and retired in 1968, the elder Miniaci and Albert started a restaurant and game room in Fort Lauderdale, Fla., where Al had moved after the sale of Paramount to ARA. With the counseling of his father, Albert went into the operating business and began soliciting game locations. Today Albert Miniaci's Paramount Music Company (which recently merged with Arthur Fine's Wainrite Group) has close to 600 locations, including three of its own arcades in the Fort Lauderdale area. The company controls in excess of 250 jukeboxes, 900 cigarette machines, and about 1200 video and pin games.

When his two sons were asked what their father's greatest achievement was, they both replied it was Al Miniaci's undying love for his family and his devotion to his fellow man that made him a great human being. They agreed that, as busy as he always was with his company, he always found time to spend at home with his wife, sons and 95-year-old father. Today, Dominick is married and his wife Libby gave birth to a daughter six months ago, Dominique Faith, who is Al's first grandchild. Another happy occasion occurred around the same time when Albert married his longtime sweetheart, Linda.

Besides his utmost affection for his loved ones, Miniaci has never forgotten about those less fortunate than himself, and has always given a helping hand to charitable organizations, including those which deal with cancer, the blind and underprivileged children. Due to his great understanding and compassion for all people he has been named Man of the Year by such prestigious organizations as the City of Hope and the United Jewish Appeal. In addition, he was decorated as a commander by the Italian government for his untiring work for the Boys Town of Italy. One of the greatest honors which can be bestowed upon any living individual by the Catholic Church is being

named *idemulpa* by the Pope, a distinction earned not by the donation of large sums of money to charity, but by the donation of time and energy to worthy causes; Al is one of the few recipients of this distinguished award.

"Always remember to treat every person you meet as you would like them to treat you," is what Al Miniaci always told his two sons and, indeed, these are the very words he lives by.

With the help of his sons Dominick and Albert, as well as his brother, Frank, who has been actively involved in the business since 1945, Al Miniaci has made innumerable contributions to the field of coin-operated entertainment and become one of the most revered men in the industry.

Advance Planning Recommended For 1982 AMOA Expo

CHICAGO — "Pre-Register" will be a key word, especially this year, for persons planning to participate in the 1982 AMOA exposition, Nov. 18-20 at the Hyatt Regency Hotel downtown here. AMOA officials recommend that showgoers "pre-everything you can," meaning preregister for attendance at Expo, as well as for individual hotel accommodations and attendance at the annual Dinner Show, which will star Eddy Arnold. While not a requirement, participants are urged to plan ahead for attending the various education programs to be featured this year.

To further encourage preregistration AMOA has streamlined the registration procedures to provide fast, efficient service in the process.

Each member company of AMOA will receive, as part of its membership, two complimentary registrations for the exposition. If members preregister for additional attendees they pay \$10, if they wait to register on arrival at the hotel the cost will be \$30; so preregistering will result in a \$20 saving.

AMOA also encourages non-members to register in advance to avoid long waiting lines. The fee for non-members is \$60.

Present indications are that AMOA Expo '82 will draw a heavy attendance. Members who do not receive pre-registration material by late September are advised to contact the AMOA office at 2000 Spring Road, Suite 220, Oak Brook, Ill. 60521 or phone (312) 654-2662.

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NEW PRODUCT — Spectrum Innovations, Inc. of Stamford, Conn. is currently marketing the "Ash 'N' Can Caddy" designed to eliminate spills and cigarette burns and can easily be attached to arcade games. The unit is available in two models, to accommodate one or two ashtrays and beverage cans or cups. It is sturdy and geared to reduce damage to machines, floors and carpets. The Ash 'N' Can Caddy can be used on arcade games, cocktail tables, vending machines, pool tables, counter games and in such locations as amusement parks, game rooms, arcades, fast food outlets and numerous other places. Further information may be obtained by contacting Spectrum Innovations, Inc., 453 Glenbrook Road, Stamford, Conn. 06906 or phoning (212) 391-8455.

AROUND THE ROUTE

(continued from page 35)

everywhere — to the Rotary Clubs, town boards, you name it," Kress said, noting that he's been making quite a few of the presentations himself. "In one town, a woman came up to me afterward and told me she never thought of a video game as being a computer, with teaching capabilities. Overall, we've had a good response, and I've made four copies of the video tape which are constantly out in use." Kress said he is also involved in other image building projects. Recently, Coin Machine Distributors loaned 11 video games to the local Muscular Dystrophy Association for a fundraiser. The company also gave some games to a local center for the handicapped, with modifications on the machines to make them easier for the handicapped to play. Kress believes there is currently a need for even more effort in the area of public education and awareness. Although he has a special fondness for the "Public Perspective" video tape ("a lot of what you see in it was filmed right around here") he would like to see a follow-up to it, focusing on the point of view of the street operator as opposed to the arcade owner.

State Association News: **Cash Box** received word from **Colorado Coin Industries** that the state group will be sponsoring an AMOA video school Oct. 4-9 at the Spa Motor Inn in Denver. Class size will be limited so members are urged to arrange for attendance as soon as possible. The course will be conducted by AMOA instructor **Don Miller**. . . As reported in a recent edition of the **FAVA** newsletter, a number of ordinances affecting video games have been passed in several Florida communities during the summer months. They range in degree from the outlawing of games in all but a select few locations (movie theaters, bowling alleys and lounges), to limiting the number of video game installations according to the size and purpose of the location, increasing license fees on electronic amusement games and restricting game room locations to within certain distances of churches, schools, libraries, other game rooms, etc. . . Incidentally, this year's **Florida Amusement Vending Assn.** convention was among their most successful to date in terms of exhibits (134) and attendance (5000). Newly elected officers of FAVA are: **Stanley Seymour** (Sarasota), president; **Larry Rosenquist** (Tampa), 1st vice president; **Joseph Gilbert** (Miami), 2nd vice president; and **Manley Lawson** (Winter Haven), secretary/treasurer. **Robert S. Rhinehart, Jr.** is executive director of the state group.

CASH BOX

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Factories Bullish On Video Game Licensing

(continued from page 35)

one video game characters and trademarks, and doing quite well with that.

"To date we've signed nearly 100 licensees including Milton Bradley, AMF and U.S. Keds, and over 500 items ranging from shampoo to shoelaces carry Bally Midway logos and characters. We also have licensed popsicles and chewing gum companies to use our trademarks, and we're very interested in the area of breakfast cereals. One of the biggest problems we've had has been in licensing infringements, which seems to be as large an issue as the actual copyright infringement of the games. There are as many infringements on stuffed animals bearing Bally Midway characters as there are bogus coin-op games, and we have a full-time staff member who actively pursues these cases. In fact, we've spent about \$100,000 over the last couple of months to track down and prosecute people who use our trademarks without licenses."

Williams Electronics, another leader in the coin-op field, also has licensed several of its games to Atari's home division, including the current blockbuster "Defender" and the soon-to-be released "Stargate" and "Robotron 2084." According to Williams' marketing director Ron Crouse, the company is planning home versions of arcade games while the upright modules are still in the R&D stages of design.

"The two businesses definitely feed upon

Atari Taps Cavalier

SUNNYVALE — John C. Cavalier, 43, a 13-year veteran of American Can Company, has been named president of the Home Computer Division of Atari, Inc. Cavalier replaces Roger H. Badertscher, who resigned in June. He will report to Raymond E. Kassir, chairman and chief executive officer.

In his new position, Cavalier will be responsible for worldwide operations of the Atari division that designs, manufactures and markets home computers, software programs and peripheral devices for use in the home and in a variety of educational applications.

Cavalier joined American Can in 1969 as a financial analysis supervisor, and moved through the managerial ranks of the company, attaining his most recent position, vice president and general manager of the Dixie-Dixie/Marathon unit, in 1980. He has had extensive experience in the marketing of consumer goods.

For the five years prior to joining American Can, Cavalier was with Itek Corporation in market research, sales planning and line sales management.

A graduate of the University of Notre Dame, Cavalier earned his master's in business administration from Michigan State University.

Israel Honors Mullane

CHICAGO — Robert E. Mullane, chairman and chief executive officer of Bally Manufacturing Corporation, has been designated by the State of Israel to receive its highest public service award, the Prime Minister's Medal. He is being honored for his outstanding service to the coin machine industry, for distinguished humanitarian achievement and for outstanding support of Israel's economic development as a sister democracy.

A dinner in honor of Mullane will be held Nov. 16 at the Hyatt Regency Chicago hotel during which the official presentation will take place. The event will precede the opening of the 1982 AMOA convention in Chicago.

John A. Britz, Bally's executive vice president and chief operating officer, will serve as chairman of the dinner, which is being held in association with the State of Israel Bond Organization.

one another," explains Crouse, "and a good arcade game will pre-sell the home version. The consumer will obviously buy something they are familiar with over a product they're unsure of. Williams is absolutely giving the home market much more thought than in the past, and although a home game cartridge won't make up for the money spent on developing a unit for arcades, it doesn't hurt. Right now we're striving to achieve a greater synergism between the two segments of the game industry, and we're even thinking about going into the software manufacturing business ourselves."

While Crouse contends that home game licensing is the major ancillary concern of coin-op manufacturers, he also stated that Williams is beginning to get much more in-

board amusements. Qix itself is being transformed into a cartridge for use with the Atari VCS and the new Atari 5200 "supergame" module, and should be in stores by Christmas.

"I believe there's a market for all types of games in the home," states Taito's vice president of administration Paul Moriarity. "Even the arcade games that aren't blockbusters in the locations may do well in someone's living room. It's just that the home video manufacturers prefer the highly successful arcade games because they feel it's been pre-sold and the instant recognition factor makes it easier to market."

Peter Kauffman, chairman and chief executive officer of Exidy, Inc. expressed enthusiasm over his company's licensing a

"I believe there's a market for all types of games in the home," says Taito America vice president of administration Paul Moriarity. "Even the arcade games that aren't blockbusters on location may do well in someone's living room."

voided recently with other items, such as Entex's line of hand-held games and the Southland Corp.'s promotion of Slurpee plastic cups emblazoned with game designs available at 7-11 convenience stores.

Sega/Gremlin is another manufacturer taking part in the Slurpee cup licensing, with its Zaxxon, Frogger and Turbo games all featured on the ice slush containers. According to Sega legal counsel Bob Kupec, Sega has entered an extensive licensing agreement with Coleco Industries for production of home versions of Zaxxon, Carnival, Turbo and Space Fury, as well as for table top models of Galaxian, Frogger and Zaxxon. In addition, several games have been tagged for use with personal computers, with the program for Frogger developed by On Line system and Zaxxon being put into computerese by Datasoft. Kupec says Sega works closely with all of its licensees to make sure their products are "first class" and often makes suggestions on how to improve the various arcade offshoots.

At Taito-America, whose geometry-oriented "Qix" was one of 1981's top games, negotiations are currently underway for six games to be adapted for home use, as well as for other products such as hand-held and

pack of games to Coleco Industries, including "Spectre," "Ripcord," "Sidetrack," "Destruction Derby," "Pepper," "Mousetrap," "Venture" and "Victory," some of which are older arcade games which haven't had exceptional collections recently. "Some games aren't good arcade games, but make great home games," said Kauffman. "You never know."

According to the Exidy president, the game company has been talking to Mattel Electronic's Intellivision division about the possible translation of arcade games to software for that unit, and has also sold ancillary rights on various games to T-shirt manufacturers and other parties, including songwriters Buckner and Garcia, who used a tune about the Mousetrap game on the "Pac Man Fever" LP. But returns from these ventures have been minimal, according to Kauffman, who commented, "I don't think we made enough money on these things to even pay for the legal fees necessary to write out the licenses. Nevertheless, we plan to continue licensing our trademarks and characters and look forward to reaping the benefits of the home game business as well as maintaining our interest in the coin-op field."

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September 18, 1982

POP

- 1 **JACK & DIANE**
JOHN COUGAR (Riva/PolyGram R-120)
- 2 **YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU**
MELISSA MANCHESTER (Arista AS 0676)
- 3 **I KEEP FORGETTIN'**
MICHAEL McDONALD (Warner Bros. 7-29933)
- 4 **HARD TO SAY I'M SORRY**
CHICAGO (Full Moon/Warner Bros. 7-29979)
- 5 **ONLY TIME WILL TELL**
ASIA (Geffen 7-29970)
- 6 **WHO CAN IT BE NOW?**
MEN AT WORK (Columbia 18-02888)
- 7 **SOMEBODY'S BABY**
JACKSON BROWNE (Asylum 7-69982)
- 8 **ABRACADABRA**
THE STEVE MILLER BAND (Capitol B-9785)
- 9 **EYE IN THE SKY**
THE ALAN PARSONS PROJECT (Arista AS 0696)
- 10 **YOU CAN DO MAGIC**
AMERICA (Capitol B-5142)
- 11 **VACATION**
GO-GO's (I.R.S./A&M IR-9907)
- 12 **VOYEUR**
KIM CARNES (EMI America B-8127)
- 13 **I RAN (SO FAR AWAY)**
A FLOCK OF SEAGULLS (Jive/Arista VS 102)
- 14 **EYE OF THE TIGER**
SURVIVOR (Scotti Bros./CBS ZS5-02912)
- 15 **MAKE BELIEVE**
TOTO (Columbia 18-03143)
- 16 **HOLD ON**
SANTANA (Columbia 18-03160)
- 17 **WASTED ON THE WAY**
CROSBY, STILLS & NASH (Atlantic 4058)
- 18 **BLUE EYES**
ELTON JOHN (Geffen 7-29954)
- 19 **TAKE IT AWAY**
PAUL McCARTNEY (Columbia 18-03018)
- 20 **WHAT'S FOREVER FOR**
MICHAEL MURPHY (Liberty B-1466)
- 21 **BREAK IT TO BE GENTLY**
JUICE NEWTON (Capitol B-5148)
- 22 **DON'T FIGHT IT**
KENNY LOGGINS WITH STEVE PERRY (Columbia 18-03192)
- 23 **DO YOU WANNA TOUCH ME (OH YEAH)**
JOAN JETT & THE BLACKHEARTS (Boardwalk NB-11-150-7)
- 24 **THEMES FROM E.T.**
WALTER MURPHY (MCA-52099)
- 25 **NEVER BEEN IN LOVE***
RANDY MEISNER (Epic 14-03032)
- 26 **GYPSY***
FLEETWOOD MAC (Warner Bros. 7-29918)
- 27 **TAKE THE L.**
THE MOTELS (Capitol B-5149)
- 28 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty B-1471)
- 29 **UP WHERE WE BELONG***
JOE COCKER AND JENNIFER WARNES (Island/Atco 7-99996)
- 30 **THINK I'M IN LOVE**
EDDIE MONEY (Columbia 18-02964)

COUNTRY

- 1 **SHE GOT THE GOLDMINE**
JERRY REED (RCA PB-13268)
- 2 **DANCING YOUR MEMORY AWAY**
CHARLY McLAIN (Epic 14-02975)
- 3 **I JUST CAME HERE TO DANCE**
DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)
- 4 **YESTERDAY'S WINE**
MERLE HAGGARD/GEORGE JONES (Epic 14-03072)
- 5 **PUT YOUR DREAMS AWAY**
MICKEY GILLEY (Epic 14-03056)
- 6 **WHAT'S FOREVER FOR**
MICHAEL MURPHY (Liberty B-1466)
- 7 **WHATEVER**
THE STATLER BROTHERS (Mercury/PolyGram 76162)
- 8 **HEY! BABY!**
ANNE MURRAY (Capitol B-5145)
- 9 **BIG OLE BREW**
MEL McDANIEL (Capitol B-5138)
- 10 **HE GOT YOU**
RONNIE MILSAP (RCA PB-13286)
- 11 **I WISH YOU COULD HAVE TURNED MY HEAD**
OAK RIDGE BOYS (MCA-52095)
- 12 **LET IT BE ME**
WILLIE NELSON (Columbia 18-03073)
- 13 **I WILL ALWAYS LOVE YOU**
DOLLY PARTON (RCA PB-13260)
- 14 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty B-1471)
- 15 **WOMEN DO KNOW HOW TO CARRY ON**
WAYLON JENNINGS (RCA PB-13257)
- 16 **SHE'S NOT REALLY CHEATIN'**
MOE BANDY (Columbia 18-02966)
- 17 **MISTAKES**
DON WILLIAMS (MCA-52097)
- 18 **CLOSE ENOUGH TO PERFECT**
ALABAMA (RCA PB-13294)
- 19 **YOU'RE SO GOOD WHEN YOU'RE BAD**
CHARLEY PRIDE (RCA PB-13293)
- 20 **I'M GONNA HIRE A WINO TO DECORATE OUR HOME**
DAVID FRIZZELL (Warner/Viva WBS 50063)
- 21 **LIVIN' IN THESE TROUBLED TIMES**
CRYSTAL GAYLE (Columbia 18-03048)
- 22 **WAR IS HELL**
T.G. SHEPPARD (Warner/Curb 7-29934)
- 23 **THIS DREAM'S ON ME**
GENE WATSON (MCA-52074)
- 24 **SHE'S LYING**
LEE GREENWOOD (MCA-52087)
- 25 **BREAK IT TO ME GENTLY***
JUICE NEWTON (Capitol B-5148)
- 26 **LOVE'S GONNA FALL HERE TONIGHT**
RAZZY BAILEY (RCA PB-13290)
- 27 **HEARTBROKE***
RICKY SCAGGS (Epic 14-003212)
- 28 **WE DID BUT NOW YOU DON'T***
CONWAY TWITTY (Elektra 7-69964)
- 29 **I'M NOT THAT LONELY YET**
REBA McENTIRE (Mercury/PolyGram 76157)
- 30 **GET INTO REGGAE COWBOY**
THE BELLAMY BROTHERS (Elektra/Curb 7-29999)

BLACK CONTEMPORARY

- 1 **YOU DROPPED A BOMB ON ME**
THE GAP BAND (Total Experience/PolyGram TE 8203)
- 2 **JUMP TO IT**
ARETHA FRANKLIN (Arista AS 0699)
- 3 **LOVE COME DOWN**
EVELYN KING (RCA PB-13273)
- 4 **LET ME TICKLE YOUR FANCY**
JERMAINE JACKSON (Motown 1628MF)
- 5 **I'M THE ONE**
ROBERTA FLACK (Atlantic 4068)
- 6 **DANCE FLOOR (PART 1)**
ZAPP (Warner Bros. 7-29961)
- 7 **BIG FUN**
KOOL & THE GANG (Dalita/PolyGram DE 822)
- 8 **LAST NIGHT**
STEPHANIE MILLS (Casablanca/PolyGram NB 2352)
- 9 **DON'T THROW IT ALL AWAY**
STACY LATTISAW (Cotillion/Atco 47011)
- 10 **YOUR BODY'S HERE WITH ME**
THE O'JAYS (Phila. Int'l./CBS ZS5-03009)
- 11 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**
DONNA SUMMER (Gaffan 7-29982)
- 12 **SO FINE**
HOWARD JOHNSON (A&M 2415)
- 13 **DO SOMETHING**
GOODIE (Total Experience/PolyGram TE 8202)
- 14 **LET ME GO**
RAY PARKER, JR. (Arista AS 0695)
- 15 **LOVE IT AWAY**
ASHFORD & SIMPSON (Capitol B-5146)
- 16 **KEEP IT LIVE**
DAZZ BAND (Motown 1622MF)
- 17 **RIBBON IN THE SKY**
STEVIE WONDER (Tamla/Motown 1639TF)
- 18 **CHANGE**
BARRY WHITE (Unlimited Gold/CBS ZS5-02956)
- 19 **I CAN MAKE YOU FEEL GOOD**
SHALAMAR (Solar/Elaktra S-48013)
- 20 **HARD TO GET**
RICK JAMES (Gordy/Motown 1634GF)
- 21 **A PENNY FOR YOUR THOUGHTS**
TAVARES (RCA PB-13292)
- 22 **777-9311**
THE TIME (Warner Bros. 7-29952)
- 23 **SOONER OR LATER**
LARRY GRAHAM (Warner Bros. 7-29956)
- 24 **LOVE'S COMIN' AT YA***
MELBA MOORE (EMI America B-8126)
- 25 **AMERICAN MUSIC**
POINTER SISTERS (Planet/RCA YB-13254)
- 26 **GO ON AND CRY***
BLOODSTONE (T-Neck/CBS ZS5-03049)
- 27 **IF THIS WORLD WERE MINE**
CHERYL LYNN (Columbia 18-03204)
- 28 **INSIDE OUT**
ODYSSEY (RCA PB-13217)
- 29 **GIVE ME YOUR LOVE***
PEABO BRYSON (Capitol B-5157)
- 30 **BABY I NEED YOUR LOVING***
CARL CARLTON (RCA PB-13292)

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Brad Hama (A.H. Entertainers, Inc., Rolling Meadows)
MAXINE — Michael Rutherford — Atlantic
 Dan Tortorice (Modern Specialty, Madison)
LOOK OF LOVE — ABC — Mercury/Atlantic
 Mamie Patton (South Central, Chicago)
LOVE COME DOWN — Evelyn King — RCA

RECORDS TO WATCH

IT AIN'T EASH BEIN' EASY — Janie Fricke — Columbia
THAT'S WHAT I GET FOR THINKING — The Kendalls — Mercury/PolyGram
SOUTHERN CROSS — Crosby, Stills & Nash — Atlantic
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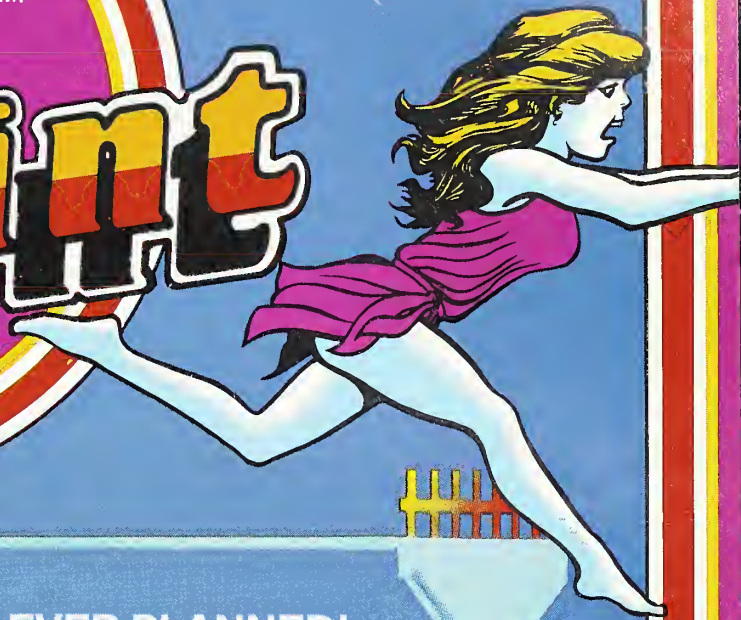
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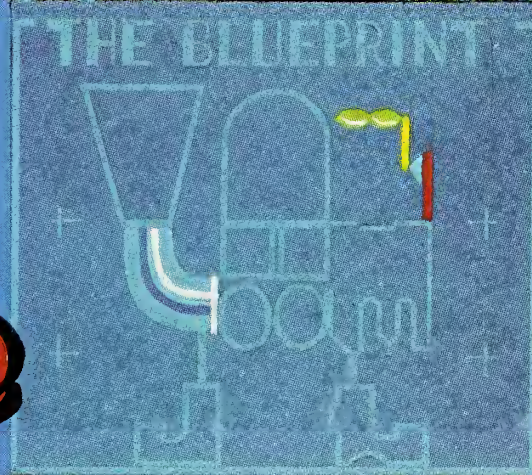
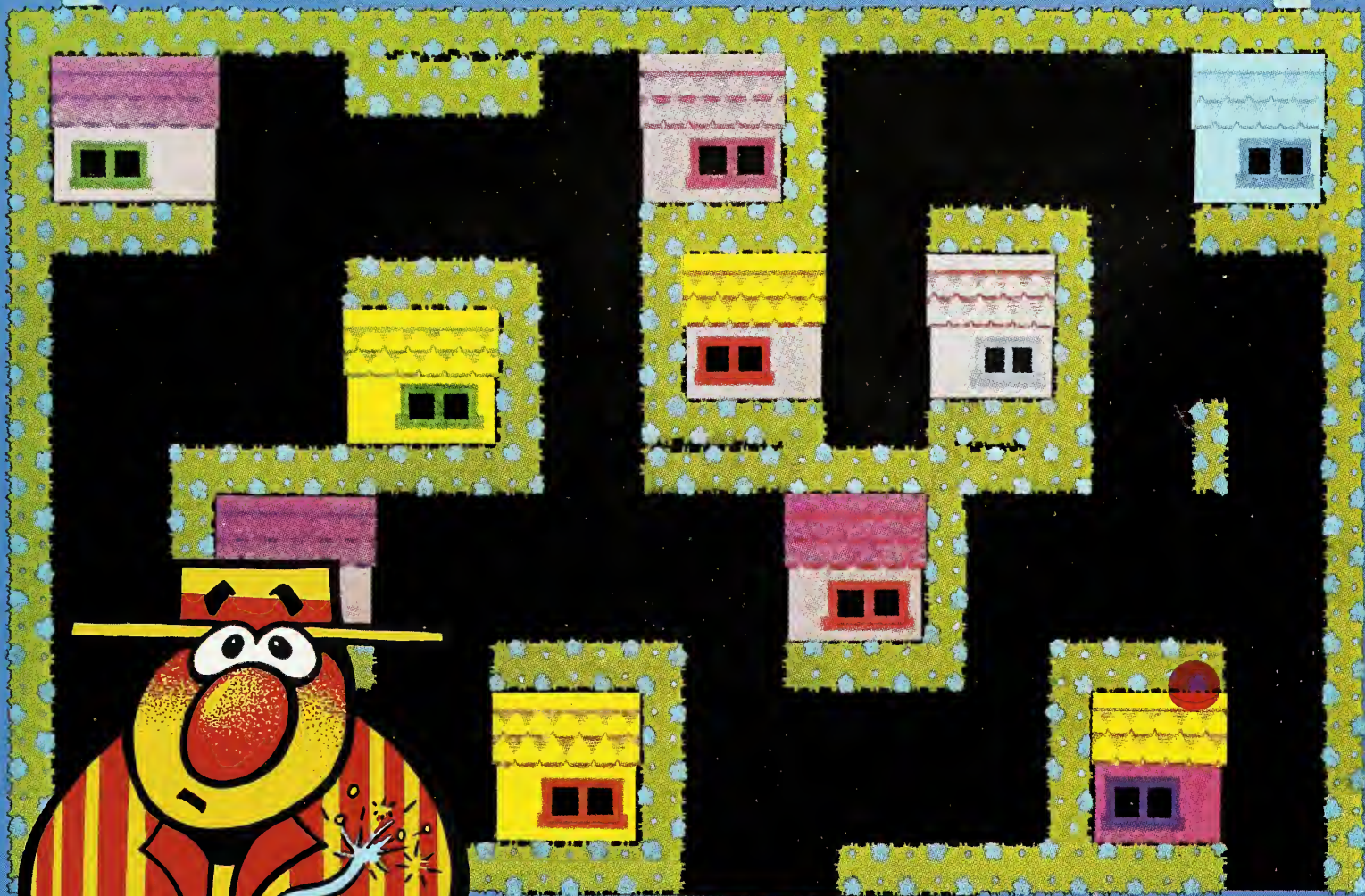
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