

CASHBOX

October 23, 1982

NEWSPAPER

\$3.00



Evelyn King

*Dear Olivia,
We Love You,
We Honestly Love You.*

MCA Inc.

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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EDITORIAL

Making It Work

At a time when much of the industry is retrenching, the example of PolyGram Records stands out as a bright spot. In chaos as recently as two years ago — a sprawling company saddled with a number of partially owned labels, numerous wholly owned labels and a widespread distribution network needing millions of units just to break even — PolyGram now stands as a streamlined, modern company facing the future with confidence.

PolyGram's turnaround can be directly attributed to its decision to streamline from a gigantic conglomerate of many semi-independent parts to a tight, unified company. In the midst of its streamlining (which unfortunately resulted in a significant loss of jobs), **Cash Box** wrote in an editorial entitled "A Noble Experiment" (July 26, 1980), "(We) applaud the courage and commitment behind the PRO, U.S.A. (PolyGram Record Operations, U.S.A) experiment. With the industry faced with the worst worldwide economic situation in years, it is clear that bold and innovative steps need to be taken. If PRO, U.S.A. can prove to be the prototype company for the '80s, then all of

the sacrifices would not have been in vain."

Evolving from chaos to PRO, U.S.A. to its present form as PolyGram Records, Inc., the company seems to have made that "noble experiment" work. John Cougar stands as one of the top artists of the year, finally breaking big with two #1 singles off of a #1 album. In addition, the company is an integral part of what might be the configuration of the future — the Compact Disc (CD).

And the latest news is that the company has signed Yoko Ono to a recording contract and will expand its successful Nashville operation. Something's working.

Cash Box would just like to take this time to congratulate PolyGram president/chief operating officer Guenter Hensler and his management team of Jack Kierman, Mel Ilberman, Harry Losk and Joe Polidor for making it work. To be sure, there were many others also involved in bringing PolyGram to where it is today, but beyond personal recognition, it is good to see that the hard work and courage of so many has finally paid off.

CONTENTS

DEPARTMENTS

Black Contemporary	13
Classifieds	32
Country	22
Gospel	21
International	29
Jazz	11
Merchandising	16
Radio	19
Video	18

FEATURES

Coast To Coast	12
Editorial	3
Executives On The Move	10
New Faces To Watch	8

CHARTS

Top 100 Singles	4
Top 200 Albums	30,31
Black Contemporary Albums	13
Black Contemporary Singles	14
Country Albums	23
Country Singles	24
Gospel Albums	21
International Albums, Singles	29
Jazz Albums	11
Rock Album Radio Report	20
Top 30 Videocassettes	18

REVIEWS

Albums	6
Singles	8
Talent	9

ON THE COVER

In the five years and five LPs since Evelyn King rocketed to stardom at the age of 17 with the smash hit "Shame," the young girl who was discovered literally cleaning bathrooms in the Gamble & Huff studios in Philadelphia has turned into a beautiful, mature young woman. However, the bubbly lass who once went by the appropriate nickname "Champagne" has lost none of her youthful vigor and vocal energy, or her popularity for that matter, as the chart-topping success of her current album, "Get Loose," and single, "Love Come Down" attests to.



At 22, her career has been one of continual growth. Under the guidance and production of her discoverer, T. Life, King recorded three albums, the first two of which, "Smooth Talk" and "Music Box," went gold, along with two singles, "Shame" and "I Don't Know If It's Right." With the direction of the new team of producer Morrie Brown and assistant producers Kashief and Lawrence Paul Jones, she has expanded her talents and her audience with "I'm In Love" and "Get Loose." The latter, which has already hit #1 on the B/C charts, is still bulleting up the Pop LPs at #38 bullet this week.

TOP POP DEBUTS

SINGLES

71 SHADOWS OF THE NIGHT — Pat Benatar — Chrysalis

ALBUMS

32 SILK ELECTRIC — Diana Ross — RCA

POP SINGLE

WHO CAN IT BE NOW?
Men At Work
Columbia

B/C SINGLE

LOVE COME DOWN
Evelyn King
RCA

COUNTRY SINGLE

HE GOT YOU
Ronnie Milsap
RCA

JAZZ

AS WE SPEAK
David Sanborn
Warner Bros.

NUMBER ONES



Men At Work

POP ALBUM

AMERICAN FOOL
John Cougar
Riva/PolyGram

B/C ALBUM

WHAT TIME IS IT?
The Time
Warner Bros.

COUNTRY ALBUM

JUST SYLVIA
Sylvia
RCA

GOSPEL

PRECIOUS LORD
Al Green
Hi/Myrhh

NARM Promotion Tied To Grammy Awards Telecast

by Richard Imamura

HOUSTON — The National Assn. of Recording Merchandisers (NARM), in conjunction with NARAS, will implement a promotional campaign to push the nominated records and artists for the upcoming 25th annual Grammy Awards. The campaign, proposed as an annual push Oct. 8 at the final business session of the NARM Retailers Advisory Committee meeting here, will attempt to "translate the vast consumer interest in the show into record sales," according to NARM executive vice president Joe Cohen.

"There are 25-30 million people who watch the Awards Show each year, and this is a golden opportunity to try to convert those people into record buyers," Cohen told the 50-60 industry representatives gathered for the meeting. "This could be a bonanza for the industry. If we can get everyone who sees the show to buy just one record they normally wouldn't have, it would mean an extra 25-30 million units."

The campaign, many of the details of which have yet to be worked out, will begin around Jan. 11 (the date the Grammy nominations are released) and continue until about a month after the Feb. 28 telecast of the Awards Show.

Brandishing an 86-page report entitled *The Grammy Awards: A Golden Marketing*

(continued on page 16)



ALABAMA ON TOP — Capping off a year that included top-selling albums and singles, RCA recording group Alabama won Entertainer of the Year honors at the 16th annual Country Music Assn. Awards Show Oct. 11 at the Grand Ole Opry in Nashville. Pictured with their awards after the show are (l-r): Mark Herndon, Teddy Gentry, Jeff Cook and Randy Owen of the group.

Awards Presentations, Seminars Showcases Kick-Off CMA/Opry Week

by Tom Roland

NASHVILLE — Approximately 3,000 music industry members attended Country Music Week Oct. 10-16 to celebrate the 57th birthday of the Grand Ole Opry and the unbridled success that country has enjoyed during the past three years. The weeklong event was comprised of a number of award ceremonies, seminars, showcases and

receptions.

Overlapping with the Country Music Assn. (CMA)-sponsored Country Music Talent Buyers Seminar, Oct. 8-12 (see separate story), the week was kicked off with the Nashville Songwriters Assn. International (NSAI) Hall of Fame ceremonies Oct. 10, in which Billy Hill and Chuck Berry were inducted into the hall.

(continued on page 21)



GOLD EMOTION — Bhasker Menon (l), chairman of the board, EMI Music Worldwide, and Don Zimmermann (r), president of the Capitol Records Group, recently presented Capitol recording artist Billy Squier with a gold record for his "Emotions In Motion" album and later presented the artist with double platinum awards for his previous LP, "Don't Say No."

CBS Records To Close Terre Haute Pressing Plant

NEW YORK — CBS Records will close its record and cassette manufacturing plant in Terre Haute, Ind. by the end of the year. The plant is the second CBS Records manufacturing operation shuttered in as many years and leaves the company with plants in Pitman, N.J. and Carrollton, Ga. The move will result in the layoff of approximately 1,250 CBS Records employees and comes two months after the company terminated more than 300 of its non-hourly employees and closed several of its branch offices.

Describing the move as "a consolidation," CBS spokesman Robert Altschuler, vice president, press and public affairs, CBS Records Group, added that the company would also continue to press records for other companies at the two remaining

facilities. However, it was still unclear what arrangements would be made for those other companies that have been using Terre Haute for shipping and receiving orders. The move is not expected to affect CBS's own national shipping capabilities.

Columbia House, CBS Records' direct marketing arm, will continue to operate in Terre Haute and will move from its present leased facilities into the manufacturing plant. Columbia House presently employs over 1,000 people in Terre Haute.

CBS has instituted a program to assist the employees being laid off that includes extended medical benefits and provides job counseling and workshops on resume writing. Altschuler added that about 70% of the Terre Haute employees would qualify for the extended medical benefits and payments through CBS's retirement program.

CBS said the closing of the Terre Haute plant will result in a one-time, pre-tax charge of about \$11 million in the third quarter in return for an expected lost savings of about \$5 million annually.

LOS ANGELES — With major record label cutbacks trimming staffers in publicity, promotion and marketing departments, personal managers believe they must now be even more aggressive and pay closer attention to the way record companies handle their clients' work.

This attitude is manifested in a variety of forms, including internalizing a greater variety of services, relying more on outside marketing and promotion aid, wider use of independent labels and more closely following label development of promotion and marketing plans for a particular client.

Although the scope of the personal manager's role in the greening of an artist's career has traditionally extended to coordination of all aspects of the client's image and marketing development, in addition to business and career guidance, Larry Solters, vice president of L.A.-based Front Line Management, now says, "with the staffing cutbacks at many major labels, we've been forced to take on a more aggressive role in publicity, promotion and

Managers' Role Expands As Labels Cut Back On Service

by Michael Martinez

marketing of our artists' recording career." "Unless you have a lot of the marketing, promotion, advertising and other functions in-house," adds Ken Kragen, head of the L.A.-based Kragen & Co., "you really don't have control or true involvement in such areas."

Most managers contacted note that they are more frequently the genesis for label advertising, promotions, media and merchandising campaigns, usually working out the nuts and bolts details in conjunction with label staff.

Another new area that managers have taken a heightened involvement in is video image development (see separate story). Those contacted said that video represents an increasingly effective tool in selling

records, supplanting the extensive and expensive promotion tour and enhancing the artist's image in the eyes of the consumer public. Aggressive use of video, for airing in clubs on network television and pay/cable services like MTV, has become especially attractive to managers representing newer artists in light of radio's tight playlists.

Indeed, the liaison role managers perform between client, record company, producers, booking agents, promoters, radio, retail and the press has become a formidable but necessary undertaking in the current economy generally and the record industry's economic circumstances in particular. Recognition of bottom line facts — such as record labels significantly curtailing new artist signings, reducing

tour, advertising and merchandising support and closing or consolidating artist development functions — has even prompted many managers to more substantially prepare an artist before negotiating a recording contract.

More Than Music

"You have to present record companies with more than just the music," comments Mike Gormley, partner in L.A. Personal Direction (L.A.P.D.) management company. Gormley offers as an example the L.A.P.D. group The Bangs, which, unlike stablemates Oingo Boingo and Wall of Voodoo, is not signed to the I.R.S. label, run by L.A.P.D. co-principal Miles Copeland.

"We signed The Bangs to the independent Faulty Products label, which released the group's five-song EP," says Gormley. "The group was then booked on a tour opening for acts like the Boomtown Rats on the West Coast. The group got good press from that tour, and the EP sold well."

Gormley says that having developed a

(continued on page 11)

BUSINESS NOTES

Final NARM/RIAA Workshops Held

NEW YORK — The last of the year's three Recording Industry Assn. of America (RIAA) and National Assn. of Recording Merchandisers (NARM) regional Traffic & Transportation Workshops was held Oct. 7 before 35 attendees from 25 audio and video companies at WEA Corp. in Burbank, Calif. The participants included traffic and warehouse managers of pre-recorded audio and video product manufacturers and distributors, pressing and duplicating plants, retailers, one-stops, rack jobbers, and merchandise and material suppliers.

The theme for the program was "Basic Functions and Responsibilities of the Traffic Department." Topics discussed included "Selecting Carriers," "Small Shipment Routing," "Describing & Releasing Freight," "Receiving Freight," "Paying Freight Bills," "Claims—Loss, Damage & Overcharges" and "Effective Communication." An open forum and one-on-one discussion period were also held, and a tour of Monarch Record Manufacturing Co. was arranged by RIAA Traffic Committee co-chairman and workshop host Mel Berger of WEA Corp.

The workshop and the preceding ones held in Indianapolis and Edison, N.J. were sponsored by the RIAA and its RIAA/VIDEO division, in cooperation with NARM. All three workshops were put together by the joint RIAA and RIAA/VIDEO Traffic Committee and its traffic consultant Behme Associates. Total attendance for the three workshops was 113 representatives from 46 RIAA and NARM member companies and their various divisions.

Current plans for next year call for at least two advanced Traffic & Transportation Workshops in a small group, roundtable format.

RCA Plans '83 European CED Launch

CANNES — RCA SelectaVision VideoDiscs is presently firming up marketing and distribution plans for the anticipated 1983 launch of the CED videodisc player system, according to operations vice president and general manager Dr. Jay J. Brandinger.

"The hardware and software facilities are ready for mass production . . ." said RCA's Brandinger at a meeting of the International Tape/Disc Assn. (ITA) during the annual VIDCOM show here. He added that European CED players are expected to be offered by a number of electronics manufacturers under various brands throughout Europe.

RCA will be supplying discs for the initial launch, however, from its disc manufacturing plant in Indianapolis. The company has been producing and selling the CED system in the U.S. since its debut in March 1981.

At VIDCOM, RCA gave demonstrations showing the compatibility of CED discs with both the PAL and SECAM television standards at a special display here. Firms participating with RCA in the display included Hitachi, Toshiba, ITT/Standard Elektrik Lorenz, MGM/UA Home Video, CBS/Fox Video and RCA/Columbia Pictures International Video.

Although the disc size is the same for both the NTSC and European CED systems, Dr. Brandinger noted that the latter has a slower rotational speed of 375 rpm and 50 Hz. of frequency, compared to 450 rpm and 60 Hz. for NTSC.

RCA also exhibited the CED videodisc system at the recent Dusseldorf Fair in Germany.

U.S. Games Offers Money-Back Guarantee

LOS ANGELES — Home video game manufacturer U.S. Games Corp., a subsidiary of Quaker Oats Co., is offering the first introductory rebate program over an entire line of electronic games and consumer satisfaction guarantee in the history of the industry. Videogame fans will be able to get a \$3 rebate on the purchase of each Atari VCS compatible U.S. Games cartridge — including "Space Jockey," "Towering Inferno," "Word Zapper," "Sneak 'n Peek" and "Commando Raid" — and if not entirely satisfied with any game can get a complete refund.

The rebate and money-back guarantee will be in effect from Oct. 15 to Dec. 31, 1982, and company president Jack C. Dews promises national and local television and print advertising will support the campaign. Retailers will receive counter cards and window banners explaining the promotion to consumers, and co-op advertising will also be made available to retail outlets for regional promos.

To qualify for the \$3 rebate, customers must buy a U.S. Games cartridge, complete a rebate coupon, and send it with the bottom flap of the software box along with the sales receipt to the game company. If unhappy with the quality of any product, customers can return it in its original box along with the original dated sales receipt to U.S. Games within five days of purchase and their money will be refunded by the firm.



RAGING QUEEN — Rock 'n roll quartet Queen was the musical guest on the premiere show of the new Saturday Night Live season on Sept. 25 and, according to the show's talent coordinator, the ratings for that program were the highest in three years. Pictured are (l-r): John Deacon, Freddie Mercury, Roger Taylor and Brian May of the group.

PolyGram Plans Expansion Of Its Country Division

by Tom Roland

NASHVILLE — In spite of economic conditions that have forced many record companies to cut back on staffs and services, officials with PolyGram Records indicated Oct. 13 that the company will expand its Nashville operations during the next six months. The move is the second phase of a plan enacted by PolyGram president/chief operating officer Guenter Hensler when he assumed his position 11 months ago.

Executive vice president Mel Iberman called the ensuing expansion an "indication of how we feel about Nashville and country music," noting that the country headquarters would release more records and add to the existing staff. He also suggested that the signing of a major artist and a developing artist could be expected within six months.

Iberman, who recently joined PolyGram, vowed to establish a more autonomous operation in Nashville, comparable to the system he aided in setting up at RCA with Jerry Bradley and Joe Galante. He said that PolyGram's current position provides a strong nucleus, with a roster including the Statler Brothers, Tom Jones and the Kendalls, and that the company would make a "major investment" of its "total worldwide commitment." In addition, he said that PolyGram would release more collections from the firm's catalog, which includes earlier recordings on the Mercury and MGM labels by such artists as Hank Williams, Bob Wills, Mel Tillis and Tompall & the Glaser Brothers.

Hensler added that "country music is an area of stability" that is not as susceptible to unsatisfactory conditions as pop and rock. He also noted that the company had spent the last 11 months "focused on pop restructuring" and that the continued chart positioning of John Cougar's "American Fool" album at #1 was an indication of the label's success in that area. He said that with PolyGram well-established within the pop

(continued on page 11)

Cassette Topics Top Agenda For NARM Rack Meet

by Michael Martinez

LOS ANGELES — With prerecorded music vendors nationwide generally acknowledging the growing sales parity between cassettes and albums, better merchandising and marketing and more attractive pricing of the product are topics likely to dominate discussion at the National Assn. of Recording Merchandisers (NARM) 1982 Rack Jobbers Conference, set for Oct. 20-22 at the Registry Resort in Scottsdale, Ariz.

According to Joe Cohen, executive vice president of NARM, the emphasis on increasing the gross sales of cassettes will pervade the conference's scheduled program, which is to address preservation and expansion of the rack jobbers' market.

"If there was ever a time for the business to get together on this," Cohen said, "now is the time, because cassettes, the most viable gross sale product for our industry right now, is of particular interest among the racks."

The rack jobbers' current focus on cassettes mirrors the concern raised at a recent meeting of NARM's Retailers Advisory Committee, held two weeks ago in Houston (Cash Box, Oct. 16 and 23). At that conference, demonstration of improved, uniform cassette packaging and a discussion of existing list price structures dominated discussions.

Cohen said he could not tell if ongoing

(continued on page 17)

REVIEWS

ALBUMS

OUT OF THE BOX



BREAK OF DAWN — Firefall — Atlantic 80017-1 — Producers: Ron and Howard Albert — List: 8.98 — Bar Coded

Melding country, folk, pop and even a little bit of acid rock influences, Firefall has its roots as an offshoot of Gram Parsons's Flying Burrito Brothers and still continues that tradition of mellow instrumental sounds graced with velvet-smooth harmonies. This LP welcomes new members Joe Sambito and Chuck Firkpatrick to the fold, along with guest appearances by Stephen Stills, saxmaster David Sanborn and former Firefall members Rick Roberts and David Muse. Lead guitarist Jock Bartley steps to the forefront of the band with this offering, with the top picks being his power popish "Don't Tell Me Why" and the CSN-sounding title track.

FEATURE PICKS

POP

AN OFFICER AND A GENTLEMAN — Original Soundtrack — Island/Atlantic 90017-1 — Producers: Various — List: 8.98 — Bar Coded

Featuring the red hot single "Up Where We Belong" by Joe Cocker and Jennifer Warnes (bulleting at #6 currently on the Cash Box Singles chart), this is a pleasingly well-crafted selection of tunes that can easily stand alone. While the Cocker-Warnes duet is the only original song on the LP (aside from the musical themes from the movie), those by a cast as diverse as Van Morrison and Pat Benatar, ZZ Top and the Sir Douglas Quintet, and Dire Straits and Lee Ritenour almost seem to have been written just to fit in here.

THE NIGHTFLY — Donald Fagen — Warner Bros. 23696-1 — Producer: Gary Katz — List: 8.98 — Bar Coded

Donald Fagen's first solo sojourn after years recording with Walter Becker in the famed rock/jazz/pop aggregation known as Steely Dan sounds so much like his past work it might just as well have been called "Steely Dan." That's not meant as a put-down, either, considering the lyrical breadth and rich aural textures in that group's style. On his own, Fagen comes through with a concept album "representing certain fantasies" of his adolescence that glistens with pristine production values and is rife with engaging, poetic imagery and slick yet sincere musical arrangements.

FRIEND OR FOE — Adam Ant — Epic ARE 3870 — Producer: Adam Ant, Marco Pirroni — List: None — Bar Coded

Adam Ant continues to undergo his musical metamorphosis, shedding the yucko-ho-ho pirate trip, the dandy/highwayman and, most importantly, yesterday's tribal

(continued on page 8)

THE HOTTEST PROPOSITION YOU'LL EVER HEAR.

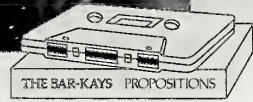
Just one listen to The Bar-Kays' new album, "Propositions," is all it takes to make you respond. And with hits like "Do It (Let Me See You Shake)" and "I Can't Believe You're Leaving Me," The Bar-Kays' new album will satisfy all your musical cravings. If you're looking for a good time, take The Bar-Kays up on their "Propositions."

"Propositions" featuring "Do It (Let Me See You Shake)."

76187



SRM-1-4065



PRODUCED BY ALLEN A. JONES

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REVIEWS

(continued from page 6)

trend for brassier confections, such as the single "Goody Two Shoes." Adam answers his detractors and turns in some very amusing, self-deprecating lyrics that let you know there's a man with a sense of humor behind the image. Sample "Desperate But Not Serious" or "Here Comes The Grump."

RIGHT HERE AND NOW — Bill Medley — Planet/RCA BXL1-4434 — Producer: Richard Perry — List: 8.98 — Bar Coded

Medley may have mellowed some from those frenetic days when he was one-half of the ground-breaking Righteous Brothers, but his legendary basso hasn't lost any of its steam. Nowadays, instead of that wild R&B he and Bobby Hatfield used to sing, Medley puts his unforgettable voice to good use on songs with gospel, R&B and somewhat Doobie-ish influences. While primarily offering ballads on this strong collection, "Please Come Home" hits home nicely

HEART STOPPER — Rocky Burnette — Goods TGR 9302 — Producers: Bill House and Jim Selter — List: 8.98

The 29-year-old son of legendary Johnny ("You're Sixteen") Burnette and nephew of Dorsey ("Tall Oak Tree") Burnette, Rocky Burnette was seemingly born to rock, and over the past few years has enjoyed some success with his special style of pop/rockabilly, best relayed in the 1980 Top 10 hit "Tired of Toein' The Line." On his newest album, Burnette makes some forays into straight-ahead AOR territory ("Fingerprints", "Let Me Know" and the title cut), but none of those efforts make as much impact as his rockabilly rousers, "Blue Haven Cafe" and "In The Middle Of The Night."

BLACK CONTEMPORARY THE OTHER SIDE OF THE RAINBOW — Melba Moore — Capitol St-12243 — Producers: varlous — List: 8.98 — Bar Coded

Since her days in the early '70s as a member of the Broadway Cast of *Purlie*, Ms. Moore has proven herself a true, complete performer. This LP outing should remove any doubts of her vinyl viability. Several groove oriented numbers like the top 20 B/C single "Love Comin' At Ya" and "Underlove" should solidify her dance floor identity while the sweet, urgency of her vocals on "How's Love Been To You" and "Don't Go Away" demonstrate her ability to soothingly caress a lyric. A balanced package for pop and B/C.

IN THE HEAT OF THE NIGHT — Imagination — MCA MCA-5753 — Producers: Tony Swain and Steve Jolley — List: 8.98 — Bar Coded

Comprised of Lee John, Ashley Ingram and Errol Kennedy, Imagination had a British hit earlier this year with the tune "Just An Illusion," a long version of which is included on this MCA release. More mature and fully developed than its initial U.S. venture, Imagination takes classic elements of soul, funk, blues and rock and puts them together here in a way that B/C and other programmers could easily grab onto. Ballads like "All Night Loving" and "All I Want To Know" sound right for A/C crossover, while dance floor movers can find satisfaction in the trio's "Music and Lights."

THE MESSAGE — Grandmaster Flash & The Furious Five — Sugar Hill 268 — Producers: Sylvia, Inc. and Jiggsaw Prods. — List: 8.98

Although this group is known for its strident rap rave-ups such as the exemplary social protest of the LP title track, "The Message," Grandmaster and his five furies show they've got chops for more. In NYC dance floor style, this outfit adds vocals and hot horn blasts to its often sparse synthesizer/percussion grooves to come away

with an expanded sound, most evident on "She's Fresh." With "The Message" reaching Top Five on the B/C singles chart and the current single, "Scorpio," receiving hot airplay, this LP's message is "hit."

NEW AND DEVELOPING

COUP D'ETAT — Plasmatics — Capitol ST-12237 — Producer: Dieter Dierkes — List: 8.98 — Bar Coded

In their major label debut, Wendy O. Williams & crew adhere to that old country adage about "dancin' with the one who brung me." There are very few surprises here — this is the same hard rocking band

that catapulted to national fame via Wendy's outrageous brand of showmanship as displayed on Tom Snyder's *Tomorrow TV* show. For those who like it hot and hard.

THE PARTY'S OVER — Talk Talk — EMI America ST-17083 — Producers: None listed — Price: 8.98 — Bar Coded

Talk Talk's signature tune received enough airplay off the preceding self-titled EP (especially on the more adventurous new music stations like KROQ and WLIR) to give this debut LP an initial boost. The target audience for this music is teen fans of bands like A Flock of Seagulls, who'll recognize the charged synthesized dance

(continued on page 10)

NEW FACES TO WATCH



ABC

It's a hot summer afternoon in L.A., and three-quarters of England's popular ABC, all in neat, dapper attire, are ensconced inside a cool, dark meeting room in the West Coast offices of their record company, PolyGram. They're filling in the time between interviews on this press and promo tour watching video clips of other label acts. Drummer David Palmer, saxophonist Stephen Singleton and leader/vocalist Martin Fry are all but oblivious as the next journalist enters, their heads and hands all in constant, seemingly unified motion, caught up in the glare of Cameo's "Alligator Woman" and the images of the band's members as they cavort onscreen.

Pleasantries are exchanged, they apologize for the absence of Mark White (who's playing tourist and shopping about Hollywood), and the interview commences. However, the preceding moments reveal much about ABC — such as the quartet's intense fascination with dance music of all kinds, but specifically slick, precisely played funk and R&B. That music has admittedly deeply influenced their own sound, which has spawned a series of phenomenally successful singles and a #1 album, "Lexicon of Love," in England. In the U.S., the single "The

SINGLES

OUT OF THE BOX



CHARLENE & STEVIE WONDER (Motown 1650MF)

Used To Be (3:59) (Stone Diamond Music Corp. — BMI) (R. Miller, K. Hirsch) (Producer: R. Miller)

Wonder joins Charlene in a duet on the title track from her forthcoming LP, an MOR-ish message tune very much in the vein of her Top Five hit, "I've Never Been to Me." Declining moral values, and the contemporary problems that leads to, is the point, as the song sadly notes "it's still the way it used to be."

FEATURE PICKS

POP

SHEENA EASTON (EMI America 8142)

I Wouldn't Beg For Water (4:14) (Unichappell Music — BMI) (M. Leeson, P. Vale) (Producer: C. Neil)

Easton speaks of integrity and love on this resounding ballad from the "Madness, Money And Music" LP. The young Scottish lass continues to grow in confidence and

Look of Love" is gaining ground on the Top 40 already.

However, ABC is not just a dance band. Dance music has served the band well thus far, but it has ambitions and aspirations far beyond the current trend of English dance rock or pop. "I'd be disgusted to be lumped into the same group as the Human League, Soft Cell and Flock of Seagulls the rest of our lives," says Fry. "We've tried to create our own sound... an ABC sound. That's why we chose the name, because we didn't want to be categorized, like the Funkateers or the Country & Western Boys.

"What exactly that sound is, though, will become apparent in 10 years time, after we've had 10 albums out," he adds with a grin.

Oddly enough, though, the genesis of ABC came about in Sheffield, also the home town of the Human League, some 2½ years ago. Fry, then the editor of a fanzine called *Modern Drugs* ("the belief being that music is enough of a drug, a stimulus"), ran into Singleton and White while doing a story on their band at the time, Vice Versa. They soon became friends and, when Vice Versa broke up, the nucleus of ABC was formed, and they approached an independent record company, Neutron.

Dance music was simply the common denominator between the three. As Singleton explains, "There's not a lot a great deal of entertainment in Sheffield, but we all went out dancing." In fact it was through contacts in the clubs that they found Palmer to complete the lineup.

"Tears Are Not Enough" was the band's first single release, followed in rapid succession by "Poison Arrow" and "The Look of Love," all of which scurried up the U.K. charts in short order. "It all looks like it happened overnight for us, especially in England," notes Singleton, "but for a year before the first record we practiced nearly seven days and nights a week."

technique; here, she is sweetly angelic but not cloying, straightforward but not emotionless. She really lets loose on the choir close with its big crescendo.

TOTO (Columbia 38-03335)

Africa (4:23) (Hudmar Publishing Co., Inc./Cowbella Music — ASCAP) (D. Paich) (Producers: Toto)

Already having gotten airplay (even on some Top 40s) as an album track from the "IV" LP, this image-filled package of pop exotica with its gently tropical synth and marimba work should renew interest.

DON HENLEY (Asylum 7-69931)

I Can't Stand Still (3:20) (Cass County Music/Kortchmar Music — ASCAP) (D. Henley, D. Kortchmar) (Producers: D. Henley, D. Kortchmar, D. Ladanya)

The title track from Henley's solo debut and the followup to the frisky farfisa tune "Johnny Can't Read" is a slow, dramatic organ-dominated tune that's almost, but not quite, reggae. The ex-Eagle's vocal tingles with a jealous edge as he sings of his lover's "undercover" relationship.

STING (A&M 2501)

Spread A Little Happiness (3:23) (Chappell Music Co. — ASCAP) (Ellis, Grey, Newman) (Producer: Sting)

Who knew that Sting had a bit of the old music hall performer in him? On this cut from the soundtrack to his debut film, *Brimstone & Treacle*, the charismatic lead singer from The Police takes an obscure London recording by one Harry Former from 1957 (although it sounds even older) and comes up with good-natured novelty on the order of the New Vaudeville Band's "Winchester Cathedral."

MIKE RUTHERFORD (Atlantic 7-89976)

Halfway There (3:45) (Pun Music/Warner-Tamerlane Pub. Corp. — BMI) (Rutherford, Palmer) (Producer: M. Rutherford)

Genesis' guitarist/bassist has been listening to The Police, judging from the sound of the second single off the "Acting Very Strange" LP. As the song picks up and heads to a driving finish, it becomes quite reminiscent of "Don't Stand So Close To Me."

GLEN CAMPBELL (Atlantic America 7-99967)

Old Home Town (3:40) (WB Music Corp./Upward Spiral Music Corp. — ASCAP) (D. Pomeranz) (Producer: J. Fuller)

The Wichita lineman is still on the line, singing the type of song he has always done best here: a simple, sweetly sentimental love tune in a country-styled croon. Credit David Pomeranz for the excellent material and Jerry Fuller for the straightahead production.

BLACK CONTEMPORARY

CON FUNK SHUN (Mercury/PolyGram 76185)

Ain't Nobody, Baby (3:50) (Val-je Joe Music/Bee Germaine Music — BMI) (M. Cooper, G.L. Calhoun) (Producers; Con Funk Shun)

"Ain't nobody, baby, can party like you" or like Con Funk Shun, if you're looking for a bit of funk, a bit of rap and an all out party jam. 'Cuz that's what this is, a potpourri of party sounds to set the feet in motion.

ALPHONSE MOUZON — HighRise SHR 2000)

The Lady In Red (3:35) (Mouzon Music Co. — ASCAP) (A. Mouson) (roducer: A. Mouzon)

Stylish crossover jazz combining a wide variety of elements, from Michael McDonald-like pop keyboard riffs to airy Spyro Gyra-esque flute (or is it synthesizer?) flights and squawking David Sanborn-ish sax turns. Solid for jazz, B/C or even Pop Adult.

SKYY (Salsoul/RCA S7 7038)

Movin' Violation (3:45) (Alligator Music — ASCAP) (S. Roberts, Jr.) (Producers: R. Muller, S. Roberts, Jr.)

Skyy runs a stop sign in the name of love and gets pulled over for a "Movin' Violation" on this amusing dancer from the

(continued on page 10)

Superstar Tours Buoy Hopes Of Promoters For 4th Quarter

by Jeffrey Ressler

LOS ANGELES — The Who, Billy Joel, Fleetwood Mac, Rush and Devo are just a few of the major acts promoters hope can turn the state of the concert industry around this fall following a slow summer season. Citing reasons ranging from the gloomy economic climate to tight radio playlists, several promoters called the summer months "disappointing" or "rather moderate," with a few saying only arena dates have paid off well over the past few months. Nevertheless, they seem optimistic that the caliber of acts going on the road in the weeks ahead have the potential to bring large crowds on a steady basis.

Comparing it to the Rolling Stones' 1981 American tour, many promoters express high levels of enthusiasm about The Who's nationwide "farewell" trek, which kicked off Sept. 25 at Philadelphia's JFK Stadium, drawing 90,000 ticketbuyers and grossing \$1.4 million, according to Larry Magid's Electric Factory Concerts. Scheduled to cover eight cities during the first leg, ending Halloween night in Tempe, Ariz., and continuing the second phase on Nov. 26, show producers hope the excitement generated by the tour will nurture more consumer awareness of the year-end concert scene.

"I hear the band looks great, and they're playing great," says Louis Messina, president of Houston, Tex.-based Pace Concerts, Inc., which is setting up a concert for the group in the Astrodome this December. "Pete Townshend looks like he's 21 years old, he's turned back the hands of time. There's a lot of energy around this event, and we're doing a special promotion with radio station KSFR, which bought out every seat to the Astrodome — 65,000 tickets. So we're sold out before we even announced the show."

However, despite the excitement over The Who tour, Messina states that the concert business "isn't as good as it was six months ago." He is encouraged, though, by his slate of November shows, which includes seven John Cougar/Heart dates, Linda Ronstadt, Eddie Money, Devo and a few Van Halen appearances, two of which have already sold out. "I'm not panicking or waving a flag, by no means," he adds, "but I am being more cautious, more selective. It's not as good as it once was, but it's still good."

In addition to The Who (which is touring with The Clash and, on some other dates, David Johansen and John Cougar), promoters have high hopes that concertgoers will come out for shows by Billy Joel (who opens in Tucson, Ariz., Oct. 24 and is set to appear in approximately 33 cities through Jan. 3), Rush (which started its tour in late August and will continue through next spring, with some breaks, playing the U.S. and Canada), Devo (which starts its nationwide tour Nov. 3 and has 35 tentative dates penciled in up through New Year's Eve), Peter Gabriel (set for 32 dates running from Oct. 30 through Dec. 18 in the U.S. and Canada) and Fleetwood Mac (which abruptly halted its tour when Stevie Nicks came down with the flu, but is planning to make up half-a-dozen missed dates, cancelling one in Sacramento, Calif. altogether, and adding one night in St. Louis, Mo.). Other shows in the months ahead eagerly anticipated by promoters include Neil Young, Billy Squier and Judas Priest.

Arenas Still Viable

Bruce Moran, a promoter with John Scher's Monarch Entertainment firm located in New Jersey, feels arena shows are holding their own, but that small clubs and mid-sized venues are suffering substantially this year. "Ticket sales at our

Capitol Theatre haven't been great lately," remarks Moran, who claims that restrictive radio formats that spotlight only a select few bands, along with the slew of "youth-oriented movies" and the video game craze, may be responsible for the slowdown. "The causes are questionable, but the result has been obvious — small club business is way off," says the promoter. "If we get a Republican out of the White House, that might also make things better."

The generally dismal state of the national economy is what promoters are balking most about, with costs to mount a show consistently escalating and consumers seemingly holding back on spending leisure cash. "Everything costs twice as much to make half as much money as before," comments Carole Kinzell, vice president of Atlanta's Empire Prods. booking agency, who notes that acts, lights, print ads and other expenditures are going "out of control."

"Any group that's borderline in popularity this year is not doing well," states Kinzell, who has stepped up her company's research into the drawing power of specific acts and is booking more college and small club dates for her clients. "Even the colleges are tightening their belts now, however, and there's a lot of competition in that area," she explains. "One thing we have been doing well with is the smaller venues where we book 'midline acts' like Asleep At The Wheel, Rick Derringer, Delbert McClinton and Humble Pie. With these club dates, we can keep the ticket prices at a realistic level, what people can afford, and we're trying to get acts that'll take the lower end of scale to make it feasible."

One promoter that hasn't had that much cause to worry is Bill Graham Presents, which has just come off a "very busy summer," according to company spokesman Gregg Perloff. Under Graham's aegis, a number of music, drama and dance events are slated for the Northwest, including The Kool Jazz Festival, Twyla Tharp's dance troupe, the play *Children of a Lesser God* and concerts by The Who, Diana Ross, Fleetwood Mac (who, as mentioned previously, postponed an appearance there) and Judas Priest. Perloff, who says heavy business from July, August and September has carried into October, expects a slow period in late November and early December for music shows, but feels it will pick up again by Christmas and on through January of next year. Asked whether or not Graham will take on a major project along the lines of Labor Day Weekend's mammoth US Festival in the months ahead, Perloff declined comment.

Festival In Jamaica

Denver, Colo.'s Feyline Presents, Inc., however, is planning a mega-event this fall, The Jamaica World Music Festival, in conjunction with the Jamaican Ministry of Culture. Set to take place on Thanksgiving Weekend in Montego Bay, Jamaica, the international talent lineup of 20 acts includes Gladys Knight and the Pips, Ronnie Milsap, Beach Boys, Aretha Franklin, Squeeze, Stacy Lattisaw, Skeeter Davis, Rick James, Clash and Bobby & the Midnites. The program also features a number of performers — Grateful Dead, B-52s, Jimmy Buffett and The English Beat — who appeared at the US Festival last month, and a variety of reggae artists such as Jimmy Cliff, Peter Tosh, Toots & the Maytals, Black Uhuru, Yellowman, Rita Marley and the Melodymakers. The multi-headliner show will take place at a newly constructed concert facility on a peninsula surrounding the Calpyso Drive area of Montego Bay, and specially-priced travel/hotel/show

(continued on page 32)

Olivia Newton-John

UNIVERSAL AMPHITHEATRE, L.A. — That Olivia Newton-John is one of the brightest multi-media entertainers to emerge in the 1970s was an indisputable fact long before her triumphant four-night stand here. But until this stunning series of sold-out shows, the verdict was still out on her ability as a concert performer, since in the past her live appearances for the most part failed to match the excitement of her recordings. Now it can be said that Newton-John has overcome any shortcomings she might have had as a live performer, for her emotion-packed opening night concert was flawless.

Besides showcasing the various phases of her career — from country to pop to adult contemporary rock — the evening was a textbook example of tasteful staging, understated yet effective. Rather than rely on overblown production numbers that you might expect from a performer with a pair of big screen musicals under belt (*Grease* and *Xanadu*), Newton-John kept the special effects to a minimum and concentrated on her music. And her seven-piece back-up band, led by saxophonist Tom Scott, supplied all the punch she needed for a knockout set.

Emphasizing material from her latest MCA album, "Greatest Hits, Vol. 2," Newton-John established an immediate rapport with the audience and carried the momentum throughout the show. Among the many highlights was a spirited — and exhausting — rendition of her recent hit single, "Physical." Wearing a California Angels jersey, she could easily have passed for an aerobics instructor as she delivered the song with acrobatic precision and intensity. Coming full circle, Newton-John closed with "I Honestly Love You," a moving ballad and one of her earliest hits.

Saxophonist Scott and his group opened the show playing selections from their new Elektra/Musician LP, "Desire."

george albert

Diana Ross

THE FORUM, L.A. — Diana Ross' recent show at the Forum, produced by Lakers basketball kingpin Kareem Abdul-Jabbar, seemed more like a family gathering than a concert, as the first lady of pop and soul constantly paused between (and sometimes during) tunes to turn up the house lights, chat with folks in the stands and cultivate a personal relationship with the audience. At first, some members of the crowd and apparently some of her backup band seemed taken aback and generally confused by the stop-and-go musical performance, but by the time Ms. Ross had everybody in the house holding hands and singing along to "Reach Out And Touch," a sense of unity pervaded the arena and lingered throughout the rest of the evening, bringing everybody present a little closer together.

The songstress also raised more than a few eyebrows when she ventured out into the audience and walked practically all around the Forum, talking to people, leading them in sing-alongs, dancing with some, and generally having a good time. One of the most hilarious moments of the night took place during a rendition of her

latest hit single, "Muscles," when she called on male volunteers from the crowd to come up on stage and flex their biceps. When one strapping young stud bounded up the stairs to show off his bod, Ross coyly ripped his shirt open, popping the buttons off and leaving the man topless. Later on during the song, she introduced "her boys," a team of bodybuilders who came up to the stage platform and went through a series of poses showing off their rock-hard physiques.

Backed by a tight, large band complemented by the Asbury Jukes horn section and two fine background singers, Ross hurried through a retrospective of her career with The Supremes and delivered just a couple of songs from her film debut, *Lady Sings The Blues*, among them the plaintive ballad "My Man". However, while the slow and mid-tempo numbers had a lot of heartfelt power behind them, it was the energetic jams on classics like "Upside Down" that really had the mob moving 'round and 'round and applauding wildly.

Although the pacing of the show could have been tightened up considerably (i.e., when Ross left the stage for a costume change during the final portion of the concert, for example, many in the audience also departed, thinking the gig had ended), Lady Di's voice was in fine form throughout and she admirably kept the Las Vegas schmaltziness to the bare minimum, making most of her guests feel at home in the gargantuan venue.

Jeffrey resner

Heart John Cougar

BRENDAN BYRNE ARENA, East Rutherford, N.J. — When Epic recording group Heart hit the national scene in the mid '70s as one of the first female-led hard-rocking bands, it helped pave the way for acts like Pat Benatar and the Go-Go's. The Seattle-based band subsequently built up a following, recording several gold and platinum albums like "Little Queen" and "Dog and Butterfly" in the late '70s.

No longer a novelty, the band staged an acceptable but less than satisfying performance at the Meadowlands venue. While its first few hard-driving rock numbers were delivered with bite, the band's playing gradually became diluted as the evening wore on, with a rendition of "Magic Man," its 1976 hit, lacking its customary extended guitar solo. On the other hand, the acoustic numbers, led by Nancy Wilson's solo guitar work, were pleasing and well-received by the audience.

While Heart is an established band with an even brighter future, it was put in the position of being overshadowed by the red hot John Cougar, who, by his own admission, has been playing warm-up for the past eight years. But Cougar recently hit top-chart status with his Riva/PolyGram LP "American Fool," which contains the singles "Hurt So Good" and "Jack and Diane."

Cougar gave a dynamic and emotionally honest performance, losing his breath several times throughout. This was most evident on his recent hits, even the slower-moving "Jack and Diane" and on "I Need A Lover," which he reprised for an encore. And never at any time in his show, was he too tired to reach out to the far ends of the stage to greet his fans.

There has been talk about whether the two acts would be billed in reverse order, were the concert booked today. In any case, Cougar was the proverbial hard act to follow.

larry riggs

REVIEWS

ALBUMS

(continued from page 8)

beat of songs such as "Hate" and the Bowie-esque croon of "The Party's Over." This is the type of record that could benefit heavily from in-store play, and college stations will certainly warm to it. And, of course, dance rock clubs.

ON VACATION — The Swollen Monkeys — Cachalot Big 7 — Producers: Hal Willner and Eric Dufauré — List: 5.98

New wave meets Tex-Mex polka with a dash of salsa. Drawn from the ranks of The Waitresses, Tin Juey and The B-52's, the guerrilla horn group sounds like a bar mitzvah band from another dimension and the underground's answer to the Bar-Kays. Wedged between the yuks is more than a hint of real chops, especially on "Dinah," with "Disco Dragnet" and the title track small masterworks of insanity.

SINGLES

(continued from page 8)

"Skyyjammer" LP. Rock guitar and a funk beat, plus a hilarious "courtroom" segment, make this an out of the ordinary dance, B/C offering. Highly recommended.

NEW AND DEVELOPING

BANANARAMA (London/PolyGram LD 201) **He Was Really Sayin' Somethin'** (3:44) (Jobete Music Co., Inc. — ASCAP) (N. Whitfield, E. Holland, W. Stevenson) (Producers: Fun Boy Three, D. Jordan)



A trio of English lassies — Siobhan, Keren and Sarah — have a percussion and piano-dominated party with this cover of

a 1965 track by an early Motown group called The Velvettes. Fun Boy Three, the former front line for The Specials, sing backup (returning the favor the gals did on their own LP) and produce.

Disney Home Video Co. Joins RIAA/VIDEO

NEW YORK — Walt Disney Home Video has joined the Recording Industry Association of America, Inc. (RIAA) video division RIAA/VIDEO, bringing membership to the two-year-old division to 24 U.S. home video software companies.

The two-year-old Disney video company markets all Disney films, TV programs, and original productions for home video formats throughout the world. It is headed by Jim Jimirro, president of Walt Disney Telecommunications and Non-Theatrical Co. in Burbank, Calif.

Currently the company catalog includes 52 video cassette releases in both VHS and Beta, 12 feature films and three cartoon programs in RCA SelectaVision videodiscs and 10 titles in laser optical videodisc. More releases in all formats are due in November and December and early 1983.

Walt Disney Home Video has received four RIAA/VIDEO Gold Awards representing at least 25,000 units in sales and/or rentals with retail list value of at least \$1 million. One of the awards went to *Disney's American Summer Cartoon Sale* and represented combined sales of seven videocassette titles which were offered during a three-month promotion. The other winners were *The Black Hole*, *Mary Poppins* and *A Walt Disney Christmas*.

CBS Reports 54% Dip In Income For Third Quarter

NEW YORK — Efforts by CBS, Inc. to reposition itself in the marketplace were apparent this quarter as the discontinuing of CBS Cable, the shuttering of its Terre Haute record manufacturing plant (see separate story) and a 27% decline in income from continuing operations combined to give CBS, Inc. a 54% drop in third quarter income.

The third quarter 1982 income of \$28.6 million, or \$1.02 per share, fell from \$61.6 million income, or \$2.20 per share, posted during the third quarter of 1981. CBS attributed part of the decline to its decision to close its recorded music factory, resulting in a one-time charge of \$5.6 million or 20 cents per share, to its income from continuing operations. This accounts for one-sixth of the quarterly income decline.

Net income for the third quarter 1982 was \$18.5 million, or 66 cents per share, a 68% drop from the comparable 1981 net income of \$58.7 million, or \$2.11 per share. In addition, third quarter 1982 revenues of \$958.1 million declined two percent from third quarter 1981 revenues of \$973.6 million.

The third quarter net income comparisons to 1981 reflect accounting treatment for discontinued operations. Last month, the company closed CBS Cable, its advertiser-supported television programming service. This resulted in a third quarter loss of \$10.1 million, or 36 cents per share. These figures reflect both the cable unit's operating losses for the entire 1982 second half and all losses on liquidation of its assets. This charge accounts for one fourth of the quarterly net income decline.

Additionally, losses from discontinued operations in the first nine months of 1982 totaled \$17.5 million, or 63 cents per share. During the comparable period in 1981, they were \$7.7 million, or 27 cents per share.

Records Group Results

The Indiana plant closing sparked a 21% quarterly revenue decline for CBS/Records Group, as did foreign exchange losses and the ongoing weak sales environment.

In contrast, CBS/Columbia Group quarterly revenues rose six percent, reflecting the consolidation of Ideal Toy into CBS Toys. The Group, however, posted a loss for the quarter, stemming from operating losses in both its specialty stores and musical instruments divisions.

At the same time, CBS/Broadcast Group revenues rose nine percent during the same quarter. Profits for the group declined, however, because of the impact of sharp cost increases associated with television sports events, start-up costs for CBS Radioradio and expanded news programming.

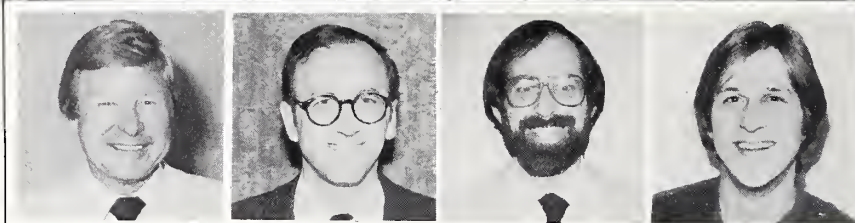
Alive Bows Video Arm

NEW YORK — Shep Gordon, Alive Enterprises president, has bowed a video label that will sign artists, directors and producers to exclusive contracts for multiple releases. Ian Relfini joins the company as president. First release will be a musical biography of Charlie Chaplin, with subsequent projects to include biographies of Marilyn Monroe, Martin Luther King and Ernest Hemingway. The company plans to market its product to both educational and consumer markets.

As president, Rafini will be responsible for the company's international operations. In the past, he had worked at the European subsidiary of MGM, ABC and Warner Bros.

Alive Video is located at 1775 Broadway, New York, N.Y. 10019. The telephone number is (212) 977-8780. Its West Coast branch is located at 6525 Sunset Boulevard, Hollywood, Calif. 90028. The telephone number is (213) 856-0000.

EXECUTIVES ON THE MOVE



Preston

Manian

Rubin

Hock

Roger Whittaker Appoints Preston — J. Edward Preston, vice president and general manager of RCA's Canadian Record Division and a member of the board of directors of RCA Inc., has been appointed president and general manager of Tembo Music Canada, Inc., (formerly Roger Whittaker Enterprises Canada, Ltd.). Prior to joining RCA, he worked at Radio Station CHML in Hamilton for seventeen years and acquired his retail experience with T. Eaton Company of Canada.

Changes at Specialty — WEA Manufacturing Inc., has announced the promotion of Joseph Helmski to executive vice president and general manager of the company's Specialty Records Corporation division. In addition, announced were the promotion of seven Specialty Records managers. Patrick Barrett, controller; John Bremer, manager of maintenance and engineering; William Havran, manager of production control; Peter Licata, manager of quality control; Walter Marek, manager of distribution; Peter Rydzanich, manager of record operations and Janis Vanko, director of personnel.

Carey Named — Chase Carey has been appointed vice-president of Columbia Pictures Pay Cable & Home Entertainment Group. He joined Columbia in September, 1981 in the corporate planning and development department and soon was promoted to director of financial planning.

Changes at Arista — Arista Records has announced the promotion of Peter Manian to director, financial analysis for the label. He has been with Arista for five years, most recently as senior financial analyst. Also named was Steve Rubin as director, field marketing. Prior to this promotion, he was Arista's national marketing manager, a position he held for three years. And the appointment of Randy Hock as director, national promotion marketing was announced. Prior to this appointment, he was associate director, national AOR promotion.

Strick Joins Irving — Almo Irving Music has announced that Danny Strick has been named director of creative and writer development at the L.A. based publishing company. He joins the publishing company after four years as vice president of creative activities at United Artists Music.

Changes at PolyGram — David St. John has been named southern regional promotion manager, PolyGram Records, Inc., and Steve Smith has been named Atlanta local promotion manager, PolyGram. St. John was previously Atlanta local promotion manager, PolyGram, and previously served as Miami/Ft. Lauderdale local promotion manager for Capricorn Records. Smith was previously local sales representative and local merchandiser for PolyGram in Atlanta.

Shapiro Named — The appointment of Gary J. Shapiro as legislative and regulatory counsel of EIA's Consumer Electronics Group has been announced. He was most recently an associate with the Washington office of Squire, Sanders & Dempsey.

Changes at Capitol — George Harrison has been named manager, administrative services, Capitol Records, Inc. He joined Capitol in 1978 as a mechanical engineer at the Winchester plant. He served in this capacity until December 1981, at which time he was promoted to chief engineer at the Los Angeles plant. Chris Marconi has been appointed communications supervisor. He will be responsible for telephone and telex communications at the Capitol Tower.

Dean to CIR — Country International has announced the appointment of Tom Dean as head of sales and promotions for the Nashville based label. He was formerly with United Artist Records.

Jacobson to Streetwise — Cathy Jacobson has been named general manager for Streetwise Records. She was formerly director of sales and marketing at Emergency Records.

Spellman Joins Reeves — Guy Spellman has joined Reeves Sound Shop as marketing director. He has served as a marketing consultant with Inner City Broadcasting's Apollo Theater Network and worked nine years with CBS, Inc.

Changes At ITG — International Talent Group has announced three appointments. Joel Peresman has been promoted to agent; Deborah Carr joins the company as office manager; and Kathy Gallagher has been named administrative assistant. Peresman has been with ITG as an assistant agent since 1981. Carr, who will be in charge of managing the ITG New York Office, was formerly an administrative assistant at Jon Podell Enterprises. Gallagher joins the agency as administrative assistant. She worked previously at the Cricket Agency and Club 57 Productions.

Ratliff Named — Dale Morris & Associates has named Marie Ratliff vice president in charge of a newly formed company called MAF Advertising. She was country chart director for *Record World* until their closing a few months ago.

McBee Appointed — Sam McBee has joined Tom McBee Promotions and will be involved in Record Phone Promotion. He formerly was head of Roger Miller's publishing.

Astral Named As Media Canadian Vid Distrib

LOS ANGELES — Media Home Entertainment, the Los Angeles-based independent home video producer, has concluded an agreement with Astral Video Ltd. of Toronto under which the company will serve as the sole distributor for Media product in Canada.

As Canadian distributor, Astral will represent the nearly 200 film titles available in Media's Canadian catalog, and begins immediate shipment to retailers of *The Seduction*, starring Morgan Fairchild; *Kill Or Be Killed*; *Don't Answer The Phone*; and *The Wilderness Family*.

Buster Bows Reward

NEW YORK — Bill Buster has formed Reward Records. The CBS distributed label, with offices in New Jersey and Los Angeles, has signed three artists and plans to release its first single in two weeks.

Besides Buster, who is also president of Eric Records, the label staff includes Wayne Volat, vice president, artist relations and marketing; Tom Kennedy, vice president, promotion; and Tony Colombet, director, creative services. Volat will operate out of Los Angeles and can be reached at (213) 391-7331. The other staffers are at the New Jersey office (609) 848-2020.

Managers' Role Expands As Labels Cut Back On Services

(continued from page 5)

sales market and wider audience through touring and press, "we are now able to offer a more complete package to a major label for a prospective signing."

Other managers generally concur with that approach, noting that the independent label can serve as an artist development tool towards a major label signing. Some managers, however, such as Larry Fitzgerald of L.A.-based Fitzgerald Hartley management company, also believe that the pervasive role managers must play in an artist's life can best be facilitated by the "entrepreneurial approach."

"With many record companies becoming more distribution and sales conscious," Fitzgerald says, "you should be surprised to see more managers operating their own custom labels. In that kind of situation, the manager is not just going to coordinate promotion and marketing, but actually be involved in those jobs."

"That means more staff or finding ways to pay for promotion, marketing and publicity."

Picture Disc Option

Fitzgerald-Hartley has begun its quest for service diversification with its Pik Disc, a company that develops picture disc concepts and other merchandising items. Fitzgerald said that the satellite company is included in many of the basic services Fitzgerald-Hartley provide their clients.

Another management company already affiliated with a custom label is Frontline Management, which is connected with Full Moon Records, distributed by Warner Bros. and Elektra/Asylum.

Solters at Frontline said that through joint involvement in a management company and record label, "You can realize the problems of a label and the acts and be more compassionate to both sides."

"Maintaining a rapport with every label your acts are signed to is essential," says Solters. "Whether an act is signed to Full Moon or to another label, we still have to make sure that each artist gets adequate label publicity, marketing and promotion support."

Solters, like others contacted, contends that there are various avenues by which managers can support label marketing and promotion efforts, including staffing in-house in such areas or contracting with an outside promotion or marketing firm.

One company that has evolved to a full, in-house management service is Krage & Co. "Promotion, publicity and artist development are now more in the hands of management," says Krage. "But I've always tried to be more active than others because I was never what you'd consider a tough negotiator, but always got in there and handled all areas of an artist's career."

But things have changed drastically, according to Krage, who adds that he has had to delegate more specific functions to his ever-expanding staff, although he continues to oversee much of the daily activity at the company.

Krage & Co. is set up to produce publicity copy, advertising art and copy, to

merchandise items and to coordinate and produce video. "I wouldn't trust these functions to an outside operation," says Krage, adding, "To some extent it's a team effort in that everyone here gets involved, through their expertise, on each project; but it's still the personal touch."

Krage says that in order to be complete in the management of each artist, the company cut its roster in the last two years. But acts like Kenny Rogers, Rich Little, Kim Carnes, the J. Geils Band, Dottie West, Ronnie Laws, Tom Chapin and, most recently, Lionel Richie and Garland Jeffreys, are still part of the Krage & Co. fold.

In fact, most managers agree that it is more practical economically and allows for more effective service if management rosters are kept small.

Small Rosters

"Because of the scope of services we provide," says Fitzgerald, "we have kept our roster small on purpose so we don't spread ourselves too thin." Fitzgerald-Hartley handles matters for Toto, The Brothers Johnson, Rufus and also administers the publishing for several songwriters, including members of Toto and Rufus.

Another company that has maintained a small roster, but also a full staff to coordinate various aspects of each careers, is Cavallo, Ruffalo & Fragnoli. "There are three managing partners and six assistants working right under us," says company co-principal Bob Cavallo, who adds, "Although we only manage a handful of acts, we have enough manpower to concentrate effectively on each aspect of their careers."

In addition to Earth, Wind & Fire, the company handles business for Prince, Ray Parker, Jr. and Prince offshoots The Time and Vanity 6. Representing the acts as performers, Cavallo, Ruffalo & Fragnoli also handles its acts if they produce other artists' record projects, often working in conjunction with another management team.

The West L.A.-based company, though it has fostered a joint venture with Earth, Wind & Fire known as The Complex — a facility with studios, rehearsal halls and video production capabilities — still believes in the grassroots approach to developing new artists.

Partner Steve Fagnoli in recent weeks has been on a nationwide promotion tour where members of Vanity 6 and Morris Day, leader of The Time, have been meeting with radio, retail, consumers and the press in an effort to make the public aware of who they are. In each market visited, there are in-store appearances and interviews during the day and an industry party and video viewing at night.

A similar cross-country promotion trek is under way with Lionel Richie, under the guidance of Krage & Co. Although Richie has an established name through his work with the Commodores and his producing and songwriting for Kenny Rogers, with the release of his solo debut album the management company is re-casting his image in the marketplace nationwide.

PolyGram Expands Country Division

(continued from page 6)

and black/contemporary fields, country was the next area that needed shoring up, and, with PolyGram's recognized worldwide network, the label will be able to take advantage of the genre's increased acceptance at the international level.

Ilberman stated that while the expansion of the artist roster and label staff is a short-term goal rather than one of a long-term time frame, additions will be made gradually over the next six months and that the firm's heightened interest in volume will be governed by profitability.

Hensler and Ilberman made their remarks in the presence of a number of PolyGram executives who had come to Nashville to take part in Country Music Week activities. Among those present were Jack Kiernan, executive vice president, sales and marketing; Len Eppard, vice president, press and artist relations; Joe Polidor, country marketing director, Nashville; Frank Leffel, national country promotion director, Nashville; Martha Haggard, director, press and artist relations, Southern region; Jerry Kennedy, vice president, A&R, Nashville; and Harry Losk, senior vice president, marketing.

TOP 30 ALBUMS

	Weeks On Chart	10/16		Weeks On Chart	10/16
1	AS WE SPEAK	17	16	BREAKIN' AWAY	17
	DAVID SANBORN			AL JARREAU (Warner Bros. BSK 3576)	62
	(Warner Bros. 9 23650-1)				
2	OFFRAMP	23	17	KENNY G	25
	PAT METHENY GROUP (ECM-1-1216)			(Arista AL 9608)	2
3	LET ME KNOW YOU	10	18	IN LOVE'S TIME	19
	STANLEY CLARKE (Epic FE 38066)			DAVE VALENTIN	13
				(GRP/Arista 5511)	
4	HANDS DOWN	16	19	WORDS, SOUNDS, COLORS, AND SHAPES	1
	BOB JAMES			DONALD BYRD and 125TH STREET,	
	(Tappan Zee/Columbia FC 38067)			N.Y.C. (Elektra 9 60188-1)	
5	WE ARE ONE	14	20	CITYSCAPE	4
	PIECES OF A DREAM			CLAUS OGERMAN/MICHAEL	
	(Elektra 9 60142-1)			BRECKER (Warner Bros. 9 23698-1)	21
6	OUT OF THE SHADOWS	14	21	HEATWAVE	3
	DAVE GRUSIN (GRP/Arista 5510)			CAL TJADER and CARMEN McRAE	
				(Concord Jazz CJ-189)	26
7	TOUCHSTONE	6	22	RADIANCE	1
	CHICK COREA			JEFF TYZIK (Capitol ST-12224)	
	(Warner Bros. 9 23699-1)				
8	INCOGNITO	2	23	TRADITION IN TRANSITION	7
	SPYRO GYRA (MCA-5368)			CHICO FREEMAN	
				(Musician/Elektra 9 60163-1)	15
9	WINTER INTO SPRING	13	24	LOOKING OUT	16
	GEORGE WINSTON			McCOY TYNER (Columbia FC 38053)	
	(Windham Hill C-1019)				
10	MOVING TARGET	5	25	FANDANGO	22
	GIL SCOTT-HERON (Arista AL 9506)			HERB ALPERT (A&M SP-3731)	
11	ROYAL JAM	18	26	THE BEST	12
	THE CRUSADERS (MCA 2-8017)			QUINCY JONES (A&M SP-3200)	
12	OFF THE TOP	9	27	WE WANT MILES	20
	JIMMY SMITH			MILES DAVIS (Columbia C2 38005)	
	(Musician/Elektra 9 60175-1)				
13	DESIRE	8	28	WYNTON MARSALIS	33
	TOM SCOTT			(Columbia FC 37574)	
	(Musician/Elektra 9 60162-1)				
14	LOVE NOTES	16	29	COME MORNING	46
	CHUCK MANGIONE			GROVER WASHINGTON, JR.	
	(Columbia FC 38101)			(Elektra 5E-562)	
15	ECHOES OF AN ERA 2/THE CONCERT	8	30	THE DUDE	81
	(Musician/Elektra 9 60165-1)			QUINCY JONES (A&M SP-3721)	

ON JAZZ

POLYGRAM UP CLOSE — With some 70-odd titles already available here through the Japanese Verve Import Series, PolyGram's jazz program has been turning its eye towards Europe. Utilizing both the PolyGram Classics and the PolyGram Special Imports channels, the company has been aggressively adding titles to those catalogs, and in each instance the selections have proven to be superior as both music and product. Upcoming in the next few months on Black Saint and Soul Note labels from Italy will be albums by **The David Murray Octet, Steve Lacy, Billy Bang, Roswell Rudd, The Mingus Dynasty, John Carter, Max Roach, The World Saxophone Quarter, George Russell, Kenny Drew, Art Farmer and Leroy Jenkins**. Domestic releases will include the reactivation of the Verve twofer series (at \$9.98 through PolyGram Classics) with six collections by **Illinois Jacquet, Count Basie, Lionel Hampton, Ella Fitzgerald, Tony Williams' Lifetime** and unreleased trio recordings by **Bill Evans**, as well as the introduction of a \$5.98 "Best Of" series drawn from the Verve, Mercury and EmArcy catalogs, also through PolyGram Classics. PolyGram's **Barry Feldman** pledges that the midline series "won't be shock," but rather a series aimed at newcomers to the music featuring a smattering of obscure titles among the mostly mainstream offerings. With so much set to come down the pike, we thought it time to digest some of the titles recently released by PSI. Herewith, a few brief reviews to aid the discerning record buyer, beginning with Black Saint/Soul Note . . . Personal pick: "Shadows And Reflections" by



GREEK MEETING — MCA Records president **Bob Siner** (l), and MCA vice president of marketing **Vince Cosgrave** (r) recently chatted with **Spyro Gyra** leader **Jay Beckenstein** backstage at L.A.'s **Greek Theatre** following the group's recent engagement there in support of their new "Incognito" album.

trumpeter **Balkida Carroll** features an outstanding quintet of **Julius Hemphill, Anthony Davis, Dave Holland** (his first release since taking ill last year) and **Pheeroan Ak Laff** as well as Carroll's strongest compositions to date. A must for fans of the downtown scene . . . "Havin' Myself A Time" by vocalist **Klm "Daddy's-A-Tough-Act-To-Follow" Parker** backed by the **Kenny Drew Trio**. Surprisingly straightforward but satisfying interpretations of mostly standards . . . "November 1981" by trumpeter **Bill Dixon** is a chronicle of two weekends in Europe — one live, the other in the studio — captured on two discs. A touch excessive in its scope (a single record probably would have sufficed), but Dixon demonstrates one of the deeper commitments to working his compositions through with a steady group . . . "Blues Forever" by **Muhai Richard Abrams** is ample demonstration that Abrams was in **Eddie Harris's** band for a reason. Although the distinct blues/swing of the title track on this large group recording will come as something of a surprise to fans of Abrams more recent (last 10 years) work, versatility has always been a key to the pianist's art. This album effectively erases any questions about why

(continued on page 21)



GAYNOR INKS WITH ATLANTIC — Gloria Gaynor has signed with Atlantic Records. Her first LP for the label, set for November release, will be "Gloria Gaynor." Pictured at the signing ceremony are (l-r): Doug Morris, president, Atlantic; Linwood Simon, Gaynor's manager; Gaynor; and Ahmet Ertegun, chairman, Atlantic.

One-Sided Singles Get Mixed Reaction From Disc Retailers

by Jim Bessman

NEW YORK — When CBS Records releases Merle Haggard's "Going Where The Lonely Go" and Larry Gatlin's "Sure Feels Like Love" in its new one-sided single configuration on Oct. 19, a total of 16 one-sided singles will have been issued since the series' inception last month (*Cash Box*, Sept. 11). While the 29 cents wholesale-priced item was originally hailed as a bold move in the face of across-the-board price increases for other prerecorded product, a *Cash Box* retailer survey shows that now, two months later, there is a mixed reaction to the singles' merits in today's marketplace.

"The price sounded real good and the one-sided single seemed to be a perfect choice for consumers who just wanted the one song they heard on the radio," recalled Bill Galeza, singles buyer for the Pittsburgh-based National Record Mart chain, who has since soured on the new configuration. "It's not doing anything I expected, but the 45 business is completely different from LPs. Though our price is a dollar cheaper than our regular singles, the little hole in the middle like on albums is such that a regular 45 spindle on a record changer won't work. This hampers sales to people who like to stack singles for automatic playing."

On the other hand, Kym Voelker, singles buyer at J&R Music World in Manhattan, was enthusiastic when queried about the singles and reported strong sales so far, with Elvis Costello's "Man Out Of Time" leading the way. "I've sold out of it twice, probably because Costello fans are used to getting promo giveaways with his albums," she said, adding that the other titles are just "a tad behind" in sales. She said that the October additions to the eight-piece September initial release looked equally strong. "Of course 'Pressure' will sell!"

Other retailers reported similarly varying reactions. On the strong plus side were Chicago's Flip Side stores and Southern California's Licorice Pizza chain. Steve Suzuki, warehouse manager and buyer for Flip Side, was especially pleased with the quality of the releases. "They are good artists and the singles are good singles — not just garbage," he said. "They've done very well in terms of the titles being chosen." He added that the "pop-oriented" nature of the chain was a major reason for the singles' success there.

Positive Response

Licorice Pizza's singles buyer Anita Ortiz noted a "very positive response" on the first eight titles, especially Santana's and Luther Vandross'. She had just received four more titles and received word of two more forthcoming. "It's looking pretty healthy," she observed, adding that the initial focus on "key artists and titles is the best move at this point."

Ortiz also cited the sleeve as a beneficial factor. "The neat thing is everything is explained on the sleeve itself," she explained. Her opinion in this and other regards, however, was countered by Gary Wells, singles buyer for Show Industries, the Los Angeles parent company of the Music Plus chain. "The packaging is cheap and looks like generic supermarket product," said Wells, reporting a negative customer response so far that matched that discovered during test marketing of the product at the chain a couple months ago. "Consumers aren't used to the idea of getting one side instead of two. Even though they don't always play the B-side they like to have it there."

The Strawberries Record & Tapes chain based in Framingham, Mass., tested the singles in five of its 26 stores. Singles buyer Frank Ursolo reported disappointment in the results, with only "very few re-orders." The Lanham, Md.-based Harmony Hut chain is not carrying them at all due to the no-returns policy.

The no-return policy is also being considered at Denver's DanJay Music and Video, which operates the Budget Tapes & Records chain. Import and 45 buyer Debora Loper is putting out a memo describing the product this week to all stores to find out if they are interested in carrying it. "The idea is cool and the price is right, but I don't know how they will go over at the stores since they are one-way. I myself would pay a little more for a dish with two sides."

Everybody's Records in Portland is another retailer late in getting into the game, here due to its one-stop singles supplier, which has backed out of handling the configuration. But president Tom Keenan said that the chain had just received its first shipment and was confident of sales potential despite the no-returns policy.

Besides the no-returns policy, some retailers voiced concern that the new singles would hurt sales of the traditional two-sided versions. National Record Mart's Galeza blamed Kenny Loggins' one-sided "Don't Fight It" for hurting sales of the regular single, which it was outselling. But Licorice Pizza's Ortiz said that sales of the one-sideds had not cut into the regular ones and that both seemed to be doing equally well.

Ortiz, like most retailers, reported special in-store merchandising of the new product. A few weeks ago Licorice Pizza singled out four of the titles as "Single of the Week" on its weekly top pop, country and R&B singles sheets placed on the front counter. In addition, as in many stores, the chain regularly displays the new product at the beginning of the singles bin and further sets it apart with signing and individual bin cards.

COAST TO COAST

EAST COASTINGS — A resounding success is the verdict all around concerning **The Who's** three Metro-area dates. *Coastings* caught closing night at Shea Stadium, a riveting two-hour performance that spanned material from the group's entire career as well as a couple of surprises in the form of encore performances of "Twist And Shout" and "I Saw Her Standing There." Kudos to the band for giving back what they were getting, i.e., mounting a lavish show that addressed the realities of playing in a baseball stadium when they could have just as easily taken the money and run. If this does indeed prove to be their farewell tour, they will be sorely missed: their anthems of eternal adolescent struggle rang true as we watched a glassy-eyed mob of 70,000 parade its way through cordons of cops with German shepherds, an endless stream of drug hawkers and acres of broken beer bottles in search of the ultimate block party. *Sturm und Drang* has always been the Who's stock-in-trade, and the irony of middle-aged millionaires playing "Young Man Blues" may finally have proven too much for the group, but you'd never know it from the way they perform. If this is really good-bye, it's been great. . . . Press notes: *New York Rocker* will suspend publication, ostensibly to re-emerge in an 8½"-by-11" glossy-cover format. . . . *Trouser Press* has added an alternative album chart, and from what we hear about their survey methods, it should be reliable. . . . Two new books on the **Rolling Stones** have just hit the shelves: *The Last Tour* from Beaufort Books of Toronto combines photos with light essays, while *Death Of A Rolling Stone: The Brian Jones Story* by **Mandy Aftel** is the latest addition to Delilah's catalog. . . . Congrats to former **Cash Box** staffer and present day quiz show *macha Dave Schulp* on delivering his Rock Trivia book to Putnam. On time, no less. . . . The **Laufer Company** has sold *Tiger Beat* and *Tiger Beat Star* to **Michael Edrei**, head of D.S. Magazines, Inc. Expect to see some changes in the mags' formats. . . . Secrets of the stars: **Billy Joel** recently hosted a question-and-answer session at New York's New School as part of **Eddie Simon's** music business class. In response to a question on his role in the mixing of his records, Joel replied that he "usually sits in the waiting room and reads *Cash Box*." Segments of the class will be shown on MTV as part of a documentary on Joel. . . . **Gary U.S. Bonds** will appear at The Meadowlands on mischief night in a benefit for Easter Seals. . . . After the lackluster "Love Me Tender," **B.B. King** is back with a vengeance. The King is in New York's M&I Studios with **Arnett Cobb**, **Oliver Jackson**, **Major Holley**, **Woody Shaw**, **Warren Chiasson** and **Billy Butler**. . . . **The Time** and **Vanity 6** sneak into the Ritz next Monday night, with the groups scheduled to hit the road with **Prince** in November. Time frontman **Morris Day** recently paid us a visit, and we found the recording studio's premier narcissist to be somewhat reticent in the flesh. But with the #1 album on this week's *Cash Box* Black Contemporary chart, Day and company should be one giant step closer to gaining a broader audience. "Right now the crowd we draw is pretty wide," said Day, "but it's not necessarily a result of Time airplay. It probably has more to do with being on the road with Prince. It seems like crossover is a seniority thing — if you hang in there long enough you can get the pop play. But our music's there for whoever wants it. I'm not gonna lose any sleep over it."

fred goodman

POINTS WEST — **John Lennon's** 42nd birthday on Oct. 9 was commemorated by a series of peace events in Santa Monica sponsored by the Alliance For Survival, with reggae and freedom music performed by a Central American group called **Unlty**. . . . Speaking of Lennon, we've heard talk that **Yoko Ono's** recent signing with Polydor/PolyGram might mean that Lennon/Ono tracks produced for the "Double Fantasy" follow-up album, "Milk & Honey," could be released by the label sometime next year. . . . **Steppenwolf**, **Plugz**, **Tierra** and **War** joined **The Bus Boys** and **El Chicano** as top-billed acts for the Los Angeles Street Scene Festival Oct. 9-10 in downtown L.A. A diverse crowd showed up to catch the event on both days. About 200 performers in all participated in the gala celebration, including the **Iration** reggae band, the **Xipe Totec** Aztec dance group, pump rock accordionist **Charlie Rocket**, **Etta James**, **The Brat**, **General Caine** and **Richmond Shephard's** Mime Theatre. . . . Rock 'n' roller **George Thorogood** burned up the Hollywood Palladium Oct. 10, and during the last encore dozens of frenzied audience members vaulted on stage to party with him. . . . The newly opened **Beverly Theater** will play host to **Wall of Voodoo** and **Devo** on Oct. 30 for a concert to be broadcast via satellite to over 15 colleges and universities in a new special effects format: "3-Devo" (special glasses required). . . . **Dead Kennedys**, **Church Police**, **Free Beer**, **Frigidettes**, **Square Cools**, **Fang**, **Intensified Chaos**, **Juvinel Justice**, and **Tongue Avulsion** are just a few of the bands featured on the hard-



AMPITHEATRE ALLIES — **Olivia Newton-John** (l) hobnobs backstage with *Cash Box* publisher **George Albert** (c) and his wife **Edna** following the first of four sold-out appearances at the *Universal Ampitheatre* in Los Angeles.

core/punk/garage band double disc compilation "Not So Quiet On The Western Front" on Faulty Products' subsidiary label, Alternative Tentacles, and the company claims 10,000 of the \$9.98 sets have been shipped. . . . Kidz in Southern California will have a difficult time deciding what to do this Halloween, what with the exotic-neurotic "H'ween Ball" at the Palladium with **Hank Ballard & the Midnighters**, **James Harman Band** and **Spitters**, and across town, the goings-on at Perkins Place in Pasadena when Bay Area musicalunatics **The Residents** say farewell to L.A. after a rare weekend of sonic shenanigans. In nearby Buena Park, TV horror show vamp **Elvira** is set to slink around Knott's Berry Farm with ghouls, goblins, singers and dancers during three shows at the amusement park, which'll also spotlight "monster rock bands and bizarre sideshow acts". . . . Trumpeter **Dale Turner**, perhaps best known for his work in **Oingo Boingo's** horn section, is performing classic bebop tunes with his jazz quartet this week and next at Donte's in North Hollywood. Turner, who jammed with **Freddie Hubbard** when he swung into town a few weeks back, has played in the past with 52nd street horn legend **Allen Eager**, the pit orchestra for New York's American Ballet Theatre and on soundtracks for films like **Martin Scorsese's** *Raging Bull*. . . . If you've been wondering why **Missing Persons** named its maiden LP "Spring Session M," just scramble the letters around and you'll find the title is an anagram for the group's moniker. . . . **7 Seconds** just put out an eight-song EP called "Skins, Brains & Guts," which has background vocals by the **Skeeno Skinhead Tabernacle Choir**.

jeffrey resner

TOP 75 ALBUMS

	Weeks On Chart	10/16		Weeks On Chart	10/16
1	6	2	39	8	31
2	7	1	40	22	41
3	2	17	41	1	—
4	12	3	42	2	60
5	12	4	43	32	36
6	16	7	44	3	50
7	4	9	45	36	34
8	8	8	46	11	43
9	2	20	47	3	53
10	12	11	48	5	48
11	20	5	49	4	51
12	10	10	50	16	45
13	2	25	51	9	47
14	10	6	52	19	52
15	12	14	53	9	54
16	19	12	54	10	44
17	4	27	55	37	49
18	6	18	56	19	58
19	21	15	57	1	—
20	7	22	58	3	59
21	10	13	59	1	—
22	12	16	60	7	40
23	14	23	61	31	46
24	16	24	62	27	62
25	5	32	63	3	68
26	22	21	64	14	56
27	22	19	65	3	66
28	13	29	66	18	67
29	2	55	67	82	64
30	5	35	68	62	70
31	5	33	69	78	69
32	24	30	70	14	61
33	9	28	71	9	63
34	3	42	72	18	65
35	5	39	73	29	57
36	5	38	74	19	71
37	27	37	75	15	72
38	19	26			



WHITE MEETS CRI LATIN AMERICAN REPS — CBS/Unlimited Gold recording artist Barry White met with representatives of CBS Records International/Latin American Operations during a special listening session of his new LP "Change." The listening session, during which White also discussed plans for an upcoming Latin American tour, was part of week-long activities for CRI/Latin American operations personnel and Latin U.S.-based press in Los Angeles. Pictured are (l-r): Rod McGrew, Unlimited Gold Records president; Phil Alexander, CRI/Latin American Operations director of marketing; Jim Moreno, CRI West Coast; White; Mario Ruiz, CRI/Latin American Operations; and Mauri Lathower, CRI West Coast vice president.

THE RHYTHM SECTION

SHORT CUTS — The L.A.-based rock outfit that dishes out satirical content in spades, Arista's **Bus Boys**, is at it again, having recently cut a single for special Halloween release, titled (ha!), "Craziest Spooks Around." The band, comprised of five hearty black souls and a chicano cousin, will be performing the song during their Radio City Music Hall dates in New York, Nov. 4-9, with **Linda Ronstadt** on the same bill. . . **Blue Lovett** recently stepped out of his role as sweet soul crooner with **The Manhattans** to produce a single for the group **The New Jersey Connection** on Carnival Records. "Love Don't Come Easy," which has steadily gained airplay since its release a month ago, was co-produced by Lovett and **Eddie Saunders**, who also wrote the tune. . . "**Lena Horne: The Lady And Her Music**" opens Nov. 17 at the Pantages Theatre in Hollywood.

TALENT SAFARI — Budweiser and urban contemporary radio stations in 27 of the Top 50 markets will be sponsoring a "Talent Showdown," whereby local groups in the selected radio markets will compete for prizes and then become eligible for a national competition with winners in each market. The ultimate winner will receive \$10,000 in Rickenbacker music equipment and a recording contract on Showdown Records, sponsored by Budweiser. According to **Joetta Dickerson**, marketing director for Budweiser Showdown Productions, participating stations will solicit local acts for tapes and a panel of judges at each station will select a winner. The top six winners will then receive another \$1,000 in Rickenbacker equipment and will compete for the top prize. A panel of music publishing and production persons will select the grand prize winner. The six top winners will have their music aired on a radio show to be broadcast to the participating radio markets and about 25 others. The winner will record a 60-second Budweiser commercial that will run nationally on urban and R&B stations. The act's single will be distributed to retail with advertising and merchandising support in each market.

IN FROM NAIROBI — "The Nairobi Sound: Acoustic And Electric Guitar Music of Kenya," released through Brooklyn-based Original Music, may sound like an academic treatise, but it is anything but academic. The music here — as interpreted on the European-originated instrument of guitar — ironically takes the flavor and ambience of several, worldwide folk idioms. Fourteen Kenyan artists are featured on this eclectic album, part of Original Music's Contemporary African Music series, but it's sometimes difficult to tell what common derivative element the music is drawn from. Although percussive textures and a simplicity in chordal structure are evident on each track, the feel of the music varies. From the Irish folk aroma of **W. John Ondolo's** "Kerena," which features a Gaelic tin-whistle line, to the Latin-castinet, rhythmic textures of "Wanjiru Wanjiru" by **Francis Macharia**, the music in this collection is by no means monolithic. There may be no apparent commercial promise in this music, but there is little pretention in this sound and it stands as a welcome diversion from "what's in the pocket." The collection was compiled, produced and features comprehensive liner notes by **John Storm Roberts**.

REGGAE BEAT — Heart Beat Records, distributed by Indie Rounder Records, and independent Shanachie Records continue to provide some engaging roots reggae LPs by some of Jamaica's most respected Joh music players. Fresh from the Heart Beat label are three releases featuring the best skanksters in Jamaica of the "All-kin-style." "A Dee-Jay Explosion: Inna Dance Hall Style" contains DJ dub performances by the Island's top names, among them, **Eek-A-Mouse**, **Sister Nancy**, **Ringo**, **Lee Van Cliff**, **Errol Scorcher**, **Prince Jazzbo** and **Nigger Kojak**. Once the dub rave begins on this album, the metronomous rhythm track backing the skanksters becomes nearly inconsequential. The accent and jargon also obscures the lyrics, which are delivered by each DJ in a distinctive, enchanting manner. Also from Heart Beat is the **Mikey Dread** LP, "Swalk," where the Dread man becomes the R&R (reggae & rhydim) balladeer. The lilting groove and swirling keyboard textures on many songs provide a view of Dread separate from his previous work. But it is **Burning Spear** (aka **Winston Rodney**) on his Heart Beat LP, "Farover," who maintains the convention-rocking music that made him an international star. The title track, "Rock" and "Jah Driver" harken to the days of Burning Spear landmarks like "**Marcus Garvey**" and "Slavery Days." From Shanachie Records comes a Greensleeves U.S.A. album by the inimitable skankster **Yellowman**, aptly titled, "Mr. Yellowman." The albino DJ rappa dubba, whose birth-given handle is **Winston Foster**, has perfected the chant-rap, satirical style that has become a trademark of the reggae phenomena. Also from Shanachie on the Greensleeves U.S.A. label is "Look How Me Sexy" by **Linval Thompson**, who combines a finally focused sense of rhythm and melody with energetic "dance floor style" party sound. The music released from Heart Beat and Shanachie in recent weeks is not for faint spirits, but can be a shot in the arm of most dance radio formats and a boon to the club scene.

michael martinez

NARM Sets Promotional Push For 1983 Grammy Telecast

(continued from page 5)

Opportunity, Cohen outlined a promotional campaign that, in its fullest form, would include TV, radio and print advertising; a variety of in-store merchandising items to be provided by NARM, NARAS, the National Advertisers Bureau and CBS-TV (which will broadcast the show); a national merchandising contest at the retail level; and a national consumer contest based on picking the eventual Grammy winners.

In addition, Cohen said that NARM and NARAS representatives would meet in Los Angeles Oct. 18 to decide on a theme, slogan and logo for the campaign. The results of the meeting will then be announced at the NARM Rack Jobbers Conference, Oct. 20-22, in Scottsdale, Ariz. Artwork and merchandising aids will be announced at the NARM Independent Distributors Conference, Nov. 4-6, in Ft. Lauderdale, Fla.

Citing the NARM report, Cohen said that while the prime demographics of 12-17-year-olds and males 20-35 normally do not watch the Grammy show, a vast potential pool of consumers, women 18+, comprises the largest segment of the audience. Cohen also noted that NARM studies on record buying in the wake of the Grammys showed that many people feel the records that win have usually peaked a good time before the show and are no longer popular or (especially among teenagers) that the songs that win just do not match teenage tastes (sample answer in NARM's study: "The judges are all old — 65-year-old judges").

Nevertheless, Cohen said the campaign will have a twofold aim — to interest the women 18+ demographic (not normally heavy recorded music buyers) in going out and purchasing something based on the show and its promotions; and to interest the teens and males 20-35 (normally heavy recorded music buyers) to take the Grammys seriously enough to at least watch the show and maybe get exposed to enough acts that a purchase might result.

In-Store Merchandising

In addition to the various print, radio and network and pay/cable TV ads and promotional messages that will form the backbone of the campaign, NARM will also emphasize in-store merchandising heavily. A number of merchandising aids like stickers for Grammy nominees' and winners' product, posters of nominees in various categories, banners and flats touting the awards show and/or nominees and divider cards, etc. will be provided by NARM, NARAS and, maybe, CBS-TV.

Finally, the NARM proposal includes national contests both for merchandisers and consumers. The merchandisers contest, with cash as the prize, would center on displays and during the campaign; while the consumers' contest (most likely to be run through a mass appeal teen magazine) would involve picking the eventual winners. Prizes would be along the lines of a trip to the Grammy Awards Show the following year.

The campaign would be in two phases: pre-Grammy Awards Show and post-Grammy Awards Show. The initial phase

would concentrate on building interest in the show (and recorded music in general), while the second phase would emphasize marketing the winners, especially to those who watched the show.

Finally, Cohen said that the duration of the Grammy campaign (Jan. 11 to about the end of March) would also make it possible to tie-in with NARM's "Gift of Music" push for Valentine's Day (Feb. 14). Cohen suggested that one week prior to Valentine's Day would be an ideal time to tie the gift-giving message with promotions for the Grammys. Among the possible advertising messages spelled out by Cohen were: "Give A Grammy For Valentine's Day And Show Someone You Care," "This Valentine's Day Express Your Love With A Grammy" and "Share A Part of Yourself With Someone You Love By Giving Them Special Grammy Music."

Cohen then revealed that the NARM board of directors had allocated \$25,000 for this year's effort.

'Seize The Moment'

"This is an opportune time for our industry to seize the moment," Cohen said later. This is something that is long overdue, and it can really set the stage for more cooperative ventures in this industry. We must capitalize on our opportunities."

Other highlights of the final day of the Retailers Advisory Committee meeting included:

- A demonstration of the new Compact Disc (CD) by PolyGram's Emiel Petrane and Hans Gout. The 4.7 inch, laser-read disc (similar in principle to the Laserdisc

videodisc system) has already been introduced in Europe and is currently being debuted in Japan. So far, however, there haven't been any takers for software licenses in the U.S., said Gout, so when it will come to U.S. is still up in the air.

Once some domestic labels commit themselves to the new disc, Gout said that a "selective" rollout can begin in the U.S. Petrane added that PolyGram studies show that approximately 1.5 million consumers fall into the group that will pay the \$700 or so that a CD player will cost, and if 100,000 can be enticed to buy a system in the first year, the rollout will be considered a success. "We're not asking for miracles," Gout added.

Gout went on to say that initial price for the discs would be in the neighborhood of \$15 — "about the same as an audiophile (record)." When various retailers questioned the price, Gout said that the initial owners of CD players, if they are willing to spend about \$700 for a player, shouldn't balk at the price.

Gout added that mass appeal for the CD system (and lower unit prices for the discs) could come sooner than expected. "If the 25 or so manufacturers who are licensed to produce CD systems start a price war, the price of a player might go from \$700 to about \$350 sooner than we think." In addition, Gout added that a car player and a Walkman-type device for CDs are about two years away.

"We want to bring back quality to the sound business," Gout concluded.

(continued on page 21)



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|-------------------|-------------------------------|
| 1 DIANA ROSS | 9 THE TIME |
| 2 LINDA RONSTADT | 10 AN OFFICER AND A GENTLEMAN |
| 3 NEIL DIAMOND | 11 SHEENA EASTON |
| 4 DIRE STRAITS | 12 RICKY SKAGGS |
| 5 DON HENLEY | 13 THE ENGLISH BEAT |
| 6 LUTHER VANDROSS | 14 PSYCHEDELIC FURS |
| 7 LIONEL RICHIE | 15 DIONNE WARWICK |
| 8 PETER GABRIEL | |

NORTHEAST 1.

- PETER GABRIEL
- LINDA RONSTADT
- LUTHER VANDROSS
- DIANA ROSS
- NEIL DIAMOND
- DIRE STRAITS
- LIONEL RICHIE
- SHEENA EASTON
- PSYCHEDELIC FURS
- DON HENLEY

SOUTHEAST 2.

- DIANA ROSS
- LIONEL RICHIE
- LINDA RONSTADT
- THE TIME
- NEIL DIAMOND
- LUTHER VANDROSS
- DIRE STRAITS
- DON HENLEY
- SHEENA EASTON
- EVELYN KING

BALTIMORE/WASHINGTON 3.

- NEIL DIAMOND
- LINDA RONSTADT
- LIONEL RICHIE
- LUTHER VANDROSS
- DIANA ROSS
- AN OFFICER AND A GENTLEMAN
- PETER GABRIEL
- DIRE STRAITS
- DON HENLEY
- DIONNE WARWICK

WEST 4.

- LINDA RONSTADT
- PETER GABRIEL
- LIONEL RICHIE
- DIANA ROSS
- DIRE STRAITS
- DON HENLEY
- NEIL DIAMOND
- LUTHER VANDROSS
- THE ENGLISH BEAT
- THE TIME

MIDWEST 5.

- NEIL DIAMOND
- DIANA ROSS
- DON HENLEY
- LINDA RONSTADT
- LUTHER VANDROSS
- THE TIME
- DIRE STRAITS
- RICKY SKAGGS
- PETER GABRIEL
- AN OFFICER AND A GENTLEMAN

NORTH CENTRAL 6.

- NEIL DIAMOND
- DIANA ROSS
- LIONEL RICHIE
- LINDA RONSTADT
- DIRE STRAITS
- THE TIME
- PETER GABRIEL
- DON HENLEY
- LUTHER VANDROSS
- SHEENA EASTON

DENVER/PHOENIX 7.

- DIRE STRAITS
- DON HENLEY
- LINDA RONSTADT
- DIANA ROSS
- THE TIME
- LUTHER VANDROSS
- PETER GABRIEL
- LIONEL RICHIE
- NEIL DIAMOND
- AN OFFICER AND A GENTLEMAN

SOUTH CENTRAL 8.

- DON HENLEY
- DIANA ROSS
- NEIL DIAMOND
- RICKY SKAGGS
- THE TIME
- LINDA RONSTADT
- LIONEL RICHIE
- DIRE STRAITS
- LUTHER VANDROSS
- PETER GABRIEL

WHAT'S IN-STORE

AN MTV EXCLUSIVE — The **Harmony Hut** in Cherry Hill, N.J. has an exclusive advertising deal on MTV via the local cable company New York Times Cable, which drew up a 13-week co-op advertising package from Oct. 3 through Jan. 1 and threw in retailer exclusivity as a bonus. During the contracted period, co-op advertising with record companies will amount to approximately 42 spots per week for each artist being pushed, totalling over 700 spots. According to the Harmony Hut chain's advertising and promotion clerk **Arthur Gelles**, the store will be the only record retailer allowed to advertise on the channel for the length of the pact. The current MTV tie-in follows the success of "Super Concerts '82—Rock and Roll Giveaway," a promotion with the Cherry Hill Harmony Hut, MTV and Electric Factory Concerts. For the entire month of August, Harmony Hut enjoyed exclusive retailer status and was given 80 promotion spots a week directing viewers to come to the store to fill out entries to win concert tickets for such acts as **Elvis Costello**, **Cheap Trick**, the **Doobie Brothers**, **Genesis** and **Aldo Nova**. Over 250 pairs of tickets and plenty of MTV paraphernalia were awarded during "Tickets On Tuesday," a 15-minute weekly program produced by the cable company.



HEART ATTACK PLUS — Members of Warner Bros./Full Moon recording group **Jack Mack** and the **Heart Attack** recently visited the Hollywood branch of **Music Plus** to help promote their debut LP, "Cardiac Party." Members of the group joined store personnel and WEA reps in a bit of improvised fun.

store, while poster minis are being used as bag stuffers as well as being posted on nearby college campus bulletin boards. The accent on the college market began last month with an ECM sampler giveaway; director of advertising **Lance Jones** expects the chain to tap into the market more often in the future, and reports that in the current campaign, ads are being taken out in 25 college papers. In addition, a wide radio spread, print ads twice a month in 12 markets, and MTV advertising in six markets are being utilized "to get us in the public eye as November creeps up."

FRESHENING UP — **Stark/Camelot** chain vice president of retail operations **Larry Mundorf** reports that the company's recently outlined "New Artist Development" program (**Cash Box**, Aug. 28) is now ready to go. "We will display 50-100 titles of MTV-type artists, which we haven't treated properly in the past, at all times," explains Mundorf. The product will be rotated constantly and set up in a permanent fixture with corresponding merchandising aids in the front of the stores to "get more out in front of the consumer." In addition, in-store play copies of new music product will be more actively solicited from the manufacturers so as not to compete with the top hits and catalog product that usually dominates in-store play. Mundorf adds that the chain is intensifying its efforts in securing in-store play copies of all product by allowing only promo copies to be played in-store. "We've been lax in our past policy of opening stock copies," he notes. "In terms of economics, there is a tremendous amount of handling going on for in-store play that is not worth it and infringes on our legitimate return percentage. We also feel that if the labels provided better service there would be more breaking of new product. It's a fact of life that open season on stock means a lot of older things and favorites get opened and played — not necessarily sales-oriented stock that should be played." Mundorf says that Stark/Camelot's new policy of only playing promo copies in-store has met with supplier understanding and cooperation.

jim bessman

AT THE MART — Pittsburgh's **National Record Mart** chain is currently in the midst of a month-long "Octoberfest," sale pricing 42 top selling albums as "Octoberfest Spotlight Specials." Institutional posters listing the titles and thanking the participating labels have been created and distributed at 8-10 per

store, while poster minis are being used as bag stuffers as well as being posted on nearby college campus bulletin boards. The accent on the college market began last month with an ECM sampler giveaway; director of advertising **Lance Jones** expects the chain to tap into the market more often in the future, and reports that in the current campaign, ads are being taken out in 25 college papers. In addition, a wide radio spread, print ads twice a month in 12 markets, and MTV advertising in six markets are being utilized "to get us in the public eye as November creeps up."

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jim bessman

Cassette Topics To Dominate NARM Rack Jobbers Confab

(continued from page 6)

differences between rack jobbers, retailers and manufacturers, regarding what kind of anti-pilferage tape package would improve sales of the product by permitting open merchandising, would continue at this year's meeting.

James Lara, vice president of marketing at Largo Music, and chairman of the conference, added, "Some titles sell as cassettes four-to-one over albums, and open merchandising would improve that ratio in many cases.

"But first we've got to overcome the mass merchandisers' phobia over open merchandising and pilferage," he continued, noting the irony that department store items subject to the same theft problems — such as lipstick, perfumes, wallets, etc. — are often merchandised on open counters.

Cassette Pricing

Along with better merchandising, Lara said he also hopes that the conference will address cassette pricing. He said the new abundance of mid-priced twofer cassette packages is a step in the right direction and that rack jobbers must do more to exploit this development by the labels.

Lara suggested that implicit in any discussion concerning increased cassette sales, through better merchandising, higher quality tape and more attractive pricing, would also include talks on the subject of home taping, although the topic is not formally on the agenda.

"The only way to stop home taping is to provide the consumer with an economic barrier," he said. "If there is an economic benefit like price, quality of product and accessibility, the consumer might be less likely to home tape."

But another area that is sure to receive its share of scrutiny during the conference is the ongoing solvency of rack jobbers' primary accounts — mass merchandise outlets.

"Because of the recent closure of the 336 Woolco discount department stores," said Cohen, "I'm sure many rack jobbers will want to address the question of 'How do you stop it (store closures) from happening to others?'"

Compounding this problem is the move

by Target Discount Stores, owned by the Dayton/Hudson Group, to develop an internal rack system for prerecorded music. According to Lara, "There is a perceivable decline in the number of rackable accounts, which is turning into a serious, serious problem. The enclosure of rack accounts and the potential of internal rack systems by others can be a major blow to some rack jobbers."

Lara explained that in the case of Target, there are plans for the opening of 110 new stores in the coming year and that with the acquisition of the Airways Department stores, which owned and operated a rack operation known as Jetco., Target would begin racking its own prerecorded music.

He said that the rack jobbers' future solvency "all depends on how we can differentiate services for our accounts. The only reason racks are employed by mass merchandisers is because they see investing in prerecorded music stock as risk. Buying, merchandising and advertising axioms for prerecorded music are different in most cases for the mass merchandiser.

Not An Impossibility

"If we can't provide those service," he concluded, "and the kind of service you supply each account is different, then you really have no reason for being," noting that mass merchandisers buying direct from manufacturers was not an impossibility.

Cohen added that another factor contributing to rack jobbers' concern that they must gain a stronger foothold with their accounts is the drop in unit sales during the past year. "Unit sales are down, and racks aren't moving into other product lines — like blank tape, audio accessories and video — that the record retail specialty stores have already begun to develop. In many cases, their accounts receive such goods from other sources."

The formal agenda will be highlighted by a presentation on NARM plans for "Gift Of Music" campaign during Christmas, 1982 and Valentine's Day, 1983; a report from the NARM Rack Jobbers Advisory Committee; a market proposal on promotion tie-ins with the upcoming 25th annual Grammy

(continued on page 21)

PLUS PROFIT

TOP SELLING VIDEO GAMES

- Pitfall! • Activision AX018
- Donkey Kong • Coleco 2451
- Frogger • Parker Brothers 5300
- Berzerk • Atari CX 2640
- The Empire Strikes Back • Parker Brothers 5050
- Megomania • Activision AX017
- Star Raiders • Atari CX 2660
- Defender • Atari CX 2609
- Venture • Coleco 2457
- Atlantis • Imagic IA 3203
- Mousetrap • Coleco 2459
- Pac-Man • Atari CX 2646Lock 'N Chase • Mattel 5663
- Chopper Command • Activision AX 015
- Riddle of the Sphinx • Imagic IA 3600
- Pro Football • Mattel 5658

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

TOP SELLING ACCESSORIES *

- Allsop III Cassette Head Cleaner
- Bowers Outer LP Sleeves
- Carroll County 45 Record Crates
- (S) Discwasher D-4 1 1/2 oz. Refill Fluid
- Discwasher D-4 System Kit
- Discwasher "Perfect Path" Cassette Head Cleaner
- Fumi FR 2-90
- Maxell LNC-90 (2/BAG)
- Maxell UDXL II C-90
- (S) Maxell XLS Test Pack
- (S) Memorex Cassette Head Cleaning Kit
- Pickwick Cassette Head Cleaner
- Recoton Record Cleaning Cloth
- Savoy Cassette Carrying Case (#2330)
- Scotch HC-90 (3/BAG)
- TDK Cassette Head Cleaning Kit
- TDK DC-90
- (S) TDK SAC-90
- TDK SAC-90 (2/BAG)

COMPILED FROM: Alta — Phoenix • Peaches Records — Cincinnati, Cleveland, Columbus • Disc-O-Mat — New York City • Gary's — Virginia • Big Apple Records — Denver • Licorice Pizza — Los Angeles • Tower Records — Sacramento, Seattle • Lieberman — Denver • Sound Video, Unltd. — Chicago • Cavages — Buffalo • Dan Jay Music — Denver.

TOP SELLING MIDLINES

- Kurtis Blow • Tough • Mercury/PolyGram MX-1-505
- Paul Carrack • Suburban Voodoo • Epic/CBS ARE 38161
- Crosby, Stills, & Nash • So Far • Atlantic SD-15119
- The Doors • The Soft Parade • Elektra EKS 75005
- Duran Duran • Carnival • Capitol ST-15006
- Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
- (S) Joe Jackson • Look Sharp! • A&M SP-4743
- Carole King • Tapestry • Columbia PE 34946
- Landscape • Manhattan Boogie-Woogie • RCA NFL1-8028
- Life In The European Theatre • Elektra 9 60179-1
- (S) Barry Manilow • Oh, Julie • Arista AB 2500
- Missing Persons • Capitol DLP-15001
- (S) The Psychedelic Furs • Forever Now • Columbia ARC 38261
- Soft Cell • Non-Stop Ecstatic Dancing • Sire 8 23684-1B
- Steel Breeze • RCA AFL1-4424
- (S) Spyro Gyra • Morning Dance • MCA 9004

COMPILED FROM: Alta — Phoenix • Peaches Records — Cincinnati • Disc-O-Mat — New York City • Gary's — Virginia • Lieberman — Denver • Licorice Pizza — Los Angeles • Sound Video, Unltd. — Chicago • Tower Records — Seattle.

* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales

Artist Managers High On Vid As Promotion Tool For Acts

by Michael Martinez

LOS ANGELES — "Video has become a major, major tool today. An act without a video is like a person without legs: it can get around, but not too effectively," contends Mike Gormley, co-partner in L.A. Personal Direction management company.

Like Gormley, other personal managers contacted in a **Cash Box** survey believe that video is evolving into an important artist development tool. With the steady rise of

3M Survey Indicates Prerecorded Videocassette Rentals Have Doubled

LOS ANGELES — The number of videocassette recorder (VCR) owners who rent prerecorded videocassettes has more than doubled in the past year, according to a survey completed earlier this year by A.C. Nielsen for the Audio/Magnetic products division of 3M Corp.

A telephone survey of 670 VCR owners, chosen at random from a list of approximately 10,000, revealed that 38.2% rented prerecorded videocassettes last year. This compares with the 16.6% figure recorded in the prior year's survey, conducted in January, 1981. Additionally, 51% of the respondents, representing renter/purchasers as well as renters only, stated that they had rented in the past. Nearly 57% of those surveyed said they planned to rent an average of 36 prerecorded videocassettes this year. Significantly, the survey indicated that women have become more involved in the selection of titles, whether rented or bought, than in the past.

While 38.2% of the respondents rented videocassettes last year, 23% of the VCR owners purchased prerecorded titles. In addition, 21% stated that they planned to buy an average of four prerecorded videocassettes in 1982.

Although awareness of the various purchase or rental programs was high in the most recent survey, as it was in the previous year's study, awareness of the rental option increased by about 8% this year, according to the statistics.

3M Corp. Audio/Video Products division executive Dennis Farmer noted that the figures on rentals and sales represented a portion of the data collected in the survey. "We intend to share as much of this information as possible with the industry and have done so in the past," said Farmer. "However, some of the data is confidential and is part of the company's internal planning process."

Vestron Acquires Rights To 12 Orion Features

LOS ANGELES — Vestron Video, the Stamford, Conn.-based independent home video company, has signed an agreement with Orion Pictures for exclusive home video rights in the U.S. and Canada for the film company's entire first year's production slate of theatrical features. The pact covers 12 motion picture titles, which will be released by Vestron through the end of 1983, in addition to a number of titles in the Orion library acquired earlier this year when the company took over Filmways.

Titles will begin to be released to the home video market by Vestron in the first half of 1983, within four-to-six months of initial theatrical distribution in accordance with current industry standards. In addition, there will be another "window" between home video release and pay TV exposure.

Orion Pictures, headed by Arthur Krim and Eric Pleskow, has produced, among other films, *Arthur*, *Caddyshack* and *Excalibur* prior to its takeover of Filmways.

video clubs, network and pay/cable TV programs (most notably MTV) airing video music, many managers also recognize videos as a means of circumventing the expensive promotion tour and aiding in the cultivation of an artist's visual and market appeal, particularly with new acts.

Although managers are actively involved in development of the visual identity of the artist through video presentations, it is a joint venture between management and record company in terms of video production, with the label often providing the bulk of the financial support.

Calling the development of an artist's image as important as growth of the music, Bill Klein, president of New York-based Aucoin Management, says, "Video is not only becoming important as a marketing tool, it allows the artist to reach a number of people and expose a visual identity that is sometimes lost in concert or on a simple promotion tour."

Steve Fagnoli, co-partner in the management firm of Cavallo, Ruffalo & Fagnoli, "Video is an intricate part in the development of all our acts. We feel it imperative that the visual image be as closely developed as the music."

Supplementing the efforts of the record labels in distribution of video product on an act, Fagnoli said that his company often hires independent promoters to place videos in clubs and to organize industry showings in various markets for retailers and radio.

"I really believe that MTV will have a major impact on record sales and artist development in the near future," says Larry Fitzgerald, co-partner in the management company of Fitzgerald-Hartley. "I think that outlet proves that video music does work."

For more established artists, videos are less frequently employed as a promotion tool, particularly when the artist has been around for several years. "Neither Miles (Davis) nor Willie (Nelson) do many videos," explains Mark Rothbaum, who manages Davis and Nelson. However, he adds, "Younger bands will likely produce music hand-in-glove with video, which makes the prospects for video music in the future exciting."

In many cases, the manager works with the record label and the band to select a song or songs that will form the basis of the video concept. "We coordinate development of the video concept with the act and have input on what director might be selected and also have input on record company funding of such projects," explains Larry Solters, vice president at Frontline Management.

ITA Issues '82 Edition International Directory

LOS ANGELES — The International Tape/Disc Assn. (ITA) has published the 1982 *International Source Directory*, a comprehensive listing of the products and services offered by its member companies. More than 450 ITA member firms worldwide are included, categorized and indexed with names, addresses, telephone and telex numbers, as well as the names of the contact person or persons at each company.

Copies of the *ITA Source Directory* are presently being mailed without charge to non-member companies and organizations in the U.S., Canada and Mexico whose requests are received on their letterhead. Requests from non-member companies outside the U.S., Canada and Mexico must be accompanied by payment of \$4.50 to cover airmail, postage and handling.

ITA headquarters are at 10 Columbus Circle, Suite 2270, New York, N.Y. 10019.

TOP 30 VIDEOCASSETTES

	Weeks On 10/16 Charts		Weeks On 10/16 Charts
1	9	16	16
2	5	17	8
3	20	18	11
4	21	19	10
5	21	20	18
6	7	21	9
7	25	22	10
8	17	23	5
9	3	24	29
10	12	25	20
11	4	26	2
12	3	27	25
13	6	28	1
14	15	29	14
15	3	30	13

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

NEW VIDEO SOFTWARE RELEASES

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

STAR BLOOPERS

Cassette — Thorn EMI TV, TX C
1091 \$59.95

I SENT A LETTER TO MY LOVE
Cassette — Thorn EMI TV, TX C
1090 \$59.95

THE MAN WHO HAUNTED HIMSELF
Cassette — Thorn EMI TV, TX C
1089 \$59.95

KITTY-RETURN TO AUSCHWITZ
Cassette — Thorn EMI TV, TX B
1088 \$69.95

CADDIE
Cassette — Thorn EMI TV, TX C
1087 \$59.95

THE LADYKILLERS
Cassette — Thorn EMI TV, TX C
1104 \$59.95

ELVIRA MADIGAN
Cassette — Thorn EMI TV, TX C
1085 \$59.95

ACCIDENT
Cassette — Thorn EMI TV, TX C
1084 \$59.95

THE AMAZING HOWARD HUGHES
Cassette — Thorn EMI TV, TX C
1097 \$59.95

FEAR IN THE NIGHT
Cassette — Thorn EMI TV, TX C
1095 \$59.95

THE KIDS ARE ALRIGHT
Cassette — Thorn EMI TV, TX C
1082 \$59.95

THE COLDITZ STORY
Cassette — Thorn EMI TV, TX C
1101 \$59.95

THE COUNTRY GIRL
Cassette — Thorn EMI TV, TX C
1086 \$59.95

THREE WARRIORS

Cassette — Thorn EMI TV, TX C
1092 \$59.95

THE BEST OF THE BENNY HILL SHOW, Vol. II
Cassette — Thorn EMI TV, TX C
1100 \$59.95

THE MAN IN THE WHITE SUIT
Cassette — Thorn EMI TV, TX C
1103 \$59.95

THE SERVANT
Cassette — Thorn EMI TV, TX C
1105 \$59.95

GOODBYE, EMMANUELLE
Cassette — Thorn EMI TV, TX A
1081 \$79.95

THE GREAT ST. TRINIAN'S TRAIN ROBBERY
Cassette — Thorn EMI TV, TX C
1106 \$59.95

HORROR OF FRANKENSTEIN
Cassette — Thorn EMI TV, TX C
1088 \$59.95

ASHFORD & SIMPSON
Cassette — Thorn EMI TV, TX B
1099 \$49.95

BILLY QUIER
Cassette — Thorn EMI TV, TX B
1096 \$49.95

MOSES
Cassette—CBS/Fox 9047 \$51.98

TEDDY PENDERGRASS
Cassette—CBS/Fox 7135 \$39.99

TAPS
Cassette—CBS/Fox 1125 \$59.95

STAGECOACH
Cassette — Vestron VE 4008 ... \$69.95

AIRPLAY

WHO ARE YOU? — In its 18 years of touring the U.S., **The Who** has always bypassed the city of Milwaukee, Wisc., and this, its "farewell" tour, was no exception. So evening air personality **Tim the Rock 'n Roll Animal** from AOR station **WQFM** felt he had to go to rather extreme lengths to get what he, and ostensibly the city, wanted. "I went out on a ledge 21 stories over downtown Milwaukee at 10:30 p.m. on Wednesday Sept. 16, and I said that I wouldn't come down until I received a call from either The Who or their management," the irate jock told *Airplay*. "On Friday, Oct. 1, at 2:25, I got a call from **Roger Daltrey** at the Minneapolis airport, and he said that they would play here Dec. 16. During the 14 days, 15 hours and 57 minutes that he was on the two-and-a-half foot wide ledge, a reported 77,000 local fans of The Who signed petitions to bring the band to the brewing capital of the world. When asked what prompted him to risk his one earthly existence for a rock band, The Animal replied, "We had had a petition drive going but that had been done before. I wanted to do something to show my personal commitment to the world," he said. "So, since the window is right next to our wire copy machine, I just got the idea while I was ripping off some copy. Staying out on the ledge had its ups and downs, of course. "There were only five days that were sunny, though only on the last two days was there a little bit of rain," he said, adding that the wind off of Lake Michigan did not blow directly at his side of the building until his last day.

CALL IT A BARGAIN — In conjunction with the Who's tour, MJI Broadcasting, syndicator of *Rock Quiz*, is launching a special supergroup edition of the show slated to air the weekend of Oct. 30 and 31. The questions will all focus on The Who. Company spokesmen say that the syndicator is planning to make this supergroup edition a regular feature that will air whenever select groups are making a major tour of the U.S.

HENDRIX REMEMBERED — A four-hour documentary on the life of **Jimi Hendrix** has been produced by Pacifica public radio outlet **KPFA/San Francisco** for airing next month. The program, divided into hour-long segments, features some previous unreleased live and studio tracks spiced with Hendrix interviews and commentary by **Ornette Coleman**, **Rahsaan Roland Kirk**, **John McLaughlin** and other musicians. Backing for the project came from the National Public Radio (NPR) satellite program development's fund, which, according to coproducer **Bari Scott**, is NPR's way of finding programming not ordinarily produced at NPR stations. When the show airs, it will be over the NPR satellite, and so far, only jazz station **WBGO/Newark, N.J.**, has opted to clear it.



IN THE DARK AT WIOQ — A power failure at Philadelphia's **WIOQ** didn't deter Columbia recording artist **Kenny Loggins** (l) from dropping in for an interview with the station's **Ed Sciaky** and **Lyn Kratz** (r). He climbed a fire escape to reach the studio and they conversed under lamplight.

Westwood One has won the exclusive rights to record and broadcast a concert by Columbia recording act **Journey**. The California-based program supplier will tape one of the group's 1983 tour shows for use on its *In Concert* series. . . Congratulations to Drake-Chenault president **James Kefford**, who married **Vicki Moss** Oct. 16 in Melbourne, Australia. The bride is from Down Under. . . Image Doctors, a Los Angeles-based promotional merchandising company, is offering custom promotional packages for radio stations. They come with an album of ID jingles, tailored to individual formats, and camera-ready artwork. So far, they have made a package for oldies station **KROI/Reno**. The plan is to offer packages for jazz, country and Top 40 formats as well. For more information, call (213) 623-2346.

THE NUMBERS GAME — After 11 straight years of steady growth, FM radio listening only rose 0.2 percent in the Top 10 radio markets, according to the Spring 1982 Arbitron radio survey. High scorers included Washington D.C., which posted a 66.8 share, a 1.7 increase over the comparable period in 1981. Placing second was Dallas/Ft. Worth with a 66.7 share. The largest gainer, though, was Pittsburgh, which jumped from a 43.8 share in 1981 to 47.8 in 1982. Other FM audience increases were in New York, Philadelphia and Los Angeles.

NETWORK NEWS — The Mutual Broadcasting System will air its two-hour big band special, *Basie, Herman and Fountain in Concert* on Nov. 20. The web's first big band special will be recorded live this month at the grand opening of the Epcot center in Florida's Disney World. The program will feature interviews with the three artists, interwoven with their music. . . Columbia recording artist **Kenny Loggins** will be featured on the ABC Contemporary web's *Spotlight Special* Oct. 24, with labelmate **Billy Joel** headlining the Dec. 19 show. Both were produced by the Creative Factor. . . DIR Broadcasting has been re-hired to produce the ABC Rock Radio web's *Supergroups* series. The series will consist of 17 two-hour live shows with superstar acts. . . RCA recording artist **Rick Springfield's** Sept. 19 concert at the Worcester Mass. Centrum will be simulcast Nov. 21 on Showtime cable stations to NBC Source affils. It is expected to reach an estimated 15 million radio listeners and 10 million cable viewers. Famous Dog Prods. and Universal Pay TV produced the show with Starfleet-Blair recording the audio portions.

STATION TO STATION — The mellifluous **Orson Welles** has been tapped by talk outlet **WABC/New York** to do television spots, in the station's first serious marketing effort since it changed its format from Top 40 last May 10. They will run no promos before their time. . . Country station **KLAC/Los Angeles** kicked off its 12th anniversary earlier this month by broadcasting Drake-Chenault's 52-hour *History of Country Music* special during the weekend of Oct. 8-9. The station will conclude the massive broadcast on the Halloween weekend. . . **Randy Kotz** has joined the airstaff at AOR-formatted **WYSP/Philadelphia**. He takes on the 6-10 p.m. slot. A hometown boy, Kotz formerly hosted a rock 'n' roll news segment on channel 57, as well as a rock bowling show. . . We move back to more serious matters, as B/C station **KPRS/Kansas City** recently began using Devaki recording group **Dunn & Bruce Street's** song "Shout For Joy" as a get-out-and-vote theme. "It was **Del Rice's** idea to use this song, whose lyric content suggests it," said **Doc Remer**, national promotion director at Mirus Music, which distributes Devaki. Del Rice is the PD at the K.C. station.

NAB NOTES — The National Assn. of Broadcasters (NAB) has asked a Washington U.S. Court of Appeals to reconsider the Copyright Royalty Tribunal's decision regarding radio compensation for long distance cable carriage of radio signals. **larry riggs**

Wide Range of Radio Shows Available For Halloween

by Larry Riggs

NEW YORK — Programs ranging from compilations of topical music to old fashioned radio dramas designed to paint terrifying pictures in listeners's minds mark this year's network and syndicated Halloween program offerings. While aimed mostly at AOR audiences, the shows cover the whole spectrum of radio listenership.

One show aimed distinctly at AOR listeners is the "Rock Pumpkin," a three-hour music and drama show produced by California's Creative Factor and slated to air on 150 stations nationwide Halloween night. "It will feature music by Ted Nugent, Ozzy Osbourne and Alice Cooper," said production manager Scott Chapin. "It will also have 50 of the most famous screams in rock 'n' roll history like Screamin' Jay Hawkins in 'I Put A Spell On You,' and Ted Nugent in 'Dog Eat Dog.'"

Ozzy's Search

Interspersed with the music and screams will be a story. "It's the tale of Ozzy Osbourne, who searches the world over for a stone, the rock pumpkin, which contains all the dark secrets of the world," said Chapin. "It will run as song, story part, song, story, song, song so we can hold onto our listeners."

The show, which will feature excerpted famous Halloween stories by Vincent Price and Orson Welles, will be narrated by Bill Martin, who does several commercial voice-overs. "We chose him because his voice is so deep that it sounds like it comes from the depths of hell," added Chapin. "This show is unique in that it combines both the advantages of AOR and the quality of early radio."

Westwood One's Halloween offering will include a special edition of the Dr. Demento show, which also airs on Oct. 30 or 31 in 150 markets nationwide. "It will be mostly a music show from songs like Louis Armstrong's 'Skeletons In The Closet' and Bing Crosby's 'Headless Horseman' to Bobby 'Boris' Pickett's 'Monster Mash,'" said associate producer Robert Young. "We'll also have Frank Zappa's 'Goblin Girl,' David Bowie's 'Please Mr. Gravedigger,' Screamin' Jay Hawkins 'I Put A Spell On You' and the theme from 'Casper The Friendly Ghost.'"

That repertoire will be mixed with sound effects like the proverbial creaking door and excerpts from *Dracula* with Bela Lugosi, according to Young. Other songs in the two hour show, which is thematic like most other Dr. Demento episodes include "Cemetery Girls," by Barnes & Barnes and Ringo Starr's "Spooky Weirdness."

Concert Broadcasts

Eschewing the predicatable, NBC's Source is broadcasting a Clash concert at 10 p.m. EST Halloween night and at presstime, was in the process of clearing a Warren Zevon concert to air the same date, according to program manager George Taylor Morris. "The Clash are gonna be playing at a roller rink in Ozone Park, renamed the Casbah for the night, as part of a 36-hour rock and roll extravaganza and that should be pretty scary," said Morris, adding that the Source would only broadcast the two hours during which the Epic recording group would be playing. "But what I really want to play that night is a recorded Warren Zevon concert that he did two weeks ago at the Paradise in Boston. At first I wasn't gonna do it, but now I realize it's the best thing to run on Halloween night with 'Werewolves Of London', etc."

In an effort to cater to the CHR and A/C market, CBS Radioradio is running on 180 stations, "Night Moves," a two-hour mostly-music program on Halloween night, produced by Kris Erik Stevens in Los Angeles.

"It will have songs about Halloween magic and we'll also have guest interviews," said Leslie Corn, Radloradio program director. "For instance, we'll have Stevie Nicks on, saying that she was reincarnated from a previous lifetime where she was beheaded because when she dances, she moves every part of her body except her head." Adding that the show will also feature "ghost stories for adults," Corn said, "It will be a sort of the *Poltergeist* of radio shows."

Included in the musical segments will be such songs as Stevie Wonder's "Superstition," Heart's "Magic Man," Steve Miller's "Abracadabra" and the Lovin' Spoonful's "Do You Believe In Magic?" as well as novelty numbers like "Witch Doctor" by David Seville and "Monster Mash" by Bobby "Boris" Pickett. The show will also be spiced with topical ID spots by such personalities as Melissa Manchester, Ken Norton, Ron Howard and Scott Baio. "The program will be pleasant," said Corn. "It will be spooky but not so much that you'll have to walk home in the middle of the street. It would have been easier to find AOR hits for a halloween show but this is aimed at a totally different audience."

The only Halloween network show to focus exclusively on old time radio drama is the "1982 Halloween Party" that will feed on over 300 affiliates of the Mutual Broadcasting System. The two-hour show will be a series of original radio dramas styled after those prevalent in the 1930s. "We'll have the first radio seance ever and original dramas," said Mutual spokeswoman Laura Gross. "We'll call someone back from the dead and we'll also have a story about someone from the past finding himself in the future and we'll try to get him back to the past. Just how serious this is going to be remains to be seen and I have not even seen the scripts yet."

The cast will include Lynn Redgrave, Gregory Harrison, June Lockhart and radio personality Gary Owens. It will be directed by John Clark. The show is also being produced by Dick Orkin Prods. of Los Angeles and all the proceeds from commercial time sales reportedly will be donated to the United Nations Children's Emergency Fund (UNICEF).

Sharp Named To FCC

NEW YORK — Although he will only serve until July 1983, Steven Sharp has been named to the Federal Communications Commission (FCC). He replaces commissioner Abbott Washburn, whose term expired last July. But, earlier this year, the U.S. Congress passed a bill reducing the commission from seven members to five and one of the beats eliminated is the one to be occupied by Sharp.

Sharp moves to the Commission from the position of FCC General Counsel. FCC Chairman Mark Fowler reportedly asked the President to nominate Sharp a year and a half ago because his philosophy about deregulation is similar to his own. But Sen. Ted Stevens (R-Alaska), a member of the Senate Commerce committee that had to confirm Sharp's nomination before the full Senate, had tried to block his nomination, favoring an Alaska businessman. Stevens had the backing of Sen. Bob Packwood (R-Ore.) for his own FCC candldate. When it became apparent that President Reagan was going to stick by Sharp, the two introduced and passed a bill last summer, reducing the commission.

Before joining the Commission in 1981, Sharp had been a communications attorney at the Washington D.C. law firm of Schnader, Harrison & Lewis. He had previously worked for the commission as an assistant for former commissioner Marglta White

CASH BOX ROCK ALBUM RADIO REPORT



— **JEFFERSON STARSHIP • WINDS OF CHANGE • GRUNT/RCA**
ADDS: WKLS, WMMS, WOUR, KSHE, KLOL, KEZY, WGRQ, WABX, WYFE, WNEW, KMET, WBLM.
HOTS: KEZY. **MEDIUMS:** None.
PREFERRED TRACKS: Lady.
SALES: Just shipped.



9 THE WHO • IT'S HARD • WARNER BROS.
ADDS: None. **HOTS:** WBLM, KMET, WKLS, WMMS, WOUR, KSHE, KEZY, KNCN, KNAC, WGRQ, WLIR, WABX, KMG, WYFE, WNEW.
MEDIUMS: WCCC, WHFS.
PREFERRED TRACKS: Athena, Cry, Title, Man, Front.
SALES: Good in all regions.

1 MOST ADDED

LP Chart Position

20 A FLOCK OF SEAGULLS • JIVE/ARISTA
ADDS: None. **HOTS:** WMMS, KNAC, WHFS, WGRQ, WLIR, KMG, WYFE, WNEW. **MEDIUMS:** WKLS, KEZY, KNCN. **PREFERRED TRACKS:** I Ran, Space.
SALES: Good to moderate in all regions.

62 BAD COMPANY • ROUGH DIAMONDS • SWAN SONG/ATCO
ADDS: None. **HOTS:** KSHE, KLOL, KEZY, WGRQ, KMET, WBLM. **MEDIUMS:** WCCC, WKLS, WMMS, WOUR, WABX. **PREFERRED TRACKS:** Electricland, Face, Ryder.
SALES: Fair in all regions.

35 THE CLASH • COMBAT ROCK • EPIC
ADDS: None. **HOTS:** WCCC, WKLS, KEZY, KNAC, WHFS, WGRQ, WLIR, KMG, KROQ, WNEW, KMET. **MEDIUMS:** WMMS, KLOL, KNCN, WYFE. **PREFERRED TRACKS:** Should, Casbah.
SALES: Good in East and West; fair in others.

5 MOST ADDED

— **BUCK DHARMA • FLAT OUT • PORTRAIT/CBS**
ADDS: KNCN, KEZY, WOUR, WMMS, WKLS, WCCC. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

42 DIRE STRAITS • LOVE OVER GOLD • WARNER BROS.
ADDS: KSHE. **HOTS:** WHFS, WNEW. **MEDIUMS:** WKLS, WMMS, KNCN, KNAC, WGRQ, WYFE, KMET. **PREFERRED TRACKS:** Private.
SALES: Moderate in all regions; strongest in West.

4 MOST ADDED

— **DONALD FAGEN • NIGHTFLY • WARNER BROS.**
ADDS: WKLS, WMMS, WOUR, KNCN, WGRQ, WYFE, WNEW, KNX, KMET. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** I.G.Y.
SALES: Just shipped.

56 FAST TIMES AT RIDGEMONT HIGH • SOUNDTRACK • FULL MOON/ASYLUM
ADDS: None. **HOTS:** KEZY, KNCN, KMG, KROQ, WNEW, KMET. **MEDIUMS:** KLOL, KNAC, WABX, KNX, WBLM. **PREFERRED TRACKS:** Waffle, Somebody's, Johnny.
SALES: Fair in East and West; weak in others.

2 FLEETWOOD MAC • MIRAGE • WARNER BROS.
ADDS: None. **HOTS:** WKLS, KEZY, WABX, KNX. **MEDIUMS:** WMMS, WOUR, KSHE, WBLM. **PREFERRED TRACKS:** Gypsy, Hold, Store.
SALES: Good in all regions.

35 PETER GABRIEL • GEFFEN
ADDS: None. **HOTS:** KEZY, KNAC, WHFS, WGRQ, WLIR, KNGN, KROQ. **MEDIUMS:** WBLM, KMET, WCCC, WKLS, WMMS, WOUR, WABX, WYFE, WNEW. **PREFERRED TRACKS:** Monkey, Touch, Kiss.
SALES: Good to moderate in all regions.

LP Chart Position

3 MOST ADDED

— **DARYL HALL & JOHN OATES • H2O • RCA**
ADDS: KNX, WNEW, WYFE, WLIR, KNAC, KNCN, KEZY, WOUR, WMMS. **HOTS:** None. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Maneater.
SALES: Just shipped.

28 DON HENLEY • I CAN'T STAND STILL • ASYLUM
ADDS: None. **HOTS:** WCCC, WKLS, WMMS, WOUR, KSHE, KEZY, KNCN, WGRQ, KMG, KNX, KMET. **MEDIUMS:** KLOL, WABX, WYFE, WBLM. **PREFERRED TRACKS:** Laundry, Johnny, Title.
SALES: Good to moderate in all regions.

197 BILLY IDOL • CHRYSALIS
ADDS: None. **HOTS:** KMG, KROQ, KNAC. **MEDIUMS:** KEZY, WHFS, WLIR, KMET, WBLM. **PREFERRED TRACKS:** City, White.
SALES: Fair in East; weak in others.

13 BILLY JOEL • THE NYLON CURTAIN • COLUMBIA
ADDS: None. **HOTS:** WKLS, WMMS, WOUR, KEZY, KNCN, WGRQ, WYFE, WNEW, KNX. **MEDIUMS:** WCCC, KLOL, WABX. **PREFERRED TRACKS:** Pressure.
SALES: Good in all regions.

19 KENNY LOGGINS • HIGH ADVENTURE • COLUMBIA
ADDS: None. **HOTS:** WOUR, KEZY, KNCN, WYFE, KNX. **MEDIUMS:** WKLS, KSHE, WBLM. **PREFERRED TRACKS:** Fight, Heartlight, Try.
SALES: Good to moderate in all regions.

8 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA
ADDS: None. **HOTS:** WKLS, WMMS, WOUR, KSHE, KEZY, KNCN, KNAC, WGRQ, KROQ, WNEW. **MEDIUMS:** WABX, KMG, WBLM. **PREFERRED TRACKS:** Who, Down.
SALES: Good in all regions.

2 MOST ADDED

— **MISSING PERSONS • SPRING SESSION M • CAPITOL**
ADDS: KMET, WYFE, KROQ, KMG, WLIR, WHFS, KNAC, KEZY, WMMS, WKLS, WCCC. **HOTS:** KMET, KEZY, KROQ. **MEDIUMS:** WCCC, WLIR, WHFS. **PREFERRED TRACKS:** Destination, Waling, Words.
SALES: Just shipped.

— **THE PAYOLAS • NO STRANGER TO DANGER • I.R.S./A&M**
ADDS: None. **HOTS:** WOUR, WGRQ. **MEDIUMS:** WKLS, WMMS, KEZY, WHFS, KMG, KROQ, KMET. **PREFERRED TRACKS:** Open.
SALES: Fair in East; weak in others.

24 LINDA RONSTADT • GET CLOSER • ASYLUM
ADDS: None. **HOTS:** KEZY, WGRQ, WYFE, KNX, KMET. **MEDIUMS:** WMMS, WOUR, KNCN, WBLM. **PREFERRED TRACKS:** Title, Lies.
SALES: Good in all regions.

1 MOST ACTIVE

LP Chart Position

10 RUSH • SIGNALS • MERCURY/POLYGRAM
ADDS: None. **HOTS:** WCCC, WKLS, WMMS, WOUR, KSHE, KLOL, KEZY, KNCN, WGRQ, WYFE, KMET. **MEDIUMS:** KMG, WBLM. **PREFERRED TRACKS:** New World.
SALES: Good in all regions.

86 MIKE RUTHERFORD • ACTING VERY STRANGE • ATLANTIC
ADDS: None. **HOTS:** WMMS. **MEDIUMS:** WOUR, KLOL, WHFS, WGRQ, KMET, WBLM. **PREFERRED TRACKS:** Maxine, Halfway, Title.
SALES: Weak in South; fair in others.

— **SAGA • WORDS APART • PORTRAIT/CBS**
ADDS: KMET. **HOTS:** WMMS, WOUR, KLOL, WGRQ. **MEDIUMS:** WKLS, KSHE, KEZY, KNCN, WABX, WYFE, WBLM. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest and South; weak in others.

18 SANTANA • SHANGO • COLUMBIA
ADDS: None. **HOTS:** WMMS, KSHE, KNCN, WABX, WBLM. **MEDIUMS:** WKLS, WOUR, KLOL, KEZY, KMET. **PREFERRED TRACKS:** Hold, Run, Body.
SALES: Moderate in all regions; strongest in West.

5 BRUCE SPRINGSTEEN • NEBRASKA • COLUMBIA
ADDS: None. **HOTS:** WCCC, WMMS, WOUR, KNCN, WHFS, WGRQ, WNEW, KMET. **MEDIUMS:** WKLS, KSHE, KEZY, WYFE, WBLM. **PREFERRED TRACKS:** Open.
SALES: Good in all regions.

4 BILLY SQUIER • EMOTIONS IN MOTION • CAPITOL
ADDS: None. **HOTS:** WCCC, WKLS, WMMS, WOUR, KSHE, KLOL, KEZY, KNCN, WGRQ, WABX, WYFE, KMET, WBLM. **MEDIUMS:** KROQ. **PREFERRED TRACKS:** Everybody, Learn, Title.
SALES: Good in all regions.

100 STEEL BREEZE • RCA
ADDS: None. **HOTS:** KEZY, KMET. **MEDIUMS:** WKLS, WMMS, WOUR, KNCN, WABX, KMG, WBLM. **PREFERRED TRACKS:** Anymore, 80's.
SALES: Moderate in all regions.

22 STRAY CATS • BUILT FOR SPEED • EMI AMERICA
ADDS: None. **HOTS:** KMET, WKLS, WMMS, WOUR, KEZY, KNCN, KNAC, WHFS, WGRQ, WLIR, KMG, KROQ. **MEDIUMS:** WABX, WYFE, WNEW. **PREFERRED TRACKS:** Rock, Strut, Title.
SALES: Good to moderate in all regions.

110 UTOPIA • NETWORK/ELEKTRA
ADDS: WYFE, WLIR. **HOTS:** None. **MEDIUMS:** WKLS, WMMS, KEZY, KNCN, KMG, KMET, WBLM. **PREFERRED TRACKS:** Open.
SALES: Moderate to fair in all regions.

58 STEVE WINWOOD • TALKING BACK TO THE NIGHT • ISLAND
ADDS: None. **HOTS:** WMMS, WOUR, KLOL, KEZY, WBLM. **MEDIUMS:** WKLS, KSHE, KNX, KMET. **PREFERRED TRACKS:** Game, Valerie, Title.
SALES: Fair in all regions.

Cassette Topics To Dominate NARM Rack Jobbers Confab

(continued from page 17)

Awards Show; and a report on improving the relationship between radio airplay and music merchandising.

On Wednesday, Oct. 20, the opening day of the conference, Harold Okinow, president of Lieberman Enterprises and NARM president, will welcome confab attendees, followed by Lara's remarks as conference chairman and featured speaker David Lieberman, chairman of Lieberman Enterprises.

Thursday, Oct. 21 will feature the general business session, with opening remarks coming from conference chairman Lara. The Rack Jobbers Advisory Committee Chairman's report will be delivered by Eric Paulson, senior vice president/general manager of Pickwick Rack Services followed by a keynote address from Malcolm Sherman, executive vice president of the Zayre Corp.

Presentations Scheduled

A presentation, entitled, "Gift of Music, Inc. Presents: Christmas/1982, Valentine's Day/1983," will be made by Michael Reingold, senior vice president/management supervision for Humphrey Browning McDougall, Inc., which NARM selected earlier this year to develop the recording industry's institutional ad campaign.

"Understanding the 'New Era' Customer" will be another topic covered during the

NARM Grammy Promo

(continued from page 16)

"However, the battle for the CD will be fought not in Europe, not in Japan, but in the U.S., which is the biggest market in the world."

Chrysalis announced that it would be debuting its anti-counterfeiting system with the imminent release of Pat Benatar's new LP, "Get Nervous." Developed by Light Signatures of Century City, Calif., the anti-counterfeiting system will be debuted via a national promotional campaign.

business session. A market research proposal in this area will be presented by Anna Ungar, senior vice president/director of research, Humphrey Browning McDougall, Inc. NARM executive vice president Cohen will present the market proposal on "The Grammy Awards: An Unexplored Industry Opportunity." The remainder of the Thursday activities will be devoted to "one-on-one" meetings between rack jobbers and manufacturers and recreational activity.

CMA Week Underway

(continued from page 5)

Country Song of the Year, while songwriter Glenn Ray was named Country Music Writer of the Year.

Only a couple of seminars were held during the week. The CMA European Market Seminar, established during the first year of the CMA's London office, focused on the role of country music in the United Kingdom; while a Federation of International Country Air Personalities (FICAP) seminar on Friday covered the topic, "Is There Life After Three-In-A-Row?"

Record labels also took advantage of the opportunity to showcase many of their acts during the week. CBS, RCA and MCA each had individual showcases, presenting artists such as Jerry Reed, John Conlee, Ricky Skaggs, Lee Greenwood, Steve Wariner, Joe Stampley, Janie Fricke and Gary Stewart & Dean Dillon.

For the first time, the Grand Ole Opry and FICAP sponsored special radio hookups that allowed stations to broadcast back to their respective markets, and Tammy Wynette hosted a luncheon the final day for disc jockeys at her home.

PolyGram Records sent a battery of executives from New York to show support for its country office, and the label announced its intention to beef up its country division, saying that it would sign a major artist and a developing artist within the next six months and that the staff would be expanded.

ON JAZZ

(continued from page 11)

Abrams is the most respected guru of the AACM... "Go In Numbers" by **Leo Smith & New Delta Ahkr** is live fare from a texture-aural drummerless quartet. Some rambling, but far from solipsistic... "Common Goal" by **The String Trio Of New York** featuring **Billy Bang, James Emery** and **John Lindberg** is musical democracy at its best, with each member contributing two compositions to the cause of new directions in a very old but often overlooking context... Three piano LPs — "Childhood Dreams" by **Mitchell Forman**, "To Them-To Us" by **Jaki Byard** and "Your Soft Eyes" by the **Kenny Drew Trio** — round out the issue, with the Byard disc — featuring solo renditions of several tunes from his **Apollo Stompers** book — our favorite. The Drew LP is perhaps the most mainstream offering ever to come out of Soul Note, mixing standards with a few originals by the Copenhagen crew, while New Yorker Forman showcases all the modern influences in a thoughtful yet original voice... Offerings from the German Enja label are just as varied. Our pick to click here is "The **Bennie Wallace Trio** with **Chick Corea**." How much longer can tenorman Wallace be ignored? His tone is a heartbreaker, like Ben Webster on bad gin, and the lumbering sensuality Wallace breathes into each tune is reminiscent of both Monk and Mingus. The quartet here is first rate, with **Eddie Gomez** on bass, and **Dannie Richmond** on drums. Buy this record or be a chump, the choice is yours... **Tommy Flanagan** retraces his most famous date as a sideman, this time as the leader on "Giant Steps" with **George Mraz** on bass and **Al Foster** on drums. All the tunes from the original date are here, and we don't have to tell you who the album is dedicated to... Guitarist **Michael Gregory Jackson** gets cerebral on "Cowboys, Cartoons & Assorted Candy..." but his chops are guaranteed to drop you where you stand. Guitarists who don't know him should... "Songs For Love" is another outstanding solo recording by the inexhaustible pianist **Tete Montoliu**. Wistful, romantic and practically in a class by himself... "Lotus Flower" is a new studio date by **Woody Shaw's Quintet**, although most, if not all, of these tracks have been covered by the trumpeter before. Still one of the best working bands around... "Peace" by **Chet Baker** matches the trumpet hero with a contemporary rhythm section featuring **Buster Williams, Joe Chambers** and **David Friedman**... And "Echoes Of Enja" is a label sampler featuring Wallace, Shaw, Flanagan, Baker and **Eddie "Lockjaw" Davis, Hal Galper, Walter Norris** and **John Scofield**... First releases on the ECM/PSI pact are a bit more Euro-jazz, but exhibit more daring than the majority of Warner Bros.' ECM releases. "Stella Malu" by pianist **Katrina Krilmsky** and saxophonist **Trevor Watts**: "Cellorganics" by cellist **Thomas Demenga** and organist **Heinz Reber** and the debut of German trio **Lask** comprise the first batch... Finally, if you haven't gotten around to stocking PSI's "A Guiding Light of The Forties" by **Lennie Tristano** on Mercury/Keynote, better jump to it. There are only 500 copies of the numbered edition. The 20-minute LP is listing for \$15.98.

fred goodman

TOP 15 ALBUMS

Spiritual

	Weeks On Chart	10/16
1 PRECIOUS LORD AL GREEN (Hi/Myrrh MSB-6702) Unavailable At Press Time	1	11
2 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	2	24
3 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6696) Title Cut	3	24
4 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	4	45
5 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	5	25
6 BROTHER TO BROTHER WILLIAMS BROTHERS (Myrrh MSB 6717) Unavailable At Press Time	6	13
7 THE RICHARD SMALLWOOD SINGERS (Onyx/Benson R3803) "Call The Lord"	7	5
8 GLORY TO HIS NAME ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Title Cut	12	17
9 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II (Myrrh MSB 6700) Unavailable At Press Time	9	4
10 HOPE SONGS, VOL. I D.J. ROGERS (Hope Song/Benson HS2000) "I Told Him I Would Sing"	10	6
11 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Unavailable At Press Time	13	4
12 10TH ANNUAL PRAISE AND REDEDICATION CONCERT SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Unavailable At Press Time	8	5
13 THE JOY OF THE LORD IS MY STRENGTH DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospel Records PL-16008) Unavailable At Press Time	—	1
14 WE COME TO PRAISE HIM DONALD VAILS AND THE CHORALEERS (Savoy 7069) Unavailable At Press Time	14	2
15 YOU BL&S SINGERS (Savoy 14684) Unavailable At Press Time	15	2

Inspirational

	Weeks On Chart	10/16
1 MIRACLE B.J. THOMAS (Myrrh 6705) "I'm In Tune"	1	45
2 AGE TO AGE AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	2	23
3 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut	5	61
4 I SAW THE LORD DALLAS HOLM (Greentree R3723) Title Cut	3	45
5 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) "Same Old Fashioned Way"	4	41
6 UNFAILING LOVE EVIE TORNUQUIST (Word WSB 8867) "How I Love You Lord"	6	45
7 JONI'S SONG JONI EARECKSON (Word WSB 8856) Title Cut	7	45
8 LIFT UP THE LORD SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	8	8
9 MAKE ME READY FARRELL & FARRELL (New Pax NP33104) Title Cut	9	18
10 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly"	10	46
11 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	11	25
12 PLAY THRU ME PHIL KEAGGY (Sparrow SPR1062) "Morning Light"	—	1
13 ONLY JESUS DION (Dayspring DST-4027) Unavailable At Press Time	13	14
14 FRONT ROW DAVID MEECE (Myrrh/Word MSB 6676) Unavailable At Press Time	14	2
15 BLESS THE LORD WHO REIGNS IN BEAUTY BILL GAITHER TRIO (Word 6670) Title Cut	15	31

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



'GIFTABLE' IS THE WORD — Word Records called a sales conference with a mere three weeks notice during September to coordinate marketing efforts for the label's scheduled third quarter releases, numbering 40. Much of the company's efforts will tie in with the National Assn. of Record Merchandisers (NARM) "Give The Gift Of Music" campaign, with "Giftable" stickers affixed to the shrink wrap of each album, plus several varied point of purchase materials. Pictured at the conference amidst sample merchandising tools are (l-r): Dan Johnson, vice president, marketing; Allen Weed, director, marketing; Rob Dean, director, advertising/promotion; Roland Lundy, vice president, sales; Ken Wolgemuth, creative director; Dan Hickling, regional promotional director; and Tom Ramsey, director, sales.

Talent Buyers Seminar Tackles Booking Problems

by Tom Roland and Andrew Roblin

NASHVILLE — Participants in the Country Music Assn. (CMA) Talent Buyer Seminar held at the Hyatt Regency Hotel, Oct. 8-12, agreed that artists need to be more exacting in following the terms of their contracts, especially when dealing with fairs. In a seminar on the current economic climate, entitled "If We Make It Through December," Rolly K. Larson, executive director of the Outdoor Amusement Business Assn., noted that country music and carnivals draw similar crowds and that "one hand washes the other," thus artists should be more sympathetic to the needs of carnival and fair officials in order for the fair venues to continue to be available.

Larson said that fair buyers often book performers at a loss, so artists need to be more concerned about the promoter's need to recoup much of his expenditure through midway attractions. He noted that it is necessary for country artists to show up, start on time and end on time, and he suggested that fair talent buyers charge a penalty for ending shows late. Whereas in most other venues, the promoter wants a longer show to satisfy concertgoers, fair managers want the show to last long enough to get the crowd excited, and then "dump the crowd onto the midway." He reiterated that "an untimely performance can mean death to the midway," where the fair usually makes a more substantial profit. Larson's remarks were borne out by a recent suit brought against Willie Nelson by a fair in Sedalia, Mo., charging Nelson with a breach of contract for playing over three hours and typing up potential midway traffic.

'Pac-Man Age'

Denzil Skinner, of the Facility Management Group, indicated that today's concertgoer is a product of the "Pac-Man age" and may turn to other sources of entertainment if better quality and prices are not maintained at the concert level. He suggested that while home video games and cable technology have made entertainment generally more accessible, they "cannot replace the happening" — the excitement

(continued on page 32)



THREE IS A CHARM — Barbara Mandrell and Mac Davis hosted the 16th annual Country Music Assn. (CMA) awards telecast Oct. 11 for the third consecutive year. Mandrell performed a gospel medley with a chorus of children and Bobby Jones & New Life, while Davis contributed his current single, "The Beer Drinkin' Song."

Alabama, Nelson, Skaggs Win Seven Of 11 CMA Awards

by Tom Roland

NASHVILLE — RCA recording group Alabama took top honors at the 16th annual Country Music Assn. (CMA) Awards Show, winning in three of the five categories in which it was nominated. Columbia's Willie Nelson and Epic's Ricky Skaggs also took two awards in the nationally televised ceremony, held Oct. 11 at the Grand Ole Opry.

Alabama took the awards for Vocal Group of the Year and Instrumental Group of the Year for the second consecutive year, while the foursome — Randy Owen, Jeff Cook, Teddy Gentry and Mark Herndon — took the Entertainer of the Year awards for the first time. Barbara Mandrell had taken that prize in each of the last two CMA awards ceremonies.

Nelson won the Album of the Year award for his "Always On My Mind," and the title track also earned him the nod for Single of the Year. Nelson shared both awards in 1976, when he and Waylon Jennings scored with their single "Good Hearted Woman" and the pair joined Tompall Glaser and Jessi Colter on the "Wanted — The Outlaws" album, but this year marked the first time he has taken either award as a solo act. In addition, "Always On My Mind" took Song of the Year honors for songwriters Johnny Christopher, Wayne

(continued on page 28)

80 Tunes Recognized At Annual ASCAP Most-Performed Ceremony

NASHVILLE — Some 80 songs were honored as the American Society of Composers, Authors and Publishers (ASCAP) presented the awards for the organization's most performed country songs during 1981 at the Opryland Hotel Grand Ballroom, Wednesday, Oct. 13. More than 700 members of the music industry were in attendance at the event, where president Hal David and southern regional executive director Connie Bradley presented the plaques to the publishers and writers who had material among the 80 works honored.

Bob Morrison took ASCAP's Country Songwriter of the Year award with six plaques for his songs "Lookin' For Love," "Love The World Away," "One Night Fever," "Some Love Songs Never Die," "You Decorated My Life" and "I Still Believe In Waltzes." Morrison shared honors for that title last year with Randy Goodrum. The Welk Music Group, cited with 13 individual awards, was named Publisher of the Year, and "There's No Gettin' Over Me," by Walt Aldridge and Tommy Brasfield for Rick Hall Music, was the first song to receive the newly created ASCAP award for Most Performed Country Song.

In addition to Morrison and Goodrum, multiple awards were presented to a number of songwriters, including Charlie Black,

Rory Bourke, Murray Cannon, Earl Thomas Conley, Steve Gibb, David Hanner, Wayland Holyfield, Archie Jordan, Richard Leigh, Brent Maher, Johnny MacRae and Charles Quillen.

Publishers who joined the Welk Group in the reception of multiple awards were Almo Music Corp., Angel Wing Music, April Music, Blendingwell Music, Blue Moon Music, Blue Quill Music, Chappell Music Company, Cross Keys Publishing, Famous Music Corp., Edwin H. Morris & Co., Inc., Music City Music, Sabal Music, Sailmaker Music, Southern Nights Music Co., United Artists Music Co., and Welbeck Music Corp.

A special presentation was also designed to recognize nine ASCAP "standards" that were included among the most performed songs — "Mister Sandman," "It's Now Or Never," "Don't It Make My Brown Eyes Blue," "Mona Lisa," "Riders In The Sky," "Take Me Home Country Roads," "Orange Blossom Special," "Wichita Lineman" and "I'm Gonna Sit Right Down And Write Myself A Letter."

The complete list of honored compositions follows:

BEAUTIFUL YOU — David Hanner — Blendingwell Music, Inc./Sabal Music Inc.; **BET YOUR HEART ON ME** — Jim McBride — April Music Inc. — Widmont Music Inc.; **BLESSED ARE THE BELIEVERS** — Charlie Black —

(continued on page 28)

BMI Honors 100 Songs With Citations At Yearly Awards Function

NASHVILLE — One-hundred-and-three songwriters and 62 publishers were feted with Broadcast Music Inc. (BMI) Citations of Achievement at the performing rights organization's annual ceremony held at its office in Nashville. The citations recognized 100 country tunes that received heavy airplay from April 1, 1981 to March 31, 1982.

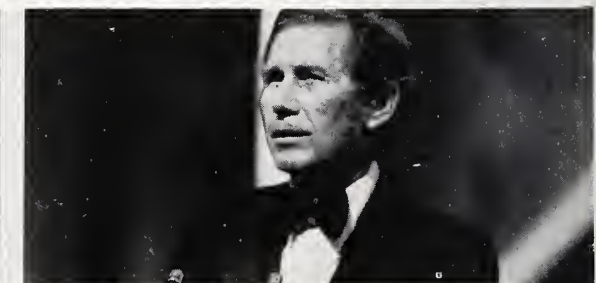
The 13th annual Robert J. Burton award, presented annually to the writer and publisher of the most performed BMI country song, was given to Dallas Frazier and Acuff-Rose Publications, respectively, for the song "Elvira."

Top songwriters at the event were Kye Fleming and Dennis Morgan, who took eight citations apiece. Merle Haggard and Bob McDill followed with four citations each, while David Malloy, Eddie Rabbitt, Even Stevens and Hank Williams, Jr. each

received three. Those cited twice included Kenneth Bell, Boudleaux Bryant, Rosanne Cash, Bruce Channel, Lacy J. Dalton, Mac Davis, Dean Dillon, Tim DuBois, Dallas Frazier, Stewart Harris, Danny Morrison, Wood Newton, Don Pfrimmer, Sandy Pinkard, Don Reid, Billy Sherrill, Terry Skinner, Johnny Slate, Keith Stegall, J.L. Wallace and Norro Wilson.

The Welk Music Group took the most publisher citations, garnering 19 during the evening, with Tree Publishing taking home eight. Acuff-Rose Publications, House of Gold Music, and Warner-Tamerlane Publishing Group followed with five each, while Algee Music Corp. and Shade Tree Music took four. Blackwood Music, Bocephus Music, Briarpatch Music, Deb-dave Music, and Peso Music were each

(continued on page 28)



CMA AWARD WINNERS — The annual Country Music Assn. (CMA) Awards Show, broadcast nationwide Oct. 11 on CBS, once again provided one of the highlights of the weeklong celebration of the Grand Ole Opry's 57th birthday in Nashville. Pictured in the **top row** are (l-r): Ricky Skaggs, winner in the Male Vocalist of the Year category and the Horizon Award for new and developing artists; Johnny Christopher, Wayne Carson and Mark James,

writers of Song of the Year "Always On My Mind"; and Janie Fricke, Female Vocalist of the Year. Pictured in the **bottom row** are (l-r): Eddy Arnold officially welcoming Marty Robbins to the Country Music Hall of Fame; Shelly West and David Frizzell, Vocal Duo of the Year; and Hoyt Axton, Picker of the Year. Entertainers Mac Davis and Barbara Mandrell hosted the awards show.

TOP 75 ALBUMS

		Weeks On Chart			Weeks On Chart
		10/16			10/16
1	JUST SYLVIA SYLVIA (RCA AHL 1-4312)	1	29	36	—
2	A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	3	8	37	36
3	MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	4	33	38	22
4	ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	2	32	39	27
5	QUIET LIES JUICE NEWTON (Capitol ST-12210)	10	22	40	2
6	HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	18	4	41	2
7	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	5	45	42	22
8	LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124)	6	15	43	6
9	THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 23688-1)	13	16	44	3
10	PUT YOUR DREAMS AWAY MICKEY GILLEY (Epic FE 38082)	19	10	45	3
11	SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570)	11	18	46	120
12	INSIDE RONNIE MILSAP (RCA AHL 1-4311)	12	18	47	32
13	THE BEST LITTLE WHOREHOUSE IN TEXAS ORIGINAL SOUNDTRACK (MCA 6112)	9	9	48	1
14	THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23697 1)	21	9	49	1
15	HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 60193-1)	33	3	50	13
16	INSIDE AND OUT LEE GREENWOOD (MCA-5305)	16	26	51	28
17	MICHAEL MARTIN MURPHEY (Liberty LT-51120)	17	7	52	12
18	BIG CITY MERLE HAGGARD (Epic FE 37593)	7	51	53	28
19	THE LEGEND GOES ON THE STATLER BROTHERS (Mercury/PolyGram SRM-1-4048)	14	17	54	11
20	SOMEWHERE BETWEEN RIGHT AND WRONG EARL THOMAS CONLEY (RCA-AHL 1-4348)	24	6	55	30
21	HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	8	27	56	1
22	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	22	83	57	1
23	STRAIT FROM THE HEART GEORGE STRAIT (MCA 5320)	23	17	58	72
24	DREAM MAKER CONWAY TWITTY (Elektra 60182-1)	29	3	59	11
25	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	25	47	60	34
26	16TH AVENUE LACY J. DALTON (Columbia FC 37975)	26	13	61	15
27	GREATEST HITS DOLLY PARTON (RCA AHL 1-4422)	32	3	62	47
28	UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM-1-4047)	28	15	63	4
29	TOO GOOD TO HURRY CHARLY McCLAIN (Epic FE 38064)	15	25	64	28
30	JUST HOOKED ON COUNTRY ATLANTA POPS ORCHESTRA — ALBERT COLEMAN, conducting (Epic FE 38154)	37	10	65	34
31	THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA AHL 1-4315)	20	21	66	84
32	THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb E1-60019)	42	59	67	54
33	THE HOTTEST NIGHT OF THE YEAR ANNE MURRAY (Capitol ST-12225)	34	8	68	38
34	SURE FEELS LIKE LOVE LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38135)	—	1	69	12
35	SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia FC 38009)	31	19	70	11
				71	29
				72	47
				73	27
				74	27
				75	17

COUNTRY COLUMN

KUDOS TO THE PRODUCERS — Congratulations to the executives who were instrumental in making the 16th annual Country Music Assn. (CMA) Awards Show one of the best telecasts of its kind ever. Executive producer **Irving Waugh**, producer **Bob Precht** and director **Walter Miller** crafted a show that was much more contemporary than any other country awards program, shying away from the usual corny, overtly countrified productions that seem to accompany such shows. Except for the opening mountaineer who dusted off his hat in a relatively brief appearance, the program portrayed country music as the modern, relevant genre that it has become. Especially noteworthy was the medley of songs presented by **Janie Fricke**, **Sylvia**, **Terri Gibbs**, **Charly McClain**, **Reba McEntire** and **Calamity Jane**, which avoided the usual pitfalls of country productions in presenting the lot as a sophisticated and contemporary group of women. Likewise, the lack of a time-worn square dance routine was greatly appreciated. Through visual productions such as the one we witnessed Oct. 11, the image of country music as a timely, adult medium will continue to grow.

...SPEAKING OF THE AWARDS SHOW — It would seem that one of the most prestigious honors that could be given a country artist is the CMA award, and, with that in mind, it would seem only fitting that an artist who was nominated would want to show up to accept his or her trophy and acknowledge the support that the industry has lent. It is, no doubt, especially cutting to an artist who was nominated in the same category and had his hopes of winning dashed to bits by another artist who views the presentation with a disinterested eye. **Marty Robbins** said it best: "If I had a shot at it, I'd be here." **YOU KNOW YOU WERE THERE** — At the Nashville Songwriters Assn. International (NSAI) awards program if you have any cognizance of **Kitty Wells** set to muzak. "It Wasn't God Who Made Honky Tonk Angels" is quite appropriate fare as background music for a Hall of Fame presentation that focuses on the country songwriter, but a stickysweet rendition by an overly syrupy violin (that's violin, not fiddle) section is a little bit too much. Congratulations to this year's Hall of Fame inductees, **Billy Hill** and **Chuck Berry**.



WARINER PAID A VISIT — Two notable industry members stopped by at RCA recently to lend an ear to Steve Wariner's self-titled debut album. Pictured at the gathering are (l-r): Chet Atkins, Frances Preston of Broadcast Music, Inc. (BMI) and Wariner.

...AND CONGRATULATIONS — are extended also to **Buzz Cason**, president of the Southern Writers Group, USA, and Creative Workshop Studios, and **Peggy Parker Ball** of CBS Records who were married Oct. 10 at Cason's historic Forge Seat home in Brentwood.

CONDOLENCES — to the family and friends of **Michael Wayne Lessor**, a Muscle Shoals Music Assn. (MSMA) board member, who died Oct. 4 at the age of 38. Lessor owned LeSuer Management.

SORRY, WE MADE A MISTAKE — Two weeks ago, we hailed **Martha Hume's** "You're So Cold, I'm Turnin' Blue," which claims to be a country music guide book, as a "wealth of country trivia" based on excerpts from the manuscript. While the book purportedly gives the "real lowdown" on country and its artists, closer inspection on the entire book reveals that in fact much of it is piecemeal. While it is at times entertaining reading, and more often than not, cleverly written, certain deletions make its usefulness as a "guide to the greatest in country music" questionable. Possibly, it should be renamed "Martha Hume's Memoirs."

PIGSKIN PLATTERS — It was inevitable; the first of the topical singles attempting to capitalize on the football strike has hit. Mercury/PolyGram has released "The Football Blues" by **Glenn Sutton**, and I.E. Records shipped 500 copies of "Football Withdrawal" by **Bobby Drawdey** to radio stations in the markets that have National Football League (NFL) franchises. The strike may have killed another record — "Football Widow" by **Karen Sanborn**.

PINKARD CHASES COMEDY CAREER — **Sandy Pinkard**, who co-wrote such songs as "You're The Reason God Made Oklahoma," "Blessed Are The Believers" and "Coca Cola Cowboy," has embarked on a comedy career with **Richard Bowden**. The two played on consecutive nights at Washington D.C.'s Comedy Cafe recently and also lobbied on Capitol Hill on behalf of songwriters.

PRESLEY ESTATE VS. TRADEMARK PIRACY — In a major move designed to combat the illegal use of the **Elvis Presley** name and image, executors of the late entertainer's estate have appointed **Roger Richman Prods.** to monitor the marketplace and media for copyright and trademark infringements. Richman will seek out infringements relating to both Presley and the Graceland Mansion in such areas as merchandising, literary publishing, advertising, endorsements, broadcasting and theater. Richman performs similar tasks for the estates of **Clark Gable**, **Marilyn Monroe**, **W.C. Fields** and **Abbott and Costello**.

LAYMAN GIVES PUBLIC A SHOVE — **Rodney Lay's** "I Wish I Had A Job To Shove" has gained the artist considerable media coverage on a national basis. The song was featured in a portion of one of **Paul Harvey's** daily broadcasts, and the tune has received attention on the **CBS Morning News** and **Good Morning America**, during the waking hours, and later in the day on the **CBS Evening News** and **Johnny Carson's Tonight Show**. Newspapers have also jumped on Lay's work, with stories appearing on four wire services — Associated Press, United Press International, Chicago *Sun-Times* and Knight-Ridder. Currently on tour, Lay has been opening dates for Churchill labelmate **Roy Clark**.

NEW LABEL OFFERS A REWARD — **Reward Records**, a newly-formed record company, bowed its label with the release of **Johnny Tillotson's** "Baby You Did It For Me (And I'll Do It For You)". The New Jersey-based firm has acquired distribution from CBS and promises to keep a small roster of artists, lending maximum support to each release as opposed to the "throw-out-30-and-hope-one-sticks" method. The company is headed by president **Bill Buster** and vice president of artists relations and marketing **Wayne Volat**.

tom roland

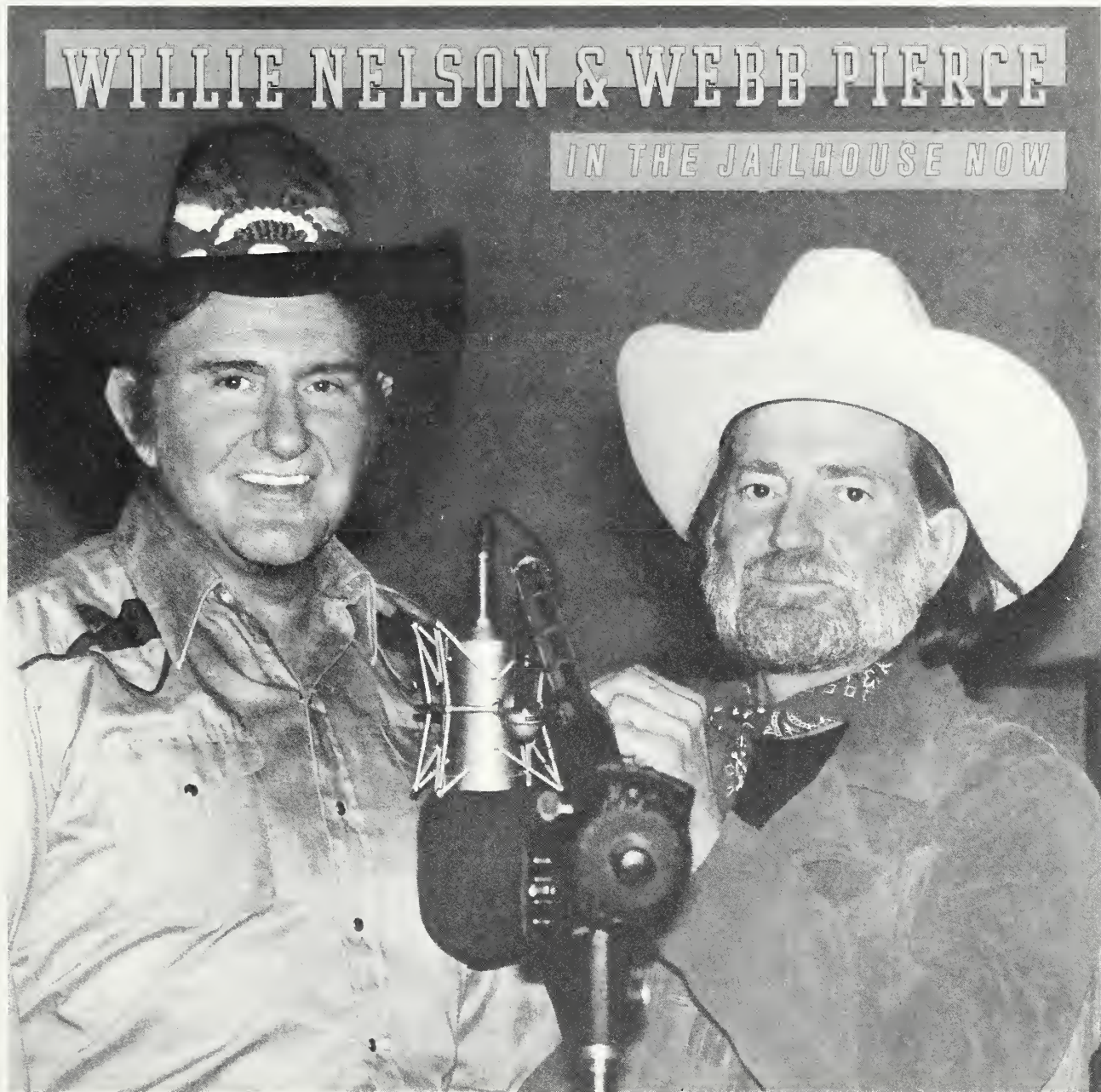
October is Country Music Month

BUSTING OUT ALL OVER !

The new single by

WILLIE NELSON & WEBB PIERCE
“IN THE JAILHOUSE NOW” # 38-03231

From the album of the same title
on Columbia Records



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THANK YOU
D.J.'s

HEADING
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TOP.
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THE COUNTRY MIKE

COUNTRY MIKE CONGRATS — Congratulations from **Cash Box** to this year's Country Music Assn. Disc Jockeys of the Year. **Al Snyder** of **WNVL**/Nicholasville, Ky., was the winner in the small market category, and **Chuck Morgan** of **WSM**/Nashville won the large market award. Former **Cash Box** country chart editor **Tim Williams** of **KOKE**/Austin received this year's award for medium market DJ of the year.

CMA DJ WEEK REPORT — This week's annual gathering of country air personalities in Nashville, filled with various awards shows and showcases by country artists, also served as an opportunity for several country stations to broadcast live radio shows from a special area set up at the Opryland Hotel. Among the stations participating were **WDLW**/Boston, **WVAM**/Altoona, **WNEX**/Clyde, Ohio, **KLAC**/Los Angeles,



McDOWELL STEPS BACK — **Ronnie McDowell** recently stopped by at **WDXE-AM&FM**/Lawrenceburg, Tenn., to talk with station officials about his current "Step Back" single. Pictured at the station are (l-r): **Ron Fisher**, **WDXE**; **McDowell**; **Dan Hollander**, **WDXE**; and **Andrea Curtis**, **WDXE**.

KBCB-FM/Corpus Christi. Known simply as K-99, the outlet will join other Big C holdings **KBUC-AM&FM**/San Antonio and **KXOL**/Dallas in the Lone Star State. The station will be programmed by **J.J. Stone** with music director **Andy Anderson**, and officials with the station are currently looking for both jocks and records. The station can be reached at P.O. Box 9698, Corpus Christi, Tex. 78418. The telephone number is (512) 289-0111.

KANE ELEVATED AT D.C. STATION — **Jason Kane**, evening air personality at **WPKX-FM**/Washington, D.C., has been appointed assistant program director, according to program director **Bob Cole**. Kane will continue his evening air shift along with his new duties in programming. Kane joined **WPKX** in 1981 after a successful association with **WDAF**/Kansas City and other radio stations.

WILLIAMS MOVES TO NORTH CAROLINE — Country music station **WPCM**/Burlington has enlisted **Dan Williams**, formerly with **WCMS**/Norfolk, to handle the music for the 100-kilowatt station. Along with his duties of aligning the music for the country outlet, Williams will also handle the morning drive air shift to be broadcasted on **WPCM**'s new quarter-million dollar tower. **Jeff Loman**, who previously handled music for the station, has been named program director and will continue to air the mid-day radio show.

FORD LEAVES WKHK — Just three months after the station's current general manager, **George Woolfson**, replaced **Don Boyles** at **WKHK-FM**/New York, **Bill Ford** has vacated the program director position at the station because of what the GM termed a "difference in philosophy." Woolfson, who said that Ford's departure was a mutual agreement arrived at by both parties Oct. 12, credited Ford with the station's 2.2 market share in the Summer Arbitron book, the highest share the station has had since it adopted the country format a little over two years ago. **Bill Figenshu**, corporate PD for the Viacom web, will serve in an interim capacity until a replacement can be found.

FOOTBALL FANTASY FOR FANS — Country music outlet **KLIF**/Dallas-Ft. Worth has treated Dallas Cowboys' fans to make-believe games for three weeks, with the sports director **Johnny Williams** doing the fake play-by-play calls for the station. "Classic Country 1190" started the series of fantasy games with the Cowboys narrowly defeating the Minnesota Vikings 35-34 and then topping the New York Giants 33-27 in overtime. No score yet on the Redskins-Cowboys set for this past weekend.

country mike

PROGRAMMERS PICKS

Chris Taylor	KYNN/Omaha	Sittin' On The Dock Of The Bay — Waylon Jennings & Willie Nelson — RCA
Stephanie Pflum	WDAF/Kansas City	I Wonder — Rosanne Cash — Columbia
Marvin Paul	KNAL/Victoria	The Devil's Angel — Jason Hawkins — Fox Fire
Rob Hough	KTTS/Springfield	A Love Song — Kenny Rogers — Liberty
Bill Jones	WKSJ/Mobile	With You — Charly McClain — Epic
Rhubarb Jones	WLWI/Montgomery	A Child Of The Fifties — The Statler Brothers — Mercury
Ron Norwood	KMPS/Seattle	Going Where The Lonely Go — Merle Haggard — Epic
Nick Upton	KSON/San Diego	Confidential — Con Hunley — Warner Bros.
Rick Cardarelli	WSLR/Akron	Today My World Slipped Away — Vern Gosdin — AMI
Mike Buechler	KBMY/Billings	Marina Del Rey — George Strait — MCA

MOST ADDED COUNTRY SINGLES

1. **SITTIN' ON THE DOCK OF THE BAY** — WAYLON JENNINGS & WILLIE NELSON — RCA — 48 ADDS
2. **A LOVE SONG** — KENNY ROGERS — LIBERTY — 31 ADDS
3. **GOING WHERE THE LONELY GO** — MERLE HAGGARD — EPIC — 25 ADDS
4. **WITH YOU** — CHARLY McCLAIN — EPIC — 25 ADDS
5. **A CHILD OF THE FIFTIES** — THE STATLER BROTHERS — MERCURY — 24 ADDS

MOST ACTIVE COUNTRY SINGLES

1. **YOU & I** — EDDIE RABBITT with CRYSTAL GAYLE — ELEKTRA — 60 REPORTS
2. **SOMEWHERE BETWEEN RIGHT AND WRONG** — EARL THOMAS CONLEY — RCA — 46 REPORTS
3. **THE AMERICAN DREAM** — HANK WILLIAMS JR. — ELEKTRA/CURB — 45 REPORTS
4. **REDNECK GIRL** — THE BELLAMY BROTHERS — WARNER/CURB — 42 REPORTS
5. **IT AIN'T EASY BEIN' EASY** — JANIE FRICKE — COLUMBIA — 41 REPORTS

SINGLES REVIEWS

OUT OF THE BOX



DOLLY PARTON (RCA PB-13361) **Hard Candy Christmas** (3:35) (Daniel Music Ltd./Shukat Music, a division of the Shukat Co., Ltd./MCA Music, a division of MCA, Inc. — ASCAP) (C. Hall) (Producer: G. Perry)
The second single from the soundtrack to *Best Little Whorehouse...*, this isn't really a Christmas song at all. Instead, it's a subtly mournful, but provocative, ballad that is sung as the whorehouse in the movie is finally shut down just before Burt and Dolly go off to live happily ever after. Gregg Perry's production provides just the right amount of energy and feeling.

FEATURE PICKS

- BOBBY BARE** (Columbia 38-03334)
Praise The Lord And Send Me Money (2:41) (Boquillas Canyon Music/Atlantic Music Corp. — BMI) (H. Moffatt) (Producer: A. Reynolds)
- MEL McDANIEL** (Capitol P-B-5169)
I Wish I Was In Nashville (2:54) (Vogue Music c/o Welk Group — BMI) (B. McDill) (Producer: L. Rogers)
- DAVID ALLAN COE** (Columbia 38-03343)
Whiskey, Whiskey (Take My Mind) (2:34) (Warner-Tamerlane Publ. Corp. — BMI) (D.A. Coe) (Producer: B. Sherrill)
- ELVIS PRESLEY** (RCA PB-13351)
The Elvis Medley (3:45) (Various Publishers — ASCAP/BMI) (Various Writers) (Producer: D. Briggs)
- BILLY "CRASH" CRADDOCK** (Capitol B-5170)
The New Will New Will Never Wear Off Of You (3:54) (Cross Keys Publ. Co., Inc. — ASCAP) (C. Morris) (Producer: B. Killen)
- BOXCAR WILLIE** (Main Street B 953-B)
Keep On Rollin' Down The Line — Column II Music — BMI) (B. Willie) (Producer: J. Martin)
- EDDY RAVEN** (Elektra 7-69929)
San Antonio Nights (2:48) (Milene Music, Inc. — ASCAP) (E. Raven) (Producer: J. Bowen)

NEW AND DEVELOPING



RONNIE McCRANIE (Sugartree ST0601) **Leaving Love All Over The Place** (Cross Keys Pub., Inc. (Tree Group) — ASCAP) (Lathan) (Producers: C. Chambers, L. Walls)
This release is one of the most exciting from an unheard of singer during the year. McCranie sang the parts of George Jones in the made-for-TV movie *Stand By Your Man*, and his performance here is a convincing semblance of The Possum. Some might call it a gimmick, but his initial release on St. Petersburg-based Sugartree should prove skeptics wrong — Ronnie McCranie is a force to be reckoned with.

ALBUM REVIEWS

RADIO ROMANCE — Eddie Rabbitt — Elektra 60160 — Producers: David Malloy — List: 8.98 — Bar Coded
Rabbitt continues to break tradition, melding country harmonies with pop tunes to effect a strong selection of palatable cuts that appeal as much to teenage listeners as to older demographics. Rabbitt concentrates on various aspects of romantic relationships, while his vocal performance is augmented and enhanced by a distinct, obvious echo.

OLD HOME TOWN — Glen Campbell — Atlantic America 90016-1 — Producer: Jerry Fuller — List: 8.98 — Bar Coded
The Rhinestone Cowboy bows Atlantic's country label with this effort, containing works by prominent genre writers David Pomeranz and Jimmy Webb along with a C&W version of Paul McCartney & Denny Laine's "Mull of Kintyre" featuring Campbell on bagpipes (?). Once renowned for his pop status, over the years Campbell has gained more acceptance from country quarters.

*I am proud
to have been chosen
as
Manager of the Year
by
Cash Box Magazine.*

*This was made
much easier
by the
great talent I represent.*

*R. C. Bannon
Barbara Mandrell
Louise Mandrell
Randy Wright*

Irby M. Mandrell

CASH BOX TOP 100 ALBUMS

October 23, 1982

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart	8.93	Weeks On Chart	8.98	Weeks On Chart	8.98	Weeks On Chart
		10/16		10/16		10/16		10/16
1 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL	8.98	1 25	36 GET LOOSE EVELYN KING (RCA AFL1-4337) RCA	8.93	39 7	68 ALL FOUR ONE THE MOTELS (Capitol S-12177) CAP	8.98	66 28
2 MIRAGE FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA	8.98	2 15	37 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) RCA	8.98	38 32	69 REACH RICHARD SIMMONS (Elektra E1-60122F) WEA	10.98	69 21
3 IF THAT'S WHAT IT TAKES MICHAEL McDONALD (Warner Bros. 9 23703-1) WEA	8.98	3 9	38 COMBAT ROCK THE CLASH (Epic FE 37689) CBS	—	41 20	70 LEXICON OF LOVE ABC (Mercury SRM-1-4059) POL	8.98	76 8
4 EMOTIONS IN MOTION BILLY SOUIER (Capitol ST-12217) CAP	8.98	4 12	39 AS ONE KOOL & THE GANG (De-Lite DSR 8505) POL	8.98	42 4	71 BLACKOUT SCORPIONS (Mercury SRM-1-4039) POL	8.98	71 31
5 NEBRASKA BRUCE SPRINGSTEEN (Columbia TC 38358) CBS	—	14 3	40 ANNIE ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	—	30 23	72 JEFFREY OSBORNE (A&M SP-4896) RCA	8.98	74 19
6 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AL 9599) IND	8.98	7 19	41 FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235) CBS	—	65 2	73 HEY RICKY MELISSA MANCHESTER (Arista AL 9574) IND	8.98	62 27
7 ASIA (Geffen GHS 2008) WEA	8.98	5 30	42 LOVE OVER GOLD DIRE STRAITS (Warner Bros. 9 23728-1) WEA	8.98	56 3	74 THIS ONE'S FOR YOU TEDDY PENDERGRASS (Philadelphia Int'l. FZ 38118) CBS	—	72 10
8 BUSINESS AS USUAL MEN AT WORK (Columbia arc 37978) CBS	—	10 16	43 GOOD TROUBLE REO SPEEDWAGON (Epic FE 38100) CBS	—	37 16	75 THE HOTTEST NIGHT OF THE YEAR ANNE MURRAY (Capitol ST-12225) CAP	8.98	64 8
9 IT'S HARD THE WHO (Warner Bros. 9 23731-1) WEA	8.98	9 6	44 BAD TO THE BONE GEORGE THOROGOOD & THE DESTROYERS (EMP America ST-17076) CAP	8.98	44 9	76 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996) CBS	—	94 4
10 SIGNALS RUSH (Mercury SRM-1-4063) POL	8.98	11 4	45 ROCK IN A HARD PLACE AEROSMITH (Columbia FC 38081) CBS	—	46 8	77 12 GREATEST HITS VOL. II NEIL DIAMOND (Columbia TC 38066) CBS	—	79 22
11 CHICAGO 16 CHICAGO (Full Moon/Warner Bros. 9-23689-1) WEA	8.98	8 19	46 GAP BAND IV THE GAP BAND (Total Experience/TE-1-3001) POL	8.98	27 20	78 ESCAPE JOURNEY (Columbia TC 37408) CBS	—	75 64
12 ABRACADABRA THE STEVE MILLER BAND (Capitol ST-12216) CBS	8.98	6 18	47 LIONEL RICHIE (Motown 6007 ML) IND	8.98	— 1	79 JUST SYLVIA SYLVIA (RCA AFL1-4312) RCA	8.98	85 11
13 THE NYLON CURTAIN BILLY JOEL (Columbia TC 38200) CBS	—	23 2	48 NO FUN ALOUD GLENN FREY (Asylum 9-60129) WEA	8.98	52 19	80 THE BEST LITTLE WHOREHOUSE IN TEXAS ORIGINAL SOUNDTRACK (MCA-6112) MCA	8.98	—
14 OLIVIA'S GREATEST HITS VOL. 2 OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	19 4	49 VOYEUR KIM CARNES (EMI America SO-17018) CAP	8.98	49 6	81 BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021) RCA	8.98	77 65
15 JUMP TO IT ARETHA FRANKLIN (Arista AL 9601) IND	8.98	12 12	50 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	—	50 22	82 CHANGE BARRY WHITE (Unlimited Gold FZ 38048) CBS	—	70 8
16 VACATION GO-GO'S (I.R.S./A&M SP 70031)	8.98	13 11	51 DONNA SUMMER (Geffen GHS 2005) WEA	8.98	29 12	83 BAD REPUTATION JOAN JETT (Boardwalk NB-3351-1) IND	8.98	96 7
17 GET LUCKY LOVERBOY (Columbia FC 37638) CBS	—	17 50	52 QUIET LIES JUICE NEWTON (Capitol ST-12210) CAP	8.98	53 22	84 LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 6017ML) IND	8.98	78 12
18 SHANGO SANTANA (Columbia FC 38122) CBS	—	18 8	53 HOOKED ON SWING LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	8.98	43 35	85 SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD (RCA AFL 1-4125) RCA	8.98	81 31
19 HIGH ADVENTURE KENNY LOGGINS (Columbia TC 38127) CBS	—	21 6	54 ZAPP II ZAPP (Warner Bros. 9 23583-1) WEA	8.98	35 12	86 ACTING VERY STRANGE MIKE RUTHERFORD (Atlantic 80015-1) WEA	8.98	88 5
20 A FLOCK OF SEAGULLS (Jive/Arista VA 66000) IND	8.98	20 23	55 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124) CAP	8.98	36 14	87 E.T. THE EXTRA-TERRESTRIAL ORIGINAL SOUNDTRACK (MCA-6109) MCA	8.98	83 18
21 DAYLIGHT AGAIN CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	8.98	15 15	56 FAST TIMES AT RIDGEMONT HIGH ORIGINAL SOUNDTRACK (Full Moon/Asylum 9 60158-1 R) WEA	15.98	48 10	88 MADNESS, MONEY AND MUSIC SHEENA EASTON (EMI America ST-17080) CAP	8.98	98 3
22 BUILT FOR SPEED STRAY CATS (EMI America ST-17070) CAP	8.98	26 18	57 NOW AND FOREVER AIR SUPPLY (Arista AL 9587) IND	8.98	55 19	89 IMPERIAL BEDROOM ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38158) CBS	—	80 15
23 SCREAMING FOR VENGEANCE JUDAS PRIEST (Columbia FC 38160) CBS	—	24 15	58 TALKING BACK TO THE NIGHT STEVE WINWOOD (Island ILPS 9777) WEA	8.98	45 10	90 VIEW FROM THE GROUND AMERICA (Capitol ST-12209) CAP	8.98	99 7
24 GET CLOSER LINDA RONSTADT (Asylum 9 60185-1) WEA	8.98	40 2	59 MISSING PERSONS (Capitol DLP-15001) CAP	4.98	60 29	91 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1) WEA	8.98	92 14
25 NO CONTROL EDDIE MONEY (Columbia FC 37960) CBS	—	25 16	60 SPECIAL FORCES .38 SPECIAL (A&M SP-4888) RCA	8.98	58 22	92 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243) IND	8.98	89 48
26 PICTURES AT ELEVEN ROBERT PLANT (Swan Song/Atco SS 8512)	8.98	16 14	61 ROCKY III ORIGINAL SOUNDTRACK (Liberty LO-51130) CAP	8.98	57 16	93 CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-6335) POL	8.98	93 54
27 WHAT TIME IS IT? THE TIME (Warner Bros. 9 23701-1) WEA	8.98	34 6	62 ROUGH DIAMONDS BAD COMPANY (Swan Song/Atco 90001-1) WEA	8.98	51 8	94 SCOTT BAIO (RCA NFL1-8025) RCA	8.98	86 11
28 I CAN'T STAND STILL DON HENLEY (Asylum EL-60048) WEA	8.98	31 8	63 JUMP UP! ELTON JOHN (Geffen GHS 2013) WEA	8.98	63 25	95 TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca NBLP 7265) POL	8.98	90 12
29 NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA	8.98	32 15	64 DIVER DOWN VAN HALEN (Warner Bros. BSK 3677) WEA	8.98	61 25	96 AEROBIC SHAPE UP JOANIE GREGGAINS (Parade/Peter Pan 104) IND	8.98	95 28
30 EYE OF THE TIGER SURVIVOR (Scotti Bros. FZ 38062) CBS	—	22 13	65 TUG OF WAR PAUL McCARTNEY (Columbia TC 37462) CAP	—	59 24	97 POWER PLAY APRIL WINE (Capitol ST-12218) CAP	8.98	97 16
31 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	—	28 30	66 SNEAKIN' OUT STACY LATTISAW (Cotillion/Atco 90002-1) WEA	8.98	67 10	98 THREE SIDES LIVE GENESIS (Atlantic SD 2-2000) WEA	10.98	82 18
32 SILK ELECTRIC DIANA ROSS (RCA AFL1-4384) RCA	8.98	— 1	67 A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203) CBS	—	68 8	99 THE REAL DEAL THE ISLEY BROTHERS (T-Nack FX 38047) CBS	—	91 10
33 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS LOUIS CLARK Conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	8.98	33 13				100 STEEL BREEZE (RCA AFL 1-4424) RCA	6.98	110 5
34 HEARTLIGHT NEIL DIAMOND (Columbia TC 38359) CBS	—	54 2						
35 PETER GABRIEL (Geffen GHS 2011) WEA	8.98	47 4						

CASH BOX

October 23, 1982

AROUND THE ROUTE

by Camille Compasio

American traders returning from the recently held JAA convention in Tokyo (Sept. 30-Oct. 2) were not overly enthusiastic about this year's edition of the noted international event, the culprits most often mentioned being the state of the economy, worldwide, and the lack of enough innovative product on the convention floor. **Lila Zinter**, Exidy's director of international marketing, estimated that attendance was off about 50% on both the domestic (Japanese) and international levels. "A lot of the equipment shown is already on the market," she said, "and there was really not much in the way of new products on display." European attendance was also off significantly, as Lila mentioned, and there were not as many private showings of games, held outside of the convention, as there were in years passed. . . As **Keith Egging**, a Taito America vice president, candidly put it, "The show was one of evolution, not revolution." However, Taito premiered its new "Time Tunnel" game to a very responsive show audience. JAA conventioners were quite favorably impressed with the new piece and Keith indicated that test reports are further evidence of the game's tremendous

(continued on page 35)

Operators Split On Use Of Tokens Instead Of Quarters

by Jeffrey Ressler

LOS ANGELES — Arcade owners and managers around the country have mixed opinions regarding the use of tokens as opposed to quarters, in coin-operated amusement devices, with advocates of both camps pointing out the advantages and disadvantages of one over the other. According to a re-

High Court Denies AMOA Jukebox Fee Petition

LOS ANGELES — The U.S. Supreme Court last week declined to review an appeal by the Amusement & Music Operators Assn. (AMOA) contesting the Copyright Royalty Tribunal's move setting a higher, \$50 compulsory annual jukebox licensing fee. The Supreme Court's refusal to review the appeal upholds an April decision by the U.S. Court of Appeals for the Seventh Circuit, which stated the CRT's fee hike was "lawful in all respects" (**Cash Box**, May 8).

The CRT action, which raises the \$8 jukebox fee to \$25 for 1982-83, \$50 for 1984-86, and makes room for an inflation adjustment in 1987-90, is a matter that has aroused heated controversy over the past few months among jukebox ops.

Following the Supreme Court's announcement not to review the appeal, AMOA ex-

(continued on page 35)

cent **Cash Box** survey, exactly half of those arcade operators questioned claimed tokens offer greater cash control, security and promotional potential; the other half felt legal tender is preferable because it encourages impulse play and requires no cash outlay (for the purchase of tokens) or alteration of machines.

Slightly smaller than quarters and often embossed with the arcade's logo, tokens are usually purchased in large lots, with each metal disc costing between 5-10 cents. In addition, since the discs are smaller in size than 25 cent pieces, the coin mechanisms in each game must be modified to accept them, an expenditure that several operators didn't feel justified the changeover. Some ops questioned in the survey further stated that the use of tokens may alienate customers who come in to play just one or two games, yet are forced to buy a dollar's worth of the coin copies from change machines. On the other hand, many arcades employ variable exchange rates, with some offering up to as much as 30 tokens for five dollars, which boils down to 10 free plays for every 20 paid.

While several arcade owners see the quarter-to-token exchange rate as something that can increase traffic as well as edge out the competition, others see it as a type of "price war" tactic used to cover up bad business practices.

"I've been using quarters ever since I started

(continued on page 34)

CONTENTS

Around The Route	33
Industry Calendar	42
Industry News	34
Jukebox Programmer	42

COIN MACHINE

INDUSTRY NEWS



MANUFACTURERS CONFERENCE — The Amusement Game Manufacturers Assn. (AGMA) held an open house Sept. 9 at its new national headquarters office in Alexandria, Va. Among those in attendance were the association's board of directors, several manufacturing and associate members, as well as a number of guests from the public and private sectors of Washington. An open bar and buffet, the musical sounds of a jukebox and a game room set-up, stocked with a lineup of some of the latest in coin-operated amusement games and a cruise along the Potomac River highlighted the meeting's activities. Pictured in the **top row** are (l-r): Richard Bloeser of the Motion Picture Film Security Office addressing the AGMA luncheon meeting aboard the Potomac River cruise; AGMA board members (seated against the wall) Nolan Bushnell, Pizza Time Theatre; Hank Van-

dendop, Amstar; Arnold Kaminkow, Centuri; Joe Keenan, Pizza Time Theatre; (seated at table) AGMA president Joe Robbins; Duane Blough, AGMA vice president and president of Sega/Gremlin; Pete Kauffman, president of Exidy; Karen Witte, Atari; Jack Mittel, president of Taito America; (seated against wall) James Rochford, Bally Midway; Ken Hoffman, Coin Machine Acceptors; (seated at table) David Maher, AGMA counsel; Glen Seidenfeld, Jr.; Gary Stern, president of Stern; and AGMA secretary/treasurer Richard Simon. Shown in the **bottom row** are (l-r): U.S. Customs Service senior counsel Sam Orandall addressing the Potomac River cruise; Congressman Mike Oxley; AGMA executive director Glenn E. Braswell; Dennis Devaney of the Federal Merit System Review Board; and the game room at AGMA's new headquarters office in Alexandria, Va.

New Members, Outside Speakers Highlight AGMA Board Meeting

CHICAGO — The board of directors of the Amusement Game Manufacturers Assn. met on Sept. 10 in what was called a "very productive session." This was the board's first meeting in the association's new Alexandria, Va. headquarters, and it attracted the largest attendance since the group's inception. According to executive director Glenn Braswell, manufacturers are becoming more involved in generic industry issues and their participation in AGMA is evidence of this new direction.

The board accepted into membership Pizza Time Theatre as a manufacturing member and Ravenswood Electronics as an associate member. Additionally, the board of directors was expanded to a nine-member panel with the two new seats being filled by Jack Mittel, president of Taito America and Donald Rockola, president of Rock-Ola Manufacturing Corp.

For the first time, outside speakers were in-

ited to address the AGMA assemblage. Two special agents from the FBI made a presentation regarding the cooperative efforts underway between AGMA and the FBI in copyright protection of video games. The manufacturers will become active in their enforcement of the criminal sanctions against copyright infringers, according to Braswell. Details of the cooperative enforcement program for domestic infringers are being developed for announcement shortly.

The meeting adjourned for a working luncheon session aboard a Potomac River vessel which cruised up the Potomac River. The first hour was spent sightseeing the Washington monuments and landmarks, with narration by the ship's captain. The return cruise was highlighted by presentations of the U.S. Customs Service and the Motion Picture Industries Film Security Office, with each addressing the subject of copyright protection of video games by manufacturers.

Operators Split On Use Of Tokens Instead Of Quarters

(continued from page 33)

in the coin machine business nine years ago, and I don't need tokens," says Paul Romer, who owns six Golden Arrow Family Amusement Centers in Arizona. "The only reason people use tokens is because they're hurting for business; any fool can give away 10 tokens for a dollar, but I'm the exception around here. I don't give anything away. The key to running a good game business lies in the cleanliness of the arcade and the personal relationship between customers and management, not how many tokens you can give away for a buck."

On the other side of the fence, Joe Franta, vice president of Number One Fun arcades, which runs 10 centers in Texas, Louisiana and Illinois, says his amusement rooms started using tokens 15 months ago with excellent results — a fact he attributed to the high degree of flexibility they extend for special promotions. For example, on holidays like Father's Day and Mother's Day, parents who come into the Number One Fun locations with their children receive three free tokens. "Happy Hours," designed to bring youngsters to the centers after school, offer six tokens for the price of four, while birthday parties held in the arcade give partygoers 12 tokens for the price of eight. And students who present their report cards to game room managers are rewarded for good grades by receiving two free tokens for every "A" and one gratis play for every "B" garnered during the semester.

'Added Dimension'

Franta claims the token promotions have helped his Texas arcades considerably during Sundays, when blue laws in the Lone Star State declare all retail stores must be closed. Since most of the Number One Fun arcades are located in malls they are practically the only places open in the shopping centers, besides movie theaters, on Sundays. To bring kids into the deserted malls on the Sabbath, the arcades offer eight tokens for a dollar, and Franta reports business at these locations has jumped 40% as a result. "Tokens give us an ad-

ded dimension that quarters don't," he remarked.

Another arcade executive who feels the promotional aspects of tokens are their most-redeeming value is Ron Getlan, co-owner of Amusement Consultants Ltd., which runs approximately 30 game centers and has used the brass discs for the past eight years in most of its locations. A recent promo for his Rockland County, New York arcade involved the local MacDonald's fast food eatery, which gave away a couple of free game tokens with the purchase of a Big Mac sandwich. Conversely, every game player who bought a specified amount of tokens at the arcade was given a discount coupon good for MacDonald's victuals. "Overall, I was pretty pleased with that tie-in," said Getlan, who frequently encourages promotions with other stores in the same malls where his arcades are located.

Ron Monroe, manager of Denver, Colo.'s Bumpers, Ltd. arcade, says his play center went into tokens for "promotional reasons" but has been disappointed in the results of that decision. "I'd rather be back on real money," commented the game store manager, "because I'm always getting tokens that belong to other people's arcades. Also, we lose around 500 tokens a week since customers often don't use them all and just take them home with them. Now you figure 500 tokens at eight cents a piece times 52 weeks a year and that adds up to a lot of lost money."

Several of those arcade owners and managers questioned in the survey didn't have concrete reasons behind their decisions to use tokens in their game rooms other than the fact that pressure from competition made the move to brass discs inevitable. San Diego, Calif.'s Jack Thomas, who runs the Aztec Amusement palace, says that, although his room hasn't switched over yet, it's bound to happen sooner or later. "When other arcades in town are offering eight plays for a dollar, you're really at a disadvantage if you don't go with it," he remarked.

(continued on page 35)

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AROUND THE ROUTE

(continued from page 33)

potential. . . As a first time attendee at JAA Gil Pollack, Gottlieb's vice president and general manager (Pinball & Arcade Division) was "disappointed" in the attendance, especially on opening day, but found a "couple of interesting games displayed" that have "potential" but still need a little work. Gottlieb held a private showing for select viewing of the factory's new "Q'Bert" video game, which was extremely well received, with some commenting that it was the best thing they had seen at the show, Gil said. He told us that a few factory distributors will have an opportunity to evaluate the new piece in the near future. . . Another first-timer at JAA was Namco America's marketing manager Joanne Anderson, who accompanied the firm's president Hide Nakajima to the convention, and was most impressed with the show, the exhibits and the opening ceremony. "In touring the convention floor I saw equipment that will be on the U.S. market within the next couple of months," she observed. "I found the show very exciting," Joanne told us, "and the opening ceremony really set the tone." Namco's chairman Masaya Nakamura headed the convention committee and was among the speakers on opening day, along with representatives of the country's operators' association and parks group, who discussed the coin-op industry in Japan, addressing the state of the economy as well but projecting an optimistic future outlook. Among the new products displayed at JAA by Namco were a sit-down driving game called "Pole Position" and "Super Pac-Man". The latter, of course, is another in the Pac-Man series, as Joanne explained, following the maze concept only with more vivid graphics and a number of special features, including one that allows Pac-Man to get larger as the game progresses via a special energy dot. She said the Namco exhibit enjoyed heavy traffic throughout the run of the show. . . Paul Jacobs, vice president-marketing at Thomas Automatics, noted that this year's JAA featured not so much "new ideas" as "new games". There was little evidence of any fresh, new concepts, he said, but he did feel that the exhibit floor featured quite a number of new games. As he noted further, the current economic environment did take a toll on attendance, both from the American and European ranks. He also told us about a new 3-D game in development at Thomas Automatics which the company is very enthusiastic about. It's called "Genesis" and it will be shown at this year's AMOA convention. Paul indicated that the firm also has other products on the planning board for premiere at Expo '82. . . The Sega exhibit was considered by many who attended JAA to be among the most outstanding at the show. A lot of very favorable comments were made about the impressive set-up as well as the products displayed, which included "Subroc 3D", "Pengo" and "Tac-Scan," among others.

'Our Industry At A Crossroad'

by David Rosen

In his recent keynote address before the factory's annual distributors meeting, held Sept. 23-26 at the La Costa Hotel & Spa near San Diego, Calif. (Cash Box, Oct. 9), Sega chairman and CEO David Rosen discussed a number of topics of concern to all segments of the coin-operated amusement industry. Rosen's speech, titled "Our Industry At A Crossroad in 1982," covered a wide range of issues — from the current state of the amusement industry in the U.S. to the future of the manufacturer/distributor/operator relationship. His remarks are reprinted below.

The timing of this meeting is rather interesting. It comes after a summer that most of us would like to forget, and just before the new season that will next week be kicked off by the international trade show in Tokyo, and the following month by the AMOA Show in Chicago. In years to come we may look back on this specific period, the Fall of 1982 and the early part of 1983, as a very crucial transition period for the industry.

I believe you will find today's business meeting both interesting and significant in terms of what it portends for the future. I should hope that we leave today's meeting with new thoughts, new perspectives — and

Tokens Vs. Quarters

(continued from page 34)

Celebrity Sports Center is another hold-out against tokens in the San Diego area, but supervisor Rich Porter did concede that the location does use the discs on non-video game amusements such as skee ball, shooting galleries and boom ball. "Practically every other arcade in the area — Funway Freeway, Fun & Games, Pizza Time — uses tokens in their operations, but we don't for all our machines," said Porter. "The costs for the tokens and for converting the machines over doesn't make it seem worthwhile for us, not to mention the fact that it would inconvenience many of our customers who just want to play a quick game with the quarter they have in their pocket."

While Bill Harper, manager of Chicago-based Mothers' Pinball, claims increased use of tokens by his competition is what initially sold him on the items, he's found that their major advantage lies in the area of security. "Whenever you have a lot of video games flooded with quarters, there's always a chance that someone will break in during the middle of the night, jimmy open all the locks to the cashboxes and take off with the week's collections. But as long as I've got the quarters and the machines are loaded with tokens, it makes things much better."

With so many pros and cons surrounding the use of the pseudo-coins, it's doubtful that game operators will ever reach a unified decision about employing the items across the board. Obviously, tokens are of little benefit to street locations, but have several advantages in the realm of arcade entertainment, since consumers often get more plays for their money and ops can keep a tight rein on incoming cash.

AMOA Petition Denied

(continued from page 33)

Executive vice president Leo Droste told Cash Box that the trade group's law firm was preparing material now to further contest the CRT's ruling, and full plans will be announced Nov. 19 at the AMOA's 1982 Exposition in Chicago. In a statement, the jukebox association said, "AMOA is very disappointed that the U.S. Supreme Court denied our petition for writ of certiorari. We consider the 525% increase of the jukebox royalty fee to be entirely unwarranted. AMOA will now concentrate its efforts on our legislative program."

most important, a fresh new outlook on our industry.

I am certain we all clearly see that the industry's business environment today, is not the same as that enjoyed only a few short months ago — and that the "boom market" of the past several years is, for the present, behind us. Not lost, or never again to repeat, but rather just behind us for the present time.

The First Major Crossroad

What, however, may not be apparent, is that for our industry, it is no longer "business as usual". That our industry faces a major "crossroad" which must be dealt with in the months ahead.

But before we get into specifics, let me first put in perspective what I see as the crucial market and industry conditions which have brought us to the "crossroad" our industry faces today.

First and foremost is replacement versus expansion market conditions. As per the time-honored cliché, these are the times our industry separates the men from the boys. In contrast to the expansion market we have all enjoyed the past few years, the replacement market is a much more difficult environment in which to survive and prosper.

This is not the first experience of this kind for most of us. We have seen expansion markets in the past — but never the scope of this most recent expansion market. For example, we have had situations in the past where new foreign markets opened, and new opportunities existed for what we classify as an expansion marketplace — and this marketplace was possible for both new and used equipment.

We have also had regions of the country, due to changes of laws which suddenly allowed us a new expansion market, i.e., when New York opened for "flipper machines". And most recently, the "electronic flipper" replacing the "mechanical flipper" which created a tremendous "boom" in "electronic flippers", but of course a real problem for the vast inventories of "mechanical flippers" which came off the routes.

However, and this is important, we have never had an expansion market similar in scope to the video game explosion of the past three or four years. Never then, have we had the experience to draw upon and direct us from the dynamic expansion market into an orderly replacement market.

During the recent expansion phase when tens of thousands of new locations were opening, operators were "scrambling" for new equipment — there was never enough, and

(continued on page 36)

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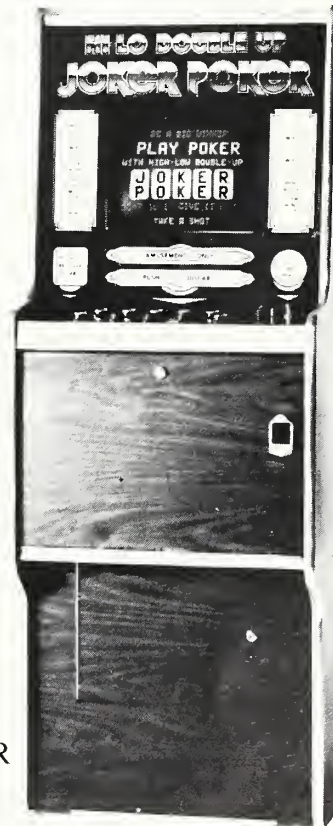
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'Our Industry At A Crossroad'

(continued from page 35)

almost any new equipment would suffice as long as the operator also had a fair share of the "hottest" new game. In this environment virtually every manufacturer, distributor and operator prospered, how could they help but not?

And then came the shock! Operators noted a slow-down in average income per machine. They also looked around and saw a lot of new locations opening near their existing locations, with a lot more machines in each one of the new locations. It was not a case of player interest declining, it was not a case of people playing video games less, but there were simply a lot more machines with which to share essentially the same player-base.

The real shock to operators came when the realization sunk in, that there were fewer new locations to open. There were not the new locations being offered to operators as in the past, with a continual expansion from month to month — location to location. And in turn, what did this mean? It meant a leveling off of cash box collections. And this indeed, was a real shock!

Obviously, for those operators who were accustomed to paying their bills on machines purchased from the collections of those machines, the shock was on a "Richter Scale" of 3 to 4. But, for those who were used to paying their bills from expanded revenues, expanded locations, the shock was on a "Richter Scale" of 9 to 10.

And so today's replacement market is quite a different story from that of the recent expansion market. Operators are no longer "scrambling" for new equipment . . . not even the "hottest" of the "hot" new games. Quite the contrary. In this "shock stage" of the replacement market, and I believe we are only referring to a transition period we are now going through, the operator looks to maintain revenues and simultaneously limit new equipment purchases.

Even though the operator generally knows these two objectives can never be had in concert, there is still a strong tendency for an unduly conservative attitude, which often takes precedence over more rationale thinking.

I believe the contradiction of maintaining revenues and limiting new equipment purchases, fairly expresses the mood of the marketplace at this time, and during this period of transition from an expansion market to a replacement market. Needless to say, this attitude represents a dangerous direction for the industry.

Another important factor which brings us to an industry "crossroad" is what I refer to as "secondary conversions".

We can all sit around and bemoan, or resist, or ignore altogether the economic realities of a replacement market — but this will not make the economic realities go away.

In a replacement market, the operator must weigh every new equipment purchase in the light of incremental earnings — and in so doing, cheap conversions offered by "second and third tier manufacturers, and distributors, can mistakenly appear very attractive.

What is overlooked, or ignored, by the operator in his search for cheap new games is the shoddy appearance of these "secondary conversions" — and because these conversions are generally synonymous with inferior games, the combination of shoddy appearance and inferior game-play always results in lower location revenues.

We have only to look to Europe to see the unfortunate impact of "secondary conversions", which have come about of economic necessity to the operator. But, and this is very key — I cannot emphasize it strongly enough — conversions in Europe were not marketed to the operator in an orderly and well-conceived fashion, and this fact is one of

the key reasons why the European coin-op amusement industry is today, in such a state of disarray.

Japan, on the other hand, is a totally different replacement market than either the U.S. or Europe. Conversions there are a somewhat more orderly way of life than in Europe — first, because manufacturers also serve the distributor role, and second, the major manufacturers are also among the major operators in Japan. Nevertheless, the underlying rationale are no different in Japan than in Europe — and no different, for that matter, than in the U.S.

The big difference in the U.S. is that we are in a very enviable position . . . We have the opportunity to observe and learn from other world markets, and to do things differently. If we bury our heads, if we don't learn from past mis-judgements, and if we don't grasp the market opportunities before us . . . it is clear to me that "business as usual" will, in the not too distant future, serve to bring to an end the U.S. distribution system as we know it today,



THE CHAIRMAN SPEAKS — SEGA chairman and CEO David Rosen (r) gives his opening address before the factory's recent distributors meeting at Rancho La Costa.

and which has served the industry so well, these many years.

These are strong words, and all of you know me well enough — they are not said lightly!

Back to the market and industry conditions which brought us to the "crossroad" our industry faces today.

Illegal game copies, and dumping and discount pricing of same, are additional conditions which can easily disrupt the sensitive balance of a replacement market such as the one we are in today.

What all this adds up to is that if we want to continue having an orderly market for the manufacturer, and for you the distributor, we cannot continue as we have in the past.

What I believe is the most important immediate problem facing us today, is the lack of conviction on the part of the operator as to the fundamental health of his operation. And thereby, a lack of new equipment purchases on the part of the operator.

You can draw the scenario as well as myself: lack of new equipment going into a location soon results in downturn in revenues, which then feeds on itself for a further downturn in revenues, and on and on with operators getting even deeper into "secondary conversions", illegal game copies, bastardizing older models to save a buck or two — no semblance of the market order. It's horrifying, but not difficult to imagine the European scenario repeated here in the U.S. if we let it happen!

So these are the market and industry conditions facing us. What are the "crossroads" we refer to? As a manufacturer, it will never again be "business as usual" for SEGA . . . Why?

Because I believe, based on what is happening throughout the industry, SEGA's business relationship with you, our distributors — is in the process of change. And this change or "crossroad", will be just as true for the typical distributor/operator relationship.

Changing Role of the Distributor

In what ways is the distributor's role changing? Today (and into the foreseeable future) the distributor's amusement business is almost entirely focused on computer video games. By way of comparison, only ten years ago the bulk of a distributor's amusement business was centered on "flipper games" and music. This change in product mix has had profound impact on the ways a distributor conducts his business, and an equally profound impact on his customer/operator relationships.

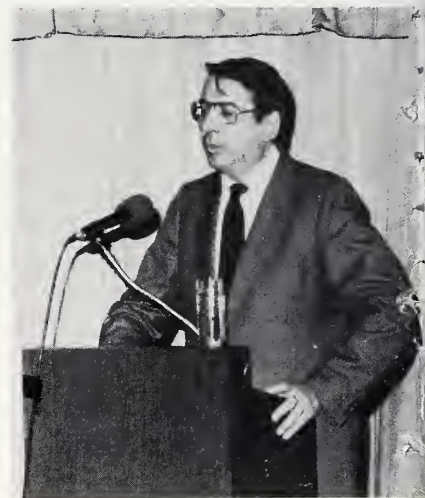
Gone are the days when operators had to rely heavily on distributors for parts and service of hundreds, if not thousands of complex, "mechanical flipper" and music equipment components. Computer video games have few moving parts — and PCB service, although extremely important and not to be minimized, does not allow for the continuity of contact, as in the past.

equipment sold to operators through distributors. I would venture to say that most coin-op manufacturers still view their role in this limited way.

Yet . . . the industry has grown by leaps and bounds in just a few short years. And the ailments of business are the same for use, as for other industry — companies which can not, or do not, keep pace with the changing times simply fall by the wayside — be they manufacturers, or distributors, or operators.

I should hope we all recognize that the coin-op amusement industry is grown-up, and is perhaps analogous to an adolescent discovering adulthood. No longer will there be large increments of growth at the expense of alternative forms of entertainment, such as motion pictures or recorded music (that is, record and tapes). The coin-op amusement industry is today a major segment of the overall entertainment industry — and as such, we have a major market share to protect and nurture.

In times past you have heard me describe SEGA as a company which straddles two major industries — with one foot planted firmly in high-technology, and the other foot planted firmly in the entertainment industry. I believe this will always be an apt description of



SEGA, yet, now there is more.

SEGA is not only an arcade video game designer and manufacturer selling to operators through its traditional distributor network. More than that, SEGA has expanded its role to that of a consumer entertainment marketing company.

I believe that the basic principles of consumer marketing hold the key to our industry's future prosperity. I have repeatedly spoken of a major "crossroad" facing the industry in the months ahead — and clearly, the industry's ability to change with the times, to "do its thing" in the consumer marketing arena — is what I believe to be the first major "crossroad" we all now face.

This so-called "crossroad" is really an attitude, a "mind-set", a business outlook of the past that must change. The "crossroad" is a conscious decision, a conscious effort to redirect our thinking from solely that of a "manufacturer/distributor/operator" perspective to a significantly broader "consumer marketing perspective".

Specifically, it means the manufacturer and distributor must place an increasing emphasis on advertising and promotion as the means to an end. That end, or ultimate objective, is obviously to sell as much new equipment as possible.

And equally important, advertising and promotion serve to achieve two additional primary objectives — two objectives which are not readily definable in terms of equipment sales, but nevertheless are extremely important to the industry's health and vitality.

The first primary objective of advertising and promotion relates to consumer momentum.

We need to recognize the fact that we have

(continued on page 36)

JOUST^{T.M.} the one game...



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You may have seen dual player games before, but you've never seen anything like Williams dual player JOUST!

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Video graphics have never been this crisp, this clear, this colorful, or animation this lifelike! Manning a "flap" button and a joystick, the player flies his bird (player 1 on an ostrich; player 2 on a stork) into a mythological world of fantasy and fun! The player tries to unseat the enemy riders on buzzard-back by colliding with them whenever his lance is higher. But the player must beware! A successful joust turns the enemy into an egg that must be picked up before it hatches into a being with higher-level intelligence! Later in the wave, a deadly pterodactyl emerges, swooping down to keep the player jousting until all of the enemy are defeated! As play progresses, fire consumes the bridge on both sides of the bottom ledge and a lava troll takes shape, reaching up to grab anything that dares to fly over its den!

The 2nd wave and every 5th wave thereafter are Survival Waves. 3000 bonus points (adjustable) are awarded in each if the player does not lose any of his riders during these waves. Every 5th wave is an Egg Wave in which a player can earn extra points by picking up as many of the dozen eggs as possible before they hatch.

In dual player action, *both* players fly their birds into combat against the enemy, the pterodactyl or one another and into more sophisticated and intriguing waves! Wave 2 and every 5th thereafter become Team Waves with 3000 points (adjustable) awarded to both players for teaming up together against their common enemy and for not unseating the other. Wave 4 and every 5th thereafter become Gladiator Waves. Now the bonus points are used to encourage the players to joust each other and are awarded to the 1st player who is successful!

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'Our Industry At A Crossroad'

(continued from page 36)

priceless asset available to us — and whether or not we choose to use it, will prove to be a major "crossroad" decision. That asset is the industry's continued strong momentum which stems from the past few years' tremendous growth in popularity of arcade video games. No doubt this is the result of several inter-related factors:

- *First*, technology — and new stimulating games
- *Second*, the explosive growth of new locations over the past few years
- *Third*, the unprecedented media coverage of our industry
- *Fourth*, the growing popularity of personal home computers, and with it, the conscious (possibly unconscious) recognition that the "computer" is

manufacturer and distributor — "Profile" specific new models, and stimulate player interest and location demand for fresh new games which have "hit" potential.

If new, "hit" games do not find their way to the marketplace in significant numbers, it will only be a matter of time before the player and location operator ultimately become disillusioned with the industry's entertainment offerings . . . this in turn will set in motion a decline in player interest and a loss of consumer momentum — and the industry will unquestionably wind-down to something smaller than it is today!

High consumer awareness means television, radio and print advertising, and national promotional tie-ins with major consumer-oriented companies. These kinds of advertising and promotional activities serve to un-

derstand and sustain market share against alternative forms of entertainment. Only a short while ago, we felt that arcade video games were an entertainment alternative to motion pictures, and records and tapes — not the other way around! Times have changed, the industry is grown-up, and our thinking is in the process of change. This change is the "crossroad" I speak of which is facing our industry today. It is this change in thinking which must be expanded upon to break away from "business as usual", and free us to function in new ways which will continue to move the industry forward.

(3) The *third* way product marketing underscores and sustains consumer momentum, is to push up arcade video game revenues as a direct result of the consumer awareness created by television and radio advertising, and national promotional campaigns.

(4) *Last*, consumer marketing through television and radio advertising is the best way to build industry image, and institutionalize the coin-op video game industry as an accepted form of entertainment.

The second primary objective of product advertising and promotion relates to illegal games copies, "secondary conversions" of existing models into inferior games, and the general bastardizing of equipment on location.

It is obvious to everyone that high profile exposure for new "hit" games will generate high interest and, consequently, will push up

generally to achieve all the primary objectives of advertising which we discussed earlier.

In short, to keep the momentum going. And as a SEGA distributor, we would hope and expect to see a high level of support from you, to take the word back to your operator/customers, and to coordinate with them.

How does the distributor community function within its new environment as a consumer-oriented, two-step distributor?

Firstly, the distributor must further ally himself with the product he is representing — and in so doing, develop a stronger working relationship with the manufacturers he represents.

The distributor must do more to educate the operator with regard to the manufacturer's new equipment — and by this I mean the selling points of each new model. SEGA's convert-a-game and convertapak concept is a perfect example of new equipment with a particularly strong selling point.

Secondly, the distributor must make a total all-out effort to educate and renew the operator's confidence in the long-term viability of his operations — and, to instill a "buying mentality" as the key to sustaining an operator's revenue base.

This point must not be taken lightly by the distributor community. The operator must be made to clearly see that to maintain and stimulate player momentum through new equipment purchases, is fundamental to his business. That is to say, the steady flow of new traffic building equipment into an operator's location is essential to assure his own business health and future well-being.

Thirdly — and this is the most elemental building block of a consumer-oriented, two-step distribution system — the distributor must support the manufacturer with a strong commitment of product and field representation.

In SEGA's new role of a consumer marketing company, SEGA will be making substantial television and promotional commitments on your behalf. It is obvious that without your strong support, without substantial quantities of new product on location — the primary objectives of television advertising and promotional efforts cannot be fully achieved.

And last but not least, the consumer-oriented two-step distributor can support the manufacturer in ways which monitor the effectiveness of an advertising and promotional campaign. This would run the full gamut from publicizing these events — to supplying feedback and hard data regarding operator, location owner, and player reactions to various advertising and promotional efforts.

In essence, the distributor is the field marketing arm of the manufacturer, in many of the same ways the distributor serves today as the manufacturer's product representative. And in this vein, for example, the distributor would make use of all promotional materials supplied by the manufacturer — such as posters and other consumer-oriented sales aides.

That about winds up what I see as the first major "crossroad" our industry faces today, and within the framework of consumer marketing — what I believe are the changing roles of both the manufacturer and the distributor.

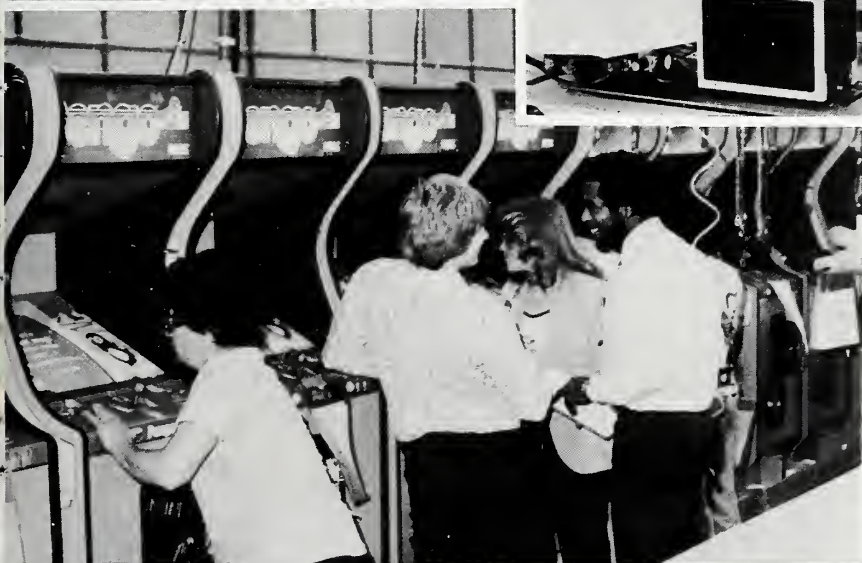
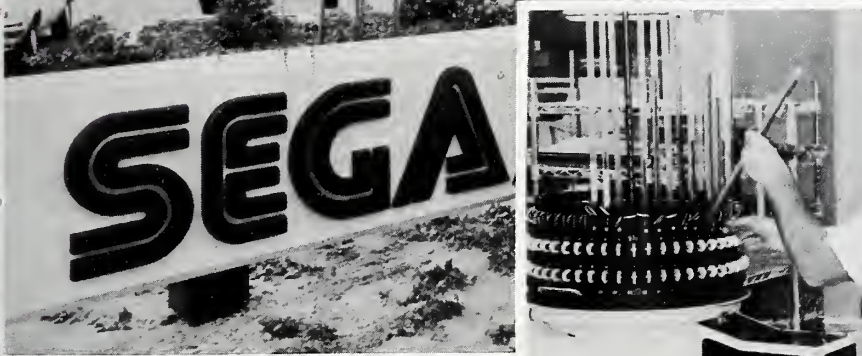
The Second Major Crossroad

The second major "crossroad" is the realization and acceptance of the economic needs of the operator in today's replacement market.

And here the main element is unquestionably the very real need for a substitute for the tradition-bound industry practice of Trade-ins.

In June, 1981, SEGA introduced its convert-a-game and convertapak concept.

(continued on page 42)



PLANT TOUR — Participants at Sega's recent distributors meeting were given a tour of the factory's new plant in Rancho Bernardo, Calif. The top photo shows the plant's exterior, while the sub-assembly area is shown in the middle photo and the final assembly area is pictured at bottom.

revenues for these games. And television exposure will draw attention to the obvious differences between the manufacturers legal model and the game copiers' illegal model.

Equally important, location owners will be openly exposed to the comparative appearance and superior game-play of these new "hit" games in contrast to the "secondary conversions" and bastardized equipment which may be at their location.

And so we have it — the industry need for the changing role of manufacturers, and distributors — and with that new role, the coming of an era which will further strengthen and solidify the industry's market share within the overall entertainment industry.

Two-Step Distribution

We, the manufacturer, cannot advertise and promote our products independently. This must be shared by you, the distributor, and to a lesser degree, the operator — and this is what we refer to as the "changing role of the distributor" in today's market environment.

SEGA intends to use various forms of advertising — television, radio and print media — to promote and generate awareness of certain of our new game introductions. To establish through advertising an identity and recognition for SEGA's new product, and

underscore and maintain consumer momentum, in four important ways:

(1) *First*, television and radio advertising and promotional campaigns "Profile" the hit games, and stimulate player interest and location demand.

(2) *Second*, sustaining consumer momentum through product advertising and promotion means the industry will keep its current player-base which otherwise will decline through attrition, lack of interest, and competition from other entertainment alternatives which are fighting for the same consumer entertainment dollars.

This is really an interesting turn of events — it seems to sum up a lot about our industry's growth! Here we are today talking about

becoming an integral part of daily life

- *And lastly*, the tremendous popularity of home video games — and the advertisement and promotion supporting same.

Consumer awareness, and acceptance, of arcade video games is unquestionably at an all time high. That we recognize the fundamental importance of this consumer momentum — and direct our actions positively — is, I believe, the single most crucial factor which will impact our industry in the months and years ahead.

As we all know, the consumer — our player/customer — is more and more selective in his choice of video game entertainment. With consumer awareness of video games at an all time high, it is crucial that we — the

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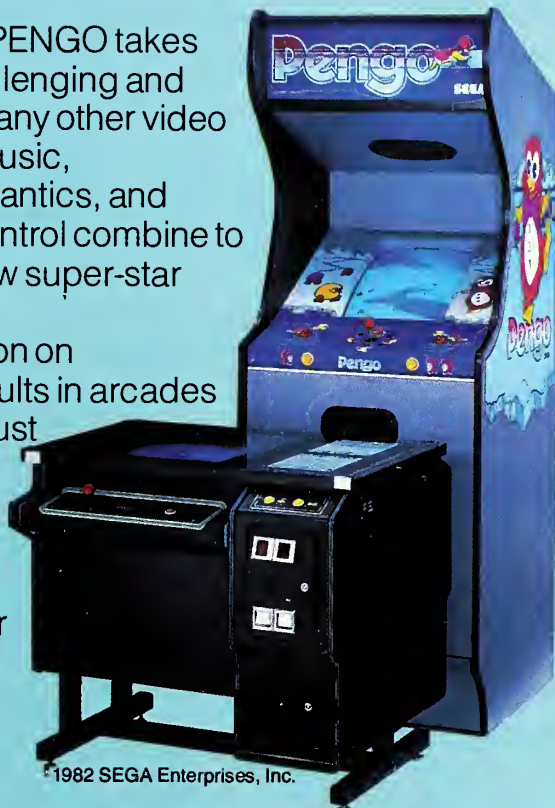
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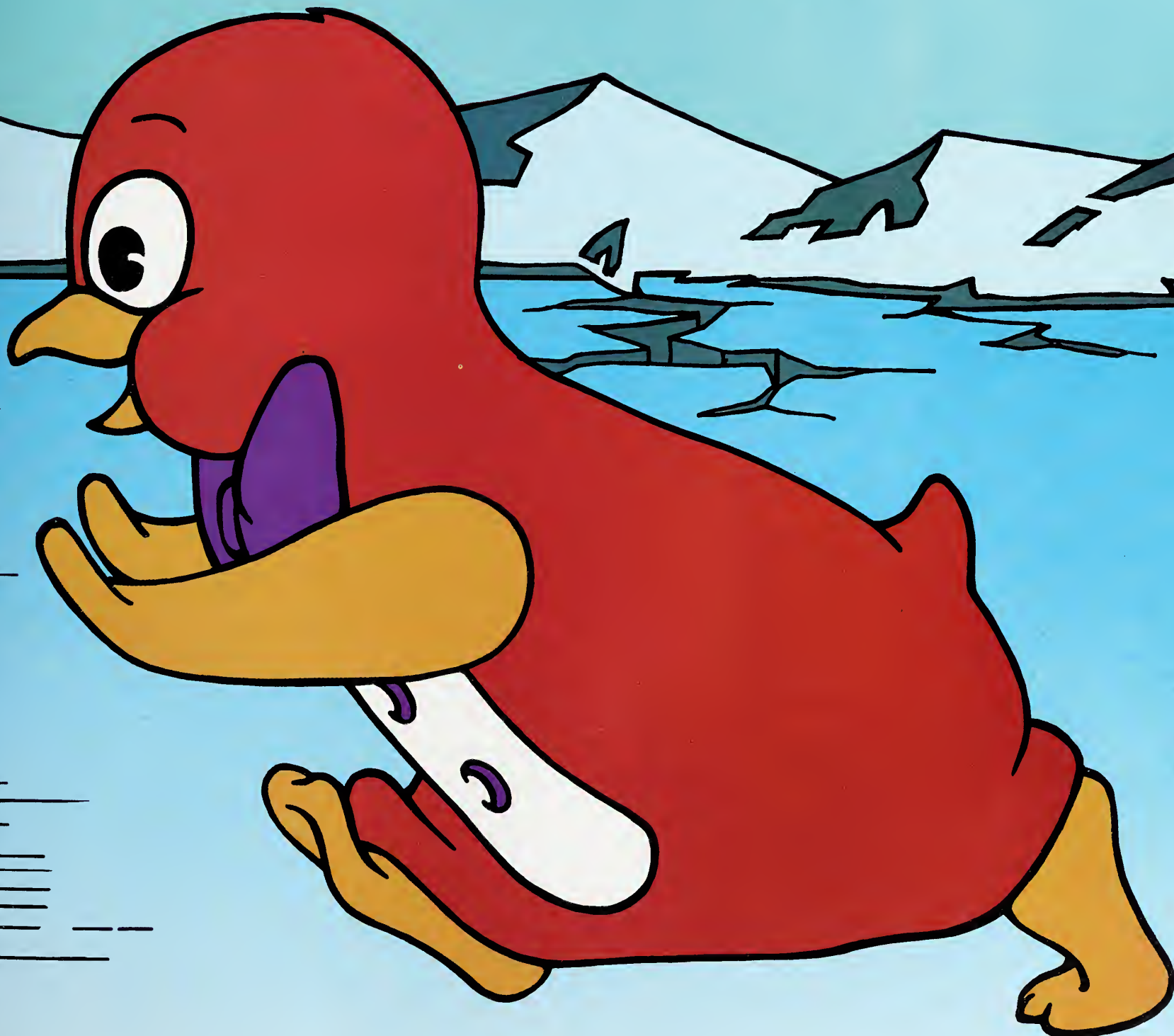
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Elektra (12/81)
Vector (2/82)
Mr & Mrs. Pac-Man (5/82)
Rapid Fire (5/82)
Spectrum (8/82)
Speakeasy, 2-pl. (9/82)

GAME PLAN

Coney Island (3/80)
Super Nova (4/80)
Lizard (6/80)

GOTTLIEB

Force II (1/81)
Pink Panther (3/81)
Mars (6/81)
Volcano (8/81)
Black Hole (10/81)
Haunted House (2/82)
Devil's Dare (4/82)
Caveman pin/video (5/82)
Rocky (8/82)
Spirit (9/82)

STERN

Nine Ball (1/81)
Free Fall (2/81)
Lightning (4/81)
Split Second (7/81)
Catacomb (9/81)
Viper (11/81)
Orbitor I (4/82)

WILLIAMS

Jungle Lord (4/81)
Pharaoh (7/81)
Solar Fire (9/81)
Barracora (10/81)
Hyperball pin/video (2/82)
Cosmic Gunfighter (7/82)

VIDEO GAMES (upright)

AMSTAR

Laser Base (7/81)

ATARI

Asteroids Deluxe (4/81)
Asteroids Deluxe Cabaret (4/81)
Centipede (6/81)
Centipede Cabaret (6/81)
Red Baron (8/81)
Red Baron, sit-down (8/81)
Tempest (10/81)
Tempest Cabaret (10/81)
Dig Dug (4/82)
Dig Dug Cabaret (4/82)
Kid Kangaroo (6/82)
Gravitar (8/82)

BALLY/MIDWAY

Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounters (8/80)
Space Encounters Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)
Pac-Man Mini-Myte (11/80)
Rally-X (2/81)
Rally-X Mini-Myte (2/81)
Gorf (4/81)
Gorf Mini-Myte (4/81)
Wizard of Wor (6/81)
Wizard of Wor Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race sit-in capsule (8/81)
Galaga (11/81)

MANUFACTURERS EQUIPMENT

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

Galaga Mini-Myte (11/81)
Kick-Man (1-82)
Kick-Man Mini-Myte (1/82)
Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)
Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)

CENTURI

Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)
Challenger (11/81)
The Pit (3/82)
Loco-Motion (3/82)
D-Day (3/82)
Tunnel Hunt (7/82)

CINEMATRONICS

Armor Attack (5/81)
Solar Quest (10/81)
Jack The Giantkiller (4/82)
Naughty Boy (5/82)

DATA EAST

Explorer (9/82)

DYNAMO

Lil Hustler (12/81)

EXIDY

Spectar (1/81)
Venture (8/81)
Mousetrap (12/81)
Victory (2/82)
Pepper II (6/82)

GAME PLAN

Intruder (2/81)
Tank Battalion (3/81)
Killer Comet (4/81)
Megatack (9/81)
King And Balloon (10/81)
Enigma II (10/81)
Kaos (11/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

Red Alert (10/81)
Slither (8/82)

GOTTLIEB

New York, New York (2/81)
Reactor (7/82)

NAMCO AMERICA

Sweet Licks (4/82)

NINTENDO

Donkey Kong (9/81)
Donkey Kong Jr. (8/82)

ROCK-OLA

Warp-Warp (9/81)
Eyes (7/82)

SEGA/GREMLIN

Astro Blaster (3/81)
Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)
Turbo (1/82)

005 (1/82)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
Subroc 3-D (8/82)

SIGMA

Launcher Z (12/81)
Rolling Star Fire (12/81)

STERN

Berzerk (1/81)
The End (3/81)
Scramble (4/81)
Super Cobra (7/81)
Moon War (10/81)
Turtles (11/81)
Strategy X (11/81)
Jungler (2/82)
Frenzy (5/82)
Tazz-Mania (5/82)
Tutankham (7/82)

TAITO AMERICA

Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zarzon (5/81)
Zarzon Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'N Chase (10/81)
Grand Champion (12/81)
Alpine Ski (3/82)
Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)
Space Dungeon (7/82)
Jungle King (9/82)

THOMAS AUTOMATICS

Triple Punch (6/82)
Oli Boo Chu (7/82)
Holey Moley (9/82)

UNIVERSAL USA

Zero Hour (1/81)
Space Panic (1/81)
Cosmic Avenger (8/81)
Lady Bug (12/81)

U.S. BILLIARDS

Quasar (4/81)

WILLIAMS

Stargate (10/81)
Make Trax (10/81)
Robotron 2084 (3/82)
Moon Patrol (8/82)

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

Asteroids Deluxe (4/81)
Centipede (6/81)
Tempest (10/81)
Dig Dug (4/82)

BALLY/MIDWAY

Rally-X (2/81)
Gorf (4/81)
Wizard of Wor (6/81)
Omega Race (8/81)
Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)
Bosconian (2/82)
Tron (8/82)
Solar Fox (8/82)

CENTURI

Route 16 (4/81)
Pleiades (7/81)

ELCON

Diversions booth size (9/81)

GAME PLAN

Shark Attack (5/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

The Thief (4/82)
Slither (8/82)

GOTTLIEB

New York, New York (3/81)

SEGA/GREMLIN

Carnival
Space Firebird
Astro Blaster (4/81)
Frogger (11/81)
Zaxxon (5/82)

STERN

The End (1/81)
Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA

Crazy Climber (5/81)
Zarzon (5/81)
Qix (10/81)

THOMAS AUTOMATICS

Triple Punch (6/82)
Oli Boo Chu (7/82)

WILLIAMS

Defender (4/81)

PHONOGRAPHS

Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM Festival
Lowen-NSM 250-1
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rowe R-85 (10/80)
Rowe Jewel
Seeburg Phoenix (12/80)
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL TABLES & FOOSBALL

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
Dynamo-The Tournament foosball (5/82)
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat bumper pool (6/82)
Valley Cougar Cheyenne (8/82)

TAC/SCAN™

SEGA's newest Convert-a-Game™... A fantastic 3-scene space game. The TAC/SCAN squadron takes on an evil galactic empire in a fast-paced adventure unlike any experienced before. More than 1,300 realistic space sound variations and unique spiraling, twirling perspective views keep players in the Fleet Commander's seat. It's one spectacular barrage of firepower after another in constantly changing perspectives that will keep cash collections soaring for you.

You're the Fleet Commander leading your squadron of seven into a distant galaxy.

Your fleet is intercepted by a hostile armada... a Stinger laser beam detonates one of your ships.

Your squadron enters the Space Warp Tunnel which will place you elsewhere in the galaxy.

YOUR MISSION: to destroy the enemy and escape the galaxy.

Convert-a-Game™

TAC/SCAN is a SEGA color X-Y Convert-a-Game. It can update any Space Fury™, Eliminator™, or Zektor™ upright game for less than half the cost of a new game. For more information on TAC/SCAN, call your authorized SEGA distributor today.



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TWX 688433

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16250 Technology Drive
San Diego, CA 92127
(714) 485-0910
TWX 910-335-1621

SEGA ENTERPRISES, LTD.
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Ohta-ku, Tokyo, Japan
TLX 781-22357

SEGA EUROPE, LTD.
15 Old Bond Street
Mayfair, London, England
W1X 3DB, TLX 851-25512

DIMENSIONS: 71¼" high, 29⅞" deep, 25⅛" wide, 330 lbs.

SEGA

THE JUKEBOX PROGRAMMER

* indicates new entry

October 23, 1983

POP

- 1 **WHO CAN IT BE NOW?**
MEN AT WORK (Columbia 18-02888)
- 2 **I KEEP FORGETTIN'**
MICHAEL McDONALD (Warner Bros. 7-29933)
- 3 **YOU CAN DO MAGIC**
AMERICA (Capitol B-5142)
- 4 **HOLD ON**
SANTANA (Columbia 18-03160)
- 5 **JACK & DIANE**
JOHN COUGAR (Riva/PolyGram R-120)
- 6 **EYE IN THE SKY**
THE ALAN PARSONS PROJECT (Arista AS 0696)
- 7 **GYPSY**
FLEETWOOD MAC (Warner Bros. 7-29918)
- 8 **HEARTLIGHT**
NEIL DIAMOND (Columbia 18-03219)
- 9 **I RAN (SO FAR AWAY)**
A FLOCK OF SEAGULLS (Jive/Arista VS102)
- 10 **DON'T FIGHT IT**
KENNY LOGGINS WITH STEVE PERRY (Columbia 18-03192)
- 11 **BREAK IT TO ME GENTLY**
JUICE NEWTON (Capitol B-5148)
- 12 **HEART ATTACK**
OLIVIE NEWTON-JOHN (MCA-52100)
- 13 **UP WHERE WE BELONG**
JOE COCKER AND JENNIFER WARNES (Island/Atco 7-99966)
- 14 **SOMEBODY'S BABY**
JACKSON BROWN (Asylum 7-69982)
- 15 **THE ONE YOU LOVE**
GLENN FREY (Asylum 7-69974)
- 16 **BIG FUN**
KOOL & THE GANG (De-Lite/PolyGram DE 82200)
- 17 **LOVE COME DOWN**
EVELYN KING (RCA PB-13273)
- 18 **LOVE ME TOMORROW**
CHICAGO (Full Moon/Warner Bros. 7-29911)
- 19 **NEW WORLD MAN**
RUSH (Mercury/PolyGram 76179)
- 20 **PRESSURE**
BILLY JOEL (Columbia 38-03244)
- 21 **NOBODY**
SYLVIA (RCA PB-13223)
- 22 **VOYEUR**
KIM CARNES (EMI America B-8127)
- 23 **ONLY TIME WILL TELL**
ASIA (Geffen 7-29970)
- 24 **GLORIA**
LAURA BRANNIGAN (Atlantic 4048)
- 25 **STEPPIN' OUT**
JOE JACKSON (A&M 2428)
- 26 **MUSCLES***
DIANA ROSS (RCA PB-13348)
- 27 **TRULY**
LIONEL RICHIE (Motown 1644MF)
- 28 **WHAT'S FOREVER FOR**
MICHAEL MURPHEY (Liberty B-1466)
- 29 **GET CLOSER***
LINDA RONSTADT (Asylum 7-69948)
- 30 **MANEATER***
DARYL HALL & JOHN OATES (RCA PB-13354)

COUNTRY

- 1 **HE GOT YOU**
RONNIE MILSAP (RCA PB-13286)
- 2 **I WILL ALWAYS LOVE YOU**
DOLLY PARTON (RCA PB-13260)
- 3 **LET IT BE ME**
WILLIE NELSON (Columbia 18-03073)
- 4 **YESTERDAY'S WINE**
MERLE HAGGARD/GEORGE JONES (Epic 14-03072)
- 5 **CLOSE ENOUGH TO PERFECT**
ALABAMA (RCA PB-13294)
- 6 **YOU'RE SO GOOD WHEN YOU'RE BAD**
CHARLEY PRIDE (RCA PB-13293)
- 7 **WAR IS HELL**
T.G. SHEPPARD (Warner/Curb 7-29934)
- 8 **BREAK IT TO ME GENTLY**
JUICE NEWTON (Capitol B5148)
- 9 **HEARTBROKE**
RICKY SKAGGS (Epic 14-03212)
- 10 **HEY! BABY!**
ANNE MURRAY (Capitol B-5145)
- 11 **LOVE'S GONNA FALL HERE TONIGHT**
RAZZY BAILEY (RCA PB-13290)
- 12 **WE DID BUT NOW YOU DON'T**
CONWAY TWITTY (Elektra 7-69964)
- 13 **I WISH YOU COULD HAVE TURNED MY HEAD**
OAK RIDGE BOYS (MCA-52095)
- 14 **IT AIN'T EASY BEIN' EASY**
JANIE FRICKE (Columbia 28-03214)
- 15 **SHE'S LYING**
LEE GREENWOOD (MCA-52087)
- 16 **SOUL SEARCHIN'**
LEON EVERETTE (RCA PB-13262)
- 17 **PUT YOUR DREAMS AWAY**
MICKEY GILLEY (Epic 14-03056)
- 18 **REDNECK GIRL**
THE BELLAMY BROTHERS (Warner/Curb 7-29923)
- 19 **YOU AND I**
EDDIE RABBITT with CRYSTAL GAYLE (Elektra 7-69936)
- 20 **TIE YOUR DREAM TO MINE**
MARTY ROBBINS (Columbia 18-03236)
- 21 **SHE CAN'T GET MY LOVE OFF THE BED**
DOTTIE WEST (Liberty B-1479)
- 22 **THE BEER DRINKIN' SONG**
MAC DAVIS (Casablanca/PolyGram 2355)
- 23 **SHE GOT THE GOLDMINE**
JERRY REED (RCA PB-13268)
- 24 **IN THE JAILHOUSE NOW**
WILLIE NELSON & WEBB PIERCE (Columbia 38-03231)
- 25 **LIVIN' IN THESE TROUBLED TIMES**
CRYSTAL GAYLE (Columbia 18-03048)
- 26 **THE AMERICAN DREAM**
HANK WILLIAMS, JR. (Elektra 7-69960)
- 27 **THE BIRD***
JERRY REED (RCA PB-13355)
- 28 **WHAT'S FOREVER FOR**
MICHAEL MURPHEY (Liberty B-1466)
- 29 **A LOVE SONG***
KENNY ROGERS (Liberty B-1485)
- 30 **(SITTIN' ON) THE DOCK OF THE**
WAYLON & WILLIE (RCA PB-13319)

BLACK CONTEMPORARY

- 1 **LOVE COME DOWN**
EVELYN KING (RCA PB-13273)
- 2 **777-9311**
THE TIME (Warner Bros. 7-29952)
- 3 **IF THIS WORLD WERE MINE**
CHERYL LYNN (Columbia 18-03204)
- 4 **BIG FUN**
KOOL & THE GANG (De-Lite/PolyGram DE 822)
- 5 **RIBBON IN THE SKY**
STEVIE WONDER (Tamla/Motown 1639TF)
- 6 **DO SOMETHING**
GOODIE (Total Experience/PolyGram TE 8208)
- 7 **LOVE'S COMIN' AT YA**
MELBA MOORE (EMI America B-8126)
- 8 **YOU DROPPED A BOMB ON ME**
THE GAP BAND (Total Experience/PolyGram TE 8203)
- 9 **A PENNY FOR YOUR THOUGHTS**
TAVARES (RCA PB-13292)
- 10 **BAD BOY/HAVING A PARTY**
LUTHER VANDROSS (Epic 14-03205)
- 11 **CHANGE**
BARRY WHITE (Unlimited Gold/CBS ZS5-02956)
- 12 **GIVE ME YOUR LOVE**
PEABO BRYSON (Capitol B-5157)
- 13 **BABY I NEED YOUR LOVING**
CARL CARLTON (RCA PB-13292)
- 14 **LET ME TICKLE YOUR FANCY**
JERMAINE JACKSON (Motown 1628MF)
- 15 **MUSCLES**
DIANA ROSS (RCA PB-13348)
- 16 **WHO'S STICKIN' IT?**
SUNRIZE (Boardwalk NB-11-151-7)
- 17 **ATTACK OF THE NAME GAME**
STACY LATTISAW (Cotillion/Atco 7-99968)
- 18 **ON THE WINGS OF LOVE**
JEFFREY OSBORNE (A&M 2434)
- 19 **LOVE IT AWAY**
ASHFORD & SIMPSON (Capitol B-5146)
- 20 **KEEP AWAY GIRLS**
STEPHANIE MILLS (Casablanca/PolyGram NB 2354)
- 21 **TRULY**
LIONEL RICHIE (Motown 1644MF)
- 22 **GO ON AND CRY**
BLOODSTONE (T-Neck/CBS ZS5-03049)
- 23 **JUMP TO IT**
ARETHA FRANKLIN (Arista AS 0699)
- 24 **I KEEP FORGETTIN'**
MICHAEL McDONALD (Warner Bros. 7-29933)
- 25 **WHAT ABOUT MY LOVE**
JOHNNY TAYLOR (Beverly Glen BG-2002)
- 26 **SEXUAL HEALING***
MARVIN GAYE (Columbia 38-03302)
- 27 **MAGIC IN THE MOONLIGHT**
THE SPINNERS (Atlantic 7-89962)
- 28 **I'M THE ONE**
ROBERTA FLACK (Atlantic 4068)
- 29 **NASTY GIRL***
VANITY 6 (Warner Bros. 7-29908)
- 30 **YOUNG LOVE***
JANET JACKSON (A&M 2440)

'Our Industry At A Crossroad'

(continued from page 37)

Not unexpectedly, there ensued much discussion and controversy . . . And not unexpectedly, SEGA's convert-a-game system has seen little, if any, serious support from SEGA's distributors. If it was not clear to everyone in this room last year, I cannot help but believe it is now obvious to all . . . The economics of a replacement market dictate some form of cost-effective conversion.

As you may remember, last year I welcomed the thought that other manufacturers follow SEGA's lead and introduce their own form of convertible video game system.

Again I repeat what was said earlier, unless there is an economically viable way for the operator to introduce a reasonable number of new games into his locations, industry revenues will deteriorate to the disadvantage of everyone in this room.

It must always be kept in mind that in a replacement market the operator must weigh every new equipment purchase in the light of incremental earnings — and in doing so, the economics of a replacement market dictate

some form of cost-effective trade-in — that is, conversion.

Sega's convert-a-game and convertapak are the new way to trade-in used equipment . . . And most important, SEGA's convert-a-game concept is conceived and positioned with great care, in order to maintain and support an orderly U.S. market whereby the distributor continues to play a key role.

As stated last year, it is not SEGA's intention to limit its R&D efforts to convert-a-game, nor is it technologically feasible for SEGA to have each new model be a convert-a-game.

Undoubtedly, it will be necessary for SEGA to design additional new convert-a-game concepts directed towards specific configurations and technologies. And in this way there will always be a continuous flow of new convert-a-game models to serve as the base for operator trade-ins utilizing SEGA's various convertapak systems.

The object, again, is to bring the best new product to the public at the least cost to the operator.

Summers Appointed ASG Head At Atari

LOS ANGELES — Semiconductor design, development and test operations at Atari have now been centralized in a new unit, Atari Semiconductor Group (ASG) headed by Gary J. Summers. Formerly senior vice president in charge of Commodore International's

Semiconductor Division, Summers will be responsible for control over proprietary computer chip design, production and testing through the ASG, which will serve as a "clearing house" for various Atari projects.

Atari designs and develops the important custom integrated circuit chips used in products from its three divisions — Home Computers, Consumer Electronics and Coin Video Games — although the chips themselves are purchased from other manufacturers.

Summers, 39, began with Commodore two years ago, after two years serving as director of the Synertek, Inc., division producing the 6500 microprocessor. Before his work with Synertek, he was worldwide director of systems engineering and marketing for Motorola's microprocessor division. Raised in Texas, Summers received his bachelor's master's and doctorate in electrical engineering from the University of Houston, and is a member of the Institute of Electrical and Electronic Engineers. He and his family currently reside in Fremont, Calif. In his new position he will report to Raymond E. Kassar, chairman and chief executive officer at Atari.

CALENDAR

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

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

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

1983

June 16-18: Ohio Music & Amusement Assn., annual conv., Hyatt Regency Columbus, Columbus.

March 25-27: Amusement Operators Expo, O'Hare Expo Center, Chicago.

SATAN'S HOLLOW

The hot new battle game that dares you to cross the blazing Bridge of Fire to do battle with the Master of Darkness—Satan of the Hollow!



The Dark Scrolls warn of the perils of Satan's hollow. He, the Prince of Darkness, reigns over an infernal underworld so abhorrent, the grotesque gargoyles who safeguard his lair cower at his clovenhoofed approach. 'Tis he who rules supremely his domain, by twisted swirls of flame and obedient creatures so wretched, no mortal dareth traverse the Bridge of Death crossing the River of Fire. Beware him. He is darkness, he is the omnipotent demon Lucifer, he is SATAN OF THE HOLLOW.

Bally/MIDWAY

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JUNGLE HUNT™



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