August 21, 1982

David Rosen, Chairman and CEO, Sega Enterprises, Inc.
They’re students at the East Harlem Performing Arts School. Kool and The Gang contributed one thousand dollars to support their school’s special program of education. And the Ampex Golden Reel Award made it possible. It’s more than just another award. It’s a thousand dollars to a charity named by artists receiving the honor.

For Kool and The Gang, Celebrate was the album. House of Music was the recording studio, and these kids were the winners.

So far over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children’s diseases. The arts. Environmental associations. The needy.

Our warmest congratulations to Kool and The Gang, House of Music and to all of the other fine recording professionals who’ve earned the Golden Reel Award.

AMPEX
Ampex Corporation • One of The Signal Companies
EDITORIAL

New Approach Needed

The search to find who’s responsible for declining record sales now seems to be creating more harm than good. By trying to blame its current problems on the tape recorder and blank tape manufacturers, the industry has begun to look rather foolish in the eyes of society in general.

Consumers have not stopped buying two dollar singles and $8.98 and $14.98 albums in a time of recession because of the various tape manufacturers. If they have to pay such prices for product and maybe get one or two good songs, what do consumers care about where the tapes come from or what “free” radio station they listen to? They get the music, and they don’t have to pay what they perceive to be exorbitant prices.

Much of the rationale comes from a recently released industry study “proving” that home taping is crippling the record business today. Hmm... If the oil companies came up with a study “proving” that they were broke, would they believe them?

The same is happening to the home taping bills before Congress. While the record industry places all the blame on home taping for preventing LPs from repeating the success of Saturday Night Fever, congressmen and consumers see right through this search for an easy answer to a complex problem. By continuing to harp on this singular point, the industry only looks more and more suspicious in the eyes of legislators and the public — people whose support we need to make things right again.

There are many more clear-headed approaches to today’s problem of declining sales. How about cheaper LPs? In a time when this country has its highest unemployment rate since 1941, does it even begin to make sense to raise prices again? If the consumers are worried about losing their jobs (and homes and clothes and food), why should they care about overpriced records?

Also, radio has made no secret that it is prospering while using the “free” records provided by labels. Even TV pays for its programming (in many cases, with millions of dollars), so why shouldn’t radio with a performance royalty? After all, they are making money with the music, lots of it.

In other words, let’s look to the heart of the matter. If tape companies make money from illegal taping, let’s work out some reasonable royalty without scaring it off. But let’s also consider how radio makes even more money by playing records. And let’s also remember that consumers will not pay inflated prices for half-serious product. The problem demands a solution, not a scapegoat.

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ON THE COVER

Ever wanted to fly a spaceship through the farthest reaches of the galaxy, drive a race car at breakneck speed around hairpin curves or navigate a futuristic submarine? All of these exciting fantasies can be experienced vicariously thanks to “Zaxxon,” “Turbo” and the new “Subroc-3D,” three video games manufactured by Sega Enterprises, Inc.

Founded in 1986 by a group of coin-operated machine businesspeople including modern game pioneer David Rosen, today Sega is one of the leaders in the exploding area of electronic entertainment, not only as a manufacturer, but also as one of the world’s biggest operators of video machines. Subroc-3D is just one of the many novel ideas developed by Rosen and Sega over the past few years. A truly three-dimensional program that combines underwater and space motifs in a single unit, this newest addition to the Sega stable of superstars promises to attract curiosity-seekers as well as seasoned game-players for its fast-paced action, dynamic design and unique visual display.

TOP POP DEBUTS

SINGLES

VOYEUR — Kim Carnes — EMI America

ALBUMS

TALKING BACK TO THE NIGHT — Steve Winwood — Island

POP SINGLE

EYE OF THE TIGER
Survivor
Scotti Bros./CBS

NUMBER ONES

B/C SINGLE

AND I TELL YOU I'M NOT GOING
Jennifer Holliday
Geffen

COUNTRY SINGLE

NOBODY
Sylvia
RCA

JAZZ

OFFRAMP
Pat Metheny Group
ECM

COUNTRY ALBUM

WAITIN’ FOR THE SUN TO SHINE
Ricky Skaggs
Epic

GOSPEL

LORD, YOU KEEP ON PROVING YOURSELF TO ME
Florida Mass Choir
Savoy
Time Running Out For Home Taping Bills In Congress
by Richard Imamura

LOS ANGELES — With the 97th Congress winding down, it looks as though the various bills in Congress dealing with the home taping question will not be considered before the projected adjournment date of Oct. 8. And if the bills aren’t reviewed by that date, according to congressional sources, chances are that they won’t be looked at until the 98th Congress in early 1983.

According to Romano Romani, legislative director to Sen. Dennis DeConcini, (D Ariz.), the author of S. 1758 (which would establish a home use exemption for home videotaping), “there is a growing feeling that the bill is dead this year. We could push it through the Senate, but I don’t believe that the House could follow through. At this point, we’re not that anxious to move it the bill, but if someone took the initiative, we would play it out.”

In the House of Representatives, an aide to Rep. Stan Parris (R Va.), whose bill is the House version of the DeConcini bill, agreed, saying, “we’re looking at 22 legislative days (from Aug. 12) before the House adjourns, and it’s unlikely that anything will happen in that time. Our bill is currently pending before the Courts, Civil Liberties and Administration of Justice subcommittee of the House Judiciary Committee. Right now, the question is whether chairman (Robert) Kastenmeier (D Wisc.) will let it out of committee. In any case, for the bill to pass this year, it should have been farther along than it is now.”

(While unavailable at pre-stress time for comment, Rep. Kastenmeier has been known to be waiting for a resolution of the current “Betamax” case on home videotaping before the Supreme Court prior to acting on the various bills being considered by his subcommittee. For the Parris bill to go any further, it must be released by the subcommittee and considered by the House Judiciary Committee before going before the full House of Representatives for debate and a vote.)

Edwards Vows To Continue
However, while agreeing with the DeConcini and Parris camps that time may be against the home taping bills in the current session, Rep. Don Edwards (D Calif.), whose H.R. 5705 would establish a streaming of all departments in the New York, Los Angeles and Nashville headquarters was also included in the restrictions.

The number of local Top 40 promotion representatives for Columbia and E/P/A remains unchanged, although album promotion staffers were included in the cuts.

A statement released late last week, the company said that the realignment comes “after more than a year of careful study” that included a national survey of CBS Records’ customers.

While citing “current market conditions and altered industry circumstances” and an economy in which “virtually all segments of American industry have recognized the need to impose stringent cost cutting measures,” CBS placed among its “customary level of superior performance in all areas of manufacturing, marketing and distribution with a growing emphasis on the restructuring and lay-offs come at a time when CBS Records is experiencing strong success on the charts, with 24 albums in the current Top 100.

Increase In Titles, Stereo Players Boost Music Video
by Michael Gunn

LOS ANGELES — Music video has yet to command a profitable piece of the home video business, but, due to a number of factors, that news in itself is not too surprising. A largely amorphous genre that presents cannot cover anything from straight-ahead live concert productions to conceptual/interpretive song packages or even a combination of the two. The least of music video’s problems in maintaining substantial market penetration seems to be the possible identity crisis that could result from such a mish mash of different forms, however.

The general lack of stereo playback equipment and, conversely, stereo programming until recently, as well as the limited appeal of the mostly rock and pop titles to the generally older VCR owner, has been chiefly responsible for restricting music video’s growth in the marketplace thus far. Now, however, with the universe of VCR and video units continuing to expand, including a proliferation of new stereo players (such as the RCA SGT7500 4000 system and the JVC 7650 VHS VCR), and a wider variety of product becoming available, dealers are beginning to see an increase in music video sales, according to a Cash Box survey.

“The category is definitely starting to show signs of picking up,” said Gene Silverman, president of Farmington Hills, Mich.’s Video Trend and the Record Breaker/Now Playing outlets. “Up until now, it’s been marginal, but we’re seeing a greater variety of product by popular artists from Barry Manilow to The Beatles and not just contemporary rock acts. As the demographic for the VCR and disc widens, the audience for music video will also increase.”

“Moving Moderately” Joe Burnett, manager of the Video Shack’s Broadway outlet in New York City added.

CBS Consolidates Branch System In New Realignment
NEW YORK — In a major restructuring move, CBS Records has laid off approximately 300 salaried employees, or nearly 15% of its staff, while drawn from all departments of the Records Division, the principal change focuses on a consolidation of branch territories and the elimination of regional offices. Additionally, Epic, Portrait and the Associated Labels will now have one joint national promotion structure.

Aside from the closing of the Division’s five regional offices, CBS will reduce the 15% of its staff. While drawn from the number of branch offices CBS once operated. Local promotion representatives and sales branches now report directly to New York. Branches will be maintained in Boston, New York, Washington, D.C., Atlanta, Cleveland, Chicago, Minneapolis, Dallas, Los Angeles and San Francisco.

Business Overshadows Play At Record Bar ‘Summit’
by Jim Bessman

HILTON HEAD ISLAND, South Carolina — Last year’s Record Bar convention at Hilton Head Island, S.C. was tagged “Record Bar Guys Only Convention” and while there was much business to take care of, it allowed plenty of fun in the sun. This year’s “Record Bar Summit” schedule reflects the more sober theme. And while the Aug. 8-12 gathering at the Marriott Hotel was strategically placed alongside a much-used Atlantic Ocean beach, the agenda fully met with president Barrie Bergman’s directive, “the business of the Summit is business.”

For the first time in memory, the convention began with a Monday business session to satisfy requests from managers seeking to get a handle on future goals early on for followup throughout the week. Monday afternoon gave them time to meet with the heads of the company’s eight departments in individual open suites. In between the two sessions, a lunch seminar on personal financial planning was presented by a CPA from Price Waterhouse.

Tuesday and Wednesday mornings were taken up by district meetings for each of the 17 districts. Record Bar traditionally holds these meetings in each district following the convention; having them during the convention was seen as a cost-saving measure which also made use of the home office staff’s presence.

As Tuesday afternoon was set aside for Vendor Day exhibits, the only free time scheduled was Wednesday afternoon. Still, most of the 625 Record Bar employees, suppliers and guests were able to find some beach or poolside time in between meetings and meals.

Convention In Doubt
Apparently there was some doubt — both inside the organization and out — as to whether Record Bar would be able to hold a convention this year.

“A lot of people in the industry didn’t expect any more Record Bar conventions,” admitted Bergman in his brief greeting Sunday night. Even Bergman’s own department heads were against the idea earlier in the year due to its great cost at a time when the company was cutting costs to stay profitable. But Bergman has always credited his workforce for the chain’s success.

“I look at this company and see that it’s loaded with a major resource that makes things work — people,” he said in an interview. “We can sustain a tremendous amount of growth and maintain excellence because our people are so talented.” The annual summer convention/party was expected to cost $350,000, an amount that vice president of marketing Ralph King feels may cause a fourth quarter loss.

However, King also feels that “our people are the biggest single factor” in the company picture. Two new programs discussed at the Monday session — participative management and professional training programs were specifically aimed at strengthening the position of all employees within the organization.

Bergman cites participative management as a “major thrust” for Record Bar this year, “We want the people in the
**BUSINESS NOTES**

**PolyGram And K-Tel Adopt `Polaproof`**

LOS ANGELES — PolyGram Records and K-Tel, the record manufacturing firm renowned for its large-scale television marketing, announced separately last week that they will adopt Polaproid Corp.’s Polaproof anticounterfeiting system. Effective immediately, K-Tel is placing Polaproof labels on all of its LPs, cassettes and eight-tracks, and each product will carry a unique serial number, enabling the subsequent tracing of its distribution. At the same time, PolyGram Records spokesmen also said the company would be using the Polaproof process in a national program on limited audio product within the next 30 to 60 days.

According to executives from K-Tel, the company chose the Polaproid system over other types of anticounterfeiting measures because of its nonduplicable quality, its ability to be identified instantly, and its “self-destruct” feature, which makes it impossible to remove the label from one product and place it on another. The labels measure approximately 3/4 inch by 1/2 inch and are made of a polyester film coated with 1500 tiny lenses which “blinks” half a dozen times when turned at a 45 degree angle. According to the “impeccably precise” foil called Polaproid, the Polaproid material is manufactured in a long, complicated process with special equipment. Polaproid says would cost $250,000,000 to construct, making it prohibitively expensive for competitors to attempt to duplicate.

Mike Ellenbein, executive vice president of K-Tel, remarked, “This new system doesn’t prevent counterfeiting. It just enables us to detect it easily and inexpensively.” We estimate the cost of the labels and application will run less than two cents per unit, and we feel they will be an added value device available for the public.”

Ed Simik, vice president of inventory management for PolyGram Records, said his company’s full involvement with the Polaproid process is still in the planning stages and details about the testing will be finalized within the next two or three months. Currently, PolyGram is using the system on a test basis for its European video division.

Ed Tawil, exclusive sales agent for Polaproid, reports two other record labels besides K-Tel and PolyGram have shown enthusiasm for the technology and video component such as Atari and Thorne-EMI Video Division are already using the stickers on their product.

**Talks ‘Ongoing’ For Movie Channel**

NEW YORK — Three major motion picture studios — Paramount Pictures, MCA, Inc.’s Universal Studios and WDJ’s Warner Bros. — are expected to announce their official partnership in Warner Amex Satellite Entertainment Co.’s (WASEC) The Movie Channel, an all-movie pay-TV service, shortly. According to previously published reports, the structure of the arrangement would make each of the studios an equal partner in the 24-hour Movie Channel with Warner Amex, itself a joint venture between Warner Communications and American Express. Since The Movie Channel is valued at approximately $100 million, that would mean about a $25 million investment for the individual studios.

The deal would assure The Movie Channel of a steady flow of current motion picture titles from each of the studios, but according to sources involved, rights would remain non-exclusive for the period of the contract and any subsequent five years that starts with the start of a similar studio consortium, Premiere, more than a year ago. Paramount and MCA’s Universal were also among the principals involved in Premiere, along with 20th Century-Fox, Columbia Pictures and Getty Oil, before it was dissolved following an injunction from the Justice Department stemming from charges of group boycott, price-fixing and violation of anti-trust statutes (Cash Box, Jan. 17, 1981).

AES Convention Set For Disneyland Hotel

NEW YORK — In a break from tradition, the Audio Engineering Society (AES) will hold its first consolidated convention Oct. 23-27 at the Disneyland Hotel in Anaheim, Calif. Over the last 50 years, the society held conventions in both the eastern and western halves of the U.S.

The convention will feature eight workshops highlighting the theme “Audio in a Changing World.” Workshops will focus on such topics as stereo television, AM stereo broadcasting and satellite transmission, equalization techniques, phase conjugation, graphic equalizer design, and calculus applications and live entertainment reinforcement of audio will be given. The convention will also feature technical papers from authors all around the world, works in progress on examples to consumers explaining the use over 250 display booths of new equipment. For more information, call (212) 861-6528.

**Warner Recording To Auction Studio Equipment**

LOS ANGELES — Following its acquisition of a local studio, Warner Bros. Recording will offer for sale or auction all of the studio’s recording and mixing equipment. The equipment sale includes an API console with 32 inputs and 24 outputs, 20 2M-24 track recorder heads, 2M-24 track tape recorders, 2M-24 track MCI tape recorders, Dolby Noise Reduction (M-24 and 361s), a baby grand piano, eight channels (including two EMTs) and a complete complement of limiter, compressor, equalizer, and reverb equipment. Among the items are: microphones, stands, chairs, tables, video games, clocks and other assorted items.

The equipment will be available for inspection Aug. 15-18. The auction will be held at 4510 Vanowen, North Hollywood, Calif. For an appointment to inspect the equipment or any further information, call Lee Herschberg or Al McPherson at (213) 980-5605.

**Motown Complaint Charges Marie With Breach Of Contract**

by Michael Martinez

LOS ANGELES — Motown Records, Inc. and its publishing arm, TEL-MOTOWN Publishing Company, Inc., recently filed a complaint in Superior Court here charging Tina Marie With breach of contract and asking for $45 million in actual and punitive damages.

In dispute, according to Motown’s lengthy suit, involves an exclusive recording agreement entered by the record and publishing companies and Marie in 1976 and ending in 1983. Entirely is asking $500,000 in actual damages and additional $20 million in punitive damages. Joeble is also asking $4 million in additional.

Aside from the cash, the suit also asked the court for declaratory judgment as to the parties’ rights and responsibilities in the contract and also requests that the court issue a restraining order to prevent Marie from signing a recording and publishing agreement with another company.

** Conditions For Re-signing**

The punitive damages, according to suit, arise if Marie’s alleged refusal to re-sign with the company after her last LP, “It Must Be Magic” was certified gold (200,000 units), in which suit the alleged was the condition under which the artist was to re-sign for an additional five years with the company.

The suit contends that prior to release of the “It Must Be Magic” album, the fourth in a series of LPs by Marie, the artist promised Motown and Jobete in conversa- tions with label president Lasker and associates that if the album attained gold status she would enter new agreements with the companies.

The suit stated that Motown expended an “extraordinary amount of money and resources in the promotion of the LP beyond normal promotional expendi- tures,” ultimately leading to the gold cer- tification of the album on Aug. 6, 1981.

After the new contracts were drafted, but before they were signed, Lasker says he explained to Marie through her attorney (Don Engel of Engel and Engel) the companies that she would not enter a new agreement unless she was sent through counsel allegedly stated that the 1976 agreement with Motown and Jobete be rescinded.

** Agreement Disputed**

Engel told Cash Box that “even if the facts (in the suit) were correct, there would be no oral agreement without consideration by both parties.”

“In effect they (Motown) promised they would promote her album to gold only if she signed another seven-year agree- ment,” he continued. “It is our view that they can not support a new contract on this basis when they are offered in but for their best promotion effort under the old contract.”

Engel further noted that although, according to Motown’s figures, Marie’s last two albums have sold more than one million copies, her albums still result in a deficit in her royalties account.” He also added that the suit tended that over the last six years of the contract, Marie has only received about $25,000 and “that is after all the deductions, including producing, songwriting, publishing and performing. Engel said that if Marie had received “a reasonable and significant ad- vance, only fee payment.”

The attorney replied “no comment” to a question of whether he believed “on the verge of signing another label, she should have said ‘we are going to vigorously contest this suit on the basis of fact and law,’ and that a countersuit is planned.”

**ROUGH DIAMONDS — Bad Company** — Swan Song 90001-1 — Producer: Bad Company — List: 8:06 — Bar Coded

It’s been three years since Bad Co.’s last LP, “Desolation Angel,” so expect heavy airplay and good buyer response to this collection of 10 head rock ‘n roll songs from ex-members of Free, Mott the Hoople and King Crimson. Intriguing cover design by Higgoness en- forces the eyes as well as the music turns on the ears, and AOR programmers will find much of the latter to their liking. “Electric Land” is excellent high-speed fare, while “Nutin’ On The TV” is a bluesy paeon to the video screen.

**FEATURE PICKS**

**POP**

BAD TO THE BONE — George Thorogood & the Destroyers — EMI America ST-1706 — Producers: The Delaware Destroyers — List: 8:06 — Bar Coded

Like Bruce Springsteen, Thorogood is the kind of guy who seems to honestly believe rock ‘n roll can set you free from the pressures and troubles of everyday life. On his first album for EMI America following its joint venture agreement with the company, Company and country put out compositions by John Lee Hooker, Chuck Berry and Bob Dylan, for starters. But it works. Company and company produced LPs, another release from “Big Ma’s,” “Back to Westyville” and the title track — the likeliest candidates for hot rotation.

IF THAT’S WHAT IT TAKES — Michael McDonald — Warner Bros. 23703-1 — Producers: Ted Templeman and Larry Waronker — List: 8:06 — Bar Coded

McDonald’s first solo effort since the announcement of The Doobie Brothers’ biggest top-notch album such as Toto’s Jeff Porcaro and Steve Lukather, percussionist Lenny Castro and sax- ophone player Michael McDonald, is an ultra-smooth collection of upbeat pop featuring McDonald’s masterful vocal and keyboard work. “I’m Not The Same” and “Lookin’ For Tonight” already skyrocking up the singles charts, this is one of those superstars releases that seems destined to live up to everyone’s expectations.

SHANGO — Santana — Columbia FC 38122 — Producer: Bill Szymczyk — List: None — Bar Coded

“Hold On,” the single from Santana’s most recent foray into Latininged- rock, has already reaped solid radio response and is budgeting at 55 in its second week on the Cash Box Singles chart, the band’s best

*(Continued on page 4)*

Cash Box/August 21, 1982*
George Burns.
Ah, to be 85 again. But seriously folks, when you’re as terrific a singer as George is, and your producer finds you material as great as this, how can you miss? Join George in being 100% “Young At Heart,” featuring the title tune.

Tom Jones.
Just exactly where is “Tom Jones Country?” You might say it stretches from ear to ear. It’s bounded on one side by “A Woman’s Touch” and on the other by future hits like “Marie.” It’s some of the most beautiful, loving country you’ve ever heard.
NEWS & REVIEWS

RECORDS

OFF THE TOP — Jimmy Smith — Elektra/ Musician 60175-1 — Producer: Lola Smith — List: 8.94 — Bar Coded

Fans of the jazz organ combo will be delighted to discover this first rate disc from one of the men among heavy-radio commanders. But aside from being attractive to followers of Smith’s soulful sound, it includes George Benson, Ron Carter and Grady Tate as sidemen assures that this session will appeal to a broad range of jazz aficionados. Good listening from start to finish, and Smith’s strongest album in years.

NEW AND DEVELOPING

BENEFACTOR — Romeo Void — Colum- bia ARC 38196 — Tour: Taylor — List: None — Bar Coded

With its nihilist lyrics probing the intrica- cies of love/hate relationships, Romeo Void’s second record architected to both background and subter- ranean rock audiences. Starting off with its provo- cative signature tune, “Never Say Never,” the band set the tone for songs spotlighting Debora Lyya’s haunting vocals.

NEW FACES TO WATCH

Jazz

OFF THE TOP — Jimmy Smith — Elektra/ Musician 60175-1 — Producer: Lola Smith — List: 8.94 — Bar Coded

The Kings of Cleveland rock out here with so much force it’s hard to sit still once the opening titles kick the band off. Comparisons to Bob Seger, Tom Petty and a host of other AOR working class heroes abound. The accent is on romantic desperation, steady waves and rock and drums and a feeling of midwestern warmth, which gives the LP a special glow throughout. Once again, band member Kevin Raleigh shares the spotlight with the group’s namesake for songwriting and per- folding vocals.

COUNTRY

A TASTE OF YESTERDAY’S WINE — Merle Haggard & George Jones — Epic FE 38468 — Producer: Billy Sherrill — List: None — Bar Coded

As the liner notes and the current single, “Yesterday’s Wine,” suggests, this album ap- pear in the strangest of places,” and this album, which pairs two of country’s living legends, brings a new status of a miracle. The two, along with the efforts of production mogul Billy Sherrill, have fashioned a work that displays the very moment when Farm Aid and pop meet up with baring of the soul and a flash of the heart, and also a taste of self-aimed humor.

SHERRY ANN

(continued from page 6)

we’re not looking to be an overnight sensation,” says Axe guitarist, vocalist Bobby Barth. “There are a lot of bands that come out and have one really strong hit and record immediately and jump into headlining status. And then you never hear from them again.”

As veterans of the Midwest club cir- cuit, the members of Atco recording group Axe have come to appreciate the power of building grassroots follow- ing by carefully combining the raw energy of strong-armed chords with a firm melodic content. “Offering,” the group’s debut LP, is scoring well with both the Eagles and Chuck Berry, but country ballads like “When Jokers Are Wild” should help them find a band in the mind of the country audience.

BLACK CONTEMPOARY

CHANGE OF WEATHER — Unlim- ited/ Gold/CBS 38048 — Producer: Barry White — List: None — Bar Coded

Like the old expression goes, “the more things change the more they stay the same.” Thus on White’s latest offering, all one has to do is hear a snatch of “Let’s Make Tonight (An Evening to Remember)” or “It’s All About Love” to know that the Maestro is still as soulfully dreamy as ever, speak-singing in low tones about intimate moments and shared passions. Besides the smouldering ballads, however, a healthy share of the record consists of lusty go-go songs, an inspired approach towards listeners who want to work up a dance- oriented sweat.

UNCONDITIONAL LOVE

—— Karin Jones — Handshake FW 38155 — Producers: Various — List: 8.98

The second session producer for Motown’s Jobete division and a background singer for Marvin Gaye. Jones’ first entry into the field of R&B as a solo artist is a likeable mixture of soul torch songs, satisfying love ballads and dance numbers sung with strength and conviction. The producer’s ability to scan the entire LP for possible airplay choices, though “So Right” seems well- named for its compelling vocals and foot- tapping rhythms.

JAZZ

OFF THE TOP — Jimmy Smith — Elektra/ Musician 60175-1 — Producer: Lola Smith — List: 8.94 — Bar Coded

In ‘68, he lost none of his power, as this single from his solo LP, “Pictures At Eleven,” attests to, as hetwists the heavily emotional contours around Robbie Blunt’s guitar here.

KENNY LOGGINS with STEVE PERRY (Columbia — 3335)

Don’t Fight It (3:35) (Milk Money Music — ASCAP/Lacey Boulevard Music/Warner- Transportation) (BMI) (Producers: B. Botnick, K. Loggins)

This surprising duel between Loggins and Journey lead singer Perry has the two stars raising a little poppy hull. It’s a loose party with plenty of slashing guitar licks and a patting rhythm that’s bound to appeal to listeners who enjoy the Top 40 scene.

JUICE NEWS (Columbia 9220)

BETTE MIDLER (Jive Records) (Northern Music Co. (MCA) — ASCAP) (D. Lampert, J. Seneca) (Producer: R. Landis)

MIDLER is emerging in Newton’s career now. It’s that she’s been regularly alternating covers with newer tunes for her singles. She presents a slick pop/country/-R&B/rock concoction that should cover the A/C, Top 40 and country spectrum with ease.

GEOFFREY TATE (Asylum 7-69974)


Frey collaborated with Jack Tempchin, composer of the Eagles “Peaceful, Easy Feeling” and a song from The Who that should cover the A/C, Top 40 and country spectrum with ease.

KARLA BONOFF (Columbia 18-03172)

Pick Me As There(3:33) (Seagrape Music/ BMG) (K. Bonoff) (Producers: K. Edwards)

Coming off the biggest single of her career, “Personally,” Bonoff slides into a slower tempo. The composition has a folk/country feel. Its not unlike the Eagles’ “Witchy Woman” from the “On The Border” LP. Pop and easy listening programmers should be well aware of this one.

DON HENLEY (Asylum 7-69971)


Henley steps forward to take a solo flight. Henley steps lively to a farisa-type beat on the first single from the “I Can’t Stand It!” LP. It’s a song that could be pleasing to many. It’s a soft, easy, folky ballad. A few years of inadequate education most kids receive, it doesn’t point the guitar at anyone in par- ticular but considers the possible results of a lifetime of neglect.

THE MOTELS (Capitol 5149)

Take The L Out Of Lover (3:42) (Excessive Music/Clean Sheets Music/ BMI) (Jourard, Davis, Carter) (Producer: V. Garay)

Martha Davis and co. follow up their Top 10 breakthrough single “Only The Lonely” with more melodrama from the “All Four” LP. Here, the songwriters’ mournful waltz is intensified by the earthy rhythm on the oft-repeated hook. It’s un- derstandably catchy if not exactly upbeat.

CHARLEY PRIDE (RCA PB-12393)

You’re So Good When You’re Bad (3:26) (Royahlan Music — BMI) (B. Peters) (Producer: B. Peters)

The third single from Pride’s extremely commercial “Charley Sings Everybody’s Chances” LP. Placed on radio by Ben Peters, the same writer who inked “Kiss An Angel Good Morning.” Like that early ‘70s hit, this song is a call-and-response love song with females, relying on a bluesy piano and a sassy sax.

ALABAMA (RCA PB-12394)

Chainsaw To Perfect (3:33) (Academy Music/Raindance Music — BMI) (C. Chambers) (Producers: H. Sheed, Ahab)

Alabama’s distinctive three-voiced har- (continued on page 10)
BUSINESS OPPORTUNITY

Established trade publication offering unique advertising vehicle for companies involved in records, tapes, video, accessories marketing. Contact CASH BOX sales offices in New York (212) 586-2640; Los Angeles (213) 464-8241; or Nashville (615) 244-2898.

1982 CASH BOX FALL STOCKING GUIDE-The Industry’s Complete Inventory Balancing Program!

With record and home entertainment retailers getting ready for the fall selling season, here’s your opportunity to reach them in a very special way. Let your advertising message help them make their buying decisions.

Our September 4 issue, 1982 FALL STOCKING GUIDE, will contain a comprehensive editorial package built around retailers’ product information needs. In-depth coverage of these key areas:

- New album and tape releases
- Midline catalog update
- Prerecorded videocassettes and discs
- Video Games
- Record and Video Accessories
- Blank Audio and Video Tape

The FALL STOCKING GUIDE will provide you with unparalleled sales prospects in the home entertainment marketplace. Don’t pass up this opportunity to advertise new releases and catalog; to introduce new products and services; and to announce special merchandising programs.

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momy and the familiar scratchy vocal work of lead singer Randy Owen dominates this porel of the perfect— or at least a hopeful—relationship. After just three albums, theARSE foursome has exhibited a Midsouth touch, and this should follow suit.

Boxcar Willie (Main Street B 953-A)

Last Train To Heaven (2:22) (Column I Music—ASCAP) (G.Worxman, J. Shuster) (Produced: J. Shuster) (Promo—T.

Thanks to the modern wonder of television, Boxcar Willie has become somewhat of a phenomenon, drawing in an extremely traditional country sound that harkens back to the styles of Ernest Tubb and Roy Acuff. Their renditions of songs are so fresh and effective in image, easing the pain of decay by recalling a hobo’s final “train ride.”

Ed Bruce (MCA MCA-52109)

Ever Lasting (3:48) (Cellophane Music Co. — SESAC/Tree Pub Co./Sugarplum Music Co. — BMI) (E. Bruce, P. Bruce, G. Ray) (Producer: T. West)

Like Don Williams, the former Maverick star displays a very smooth, graceful and deep vocal quality, embossed upon a rather subdued rhythm section. Bruce’s interpretation is a little more choppy than one might expect, but the result is still a rather glossy piece of music.

Black Contemporary

Kool & The Gang (De-Lite DE 822)

Big Fun (3:48) (Delightful Music Ltd. — BMI) (R. Bell, Kool & The Gang) (Produced: E. Deodato)

Variations upon a groove is what The Gang has whipped up on its latest, taking the jam from “Celebration” and rearranging it a bit for another hit. The Gang" now exhort all the people “to burn up the night” to the horn-spiced selection.

Junior (Polymyx/Polymyx 76174)

Love Diane (3:42) (Zam Music Ltd. -- PRS) (J. Giscombe) (Produced: B. Carter)

The third single from “JK” may not have the most powerful theme in the world, but the jam is original in comparison to much of the funk fare about and, most importantly, it moves. Junior continues to display a well-spring of talent that is just beginning to be tapped.

Bilston Preston (Motown 15265MF)

I’m Never Gonna Say Goodbye (3:40) (Transjuvenal Music/Artie Butler Music ASCAP—The Dreamliner Music — BMI) (A. Butler, M. A. Leiken) (Producer: A. Butler)

As title of his newest album indicates, Preston is “Pressin’ On,” in this particular case with a big, sweeping MOR-iah ballad which Bilston does with conviction. Like most of his work, this album, “You’re Born Again,” this could cross over from B/C to pop to A/C.

Atlantic Starr (A&M 2435)


A little midtempo sparkle from the “Blissful” LP as the Starr goes for a richly textured keyboard sound reminiscent of Stevie Wonder (undoubtedly the influence of co-writer Greg Mathisone. Just a little jazz, it’s smart and sophisticated B/C fare.

Baby I Need You Loving (3:35) (Jotette Music Co. — BMI) (Holland, Dozier, Holland) (Producers: D. Robinson, Friends)

“The Bad C.C.,” as Cariton’s new LP has dubbed him, sways into the Four Tops chart with the sort of old-fashioned bounce that has marked all of this pro’s records. The production virtually hops along with the handclap—augmented rhythm. A mama jam for B/C.

Kurtis Blow (Mercury/Polymyx 76170)


As Mudbone says on “Richard Pryor Live On Sunset Strip,” “Don’t lift up, tighten up, and that’s exactly what Blow advises when things get ‘Tough.’ Kurtis raps about hard times on what could’ve been titled “The Bad Breaks” but he also offers examples of success and “toughness.”

New and Developing

Paul Carrack (Epic 13-04136)

I Need You (2:47) (Plagiant Music; vocals: N. Lowe, M. Belmont) (Producers: N. Lowe)

Carrack, you may recall, was the man behind Ace’s “’74 hit “How Long” and grew up with Squeeze’s “Tempted,” both of which have laid some strong early rhythm and blues on its back. With the sort of catchy hook and infiltration to that single, the mutual expectations continue, in that vein, from the Temps—like bass intro (shades of “My Girl”) to the light vocals and melody recalling Dobby Gray. Nick Lowe abets Carrack.

The Fixx (MCA MCA-52106)

Stand Or Fall (3:42) (Colgems — EMI Music, Inc. — ASCAP) (Curnin, West-Oram, Woods, Greenall, Barrett) (Producer: R. Hine)

MCA’s entry into the new music sprinkles, England’s The Fixx stylistically with a depth of tone somewhere between Gang of Four and U2, although possibly a little more pop-oriented than either of those groups. Rupin Hine gives the band an appropriately dense production that alternative AOR stations should warm to.

Los Angeles — In a move designed to enhance its “project management” system for the development and implementation of marketing plans for individual artists, PolyGram has added R.T. Smith as a director of A&R and Leonson to the marketing staff. Singer will assume the position of director, project management, and Leonson will become a project manager.

Under the new structure, Singer will work with Jim Lewis, vice president, project management/project management, and Rick Bleiweiss, vice president, marketing/project management, in the development of marketing plans for PolyGram domestic releases.

Lewis will also serve as the liaison with PolyGram’s international divisions, especially in the area of developing domestic marketing strategies for acts from those divisions. Leonson, who wrote reports on improving the marketing strategies for the international acts.

Commenting on the new positions, senior vice president, marketing, Harry Louk (who will head the project management system) said: “The strengthening of our inherent marketing department allows for both the in-depth development and implementation of marketing plans for all PolyGram releases.”

Los Angeles — It appears that the new proximity of PolyGram and the EMI Group has paid off in a quick flurry of praise. Both the A&R and marketing/deve
The Temptations

RADIO CITY MUSIC HALL, NYC — While the Temptations’ “Reunion” album on Gordy and current support tour has returned departed lead singers Eddie Kendricks and David Ruffin to the fold maintained by Otis Williams and Melvin Franklin (the two remaining original members), Dennis Edwards, Richard Street and Glenn Leonard, all seven reunited Temps were actually together on the Radio City stage only at the Beginning and end of the two-hour concert.

Following a gosp-prowling album cover reunion in the septet popped out of a shiny yellow Checker Cab that had wafted up behind the 17-piece band, and an ensuing introduction song that allowed each Temp his own individual hello, the lineup settled into a comfortable vocal quintet comprised of varying combinations dependent upon whatever had the lead vocal role.

Vocalizing took place behind an odd T-shaped stand with four microphone attachments. This forced the four backups to huddle together while the lead walked about freely with his own mike. The setup, however, hindered group movement — so great a part of Temptations’ shows — and even parts of the backups’ faces.

The strongest point of the first part of the show was Melvin Franklin’s bass vocal on a cappella rendition of “My Girl.” Shortly thereafter David Ruffin emerged from the wings in white suit to the bittersweet strains of Eddie Kendricks on “Try To Remember.” Here Ruffin sang few numbers in tribute to Paul Williams, the last original member, who died in 1972.

Ruffin stayed on while the other Temps left. He went through some songs from his solo period including “My Whole World Ended,” for which he asked the audience to join in on the chorus. They didn’t sound near as good as the rest of the Temptations, though.

After saying how good it was to be back with the group, Ruffin left and the others minus Kendricks returned. Dennis Edwards, who joined Ruffin in 1968, took over lead on the hits of his time like “Cloud Nine” and “Ball Of Confusion.” His outstanding soul projections supplied the power missing from the action to this point.

Then Edwards and the others left it was Eddie Kendricks solo turn.

Kendricks’ beautiful tenor is as delicate and breathtaking as ever, but it loses a lot when he is trying to shake hands with as many ladies as possible during his segment, which he was.

Luckily, the best was saved for last in Ruffin’s still summery lead on “My Girl” and Kendricks’ still tender loving “Just My Imagination.” The encore brought the past to the present in a fine live version of the Reunion Rick James-penned hit “Standing On The Top.”

Ricky Skaggs

COUNTRY CLUB, RESEDA — When Epic recording artist Ricky Skaggs blew into town recently, he expected a down-home reception and knew exactly what to expect. One of the hottest newcomers on the Nashville scene, Skaggs’ reputation in music hasn’t a tinge of gloss and had led many to pigeonhole him as pure country singer who might not be in his element outside of the South. — Not so.

From the beginning, Skaggs showed the audience why he is so hot in Nashville — the man can play. Performing before a special showcase crowd arranged by his label, Skaggs put on a fast-paced, foot-stomping show, moving comfortably from ballads to country-rock material picking up on his patented “moodstucker” (mandolin-stratocaster).

His hits like “Don’t Get Above Your Head,” “You May See Me Walking,” and “I Don’t Care” put the audience in just the right mood for his most familiar song of all, “License To Kill,” which Skaggs sang with no fewer than 18,000 in the audience. He had a soft spot in his heart for this song, which followed, and naturally, he couldn’t leave out his lone instrumental piece, “Waltz For The Sun To Shine.”

All in all, Skaggs came into a relatively unknown quantity. By the time his show was over, everyone knew who Ricky Skaggs is.

A country rock band fronted by Chuck McDermott opened the show. Playing a variety of songs in the Credence Clearwater Revival vein, McDermott and his band showed good promise in the country/pop/rock field.

Richard imamura

The Pier, NYC — For those rock and R&B fans either too young or too suburban to have been weaned on Ray Charles, the emergence of Joe Cocker in the late-60s was a revelation. His gravelly voice, emotive depth of gangly stage presence all totalled up to a unique artist — a rock singer strong enough to get away with recording with a tin-pam alloy tie like “Bye Blackbird” at the height of the psychedelic era. Not surprisingly, his appearance here at The Pier brought out a somewhat older crowd of the misty-eyed and the curious, looking to see if the old fire still burns. Happily, it does.

A forceful vocalist, Cocker’s stage presence between songs has always been shy and retiring, his gruff and limited range making him an easy and apt foil for sentimental numbers. When lacking superior material, there was always the option of presenting him as a professional survivor, vis a vis numbers like “I Can Stand A Little Rain,” “Watchin’ The River Flow” and “I’m So Sad I’m Standing Here Today,” and certainly the ups and downs of Cocker’s career played easily into the image. Yet even on his weakest recordings there has always been something there: some spark or depth of understanding beyond the ken of most musicians.

Backed at the show by a band with an occasional tendency to lag, Cocker still projects pure hand-in-the-fire pain. Drawing liberally from his past recordings, he made only sparse use of the material from his current “Sheffield Steel” album, despite the fact that treatments of “Seven Days” and “Look What You’ve Done” were more than convincing. Whether fortunate or not, Cocker seems to know that most of his audience is there to hear the old tunes again, and he drew whopping responses on songs like “The Letter” and “With A Little Help From My Friends.”

Yet sandwiched within the nostalgic frame was more than enough force and feeling to open ears to less familiar material. Responding to the audience’s entreaties, Cocker returned for a second encore and delivered a text version of “Our World,” an outgrowth of the same old message, “a questionably controversial interpretation of “The Moon Is A Harsh Mistress.” Backed only by piano on that final number, Cocker demonstrates unquestionably that he’s in it for the long run. Nobody does it like that from memory.

Fred Goodman

Industry Endorses Plan For Lower Postal, Phone Rate Hikes In Canada

by Kirk LaPointe

OTTAWA — Telephone and postal rates cited by music industry companies as the two most significant office operating costs, will now cover all cases in increases of six percent in 1983 and five percent in 1984 by the federal government.

Music industry representatives last week endorsed the measures, saying it proved the federal government was getting serious about keeping prices in check.

The measures are one step short of mandatory rate and price controls, affecting only the public sector. Many speculate that failure of the current scheme to meet full-scale controls in the fall, similar to those imposed in 1974.

Bell will only be allowed to increase rates six percent Sept. 1 this year and five percent Sept. 1 next year. The company has in- dicated service quality reductions may arise from the cabinet order.

The decision also does not affect provincially run phone systems. But Prime Minister Pierre Elliot Trudeau has written provincial premiers urging them to keep their regulated wages and prices in line with the national scheme.

The major area expected to by-pass federal regulation is transportation, airline and rail costs, which are also integral to music install operations, are expected to receive higher-than-usual increases because of fuel and other components to their services are escalating at more than double the rate of inflation.

The restraint measures are part of an inflation-fighting scheme to keep the prices of Crown corporations and regulated companies to within guidelines in an effort to bring down the inflation rate from about 11%.

First-class postal rates soared 85% at the beginning of the year, to 30 cents from 17 cents for a typical letter. However, the operating deficit of the Canada Post Corp. is still threatened to reach more than a half-billion dollars this year.

In most cases, music industry companies — and small businesses in general — slashed their mailing lists and kept postage costs along the same lines as they had been before the whopper increases.

But in the spring of this year, postal officials were saying first-class postage would be hiked to perhaps 40 or 45 cents. There were even rumors a 50 cent stamp was being prepared in time for the heavy mail Christmas season.

But since the June 28 federal budget, officials have been told the public sector must lead the way in keeping prices and wages down. And on Aug. 4, Parliament passed a bill limiting public sector wage increases to six and five percent during the next two years.

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(continued on page 32)
NEWS & REVIEWS

MCA Posts Record Revenues, Profits But Records Fall
NEW YORK — Propelled by a strong showing from its Universal Pictures subsidiary, MCA Inc. posted the highest second quarter and second highest second half net income. However, records and music publishing revenues for both periods declined in relation to last year’s figures for the same period.

Records and music publishing revenues totaled $34,016,000 for the three months ended June 30, down from $38,125,000 for the same period in 1981. Also down was total operating income in this category for the three month period, which was $3,855,000 compared to $4,314,000 last year. For the six months ending June 30, records and music publishing revenues slipped to $79,516,000 from $80,962,000 in 1981. Operating income for the period however, increased slightly to $12,114,000 this year from last year’s $11,125,000. Revenues and income for MCA video were not reported.

For the three months which ended June 30, company revenues increased to $679,019,000 from $635,019,000 in the preceding year, while operating income jumped to $85,073,000 from $64,716,000. Net income was $62,882,000 or $2.63 per share, as compared to $55,991,000 or $2.31 per share for the first six months of 1981. In percentage figures, operating income increased 46% in the first six months of 1982 over the figures from last year, and 31% over last year’s six-month figure. Net income increased 23% in the first three months and 14% for the six-month period.

Clarey Is Named VP At Columbia House Division
NEW YORK — Robert T. Clarey has been named vice president, inventory planning and administration, Columbia House Division. He will be in charge of the Columbia House inventory management, creative services, purchasing, credit and collections, and administration departments.

Clarey has been with Columbia House since 1972, when he began as director, financial analysis. After serving in other Columbia House positions, he became director, inventory management, in 1980. He held this position through February 1982, when he became director, inventory management, and creative services, Columbia House Division, which he remained until his present appointment. He joined CBS in 1968 as a financial analyst on the corporate staff.

Robert Clarey

East Coastings — Public Image Ltd. is in New York recording an LP and single to be released in September on its own Public Enterprise label with distribution by Stiff America. The band is touring in support of Pest Stein’s Animal label. Also in the offing from Detroit’s feral child is a book entitled Need More: The Stooges And Other Stories, to be published by Karl/Col. Loudon Wainwright III joins the Broadway cast of Pumpernickel, and Johnny Cash’s new album is set for a Sept. 13 release on Warner Bros. Todd Rundgren is at work on his new solo album in Bearsville studio. LP is set for a November release. Toby Byron, a long-time friend of the late Michael Bloomfield and now the representative for his estate, tells us that several projects concerning the guitarist are in the planning stage. This fall, Columbia Records will release a double album retrospective to include previously unissued tracks from the Paul Butterfield Blues Band, selections from Bloomfield’s original 1964 demo tape for John Hammond and CBS, interview excerpts from the period and a few new unreleased tracks by The Electric Flag. The package will be rounded out by a couple of garage band albums from previous issues, including “Triumvirate” with Dr. John and John Hammond, Jr., as well as “Super Sessions” and “Live Adventures Of Bloomfield & Kooper.” Also scheduled for the fall is a trade paperback from Cherry Lane Books entitled Michelle Shock and The Rise and Fall of American Guitar Hero by Ed Ward. But perhaps most intriguing is a feature-length documentary by Bob Dylan himself, which centers on the Newport Folk Festival, where he unveiled his electric band, as well as performances from the Monterey Pop Festival and a clip shot from Stagebound in 1971 featuring the guitarist with Henry Mancini. Dr. John and John Hammond, Jr. are the estate from these projects, as well as money now coming in from royalties, licensing and book fees is going into the Michael Bloomfield American Music Foundation, which benefits young guitarists and bluesmen in need of financial assistance.

L.A. Unlocked — Geffen recording artist Elton John (r) was recently presented with a key to the city by Los Angeles mayor Tom Bradley. John was cited for his “contributions of music and entertainment around the world.”

Peeblesaker, whose credits include Don’t Look Back and Monterey Pop, Byron pledges that the film will be the first in-depth documentary that “gets down to the trials and tribulations of creating interviews with family, friends and musicians, the film will include footage of Bob Dylan and the Band at the 1965 Newport Folk Festival, where he unveiled his electric band, as well as performances from the Monterey Pop Festival and a clip shot from Stagebound in 1971 featuring the guitarist with Henry Mancini. Dr. John and John Hammond, Jr. are the estate from these projects, as well as money now coming in from royalties, licensing and book fees is going into the Michael Bloomfield American Music Foundation, which benefits young guitarists and bluesmen in need of financial assistance. In speaking: in town to take care of biz and yak up his new-found success as an AM idol, bizarro Frank Zappa admitted being surprised at the success of the “Valley Girls” single, which features his daughter, Moon. “If it hadn’t been for the good taste of the American people, the thing wouldn’t have gotten off the ground. It’s involved in that fact, that’s kind of sick that it’s getting played a lot because of what it represents in terms of the desires of a listener. It’s not only surprising, it’s peculiar. But think the time is long overdue for a novelty record to achieve success of songs with a message. If it’s growing up, there was always something you could laugh at, and it’s been a long time since there was anything you could laugh at on American radio. It’s performing a useful social function.” Despite having spent much time and energy in keeping himself at arm’s distance from the commercial mainstream, Zappa remains optimistic about his followers over his recent commercial success. “People who make up what you would think of as my ‘core audience’ don’t get upset by hearing anything by me on the radio. Over the years the influence of popular-in Another form of the story, some authorities have said that the marriage will take place. Another type of celebration connected to the fisc is set for Aug. 14, when Universal Studios parties down with a “Fast Times Studio Tour” on its 420- acre movie lot in the San Fernando Valley. A free concert at the new Amphitheatre which has The Platinums, rock artists Jamie James and the Kingpins and quick-rock act The Plugz set to appear from 5 p.m. - 9 p.m. with pre- show appearances by the picture’s female lead Jennifer Jason Leigh, screenwriter and author Cameron Crowe, a fashion show and pizza-eating contest, in addition to other activities. For those of the band’s fans who want to see it, use the Alligator Records label featuring “Raw Magic” and it’s a killer. Songs like “Mustang Sally”, “Gravel Road” and “You Can’t Lose What You Never Had” are all outstanding examples of what the Chi-town blues are all about — tough, snarling instrumental work combined with emotionally intense vocals. A disc not to be missed by the serious fan of Windy City grit. Bananarama, the goofy girl group from the British Isles, recently visited Los Angeles and appeared in a commercial for Honda. The ladies, Karen, Siobhan, Sarah and Keren, are the stars of a video of their June “He Was Really A Lady Somethin’” in which they cavort with ex-Specials and harmonizing buddies The Fun Boy Three on sets resembling backgrounds from Archie comic. Although Bananarama have already developed a large following in their native country, the current band combo just released its first American product, a 12" single on the London label featuring an original blend of rock, ska and pop... ROIR, the “cassette only” label which has previously released taped offerings from Jam & The Jam, The Fleshtones, The Gems, Bad Brains, The Stimulators and other modern musicians, is getting ready to shoo a batch of new titles in September. Among the selections are The Buzzcocks “Lest We Forget... The Blow Up” by Television (with Tom Verlaine) and The Great New York Singers, a compilation of punk containing Patt Smith’s classic “Piss Factory”. Richard Hell’s original “Blank Genera-” and much more.

Jeffrey resnner
Music Vid Sales Rising Up

The most popular cassette and disc titles, as America's McEldowny and others pointed out, tend to be the ones with big-name bands and well-known pop and MOR artists. Warner Home Video's Simon and Garfunkel: Concert In Central Park was consistently number one among dealers in the stores, and Video's six outlets, who noted that the purpose of the move was "to differentiate it from movies and build consumer awareness." — McEldowny added that American Tape & Video Stores carry 40 music video titles at present, "but we add new ones as soon as they come out." The most popular cassette and disc titles, as America's McEldowny and others pointed out, tend to be the ones with big-name bands and well-known pop and MOR artists. Warner Home Video's Simon and Garfunkel: Concert In Central Park was consistently number one among dealers in the stores, and Video's six outlets, who noted that the purpose of the move was "to differentiate it from movies and build consumer awareness." — McEldowny added that American Tape & Video Stores carry 40 music video titles at present, "but we add new ones as soon as they come out.

Cash

“There is a definite increase in out-of-home viewing,” said John Box/August. “This is particularly true in the rental department. We have seen a marked increase in tapes being rented at our stores.”

One of the most popular tapes being rented out-of-home is the newly released "Live At The Beacon" by Woody Allen. The tape, which was released by Video Arts, has already sold over 100,000 copies nationwide.

To support their out-of-home viewing strategies, many rental stores are now offering tapes on a regular basis. This trend is expected to continue as more and more consumers become aware of the benefits of out-of-home viewing.

"There has been a definite increase in the number of tapes being rented out-of-home," said John Box/August. "We have seen a marked increase in tapes being rented at our stores over the past few months. This trend is expected to continue as more and more consumers become aware of the benefits of out-of-home viewing."
Veteran Acts Crosby, Stills & Nash, Chicago Return To Top

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is the current success of the two veteran pop groups, Crosby, Stills & Nash, and Chicago. CSN's album jumps into the Top Ten this week at #9 bullet, up from #11. The group's first Top Ten album in five years joins the "Wasted On The Way" single, which moved up to #9 bullet on the Cash Box Top 100 Singles chart. Sales are strong everywhere, led by the West, Midwest, and East, with Chicago jumping three points to #10 bullet. It's been six years since this group enjoyed major success in 1976 with their "Chicaco X" LP and the "If You Leave Me Now" single. The current single, "Hard To Say I'm Sorry," moved up to #3 bullet from #4 this week. Retail is good in all regions especially the Midwest, South and West.

TOP TEN HIGHLIGHTS — John Cougar moves up one point to #5 bullet in a very closely packed Top Ten this week. Strong retail reported in all regions led by the Midwest and South. Solid top ten rank reports as well. Steve Miller also goes up to #7 bullet. Selling well everywhere, led by the West, Midwest and East. His "Abracadabra" single, at #2 bullet, continues to build momentum and could possibly challenge the Survivor single for the top spot.

TOP 100 HIGHLIGHTS — The Go-Go's had an excellent week and jump to #18 bullet from #42 in the second week of release. Good retail, led by the East, West and Midwest. The "Vacation" single goes to #8 bullet, up from #11. ...Donna Summer takes a nice six-point jump to #20 bullet in her third week. Sales are still particularly strong in the East, South and West. ...Also taking a six-point jump is Kenny Rogers, who moves to #24 bullet from #30. Moderate sales in the South, Midwest and West and a solid Top Ten rank seller. His LP jumps to #8 bullet from #13 on the Cash Box Top 50 Country Albums chart. Billy Squier jumps to #29 bullet, up from #43, in his third week on the chart. Very strong retail in the Midwest, East and South. Showing healthy action at the top level, Judas Priest climbs to #34 bullet from #38. Selling strong in the Midwest and West, Zapp moves nine points to #42 bullet in its third week. Extremely strong in the South, Midwest and West. The album goes to #5 bullet from #11, and the "Dance Floor" single goes to #3 bullet from #8 on the Cash Box Black Contemporary Albums and Singles charts respectively. Aretha Franklin is doing very well, jumping to #61 bullet from #70 in her third week. Best sales in the West, Midwest and South. Her album also went to #13 bullet from #18 on the Top 75 B/C Albums chart. ..."Hooked On Classics II" by the Royal Philharmonic Orchestra continues to leap up the chart going to #6 bullet from #61. Fair retail out of the Midwest and West, it is beginning to kick in at the rack level. ...Stephanie Mills jumps 12 points to #70 bullet in her third week. Selling well on the coasts and in the Midwest. The album stay at #17 bullet, up from #26, on the Top 75 B/C Albums chart. ...Two new bands are receiving good reaction to their debut LPs here in the States. Straat Cats move to #65 bullet from #75, with retail quite good in the East and West. ...Men At Work burst into the Top 100 at #92 bullet, a 27-point jump. This group is also receiving best response on the coasts. ...Melissa Manchester goes to #79 bullet up from #86. Sparking this LP is her "You Should Hear How She Talks About You" single, which explodes into the Top Ten at #6 bullet up from #12. Best retail in the South, Midwest and West.

10 TO 200 HIGHLIGHTS — Nicolette Larson closes in on the Top 100 jumping to #101 bullet from #113. Fair sales out of the West and Midwest. Her single, "I Only Want To Be With You," jumped 10 points to #59 bullet on the Cash Box Top 100 Singles chart. ...Jermaine Jackson moves 10 points to #111 bullet behind good retail in the West, Midwest, South. ...The soundtrack to The Best Little Whorehouse In Texas jumps 16 points to #113 bullet. Selling well in the Midwest and South, and it is beginning to move at the racks. ...In its second week, Uriah Heep jumps to #120 bullet from #134. Good retail in the Midwest and West. ...Howard Johnson goes to #130 bullet from #141. Good retail activity out of the West, Midwest and East.

DEBUTS — The highest debut of the week is Steve Winwood at #86 bullet. Strong initial reaction out of the Midwest, West and South. ...The Isley Brothers debut at #116 bullet on the Cash Box Top 200 Albums chart and at #36 bullet on the Top 75 B/C Albums chart. Strong action out of the South, West and East. ...Tedd Pendergrass comes in at #122 bullet. Best initial reaction in the East, Midwest and South. ...The Fast Times At Ridgemont High soundtrack debuts at #129 bullet, with good sales action in the Midwest and South. ...Stacy Lattisaw hits the chart at #156 bullet. Good early response out of the East and South. She also debuted on the B/C Albums chart at #46 bullet. Other debuts this week include George Winston at #184 and Steel Pulse at #190.

Regional Album Analysis

NATIONAL BREAKOUTS

1 BILLY SQUIER
2 ALAN PARSONS PROJECT
3 STEVE WINWOOD
4 ARETHA FRANKLIN
5 KENNY ROGERS
6 JUDAS PRIEST
7 ROXY MUSIC
8 ELVIS COSTELLO
9 CLASH
10 PETE TOWNSHEND
11 EDDIE MONEY
12 ZAPP
13 APRIL WINE
14 HOOKED ON CLASSICS II
15 A FLOCK OF SEAGULLS

NORTHEAST

1 CLASH
2 PETE TOWNSHEND
3 BILLY SQUIER
4 A FLOCK OF SEAGULLS
5 ROXY MUSIC
6 STEVE WINWOOD
7 HAIRCUT 100
8 ALAN PARSONS PROJECT
9 ARETHA FRANKLIN
10 JOE JACKSON

SOUTHEAST

1 BILLY SQUIER
2 KENNY ROGERS
3 BOB JAMES
4 ALAN PARSONS PROJECT
5 TEDDY PENDERGRASS
6 STEVE WINWOOD
7 PETE TOWNSHEND
8 ZAPP
9 ISLEY BROS.
10 E.T.

SOUTHWEST

1 BILLY SQUIER
2 EDDIE MURPHY
3 CHERYL LYNN
4 STEPHANIE MILLS
5 ALAN PARSONS PROJECT
6 ARETHA FRANKLIN
7 ELVIS COSTELLO
8 TEDDY PENDERGRASS
9 HOOKED ON CLASSICS II
10 KENNY ROGERS

MIDWEST

1 BILLY SQUIER
2 STEVE WINWOOD
3 ELVIS COSTELLO
4 ALAN PARSONS PROJECT
5 EDDIE MONEY
6 JUDAS PRIEST
7 FRANK ZAPPA
8 ROXY MUSIC
9 PETE TOWNSHEND
10 FAST TIMES AT RIDGEMOUNT HIGH

NORTH CENTRAL

1 KENNY ROGERS
2 APRIL WINE
3 BILLY SQUIER
4 HOOKED ON CLASSICS II
5 BEST LITTLE WHOOREHOUSE
6 JUDAS PRIEST
7 E.T.
8 MELISSA MANCHESTER
9 EDDIE MONEY
10 ALAN PARSONS PROJECT

DENVER/PHOENIX

1 BILLY SQUIER
2 MEN AT WORK
3 STEVE WINWOOD
4 ALAN PARSONS PROJECT
5 ROXY MUSIC
6 ARETHA FRANKLIN
7 APRIL WINE
8 JUDAS PRIEST
9 CLASH
10 JOE JACKSON

SOUTHWEST

1 MEN AT WORK
2 BILLY SQUIER
3 STEVE WINWOOD
4 ARETHA FRANKLIN
5 ROXY MUSIC
6 JUDAS PRIEST
7 KENNY ROGERS
8 FRANK ZAPPA
9 ALAN PARSONS PROJECT
10 SYLVIA

Cash Box/August 21, 1982
ISLAND FEVER — Island Records has begun a month-long national merchandising campaign that executive vice president of marketing Eddie Girleah says is the first such campaign concerning Island product only. As part of the merchandising and marketing plans have not been undertaken solely on behalf of Island releases because the label's product has been distributed through other companies for over 30 years. Now, with Island Records and Distributing Corp. are teaming together to mass merchandise and promote five new Island releases. Entitled "Come Join Our Island," the promotion is working "Talking Back To The Night," by Steve Winwood and distributed by Warner Bros., and four albums distributed by Atlantic/Atco. Warner Bros., has coordinated the promotion; he feels that the strength of the five new recordings included make the concept and timing favorable. "We now have product available to create this kind of campaign... product that has proven saleability due to consumer interest in new releases, and strong promotion and advertising. In addition, of course, we have a lot more than just in print, and 'Please put these on your wall.'" Girleah reports that both Atlantic and Warner home offices and field forces will be involved, as will WEA branches throughout the country. He adds that a major asset of the campaign is its flexibility, which was also an important factor in tailoring the campaign to specific needs. While radio advertising, individual account promotions, store displays, special merchandising materials and a "Come Join Our Island" banner will be available, participation is neither structured or mandated so as to encourage enthusiasm which Girleah fears may be "eliminated by regimentation." Some of the merchants already on board include Simpson's Wholesalers in Detroit, which will focus on the Black Uhuru/"Battle of Jah's" album, and Studio "The Shark/Carvel dist. chain, which will tie in all its stores with the Winwood, Cooker and Beleve displays. While WEA will be displaying throughout the Record Bar chain, Record Bar's internal focus will be on the Cooker and Beleve albums. An additional aspect of the campaign is the staging of concerts on select dates throughout the country, featuring artists on these acts and those associated with them. "Come Join Our Island" campaign slogan thus packs a "double thrust without saying a lot," meaning that it both identifies a possible prize (a trip to the Bahamas, already promoted), and also offers the chance of becoming a WEA/WEA wholesaler's "We've got your back," and adds that a WEA rep has sent out letters to his accounts telling them that he is already packing his clothes to be ready for his islands trip in two months and that they don’t have to worry about them.

SUPERMART — Pittsburgh-based National Record Mart next week concludes a 45 day celebration of its 45th anniversary. During this period, the top 45 WEA albums and cassettes were specially priced, all WEA oldies 45s were 45% off, and each week one of the top 45 WEA albums was further discounted to 45% off list. Scrutinizing the catalog, the chain and WEA logos were available in-store for purchase: the above, and WEA albums and cassettes were heavily promoted. The chain's first test of a house-created ad on MTV in the Columbus and Akron/Canton markets. The test "really paid off," reports Jones, adding that radio, bargain affected the sales of the 45s. Jones also reports that the fourth annual managers convention, held July 18-21 at Seven Springs ski resort, was the National Record Mart’s "most productive convention so far." All the managers from the chain's 70 stores were there together with some 120 label and company reps, and many who made award presentations. A Monday suppliers exhibited feature recorded and tape manufacturers and a big hit, as was the entertainment provided by Pieces Of A Dream and 'The Knocks.' Leona Boyd and R.E. Taylor, Jones says that the meet's agenda centered on "today's record store in the depressed economy," and that the four-day outing "did a world of good in enhancing our image and bolstering relations between us and suppliers."
**EUE/SCREEN GEMS’ SUMMER VIDEO —** Director Alan Mutter (r) of EUE/Screen Gems recently established Video Music department go over details for a shoot of the single “Love Is In Control” with Getty recording artist Donna Summer. The video was for WEA International.

A quantity of holiday flyers to be used as handouts will not only get the two extra cartoons, but will also receive a free Mickey Mouse plush toy ($10 value) for the $49.95 suggested list price of the cassette...in the interim, Disney will have seven new titles out by September, including animated featurette The Adventures of Sleepy Hollow, which will retail for $49.95 and not $69.95, as previously stated.

**EMBASSY ‘MOVEMATING’ WITH THE PROGRAM SOURCE —** A phenomenon that is outgrowing the viewer’s decade, as author Burt Wolfe proclaimed the program enrichment programs such as this one have gone beyond the status of being mere fads in the ‘80s, and their impact has extended into the world of video. In fact, the first “how-to” title to qualify for the ITA Golden Videocassette award was a program called What You Are Not Told About America, produced by the American Society for Public Education (company being sold to 20th-Century-Fox). Al Elcher, who produced the Massey cassette and other self-help and motivational programs on video-cassette while at Magnetic and 20th, is now heading up a division of the video branch of Entertainment called The Program Source, which will produce and distribute training materials for business and industry, education and government. “This type of product is replacing the qualified trainer (in motivational strategies),” said Elcher, who has had 10 years experience in this field and produced tapes featuring such experts and media personalities as Dr. Wayne Dyer (Your Errorous Zones) and Herb Cohen (You Can Negotiate Anything). Among the initial productions for the Program Source will be one program focused on sexual self-help, to be called by Dr. Ken Cooper on Memory Fixing, Conflict Resolution and Body Business. Unfortunately, none of these will initially be available to the consumer market. “Eventually, we will have productions geared specifically toward consumers, but I can’t say when,” noted Elcher, who pointed out that “this is the first step of the classic tape of the20th-Century-Fox”}

**NEW VIDEO SOFTWARE RELEASES**

**CHARIOTS OF FIRE**
Cassette — Warner Home Video 70004

**SOPHIE’S CHOICE**
Cassette — Warner Home Video 11267

**CONAN THE BARBARIAN**
Cassette — MCA Videocassette 77010

**A LITTLE SEX**
Cassette — MCA Videocassette 55079

**THE HINDENBERG**
Cassette — MCA Videocassette 55056

**INCOMING FRESHMEN**
Cassette — MCA Videocassette 55027

**NIGHT CROSSING**
Cassette — Disney Videocassette WD 960

**THE LEGEND OF SLEEPY HOLLOW**
Cassette — Walt Disney WD75

**WATCHER IN THE WOODS**
Cassette — MCA Videocassette D68

**BLACKBEARD’S GHOST**
Cassette — Walt Disney WD62

**THE THREE CABLE CAR**
Cassette — Walt Disney WD91

**KOLLE & THE GANG**
Cassette — United Independent Dist.

**RICH AND FAMOUS**
Cassette — MGM/UA 800111

**ALL THE MARBLES**
Cassette — MGM/UA 800112

**THE TIME MACHINE**
Cassette — MGM/UA 600152

**ELVIS ON TOUR**
Cassette — MGM/UA 600152

**SHOWBOAT**
Cassette — MGM/UA 600167

**THE PHANTOM TOLLBOOTH**
Cassette — MGM/UA 500155

**CUTTER’S WAY**
Cassette — MGM/UA 700154

**BENJI**
Cassette — Vestron 5003

**HAWMS**
Cassette — Vestron 5006

**SILENT PARTNER**
Cassette — Vestron 5007

**BETWEEN THE LINES**
Cassette — Vestron 5002

**ANCY**
Cassette — Vestron 5008

**THE HUNGRY I REUNION**
Cassette — Pacific Arts 531

**S.O.B.**
Cassette — 20th Century-Fox 7110

**Cassette — MGM/UA 600153**

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**The Cash Box Top 30 Video Cassettes 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 across the country. The titles surveyed include: Video Plus-Chicago; Radio 437 Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Pacific Video-Portland; Video Discovision-Erland; Video West-Pasadena; Radio 437-Bala Cynwyd; American Tape & Video-Alta; Crazy Eddie-Philadelphia; The Cinema Store-Encino; Video Company-Lakewood; Video Studio-Farmington; Tsvist Video-Atlantic; Video Library-San Diego; Video Media-Challenger-Toronto; Video-

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(continued on page 32)
TRUE PUBLIC SERVICE PROGRAMMING — As the economy gets steadily worse, radio stations have increased their efforts at helping alleviate the problem in their listening areas, mostly through job hotlines and by offering free advertising time to local businesses. In keeping with this trend, National Public Radio has set up an away more $25,000 worth of free advertising based on an applicant’s demonstrated need to increase employment in the City by the Lake. ... Things aren’t much better north of the border, as the CCLV/Toronto recently tied general manager spot at AM country outlets KNJ/Los Angeles, Allan D. Chlowlitz, who held a similar spot at sister station KRTH. He has been named vice president and general manager for both AM stations.

STATION TO STATION — Epic recording group Cheap Trick has been added to the roster of The Pepper Concert-on-the-Pier series in New York City. The group will appear Thursday, Aug. 26. The series is co-sponsored by AOR outlet WPLJ. ... Los Angeles, singer-songwriter Shawn Colvin, is playing the New York City's KISS 92.3 FM, a new 30-minute magazine-type show, which will be simulcast over KLOS and homes that receive subscription TV service ON-T.V.

On the heels of Neil Rockoff's decision last month to leave his vice president and general manager spot at AM country outlets KHJ/Los Angeles, Allan D. Chlowlitz, who held a similar spot at sister station KRTH, has been named vice president and general manager for both AM stations. David Bernstein has left the WP spot at A.T.&T. 1984, a Milwaukee-based area station, to join the AM station at WTMJ. Moving up at AAF is Robert Bernstein, who had been music director since December 1980. And Chris Gardner is the new PD at WOOF/Winston-Dade, D.C. He brings PD experience from WHYL/Carlsil, Pa., and was an air talent at such stations as ZBS/Atlanta and WLAC/Nashville.

NETWORK NEWS — The RKO Radio Networks have pacted with Scientific-Atlanta to manufacture and install Audio Digital Direct, a new network system. The system will be a transponder space on the RCA Satcom I Bird. At the same time, RKO will promote 138 AM stations and 10 FM stations for the top 15 markets for RKO I and RK0 II stations, reportedly an industry first in terms of size of commitment.

In other RKO news, the company has introduced a new concept in station clearance. Under the terms of the agreement, the new network will broadcast the three-hour Labor Day weekend feature From Australia With Love, provided by the RKO network. It is interesting to note that sporting such artists as Rick Springfield, Olivia Newton-John and the Little River Band, must also agree to air Clark's other Labor Day specials. Mutual says the concept enables stations to take long range views of promotional events. SVP Barry Feinberg has left the company, recently begun commercials for neophyte New York AOR station WAPP based on call letter barrage and album jacket identification. "They have faces of album jackets and call letter barrage mixed with animated rock 'n roll faces," promotion director Gary Gonsack told Airplay. "It has more call letter identification than any other commercial around now," Tour De Force test marketed the commercials at such AOR stations as WAVA/Washington, D.C., and KPLX in its hometown.

As previously expressed, there are four general managers at the company, a chain of command for WAPP with 15-hour long eight-time-hour of Rock and Roll special, which airs over the Labor Day weekend. They include such AOR powerhouse as KKWN/St. Louis, KLOS/Los Angeles and WBCN/Boston. Bar, Calif.-based syndicated Radio Nation has signed its own four different formats. TAKL Entertainers Traditional station is KTCL/Twlls, Idaho. Adopting the contemporary version of the Entertainers are WSFC/Summertime, KY., WKTG/Pittsburgh, MA. and KAWS/Shefard. WOGL in Philadelphia, N.M., KGNN will broadcast the firm's American Rock format. The company also produced a recreation of the old time show You'll Fit Parade, hosted by Andre Baruch and Bea Wain, and WJID/Chicago, WHUH/Pittsburgh, MA. WTJZ/Norfolk, VA., KAOF/Albuquerque and WVEI/Ocean City, N.J. ran it.

FOR YOUR INFORMATION — T.J. Donnelly, former general manager at country station KPLX and WBHO/Memphis, has formed Donnelly Media, a media placement service specializing in broadcasting advertising. It is located in Arlington, Tex., at 1201 W. 5th St. The company offers computerized service and a complete listing of all U.S. radio stations in a flexible computer system. The system gives information on a station's status, frequency, power, format, equipment, current and past stations. It also can be updated by the client. A recent system and audience information based on detailed demographic profiles. For more information, call (212) 371-4828.

NAB NOTES — The National Association of Broadcasters (NAB) has asked the Federal Trade Commission (FTC) to temporarily suspend enforcement of its rule preventing food and gasoline retailers from advertising gasoline in sweeps promotions on radio and television. The association feels that the rule severely inhibits broadcast advertising because many details must be added. The FTC, in a separate action, the NAB has asked the Federal Communications Commission (FCC) to partially reconsider revision of its FM rules, stating that new procedures to govern FM's group market plan the station's compliance. In a separate action, in addition, it stated that the FCC should give priority to petitions that are daytime-only AM stations seeking full-time status, minorities proposing to serve communities with minority populations. The FCC should also seek to provide non-commercial service to communities that lack them, it said.

(continued on page 24)
## Top 15 Albums

### Spiritual

1. **LORD, YOU KEEP ON PROVING YOURSELF TO ME**<br>   **FLORIDA MASS CHOIR**<br>   Savoy (SL-1404) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

2. **IT'S GONNA RAIN**<br>   **MILTON BRUNSON**<br>   Savoy (SMB-6676) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

3. **YOU BROUGHT THE SUNSHINE**<br>   **SOUTHERN GARAGE**<br>   Savoy (SL-1404) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

4. **GLORY TO HIS NAME**<br>   **ALBERTINA BRUNSON**<br>   Savoy (SL-1404) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

5. **BROTHER TO BROTHER**<br>   **WILLIE BRIDGES**<br>   Savoy (SMB-6679) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

6. **LOVE**<br>   **MIRACLE**<br>   Savoy (SL-1404) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

### Inspirational

1. **AGE TO AGE**<br>   **AMY GRANT**<br>   Word (WSB 8867) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

2. **UNFAILING LOVE**<br>   **EVE'S PLEASURES**<br>   Word (WSB 8867) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

3. **AMY GRANT IN CONCERT**<br>   **Vol. 2**<br>   Word (WSB 6677) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

4. **AMAZING GRACE**<br>   **B.J. THOMAS**<br>   Word (WSB 8867) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

5. **MIRACLE**<br>   **B.J. THOMAS**<br>   Word (WSB 6677) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

6. **I SAW THE LORD**<br>   **DALLAS HOLM**<br>   Word (WSB 3229) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

7. **BLESS THE LORD WHO REIGNS IN BEAUTY**<br>   **BILL GATHRIE TRIO**<br>   Word (WSB 6677) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

8. **THE VERY BEST OF THE IMPERIALS**<br>   **(Singspring DST 4025)**<br>   Word (WSB 6677) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

9. **MAKE ME READY**<br>   **FARRELL & FARRELL**<br>   Word (WSB 6677) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

10. **THE TRAVELER**<br>    **DON FRANCISCO**<br>   Word (WSB 6677) 8/14 Dist. 8/14 Chat. 8/14 Chat. 8/14 Chat.

### Keith Green Dies In Plane Crash

Keith Green died in an airplane crash in Texas on July 28 that claimed the lives of 11 other people, including two of Green's children, Bethany, age two, and Josha, three. Federal Aviation officials investigated the crash and believe the accident occurred due to overcrowding of the small plane, which was designed to hold only seven passengers.

Green grew up in California and, at one time in the mid-1970s, helped provide shelter for young runaways and other kids who made their home on the streets in five Sparrow Institutes 'Double Coupon' Promo

**NASHVILLE** — Sparrow Records has instituted a "double coupon" promotion that will encompass two releases per quarter, providing added value to the customer, the Christian bookstore and the label's artists, according to Bill Hearne, vice president of marketing for the record company.

The customer buys two albums, each with double coupons, and turns in the four coupons for a free album directly from the retailer," noted Hearne. "This generates return customer foot traffic and acquaints the public with our Sparrow family of artists and their ministries."

Keith Green was survived by his one-year-old daughter Rebecca and his wife Melody, who is expecting another child.

### Word Sets Release For Four Christmas Albums

**NASHVILLE** — Word, Inc. has set four Christmas albums for a mid-August release date in an effort to make its holiday season stock available for heavy retail exposure by October.


According to Walter Quinn, public relations director for the Word Group, the company would lose some 20% of its potential Christmas sales if it waited past the middle of August to release its Christmas product.

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**NEW PROJECT FOR MANDRELL** — MCA country superstar Barbara Mandrell, who will soon have her first all-gospel album released through MCA-associated Sparrow Records, recently met with label executives following her sold-out concert at L.A.'s Greek Theater. Pictured are (l-r): Al Bergamo, president, MCA Distributing; Mandrell; Billy Ray Hearn Jr., vice president, marketing, Sparrow; Rick Horne, vice president, administration, Sparrow; and Charlie Shaw, director, marketing, Songbird.
Country Labels Slow To Act On Video; Cite Lack Of Promotional Venues
by Tom Roland

NASHVILLE — Video in recent years has become an integral part of promotion and marketing plans for pop music artists, but the country divisions of the major record labels have been far more cautious in dealing with the new medium. While each of the labels seems to agree that video holds a potentially significant role in marketing records, the extent to which they will become involved on a heavy basis until direct consumer outlets for the product become established companies to the Nashville market, especially MCA TV/MTV. And while the company, MCA, has abstained entirely from financing any such projects as a matter of principle as well as cost-effectiveness.

Estimates on the cost of a video range for a marketing, and general manager and general counsel for CAPAC, one of the two Canadian performing rights organizations, encouraged Nashville publishers to attempt to gain more control over the administration of their catalogs in Canada by excluding that territory in their agreements with American performing rights agencies. Mills made his comments before approximately 40 publishers and performing rights representatives at a Nashville Music Publishers Forum (NMPF) discussion of Canadian performing rights at the American Society of Composers, Authors and Publishers (ASCAP) building, Aug. 10.

Mills noted that per capita, Canada's payments to ASCAP outrank those of any other foreign nation, quoting figures that overlook any sub-publishing agreements, which mandate that the publisher's earnings be paid to the publisher's Canadian representative. In 1979, CAPAC paid $4.9 million to ASCAP from a domestic population of six million, while the United Kingdom and France paid $6.3 million and $4.2 million, respectively, from populations of approximately six million.

Mills suggested that publishers negotiate with their respective performing rights representatives — ASCAP, Broadcast Music, Inc. (BMI) and SESAC — to maintain control of the Canadian administration of their catalog once their agreement came up for renewal. CAPAC has traditionally administered the catalog of U.S. publishers affiliated with ASCAP, while PROCAN, the alternative Canadian performing rights organization, has handled administration of catalogs in the BMI repertoire. Mills admitted, however, that, because both writers and publishers are affiliated with the organizations and most of their agreements terminate at different times, relinquishing the inherent agreement with some loss of interim income would be difficult. He added that with the impact that Canada has on a publisher's total foreign income, to continue following the established pattern "may not be in the U.S. publisher's best interest."

Who has been associated with Canada's music industry says that the Canadian publishers could also obtain a quicker cash flow through direct affiliation, speeding up their collections from Canadian royalties by some six to nine months. He was quick to add that American publishers may wish, however, to maintain a slower cash flow to spread out their income for tax purposes.

When asked about CAPAC's advance policy, Mills admitted that cash advances are rarely given to publishers, but said that if writers had established a royalty track record, as much as two-thirds of their royalty advances, in particular, might be paid over a period of six months, if the publisher's advance was paid off in six-month periods. Collections for January to June are due to distributors Dec. 15, and collections from July to December are due January 6.

Wills, who aided in establishing the Canadian content (CANCOn) laws, said that most Americans have a misconception of the purpose of the legislation, which states that Canadian broadcasters must play a specific percentage of music, of Canadian origin from 6 a.m. to midnight. To establish Canadian origin, a song must meet two of the four following requirements: (1) the performer must be Canadian; (2) the song must be a Canadian production; (3) the lyrics must be written by a Canadian; and (4) the music must be written by a Canadian.

Mills insisted that, because Canadian broadcasters were only required to affiliate with American publications, they still program a highly significant amount of American material, and that any attempt by Canadian broadcasters, Faron Young, Foree — With the amount of money that was leaving the country's borders in payment for American copyrights, members of the Canadian government were considering abolishing protection for foreign copyrights until the CANCon laws were instigated.

REED TAPES SPECIAL IN NASHVILLE — Jerry Reed recently taped a special at Hermitage Landing in Nashville for national syndication in approximately 120 markets. Entitled Jerry Reed and Special Friends, the Jim Owens-produced program includes appearances by Bonnie Foree, Faron Young, Statlers, Moe Bandy, Foree, and Chuck Foree. Pictured were the Statlers, Brothers, Reed's daughter Sedina and comedian Al Checco. Pictured during the taping are: (l-r) Billy Deaton, Faron Young's manager; David Carrell, Nashville policeman; Young; Reynolds; Alana Young; Reed; and Wayne Edwards, regional promotion, Red Dallas.

Mills Urges Nashville Publishers To Retain Control Of Catalogs In Canada
by Tom Roland

NASHVILLE — Citing the importance of Canadian performance royalties in comparison to the rest of the world, John Mills, general manager and general counsel for CAPAC, one of the two Canadian performing rights organizations, encouraged Nashville publishers to attempt to gain more control over the administration of their catalogs in Canada by excluding that territory in their agreements with American performing rights agencies. Mills made his comments before approximately 40 publishers and performing rights representatives at a Nashville Music Publishers Forum (NMPF) discussion of Canadian performing rights at the American Society of Composers, Authors and Publishers (ASCAP) building, Aug. 10.

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### Country Albums

<table>
<thead>
<tr>
<th>Week B/14</th>
<th>Charts B/14</th>
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<tbody>
<tr>
<td>1.</td>
<td>WAITIN' FOR THE SUN TO SHINE - ROCKY SKAGGS (Epic Fe 37193)</td>
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<tr>
<td>2.</td>
<td>SOMEWHERE IN THE STARS - ROSSANIE CASH (Columbia Fe 37370)</td>
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<tr>
<td>3.</td>
<td>MOUNTAIN MUSIC - ALEXANDER CRENSHAW (RCA AHI-1-4298)</td>
</tr>
<tr>
<td>4.</td>
<td>INSIDE - RONNIE MILSAP (RCA AHI-1-4311)</td>
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<tr>
<td>5.</td>
<td>ALWAYS ON MY MIND - WILLIE NELSON (Columbia Fe 37351)</td>
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<tr>
<td>6.</td>
<td>QUIET LIES - NICE NEWTON (Capitol St-12126)</td>
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<tr>
<td>7.</td>
<td>JUST SYLVIA - SYLVIA (RCA AHI-1-4312)</td>
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</tbody>
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### Singles

**Soldier to Feature Strait** — George Strait's current single, "Fool Hearted Memory," was cut, will open the United States within the next couple of months. An Embassy Pictures release, the film is currently the #1 box office attraction in Paris, and includes a barroom scene in which Strait and his Ace in the Hole Band provide the entertainment. "It’s a spy-thriller type show," notes Strait of his movie debut. "I’m singing in the bar and this guy walks in and a big fight breaks out at the bar, so I feel right at home." Embassy is producing movie posters and an open-ended radio interview with the Texan for stations interested in tying in with the flick’s promotional activities.

**Buzz on Another Soldier** — In 1982, Buzz Cason and Tony Moen wrote a song called "Soldier of Love," recorded during that era by Arthur Alexander on the Dot label. Though the recording of it was never released as a single, the Beatles also covered the song as part of their Marshall Crenshaw's latest album, says Moen, "Looks like we're only the writers that the Beatles did a demo for." Cason held ribbon-cutting ceremonies for his new cutting studio, Creative II: the Mountain Room, Aug. 9. Named (continued on page 24)

**The Osdmond Brothers** — It’s Like Falling in Love — (Elektra 7-69669)

**Steve Warren** — Don’t It Break Your Heart — (RCA PB-13308)

**Zella Leh** — What A Way To Spend The Night — (Columbia 18-03164)

**Roger Bowling** — A Good Bartender — (NSD 144)

**Jeanie Holzer** — My Boy G.B.A. — (MCA-5305)

**Ray Conniff and Charlie Rich** — As Time Goes By — (Columbia 18-03165)

**Roy Head** — The Trouble With Hearts — (NSD 148)

### "Cry Baby, Baby Cry" — Johnny Blankenship

**NATIONAL PROMOTIONS V**

<table>
<thead>
<tr>
<th>Name</th>
<th>Country</th>
<th>City</th>
<th>Phone</th>
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**Allen Young** | Wade Pepper | Gene Hughes | Joe Ethridge | RECORDS & PRODUCTION, INC. | (213) 945-1524

CASH: Box August 21, 1982
THE COUNTRY MIKE

NASHVILLE — In support of Jerry Reed's single, "Do You Ever Think of Me," RCA has instituted a national radio promotion that makes use of gold krugerrand in individual giveaways designed by each participating station.

Watson, Wolfman Play Opryland

NASHVILLE — Two concerts by country artist Gene Watson and a rock 'n' roll revival featuring Wolfman Jack will highlight the fall season at Opryland, U.S.A., one of the nation's largest theme parks.

Watson, currently supporting his latest album, "Dream's On Me," will appear for two shows Sat. Oct. 29 at the Theater by the Lake, which can accommodate more than 2,000 fans. A ‘92 weekend will mark the Labor Day holiday, with the Platters giving two concerts Sept. 5. Wolfman Jack will host a multi-artist lineup the following day that features The Shirelles, Danny and the Juniors and Little Anthony.

Each station participating is giving krugerrands to its listeners in denominations of one ounce or 10 ounces through various contest schemes. Some of the giveaways are to the person with the best account of getting "shuffled," while other stations have hidden the bars within their market and are giving clues on the air as to the bars' location. Still others are utilizing the tried-and-true method of album giveaways, with each album winner eligible to receive a krugerrand grand prize awarded at the end of the week. At the same time that "She Got The Goldmine" has been climbing the charts (it's bulleting at #13 on the Cash Box country singles chart this week), the price of gold has risen commensurately, making the promotion one of increasing value.

Among the stations participating in the promotion are: KJH/Los Angeles, KNEW/Oakland, KRAK/Sacramento, WSNC/Fayetteville, N.C., WBAM/Montgomery, WEUE/Belford, Ala., WHOO/Oriando, WWK/Knoxville, WVCK/Cleveland, WDAI/Cincinnati, WDLY/Boston and WESC/Greenville.

NASHVILLE — With the success of the new country album "Watermelon Man" by Steve Wariner, the album has spent the last two weeks at #1 on the Billboard charts. The album features the hit single "Watermelon Man," which has sold over 2 million copies to date.

Steve Wariner

Steve Wariner's "Watermelon Man" continues to be a hit on country radio. The album has sold over 2 million copies to date, and the title track has been in the Top 10 for several weeks. Wariner is currently promoting the album with a national tour, and his live performances have been well received by audiences.

Country Mike

Country Mike is a regular feature on COUNTRY RADIO, providing listeners with the latest news and updates in the country music world. In this episode, Mike discusses the success of Steve Wariner's "Watermelon Man" album and the continuing popularity of the title track. He also talks about other notable country artists and their recent releases, keeping listeners informed and engaged with the latest in country music.
Country Labels Slow To Act On Video; Cite Lack Of Promotional Venue

(continued from page 30)

video. "I was talking with a guy down in Atlanta last week who wants to put together a collection of just country videos, and he told me that there's not enough country product for a whole show. Then again, there's not enough video being done because there's not enough talent coming out." To date, the Warners label has only done a piece on Emmylou's "Mr. Sandman" and the TV portion of "Tom & Huck" Finale, "because of the artists' European success, but, if American networks were ready to air the country video productions, Ransussen said that Warners would be "very interested" as active as the pop works "even more so for the concept piece because country songs say something that can be relatable in a three-minute movie, and I think that country songs lend more to a video story than the pop song does," she said.

While MTV-type formats seem to be the general direction most of the labels are waiting to move in, the Capitol/EMI Country Division is already developing country specials on its artists for cable networks. "It's an area in which there could be a great deal of interest," suggested Bob Hart, director of video development. The company is currently shooting a program with Mel McDaniel, and its next move is developing Frontier Days Rodeo with newly signed Michael McGinnis [Cash Box, Aug. 14]. "I think there's tremendous potential for full-length country music programs, and we will be extracting promotional clips from that program," he said.

The use of video through MTV-style formats and full-length specials, Roy Wunsch, vice president of marketing for Capitol Records, says, are the three other uses for video clips; because of the company's belief in those three outlets, the CBS labels have been the most active in Nashville with video production, an area in which Marianne McCready, director of artist development, says began in the late '60s with a clip that the company built around Tammy Wynette's single, "D-I-V-O-R-C-E."

"I think there are a tremendous amount of opportunities for the video component of video clips because of the other label executives: one, there is an internal use with the company to motivate the field personnel and give them a taste of what the stars are like in different ways — visually or conceptually. That can raise the enthusiasm level. Second, it can be used to attract more interest in a town on the east coast, Nashville television shows that might not ordinarily be aware of the artist. And three, there are so many shows out there on cable that, depending on what you're going after, you could probably find 100 different homes for that video." According to McCready, there are 16 regional markets that broadcast video clips to five million homes via commercial television, with another four national cable stations with 20 million homes. "We've claimed that there are 20 regional Public Broadcasting System shows that reach five million homes, and another 37 cable programs. In 18 national shows that cover 4.7 million homes and 19 regional that hit another four million. "But we have no problem reaching massive audiences with our videos," she said, noting that on some cable networks those clips have been repeated 12-15 times a month. While she said the range for a video production lies between $1,500 and $30,000, she maintained that "a talented artist can make a visual hit out of a $1,500 video." Over the past year, CBS has produced video projects for Calamity Jane, Rosanne Cash, Neil Young, the Gatlin Brothers, Moe Bandy, Merle Haggard and Charley McClain, with further projects expected in the next several months. Rick Sidney, manager at South County Mall in McDowell and Merle Haggard & George Jones.

Broadened Audience

"If you're really selective and careful about what you do, you can really help broaden the scope of an artist like that," states Wunsch. "WTBS in Atlanta is in nearly 20 million homes, and if you get a piece on WTBS — and it's not real simple, but we can do it with television — you're reaching an awful lot of people. The magic of cable is really its narrow-casting. If you can identify with a market size and the consumer in age group and lifestyle. With MTV, of course, that's the 12-34 audience, and it's mostly skewed toward the younger portion of that." According to Jerry Bailey, director of publicity for MCA/Nashville, his label has "a lot of programs that are ready to go for a video project, although the artist himself is free to incur the cost. The Oak Ridge Boys have a deal, and we've just started production of "So Fine." "It was very expensive for a country artist," admitted Bailey. "It didn't make the song a hit. I think it's interesting that we could not have the best video in the world on an artist and it won't make a hit out of the single using that video as the promotional tool." MCA is concerned that footing the bill for video production is often a case of underwriting a television producer's show. Business Shadows Play At Record Bar's "Summit"

(continued from page 17)
celled each other out and there was no superstar album to carry it through and reinforce consumers' buying habits. King recorded two albums that year, both selling in the neighborhood of 20% last year, but that the figure breaks down into 12% in expansion and eight percent real gross, which means negative growth in relation to the first quarter of 1980. In the first quarter was profitable, this year, however, the first two quarters have been good, and the third quarter is the same so far. Bergman expects that by the end of the year, they will come to a conclusion. "We refused to lay off anyone but did cut down store hours and got our expenses in line," he said. "Now we're looking at a fat-free, tight-money company, with sales trending up for the last three months. We paid out second quarter profit sharing for the first time in three years. It helps, we're looking at a very exciting profit year and are very happy with the way Record Bar is running at this point." Since the last convention, 35 stores have opened, bringing the current total to 140 in 30 states. For the third quarter of this year, in the next few weeks and Bergman expects a new store total this year of fifteen to twenty stores. "We have been added so that some 1,500 people are now in the company, including office and warehouse workers. Also, Record Bar's executive vice president, Richard Greene, future golf million will shift growth largely from new malls, which he said are stifled by the area. The concept of being a retail outlet is made available by departed tenants unable to renew their 10-year leases and full developers who want to upgrade their town centers. Because this is a small business situation. The size of new outlets is being scaled downward to the 2,000-$3,000 sq. ft. range from the past range of 2,500-3,500 sq. ft.

Another route of expansion for Record Bar is through a network of retail stores that has been established. On Tuesday, executive vice president Bill Golden completed the chain's first acquisition by buying a store in Miami's Dadelend Mall, also a direct result of the store acquisitions. "As a positive way of growth and opportunity for us," he said. "Obviously the economic climate is such a way that every single person wants to get out of the way. We want to start actively seeking these people out and get them coming to us to see us. A network of expansion for Record Bar is in the making."

Home Taping Bills Face Tough Fight

(continued from page 5)

home use exemptions for video and audio home taping, establish a royalty fee on the manufacturers of audio and video taping hardware and software and establish a "right of first sale" to restrict unauthorized copying of copyrighted material, vowed to continue the battle into the 89th Congress, set to begin in January 1983. "I have to admit that the September school of thought was to do very conservatively," says Edwards, "and that action on my bill or Rep. Papp's is unlikely. Mr. Kastenmeier seems to be very concerned, but it's up to the (Supreme Court's) decision to review the (Betamax) case might have discouraged him from pushing the issue. In any case, we still think we will introduce it again in the 89th Congress."

The bills authored by Sen. DeConcini and Rep. Papp both would establish home use exemptions for the non-commercial videotaping of copyrighted material (three tapes a year) for up to $250 worth of Edwards' bill and an amendment to DeConcini's bill by Sen. Charles Mathias (R-Md.) would go a few steps further with a Bar is in product mix. Purchase vice presi- dent Dennis LaFramboise is a man who stresses on "lifestyle" accessory items necessitated a personnel reorganization, which created separate sales and merchandising sections for product and accessory product. The in- creased interest in accessory items was evidenced during the highly successful Ven- dor Day, held to remove the opening of Bergamo and for White-Spunner, manager of special products. Accessories vendors made up two and a half percentage of all vendors at the show. Others being record labels and distributors.

Dinner followed the Vendor Day after- noon, while the hours were spent discussing the market and Bergamo capped it with an off-the-cuff chat on the state of the record business. "The record industry is not dead," he declared, though "radio is not our friend any more. Bergamo also took a few shots at his own side of the business. "The struggle to be on top is over. But unless you give us for it's not going to happen... The answer is not to sign big artists and raise prices four and a half percent or come out with two cassettes a year on the same tape."
The real world is here," he concluded, pointing to his listeners. "You know if our music is bad or good. The manufacturers don't know."

The final event was an awards presenta- tion dinner at the Masonic Temple. N.C. outlet #67 managed by Jim Spalding was named Store of the Year. Merchandiser of the Year was Vince Delap, manager of which sells $2.5 million worth of music at the store #145 in Virginia Beach and David Baker who recently left #123 in Memphis to manage the store. "Mr. Kastenmeier is the Manager of the Year. Bruce Levy, of #130 in F. Myers, Fla., won Manager of the Year honors, while Becky Dunn, supervisor for Discount House, and Mr. Papp's managing partner, was named First Supervisor of the Year awarded her. She also received the Bertha Bergman Memorial Award as Businesswoman of the Year. Rick Manus of Pickwick and Randy Allen of CBS tied for Label Rep of the Year. The 1982 Record Bar Artist Award went to Tommy Tutone for Best Keep Secret, the Go-Go's for New Artist of the Year. "Ghosts In The Machine" for Album of the Year and The O.C.R. for Single of the Year. The Records and Columbia Records tied for Label of the Year, which was awarded for the second year in a row. The Broadcasters shows those new and evolving artists and acts, promotion and support, creativity in promotions and advertising, attention to new and developing artists and packaging strategies.

Cash Box/August 21, 1982
THE RHYTHM SECTION

ANOTHER CHAPTER — The Black Music Assn. (BMA) recently gained another chapter in the nation’s capital city of Washington D.C. Under the direction of BMA executive council member Max Kidd, a D.C.-based promoter, and Lionel C. Barrow, former advertising executive and currently dean of the Howard University School of Communication, the chapter joins other four BMA chapters, including the Philadelphia chapter (where the national headquarters is located), New York, St. Louis and Atlanta. According to Kidd, “the chapter here is sitting on a powder keg” because of its proximity to the nation’s capital. He notes that the chapter’s drive to attract new promoters in the area will position it to act as a catalyst for the region’s music industry and将会 be in a position to collaborate with the national organization as they pertain to FCC and congressional legislation. Other priorities of the new chapter consist of establishing an annual awards show and will also coordinate efforts to help universities to train interested in the performance, production, promotion and management of black music via recording, radio, television and theater. The chapter, according to Kidd, is also set up to assist in the development of local black talent and to provide inroads to the recording industry and to sponsor activities during Black Music Month in June and Black History Month in February. The Washington D.C. chapter currently has 56 members with another 150 national members living in the area representing even greater membership potential. The chapter’s president is Saiseen Hyton, WPFW radio; J. Zeke Zanders, RCA regional promotions is vice president; Vern Goff, Vern Goff and Associates, treasurer; Edith Smith, WHUR radio, secretary; and soul Kearny, announcement secretary. Kidd said the BMA was currently in the process of helping to organize chapters in Los Angeles, Chicago, New Orleans and other cities around the country.

FESTIVE OCCASION! — Despite the threat of the boycott and the presence of picketers, the Chicagofest opened on schedule with a packed house. Despite the presence of a small number of picketers, the Chicagofest opened on schedule with a packed house. Although Rev. Jesse Jackson’s Operation Push-organized boycott promised the possibility of cancelling its boycott during national performances by Stevie Wonder, the boycott was reportedly canceled at the last minute. Kool and the Gang also pulled out of the Chicagofest lineup, but later had second thoughts, saying they would rather perform than incur legal hassles. They instead played last week wearing red arm bands to show support for the boycott. Picketers were confined to the grassy area across from the Navy Pier, where the event was held, and passed out leaflets. Between 150-200 picketers reportedly held their rally in the event, which ran from Aug. 4-15. The city had 110 arrests during the Iron Maiden concert at the Fest, but officials said that they were unrelated to the Operation Push boycott.

APARTHIEF ME — Members of the Philadelphia International Records recording group the O’Jays recently held a press conference in the Liberty City denouncing the apartheid policies of the government of South Africa, following a boycott of their recent performance in Phyllis. The boycott was reportedly in response to the trio’s visit to the African country in 1981 at the request of black promoter Victor Mazibuko. The group reportedly played for more than 80,000 fans in conjunction with the denunciation of South Africa, the O’Jays also announced their support for the TransAfrica group, the Black Caucus, the Black American Lobby and the Black African Diplomatic Corp. The group vowed to refuse further invitations to the country to urge other entertainers to boycott South Africa and to underwrite the costs of a TransAfrica Entertainment Symposium for artists, managers, booking agents, producers and label executives to be held in L.A. in early September.

PERCHANCE TO MAKE MONEY — A free seminar, titled “How To Make Money in the Recording Industry” (an event proposed at best these days), is set for Aug. 17 and Aug. 26, at 7 p.m., at the Institute of New Cinema Artists (INCA) in New York City. The seminar, sponsored by INCA’s Recording Industry Adult Education Program, is part of the organization’s series of evening classes, which will also focus on art development and management, music publishing and songwriting. Sandra De Costa, director of artist development, Columbia Records; Jim Tyrrell, former vice president of marketing for Epic Records; and Brian Jackson, formerly of the Gil Scott-Heron/Brian Jackson and the Midnight Band are among instructors in the program.
**U.K. Publishers Mull ‘Legal Advice’ Clause In Wake Of Sting-Virgin Dispute**

by Nick Underwood

LONDON — Woolworths, the old-established department store chain that has over 900 branches throughout the U.K., is set to invest over 1 million pounds (about $2 million) into its record and tape departments in 200 different stores.

This confident move is a refreshing boost for the British music industry, which is liable to instigate new re-investment programs in other chain stores, thus helping the ailing industry to reach the desired levels to the U.K. music industry in recent times.

This positive moment will come after Woolworths had revealed that its record and tape in its stores has become the second largest proportion of corporate turnover after confectionery (candy).

Several months ago Woolworths remodelled the record and tape departments into one store in the town of England and one in the south, as a test to upgrade the style of its music department.

The company found that sales of recorded music multiplied so drastically that approval to re-model an initial 200 different departments was granted immediately.

The new style music departments include new lower browsers, feature tables for single-product displays, carpets and internal canopies. An overall music shop-within-a-shop concept is the key to this new sales success at Woolworths and is the major cause of the new success.

This new attitude at retail level, which is viewing recorded music as a continuing growth area, is extremely important for the industry. It is consistent with the capability of being renewed, comes at a time of general optimism on the state of the economy within gross consumer spending in British High Streets (Main Streets), where most of the U.K.'s major chain stores trade.

**INTERNATIONAL BESTSELLERS**

**Argentina**

TOP TEN 45s

1. Lluvia — Luis Angel — Intercord
2. Solo Le Pido A Dios — Leon Gieco — Music Hall
3. Puerto Polinesia — Sandra Mihanovic — Microphon
4. La Vida — Valeska Lynch — Polygram
5. Amor Amor — Maria Martha Serrate Lima — CBS/Atlantic
6. Cuatro Estrellas — Sandra Mihanovic — Microphon
7. A Cara O Cruz — Jose Veliz — Discora
8. Canzoni Di Singapore — CBS/BSO
9. Me Gusta — Daygo — EMI
10. Por Siempre — Manuela Bravo — Polygram

**TOP TEN 45s**

1. La Esmeralda De... — Parques — Tonodisc/ATC
2. Clavijas — Intercord
3. Secreto Y Mamifero — Microphon
4. No Llores Por Mi Argentina — Seria Giron — S/D/Interdisc
5. La Rosario De Chile — EMI
6. Pedro Y Pablo — Pedro Y Pablo — K-Tel
7. Hot Space — EMI
8. Los 15 Malones — various artists — Polygram
9. Los Unos Y Los Otros — soundtrack — RCA
10. Cantinflas — 6 varias artistas — Intercord/ATC

**Japan**

TOP TEN 45s

1. P.M.9 — Eikihi Yazawa — Warner/Pioneer
2. I Love You — Of Course — Toshiba/EMI
3. Banzai — Masahiko Kondo — RCA
4. Just The Way — Kenji Sanger — Polyphon
5. Nudeman — Southern All Stars — Victor
6. Yoyogikuru Hitori — Hiroki Iwazaki — Victor
7. Seiko Index — Seiko Matsuda — CBS/Sony
8. Prologue — Akina Nakamura — Warner
9. Cash Box Of Japan — Victor

**INTERNATIONAL DATELINE**

**Argentina**

BUENOS AIRES — The winter school holidays ended last week and brought interesting sales of kiddle records to several record companies. The general level of the market was very satisfactory in July when compared to the depressing month of June, and children accounted for a good share of kiddle sales.

As usual, the most popular were by Lorschis, the Spanish group that remains so very popular, here, comic strips through their fantastic crossover television when Channel 13 started airing one minute shorts with comments about the Soccer World Cup. The Christmas atmosphere and the album by kid star Lorena Paola, star of a TV program titled Growing Up With Daddy, were also very appealing to the audience of school kids.

One of the record execs asked by Cash Box if he was satisfied for the month, it was the best month since December. In other cases, reports mentioned a nearly 100% increase over June, which was awful. Most of the labels are concerned about the need to get hold of local product, since radio stations have not returned to music in English after the Malvinas war and thus makes very complicated the promotion of records by U.S. artists. As we have reported before, there is no official ban on English-language records, but the public and even the listeners do not pay to hear the new artists on radio, compared to the 60-70% reached before the South Atlantic conflict.

According to the CRIA (Columbia Recording Industry Association), 10.6 million records were sold in July, a very good result, which was commented on by City of London police, accused by police. 

- Capitol Dominates July

CRIA Certifications

LOS ANGELES — Capitol Records scored impressively in the July certifications of the Canadian Recording Industry Association (CRIA), taking eighth up of the 11 platinum and gold awards for the month.

**United Kingdom**

LONDON — Roxyounding: For the first time the British Royal Family is taking an active part in the entertainment business. Last year in May, Status Quo, the U.K. rock outfit that has sold over 20 million records worldwide, became the first rock band to play in front of Her Majesty Queen Elizabeth II in a year. (See last month, Prime Minister's Office, reached 150 million yen ($600,000). The damage, mainly in the period from the end of July to the beginning of August, came primarily from the rivers overflowing and the flood area.

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**Shaywaddoodle**, who had a string of hits during the ‘70s, has just signed a new record deal with RCA for the U.K. only. First single is out this week (Aug. 13) titled "Who Put The Bomp."
8th Annual
International
Record/Video &
Music Industry Market

in conjunction with
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Retaill Regrets CBS Price Hike

stores still pulled 34% gross profit. 

While variable pricing and de-emphasizing midlines are two tactics being explored, a third alternative comes in the form of price averaging, with all being looked at by the Stark/Carnel and Wexie Maxxie chains.

"The price is on a record line going up," said Dobin, "then raise the price on tape head cleaner or another such accessory item."

In some markets, the CBS midline price received a contentious reception. "It couldn't have come at a worse time," lamented a CBS merchant, adding that since the WEA price hike there had been none of that company's midline product in stock. "It meant, it helped to midlines we could price attractively because the customers came into the store with $10 or $12 could leave with two records," said Simpson. "CBS should spend more

time pushing its good product and less time figuring out ways to raise my cost of doing business,"

"I know things are tough," he continued, "but I know if I've got a good thing, I'm gonna run with it. But guess big corporations don't have to do that; they can just raise the price to me."

Simpson said that "the record industry is making the same mistake that the General Motors did. When their cars weren't selling, they raised the prices; when they still didn't sell, they raised the prices again. The next thing you knew, the GM car was $10,000 and the Japanese import cost $4,000. And I don't think CBS is the only one who was doing it, they was following the market. CBS was calling people who bought the Japanese car 'un-American.' So before you know it, the record industry will be calling people American for buying TKD (blank tape) and supporting the Japanese economy.

Indifferent in Sacramento

There were some who treated the price hike indifferently, such as Russ Solomon, head of the Sacramento-based Tower Records, Web, who said, "Hum, I don't think it'll have any impact at all. There's really this price increase, but if it had been something substantial, then the industry was raising the price.

He also noted that the CBS and RCA reductions on audiophile line prices was a good move, noting that their prices had been "way out line. CBS's digital's have dropped from $8,761 to $5,899. They have the Mastersound digital's moving into the Masterworks catalog.

There was less concern over the CBS hikes on singles, with many dealers noting that they had been selling CBS single product at the same price as other labels, which had depressed singles prices to $1.98 last. "CBS is not so stupid they wouldn't raise their prices when everyone else has," said Lewenson of Turtles.

"We'll probably have to sell all the midlines we can. We're adding that since the WEA price hike there had been none of that company's midline product in stock."

State Bob Martinson, president of the Detroit-based Simpson Wholesaler's/Bag Records, Inc. "We'll probably have to sell all the midlines we can. We're adding that since the WEA price hike there had been none of that company's midline product in stock."

"I mean, it helped to midlines. We could price attractively because our customers the gone into the store with $10 or $12 could leave with two records," said Simpson. "CBS should spend more

Wassick Dist. The speculator solution to inflation continues, as CBS has been able to raise its prices. We ship with Carl Wassick Distribution, area code 313-929-3793. Michigan, 17015. WEXIE CO.,

For Sale: "We've got some good records," said Dobin, "that are going to sell. Before the price hike, we were selling some of our better albums."

"When the price was $1595, customers were buying it, now that it's up to $2395, customers aren't buying it."

"I don't think it's going to hurt us," said Dobin, "we've got some good records that are going to sell. Before the price hike, we were selling some of our better albums."

"I don't think it's going to hurt us," said Dobin, "we've got some good records that are going to sell. Before the price hike, we were selling some of our better albums."
AIRCRAFT
THE ROUTE
by Camille Compasio
Brad King of Jack's Amusement in El Dorado, Ark., notes that the distrib's recently held open house celebration won rave reviews and drew a packed attendance of industry reps. Event marked the opening of the firm's branch in Lubbock, Tex., of which company president Jack Ethridge is mighty proud.

Glenn Braswell, the new executive director of the Amusement Games Manufacturers Assn., was in Chicago for the National Conference of Legislators convention, held in late July at the Hyatt. Legislators and lobbyists from throughout the country attended the conference in large numbers and AGMA sponsored a hospitality suite outfitted with coin-operated music and game equipment for adults at the show, and also had a small game room set up in the lobby area exclusively for youngsters who accompanied their parents to the conference. Glenn told us he was very pleased with the response to the equipment and felt that AGMA's participation did much in the way of image building and the enlightenment of legislators, many of whom were totally unfamiliar with the games and got a kick out of playing them. Since many of the legislators (continued on page 41)

PRODUCTION IN MOTION — MTM Enterprises chose prominent West Coast distributors C.A. Robinson & Co. as the ideal site for filming a segment of its upcoming TV series, "Remington Steel." The episode, which deals with a subject of utmost concern to the coin machine industry, illegal break-ins and stolen video games, was filmed at C.A. Robinson's warehouse on Pico Blvd. in Los Angeles, where film crews are pictured unloading equipment in preparation for the day's shooting.

Recession, Player Selectivity Blamed For Dip In Collections
by Jeffrey Ressner
LOS ANGELES — Citing the recession, an overabundance of locations and greater player selectivity, a majority of amusement game operators contacted in a Cash Box survey reported collections dropped at least 10% this season as compared to 1981's summertime revenues. Although such hit games as "Xaxxon," "Robotron 2084," and "Ms. Pac-Man" are still bringing in quarters, ops said that currently the market is glutted with "filler" games, which has made them more frugal in purchasing new equipment.

With all the oppressive factors affecting operators — adverse local and state legislation, costly fees and licenses, expensive price tags on new units and increased competition from newcomers to the field — by far the most awesome pinch has come from the recession's massive unemployment rate and the drop in the dollar's buying power.

(continued on page 38)
INDUSTRY NEWS

EXECUTIVE PROFILE

Future Bright For Well-Run Coin Companies, Says Sega's Rosen

by Jeffrey Resser

If the amusement game industry ever decides to establish a hall of fame, it's a trash one of the top spots will go to David Rosen, chairman and president of Sega Enterprises, Inc., whose divisions include the video game manufacturing giant Gremlin Industries. As the head of Sega, Rosen has introduced the world to such revolutionary games as the "Space Harrier," "EarthBound," "Frogger" and the "high-speed" "Turbo," and will soon unveil his newest creation, "Sub Roi-3 D," which combines a submarine chase with a rocket battle in a fully three-dimensional program. Under research and development, this outstanding example of game design is just one of several manufacturing plans to release before the end of 1982.

But the Sega executive is known for much more than merely presenting exciting products. A 25-year veteran of the coin-operated arcade trade, Rosen actually helped develop the modern game business in Japan after coming to that country as a U.S. serviceman in the early 1960s. Following his discharge, Rosen decided to stay in the Orient and began making a name for himself in import export merchandising, primarily dealing with novelty items like anime figurines and other Oriental curios.

At the time, no Western coin-op games existed in the country except American military post exchanges. Rosen, who foresaw the strong demand for the popular for exciting, inexpensive entertainment. At first importing a number of shooting gallery games including "Raiders of the Lost Ark," and "Gun and Coin Hunter," which was manufactured in Japan, he became the sole game importer and operator in Japan for a full year and a half business execs over the field.

After firmly establishing himself as a major arcade operator in Japan, Rosen merged his amusement concern with a firm that ran a large jukebox route, and together in 1965 they formed a new game manufacturing company called Sega Enterprises. In the months following the combine, Sega put out a machine called "Periscope," with a submarine motif which instantly caught on with the public. In the United States, the Periscope was just the beginning. In 1969, Sega introduced "Sonic the Hedgehog," a coin-op game that was so popular it sold more than a million units. Later that year Sega released "Fire and Forget," the world's first graphic game, and "Space Harrier," the first true video game. In 1977, Sega introduced "Super Meat Boy," which was a major breakthrough in the coin-op industry.

Today, the corporation encompasses vast holdings, most of which were acquired through the business acumen of Rosen, his wife, and their family. In 1975 Rosen acquired a major share of the Japanese company "Bear Co., Ltd.," and in 1978, the company's shares were sold to American shareholders. At the time, no Western coin-op games existed in the country except American military post exchanges. Rosen, who foresaw the strong demand for the popular for exciting, inexpensive entertainment. At first importing a number of shooting gallery games including "Raiders of the Lost Ark," and "Gun and Coin Hunter," which was manufactured in Japan, he became the sole game importer and operator in Japan for a full year and a half business execs over the field.

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In 1980-81 the game industry had a tremendous surge of expansion into new locations — shopping malls, amusement centers, 7-11 supermarkets, bowling alleys, and other places. To Sega, said Rosen, "I continue to be very interested in this industry. There is a great deal of potential and I believe we can grow very rapidly in the future." Sega has been successful in expanding its distribution to new locations and has been able to meet the demand for its games.
An incredible thing happens when a person takes control of Williams® Moon Patrol.
...He can't let go!

Some say it's the striking realism and perspective of the screen graphics that keep a player strapped to the controls. The realism that puts the entire responsibility for the safety of the planet on his shoulders.

Others say it's the intense action. The alien attack from overhead that takes on 3 deadly forms and that keeps the player's finger hot on the trigger, simultaneously firing missiles straight up at the UFOs and straight ahead to disintegrate obstacles. The bottomless craters waiting to swallow him up, the land mines, the canons, the erupting volcanos, the low-flying planes on his tail that keep him alert and ready to manipulate the jump button and speed control. The clock ticking away precious seconds in a race against time and space as he makes his way from point to point along the constantly changing and challenging course plotted on the radar screen. The incentive of making better time to earn bonus points, of scoring high to earn extra Patrol Cars, of completing the beginner course to be awarded the more difficult champion course and of completing the champion for another opportunity to better time and skill.

Still others say it's the 256 option when all the Patrol Cars are destroyed to either start over again or to pick up where the game ended.

No one knows for sure why people are compelled to play Moon Patrol again and again and again. But cashboxes prove they are. Maybe you can figure it out if you play it yourself. Just a friendly word of advice first: pack some sandwiches.

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Skateboard (10/80)
Frontier (11/80)
Xenon (11/80)
Flash Gordon (2/81)
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Fireball II (5/81)
Embryon, w/b (7/81)
Fathom (8/81)
Medusa (10/81)
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Rapid Fire (5/82)
Spectrum (5/82)
GAME PLAN
Coney Island (3/80)
Super Nova (4/80)
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GOTTLIEB
Roller Disc, w/b.,(1/80)
Torch (2/80)
Spider Man (3/80)
Circus, w/b. (4/80)
Panthera (6/80)
Counterforce (8/80)
Star Race, w/b. (9/80)
James Bond (10/80)
Time Line (11/80)
Force II (11/80)
Pink Panther (3/81)
Mars (8/81)
Volcano (8/81)
Black Hole (10/81)
Haunted House (2/82)
Devil’s Dare (4/82)
Caveman pin/video (5/82)
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Big Game, w/b. (3/80)
All (4/80)
Swatch (5/80)
Cheetah, w/b. (6/80)
Quicksilver (7/80)
Star Gazer (7/80)
Flight 2000 (9/80)
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Free Fall (2/81)
Lightning (4/81)
Split Second (7/81)
Catacomb (9/81)
Viper (11/81)
Orbitor I (4/82)
WILLIAMS
Gorgar (1/80)
Laser Ball, w/b. (1/80)
Firepower (3/80)
Blackout (9/80)
Scorpion, w/b. (9/80)
Alien Poker (10/80)
Black Knight (12/80)
Jungle Lord (4/81)
Pharaoh (7/81)
Solar Fire (9/81)
Barracuda (10/81)
Hyperball pin/video (2/82)
Cosmic Gunfire (7/82)

VIDEO GAMES (upright)

AMSTAR
LASER BASE (7/81)
ATARI
Motte Carlo (4/80)
Asteroids Cabaret (5/80)
Missile Command (8/80)
Missile Command Cabaret (8/80)
Battlezone (11/80)
Battlezone Cabaret (11/80)
Asteroids Deluxe (4/81)
Contender (6/81)
Centipede Cabaret (6/81)
Red Baron (8/81)
Red Baron, sit-down (8/81)
Tempest (10/81)
Tempest Cabaret (10/81)
Dig Dug (4/82)
Dig Dug Cabaret (4/82)
Kid Kangaroo (6/82)

MANUFACTURERS EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

CENTURI
Eagle (10/80)
Eagle Maxi (10/80)
Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleades (7/81)
Vanguard (9/81)
Challenger (11/81)
The Pl (3/82)
Loco-Motion (3/82)
D-Day (3/82)
CINEMATRONICS
Tallguliner (3/80)
Rip Off (3/80)
Star Castle
Armour Attack (5/81)
Solar Quest (10/81)
Jack The Giantkiller (4/82)
Naughty Boy (5/42)
DYNAMO
Lil Hustler (12/81)
EXIDY
Bandido (1/80)
Tallguliner 2 (2/80)
Tar Heat (6/80)
Spectrak (1/81)
Venture (8/81)
Mousetrak (10/81)
Enigma II (10/81)
Kaos (11/81)
GAMETEKNICS
Tri-Pool (1/82)
GDI
Red Alert (8/81)
GOTTLIEB
No Man’s Land (12/80)
New York, New York (2/51)
Resactor (7/85)
GREMLIN/SEGAMonoco GP (2/80)
Mini Monoco GP (5/80)
Astro Fighter (2/80)
Car Hunt (3/80)
Digger (7/80)
Carnival (8/80)
Transquilizer Gun (8/80)
Moon Cresta (10/80)
Space Firebird (12/80)
Astro Blaster (3/81)
Pulse (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Elminator (12/81)
Turbo (1/82)
005 (1/82)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
MIDWAY
Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounters (8/80)
Space Encounters Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)

Pac-Man Mini-Myte (11/80)
Pac-Man Mini-Myte II (11/80)
Pac-Man Jr-Myte (2/82)
Miss Pac-Man Mini-Myte (2/82)
Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian II (2/82)
AMERICANAMICO
Sweet Lick (4/82)
NINTENDODonkey Kong (9/81)
ROCK-OIARoar-Warp (9/81)
SIGMALauncher (12/81)
Stern
Astro Invader (8/80)
Berzerk (1/81)
The End (3/81)
Scramble (4/81)
Super Cobra (7/81)
Moon War (10/81)
Turtles (11/81)
Strategy X (11/81)
Juggler (2/82)
Frenzy (5/82)
Tazz-Mania (5/82)
Tutankham (7/82)
TAITO AMERICASpace Chaser (2/80)
Stratovox (9/80)
Polaris (12/80)
Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zaror (5/81)
Zaror Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Ox (10/81)
Triphone (10/81)
Lock ‘N Chase (10/81)
Grand Crusador (12/81)
Alpine Ski (3/82)
Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)
Spaceungeon (7/82)
THOMAS AUTOMATICS
Triple Punch (6/82)
Oli Boo Chu (7/82)
UNIVERSAL ASAChewy Mouses (5/80)
Magical Spot (10/80)
Zero Hour (1/81)
Space Panic (1/81)
Cosmic Avenger (8/81)
Lady Bug (12/81)
U.S. BILLIARDS
Quadra (4/81)
WILLIAMS
Defender II (12/80)
Stargate (10/81)
Make Trax (10/81)
Robotron 2084 (3/82)

POOL TABLES & FOOSBALL

Irving Kaye Silver Shadow
Irving Kaye Lion’s Head
Dynamic Model 37
Dynamo-The Tournament football (5/82)
TS Tournament Eight Ball
U.S. Bronze
Valley Cougar

POOL TABLES & FOOSBALL

Irving Kaye Silver Shadow
Irving Kaye Lion’s Head
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U.S. Bronze
Valley Cougar

PHONOGRAPHSAcorn 2001
Lower-North Prestige Classic
Lower-North Prestige ES-2
Lower-North Festival
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 11/80)
Rock-Ola 481 Max 2 (1/18)
Rowe R-85 10/80
Rowe Jewel
Seeburg Phoenix (12/80)
Seeburg Da Vinci (7/81)
Seeburg VMC (11/81)
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

35
"I have conquered Eridonus. You will not take it from me."

The bewitching graphic faces and chilling voices of alien robots dare the player to liberate the eight cosmic cities the robots defend.

Now comes ZEKTOR, the player’s ultimate journey into a totally new realm of video game cosmos. Never before has a challenge been so great, opponents so defiant, or a game so alluring. A kaleidoscope of color, action and sound summons the player into a thrilling test of space game skill.

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**DIMENSIONS:** 71 1/4" high, 29 3/8" deep, 25 3/4" wide, 330 lbs.
**GRAND OPENING**  — Some 200 people, including representatives from a number of major manufacturers, distributors and guests, joined in the grand opening celebration hosted by Jack's Amusement Co. of El Dorado, Ark., to officially launch the firm's new branch office in Lubbock, Texas. Located at 4019 A Street (Lubbock) the new facility is equipped to offer full service and parts back-up for the distributor's complete line of quality products, according to Brad King, sales manager. The Lubbock branch has spacious showroom, service and parts departments, and sales and administrative offices. Mel Harp, a 26-year veteran of the coin machine business, will manage the branch. Pictured are (l-r): Jack Ethridge (president of Jack's Amusement) with Mel Harp, branch manager of the Lubbock office; Gottlieb's Jim Phillips, Taito America's Marcia Young, Bally Midway's Larry Berke, Williams' Neal Smithwick (rear), Ethridge, Cinematronics' Steve Blatsspiel (rear) and Harp; Phillips, Young and Berke.

**'82 NAMA Directory Out**

CHICAGO — The 1982 Directory of Members, which lists nearly 2,000 vending and foodservice management companies, has been published by the National Automatic

**INDUSTRY NEWS**

Recession, Player Selectivity Blamed For Dip In Collections

(continued from page 29)

"it's a throwaway type thing. People aren't spending the money like they did last summer because they don't have it now," said Vincent Storino, president of Tom's River, New Jersey's S & S Amusement Co., Inc. which handles street locations ranging from taverns to pizza parlors. "I'm not an economist, but with unemployment up and plants constantly closing down in this area, it's obvious people are thinking more about where they're going to get their next meal than playing video games.

Nowhere has the problem of unemployment and its effect on the coin-op machine industry been as severe as the midwest, where large-scale layoffs in the automotive sector have greatly cut into profits of ops in that area. From Elum, co-owner of Massillon, Ohio's Elum Music Co. services approximately 700 locations with 4,000 pieces, and remarked his business was "way, way down," about 40% compared with last summer.

"As far as employment goes, it's a disaster area around here," said Elum. "A guy who worked in a plant and made $700 a week last year today is out of work and making maybe $200 a week in unemployment compensation.

That's just about enough to buy a six pack and go to a drive-in movie. Ninety percent of the people around here worked in an auto-related business and now even the extension on their unemployment checks is running out. They just don't have the bucks to spend." In order to counter his ever-mounting financial woes, Elum has had to lay off several employees, consolidate his route and cut down buying new games. "These days I only buy when I'm forced to, otherwise I just rotate the machines between locations. Of course, I still buy new equipment, but now I'll buy five pieces whereas last year I may have bought 25," he said.

**Bucks The Trend**

Not all ops have had to confront such overwhelming difficulties as Elum, however. James Watkins of Albemarle, N.C.-based Watkins Music Co., Inc. claims his business is actually up 15% over last year as a result of new management tactics and expanding player base developed in the past 12 months.

"I really thought business would be up 20% instead of 15% this summer," commented Watkins, who handles about 120 street locations such as bars, convenience stores and bowling alleys.

"We've been trying to cut corners wherever possible."

"For example, I used to buy 90% of my new machines from one distributor, and now I'm shopping around a lot more looking for bargains. When I go get new machines today I'll take may be 50% of the units from my main distributor and shoot around to three or four others for the rest. Also, we're just buying the proven hits now and not experimenting much, being a lot more cautious. We've slowed down our buying considerably over the last six months, trying to be more choosy."

While the economic woes of America are certainly a major factor contributing to the drop in summer collections, the news is not all bad. Locations and machines was also frequently brought up by ops as a sore point which must be dealt with.

**Too Many Games**

In Portland, Ore., where A & A Amusement Co.'s Don Anderson owns two arcades and has a small dealership as well, there has been a noticeable increase in competition since 1981's summer. "I'd say there are five times as many games out there than there were a year ago," said Anderson, who sold a large route and four arcades fast spring because they became "too much of a headache."

According to Anderson, the lumber and building businesses which employ a great many Oregonians are at a standstill, and since there are amusements in 7-11s, gas stations and other locations, profits to be had from the games are being "spread a little thin."

With one of his two game rooms located in a shopping center location and collections there down by 10-15%, Anderson is nevertheless holding his own and turning a good profit through another arcade in a downtown Portland location which also houses a snack bar.

As far as forecasting the financial future of the coin-op amusement industry, a majority of operators questioned were not prepared to make any concrete predictions, although a few did stress that the time was coming when the small, inexperienced mom and pop arcades and small route operations would probably be forced to close down by year's end due to mounting equipment costs, increased competition and increased overhead.

"There are only so many quarters out there to be had," chuckled one ops who still is able to make a good living from games even though his bottom line had dropped significantly over the past year. "In a few more months a lot of people who get into buying games without knowing what they were doing will have to close down."

The objective in "Solar Fox" is to clear the screen of fuzor targets as fast as possible, while avoiding destruction from fire-birds and force fields that are shot out from thrusters which move along the playfield borders.

The game consists of multiple racks with a different array of targets in each rack. It is also a race against time. If the player destroys all of the targets before the Skip-A-Rack timer elapses, the earns the Skip-A-Rack bonus, permitting him to advance an extra rack, but still score all of the points in the rack skipped. Every fourth rack is a challenge rack where the player can earn additional points without enemy interference or opposition. By clearing ten racks, the player becomes a distinguished member of the 10 Rack Club.

Solar Fox is available in all three Bally Midway models: standard upright arcade, Mini-Myte and cocktail table.

New Equipment

**Foxy Video**

"A screen full of targets test the reflex of players at selected difficulty levels in our latest full color video game, Solar Fox," said Stan Jarocki, vice president of marketing of Bally Midway Mfg. Co., in announcing the release of the new model.

The monitor is being made available to operators through Bally Midway. Further information may be obtained by contacting Bally Midway Mfg. Co., 10601 W. Belmont Ave., Franklin Park, Ill. 60131.

Monitor The Fun

A handsome wood grain cabinet houses the new full color, 19 inch monitor, being introduced by Bally Midway Mfg. Co., which can be easily connected to most any coin-operated video game. "It is ideal for use in tournaments, exhibitions, and new game introductions," according to Stan Jarocki, vice president of marketing for the Franklin Park, Ill.-based factory.

The monitor cabinet is mounted on top of the game unit enabling spectators or prospective operators an unobstructed view of the game action.

**Cash Box/August 21, 1982**
INDUSTRY NEWS

AROUND THE ROUTE
(continued from page 33)

are parents, this exposure allowed them to see the games for what they are — wholesome, entertainment for people of all ages.

Center of excitement at Loewen America these days are the 240-1 and “Prestige” model phonograph whips which are becoming stronger by the minute in the U.S. market, according to company president Rus Strahan. “Deliveries are coming in regularly from Germany and domestic customers are being serviced on schedule.” Rus noted, adding that “sales at this point are ahead of last year.”

Operator dialog: Lansing, Mich. operator Ed Schultz (Ed’s Distg.) reports that seasonal business is off about 30-40% from last year, due largely to the state of the economy. “Actually, my only gripe these days is with the economy,” he told Cash Box, noting that the slump seems to be hurting street operators’ collections more than other segments of the operating business. In his particular area of the country, the “depressed auto industry” and the resultant “high unemployment” is taking a greater toll on the income of street operators. During the summer season people tend to spend more time outdoors, pursuing the various recreational activities of the season, rather than in taverns, bar and the like, as Ed pointed out. “We normally expect a slowdown — but not to such an extent.”

Daylight saving time also takes an expected toll on business. When asked if the present situation has altered his buying habits, he replied, “I’m still buying new equipment, because the patrons demand it. Out-dated equipment will not bring in the earnings, after all. However, I’m only buying the games with earning power and staying power and am continually rotating on the route.” Among his most popular pieces right now are “Pac-Man,” “Ms. Pac-Man,” “Donkey Kong” and “Zaxxon.” Ed’s optimistic about the fall, and sees a definite turn-around spurred by youngsters returning to school.

State Association News: The ranks of state groups being organized across the nation continues on the rise with the formation recently of the Pennsylvania Amusement & Music Machine Assn.

Welcome aboard. The new group, “born out of adversity,” according to PAMMA officials, is committed to counter-acting the “undeserved poor image” of the coin machine industry as depicted by the media, and providing a line of defense against the imposition of restrictions, prohibitive taxes, licenses, fees, etc., against coin-operated amusement equipment. Lou Georges (Louis Georges Vending-Pittsburgh) is president of the group. He has been a resident of Pittsburgh for 44 years and has been doing business in that community for 27 of those years. He is a second generation operator, his father being the founder of their original company. PAMMA has scheduled its first annual statewide conference for Oct. 25 at the Hotel Hershey.

Centuri Buys Outdoor Sports Headquarters

CHICAGO — Centuri, Inc. of Hialeah, Fla. announced that it has entered into an agreement in principle to purchase all of the outstanding shares of stock of Outdoor Sports Headquarters, Inc. The company, and its wholly-owned subsidiary Gilbert Sporting Goods Distributors, Inc., are involved in the wholesale distribution of outdoor sporting goods. Its consolidated revenues for the year ended Dec. 31, 1981 were approximately $120 million, with net income before taxes of approximately $5 million.

Centuri is a manufacturer of high technology video games with fiscal 1981 revenues in excess of $60 million.

“The video game industry is volatile,” stated Centuri board chairman Milton Koffman. “The acquisition of this fine company will serve to add an additional, consistent revenue and earnings base for Centuri, Inc.”

According to Koffman, Centuri does not foresee any plans to change the existing management structure at either firm. It is anticipated the closing will occur in August.

INFRINGEMENT POLICY

Williams Electronics, Inc. has acquired proprietary rights by assignment from IREM Corp. to manufacture and sell worldwide (except Japan) the MOON PATROL video game.

Test locations have reported that the MOON PATROL video game is a top profit-maker and that play and earnings have positioned it high among the hottest games. Unfortunately, this success may tempt copyiers to market games that imitate the MOON PATROL video game and that infringe upon Williams various proprietary rights, including its copyright registered by the United States Copyright Office.

Williams fully intends to take all legal action necessary against any person or company that manufactures, sells, distributes and/or operates any games that violate its exclusive proprietary rights in MOON PATROL.
IN REVIEW: A photographic lineup of some of the amusement machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.

TAITO AMERICA 'ELECTRIC YO YO.' The play theme of this video game is patterned after the popular children's toy, with a joystick provided for maneuvering the yellow and red yo yo. (6/19/82)

SEGAR/CREMLIN 'TURBO.' Compact. Sega/Gremlin's highly popular grand prix racing game in a space-saving, compact cabinet, with all of the excitement and key play features intact. (6/15/82)

THOMAS AUTOMATICS 'TRIPLE PUNCH.' Fun and excitement prevail as player tries to capture territory by enclosing squares and rectangles, confronting such obstacles as a gorilla, a ghost and others. (6/19/82)

CINMATRONICS 'NAUGHTY BOY.' This video offers a fun-filled adventure through forest and field, amidst humorous and challenging obstacles to reach the pirate's fortress. 50 difficulty levels. (6/19/82)

ATARI 'KID KANGAROO.' Game theme involves the kidnapped 'Kid Kangaroo,' being held captive in a treehouse cage by a gang of monkeys and awaiting rescue by his 'Mother.' Fun and challenge. (7/3/82)

WILLIAMS 'COSMIC GUNFIGHT.' A 4-player, single level pinball game, geared to the 'purist' player but equipped with state-of-the-art features, the 'Cosmic Ball' gimmick and other pluses. (7/10/82)

GOTTIEB 'REACTOR.' The noted pinball maker's first in-house produced video game has the player trapped inside a nuclear reactor that is slowly going out of control. Mounting challenges. (7/10/82)

EXIDI 'PEPPER II.' A colorful maze game where the player controls 'Pepper,' a lively, lovable character who sporadically turns devilish during play to add a little fun and challenge. (7/10/82)

TAITO AMERICA 'SPACE DUNGEON.' A science fiction adventure with the player maneuvering a ship to search out hidden metal treasures while facing a vast assortment of enemies & confrontations. (7/17/82)

SERN'TUTANKHAM.' The graphics portray the King Tut era and the game theme brings the player on a journey through the pyramids in search of treasure hidden deep in the tomb. New, slim cabinet. (7/17/82)

THOMAS AUTOMATICS 'OLI BOO CHU.' In this video game the player (Oli) must capture small rats (Chus) and avoid capture by big lizards (Boos). Difficulty levels increase as play progresses. (7/31/82)

SEGAR/CREMLIN 'ZIKTOR.' Player must recapture 8 cosmic cities seized by alien robots. Vivid graphics, outstanding sound effects and menacing adversaries add to challenge & excitement of play. (8/7/82)
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