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EDITORIAL

In Praise Of US

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

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

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

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

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

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

by Jim Bessman

NEW YORK — Reports from retailers confirmed by Cash Box show that the Labor Day holiday sales nationwide varied from "excellent" to "bad" depending on several factors, weather being most prominent. Video game product proved a particularly strong mover for some dealers, while others listed strong new album titles. Although most merchants were pleased — in some surprising ways — one offered the opinion that the record industry's widely published woes may be producing an adverse psychology among consumers, who suspect he sales may be "generated." So, he said, was his flair for "turning a page" during the Labor Day weekend, noting "Saturday was brisker than I would have thought," he said. "The only problem was people would have taken off from the city, but we got an influx of students, tourists and people returning to Europe who were stacking up on records before they left." Sales at J&R were good "across the board," he added. "We're selling the latest releases by Elvis Costello, Joe Jackson and Roxy Music, as well as ethnic music and 'lots of reggae,' moved out steadily." 

BEST SATURDAY

At Milwaukee's Radio Doctors, merchandising coordinator Wendy Birkb called "the best Saturday we've had in a couple months" to several factors, the biggest of which was the July 26 opening of the Grand Avenue Mall in downtown Milwaukee, a block away from the pop music store. Other customer draws were the "crummy weather, which always helps," a month long "we're-taking-summer" sale and the fall school season, as the store is near the Marquette campus and around the corner from Milwaukee Area Technical College. (Continued on page 21)

WORLD TO DISTRIBUTE BIRTHRIGHT — Black gospel independent label Birthright Records recently signed a distribution agreement with Word Records and Music. Among the signatories is a new album by Calvin Bridges and Bridge. The Birthright roster includes others such as Enroll, the Carter Ensemble, Michael Orr, the Biblical Gospel Singers, Gabriel Hermandez, Dennis Winfrey, George Washington, and Best. Pictured are (l-r): John Moore, regional sales manager, Word; West Coast; Dr. Byron Speers, owner/president, Birght; James Bullard, director, black division; Word; and Cy Jackson, vice president, public relations, Word (Continued on page 26)
Music Publishers Proper Despite Industry Slump
by Jeffrey Resnner

LOS ANGELES — While the economic crunch has taken its toll on the recording industry, music publishers, through a variety of strategies, are weathering financial difficulty by being more selective when making deals and by moving into other formats. That includes certain types of copyrights, such as cable TV, video and other audio/visual mediums. Many of the nation's leading publishers including Sony, Warner Bros., Columbia, and the Universal Music Group have a positive effect since it gives artists and executives increased determination to produce hit tunes and also opens publishers' eyes to other exploitations for music besides vinyl and tape product.

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

As president of the ATV Music Group, also believes there are advantages to the soft state of the record industry. "The bigger the record, the more they use it. As long as they use it, there've been a lot of significant changes," remarks Love. "Producers and artists are all the more eager for sure-fire hits, and publishers are exploring different avenues and diversifying. ATV is getting into a number of tangential situations, including the exploitation of its titles. For example, certain titles and lyrics from our catalog of MacLennan Leisure, the current hit "Tom's Diner" and "New York City Hole" and 'The Long and Winding Road' are being used in a greeting card series that features magnificent original artwork. And I think there's a big future for publishers in arranging special programs for cable, even though there's little, if any, performance income involved."

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

\textbf{Songs Still Paramount}

Still, with all of the new routes being explored by the art form, the bread and butter of the field still lies in holding copyrights to hit songs on albums and singles. And at a time when less and less records are being sold, publishers are becoming more choosy about the writers with whom they strike deals. That's the reason Larry Goldberg, Aria Music, whose clients include Air Supply, Hall & Oates, Alan Parsons and the Doors, feels that being a major factor in his company's prosperity. "The reason why we're doing so well is because we've been quite choosy about who we sign," gleans the Arista exec. "Blind chances don't work out, even though when you like something in one way or another you have to put your neck on the line."

**FEATURE PICKS**

\textbf{POP}

\textbf{THE LAST AMERICAN VIRGIN — Original Motion Picture Soundtrack — Columbia JS 38279 — Producers: Verlouis — Label: None — Bar Coded}

While advance word on this flick, the latest in a spate of California teen movie has been overwhelmingly negative, the LP is chock full of bouncy, infectious new wave ditties and may be the most solid soundtrack release in the R&B/Top 40 Timex Set square a couple of years back. Four new tunes, "Better Luck Next Time" by The Limelights; "Let's Get Out" by Tommy Tutone, Phil Seymour's "When I Find You," and The Fortune Band's "Airwaves" round out the collection of original, previously released songs by The Police, The Waitresses, Devo and The Cars. Perfect pop for AOR, atmospheric cassette and tape outlets, with the saucy "Are You Ready for the Sex Girls?" by Gleaming Spires sure to shake-up staid and stodgy listeners.

\textbf{ANIMATION GENERATION — Novo Combo — Polydor PD-1-6356 — Producers: Novo Combo and Elliott Scherher — Label: EMI}

Although warning Police-like tones on several of their songs (particularly "Slow Down"), or performing zippy pop-rock tailor-made for broad AM play, Novo Combo proves its ability to match clever hooks, with jazz-rock drumming and Beach Boys harmonies that should appeal to Top 40 as well as AOR. The title track, an anthem for the electronic/video era, may very well be the band's most enduring song since the sleeper AOR cut, "Citybound (E Train)" of last year. Special credit for the superlative backbeat goes to percussionist Michael Shrieve, who got this all together with teenage pounding skins for Santana.

\textbf{CHOOGLIN' — Creedence Clearwater Revival — Fantasy F-9621 — Producer: John Fogerty — Label: LP-898}

Although all the selections here have already been previously released on other LPs, this
His love, his vision, his inspiration and his guidance were given to us.
He is missed.

BENJAMIN ASHIBURN

1928—1982

COMMODORES

Lionel Milan Ronald William Thomas Clyde
In October 1980, Translator's Steven Bartunek, Robert Darlington, and David Scheff, among others, agreed to move from there to San Francisco along with the group's bass guitarist, Larry Dekker, and keyboardist, John Johnston, who was originally from the Bay Area. "We needed a change," recalls guitarist Bartunek. "We were tired of L.A. and needed to get away from the same old scene. Plus there is that problem in L.A., being such a music industry town. They constantly want to pigeonhole you."

So, San Francisco was a smart move. After a tape that the group made was aired to good response on college station KUSF, Translator was contacted by 415 Records, the San Francisco independent label whose roster included such similarly hard-to-pigeonhole acts as Romeo Void and Pearl Harbor. And now, 415/Columbia has released "Heartbeats And Triggers," the first LP product resulting from 415's association with Columbia. Already, the distinctive album's first single, "Evil" (No. 3 on the R&B chart), is receiving attention from such new music formats as Long Island's WLR.

According to Bartunek, Translator's name was either taken from the title of an early original no longer in its repertoire, or the other way around. "I can't remember which," says Bartunek, "but I remember we were writing "the lamb of God." Four and a half years in the making, the entire album, in a book which means of Tatot's fans will undoubtedly consider his masterpiece to date.

JAZZ

JAZZ LIFE — Norm Winkler — Music is Medicine MIM 9501 — Producer: Jim Andron — List: 8.98

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

KING ME GOODIE — Robert "Goodie" Whitfield — Total Experience TE-1-3002 — Producer: Lonnie Simmons — List: 8.98

"Can't sit still, no I wanna do something," aptly reflects the sensibilities on the premiere voyage from this veteran funkier. The multi-talented Whitfield's unique production guideline of Lonnie Simmons and Jonah Ellis, offers a seamless package locking and forming some rhythmic "I Do Something," the LP's first single, which is already building up the charts, and "Does Anybody Know Where The Party Is?" David Barton's guitar stunts are toe-tappers like his autobiographical "Goodie" up to diversity with a strong pulse.

ONE MORE MOUNTAIN — The Four Tops — Casablanca/PolyGram NLBP 7266 — Producer: David Wolfert — List: 9.98

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

DON'T WALK AWAY — Sweet Pea Atkinson — Island/Ze 40007-1 — Producer: Donald Was, David Was and Jack Tann — List: 9.98 — Bar Coded

Amalgamating funk, dub, reggae, rock and soul, this album is a solidly constructed sojourn is a very lovely but wonderful LP that rises above the standard B/C product thanks to the production of the Was (No. Was) team and Jack Tann, not to mention the outrageously original arrangements that demand attention. Atkinson's vocal prowess is capable of emitting grooves, groans and ginger, romantic warbling. B/C, progressive rock and some pop songs should especially find much of this material highly accessible.

GOSPEL


A deeply religious disc, John Michael Talbot's ninth album is a joyful tribute to Jesus and his teachings, and almost takes on the air of a liturgical mass in its choral arrangements, sweeping strings, thundering orchestrations and two "acts" — the first is entitled "Praying" and side two sermonizing about "the lamb of God." Four and a half years in the making, the entire album, in a book which means of Tatot's fans will undoubtedly consider his masterpiece to date.

JAZZ

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NEW DEVELOPING


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

REFERENCE FEATURES

FEATURIES PICKS

POUT BILLY JOEL (Columbia 38-03244)

Price $3.15 (Joel Songs — BMI) (B. Joel) (Producer: P. Ramone)

The target of the latest pop tirade from Joel is a person who "can't stand pressure" and inevitably tap dances around it when the pressure gets too hot. According to Joel, music is harder to pin down: the bass, drums and keyboards at times poke and pound like an annoying headache (or possibly, considering the theme) while sliding into briefly melodic cai at other times.

JOE FRAZIER (Columbia and 38-03219)

Special 1484 (Bobby Brown Music Inc., Ltd., and, by Tammi Music, Ltd. & Irving Music, Inc. — BMI) (J. Cliff) (Producer: C. King)

The title cut from Cliffs Columbia debut offers more than satisfying answer to the tricky question of commercializing reggae without selling out. Slick and sunny as a Bahama beach, it bouncing smartly along with a bright beat and a raspy vibrato.

JOE WALSH (Full Moon/Ashylum 7-69591)

Warloppen (3:40) (Wow And Flu Music — ASCAP) (J. Walsh) (Producer: J. Walsh)

Let loose chuckles in the latest golfball tune from the ex-Eagle, representing the trio (or is it fourth?) single from the Fast Times At Ridgemont High soundtrack. Like "Life’s Been Good," it has an off-hand, good time rock feel that’s as serious as the subject matter.

POINTER SISTERS (Planet/RCA JH-13108)

I’m So Excited (3:50) (Brain trick Music/Till Dawn Music/Blackwood Inc. BMI) (A. Pointer, J. Pointer, R. Pointer, L. Pointer) (Producer: L. Pointer)

The Pointers belt out a bounding blast of pop/rock, singin’ their hearts out about passion and desire in a thrilling rhythm arrangement. The title track from the trio’s current LP is a solid followup to “American Music.”

CLIFF RICHARD (EMI America 8) (B. Lawrence 3:55)

The Only One Out (3:20) (BB Music Corp. — ASCAP) (R. Martinez) (Producer: C. Rich, Pruss)

A new and vigorous exercise pop/rock craftsmanship from the unsinkable Richard. The first single from the “Now You See Me, Now You Don’t” is propelled by a blissfully buoyant melody, cruising towards hit city. A smart chart bet.

BOBBY CALDWELL (Polydor/PolyGram PD 2216)


With this new LP, Caldwell sends forth a very vivacious collection of songs. The hook of this most promising Top 40 contender, for an Instant he sounds like Boz Scaggs. That moment of confusion reveals much of this man’s musical approach, an artful, elegant blend of pop and R&B dynamics.

BLACK CONTEMPORARY

SHALAMAR (Solar 7-69593)


(Producer: L. Sylvers, Illes)

As stylish and relentlessly upbeat as ever, Shalamar spins into another quick-Sylvan sound from its "Frontline." The LP’s first single is not as compelling as the group’s hits. Don’t be surprised if it reminds you of the Brothers Johnson’s “Y’ll Be Good To You.”

NEW DEVELOPING

TONI BASIL (Chrysalis CH 2638)

Mickey (3:36) (Chinnichap Philips Inc./Carreru Music Inc. BMI) (N. Chin, M. Chapman) (Producers: G. Matheson, Y. Vincente)

As an English import, this track is the flip of "Mas- sive Fun from A-American dance chart. Bass has already hauled in heavy a tingly hook beat back. Now, with a domestic push, it should bounce its way up the charts.
COUGAR'S #1 PARTY — Following his recent dates in Los Angeles, and the #1 ranking of his single "Hunts So Good," Riva/PolyGram recording artist John Cougar was honored at a party thrown by his label. Pictured at the party are (l-r): Jeff Sydney, director, West Coast business affairs, PolyGram; Emile Petrone, vice president, marketing, West Coast, PolyGram; Greg Miller, Los Angeles sales manager, PolyGram; Larry Crane, Michael Wanchic and Toby Myers of Cougar's band; Billy Gaff, Cougar's manager; Kenny Aaronoff of Cougar's band; Cougar; Jim Lewis, vice president, PolyGram; Mitch Lasb, PolyGram's artist director; Paul Brown, Los Angeles manager, PolyGram; Mitch Perliss, Show Industries; Gloria Scott of Cougar's band; Emile Sagan, vice president, marketing, Integrity Entertainment; and Harry Loek, senior vice president, marketing, PolyGram.

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

by Nick Underwood

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

The points were aired repeatedly by CBS U.K. chairman, Dennis Woffenden, and senior vice president PolyGram, managing director Paul Russell at the start of the convention and by Oberstein again during his closing address to the delegates.

During his opening address to CBS delegates, Russell analyzed certain elements unique to the music industry: "We talk about our creative balance — getting the balance right between the music and the business accounts and responsibility on one side, and A&R, artists and repertoire, on the other side. The right creative balance is an ingredient for success in the music business, and to all creative business — and therefore one that we share with TV, theatre and film."

CBS recognizes the need for a creative balance and the need for the balance to be protected, as well as the business changes, so that accounts and responsibility never overwhelm the real A&R of artists and repertoire, without which there will be no business for accountants and lawyers to be responsible for.

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

Russell continued and singled out "empathy" as the one ingredient essential to music, and unique to the music business as a whole. "Empathy is the power of understanding and imagining into another person's feelings," he said.

"The power of understanding and imaginatively entering into another person's feelings, that empathy, is something unique to the record business and something that makes the music business stand out." When an artist makes a record that becomes an expression of the artist's or her or their feelings, CBS and we, as individuals, promote, sell the artists' recordings and to do that successfully we must have the power to understand those feelings and to imaginatively enter into the artists' thoughts. Design covers that suit the music, we have advertising campaigns that are appropriate to the artist and his record. We put out press releases that are intended to highlight the artists' creativity and image. We promote and market the artists' records trying to understand the artist and trying to be sensitive to that creativity. Empathy for the music is that ingredient which in the record business sorts out the winners from the losers. What's that loving expression "The good record man from just the good businessman."

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

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

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

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

The Cash Box survey also reveals that dealers in major markets are the least concerned over possible adverse effects from the recent round of cutbacks by CBS, Warner Communications, Inc. and Capitol/EML/Liberty. Dealers additionally noted that they had not experienced any adverse effects from the reduction and building of other ancillary services might be less frequently provided by retail companies and other sales services should not be affected.

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

While the chains recognize that they may have to take a more active role in merchandising and display efforts at their outlets, they also recognize that those steps will also have to become more aggressive in performing such functions for the mom and pop dealers.

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

Wait-And-See

Some dealers feel the cutbacks as a sign that labels will begin to conduct their field operations more prudently, but add that they cannot be sure that the cutbacks will be successful. Only as how labels will successfully cover all bases in their marketing approach.

"They haven't closed any branches in New York or New Jersey but they have in Los Angeles and in Karol stores in Manhattan. " If the labels maintain a certain level of efficiency, retailers are a bit more sure that much service in the major markets around the country. If field reps only show up once a week instead of twice a week, that's okay.

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

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

CBS Records division closed five of its regional offices and reduced its branches to five. "I don't expect we'll see very many more eliminations," says Jerry Berlin, CBS's senior vice president in New York, Washington, D.C., Atlanta, Cleveland, Chicago, Minneapolis, Los Angeles and San Francisco, with label offices in New York, Nashville, L.A. being trimmed.

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

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

Difficult Situation

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

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

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

"We might be number two in Detroit, but in a regional basis, we might be rated number ten. With a local we get the attention we need so we don't lose records because we need immediate support. They know how to ship product, distribution is not a problem," he added. "So we must help people to put together promotions and push this product."

Some major chain operators agree with Simpson's assessment of what could be the major drawback resulting from the label cutbacks. Most chains agree that trying to... (continued on page 24)
Paley Exits CBS; Wyman Named As Board Chairman
NEW YORK — William S. Paley, who founded CBS 54 years ago, has resigned his position as chairman of the board, effective April 1, 1981. He will be replaced by Thomas H. Wyman, who has been president and chief executive officer of the company since 1978.

Simultaneously with his resignation, Paley will enter a long-term consulting relationship with CBS as its chairman emeritus. He will receive an annual salary of $740,000 and will keep his seven percent holding in CBS stock. He will also become a partner in Whitcomb Investment Co., which owns the International Herald Tribune.

Wyman will assume the additional post of chairman at the time of Paley’s resignation takeover. No other staff changes are reportedly expected to take place at that time. Paley became president of the Columbia Broadcasting System (now CBS, Inc.) in 1928. In 1946, he was elected chairman of the board, the position he will hold until next April.

As one of the first to see the cultural and international potentials of radio and later of television, Paley developed a national and international broadcasting organization from a small money-losing regional radio network he bought in 1928. CBS grew into a $4 billion corporation that also became the largest American producer and marketer of recorded music with CBS Records and CBS Records International. He also acquired interests in book and magazine publishing, theatricals, cable and programming, musical instruments, toys, retail stores and direct mail marketing.

Now aged 84 and not seeking a radical change, Paley has put CBS into the fields of teletext, videotex, high definition television, video cassette recorders, games and multi-channel, over-the-air broadcast services.

Paley’s Successor
Succeeding Paley as chairman will be Thomas H. Wyman, who became president, chief executive officer and a director of CBS, Inc.; in June, 1980. Wyman came to CBS in 1969, when Paley bought the Columbia Broadcasting System (CBS) as chairman and chief executive officer.

In 1946, he became a partner in Whitcomb Investment Co., which acquired the International Herald Tribune.

Following his graduation from college, Wyman joined the First National City Bank in New York as a trainee in the overseas division. In 1955, he became a salesman for the Nestle Co. rising through the ranks to become assistant to the managing director and subsequently vice president of the parent company.

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

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

N.Y. Booth To Sell Discount Tickets For Music, Dance Events
NEW YORK — Tickets for music and dance performances in New York will be sold at discount from a ticket booth to be constructed on the north side of Bryant Park, which comprises the 42nd Street public library building in midtown Manhattan. Construction of the booth, for which $100,000 has already been raised, is expected to be completed by next spring, with an operator chosen within the next few months.

The facility will be similar to the KTFS booth in Times Square, where tickets for the city's most popular shows are made available each afternoon at half price for open shows that evening. Tickets at the new booth may not necessarily be discounted at half price, however.

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

The project has also received support from the Rockefeller Foundation, the National Endowment of the Arts (NEA), the Avery Loudermilk Fund (AIAA), the NEA and other organizations have been approached about participating in the project, which is expected to be completed in the near future, especially new artists.

Trained at the discount ticket booking business, Fred Jackman is expected to bring the experience of operating a booth, thus providing more exposure for new and developing acts.

Plans for the booth were detailed at a press conference on Monday, where Judy Collins, Lionel Hampton, Jami Nasser and Oliver Jackson donated their services.

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

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

Since joining GE in 1948, Franklin

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

Mainiero comes to the new job from the position of executive vice president of J. Walter Thompson/West, where he also served on the company’s U.S. board of directors. J. Walter Thompson is Activision’s advertising agency.

Joining Activision in 1981, Pomeroy held planning, sales and marketing spots with AMS/Volvo, Southland Motors, Photo/Products, Samsonite Corp. and Young & Rubicam Advertising in New York. He is currently responsible for analyzing Activision’s potential involve- ment in home computer software, was formerly a video game buyer.
CBS/Fox, RCA Big Winners In VSDA Vid Retail Awards

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

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

In order of presentation, the remaining VSDA First Annual Awards were given to: CBS/Fox’s Casablanca for Most Popular Classic Movie-Drama, while RCA SelectaVision received the parallel disc award. MGM/UA’s The Wizard Of Oz for Most Popular Classic Movie-Children, also taking the award in the disc category.

CBS/Fox’s The Sound Of Music for Most Popular Classic Movie-Musical, also in the disc category.

Record Bar Returns To The NARM Fold

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

‘Pictures’ Goes Gold

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

JAZZ

Village Wrap-Up — Greenwich Village Jazz Festival co-producer Bob Freyman reports that the majority of clubs participating in last week’s festival did a strong business, drawing particularly enthusiastic crowds. “It was the same insane scene everywhere,” said Freyman. “The audiences and the players just seemed to be in synch everywhere. But aside from the crowds, which turned out to hear such artists as Archie Shepp, Arthur Blythe and Dizty Gillespie, the clubs and performances appear to have justified all of the intense media focus that has been on the festival. Major writeups in New York newspapers and stories on television and radio have fanned the fire and elevated the Village club scene, highlighting its immediacy and demonstrating its consistent and unmatched selectivity in quality. All of which has been a cause for joy among club owners, artists, producers, and not least, the fest’s sponsors, Dewar’s White Label scotch. As for future — there’s a second festival for next summer is already being discussed. ‘It could well be a yearly project,’ he said. But ‘I would hope so. It would be a shame to waste all this excitement’.

Happy Birthday — While it indeed seems longer, it was only a year ago that the Jazz Man label debuted in Seattle. A subsidiary of First American Records, the Jazz Man label has made quite a mark in the industry with classic recordings from such artists as Carmen McRae, Dizzy Gillespie, Stan Getz, Art Tatum, Charles Mingus and others. ‘The response has been wonderful,’ said Gerald Zennon, First American president, ‘not only from our distributors, but also from our sales staff. We plan to keep the momentum going by releasing a slate of 10 or more Jazz Man LPs every other month.’ Jazz Man, much like another fledging jazz label, Elektra/Musician, has been very much on the airwaves for the last year, and it will continue for the near future. A release scheduled for ‘Always by shipping LPs by Cleo Laine and the late Sonny Stitt this month. That will go hand-in-hand with a release of 15 cassette titles ‘to capitalize on the popular cassette market. These will include the additional 40 titles already released, many of which are also featured on the “Jazz Man Sampler” sent out to 1,000 retail outlets and retail stores. Designed for in-store play, the sampler contains cuts from LPs by Luis Bonfa, McRae, Claus Ogerman, Tots Thielman, Stitt and others. “The “Jazz Man Sampler” was not intended to be sold through retail outlets, but rather to be served as a promotional tool to spark interest in store buyers and consumers at the retail level,” said Zennon. However, “because of the large volume of Jazz Man LPs released this year, we were able to service radio stations with a chosen selection of LPs from the sampler.”
US Festival Draws 400,000+ Despite 100+° Heat, Dust

(continued from page 1)
press lamented as "greatest hits" sets, the audience thoroughly enjoyed the music, which was spread out over 10-12 hours each day.

The music began Friday with Gang of Four, followed by Ramones, English Beat, Old 97's, San Fermin, The Tantrums, and Petal Pushers. A "new wave" was a big hit with the crowd, with many favorites by Talking Heads (said by many to be the best of the festival) drawing the biggest reaction.

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

One final "event" on Friday was a brief satellite hook-up with an unnamed in-person performer. This was a repeat of what was done earlier on Monday, when Santana followed, with Herbie Hancock and Chick Corea joining the latter part of the show through the set. The Cars came on next, and then, as it was beginning to get dark, The Kinks joined the fun.

King Kong and crew really got the audience going (as illustrated by the chorus of "I'm a King Kong lover") and completely pulled prematurely from the stage due to what was reported as a problem with the length of the set, and the rest of the evening was rather anticlimactic. In the case of the Heartbreakers, Benatar, in fine form, wound through a set that included both old and new favorites and previewing their upcoming LP; and Petty topped off the evening with an extended set that lasted well beyond the projected midnight end of the day's activities.

Sunday, the final day of the festival, began with "Breakfast with the Grateful Dead" at 9:30 A.M. (who else but the Dead could pull off something like that?). Playing for nearly three hours under a scorching sun, the Dead's set was the most eclectic of the festival's three days, with Jerry Jeff Walker, Jimmy Buffett & The Coral Reef Band, Jackson Browne and the last remnants of the Rolling Stones. Jerry Jeff Walker, the closest a country act at the festival, fit in well and gave the crowd a real treat.

Albeit out of order, it was more of the most eclectic set of the festival's three days, with Jerry Jeff Walker, Jimmy Buffett & The Coral Reef Band, Jackson Browne and the last remnants of the Rolling Stones. Jerry Jeff Walker, the closest a country act at the festival, fit in well and gave the crowd a real treat.

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

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

Music Publishers Weather Stamp Slump

(continued from page 2)
losing our reputation for quality and standard works. In fact, I don't know of any other country with the same constraints on the writer's age run the gamut from 18-78 (like they do here).

As a result, PolyGram's publishing divisions are currently concentrating on new sounds. It is also represented by cuts in recent successful LPs by Van Halen, the Rolling Stones and is participating in other musical ventures such as films and Broadway musicals. Four shows on the road are represented by the partnership for Chappell — two by Marvin Hamlisch, Julie Sylvie's Treasure Island and a show by Burton Lane for the upcoming production of Love's Sweetheart. Publishing a on- to-be released feature film Six Weeks, starring Mary Tyler Moore, is accompanied by the auditory Midge Moore, who also wrote the score.

Arista's Mescel also feels that, in addition to music geared towards older audiences, the new breed of writers/artists is essential in whetting the public's appetite for buying LPs and singles. Mescel, partly responsible for bringing the Sex Pistols to the United States in the late 70's, feels the recording industry has, for the most part, slipped in a downward break in new artists, resulting in the public's perception of the music business as state and behind the times. "In general, the sounds of music — pop, country, rock, R&B, dance, jazz, etc. — have all been hashing the same ingredients for too long," he says. "Until now, we've been so preoccupied with the interest of the listener, the industry will stay where it is. American record buyers aren't going to leave in order to go into stores to buy new sounds.

April Music's Riccobono concurs with Mescel about the acceptance of fresh new sounds. "If music is in any financial hardships started," he explains, "the first thing that went at labels were artist divisions, which put more of the responsibility in the hands of publishers
THE GREAT SAN FRANCISCO QUAKE OF 1982 — Big band-formatted KMXP/San Francisco recently became an AOR station, adopting the moniker KFOG and replacing the city’s sixth such station. Air personalities Alex Bennett (I) and Joe Regelski are shown in the studio anchoring the last big band simulcast, while KFOG is today hosting a Halloween program. Published by J. P. Putnam & Sons, the volume will contain the quizzes as they have appeared on the show, with illustrations, trivia, and other information.

IF YOU MISSED THE SHOW, READ THE BOOK — MJJ Broadcasting, syndicators of Rock Quiz, the two-minute Monday Rock Quiz, and Rock Quiz East, which is broadcast in New York, have published a book, Rock Quiz, that is available at discount to anyone, and is being sold at $2.95. The book includes an interview with a real witch, a salute to famous rock screams, features on classic horror films and rock music with a Halloween flavor. Produced by The Old Colleget Reprints, Inc., the book is available at all discount bookstores.

THE OLD COLLEGE TRY? — WBRU/Providence, RI, is one of the few college radio stations in the country that is commercial and financially autonomous from the university. While that might sound like some achievement, it exacts its cost. WBRU recently fired a number of its part-time workers, including a number of students, who were visiting the station to fulfill their obligations. They are currently working at the station, but the station is now more dependent on the university than ever before.

NETWORK NEWS — As of January 1983, CBS Radio will be offering its musical specials in both fully produced and partially produced forms. The partially produced forms will be available to stations that want to produce their own shows, while the fully produced forms will be available to stations that want a minimum of production work. The fully produced forms will be available to stations that want a minimum of production work. The partially produced forms will be available to stations that want a minimum of production work.

NEW JOBS — Jere Patterson, Jr., has been named station manager at KNAC/Long Beach, CA. He has worked for KNAC since 1978 and has been station manager since 1978 and later in February 1981 as sales manager. He spent the intervening year at KHJ... Tom Grier was recently named program manager at AOR outlet KCGO/Des Moines. It is reported that he was chosen over another candidate who turned down the job because its duties included going to church every Sunday. Sometimes deceived by general manager Perry St. John.

by Larry Riggs

NEW YORK — With the recent addition of KGKZ and KFOG to the AOR format, KQAK/ER acquires one of the few AOR stations that plan to develop new music by such acts as Kim Wilde, Translator, Stray Cats and Romeo Void. KGKZ, which is under the same ownership as KFOG, is scheduled to air a new music format, programmed by consultant Lee Abrams. His format consists of oldies by such acts as the Beach Boys, the Rolling Stones, the Beatles and the Byrds, in addition to new music by the Clash, Tears, Drop Explosions, Jon and Vangelis and others, in an attempt to capture the 25-35 demographic.

All of the labels welcomed the addition of KQAK’s Q Radio and KFOG’s QFM to the AOR format. "We’re very pleased with the addition of KGKZ and KFOG to the AOR format," said Bill McGathy, national promotion director for QAM. "For many months now, KQAK has been the only AOR station in the country that had a music format, and because they had no competition they could sit back on their laurels." "The addition of KGKZ and KQAK to the AOR format is an opportunity for us to expand our reach and capture the 25-35 demographic," said QAM’s marketing director. "And KGKZ was a very competitive station that would add only records that had good possibilities. Now that there are six, each one is going to have to defend itself.

Solo Factor

"I think radio will be the solo factor for companies," said Marko Babineau, national account manager for AOR. "KQAK was an outstanding station, but KFOG is a real powerhouse. And KGKZ opened it up a little more and John Sebastian (the programming consultant) picked up KQAK. "It’s a very competitive format and we have to keep up with the competition."

At the same time, the labels were unsure just how the new market would shake out in the 1983-90 period. "We’ve got a very strong brand new," said A&M’s Babineau. "I would guess that if all they went on rock ‘n roll, no station, including KFOG if it had a new music format, would be able to outdo us."

Program-wise, there will be workshops on the future of AM radio and even the music that can sustain itself on that wave. "It will be moderated by Rick Sklar of ABC Radio and will have as panelists Annette Ginst, program director at WKYS/Baltimore, and Bob Welch, program director at KLYV/Dubuque," according to Sis Kaplan, president, NRBA.

"There will be a workshop on music computers moderated by Scott Blaede, program director at WAYS/Raleigh, N.C., and whose panelists include Andrew Eckstrand, program director at WNC/Phoenix and Don Hagen from Station Research Systems."

A workshop will be conducted by Tom Schattenfeld, a lawyer with the Washington firm of Arden House, who will discuss the All Industry Radio Licensing Committee, which is currently seeking legal means to reduce the license fees set by the F.C.C. The panel will include the attorneys who argued for the plaintiffs in the television case," says Tyran. "They’ll be discussing how this can relate to radio.”

(continued on page 21)
JANET JACKSON

Makes Her Debut

JANET JACKSON

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JANET JACKSON

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JANET JACKSON

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WQW — ROANOKE — CURTIS ANDERSON, PD — 81 — GRAND MASTER FLASH

WQI — COLUMBUS — JERRY MARGOLIS, PD — 81 — GRAND MASTER FLASH

WAVY — BIRMINGHAM — RON JANUARY, MD — 81 — S. LATINSS

WADN — CINCINNATI — JEREMY WARD, PD — 81 — GRAND MASTER FLASH

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Counter-Claim
Filed In Marie, Motown Legal Rift
by Michael Martinez
LOS ANGELES — Charging undue influence, fraud and deceit and breach of contract, singer Teena Marie recently filed a counter-claim against Motown Records, with whom she has recorded the last six years. Jobete Music, a company in which Motown Music, Motown (chairman Berry Gordy) and Ralph Selter (an alleged former Motown officer), who are said to have set up Lady Tea Prods., Inc., also named in the complaint.

In addition to the undue influence, fraud and breach charges, the suit also charges the record company and other parties with conspiracy to monopolize the music and recording business and to restrain trade in violation of federal and state antitrust laws.

The suit asks $5 million in actual damages, $15 million in treble damages for the antitrust charges and $25 million in punitive damages.

Motown and Jobete Music, in the original complaint filed Aug. 6, 1982, charged Marie with breach of contract and fraud, and asked for $45 million in actual and punitive damages.

The dispute, according to the Motown suit, involved recording contracts between Marie and the record and publishing companies entered in 1976 and set to run through until April 9, 1983.

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

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

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

These contents are the basis for the undue influence charge.

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

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

Sparrrow Gospel
by Larry Rigs
NEW YORK — Gospel music labels have begun to change their radio promotion strategy because of the current economic recession and a growing movement toward newcast recording among the 1,400 nationals stations that program gospel and inspirational music, according to a Cash Box survey of gospel-label promotion strategies.

The most pronounced change in strategy is that gospel stations will not send cassettes to stations for free, but are instead asking for sales. Some labels nevertheless, said that gospel stations still need to learn more about retail buy-in.

"We started sending 45s to the stations a couple of years ago because when an album has 10 or 12 cuts on it, the airplay just gets split," said John Taylor, director of radio promotion at the. "With the singles, you can get concentrated airplay and help build an artist's reputation."

This represented a departure from the common gospel industry practice of servicing exclusively albums to stations, and instead of sending singles with phone numbers on the envelope. "At first, there was a lot of resistance to it, as there is to any change," continued Taylor. "A lot of the stations did not want to give the singles dedicated airplay, but now they have been welcomed with open arms."

"The stations are not the only ones in a market and therefore think that they have to do all things to all people."

Misleading Impression
Lack of concentrated airplay has also raised labels about how their records were faring in the marketplace. "Debbie Boone did a gospel album that sold pretty well but never showed up on any airplay charts because the stations were playing all ten cuts," said Mike DeLonnco, director of media promotion at Milk & Honey and New Dawn Records. "But after that, people go smart."

Another reason why gospel labels have begun to service singles is economic. "It's a lot cheaper to send out 2,000 singles than albums, said Mike DeLonnco, who had to have everybody on our mailing list, and sometimes we'd go to stations and find that they had never even had the cellophane wrappers on because stations felt the music was not their kind of music. We could not afford that anymore."

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

Although some stations still believe they must service the entire gospel listening community, Benson's Taylor found something of a trend towards newcast recording among gospel stations within the past two years.

"When we send a single to a station, we can get an idea of what kind of gospel music they play," he said. "Some stations will play Daniel Amos, who's kind of a new wave rock gospel artist, while others will play stuff like Joe English, whose music is high church, or Carl Dennis, who's like the Mandrells."

He cited KYLT/Auburn (Va.) as well as WMMS (Ohio) as examples of gospel stations whose demographics are 12-24, as an example of a gospel-rock station and KGFO/Tulsa as an A/C-gospel station.

But the predominant gospel format is full-metered, with a demographic, which aims for the 25-55 demographic. "I think it's mainly MOR music, even though there's no such thing as MOR as a definition of music," said Hank Hark, director of promotion at New Jersey-based Savoy Records. "It's just music with a beat and an inspirational message, but it's the same thing as a New York A/R station, and changed to this sort of format Sept. 13. (Cash Box, Sept. 4)."

While the labels surveyed seem to think that gospel radio has improved its programming within the past two or three years, they believe that the market is beginning to mature. "We're still a pretty young people on a par with secular radio. "A lot of gospel announcers got into it because they thought the word of God was the first thing about how to program or radio station," said Tana Lonon, manager, radio promotion at CBS's Priority Records. "But the National Gospel Radio Seminars have tried to start an educational program for that."

"When gospel radio gets more (continued on page 24)
PLATINUM AT WORK — CBS recording group Men At Work was recently presented with quadruple platinum plaques for sales of over 200,000 units of its debut album “Business As Usual” in its native Australia. Pictured in the top row at the reception held in Melbourne are (l-r): Peter Karpin, director, A&R, CBS Records Australia; Ron Stryker and Jerry Sosson of the group; Russell Deppeler, manager, Men At Work; and Greg Ham of the group. Pictured in the bottom row are (l-r): Peter Mclan, producer, “Business As Usual”; Colin Hay of the group; A.W. Smith, chairman, CBS Australia; and John Rees of the group.

Record Labels Welcome AOR Activity In San Francisco

(continued from page 12)

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

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

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

This view was shared by some of the stations themselves. “KQAK’s signal is only 4300 watts and they are barely audible in East Concord (a city east of San Francisco),” said George Sosson, vice president and general manager at KQKR. “We’re 82,000 watts, which makes us the strongest AOR signal in the market.”

Bobby Cole, program director at KMEU, disagrees about the impact of signal strength. “We have 60,000 watts, which makes us the best AOR signal in Northern California,” he said. “If our stations might have more power but they don’t have our reach,” KMEU’s antenna is located on Mt. St. Bruno, whose elevation exceeds 1400 feet.

The stations in the market include KMEU, KQKR, KQAK and, as of September, KFOG. San Jose stations KSJO and KOME also have penetration into San Francisco.

Some of the AOR outlets are expected to lose some rating points as a result of the two new entrants into the market. “There will be some erosion of points,” said KQKR’s Sosson. “But, I don’t think it’ll be too serious.” Said KMEU’s Cole: “There’s always a mortality rate when you have new stations entering; I’ve seen it in many other markets.

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

Pam Sawyer Bows Firms

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

Sawyer, whose “Let Me Take Your Fancy” is at the top of the charts, has worked with producer Greg Watson as his first artist to her company. Initial product under the banner is “Sure You’re Right” by Steptoe on Fantasy Records.

Boardwalk Moves

LOS ANGELES — Boardwalk Entertainment has relocated its East Coast offices.

The new address is Boardwalk Entertainment, 888 Seventh Avenue, New York, N.Y. 10106. The telephone number remains the same, (212) 765-5103.

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

Labor Day Sales A Mixed Picture For Record Retailers

Brian Poechner, a buyer for Atlanta’s Turtle chain, also credited the return of the students for a “real good” holiday. He added that a two-week sales spurt of all items at midrines for $3.33 each helped make it a better Labor Day than in the past.

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

Small Ingredients

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

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

Cloudless skies and warm temperatures particularly hurt business at Washington, D.C.’s W axie Maxxie chain. “Last week was a bad week for Washington,” noted general manager David Blaine. “The consensus from our stores was that business was moderately all right to good, but that’s a different interpretation. A store’s assessment may be widely different from ours.”

Blaine’s assessment was that the weather and an accompanying excursion out of the market made for a “flat or marginally up” Labor Day. He also felt that spending in both the suburbs and in center city “was to ‘back-to-school necessities, clothing and other essentials,’ as well as ‘white goods like appliances.’

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

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

UCLA Country Class Set

LOS ANGELES — “Country and Western Music and Personalities: From Roots To Present Rage” will be theme of a new UCLA Extension course set for Tuesdays, Sept. 22- Nov. 23, 7-10 p.m. on the university’s campus.

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

‘Daylight’ Goes Gold

NEW YORK — “Daylight Again,” by Atlantic recording group Crosby, Stills & Nash, has been certified gold by the Recording In- dustry Assn. of America (RIAA), representing sales in excess of 500,000 units. The LP, released June 28, is the group’s first such gold LP in five years.
open packaging of a budget-priced line this fall. Only Paramount, with its Gateway, MCA Videocassette, and MCA Videodisc, with its Collector's Choice/Deal series, have similar programs. There are no plans for Warner to enter this field. Other suppliers are expected to release new titles at reduced prices.

"Essentially, this is just an experiment for us. While we haven't launched a complete new line, this is a 'fancy title' for this package," says Herb Mendelson, senior vice president, marketing. "For the most part, was put out at a price of about $60, and we believe it can sell through at a lower price. We realize that the retailers have a certain amount of capital to maintain a necessarily broad inventory. We think that this type of program can help each company.

Warner Home Video, according to Men-
delson, will be heavily promoting the package with release sheets on each of the titles involved, as well as providing window
streamers and a fairly comprehensive advertising
kit. Among the titles included in the package are Alice Doesn't Live Here Anymore, Latin Quarter in Las Vegas, Simon in Concert, Bad Bad Mama, The Big Bridgade, The Bees: Cannonball, Death Race 2000, Deliverance, F.I.S.T., Future of the World: Gilda-Live; Grand Theft Auto, The Great Texas Dynomite Chase, Humanoids From The Deep: The Kid From Hot-Smik-Big; the Pinwheel Songbook: Jackson County Jail; Moonshine County Express: Neivlanimation II; Seven Blows Of The Dragon; Too Hot To Handle; Rabid; Satans; and What's Up Doc?"

Mendelson notes that all production is "fresh" and has been re-stickered and re-shrink-wrapped with the lower price, which runs from $29.95 to $39.95.

Trend Beginning

"We're hoping that by doing all this it will encourage the retailer to sell the product," he explains. "I don't think we're exclusive in this, but we think there is a buyer's market but expected this expansion to be a commit-
tment to that belief. If it works out, we'll pre-
sent another package of 25 titles in January... Maybe it's the beginning of a trend, at least in some of the older video stores. He also stresses, however, that this "doesn't mean we'd take a Charlat... or a Fats, because the introduction of the price-cutting isn't going to turn on the upside, or the downside, and it won't turn on the original. There is a very small and 'elitist,' and, therefore, he isn't sure how valid Paramount's test is at this point. With regard to budget lines, he also states that "misconceptions" presently exist about what constitutes a "budget" title ("The definition here is very important.") George Atkinson, founder of the 400 store Video Star chain, agrees on both.

"If you really want a movie, you'd get it and you'd pay for it," he says. "War Paint priced at $11.95, though people, won't buy it if they don't want it, regardless of the price. It's a title that's been around.

Atkinson adds that he is "not knocking" Paramount's test, or attempts by any of the other studios or independent to encour-
force a sales market by lowering prices, but does feel that the studios are operating under a "myth" of trying to achieve an "absolute" price. "If you offer the dealers a title for half the price, they're going to take it in greater depth," says Atkinson, "and if they continue to release titles at this rate, it'll stem the rental tide somewhat. The retailers have got to do better because the consumers are better. But I think maybe a desperation move on the part of the manufacturers... They're going after something that just isn't going to work." The single "will be more sales, perhaps, but they'll never eliminate rentals." Atkinson feels that, if anything, it will clear that he has reduced the price to increase his sales market, but the means of doing that has to be carefully considered. And it's too soon to tell if these initial attempts will achieve that.

MCA Videocassette quietly dropped prices 15-20% on new releases earlier this summer, according to marketing vice president Jerry Harman, lowering what he refers to as "blockbusters" from a high of $55.95 to $49.95. Of the timing being, that is the extent of the studio's plan to lower prices. However, he adds that MCA will continue to maintain its Collector's Choice budget line (now up to 34 titles), and he points out that it is the company's inten-
tion to add six more titles each month. "Bold Move"

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

Twentieth Century-Fox is also taking a "wait-and-see" attitude towards lowering prices ("We're studying the potential of this now," says the company spokesman). Susan Senik, vice president of Connecticut-
base LaserDisc, says of Fox's decision, that although her company "underst not sure what Paramount is trying to accomplish" and "is always cognizant of what the competition is doing."

In the meantime, MCA says it will continue to release its special editions, "Beauty and the Beast," "Monty Python's Life of Brian," "Manhattan," and "Nin Tenant." The studio is also working on the line's first compilation, which "won't be a knock-off," Senik adds, "but something that is a true compilation of the studio's major titles."

SOUND/VIWES

VSQA CONFERENCE ROUNDUP — Dallas turned out to be a most fitting location for the 1982 VSQA Conference in more ways than one. The continuing modernization and expansion of this Texas metropolis provided an appropriate parallel for the ever-growing VSQA video industry, and it was in this atmosphere that perhaps the best-organized summit for learning both the basics and intricacies of video retailing that we've ever attended took place. As VSQA executive vice president Joe Cohen noted, the conference has provided an education just for the video retailer, not just manufacturers as well; it was hard not to notice that a contingent of Paramount Home Video execs, for example — including Reg Childs, Bob Klingensmith, Tim Clotl and Hollace Brown — stayed on right through the Tuesday, Aug. 31, retail seminars, workshops and discussions. However, what particularly struck us about the retailers who attended, from the mom & pop (literally) Ross couple who run the Tampa (Fla.) Video Station right through N.Y.C. Video Shack Wheel Arthur Morawitz, was the tremendous energy, excitement and caring they exhibited towards their business. Bob Bigelow of Minneapolis' Bigelow Video comes to mind as a prime example. During the session on "The Mechanics For Profitable Rental Programs," the large, jovial Bigelow drew some of the biggest laughs from the conference crowd with his many tales of uniquely creative rental promotions (such as the Arthur release party, at which he sprang for two courses of champagne, with the result that his loyal patrons ended up following him up and down the block). Some of his fellow retailers on the panel were skeptical of his approach, which they felt to be too costly, but he insisted that by spending a little on attention-getting schemes, he was not only building good word of mouth but his clientele was growing accordingly. But even that was not of paramount importance to Bigelow; he was truly having a great time and didn't mind saying so. His excitement was the most important element in his business, and that's something that no one but the dealer can provide. Bigelow was not the only one in this conference with this attitude, but his enthusiasm, in our opinion, was certainly the most contagious. And, by the way, if you'd like a little of that enthusiasm to rub off on you, Bob said he'd be happy to tell you about some of the different things he's been doing in Minnesota for the mere investment of a phone call to his store in the Twin Cities.

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

DISC DOINGS — Plenty of hubbub in the area of fan promotions for RCA SelectaVision VideoDiscs' CED releases and player models, with five separate programs being launched. The first major promotion began Sept. 3, featuring a free disc offer and money-back guarantee for the purchase of any RCA VideoDisc player system. Factory RCA advertising for the promo event will be highlighted by major newspaper advertising in some 200 markets in mid-September, followed by two 1-50-line ads at the end of this month and in October. The offer, which includes two free discs direct from RCA and a five-day free home trial, will also be highlighted in RCA's network TV commercials. The second promotion is centered on the 20th Century-Fox Star Wars CED release and will begin Oct. 21. The stereo disc, which retails for $34.98, will be offered free with the purchase of an RCA player. Some $2 million in TV and newspaper advertising has been earmarked by RCA for the promotion offer. These pushes are in addition to the previously announced $10 incentive programs running from September through November on titles in three distinct film categories: James Bond CED titles, horror movies and comedies (Cash Box, Sept. 11). According to RCA, the company has expanded its CED offerings now to 295 titles and they expect to have 400 in all by year's end. On the hardware side, group vice president Jack Sauter notes that player sales to dealers within the last 12 weeks alone have totaled more than in the 37 previous weeks, chalking up the increase to introduction of two new stereo players... and still more RCA news: VidAmerica has released a boxing title featuring the great Sugar Ray Robinson on cassette ("Pound For Pound") but now RCA SelectaVision will have its own disc-disc highlighting the career of the man who won the welterweight championship. However, and the middleweight championship a record five times. The record live times. Vol. 3: Sugar Ray Robinson is one of 17 new CED offerings from RCA this month and follows The Big Fights, Vol. 1, Muhammad Ali's Greatest Fights and The Showdown: Sugar Ray Leonard vs. Tommy Hearns in the boxing category (of course, there's also Rocky, Rocky II and Ragging Bull on CED). Among the other titles, among other titles, available for release at the end of September are Rosemary's Baby: The Howling; Don't Look Now; Carrie; Saturday Night Live Vol. 2; Ragtime; The Shaggy Dog, A Streetcar Named Desire; Public Enemy; The Four Musketeers; Every Which Way But Loose; The In-Laws; Rebel (continued on page 24)
The Who’s ‘It’s Hard’ LP Registers Highest Debut Of Week

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is the Who’s new album, “It’s Hard,” which is the highest debut of the week at #48 bullet. Retail is strong in all regions particularly in the Midwest, West and East. The Who begin its farewell tour later this fall, which will certainly generate consistent sales patterns throughout the country. The group’s single, “Athena” jumped to #50 bullet from #71 on the Cash Box Top 100 Singles chart.

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

TOP 100 HIGHLIGHTS — Michael McDonald rapidly closing in on the Top 10 with a five-point jump to #11 bullet in his fourth week. Retail is extremely strong in the Midwest, West and South with sales starting to kick in nicely at the rack level. His single, “I Keep Forgettin’” takes a big jump to #9 bullet from #14 on the Top 100 Singles chart, and moves to #50 bullet from #87 on the Cash Box Top 100 Black Contemporary Singles chart. His album also debuted on the Top 75 B/C Albums chart at #54 bullet... Alan Parsons goes to #13 bullet from #15. Spurred on by his Top 10 single, “Eye In The Sky,” which jumped to #7 bullet, up from #10, the album is selling well everywhere led by the Midwest, South and West. The LP is a Top 30 rack item... Aretha Franklin jumps three points to #18 bullet and remains at #1 bullet on the Top 75 B/C Albums chart. Continues to sell well in the West, South and Midwest and is beginning to get rack acceptance. Her “Jump To It” single holds at #1 bullet on the Top 100 B/C Singles chart and goes to #38 bullet from #45 on the Top 100 Singles chart... Men At Work takes a healthy 16-point jump into the Top 25 at #23 bullet, up from #39. Selling quite well in the East, West and Midwest. The driving force behind the LP, the “Who Can It Be Now?” single, jumps three points to #12 bullet... Santana takes an 11-point jump to #34 bullet in its third week. Retail action very good in the Midwest, West and East. The album is starting to make its initial impact at the rack level. The “Hold On” single moves to #21 bullet from #26... “Hooked On Classics II” jumps to #36 bullet, up from #41. The album is a Top 10 rack seller... Bad Company moves eight points to #40 bullet in its third week. Selling well in the East, Midwest and South... Don Henley jumps to #52 bullet, up from #68 in his third week. The former Eagle is selling very strongly in the West and Midwest... The soundtrack to Fast Times At Ridgemont High leaps to #61 bullet, up from #77... Best retail in the West, East and Midwest and is starting to pick up strength on the racks... Jermaine Jackson, led by his “Who Me Tickin’ Your Fancy” single, moves to #63 bullet from #74. Jackson is selling well in the West, Midwest and East. The album goes to #10 bullet, up from #15 on the Top 75 B/C Albums chart as well. The single goes to #5 bullet, up from #8 on the Top 100 B/C Singles chart and to #25 bullet from #26 on the Top 100 B/C Singles chart... George Thorogood & The Destroyers jump to #69 bullet from #81 with retail strength in the Midwest, West and South... Anne Murray takes an 18-point jump to #82 bullet in her third week. Selling quite well in the Midwest, West and South with good initial rack response... Evelyn King explodes into the Top 100 this week at #86 bullet, up from #110 thanks to huge sales out of the East and West. Her album jumps to #22 bullet, up from #44 on the Top 75 B/C Albums chart. Her “Love Come Down” single goes to #4 bullet from #8 on the Top 100 B/C Singles chart and to #59 bullet from #68 on the Top 100 Singles chart... Scott Baio jumps into the Top 100 at #97 bullet, up from #108 due to Top 35 rack sales.

RECORDS TO WATCH — Barry White jumps 18 points to #110 bullet in his third week... Showing good sales out of the West, South and East. His album goes to #17 bullet, up from #24 on the Top 75 B/C Albums chart. The “Change” single goes to #9 bullet, up from #15 on the Top 100 B/C Singles chart... ABC, at #135 bullet, up from #147, had another fine week with sales breaking out of major dance-oriented markets like New York, Miami, San Francisco and Los Angeles. Look for increased acceptance elsewhere behind the success of its current single, “The Look Of Love,” which leaped to #70 bullet from #87 on the Top 100 Singles chart... After a slow start album-wise, America is beginning to pick up steam behind its Top 15 single “You Can Do Magic,” which moved three points to #15 bullet. The album jumped 20 points to #155 bullet with good second week retail out of the Midwest and East... DEBUTS — After the Who, the next highest debut is Kenny Loggins at #73 bullet. Starting out strong in the West, Midwest and East. His “Don’t Fight It” single, with Steve Perry, leaps to #26 bullet from #38... Aerosmith comes in at #84 bullet. Selling primarily in the East, West and Midwest... The Time debuts this week at #92 bullet. Off to a good start on the Coasts retail-wise. The album also debuts at #26 bullet on the Top 75 B/C Albums chart. Its “77-9311” single goes to #20 bullet, up from #29 on the Top 100 B/C Singles chart... Kim Carnes debuts at #114 bullet with retail taking off initially in the West and Midwest.

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

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

NATIONAL BREAKOUTS

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

Baltimore/Washington

1. THE WHO
2. BAD COMPANY
3. KENNY LOGGINS
4. MEN AT WORK
5. DON HENLEY
6. KENNY LOGGINS
7. SANTANA
8. AEROSMITH
9. EVELYN KING
10. STRAY CATS

West

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

Denver/Phoenix

1. SANTANA
2. THE WHO
3. BAD COMPANY
4. KENNY LOGGINS
5. MEN AT WORK
6. A FLOCK OF SEAGULLS
7. STEVE WINWOOD
8. GEORGE THOROGOOD
9. STRAY CATS
10. AEROSMITH

South Central

1. THE WHO
2. BAD COMPANY
3. KENNY LOGGINS
4. MEN AT WORK
5. SANTANA
6. AEROSMITH

Regional Album Analysis

Merchandising

Cash Box/September 16, 1982
Label Cutbacks May Curtail Mom & Pop Stores Service

(continued from page 9)

Contact regional offices in cities outside the home office market will present a problem because the store chain has grown accustomed to local rep treatment, and elimination of advertising and merchandising will suffer.

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

In markets where the sales staffs of some labels have been diminished, dealers say that there will be a commensurate drop in services. "If a record company has reduced its field force five to seven, they won’t be able to spend more time on individual accounts and the depth of service will suffer," suggests a Columbia, record and tape buyer who heads the Washington D.C.-based Waxie Maxie chain.

Based on the local scene, minor accounts may go from one visit a week to one visit every two weeks; it could be a cutback of services or in attention. "We'll have to wait and see," says one dealer. "But if they cut staffs and then, chain buyers, small dealers, and even chain buyers, see the local cutbacks and renewed reliance on regional operations as an opportunity to strengthen their positions with record companies in their respective markets. Many note that the super market world is now better supported to sift through on the way to fulfilling advertising and merchandising needs.

More Expertise
"The guys the labels keep have the skill, know-how and power to get things done," says Ted Hudson, president of St. Louis-based Ted’s One Stop and Hudson/Em- bassy stores. "We could wind up with more resources and assets than we had before." A number of record store reps now know how to sell their stores and write orders, and the old cutbacks will be directly handled with a regional manager, who can set up resources for advertising and merchandising promotions because people in those positions will have their hand on the "power pulse" that can authorize expenditures and development of programs. Hudson also notes that his operation could set the marketing trends for the country, a position he is relying on the one-stop and stores’ input to determine what is selling on the streets, a role that independent stores have done in the past.

Russ Solomon, head of the Sacramento, Calif.-based Tower Records web, echoes the attitude of some chain operators when he says that he hopes that the cutbacks mean dealers can look forward to lower prices because of the lower overhead.

"What the company cutbacks have done is lighten up their staffs with the idea that they can expand, gradually, in the future. "It’s bad for the independents that were fired," he adds, "but trimming expenses could mean lower prices."

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

Blaine also reinforced the industry content that it is the small dealers that break the big songs. "The majors are too oriented to their own system, and they will need the continued support of both labels and one-stops. "Labels are going to have to come up with even more money now to get exposure; the effort must be aggressive," he says.

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

Cash Box/September 18, 1982
The practice of sabotaging another's work and undermining his efforts has the potential to destroy the building process which is so essential in any professional strategy. "The effect of a couple or three drops at the radio level that are caused by that can kill you or an even radio," Lefler suggested. "I had a record recently on one of my best weeks that an independent man told three radio stations was going to the shitter, and, in fact, I had the most adds ever that week. That's somebody not knowing what's happening with my product, and they're not even talking to me about it."

While the promotion people who make use of such tactics have incensed those who]{

"When Willing to Act" Casey, although he says there is little he can do to stop it, has taken actions. Like Lefler, where he has the independent, "called one fellow and told him in no uncertain terms that I wished all the best, said Caleb. "I told him he needs to keep his mouth out of my records, and if I heard about it one more time, I'd be on a plane to where he is and talk about it."

The "Willing to Act" strategy marks the second in a series of attempts to remove stations and it is a bullet, that to me is not justification for removing a bullet."

Joe Galante, vice president of marketing for RCA/Nashville, said with Saporiti in that respect, believing that negative promotion is a losing cycle that is phasing itself out. "Most of the station people I guess get burned once or twice, but people get homesick for somebody gives him wrong information once or twice, most people know enough not to listen to anybody. It kind of takes care of itself, but they do have a devastating effect on a short-term basis."

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

CMA To Elect Directors in October

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

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


Other nominees include: Disc Jockey — Ramblin' Lou Schrive, WXRK/Lansing, NY; and Dale Turner, WSAS/Cincinnati, International; Leonard Rambeau, Balmar Tompkins; and John Rember, WINS/Radio & Records; Bill Gavin, The Gavin Report; and Ed Konick, Country Song Round-Up, Radio/Publisher, Jim Collins, Tom Collins Music; Buddy Killer, Tree International; Bill Lowery, The Lowery.

CMA To Expand Radio Role At Opry Birthday

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

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

The tape will expand to include DJ tape sessions because many artists and radio representatives were unable to participate in them during past years due to the limited time provided. The four-hour, 15.15 p.m. session Friday, Oct. 15, a taping opportunity will be added Tuesday, Oct. 12, from 9.30 a.m. to 3 p.m., with a one-hour lunch break.

WSM To Appeal Ruling On 'Opry' Trademark

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

WSM had filed suit against Denny Hilton's Country Singin' Opry Show in Osage Beach, Mo., accusing the establishment of using the "Opry" mark, which "has represented WSM's valuable and substantial goodwill" for over 40 years. WSM's lawyer said there is no one has exclusive rights to the use of the term, although WSM still retains exclusive rights to the use of terms such as Opryland which incorporate the word Opry.
COUNTRY

FORTH ATLANTA WRITERS COMPETITION SET — The fourth annual Atlanta Songwriters Assn. (ASA) showcase and competition, held in conjunction with the Georgia Music Festival, has been set for Sept. 23 at the Moonshadow Saloon in the southern metropolis. The club's writers have entered songs as an opportunity for local radio stations from the competition to be represented live for the finals. These preliminary judges include: Mark Smith, WTKK-FM, country; Jim Morrison, WUXI-AM/FS, pop/easy listening; Jay Beatle, WAEC, gospel/contemporary Christian; Sonny Vee, WBZ-FM, rock; Baby Bailey, WKL-S-AM/FS, rock; and Alicia Culver, WRAS-FM, open. A winner will be selected on the basis of that live performance from each of the trio of songs for each category, and judges for the final round include Nashville's ASCAP executives. Stated to preside over the finals are: Capitol recording artist Diane Pfeifer, Lee Michaels, Burbank/Abrams; Maggie Cavender, executive director, Nashville Songwriters Assn. The competition will be recorded for later release in Nashville. Publishing; Phil Graham, Broadcast Music, Inc. (BMI); record producer Don Tolle; Mike Sullivan, president, Kat Family Records; Bunny Ransom, manager of SWS; writer/artist/producer/manager for the and Morris Littlefield, American Songwriters, and authors and Publishers (ASCAP). Winners in each category will receive six hours of free studio time at Atlanta sound rooms Southern Tracks, Demo House of Atlanta, Keynote Studios, Concert Sound Studio, Real to Reel and Snapshop Music. Following the competition, three Georgia-associated acts — Jerry Buckner & Gaye Garcia (“Pac-Man Fever”), Freddy Weller and Bertie Higgins — will be featured. Buckner & Garcia will receive the award for Songwriters of the year, while Higgins will take the ASA billing as Recording Artist of the Year. ... SPEAKING OF ATLANTA — The Georgia capital's Kat Family label is shipping its second single. "You'll Never Have To Fall In Love Again," from songwriter Gold staff writer Bobby Stringfield. Springfield has had cups placed with Eddy Arnold, Marty Robbins and Johnny Duncan, among others.

CLARK LOADS RIFLE WITH $30,000 — While Roy Clark recently appeared at the Cafe, Country, it was not from the highest unemployment rate in its history, he returned some $30,000 from his recent income to local agencies to help fund some of the community's programs. Elsewhere on the road, Clark, who will be featured in a one-hour special on United Airlines flights during November and December, held a "Star Night" concert Sept. 11 in conjunction with a celebration of the city's 250th anniversary in Tulsa, which included the Oak Ridge Boys. The boys' "Elivera," by the way, has helped spur the Kansas City Royals baseball team to a place among the Major League leaders. The tune is played during the seventh inning stretch of each of the team's home games, and, at last glance, the club was sitting atop the American League Western Division. In addition to "Oom-papa-mow-mows" and "In his Silver," the band has provided the midwestern city's baseball following with a fair share of rockets and red glare, as the group's recording of the national anthem has been played at every other home contest.

"OLD FLAME" UNPLIED BY NEWCOMER ALABAMA — Alabama has been draping crowds of monstrous proportions nearby wherever they place their brand new album, "I Wish I Had a Woman," which the group recently sold out its upcoming October date in Huntsville, Ala., really comes as no surprise. What is surprising is how fast — five hours. Ticket buyers began lining up outside the Von Braun Civic Center's box office four days prior to the show, at which time the passes were to go on sale, and the sell-out came faster than any other show scheduled for the arena except one last spring featuring ... you guessed it, Alabama. That concert sold out in four and one-half hours. Bill Luther, manager for the venue, said the group has sold out faster than any other artist to play the Von Braun, including the immortal Elvis Presley. Meanwhile, the group set an attendance record at the 60-year-old DuQuoin State Fair in DuQuoin, Ill., Aug. 29, when 16,076 fans came out.

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

BROWN EYES AT BLUEBIRD — Liberty recording artist Richard Leigh guested recently on WCBS-TV's "Noon Newton Show," to promote his last single, "You're The Cause Of It All," Leigh, who wrote Crystal Gayle's "Don't Make My Brown Eyes Blue," is currently assembling a band to back him during club dates, the first of which will be at Nashville's Bluebird Cafe on Hillsboro Road Sept. 8. LYNCH TAPPED AS WARRIORS' SINGER — William Lynch recently appeared on Winners, a WTBC-TV/ATV program that deals with people who have overcome some adversity in their lives. Other artists who have guested on the cable production via Ted Turner's broadcasting signal include the Oak Ridge Boys, Dick Clark, Miss America and Donna Fargo.

STAMPEDE TO APPEAR ON NEW SPORTSMAN — Among the programs planned for the Nashville Network, the cable outlet set to debut from Music City in early 1983, is Country Sportsman. The network recently taped Joe Stamper, a bass fisherman, with pro angler/television personality Tom Corder (Lakeside). MAC IS BACK — Mac Davis will perform at the Grand Ole Opry Sept. 30 in a fundraiser for the American Diabetes Assn., marking his first Nashville appearance in nearly 10 years. His next album, slated for an October release date, will follow his stint as co-host with Barbara Mandrell and Will McCanles on the CMA Awards telecast. The show was tape the awesome has hosted the affair. He is currently working with Jackie Gleason on the Sting II movie, scheduled for U.S. release next February.

cashbox/sept. 18, 1982
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Weeks</th>
<th>Top 40 Singles</th>
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<td>Dreamin'</td>
<td>Boney M.</td>
<td>15</td>
<td>(RCA PB-13259)</td>
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<td>Standing Still</td>
<td>The Osmonds</td>
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<td>One More Time</td>
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<td>(Columbia 18-02078)</td>
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<td>Love</td>
<td>Elton John</td>
<td>19</td>
<td>(CBS 235 0011)</td>
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<td>(Warner 3-29913)</td>
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<td>Linda Ronstadt</td>
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**ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

A Woman’s Touch (Blackwood/Ballad/—BMI) | 62 |
Ain’t No Hay (Coolwater/Grants/—BMI) | 97 |
Alice In Dallas (Shade Tree/—BMI) | 76 |
Ain’t No Love (Collins/—BMI) | 76 |
Ain’t No Love (Collins/—BMI) | 76 |
Ain’t No Love (Collins/—BMI) | 76 |
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Thanks to Radio, Retail and Jukebox Operators For Making
“SHE GOT THE GOLDMINE (I Got The Shaft)” #1.

You Guys Are All #1 With Me!

Watch for “THE BIRD” ....SOON TO BE RELEASED!
NEW YORKERS GET SIX-PACK — Two WKHK-FM/New York listeners met Kenny Rogers backstage during a recent area appearance when they won a “Kenny Rogers Six-Pack” contest. Pictured are (l-r): Shawn Burke, WKHK; contest winner; and Rogers.

Odessa, Tex. The annual award from the radio show began last year as a means of sponsoring a scholarship for a deserving high school graduate wishing to attend college who is also affiliated with rodeos. Gideon plans to use the $1,500 to pay for his first year at Western Texas College in Snyder. Tex. Bob Tallman of Professional Radio Network and his wife, Krista, founded the award program and are very pleased with the winner, who was selected during a recent American Junior Rodeo Assn. meeting held in Snyder. Gideon plans to major in electrical technology along with riding on the Western Texas College Rodeo Team.

DEE FLYHS HIGH AT WKH — Morning man Gary Deo of WKH has been the pilot of the airwaves, both on and off the ground, at the Cleveland country station. Dee flew with the famous Blue Angels of the U.S. Navy when the team visited the Cleveland area for a recent air show. Flying with L.L. Anderson in a T-A4 jet, Dee is now back on the ground at WKH, where he airs a morning drive program.

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

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

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

With both appointments, effective Sept. 13, WEA Music will implement a new structure under which its marketing activities are divided into sales & operations and marketing.

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

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

Troubled Treble Clef Web Sells Four Stores

OTTAWA — A-A’s Records and Tapes, a chain of 18 stores in Canada, has agreed to purchase four bankrupt Treble Clef Ltd. stores in Ottawa, the company said yesterday.

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

No terms of the agreement were available.

Moody said meetings with Treble Clef executives still must determine whether the stores will assume the A-A’s banner. Treble Clef went into receivership and filed for bankruptcy in July with debts exceeding $6 million. Assets, including stock, amounted to only about $3.4 million.

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

LONDON — The new national commercial television station, Channel Four, is set to begin broadcasting on Nov. 2 at 4:45 p.m. with a package of rock music, and a forecast of the forecasters, and a forecast of the forecasters.

The music foreground package is slated for the 10 p.m.—midnight slot. Overnight announcer Nancy Clark has the freest rein of any female DJ on the show outside of the CRTC guidelines.

Weekend features include classical, jazz, concert and club presentations and high-definition television music programming, Shaw says.

The station is expected to pull some listeners to Shaw and Shaw's Portland, Ore., based station, CHEZ-FM (which finished second in recent broadcast ratings in the Ottawa area), the CBC affiliates and CFCO.

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

CJSB To Offer 'Contemporary' Radio In Ottawa

OTTAWA — Taking aim at the growing number of contemporary music stations in the Ottawa area, CJBC has finally tripped the switch 5:45 p.m. Aug. 31.

Owned by Standard Broadcast Ltd., the station's intent is to fill the void for the 30- plus stations looking for information and music "a tad more contemporary" than its A-C counterparts in the Ottawa market, marketing director Michael Boretti said.

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

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

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

He's followed by Dave Thomas, ex of locally touted CKVL/Lindsay, which serves as the spawning ground for many of the country's promising newcomers. A specialty guest accompaniment Thomas each day: Shawn Jones and Al Zimmer, the former Canadian Tire executives at CKFM and CHIN, host Moonwatch.

Cam Gardiner, formerly at CKW, has added his two cents to the lineup. The only problem? The station has a 3A,000-watt signal and a 300-mile radius.

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

The station plans to offer a "contemporary" format of music and talk, with a focus on information and music.

INTERNATIONAL BESTSELLERS

TOP TEN 45s

1. The Pointer Sisters — Miguel Bose — CBS
2. Aval — Claudio Baglioni — CBS
3. Tuscani — Riccardo Cocci — RCA
4. Tappo — Paolo Conte — PolyGram
5. Mozart — Karajan — EMI
6. Malle — Michel Berger — CBS
7. The Everly Brothers — CBS
8. Popol Vuh — CBS
9. The Rolling Stones — Virgin
10. The Beach Boys — Epic

TOP TEN LPs

1. Il Volto — Capri — CBS
2. The Chipmunks — Capitol
3. The Beatles — Apple
4. Simon & Garfunkel — Columbia
5. The Carpenters — A&M
6. Elvis Presley — RCA
7. Led Zeppelin — Atlantic
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CASH BOX/September 18, 1982
Classified Ads Close WEDNESDAY

EMPLOYMENT SERVICE

JOE HUNTING — NATIONAL BROADCAST TALENT CONSULTANT. For placement with on-air talent in your market, please call Joe. C.D. 602-2151, (919) 692-2876.

COIN MACHINES

WASSICK DIST: am the operators solution to inflation. You can save you from $300.00 to $500.00 on all video game rentals. We ship coast to coast. Write for info. P.O. Box 234 302-3971, St. Clairsville, VA. 24676.

MARCH 15 EFF. — For sale: 6 private coin machines. Selling due to loss of one large capacity hopper in new. Phone 503-836-7211.

OFFERING TWELVE — Sam Bennett Super Bum-Bum Pool coin operated $950 value at give away price $450 each. Phone Joe 836-8314. Miami, Florida.


COIN MACHINES

‘Phone four phone calls later, you get through the switchboard and you start talking about your record and he says, ‘Oh, I’ve already dropped it off the playlist; I was told that record was going to be dropped off. It'll be back next week; so you lose it for the week. You get it back next week.’

SOUND NEWS

'Nazarene Promoting' Hurting Country Singles

(Continued from page 23)

...Without a Cause. What's Up Doc? Bennett Songbook (stereo) and Kenny Loggins Alive (stereo).... And before the year is out, expect new stereo music titles on GED to include Mick Fleetwood — The Visitor: The Doobie Brothers Live (at the Santa Barbara Bowl two years ago, not on their current farewell tour), and The Music of Great Britain: Part III (BBC soundtracks of the 1960s). New stereophonic titles from Paramount, including Some Kind of Hero, Marathon Man; Gallipoli, Ragtime, Rough Cut; Student Bodies, Bad News Bears and Downhill Racer.

FIELDING VIDEO ART — That’s right, it’s video, not just new NFL Films video is making available 1,000 30-minute videotapes containing trailers from its catalog at no charge to video software dealers and distributors. The purpose? To boost interest in NBC’s NFL Films. "Many of these tapes to rentals at no charge (but encouraged to take a deposit, insuring the tapes’ return) or utilize the promo pieces for in-store play (although the company states that the former is preferable). Segments from NFL 81, NFL’s Best Ever Super Series, Super Bowls of the Super Bowls and Football Festival (which recently won the VSDA award for Most Popular Sports Program) are included in the half-hour program. NFL Films Video is figuring that at least 10 VCR owners will view each tape during the football season period, with the tapes are being circulated. Once a VCR owner has the opportunity to actually watch samples of our programming at home, he will want to see more and, in all likelihood, want to add some NFL Videos to his permanent collection," says David Grossman, director of video sales for NFL Films.

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

ON JAZZ

(month from page 11)

We must continue this policy of automatically servicing stations with selected promotional Jazz Man releases, but with the “Jazz Man Sampler,” we are giving radio stations a discount on a minimum order of five albums. These albums are speaking of older music, Jazz Man is also beginning a Big Band series on its associated label, Picadilly Records. While not part of the Jazz Man catalog, the Big Band records have been recorded by the most popular and popular artists, with recordings by Anthony, Sheil Field, Vaughn Monroe and Red Nichols. This looks like something to look into. Happy Birthday, Jazz Man.

JAZZ: A Chicago-based label, Stash Records has now had to recall the album jackets for "Revenge Of The Fat People" by The Jack Walhurst Group, due to a spelling error in the liner (bandleader's) surname. The "irregular" jackets spell it "Waithur" on the front cover and spine. Oddly enough, they got it right in the back cover liner notes and credits.

Gospel Labels Rethinking Their Promotion Plans

(Continued from page 20)

organized, we'll be able to get more concentrated play," said Savoy's Vance. Another thing gospel radio needs to develop, according to the labels is awareness of its relationship to record outlets. "Christian radio stations are not always aware of retail outlets," said Vance. "They have a lot of unproven announcers who did not even know if there was a bookstand in town that sold Christian records. We also need to find out what the industry thinks about us, and where we can place our products."

"Looking to the future, most of the labels surveyed think that gospel radio will become more widespread, professional and narrowcast. 'We're seeing more and more stations experimenting with it every day,' said Vance. "That's one reason that programmed only three hours on Sun- day now program six hours. Also, more stations are beginning to pay attention to Arbitron and Birch."

"A lot of the stations have been changing from preaching programs to playing more music, and mostly because people don't want to listen to that as much as they want to hear inspirational music," said a spokesman for Word Records. "But we have a lot of room for improvement. "Although we've seen a lot of stations switch back and forth and it's hard to get a handle on how they're doing, we have established a strong international base with such canons as Canada's Loverboy, England's Bow Wow Wow and Australia's "For The Love of Music" series, which is geared towards the high-quality single right away, because with the economy the way it is, who can afford to wait the time to develop talent which may blossom two or three years down the line?"

In addition, gospel publishers seem to believe the current ills of the recording business are a part of cycle that has peaks, and believe that the current economic "upturn" is an industry. "What's going on with lagging record sales and the reduction in releases is a solvable problem that will curtail itself," says the April executive.

Music Publishers Weather Economic Slump

(Continued from page 12)

see, recognize and handle up-and-coming talent. "One label has established a strong international base with such canons as Canada's Loverboy, England's Bow Wow Wow and Australia's "For The Love of Music" series, which is geared towards the high-quality single right away, because with the economy the way it is, who can afford to wait the time to develop talent which may blossom two or three years down the line?"

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Music Publishers Weather Economic Slump

(Continued from page 12)

...With the "Jazz Man Sampler," we are giving radio stations a discount on a minimum order of five albums. These albums are speaking of older music, Jazz Man is also beginning a Big Band series on its associated label, Picadilly Records. While not part of the Jazz Man catalog, the Big Band records have been recorded by the most popular and popular artists, with recordings by Anthony, Sheil Field, Vaughn Monroe and Red Nichols. This looks like something to look into. Happy Birthday, Jazz Man.

JAZZ: A Chicago-based label, Stash Records has now had to recall the album jackets for "Revenge Of The Fat People" by The Jack Walhurst Group, due to a spelling error in the liner (bandleader's) surname. The "irregular" jackets spell it "Waithur" on the front cover and spine. Oddly enough, they got it right in the back cover liner notes and credits.

Gospel Labels Rethinking Their Promotion Plans

(Continued from page 20)

organized, we'll be able to get more concentrated play," said Savoy's Vance. Another thing gospel radio needs to develop, according to the labels is awareness of its relationship to record outlets. "Christian radio stations are not always aware of retail outlets," said Vance. "They have a lot of unproven announcers who did not even know if there was a bookstand in town that sold Christian records. We also need to find out what the industry thinks about us, and where we can place our products."

"Looking to the future, most of the labels surveyed think that gospel radio will become more widespread, professional and narrowcast. 'We're seeing more and more stations experimenting with it every day,' said Vance. "That's one reason that programmed only three hours on Sun- day now program six hours. Also, more stations are beginning to pay attention to Arbitron and Birch."

"A lot of the stations have been changing from preaching programs to playing more music, and mostly because people don't want to listen to that as much as they want to hear inspirational music," said a spokesman for Word Records. "But we have a lot of room for improvement. "Although we've seen a lot of stations switch back and forth and it's hard to get a handle on how they're doing, we have established a strong international base with canons as Canada's Loverboy, England's Bow Wow Wow and Australia's "For The Love of Music" series, which is geared towards the high-quality single right away, because with the economy the way it is, who can afford to wait the time to develop talent which may blossom two or three years down the line?"

In addition, gospel publishers seem to believe the current ills of the recording business are a part of cycle that has peaks, and believe that the current economic "upturn" is an industry. "What's going on with lagging record sales and the reduction in releases is a solvable problem that will curtail itself," says the April executive.

Music Publishers Weather Economic Slump

(Continued from page 12)

see, recognize and handle up-and-coming talent. "One label has established a strong international base with such canons as Canada's Loverboy, England's Bow Wow Wow and Australia's "For The Love of Music" series, which is geared towards the high-quality single right away, because with the economy the way it is, who can afford to wait the time to develop talent which may blossom two or three years down the line?"
Factories Bullish On Home Video Licensing Possibilities

by Jeffrey Ressner

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

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

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

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

(continued on page 43)
Al Miniaci: Coin Machine Pioneer And Humanitarian

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

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

"When I began, the jukebox industry was an illegal business with a stake of a hundred dollars. "A jukebox was about as big as a piano. I started out in a small way, repairing and delivering the New York City's East Harlem. The average size of a jukebox in those days was $200 and I would pay for them in monthly installments. When I first began, I bought about five or six machines, and my route included luncheonettes, ice cream parlors, candy stores and speakeasies. Then business started picking up almost immediately, and I expanded my base of operations from Harlem to midtown Manhattan, and then to Brooklyn, the Bronx, Long Island, Queens and Westchester.

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

"Miniaci went on to become one of the pioneers of the coin-op business, and his business continued to prosper, and he insisted that both his sons work in the coin-op business at an early age after school and during their vacations. According to his son Albert, "Al always took me and I was 12 years old, up until we graduated college, we'd work summers, Christmas and Easter for my dad's company. Paramount Music, sweeping floors, washing dishes, cleaning machines, we even learned running a jukebox machine — we learned the entire operation together." A great believer in the power of education, Miniaci stressed the necessity of a college degree for both his sons, Dominick went on to a successful career in the business."

NAMA Announces Nationwide Vending Machine Promotion

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

With plans and materials developed by the NAMA Public Relations Committee and published in today's Wall Street Journal, all member firms will have the opportunity of joining in the public relations campaign in their own community.

The "Hug-A-Vending Machine" theme was used with great success by the Pennsylvania Automatic Merchandising Council last year and received widespread, favorable news media attention, said Reed. "We were glad to develop it into a nationwide promotion when various State Council officers expressed an interest. A wide variety of recommended operator activities include securing "Hug-A-Vending Machine Week" proclamations by governors and state officials; communication with vending location management and consumers, new media publicity, open houses at operator headquarters, special "Hug-A Machine" buttons and T-shirts, posters and a special new pamphlet available from NAMA explaining the services performed by operators. Another recommended activity is a picture drawing contest for the children of vending company employees with the theme "The Vending Machine Of The Future."

"The NAMA Image Study conducted last year clearly shows that people have a favorable attitude toward our business but are not very little about vending companies and how they operate," Reed said. "This nationwide promotional event will give every operator, large or small, an opportunity to join in and do positive things to explain his business in his own community."

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

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

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

Cunningham Resigns

Sunnyvale — Terrence (Terry) Cunningham has resigned as president of Amusement Research Inc. Prior to joining Exidy he was a member of the Atari staff in the firm's service department. While he was with the Exidy organization Cunningham was instrumental in the development of a number of innovations in field testing and marketing of games.

Industry News

Perspective Profile

Al Miniaci: Coin Machine Pioneer And Humanitarian

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

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

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"The Juke Box Industry is an art form that is not just about making money, but about creating something that brings joy to people," said Miniaci. "In the days before television, jukeboxes were a primary source of entertainment. Today, they continue to play a significant role in the music industry, providing a platform for artists to connect with their audiences and share their work with the world."

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

Rock-Ola Resumes Can Vending Production

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

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

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

Calendar

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

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


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


Nov. 17-20: AMA international convention; Bally's Las Vegas.

Nov. 18-20: IAAPA annual convention; Baltimore, Baltimore.

Cash Box/September 15, 1982
Bullish on the industry
...with a whole new portfolio

It all began in 1981 with DEFENDER. Williams’ first entry in the video category took the industry by storm and, by the end of the year, the award for the highest earning game as well.

Then came STARGATE and ROBOTRON: 2084. The next generation of technology, sophistication and play. Proven winners, they’re still earning strong, still available and still in production after months of acclaim by distributors, operators and players alike.
of video games!

Now there's a hot, new offering in the Williams portfolio with financial reports from test locations that key it as a superb investment opportunity. MOON PATROL. Paying big dividends in cashboxes everywhere.

The Williams portfolio of video games. Profitable, reliable, bullish on the industry.
**INDUSTRY NEWS**

**New Equipment**

**A New Twist**

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

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

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

**Game Protection**

The Video Outpost, a protective enclosure for video games, is currently being marketed by All Weather Amusements of Westhampton Beach, N.Y. The unit can accommodate two games and is comparable in size to two phone booths and is designed to protect games from vandalism as well as the effects of adverse weather conditions such as heavy rains and driving winds up to 50 miles per hour. Dimensions are 46 inches high, 79 inches across the back, 68 inches wide and 42 inches deep at the base.

The structure comes complete with a hood that is removable for indoor use. While utilization of the Outpost provides security for the equipment and the opportunity for expanding into new locations, it does not detract from the games’ play appeal, as noted by a company spokesman, and has thus far proven to be an enhancement in some instances since it lends a different type of atmosphere to the game playing.

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

**Video Games Star On New TV Show**

LOS ANGELES — A television show that actually utilizes coin-operated video games as part of its format is being readied for broadcast this winter, with three shows already produced in San Francisco by J.M. Production Company. The show, called Stardcade, will feature a slew of the most popular and up-to-date upright electronic game modules on the market, including Bally Midway’s “Ms. Pac-Man,” “Pac-Man,” and “Solar Fox”; Nintendo’s “Donkey Kong;” Sega/Gremlin’s “Tazzon;” Stern’s “Fatarakkam;” Williams’ “Moon Patrol” and “Roboroton 84;” Centuri Inc.’s “Tunnel Hunt;” Taito America’s “Space Dungeon;” Gottlieb’s “Guardsman;” Data East’s “Explorer;” and Rock-Ola’s “Eye.”

The TV show’s program pits two players in competition on two games, and the high scorer becomes eligible for a prize round in which he/she must identify the name of a video game by looking at just its playing field. If the player guesses three out of four games correctly, he wins that round.

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

**Half-Hour Format**

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

At press time, negotiations were still under way for the show to appear on a major network, and if those plans fall through, J.M. Production Co. promises it will be syndicated in at least 50 markets. Executives at J.M are hoping Stardcade will be picked up for broadcast on a weekend prime access spot in January 1983. According to Atari, the company Hitachi’s Tabletop unit.

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

**Exotic Adventure**

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

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

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

the best of the bunch

TAITO AMERICA CORPORATION
1256 Estes Ave., Elk Grove Village, IL 60007
(312) 981-1000, Telex 25-3290

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Al Miniaci: Coin Machine Pioneer And Humanitarian

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

Although his dad sold his company to the ARA firm and retired in 1968, the elder Miniaci and Albert started a restaurant and one room in Fort Lauderdale, Fla., where AL had moved after the sale of Paramount to ARA.

While with the counseling of his father, Albert went into the operating business and began soliciting game locations. Today Albert Miniaci’s Paramount Muse Company (which recently merged with Arthur Fine’s Wannitee Group) has close to 600 locations, including three of its own arcades in the Fort Lauderdale area. The company controls in excess of 250 jukeboxes, 900 cigarette machines, and about 1200 video and pin games.

When his two sons were asked what their father’s greatest achievement was, they both said, “His devotion to his family and his love to his fellow man that made him a great human being. They agreed that his way was always as smooth as wine. Company, he always found time to spend at home with his wife, sons and 95-year-old father. Today, Dominick is married and his wife Libby gave birth to a daughter, Dominique Faith, who is AL’s first granddaughter. Another happy occasion occurred around the holidays when Albert married his longtime sweetheart, Linda.

Besides his utmost affection for his loved ones, Miniaci has never forgotten about those less fortunate than himself, and has always given a helping hand to charitable organizations, including those which deal with cancer, the blind and underprivileged children. Due to his great understanding and compassion for all people he has been named Man of the Year by such prestigious organizations as the City of Hope and the United Jewish Appeal. In addition, he was decorated as a commander by the Italian government for his untiring work for the Boys Town of Italy. One of the greatest honors which can be bestowed upon any living individual by the Catholic Church is being named alemad/awarded by the Pope, a distinction earned not by the donation of large sums of money to charity, but by the donation of time and energy to worthy causes. AL is one of the few recipients of this distinguished award.

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

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

Advance Planning Recommended For 1982 AMOA Expo

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

To further encourage pre-registration, AMOA also encourages the registration procedures to provide fast, efficient service in the process.

Each member company of AMOA will receive, as part of its membership, two complimentary registrations for the exposition. If members preregister for admission to the hotel, they pay $10, if they wait to register on arrival at the hotel the cost will be $30; so preregister will result in a $20 saving. AMOA also encourages non-members to register in advance to avoid long waiting lines. The fee for non-members is $60.

Further indications are that AMOA Expo ’82 will draw a heavy attendance. Members who do not receive pre-registration material by late September are advised to contact the AMOA office at 2000 Spring Road, Suite 200, Oak Brook, Ill. 60521 or phone (312) 654-2662.

NEW PRODUCT — Spectrum Innovations, Inc. of Stamford, Conn. is currently marketing the “Ash ‘N Can Caddy” designed to eliminate spills and cigarette burns and can easily be attached to arcade games. The unit is available in two models, to accommodate one or two ashtrays and beverage cans or cups. It is sturdy and geared to reduce damage to machines, floors and carpets. The Ash ‘N Can Caddy can be used on arcade games, cocktail tables, vending machines, pool tables, counter games and in such locations as amusement parks, game rooms, arcades, fast food outlets and numerous other places.

Further information may be obtained by contacting Spectrum Innovations, Inc., 453 Glenbrook Road, Stamford, Conn. 06906 or phoning (212) 91-8455.
A R O U N D  T H E  R O U T E

(continued from page 35)

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

State Association News: Cash Box received word from Colorado Coin Industries that the state group will be sponsoring an AMOA video school Oct. 4-9 at the Spa Motor Inn in Denver. Class size will be limited so interested parties are urged to arrange for attendance as soon as possible. The course will be conducted by AMOA instructor Don Miller. As reported in a recent edition of the FAVA newsletter, a number of ordinances affecting video games have been passed in several Florida communities during the summer months. They range in degree from the outlawing of games in all but a select few locations (movie theaters, bowling alleys and lounges), to limiting the number of video game installations according to the size and purpose of the location, increasing license fees on electronic amusement games and restricting game room locations to within certain distances of churches, schools, libraries, other game rooms, etc. Incidentally, this year’s Florida Amusement Vending Assn. convention was among their most successful to date in terms of exhibits (134) and attendance (3000). Newly elected officers of FAVA are: Stanley Seymour (Sarasota), president; Larry Rosenquist (Tampa), 1st vice president; Joseph Gilbert (Miami), 2nd vice president; and Sidney Lawson (Winter Haven), secretary-treasurer. Robert S. Rhinehart, Jr., is executive director of the state group.

C A S H  B O X

Subscribe Today!

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FACTORIES BULLISH ON VIDEO GAME LICENSING

(continued from page 35)

our video game characters and trademarks, however. Williams, the time has come to take our video game characters and trademarks, as well as software, to other media.

“Todo date we’ve signed nearly 100 licensees including Milton Bradley, AMF and U.S. Kods, and over 500 items ranging from sham- ploo to shoes to carry Bally Midway logos and characters. We also have licensed popsicles and chewing gum companies to use our trademarks, and it is very interesting in the area of breakfast cereals. One of the biggest problems we’ve had was in licensing ing- ringements, which seems to be as large an issue as the actual copyright infringement of the games. There are as many infringements on stuffed animals bearing Bally Midway characters as there are bogus coin-op games, and we have a full-time staff member who ac- tively pursues these cases. In fact, we’ve spent $500,000 over the last couple of months to track down and prosecute people who use our trademarks without license.”

Williams, another leader in the coin-op field, also has licensed several of its games to Atari’s home division, including the current blockbuster “Defender” and the soon-to-be released “Stargate” and “Rebotron 2084.” According to Williams’ marketing director Ron Crouse, the company is going to try larger arcade games while the upright modules are still in the R&D stages of design.

“The two businesses definitely feed upon one another,” explains Crouse, “and a good arc- cade game will pre-sell the home version. The consumer will obviously buy games only if they are familiar with a product they’re unsure of. Williams is absolutely giving the home market much more thought than in the past and although a home game cartridge won’t make up for the money spent on developing a unit for arcades, it doesn’t hurt. Right now we’re striving to achieve a greater synergism between the two segments of the game in- dustry, and we’re even thinking about going into the software manufacturing business our- selves.”

While Crouse contends that home game licensing is the major ancillary concern of coin-op manufacturers, he also stated that Williams is beginning to get much more in- volved recently with other items, such as En- tex’s line of hand-held games and the Southland Corp.’s promotion of Sharpee plastic cups emblazoned with game designs available at 7-11 convenience stores. Sega/Gremlin is another manufacturer tak- ing part in the Sharpee cup licensing, with its Zaxxon, Frogger and Turbo games all featured on the ice shaker containers. Ac- cording to Sega legal counsel Bob Kupeck, Sega has entered an extensive licensing agree- ment with Coleco Industries for production of home versions of Zaxxon, Crazy Taxi, Turbo and Space Fury, as well as for table top models of Galaxian, Frogger and Zaxxon. In addi- tion, several games have been tagged for use with personal computers, with the program for Frogger developed by On Line system and Zaxxon on the ice shaker containers. According to Sega’s vice president, the game company has been talking to Mattel Elec- tronic’s in-house division about the possi- ble translation of arcade games to software for that unit, and has also sold ancillary rights on various games to T-shirt manufacturers and other parties, including songwriters Buckner and Garcia, who used a tune about the Ms. Pac Man Fever game on the “Pac Man Fever” LP. But returns from these ventures have been minimal, according to Kupeck, who com- mented, “I don’t think we made enough money on these things to even pay for the legal fees necessary to write out the licenses. Nevertheless, we plan to continue licensing our trademarks and characters and look forward to reaping the benefits of the home game business as well as maintaining our in- terest in the coin-op field.”

“IF I BELIEVE THERE’S A MARKET FOR ALL TYPES OF GAMES IN THE HOME,” says Taito America vice president of administration Paul Moriarıty. “Even the arcade games that aren’t being blockbusters in the locations may do well in someone’s living room.”

Peter Kauffman, chairman and chief ex- ecutive officer of Exidy, Inc. expressed enthusiasm over his company’s licensing a pack of games to Coleco Industries, including “Defender,” “Riptide,” “Sidetrack,” “Destruction Derby,” “Pepper,” “Moosetrap,” “Venture” and “Victory,” some of which are older arcade games which haven’t had exceptional collections recently. “Some games aren’t good arcade games, but make great home games,” said Kauffman. “You never know.”

According to the Exidy president, the game company has been talking to Mattel Elec- tronic’s in-house division about the possi- ble translation of arcade games to software for that unit, and has also sold ancillary rights on various games to T-shirt manufacturers and other parties, including songwriters Buckner and Garcia, who used a tune about the Ms. Pac Man Fever game on the “Pac Man Fever” LP. But returns from these ventures have been minimal, according to Kauffman, who com- mented, “I don’t think we made enough money on these things to even pay for the legal fees necessary to write out the licenses. Nevertheless, we plan to continue licensing our trademarks and characters and look forward to reaping the benefits of the home game business as well as maintaining our in- terest in the coin-op field.”
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4 YESTERDAY'S WINE  MERLE HAGGARD & GEORGE JONES ( Epic 14-03072 )
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29 UP WHERE WE BELONG* JOE COCKER AND JENNIFER WARNES ( Island/A&M 7-99996 )
30 THINK IN ME  EDDIE MONEY ( Columbia-18-02964 )

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5 I'M THE ONE  ROBERTA FLACK ( Atlantic-CBS 622 )
6 LAST NIGHT  STEPHENIE MILLS ( Casablanca/Polgram 2532 )
7 BIG FUN  KOOL & THE GANG ( Dallas/Polgram DE 822 )
8 YOUR BODY'S HERE WITH ME  THE O'JAYS ( Polgram SB/CBS 255-03089 )
9 LOVE IS IN CONTROL ( FINGER ON THE TRIGGER )  DONNA SUMMER ( CBS/7-29665 )
10 SO FINE  HOWARD JOHNSON ( A&M 2415 )
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