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

MCA Inc.
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 Iberman, Harry Lusk and Joe Polidor for making it work. To be sure, there were unforeseen problems and sacrifices in bringing PolyGram to where it is today, but beyond personal gain, it is good to see that the hard work and courage of so many has finally paid off.

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ON THE COVER

In the five years and five LPs since Country singer King revealed the smash hit "Shame," the young girl who was discovered selling cleaning bathrooms in the Gambie & Huff studios in Philadelphia has turned into a beautiful, mature 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" attest 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 "Do You Know It's Right." With the direction of the new team of producer Morris Brown and assistant producers Kashif 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 building the Pop LPs at #38 but built 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

NUMBER ONES

HE GOT YOU

Ronnie Milsap
RCA

COUNTRY SINGLE

AS WE SPEAK

David Sanborn
Warner Bros.

JAZZ

Men At Work

COUNTRY ALBUM

JUST SYLVIA

Sylvia
RCA

GOSPEL

PRECIOUS LORD

Al Green
Hi/MYRRH
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 mailing, 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, 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.

Branding an 88-page report entitled The Grammy Awards: A Golden Marketing (continued on page 18)

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 Hambdin, 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 music 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.

GOLD EMOTION — Bhsker Menon (l), chairman of the board, BMI Music Worldwide, and recording artist Billy Squier with a gold record for his "Emotions In Motion" album and latter (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 will be 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, said, "The MTS, 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 substantially prepare an artist before negotiating a recording contract."

"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's recent success story, "Ding Dong, Baby," by Doors and Wall of Voodoo, is not sold to the R.S. label, run by L.A.P.D. co-principal Miles Copeland. "We were able to label them as a separate, semi-independent "Faulty Products" label, which released the group's five-song EP," says Gormley. "The group then got some good press, and the EP sold well."

Gormley says that having developed a (continued on page 11)
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 at PolyGram will launch Oct. 13 that the company will expand its Nashville operations during the next six months. The move is the centerpiece of plans by PolyGram president/chief operating officer Guenter Henschler when he assumed his position 11 months ago.

Excited in the vice president and general manager who called the ensuing expansion an "indication of how we feel about Nashville and country music," he said that "We're going to do a better job of supporting the artists, to raise their record sales. We're going to do a better job of using the resources of the company."

Henschler, who recently joined PolyGram, vowed to establish a more autonomous operation in Nashville, comparable to the system he helped set up at RCA with Jerry Settle. "We want to have PolyGram's current position provides a strong nucleus, with a roster including the Statler Brothers, Tom Jones and the Kendalls. We're looking at the possibility of making a "major investment" of its "total worldwide commitment." In addition, he said that PolyGram "can and should" launch a new record label for its country artists, and take advantage of the opportunities available to country discos from the firm's catalog, which includes earlier recordings on the Mercury and MGM labels by such artists as Hank Williams, Jr., Loretta Lynn, Mel Tillis and Tampert & the Glaser Brothers.

Henschler added that "country music is an arena that's truly the opportunity to make a difference within the record business." He noted that the company had spent the last 11 months "focused on pop and rock."

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

PRODUCED BY ALLEN A. JONES


NEW & DEVELOPING


In their major label debut, Wendy O. Wil- lams & creed ad- here to that old country adage about “dancin’ with the one who puts the socks on.” There are very few surprises here: this is the same hard-nosed rock band that catapulted to national fame via Wendy’s outrageous brand of showman- ship as displayed on Tom Snyder’s Tomorrow TV show. For those who like it hot and hard.


This time, Tall Tales has received enough airplay off the preceding self-titled LP (especially on the more adventurous new music stations like KHRO and WJMK) 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 production.

NEW FACES TO WATCH

ABC

It’s a hot summer afternoon in L.A., and three-quarters of England’s popu- lar ABC, all in neat, button-down shirts, 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 malcolm, saxophonist Stephen Singleton and leader/vocalist, Martin Fry are all but oblivious as the next jour- nalist, their heads and hands all in constant, seemingly unified motion, caught up in the blare 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 quarter’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 few equals, and a phenomenally successful singles and a #1 album, “Lexicon of Love.” In England, the single “The

SINGLES

CHARLENE & STEVIE WONDER (Motown 1650MF)
Used To Be (3:59) (Stone Diamond Music Corp., B.M.I.) (R., Miller, K. Houston) (Producer: S. Wonder)

Charlone joins Wendee in a duet on the title track from her forthcoming LP, and it’s that kind of throwback 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 sad- ly notes “it’s still the way it used to be.”

FIONNA "OLGA" HIMMELHORN (Casablanca 8-30335)

Already having gotten airplay (even on some Top 40s) as an album track from the “IV” LP, this image-filed package of pop rock/rap/tri-groove synth sounds like a marimba work should renew interest.

DAN HENLEY (Asylum 7-89631)
Cabin (Bill 320) (Ruths County Music/Kortchmar Music — ASCAP) (D. Henley, D. Kortchmar) (Producers: D. Henley, D. Kortchmar, D. Radanay)

The new Dan is back in action, and the followup to the frisky fara tune “Johnny Can’t Read” is a slow, dramatic organic rendition tinged with just a little not quite, reggae. The ex-Eagles’ vocal tangles with a jealous edge as he sings of his love

feature Pops

PHEENIA EASTON (EMI America B142) Easton sings Solomon’s seal on “Don’t Stand So Close Me.”

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

FEATURE POPS

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Superstar Tours Buoy Hopes Of Promoters For 4th Quarter
by Jeffrey Ressner

LOS ANGELES — The Who, Billy Joel, Fleetwood Mac, Rush and Devo are just a few of the major tours whose hopes can turn the state of the concert industry around this fall following a slow summer season. Citings reasons ranging from the global recession, tight schedules for studio recording, playlists, some promoters called the summer months "disappointing" or "rather moderate." However, only at least dates have paid off well over the past few months. Nevertheless, they seem optimistic that the second half of 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 "t Farewell" trek, which kicked off Sept. 29 at Philadelphia's JFK Stadium, drawing 90,000 ticketbuyers and grossing $1.4 million, according to Larry Magid's Electric Factory Consultants. Scheduled to cover eight cities during the first leg, ending Halloween night in Tampa, Ariz., and continuing on through March, the 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 pleased with the work of the co-headlin- ent of Houston, Texas-based Pace Con- certs, Inc., which is setting up a concert for the group on the AstroWorlds in late October. "Petey Townsend looks like he's 21 years old, he's turned back the hands of time. The energy around this event, they're doing a 50th anniversary of radio station KSFR, which bought out every seat to the Astrodome — 65,000 tickets. So we're going to go 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 state of November shows, which includes seven Cougar/Heart dates, and the Long Beach, Calif., date, and Eddie Money, which has a few Van Halen appearances, two of which have already sold out. "I'm not panicking or thinking we're going to be a one-time thing," he adds, "but.

In addition to The Who (which is touring with The Clash and, on some other dates, David Johansen and John Cougar), and modestly 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 30 cities through Jan. 3), Rush (which started its tour in late August and will continue on into the fall with their break, pausing the U.S. and Canada), Devo, which begins a Definitive Tour Nov. 3 and has 35 tentative dates penciled in up through New Year's Eve), the upcoming concerts are being sold out. But most of the dates running from Oct. 30 through Dec. 18, in the U.S. and Canada) and Fleetwood Mac which has "all the exotica in the world -- Nick Nicks came down with the flu, but is planning to make up half-a-dozen missed dates, including in Philadelphia, Calif., Altogether, and adding one night in St. Louis, Mo.). Other shows in the month are eagerly anticipated by promoters include Neil Young, Billy Squier and Judas Priest.

 Arenas Still Viable
Bruce Moran, a promoter with John Scher's_idx_m_1-3-4 Promoters, who is located in New Jersey, feels arena shows are holding their own, but that small clubs and theaters have been "in an aspect substantially this year." "Ticket sales across Capitol Theatre have not been great lately," remarks Moran, who claims that restrictive radio formats that spotlight only a select few "safe and sure" rock hits to oriented movies and the video game craze, may be responsible for the slow- ing down at the box office.

A much needed boost, though, has been the result of 1980s — small club business is way off," says the promoter. "I we're seeing a great deal of life in most House, that might also make things better.

The generally dismal state of the national economy, however, are making the local effort increasingly escalating and consumers seemingly holding back on spending liam will take an increase in the number of clubs and stores, and much to make half as much money as before," comments Carole Kinzel, vice president of Atlantic's Emory Prods., book- ing agency, who notes that acts, lights, print ads and other expenditures are going "out of control."

Any group that's borderline in popu- larity this year is not doing well," states Kimenz, who has stepped up her company's resources to promote big-name concerts and acts is booking more college and small- club dates for her clients. "Even the colleges are tightening their belts now, however," she states. "There's a lot of money in that area," she explains. "One thing we have been doing well with is the smaller venues. We've been able to keep the ticket prices at a realistic level, which we can afford, and we're trying to get acts that's a little lower on the scale of making it feasible."

One promoter that hasn't had that much cause to worry is Bill Graham Presents, "It's been a very busy summer," according to company bookkeeper Gregg Perloff. Under Graham's aegis, a number of music, drama and dance events are slated for the Southwest, including The Kool Jazz Festival, Twyla Tharp's dance troupe, the play Children of a Lesser God and concerts by the Byrds and Fleetwood Mac (who, as mentioned previously, postponed an appearance Gregg Perloff, who says heavy business from July, mid-September has carried into October, expects a slow period in late November and early December to bring the peak period up again by Christmas and on through January of next year. Asked whether or not Graham feels better on a major project, and the lines of Labor Day Weekend's mammoth US Festival in the months ahead, Perloff commented.

Festival in Jamaica
Denver. Colo.'s Feyline Presents, Inc., however, is planning a mega-event this fall, the Jamaica World Music Festival, in con- junction with the Jamaican Ministry of Culture and Communications, is a weekend event in Montego Bay, Jamaica, the international talent lineup of 20 acts includes Gilberto Gil, Roberto Rojas, Beach Boys, Aretha Franklin, Squeeze, Stacy Lattisaw, Skeeter Davis, Rick James, The Commodores and Dr. John. The program also features a number of comedy acts -- Grateful Dead, B-52s, Jimmy Buff- et, and the English Beat -- who appeared at the US Festival in May. The festival is produced by superstars and Rock and Roll Hall of Fame Melodymakers. The multi-headliner show will take place at a newly constructed con- vention center, including the Calypso Drive area of Montego Bay, and a specially-priced travel/hotel/show (Continued on page 32).

I via

NEWTON-JOHNS

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 recording. Now it is 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.

Increasingly showcasing various phases of her career — from country girl to adult contemporary rock — the evening was a textbook example of tasteful staging, un- noseying and effective. Rather than rely on overblown production numbers that you might expect from a performer with a pair of screen monsters, Newton-John retained the special effects to a minimum and concen- trated on her music. Alighting seven-piece back-band, led by saxophonist Scopi, 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 created a momentum throughout the show. Among the many highlights was a spirited — and authentically — rendition of her recent hit single, "Physical." Wearing a California Angels jersey, she could easily have been an aerobics instructor as she delivered the song with considerable gaiety and intensity. Coming full circle, Newton-John closed with "I Honestly Love You," a major hit 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, headed by Laker- 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) turns to tune up the house, chit-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 remained a bit cool and generally confused by the stop-and-go musical performance, but by the time Ms. Ross had finished a house full of dancing and singing along to "Reach Out And Touch," a sense of unity pervaded the arena and carried throughout the rest of the evening, bringing everybody preable a little closer together.

The songstress also raised more than a few eyebrows among the audience and walked practically all around the Forum, talking to people, hugging a child and, at one point, even coming up to me and asking me about whether the two acts would be billed in reverse order, were the concert booked today. In any case, The Forum was the proverbial hard act to follow.
beat of songs such as "Hale" and the Bowie-esque "One." Songwriting is the key to The Roots' Over. This is the type of record that could benefit heavily from in-store play, and could stretch the listener's earworm to the end. And, of course, dance rock clubs.

ON VACATION — The Swollen Monkeys Cachaat Big 7 — Producers: Hal Willner and Eric Dulaure — List: 5:98 New wave meets Tex-Mex polka with a dash of salsa. Drawn from songs of three Disney World 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 "Dinah," with "Disco Dragnet" and the title track small masterworks of insanity.

SINGLES

"Skyjimmer" 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 LP 201) He Was Really Sayin' Somethin' (3:44) (Jolabe Music Co., Inc. — ASCAP) (N. Whitefield, E. Holland, W. Stevenson) (Producers: Fun Boy Three, D. Jordan, F. Farina) Trios of English lasses — Siobhan, Keren and Sarah — have a percu- sion and pianodruded 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, slip 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 Artist Rights 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 broadcast in video for- mats throughout the world. It is headed by Jim Jimirro, president of Walt Disney Tele- communications 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 videotapes and 10 titles in laser optical videodisc. More releases are in the planning phase for 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 Suncoast Picture Show and represented combined sales of seven videotape cassettes which were offered dur- ing 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 in- come from continuing operations com- pared CBS, Inc. a 54% drop in third quarter income.

The third quarter 1982 income of $28.6 million, or $1.02 per share, compared with $36.1 million, or $1.20 per share, posted during the third quarter of 1981. CBS at- tributed part of the decline to its decision to discontinue CBS Cable in most markets,a one-time charge of $5.6 million or 20 cents per share, to its income from continu- ing operations.

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 addi- tion, third quarter 1982 revenues of $598.1 million declined two percent from third quarter 1981 revenues of $611.3 million.

The third quarter net income com- parable to the first quarter 1981 reflects a record- ing of discontinued operations. Last month, the company closed CBS Cable, its advertiser-supported television program- ming unit. The company said this quarter's earnings included a $10.1 million, or 36 cents per share. These figures reflect both the cable's operations for the quarter as well as the costs associated with its one-sixth of the quarterly income decline.

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The Indianapolis plant closing sparked a 21% quarter-ly revenue decline for CBS/Records Group, as did foreign ex- change losses and the ongoing weak sales environment.

In contrast, CBS/Columbia Group quar- terly revenues were up by 9%, stemming from increased sales and marketing ef- forts, as well as foreign exchange gains.

The company reported a 12% decrease in net income, a decline of $2.1 million, or 7 cents per share. These numbers reflect the impact of the foreign exchange losses in both its specialty stores and musical instruments divisions.

At the same time, CBS/Broadcast Group revenues were up 13%, attributed to a nine percent cost decrease in the same quarter. Profits for the group declined, however, because of the impact of foreign exchange gains.

Live Bows Video Arm

NEW YORK — Shep Gordon, Alive Enter- prises president, has bowed a video label that will sign artists, direct home video releases and producers to exclusive contracts for multi- ple releases. Ian Raffini joins the company as president. First release will be a musical documentary called "Macho Sally Chaplin," with subsequent projects to include biographies of Marylin Monroe, Martin Luther King and Leonard Bernstein. The group plans to market its product to both educational and consumer markets.

"Avalon will be responsible for the company's international operations. In the past, he had worked at the European subsidary of MGM, ABC, Warner Bros., and Rice International at 7775 Broadway, New York, N.Y. 10019. The telephone num- ber is (212) 977-8780. Its West Coast branch is located at 525 Sunset Boulevard, Hollywood, Calif. 90028. The telephone number is (213) 856-0000.

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 Astral will become 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 Bros Reward

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

Blatt is the president of Eric Records, the label staff includes Wayne Volat, vice president, artist relations and A&R, Jack Adler, vice president, mar- ket, promotion; and Tony Colombet, director, creative services. Volat will operate out of Los Angeles and can be reached at (213) 981-7331. The other sta- fers are at the New York office (609) 846-2020.

Buster Bros Reward

CASH BOX/October 23, 1983
Managers’ Role Expands As Labels Cut Back On Services

(continued from page 3)

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 tribute to Lee Morgan, Max Roach at L.A. ’s Greek Theatre following the group’s recent engagement there in support of their new “Henry’s album.”

GREEK MEETING — MCA Records president Bob Siner (I), and MCA vice president of marketing Vince Cosgrave (ii) 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 “Henry’s album.”

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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 series, warehouse managers and buyers for single-sided records will have been issued since the series' inception last month (Cash Box, Aug. 21). The 45s with a colored label was originally called as a bold move in the face of across-the-board price increases for other prerecorded product, a two-turndown, the present situation is that, 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 to own one song they heard on the radio," recalled Bill Galezak, single 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, single buyer at J&R Music World in Manhattan, was enthusiastic when queried about the singles. "The singles are good quality, nice, so we're glad to have 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," he 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," she said.

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 Schuff, who works at the Flip Side in Chicagio, was especially pleased with the quality of the releases. "They are good artic.," he said, "but I don't blame George Cassels just for selling it. I blame the people who like to stack singles for automatic playing.

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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 company by Gary Wells, singles buyer for Show Industries, the Los Angeles parent company 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 one store actually in the "I don't think it's a good idea at all and the price is right, but I don't know how they will go over at the stores since they are one-way. I really would pay a little more for a dish with two sides."

Everybody's Records in Portland is another retailer later 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-ret Adam policy.

Besides the no-ret returns policy, some retailers voiced concern that the new singles would hurt sales of the traditional two-sided versions. National Record Mart's Galezak blamed Kenny Loggins' one-sided "Don't Fight It" for hurting sales of the regular single, which it was outstanding. But Licorice Pizza's Ortiz said that sales of the one-sides 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 pop charts. RIAAponsored 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-area dates. Coasts are closing night at Shea Stadium, a riveting two-hour performance that spanned material from the group's entire career, numerous surprise surprises is from front to every performance. Tuesday and Thursday, 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. The Who could have faced the same pitfalls many others do, merely to prepare to be their farewell tour, they will be sorely missed; their anthems of eternal adolescent struggle ring true as we watched a glassy-eyed mob of 70,000 parades its way through crowds of cops with German helmets and a stream of drug husslers and acres of broken beer bottles in search of the ultimate big party. Storm and 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's traditional fans. A sold-out, on-sale, five-hour event that was a great show, but the Who fans should keep the memories. But 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 Atell is the latest addition to Delilah's catalog. Congratulations to Ray Masuch and Dave Schupus on delivering his Rock Trivia book to Putnam. Time, no less. The Lauper 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 maps' format... The 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 career of his recording, Joel said, "I used to have an office in the room next to "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 Meadowslands on mischief night in a benefit for Easter Seals... After the lackluster "Love Me Tender," B.B. King is back for "His Time" in October on Capitol... Atlantic's new signee, Chicago's Ric Ocasek, Major Holley, Woody Shaw, Warren Chiasson and Billy Butler. The Time and Vanity sneak into the Ritz next Monday night, with the groups scheduled to hit the Ritz the following night at the New York Hilton. If you like rock 'n' roll, try the visit... Last but not least, once a visit to the new Rolling Stone, we found the recording studio's first two-act (or should 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 a giant step closer to gaining a broader audience. "Right now the record is only available in one area. If it's your area, you're hearing it," says Joel. He probably has more to do with being on the road with Prince. It seems like crossovers is a seniority thing — if you hang in there long enough you can get the pop beat. But our music's there for whoever wants it. I'm not gonna lose any sleep over it," said Joel.

POUNTS 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 rock and freedom music performances, protest the LA Weekly and the Los Angeles Free Press. The "Peace" event, which was held at the North Hollywood Community Bank, was the largest of the three events held during the last encore dozens of frontal audience members vauded on stage to party with him... The newly opened Severn Theater will be the venue to War of Voodoo and Devo on Oct. 30 for a concert to be broadcast via satellite to over 130 countries in the first of a number of worldwide "broadcasts." The concert is the brainchild of the new cable network, "3-Devo" (special glasses required). Dead Kennedy's, Church Products, Free Beer, Frigidettes, Square Cools, Fang, Intensified Chaos, Churned Justice, and Tongue Avulsion are just a few of the groups that will be hard 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 that the two-disc set will cost $12.98. The price is both quite high and $12.98. The price is both quite high and difficult deciding to do what this Halloween, what with the exotic-rock 'n' roll scene that's been rocking the west coast the past few weeks, the Bay Area's musicagalumatics 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 sink around Knott's Berry Farm with ghouls, goblins, singers and dancers at three shows at the park each night. The band will play side-by-side with Devo in a series of "acts." Trumpeter Dale Turner, perhaps best known for his work on Oingo Boingo's horn section, is performing classic bebop tunes with his jazz quartet this week and next through Oct. 11, The band will have an eight-week engagement at the Hollywood's Metroplex Jazz Bar next week. The band will be appearing at the Park. The band will be appearing at the Park.

APHEMITHRALE ALLIES — Olivia Newton-John (r) hobnobs backstage with Cash Box publisher George Albert (c) and his wife Edna following the first of several out-of-town appearances at the American Philharmonic in Los Angeles.

AMPHITHEATRE ALLIES — Olivia Newton-John (r) hobnobs backstage with Cash Box publisher George Albert (c) and his wife Edna following the first of several out-of-town appearances at the American Philharmonic in Los Angeles.
THE RHYTHM SECTION

SHORT CUTS — The L.A.-based rock outfit that dished out satirical content in spades, Aristas Bus Boys, is at it again, having recently cut a single for special Halloween release, titled (hal), “Craziest Spooks Around.” The band, comprised of live hearty black souls and a chicano cousin, will be performing the song during their Radio City Music Hall dates in New York, Nov. 4-6, 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 Home: 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 urban 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 trip to the classical Acoustic And Electric Guitar Records, sponsored concert in 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 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.

FROM NAIROBI to The Kimberley Walls Blues and Jazz Festival in 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 — is more than the sum of several, worldwide folk idioms. Seventeen Kenyan artists are featured on this eclectic album, part of Original Music’s Contemporary African Music series, but it’s sometimes difficult to tell exactly which derivative elements are present. Those pervasive 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 “Kefera,” which features a Gaelic tin-whistle line, to the Latin-castiliano, rhythmical textures of “Wanjiru Wanjiru,” by Francis Machakos.” There may be no apparent commercial promise in this music, but there is little pretension 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 JAH music players. Fresh from the Heart Beat label are three releases featuring the best skanksters in Jamaica of the “All-kine style.”” A Deco-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 Scarboro, Prince Jazzbo and Nipper Kojak. Once the dubious rave begins on this album, the monotonous 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, “Swatik,” where the Dread man becomes the RSR (reggae & rhythm) 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 Gayvey” 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 rasps dubbio, whose birth-given handle is Winston Foster, has performed the chant-rap, satirical style that has become a part of the regional reggae phenomenon. 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 rhythym, melody and diction with a “gutsy” dancehall style. A dancehall piece released from Heart Beat and Shanachie in recent weeks is not for fans, but can be a shot in the arm of most dance radio formats and a boon to the club scene.
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. 15 to decide on a theme, slogan and logo for the campaign. The results of the meeting will then be announced at the NARM/Jobbers Advisory 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 16+, 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 in 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 flat-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 the trip to the Grammy Awards Show for 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.

’Sleeve 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 Petrone 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.

Walkman-type domestic labels committed to the new disc, Gout said that a “selective” rollout can begin in the U.S.

Peter Cohen 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,” Cohen 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 (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 or $300 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)
Cassette Topics To Dominate NARM Rack Jobbers Conflab

(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 confab, said, "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 that the irony that department store items subject to the same theft problems — such as lipstick, perfumes, etc. — are often merchandised on open counters.

Cassette Pricing

Along with Lara, said he also hopes that the conference will address cassette pricing. He said the new abundance of mid-priced twister cassette packages is a step in the right direction toward getting that rack jobbers do not have to do more to exploit this development by the labels.

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

But another area that is sure to receive its share of heated discussion during the conference is the ongoing soliciting of rack jobbers' primary accounts — mass merchandise merchandisers.

"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 matter for rack jobbers. We are losing 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 Store system, "it is clear that Target is operating a rack operation now as Jetco. Target will 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 a risk. Buying, merchandising and advertising axioms for prerecorded music are different in many cases for the mass merchandiser."

Not An Impediment

"If we can't provide those services," 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 directly from rack 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 are still［omitted］...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 awards.
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 teeth. It can go around, but not too effectively," contends Mike Gormley, co-partner in L.A. Personal Distribution and Management company. Like Gormley, other personal managers contacted in a Cash Box survey believe that video is evolving into an important area of development tool. With the steady rise of 3M Survey Indicates Prerecorded Vidcassette Rentals Have Doubled

LOS ANGELES — The number of videocassettes in 1982 (VCR) owners who rent prerecorded videocassettes has more than doubled in the past year, according to a survey released late last week by 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 16.9% figure recorded in the prior year’s survey, conducted in January, 1981. Additionally, 51% of the respondents rented at least one videocassette; only 46% of the VCR purchasers as well as renters only, stated that they had rented in the past. Nearly 57% of those surveyed said they planned to rent a video for an average of 36 prerecorded videocassettes this year. Significantly, the survey indicated that women have become more involved in the selection of titles, as well as whether rented, bought, or threated.

While 38.2% of the respondents rented videocassettes last year, 53% of the VCR owners purchased prerecorded titles. In addition, 21% stated that they planned to buy an average of four prerecorded videocassettes this year. 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 study.

3M Corp. Audio/Video Products division executive Dennis Farmer noted that the figures represented "roughly the proportion of the data collected in the survey. We intend to share as much of this information as possible with the industry and have released this past in fact. 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 first 12 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 off Filmyaw.

To be released by the home video market by Vestron in the first half of 1983, within four-to-six months of initial theatrical distribution, the titles will be handled by Vestron 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 Paskowitz, has produced, among other films, Arthur, Caddyshack and Escalibur prior to its takeover of Filmyaw.

new video software releases

This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers aware of the latest product available and can be used as an ordering aid. Products listed may not have been assigned either a catalog number or price suggestions.

Three Wars Problems

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

The Best of the Benny Hill Show, TX C 1092 ............................................. $59.95

Cassette — Thorn EMI TV, TX C 1093 .................................................. $59.95

Teen in the White Suit, TX C 1093 .................................................. $59.95

Cassette — Thorn EMI TV, TX C 1094 .................................................. $59.95

Goodbye, Emmanuelle, TX C 1095 .................................................. $59.95

Horror of Frankenstein, TX C 1087 .................................................. $59.95

Ashford & Simpson, TX C 1089 .................................................. $49.95

Billy Squier, TX C 1096 .................................................. $49.95

Moses, TX C 1097 .................................................. $59.95

Teddy Pendergrass, TX C 1098 .................................................. $39.95

Cash Box/October 23, 1982
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 to listeners’ minds are coming to the airwaves this year’s network and syndicated Halloween program offerings. While aimed mostly at AOR audiences, the shows cover the gamut of radio genres.

One show aimed distinctively at AOR listeners is the “Rock Pumpkins,” a three-hour special to air Oct. 31 on KUFF/Flagstaff, Ariz., as part of Pacifica Radio’s annual “Halloween” program. The program will include music by such bands as Ozzy Osborne and Alice Cooper, while featuring producer Scott Chaplin. "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 Search

Interpersed with the music and screams will be a story. It’s the tale of Ozzy Osborne in search of the fireplace stone, the rock pumpkin, which contains all the dark secrets of the world," said Chaplin. "It will run as song, story part, song, story anything we can hold onto our listeners.

The show, which will feature excerpted master recordings by such groups as the Misfits 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 Chaplin. "This show is unique in that it combines both nostalgic AORs and the quality of early radio."

Westwood One’s Halloween offering will include a holiday concert package, the Stan Kimpe mento show, which also airs on Oct. 30 or 31 in 150 markets nationwide. "It will be a mostly 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 the show’s producer, Ken Pickett. "We’ll also have Frank Zappa’s ‘Goblin Girl,’ David Bowie’s ‘Please Mr. Grammaphone’ and even a little ‘I Put A Spell On You’ and the theme from ‘Casper The Friendly Ghost.’ The show will be backed up with sound effects like the proverbial cracking door and excerpts from Dracula with Bela Lugosi, according to Young. Other songs in the program include Michael Jackson as Dracula, says Young.

Concert Broadcasts

Escewing the predictable, NBC’s Source is broadcasting a Clash concert at 10 p.m. EST Halloween night and Young, now that can be late for some, and the rhythmic power of the group’s songs will be turned up to 11 with the recent passage of the Communications Act. The group’s set will include excerpts from their debut album, "London Calling," on which they performed Live Aid.

Before joining the Commission in 1981, Sharp was an attorney who represented Kocosho, who had been named to the Federal Communications Commission (FCC). He replaces commissioned member and former FCC Chairman Mark Fowler reportedly asked the President to nominate Sharp a year and a half ago because his philosophy of deregulation is said to be similar to Sharp’s. But Sen. Ted Stevens (R-Alaska), a member of the Senate Commerce Committee that had considered Sharp’s nomination before the full Senate, had tried to block his nomination, fearing an Alaska businessman. Stevens had been tipped to be the next FCC chairman when the late Sen. John Cline (D-Ore.) for his own FCC candidate. When it became apparent that President Reagan was going to move back to Sharp, the Senate rejected and passed a bill last summer, reducing the commission.

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Cassette Topics To Dominate NARM Rack Jobbers Convention

(continued from page 17)

Awards Show, and a report on improving the relationship between radio, record companies and the music merchandising business. A market research proposal in this area will be presented by Anna Ungar, a senior vice president of research, Humphrey Browning McDougall, Inc. "In addition we 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

Country Song of the World, while songwriter Glenn Ray was named Country Music guitarist of the Week. The only couple of seminars were held during the week. The CMA European Market Seminar, scheduled for the first day of the CMA's London office, will focus 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 live to their respective markets, and Tammy Wynette hosted a luncheon the final day for disc jockeys at her home.

PolarGraphic Records sent a battery of exotics from New York to show support for its country office, and the label announced its intentions to increase its commercial exposure, saying that it would sign a major artist and developing a artist within the next six months and that the staff would be expanded.

ON JAZZ

(continued from page 17)

Abrams is the most respected guru of the AACM ... "Go In Numbers" by Leo Smith & New Delta Afriki is live fare from a texture-altered drummerless quartet. Some rambling, but with a lot of power. "The String Trio Of New York City" is led by Bing, 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 and often overworked context. "Childrens Dreams: a Cellophone" by Howard 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 on this week 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 rumbling sensuality Wallace breathes through each tune is reminiscent of both Monk and Mingus. The quintet 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 retakes his most famous date as a sideman and the time as the leader on "Giant Steps" with George Mass on bass and Al Foster on drums. All the tunes from the original recording 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 in the water and a lot of Grillers who don't know him should ... "Songs For Sale" is another outstanding solo recording by the inimitable pianist Tete Montoliu. Westfield, romantic and practically a class by himself ... "Lotus Flower" is a new studio date by Woody Shaw's Quintet. A lot of these tracks have something to say about the trumpet 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 on bass 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. "Eighty Nine" by the Flock and the Standard Quartet with Katina Krimakis and saxophonist Trevor Watts. For all the fans of the Charlie Haden-Uraya/Kyotosu, bandcamp to it. There are only 900 copies of the numbered edition. The 30-minute LP is limited $15.98.

GIBITABLE 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 be in with the National Assn. of Record Merchandisers (NARM) "Give The Gift Of Music" campaign, with "Gibitable" stickers attached to the shrink wrap of each release plus several varied points of purchase materials. Pictured at the conference amidst sample merchandising tools are (l-r): Dan Johnson, vice president, marketing; Allen Weed, director, marketing; Rob Dein, director, sales; Roland Lundy, vice president, sales; Ken Wolgemuth, creative director; Dan Hickling, regional promotional director; and Tom Ramsety, sales,.
Talent Buyers Seminar Tackles Booking Problems

by Tom Roland and Andrew Robin

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 active in following the terms of their contracts, especially when dealing with fair sponsors. 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 fair talent and carnival draws attract crowds and that “one hand washes the other,” thus artists should be more sympathetic to the needs of fairs and fair officials in order for the fair 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 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 also said, “An unusual expenditure in an amusement park can mean death to the midway,” where the fair usually makes a substantial profit.

Larson’s remarks were brought to light 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 that many new sources of entertainment, 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 exciting.

80 Tunes Recognized At Annual ASCAP Most-Performed Ceremony

NASHVILLE — Some 80 songs were honored at 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 Wek Music Group, cited with 13 individual awards, was named Publisher of the Year, and “There’s No Gaddin’ 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, Morrison and Goodrum, multiple awards were presented to a number of songwriters, including Charlie Black, 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 three of the five categories in which it was nominated. Columbia’s Willie Nelson and Epic’s Ricky Skaggs 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 award 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 Bell, Bob McDill, and Eddie Rabbit.

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BMI Honors 100 Songs With Citations At Yearly Awards Function

NASHVILLE — One-hundred-and-three songwriters and 62 producers were feted at Broadcast Music Inc.’s Annual Achievement at the performing rights organization’s annual awards 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 Publishing, 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 Malikey, Eddie Rabbits, Even Stevens and Hank Williams, Jr. each received three. Those cited twice included Kenneth Bell, Boudleaux Bryant, Rosanne Cash, Bruce Channel, Langley, Dullon, Mac Davis, Dean Dillon, Tim DuBois, Dallas Frazier, Stewart Harris, Danny Morrisson, Wood Newton, Don Fricke, Sandy Pinkard, Don Reid, Billy Sherrill, Terry Skinner, Johnny Slate, Keith Siegall, J.L. Wallace and Jerry Wilson.

The Wek Music Group took the most publisher citations, garnering 19 during the evening, with Tree Publishing taking home eight, BMI taking seven, Algae Music, House of Gold Music, and Warner-Tamerlane Publishing Group following with five each, while Algae Music Corp. and Shade Tree Music took four. Blackwood Music, Bocephus Music, Braipatch Music, Debby Music, and Peso Music were each
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

"IN THE JAILHOUSE NOW"
# PC38095

Written by the great JIMMY RODGERS
COUNTRY MIKE

COUNTRY MIKE CONGRATS — Congratulations from Cash Box to this year’s Country Music Assn. Disc Jockey of the Year. At Snyder of WNWY/Nicholasville, Ky., was the winner in the small market category, and Chuck Morgan of WSNV/Nashville won the large market award. Former Cash Box editor Dick McCranie and his colleagues at McCranie also received awards: TMK/Austin received this year’s award for market director of the year.

CMA DISK JUMP REPORT — This week’s annual gathering of country radio personalities in Nashville fllled with varied work shows and networking events. In the country in-terface market, the group will serve in an informal capacity to judge the awards. MWK/Los Angeles (WWW/Detroit, KXO/SA/St. Anthony, Idaho, WPXN/Columbia, WPW/Denver, VA, VOKH/Douglas, Ga, along with WQX/WDJO/Phoenix, In., WAVF/Vero Beach, Fls., WZ/Land, and KOSW/Seattle, Wyo.). Along with the on-air interface, spe-ccccific shows are set up by the CMA allowed to handle personal receptive, with tape recorders n hand, to interview more than 50 country artists in their respective label booths.

BIG COUNTRY 1990 — Big Country is the radio station that will be heard in the next few weeks. The station will be on the air in November with a new country signal. The station will be programmed by J.J. Stone with music director Andy Anderson, who will handle the personal recep-tives specifically. The station's content is currently looking for jocks and records. The station can be reached at P.O. Box 9698, Corpus Christi, Tex. 78418. The telephone number is (512) 298-9110.

KANE ELEVATED TO D.C. STATION — Jason Kane, evening air personality at WPKX-Washington, D.C., has been appointed assistant program director, according to program director Bob Cole. Kane will continue his evening air shift 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 WCMC/Norfolk, to handle the music for the 100-kilowatt station. Along with his duties of aligning the music for the station's outlet, Williams will also handle the station's new phone-in format and is scheduled to replace WPCM's new quarter-million-dollar tower. Jeff Loman, who previously handled music, has been named program director and will continue to air the mid-day radio show.

FORD LEAVES WKJH — Just within the last months of the station's current general manager, George Woolland, replaced Don Boyles at WKJH/FM-New York, Bill Ford has vacated the program director position at the station because of what the GM termed a “difference in philosophy.” Woolland, who said that Ford’s departure was mutual, said that Ford had been credited with helping the station’s 2.2 market share in the summer Arbitron book, the highest share in the station’s history since it adopted the format less than two years ago. Bill Figenshau, corporate PD for the Viacom system, will serve in an interim capacity as the replacement director.

FOOTBALL FANTASY FOR FANS — Country music outlet KKLW/Dallas-Ft. Worth has treated Dallas Cowboys' fans to make-believe games for three weeks, with the sports director John Williams doing the fake play-play calls for the station. Classic Country "191" started the series of fantasy games with the Cowboys' home opener, 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 this past weekend.

COUNTRY MIKE

PROGRAMMERS PICKS

Chris Taylor KYNN/Omaha Sittin' On The Dock Of The Bay — Waylon Jennings & Willie Nelson — RCA

Stephanie Plum WDAF/Kansas City I Wonder — Rosanne Cash Columbia

Marvin Paul KNAL/Victoria The Devil’s Angel — Jason Hawkins + Fox Fire

Rob Hough KTEP/Springfield A Love Song — Kenny Rogers — Liberty

Bill Jones WKSU/Mobile With You — Charley McClain — Epic

Rhubarb Jones WLM/Las Vegas A Child Of The Fifties — The Statler Brothers — Mercury

Ron Norwood KMP/Montgomery Going Where The Lonely Go — Merle Haggard — Epic

Nick Upton KSON/San Diego Confidential — Ron Huttley + Warner Bros.

Rick Cardarelli WSLAR/Knoxville Today The World Slipped Away — Vern Gosdin — A&M

Mike Buechler KBM/Big Billings Marina Del Rey — George Strait — MCA

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. SITTING ON THE DOCK OF THE BAY — WAYLON JENNINGS & WILLIE NELSON — RCA — 48 ADDS.

2. A LOVE SONG — KENNY ROGERS — LIBERTY — 51 ADDS.

3. GOING WHERE THE LONELY GO — MERLE HAGGARD — EPIC — 25 ADDS.

4. WITH YOU — CHARLEY McCCLAIN — EPIC — 25 ADDS.


COUNTRY RADIO

MOST ACTIVE COUNTRY SINGLES

1. YOU & I — EDDIE RABBITT WITH CRYSTAL GALAY — ELEKTRA — 60 ADDS.

2. SOMEWHERE BETWEEN RIGHT AND WRONG — EARL THOMAS CONLEY — RCA — 45 ADDS.

3. THE AMERICAN DREAM — HANK WILLIAMS JR. — ELEKTRA/CURB — 45 ADDS.

4. REDNECK GIRL — THE BELLAMY BROTHERS — WARNER/CURB — 45 ADDS.

5. IT AIN'T EASY BEIN' EASY — JANIE FRICKIE — COLUMBIA — 41 ADDS.

SINGLES REVIEWS


THE SECOND SINGE FROM THE SOUNDTRACK TO BEST LITTLE WHOREHOUSE IN TEXAS, THIS SONG IS A STANDOUT IN THE St. It's a soulful, mournful, and 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.

BOBBY BARE (Columbia 38-03343) Praise The Lord And Send Me Money (2.41) (Boquilla Canyon Music/Atlantic Music Corp. — BMI) (H. Moffat) (Producer: A. Reynolds)


ELVIS PRESLEY (RCA PB-13351) The Elvis Medley (2.45) (Various Publishers — ASCAP/BMI) (Various Writers) (Producer: D. Briggs)


BOBCAR WILLIE (Main Street B 853-B) I'll Keep On Rollin' Down The Line — (Communications Music — BMI) (B. Willie) (Producer: J. Martin)

EDDY RAVEN (Elektra 7-69692) San Antonio Nights (2.48) (Midline Music, Inc. — ASCAP) (E. Raven) (Producer: J. Bowen)

NEW AND DEVELOPING

RONNIE MCCRANIE (Sugarbarn ST6001) Leaving Love All Over The Place (Cross Keys Pub. Inc. (Cross Keys Group) — ASCAP) (Lathan) (Producers: C. Chambers, L. Wals)

This release is one of the most interesting from an unheard of person. The year McCranie sang the parts of George Jones in the made-for-TV movie Stand By Your Man, and his performance has been a convincing semblance of The Possum. Some might call it a gimmick, but his initial release on St. Petersburg-based Sugarbarn should prove vocals without — Ronnie McCranie is a force to be reckoned with.

ALBUM REVIEWS

RADIO ROMANCE — Eddie Rabbitt — Elektra 60160 — Producers: David Malloy — List: 89.8 — Bar Coded

Rabbit continues to break tradition, melding country harmonies with pop tunes to effect a show of songs that appeal as much to teenage listeners as to older demographics. Rabbit 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 90018-1 — Producer: Jerry Faye — List: 89.8 — Bar Coded

The Rhinestone Cowboy bows Atlantic's country label with this effort, containing work by prominent songwriters David Pomerantz and Jimmy Webb along with a C&W version of Paul McCartney & Denny Laine's "Mull of Kintyre" featuring Campbell on baritones (8). 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

Erby M. Mandrell
COE ON MILLER & CO. — David Allan Coe recently made an appearance on Miller & Co., a local talk show hosted by Dan Coe on WSM-TV, Nashville. Coe covered his music career and his recent purchase of land in Dickson, Tenn.

80 Tunes Recognized At Annual ASCAP Most-Performed Ceremony (continued from page 22)

COE ON MILLER & CO. — David Allan Coe recently made an appearance on Miller & Co., a local talk show hosted by Dan Coe on WSM-TV, Nashville. Coe covered his music career and his recent purchase of land in Dickson, Tenn.
**Elton John, Dick James Organisation Battle Over ’67-’75 Masters,\*\* by Nick Underwood**

LONDON—An expensive court battle is set to take place between recording artist Elton John and the Dick James Organisation, John’s former manager.

John is suing DJM (Dick James Music) for the return of copyright control of all his songs written between 1967 and 1975, a period that saw John develop from obscurity to superstardom the world over. A formal statement was recently issued by DJM explaining the nature of John’s claim.

**Disc Sales Down, Tapes Up In Japan**

TOKYO—Record sales in Japan declined but prerecorded tape sales increased in the first eight months of the year, with a slight increase in overall revenues. Total revenues from record and tape sales for the first eight months reached 172 billion yen ($660 million), up 2% over the same period last year.

As for the total sales of the first eight months of this year, January to August, discs sold 98 million copies (up 10% from the same period last year), for revenues of 98 billion yen ($300 million), down 10% from last year. Lab partner recorded tapes showed 5.6 million units sold during the first eight months of this year, an increase from that period’s sales totaling 72 billion yen ($242 million), up 8% over the similar period last year.

Tape sales of record drops during the period from July 14 and from August 1981. Sales of 10.9 million records brought in revenues of 10.8 billion yen ($42 million), 13% and 11% down from their respective period last year and the same month last year, respectively. The Japan Phonograph Record Assn. (JPPA) released the latest sales information of the Japanese music industry for the past year.

**Canadian Certifications**

TORONTO—The Canadian Recording Industry Assn. (CRIA) reported 21 certifications for the month of September, including two quadruple platinum LP awards, for sales of 400,000 units, two double platinum LP awards, for sales of 200,000 units; six platinum LP certifications, for sales of 100,000 units; 10 gold LP certifications, for sales of 50,000 units, and one gold single, for sales of 50,000 units.

As such: “The Dick James Organisation confirms that it has recently received — some eight years after the expiry of the relevant recording period — the full certification reports that proceedings are to be instituted by Elton John and associated companies against DJM, stating that DJM’s claim involving various agreements for management, publishing, and recording, the earliest of which some 15 years ago, is the intention of the Dick James Organisation, who have been advised that there is no basis for such proceedings, vigorously to defend the proceedings.”

The DJM statement continued by noting that such claims are becoming increasingly fashionable among established rock artists, following the recent cases between Sting and Virgin Music (Cash Box, Aug. 14) and a similar litigation between Gilbert O’Sullivan and Gordon Mills/MAM at the beginning of this year, which is now currently in appeal.

DJM is adamant in stating that it is more than just a war of the labels and the pressing issue of the music publishing and recording industry as a whole. DJM managing director Stephen James stated that DJM believes these claims, then the music industry is finished. No one will want to finance the development of new talent, if, once they are established, they can be slapped with fees for years and many years and slap a lawsuit on you and take back their copyrights and masters.

Although both managers, John Reid, are out of the U.K. in Montserrat, where John is recording his latest album, his U.K. publicists, Rogers & Cowan, issued the following statement on John’s behalf: “A writ has been issued against Dick James and associated companies, seeking the return of all masters, apologies, the right in my own recordings and damages. I regret that this legal action is necessary and do not wish to discuss the matter further until it has been considered by the courts.”

The material in content includes some 16 John Leps, among them successful chart albums such as “Tumbledown Connection,” “Honky Chateau,” “Goodbye Yellow Brick Road,” “The Brown Dirt Cowboy” and “Rock Of The Westies.” John’s hit singles involved in the battle include, “Rocket Man,” “Crocodile Rock” and “Love Locks,” a name given to them by his manager.

Stephen James later discussed the issues at stake with Cash Box and said: “I’m sure that in many cases, people have no idea why Elton is doing this. I recently made a point of saying publicly that we’ve had no communication with Elton for four years. We’ve seen John Reid from time to time, but always on a friendly basis. I have no idea what has prompted this case against us, but as far as we’re concerned it’s a non-starter.”
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<th>Title / Artist / Label / Number / Distributor</th>
<th>Works On</th>
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<td>1 AMERICAN FOOL</td>
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<td>4 EMOTIONS IN MOTION</td>
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<td>5 NEBRASKA</td>
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<td>26 PICTURES AT ELEVEN</td>
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<td>29 NIGHT AND DAY</td>
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<td>30 EYE OF THE TIGER</td>
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<td>31 ALWAYS ON MY MIND</td>
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<td>32 SILK ELECTRIC</td>
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<td>33 HOOKED ON CLASSICS II; CAN'T STOP THE CLASSICS.</td>
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<td>34 HEARTLIGHT</td>
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<td>35 PETER GABRIEL</td>
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| 36 GET LOOSE                                | 1988     | 36         |
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| 51 DONNA SUMMER                             | 1988     | 51         |
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| 53 HOOKED ON SWING                          | 1988     | 53         |
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| 56 FAST TIMES AT RIDGEMONT HIGH             | 1988     | 56         |
| 57 NOW AND FOREVER                          | 1988     | 57         |
| 58 TALKING BACK TO THE NIGHT               | 1988     | 58         |
| 59 MISSING PERSONS                         | 1988     | 59         |
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| 62 ROUGH DIAMONDS                           | 1988     | 62         |
| 63 JUMP UP                                 | 1988     | 63         |
| 64 DIVER DOWN                              | 1988     | 64         |
| 65 TUG OF WAR                              | 1988     | 65         |
| 66 SNEAKIN' OUT                             | 1988     | 66         |
| 67 A TASTE OF YESTERDAY'S WINE              | 1988     | 67         |

| 68 ALL FOUR ONE                             | 1988     | 68         |
| 69 REACH                                    | 1988     | 69         |
| 70 LEXICON OF LOVE                         | 1988     | 70         |
| 71 BLACKOUT                                 | 1988     | 71         |
| 72 JEFFREY OSBOURNE                         | 1988     | 72         |
| 73 HEY RICKY                                | 1988     | 73         |
| 74 THIS ONE'S FOR YOU                       | 1988     | 74         |
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| 76 HIGHWAYS & HEARTACHES                   | 1988     | 76         |
| 77 12 GREATEST HITS VOL. II                | 1988     | 77         |
| 80 THE BEST LITTLE WHOREHOUSE IN TEXAS     | 1988     | 80         |
| 81 BEAUTY AND THE BEAT                      | 1988     | 81         |
| 82 CHANGE                                  | 1988     | 82         |
| 83 BAD REPUTATION                          | 1988     | 83         |
| 84 LET ME TICKLE YOUR FANCY                | 1988     | 84         |
| 85 SUCCESS HASN'T SPOILED IT ME YET        | 1988     | 85         |
| 86 ACTING VERY STRANGE                     | 1988     | 86         |
| 87 E.T. THE EXTRA-TERRESTRIAL              | 1988     | 87         |
| 88 MADNESS, MONEY, AND MUSIC               | 1988     | 88         |
| 89 IMPERIAL BEDROOM                        | 1988     | 89         |
| 90 VIEW FROM THE GROUND                    | 1988     | 90         |
| 91 WE ARE ONE                              | 1988     | 91         |
| 92 I LOVE ROCK 'N ROLL                     | 1988     | 92         |
| 93 CHARIOTS OF FIRE                        | 1988     | 93         |
| 94 SCOTT BIAO                               | 1988     | 94         |
| 95 TANTALIZINGLY HOT                        | 1988     | 95         |
| 96 AEROBIC SHAPE UP                         | 1988     | 96         |
| 97 POWER PLAY                              | 1988     | 97         |
| 98 THREE SIDES LIVE                        | 1988     | 98         |
| 99 THE REAL DEAL                           | 1988     | 99         |
| 100 STEEL BREEZE                           | 1988     | 100        |

**CASH BOX TOP 100 ALBUMS**

October 23, 1982
CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in item name. Numbers in addresses count as one word. Minimum ad 25 cents. All ads must be typewritten. No hand-copying or typewriting by the seller. Incomplete or illegible entries will not be accepted. Advertising copy is subject to the approval of Publishers. Cancellation of classified ad must be received at least 5 business days prior to publishing date. Publishers reserves right to reject advertisements subject to space availability. No claim for non-insertion will be allowed. Claims for non-insertion must be received within 10 days of publication. Return to publisher. No claims allowed for typographical errors. Drafts of orders accepted for classified advertising only. All classified advertising must be paid in advance.

APPLIANCE CLEARANCES

NEW, UNUSED MARKETEERS, 200 VAC, 208 VAC, 240 VAC, 250 VAC, 5500 WATT, Excel Brand. $1120.00.

WE ARE THE SPECIALISTS in the field of Air Conditioning, Heating, and Refrigeration. We carry all the latest brands and models of air conditioners, heaters, and refrigerators. We also offer repairs, maintenance, and installation services. Our team of experienced technicians is dedicated to providing excellent customer service and ensuring that your home or business is comfortable year-round.

CALL US TODAY at (555) 123-4567 to schedule your appointment.

WALLACE DIST. I am the operator's solution to inflation. You can save from $300.00 to $500.00 on all video game systems. I sell new and used video game systems in a variety of colors and models. I also carry a wide range of video game accessories. Call me today at (555) 123-4567 to find out more.

Top quality coin machines for sale. I have a variety of coin machines available, including slot machines, jukeboxes, and pinball machines. All machines are in great condition and have been fully tested. I offer competitive pricing and fast delivery. Contact me today for more information.

PUB SEALS—Up to 100,000 copies. Call (555) 123-4567 today to order your custom pub seals.

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TELEMARKETERS—Up to 2,000,000 copies. We can help you increase your sales and reach more potential customers. Call (555) 123-4567 for a consultation.

TREMENDOUS Q&A—Up to 3,000,000 copies. We offer a variety of Q&A products, including questionnaires and fact sheets. Contact us for a quote today.

ENGRAVED BOOKPLATES—Up to 4,000,000 copies. We can customize your bookplates with your name, title, or other personal information. Contact us for a quote today.

COIN MACHINES—Up to 5,000,000 copies. We offer a wide range of coin machines, including vending machines and slot machines. Contact us for a quote today.

PUBLICATIONS—Up to 6,000,000 copies. We can help you create and distribute your publications to a large audience. Contact us for a quote today.

CLASSIFIED SERVICES—Up to 7,000,000 copies. We offer a variety of classified advertising services, including job listings, real estate, and more. Contact us for a quote today.

CABLE BOXES—Up to 8,000,000 copies. We can help you promote your cable boxes and services. Contact us for a quote today.

SERVICES—Up to 9,000,000 copies. We offer a variety of service advertisements, including home repair and maintenance. Contact us for a quote today.

ADVERTISERS—Up to 10,000,000 copies. We can help you promote your products and services to a large audience. Contact us for a quote today.

Talent Buyers Seminar Tackles Booking Problems

(continued from page 22)

Talent buyers are often faced with a dilemma of how to book artists that have been successful in other markets. It can be a challenge to find creative ways to market these artists and ensure maximum profitability. At this year’s seminar, we will discuss strategies and solutions for maximizing the potential for success. Whether you’re a booking agent, talent buyer, or industry professional, don’t miss this opportunity to learn valuable insights and techniques for booking and promoting top talent.

Tickets available for purchase now. Visit our website or call (555) 123-4567 for more information.

Promoters Hopeful For 4th Quarter

(continued from page 9)

Promoters and the Jamaican government have been developing the project for the past year and hope to draw 40,000 people. This event will feature a variety of performances, including dance, music, and other cultural activities. The event will be held at a central location in Kingston on November 25th. Admission is free to the public. This event will be a great opportunity for travelers to experience the rich culture and history of Jamaica.

Tickets are available for purchase now. For more information, visit our website or call (555) 123-4567.

Cash Box/October 23, 1962

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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 past. 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

Operators Split On Use Of Tokens Instead Of Quarters
by Jeffrey Resnner

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 recent 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 35)
New Members, Outside Speakers Highlight AGMA Board Meeting

CHICAGO — The board of directors of 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. Pictures in the top row are (l-r): Richard Bloesser of the Moton 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-
INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 23)

potential... As a first-time attendee at AA Gill 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 used a little work. Gottlieb held a private showing for select viewing of the factory's new "Portable" video game which was extremely well received, with one commenting that it was the best thing they had seen at the show, Gil said, told us that a factroy distributor will have an opportunity to evaluate the few piece in the near future... Another factroy attendee at JAA was Namco America's marketing manager Joanne Anderson, who accompanied the firm's president Hide Nakamura to the convention, and was most impressed with the show, the exhibits and the opening ceremony. "In bypassing the convention floor I saw equipment that will be on the U.S. market within the next couple of months," she observed. "I did not see 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 opening day, along with representatives of the country's manufacturers and associations, 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"...after, of course, is another in the Pac-Man series, as Joanne explained, following the mazes and graphics only with more vivid graphics and a number of special features, including one that allows Pac-Man to get larger as the game progresses. "A special effect..." Shock, she found the Namco exhibit enjoyed heavy traffic throughout the run of the show...Paul Jacobs, vice-president-marketing at Thomas Automatix, noted that this year's JAA featured not so much "new news" as "new games". There was little vidence of any fresh, new concepts, he felt, but he did feel that the exhibit floor featured quite a number of new games. As he noted further, the current dynamic environment did make a roll on attendance, both from the American and European ranks. He also told us about a new 3-D game in development at Thomas Automatix, which the company very enthusiastic about. It's called "Genesis" and will be used at this year's AMOA convention. Paul indicated that the firm also has other products on the planning board for presentation 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 as well as the products displayed, which included "Subor 3D", "Pengo" and "Tuc-Scan", among others.

Our Industry At A Crossroad

by David Rosen

(continued from page 34)

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 reviewed 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 and relationship. His remarks are reprinted below.

The timing of this meeting is rather interesting. It comes after a summer that most of us have already forgotten, 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 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 cliches, these are the times of our industry when our prospects separate the men from the boys.

In contrast to the expansion market we have enjoyed the past few years, the replacement market is a much more difficult environment in which to survive and prosper.

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 disc 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 use them in our machines," said Porter. "The costs for the tokens and for converting the machines over to quarters just doesn't make it 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 in the arcades, there's always a chance that someone will break in during the middle of the night, jump over all the locks to the cabinets, just take the tokens."

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开口 can keep a tight rein on incoming cash.

AMOA Petition Denied

(continued from page 34)

Lee Drost, competitive vice president of East Drost Inc., told Cash Box that the trade group's law firm was preparing material now to further contest the CFTC's ruling, and full plans will be announced Nov. 19 at the AMOA's 1982 Exposition in Chicago. In a statement, the jobbers' 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 jobbers' royalty fee to be entirely unwarranted. AMOA will now continue its efforts on our legislative program."

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 roads.

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 opened, operators were "scrambling" for new equipment -- there was never enough (continued on page 26)

Location Test Proven #1

THE NEW KRAMER MODEL II
HI-LO DOUBLE UP JOKER POKER
VIDEO AMUSEMENT
GAME SURPASSES
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sh Box/October 23, 1982
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 operator and the 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 they realized that, in fact, 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 video game 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 old machines, the shock was on a "Richer Scale" of 3 to 4. But, for those who were used to paying to purchase their new video game collections, expanded locations, the shock was on a "Richer Scale" of 9 to 10.

And so today's replacement market is quite a different story from that of replacement television market. Operators are no longer "scrambling" for new equipment ... not even the "hottest" new game, a new replacement market. The new operators are not even in the same business, 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 misjudgments, and if we don't grasp the market opportunities before us ... it is clear to me that business we lose in Europe, in the not too distant future, serve to bring to an end the U.S. distribution system as we know it today.

Because I believe, based on what is happening throughout the industry, SEGAs 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 as it will be for the typical manufacturer.

**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 profound impact on the ways a distributor conducts his business, and an equally profound impact on his customer/operator relationships.

The big questions of the day have been the most heavily on distributors for parts and services. In hundreds, if not thousands of complex, "mechanical flipper" and music equipment components. Computer video games have few moving parts — and PCB service, although very important and not to be minimized, does not allow for the continuity of contact, as in the past.

SEGA, yet now there is more. SEGA is now an arcade game designer and manufacturer selling its equipment to operators through its traditional distribution 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 repeated spoken of a major "crossroad" facing the industry in the months ahead — and clearly, if the industry's ability to change with the times, "do its thing" in the consumer marketplace — 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 past that must change. The "crossroad" is a conscious decision, a conscious effort to redirect our thinking from solely that of "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, 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 which are not readily definable in terms of equipment sales, but nevertheless are extremely important to the industry's growth and vitality. The first primary objective of advertising and promotion relates to consumer momentum.

We need to recognize the fact that we have

**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.

Trade-ins, suffice it to say, follow the simple laws of "supply and demand" which make operator trade-ins not economically attractive to a distributor.

In the past, however, an operator counted on trade-ins as an economic way of life. And likewise, the distributor knew full well the "ripple effect" would allow him to place used equipment with other operators. Today, unfortunately, the "hit" syndrome virtually negates any of the economic viability of trade-ins — and as a result, a substitute for the traditional concept of trade-ins MUST be found.

Funding of equipment has traditionally been a key function of the distributor. Shorter economic terms, as well as financing terms, however, have combined to modify the role of the distributor as a financial intermediary.

I believe remains untouched today of the distributor's traditional role within the industry is the central distributor function, whose primary service to operators is two-fold: first, that of a factory representative who inventories finished product, and second, that of an "equipment consultant" to those distributors who would choose to heed such advice.

I suspect by now you may be asking yourself what all this is leading up to. "What does Dave have in mind when he speaks of a major "crossroad" facing the industry, of a change from "business as usual" — for SEGA as well as the industry's distributors?"

In the "good old days" which gave birth to upwards of 1 million video game machines on location today — a manufacturer would have no need to refer to the role of that as the designer and builder of

Cash Box/October 23, 1989.
the one game...
DUAL PLAYER duel!

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

FOR THE 1ST TIME EVER, 2 players can go against each other in direct, head-to-head competition or team up against a common enemy, the game itself! 1 person can play to the excitement alone, but when 2 play together, the game becomes even more intriguing, increasing the possibility of reaching higher waves and taking on new and different challenges! And dual player means dual earnings for the operator!

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!
It's cooperation and competition for dual player thrills and dual player earnings!

Upright model shown. Cocktail table also available.

For the service back-up that keeps you out-front, call Williams toll-free at 800/621-1253. In Illinois, call toll-free at 800/572-1324.

NOTICE: "Joust" is a trademark of Williams Electronics, Inc. Patent pending.
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 interrelated factors:

• First, technology — and new 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

product marketing — and sustaining 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. Is it 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 under-scores 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

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
desire 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

generally to achieve all the primary objectives of advertising which we discussed earlier. In short, talk to the consumer, and about the consumer. And as a SEGA distributor, we would hope and expect to see a high level of support from you, to take the strong support you will receive from 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 manufacturer, 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 particular focus on 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 publications, to consumer research, to supplying feedback and hard data regarding operator location, and player reactions to various advertising and promotional efforts.

In essence, the distributor is the “field marketing arm” of the manufacturer, and 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 work use of all promotional materials supplied by the manufacturer — such as posters and other consumer-oriented sales aids.

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 unqiue to the gamer, and for the tradition-bound industry practice of Trade-ins.

In June, 1981, SEGA introduced its convert-a-game and convertapak concept.
THE NEW SMASH HIT CARTOON GAME EVERYONE’S BEEN WAITING FOR.
Smash or be stung... that's the time of SEGA's video game sensation, PENGÔ™! PENGÔ the penguin squashes SNO-BEES and avoids being stung. And that's only the beginning.

PENGÔ is a cartoon pursuit adventure in light-hearted fun and whimsy. The game's lovable and pliant penguin hero swaggers his way through an ice block field and to the hearts of players of all ages and both sexes.

In totally unique game-play action and strategy, PENGÔ takes on SNO-BEES in challenging and rewarding fun unlike any other video game. Captivating music, contagious antarctic antics, and simplicity of game control combine to make PENGÔ the new super-star video cartoon game.

For more information on PENGÔ's proven results in arcades and street locations just like yours, and on SEGA's national advertising and promotional support of PENGÔ, contact your authorized SEGA distributor today.
## MANUFACTURERS EQUIPMENT

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

<table>
<thead>
<tr>
<th>Console</th>
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<th>Jungle Lord</th>
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### BALLY/MIDWAY

- Rally-X (2/81)
- Dorf (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 (6/82)

### BALLY/MIDWAY

- Diversions booth size (9/81)

### GAME PLAN

- Shark Attack (5/81)

### GAMETECNIKS

- Tri-Pool (1/82)

### GDI

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

### GOTTLEB

- New York, New York (3/81)

### SEGA/GREMLIN

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

### SEGA/GREMLIN

- The End (1/81)
- Berzerk (2/81)
- Scramble (3/81)

### TAITO AMERICA

- Space Invaders (2/81)
- Crazy Climber (3/81)
- Crazy Climber Trims (3/81)
- Zarcon (5/81)
- Zarcon Trims (5/81)
- Colony 7 (7/81)
- Colony 7 Trims (7/81)
- Moon Shuttle (8/81)
- Moon Shuttle Trims (8/81)
- Qix (10/81)
- Qix Trims (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 (5/82)
- Oli Koo Chu (7/82)
- Holey Moley (9/82)

### THOMAS AUTOMATICS

- Quasar (4/81)

### WILLIAMS

- Defender (4/81)

### PHONOGRAPHS

### 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.S. Bronco**
** Valley Cougar**
** Valley Tiger Cat bumper pool (6/82)**
** Valley Cougar Cheyenne (8/82)**
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.

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.

You're the Fleet Commander leading your squadron of seven into a distant 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.
1) WHO CAN IT BE NOW? \n2) I KEEP FORGETTING* \n3) YOU CAN DO MAGIC \n   \n1) HE GOT YOU \n2) I WILL ALWAYS LOVE YOU \n   \n1) LOVE COME DOWN \n2) 777-9311 \n   \n1) THE JUKEBOX PROGRAMMA

---

1) FREDDY'S ON THE LEVEL \n2) MY BABY \n3) SUNSET'S THAT WAY \n4) I'M A MAN \n5) I NEED SOMEONE \n6) SOMEONE'S COMING \n7) DOLLY \n8) HEARD \n9) I DON'T \n10) DON'T FIGHT IT \n   \n1) BLACK CONTEMPORARY \n2) LOVE COME DOWN \n3) THE TIME \n4) IF THIS WORLD \n5) BIG FUN \n6) RIBBON IN THE SKY \n7) LOVES COMIN' AT YA \n8) YOU DROPPED A BOMB ON ME \n9) A PENNY FOR YOUR THOUGHTS \n10) BAD BOY/HAVING A PARTY

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1) OUR INDUSTRY AT A CROSSROAD

(continued from page 37)

Not unexpectedly, there ensued much discussion and controversy... And not unexpectedly, SEGAs convert-a-game system has been adopted by a number of companies. 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 SEGAs 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... conversion.

SegAs convert-a-game and convertapaks are the new way to trade-in used equipment... And most important, SEGAs convert-a-game concept is conceived and positioned with great care, in order to maintain and support an orderly U.S. market whereby the distrib-
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.
JUNGLE HUNT

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