Amusement & Music Operators Association
EXPO '83
NEW ORLEANS
INDIE LABELS ANNOUNCE NEW RELEASES
RADIO & VIDEO NEW PROMO PARTNERS
MCA SETS PLAN FOR JAWS VIDS
RCA ISSUES THIRD QUARTER REPORT
CONTACT OUR ENTERTAINMENT DIVISION:
TOM KEMPF   •   ART STRIBLEY
213 • 557-2861   •   213 • 271-3346

FIRST LOS ANGELES BANK
Member FDIC
Credit Where It's Due

The 1983 AMOA International Exposition is the most specialized and complete coin-op music and games event in the world. This Exposition, with all its new technology, gives us a chance to see where the trade is going. But it also reflects a pride in products and services past and present. The rapid expansion of the arcade business and the booming technology that will future bring us a complete integration of all forms of entertainment should be celebrated and studied. But despite all the changes technology is bringing us, one thing remains constant: the role of jukebox programmers in providing an unmatchable "playing power" to the public and music industry.

Throughout the years, manufacturers and operators have added a contribution to America's music that supercedes development in many other mediums of exposure. No radio station or format can deny the power jukebox programmers have historically played. Music video never really holds out a promise to the music industry, but it is just that — a promise. Jukebox programmers are true champions with a proven track record.

So while AMOA explores the future technologies, let's remember the past and present, and be glad that the jukebox will always be with us, no matter how it's modified.

CONTENTS

DEPARTMENTS
Black Contemporary ........................................ 32
Classifieds ............................................... 28
Coin Machine ........................................... 39
Country ................................................. 20
Gospel ................................................... 21
International ........................................... 30
Jazz ......................................................... 18
Merchandising ........................................... 14
Radio ...................................................... 15
Video ....................................................... 16

FEATURES
Coast To Coast ........................................... 12
Editorial ................................................... 13
Exhibits On The Move .................................. 12
Interview ............................................... 17
New Faces To Watch .................................. 8

CHARTS
Top 100 Singles ........................................ 4
Top 200 Albums ........................................ 37,38
Black Contemporary Albums ..................... 32
Black Contemporary Singles ..................... 34
Country Albums ....................................... 26
Country Singles ....................................... 26
Gospel Albums ......................................... 26
International Albums, Singles .................. 31
Jazz Albums ............................................. 31
Top 15 MIDIhits ....................................... 16
Top 30 Videocesttes ................................. 16
Top 15 Video Games ................................ 14

REVIEWS
Albums And Singles ................................ 10
Talent ...................................................... 11

ON THE COVER
This week Cash Box salutes the Amusement & Music Operators Assn. (AMOA) 1983 International Exposition, the world's biggest showcase for coin-operated video games, laserdiscs, pinball, jukebox and other amusement equipment. Taking place this week for the first time at New Orleans Rivergate, the convention will showcase exhibitor displays at more than 400 booths and is expected to shatter all previous attendance records.

In addition to unveiling the latest innovations in coin machine technology, this year's AMOA gathering will also host a wide range of seminars and workshops covering virtually every aspect of the trade. With 1983 marking a number of significant changes in the world of coin-op entertainment machines, the Expo should prove to be an exciting and educational event for attendees.

Extensive Cash Box coverage of this important international event begins on page 39.
### ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

<table>
<thead>
<tr>
<th>Chart</th>
<th>Week On Chart</th>
<th>Title</th>
<th>Artist</th>
<th>Publisher/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct 29, 1983</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>10</td>
<td>How Am I Supposed to Live Without You</td>
<td>Luther Vandross &amp; Judith Hill</td>
<td>Motown/Repertoire/EMI (Casablanca)</td>
</tr>
<tr>
<td>2</td>
<td>11</td>
<td>We Can't Go Back</td>
<td>Donna Summer</td>
<td>Epic/Atlantic (Casablanca)</td>
</tr>
<tr>
<td>3</td>
<td>13</td>
<td>Say You Say Me</td>
<td>Barry White, Dwan Jones</td>
<td>Intersound/Intersound (Casablanca)</td>
</tr>
<tr>
<td>4</td>
<td>16</td>
<td>She Ain't Heavy, She's My Girl</td>
<td>The Rolling Stones</td>
<td>Sony/ATV Music Publishing Ltd/Parlophone (Parlophone)</td>
</tr>
<tr>
<td>5</td>
<td>18</td>
<td>Just One Night</td>
<td>Ronnie Milsap</td>
<td>Capricorn/ADK/Universal (Capricorn)</td>
</tr>
<tr>
<td>6</td>
<td>22</td>
<td>The Way You Look Tonight</td>
<td>Kenny Rogers</td>
<td>Warner Bros/ASCAP/KNOP (Warner Bros)</td>
</tr>
<tr>
<td>7</td>
<td>25</td>
<td>Crocodile Rock</td>
<td>Elton John</td>
<td>RocketShip/Atco (Atco)</td>
</tr>
<tr>
<td>8</td>
<td>27</td>
<td>Don't Stop Thinking</td>
<td>Phil Collins</td>
<td>Atlantic (Atlantic)</td>
</tr>
<tr>
<td>9</td>
<td>30</td>
<td>She's Out of My Life</td>
<td>Michael Jackson</td>
<td>Epic/EMI America (EMI America)</td>
</tr>
<tr>
<td>10</td>
<td>32</td>
<td>The Other Woman</td>
<td>Barbra Streisand</td>
<td>Atlantic (Atlantic)</td>
</tr>
</tbody>
</table>

### Exceptionally heavy radio activity this week

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Publisher/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stay With Me (Zubac)</td>
<td>ASCAP</td>
<td></td>
</tr>
<tr>
<td>Stop Diggin' Me (Lana)</td>
<td>SESCAG</td>
<td></td>
</tr>
<tr>
<td>Suddenly Last Summer (Clean Sheets)</td>
<td>BMI</td>
<td></td>
</tr>
<tr>
<td>Sweet Dreams (Saturn)</td>
<td>Sun</td>
<td></td>
</tr>
<tr>
<td>Take Another Picture (Harnden/Duke/Rebelstone)</td>
<td>BMI</td>
<td></td>
</tr>
<tr>
<td>Good (WB)</td>
<td>ASCAP</td>
<td></td>
</tr>
<tr>
<td>Hold on (Geffen)</td>
<td>The Spinners</td>
<td>Siren (Siren)</td>
</tr>
<tr>
<td>Sittin' in the Wheel (MC Aree/Germany)</td>
<td>Jive/Arista (Jive)</td>
<td></td>
</tr>
<tr>
<td>Love, Love, Love (Summer)</td>
<td>BMG</td>
<td></td>
</tr>
<tr>
<td>The Way He Makes Me Feel (ASCAP)</td>
<td>BMI</td>
<td></td>
</tr>
</tbody>
</table>

### Exceptionally heavy sales activity this week

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Publisher/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>What a Feeling</td>
<td>Irene Cara</td>
<td>Casablanca/Parlophone (Parlophone)</td>
</tr>
<tr>
<td>The Way You Look Tonight</td>
<td>Barry White, Dwan Jones</td>
<td>Intersound/Intersound (Casablanca)</td>
</tr>
<tr>
<td>We Can't Go Back</td>
<td>Donna Summer</td>
<td>Epic/Atlantic (Casablanca)</td>
</tr>
<tr>
<td>Say You Say Me</td>
<td>Barry White, Dwan Jones</td>
<td>Intersound/Intersound (Casablanca)</td>
</tr>
<tr>
<td>I'm in Love</td>
<td>Peter Frampton</td>
<td>Warner Bros/ASCAP/KNOP (Warner Bros)</td>
</tr>
<tr>
<td>Can't Shake Loose</td>
<td>Eurythmics</td>
<td>Colpix/Atlantic (Casablanca)</td>
</tr>
<tr>
<td>Infinite Night</td>
<td>The Power Station</td>
<td>Warners/Geffen (Geffen)</td>
</tr>
<tr>
<td>She Ain't Heavy, She's My Girl</td>
<td>Donna Summer</td>
<td>Epic/Atlantic (Casablanca)</td>
</tr>
<tr>
<td>Just One Night</td>
<td>Kenny Rogers</td>
<td>Warner Bros/ASCAP/KNOP (Warner Bros)</td>
</tr>
<tr>
<td>The Other Woman</td>
<td>Barbra Streisand</td>
<td>Atlantic (Atlantic)</td>
</tr>
</tbody>
</table>
A PROFILE: LIONEL RICHIE

BORN: Tuskegee, Alabama
HOME: Southern California
PROFESSION: Musician, Performer, Producer, Songwriter, Recording Artist
CURRENT PROJECT: His first-ever solo tour. 45 grueling days. He loves it.
WHY I DO WHAT I DO: "I believe that the words that were given to me are a gift, and the songs I write are all just whispered in my ear, and all my job is that I just put it down on paper and put it on tape and let it go."
LATEST ACCOMPLISHMENT: First solo album, released in 1982, sold more than 4 million copies, putting it among Motown's all-time best sellers.
PROFILE: Works well with people. Great motivator of emotion and enthusiasm.
HIS ALBUM: Can't Slow Down. Better late than never.
HIS LABEL: Motown. Where the hits hang their hats and call it home.
To attend you must immediately call or contact MUSEXPO Registration/Hotel Reservation Bureau.

MUSEXPO Headquarters: 1414 Avenue of the Americas, New York, N.Y. 10019, USA
Tel: (212) 489-9245 Telex: 234107 Cable: Ventintal New York
Independent Labels Schedule A Wide Range Of Product

by Jim Bressman

NEW YORK — Independent labels are finishing out the year with a wide variety of album product releases. Material being issued ranges from the heaviest metal to classic blues repackagings. Artists represented include some familiar names who haven't been heard from in some time as well as plenty of largely unknown artists who are traditionally the lifeblood of the independents.

Among the older artists reappearing with new product are Iggy Pop, Mary Wells, Spencer Davis, and Brian Eno. For pop, his "I Got A Right" album on Bomp will include half of the old "Kill City" opus as well as previously unreleased material. Mid-60s British invader Spencer Davis returns or

Allegiance with a still untitled LP of new material and reworkings of older hits. Allegiance is also the new home of '60s soul songstress Mary Wells, whose "The New, The New, And The Best" package sounds similar to Davis'.


Other product being released on the Jem group of labels includes a Gap Band set of previously unreleased material on Passport and a new

Strange Bedfellows: Radio & Video New Promo Partners

by Harry Weinger

NEW YORK — Radio's resistance to the new music video age is lessening, and record labels are trying to coordinate their efforts in both video and radio promotion. These efforts sometimes take the form of seemingly contradictory giveaway of promo video clips via radio, but more often, the cross-promotions take the form of shared/usually network's awareness of video action in the marketplace being used as a tool to promote a song to radio.

Chrysalis Records recently put together a promotion with a number of radio stations at the suggestion of WHDT/New York program director Scott Shannon. Rather than give away the obligatory T-shirts and LPs, the label has given away more than two dozen copies of the promo-only video clip for Billy Idol's "Dancing With Myself." The label also has worked with urban contemporary station WBLS-FM in a similar giveaway promotion for the latest Pat Benatar video.

Shannon's reasons for the unusual cross-promotion were obvious to whether the managers or offices who had a VCR or not. "It was an extra strong video, so what if they don't have a machine?" he remarked.

In radio promotions, video, they're talking about it. The clip will be used more and more as a supplement to our promotions. In markets where MTV is strong, and where there may also be clubs showing music videos, the visual image really helps to sell a group.

Most labels presently service their local promotion managers with videos and actively seek out local cable and club video play. RCA, for example, tracks over 50 music cable outlets as they would radio stations. Some labels, however, are encouraging their field reps to screen the videos for radio programmers.

"It's not only very important to win over hesitant program directors and music directors," noted Robin Sloane, president of Chrysalis video promotion division, "but also to get the video director." There's no question video has helped sell some bands that may not have had a chance at the radio level, and in some cases, has sold bands that wouldn't sell otherwise, like Boston or Chicago, we have our field reps bring a video to a station that has access to viewing equipment. If you can have someone watch

a video, it really strengthens the promotional angle." Sloane pointed to the quick radio acceptance of metal act Motley Crue as an example of her label's combined efforts.

"Getting the radio people to see the Motley Crue video has capitalized the band in their minds," she observed. "It makes the song believable. Radio programmers are learning to trust their eyes as well as their ears, noted Tara Dennison, director of promotion and marketing for music video promotion company Second Video. "Most of the stations are affiliating themselves with video," said Dennison, "and are becoming more and more flexible with regard to cross-promotions. I've arranged screenings to get DJs and programming staff down to a video club, to focus the attention on these radio people and get them excited about the artist. Video helps create the buzz about an artist who may have been overlooked by our promotion staff." Second vision is also active in developing another aspect of video's role in radio promotion. "There are many rock stations that have their own local cable music show," she reported, "and we can get that station to play a video that catches their eye. That's how they might never make it through traditional promotional channels. These stations sometimes also simulcast the program, which assures a cut getting heard by someone who may not have cable access.

There are efforts under way to nationally syndicate to a combined radio/music cable feature in conjunction with local television and radio outlets. Boston-based Multivision, Inc., recently debuted Radiovision in the New England market. The show combines interviews and music videos with live performances from local bands as well as established acts that are special to a market, and for the recent premiere broadcast Radiovision spotlighted radio station WAAF-FM, which simulcasted the audio.

"The fear of music video is passing," said Josh Zieman, special projects director for Republic Records. "Radio can take advantage of the medium. It can better their image." The video pool is coordinating efforts with WBLS-FM in Hempstead, Long Island to premiere a series of rock videos at a local club. "The station jocks will be on hand to introduce the videos of songs that are receiving airplay on the station," said Zieman. "This is becoming recognized as a great promotional tool for the station as

MCA Sets Plans For Jaws Vids

LOS ANGELES — MCA Home Video recently announced that it will sell, as a limited promotional campaign, the Jaws trilogy, which includes the original, the sequel and last summer's 3-D effort, for $39.95 each. In an attempt to market low priced videos, MCA plans to sell the trilogy for that price during the months of December and January after which point, the cost of each unit will return to its original $79.95 price tag.

It is not only the first time that the video firm has offered a video for that price but also the first time it has made one of its current box office hits available for $39.95. MCA also plans on spending $450,000 on consumer advertising in support of the package to make it appealing to Christmas shoppers.

Jaws 3 will not be in 3-D for its video form because the technical process has yet to be perfected.

MCA's promo incentives for dealers includes the following plan: for every three video Jaws ordered, one of each of the other two films will be given at a price, suggesting the retail tag of $39.95. After January 25, the price will return to its former level. Promotional aids, including inflatable sharks, posters and window cards will also be given to dealers for in-store visibility.

While the three films have made about $400 million at the box office, in theatrical release the first two releases on videocassette have sold around 75,000 copies. That's considering the fact that when the first Jaws film was released, the number of people owning VCRs was less than a million while now there have been approximately 9.5 million VCRs sold.

Priced between $100-120, MCA hopes the trilogy will be an ideal Christmas present and compete with the Rocky trilogy from CBS/Fox and the Godfather epic from Paramount, both priced at about the $150 range. MCA's other competition in the $39.95 price range will be releases of Raiders of the Lost Ark from Paramount, Disney's Dumbo and Tron and MGM/UA's The Complet Beatles.

In the video market, considering MCA's other releases range between $69.79-$85.65, its competitors for the Christmas season will probably be Superman III and National Lampoon's Vacation from Warners Video; CBS/Fox's WarGames and Octopussy; Grandi and Blue Thunder from RCA/Columbia, who plan to hold off on the release of Tootsie until early next year.

Crusaders Congrats — The Crusaders, who recently performed at New York City's Beacon Theatre, have just completed their 47th album, Ghetto Blaster, which will soon be released on MCA Records. Celebrating backstage after the show are (l-r): Michael Haley, East Coast R&B regional promotion manager/MCA Records; Ndugu, drummer for The Crusaders; Joe Sample and Wilton Felder of The Crusaders; George Greif, co-manager of The Crusaders; Bob Feldian, vice president of A&R and general manager of East Coast operations/MCA Records.

(continued on page 13)
NEW YORK — ASCAP announced on September 30 a new proposal for the assignment of costs under the ASCAP fee structure.

The new proposal would allow ASCAP to assign costs to individual songwriters and publishers based on the number of songs they have registered with ASCAP. It would also allow ASCAP to assign costs to individual record companies based on the number of records they have released under ASCAP's license agreements.

The new proposal would be implemented through a set of rules and regulations that would be established by ASCAP's Board of Directors. The rules and regulations would be subject to review and approval by ASCAP's membership.

The new proposal is intended to provide ASCAP with a more accurate reflection of the costs associated with the services it provides to its members. It is also intended to ensure that ASCAP's fees are fair and reasonable, and that ASCAP is able to continue to serve its members effectively.

The new proposal is expected to be implemented in early 2024.
The music video shows they watch have tuned them into the kind of music Sony Video 45's offer. Not concert-length, showtime length. Repeatable, programmable. And they're not $40 and up, they're $20 and under.* So fans can collect them, give them, be their own VJs.

If you want this growing market, you want to stock the Sony Video 45's they want: Duran Duran, Michael Nesmith, Jesse Rae, Todd Rundgren, Utopia, Bill Wyman, Blotto, A Flock of Seagulls, Danspak, Rod Stewart, Elton John, Dizzy Gillespie, Gerry Mulligan, Max Roach, Dream Band at Lincoln Center. All in VHS and Beta Hi-Fi™ stereo.

Talk to your Sony salesman, or call this toll-free number to order: 1-800-522-5229 (In New York) 1-800-847-4164 (Outside New York)**

*Suggested list: Beta $15.95; VHS $19.95. **When ordering, ask for Sony VSO.
CANT SLOW DOWN — Lionel Richie


Richie has had no difficulty making the jump from Commodores vocalist to solo artist. "Truly" and his current hit "All Night Long" have proven his continued ability to craft audience-bridging R&B-pop. "Can't Slow Down" is more of what Richie does best — almost every track has singles potential. "Penny Lover" and "The Only One" are polished, yearning love odes. "Can't Slow Down" percolates with an infectious dance feel. There's a few new directions found here as well — "Running With The Night" is a very contemporary-sounding R&B-rock hybrid, complete with fiery guitar work.

LOVE IS THE LAW — The Suburbs

Mercury/Polygram 814 245M-1 — Producers: Steven Greenberg and Paul Stark — List: 8.98 — Bar Coded

Produced by Lippis Inc. Producer Greenberg, known for that band's hit single "Funky Town," the Suburbs' newest record has an even greater rhythmic emphasis than the band's previous work. As a followup to the hit, "Music For Boys," the new LP has the possibility of expanding upon the audience it attracted with that dance single. Playing a unique blend of rhythm and roll with very composed, cool vocals, the band produces a more dynamically varied sound with the stronger and more effective songs augmented by ambiguous yet captivating lyrics. The band should appeal to new music radio stations, as well as dance-oriented stations.

MEN WITHOUT HATS — (MCA MCA-5293)

I Like (3:22) (Of Backstreet Music/Les Editions Chapeau — BMI) (Ivan) (Producer: Marc Durand)

The follow-up to the chart-topping "The Safety Dance" proves that Canada's Men Without Hats is no one-hit wonder. As in the preceding hit, band co-founder, manager, and producer Marc Durand deserves much of the credit. He gives the piece a spatial arrangement that allot the group's distinctive classical and folk-derived, keyboard-based dance mix to emerge with the in-your-face performance, grounded once again on songwriter Ivan Doroschuk's sardonic vocal. The typically engimatic lyrical content takes second place to the multi-keyboard blend and linear guitar work.

POUL RODGERS (Atlantic 7-89749)

Cut Loose (3:37) (Sundown Kingston Music Inc. — ASCAP) (P. Rodgers) (Producer: P. Rodgers)

Rodgers put together a home-grown studio as a time-killling hobby after the completion of Bad Company. Here he proves himself his own best instrumentalist/producer. Playing and singing everything himself, Rodgers sound re-energized and more committed than the last few group projects. This appropriately-titled track finds him rocking and rolling as hot as ever, with his sizzling guitar complementing his standard-bearing vocals. No doubt about it, Rodgers is back, and the forthcoming LP should re-establish his stature as one of rock's premier performers.

NEW AND DEVELOPING

LEAK OF LAW: SUBURBS

FM 2/87

The Suburbs

Mercury/Polygram 814 245M-1

New LP

LEAK OF LAW: SUBURBS

FM 2/87

The Suburbs

Mercury/Polygram 814 245M-1

New LP

NEW AND DEVELOPING

OUT OF THE BOX

OUT OF THE BOX

NEW AND DEVELOPING

POPS

REVIEW

SINGLES

STRAW CATS (EMI America P-8185)

I Won't Stand In Your Way (3:54) (Willesden Music Inc. — BMI) (Brian Setzer) (Producer: Dave Edmunds)

The hip cat takes the doo-wop belted route with results as impressive as their now-neo-rockabilly fare. Brian Setzer's phrasing is in the Presley croon mode, and with the '50s-style doo-wop group vocal backup, movingly captures the tune's sad note of resignation to the fate of a doomed love affair.

JUICE NEWTON (Capitol P-8-5286)


Newton is on again poled for pop crossover with a hard-edged pop-rocker lacking in her usual country softness. In open confrontation with the guy with the ugly eye, she aggressively rises to the challenge, confidently pumped forward by rock guitar and synth figures. While the tough stance should appeal to male tastes, the Juice's still sweet tones should carry her A/0 following along, too.

DURAN DURAN (Capitol P-8-5290)

Union Of The Snake (4:20) (Tritec Music Ltd.) (Duran Duran) (Producer: Alex Sadkin)

As with "Hungry Like The Wolf," Duran Duran's new single stealthily stalks along on Simon Le Bon's chanced vocals, but more cautiously in the night-time nightmare world depicted in these lyrics. A wary funk instrumental break in the middle, filled with shrill synth whistles and saxophone animal cries, vividly illuminates the shaky turf being trampled on.

NAKED EYES (EMI America P-8183)


Synth duos may come and go, but a few are enjoying a surprise life as Top 40's darlings. Naked Eyes look to make it hit number three from their debut LP with this latest release, an affecting mid-tempo track with a hint of drama in the lyrics. Great potential for multi-format, the song's performance also, given the group's previous singles.

FIREBALL (Atlantic 7-89775)


No one would dare say the band is stuck in the L.A. folk-rock mode with this release from their "Mirror Of The World" album. The re-tooled band sports a new synthesizer sound to go with its uptempo, country-flavored effort. Targeted for pop and AOR play.

BLACK CONTEMPORARY

SMOKEY ROBINSON (Tamla 17007)

Don't Play Another Love Song (3:59) (Chardax Music — BMI) (D. De Luca — G. Thomas) (Producer: George Toblin)

Smoky's at his heartfelt smoothest in his new single, a delicate "Please, Mr. DJ" plea for cooperation in his lonely hour. Toned-down instrumental backing which includes a puffed steel drum part, permits full appreciation of this master vocalist's bit of heartstring-kicking in an appropriately lovely vehicle.

(continued on page 36)
SAX in hand the troops went crazy. An easy to please audience seems to cause bands to let down and coast. The Mellen's guilty of this same sin as well. More than anything else, is probably Colin Hay counters the applause with jocose sarcasm, the obvious glee evident in his concert. Texan were left to rest on their laurels. In essence, every member of this evening's six-to-octave audience was left feeling as if they would periodically discharge at the band's feet shouting “dance, you golly varmints.

Mellen brought to mind a reported conversation that occurred between Van Morrison and Dey's Kevin Rowland. Rowland remarked his original sin of wider spread acceptance. Morrison, however, advised him that it's better to become a gate-away-with-murder cult hero with a built in repertoire of the greatest hits machine that grinds to a halt the minute the hits that stroke the engine evaporate.

But when all is said and done, it may as well be these guys (currently) on top. Harold Jon. Of course, the public makes star of the likes of Mental As Anything, also from Oz, who were second on the bill this evening. With Squeeze-like originality, Jon's unshy and forthright delivery, was a fitting opener. It was not long before the Mentalis bashed out a tight, challenging set that simply went over the heads of the audience. Jon's performance was all brought together with the beer/wine line on a tank up in honor of the leaders. Probably Business as usual, but where were the Vegemite sandwiches?

—Harold taubenreuther

Talent on Stage

Stevie Wonder

RADIO MUSIC HALL, NEW YORK—Stevie Wonder was dressed on the opening night of Stevie Wonder's week-long stint at the New York leg of his star-studded "You And Me Can Do It" tour: was the new album ready? (No, with public apologies to Motown.) Would the audience rise to a speech on Wonder's concern for creation of a holiday celebrating the birth of Martin Luther King, Jr., however heartfelt? (Yes, quite atten- tively.) No such demands.
PARTY TRAIN — A lot of partying went on last week, including a Monday night bash for Epic's Rayn Brox who celebrated 35 years in the music biz. A Tuesday night windup at Beverly Hills Garden Bistro in honor of a new music video by Dean Martin and yet another shindig that night hosted by Capitol Records and EMI Music welcoming Queen to the label. Among the celebrities having the party of the year Thursday was singer Ava Cherry, Karen Salkin (from cable-TV's fab show "Karen's Restaurant Review," and old-timer crooner Rudy Vallee. When asked why Vallee showed up for the event. Epic staffers mulled over some of the singer's favorite things associated with performances and ministries, while the fey lyrics are renowned for the tune "Shoul." A tenacious connec-
tion at best, but... Dean Martin's music video, aired continuously during the following week's Warner Brothers gala at the Gar-
den Bistro, is a light-hearted look at the flashy promotional clips currently in
vogue, and it even features an 80s-
version of the "on-oh-cha-vo" Goldldiggers — who's for the Queen gathering was the chi-chi Chn Club on 3rd Ave., and the guests included a couple of doggone pets: Peter Max, Dale Bozzo, Ron & Russell Mael of Sparks, and various members of Heart and AC/DC.

RUMBLE RUMBLE — Though the movie has been thoroughly panned by critics coast to coast, we couldn't help but catch Rumblefish last weekend, the latest flick from director extraordinary Francis Ford Coppola. Besides stunning
photography and surprisingly in-
teresting performances from stars Mickey Rourke and Matt Dillon, the story of the music business was an invaluable asset to the quirkily talented adolescent angst, could be one of the Xmas season's sleeper soundtrackings when it's released in early Nov.

SHUTTERBUGS STRIKE BACK — Due to the growing restrictions placed upon rock photographers over the last few months, a hardy tribe of the film freaks have banded together in an effort to strengthen their cause. The reportedly, the group of photographers agreed they will boycott shooting shows of uncooperative acts like The Motels, Miss-
Ing Persons and Quiet Riot until some positive changes are made.

PUBLIC ANNOUNCEMENT — Although they've left The English Beat to begin a new band, General Public, Dave Wakeling and fishes, their list set out to
recruit new members for their venture. Besides the Clash's Mick Jones, Ron and Dave have enlisted Dxy's Midnight Runners personnel Mickey Billingam and Stroker to play keyboards and drums, respectively. So far, General Public has wrap-
ped up recording a rough, four song demo tape that includes the band's "theme," an instrumental called "Dishwasher" and other titles entitled "Never You Done That" and "So Hot You're Cool.'

SHORT CUTS — Last week A&M bowed a high-quality record and tape series dubbed the "Audio Master Plus" line. Using such audiofule qualities as chromium dioxide tape, vinyl and vinyl plus high-fidelity mastering, the line is comprised of nine albums by jazz artists such as George Benson and Wes Montgomery, with another ten titles released within two months. Over the last year, the label has exper-
imented with audiofule quality LPs and tapes for new long-players from The Police and Supertramp, and those efforts about the pic was the way
listeners... RCA staffers are saying that the new LP from Rodney Dangerfield, "Rappin' Rodney," could be the platter that brings them a nice Xmas bonus this year... One of the many major record companies to move into the office recently was "Rainy Day," which consists solely of covers of such classic '60s songs as Dylan's "I'll Keep It With
Mine," The Beach Boys', "Sloop John B," and The Velvet Underground's "I'll Be Your Mirror" performed by members of 1980s L.A. neo-psychedelia bands like The Dream Syndicate, Rain
Parade, 3 O'Clock and The Bangles. The waxing was produced by Rain
Parade's Dave Roback on his custom label... The Bangles also worked exclusively by Enigma. Singer/guitarist Sammy Hagar and James neurons with Neil Seymour are playing up to ink all new compositions for a series of eight special performances to be recorded and video taped in the San Francisco Bay, during the "Barn Burning," and "Blue Shadows" are two Dave Alvin songs performed by The Blasters in Walter Hill's new movie. Streets of Fire, said to be a kind of rock and roll Road Warrior... Jack Nitzsche, who started his career working with Phil Spector on "Wall of Sound," and went on to produce a slew of great rockers ranging from The Rolling Stones to Graham Parker, has been signed to compose the score for John Byrum's motion picture remake of The Razor's Edge... In the studio, The Grateful Dead and the Grateful Grats to 20/20's Steve Allen who was married in late summer to Linda Schultz. A Laurie Anderson maxi-EP follow up to "Big Science," expected to be out before year's end, has been bumped until January so as not to get lost in the Xmas shuffle... Echo and the Bunnymen will release a special mini-LP soon which includes live and studio material.

EXECUTIVES ON THE MOVE

Arnold Promoted At CBS Records

LOS ANGELES — CBS Records Group has renewed its association with Larkin Arnold, and named him senior vice president for the Group. In making the announcement, Walter R. Yentoff, president, CBS
Records Group said: "Since joining CBS Records almost three years ago, Larkin has signed some of our biggest-selling art-
lists. His efforts in strengthening our roster have been instrumental in making CBS the #1 music record company. So,
coming to CBS in 1981 as vice president, general manager, A&R, black music, Arnold's signings have included Luther Van-
dross, Marvin Gaye, Natalie Cole and Teena Marie.

Gold Promoted At Chappell/Intersong

LOS ANGELES — Chappell/Intersong Music Group president Irving Z. Robinson has announced the promotion at its New York office of Bruce Gold from the firm's general council to vice president, law. Gold joined Chappell/Intersong in 1978 as an a-
torney and became head of its legal department in 1985. Previously, he had
worked as an administrator for both the American Society of Authors And Com-
posers and Larry Shaye Music. A resident of Los Angeles, Gold is married and has two children.

Kelly Named V.P. At WROR

LOS ANGELES — Joseph M. Kelly was ap-
pointed vice president and general manager of RKO affiliate station, WROR-
FM, October 18. Kelly, prior to joining RKO, was general manager of various stations including WPRL/WWLL/WWE.

Rooney Named At RCA

Cornelius has been named director, intern-
ational product management for RCA Records. Cornelius, based in New York, had been music, international product management-Europe/Canada since 1982. She joined RCA in 1979 as administrator product management.

Straight To Vestrion — Rob Straight has been appointed vice president at Vestrion Video International. He comes to Vestrion Video after five years with the Canadian Broadcasting Corporation and most recently Head of American Affairs for CBS Enter-
prises.

Heller Named At MCA — Liz Heller has been appointed manager, video servicing, for
MCA Records. Prior to this appointment, she was a member of Epc Records' media relations department for three years.

Norton ACS Adds Griffen — Norton ACS Company, Inc. has announced the addition of Edward E. Griffen as division manager of its Recorder Care Division. Most recently, he was employed as a senior account executive for Carmichael-Lynch, Inc.

Report From — A.R. Larkin has announced the appointment of Kenneth Reynolds to director, r&b management. He comes to Artists from PolyGram Records, where he spent the five years, most recently as the label's director, press/video and artist relations.

Changes At Josephson — Josephson International Inc. has announced the appoint-
mnt of two vice presidents: Paul J. Forrest as vice-president and finance and Betty B. Baldwin as vice-president/personnel. Forrest joined the company in March 1981 as treasurer of the company and its subsidiary International Creative Management, Inc. Baldwin was most recently vice president Human Resources for Home Life Insur-
ance Company.

Phillip Appleton — Nightmore, Inc. has announced the appointment of Greg Phillip as national promotion director of Nightmore, Inc. Prior to this appointment, he served as Los Angeles local promotion representative for Atlantic Records.

Rehan Named — A. Farooque Rehan has been named executive director of M.I.S., PolyGram Records in the US. Prior to his appointment at PolyGram in the U.S., he was director of M.I.S. for PolyGram in Canada.

Westwood One Names Olson — Westwood One has established an international divi-
sion, Westwood International. And, Suzanne Olson has been appointed managing director. She most recently was director of international marketing and administration for Elektra/Aycle/Records.

Malyon Joins Solters/ Roskin/Friedman

LOS ANGELES — Lane Malyon, formerly Director of Westwood Publishing Company. Pictured here celebrating the new partnership are Pomeranz (l) and Lionel Conway, president of Island Music Publishing. Included in the meeting were Billboard's Michael Kutza and Jeffrey Reaser.

Gold Promoted At Chappell/Intersong

LOS ANGELES — Chappell/Intersong Music Group president Irving Z. Robinson has announced the promotion at its New York office of Bruce Gold from the firm's general council to vice president, law. Gold joined Chappell/Intersong in 1978 as an attorney and became head of its legal department in 1985. Previously, he had worked as an administrator for both the American Society of Authors And Composers and Larry Shaye Music. A resident of Los Angeles, Gold is married and has two children.

Kelly Named V.P. At WROR

LOS ANGELES — Joseph M. Kelly was appointed vice president and general manager of RKO affiliate station, WROR-
FM, October 18. Kelly, prior to joining RKO, was general manager of various stations including WPRL/WWLL/WWE.
Independent Labels Schedule A Wide Range Of Product

Rain Parade, "Emergency 3rd Rail Power Trip"; "The Red Beret," "First Impression" (Bemisbrain); "Hell Comes To Your House," "Churchyard" (Bemisbrain); other releases are untitled and include product from Primai Dance, Tom Peterson, White Sister, Snowwhale, Pandorum Surf, Surf N. Bunck, Metal Church, Metal Blade). Dickey X, Stryper, The Cramps, Agent Orange, Catholic Oaf Tears, The Asylums, and other bands are also scheduled.

Europa: Jim Pepper, "Coming And Going," and an untitled release from Dennis Cherry.


Hannibal: Bert Jansch, "Heartbreak Island.


Relativity: The Dark, "Don't Feed The Fashion Sharks.


Johnnys Thunber album on PVC.

Other well-known releases with new product include Todd Peterson, former lead singer of Cheap Trick, who is releasing an album on Enigma; The Cramps, with a live album also on Enigma; and former PIR Records head, Bob Wollbye's mini-LP entitled "The Edge," due from Mango. Malcolm McLaren also has a mini-LP, "Do Your Thing," scheduled.
### Regional Album Analysis

**Top 15 Video Games**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Weeks On 10/22 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Q-BERT</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>POLE POSITION Atari CX 2694</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>BURGER TIME Intellivision 4595</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>JUNGLE HUNT Atari CX 2698</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>ENDURO Activation AX 026</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>MS, PAC-MAN Atari CX 2675</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>DECATHLON Activision AZ030</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Mr. DO! Coleco 2922</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>CENTIPEDE Atari CX 2676</td>
<td>6</td>
</tr>
<tr>
<td>10</td>
<td>RIVER TANK Activation AX 020</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>ROBOT TANK Activation AX 028</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>KEYSTONE KAPERS Activation AX 025</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>BATLLE ZONE Atari AX 2681</td>
<td>15</td>
</tr>
<tr>
<td>14</td>
<td>PITTALL Activation AX 108</td>
<td>13</td>
</tr>
<tr>
<td>15</td>
<td>ZAXXON Coleco 2435</td>
<td>14</td>
</tr>
</tbody>
</table>

**Top 15 Midlines**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Weeks On 10/22 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LED ZEPPELIN (IV) (Atlantic SD 19129)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>LOOK SHARPI Joe Jackson (A&amp;M SP-4919)</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>THE DOORS (Elektra EKS 74007)</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>PRETENDERS (Sire SRK 6083)</td>
<td>11</td>
</tr>
<tr>
<td>7</td>
<td>WHO'S NEXT The Who (MCA 3141)</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>LET THERE BE ROCK AC/DC (SD-36151)</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>AYA Steely Dan (MCA 1006)</td>
<td>6</td>
</tr>
<tr>
<td>10</td>
<td>WORKING CLASS DOG Rick Springfield (RCA AYL 1-3697)</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>MORNING DANCE Spyro Gyra (MCA 9004)</td>
<td>8</td>
</tr>
<tr>
<td>12</td>
<td>PIANO MAN Billy Joel (Columbia PC 32455)</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>TAPESTRY Carole King (Epic PE 34946)</td>
<td>15</td>
</tr>
<tr>
<td>14</td>
<td>LIVE AT LEEDS The Who (MCA 3023)</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>WHO ARE YOU The Who (MCA 3050)</td>
<td>14</td>
</tr>
</tbody>
</table>

**National Breakouts**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GENESIS</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>KISS</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>BLACK SABBATH</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>EDDIE &amp; THE CRUISERS</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>SPANDAU BALLET</td>
<td>14</td>
</tr>
<tr>
<td>7</td>
<td>MOTLEY CRUE</td>
<td>15</td>
</tr>
<tr>
<td>8</td>
<td>JENNIFER HOLLIDAY</td>
<td>16</td>
</tr>
<tr>
<td>9</td>
<td>ALDO NOVA</td>
<td>17</td>
</tr>
<tr>
<td>10</td>
<td>DIO</td>
<td>18</td>
</tr>
<tr>
<td>11</td>
<td>THE BIG CHILL</td>
<td>19</td>
</tr>
<tr>
<td>12</td>
<td>RAINBOW</td>
<td>20</td>
</tr>
<tr>
<td>13</td>
<td>JOHN DENVER</td>
<td>21</td>
</tr>
<tr>
<td>14</td>
<td>HANK WILLIAMS, JR.</td>
<td>22</td>
</tr>
<tr>
<td>15</td>
<td>SAGA</td>
<td>23</td>
</tr>
</tbody>
</table>

**Regional Breakdown**

**Northeast**

1. GENESIS
2. SPANDAU BALLET
3. JENNIFER HOLLIDAY
4. BLACK SABBATH
5. EDDIE & THE CRUISERS
6. HUEY LEWIS & THE NEWS
7. MANHATTAN TRANSFER
8. JOHN DENVER

**Southeast**

1. GENESIS
2. JENNIFER HOLLIDAY
3. KISS
4. THE BIG CHILL
5. HANK WILLIAMS, JR.
6. BLACK SABBATH
7. DIONNE WARWICK
8. EDDIE & THE CRUISERS
9. JOHN ANDERSON
10. HUEY LEWIS & THE NEWS
11. BIG CHILL
12. BLACK SABBATH
13. HUEY LEWIS & THE NEWS
14. JOHN DENVER
15. KISS

**Midwest**

1. GENESIS
2. KISS
3. SPANDAU BALLET
4. BLACK SABBATH
5. HUEY LEWIS & THE NEWS
6. ALDO NOVA
7. JENNIFER HOLLIDAY
8. EDDIE & THE CRUISERS
9. MOTLEY CRUE
10. SAGA
11. MÖTLEY CRÜE
12. ALDO NOVA
13. HUEY LEWIS & THE NEWS
14. DIO
15. GENESIS

**Central**

1. SPANDAU BALLET
2. KISS
3. ALDO NOVA
4. EDDIE & THE CRUISERS
5. THE RAINBOW
6. JOHN DENVER
7. HUEY LEWIS & THE NEWS
8. MOTLEY CRUE
9. DIO
10. MÖTLEY CRÜE
11. HANK WILLIAMS, JR.
12. RAINBOW
13. EDDIE & THE CRUISERS
14. BLACK SABBATH
15. ALDO NOVA

**Denver/Phoenix**

1. MÖTLEY CRÜE
2. ALDO NOVA
3. HUEY LEWIS & THE NEWS
4. DIO
5. GENESIS
6. KISS
7. THE RAINBOW
8. EDDIE & THE CRUISERS
9. BLACK SABBATH
10. ALDO NOVA

**South Central**

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

WHAT'S IN-STORE

STRAWBERRIES OPENS WITH A RIOT - Strawberries & Records & Tapes new Avon, Conn. outlet grandly opened with an in-store appearance by Quelt Roli, who were out supporting their Epic album "Metal Health." Pictured at the event are (-l-r) Patrick Daly, district manager, Strawberries & Records & Tapes, Kevin Dutrow and Carlos Cavazo, of the group; the WHCN-FM warus, Frankie Banali, of the group, Mike Caplan, promotion, Epic Records; Saul Marcis, air personality, WHCN-FM, and Rudy Sanzo, of the group.

SONY SWEETSPAKES — Dealers into or getting into carrying portable cassette players as an accessory item are no doubt already aware of Sony's "Super Walkman" Walkman WM-10 shirt-pocket sized cassette player. But just to make sure, Sony has undertaken one of the biggest, most aggressive advertising and sales promotion campaigns in the history of Sony Consumer Audio to let both dealers and consumers know about the latest in tiniest. On Oct. 10, Sony kicked off its "The Smaller the Better" sweetstakes, which is a two-phase promotion running through Dec. 31 Phase one, which runs from Oct. 10 through Nov. 12, is based on sports facts and utilizes a "Listen & Win" "mini-fact" cassette which is available at over 8,000 retail floor displays at participating Sony dealers. These displays contain the new Super Walkman units and headphones and give the customers a chance to sample them as well as try to match the sports mini-fact. (Example: "The smallest score for a round in professional women's golf is 62") contained on the cassette, with one of some 14 million entry forms, each containing four mini-facts, found in magazine pop-up cards. If there is a match, the entrant is eligible for a drawing for the grand prize of $25,000 ("a small fortune"), first prize of "a small island vacation for two" in The Caribbean, second prize of $500 worth of Sony equipment, and third prize of "a collection of cassettes" — $50 worth of Sony blanks. Customers without the pop-up card entry blanks can participate by writing down the mini-fact on a pad of paper provided in the "Listen & Win" store display and sending it to the sweetstakes company for a drawing for any unawarded prizes. The second phase of the campaign runs from Nov. 21 through Dec. 31 and is exactly the same except it uses music mini-facts. The interval between the two phases will be used by dealers in changing their display riser cards and cassettes. The promotion is being further supported by different tv spots and heavy print and radio advertising, as well as in-store posting. Chris Davis, Sony Audio's product communications manager, says that first-time ever "Listen & Win" campaign is a natural way to promote the "super compact hands" and expect "millions of million" of impressions on the user during the length of the promotion. The WM-10 cassette player lists for $99.95. A slightly larger WM-F10 model, equipped with an FM receiver, will be on the market in late November at $129.95 each.

MCELVANE STARTS RETAIL CONSULTANCY — Seventeen-year Harmony Hut veteran Clyde McElvane, who has been that Lanham, Md.-based chain's general merchandise manager since 1974, has just split the company to start up his McElvane Associates, a three-person service organization specializing in both direct visual merchandising and promotion, "Well over 80 percent of all merchandise on sale in a retail store is seen by the time the customer enters the store." McElvane feels in noting the importance of product placement. With all the advertising, bagstuffers, and other media used, you only see 20 percent or less of the merchandise a store has to sell. Our company can go into a store and set up displays and promotions ourselves, or we can evaluate a client's needs and give advice as to product presentations, space allocation, lighting, signing, fixturing, bin cards, point of purchase materials, and everything else that can attract the eye of the customer and turn traffic into shoppers." McElvane, who majored in fine arts and has worked extensively in advertising, sees his new venture as "marrning art to sales promotion" and is certain of the need for his service. "Ever since I've been in the business I've been bothered by the fact that manufacturers spend so much money on display material, album jackets, and fixtures, and so much of it is used as wall covering as opposed to a good visibility state-ment. We can't have the same thing, and our small store can't have the same thing — Ungepatchek City — things can be done to focus attention on specific objects in-store." McElvane feels that the consumer of 1983 is a "sophisticated shopper, extremely conscious of lifestyle trends and influences and that record stores that don't cater to this consumer by displaying their wares in an appropriate manner will lose out to other, more savvy retailers. He says that he is ready to service the small indie retailer who can't afford a merchandising person as well as the big department store which can make use of his services on a seasonal basis. He is also ready to work with non-record stores and live can be reached at McElvane Associates, 4006 91st Ave., Landover, MD 20785, phone (301) 773-6814. By the way, Ungepatchek City can't be found on the map but is rather a use of the Yiddish word ungepatchek which was defined to what's in-store as meaning "a lot of hodgepodge."

—Jim bessman

PLAYLIST

Week of October 29, 1983

HEAVY

CLIP

John Cougar Mellencamp
Motel
Herbie Hancock
Deadly blonde
Billy Joel
Pat Smear
Big Country
Generals
Hum Lee
The News
David Bowie
Heart
Geddy
Kansas
ZZ Top
Robert Plant
The Fixx
The Saints
The Kinks

LABEL

Rival/PolyGram
Capitol
Epic
Chrysalis
Philadelphia
MCA
Atlantic
Brunswick
EMI America
EMI-4006
Epic
CBS
Sire
Warner Bros.
Warner Bros.
Elektra
Capitol

MEDIUM

If Anyone Falls
Caught In The Game
You Know What To Do
Church Of The Polton Mind
I Won't Stay In Your Way
The Fire
Planet Earth
I Can't Take It
Un-Alone
Obscure
Everyday People
Love Is A Stranger
The Stand
Heavy Metal/Love
My Town

LABEL

Modern
Scout/CBS/CBS
Warner Bros.
Nemperor/CBS
Virgin/EMI America
Portrait/CBS
Epic
Warner Bros.
Blackheart/MCA
RCA
Elektra/Asylum
Capitol
EMI America

LIGHT

Breaking The Chains
She Was Only Practicing
Queen Of The Flag
Girls Just Want To Have Fun
Send Me An Angel
Power And The Passion
The Murder Weapon
State Of The Nation
Modern Day Love
Dance, Dance
Trash It Up
Close To You
Gold And Chains
Nothing Bad Ever Happens To Me
Sweat
Mirror Man
Brain, Brain
Tell Me What You Want
Where Is The Love?
Is It Love

LABEL

Elektra/Asylum
Gold Mountain
EMI America
Virgin/EMI America
Warner Bros.
EMI America
A&M
Atlantic
Fantasy
EMI America
Sire
Atlantic
A&M
Warner Bros.

ADDS

Unold Of The Snake
Synchronicity II
Souls
All Night Long
Red Wine
Talking To A Stranger
Knocked Down, Made Small
Hey Little Girl
Massive Attack
Don't Box Me In
Speak Like A Child
Looks That Kill
Should I Love You

LABEL

Capitol
A&M
RCA
Motown
A&M
Oz/A&M
EMI America
Sire
Atlantic
A&M
Warner Bros.

ash Box/October 29, 1983
LOS ANGELES — VI-Mart Corporation has been formed in Los Gatos, CA to provide independent software marketing service to retailers of game, educational and recreational software. The president and chief officer of the company is Matthew L. Sarner, who previously was chief executive officer of Software Depot in Sunnyvale, CA and president of Search Specialists in Cupertino, CA.

The VI-Mart marketing system consists of an interactive video display unit using a custom laptop disk to demonstrate the consumer, and an information library containing a buyer's guide that identifies the top selling, fastest moving software, a product review catalog and supplier's index with a complete cross reference of available software, machine compatibility, and distributors.

New Compu-Music Out

LOS ANGELES — An advanced computer software program designed to allow experienced and inexperienced musicians alike to compose and play their own music was released Oct. 10 by Electronic Arts. Called the Music Construction Set, the program allows users to manipulate an onscreen "hand" with a joystick, keyboard or touch pad to position notes, rests, sharps, flats, clef signs and other musical symbols on a formatted staff.

A cut and paste feature enables mixing of rhythms and melodies at different volumes and speeds and with different tone qualities, and the compositions can be stored on disk for review and rework. In addition, the Music Construction Set includes a library of a wide range of musical selections, from classical to rock, that helps the musical novice begin composing.

The set was designed by Will Harvey, an independent software artist under contract to Electronic Arts, and is the company's second software product that lets users expand knowledge at their own pace. The firm's first project was Pinball Construction Set by Bill Budge. The Music Construction Set is now available on the Apple II, III & IIe, and will be available later this fall on the Commodore 64.

It has a suggested price of $40.

AC/DC Begins Tour

LOS ANGELES — Coinciding with its new release, "Flick of the Switch," which is nearing platinum sales, AC/DC has embarked on an extensive headlining tour of North America which is scheduled to end before Christmas.

Embassy Gets Janus Film Library

LOS ANGELES — Embassy Home Entertainment has been granted home video rights to the Janus Films collection, an extensive library of rare films dating back to the early 20th Century. Among the over 100 titles in the collection are The Seven Samurai, La Strada, The Red Balloon, Rules Of The Game and other famous works. These and other films are being made available for the first time in the home video market.

"Classic is entirely inadequate a word to describe this prestigious collection," said Embassy chairman and chief officer Andre Bley. "These films have a timeless ability to touch all who view them. Because their appeal is so wide-ranging, film lovers will want to personally experience these masterpieces at home." Embassy expects to release the titles worldwide in both cassette and disc formats early next year.

MCA Home Video Sets Nov. Disc Releases

LOS ANGELES — MCA Home Video has announced three titles to be released in November on videocassettes: All of the titles have previously been released by MCA on videocassettes.

Release dates for the laser disc format will be Monty Python's Meaning Of Life (Stereo, $34.98 suggested retail), Endless Love ($34.98 suggested retail) and Conan The Barbarian (2 disc set, $44.98 suggested retail). Released in the CED format will be Nightwhalks ($29.98 suggested retail), Woody Woodpecker And His Friends (Volume I, $29.98 suggested retail) and Conan The Barbarian (2 disc set, $44.98 suggested retail).

New Image Now Into VD

LOS ANGELES — New Image Public Relations recently announced that its Video Division will begin providing total promotion service for all music video and video programming presentation. Julie Ball, head of the Video Division will maintain contact with the firm's offices in London, Tokyo and Melbourne as well as pursuing its relationship with 400 music video outlets representing approximately 100 million homes in the U.S.

Aero Citres Successes

LOS ANGELES — The four-month-old Easy Street, a subsidiary of Aero Records, has already placed two of its releases in the Top 20 on the U.K. charts. Both Morayska's "Go Deh Yaka," which was #14 in 1983, and Hot Streak's "Body Work," #19 on the charts, are also doing well in Europe.

Indie Labels

(continued from page 13)


Warners And New York Times Pact

LOS ANGELES — A joint venture between The New York Times and Warner Communications Inc. has been established that will produce and distribute international programming for domestic and international cable TV markets.

Warner, a subsidiary of Warner Communications, which will provide technical personnel, production facilities and distribution capability. The Times Co. through its subsidiary NYT Prod. will provide editorial services and on-camera personnel.

NYT Productions was formed last year to pool the special resources of the New York Times company and the company's other operations together to create cable and commercial TV programs and home video attractions.

Norby Walters Signs Three

LOS ANGELES — Warner Brothers' Chaka Khan, Streetwise Freze and Solar's Midnight Star all recently signed with Norby Walters Associates for agency representation.
Barrie Bergman
Record Retail Giant

In 1953, Barrie Bergman and his wife vien opened up the second Record Bar
tore in Chapel Hill, N.C., following by three
ears his parents' acquisition of the chain's
father before his parents bought the store. He has
long been one of the industry's prominent
merchants, and served as president of the
Music Merchants Association (NAMM) in 1979. Thus, the retail
world was stunned last January when he
omitted himself from his company's daily
operations by assuming the post of
chairman and appointing behavior science
/business consultant Ron Crouch Shank
for the job.

Bergman is currently heavily involved in
the launch of his new Napoleon's Grocery
mail chain of gourmet food stores, and is
planning a new venture, a retail clothes
chain to be called Beeman, on the basis of
his new company role and his feeling about the
record business in general.

Cash Box: So tell us, Barrie, As Chairman, just what are you doing now?

Bergman: What am I doing now? Sex, drugs and rock 'n' roll.

Cash Box: Can I point that out?

Bergman: Yeah, sure. What I'm doing is I'm still very actively involved. Not so much day-to-day, although I'm still very well informed about what's going on because I'm interested and I still like the business. I can't imagine myself being out of the record business. I just like it too much. But I've been able to sit back and be a lot more creative and do a lot more longer-term
planning, kind of things, but of course to do that I have to be pretty well informed of what's going on day to day, which Ron does very well for me. So being able to step back and take a little bit of a view, I hope, was the right thing.

Cash Box: What was the reason for making such a difficult decision?

Bergman: First of all, I think that any business of any size needs a smoothing ef-
fect. The record business is very cyclical, it's very obvious. So if we can get a business that runs at least a little counter cyclical — and I think the food business may well be that — it would help. So I think diversification into another business would be nice.

We're still retailing. Now I think one of the things it might be nice to diversify into something else that's not retail.

Cash Box: Such as?

Bergman: Well, I know, I have nothing in my mind, or I'd tell you. We may be looking at some manufacturing things, even t-shirts. We're already doing some of that. We're trying to make it a little more of a
specialization from a smoothing standpoint. I think every business that can smooth out their business in some way, that's going to be helpful.

Cash Box: Can you describe what you call "the cyclical nature" of the record business?

Bergman: What we've seen over the last 15 or 20 years or so, contrary to what everybody in this business believed before 1974, is that the business is not recession proof but in fact is obviously very hurt by recession, particularly at the retail level. I guess it
really hurt more at the manufacturing level. At the manufacturing level it's terribly
cyclical because of the nature of hits. At the retail level it is somewhat cyclical because when the consumer stops spending on
luxuries, we're the one that gets hurt first because we are definitely a luxury item. Now did that stop us but in a big way? Like the one we've just been through our business can be off five, ten, 15 percent, and when it gets good again we can make it up real fast. So for the last three
months our business is up on a store average basis around 20 percent. It's about the
best three months in our history on a store average basis. It's extraordinary. Now I can't look at that and view it as anything but cyclical.

Also, on a yearly basis, obviously we're very cyclical because our big months are
November and December and then we have some months during the year that are not very good. Any retail business is going to
be like that. If we can smooth that a little bit with another business it would help. Now I think the retail food business is going to
run fairly the same way because of the nature of mail orders.

So I think with any medium to large com-
pany there are going to be situations if you're not already — some diversification, as long as its fairly synergistic, is a good idea. We're not going to be doing that. I think this is not the purpose of consol,
that's just not what we're looking for. The purpose of this company will never be to make money — that will be one of the things the business is going to do because obviously that's how you play the
game. But it will never be the purpose of this company just to make money. And that is the purpose of a conglomerate — that's the only reason it exists, because when you put a bunch of non-related businesses together, the only thing it can do to make money. We're just not going to look at things from that point of view.

Cash Box: How is the music business now?

Bergman: From our point of view, it's great. As I said, we're running up 20 percent and
all that stuff. I think certain manufacturers are doing spectacular things. And I think this is the third or fourth best year that our
business has ever experienced. By the media coverage I think you would expect it to
be the best. I don't think that it's, or that it
in anyway compares to 1978. Now I have
an idea that if all things remain somewhat the way they are now, that 1994 will compare with 1978, and we are projecting presently profits 25 percent higher anyway than we
did in 1978. Worked out for inflation, maybe that will be similar or a little better than 78. We're projecting our best year by
well over 25 percent for next year.

We already pretty well know what's go-
ing to happen in December. We can see the
trend, and unless the bottom falls out of the economy or we start a war or something truly material effects the consumer, Christmas is going to be a mother and really a good season. And that's one of our
weeks, two months away, which is very exciting.

Cash Box: Are there lessons to be learned at all in the last few years?

Bergman: The lessons are, when the
business is good, run your business tightly.
Do not get lax, do not get sloppy. Make money. It's good because there are going to be lean years and you'd better have a few bucks put away, I think that's what happened to our business and I've said it before we got very sloppy. In fact I'm not sure that we ever ran it from a truly
proper perspective, particularly the
manufacturing level, and I still think a lot of
manufacturers are sloppy and very fat even
at this point, even with all the cuts. I think most manufacturers run far more efficien-
tly today than they ran with all those people because when you got
duplicity of function the way most manufacturers had, there's a tendency for
people to walk out and do something else because at least we know who to talk to.
Before you couldn't figure out who to talk to. And my feeling is that manufacturers are
much better off.

Now unfortunately, I feel that they've cut
many times in the wrong places. They've
actually cut force dramatically when I
think most cuts should have been the home
office. That's one of the things that we are
intent on doing right now, is not building
any more home office staff or as little as we
can. As fast as we're growing, to change that
we add on comes under a lot of scrutiny because we're trying to support our field
operation with the same staff because that's the way you make money, and with
our present growth rate and sales, we're
doing a very good job. We're making our
deal sales at home office expense
down. Because that's when it's easy
to get sloppy. You say 'Hey we can use one
or two people here,' and all of a sudden you've got 20 more people which costs a
lot of money.

Cash Box: You've said a few good things about the manufacturers. Are there any problems with them now that need to be addressed at all in terms of their policies?

Bergman: Our biggest problem with
manufacturers has always been the same one: They do not understand the way
records are sold. Now some manufacturers
require is for their top people to go out to the
field and go out to record stores. Most of
their top people have never been to one of
our stores, they've never been away from
somewhere in the boardrooms, and until they've done that or until they've gone to a
Cash Box: Would that be of primary record product?

Bergman: No. We would do it to try to
sell anything we could, including record
product.
CUE & REVIEW: FEATURE FILE — Ever since the growth of network feature programs and the proliferation of independently produced and distributed syndication shows, we've yet to see in print a place where industry readers and listeners could find out where feature programs were sold and to whom. Hence, Cash Box debuts its own new feature on this page designed to give an overview of who, what, when, where and sometimes how in the myriad of feature programs. In general, they are produced by saying syndicate, or, for the most part, the publishers are presented than in the past, and we've noticed a broader commitment from national advertisers to these programs. Here's hoping the content quality continues, but be assured we'll call 'em as we hear 'em. Short features as well as long-form programs are included for a review, and previews of upcoming shows will be noted when available. Cue it up!

BIRCH BARK — The summer Birch reports are out for selected markets, including New York, Chicago and Boston. Here are a few highlights of numbers reflecting average quarterly hour shares in a July-September sweep. WOR tied with KWTU for the #1 spot in New York, as WITU dropped 6.5-6.1 from the spring's April-May book, which WOR stayed smooth, 6-0-6.1 WPLJ dropped 6.0-5.3, a significant difference from their Arbitron measurement in which their format change caused little ratings sufferage. WAPP was up 4.2-5.5. The city's other major format remained format bridesmaids WRKS-FM was even at 4.8, while WBSL-FM dropped further behind at 4.5-4.3. Another interesting note: In the Birch's August/September report, new AM format, WZTV scored a 4.3. In a separate survey commissioned by the station, the hits outlet had an impressive 7.2. Shannon's looking more like Joe Namath circa 1969 all the time. WGN re-solidified its Chicago market lead with a 7.9-7.3, while country station WBAM-FM (5.5-5.0) took the biggest jumps. The city's other contemporary hits outlets stayed even (WLS-AM at 3.7) or dropped a hit (WXKQ-3.9-2.6). Both leading black/urban stations were up, WGCJ-FM (4.9-5.5) remained the format leader in WPMX-FM (4.7-5.4), although the two stayed close. Progressive rock WRKT-FM was up 3-4-9 at the expense of the other rockers. WLPN-FM continues to slow down, 3.5-3.2, while WMET-FM, after a healthy spring jump, cooled off with 6.3-5.6 drop. Both hit outlets continued Boston experience similar changes. WXKS-FM (10.3-10.1) with a return to double figures enjoyed by the station last year. 9.4-11 WXMT-FM went 8.9-7.9, maintaining its steady ratings climb. WBZ was down 9.7-9.0, as AOR's WCOZ, 6.3-4.9. Musicful stations WJIB-FM dropped 5.4-4.4. Urban contempl WYGS-FM continued to dominate our nation's capital, although their numbers dropped 11.6-10.4. AOR WRQX was up a point, 8.1-9.1, as was beautiful music outlet WAGY-FM (4.3-6.3). WLTQ-FM had a healthy ratings boost over the first half of 1983, but the adult contemporary's figures for the summer book were down 5.2-3.8. Format competitor WMAL rose slightly, 6.6-6.9. Rocker WWDC-FM was up a point, 4.7-5.7 ... Adult contemporary maintained its stronghold in Minneapolis/St. Paul, as the top two similarly formatted stations were in double figure with a 10.8 leader, WXTR-FM up 8.3, while WOZ 7.6-6.9. KWKQ-FM increased 13.1-13.9. Rocker KDWB-FM hit double figures, 8.5-10.8, going third place in front of his station WLUS-FLM, down slightly, 9.7-9.7. AOR competitor KQRS-FM was a down bit, 11.7-11.6. Both beautiful music stations, WATY-FM (6.4-4.2) and KEBY-FM (7.0-6.4), were down for the summer book, while both hit formats rose. Country outlet KSON-FM stoked some thunder from format leader KCBQ-FM, which dropped 4.9-3.9. The upstart KSON leapt 0.9-2.7, marking a return to the competition it fitted figures last year ... KFKE in Denver increased its format and market share as the AOR station was up 7.4-10.2. Comptor KDKB was also up 7.4-8.3, while KAZY (6.8-4.7) and KBCO (5.1-3.7) were down. Urban station KDKO had a significant 9.4-4.4 leap, while beautiful music outlet KOSI increased 5.9-7.5. Two other AORs were down, as both KAZY (6.8-4.7) and KBCO (5-1.3) continued to slip.

PUT ON YOUR RED SHOES AND ... — David Bowie has consented to the broadcast of a recently taped Montreal Concert. The feature will appear exclusively on the ABC Rock Network on November 24.

MORE REPORT — The framework of Paul’s Quarterflash was broadcast live on The Source web last week from Concord College in Athens, West Virginia. Starfleet Blair which produced The Source special, is offering a Yes special this weekend in conjunction with the release of the band’s forthcoming “straight” LP. Paul and the other members have reformulated the group with Alan White and Trevor Rabin. Tony Kaye is featured on the LP, although U.K. alumni and professor solo-only artist Eddie Jobson will replace him for the planned tour. The two-hour program will preview cuts from the new LP and also feature some rare band-authorized live tracks.

MOR Becomes “Lite Hits” Says Drake-Chenault

LOS ANGELES — Drake-Chenault Enterprises, Inc. recently announced the change in the name of one of its syndicated formats from Concord City MOR to Lite Hits. The reason for the change is that the new name, Lite Hits, more accurately reflects the actual sound of the format. MOR, first introduced in 1978, has evolved through the years to a format which plays soft contemporary hits of the last 15 years.

Danny Atkins, senior vice president of the company, stressed this is not a change in programming, but merely a change in name. "Lite Hits better defines the format," he stated.

Currently, 50 stations throughout the United States air the Lite Hits Drake-Chenault format.

STOPPED IN FOR A KISS — Profile recording artists Dr. Jeckyll and Mr. Hyde visited with air personality Mary Thomas of WRKS/New York ("KISS-FM") to talk about their latest album release “Gettin' Money,” and cut a few station promos while in the studio. Pictured (l-r): Mannly Bells, National promotion director, Profile Records, Mr. Hyde, Dr. Jeckyll.

Strange Bedfellows

as well as the club. It's a coordinated effort between radio and video to make people aware of the music.

Getting the music heard by a programmer and subsequently a listening audience remains the goal of a label's promotion efforts, but video and a properly timed and well-researched campaign and H&B, make video emerging as an increasingly important element in the promotional mix. "We're all working hard to utilize video in our efforts," says RCA's Quarto, "but our bottom line is still hitin' everybody on the head with that song.

Preston Slapped With Suit

LOS ANGELES — Maxi Music Productions, Inc., has filed suit against Motown recording artist William E. "Billy" Preston, Motown Records Corporation, Burke Fisher, WEP Music Corp., and Irving Music Inc., charging copyright infringement, unfair competition, false advertising,擅自, and passing off with competitive advantage and seeks one million dollars in damages, injunctive relief and an accounting.

< SPOTLIGHT SPECIAL: DAN FOGELBERG — (ABC Contempory Net) (Disc Format) (90 Minutes) (Sponsors: Lott's, Jensen Car Audio, Local avails: 6 min./show) (Producer: ABC/Watermark) (Air date: Oct. 21)

It's a rare occasion when Fogleberg gives an interview, and an lengthy one at that. Watermark's "profile style" works particularly well here, as Fogleberg is pretty much left to narrate his own story and give insights to his songs. KGLL/LOS Angeles' Jim Miller is the host, with long-time disc jockey in the mix. A fun, well produced look at an easily localized show for stations. Associates are often provided with prises by MJL.

< ROCK USA (Mutual Broadcast) (Disc Format) (3 Hours) (Sponsors: Foster's, Hubba Bubba, Hornel, Cal Raisin, Local avails: 45 min./hour) (Producer: John Platt) (Air date: Oct. 22)

A three-hour weekly "music magazine" feature that's a mix of traditional AOR tracks, old and new interviews, small news items and music info, movie reviews, and a countdown survey. Ted Cannaizzo of WAPP/New York is the host. Rock USA has an appealing, informal approach, but for the time being it's a show in search of a focus. The news items intro in AOR classic form, for example, an old story about the Philadelphia Inquirer's "Quizbin" that was killed off Santana's "Evil Ways." Tracks are of varying quality, and the hosts occasionally engage in banter that is not too obvious.

>> Cue & Review <<

> hw <
21 AC/DC • Flick of the Switch • Atlantic
ADDs: None. HOTs: KMET, KSHE. MEDIUMs: KJJO, WPRL, WCCC, WKLS, WOUR. PREFERRED TRACKs: None. Title. Sales: Moderate to fair in all regions.

25 Asia-Alpha • Geffen
ADDs: None. HOTs: WMMS, KEZY, WOUR, KSHE. MEDIUMs: KJJO, KBPI, WSKS, WYFE, WNEW, WCCC, WKLS. PREFERRED TRACKs: Smile, Cry. Sales: Good to moderate in all regions.

18 Big Country • The Crossing • Mercury
ADDs: KMET, HOTs: None. MEDIUMs: WPLR, WKLS. PREFERRED TRACKs: WLCW, WOUR, KSHE. Preferred TRACKs: Open. Title. Sales: Good to moderate in all regions.

40 Black Sabbath • Born Again • Warner Bros.
ADDs: KMET, HOTs: None. MEDIUMs: WMMS, WPLR, WYYY, WCCC, WKLS, WOUR, KSHE. PREFERRED TRACKs: Open. Title. Sales: Good to moderate in all regions.

26 Jackson Browne • Lawyers In Love • Asylum
ADDs: None. HOTs: WMMS, WSKS, WKLS, WOUR, KSHE. MEDIUMs: KMET, WNEW, WPRL. PREFERRED TRACKs: KEZY, WCCC. Preferred TRACKs: Independence. Title. Sales: Fair in West and Midwest.

29 CS & A.N.G.E.L.S. • Land Of Live
ADDs: WYFE. HOTs: WMMS, WPLR, KEZY, WCCC, KSHE. Preferred TRACKs: None. MEDIUMs: None. Preferred TRACKs: None. Title. Sales: Fair in West and East.

20 Dokken • Breaking The Chains • Elektra
ADDs: None. HOTs: None. MEDIUMs: WMMS, KJJO, KMET, WPRL, WKLS, WOUR, KSHE. Preferred TRACKs: None. Title. Sales: Fair in Midwest.

23 Don Dokken • G. E. Smith • Elektra
ADDs: None. HOTS: WMMS, KMET, WNEW, KEZY, WYYE, WPRL, KEZY, WSHH. Preferred TRACKs: None. MEDIUMs: WMMS, WPLR, WYYE, KEZY, KYXY. Preferred TRACKs: None. Title. Sales: Moderate in all regions.

30 The Doors • Alive • Elektra
ADDs: KSHS, WOUR, WCCC, WNEW, KEZY. MEDIUMs: WMMS, WNEW. Preferred TRACKs: None. Title. Sales: Just shipped.

27 Genesis • Atlantic
ADDs: None. HOTs: WMMS, WPLR, WYYY, KEZY, WNEW, KEZY, WYYE, WPRL, KEZY, WSHH. Preferred TRACKs: None. Title. Sales: Moderate in all regions.

36 Heart • Passionworks • Epic
ADDs: None. HOTs: KMET, WCCC, KSHE. MEDIUMs: KEZY, WNEW, KEZY. Preferred TRACKs: None. Title. Sales: Moderate in all regions.
**Summer Arbitron Figures Show Downward Country Movement**

*by Anita M. Wilson*

NASHVILLE — When Arbitron released their Summer survey numbers in 11 markets, the Country stations on the most part slipped in the ratings, especially in Houston where stations lost between 3 and 1.6 points. New York was the only city with all stations reporting an increase in numbers and Washington D.C. stations either stayed the same, or reported slight increases.

Gains were also seen in San Diego, Cleveland, while Los Angeles, Chicago and San Francisco split with gains and losses. Philadelphia and Detroit and San Diego all had a majority of the stations losing shares.

Both stations in New York City showed substantial increases in shares in the Summer Arbitron numbers. WHN stayed at the #1 position with a 2.6 rating, up from 2.4 it garnered in the Spring ratings. WKHH also gained, 4 shares to raise its numbers from 1.9 to 2.3. The total effort of these two stations made New York the leader in share gains for the Summer Book.

In Los Angeles one station showed a marked increase, while the other country station had a slight decrease in their shares. KZLA-FM took over the lead with a 2.4 after splitting the lead with KLAC in the Spring Book with both stations reporting 2.0 shares. KLAC meanwhile lost its stand and dropped slightly from 2.0 to 1.9.

The two stations in the Bay Area joined Los Angeles in splitting results. KNIR came from behind with a 2.7 share and moved into first place with a 3.1 rating. KSAN reported one of the most dramatic decreases in the ratings, with a 1.1 loss. As a result of the drop, KSAN went from the lead with a 4.1 share to 2.9, which placed it in second place.

KCAL garnered the highest increase of any country station with a 1.0 gain. In the Spring Book it led the Chicago Market with a 3.3 share, and has widened the gap even further with its current 4.3 share. WUSN also showed an increase, going from 2.1 to 2.5 in the ratings. WJEZ was the only station that reported a decrease in numbers, however they only lost 1 points, which put them at 1.6 in the ratings.

Philadelphia's only country station showed a noticeable drop with a .5 decrease. The loss moved WFIL from a 2.3 share to 1.8.

Detroit showed off 1.2 shares from the Spring Book when totals were combined on the cities three country stations. WWWW maintained its #1 position despite a .8 drop which lowered its numbers from 3.6 to 2.8. WCXI-AM and WCXI-FM both tied for second place with a 1.9 share. WCXI dropped from 2.4, while the FM station moved up .1 for the tie.

Both stations in Boston reported a decrease in shares. WDLW dropped from 6.0 and WBOS showed a slight loss, going from .8 to .7.

In the nation's capital, both country stations stayed about the same in the Summer Book as in the Spring Book. WMZQ stayed in first place with a 4.1 share, while WPKX-FM gained .1 share for a 3.3 rating.

Four stations in Houston reported a drop in shares over the summer with a total of 2.9 loss. KKKK-FM remained in first place with a 6.9 share, dropping from 7.2. Their AM station KKKK dropped even further into second place, by losing 3 shares to go from 1.4 to 1.1. KILT-FM came in second place with a 4.4, dropping from 6.0, while KILT also lost a noticeable amount of shares, going from 2.9 to 2.2.

In San Diego, the gains almost averaged out the losses, with KBQD widening the first place gap with a .5 increase to move to 3.2, while KBCQ-FM only lost 1. shares to go to 2.2. KSON-FM reported to only major loss, with a .6 drop to move from 2.6 to 2.0 shares.

Two of the three country stations in Cleveland showed upward movement, however WKSW lost the largest amount of share. (continued on page 30)

**HALL OF FAMERS** — Irma Louise Handy was presented with an award for her late husband, Waldo "Dusty" Handy, during his induction into the Nashville Songwriters Association, International (NSAI) Songwriters Hall of Fame ceremony. Pictured (l-r) Connie Bradley, southern regional executive director, ASCAP; Hal David, president, ASCAP; Handy; Maggie Cavender, executive director, NSAI; Tom Long, president, NSAI.

**BRADLEY ACCEPTS FOR LYNN** — Loretta Lynn's longtime producer, Owen Bradley, accepted Lynn's induction award for her during the NSAI Songwriters Hall of Fame ceremony. The presentation was made at the annual ceremony on Oct. 9th at the Hermitage Hotel.

**Jerry Gillespie Honored With Four Awards**

At 19th SESAC Awards

NASHVILLE — Numerous awards were presented at the 19th annual SESAC event held this year at the Hermitage Hotel in Nashville on Thursday evening, October 13. Karen Taylor-Good was honored with the "Blank" Award by SESAC President Debrah of the Telk Group, received SESAC's first "Serviceman of the Year," "Lonely But Only For You," and Susan Longacre was named "Most Promising Country Writer of the Year." The "Country Song of the Year" award went to "Marina Del Rey," co-authored by George Strait, written by Frank Dycus and Dean Dillon and published by Modern Day Music, Birmingham, Alabama. The "Songwriter of the Year" award went to Kenny Rogers, and the "Record of the Year" award went to "That's What She Said," which was written by George Strait and produced by Richie Jones.

**Mandrell Opens New Production Company**

NASHVILLE — Irby Mandrell, president of Mandrell Management, recently announced the opening of a new record and tape production company in Nashville. The firm will provide manufacturing services to recording studios, recording artists and independent record labels.

Mandrell will assume duties as president of Mandrell/Gray, Inc. and James E. Gray will act as vice president and chief operating officer. Mary Mandrell will be the secretary-treasurer and Phyllis Clark will be the production manager. Linda Averett will take on the duties of marketing and public relations.

The company will offer up-to-date mailing lists, posters, display materials and sales and promotion aids, and is planning a series of seminars in several cities for its customers dealing with record and tape manufacturing and small label promotion, independent record company and tape distribution.

**Dick Blake Dies at 62**

NASHVILLE — Dick Blake, president of Dick Blake International died Wednesday, October 12 at a Nashville hospital following a long illness. Blake was known for his talent agency, which is one of the largest in the country music industry and has worked with Barbara Mandrell, Loretta Lynn, Ronnie Milsap, the Statler Brothers, Merle Haggard, Ricky Skaggs, and Brenda Lee among others. Blake was also a member of the Board of Directors of the Country Music Association and a former Nashville Association of Talent Directors "Man of the Year."

Dick Blake is survived by his wife, Mrs. Pat Blake; his son, Blake Kirkby and son, Mr. Michael Blake.

**Curb Pacts With MCA**

NASHVILLE — MCA Records has finalized a deal with West Coast-based Curb Records for national distribution of pop and country records effective immediately. Artists to be included on the country roster are the Burrito Brothers, Craig Dillingham, Stephanie Winslow, and Diana Rae.
Here’s to the best in Country in the country.

Congratulations to all BMI award winning writers for the Most Performed Country Songs of 1982.

Deborah Allen
John Anderson
Brenda Barnett
Kenneth Bell
Matraca Berg
Dwayne Blackwell
Don Bowman
Bobby Braddock
Karen Brooks
Milton Brown
Ed Bruce
Patsy Bruce
Eddie Burton
Johnny Bush
Carl Butler
Wayne Carson
Charles Chalmers
Carl Chambers
Bruce Channel
Johnny Christopher
Michael Clark
Margaret Cobb
Hal Coleman
Roger Cook
Floyd Cramer
Steve Cropper
Rodney Crowell
Jan Crutcher
Lacy J. Dalton
Tom Dampier
Lionel Delmore
Dean Dillon
Philip Donnelly
Steve Dorff
Robert Drawdy
Tom DuBois
Darrell Edwards
Bobby Emmons
Barry Etris
Donna Farar
Lester Flatt
Rhonda J. Fleming
Snuff Garrett
Larry Gatlin
Don Goodman
Tom Grant
Mark Gray
Lee Greenwood
Merle Haggard
Ron Hellard
Sam Hogin
Dean Holloway
Harlan Howard
Jim Hurt
Mark James
Waylon Jennings
George Jones
Paul Jones
Paul Kelly
Mary Ann Kennedy
Paul Kennerley (PRS)
Fredric Knipe
Dennis Knutson
Larry Kolber
Fred Koller
Chester Lester
Sonny Limbo
David Lindsey
David Malloy
Barry Mann
Amanda McBroom
Bob McDill
Jessie Mendenhall
Dennis Morgan
Michael Martin Murphey
Willie Nelson
Gary P. Nunn
Paul Overstreet
Randy Owen
Marty Panzer
Dolly Parton
Leslie Pearl
James Pennington
Ben Peters
Webb Pierce
Steve Pippin
Leroy Preston
Otis Redding
Don Reid
Harold Reid
Sandra Rhodes

Kent Robbins
Ronnie Rogers
Pam Rose
Ernie Rowell
Johnny Russell
Thom Schuyler
Earl Scruggs
Joe Seneca
Eddie Setser
Randy Shaffer
Larry Shell
Billy Sherrill
John Scott Sherrill
Mark Sherrill
George Sherry
Terry Skinner
Arthur Q. Smith
Bobby Springfield
Stephen Spurgin
Even Stevens
Leslie Taylor
Jerry Taylor
Sonny Throckmorton
Conway Twitty
Rafe Van Hoy
Cindy Walker
J.L. Wallace
Hank Williams
Hank Williams Jr.
Bobby Wood

Wherever there’s music, there’s BMI.
ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

1. "Alabamma (I’m Your) Bound" (Mercury/Polystar #25770) 43
2. "Loves Goas On" (RCA/BMI #12134) 54
3. "Ain’t Nothin’ But A House (Waiting On You)" (Mercury/Impy #12134) 30
4. "Bargain" (DejaMuzik/BMI #12134) 16
5. "Barrett Strong" (MCA-52252) 73
6. "Arms Of The Do-Over (If I Were Queen"
7. "Back From The Dead (If I Were Queen"
8. "Baby Don’t Stay Away From Me"
9. "Back From The Dead (If I Were Queen"
10. "Baddest Baddest (If I Were Queen"

Tennessee Whiskey (Columbia/BMI #25770) 8
The Air That I Breathe (April—ASCAP) 9
The Boy Gets Around (Tommy—ASCAP) 10
The Conversion (Boocheer/RCA—ASCAP) 11
The Devil Is A Woman (Uncharted—BMI) 12
The Letter (Reba McEntire) 13
The Man In The Mirror (Columbia/BMI #12134) 14
The Man Who Shot Liberty Valance (Epic #12134) 15
The Party Song (Epic #12134) 16
The Party Song (Epic #12134) 17

Tennessee Whiskey (Columbia/BMI #25770) 8
The Air That I Breathe (April—ASCAP) 9
The Boy Gets Around (Tommy—ASCAP) 10
The Conversion (Boocheer/RCA—ASCAP) 11
The Devil Is A Woman (Uncharted—BMI) 12
The Letter (Reba McEntire) 13
The Man In The Mirror (Columbia/BMI #12134) 14
The Man Who Shot Liberty Valance (Epic #12134) 15
The Party Song (Epic #12134) 16
The Party Song (Epic #12134) 17

Tennessee Whiskey (Columbia/BMI #25770) 8
The Air That I Breathe (April—ASCAP) 9
The Boy Gets Around (Tommy—ASCAP) 10
The Conversion (Boocheer/RCA—ASCAP) 11
The Devil Is A Woman (Uncharted—BMI) 12
The Letter (Reba McEntire) 13
The Man In The Mirror (Columbia/BMI #12134) 14
The Man Who Shot Liberty Valance (Epic #12134) 15
The Party Song (Epic #12134) 16
The Party Song (Epic #12134) 17

Tennessee Whiskey (Columbia/BMI #25770) 8
The Air That I Breathe (April—ASCAP) 9
The Boy Gets Around (Tommy—ASCAP) 10
The Conversion (Boocheer/RCA—ASCAP) 11
The Devil Is A Woman (Uncharted—BMI) 12
The Letter (Reba McEntire) 13
The Man In The Mirror (Columbia/BMI #12134) 14
The Man Who Shot Liberty Valance (Epic #12134) 15
The Party Song (Epic #12134) 16
The Party Song (Epic #12134) 17

Tennessee Whiskey (Columbia/BMI #25770) 8
The Air That I Breathe (April—ASCAP) 9
The Boy Gets Around (Tommy—ASCAP) 10
The Conversion (Boocheer/RCA—ASCAP) 11
The Devil Is A Woman (Uncharted—BMI) 12
The Letter (Reba McEntire) 13
The Man In The Mirror (Columbia/BMI #12134) 14
The Man Who Shot Liberty Valance (Epic #12134) 15
The Party Song (Epic #12134) 16
The Party Song (Epic #12134) 17
GOOD NEWS!

Chappell/Intersong

ASCAP COUNTRY PUBLISHER OF THE YEAR* FOR THE 4TH TIME

CHARLIE BLACK RORY BOURKE (3-TIME WINNER) ASCAP COUNTRY WRITERS OF THE YEAR*

ASCAP

ANOTHER SLEEPLESS NIGHT
Writers: CHARLIE BLACK and RORY BOURKE
Producer: Jim Ed Norman
Anne Murray—Capitol

ANY DAY NOW
(2nd award)
Writers: BURT BACHARACH and BOB HILLIARD
Producers: Ronnie Milsap and Dan Cochio
Ronne Milsap—BNA

BE THERE FOR ME BABY
Writers: CHARLIE BLACK and TOMMY ROCCO
Producer: Bill Lowman
Johnny Dee—Elektra

HEARTBREAKER
Writers: GUY CLARK
Producer: Fred Foster
Con

IT'S WHO YOU LOVE
Writers: CHARLIE BLACK, RORY BOURKE and KERNAN KANE
Producer: Jerry Reed
Kernan Kane—Elektra

KEY LANGO
Writers: BERTIE HIGGINS and SONNY LIMBO
Producers: Sonny Limbo and Scott McAdoo
Bertie Higgins—RCA

NEW CUT ROAD
Writers: GUY CLARK
Producer: Rodney Crowell
Rodney Crowell—Capitol

"ROUND THE CLOCK LOVIN"
Writers: RORY BOURKE and R. T. OSLIN
Producers: Carl Davis
Carl Davis—SB

SHADOWS IN THE MOONLIGHT
(3rd Award)
Writers: CHARLIE BLACK and RORY BOURKE
Producer: Jim Ed Norman
Anne Murray—Capitol

YOU NEEDED ME
(4th award)
Writers: RANDY GOODRUM
Producer: Jim Ed Norman
Anne Murray—Capitol

BMI

OH GIRL
Writer: EUGENE RECORD
Producers: Steve Oorft
Con

SESAC

SESAC BEST COUNTRY ALBUM OF THE YEAR
BELLAMY BROTHERS GREATEST HITS—WB
"DO YOU LOVE AS GOOD AS YOU LOOK"
Writers: JERRY GILLESPIE, CHARLIE BLACK and RORY BOURKE
Producers: Michael Lloyd with the Bellamy Brothers

SESAC AWARD OF MERIT
LONELY BUT ONLY FOR YOU
Writers: R. T. OSLIN, RORY BOURKE and CHARLIE BLACK
Producer: Rodney Crowell
Sony—Atlantic

Congratulations to
JERRY GILLESPIE, TOMMY ROCCO and CHARLIE BLACK
for SESAC MOST-RECORDED COUNTRY SONG
"SHE'S READY FOR SOMEONE TO LOVE HER"
The Osmotids—WB
Writer: Jerry Reed—ACM
Producers: Rick Hall—L.A.
Rodney Crowell—WB

Congratulations to
JERRY GILLESPIE
SESAC COUNTRY WRITER OF THE YEAR

Chappell/Intersong

music group-usa

Chappell (ASCAP), Unichappell Music (BMI), Tri-Chappell Music (SESAC) Intersong Music (ASCAP), Rightsong Music (BMI)

We are proud to represent:

CHARLIE BLACK RORY BOURKE JAN CRUTCHFIELD LAYING MARTINE, JR.

DAN TYLER RAFE VAN HOY BARBARA WYRICK

Chappell/Intersong

Nashville Division:
Henry Hurt, Pat Rolfe, Celia Hill, Jody Williams, Charlene Dobbins, Sharon Percifull, Dale Bobo

NEW YORK NASHVILLE LOS ANGELES TORONTO

PolyGram Companies

Co-winner
BIRTHDAY CELEBRATION A SUCCESS — Jamboree U.S.A. is the second oldest live radio broadcast in the United States today. This program officially observed its 75th birthday anniversary Oct. 14-15 after several months of celebration. Janie Fricke and Steve Wariner served as co-hosts for the anniversary spectacular and were joined by other country music notables such as Billy "Crash" Craddock, Wilma Lee Cooper, The Sunshine Boys (who absolutely stole the show), Doc Williams and The Border Riders, Charley Pride and Roy Orbison. Many of these artists actually began their careers at the Jamboree. Fricke was in rare form, really enjoying her stint as co-host. While Pride was performing she grabbed Steve Wariner by the hand and led him to a mike where the two sang a backup for Pride. Dick Curless was scheduled to perform but was hospitalized the night before after complaining of abdominal pain. The downtime at the Walkway of Stars was also a major part of the weekend revue. The Walkway is intended to be a lasting tribute to individuals who have made a significant contribution to Jamboree U.S.A. and the ideals of country music and in order to be eligible for inclusion on the Walkway, individuals must have met the criteria as established by the 50th Anniversary Committee, composed of Wheeling Stadium Members. Through confidential ballots the following 50 honorees were selected: Hugh Cross and Shug Fisher, Buck Owens, Cowboy Lou, Johnny Cash, Grandpa Jones, Elmer Crowe, Merle Haggard, Silver Yodeling Bill Jones, Glen Reeves, Gertrude May, Paul J. Miller, Marty Robbins, Howard Donaho, Dave Dudley, George W. Smith, Dick Curless, Paul A. Myers, The Blue Ridge Quartet, Kenny Rogers, Stoney Cooper and Wilma Lee, Tom T. Hall, Big Slim, The Lone Cowboy, Hawkshaw Hawkins, The Statler Brothers, Doc and Chuckie Williams, The Sunshine Boys, Lorene Lynn, Lee (Pete Cash), Reed Dunn, Conway Twitty, Joe and Shirley Barker, Cowboy Phil, Crazy Elmer, Charley Pride, Elton Britt, Gene Johnson, Tammy Wynette, Abby Neal, Lone Pine and Betty Cody, Billy "Crash" Craddock, Rusty Owens, Russ and Dave Kershaw, Mel Tillis, The Osborne Brothers, Roy Scott, Barbara Mandrell, Monty Blake and Ronnie Milsap. These artists' names will be engraved on bronze stars which will turn in embedded in the sidewalk in front of the Capitol Music Hall.

NEW PURCHASE — Omaha Great Empire Broadcasting has completed the purchase of WOW/OMaha (at 590 on the dial) and has retained their WOF-FM station at 94.1 on the dial) which was previously known as KYNN-FM/Omaha and has sold KYNN-FM (1490 on the dial) to Altamir Communications. Vanguard is general manager for WOW. Brian Kelth is sales manager, Chuck Urbans serves as program director, Bob Corey is music director, Bob Grayson is assistant in music, Walt Gibbs is news director, Jim Morgan serves as program director and Percy Zeigler is director of engineering. The AM station is 5,000 watts (stereo) and covers 6 states. The station lineup includes Dale Allen, Midnight-6; Urban, 6-9; Roy Coffman, noon-3; Corey, noon-3; Grayson, 3-7 and John David Dixon, 7-midnight. WOF-FM is 100,000 watts stereo and the lineup as follows: Colleen Lynch, midnight-6; George Wills, 6-10; Jeff Connors, 10-3; Bob Kelly, 3-7 and Rick Fleming 7-midnight. The station address is 615 N. 90th, Omaha, NB, 68114 and the phone number is (402) 390-2059.

STATION CHANGES — Gregory Raab has been named program manager for WCKX AM & FM/Detroit. Raab has been with the station for the past four years and was the director of promotion, advertising and program director. Glenn Schiller has been promoted to general sales manager and Douglas P. Wood and Doug Allikten have both been named account executives at KWEEN-FM/Tulsa. Rocky McBride is now both program director and music director for WVAM/Altona... Gene Wheatley will be joining Big Jim McCurdy on the 5-9 a.m. shift at KXY/Oklahoma City (formerly KOCO). The two recently left KOMA/Oklahoma City where they shared the morning shift.

THE COUNTRY MIKE

ANDERSON'S SWINGIN' NOW — CMA Horizon Award winner John Anderson (c) is swingin' now with two awards, including winning Single of the Year for "Swingin' Now". Joining him at a party are (l-r) Larry Rohr, PD at KXBR/Sioux Falls, S.D. and his fiancée' Jamie Atkinson.

Markie and Jack Dunigan, Mac Wiseman, Paul Schiller and Sonny Curtis and some early Cash friends will be some of the guests at "Ev'ry Cash Street on Rocky Keeg/Las Vegas, KHEY/EI Double of careers sales advertising Mark recently.

BIRTHDAY BASH — Doug Smith is PD at KXBR/Sioux Falls, S.D. and his fiancée' Jamie Atkinson.

RHYTHM AND BLUES

DAVID WILLS (RCA PB-13663)

MOE BANDY (Columbia 80-04204)
You're Gonna Have Her Like That (2:22) (Bee Natural Music, Inc. — SESAC/Baybar Music Inc. — BMI) (P. Forman, W. Forman) (Producer: R. Baker)

CHARLIE McCLELLAN (Epix 34-01472)
Sentimental You (3:30) (Combine Music Corp. — BMI/Music City Inc. — ASCAP) (P. McManus, D. Diperio) (Producer: Chucklo II Productions)

RONNIE ROGERS (Epix 34-02405)
Modern Day Outlaws (3:37) (Sister John Music, Inc. — BMI) (R. Rogers) (Producer: T. West)

SANDY CROFT (Cabinet P-5287)

WYVON ALEXANDER (Gervasi SP 663)

ED BRUCE (MCA-52295)
After All (3:34) (Gingham Music — ASCAP) (E. Bruce, P. Bruce) (Producer: T. West)

NEW AND DEVELOPING

BENNY WILSON (Columbia 38-04197)

Known primarily as one of Janie Fricke's back-up singers, Wilson has been afforded solo spots on her recent tour and has recently signed a singles deal with Columbia. His first release was produced by Gregg Perry and has resulted in a tune about a woman leaving that is sure to make any woman want to stick around. "Lay Down And Lie" has good crossover potential and is definitely a solid foundation for a promising musical career.

ALLEMANY REVIEWS

PATRICK HOFFEND (Rick) (415) 572-2117

R.I.G.H.T. OR W.R.O.G.
George Strait — MCA 5450 — Producer: Ray Baker — List Price: $8.98 — Bar Coded
Strait's team effort with producer Ray Baker delivers a package full of the traditional country sound. Strait's thick, deep voice coupled with the electric mandolin and fiddle produce several high spots. Preceded by "Lay Down And Lie," "Let's Fall To Pieces Together" and "Right Or Wrong" should receive heavy air play.

HELLO IN THERE — David Allen Coe — Columbia FC 39826 — Producer: Billy Sherrill — List: None — Bar Coded
On his most recent LP venture, "Hello In There," David Allen Coe offers a wide variety of love songs and story-telling tunes. Coe delivers one of the finest ballads released in a while with "For Lovers Only (Part I)," where he gives the impression he is writing the song as he goes along. "Mister Don't Speak Bad About My Music" and "Drinkin' To Forget" display some fine fiddling. Favorite cuts include "Hello In There" and "He Will Break Your Heart."

COUNTRY RADIO
Special Thanks To The CMA And Everyone In The Industry For Helping To Make This An Extraordinary Year.

Country Music Association
MALE VOCALIST OF THE YEAR
1983 COUNTRY MUSIC WEEK HIGHLIGHTS


COUNTRY MUSIC WEEK — A number of country music artists and music industry personnel were in town last week for the CMA Awards and Grand Ole Opry Birthday Celebration. Pictured standing in the top row (l-r) at an RCA party following the awards are: Harold Shedd, Alabama's producer; Bob Heatherly, director of promotion, Teddy Gentry, Alabama; Robert D. Summer, president, RCA; Tim McFadden, promotion, Cleveland; Jeff Cook, Alabama; Randy Owen, Alabama; John MacNamara, promotion, Chicago; Joe Galante, division vice president; Dave Wheeler, director of national country sales; Mark Herron, Alabama; Randy Goodman, manager of merchandising; sitting are Carson Schreiber, promotion, Los Angeles; Gaylen Adams, promotion, Atlanta; Dale Morris, Alabama's manager; Eddie Masocia, pop promotion manager; Rafe Van Hoy; Ronnie Milsap; and Deborah Allen. Polygram executives and artists gathering at the label's "A Country Carnival" party include Mel Liberman, executive v.p.; Butch Baker; Frank Jones, senior v.p.; Tani Hensley; Ray Stevens, and Joe Poldor, country marketing director. Bottom row—Guy Clark and Rodney Crowell chat at a Warner Brothers party; "Little" Jimmy Dickens was named to the Country Music Hall of Fame at the CMA awards by Barbara Mandrell; MCA Records Group executives and artists gathering at the company's party were front row: Danny Flowers; Irving Azoff, president, MCA; Lori Morgan; Terri Gibbs, Mickie Fuhrman; Brenda Lee; Stephanie Winslow; Richard Steban; Myron Roth, executive v.p.; back row Jim Foglesong, president, MCA/Nashville; Joe Bonsall; Lee Greenwood; Duane Allen, and Wayne Massey.
THEIR GREATEST AND THEIR LATEST*

The success of Daryl Hall and John Oates is not only measured in the timelessness of their art, but also in sales:

- All previously released 10 hits in this album have gone top 5.
- Six of the tunes hit #1!
- Total units represented by the tunes in this LP — 20,000,000!

The marketing campaign is an all-time industry leader including:

- Five different kinds of posters
- Header cards
- Easel displays
- Promotional videos
- Outdoor advertising
- Continuous radio and television advertising October through December.
- Major music and general interest magazine advertising.

Also timed to coincide with the release of the album are:

- World premiere of the video on MTV
- HBO encore televising of the duo’s special December 7
- Nationwide contests
- MTV special October 30.
- Special United Airlines in-flight program months of November and December.

These are just a few of the highlights in a campaign that outranks and outspends any in the industry this or any year.

DARYL HALL  JOHN OATES
ROCK ’N SOUL PART 1

Sara Smile / She’s Gone / Rich Girl / Kiss On My List / You Make My Dreams / Private Eyes / I Can’t Go For That (No Can Do) / Maneater / One On One / Wait For Me

*Plus two new hit songs (recorded in September 1983) “ADULT EDUCATION”** and the hit single “SAY IT ISN’T SO”**
PBL13654

Produced by Daryl Hall & John Oates Co-Produced by Bob Clearmountain

**Arranged by Daryl Hall & John Oates and Nile Rodgers

CPL1-4858  ALBUMS & CASSETTES AVAILABLE IN 3 DIFFERENT COVERS

Also includes a 12x36 collector’s calendar insert.

Records and Cassettes  Management + Direction: Tommy Mottola, Champion Entertainment
High-Priced Concert Tickets: A Case of Need or Greed?

by Barry Alfonso

LOS ANGELES — As any pop music fan will tell you, concert ticket prices have increased noticeably in recent years. Possib-
ly for no reason other than that the consumer dilemma come to mind immediately: the rising cost of artists’ touring expenses, the overall state of the national economy, greed. The real answer may be a combination of all three.

Just what specifically touched off the current rise in ticket prices is anyone’s guess. Was it the 1974 gas crisis? Whatever is apparent, though, is that once costs start to spiral up, a drop in price isn’t likely to happen. Artists, booking agencies and promoters come to expect a certain dollar amount and find it hard to roll back. The public also seems to “adapt” to escalating prices and manages to scrape together the $15 or so to see their favorite act.

There’s a division of opinion about who is primarily responsible for the continued price jumps. Most industry observers would agree, however, that ticket pricing should begin to stabilize in the coming year.

“Overall, promoters have been gouging the public for $1 and $2 more per ticket since last November,” said Alex Hodges of the Atlanta-based Empire Agency, which represents such diverse acts as Charlie Daniels, Stevie Ray Vaughan and the Circle Jerks. “It’s a tug-of-war between the band and the promoter. The result is that shows you expect to sell out don’t get the ticket price.

John Harrington, who books Los Angeles’ Palace club, takes the opposite view. “Bands want more money to do a show in an l-2 artist,” he said. “Tickets have been up $2 or so and that’s because the ar-
ists are demanding it.”

Among those agents and promoters Cash Box contacted, the consensus was that concert attendance was healthy this past summer despite ticket price hikes. While several agents cite dates due to disappointing office sales the market seemed to be holding the bear dollar or two, New York and Los Angeles metropolitan areas saw the largest in-
creases, due to greater competition for audiences.

“Tickets are a lot higher here,” noted Michael Lessa of Variety Artists Inter-
national’s Los Angeles booking office. “In L.A., a band at the Hollywood Palladium to drawings from — there can be 10 shows on sale at once. In a secondary market, the shows hurt one another.

David Snyder of L.A.’s Regency Artists agency concurs. “It surprises me that acts can get $225.00 at the Greek Theater, but people pay for it. But that only happens in cities like New York or Los Angeles. When the population of an area gets accustomed to paying a higher price for theater and fine arts presentations, they’ll pay for pop music concerts too.”

Snyder puts any blame for steep prices on the shoulders of the artists. “Promoters are often forced into charging extra buck the artists want. Sometimes, they want ticket prices to be lower, but that’s an issue that’s up to two sides. We try to make a compromise, but then, unless a guarantee of up front. If they sell out a large hall, the guarantee is irrelevant.”

Artists who appeal to an older, more af-
ficionado audience usually have lower-priced shows. Such acts as Barry Manilow and Olivia Newton-John tend to sell out the big arenas without first-class expenses and at their shows no matter what the cost of the ticket.

“If you have a big enough act, people will pay anything to see them,” said New York promoter Ron Daniels. “We’ve had an audience for them. But a lot of the artists are aware that their fans don’t have all that much money together. We try to keep their tickets at $15 and hold the line.”

One artist publicly dedicated to ticketing non-inflationary is Barry Whitfield. The human organist noted a lot of his fans aren’t the rich kids, said her manager/promoter, Kenny Laguna. “They can’t spring for an evening out. They live as much as possible. We include gas and a meal. So Joan will lower ticket prices on some dates, even if we have to lose money on them. Last year, we played Detroit recently, we charged four dollars, ‘cause it’s a depressed area economically. She always tries to knock a couple of dollars off the going ticket price.”

“We think that ticket is hurting rock ‘n roll,” Laguna remarked. “Somebody’s got to try to cut the cost of shows. Considering the kids can see bands on MTV for free, it’s just no good to price tickets so high.”

“Many of the new and cult acts don’t have the luxury of dictated prices. They can suf-
f er when caught between the expenses of touring and the pricing of venues. A few extra dollars can keep the fans away. “With the Circle Jerks, we’ve got prices on shows for as low as three dollars a ticket,” said Hodges. “We booked the band into small clubs and other places that young audiences can get into. It’s been effective, and I think the larger acts can learn from this experience.”

“The Circle Jerks, kids want to see them as often as possible. We keep this up for a couple of reasons — not only the price, but to give a young audience a good show.”

“People want to see things that are new and fresh. We did an English Beat/Bow Wow Wow show at Red Rocks with tickets as low as $9. We like to do it for the kids — it gives them a sampling of new bands.”

One way around the pricing blend is the incorporation of corporate sponsors in concert promotion. Hodges recently arranged a series of New York area concerts in tandem with Delenser this summer, with tickets ranging from $5 to $6. “The bands are a popular Los Angeles-area group, Lessa has also worked to keep admission low. “I don’t let ticket prices get so high,” she said.

Pam Moore of Feyline Productions, a Denver-based concert promotion firm, said their venues did well this summer with some discounted tickets. “We did an English Beat/Bow Wow Wow show and Red Rocks with tickets as low as $9. We like to do it for the kids — it gives them a sampling of new bands.”

“We did an English Beat/Bow Wow Wow show at Red Rocks with tickets as low as $9. We like to do it for the kids — it gives them a sampling of new bands.”

One way around the pricing blend is the incorporation of corporate sponsors in concert promotion. Hodges recently arranged a series of New York area concerts in tandem with Delenser this summer, with tickets ranging from $5 to $6. “The bands are a popular Los Angeles-area group, Lessa has also worked to keep admission low. “I don’t let ticket prices get so high,” she said. “We did an English Beat/Bow Wow Wow show at Red Rocks with tickets as low as $9. We like to do it for the kids — it gives them a sampling of new bands.”

Delenser said, “Sometimes a ticket isn’t worth you a break on the guarantee, the only way out to cut prices is when a philanthropist picks up the difference. In this case, we were able to pass our share of the expense on to the promoter.”

Whatever the regional variations be-
tween top ticket prices, most of the agents agree that some acts have expected increases well beyond any increase you don’t think anyone has to get murdered on the floor.”
Argentina

BUENOS AIRES — Two international artists are being heavily promoted by CBS these days. U.S. top seller Michael Jackson and Brazilian sensation Gal Costa, with strong potential results expected for the coming weeks. Jackson is getting extra promotion on four Spanish-language programs aired on TV "Musica Total," the successful Saturday noon program on ATC. Norberto Tejero, promotion manager of CBS Latin America, said the artist's image is expected around Pink Floyd due to the screening of their film "The Wall," which has been taped by Tejero's local hand, chanteuse Mara Martha Oerra Lima is touring the country with SRO appearances in most of the cities.

According to a source, CBS has reported the appointment of Daniel Toledo to the post of promotion manager of the company. Toledo has worked with Microlon for 16 years and has been salesman and promotion representative in the interior of the country. The label is preparing the long awaited album by Les Luthiers and is also launching the first album of chanter Yaco Monti for Microlon.

Collaborating hopes on the career of Marco, a composer and chanter who has always been a well known name in the melodic-pop field but that currently is enjoying success with the piece "Realidad." There is also an album by Maria Jose Demara, daughter of the late movie director, who returned to Argentina after years of living in Madrid, Spain. EM is preparing the new album by Juan Carlos Baglietto and has started the radio campaign for an EP especially prepared for deepjays with four tunes culled from the record. Baglietto's initial recording, released in May, 1982 was a tremendous success and kept well aimed in the market after that year, had less impressive sales. Two local artists, Jose Angel Trelles and Pau Voces, have also signed new contracts with the company.

PolyGram is working strongly on Stayin Alive and Flashdance, its two strongest albums in recent times. As we reported before, Flashdance has been a strong movie success, and it is expected that the Sylvester Stallone film will also rank high in the sales charts.

Sicamericana hosted a party to unveil the new album by Alberto Luna, who is also a composer and chanter. A CD record party was held at the Cinzano Club with plenty of TV and movie stars around. The company has also launched "Piccolo Amore." The first album was released under the CDG, Durium and Baby banners.

miguel smirnoff

Brazil

RIO DE JANEIRO — TV Manchete, the country's newest television network, has shown its support for local music with a series called "Bar Academia" that honors top names in Brazilian music. The first to be honored was Chico Buarque, followed by composer Edu Lobo who is at last receiving the recognition he deserves. Both artists have signed new contracts with the piece "Ciclo Mistico" which he wrote with Chico Buarque, and the ballet "Rafaela" which he wrote for the Rio Ballet Company based on the Brazilian classic of the same name. Another interesting program aired by TV Manchete was the series "International Children." The first program had Mick Jagger interviewed in New York by Caetano Veloso. After the busy year of World Cup promotion, CBS companies are now programming their year end release which will include product from virtually all its area. RCA has already in the shop the new album from Brazilian pop group Blitz and that will be followed at the end of September for EM by the new one from the band "Muito Estranho" sold more than one million copies last year. At CBS the big promotion is the release of the maio of Gatos: 1) and Roberto Carlos in December. Carlos, who generally sells more than three million copies of any album he releases in Brazil, is expected to have the final touches to the new album.

RCA keeps its faith in samba and will be putting their big end-of-year push behind Beth Carvalho, whose new album "Suor No Rosto" is set for release at the end of October. At PolyGram the honors will be split between the groups "Ira Brasil" and "Mala." Costa gets to the stores first in October with Bethania's album slated for late November release. Arlona and "Pulse E" released their album late last year and have been sold out in Los Angeles with Toto. October will also see the new album on Som Livre from Rita Lee who joined the recording exodus to Los Angeles where she is currently completing her new album, "christopher pickard

Japan

TOKYO — Riyochi Hattori, one of the most famous composers in this country, has announced his new agency for management of the JACC (Japan's Association of Rights of Authors and Composers) at the meeting of the con-

Mr. Hattori said this was the first plan by the JACC (Japan's Association of Rights of Authors and Composers) at the meeting of the con-

The need for independent labels to break into the CBS Records MD John Craig. He presented product from new act English. Evenings and South African group Jukula. He also introduced the first CBS Records MD John Craig. He presented product from new act English. Evenings and South African group Jukula. He also introduced the first CBS service to separate packages on Mute, Safari, Zita and Spartan catalogs. The need for independent labels to break into the CBS Records MD John Craig. He presented product from new act English. Evenings and South African group Jukula. He also introduced the first CBS service to separate packages on Mute, Safari, Zita and Spartan catalogs. The need for independent labels to break into the CBS Records MD John Craig. He presented product from new act English. Evenings and South African group Jukula. He also introduced the first CBS service to separate packages on Mute, Safari, Zita and Spartan catalogs.

Japan

TOKYO — Riyochi Hattori, one of the most famous composers in this country, has announced his new agency for management of the JACC (Japan's Association of Rights of Authors and Composers) at the meeting of the con-

Japanese

TOKYO — Riyochi Hattori, one of the most famous composers in this country, has announced his new agency for management of the JACC (Japan's Association of Rights of Authors and Composers) at the meeting of the con-

The need for independent labels to break into the CBS Records MD John Craig. He presented product from new act English. Evenings and South African group Jukula. He also introduced the first CBS service to separate packages on Mute, Safari, Zita and Spartan catalogs. The need for independent labels to break into the CBS Records MD John Craig. He presented product from new act English. Evenings and South African group Jukula. He also introduced the first CBS service to separate packages on Mute, Safari, Zita and Spartan catalogs. The need for independent labels to break into the CBS Records MD John Craig. He presented product from new act English. Evenings and South African group Jukula. He also introduced the first CBS service to separate packages on Mute, Safari, Zita and Spartan catalogs.
It’s Time — The awaited debut LP from Quincy Jones protege James Ingram ships this week, and the project includes the expected impressive line-up of L.A. heavyweights; Greg Phillinganes, David Foster and Michael McDonald are just three of the luminaries who have contributed to the set, and it’s got a definite crossover appeal. We have two share the vocal pic on side two’s “Ah’m Be There.” Another duet, the recent hit with Patti Austin, “How Do You Keep The Music Playing,” is also on the album. “I’ve Always loved it for lessons in taking a ballad on up. DJ does it again…” New Earth, Wind & Fire LP due soon, with the single “Magnetic” out any day now. John Benitez is cooking up the dance re-mix... The Chi-Lites cutting new tracks for an expected album, at Universal Recording in Chicago… Harold Melvin and the Blue Notes, with veteran vocalist Glen Caesar… Jocelyn Brown completing tracks for a forthcoming single. “Hands Off...”

Wonderful One — Stevie Wonder was greeted and fed by friends and family following the opening night of his sold-out run at New York’s Radio City Music Hall. Chaka Khan, Eddie Murphy and Joe Piscopo were among those relaxing with the Wonderman at the Red Parrot Club ‘til the wee hours.

Is This the End? — Streetwise kidde quintet New Edition recently flew from Boston to Orlando for a series of appearances, and met fellow teenage sensations Menudo on the flight. All was not so cozy in the Sunshine State, however, as the Edition was mobbed by 1500 fans at an in-store visit. The mostly female, squealing crowd wouldn’t let up in the quest for autographs, and the guys suffered cuts, bruised ribs and were missing a few shoes by the time they escaped. Reports are all that’s was and really back to normal.

Father Franklin — Aretha Franklin recently staged the Second Annual Artiste Ball to raise money for her father Rev. G.L. Franklin’s staggering medical bills. He’s been comatose since surprised burglars shot him in a robbery attempt in 1979. Lady Re, the Four Tops and Henny Youngman performed at Detroit’s Westin Hotel, and though the event was “fabulous” according to Franklin son/brother Cecil, union costs for staging the affair put them in the red. “We wished it was economically fabulous,” said Cecil Franklin, “but luckily other revenue has come through and we’re able to take care of things.”

Road Show — The Gap Band planning a back-to-back tour of Europe and Japan for the spring… Denelle Williams recently appeared on the CBS-TV soap (ooops, “daytime drama”) As The World Turns, in which she played herself and sang “I’m So Glad It’s You” and “I’m So Proud.” Impressive upcoming lineup at L.A.’s Beverly Theatre: Millie Jackson/Manhattan, Oct. 31; Chaka Khan, Nov. 3; and Sarah Vaughan/Count Basie, November 18. Recently appearing were Burning Spear, and at a separate show, the Isley Bros.

Reach for It — Jeffrey Osborne starts out on the road this week with Atlantic Starr co-headlining, and although he did a handful of dates with Denelle Williams last year, Osborne told us, “This really is the first tour. I’ll be going to 30-40 cities, many places I’ve never been before.” Raymond Jones, ex-Chic keyboardist and author of the single “Stay With Me Tonight,” is the tour’s musical director. Osborne will also be joined by Johnny McGee on guitar. Both had been long-standing members of L.T.D. until the singer broke away three years ago. “I had a lasting kind of relationship with the guys,” noted Osborne. “There was a year of guilt that I went through before leaving, and once it happened, I still took it too much to put my music in some other capacity. It was an odd about how well they were going to do, and I didn’t really feel good about the whole thing until the success of the first album.” Now there’s a second LP to rival the first, with Osborne looking to evolve from his mature balladee stance by the addition of Queen’s guitarist Brian May on two tracks. “We had met through my manager Jack Nelson, who used to work with Queen,” said Osborne. “We got together at the MIDEM festival and again in Los Angeles. and I feel fortunate to have him play on the record.” When queried about the comparisons to Mick Jackson’s closed-door busting “Beat It” with Eddie Van Halen, Osborne replied, “I had asked Brian to do this long before Michael came out with ‘Beat It.’ I had no idea he was going in that direction also. Really, I think it’s great. That shows that music is boundless. The one common denominator is good music. That’s what it comes down to.”

Wish Upon A Star — Osborne’s touring compatriots Atlantic Starr have just released their fifth A&M LP entitled “Yours Forever,” and they too, are making some suite change. The group now is changing “I really call it hard rock heavy, but it’s not as much of a rock ‘n’ roll and contemporary dance feel to the music,” reported group drummer Porter Carroll Jr. “We’ve wanted to be able to do things differently, and on this tour, you’ll see we’re a better band.” The bands current single “Touch A Four Leaf Clover” carries the trademark sweet Atlantic Starr sound, and strikes a transitional balance with the newer sounds. It leaps to #39 on the black contemporary charts this week.
ATLANTIC STARR’S

YOURS FOREVER

Featuring their new single
“TOUCH A FOUR LEAF CLOVER”

YOURS FOREVER ON A&M CASSETTES & RECORDS.

Produced by James Anthony Carmichael
<table>
<thead>
<tr>
<th>Title/Artist/Label/Number/Distributor</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Synchronization</td>
<td>10/22</td>
</tr>
<tr>
<td>2 Thriller</td>
<td>10/22</td>
</tr>
<tr>
<td>3 Faster Than The Speed of Night</td>
<td>10/22</td>
</tr>
<tr>
<td>4 Flashdance</td>
<td>10/22</td>
</tr>
<tr>
<td>5 Metal Health</td>
<td>10/22</td>
</tr>
<tr>
<td>6 Pyromania</td>
<td>10/22</td>
</tr>
<tr>
<td>7 An Innocent Man</td>
<td>10/22</td>
</tr>
<tr>
<td>8 What's New</td>
<td>10/22</td>
</tr>
<tr>
<td>9 Greatest Hits</td>
<td>10/22</td>
</tr>
<tr>
<td>10 The Principle of Moments</td>
<td>10/22</td>
</tr>
<tr>
<td>11 Eyes That See in the Dark</td>
<td>10/22</td>
</tr>
<tr>
<td>12 Speaking in Tongues</td>
<td>10/22</td>
</tr>
<tr>
<td>13 Eliminator</td>
<td>10/22</td>
</tr>
<tr>
<td>14 Live From Earth</td>
<td>10/22</td>
</tr>
<tr>
<td>15 The Wild Heart</td>
<td>10/22</td>
</tr>
<tr>
<td>16 Cold Blooded</td>
<td>10/22</td>
</tr>
<tr>
<td>17 Reach the Beach</td>
<td>10/22</td>
</tr>
<tr>
<td>18 The Crossing</td>
<td>10/22</td>
</tr>
<tr>
<td>19 Let's Dance</td>
<td>10/22</td>
</tr>
<tr>
<td>20 Little Robbers</td>
<td>10/22</td>
</tr>
<tr>
<td>21 Click the Switch</td>
<td>10/22</td>
</tr>
<tr>
<td>22 True</td>
<td>10/22</td>
</tr>
<tr>
<td>23 Rhythm of Youth</td>
<td>10/22</td>
</tr>
<tr>
<td>24 Keep It Up</td>
<td>10/22</td>
</tr>
<tr>
<td>25 Alpha</td>
<td>10/22</td>
</tr>
<tr>
<td>26 Lawyers in Love</td>
<td>10/22</td>
</tr>
<tr>
<td>27 Lie to You</td>
<td>10/22</td>
</tr>
<tr>
<td>28 Rant N' Rave With the Stray Cats</td>
<td>10/22</td>
</tr>
<tr>
<td>29 Genesis</td>
<td>10/22</td>
</tr>
<tr>
<td>30 The Present</td>
<td>10/22</td>
</tr>
<tr>
<td>31 Feel My Soul</td>
<td>10/22</td>
</tr>
<tr>
<td>32 No Parking on the Dance Floor</td>
<td>10/22</td>
</tr>
<tr>
<td>33 Sweet Dreams (Are Made of This)</td>
<td>10/22</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title/Artist/Label/Number/Distributor</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 The Gap Band V - Jammin'</td>
<td>10/22</td>
</tr>
<tr>
<td>35 Punch the Clock</td>
<td>10/22</td>
</tr>
<tr>
<td>36 Passionworks</td>
<td>10/22</td>
</tr>
<tr>
<td>37 Sports</td>
<td>10/22</td>
</tr>
<tr>
<td>38 Bent Out of Shape</td>
<td>10/22</td>
</tr>
<tr>
<td>39 On the Right</td>
<td>10/22</td>
</tr>
<tr>
<td>40 Born Again</td>
<td>10/22</td>
</tr>
<tr>
<td>41 Holy Diver</td>
<td>10/22</td>
</tr>
<tr>
<td>42 Born to Love</td>
<td>10/22</td>
</tr>
<tr>
<td>44 Future Shock</td>
<td>10/22</td>
</tr>
<tr>
<td>45 She Works Hard for the Money</td>
<td>10/22</td>
</tr>
<tr>
<td>46 In Your Eyes</td>
<td>10/22</td>
</tr>
<tr>
<td>47 Stompin' at the Savoy</td>
<td>10/22</td>
</tr>
<tr>
<td>48 Subject... Aldo Nova</td>
<td>10/22</td>
</tr>
<tr>
<td>49 Staying Alive</td>
<td>10/22</td>
</tr>
<tr>
<td>50 Bodies and Souls</td>
<td>10/22</td>
</tr>
<tr>
<td>51 Frontiers</td>
<td>10/22</td>
</tr>
<tr>
<td>52 Eddie the Cruisers</td>
<td>10/22</td>
</tr>
<tr>
<td>53 Stay with Me Tonight</td>
<td>10/22</td>
</tr>
<tr>
<td>54 Best Kept Secret</td>
<td>10/22</td>
</tr>
<tr>
<td>55 It's About Time</td>
<td>10/22</td>
</tr>
<tr>
<td>56 Zapp III</td>
<td>10/22</td>
</tr>
<tr>
<td>57 Visions</td>
<td>10/22</td>
</tr>
<tr>
<td>58 Shut at the Devil</td>
<td>10/22</td>
</tr>
<tr>
<td>59 La Cage Aux Folles</td>
<td>10/22</td>
</tr>
<tr>
<td>60 The Look</td>
<td>10/22</td>
</tr>
<tr>
<td>61 Cargoes</td>
<td>10/22</td>
</tr>
<tr>
<td>62 The Closer You Get</td>
<td>10/22</td>
</tr>
<tr>
<td>63 After Eight</td>
<td>10/22</td>
</tr>
<tr>
<td>64 Kissing to Be Clever</td>
<td>10/22</td>
</tr>
<tr>
<td>65 Living in Oz</td>
<td>10/22</td>
</tr>
<tr>
<td>66 Texas Flood</td>
<td>10/22</td>
</tr>
<tr>
<td>67 One Particular Harbour</td>
<td>10/22</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title/Artist/Label/Number/Distributor</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>68 Drastic Measures</td>
<td>10/22</td>
</tr>
<tr>
<td>69 Duran Duran</td>
<td>10/22</td>
</tr>
<tr>
<td>70 Cuts Like a Knife</td>
<td>10/22</td>
</tr>
<tr>
<td>71 Lionel Richie</td>
<td>10/22</td>
</tr>
<tr>
<td>72 War</td>
<td>10/22</td>
</tr>
<tr>
<td>73 No Frills</td>
<td>10/22</td>
</tr>
<tr>
<td>74 H2O</td>
<td>10/22</td>
</tr>
<tr>
<td>75 Everybody's Rockin' / Neil &amp; the Shocking Pinks</td>
<td>10/22</td>
</tr>
<tr>
<td>76 State of Confusion</td>
<td>10/22</td>
</tr>
<tr>
<td>77 Heads or Tales</td>
<td>10/22</td>
</tr>
<tr>
<td>78 Fastway</td>
<td>10/22</td>
</tr>
<tr>
<td>79 Continuation</td>
<td>10/22</td>
</tr>
<tr>
<td>80 More Fun in the New World</td>
<td>10/22</td>
</tr>
<tr>
<td>81 Mike's Murder</td>
<td>10/22</td>
</tr>
<tr>
<td>82 Get it Right</td>
<td>10/22</td>
</tr>
<tr>
<td>83 Hello Big Man</td>
<td>10/22</td>
</tr>
<tr>
<td>84 Foxie</td>
<td>10/22</td>
</tr>
<tr>
<td>85 High Rise</td>
<td>10/22</td>
</tr>
<tr>
<td>86 Naked Eyes</td>
<td>10/22</td>
</tr>
<tr>
<td>87 Jarreau</td>
<td>10/22</td>
</tr>
<tr>
<td>88 Fascination</td>
<td>10/22</td>
</tr>
<tr>
<td>89 Business as Usual</td>
<td>10/22</td>
</tr>
<tr>
<td>90 Album</td>
<td>10/22</td>
</tr>
<tr>
<td>91 Pancho &amp; Lefty</td>
<td>10/22</td>
</tr>
<tr>
<td>92 Piece of Mind</td>
<td>10/22</td>
</tr>
<tr>
<td>93 The Hunting</td>
<td>10/22</td>
</tr>
<tr>
<td>94 Dirty Looks</td>
<td>10/22</td>
</tr>
<tr>
<td>95 Ark</td>
<td>10/22</td>
</tr>
<tr>
<td>96 Julio Iglesias</td>
<td>10/22</td>
</tr>
<tr>
<td>97 Olivia's Greatest Hits Vol. 2</td>
<td>10/22</td>
</tr>
<tr>
<td>98 Mary Jane Girls</td>
<td>10/22</td>
</tr>
<tr>
<td>99 Merciless</td>
<td>10/22</td>
</tr>
<tr>
<td>100 Mean Streak</td>
<td>10/22</td>
</tr>
</tbody>
</table>
AROUND THE ROUTE

by Camille Compasio

It's showtime — and while AMOA officials are still being conservative about their projections, present indications are that attendance will exceed their 'guestimate' of 10,000! As of October 17, the association recorded the largest pre-registration in recent years, a near sell-out for the Saturday night banquet/awards presentation and an unsurpassed number of exhibitors. AMOA Expo '83 should be a blockbuster event!

What to see? Showgoers can look forward to viewing a number of new laser disc games, which will be premiered by various factories (and will remain 'top secret' right up until the exhibits open on Friday). "We look upon this year's AMOA convention as one of the most important trade shows in quite some time, and are presently working on a number of exciting products, not only within the realm of laser disc but in other areas as well," observed Williams veeppee Ron Crouse. He indicated that the factory has been rigorously testing some pieces but stressed that Williams would not bring in anything that did not measure up to full standards — or "top notch." What is definitely slated for display at Expo is the newly debuted "Firepower II" pin.

(continued on page 40)

Welcome To The AMOA 1983 International Expo

... "Reflecting A Proud Industry" ...

On behalf of the Officers and Directors of AMOA I want to take this opportunity to welcome each and everyone of you to our Annual Exposition. Through the efforts of our officers and directors and the support of the manufacturers, distributors and suppliers we are able to bring to you our largest trade show. It is the combined efforts of our industry that make this possible and for this I am forever grateful. This is only the second time, in the past 35 years, that our trade show has been held out of Chicago. The response has been tremendous. New Orleans is a super city for conventions and I trust you will have the time to explore some of the local culture.

As president of AMOA I have traveled to 21 states this year, making more appearances than any president before me. For this I am grateful and it has been a pleasure for me to represent AMOA across our land. We have a wonderful industry and I am proud to be a part of it.

I want to thank all of the states that invited me to join you for your meetings and I trust we were able to bring a message that was helpful. I have made so many good friends through my travels, and I treasure this friendship above all.

AMOA continues to grow and much of it is attributed to our executive vice president, Leo Droste, and his qualified staff. Without their help we would not be as successful as we are today.

I trust you will find the 1983 AMOA Exposition the largest and best we have ever produced. Be sure to shop each booth thoroughly and attend as many seminars as time will allow.

I want to thank you for the privilege and pleasure of serving as your president for the past year. May God bless each one of you.

Wesley S. Lawson
President

CONTENTS

AMOA Preview ...................... 41
Industry News ..................... 40
Jukebox Programming ............... 54
Manufacturers Equipment List .... 62
Jukebox Programming ............... 54
Manufacturers Equipment List .... 62

COIN MACHINE

CASH BOX October 29, 1983
and the new upright video game "Blaster," which will be sampled shipped to distributors just prior to the opening of Expo '83 but will make its major debut at the show. Also featured will be the new duromold plastic cabinet (Blaster is the first game to utilize this new concept). Be sure to see it. It has been in the works for some time and has already won awards from the Rotational Molding Assn. This unique cabinet is about 25% lighter in weight than traditional models and as Ron pointed out, "It's practically indestructible!"

Visitors to the Mylstar exhibit will see the firm's new "M.A.C.H. 3" laser disc, along with the "Kroll" video and "Ready Aim Fire," the latest Mylstar pinball machine, as we learned from the firm's John von Lessen.

Bally Midway has quite a variety of equipment to show, starting with the "Astron Belt" laser disc, which has undergone some changes in cabinetry, artwork, etc. from the Sega prototype, to meet factory standards. Also featured will be "Discs of Tron" (in the environmental cabinet and the new upright version); the "X's and O's" pin game; "Granny and the Gator," a new pin video (Bally Midway's second in this category and a follow-up to "Baby Pac Man"); "Ten Pin Deluxe," a puck bowler (in combination with a video monitor, for a new twist in this game category); and "Clothespin." With respect to the latter piece, it's still under wraps and company exec Jim Jarocki would only say that it "marks another first for Bally Midway" — so we'll all have to wait until opening day to see it.

Game Plan Inc. will be occupying booths 108-110 at The Rivergate and the featured attractions will be the "Sharpsniper II" pin and an "old fashioned gun game" called "Sharp Shootin'."

Gus Tartt of Singer One Stop For Ops, who is a regular at AMOA Expo, will have to miss this year's convention, the reason being he has just opened his second Singer store and is all involved in setting up stock, etc. New digs are located at 2740 Hague S.W. in Wyoming, Michigan. Manager is John Batka. Good luck, guys!

---

**INDUSTRY NEWS**

**AROUND THE ROUTE**

(continued from page 29)

**Atari Forms Coin Op Distrib Co. In Chicago**

MILPITAS, CA — The Coin Operated Games division of Atari Inc. announced the formation of Atari Distributing, a Chicago-based distribution firm for arcade games.

"Our interest in distribution is currently limited to Chicago," said Jerry Marcus, executive vice president of sales for the division. "We feel Chicago offers a unique opportunity to better understand the distribution marketplace." Marcus also commented that the opening of Atari Distributing also reflects the company's confidence in the coin video games marketplace.

Ed Pellegrini, formerly a vice president with Bally Midwest Distributing Co. has been named to head the new Chicago office as vice president and general manager. Also joining the management team are Floyd Babbit, vice president of operations, and Howard Mayo, formerly director of finance for Sega, as financial controller.

Atari Inc. is a leading designer and manufacturer of coin video games, home video games and home computers, programs and peripherals in a variety of applications. The company is a wholly owned subsidiary of Warner Communications Inc.

**Emergency Hotline Set By NCMI**

FT. LAUDERDALE, Fla. — The National Coin Machine Institute has established an emergency hot-line to provide assistance to operators in legislative and public relations activities. The number — 1-800-327-7724 — is a toll free number for all states except Florida, Alaska and Hawaii. Calls in those states should be made directly to the NCMI office in Ft. Lauderdale, Florida at 305-561-0886.

"This is the most recent addition to the services that NCMI offers to help operators and their state and local associations in meeting the many problems confronting our industry," Mel Grossberg, President of NCMI said.

"Practically all of our legislative and public relations problems are at the state and local level. They are coming so fast and in such numbers that we can't keep track of them unless operators keep us informed," Grossberg concluded.

NCMI is a national association of street and arcade operators. Since its formation in 1982, NCMI has established a number of programs to provide assistance to coin-operated machine operators.

**International Copyright Committee Set By U.S./Japanese Video Makers**

CHICAGO — The third International Conference of Video Game Manufacturers and Joseph Robbins, president of the Amusement Game Manufacturers Association. Headquarters.

**Joint Statement**

At the conclusion of the meeting a joint statement was issued, which reads as follows: "We the members of the Amusement Machine Industry hereby state our intention to make continuing and tireless efforts towards further strengthening our cooperation so that all plagiarism still found throughout the world will be eliminated, so that our rights will be securely protected on a world-wide level and so that the industry will become well recognized by the public and be worthy of its respect."

Following the adoption of this statement, the conference agreed to appoint a special committee to serve as liaison on copyright matters between the factory members of the respective associations, and to provide information on the actions and successes of individual company copyright protection activities.

**Committee Members**

The committee will be jointly chaired by Karoru Hinami, managing director of JAMMA and Glenn Braswell, executive director of AGMA. The committee will be made up of two members from JAMMA, namely, Masaya Nakamura (Namco) and Michael Kogan (Taito-Japan) or his designate, two members from AGMA, namely, James Rockfeld (Bally) and Skip Paul (Atari) or his designate, one member from the United Kingdom, namely, Charles Coran (Taito Ltd.), and one from Europe, namely, Walt Grinke (ENV Vertrieb).

The first meeting of this committee will be held on October 27 in New Orleans.

---

**Colorado Coin Meets In Denver**

LOS ANGELES — The annual general meeting of Colorado Coin, Inc. (CCI) was held recently at the Double Tree Hotel in Denver where a variety of topics were discussed.

Bruce McLellan, attorney for C.C.I., spoke to the group about pending legislation affecting the organization, notably, the regulation sales tax proposed by the city of Littleton. This tax would be levied on the percentage of the money taken from all coin op machines. The membership directed the board of directors to instruct McLellan to take whatever steps necessary to oppose this tax.
the game
you've been waiting for
has taken shape
this shape!
powered by the revolutionary DISCAN SYSTEM
the most advanced video disc technology in the industry

and of course it's from Williams ELECTRONICS, INC.
the all new laser racing machine from the company with the best track record

see it at AMOA Booth 414
The 1983 AMOA Exposition of music and games will be held at The Rivergate in New Orleans, during the period of October 27-30, which marks the first time the convention is being held in this area of the country. The sur-
roundings may be a bit unfamiliar to those trade visitors who are accustomed to the Chicago envi-
ronment for this noted trade function but the con-
tent of AMOA Expo ’83 plus the appeal of this charming, historic city make the trip well worthwhile.

This year’s convention will see the results of the association’s greatly expanded education program and an unsurpassed number of knowledgeable guest speakers, drawn from outside of the industry and from allied fields, who will conduct the numerous seminars and meetings, sharing their expertise with operators on a wide variety of pertinent sub-
jects ranging from laser disc technology to IRS regulations, legislation, security — you name it. Everything you’ve always wanted to know about operating a successful business, small or large, will be covered in the full schedule of seminars that will take place throughout the day on October 27.

As for the product exhibits — the meat of the show, the main event that ‘brings ’em in’ from all over the U.S., Canada and abroad — Expo ’83 will run true to form and feature the very latest in technology and equipment, with the new laser disc machines playing a very prominent role. A number of major manufac-
turers will be premiering their first laser disc products at AMOA Expo ’83, to underscore the importance of this trade show.

While the emphasis, as usual, will be on state-of-the-art as well as further technological possibilities, this year’s exposition will also reflect the “back to the basics” trend that has been surfacing these past several months. Showgoers should thus see a greater concentra-
tion of non-video products and street loca-
tion oriented equipment than has been in evidence at this convention for a number of years. But then, that’s what AMOA Expo is all about — keeping operators abreast of what’s happening in the industry.

The show has a lot to offer. It’s up to you who attach, absorb, and sub-
sequently apply, whatever knowledge gained at AMOA Expo ’83 in your own business prac-
tices and thus realize the full benefits of atten-
dance.

So, it’s on to New Orleans. See you at the show!

---

**EXPO ’83 EXHIBIT HOURS AND EVENTS**

**Thursday, October 27**

- **8:00 a.m. - 4:30 p.m.**
  - Registration Area Open (Rivergate Concourse)
  - "Technical Seminar" by Taito America (Hilton Hotel - Grand Salon C/Section 3)

- **10:00 a.m. - 11:00 a.m.**
  - "Pinball Merchandising: An Alternative" (Hilton Hotel - Grand Salon C/Section 5)
  - "Common Sense Security" by Sgt. Donna Shepherd & Sgt. Debbi Chitwood (Hilton Hotel - Grand Salon B/Section 2A)
  - "Fun Centers: A Quest For Identity And Style" (Hilton Hotel - Grand Salon C/Section 8)
  - "Make The ’80s Pay: Reduce Discretionary And Vehicle Costs" (Hilton Hotel - Grand Salon C/Section 8)

- **1:00 p.m. - 2:00 p.m.**
  - "Benefits" by Russ Stewart of Benefit Consultants, Inc. (Hilton Hotel - Grand Salon C/Section 5)

**Friday, October 28**

- **9:00 a.m. - Noon**
  - Registration Area Open (Rivergate Concourse)
  - 35th Anniversary General Session and Annual AMOA Business Meeting (Hilton Hotel - Grand Ballroom)

- **3:00 p.m. - 5:00 p.m.**
  - State Association Meeting (Hilton Hotel - Grand Ballroom D)

- **4:00 p.m. - 5:00 p.m.**
  - "Benefits" - repeated from an earlier session (Hilton Hotel - Grand Salon C/Section 5)

**Saturday, October 29**

- **9:00 a.m. - Noon**
  - Registration Area Open (Rivergate Concourse)
  - "Technical Seminar" by Williams Electronics (Hilton Hotel - Grand Salon C/Section 3)
  - "Strategic Planning For The ’80s" (Hilton Hotel - Grand Salon C/Section 8)
  - "AMOA Legislative Report" (Hilton Hotel - Grand Salon C/Section 4)
  - "Risk Taking and Entrepreneurship" by Rep. Andy Ireland (D-FL) (Hilton Hotel - Grand Salon D/Section 12)

- **9:00 a.m. - 11:00 a.m.**
  - "Public Relations Seminar/Workshop" by author/editor Sandra Pesman (Hilton Hotel - Grand Salon C/Section 8)

- **10:00 a.m. - 4:00 p.m.**
  - Exhibits Open (The Rivergate - Main Concourse)
  - "Are You Paying The IRS Too Much?" by tax authority James L. Harfield (Hilton Hotel - Grand Salon D/Section 13)

- **3:00 p.m. - 5:00 p.m.**
  - "Common Sense Security" - repeated from an earlier session (Hilton Hotel - Grand Salon B/Section 2a)

- **7:00 p.m. - 7:30 p.m.**
  - "American Society of International Film and Television" by Andy Ireland (D-FL) (Hilton Hotel - Grand Salon C/Section 12)

**Sunday, October 30**

- **8:00 a.m. - 5:00 p.m.**
  - Registration Area Open (Rivergate Concourse)
  - "Technical Seminar" - Repair & Maintenance of Rock-Ola phonographs & preview of new equipment (Hilton Hotel - Grand Salon C/Section 3)

- **4:00 p.m. - 5:00 p.m.**
  - "Are You Computing For The Right Reason" by Manley Lawson (Hilton Hotel - Grand Salon D/Section 12)

- **9:00 a.m. - 10:00 a.m.**
  - "Protect Yourself; Protect Your Business; The Advantage of Contracts" by Dr. Richard Hunter of Notre Dame University (Hilton Hotel - Grand Salon C/Section 7)

- **10:00 a.m. - 4:00 p.m.**
  - Exhibits Open (The Rivergate - Main Concourse)
  - "Strategic Planning For The ’80s" - repeated of October 29 session (Hilton Hotel - Grand Salon C/Section 4)
  - "Protect Yourself; Protect Your Business; The Advantage of Contracts" - repeated from an earlier session (Hilton Hotel - Grand Salon C/Section 7)

* Cassette tapes of these programs will be available as soon as possible after each session, at the AMOA Information and Services Booth in the Rivergate Concourse.*
NOW... good things come in all packages!
A game sure to bring out the

elements of

For the very first time, a major manufacturer is intentionally building conversion kits of a HIT game!

It took Taito America and their hot new game, ELEVATOR ACTION, to give you the two things you need most: an exciting and successful new game... and priced-right options-to-buy that will solve your problems!

ELEVATOR ACTION is a real thriller! It's all about the ups and downs (and ins and outs) of the spy business. It's a game of intrigue and strategy with coinbox counts that are giving all locations a real profit lift! And it's available not only as a complete game, but also, in a limited quantity, as conversion kits that can turn your idle games into real money-makers! The Taito retrofit kit converts Taito's Jungle Hunt/Jungle King, Alpine Ski, Wild Western and Front Line games. The Deluxe kit converts all other color raster-scan monitor games!

Now you have a choice: a complete hit game or conversion kits. Either way you're a winner!

THAT'S THE DEAL.
shing and daring in everyone!

THIS IS THE DRAW!

In ELEVATOR ACTION, Agent 17, code name “Otto”, is on a top-secret mission that’ll have everyone coming out from undercover to play!

Enemy agents, armed and lying in wait behind the blue doors, try to ambush “Otto” and put an end to this legendary masterspy. Only well-planned strategies, bullet-dodging, quick-on-the-draw accuracy and black belt karate prowess can get him through. Shooting out the lights and knocking out the enemy during the blackout will chalk up more points. Even the great “Otto” has his “ups and downs”, but these can be controlled with the joystick whenever he's inside the elevator.

For a real profit lift, isn't it time you got in on ELEVATOR ACTION?!

“Otto” must sneak through a heavily guarded, top-security enemy defense building to steal secret government documents hidden within. He must make his way cautiously down through the building by way of elevators and escalators and pick up all the files hidden behind the red doors in order to make it to the getaway car in the garage below.
Packaged to suit your needs!

For technical assistance, call the hot line toll-free (except in Illinois): (800) 323-0666.

TAITO AMERICA CORPORATION
1256 Estes Ave., Elk Grove Village, IL 60007
(312) 981-1000, Telex 25-3290
Cash Box 1983 Jukebox/Games Operator Survey

(continues from previous page)

Cash Box surveyed operators from throughout the nation to assemble the data for this year's survey. Of those who responded 60% operate routes with over 100 locations (ranging from a low of 120 to a high of 500); 25% have between 50-100 locations; and 15% have 50 locations or under. A number of new questions were incorporated into the 1983 survey, in line with the current operating environment and the status of the economy. Following are the results of our survey.

Earnings

Estimated weekly gross on the following music and games equipment was reported as:

<table>
<thead>
<tr>
<th>Music Equipment</th>
<th>Games Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pool tables</td>
<td>Pinball games</td>
</tr>
<tr>
<td>104</td>
<td>42</td>
</tr>
<tr>
<td>Video games</td>
<td>Cocktail tables</td>
</tr>
<tr>
<td>44</td>
<td>47</td>
</tr>
<tr>
<td>Shuffle alleys</td>
<td>Shuffleboard</td>
</tr>
<tr>
<td>32</td>
<td>25</td>
</tr>
<tr>
<td>Soccer tables</td>
<td>Jukeboxes</td>
</tr>
<tr>
<td>15</td>
<td>42</td>
</tr>
<tr>
<td>Pool hockey tables</td>
<td>Laser disc</td>
</tr>
<tr>
<td>30</td>
<td>25</td>
</tr>
</tbody>
</table>

1982

Last year's figures are included for comparison purposes. With respect to phonograph collections for 1983, 65% of the responding operators reported them to be the same as last year. 20% said they were less and 5% reported an increase. On the subject of music collections, 90% of the operators queried reported them to be less than last year and 10% said they were the same. No one reported an increase. With respect to the new laser disc games, while only 20% reported operating them, the earnings notated were phenomenal (from a low of $165 to a high of $400, on a weekly basis).

New Equipment Purchases

Selectivity in buying was once again in evidence this year as it was in our 1982 poll, only this time around videos were not the dramatic beneficiary. Practically all the responding operators said that they were still sticking to the "hits" in their new game purchases. A whopping 95% (as opposed to 25% in '82) admitted to buying less video games this year than last year. Because of a widespread differential in unit purchases it was difficult to determine an average figure per operating company but it would suffice to say the range ran from a low of 3 units to a high of 16 units purchased Individually for the year. Our survey revealed no significant change in the pinball machine market with 80% buying less than they did in '82 and 20% buying the same amount as last year. With respect to new jukebox purchases, 60% of the responding operators reported buying a lesser amount than they did last year; 35% bought the same number and 5% said they bought more new jukes this year than in '82, again reflecting no dramatic change. Because of a reported "back to the basics" trend in the trade over past several months we asked operators about their purchases of non-video or electro-mechanical games and 15% reported purchasing this category of equipment; the most frequently mentioned models being pool tables, shuffle alleys, foosball and "Hi-Ball." What was especially noticeable this year was the reduction in buying and this applied to just about all categories of equipment. Practically no one said they bought "more" of anything in 1983 than they did last year, which serves to underscore the rather depressed state of the industry throughout most of this year.

Have we got a deal for you.

Bally's Central Ohio Sales ships anywhere in the U.S. and worldwide. And price is definitely something we can talk about.

So if you're shopping the used market, deal with the world's largest dealer. For further information, call 800-521-0064, toll free. In Ohio, call 800-521-8260. Just ask for Dick Gilger or Jim Fernella.

For the biggest selection, and the best deal, there's simply no better place to shop.

Central Ohio Sales
A Bally Company
2541 West Belt Drive
Columbus, Ohio 43288 (614) 876-0348

©1983, Bally Manufacturing Corporation.
**Cash Box Focus**

**OMAA — Industry Model**

by Judith A. Martin & Paul A. Corey

There’s no magic formula for developing a solid, viable trade association. It takes hard work, ethics, a solid core of involved operators willing to spend time and effort on the association... and more hard work by all involved.

In Ohio, the Ohio Music and Amusement Association (OMAA) was organized in 1974 when there was a crisis. After the crisis was over, there were fewer than 30 paid members remaining. Membership in OMAA now represents 90% of the operating equipment (guitars, cigarette machines, pool tables, juke boxes) in the state. This representation is not clustered in the big cities, but is widespread throughout every part of the state. There is also a solid core of hardworking members who believe in the association in each quadrant of the state who are always out there pitching membership, programs, activities, mutual aids and needs. This truly makes OMAA a viable organization reaching every county in Ohio.

An existing membership is not always necessary; in a start-from-scratch approach, we developed PAMMA, the Pennsylvania association on much the same basis; hardworking members with the widest possible geographic representation.

A strong tenet in the Ohio association is a commitment to regular programs and operations, rather than operating from crisis to crisis. Regular activities include a monthly newsletter, legislative reports, special reports, and an education program unique in the country among state associations, and far exceeding those of national organizations.

A strong committees system is another strength of OMAA. Each committee has a clear mandate on what it wishes and needs to accomplish, and they work toward those ends. For example, the legislative committee has been extremely diligent in finding bad legislation in the state that needs changing as well as good legislation. As a result of these activities, the OMAA game serves as a legislative clearing house for new and old ordinances, acts, and any type law touching our activities. Now examples of both good and bad legislation are available to all members through this clearing house in the OMAA office.

The public relations committee has developed a PR kit which can be used to introduce both operators and the organization to local media, officials, or public safety forces. Various information sheets can be added or deleted from the packet to tailor it to the interest of the individual or group receiving the kit. The public relations committee also recommends that the OMAA staff formulate replies to adverse publicity which local members can forward to the media in their area. This has been quite successful in preventing opening up to video games.

While video games have been popping up in very unexpected places, with varied results, the operators have not been slow to find such games — arcades — have been hurting badly. Mawdsley forecasted, “The street arcades are finding it difficult to meet their expenses today. I think you’ll see many of those going out of business.”

Along with the shuttering of arcades, the entrepreneurs — also known as “fast food artists” — who got into the business to make the quick money and cash in on the booming fed, have slowly left the industry for greener pastures. Many went bankrupt or sold their equipment to the more established, veteran operators who remained faithful to the industry for countless years. Collins remembers, “We had a lot of ‘blue sky thinkers’ come through this area who sold directly to locations, and the location owners now have those machines in the back rooms. They’ve replaced the pieces with ones they can get for... they’re non-existent today.”

John Trucano, owner of Black Hills Novelties, noted, “Amateur operators and AMOA, found that the incoming entrepreneurs ruined the business by saturating it, and because of their inexperience in mod operations generally caused serious problems of the industry were neglected. They came into the business and cause big problems and don’t know how to make a buck at it,” he said.

“They gave all their money in order to get the location and then the only ones with the money are the locations and these guys go broke.”

Mawdsley agreed, stating the reason many entrepreneurs have left the business is because they were unable to service their mortgages. Equipment was bought on time with the assumption the high rate of collections would immediately pay off their investment yet they didn’t realize that collections had dropped between 18 and 30 percent, Mawdsley reckoned.

“There’s still some of them around,” Ballard said of the fast buck ops. “But a lot of them sold their equipment and left. I think there’s a greater number of location-owned machines now than ever before.”

The industry has undergone a constant change and re-evaluation of priorities and economic policies. Another facet of the trade which has gradually evolved and adapted to its current needs is the relationship between the operators, the distributors and the manufacturers. “I think manufacturers have rendered more direct service to the operators,” Ballard noted, “I don’t think they’re trying to eliminate the distributors, they’re just trying to get more information to the operators with Watts lines and having their engineers available to the final consultant.”

“Some manufacturers are beginning to send service bulletins directly to the operators,” Mawdsley concurred. Before, “It was always from the operator to the distributor to the manufacturer and then we hoped it would go down to the manufacturer.” However, Mawdsley also pointed out, “Ballard agreed, for his interest today is greater due to the slower sales of equipment, (as supply has gone beyond demand) and so he has been more active in day to day the distribution is slowing down and has found operators cannot afford to buy from distributors and many tend to buy from factory closeouts where prices are much lower.

Collins felt operators are more independent today than they have been in the past. “Operators have better techs and some are using engineers themselves. We don’t rely on dis-

(continued on page 3)

**“Survivors Survive” Say Past AMOA Prexys About Coin Biz**

by George Koulermos

LOS ANGELES — “The survivors will always survive and others will fold,” asserted Leonia Ballard, owner of Belle Amusement Co., who was among the Amusement & Music Operators Association (AMOA), upon careful consideration of what is in store for the coin machine business.

The industry is slowly starting as operators across the country begin to see more clearly what decisions must be made to outfit the coin machine industry’s current financial woes. Four past AMOA presidents all agreed the bubble of big bucks has burst and the industry has found the need to return back to basics: digital bread and butter of pinball machines, pool tables and jukeboxes — as well as some clearedhead financial planning since many ops have very little confidence in new technological wonder games as the laser disc video games.

“The solid part of the industry we know is the phonograph and the pool table. Other things have come and gone,” Ballard said. “Operators see the facts and they know for real what’s happening and don’t get into a false sense of security by not overextending themselves.”

Russell Mawdsley, 1973-74 AMOA president and owner of Russell-Hall, Inc., attributed the decrease in popularity of coin operated video games to the popularity of video games in the home. While he shares the opinion that laser games are not the answer to the industry’s ills, he also has found a definite growth of interest in pinball machines.

“We’ve got kids out there who have been playing video games all their lives and are suddenly envious of the challenge of pinball machines which is often greater than video games,” Ballard explained. He also said owners who own pinball machines and stored them brought them back out and have found them quite profitable (and much less expensive) than buying the newer, costlier video games.

Aside from the resurgence of pinball machines, the convert-a-game concept has also received widespread acceptance as a more economical approach to the video game industry. Fred Collins, Jr., president of Collins Music Co., Inc., and AMOA president for the 1974-75 term, has adopted the concept as a possible answer to the financial crunch. “I think that’s the future,” he enthused. “Most equipment will be convertible in the future.”

Mawdsley is cautious on the convert-a-game concept as a possible solution, nevertheless feels it has yet to be fully developed. “If they could come up with good conversions, that would make me very happy,” he explained. It would be a tremendous asset to most operators because most of us are sitting around with a lot of empty cabinets.

In an attempt to widen the player market, operators have pursued a wider range of locations for the games. “Years ago we wouldn’t have thought of using a food machine but now small markets are used, motels and even beauty shops. We could still use new ideas on the availability of locations if there were any,” commented Ballard.

“I think more adults are playing the games than ever before,” observed Collins, regarding the new generation of players which has led to a re-evaluation of demographics and a renewed targeting toward more appropriate venues. “We’ve gone for the adult-oriented locations like motels, hotels, nightclubs and restaurants.”

Mawdsley also confirmed the need for new locations and although he found there was an increase in venues for the convert-a-game machines he pointed out, “I don’t see a McDonald's (continued on page 47)
The laser game that breaks through the earnings barrier, backed by our dependable warranty.
Cash Box Jukebox Games Survey

(cont'd from page 43)

"too many warmed over ideas," "home games coming from old machines," "location potential in locations for the latest games," "lack of player interest ... decrease in play," "high taxes and locations," or "something else" is given but when machine costs are the same or higher."

Our survey revealed the following with respect to how long various types of equipment used in jukeboxes have been in use:

- pinball machines—3-7 years (3-5 'in '82)
- video games—2-3 years (1-3 'in '82)
- cocktail tables—2-3 years (1-3 'in '82)
- shuffleboards—5-10 years (7-10 'in '82)
- pool tables—7-10 years (4-10 'in '82)
- jukeboxes—7-10 years (6-10 'in '82)

In three of the above classifications, namely, shuffle alley, pool tables and jukeboxes, a small percentage of operators reported that they keep equipment on the route "definitely" or for "the life" of the product.

**Laser Disc Games**

Now that the latest innovation in coin-op equipment, laser disc games, the consensus among responding operators is that the new concept holds promise, is still "developmental," but that there is a need for perfection. As one operator put it, "they look good but appear to be a novelty" and yet another said "I hope they will provide the shot-in-the-arm we need right now."

**Location Commissions**

Our survey revealed that operators are still employing the traditional 50/50 location split, with many operators in some areas with minimums varying according to specific machines. The percentage here is 70% (which is in line with last year's survey), but it is not on an exclusive basis. 40% of the responding operators are using the 60/40 split (operator's favor) on portions of their routes, in some instances with minimums. The current state of the industry has obviously thwarted ops in their attempts to improve the location split, the point being that we have yet to see how you have responded to the issue, and hopefully make improvements when things get better.

**PHONOGRAPHIC EQUIPMENT PURCHASES**

Our poll revealed that operators purchase new records at the rate of two to three per machine per week (which compares exactly to last year's survey). Depending upon the number of jukeboxes on the route this figure could range from a total of 100 to 1,000 or more on a weekly basis, which serves to emphasize the operator's significance in the singles market.

In programming their jukeboxes 40% of the operators polled said they personally select the singles for their machines (which is a departure from last year's 70%); 25% rely on a route man for this task and the remaining responses listed such alternatives as "a trained employee," "a route supervisor" and "location input."

We asked operators to list, in order of importance, the reasons why they might be more useful in selecting new records. Here are the findings:

1. Trade Magazines/Location Requests
2. Personal Selection by Route Personnel
3. One-Stop Shopping (Not Trade Station Charts)

The lineup varies a bit from last year in that location requests jumped up two positions from last year to tie for number one while personal selection by route personnel rose from fourth place to second.

When we asked if they lease jukeboxes to location people, the consensus is that they seldom do (ranging from 10% to 30% last year). The financial arrangements ranged from a low of 20% per month to as high as 50% per week.

With regard to pricing, 75% of the responding operators said they are using straight quarter play, which is on a par with last year's survey. The remaining 25% of the operators are using 25¢/5¢ to quarter play was observed. 25% are still maintaining 25¢/5¢ pricing on jukeboxes and among other alternatives mentioned were 25¢/5¢, 5¢/5¢, 75¢/75¢, 3¢/5¢.

**GAMES**

**Play Pricing**

Straight quarter play seems to be the predominant pricing on pinballs as well as video games, according to our survey, with 98% reporting it in use exclusively (up from 85% last year). As reported by 80% of the responding operators, with 15% reporting straight quarter play and 5% reporting $5.42 play.

When asked the question "Do you operate any games on 50¢ play?" 75% of the operators responded "yes," noting that it was only being used in Pinballs and that the two categories most frequently mentioned were video and pool tables. 20% replied that they do not use this pricing at all.

**Used Equipment**

This year's survey reflected a slight varia-
tion from last year's results, with respect to used equipment purchases, in that a small percent-age of operators reported buying more used equipment than the year before, a situation that did not exist in 1982. However, the reclusion in purchasing that was evident in '82 and '81, is still prevalent. Here are the percentages: 45% said they made no purchases of used pieces; 25% said they bought the same amount as last year and 20% reported buying less.

What is your formula for operating profitably in today's business climate?" was another survey question. Here again, operators were very much in tune with each other, their recommendations being "selecting good locations," "buying equipment in changing locations," improving the commission split by a better arrangement for operators, 50/50 is outdated," "equipment is changing," and "equipment is a small part of machines before they lose their usefulness and profitability." 98% of the operators who responded to our survey are members of both AMOA and a state association, which is evidence of the unity that has developed as a result of the adversities of recent years. In citing the advantages of "belonging," many stressed the "unity in strength" aspect but also noted that membership allows operators to get to know each other, to share ideas and to stay informed.

The age-old question "What can factories do to improve equipment & service to operators?" was included in our survey, as usual. Operators, again, were very much in tune with each other, more so this than in '82. Their suggestions: "lower prices," "stop releasing so many new machines so frequently," "reduce the time it takes to get new equipment," "produce conversion equipment," "put the emphasis on quality control rather than quantity," "to pay more attention to the industry's needs," "make a machine that will have a higher trade-in value" and "provide security bars and alarms, which should not be costly for manufacturers to install."

With respect to what distributors can do to improve service to operators, survey respondents said that they made a major improvement in credit terms beyond sixty days to operators who purchase in volume, "limit your sales to bona fide operators," be honest about the time element with respect to machine availability and service, "don't compete with operators," "maintain enough stock of major games to avoid a shortage of machines," "get operators to "pass along to manufacturers the suggestions of the small street operators," "work closer with manufacturers and associations," "encourage manufacturers to produce games with longer earning life."

This has not exactly been a banner year for operators, but we know from our survey. They are being victimized on the state and local level by increased (and proposed increases in) license fees and taxes, based on increases in the number of machines operating at home. As one operator put it, "either legalize them for everyone or remove them from the market." The 50/50 commission split, still the major factor in the industry, is not shared by a majority of operators polled. Even though most are still employing this arrangement, they realize adjustments must be made, for the sake of survival. One thing is for certain, however, operators are not giving up — by a long shot. They realize that adjustments will have to be made for the coming year with a positive attitude, in the hope that it will bring stability, improved commissions and accelerated business.

**Conversion Kits**

The conversion kit made a significant impac
t in the trade in the year 1983, as revealed by our survey. 98% of the responding operators reported that they bought conversion kits this year, up from only 75% last year. According to the operators, the fees have always been disproportionate to the actual income they were receiving. "Well, operators were willing to put their share but when governmental agencies start targeting in on them, the way business has been going, there's no way they can pay those high licenses," Trucco contem-
plated. "All the publicity for the industry has been great PR-wise but it has hurt us because the city government sees all those roy licence fees and says, 'If they cut in share, then it will go up.'" Ballard spent 25 percent of his time working with city government, and remains in constant communication with city officials.

"There have been many states and municipalities unreasonable with their licen-
sing fees," Ballard explained. "They believe the reports they read regarding the high amount of profit in the industry was true."

However, she stated many places have since reversed their decisions and reduced their rates. "They see now that it's a mistake and the money just isn't there."

Ballard feels that in order to survive in the business, "every operator has to become aware and knowledgeable of the legislation and take a part in it. I know if every operator does his homework and what he's supposed to do, it will help defeat this thing and make it profitable."

For ops, the name of the game for the next few years will be to continue upon being a true value-conscious, politically aware, and stick-
ing to the basics which consistently turn a profit even as new technologies come and go. I don't think the laser disc equipment is the euphoric answer to our dilemma. I think conversions and operators alike will have to rethink their own product will be one of the answers. Some of the innovation will come from the larger operators who spend less money on equipment and more money on research and development for themselves."

“Saviors Survive” Say Past Prezies (continued from page 44)

The operators’ roles has also changed in the political/legal context. Operators and the AMOA have become more aware of the need to police and regulate the industry, affecting the industry and in turn have become more organized in lobbying for governmental support. Municipalities, unaware of how positively reports the vid game business was flourishing, decided to capitalize on the financial possibilities and began raising revenue by imposing a tax on operators. According to the operators, the fees have always been disproportionate to the actual income they were receiving. "Well, operators were willing to put their share but when governmental agencies start targeting in on them, the way business has been going, there's no way they can pay those high licenses," Trucco contem-
plated. "All the publicity for the industry has been great PR-wise but it has hurt us because the city government sees all those roy licence fees and says, 'If they cut in share, then it will go up.'" Ballard spent 25 percent of his time working with city government, and remains in constant communication with city officials.

"There have been many states and municipalities unreasonable with their licen-
sing fees," Ballard explained. "They believe the reports they read regarding the high amount of profit in the industry was true."

However, she stated many places have since reversed their decisions and reduced their rates. "They see now that it's a mistake and the money just isn't there."

Ballard feels that in order to survive in the business, "every operator has to become aware and knowledgeable of the legislation and take a part in it. I know if every operator does his homework and what he's supposed to do, it will help defeat this thing and make it profitable."

For ops, the name of the game for the next few years will be to continue upon being a true value-conscious, politically aware, and stick-
ing to the basics which consistently turn a profit even as new technologies come and go. I don't think the laser disc equipment is the euphoric answer to our dilemma. I think conversions and operators alike will have to rethink their own product will be one of the answers. Some of the innovation will come from the larger operators who spend less money on equipment and more money on research and development for themselves."
OMAA - Model For The Coin-Op Machine Industry

Through this program members are urged to be involved with their community by becoming personally acquainted with council members, county officials, state legislators and U.S. senators and representatives. It's much easier to get an official that knows you personally to listen to your views.

Members are urged, through the association, to participate in civic affairs in their local communities. For too many years people in our business have been considered not quite legitimate members of the business community. It's time this kind of thinking is put to rest.

Charitable activities are also a part of OMAA members' agendas, through contributions to local charities, sponsorship of local activities, and, in some cases, donation of games to individuals or groups such as the elderly, orphans, hospitalized veterans, or the handicapped. Not only does such activity benefit the community and the recipient(s), but it is a source of excellent positive public relations in the community and the media.

A recent activity is the development of OMAA decals which are placed on all machines and equipment placed by OMAA members in locations. The location owners are the target of a campaign to assure them that when the OMAA decals are on equipment they allow in their locations, it will be first rate equipment, and will be serviced in a first-rate manner. The decals carry the phrase "service, integrity, dependability." This is what they may expect in their equipment and repairs and, more subtly, this is what they may expect when they deal with an OMAA member. We want to hammer again and again on these three qualities so that our members will not be seen as "outside the mainstream" of the business communities where they are located, but very much a part of the community, from the largest cities to the smallest hamlets.

One of the strongest factors of OMAA is the continuity of a strong board of directors. Each member is elected for a three-year term, and one-third of the board is up for election each year. This leaves two-thirds of the board sitting, and provides needed continuity.

In addition to ten board meetings each year, every other year the board meets to assess the "state of the art" in the coin operation business in Ohio. At these meetings they invite university officials, political figures and civic leaders to determine how our organization can best fit into the economic development of the state. Out of these meetings we can often determine trends, spot trouble situations ahead, and generally develop strategies and directions for the upcoming two-year period.

We do not stand alone in our businesses, therefore we do not stand alone in attempting to address problems of mutual interest. When common problems are being faced, there are strong allies in the organizations attuned to the interests of tavern owners, tobacco distributors, hotel/motel operators, and restaurateurs. If you assist them in promoting legislation, advertising campaigns, etc., in areas where there is a common interest, then you are in a position to ask for their help on problems that strongly affect your interests.

One hand washes the other, and the longer the habit of mutual assistance has been in effect, the more smoothly it operates.

It is important not only to know our own perceptions of our business, but the perceptions of others, most especially the public who is both our consumer and our judge. In this respect, we have recently been commissioning studies to determine how we and our business are perceived. Recently completed was a study by the Institute for Policy Research at the University of Cincinnati to see how Ohio citizens (over 1,000 adults polled) perceive the amount of profit a video game owner makes on each quarter after taxes and expenses. As a result of this poll, we have reshaped our informational news releases and public relations campaign material.

This, then, is a brief overview of the workings of a successful state organization. As we can't repeat too often, there is one basic key: HARD WORK. Hard work by the staff, by the board of directors, by the committees, and by the membership. There are often disagreements, and even occasional loud voices, but the bottom line has always been peaceably resolved, because everyone's main object has always been the good of the association and the industry.

Judith A. Martin is Executive Director, Ohio Music & Amusement Association (OMAA). She attended Park College and formerly served as Personnel Director, City of Newark. In addition, she is a consultant and lecturer on civil service legislation.

Paul A. Corey, one of Ohio's most experienced administrators, is a graduate of both the University of Notre Dame and Case Western Reserve University.

WE'RE WATCHING OUT FOR YOUR BOTTOM LINE.

It's no secret that this is the most challenging period in the history of the coin-operated amusement industry. The phenomenal growth we have enjoyed over the past several years can no longer be taken for granted. In today's tight market, you need a distributor you can depend on.

Let the professionals at C.A. Robinson Co. help get your business back in top condition. We've got the experience, the equipment and the parts and service support you need to stay competitive in these tough economic times.

C.A. ROBINSON CO.
2891 West Pico Boulevard, Los Angeles, CA 90006
(213) 735-3001
New Equipment

Card Game

"Super Monte Carlo," a new counter top game from Computer Kinetics, simulates the popular blackjack card game and functions like a Las Vegas dealer. One or two players can match their skill against the computer, which deals, keeps track of scores and amusing players with entertaining phrases and music.

As stressed by Adrienne Podell of Computer Kinetics, "The Super Monte Carlo is its own advertisement. While the game is not being played, a message inviting the customer to play moves across the display. Simultaneously, bright colored lights flash randomly, drawing attention to the game."

Super Monte Carlo is 10 inches in height and 17 inches in width and depth, to easily fit on a bartop and still allow drinks to be served over it. The machine is equipped with a built-in steel security fastener to which a chain can be attached to provide security on location. It has an extra large heavy gauge steel coin box for ease of collection. The unit weighs 25 pounds.

A unique feature of the game is its player score recall capability, which stores the last player's score thus permitting the next player to try to beat it. The non-volatile memory allows the machine to store scores even if it is unplugged. It also announces the last hand before it is dealt.

The game contains a self-test feature which is activated when the power is turned on so that the operator can identify a problem by using the error code shown on the machine display.

With the use of option switches the operator may set the desired number of points to start the game as well as the number of hands per game and the number of coins per play. Promotional aids such as high score cards, tent cards, game posters and coupon books are available from the company to help generate player interest. Further information may be obtained by contacting Computer Kinetics Corp. at 31129 Via Colinas, Bldg. 701, Westlake Village, California 91362 or phoning 213-991-2199.

Master Blaster

Blaster is a first-person space flight simulator that takes the player on a breathtaking adventure into the fourth dimension. It's a whole new perspective on an alternate reality with dramatic depth perception, high-fidelity stereo sound and a host of space creatures and configurations. It's "Blaster" and it's Williams' latest video venture.

Once the player takes hold of the unli-
Williams Electronics has long been recognized in the industry for designing and manufacturing games that get a lot of play. From initial game concept to brilliant graphics to actual strategy, their appeal has always been tremendous. Now Williams has gone ahead and designed the cabinet that’s as exciting as the game it holds. The special duramold cabinet attracts players with an award-winning, space-age design, catching the eye and the imagination and offering a unique amusement environment. And the state-of-the-art duramold technology keeps play going strong with one tough body that’s virtually indestructible.

Tomorrow’s coins are the only coins that count. But they won’t count for you unless you’ve got the games and jukeboxes that people want to play.

Choosing the machines that are right for your customers is your business. Making sure you get what you want when you need it—that’s ours.

Bally Distributing Corporation is the nation’s largest distributor of music and games. We carry virtually all manufacturers’ products. And we’ve got tomorrow’s high-demand products in today’s inventory. So you can have them when they’ll do you the most good.

And we’re music and game specialists. So we can help you design arcades, track popular trends, and even help you analyze your markets and customers. Our in-house financing arrangements help us respond quickly to your financing needs—at competitive rates.

When you need service, we’re nearby with a staff that knows all about the latest solid-state technology. And our computerized parts inventory significantly cuts income lost due to repair downtime.

There are 16 Bally Distributing locations across the country. We’ll be glad to show you how our network of branch offices can support your choices. Just phone or visit the location nearest you. Tomorrow’s first quarter will pay for the call.

**Branch Offices**

**Bally Advance**
South San Francisco: (415) 871-4280
Sacramento: (916) 362-3294
Honolulu: (808) 847-5785

**Bally Midwest**
Chicago: (312) 871-7600
Green Bay: (414) 468-5200
Indianapolis: (317) 352-0466
Detroit: (313) 525-8700
St. Louis: (314) 991-1505
Grand Rapids: (616) 243-3644

**Bally Northeast**
Boston: (617) 762-9300
Buffalo: (716) 668-1991
Syracuse: (315) 465-6251

**Bally Southwest**
Phoenix: (602) 233-0196
El Paso: (915) 532-6547
Houston: (713) 523-7494

**Central Ohio Sales**
(Use equipment only)
Columbus: (614) 876-0348

**Hot Locks**

LOS ANGELES — Chicago-based Patt Supply Corporation, distributor of American Lock Co. products, is supplying padlocks, camlocks and other security devices for use on video games, coin op machines and doors.

American Padlocks are manufactured from a variety of materials to specifically meet industrial requirements, including hardened steel, special alloy shackles, double locking steel balls, solid brass, Zamac cases, weather resistant 10 blade brass cylinders, and tubular cylinders. Additional features such as special keys, removable rekeyable cylinders and deadlocks and a variety of hasp designs round out the materials Patt can furnish.

For more information, call (800) 621-4418.
LOS ANGELES — In one of its strongest trade exhibit showings in years, Atari Inc. will be debuting its first laser disc video game — "Firefox," — based on the Clint Eastwood action-adventure movie of the same name — in New Orleans Oct. 28-30 at the Amusement and Music Operators Assn. (AMOA) Expo ‘83. Besides the state-of-the-art laser disc machine, Atari will also introduce several other games at the show, including a space-speed piece dubbed "Major Havoc," a triple-monitor driving amusement called "TX-1," and an enhancement kit named "Pole Position II" which adds three new race courses to the present Fuji track in the popular driving coin-op unit. Recently-released Atari games such as "Star Wars" and "Crystal Castle" comprise the rest of the company's elaborate display at the Expo.

Obviously, most of the excitement circulating about Atari's new product line centers around the game concern's first laser disc-driven coin-op. In the game, players take on the role of the movie's Clint Eastwood character, an American agent who penetrates a top-secret Russian air base and absconds with a new U.S.S.R. jet-rocket. While trying to fly the craft back to friendly territory, the Firefox pilot must elude a host of adversaries, including Soviet MiG fighter jets, all the while attempting to avoid the Russians' radar tracking. Once the pilot finds a refueling point, he can land the plane, load up on jetfuel, take off and continue his journey.

The laser game utilizes actual footage from the movie, which was directed by Eastwood and features absolutely mind-blowing special effects courtesy of John (Star Wars) Dykstra's Apogee firm. According to Atari's vice president of marketing, coin video games division, Don Osborne, "Most of the action footage was shot in VistaVision up in Greenland and other exotic places around the world. It's very, very spectacular flying footage — over heights, in trenches, through clouds, over mountains, over water, etc. The disc can store 80 minutes of film on it, and the game has at least twelve minutes worth of playing time."

Osborne said Eastwood was involved with the project from the very beginning, and could very well show up at Atari's AMOA booth to help demonstrate the game to operators.

Atari Delves Into Brave New World Of Laser Disc Games With "Firefox"

"We've worked with him for years because he's a real video game enthusiast," said the marketing exec. "Over the years he's had just about every Atari video game there is. He's worked with us fairly closely on this project and he's very excited about it. He has reviewed everything we've done. He's a super guy, and he even recorded extra dialogue for the game."

Although Osborne said Eastwood "may have some minor role to play" in promotion of the premiere Atari laser disc machine, the main thrust of the "Firefox" marketing campaign will revolve around a slant "heavy on the public relations side rather than the pure advertising side."

"We were pretty successful with the approach we took with the 'Star Wars' game," he said. "We felt that from a cost standpoint we were able to get the message out to more people. There's usually a problem of getting the product into the market, getting the proper penetration, before you start the advertising effort. If you wait for the penetration with coin-ops, however, by the time you make the advertising plan it's too late. More than likely we'll go with an 'electronic press kit' like we did on 'Star Wars.' We shot video footage that showed a variety of things — arcade locations, game play and so forth, and gave it to a good number of networks and stations around the country so they could add their own dialogue or cut it appropriately for a new spot. It was very effective, and I think we were able to get in front of about seventy million people at a fraction of what it costs for advertising."

As far as selling the laser disc amusement to distributors, Atari is confident that the game play alone will be sufficient to grab a lion's share of the market. Jerry Marcus, executive vice president of sales for the company said the game will be available later this year, probably around December, with production going into full swing in early 1984. The firm plans to have approximately four more discs out by the end of 1984. Marcus said that one problem which has plagued other manufacturers of disc games — the shortage of actual laser disc players — has been solved by Atari, and that fact alone should help speed production along.

"We think that the laser disc player we're going to be using is a better one than the others currently being used in laser disc games. We'll be using one that's commercially available, but was manufactured with us in mind, spec wise. Other companies have had a hand-up with the players. I think we've taken the steps necessary to be sure ours is going to be available. Besides a lot of technical problems in the other manufacturer's laser-disc machines — like heat build-up — we learned that everyone had a problem with the availability of laser disc players, and that's why we went to this other source."

While Atari's coin machine division will be dedicating much of its efforts towards production of "Firefox" games for 1983's fourth quarter, it does not see the laser disc amusement market as the panacea for the industry's many ups and distributors believe it is. Said Osborne, "We've got a definite involvement with discs as well as other things. We're not banking on laser discs as being the be-all-end-all. We will definitely have additional products in non-laser... . We recognize that if this business is going to forge it's way, it will be by capturing the imagination of the public. We have to create games that excite people, games that are really exceptional in terms of being able to stretch the player's imagination. Of course, if we do successfully, the laser disc will earn appropriately and the operator will have a strong investment capability."

"I think the line-up we have at the show has to be the best of any manufacturer because we have a real game plan. We're really going to be presenting products for all kinds of requirements," he concluded.

"Not everybody is going to buy laser discs or can afford those games. They are going to need something else 'Star Wars' will probably be the best buy at the show at its price. . . . One of Atari's primary goals and objectives has always been to be the leader, to set the pace, to do those things that are exciting... . I think those are the things we've tried to strive for... . to understand the market and what the possible market segments are, and ways we might be able to provide products for that audience."
Add new excitement to your number one driving game... get the new

POLE POSITION II
ENHANCEMENT KIT!

Hang on to a winner! Our Enhancement Kit has been designed specifically for adaptation to both cockpit and upright Pole Position* games. Three all-new tracks plus the proven appeal of the original bring new driving challenges to even the most experienced player and accelerating profit opportunity for you!

Whatever course is selected, it's still that incredibly realistic test of driving skill. Now there's the thrill of advanced graphic definition and special effects—like the actual "thud" you'll hear as tires break loose after a collision!

So shift into Pole Position II. It's a high-performance package that'll bring both old and new fans racing into any location. Prepare to qualify: see your ATARI distributor or contact us for referral at Atari, Inc., 790 Sycamore Drive, P.O. Box 906, Milpitas, CA 95035.

The Kit includes side panel decals, cabinet panel decals, glass monitor shield, electronics and instruction manual.

When you play to win, play Atari.

© 1983 Atari, Inc. All rights reserved.

*Pole Position and Pole Position II are engineered and designed by Namco Ltd., manufactured under license by Atari, Inc. Trademark and © Namco 1982, 1983.
Los Angeles — Dock Ringo, a respected member of the coin-op business and a leading executive with the Amusement Game Manufacturers Association, has been in the business since 1945 when, while still in high school, he had the opportunity to buy a few jukeboxes and open a route in Gordon, Texas. Joining Wallace Distributing Company, in 1953 as a manager for one of its routes while coordinating his own route on an independent basis, he later bought half interest in the company and became president within a year following the investment.

While keeping his interest in Wallace Distributing, he acquired more routes and wound up with locations in Mineral Wells, Clayburn and Steubenville. About a year ago, however, he received an offer to sell 80% of the company. Keeping the cream of the crop — about 200 machines positioned in key locations — the transaction allowed Ringo to get an easier handle on the routes, requiring little outside help from his and his partner Jim Ball’s families. The sale also gave Ringo the opportunity to invest and speculate in real estate.

A family man, Ringo and his wife, Betty, are the proud parents of six children only one of which, the second eldest, is involved in the business. Apart from real estate, which he considers more of a hobby, Ringo is planning to open a radio station in Cranberry, Texas and has just received a grant for the FM outlet.

Considering his lengthy involvement in the coin-op business and his esteemed ranking in the industry’s largest trade group, AMOA, Cash Box recently spoke to him regarding his opinions and views on the current state of the industry and projections he has for the future.

Cash Box: How would you describe the present status of the video game business?

Ringo: I know it has reached its peak. If you talk to the operators I’ve talked to across the nation you hear numbers anywhere from 30% to 50% down on revenues. Frankly, I think the ones that are strictly in the video business have more problems than the ones in full amusement, the ones who are just video ops. One thing that’s really a different kind of operator. To operate videos, anyone could take a board out, make a record and advertise. A machine could be put back and get by fairly well. It takes a little more knowledge and a real operator to operate pinball and jukeboxes. I think that people who are well into the full amusement business are probably in better shape to go through this valley that we’re in right now. I think they can wait and ride it out. I also think technology will bring us another peak, we haven’t seen anything yet.

Cash Box: What do you think will happen to all those games that are out there now? Will they just whither away and die? Do you think technology will bring us another peak; we haven’t seen anything yet.

Ringo: A lot of video games hit the market at the same time. In fact, looking back through the last three years, we can stick some of these games back out. They basically looked like they weren’t too good at the time they came out, but I’ve been able to put them back out and find the market was moving so fast that the players just didn’t have time to latch on to them. Now that there’s not as much equipment flooding the market, we’re getting some pretty good play out of games that looked like they weren’t too good at the time. Of course, when “Pac-Man” came out, like many things before, it was the winners. But our “Galaxians” has never reached its full peak. There were just several games that came in the flood of the market. Of course, the conversion kits are working pretty good to keep the players interested.

Cash Box: Do you think there will continue to be a popular trend in conversion kits?

Ringo: I think it’s been survival for some operators this past year.

Cash Box: Besides conversion kits there seems to be somewhat of a trend regarding coin-op gambling games such as Video Black Jack and Poker. Although payoffs from these machines are rare, they still retain a dubious legal and moral aura. What are your feelings about these ‘gray area’ games?

Ringo: As far as I know, they’re illegal in Texas. I haven’t operated any. There’s a friend of mine in the business through competition, one of his competitors put a couple of them out, they ran real good and, first thing you know, he had a bank of them sitting in the place. It just caused enough stir that my friend had a choice of either losing the location or buying some of them. This one operator put in a bank in a location, or several of them in a row, and he got the Alcoholic Beverage Commission’s attention here in Texas and they put a stop to it. They told him to move them or else. So he moved them. I think there are some people who are bolder than others. If there’s a market there and it can be done, legitimately, that’s fine. But I’d be taking steps to get it clear so no one gets hurt. Wherever they operate them, steps should be taken to get the air clear. You can make a large investment in those things and then wind up busted. I’ve been through that with pinballs in Texas.

Cash Box: What do you think the appeal is behind coin-op games, not necessarily ‘gray area’ equipment, but the gamut of electronic amusements such as video games, pinball and shuffle alleys?

Ringo: The way I feel about it, and always have, is that recreation and entertainment are necessary parts of your life. I think the amusement we provide in the amusement machine business is something that almost anyone can afford. In this day and time, with the pressures of day to day living that people have, I think you need a little bit of relaxation on a daily basis. Certainly, our games provide a little recreation, a little relief, however you can’t get any other way and certainly nothing goes in or out of your body that’s going to affect you. It’s just a matter of entertainment, a release I suppose.

Cash Box: Have you noticed any resurgence in the area of pinball machines?

Ringo: I think the video boom took some attention away from pinball but I have some very dedicated pinball players back on my route now. I know some locations where you can go in and some guys after lunch will come by and play for 30 minutes. Every week we see a few more.

Cash Box: What’s your over all opinion of the pinball business?

Ringo: Jukeboxes are pretty tough. Your overhead on jukeboxes is higher than any game you have. You have to buy the machines and the maintenance. So, I look at my ROI on jukeboxes the overhead is just higher. The revenue is not counting up that much. I operate on a rural area and I’m not going to go for a quarter. I think we can go to a quarter but right now there’s just not enough competition in this area. Every town is on two or three quarters. Dallas, Ft. Worth, and Houston clubs, they’re on to a quarter a play. That might or might not help. I imagine it might help a little, I think if you think of jukeboxes being kind of an anchor in a location, there’s not enough profit to really just fooling with them. On the other hand, I guess they provide some entertainment and kind of help look in the location.

Cash Box: The coin op industry seems to be changing as has any fac—jiukes, pins, video vending equipment — as it does different associations to protect its interests. Do you feel the four trade associations — AMOA, AGMA, AVMDA, and NCM — can do anything to integrate its assets?

Ringo: We ought to strengthen the industry. I believe everyone has an honest interest. I know that one thing that concerns me is the fragmentation of our efforts. I just feel if the energy was combined, it would be more effective, it might just be more effective. That may not be, I don’t know.

Cash Box: What do you think is the special nature of AMOA that sets it apart from other trade organization?

Ringo: Ever since I’ve been associated with AMOA, they’ve always gone the extra mile to try to organize any state organization that needed help. I know Texas didn’t have an organization. If it hadn’t been for the help and guidance and support from the AMOA, I’m not sure they would have had as strong an organization as they have right now. Texas has a very effective association and I think AMOA, helped us from the very start. Not only that, they’ve sent a representative to our association every year. Every time we’ve invited them they’ve always sent a representative. I don’t think I’ve been done with 30 years but if there’s a better way to do it I’m all for it. I don’t know of any better way, but use it. It’s certainly a worthwhile organization. Every dime that goes into it is either there or goes right back into helping our industry in some way or another. I think our volunteers, except our big names, they’re a good staff, I think, I think AMOA is set up to serve the industry because of the nature of the work by the very dedicated board. I’ve never seen more dedicated people than on the AMOA board. It’s been that way since I’ve known them.

Industry Profile

Dock Ringo

by Jeffrey Resnner and George Koulermos

Cash Box: October 29, 1983
Soccer Game Bows

LOS ANGELES — Data East USA is introducing a game entitled Pro Soccer, where the player has total control of all 11 teammates — and can perform lateral shots, long, short, and centering passes, sliding tackles, dribbling and goal shots.

The game was first introduced in Japan two months ago, and has topped the charts as the best earner of the summer. Based on the same field rules as soccer, the game should enjoy universal appeal as soccer continues to expand as the fastest growing spectator sport in this country.

Featuring a 3-dimensional view of the playing field, the player uses the joystick to control the "Blue Team" members in 8 directions as they dribble, pass, tackle and kick the ball with graphic detail. Lateral passes are accomplished by pressing the "Short Pass" button, forward passes and goal kicks are achieved by pressing the "Shoot-Long Pass" button. An inset at the top of the screen displays an arrow to denote the pass receiver.

AMOA Sponsors Tax Session

LOS ANGELES — AMOA, by special arrangement with Blackman Kallick and Co., Ltd., will hold a special tax consulting session for AMOA members at this year's Expo. James Harfield will conduct a one hour presentation on Oct. 27th at 2 p.m. and follow it with a two hour session of one-on-one tax consultation. For further information visit the AMOA registration area in the Rivergate Concours.

New Videodisc Juke


Containing 80 selections of rock, country and comedy video clips, the Laser View 2000 model will feature a large screen TV and digital sound. VIJ hopes to place the machine in arcades, taverns and other locations nationally, where customers can play a selection for 50c.

Op Survey (continued from page 49)

"Lack of help from the manufacturers," "equipment saturation, rising costs, increased licenses and taxes," "a decline in player interest," "more greed on the part of manufacturers," "fewer competitors," "increased attention from state legislatures for additional taxation (on operators) due to grossly inaccurate media reports" and one encouraging comment from a mid-west operator who observed, "prices on games have dropped!"

When queried as to what they feel are the most irritating things about the operating business respondents had some choice comments to make. Because of so much similarity of opinion on this subject, following are just a few sample comments which reflect the majority's sentiments: "a lack of appreciation by locations of services rendered," "fly by night operators who don't know what they are doing," "you can't get a piece paid for before the next piece is out," "the 50/50 split," "imposed licenses and taxes," "unreasonable location demands," "the misconceptions conveyed by the media to the public!"
Thanks To You, AMOA, We’re Riding A Wave Of Success

TYRONE DAVIS
“I FOUND MYSELF WHEN I LOST YOU”
FROM THE ALBUM “SOMETHING GOOD” (OF-101)
CB 62 BB 49

GARLAND GREEN
“TRYIN’ TO HOLD ON”
FROM THE ALBUM “GARLAND GREEN” (OF-100)
CB 67 BB 76

RACE
“WHAT IS RACE?”
(OF-2003)

DAVID WILLIAMS
“TAKE THE BALL & RUN”
(OF-2002)

Soon To Be Shipped!

5205 Ocean Front Walk
Marina Del Rey, CA 90292
(213) 306-0321
Most Popular Artist of the Year: Michael Jackson Epic

Best Pop Record of the Year: “Beat It” Michael Jackson Epic

Best Soul Record of the Year: “Billie Jean” Michael Jackson Epic

Best Rock Record of the Year: “Down Under” Men At Work Columbia

Best Country Record of the Year: “Swingin’” John Anderson Warner Bros.
MEN AT WORK
EATS QUARTERS!

Thank you (A.M.O.A.)—for naming
"Down Under", Beat Juke Box Rock
Record of the Year.
FROM COLUMBIA RECORDS,
HOME OF THE QUARTER POUNDERS.
AMUSEMENT & MUSIC OPERATORS ASSOCIATION EXPO '83

PRE-SEASON BASH! — Although hockey season is a month away, hundreds of hockey fans of all ages, both male and female, turned out for a pre-season exhibition of sorts, which was held at Circus, a prominent midwest chain of family oriented arcades and restaurants owned and operated by Advance Carter Company of Minneapolis. A big attraction, of course, was the appearance of professional hockey player Neal Broten, All-Star Center of the Minnesota North Stars. His appearance was in conjunction with the current-running I.C.E. "Chexx" hockey game promotion being sponsored in Minnesota by Hanson Distributing Company. In addition to signing autographs, Broten challenged players to matches on the "Chexx" machine. Out of the thirty or more challenges (including one by Steve Bernstein, I.C.E. veepee and Dave Gabrilelli, Hanson's in-house "Chexx-pert" and promo rep), Broten defeated only three times (not by Steve or Dave, though!). His appearance also kicked off a three-week series of play-offs in all Twin Cities Circus locations, which will lead up to a championship tour-
nament at the Village North Circus where Broten will be present to take on the champions "one-on-one" and present trophies and prizes to the winners. In commenting on the tremendous success of the event, Kirk McKennon, Hanson's vice president, stated, "We were very pleased with the turnout today, and we continue to draw crowds to our customers promoting the event, and the kids (young and old) enjoyed the competition." The accompanying photos depict some of the day's activities. Pictured are (-l) Ray Higber (Hanson Dist.), Dan Willicher (Advance Carter), Norman Pink (Advance Carter), Broten, Barry Kane (Circus/Advance Carter) and Steve Benjamin (Innovative Concepts in Entertainment)! Neal Broten (far side of game) playing a young "Chexx" challenger; and in the final two photos Broten is seen doing the autograph bit for fans of all ages!

AMOA Sets Varied Seminars Schedule

LOS ANGELES — When the 1983 AMOA Exposition opens this week at the Rivergate in New Orleans, operators, distributors and manufacturers won't only be assessing new products lines, but they'll also have the opportunity to confer in open information sessions and seminars. A plethora of educational events spotlighting issues and problems facing the coin machine industry will be sponsored by AMOA concurrent with the action on the exhibit floor.

Kicking off a day before the exhibit area opens, the first afternoon of sessions begins 10:00 a.m. on Oct. 27 at the Hilton Hotel with a meet discussing alternatives in pinball merchandising. At the same time, in a different part of the Hilton, two policemen, Sigs. Donna Shepherd and Debbi Chitwood will go over rules for "Common Sense Security" to avoid rip-offs of coin machines. Later in the morning, a seminar will discuss "a quest for identity and style" in fun centers/arcades. Business affairs dominate the rest of the day's schedule, with such programs as "Make The '80s Pay: Reducing Discretionary and Vehicle Costs," "Benefits," and a practical discussion of taxation entitled "Are You Paying The IRS Too Much?" by tax authority James L. Harfield. Following Harfield's discourse, the Hilton will sponsor a State Association Meeting in Grand Ballroom B.

Grand Opening

On October 28, the registration area on the Rivergate Concourse will be open bright and early at 8 a.m., and will remain open throughout the morning and afternoon. The Rivergate concourse will also be the spot for the Grand Opening Ceremony of the 1983 AMOA International Exposition, held at noon as the exhibits officially open. The display floor will close for the day at 8 p.m. On the administrative side of the event, the 35th Anniversary General Session and Annual AMOA Business Meeting will commence at 9 a.m. and last approximately three hours. The meeting will be held at the Hilton Hotel's Grand Ballroom. With an as of yet unannounced meeting place and previous reservations needed to attend, the AMOA will hold its Ladies Luncheon entitled "A Touch of Mardi Gras" beginning at noon till 2:00 p.m.

Saturday Program

The convention's Saturday program begins once again with the 8 a.m. opening of the registration area at the Rivergate Concourse. One hour later, the following five presentations are scheduled as open:

In the Grand Salon C, Section 3 of the Hilton Hotel, a technical seminar offered by Williams Electronics will continue until noon. In Section 6 of the Grand Salon, a review of "Strategic Planning For The '80s" will be held. In Section 4, the AMOA's legislative report will begin the afternoon. Session 2 hosts a discussion of "Risk Taking and Entrepreneurship," featuring Rep. Amos Haddow (D-IN), as guest speaker. The latter three programs will run until 10 a.m.

A Public Relations seminar/workshop is set to be held in Section 8, led by author/editor Sandra Peeman. At 10 a.m., the opening of the AMOA convention exhibits at the Rivergate's Main Concours will take place. Three presentations will begin at this time as well. "The How-To of a Pool League" will be examined by Valley representative Check Melheim and D&R Novelty spokesperson Gary Benson in the Hilton Hotel's Grand Salon B, Section 2A. In Grand Salon A, John Browne of Pioneer Corporation will explore new technologies in a speech entitled "A Consumer's Guide: Front/Center/Oversight of Optical Video Disc Technology — A Service Perspective." Both of the above events conclude at 11 a.m.

"Pinball Merchandising: An Alternative," first offered on Thursday, will be held again, beginning at 11 a.m. in the Hilton's Grand Salon D, Section 11. Also commencing at that time is a repeat of Rep. Ireland's "Risk Taking and Entrepreneurship" program in Grand Salon D, Section 12. Both of these end at noon.

No lectures or seminars will be given on Saturday afternoon, though the exhibits will remain open until 6 p.m. From 6:45 p.m. until 7:30 p.m., a cash bar reception is held at the Hilton's Grand Salon D.

Special evening festivities for AMOA convention attendees begin at 7:30 p.m., when the organization's annual banquet and stage show is held. Among the highlights planned are the presentation of special awards and the second Annual Games Awards. After these honors are conferred, entertainment will be provided by Country superstar Mickey Gilley. The affair — and the entire Saturday's convention day — is scheduled to close at approximately 11:30 p.m.

On Sunday, October 30, the last day of the convention, the Registration Area at the Rivergate Concourse will be open from 8 a.m. till 4 p.m. As a one-hour "seminar" beginning at 9 a.m., Manley Lawson will present "Are You Computerizing For The Right Reason" at the Hilton's Grand Salon D/Section 12, to discuss the advantages and disadvantages of computerized business technology in the industry. Also beginning at the same time will be Notre Dame University's Dr. Richard Hunter's presentation on the subject of contracts, with the contract for the operators' interest entitled "Protect Yourself: Protect Your Business: The Advantage of Contracts." Dr. Hunter's discussion will take place at the Hilton's Grand Salon C/Section 7. In another of the informative one hour presentations, a session beginning at noon will cover "Strategic Planning For The '80s" will occur at the hotel's Grand Salon C/Section 7 and conclude at 1:30 p.m. The week will conclude on Monday night with a guest什么事, and although it was not specified, it would be the final event of the convention as well.

(continued on page 80)
Dear Amusement & Music Operators Association:

Thanks

For naming Billie Jean Best Soul Record of The Year
Beat It Best Pop Record of The Year
and Me Most Popular Artist of The Year
AMOA Votes On Annual Game Awards

Los Angeles — At this week’s Amusement & Music Operators Association (AMOA) convention in New Orleans, the national operators organization will announce the winners of the Games Awards, a yearly presentation based on earnings of the various coin-operated amusement machines in the categories of: Most Played Video Game; Most Played Pinball Game; and Most Played Other Game. The Games Awards were initiated by AMOA two years ago in recognition of the changing aspects of the industry and will now be coupled with the Jukebox Awards, which have become a trademark of AMOA and a highlight of the association’s annual international exposition. Among the nominees for the Games Awards competition, that were announced in July, are: in the Most Played Video Game category, “Pole Position” (Atari); “Bump ’N’ Jump” (Data East); “Galaga” (Bally Midway); “Ms. Pac-Man” (Bally Midway); “Mr. Do!” (Universal); “Bag Man” (Stern); “Nibbler” (Rock-Ola); “Buck Rogers” (Sega); “Jungle King” (Taito America); “Donkey Kong” (Nintendo); “Joust” (Williams); “Time Pilot” (Century); and “Q-bert” (Gottlieb/Mystar).

The nominees for Most Played Pinball Games are: “Eight Ball Deluxe” (Bally); “Caveman” (Gottlieb/Mystar); “Baby Pac-Man” (Bally); “Royal Flush” (Gottlieb/Mystar); and “Time Fantasy” (Williams).

In the list of nominations for Most Played Other Games, the nominees include four pool tables, “Valley,” “Dynamo,” “U.S. Billiards & K-Enterprises; the American Shuffleboard shuffleboard; Williams’ “Big Strike” shuffle alley; ICE’s “Chexx” and Arachnid’s “English Mark” dart.

The purpose of the Games Awards is to serve as the industry’s “marks of excellence,” according to the AMOA. The presentation of both the Jukebox and Games Awards will take place during the EXPO ’83 banquet, October 29, at the New Orleans Hilton Hotel which will be headquarters hotel for the AMOA International Exposition this year.

Last year’s Games Awards winners included “Ms. Pac-Man” (Midway) for Most Played Video Game; “Eight Ball Deluxe” (Bally) for Most Played Pinball Game; and “Valley” pool tables received the Most Played Other Game prize.

May the best machine win . . .

New Copyright Law OK’ed In China

Los Angeles — A draft copyright law was recently approved by the Executive Yuan of the Republic of China, substantially increasing civil and criminal penalties for copyright infringement. Under the proposed law, criminal penalties will include a minimum sentence of six months’ imprisonment for any copyright infringement. Professional pirates could be sentenced to up to 5 years in prison, and fined up to $1,250.

Civil damages have been set at a minimum level of 500 times the fixed price of the infringed property. This is also a substantial improvement on the existing law.

Writings, translations, art, musical works, recordings, motion pictures, video tape and computer software are all protected under the proposed law.
Stray Cats Rule!

'Stray Cat Strut' nominated best Rock Record of the year.

introducing the new single 'I Won't Stand In Your Way'

Produced by Dave Edmunds

Thanks for your support!

Heavy rotation MTV - one of the most added records in the country.
### MANUFACTURERS EQUIPMENT

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

#### DATA EAST
- Explorer (9/82)
- Burger Time (11/82)
- Bump 'N' Jump (2/83)
- Destiny, Non-Video Game (9/83)
- Sega's Battle Laserdisc (9/83)

#### EXIDY
- Victory (2/82)
- Pepper II (8/82)
- Hardhat (12/82)
- Fox (5/83)
- Crossbow (10/83)

#### GAME PLAN
- Pot O'Gold (2/82)
- Hold 'Em Poker (3/83)

#### GAMETECNIKS
- Tri-Pool (1/82)
- GDI (8/82)

#### GOTTIEB (see MYLSTAR)
- INTERLOGIC, INC.
- Roc 'N' Rope (6/83)

#### NAMCO AMUSEMENT
- Sweet Licks (4/82)

#### NICHIBUTSU USA
- Frisky Tom (1/82)
- Rug Rats (3/83)
- Crazy Climber '81
- Moon Shuttle (8/1)

#### NINTENDO
- Donkey Kong Jr. (8/82)
- Popeye (12/82)
- Mario Bros. (6/83)

#### ROCK-OLA
- Eyes (7/82)
- Nicklebr (11/82)
- Rocket Racer (3/83)

#### SEGAMICRO
- Turbo (1/82)
- 005 (1/82)
- Eliminator 4-player (2/82)
- Zaxxon (4/82)
- Turbo Mini-Upsert (5/82)
- Zaxxon (6/82)
- Subroc 3-D (5/82)
- Pengo (10/83)
- Tac/Scan (10/82)
- Buck Rogers (12/82)
- Super Zaxxon (12/82)
- Monster Bash (12/82)
- Star Trek (2/83)
- Star Trek (2/83)
- Champion Baseball (6/83)

#### STERN
- Juggler (2/82)
- Frenzy (5/82)
- Tazmania (5/82)
- Taitan (7/82)
- Dark Planet (11/82)
- Lost Tomb (2/83)
- Bagman (2/83)
- Mizer Blazer (3/83)
- Cliff Hanger (9/83)

#### TAITO AMERICA
- Qix (10/81)
- Alpine Ski (3/82)
- Wild Western (5/82)
- Electric Yo-Yo (5/82)
- Kram (5/82)
- Space Dungeon (7/82)
- Jungle King (5/82)
- Jungle Hunt (11/82)
- Front Line (12/82)
- Zoo Keeper (4/83)
- Elevator Action (7/83)
- Orange Lanes (7/83)

#### THOMAS AUTOMATICS
- Triple Punch (6/82)
- Oli Boo Chu (7/82)
- Holey Moley (9/82)

#### WILLIAMS
- Robotron 2084 (3/82)
- Moon Patrol (5/82)
- Joust (10/82)
- Sinistar (3/83)
- Sinistar, Cockpit (3/83)
- Bubbles (3/83)
- Bubbles-Mini-Upright (3/83)
- Motorace USA (7/83)
- Blaster (10/83)

#### ZACCARIA
- Money Money (7/83)

### COCKTAIL TABLES

#### AMSTAR
- Phoenix

#### ATARI
- Tempest (10/81)
- Dig Dug (4/82)

#### BALLY/MIDWAY
- Galaga (11/81)
- Kick-Man (1/82)
- Ms. Pac-Man (2/82)
- Bosconian (2/82)
- Tron (8/82)
- Tron Mini-Man (8/82)
- Solar Fox (8/82)
- Solar Fox Mini-Man (8/82)
- Satan's Hollow (10/82)
- Blueprint (11/82)
- Blueprint Mini-Man (11/82)
- Super Pac-Man (11/82)
- Burger Time (11/82)
- Domino Man (12/82)
- Baby Pac-Man, Pin/Vid (12/82)
- Bump 'N' Jump (2/83)
- Journey (4/83)
- Maply (6/83)
- Discs of Tron (9/83)
- Granny & The Gator (10/83)
- Astron Bell Laserdisc (10/83)

#### BHUZACINTL
- LoveMeter (9/83)

#### CENTURY
- ThePilot (3/82)
- Locomotion (3/82)
- Zast thumbnail (9/82)
- Gyruss (5/83)

#### CINEMATRONICS
- Jack TheGiantkiller (4/82)
- Naughty Boy (5/82)
- Cosmic Chaos (4/83)
- Dragon's Lair, Laserdisc (7/83)

#### CONVERSION KITS

### PHONOGRAPH KITS

- Lowen-Nsm Consul Classic
- Lowen-Nsm Prestige ES-2
- Lowen-Nsm 242-1
- Lowen-Nsm Satellite 200
- Rock-Ola Grand Salon II Console (9/80)
- Rock-Ola 484 (11/80)
- Rock-Ola 481 Max 2 (1/81)
- Rock-Ola Deluxe (10/80)
- Rock-Ola 480 (10/82)
- Rock-Ola 476, Furniture Model
- Rock-Ola Deluxe (10/80)
- Rowe R-5 (1/82)
- Rowe Jewel
- Rowe R-7 (10-82)
- Seeburg Phoenix (12/80)
- Star Gaze, Video Jukebox
- Stern/Seeburg DaVinci (7/81)
- Stern/Seeburg VMC (11/81)
- VMI Startime Video Jukebox

###POOL, SHUFFLE, TABLE GAMES, ETC.

- Irving Kaye Silver Shadow
- Irving Kaye Lion's Head
- Dynamo Model 37
- Dynamo-The Tournament Football (5/82)
- Dynamo Big D Pool Table (9/83)
- Exidy Whirly Bucket (11/82)
- Exidy Tidal Wave (10/83)
- I.C.E., Cheex
- TG Tournament Eight Ball
- U.B.I. Bronco
- Valley Cougar
- Valley Tiger Cat Bumper Pool (6/82)
- Valley Cougar Cheyenne (8/82)
- Williams Big Strike Shuffle Alley

### CONVERSION KITS

- Bally Midway, Pac-Man Plus (12/82)
- Centuri, Gutzler
- Cinematronics, Brix (1/83)
- Computer Kinetix, You-Pick-It
- Intrepid Marketing, Encore Retro-Kit (1/83)
- Data East, Burger Time
- Data East, Bump 'N' Jump (2/83)
- Data East, Multi Conversion Kit
- Data East, Cluster Buster (7/83)
- Data East, Pro Bowling (7/83)
- Data East, Pro Soccer (9/83)
- Exidy Hardhat (2/83)
- Exidy Peper II (8/82)
- Exidy Retrofit
- Mystar/Gottlieb, Royal Flush Deluxe (5/83)
- Interlogic Roc 'N Rope (6/83)
- Rock-Ola, Levers (3/83)
- Rock-Ola, Nibbler
- Rock-Ola, Eyes
- Rock-Ola, Survival
- Rock-Ola, Mermaid
- Nichibu, Fatty Tomb (1/81)
- Nichibu, Fatty Tomb (3/83)
- Sega, Tact/Scan (9/82)
- Sega, Monster Bash (11/82)
- Sega, Super Zaxxon (1/83)
- Stern, Lost Tomb (2/83)
- Stern, Pop Flamer (3/83)
- Stern, Super Drag (7/83)
- Taito, Sonic, Elephant Action (7/83)
- Universal, Lady Bug
- Universal, Mr. Do
Enter Bally Midway's New Discs of Tron environmental game and experience the three dimensional world of profitability. From its cabinet and controls to its gameplay, Discs of Tron is a masterpiece of engineering. But because your investment requires more than a great package at a great price, Bally Midway has designed Discs of Tron with long run earnings in mind. A new research program with over 16 weeks of field testing has proven Discs of Tron's top-of-the-line consistency.

We'd like to prove it in the toughest location—yours! Sample Discs of Tron at your Bally Midway Distributor. You may be surprised but you won't be disappointed.
Kim Carnes
Café Racers
Featuring the Hit Single
"Invisible Hands"

Produced by Keith Olsen for Pogo logo Corp.
Direction: Michael Brokaw/Kragen & Co.
Available on EMI America Records and High-Quality XDR Cassettes
©1983 EMI America Records, a division of Capitol Records, Inc. All rights reserved.