UPSI

MAKERS DISCUSS
RADIO CHANGES

EXCLUSIVE ASI CONVENTION COVERAGE

COIN MACHINE FOCUS: ANIMATOR DON BLUTH

NARM SETS CONFERENCE AGENDA

LUKE MAKERS, LICENSING GROUPS TO COMPROMISE

N.Y. POOL HEADS DISCUSS RADIO CHANGES

COIN MACHINE FOCUS: ANIMATOR DON BLUTH

Paul Morterry, President
Taito America Corp.
EARN ROYALTIES
13,698 HOURS A DAY.

At BMI, we make sure you get maximum royalties by analyzing more airtime than anyone else—an average of 13,698 hours a day.

Wherever there's music, there's BMI.
Planning For The Future

The record industry is presently enjoying a run of success. Last month's 20 gold record certifications from the RIAA was the highest of any January since the organization began its certification program in 1958. CBS and Epic just celebrated their biggest selling album ever with Michael Jackson's "Thriller," 25 million copies and still selling steady. Clearly, one might be inclined to believe that the rough days are behind us and
And while the unsteady times we've just weathered caused a lot of self-doubt—about our future, about our past, and about the way we were running our business when we were so rudely awakened—those difficult days have left us with a healthy caution. The squeeze may have aged us, but it appears to have made us that much wiser.

CONTENTS

DEPARTMENTS
Black Contemporary
Country
Coined
Country
Jukebox Programme
Merchandising
Radio
Video
FEATURES
Coast To Coast
Editorial
Executive On The Move
Front To Face
CHARTS
Top 100 Singles
Top 200 Albums
Black Contemporary Albums
Black Contempoary Singles
Country Albums
Country Singles
Jazz Albums
Top 15 Movies
Top 15 Video Games
Top 30 Video Charts
Video Cassettes
REVIEWS
Albums And Singles

ON THE COVER
Taito America Corp., is a wholly owned subsidiary of Tokyo-based Taito Corporation (creator of the historic "Space Invaders" video game). Pictured on this week's cover is company president Paul Moriarty with a lineup of four of the firm's current products, namely, "Elevator Action," "Zeke's Peak," "Ice Cold Beer" and "Exorion." Elevator Action, which marked Taito's entry into the conversion kit market, is highly rated as one of the top products in this equipment category.

In releasing Ice Cold Beer, a game of fun and challenge, Taito targeted it specifically to the street operator, who has been overlooked these past few years as the video game explosion erupted, signaling the proliferation of arcades throughout the country. The video game market and the subsequent closing of many arcades which, though inexperienced in the coin-op business had cashed in on the craze, prompted manufacturers to start looking for a second look at the street operator, who was the initial source of product exposure way back when. Taito was among the first in the industry to address this renewed trend and the company has been enjoying a good measure of success with the Ice Cold Beer game.
NARM Sets Confab Agenda

NEW YORK — Changing technology and developing consumer markets will be the focus of the 20th Annual National Assn. of Recording Merchandisers Convention, scheduled for March 23-26 at the Diplomat Hotel in Hollywood, Florida. And while exploration of emerging trends and configurations has always been a part of the agenda for NARM meets, this year’s program places a greater emphasis on close examination of nuts and bolts issues.

"We’re changing the format of past conventions and breaking it down into more concentrated business sessions," said Ray Jumper, president of the New York-based Elyro Enterprises and chairman of this year’s convention, "especially with the manufacturers’ A major feature will be product presentations, especially meetings with manufacturers grouped by retail, rack one-stop and specialty, “Everyone will be able to speak to the manufacturers and ask questions relating specifically to their own needs,” said Jumper.

The convention chairman further expects “a whole different outlook” this year, and notes that reservations so far are “well ahead of last year... well over 700 as of the beginning of the week!”

Citing a strong amount of cooperation between manufacturers and dealers, which he termed “a big change,” Jumper added that “everyone is trying to make it into something really good, 100 percent better than last year, NARM is coming back.”

Imber also reported that members are being urged to bring their middle-management people to this year’s meet. “That’s where the future of our industry is,” he said. “As older groups have to be so many of these things that we just can’t get away from them, there’s a lot to be learned, and there’s so much that we can give each other.”

Among the product lines coming in for close scrutiny are the Compact Disc (CD), with a special spotlight on video. Three hours have been set aside each day for the show’s influence of club play and that that influence could be translated into airplay. “We have to get the ball rolling in the store,” he said. “Some of you have a workforce of a hundred people. Their records depend on their involvement. Give them three stores to go to and ask about their records. And at the same time, provide the store owner with more information. If they only listen to one station or to the in-store turntable, they don’t know what’s happening.”

Besides increased involvement with the retail sector, Knapp advised his associates to develop money-making, complementary “side ventures” by using their already established industry connections. “Most of you put out sheets with some regularity,” he said. “Send me your sheets once a month in bulk and I’ll put it in with our mailing to our retailers.” Other pool business adjuncts could involve sales of ads in the tip sheets to clubs, merchants, “not just labels.” Pool jocks might also be used as ad salesmen in return for breaks in their monthly dues. “We must expand our service to the industry,” concluded Knapp. “We won’t survive just by sending our records to our jocks.”

(continued on page 10)

Gotham’s Top Pool Heads Discuss Radio Market Changes

by Jim Bessman

NEW YORK — That New York metro area record pool directors and their jocks are beginning to have to expand their roles as independent promoters in order to survive has been a finding when approximately 25 of the area’s top pool heads met here last week. The gathering was called for by J.G. Snapp, president of Music and, in fact, the term of the “potential crisis” developing in the pool business brought on by both local market changes and the changing mode of the record industry itself.

Knapp’s company, whose offices provided the location of the meeting, is involved with independent promotion and marketing and services some 45 pools and 200 jocks across the country with boldo. For the past six months he has been amassing listings on 150 key retail accounts and one-stop in the New York area, and expects to do the same on a national level within a month, having just hired a staffer for the project. Knapp suggested that this is a major area where pools can make an immense contribution in breaking records and re-establish themselves as a valuable resource to the record industry.

The peripheral records need a push,” declared Knapp. “Not Michael Jackson, but borderline things on small labels or unknown names that deserve play. Let the retail people know what’s happening in your market. It’s our job to know what’s going on.”

Specifically, Knapp suggested that retail sales reports could be broken down to show the influence of club play and than that influence could be translated into airplay. “We have to get the ball rolling in the store,” he said. “Some of you have a workforce of a hundred people. Their records depend on their involvement. Give them three stores to go to and ask about their records. And at the same time, provide the store owner with more information. If they only listen to one station or to the in-store turntable, they don’t know what’s happening.”

Besides increased involvement with the retail sector, Knapp advised his associates to develop money-making, complementary “side ventures” by using their already established industry connections. “Most of you put out sheets with some regularity,” he said. “Send me your sheets once a month in bulk and I’ll put it in with our mailing to our retailers.” Other pool business adjuncts could involve sales of ads in the tip sheets to clubs, merchants, “not just labels.” Pool jocks might also be used as ad salesmen in return for breaks in their monthly dues. “We must expand our service to the industry,” concluded Knapp. “We won’t survive just by sending our records to our jocks.”

(continued on page 9)

Jukemakers And Licensing Orgs Face Compromises

by Earl B. Abrams

ASHINGTON — Jukemakers and distributors and music licensing organizations were told they had better compromise their differences about royalty payments if they wanted federal legislation on the matter this year. The order comes from Rep. Robert W. Kastenmeier (D-Wis.), chairman of the House copyright subcommittee, at a meeting of all parties earlier this month.

The parties are scheduled to meet twice more to try to come to some agreement. The first meeting is set for Feb. 15 in Washington; the second for Feb. 29, place and time to be determined. The legislation was supported by the coin machine industry that would impose a one-time fee of $50 on each new machine and a maximum of $25 for each existing machine. The legislation is pending in the House.

The bill was introduced at the behest of the coin machine industry after that industry obtained a ruling in 1980 by the Copyright Royalty Tribunal raising the jukem box fee from a long-time $6 per box per year to $25 per year per box in 1983 and to $50 per box per year for 1984-1986. The CRT decision also provides for an inflation adjustment in the 1987-1990 years. The appeals court ruling was in April 1982. The U.S. Supreme Court denied the industry’s request to review the lower court’s decision in October of that same year.

At the meeting earlier this month, Rep. Kastenmeier told those attending that since this is an election year Congress

(continued on page 9)

SURF'S UP — The Beach Boys recently presented Latin sensation Julo Iglesias with an autographed surfboard. The band backed the singer up on his recording of Albert Hammond's "The Air That I Breathe." Pictured (l-r) are: Iglesias; Bruce Johnston; Mike Love; Carl Wilson; Brian Wilson and Al Jardine.

(continued on page 9)
Jan. Certifications: Gold, Platinum Up

NEW YORK — 1984 began with a bang in terms of Recording Industry Assn. of America (RIAA) certifications. The month of January saw seven platinum albums, 20 gold albums and one gold single, while February saw five platinum albums, 12 gold albums and three gold singles in January 1983. The month’s gold album tally is the biggest for any January since gold record certifications began in 1958.

It was also a busy month for RIAA/VIDEO, the video division of the Association, with nine gold and several platinum video awards given. There were no video awards given during the first month of 1983.

Of the seven LPs certified platinum, two were soundtracks: Yentl, by Barbra Streisand on Columbia, and The Two of Us, by Elton John, while Fast Times at Ridgemont High, on MCA, also certified platinum. Also certified platinum were: “Undercover,” by the Rolling Stones on Rolling Stones/Atlantic; “Reach The Beach,” by the Fixx, MCA; “The Principle of Moments,” by Robert Plant, Es Paranzo/Atlantic; “Several Young Raging Toper,” by Duran Duran, Capitol; and “5150,” by Yes Atlantic. With the exception of “Reach The Beach” and “The Principle of Moments,” all platinum albums received simultaneous gold certification in January. The remaining gold albums were: “Eddie Murphy” and “Comedian,” both by Eddie Murphy on Columbia; “Greatest Hits, Vol. II,” Barry Manilow, Arista; “Without A Song,” Willie Nelson, Columbia; “Pipes of Peace,” Paul McCartney, Columbia; “Shout At the Devil,” Motley Crue, Elektra/Asylum; “On The Rise,” S.O.B. Sand, Tush/CBS; “A Chipmunk Christmas,” The Chipmunks, RCA; “Too Low For Zero,” Elton John, Geffen/Warner Bros.; “Back At the Moon,” Ozzy Osbourne, Jet/CBS; “Infeliz,” Bob Dylan, Columbia; “In Heat,” The Romantics, Nemperor/CBS; “Flick of the Switch,” AC/DC, Atlantic; and “Tour de Force,” 38 Special, Arista.

The lone gold single belongs to Billy Joel for “Uptown Girl” on Columbia Records. Of the seven platinum video awards given in January, five of them netted simultaneous gold awards. Those five — all Warner Home Video titles — were: Twilight Zone: The Movie; The Road: Part Two; and Atlantic’s Last Man Standing movie, Risky Business. Also certified platinum were Warner’s Firebox and the Thorn EMI-distributed First Blood.

The video awards voted on Tidemover, distributed by Pacific Arts Video Records, Monty Python’s Meaning of Life, MCA Home Video; and The Man With Two Brains and Stroker Ace, both Warner Home Video.

Winwood Named VP at GRI

NEW YORK — Muff Winwood has been appointed vice president of CBS Records International. He will continue in his current function as director, A&R, CBS Records U.K., the post he has held for the past six years.

Among the many artists whom Winwood has brought to CBS Records are The Clash, Shakin’ Stevens, Bonnie Tyler, Judas Priest, Paul Young, Adam Ant, and the Psychedelic Furs. Prior to joining CBS Records U.K. in 1978, his music business achievements included artist and composer with the Spencer Davis Group and producer of the first Dire Straits LP. He has also held various positions at Island Records.

Sosa Named VP at RCA Records

NEW YORK — Manuel A. Sosa has been named to the newly created RCA Records post of division vice president, operations, Latin America-Spain. He will be responsible for directing the label’s subsidiaries in Argentina, Brazil, Chile, Mexico and Spain, as well as the U.S. Latin music department.

Sosa, who is now based in New York, comes to RCA having served as regional music director-Latin America for R.J. Reynolds Tobacco International in Miami since 1980. In that position he was charged with the management and development of the company’s joint ventures, licensing and export operations in most of Latin America. Prior to joining R.J. Reynolds, Sosa held international marketing positions for the American operations of several multinational U.S. based corporations, and developed major consumer promotions through tie-ins with Latin American recording artists.

Sosa will report to Adolfo Pino, vice president, Latin America-Spain/RCA Records.
REVIEWS

ALBUMS

OUT OF THE BOX

N.E.W.S. — Golden Earring
PolyGram Ti-1-9008 — Producer: Shelly Shellekens
List: 8.98
Hollands Golden Earring first made an impact in the U.S. in 1972 with the hit, “Radar Love.” Though finding tremendous success in Europe the band really hadn’t been heard from again until the release of last year’s “Twilight Zone.” The follow up to that success is “N.E.W.S.” and it’s collection of the four high voltage rock and roll, Dutch style. Barry Hay’s distinctive, deep guitar vocals are in fine form, especially on “When The Lady Smiles” and “Clear Night Moonlight” which also features the crisp guitar work of Cees van Dorp. The songwriting is again the problem as this album possesses the following “Mission impossible” — it is also a great bet for the singles chart. Other cuts worth noting are “The Title cut,” and “Enough is Enough.”

Soul Mining — The The — Epic BF8 39266 — Producers: Paul Hardiman, Matt Johnson — List: 8.98 — Bar Coded
As an Import, this album received a lot of attention from new music programmers. With its official release in the States the band should start to see its following steadily increase. “I’ve Been Waiting For Tomorrow” (All My Life) begins with a countdown and blasts off with precision percussion work that personifies every cut. The songs are unique, blending a wide variety of instrumentation to produce cuts that are individually distinctive. This is “The Day” features a rich blend of cowbell and electric keyboards. The bass’s accordion-like sound, “The Sinking Feeling” includes haunting eerie guitar work, complemented by a strong organ solo.

New and Developing

Mining

Phil Collins (Atlantic 7-89700) Against All Odds (Take A Look At Me Now) (3:24) (Golden Touch — ASCAP/Hit & Run — PRS) (Phil Collins) (Producer: Arif Mardin)
Just like death, soundtracks come to us all. It’s Phil Collins’ turn now, with a film of the same name. A solo plaintive underneath Phil’s pained vocals bemoaning the crappy fate some ex-lady beloved upsets him. It is. He eventually builds to a synch and hammer of Thor percussive finale — a Genesis/Phil Collins trademark, to be sure. The urgency of this single’s theme makes last year’s “Mama” sound positively wimpy by comparison. “Against...” is a well defined, bombastic ballad type of track that, hopefully, will see a much better fate than simply underscoring the film’s credits as they roll to the end.

This followup to Wilder’s immensely popular “Break My Stride” debuts on the singles chart this week at #82 with a bullet. The happy, upbeat mood of the tune is conveyed through Wilder’s enthusiastic vocals, plenty of rhythmic handclapping, great drum work, and a strong sax solo. Wilder has already proven his capacity to climb the charts, and with his popularity at its current level this song will most likely be joining his other single on the playlists of many radio formats.

FEATURE PICKS

STARE AT THE SUN — The Jon Butcher Axis — PolyGram 817 493-1 — Producer: Pat Moran — List: 8.98 — Bar Coded
The comparisons to Hendrix are unavoidable with Jon Butcher, a black vocalist/guitarist who leads a trio that includes a bassist and drummer which plays nothing but guitar-dominated rock and roll. But the comparison should stop there. Butcher’s distinctive vocal and guitar style produce a slick selection of rhythm, melodic cuts. “Victims” displays Butcher’s versatility with the guitar as he provides a steady, driving rhythm of on and off leads, while “Wind it Up” shows the more powerful up-front style of his talents.

The debut album from this quartet features smooth vocal work reminiscent of Duran Duran. There is the dominating presence of vocalist Ray Bong’s synthesizer on most, and he teams up with guitarist John Defino on “Critical Peth” to trade off some nice lead phrases. Vocals are quick, fresh and full of energy. “Twenty Questions” will have more than likely be the first single from the record, and simple beauty is what gives toward great commercial appeal. The record is suitable for AOR and CHR airplay, but should also find its real home in the new music formats.

MAXINE WATTS — Maxine Watts — Rocshire Records — XHR512 — Producer: Dick Darnell — List: 8.98 — Bar Coded
Maxine Watts has the kind of vocal ability that would earn her a standing ovation for “Happy Birthday.” Her five-octave range is displayed in many ways on this compelling collection of diverse tunes. “Something In Your Life Is Going To Change” is an inspirational cut that features a breezy sex solo. “Give Back My Love” includes assorted multi-range vocals, L RESULTS THE SINGER's GUTY side, as well as providing a tune suitable for dance audiences. Maxine can belt out the blues, gospel and adult contemporary making her widespread commercial success all the more likely.

EXERCISE

JACKIE SORENSEN'S ENCORE — Jackie Sorenson — Lakeside LSI 30006 — Producer: Dave Fisher — List: 8.98 — Bar Coded
The current fitness craze has spawned a number of products, and Jackie Sorensen’s latest aerobics LP should prove to be commercially successful. Those not content just to sit around and listen to records will be very impressed by this cut for it works to a steady beat. The background of some tunes such as Foreigner’s “Feels Like The First Time” and Paul Williams’ “Evergreen” Sorenson calls out instructions for a full workout on all parts of the body.

ICE AND EASY — Rod Teno — South Pacific Man Records — SMP 1002 — Producer: Iary Shimabukuro — List: 8.98
This debut album from one of Hawaii’s finest performers might not appeal to a wide range of audiences but it’s sure hit for those who are tired of their Don Ho albums. “ani captures the essence of the Islands in his songs which include such standards as Blue Hawaii” and “Hula Girl.” Of particular note is the excellent percussion work of her Hernandez, Kamuela De Castilho, Joe Savata Tebuba, and Tenu himself. A/C and MOR may be able to cull viable airplay material from this collection of dreamy ballads and mid-tempo odes to the Pacific.

NEW AND DEVELOPING

MINING

MATTHEW WILDER — (Private I ZSU 04363)
This followup to Wilder’s immensely popular “Break My Stride” debuts on the singles chart this week at #52 with a bullet. The happy, upbeat mood of the tune is conveyed through Wilder’s enthusiastic vocals, plenty of rhythmic handclapping, great drum work, and a strong sax solo. Wilder has already proven his capacity to climb the charts, and with his popularity at its current level this song will most likely be joining his other single on the playlists of many radio formats.

FEATURE PICKS

ROGER DALTRY (Atlantic 7-89704) Walking In My Sleep (3:20) (Avir Music — BMI) (Jack Green/Leslie Adley) (Producer: Mike Thorne)
This initial single from his pending “Parting Should Be Painful” solo effort rear rimes both Daltrey’s considerable vocal talents and his uncanny knack for selecting great tunes to interpret. “Walking...” is a mid-tempo rocker with non-hackneyed, existential walking-through-the-rain-and-I-don’t-know-how-I-got-here lyrics.

Dwight Twilley (EMI America P-B-8186) Girls (3:38) (Donno Music — ASCAP) (Twilight Twilley) (Producers: M. Smith/N. Hug)
Twilley’s back and he’s ‘singin’ about girls, which is a real cool topic no matter who does it, but Twilley just seems to feel a little deeper and closer to the bone about the matter. This tune to females works beautifully but it’s the backing here that makes it all gel. Propelling it all along are those ringin’ guitars that some call retro and others call classic, and a tasteful synthesizer piano track. Glory Lee would find amusing. Close to his initial “I’m Only In It For The Girls” supersedes that buzz to stand on its own as the best thing Twilley’s done since the last best thing Twilley’s done. Radio’s already interested, let the public file in line now and really make this hit.

MINOR DETAIL (Polydor 817 749-7) Take It Again (3:58) (Minor Detail Music Ltd — ASCAP) (John & Williams Hughes) (Producer: Billy Whelan)
Resurrected from a relatively old LP from ‘83, the first impulse is to ask why because the first time around the Hughes brothers’ debut album was met with indifference stateside even though their native Britain was justifiably impressed. “Take It Again,” however, fully illustrates why this act shouldn’t be shrugged off as just another frigid U.K. synch band. A lush, Spectoresque ballad, “Take It Again” is stirring and uplifting music, yet disarmingly damnably thematically about, literally, not taking it anymore.

BLACK CONTEMPORARY

GEORGE CLINTON (Capitol P-B-5332) Last Dance (3:47) (Bridgeport Music Inc./Top Dog Music — BMI) (Collins-Johnson-Linn) (Producers: George Clinton & Gary Shider)
The funkmaster’s second single off the LP “You Shouldn’t Nut Bit Fish” is, as he states in the middle of the tune, “so funny.” The tune displays Clinton’s snappy-rap trademark and his sophisticated use of synthesizers and precision percussion give it a computerized sound. The fast tempo makes the tune very danceable, and Clinton’s outrageous vocals make this one a strong candidate for a lengthy stay on the charts.

ART OF NOISE (Island 7-99782) Beat Box (2:55) (Unforgettable Songs Ltd./Adm. Island Music Inc. — BMI) (Dudley/Jones/Jecalzi/Lingan/Morley) (Producer: Art Of Noise)
Already a sizable (huge) dance floor hit, it’s now radio’s turn. Basically this is all one synthed-up rhythms and Laurie Anderson phone-booth-in-out-space-style vocals (such as they are). The Linn drum machine clicks and ticks along real nice and steady, which again raises the issue of how funny can a machine ultimately get or do we really need performers to make music at all anymore?

Box/February 18, 1984
POINTS WEST

IN CONCERT — A pair of musical superstars launched into the City of Angels last week and their concert performances couldn’t have been more disparate. Waylon Jennings appeared February 3 at the Universal Amphitheatre, putting on a remarkable show that saw him in fine health and showing off some of his excellent guitar skills. As a special surprise, John, Jethro, and the Rolling Thunder Review, recently discharged from the Betty Ford Center in Rancho Mirage for drug abuse — came on stage for three songs, including a rending of “Folsom Prison Blues” and a duet with Jennings of their 1978 smash, “There Ain’t No Good Chain Gang.” A few days later, the all-female musical crew came to town — to open for Heart’s tour. The Duran. The record/video stars performed two shows at the L.A. Forum, where a gauzy video screen gave the gauzy, great-looking, era-safe band of women the success of U-2 and Moving Hearts. “Moving Hearts are very good, and they have a pipe with them which is excellent. I think they’re touring with Van Morrison in Europe.” Clarence Rock would love the band and I think they’d love the band. “The Magic Castle in Hollywood. Contrary to rumor, when a reporter asked Rhodes how he found America he did not reply “Turn left at Greenbriar.”

CHIEFLY CHIEFTAINS — Points West had the opportunity to chat with Chief and chief Dolly Parton a white short while back about the state of Irish trad and pop music today and Moloney was proved to be quite an expert on the subject. Paddy’s pipe and whistle playing has been recognized by such legendary figures as Mike Oldfield, Eric Clapton and Van Morrison, all of whom performed with the band. There is no doubt that Paddy Moloney’s happiness in the success of U-2 and Moving Hearts. “Moving Hearts are very good, and they have a pipe with them which is excellent. I think they’re touring with Van Morrison in Europe.” Clarence Rock would love the band and I think they’d love the band. “The Magic Castle in Hollywood. Contrary to rumor, when a reporter asked Rhodes how he found America he did not reply “Turn left at Greenbriar.”

ROLLINS ON A ROLL — Black Flag front man Henry Rollins recently belted out some of his hard-core poetry to a crowd of folks at Santa Monica’s McCabe’s in concert in conjunction with the Freeway Records label release, “English As A Second Language.”

NEW FACES TO WATCH

Shannon

Just a few shorts months ago, Brenda Greene was an office manager for a small import/export company in the downtown Manhattan neighborhood of Soho. Now, however, her middle name, which has been called “I want a Job” and “Roll the Dice” in Germany, is the highest reaches of both the Cash Box black contemporary and top 100 singles charts, thanks toаШ sales of this crossover club smash “Let The Music Play.”

Not that Shannon hasn’t been active in music for years and years, it’s just that, as she puts it, “I wanted a stable career.” Born in Washington, D.C., she began singing as a child, picking up early musical influences from her mother’s piano playing and her father’s gospel and jazz singing. After moving to New York at age seven, she went from singing by herself with neighborhood friends, then junior and senior high school choruses and groups.

As a college student at York University in Jamaica, Queens, Shannon studied voice, piano, music theory and history, as well as dance. She was even a featured singer in the school’s jazz workshop. But while she was a popular student, she was known for her musical prowess, and when she went on vacation in England, her father’s brother asked her to sing at a club competition. The two weeks in England, Shannon attended music sessions with top British talent, and after returning to the States, she began performing in clubs and the New York cabaret circuit.

She has since performed in various clubs and venues, and has released several albums to critical acclaim. Shannon’s music career has been marked by her unique blend of soul, jazz, and R&B influences, and she has established herself as a respected and influential artist in the music industry.

Mellencamp To Tour

LOS ANGELES — John Cougar Mellencamp has announced that he will tour the U.S. for the first time in a year and a half to promote his latest release, “Uh-Huh.” The LP has currently sold 1.5 million copies; his previous release “American Fool” was the best-selling record of 1982.

The tour won’t include the standard superstar bookings. Mellencamp has opted to play smaller clubs and smaller markets. Cities scheduled on the tour include Columbus, Cleveland, Chicago, Milwaukee, and Milwaukee, Illinois.

According to Mellencamp, “I want to be able to look people in the eye and I don’t agree when people tell me there are places I shouldn’t play because nobody comes.”

DYNAMIC DUO — Frankie Valli and television/Howard Hesseman join forces to host Super Night of Rock and Roll to be aired Feb. 29 on ABC. The show was taped before a live concert audience at the Hollywood Palladium.

Mellencamp To Tour

NEW YORK — Kenny Rogers debuted his new single, “You’ll Be in My Heart,” which is the leadoff track on his latest album, “The Nativity.” The LP has currently sold over 1.5 million copies, and the title track is also a hit. The album has surpassed the platinum mark in Canada and is also expected to go gold in the U.S. in the near future.

Rogers’ next tour is set for the spring, with dates in New York, Los Angeles, and Chicago. The tour will feature a live orchestra and a full stage set, with special effects and lighting. Rogers’ previous tour was his most successful to date, and he is looking forward to bringing his fans an even more memorable experience this time around.

(Continued on page 10)
NARM Sets Confab Agenda

(continued from page 5)
presents and merchandiser meetings.

The lion's share of the convention's first day, Friday, has been set aside for registrants. The regular member meeting will convene at 4 p.m., with a cocktail reception scheduled for 7 p.m.

Following breakfast on Saturday, the opening business session will kick off at 9 a.m., among those scheduled for that session is the chairman of the group, who will deliver opening remarks as well as the convention chairman's official welcome, and Lou Fogelman, chairman of the Gotham productions show business and the group's director of NARM, giving the president's annual report. Also scheduled for the morning session is a keynote by speaker Jim Greenwood, whose topic will be "Music and Video: A Carnival of Entertainment."

Following the morning session will be a presentation by the Compact Disc Group (CDG), and a report on a tape packaging test jointly conducted by K-Tel and the NARM Rack Jobbers Advisory Committee.

Product presentations and merchandise meetings will follow, with 10 a.m., and the remainder of the afternoon devoted to trade shows. The annual NARM Scholarship Foundation dinner will be held at the Manhattan Inn on Monday, with Linda Rondos's Rondos scheduled to perform.

Sunday morning's business session will be devoted to a spotlight on video, with the presentation by Jon Pelsinger of the Sony Video department. A Video Merchandising Opportunity," will be moderated by John O'Donnell of Sony Video Software, and will feature-in-store displays of music video in detail and tape outfits. The session will conclude with a panel discussion for music retailers on the successful integration of video, moderated by William Hall of MGM/UA Home Entertainment.

The remainder of Sunday will again be devoted to product presentations, merchandiser meetings and the trade show.

Monday's morning session will be split between promotion and advertising. Speakers from television, radio and cable will discuss alternative methods during "Promoting Music In The 1984 Media Environment," and an as-yet-unnamed panel will deal with "Advertising Trends: Change or Status Quo?" The closing event will be devoted to the annual Best Sellers Awards Banquet, honoring merchandisers in all areas of the industry.

Information on registration for the NARM Convention is available from NARM, 1008-F Astor Blvd., P.O. Box 191, Cheektowaga, N.Y. 14240. The telephone number is (609) 424-7404.

Compromise

(continued from page 5)

might not be in session for long and probably would not undertake long drawn-out negotiations. So, said, if legislation is desired this year it would be best for all parties to come to an agreement. Present at the meeting were not only the representatives of the Amusement and Music Operators Association (AMOA), individual manufacturers and operators, BMI, ASCAP and SESAC.

Noted at the meeting, as it has been earlier, was the fact registration of coin operated machines at the Copyright Office has dropped by more than 20,000. According to AMOA, at the end of 1978 there were 145,147 machines registered; at the end of 1983, only 112,817. And AMOA emphasized, "many" jukebox manufacturers and operators have gone out of business, leaving part to the new, higher royalty fees.

The proposed legislation, according to Sitton, was designed to help the small industry but would benefit copyright owners who today are not receiving royalties.

Ronstadt To Appear At NARM

LOS ANGELES — The National Association of Record Manufacturers (NARM) has announced that Linda Ronstadt with Nelson Riddle and his orchestra will appear at the NARM Scholarship Foundation Dinner on Saturday, March 24 at the Diplomat Hotel in Hollywood, Florida.

The artists have been touring recently in support of the album "What's New," Ronstadt's Top Five 1983 LP. Ronstadt has been seen in various acts in different influential music quarters and is a versatile player in various diverse musical genres including rock, country and R&B.

More than 200 scholarships have been awarded to date since the inception of the foundation in 1966, totaling almost $1 million in funds. A number of scholarships have been awarded including those contributed to A&M Records, Surplus Records and Tapes, Warner Communications, CBS Records and Elektra Records. Recipients of NARM scholarships are employees, children and spouses of employees of NARM member companies.

GANG GOES BANK — After seven years together and a great deal of critical acclaim and commercial success, the band of five. I think over the last few months we began to think seriously about whether it was as challenging and rewarding as it had been or whether it had simply become an issue of keeping our heads warm," four band members have told us. "And although we had begun with the premise of entering the heat of the beast and getting over to a large audience commercially, we were often too clever for our own good. We stayed a cult band." With the advent of hard rock like the current "Frozen Winter of '84," and the "Zen" or "Sonic Youth," "We didn't feel we was getting to a fresh start, and John (King) agreed. We're still best of friends, and when anything comes up, we're keen to help the next player. We're present-
**TOP 15 VIDEO GAMES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Game</th>
<th>Weeks</th>
<th>On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>G-BERT Parker Brothers</td>
<td>45</td>
<td>22</td>
</tr>
<tr>
<td>2</td>
<td>POLE POSITION Atari CX</td>
<td>23</td>
<td>22</td>
</tr>
<tr>
<td>3</td>
<td>MS. PAC-MAN Atari CX 2675</td>
<td>37</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>POPEYE Parker Brothers</td>
<td>10</td>
<td>22</td>
</tr>
<tr>
<td>5</td>
<td>KANGAROO Atari CX 2689</td>
<td>11</td>
<td>22</td>
</tr>
<tr>
<td>6</td>
<td>CENTIPede Atari CX 2676</td>
<td>45</td>
<td>22</td>
</tr>
<tr>
<td>7</td>
<td>JOUST Atari CX 2691</td>
<td>10</td>
<td>22</td>
</tr>
<tr>
<td>8</td>
<td>JUNGLE HUNT Atari CX 2688</td>
<td>8</td>
<td>22</td>
</tr>
<tr>
<td>9</td>
<td>MR. DO! Coleco 2622</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td>10</td>
<td>PITFALL! Activision AX 108</td>
<td>62</td>
<td>22</td>
</tr>
<tr>
<td>11</td>
<td>BURGER TIME Intellivision 4595</td>
<td>27</td>
<td>22</td>
</tr>
<tr>
<td>12</td>
<td>DIG DUG Atari CX 2677</td>
<td>2</td>
<td>22</td>
</tr>
<tr>
<td>13</td>
<td>SPACE SHUTTLE Activision AX 033</td>
<td>5</td>
<td>22</td>
</tr>
<tr>
<td>14</td>
<td>RIVER RAID Activision AX 020</td>
<td>45</td>
<td>22</td>
</tr>
<tr>
<td>15</td>
<td>DECATHLON Activision AX 030</td>
<td>23</td>
<td>22</td>
</tr>
</tbody>
</table>


**TOP 15 MIDLINES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Weeks</th>
<th>On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE PRETENDERS (Sire SRK 6083)</td>
<td>30</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>THE ROMANTICS (Nemperor/CBS NJZ 36273)</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3645)</td>
<td>43</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>THE DOORS (Elektra EKS 74007)</td>
<td>54</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. 3415)</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>AJA Steely Dan (MCA 1008)</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)</td>
<td>27</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>ROCK 'N' ROLL, VOLUME I The Beatles (Capitol SH 16020)</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>LOOK SHARP! Joe Jackson (A&amp;M SP-4919)</td>
<td>74</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>TAPESTRY Carole King (Epic PE 34948)</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>WHO'S NEXT The Who (MCA 5141)</td>
<td>42</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>PIANO MAN Billy Joel (Columbia FC 32455)</td>
<td>29</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>LED ZEPPELIN (IV) (Atlantic SD 19129)</td>
<td>51</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>HITS! Boz Scaggs (Columbia FC 36841)</td>
<td>1</td>
<td>15</td>
</tr>
</tbody>
</table>


---

**Regional Album Analysis**

**NATIONAL BREAKOUTS**

1. Eurythmics
2. Cyndi Lauper
3. Dan Fogelberg
4. Cyndi Lauper
5. Alabama
6. Christine McVie
7. Elton John
8. Shannon
9. Midnight Star
10. Rockwell
11. Patti LaBelle
12. James Ingram
13. Accept
14. Jane Fonda
15. Re-Flex

**Baltimore/Washington**

1. Eurythmics
2. Judas Priest
3. Dan Fogelberg
4. Cyndi Lauper
5. Christine McVie
6. Cheryl Lynn
7. Judas Priest
8. Alabama
9. James Ingram
10. Shannon

**Midwest**

1. Eurythmics
2. Judas Priest
3. Dan Fogelberg
4. Christine McVie
5. Alabama
6. Cyndi Lauper
7. Shannon
8. Elton John
9. Midnight Star
10. Footloose

**North Central**

1. Alabama
2. Judas Priest
3. Eurythmics
4. Cyndi Lauper
5. Alabama
6. Midnight Star
7. Elton John
8. James Ingram
9. Re-Flex
10. Rockwell

**Denver/Phoenix**

1. Judas Priest
2. Accept
3. Elton John
4. Dan Fogelberg
5. Alabama
6. Eurythmics
7. Shannon
8. Re-Flex
9. Christine McVie
10. Rockwell

**South Central**

1. Judas Priest
2. Alabama
3. Cyndi Lauper
4. Eurythmics
5. Alabama
6. Midnight Star
7. Christine McVie
8. Jane Fonda
9. Accept

This listing of records outside the national Top 25 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
### TOP 12 SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>John Denver</td>
<td>Thank You, Frank</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>Fleetwood Mac</td>
<td>Dreams</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>3</td>
<td>Barbra Streisand</td>
<td>The Way We Were</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>Elton John</td>
<td>Daniel</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>5</td>
<td>Andy Gibb</td>
<td>Everlasting Love</td>
<td>Atco</td>
</tr>
<tr>
<td>6</td>
<td>Bruce Springsteen</td>
<td>Born To Run</td>
<td>CBS/Fox Video</td>
</tr>
<tr>
<td>7</td>
<td>Elton John</td>
<td>Bennie and the Jets</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>8</td>
<td>ABBA</td>
<td>Money, Money, Money</td>
<td>Columbia</td>
</tr>
<tr>
<td>9</td>
<td>Wings</td>
<td>bands</td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>Eagles</td>
<td>On The Border</td>
<td>Asylum</td>
</tr>
<tr>
<td>11</td>
<td>Barry Manilow</td>
<td>Mandy</td>
<td>Epic</td>
</tr>
<tr>
<td>12</td>
<td>Don McLean</td>
<td>American Pie</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

### MEDIUM (Maximum Three Plays Per Day)

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Barbra Streisand</td>
<td>Embrace</td>
<td>CBS/Fox Video</td>
</tr>
<tr>
<td>2</td>
<td>Chicago</td>
<td>Candy</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>3</td>
<td>bombs</td>
<td>I'm In Love With A Candy Store Girl</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>4</td>
<td>Chicago</td>
<td>If You Leave Me Now</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5</td>
<td>Aerosmith</td>
<td>Sweet Emotion</td>
<td>Columbia</td>
</tr>
<tr>
<td>6</td>
<td>Chicago</td>
<td>More Than You Know</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>7</td>
<td>Still</td>
<td>My Eyes</td>
<td>Epic</td>
</tr>
<tr>
<td>8</td>
<td>Chicago</td>
<td>Chicago</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>9</td>
<td>Chicago</td>
<td>You're the Inspiration</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>10</td>
<td>Chicago</td>
<td>You're The Inspiration</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>11</td>
<td>Chicago</td>
<td>You're The Inspiration</td>
<td>A&amp;M</td>
</tr>
</tbody>
</table>

### LIGHT (Maximum Two Plays Per Day)

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Rolling Stones</td>
<td>You Can't Always Get What You Want</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>The Rolling Stones</td>
<td>Sympathy For The Devil</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>The Rolling Stones</td>
<td>Jumpin Jack Flash</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>The Rolling Stones</td>
<td>Brown Sugar</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>The Rolling Stones</td>
<td>You Can't Always Get What You Want</td>
<td>RCA</td>
</tr>
<tr>
<td>6</td>
<td>The Rolling Stones</td>
<td>Sympathy For The Devil</td>
<td>RCA</td>
</tr>
<tr>
<td>7</td>
<td>The Rolling Stones</td>
<td>Jumpin Jack Flash</td>
<td>RCA</td>
</tr>
<tr>
<td>8</td>
<td>The Rolling Stones</td>
<td>Brown Sugar</td>
<td>RCA</td>
</tr>
<tr>
<td>9</td>
<td>The Rolling Stones</td>
<td>You Can't Always Get What You Want</td>
<td>RCA</td>
</tr>
<tr>
<td>10</td>
<td>The Rolling Stones</td>
<td>Sympathy For The Devil</td>
<td>RCA</td>
</tr>
<tr>
<td>11</td>
<td>The Rolling Stones</td>
<td>Jumpin Jack Flash</td>
<td>RCA</td>
</tr>
<tr>
<td>12</td>
<td>The Rolling Stones</td>
<td>Brown Sugar</td>
<td>RCA</td>
</tr>
</tbody>
</table>

### UNFORTUNATELY, space does not permit all of the 'light' rotation entries on the MTV Playlist to be mentioned in the above report.
orkin's Red Hot Radio — Those attending last month's RAB convention in Dallas got a taste of the Radio Advertising Bureau's 1984 commercial campaign produced by radio comedy specialist Dick Orkin, founder of "Dick Orkin's Radio Ranch and Home for Wayward Cowboys." The spots, entitled "Radio Red Hot Because It Works" are being distributed to the more than 3,500 stations and groups that make up the RAB.

COUNTRY AIR IN N.Y.C. — New York's country station WHN has kicked off a new ad campaign aimed at the displaced listeners of WKHK, who recently abandoned country in favor of adult contemporary. A different aspect of the commercial spots, "In case you didn't know it, WKHK isn't playing country music anymore, but WHN is.

Around the Dial — Mutual's "The Dick Clark National Music Survey" has added 17 new stations, bringing the total number of stations on which the show is heard to 570. Los Angeles nighttime air personality Jim Ladd is part of a partnership that has formed "Ladd & Murdock." The company's first project will be to bring Ladd's popular syndicated show "Innovview" to television. From Baltimore's news radio station WBAM and its sports director, Tom Davis have been selected by the Throroughbred Racing Associations as their 1984 spring radio show. Their five-studio at its corporate headquarters in southern California. The studio was designed and constructed by Hank Handsberg, the company's director of engineering.

Playboy's ZZ News — KGKO, Los Angeles' only all-time commercial jazz station, has also been leased to satellite to various markets around the country, has been named the official radio station of the Sixth Annual Playboy Jazz Festival, June 18 and 17. Among other events, the station plans to do daily live coverage from Hollywood Bowl, site of the festival, as well as a live broadcast of at least one act per day.

More Political Party — The CBS Radio Network will provide extensive coverage of the 1984 Republican and Democratic conventions in Boston on Monday, February 20. Correspondent Chris Glenn will anchor the coverage from the Des Moines Civic Center, with various reporters covering the individual candidates.

Names in the News — KLOS in Los Angeles has named Steven G. Smith director of advertising and promotion. He had previously worked as the station's assistant director... Arbitron Radio Station Sales has named John D. Buie central division manager in Chicago. He was formerly a radio management consultant... Scott Kushner has been tapped to produce two shows by DIR Broadcasting. He had been with the groups engineering department for the last year and a half... WHTY in Detroit has added Karen Cullen to their air lineup. Ms. Cullen will handle the overnight duties... CBS Radioreport has announced that Kris Erik Stevens will begin work on a daily entertainment report to be aired nationally over the network... Pete Howard has been named senior vice president and general manager at Jim Brown Productions in Venice, California. He will oversee all general corporate operations... Jeffrey Nirsch has been hired as sales manager for the Los Angeles station.

WABC's Pinstripes — WABC in New York has announced that it will carry the full spring training schedule of the New York Yankees. The first broadcast will be March 3, when the Yanks go against the world champion Baltimore Orioles. Commentaries from the booth will be veterans Phil Rizzuto, Frank Messer, Bill White and John Gorden.

Shocks — Los Angeles radio stations KHJ-AM, and KFTH-FM broadcast their 83rd separate simulcast with no problems Thursday, Feb. 9. The simulcast was a minute broadcast that featured 27 disco stations in one of the most successful telecasts in New York.

The source of Mink — Willy De Vile (c) was recently in New York for a series of appearances in support of Mink DeVille's new album, "Where Angels Fear To Tread." He stopped by the studios of the NBC Source Radio Network where he is pictured with Ron Elliott (l) and Chuck Schwartz (r).

Gary Owens "Moves On" by David Adelson

Los Angeles — Last week's cancellation of the syndicated series "Soundtracks Of The 60s" by ABC Watermark surprised almost everyone including host Gary Owens. Owens, a longtime veteran of radio and television, is a popular morning personality in Los Angeles, broadcasting daily on KPRZ-FM, which formats "music of your life." Now that he is without a syndication contract, Gary Owens is a self-proclaimed free agent.

Owens shows no animosity towards the network over the cancellation. After being in the industry 30 years he knows the unpredictability of his profession. He states, "I understand ABC's standpoint. I can understand they apparently felt they weren't making as much money on the show as they wanted." He adds, "I have the utmost respect for those people."

According to John Axton, vice president of the ABC Adult Radio Network, the show didn't show strength in the major markets after it was switched from cash flow to barter in December. He says, "Unfortunately, to be successful as a barter radio program it needs to be particularly strong in the major markets... Although we were actually in the money with the show, at the cancellation of the show we had to make it into a strong enough sales vehicle to be a fine line show and Gary did an excellent job.

Some people who have just lost a sizable annual income might act worried, even depressed, but Owens seems completely undisturbed. "There are a number of options open to me," claimed the personality, "at least six syndicators have talked to me about doing a show with them and I've been offered a different formats, not just oldies."

Asked if he preferred to stay with the oldies format, Owens replied he's not limited to any one direction, but he would like to remain with oldies because "It's so much fun," adding "The 60's was a very good era for me because I knew a lot of the artists personally." Owens feels his insight and knowledge of the period, combined with the popularity of the format, suggests his next syndication program could also be a nostalgic hit.

Owens' enthusiasm and affection for radio is obvious. He acknowledges that he doesn't need to do a syndicated show for income, but rather does it as a "joy of love." He also finds it thrilling to go to Singapore, Trinidad or Guam and hear your program on the air once a week. Owens is no stranger to syndication recalling, "I've been involved with syndication since 1978 with various companies and I've always enjoyed it."

As to what the future holds for Owens, states, "The next show I do will have a little bit more personality, a little bit more Gary Owens in it as well as the kind of genre research that went into the production of "Soundtracks Of The 60's." Echoing his leas of animosity towards ABC, and his understanding of the hazards of the syndication business, Owens claims, "My concern is not what the clause of the show with ABC but which syndicator I will have the chance to work with next."
NEW VIDEO SHOW — Capitol Records' sister company, Picture Music International (PMI), an independent production company involved in the production of both short and feature-length video music video shows at the National Association of Television Program Executives (NATPE) convention in San Francisco last weekend, "Rock In America" will appear one hour weekly, said Mark Levinson, president of PMI. Unlike other music video shows which air only clips, "Rock In America" will be a complete hour of music, with no more than 15 percent of all video clips, some of which will be "historic" clips never before seen by an American audience. "Stringing a bunch of clips together does not make a program," commented Levinson. "We believe that the program should have an integrity all its own and not the elements that go into TV and video shows." PMI has paid $10,000 to KRCN, a 50 percent partner to "Rock In America," for 3 percent of all of the video product sold, and "we're happy with the results", said Levinson.

JOHNNY BE GOOD — Sound Emporium Recording Studios was the scene of the taping of a French recording artist, Johnny Halliday's version of "Johnny B. Goode." Halliday (f) received help on the shoot by the Stray Cats (c) and Carl Perkins (l).

company president David Bean described as the "ultimate" music video. Koyanaquaquotis an 87-minute soundtrack by Phillips with film edited to the music. The video has no dialogue of a real music video. PAVR has also recently acquired for home distribution a film from the U.S. Olympic Committee called "Dreams Of Gold," which sets footage of the Summer Olympics to an original music score by Ken Nordine. "This is another wonderful original music video that is not in the context of some group flip-flopping on the air," said Bean. "Dreams Of Gold" will be out in June to coincide with the '84 Summer Olympics in Los Angeles. Currently, PAVR has been pushing its video parody of the Beatles, The Beattles. The parody, which was strategically released in time for the 20th anniversary of the Beatles' arrival in the U.S.

NARM SPOTLIGHTS VIDEO — Keying in on the recent explosion of music videos, the National Association of Record Merchandisers (NARM) will hold several seminars on video at its annual convention in Florida from March 26-Vestron's Video President is scheduled to be the keynote speaker on video on Sunday, March 25 at 9 a.m. Also that morning, Sony Video Software's John O'Donnell will moderate a discussion entitled "The Value of a Music Video Department: A Manager's viewpoint." The symposium will be an "exciting audio-visual presentation featuring in-store displays of music video in retail record and tape outlets," according to a NARM brochure touting the event.

RCA/COLUMBIA IS BULLISH ON MUSIC — RCA/Columbia Pictures Home Video has added two more full-length music videos, "ABC: Mantrip" and "Roxy Music: The High Road," to its music video library, which already includes "The Eurythmics: Sweet Dreams," "Chicago:一心 Mundial," "Alvin and the Wild Machines: Love Movers," and "Queen: "A Night at the Opera." In addition, RCA has video division plans to release two more music videos this March, said Rose Brummage, a company publicist. With the release of "The Big Screen Music Video Award for Video of the Year with "Olivia — Physical," which has been nominated again this year by the National Academy of Recording Arts and Sciences in the Best Video Album — Video Longplay category for her quality pictures and outstanding acting. RCA/ COLUMBIA is BULLISH ON MUSIC — RCA/Columbia Pictures Home Video has added two more full-length music videos, "ABC: Mantrip" and "Roxy Music: The High Road," to its music video library, which already includes "The Eurythmics: Sweet Dreams," "Chicago:一心 Mundial," "Alvin and the Wild Machines: Love Movers," and "Queen: "A Night at the Opera." In addition, RCA has video division plans to release two more music videos this March, said Rose Brummage, a company publicist. With the release of "The Big Screen Music Video Award for Video of the Year with "Olivia — Physical," which has been nominated again this year by the National Academy of Recording Arts and Sciences in the Best Video Album — Video Longplay category for her quality pictures and outstanding acting. RCA/ COLUMBIA is BULLISH ON MUSIC — RCA/Columbia Pictures Home Video has added two more full-length music videos, "ABC: Mantrip" and "Roxy Music: The High Road," to its music video library, which already includes "The Eurythmics: Sweet Dreams," "Chicago:一心 Mundial," "Alvin and the Wild Machines: Love Movers," and "Queen: "A Night at the Opera." In addition, RCA has video division plans to release two more music videos this March, said Rose Brummage, a company publicist. With the release of "The Big Screen Music Video Award for Video of the Year with "Olivia — Physical," which has been nominated again this year by the National Academy of Recording Arts and Sciences in the Best Video Album — Video Longplay category for her quality pictures and outstanding acting.

Mattel Retreats From Electronics Biz

LOS ANGELES — Mattel Electronics — which at one time posted a $73 million operating profit — announced its intention to sell the Tellivision video game unit of the company. Mattel, already in financial loss, will use the money for general corporate purposes and to reduce financial losses to the decision, and also announced that it will sell the division in a company headed by Teresa Valseki, the current senior marketing and sales vice president of Mattel Electronics.

The company, which has been in the electronics market for seven years, will concentrate on its toys and hobby merchandise. The electronics division had generated close to 50 percent of the company's overall operating profits in the year ending January 1983. However, in the three months ended October 1983, the electronics division posted a 283.5 million loss. The company says it expects the fourth quarter report to reflect a continuation of that downward trend.

The electronics unit's profits reflected the cyclical nature of the industry. It posted a $25.5 million gain in 1980, a $7.3 million gain in 1982, and a $7.1 million loss in 1983. The longer and more erratic losses were caused by the industry's inability to attract new customers. In 1980, the company posted a $9 million profit. In 1982, the loss was $7.1 million. The company's losses were caused by the industry's inability to attract new customers.

In 1981, Mattel is currently involved in negotiations with its bankers to restructure its financing, in light of the company's $420 million short term debt.

The company's decision to marketing executive Valseki will reportedly be for about $20 million. Valseki identified his other financial backers as Ike Perlmutter and Bernard Marden, owners of Odd Lot Trading Inc., a New York based company in the retail sale of closeout merchandise. The company operates 78 stores and reportedly plans to open others in the near future.

Mattel has also announced its intention of selling its theme-park interests including Circus World in Orlando Florida.

Music Vid Show Starts Production

LOS ANGELES — Atlanta based television and video company, Group Seven Productions have announced the production of "FM Magazine" a weekly half-hour show spotlighting music videos. The segments are intended for broadcast and cable. The show is hosted by New Zealand musician/careers Jonathan Duncan and former "Mrs. Georgia" and "Playboy" subject Marilyn Martin. The two will attempt to give a behind the scenes view of shows, trends and breakthroughs in the music industry.

The show will feature a regular segment called "Productworld" that will spotlight the newest innovations in the home entertainment field. The segment is also being offered to network and cable stations for consideration. The show will utilize taped videos from the studio and also features their respective shows in New York, Los Angeles, and other cities.

"FM Magazine" is available on both the cable and broadcast basis. For further information and details contact Group Seven Productions at 145 15th Street Suite 407, Atlanta, Georgia, 30301. The telephone number is (404) 874-1430.
**COUNTRY**

**STEVE SIGNS — RCA recording artist Steve Wariner has signed an exclusive booking agreement with International Creative Management (ICM) which just recently opened an office in Nashville. Picture above are (l-r): Don Light, Wariner's manager; Wariner; Jack Monismith, the show; and Don Light Management Co.; Ralph Mann, ICM chairman of the board; Reggie Mac, vice president and general manager; Bobby Cидd, Don Light Management Co.; and, George Mallard, agent.**

**CDB Celebrates 10th Volunteer Jam**

*by Anita M. Wilson*

**NASHVILLE — Over 10,000 fans gathered at Nashville's Municipal Auditorium for the 10th annual Volunteer Jam on Feb. 4. For the first time ever, Voice of America broadcast the entire event worldwide to over 100 million people through special funding by the U.S. Tobacco's smokeless tobacco brand, Skoal, official sponsor of the Jam.**

*The Voice of America's 42-language service featured live interviews with artists through seven multilingual correspondents. The show was broadcast live on five Tennessee radio stations and taped for a two-hour television special by Dick Clark Productions.*

*The show will be available to 80-90 percent of the nation's households. The five Tennessee radio stations which aired the show over the Volunteer Jam Radio Network, included Nashville stations KX104 and WCN/WRP; Memphis' WRK; and WSKZ/Chattanooga; WZKX/Knoxville; and WBGY/Tullahoma. These broadcasts sponsored by Skoal will be produced by Good Vibrations, Inc., and mixed by the Record Plant and Santa Professional Service. The eight-hour concert was also recorded for a possible double album. Excepts from previous Volunteer Jam have been offered on the "Fire On The Mountain" and "Volunteer Jam VII" LPs.*

*The concert was quickly sold-out even though guest line-ups are not announced prior to the show. This year Jam offered a variety of artists with an emphasis on country music, unlike previous years when rock dominating the bill. The show started the evening off, and were followed by The Dirt Band (previously known as The Nitty Gritty Dirt Band), Grinderswitch and Rodney Crowell and The Cherry Bombs. Emmylou Harris joined producer/singer/songwriter Crowell on stage for a turn at "Sweet Dreams" before turnin'-**

**RCA's Jack Dill Dead**

**NASHVILLE — Jack Dill, a 26-year veteran of RCA Records, died Wednesday, Feb. 5, of an apparent heart attack. Dill was the local sales representative for the mid-South, was reporting to the Atlanta regional office.**

*"Although Jack was a part of the sales force out of Atlanta he was very much a part of our team efforts and spirit here in Nashville," commented Joe Galante, RCA Nashville vice president. "He was dearly loved and will be greatly missed.*

*Dill is survived by his wife and two sons. Services were held Tuesday, Feb. 7, at Nashville's Woodlawn Cemetery.*

**The show over to Jump 'N The Saddler, who performed its novelty song "Curly Shuffle," Crystal Gayle followed them on stage with "Sound of Goodbye."**

*Charlie Daniels and the CDB took to the stage promptly at 8 p.m. for a two-hour show which included a long list of favorites. "The Devil Went Down To Georgia" started the set off before he was joined by six-year-old La-Konya Smithie, the youngest ever Jam performer. The two joined forces for "The South's Gonna Do It Again" where both sang and played the fiddle. Louise Mandrell joined Charlie next for another fiddling jam session of the same tune. Boxcar Willie and Ray Acuff book to the stage next for a couple of tunes including "Wabash Cannonball" where Acuff and Daniels matched wits on the fiddle. Rockabilly legend Carl Perkins joined Daniels next for one of his classics, "Blue Suede Shoes," before fiddler Pappo John Creach and classical violinist Eugene Fodor entertained the crowd with some more jam sessions. Daniels ended the set the same way he started it, with "The Devil Went Down To Georgia."**

*Guitar slayer Stevie Ray Vaughn, known for his recent work on David Bowie's "Let's Dance" LP, displayed his prowess on the guitar for a few tunes. Oak Ridge Boys member William Lee Golden dropped in with son Chris on the part for "The Long & (continued on page 15)"

**WSM-FM/Nashville Is #1 For First Time In Ratings**

*by Anita M. Wilson*

**NASHVILLE — For the first time in the history of WSM-FM, and for only the second time in the Nashville area, country formatted radio station has taken over the top position in the market based on Fall 1983 Arbitron figures. Previously, WBSX-FM was the only Nashville country station to claim that honor. With a 13.0 share, up from 8.2 in the Spring '83 book, WSM-FM unseated AOR station WKDF which had held that spot through five of the last six Nashville Arb sweeps dating back to the Spring '81 survey. WKDF pulled an 11.7 for the Fall '83 book, down more than a full point from its market leading Spring share of 12.9.**

*Tom Cassidy, general manager of WSM-AM & FM, attributed the increased shares to a change in format. "We changed format from adult contemporary Jan. 30, 1983 to a hit country music format with a lot of contests and promotions," he explained. Before the change WSM-FM received a 4.1 share in the Fall '82 Arbitron book. After the format change the rating doubled to 8.2 in the Spring '83 book which placed the station in the #3 spot overall for the Nashville market.*

**Demographic Shift**

*Cassidy pointed to an increase in the age of the programming as another reason for the increased popularity of country music. "I think the country artists and songs are more accepted in this market than five or six years ago," he stated.**

*I think the lyrics are more interesting. They are lifestyle lyrics and people like the mid-age writers and musicians have come a long way to give the public what they want."*

*Kevin Rivers, program director for WKDF, agreed with Cassidy that an increase in the population of that age group was a significant contributing factor in the Fall ratings. "People 35 and up are using radio more than before, so, therefore, it alters the universe of radio listeners," explains Rivers. "The country genre is big in the city, country music and the bands. We have a very strong country audience, beautiful music and the big band stations went up in audience shares. We didn't go down but, comparison, the 18-34 portion of the universe with which we dealt stayed stable, while the upper demographic appeal formats went up. Rivers also agreed that the quality of the country and adult appeal music has improved over the past couple of years. "There's more of it and it's of a better quality, so it's going to cause females who are in the 30-40 age bracket to tune in to radio again," he stated. That combined with the upward demographic shift, is going to cause those adult appeal formats to go much better, and the young appeal formats may begin to lose some," Rivers added.*

*As a solution to the possibility of further audience erosion, Rivers explained that WKDF will have to try and "convert what we have into something that has more adult appeal." He stated the answer may be in the adult approach by the announcers and more judicious choosing of music. Meanwhile Cassidy said that to try to get in first place, WSM-FM will have to stay the same and, with some moves implemented to light and sharpen some of the rough edges.*

*From 1955-1968 WKOAO-AM, WKDB sister station, maintained the #1 position ranking as an old time rock 'n roll station. WMAK unseated WKOAO in 1968 and to this day over the lead until WSIX became the Nashville station in the new Arbitron ratings service in the 1975 Spring book.*

*This time, FM stations became the dominant force in Nashville radio and WKIX and WSM-FM, among others stayed in the top positions during the late 70's, moving in and out of the double digit range. During the last four years WKDF has maintained the top spot with the exception of the Fall book when it dropped to second place.*

*WSM-FM has been the only country station to consistently remain in either second or third place in the country market, and WSM-FM changed format last year. "We were the creators of the number one FM station in the country," says Cassidy. "If we had had a music format that would reach the rock audience, we would have done better."*
Volunteer Jam Celebration

(continued from page 14)

Winding Road.” One of Epic Records’ newest artists, Eleise, performed one of its recent tunes “Woke Up In Love” during the show. “The First Lady of Country Music,” Tammy Wynette, showed up sporting a new, younger looking image for her set. Jimmy Hall, Butch Trucks and Chuck Leavell got the crowd roaring with their version of “Hot Rod Lincoln.” Another highlight of the show was a performance by Ronnie Milsap who sang one of his most recent hits, “Stranger In My House,” and a medley of other tunes. The pace was kept up with gospel singer Amy Grant’s set which included “Straight Ahead,” the first release off her newest LP by the same name. B.J. Thomas also popped in during the evening and sang “New Looks From An Old Lover” and “Two Car Garage” before McGuffey Lane took to the stage for its first appearance since the death of member Stephen “Tebes” Douglas. Dobie Gray, The Bellamy Brothers and rocker Steve Walsh also put in late night appearances before Daniels would up the night with a final jam session with earlier performers joining him on stage. “The Tennessee Waltz” traditionally ended the star-studded evening.

In other quarters of the auditorium a party was held for invited guests and music industry personnel. Food and drink abounded as the guests watched the marathon event on closed circuit television.

A press conference was held earlier in the day by Lou Rykiel, chairman of the board, U.S. Tobacco Co., and included comments from Charlie Daniels, Frances Preston, BMI vice president; Judith Massa, music editor, VOA; Dick Clark and Joe Sullivan, Daniels’ manager. During the press conference which included representatives from MTV, The Nashville Network, Video Music Channel and Entertainment Tonight, it was announced that during the eight-hour show, over one million dollars is poured into the Nashville economic” for the Volunteer Jam. Daniels also dispelled by saying that the same rumors had been going on for ten years and yet the show has always continued.

The Volunteer Jam historically began in October 1974 at Nashville’s War Memorial Auditorium as a way of celebrating the Charlie Daniels Band’s first hometown sellout concert. The band invited some musical peers to stop by “and do some jamming.” Members of the Marshall Tucker Band and The Allman Brothers Band joined Charlie for the first Jam, and several ones following. The second Jam was moved to Murfreesboro’s Murphy Center and attracted almost four times the previous year’s attendance of 2,400 fans. Then, in 1977, the Volunteer Jam was moved to the Municipal Auditorium which has housed the event ever since. Throughout the years as the crowds grew, so did the long list of guest artists which have included Billy Joe, Willie Nelson, The Oak Ridge Boys, George Thorogood, James Brown, Larry Gatlin, Bonnie Bramlett, Ted Nugent, Delbert McClinton and others.

“REMEMBER CLYDE OWENS?”

HE’S BACK WITH

“MARTY & THE DUKE”

(COS 1984-A)

DIST. BY:
NATIONAL SOUNDWAVE

NATIONAL PROMOTION COMMISSION:
RAY COPELAND. BETTY “MAMA” GIBSON & JERRY DUNCAN

C.O.S. RECORDS
1204 ELMWOOD AVE.
NASHVILLE, TN
37212
1. *I've Been Wrong Before* (ASCAP/Warner Bros., 7-28956) - 40 4
2. *If I Could Only Dance With You* (ASCAP/Warner Bros., 7-28957) - 40 4
3. *Dancing With the Devil* (ASCAP/United Artists, 7-28958) - 40 4
4. *Fallen Angel* (ASCAP/Warner Bros., 7-28959) - 40 4
5. *Too Late* (ASCAP/Warner Bros., 7-28960) - 40 4
7. *Bad Night* (ASCAP/Warner Bros., 7-28962) - 40 4
8. *The Man I Used to Be* (ASCAP/Warner Bros., 7-28963) - 40 4
9. *Almost Saturday Night* (ASCAP/Warner Bros., 7-28964) - 40 4
10. *Midnight Blue* (ASCAP/Warner Bros., 7-28965) - 40 4

**ALPHABETICAL TOP 100 COUNTRY SINGLES** (including publishers & licenses)

**BI-MONTHLY SURVEY**

---

**February 18, 1984**
With the release of “ROLL ON”
Country Music’s first
Platinum-Shipped album.

★ With five albums currently on the country charts...All Platinum ★ Every album single a #1 Hit...Eleven, so far ★ With every major award in the music industry won...Grammy, AMA, CMA and ACM Awards ★ With 2.5 million fans awaiting their ’84 Tour of America ★ The greatest group in the country takes their unprecedented success and Rolls On.

★ Watch for “ROLL ON” on HBO/Cinemax’s “ALBUM FLASH”!

Platinum
Triple Platinum
Triple Platinum
Double Platinum
THE NASHVILLE.

Richer, an

KFEQ/St.

Dream

continued

Sure

tersection

and

Doug

STATION

Jason

David

Keith

In

the

Watkins

currently

also

Morgan

host

special

was

the

radio

that

Broadcasting

Company

whose

owner,

John

Burrouge, started the station in 1956. KRZY has remained country and kept the same call letters for the past 23 years. It targets its listeners in the 25-64
age demographic and emphasizes

traditional country music. The station's sales manager is Stan Dycy, the program

director is Charles Moran, the music director is Hardin, and the general manager is

Doug Milligan. KRZY also boasts its own Lil' Toot Caboose which is the only remote of

any Albuquerque radio station. Each Saturday the caboose travels around the listen-
ing area with the station's promotional items for the public. Twice each year the station

throws a listener appreciation party where free food, beer, and live entertainment is

furnished for its audience. KRZY also sponsors an annual Thanksgiving food drive where

the station asks the listeners to send in the names of area needy families, and then the

station air personalities distribute food in time for Thanksgiving. Last year the station

managed to feed over 50 families for the holiday. One of KRZY's unique features is its

morning traffic report with Stephanie Phillips. Each morning she can be found atop the

12-story Albuquerque Hilton giving the latest in traffic conditions around the city and

on interstate's 40 and 25. Her report is called the "Eye On The Big I," because of the in-

tersection of the two interstates near the Hilton.

NEW RADIO PANEL — Cash Box has just completed a new radio station reporting

panel that includes 80 stations in the United States and Canada. Future plans include

raising the list to approximately 100 stations in the next few months. If your station is

not currently a reporter and would like to be considered for the next list, then please

send a letter indicating your station's interest, an area coverage map, a sample playlist,

and any other information that might be helpful to Cash Box, 21 Music Circle East,

Nashville, TN, 37203 and direct to the attention of John Lentz.

john lentz

Cash Box/February 18,
TNN BOWS SHOW — The Nashville Network (TNN) has started production work on a new half-hour show, New Country which will spotlight an artist with the release of his latest album. New Country will be produced at the StageWorx Lounge at the Opryland Hotel and will feature the Kendalls, Gus Hardin and Gene Watson during the first week. "Not only does New Country represent a response to viewer demand for additional music programming, but it also provides record labels with a showcase for their artists in conjunction with new releases," said Bayron Blinkley, producer/director for the show. Each show will feature one artist performing four songs that are scheduled for release as singles from his latest album. The show will also perform two of his own favorite previous releases. Tickets to the show are free, but available on a limited basis. The Nashville Network was also completed production of an hour-long special Saturday Night at Gilley's with several episodes of Dancin' U.S.A. at the famous country honkytonk. Gilley's. Mickey Gilley hosted Saturday Night at Gilley's and was joined by Johnny Lee, Charly McClain and Lane Brody. During the show McClain and Gilley performed several songs from their upcoming duet LP. Several episodes were taped of the 30-minute Dancin' U.S.A. show, which was hosted by Jacky Ward. Each show features Ward and a group of singers performing current country tunes, as well as the classics. Melanie Greenwood, the show's choreographer, will teach dance steps to TNN viewers.

ROGERS GOES HOLLYWOOD — Recording artist Kenny Rogers has signed a long-term agreement with CBS Entertainment for a variety of television shows. The deal includes series, variety specials and motion pictures for television. The initial series will be based on his movie The Gambler and the sequel Kenny Rogers as The Gambler, The Adventure Continues. Also in the package is a Christmas special starring Rogers to be aired in December 1984.OAKS FANS GET PREFERENCE — The Oak Ridge Boys Organization has recently set up a new policy allowing members of the Oak Ridge Boys International Fan Club special VIP seating at most of the Oak's shows. Fifty tickets per show will be reserved and available to Fan Club members on a first-come-first-served basis. To keep abreast of upcoming concerts, the Fan Club has set up a special number for fans to call to get the latest Oak Ridge Boys itinerary.

OLYMPIC SPIRIT — While most of the nation has been glued to television sets during the past week watching the Winter Olympics, Larry Gatlin & The Gatlin Brothers have been out raising money for the U.S. Olympic team. The group headlined one in a series of three benefit concerts to be aired on NBC TV in a three-hour special March 5. The Stars Salute The U.S. Olympic Team was taped in New York, Fl. Worth and Los Angeles. The Gatlin's were joined by Morgan Fairchild, Janie Fricke, George Strait, Rich Little, Marty Allen, Bocar Willow and Sammy Davis, Jr. for the show at Gilley's. HANK JR. GOES TO SEA — Hank Williams, Jr. will host his first television special aboard the U.S.S. Constellation in San Diego on February 9. Already signed to guest appearances are Alabama, Gus Hardin, Waylon Jennings, Mel McDaniel, Sylvia, Earl Thomas Conley and Dickey Betts. The event has been picked up by Showtime and will be filmed non-stop before a live audience of 5,000 members of the U.S.S. Constellation and their guests.

NO-SHOW YOUNTZ — Bob Yountz, manager for Mel Tillis, recently celebrated his birthday, however, he forgot to go to the party he had invited all his friends to. When the guests showed up at the Best Western Hall of Fame Motor Inn laden with champagne and flowers, it turned out Bob wasn't there, they called him to remind him and sing "Happy Birthday" over the phone. To apologize to his friends, Yountz took a stroll of Brenda Lee's record "I'm Sorry" around them the next day.

SINGING FOR THE OPRY — On most any Saturday night you can find Roy Acuff, Bill Monroe and Hank Snow singing at the Grand Ole Opry, but recently the three have joined a host of other Opry members to sing for the Opry and other organizations. The artists have been singing public service announcements to benefit the organizations for the Combined Federal Campaign (CFC) in a major effort directed at American military personnel to raise funds for the USA, the American Red Cross, the International Services Agencies and the National Health Agencies. The spots will be aired by the American Forces Radio and Television Service, which reaches more than three million Americans based around the world. The spots were taped on a Friday and Saturday night in the studios of the Nashville Network at the back of the Grand Ole Opry House while the Opry was in progress in the main portion of the building.

COLLEGES WORRYING — In conjunction with the annual National Assn. of Campus Activities (N.A.C.A.) national convention at the Opryland Hotel later this month, the CAC's Concerts and the Nashville Talent Assn. are hosting a four-day musical extravaganza at the Exit/In. Sixteen artists will be performing the showcase including Steve Earle and the Dukes, Jennifer Kimball, Dave Olney and the Nitecords, Tom Kimmel, Fuchu, The Nerve, John Scott Sherrill, The Wrong Band, Will Rambeaux and the Hurricanes, and In Pursuit. The Nashville Rock Extravaganza will take place Saturday, Feb. 25-26 with night shows beginning at 9:30.

WARNER IN A BROWNIE TROOP! — Steve Warnier recently made a surprise visit to Girl Scout Brownie Troop after they saw him in a Jamestown, KY store and he waved at them and they sent him thank-you notes. All the members of Troop 644 sent him notes saying "Steve, I Love You, You are So Cute," with the exception of one little girl who wrote "I am dead, you are so cute!" Last week Warnier dropped in an unannounced one of their Monday night meetings and sang for the group.

anita m. wilson
Los Angeles — Playboy Enterprises announced the 1983 line-up of artists performing at the sixth Annual Playboy Jazz Festival, held at the Hollywood Bowl on June 16 and 17. This year's festival coincides with the thirtieth anniversary of the publication.

Besides the anniversary celebration, the festival preceeds the Summer Olympics by only a few weeks, and Playboy hopes it will add to the excitement of what will be an unforgettable summer for Los Angeles.

This year's line-up combines traditional jazz with progressive new artists as well as other genres like the big band sound and blues. Saturday's agenda includes performances by Weather Report, headed by Joe Zawinul and Wayne Shorter and featuring Victor Bailey on bass, drummer Omar Hakim and percussionist Francisco Colon. The band received both overwhelming audience and critical acclaim for its performance at the first Playboy Jazz Festival in 1979.

Other performers include the vocalist Mel Torme, who will team up for a reunion with the great homesinger and big band leader Shorty Rogers. The duo is expected to perform tunes from their hit album, "Comin' Home Baby" which they recorded nearly 22 years ago. The two have never performed together live. It will be Rogers' first festival appearance in 17 years. Rogers only returned to live performances one year ago after a long career in the television and film industry.

The following four artists are appearing for the first time at the event including blues-jazz singer and Tony award winner Linda Hopkins. Hopkins' former band will be legendary bluesman B.B. King on his faithful guitar "Lucille." The other debut artists featured are the Yellowjackets who play fusion-oriented jazz compositions and the James Newton Quartet will add a fourth example of the constantly changing direction of modern jazz. Big band sound will be provided by Woody Herman and the Young Thunderbird will be making the second appearance at the jazz extravaganza.

The first night will be highlighted by "Tribute to Willie Bobo." A roster of top-performing artists will make his last appearance at the Playboy Jazz Festival in 1983. The band includes MC Bill Cosby, Don Alias, Oscar Brashear, Nat Adderley, Rudy Johnson, Ronny Miller, Jimmy Oliver, Don Pullen and Sonny Sharrock. There will also be special appearances by the performer's 16-year-old son Eric Bobo.

Sunday's performances feature the all-greats, Ray Charles, who will be performing with The Raylettes and Ray Charles Orchestra. This will be the singer's initial appearance at the festival as well as his first time on stage at the Hollywood Bowl.

Jazz singer Carmen McRae will make her second appearance at the festival on Sunday, and Jacy Pastorius who had previously appeared at the festival as member of Weather Report, will bring his first appearance as leader of The World of Mouth Ensemble.

San Francisco's Soundan is also scheduled to perform Sunday, as well as Charlie Haden's Liberation Orchestra. Both performances will mark debuts at the festival for the groups.

The traditional Jam session will top it all off and conclude the festival. Playboy schedule will include Moss Aller, Louie Bellson, Benny Burrell, Bobby Byrd, Scott McLean and Zoot Sims, all under the moniker of the Playboy All-Stars.
### Top 75 Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Thriller</td>
<td>Michael Jackson</td>
<td>21</td>
</tr>
<tr>
<td>2</td>
<td>Can’t Slow Down</td>
<td>Lionel Richie</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>Body &amp; Sol</td>
<td>Luther Vandross</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>I’m In Love Again</td>
<td>Patti Labelle</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>No Parking On The Dance Floor</td>
<td>Midnight Star</td>
<td>14</td>
</tr>
<tr>
<td>6</td>
<td>In The Heart</td>
<td>Kool &amp; The Gang</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>In A Special Way</td>
<td>The Gap featuring Gary &amp; Dwayne</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>It’s Your Night</td>
<td>James Ingram</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Stay With Me Tonight</td>
<td>Teddy Pendergrass</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>Joystick</td>
<td>Dazz Band</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td>The Gap and V — JAMMIN’</td>
<td>The Gap featuring Gary &amp; Dwayne</td>
<td>13</td>
</tr>
<tr>
<td>12</td>
<td>Street Beat</td>
<td>(Solar/Euro/K 9 62086-1)</td>
<td>14</td>
</tr>
<tr>
<td>13</td>
<td>Preppie</td>
<td>Cheryl Lynn</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Forever</td>
<td>D.C. United</td>
<td>15</td>
</tr>
<tr>
<td>15</td>
<td>You Wouldn’t — Nuf Bit Fish</td>
<td>Gladys Knight</td>
<td>19</td>
</tr>
<tr>
<td>16</td>
<td>Robbery</td>
<td>teenie waver (Epic FE 38883)</td>
<td>21</td>
</tr>
<tr>
<td>17</td>
<td>Heaven Only Knows</td>
<td>Teddy Pendergrass</td>
<td>22</td>
</tr>
<tr>
<td>18</td>
<td>Imagine This</td>
<td>Patti Labelle</td>
<td>26</td>
</tr>
<tr>
<td>19</td>
<td>Feel My Soul</td>
<td>Jennifer Holiday</td>
<td>16</td>
</tr>
<tr>
<td>20</td>
<td>Never Say Never</td>
<td>Mela Moore</td>
<td>27</td>
</tr>
<tr>
<td>21</td>
<td>Cold Blooded</td>
<td>Rick James</td>
<td>24</td>
</tr>
<tr>
<td>22</td>
<td>Electric Universe</td>
<td>(Atlantic/Wins/92045)</td>
<td>25</td>
</tr>
<tr>
<td>23</td>
<td>Somebody’s Watching Me</td>
<td>Rockwell</td>
<td>55</td>
</tr>
<tr>
<td>24</td>
<td>Face To Face</td>
<td>Evelyn “Champagne” King</td>
<td>29</td>
</tr>
<tr>
<td>25</td>
<td>City Slicker</td>
<td>J Blackfoot</td>
<td>33</td>
</tr>
<tr>
<td>26</td>
<td>Madonah</td>
<td>(Sire 9 22867-1)</td>
<td>31</td>
</tr>
<tr>
<td>27</td>
<td>Break Out Pointer Sisters</td>
<td>Pointer Sisters</td>
<td>35</td>
</tr>
<tr>
<td>28</td>
<td>Candy Girl</td>
<td>New Edition</td>
<td>34</td>
</tr>
<tr>
<td>29</td>
<td>Dreamboy</td>
<td>(Motown 60286)</td>
<td>36</td>
</tr>
<tr>
<td>30</td>
<td>Colour By Numbers</td>
<td>C. &amp; W. Culture Club</td>
<td>39</td>
</tr>
<tr>
<td>31</td>
<td>Future Shock</td>
<td>Herbie Hancock</td>
<td>23</td>
</tr>
<tr>
<td>32</td>
<td>I’m A Blues Man</td>
<td>Z.C. Hill</td>
<td>30</td>
</tr>
<tr>
<td>33</td>
<td>Let The Music Play</td>
<td>Herb Alpert</td>
<td>49</td>
</tr>
<tr>
<td>34</td>
<td>Positive Power</td>
<td>(Atlantic 7 90134-1)</td>
<td>43</td>
</tr>
<tr>
<td>35</td>
<td>The Soundstorm</td>
<td>Anita Baker</td>
<td>38</td>
</tr>
<tr>
<td>36</td>
<td>Mary Jane Girls</td>
<td>Gordon Lightfoot</td>
<td>37</td>
</tr>
<tr>
<td>37</td>
<td>On The Rise</td>
<td>The D.O.S. Band</td>
<td>29</td>
</tr>
<tr>
<td>38</td>
<td>Urban Dance Floor</td>
<td>F. &amp; P. All-Stars</td>
<td>26</td>
</tr>
<tr>
<td>39</td>
<td>Backstreet</td>
<td>David Sanborn</td>
<td>11</td>
</tr>
<tr>
<td>40</td>
<td>Born To Love</td>
<td>Roberta Flack</td>
<td>45</td>
</tr>
<tr>
<td>41</td>
<td>D’Ya Like Scratchin’</td>
<td>Asia McLean</td>
<td>46</td>
</tr>
<tr>
<td>42</td>
<td>Rock ’n Soul Part 1</td>
<td>Carl Hall &amp; John Oates</td>
<td>43</td>
</tr>
<tr>
<td>43</td>
<td>Don’t Look Any Further</td>
<td>Dennis Edwards</td>
<td>11</td>
</tr>
<tr>
<td>44</td>
<td>Different Style</td>
<td>Motown FC 6007ML</td>
<td>53</td>
</tr>
<tr>
<td>45</td>
<td>Truly Bad</td>
<td>(Cbs Associated SF 39148)</td>
<td>54</td>
</tr>
<tr>
<td>46</td>
<td>We Shall Win’</td>
<td>Rennie &amp; Carla</td>
<td>56</td>
</tr>
<tr>
<td>47</td>
<td>1999</td>
<td>Prince (Warner Bros 9 23727-1F)</td>
<td>51</td>
</tr>
<tr>
<td>48</td>
<td>Yank Force</td>
<td>Kenny G</td>
<td>61</td>
</tr>
<tr>
<td>49</td>
<td>In Black and White</td>
<td>America (Capitol FC 9 6007ML)</td>
<td>64</td>
</tr>
<tr>
<td>50</td>
<td>Continuation</td>
<td>Phillip Bailey</td>
<td>59</td>
</tr>
<tr>
<td>51</td>
<td>I Am Gloria Gaynor</td>
<td>Gloria Gaynor</td>
<td>51</td>
</tr>
<tr>
<td>52</td>
<td>Zapp III</td>
<td>(Motown 9 23675-1)</td>
<td>52</td>
</tr>
<tr>
<td>53</td>
<td>We Are One</td>
<td>R&amp;B Featuring Frankie Beverly</td>
<td>62</td>
</tr>
<tr>
<td>54</td>
<td>Utopia</td>
<td>(Capitol FC 9 60170)</td>
<td>63</td>
</tr>
<tr>
<td>55</td>
<td>Leave</td>
<td>Shalamar</td>
<td>64</td>
</tr>
<tr>
<td>56</td>
<td>The Big Chill</td>
<td>(Motown 60286)</td>
<td>65</td>
</tr>
<tr>
<td>57</td>
<td>Private Party</td>
<td>Bobby Yunk</td>
<td>73</td>
</tr>
<tr>
<td>58</td>
<td>D.C. Cab</td>
<td>Original Soundtrack</td>
<td>59</td>
</tr>
<tr>
<td>59</td>
<td>Higher Rise</td>
<td>Alphonse Robinson</td>
<td>68</td>
</tr>
<tr>
<td>60</td>
<td>Believer</td>
<td>Chico &amp; the Gypsies</td>
<td>57</td>
</tr>
<tr>
<td>61</td>
<td>How Many Times Can We Say Goodbye</td>
<td>Shalamar (Motown 8 91034)</td>
<td>70</td>
</tr>
<tr>
<td>62</td>
<td>Lionel Richie</td>
<td>Motown 6007ML</td>
<td>59</td>
</tr>
<tr>
<td>63</td>
<td>E.S.P.</td>
<td>Marie Davis</td>
<td>58</td>
</tr>
<tr>
<td>64</td>
<td>Let Me Be Yours</td>
<td>Lionel Ritchie</td>
<td>66</td>
</tr>
<tr>
<td>65</td>
<td>She Works Hard For The Money</td>
<td>The Sensations</td>
<td>65</td>
</tr>
</tbody>
</table>

**F.Y.I. Records Finds A Way**

T.V. I. Records' president Tony Valor smiles along with the firm's Donald Goodman and A&R vice president Oren Canterbury as they listen to the final mix of their latest release by Zena Dejony entitled "I've Got To Find A Way." Pictured love (r-l) are: Valor, Goodman and Canterbury.
Gotham's Top Poo...
**ARROUND THE ROUTE**

**by Camille Compasio**

As we were gathering news for this week's issue, executives from the major jukebox firms along with an entourage of AMOA officials, including proxy Dock Ringo, executive vicepresident Leo Droste, immediate past president Wes Lawson, numerous other association luminaries, operators, industry principals, et al., were in Washington, to present their case, in behalf of the jukebox industry, at a hearing, on the jukebox royalty fee. This year brought the new $50 fee, which ops had to pay by the end of January. Senator Ed Zorinsky, in conjunction with AMOA, proposed a bill that would put an end to the escalation of the annual royalty fee and establish a one-time assessment that would be much more palatable for ops. From what we understand the bill has received some support from both the Senate and the House — but there's still much to be done; thus this rallying of industry forces to make their presence and their statements known at the Washington hearing. Hopefully the effort will be fruitful.

Atari's advertising and promotion supervisor Laura Burgess, who's been on maternity leave, gave birth to a baby girl, Lindsay, on January 26. This is her second daughter. Cash Box felicitations!

(continued on page 26)

---

**Keenan Named Pizza Time Chief**

CHICAGO — Joseph F. Keenan has been named chairman of the board of Pizza Time Theatre, Inc., replacing Nolan Bushnell, who resigned from the position on January 31 (Cash Box, 2/11/84). Keenan, a former president and director of Pizza Time, co-developed the theatre restaurant concept with Bushnell in 1977.

In other developments, executive vice president and financial officer Randall L. Pike was elected president and chief executive officer while Henry C. Montgomery, executive vice president and chief operating officer of MicroPro International Corp., becomes vice president and chief financial officer of the firm.

As previously reported in Cash Box, Nolan Bushnell has been named chairman of Sente Technologies, Pizza Time's video game manufacturing subsidiary.

In commenting on the realignment, Sente president Bob Lundquist said, "Speaking on behalf of the Sente Staff, we welcome Nolan's increased role here and eagerly await his contributions."

**NCMI Responds To Report On Illegal Games**

CHICAGO — In a letter to Don Hewitt, executive producer of the "60 Minutes" television show, Herbert M. Beitel, NCMI's managing director challenged the show's report (aired on January 24, 1984) concerning the number of machines being operated illegally, and gross revenues. Citing statistics with regard to the number of video games on location and their revenues, Beitel said "We find no real evidence to support your projections that there are over 100,000 machines operating illegally and even less support for your estimate of nearly $2 billion in illicit revenues." Beitel went on to say "this is an unfortunate exaggeration that only makes the industry's fight against these operations all the more difficult."

The program referred to stated that the projections (revealed on "60 Minutes") were based on estimates by New York state officials.

(continued on page 23)
INDUSTRY NEWS

AROUND THE ROUTE (continued from page 27)

Showtime! The first annual Amusement Showcase International is all set to
begin on February 17, at the Expocenter/Chicago, for a three-day run and in-
dications are that there will be quite a
good number of new products revealed
by the various exhibiting firms, which is a
dependent factor in drawing attendance.
While some of the factories do have
prototypes ready, others will present
images from their new pieces to take full
advantage of the Showcase and the op-
opportunity for exposure. For example,
Stern Electronics, Inc. will be debuting its
upcoming laser disc/computer graphics-
game "Gold Medal," which features
Olympics star Bruce Jenner and as many
as eleven decathlon events, dramatically
portrayed on split screen...Mylstar will
be showing its "M.A.C.H. J." laser hit, of
course, and will also be introducing a new
pinball "Jack's To Open," which boasts some
terrific sound effects...Those tradeshows
who were anxious to try the new Atari
"Firex" laser at last year's AMOA, will
be able to do so at the AMOA convention —
baring unforeseen technical dif-
ficulties (which can't possibly occur twice
— we hope). Atari will also present
"other products," which will remain
under wraps until showtime!...Bally Midway will feature a wide assortment of
equipment, including some brand new
pieces, in their AMOA exhibit. In the lineup
will be "Jr. Pac-Man" and "Ups & Downs"
conversion kits; the "Midnight Marauders" mechanical gun game; the
"Ten Pin Deluxe" shuffleboard; a new
pinball "Kings of Steel!; "Discs of
Tron!; "NFL Football;" the new "Tapper"
(for street locations) and "Root Beer Tapper" (for arcades); "Spy Hunter" and their new laser "Galaxy
Ranger"...The Game Plan exhibit will
feature "Sharpshooter II;" the
"Sharpshooting" gun game, which is
currently on test — plus a "surprise"
piece...As mentioned earlier in this
column, not all of the new pieces will be
shown in prototype, but new products
will definitely be in abundance at AMOA
—in one form or another, which certainly
enhances the appeal of this first time
convention. Unfortunately, because of
the pressures of deadline and everyone's in-
volve in last minute details in
preparation for the show, there are many
major exhibitors Cash Box was unable to
reach. Suffice it to say, though, that
based on the advance information
received, Amusement Showcase Inter-
national '84 will have a lot to offer. Cash
Box will have a booth at the convention
due to be sure to stop by.

Cash Box
The Weekly Trade Journal.

NCMI Responds To Illegal Games Report

(continued from page 27)

that there are 30,000 illegal machines in that
state, grossing over $750 million annually. As
Beitel pointed out, these estimates are only
guesstimates designed more to capture
media attention than a realistic assessment of
the basic problem in NCMI's opinion.

In the letter NCMI pointed out that the
program's "...set the stage for a
public perception that is not supported in fact.

The overwhelming majority of established
amusement vending operators are opposed to
such unlawful activities. They are alarmed at
the sudden invasion of these activities, most
often by new operating companies searching
fast profits without regard to the risk or ethics
involved. Family Amusement Centers and ar-
cades featuring video games would commit
business suicide by incorporating gambling
activities in their operations."

The letter also pointed out that coin-
operated video games had not replaced pin-
ball games, as the report asserted, by noting
that the number of both types of machines on
location in 1983 were about equal, and that
pinball, in fact, were experiencing a
resurgence as the popularity of video games
waned.

Beitel also made clear that NCMI as a
national organization of operator companies
had been fighting these illegal operations
because it recognized the potential of
problems with corruption, violence and
organized crime infiltration that could flow
from them.

NCMI agreed with the "60 Minutes"
program's evaluation that the muddled state of the laws
and court decisions and erratic enforcement
activities made the problem worse. The letter
explored the reaction in some areas of lump-
ing all coin-operated amusement devices
together as "throwing the baby with the
bath water."

In conclusion the letter stated, "The amuse-
ment vending industry fought through a very
similar siege with the explosive emergence of
pinball games in the 1930s. The industry was
stiffened with a flood of punitive legislation
and bad public relations. It has taken forty years
for the industry to recover. The established
amusement vending industry is fighting any
repeat of that destructive era."

The "60 Minutes" program, a segment of
which focused on illegal "gray area"
operations, immediately followed Super Bowl
coverage on the same CBS network stations
and drew millions of added viewers.

"We have known for some time that '60
Minutes' was preparing this report," Beitel
added. "We notified the industry of the com-
ing problem. As soon as we learned when this
program was to be telecast, we alerted all state
and local industry associations and our mem-
bers by telephone to insure that our industry
forces were not caught by surprise."

CALENDAR

Feb. 17-19; Amusement Showcase Inter-
national (ASI); Expocenter; Chicago;
nati's trade show.

Feb. 28-Mar. 2; Amusement Trades Exhibi-
tion (ATE); Olympia Hall; London

Mar. 9-11; Amusement Operators Expo-
(AOE); Hyatt Regency O'Hare/O'Hare
Center; Chicago.

Mar. 29-Apr. 1; Florida Amusement-
Vending Assn. (FAVA); Hyatt Regency
Grand Cypress Resort; Orlando; state
convention.

April 4-6; NAMA Western Convention
Anaheim Convention Center; Anaheim

April 6-8; Pacific Amusement Operators
Show (PAO); The Disneyland Hotel
Anaheim, California; nati's trade show.

April 6-8; NAMA Western Convention;
Anaheim Convention Center; Anaheim,
California; vending show.

May 3-5; Ohio Music & Amusement Assn.,
Hyatt Regency/OHIO Center; Columbus; state conv.

May 11-12; North Dakota Coin Machine
Operators Assn. Meeting; New Sheraton Hotel, Bismarck.

May 11-13; Wisconsin Amusement &
Music Operators Annual Trade Show,
Americana Resort, Lake Geneva.

Cash Box/February 18, 1984
EDITORIAL

A First Time Event

Putting together an established convention is a major task, however, there is the advantage of past performances, which sometimes relieves the pressure. In that management has only to update the format and, perhaps, make a few improvements here and there. Amusement Showcase International (ASI) is a first time event, which must prove itself, so to the sponsors, namely, AGMA (Amusement Game Manufacturers Assn.) and AVMDA (Amusement and Vending Machine Distributors Assn.) really had their work cut out for them in preparing a format that would be all encompassing and tailored to the needs of every level of the industry. Not an easy task, but show officials went to work and, in a comparatively short period of time, got it all together.

ASI will feature the latest in coin-operated amusement equipment, and in many instances a preview of new Spring lines, presented by most of the industry's major manufacturers; plus related products and services; and an extensive educational program of seminars focusing on a wide range of pertinent topics.

This is the formula which, under normal conditions, would produce a big attendance; but we must consider the fact that right now the industry is experiencing rather difficult times which influence a cautious and budget-conscious attitude on the part of show attendees, particularly operators. Another factor that cannot be ignored is the conflict between the sponsors of this convention and the March 9-11 AOE, also being held in Chicago, just a few weeks later, which could hurt attendance at either or both events.

As selective as they must be under present circumstances, as businesspeople, operators are well aware of the necessity to constantly upgrade their routes and equipment lines in order to survive. Thus, a trade show with all of the right ingredients should attract their attendance.

With these conditions in mind, ASI's organizers have made a determined effort to provide a topnotch event and, as a further inducement, to offer specially reduced hotel rates and airfare packages to relieve the pressure on the operator's wallet. Hopefully, they are right on target to enjoy a successful, well attended first time Showcase.

See you at the show.

ASI Convention Site

Expocenter Chicago, site of the first annual Amusement Showcase International, offers 140,000 square feet of exhibit space, on a single floor level, and is housed under the same roof as The Mart Plaza, which is one of Holiday Inn's finest hotels. In addition to 525 guest rooms, the hotel has 24,000 square feet of meeting space, including a grand ballroom with a seating capacity of 1,000 theatre-style.

Ideally located, at 350 N. Orleans St., Expocenter is directly across from the famous Merchandise Mart, near the city's downtown area and within a short distance from Michigan Avenue's "Magnificent Mile" of shops, restaurants, hotels and various other Chicago attractions. It has parking facilities for over 5,000 cars and full in-house services for accommodating the convention trade.

The Expocenter functions like a city within a city, offering such conveniences as full-service banking, fifteen restaurants, travel, meeting planning and secretarial services, a U.S. post office branch as well as photographers, a medical/dental center and a host of other services, all contained on the premises.

Amusement Showcase International exhibitors will occupy more than 50,000 square feet in the Expocenter and ASI's "Coin-Op College," which is the convention's educational program of some twenty-three or more seminars, will be presented in the Mart Plaza.
Exhibit List
The ASI Coin-Op College CHICAGO — A highlight of the February 17-19 Amusement Showcase International is the comprehensive program of educational seminars, or ASI’s “Coin-Op College,” which will be presented on Friday and Saturday at the Holiday Inn/Mart Plaza, located in the same building as the ExpoCenter. The various seminars will take place between the hours of 9:30 a.m. and noon on both days, allowing showgoers to attend the seminars of their choice and timed so that there will be no conflict with exhibit hours.

Commencing with a special “Ask The Experts” panel, moderated by Bally Midway’s executive vice president Stan Jarzinski and featuring representatives from many of the industry’s leading suppliers, the seminar program will include the following topics:

- Servicing Conventional Video Games
- Video Disc Technology
- Success Through Contests & Tournaments
- Conversion Kits: Pro & Cons
- Marketing Phonographs
- Troubleshooting With the Digital Multi-Meter
- Power Supply Repairs
- Understanding Video Game Monitors
- Top Locations = Top Profits
- Dealing With Lawmakers
- Computers & Increased Profits
- Effective State Associations
- The Role of the Distributor
- Game Rooms for the 80’s
- Basics of Depreciation
- Programming Phonographs for Profit
- Buying New Equipment
- Analyzing Arcade and Street Locations
- Planning for Profits
- The Art of Traffic Building
- Obtaining Bank Financing
- Maximizing Employee Productivity

The seminars will be conducted by industry experts on the topics covered, who will also field questions and engage in informal discussions as a further accommodation for attendees.

Another special feature of the Showcase will be the Technical Services Room, which will be open during exhibit hours throughout the run of the show and staffed by service representatives from major suppliers.

Larry Holmes To Appear At Nintendo’s ASI Exhibit

CHICAGO — Larry Holmes, heavyweight boxing champion of the world, will make an appearance at the Nintendo of America ASI booth on Saturday, February 18 during the hours of 11 a.m. and 3 p.m., as an added attraction at Amusement Showcase International. His appearance, arranged by Nintendo, will help promote the firm’s new “Punch-Out” video game.

While he is at the Nintendo exhibit Holmes will sign autographs and pose for photos with show attendees at the “Punch-Out” game. The new game offers a boxing theme in life-like play action with six boxing challengers whose varied physical characteristics make each level of play increasingly difficult.

Holmes’ stature in the boxing world combined with his personal interest in playing video games makes the connection with Nintendo’s “Punch-Out” game a natural match, according to company officials. Prior to his upcoming March match, Holmes will try his hand at the WVBA (World Video Boxing Association) Title.

‘Can Coolers’ For Promo Available

CHICAGO — Insulated beverage can holders are a great promotional item for any spring or summer special, since everyone can use them and an advertising message on the can coolers can help promote a location.

Carol Kantor, president of Business Builders, Business Builders offers the top-of-the-line “Kool-Kan” brand can coolers customized with a specific logo and ad message for a high impact spring and summer promotion, which can be utilized by street locations as well as arcades. As Ms. Kantor pointed out, bar, tavern and restaurant owners will be pleased to offer can coolers to customers who score over a specific number of points on a game and is a natural item for convenience stores to use as an incentive, in which case they can even share the cost and include their name on the imprint along with some popular game names.

Kool-Kan is made of a tough foam insulated material. It is soft and flexible and has a bright finish in red, white, blue, green, yellow, orange or silver. The message will be clearly seen and is screened on to last for years.

“Kool-Kan sell in regular retail stores for around $5 each. In quantities as low as 100, including your imprint, they are only $3 each and less for higher quantities,” Ms. Kantor noted.

Since there is a four-to-five week lead time for special custom orders and the demand is expected to increase with the advent of warmer weather, she suggested that orders for spring and summer promotions be submitted as soon as possible.

Further information may be obtained by contacting Business Builders, 10381 S. DeAnza Blvd., #209, Cupertino, CA 95014 or phoning the company at 408-446-4400.

10-YARD FIGHT (TM) the game . . . of America’s #1 game! the upright . . . with uprights! the play . . . with authentic Pro plays!

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

©1984 TAITO AMERICA CORPORATION. ALL RIGHTS RESERVED 10-YARD FIGHT is a trademark and copyright of IREM Corp. and is licensed exclusively to TAITO AMERICA CORPORATION.
‘Industry-Oriented Marketplace’

Now’s the time for the coin-operated amusement industry to take a significant step forward by creating its own international exposure . . . where manufacturers, operators and distributors can get together in a productive atmosphere created specifically to meet the needs of this unique industry.

With the debut February 17-19 of the Amusement Showcase International, the industry will take that step forward, and you are urged to be on hand for the start of what promises to become the most important annual trade show in the industry.

ASI is a show conceived, sponsored, promoted and directed by those who earn their livings in the coin-operated amusement business. The Showcase has been carefully designed to meet the critical need for a high-quality, industry-oriented marketplace.

As the association for manufacturers of coin-operated amusement, AGMA is proud to serve as a cosponsor of the Amusement Showcase International. One of AGMA’s primary goals is to search for ways to improve the economic well-being of all segments of the industry. We believe the best way to achieve that goal is by providing an outstanding business arena. The Showcase will be that arena.

Most of the industry’s most innovative suppliers will be exhibiting at ASI, showing their 1984 spring lines and unveiling the new products that will be your future business builders. We hope you will join us at the Exposition Center in downtown Chicago to greet the arrival of these new developments, as well as of this new concept in coin-operated amusement marketing.

We look forward to your support of our efforts to see that this progressive industry continues to enjoy the success it has gained in recent years.

Joseph Robbins, President
Amusement Game Manufacturers Association

‘An Idea Whose Time Has Come’

The Amusement Showcase International has the whole-hearted support of the Amusement & Vending Machine Distributors Association.

We are proud as a cosponsor of this event because our members require an annual show which will be truly responsive to the unique needs of this industry. We feel that this is an exposition which will fill that void since the people who have shaped this event are themselves those most knowledgeable about this industry and all its complexities.

In addition to a vast array of products and services which ASI exhibitors will be displaying, attendees will also find an extraordinary program of seminars has been planned for the Showcase. These sessions will provide you with the latest and most comprehensive information in technical, management, marketing and financial matters of greatest concern to operators and distributors.

Enthusiasm for the Amusement Showcase International is extremely high within the ranks of AVMDA. Our members are convinced that this is an idea whose time has come, and we are anxiously awaiting the opening of the show.

Our association is honored to have played a role in making ASI a reality. We sincerely hope you’ll join us in Chicago to see how well the Showcase has been planned to help you improve the efficiency and effectiveness of your operation.

Jerome Gordon, President
Amusement & Vending Machine Distributors Association

ASI EXHIBIT HOURS AND SCHEDULE OF EVENTS

Thursday, February 16
7:00 a.m. to 4:00 p.m.
Registration Open
Amusement Game Charitable Foundation Reception
(Grand Ballroom, Hyatt Regency Chicago)
Amusement Game Charitable Foundation Awards Dinner
(Grand Ballroom, Hyatt Regency Chicago)

8:00 a.m. to 9:30 a.m.
Educational Sessions
(Laser Disc Technology; Game Rooms for the ‘80s; Top Locations = Top Profits; Servicing Conventional Video Games; Marketing Photographs; Technical Services Room Open)

9:45 a.m. to 10:45 a.m.
Exhibits Open for Distributors Only
Educational Sessions
(Obtaining Bank Financing; Analyzing Arcade & Street Locations; The Role of the Distributor; Troubleshooting with the Digital Multi-Meter)

10:00 a.m. to 4:00 p.m.
10:00 a.m. to Noon
11:00 a.m. to Noon

Saturday, February 18
8:00 a.m. to 5:00 p.m.
Registration Open
Educational Sessions
(Ask the Experts; Laser Disc Technology; Dealing with Lawmakers; Power Supply Repairs; Understanding Video Game Monitors)

Educational Sessions
(Obtaining Bank Financing; Buying New Equipment; Computers & Increased Profits; Maximizing Employee Productivity)

Technical Services Room open
Exhibits Open for Distributors Only
Conversion Kits: Pros & Cons; Analyzing Arcade & Street Locations; The Art of Traffic Building; Planning for Profits; Programming Phonographs for Profit)
Exhibits Open

Sunday, February 19
Registration Open
Exhibits Open
Technical Services Room Open
Prize Drawings

(Check the directory at the Holiday Inn/Mart Plaza for location of seminar rooms)
Nintendo Halts Unauthorized Watches

CHICAGO — Last fall, Nintendo of America instituted legal proceedings in the U.S. District Court for the Southern District of New York to stop the unauthorized importation and distribution of Nintendo “Game & Watch” electronic hand held and table top video games.

The Seattle-based company alleged that “gray market” distributors in New York City were violating its exclusive right to import, sell and distribute “Game & Watch” products in the U.S. It sought an injunction to prevent further unauthorized importation of its games. Nintendo alleged that the “gray marketers” were violating its rights under the U.S. Copyright Act and Trademark Act.

The “gray marketers” consented to the entry of permanent injunctions barring them from further importation and sale of “Game & Watch” products, according to Nintendo; however, the company discovered that some of the “gray marketers” were still selling “Game & Watch” products in violation of the court’s injunction and subsequently obtained a court order allowing Nintendo to raid the “gray marketers’” business establishments. On December 14, New York City law enforcement officers and private investigators conducted raids which resulted in seizure of approximately 1,000 “Game & Watch” games. Nintendo also sought to obtain contempt citations against the “gray marketers.”

Prior to the contempt hearing, the “gray marketers” reportedly capitulated and agreed to pay Nintendo $25,000 and to return the seized games to their foreign suppliers — under Nintendo’s supervision.

Howard C. Lincoln, Nintendo’s senior vice president and general counsel, noted that “Nintendo’s seizure of games and its extraction of a substantial penalty from these gray market defendants should send a clear message to all would-be gray market importers in New York City and elsewhere. It is no longer profitable for them to import Game & Watch games.”

The gray market importers whose offices were reportedly raided by Nintendo are: Net America, Inc., Manjee International, Inc., Kaso International and Broadway Electronics.

AVMDA’s Fagel Speaks At ASI Seminar

CHICAGO — Allen Fagel, partner in the Chicago law firm of Berman, Fagel, Haber, Maragos & Abrams, and general counsel for the Amusement & Vending Machine Distributors Assn., will discuss restrictive and prohibitive legislation currently plaguing the industry, at the Amusement Showcase International.

Fagel, who is considered to be one of the leading legal authorities in the country on the subject of the so-called Pac-Man legislation, will address a seminar, Sherwin Lesk, also of the law firm, will chair a seminar session at the convention. His subject will be the impact of recently changed tax laws.
Goldman-Sachs Wall Street Firm Issues Vid Game Report:

LOS ANGELES — Companies involved with all facets of the coin operated video game industry can expect more of the near-disastrous conditions that existed in 1983 to continue through at least the first half of 1984. According to the newly released Investment Research report by Richard P. Simon of Goldman-Sachs, the estimated coin drop per average machine fell 30 percent from its 1982 level, with unit shipments by manufacturers falling an enormous 64 percent for the same period.

Simon sees the industry presently being in its fourth cycle of growth. The first cycle began in 1972 with the appearance of the first coin operated video games and lasted through 1974. It was a development phase when the industry had not yet proven its widespread commercial viability.

The second cycle lasted through 1979. This was a period when video games proved to be competition for the pinball machine, and slowly the unit locations began to increase. This period was also marked by the emergence of the coin-op video as, “a category with long-term potential.”

The third cycle was the boom between 1980 and 1981. There was tremendous growth in unit locations, manufacturers shipments, and consumer expenditures. According to Simon, “In 1981 consumer expenditures to the coin operated industry probably peaked at about $7 billion level.”

Simon refers to the fourth and present stage as a “consolidation phase.” Figures for the period represent nothing less than an industry wide recession. Manufacturer’s shipments of units fell from 487,000 in 1981 to 479,000 in 1982, to 170,000 units in 1983. These figures do not include the increased shipments of conversion kits, which, if counted, would bring the 1983 shipment level to about 230,000 units. The viability of conversion kits is still an unanswerable question for the industry.

Simon attributes the decline to several factors. First, distributors had purchased games from past years with paper and many are not current on their payments. Also cited was the fact that unit locations were saturated in 1983, but most important according to Simon, was “a coin-drop decline of perhaps 30 percent per machine between 1982 and 1983 dissuaded distributors and arcade owners from risking the expenditure of $3,000 on a new machine when older partially or fully depreciated machines were providing some type of return.”

The coin drop rate has fallen from the approximate 1981 peak of $7 billion to $5.8 billion in 1982, to $4 billion in 1982. The coin drop decline can also be traced to the saturation of video game outlets, but Simon points out that “the absence of notably improved graphics or game play” had a large affect on dwindling consumer expenditures.

There are also other factors involved with the complicated examination of the coin drop decline. Perhaps most notable is “the fad component of the coin operated videogame business.” According to the study, “The peak (1981) coin drop of $7 billion contained a large part; perhaps as much as 35-45 percent, of fluff associated with the newness of the industry.” As the fad subsided the industry was forced to consolidate, and what some had hoped was the standard for the industry turned out merely to be a peak.

The future of the industry depends on technology. Simon addresses the newest breakthrough, the laser disc which is now offered by many manufacturers. The disc offers superior graphics to the conventional video game, and has proven successful looked at in the context of the present state of the industry.

For the majority of 1983 “Dragon’s Lair” by Cinematronics was the only laser disc game available to outlets. Recent surveys have shown that it was the top rated game when measured by average coin drop, however the unit shipments of the game are estimated at 10,000, a figure well below the unit shipments of top games in years past. (Pac-Man shipped over 100,000).

One of the disadvantages of the disc, as Simon points out, is, “the appeal of discs is not directly transferable to the home market as the superior graphics are not available due to totally different technologies.” He believes that 1985 will be the earliest those technologies will be available and at that time, “the cost may still be burdensome to the mass market.”

The relationship of the coin operated video business to the home video market is currently in a state of change. Simon claims, “the industry has proven that hits do not have to come from the coin-op market as evidenced by Ac-
Industry Now In Fourth, ‘Consolidation Cycle’ Of Growth

(continued from page 34)

Division's success in 1982. However, the ratio of coin-op sourced hits to non-coin-op sourced remains overwhelming," he adds. "We believe that improved marketing could, to a large degree, replace the arcades as the primary advertising or spawning ground for the home marketplace."

As for the future, Simon feels "the coin operated market could improve without the aid of laser disc technology, via technologies that are immediately transferable to the home." There is also a belief new innovations in the home market can spur the ailing coin-op industry. Simon states, "In 1984, we expect hybrid products combining technology and creativity that will stimulate demand and be the bridge to the fifth cycle. Unit shipments should improve less than 10 percent in 1984 with growth at a slow pace through.

As reported in the January 28 issue of Cash Box most coin operated distributors and operators have maintained an optimism about the future. Peter Betts, president of Los Angeles-based distributors Betson Pacific, looks to the manufacturers to provide the industry with another hit on the scale of Pac-Man, he feels that "the farther we get away from that time (the last hit) the closer we get to it happening again."

The general opinion of operators and distributors is that the manufacturers have a responsibility to provide relief and profitability through increased technology, and less expensive merchandise. Manufacturers meanwhile have demonstrated a great commitment to the coin-op market, but feel it extremely difficult to assure profitability, given the status of today's market. At the moment, all sides of the industry are awaiting a new cycle of heightened consumer expenditures, and a stable rate of growth.

When and if the fifth cycle of recovery does begin the video coin operated industry will be wiser for their woes. There will most likely be little escalation of overhead by operators and distributors, and manufacturers will probably take it upon themselves to prevent a saturation of the marketplace that contributed to the post-boom decline. The industry is ready and waiting for a recovery, and prepared to utilize all its resources to ensure a steady profitable business environment.

Hanson Hosts Team At Special Bash

CHICAGO — Hanson Distributing of Bloomington, Minnesota hosted a "Beat the Russians Bash," December 11, in their warehouse and the event was attended by over 150 people, including customers, friends and employees. The party which featured a barbeque in sub-zero weather was a prelude to the U.S. Olympic Team tour versus Russia hockey game that evening at the Met Sports Center.

Three busloads of "True Blue Americans" were transported from Hanson's to the game, their ticket sales provided over $1,000 in donations for the U.S.A. Team.

The patriotic spirit prevailed throughout the festivities, complete with a giant American flag which was displayed prominently in the warehouse and a mini version of "Old Glory" which was given to everyone present for cheering assistance at the game. In addition, a lineup of coin-operated amusement games were provided for the guests to enjoy and, in the true spirit of the evening, the F.C.E. "Chex" machines were continuously played.

Minnesota North Star and 1980 Olympic hockey team Gold Medal winner Neal Broten, accompanied by his wife, Sally, were present to visit with everyone and sign special souvenir posters.

All on the agenda was a sneak preview showing of Cinematronics' new "Space Ace" laser game, via a video cassette recording, since the game itself was not on display. Operators in attendance were very impressed, as Hanson's vice president Kirk McKennon pointed out.

Commenting on the event McKennon said, "It's always fun when you get a bunch of operators together. It reminds us that we're all in this business together, and to stay in business today you've got to do more than just take orders or provide equipment to a location."

Although the U.S. Team lost 6-2, everyone enjoyed the experience of being present at a match between two of the world's best hockey teams in an exciting, fast moving battle.
NCMI Sets Membership Standards For Family Amusement Center Division

CHICAGO — A set of eight qualifications requirements for membership in NCMI’s Family Amusement Center Division (exclusively for arcade operators) have been adopted by the Division’s Steering Committee. The standards, as follows, were developed by the association at recent meetings held during the AMOA convention and in Chicago this past December. In order to qualify members must:
1. Operate one or more family amusement center locations that include coin operated amusement machines.
2. Maintain qualified attendants on duty at family amusement center locations when they are open to the public.
3. Maintain their family amusement center locations in a clean and orderly fashion.
4. Establish and enforce rules that strictly control smoking and the consumption of food and beverages in their family fun center locations.
5. Discourage loitering in their family fun center locations.
6. Not permit students of 16 years old or younger in family fun center locations on days and during hours that schools are in session.
7. Not permit or engage in any illegal act.
(continued on page 39)

New Equipment

Brew’s For You

"Tapper," which puts the player behind the bars of some outrageously populated “watering holes,” is a new video game being introduced by Bally Midway Mfg. Co. — and it is made to order for the street location.

Tapper requires an efficient “bartender” to pour and serve mugs of beer to an endless parade of bar patrons, as well as rescue their sliding empty glasses, and nab profitable tips before any customer reaches the end of any of the multiple bars. There are four different scenes so the frenzied play action continuously prevails and for added challenge there’s a bonus rack, featuring the “beer bandit” who shakes five cans from a six-pack, the player’s objective being to pick the unshaken can for a bonus. Choosing the wrong can activates a foamy surprise.

Beginner bartenders get their on-the-job training in the hubbub of a country-western bar; progressing pourers advance their technique at an outdoor sports bar. And then there are the professional suds-slingers who do their pouring in an out-of-this-world cantina, rivaling any earthly establishment for its variety of clientele.

Tapper utilizes the MCR 111 Computer Logic System by Bally Midway, which provides exceptional levels of animation, diagnostics and bookkeeping functions for the benefit of the operator. The new model will be available through factory distributors and further information may be obtained by contacting Bally Midway Mfg. Co. at 10001 W. Belmont Ave., Franklin Park, Illinois 60131.

OUTA SPACE?

If you’re ‘outa space’ because of idle inventory that no longer is producing profits, you need the universal conversion kit of the incredible outer space game...

EXERION

EXERION is a whole new world of attacking spaceships, bats and birds that take on a rainbow of brilliant colors. Of a fighter ship armed with both a rapid-fire and dual-fire gun. Of bonus challenges and blasting charges. EXERION will give players the excitement and new adventure they seek as it turns space-takers into money-makers by converting all color raster-scan monitor games! And, for those operators who want a complete hit game, EXERION is available in upright too!

Get a lot for a little. Get the priced-right EXERION universal conversion kit or upright today!

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

TAITO AMERICA CORPORATION
1256 Elles Ave., Elk Grove Village, IL 60007, (312) 981-1000, Telex 25-3200

EXERION is a trademark and copyright of JALECO LTD and is licensed exclusively to TAITO AMERICA CORPORATION.

© 1982 TAITO AMERICA CORPORATION, ALL RIGHTS RESERVED
**Crossbow™** by Exidy is an adventure shooting game. The player, armed with a crossbow, is escorting a party of characters (men, women, and dwarves) through various dangerous episodes. The object of the game is to protect these characters from dangers lurking within each level and to remove obstacles impeding their progress. This is all accomplished by shooting a myriad of colorful targets.

**CROSSBOW'S HIGH RESOLUTION GRAPHICS SYSTEM DISPLAYS ALMOST 80,000 PIXELS WITH A COLOR PALETTE OF 32,000 COLORS.**

**Crossbow's** revolutionary audio subsystem includes over 100 separate and unique sound effects. Every target has at least one sound associated only with it. If all of Crossbow's unique sounds were "PLAYED" end-to-end it would take over 90 seconds to complete. These sounds include a veritable menagerie of animals (monkeys, toucans, rabbits, elephants, bats, etc.), sound effects (rocks, coconuts, drawbridge, icicles, etc.), background effects (bongos, volcano rumble, river sounds), speech, and much more.
CASH BOX FOCUS
Singer One Stop For Ops Expands, Opens First Michigan Branch

CHICAGO — Singer One Stop For Ops, Chicago-based and one of the nation’s most prominent one-stop(s), recently opened its first branch under the new name. The new facilities are located in Wyoming, Michigan (on the outskirts of Grand Rapids) in 1,700 square feet of space, which houses a very modern and fully departmentalized operation.

A comprehensive catalog of oldies, dating from the ‘40s to the ‘80s, is available to operators at both the branch and the Singer headquarters offices as well; along with the very latest of singles in every category of play and such specialty material as polkas, party records, Latin music, etc.

“Our primary concern at Singer is to foster operator satisfaction,” said Gus Tartol, owner of Singer, who is well known for his one-stop operation. “We pride ourselves in maintaining one of the most extensive oldies catalogs in the country.”

What are some of the most frequently requested oldies? “Bob Dall’s ‘Mac The Knife’ for one,” he noted. “Also, the Frank Sinatra catalog items, which are consistently requested and, of course, the major big band music.”

It has been said that a recording of “Happy Birthday,” in one style or another, is practically standard equipment on just about every jukebox in the country. Is this still true? “Yes,” said Gus, “and one of the most popular renditions of all time is the recording by Ed Howard. Among the most recent releases, he added, “is a black, up-tempo recording by Sugar on the Da-wal label.”

In the course of our conversation, Gus asked me the obvious question pertaining to feedback from operators on jukebox collections. “Things are definitely looking up for us,” said Gus, “and, there appears to be an increased interest in jukebox collections in ‘83 surpassed by the top-mega jukebox collections in ‘84. We are seeing a greater emphasis on music that naturally translates into increased earnings. The material from our hit selling artists such as Michael Jackson and Culture Club have certainly contributed to this improvement,” he added.

Tartol has been in the music business for thirty-three years. His business partner, Marty Hirsch, similarly has an extensive background in the record business. The combined expertise, together with a dedicated staff of knowledgeable individuals, provide the solid foundation which has nourished the growth and development of the Singer organization.

Gus enjoys the enviable reputation nationwide for calling a hit, whether it be a jukebox, a retail outlet, or some other establishment. He has an expert talent at reading operator requests slips. “What is an operator request slip?” I asked. “Well, it’s a record request, taken on location for the most part, but noted by the operator (location owner, bartender, patron, or waitress) in a rather unorthodox fashion. The staff will turn the material over on a beer drench napkin, a matchbook, a coin wrapper, you name it. Formalities aside, when operators present their requests, Gus can decipher them without any problems, which is surely a badge of experience in the one-stop business!”

Maintaining the quality operation Singer has developed requires market awareness on the part of management and personnel, a determination to respond to the needs of the operator (midwest operating company account for 95 percent of their business), this regard, Singer has implemented a range of special services geared to accommodate the special needs of the operator customers with speed and efficiency. “All orders are shipped same day received and are normally delivered within 24 hours,” according to Gus.

The Singer Jukebox Ops Buying Guide which is mailed bi-weekly, goes out to all their operator customers, and contains the latest products available for jukebox programming. The chart is kept up to date by staff members and is categorized (continued on page)
NCMI Sets Standards For Family Fun Centers

(continued from page 36)

its own by-laws and develops its own programs. The Division's chairman is automatically a voting member of the NCMI board. NCMI provides administrative support and implements the Division's programs with industrywide activity and support.

In announcing this action, Tom McAuliffe, acting Chairman said, "There is a real need for a group to represent family amusement center operators. We have many areas of concern in common with all vending operators, but, we have many areas affecting arcade operators that require our own combined action. We

ON YOUR MARK, GET SET...

WIN

WITH

Konami/Centuri

Track & Field adds new meaning to the word competitive. Featuring six popular

events: 100-Meter Dash, Long Jump, Javelin, 110-Meter Hurdles, Hammer Throw and High Jump, the game can be played individually or simultaneously by up to four people. Each event is remarkably realistic. So don't be left in the starting blocks... get on your mark, get set and win, with Konami/Centuri Track & Field.

Copyright 1983 Konami Industry Company, Ltd.

CENTURI, INC. 254 West 71st Place, Hialeah, Florida 33014
Phone: 305-558-5200 – Telex: 05054 – ANSI Centuri. Cable: CENTURI

1,000 At IMA show in Frankfurt

ANKURT — Approximately 11,000 trade visitors from more than 20 countries attended the 5th International Amusement and Amusement Machine Trade Fair (IMA), in Frankfurt, January 19-21. Although the dura-

tion of the fair has been reduced from 4 to 3 days, the number of visitors almost remained the same, indicating a distinct increase in visitors. Exhibitors both from the amusement gaming business as well as the vending and service machine industries reported a significant increase in sales over last year's fair. An upward trend in the amusement machine business for the coming season became apparent at the convention, as noted by a fair management spokesman. Suppliers were optimistic about the industry's future, but many operators fear an economic downturn is on the way.

Another noticeable factor, with respect to video games shown, is the 4-player aspect which allows up to four people to compete on 3 games and is in line with the increasing number of health and recreation centers opening up in this country.

1,000 At IMA show in Frankfurt

Box/February 18, 1984
NCMI Sets Standards For Family Amusement Centers

(continued from page 39)

believe working through NCMI's Family Amusement Center Division, we can best accomplish our objectives. We urge every arcade operator to join us in these much needed programs.

The Steering Committee, which has been managing the Division, is composed of: Tom McAdullie (Time-Out Family Amusement Centers); Maurice Ferchen (Aladdin's Castle); Norman Pink (Advance-Carter); Jim Ginsberg (Atari Adventure) and Paul Cohen (A & C Associates). The Division earlier joined with NCMI in endorsing participation in Students Against Driving Drunk (S.A.D.D.) programs as part of their activities.

A special meeting of the Division will be held in Chicago on Friday, February 17 at 10 a.m. at the Regency Hyatt Hotel during the ASI Convention. "All arcade operators are invited and urged to attend," declared Herb Betel, NCMI managing director. "At this meeting, the Division will elect officers and directors, review a draft of an operating agreement and develop Division objectives and programs."

PAO Show Expands Its Exhibit Space

CHICAGO — The second annual Pacif Amusement Operators show, which will be held during the period of April 6-8 at the Disneyland Hotel in Anaheim, California, has created its exhibition areas over fifty percent according to show officials.

"More and more suppliers are looking to the vibrant western market to increase profits," stated Terence Cunningham, director of the PAO. "Fortunately, the super facilities at the Disneyland Hotel are able to accommodate this expansion." He noted that many suppliers appear to be taking advantage of the expected increased demand for new equipment generating from the 1984 Summer Olympic Games being held in Los Angeles. According to Cunningham, many manufacturers are looking forward to their game operating at and near the Olympics resulting in national and international exposure.

The PAO show is scheduled the same weekend as the National Automatic Merchandising Association (NAMA) Western Convention, which is also being held in Anaheim. Although final details are not yet available Cunningham noted, "We are putting together a very very attractive package for anyone who is attending the NAMA Western and the PAO show."

Further information may be obtained by contacting Terence Cunningham at Waltz Amusement, 2727 Midtown Court, Suite D, Palo Alto, California 94303 or phoning 411-325-6691.

Wico To Market Electrohome Items

CHICAGO — Electrohome Electronics, Inc. of Morristown, TN and Wico Corporation of Niles, IL have entered into a joint venture for the marketing and distribution of Electrohome video display monitors and parts, according to an announcement by J.J. Malloy, vice president of U.S. operations for Electrohome.

Under the terms of the agreement, Wico, leading designer, manufacturer and distributor of parts and accessories for the coin-operated amusement industry, will become the master distributor to accounts connected with the coin-operated industry in the United States and Puerto Rico.

As master distributor, Wico will also provide marketing and sales support for the entire current Electrohome line as well as future product development.

"This business partnership will better enable our company to service current and prospective customers via Wico's market expertise and extensive distribution system," stated Malloy.

According to Wico president Gorden Goranson, "the purpose of the agreement is to allow Wico to better service the industry within this product category."

FOR MORE INFORMATION ASK YOUR DISTRIBUTOR... or come by and see us at the ASI Booth 226.
FROM THE MAKERS OF "DRAGON'S LAIR"™

NOW PLAYING

THE LATEST
IN ANIMATED
LASER VIDEO
DISC GAMES...

POSTERS FOR
"DRAGON'S LAIR"
and "SPACE ACE"
NOW AVAILABLE.
CONTACT: PROMOTIONS
DON BLUTH STUDIOS
12229 Ventura Blvd.
Studio City CA 91604
(818) 509-0818 / 506-5440

SEE US AT THE ASI CONVENTION...BOOTH NUMBER 270

CONTACT YOUR
LOCAL DISTRIBUTOR OR
CINEMATRONICS, INCORPORATED
Marketing and Sales - 1841 Friendship Drive
El Cajon CA 92020 - (619) 562-7000
Cash Box Special Coin Machine Focus

THE ANIMATOR — One of Don Bluth Studios’ animators is seen drawing Ace, the star of “Space Ace.” Each game entails literally thousands of drawings.

THE CEL PAINTER — Pictured above is a cel painter who performs one of the crucial roles involved in classical animation. The cel above features Kimberly and Baby Boris in a scene from “Space Ace.”

While few people in the video game industry had heard of Don Bluth only a year ago, there is hardly an operator, distributor, or manufacturer in the business today who does not know who he is. Bluth, of course, was one of the driving forces behind last year’s hit video game, “Dragon’s Lair,” the first video game incorporating laser disk technology. In addition, it was Bluth who created the story line for “Dragon’s Lair,” and whose company Don Bluth Productions did all the animation for the game.

Ironically, “Dragon’s Lair” almost never made it to market for lack of funds. But as it magic, Bluth was able to raise enough money to complete the game and work out the sale of the home rights of the game to Coleco for a record sum of $2 million. Shortly after the game was released last July, operators began to take notice of Bluth and all the media attention he was receiving and the orders for “Dragon’s Lair” started to roll. With the game’s success, however, came a cash box where operators began to experience weekly collections well over $500 per game and even approaching as much as $1,000 in some cases.

With the success of “Dragon’s Lair” under his belt, Bluth and his other partners in the project, Rick Dyer Industries and Omntronics, plan to release two more animated laser disc games this year — “Space Ace” and a sequel to “Dragon’s Lair.” With his name on the line, Bluth is confident that “Space Ace” will be as big a hit, if not bigger, than “Dragon’s Lair.” Either way, however, Bluth’s contributions to the video game business will not be forgotten.

Cash Box: You took enough risk as it is just coming out with “Dragon’s Lair.” What made you decide to take another risk and charge $50 to play the game?
Bluth: We went to the $50 price because that was another game out there, “Pole Position,” which cost 50c to play (in the extended play mode). It seemed as though the game was going to cost the operator a lot anyway. Because of all the laser disc technology involved it was going to cost about $4,000 and they (the operators) needed to be able to recoup that money. In 1981, if my figures are correct, this was a very healthy business, very healthy, and then it started to decline and for whatever reason “E.T.” hit the summer before last and everyone went to the theater, I mean again and again and again. Not once to see that film, but several times. Those are the same dollars that went to the arcade. So it seems like the arcade operators had a rough time getting people to come into the arcades. I think “Dragon’s Lair” helped them turn it around by luring people back into the game rooms. The laser disc players we used for “Dragon’s Lair” had been sitting in a warehouse for four years. They had not been moving. But we knew that if “Dragon’s Lair” went, we had a ceiling on the number of games that we could produce which was a heartbreaking thing. We couldn’t get Japan or anybody to believe in the idea, or have the vision to know that it would work, so they could gear up to get it happening. Consequently we didn’t sell the number of games that could have sold. But we said, “Well let’s push on.” There was enough money made with “Dragon’s Lair” to make another game so we made “Space Ace.” We spent $2.5 million making “Space Ace.” Unless you’re willing to spend the money and design the game so it plays correctly and is a good game, all you’re going to do is hurt everybody. “Space Ace” is a very good game. You can get into it and you can play it, you can have a fun time. The visuals are extremely exciting. We’ve got dialogues this time, more music and it’s about a 50 percent faster game. Also we’ve made the rhythm to the game in counterpart to the musical rhythm so you cannot concentrate on the music or you’ll miss the rhythm you have to get used to. It’s a game of concentration and it’s a game of rescue where you don’t just shoot or drive or fly, but you go out to rescue somebody and you feel heroic when you’re able to accomplish the defeat of the foe.

Cash Box: Now that you’ve immersed yourself so deeply into the video game industry, do you look at yourself now more as a manufacturer of video games than as an animator?
Bluth: Actually I’m still an animator and I consider us really involved in the field of entertainment. The part of the laser disc technology that we brought to the arcades is basically an interactive movie. It isn’t really like those other types of games that are in there (in the arcades). We’re quite different; I guess time will tell if we have longevity, but I consider myself very much in the field of entertainment. I love making movies and will not leave that and I continue to make animated movies when the traffic allows. Right now it seems to be the time for us as you would say if you were a dancer, “to stay at the bar,” and rehearse your exercises, which is what we’re doing with the games — we’re learning how to animate better, how to make better pictures, and when the next feature film comes along I think we’ll be much better able to accomplish it. There are so many elements involved in creating a product and marketing the animation and marketing the product, and we think that’s where we should be spending our time.

Cash Box: What was it like selling these games in the arcades?
Bluth: When we made “Dragon’s Lair,” there was a certain amount of resistance. It was a roll of the dice. We weren’t sure that “Dragon’s Lair” would get sold. We didn’t have the money to finish it. It was a position that we were in — (at the time). We said, “Well, should we close our doors because we don’t have any other contracts, or should we just do something else?” As luck would have it, what did happen is we met a young man from a company that was called at the time Advanced Micro Computer System (now called Rick Dyer Industries or RDI), and he came up to us, and he said he’d like to build a laser disc game because he figured that the interactive capabilities of laser disc technology would be terrific for a video game. He had a few ideas and we began to bounce it around, and we thought well, look, “This is a client, maybe we can stay alive for a while.” Then came the big pitch and he (Dyer) said, “Okay, don’t you guys have one-third of the company? If you can come up with some money to fund this company if you can come up with your own money to fund your own game. So we really had to come up with some money to fund any of their ideas, and the “Dragon’s Lair.” Now that’s venture capital, which is the hardest kind to find. And everyone that we went to said, “Can the little man move?” meaning Dirk the Daring. “Can he really be randomly accessed and can he be turned into a game?” We found out that he was not going to put up $50 million of his own. Based on that $300,000 we then made part of the game and went to the show in Chicago, the Aromo. We appeared there, and we were well along in the animation, and we stumbled a few times. We made about $300,000 worth of animation and we found out that there was no game play and we got very very panicky. We had used the time just accepted everything that Rick Dyer had told us. At that time I said “Wait a minute, this is our money they’re spending.” (continued on page 42)
I'm not going to trust anybody's sense of what a good game is. So I got very involved in how the game worked, which was, you have to have a very obvious threat and then you have to have a solution to the threat and the game player has to be the one who triggers that movement from one to the other. So, we redesigned the game in about four days. We got into this room and went nuts for about four days and didn't come out. After that we had what is "Dragon's Lair" right now. Then Coleco saw that little bit of footage that we had on IM and said "We're working on something at the home that is laser disc and we would like to buy the home rights to 'Dragon's Lair.'" At that time they said, "We'll buy them (the home rights) for $2 million" and they put $1 million up front. That allowed us to finish "Dragon's Lair." And that's how we got the game to the marketplace. What happened was a phenomenal thing. I knew the game would work. I felt strong about it at all the time and I know animation is fun to look at and I know that you can get very involved in it and myself was very tired of looking at sticks and dots. I knew it would work.

Cash Box: How long after "Dragon's Lair" was released did the orders start to come in?

Bluth: It was late. People began to purchase the game only after they saw the success of it. There was a great deal of skepticism with the first laser. My theory is that there will be a great deal of skepticism with the second laser disc game which I consider to be "Space Ace."

Cash Box: Have you begun to think beyond "Space Ace" in terms of another video game for Bluth?

Bluth: Yes. We're doing a sequel to "Dragon's Lair" right now which is kind of fun because we have to lose Daphne again so that we can go get her, only this will be a little interesting because Daphne has about 13 kids now. She has this great big family now and is kidnapped by an evil wizard and the kids start screaming, "Mommy's gone, go get mommy back," and the mother-in-law, a lovely big, huge, maid named Helga, comes after Dirk and is about to kill him because he allowed her daughter to be kidnapped. So he has to either get her back or be killed by the mother-in-law, so he sets out to do an immediate rescue. And the wizard wants to marry Daphne, make her his own bride. To keep her away from Dirk so he can get this wedding accomplished, he hides Daphne in little wrinkles of time so Dirk can't find her. Dirk finds an old time machine located in the castle, gets on the machine and chases after her and the wizard.

There's going to be a surprise ending in this whole game. If you gain enough points as you go along by picking up treasures you'll get to see this surprise ending. If you don't, you'll see Dirk simply defeated. It's sort of a secret room where we just holding for those that are really good.

Cash Box: Do you see virtually an endless stream of "Dragon's Lair" continuations?

Bluth: I think the games are extremely fun because where I'm heading with this we hope to be able to actually create a movie where an audience can sit down, watch, and two or three people can actually play it. If they lose then they can go sit down in the audience and some more people can come up and take their place and go on playing it. So basically what I think we're making are the forerunners of the interactive film. Not one you just watch, but one you play. There is an operator up in Berkeley who put a television monitor above the game ("Dragon's Lair"), then he puts seats by the game, and a red velvet carpet going up to the game — he's a real showman. What happened was the people that were watching from their seats began cheering this person (the player) on. And then one of them will go up and play the game and the other person will sit down. That actually is a form of theater. That's not really an arcade experience at all and I do believe somewhere along the line that's where it's going to go. Now with "Space Ace" to help support that, we have come up with a whole package for the distributor and the operator. We have movie posters, lobby cards, press books — it's a whole support system to help the operator — we have buttons that he can give away in the arcades, little flip books that show part of the animation in case anyone wants to buy those — a whole merchandising campaign that will go with it as a package to help sell and make this an experience for the player.

Don Bluth Productions
for their exceptional contribution to the video-game industry.
We're proud to have been chosen as their motion picture laboratory

CONGRATULATIONS TO . . .

Don Bluth Productions

PIioneer VIDEO, INC.
joins with
Cash Box Magazine
in congratulating
Don Bluth Productions, RDI,
Magicom and
Cinematronics
on their success with
Dragon's Lair
and all future games
they will be introducing.

Don Bluth: A Discussion With The Video Magician

(continued from page 42)
Don Bluth: A Discussion With the Video Magician

WHAT DO C.A. ROBINSON AND ASI HAVE IN COMMON?

ASSURANCE

SERVICE

INTEGRITY

C.A. ROBINSON AND ASI
A WINNING COMBINATION
2891 W. Pico Blvd., Los Angeles, CA 90006
Tel: (213) 735-3001

Betsen Pacific
and
Don Bluth Productions
A Pair of Aces

betson pacific/distributing company
2444 West Pico Boulevard - Los Angeles, CA 90006
(213) 388-9338

because we now have a whole visual experience that the engineers with their sticks and dots couldn't offer. I'm waiting for someone in Hollywood to have the courage to do a live action game where they plan it. (George) Lucas has this kind of obvious directing ability. He could put together a live action game (using film footage as opposed to animation) that you could actually play. This would help launch this interactive movie which is a brand new industry.

Cash Box: Are there any other types of new technologies, like the laser disc player, that you see as opening up doors for animators?

Bluth: Animation is a very, very exclusive business right now. There's not a lot of work around. I think there will be shortly because I believe the laser disc success in the arcade will open up a laser disc market for the home and that will be bigger than the arcade. When we go into the home, then I have a feeling we can get into all kinds of very fun things in that the whole family will get involved. Now we can do things like "Road Runner" and "Daffy Duck" and "Bugs Bunny" and make them interactive in the home I believe moms and dads will play with them and enjoy them. We are currently designing some home games and we have some R&D we're doing to get ourselves into the home with games. But I don't want to ever compete with the arcade market. I think you make one product for the arcade and a separate product for the home.

Cash Box: Has anybody licensed the home rights to "Space Ace" yet?

Bluth: Yes. Coleco. With the $2 million they got the license to do "Dragon's Lair" and first right of refusal on any future game they make. They have already purchased the home rights to "Space Ace." They purchased them in New Orleans (at the AMOA convention last October).

Cash Box: Given the successes you've had with "Dragon's Lair," and the prospect your company has for future successes with other video games, it seems like Don Bluth Productions might be an attractive takeover candidate for another video game company or entertainment conglomerate. Interested in getting into it business. Have you been approached by any of the major studios or video game companies yet with regard to a merger or buyout?

Bluth: There's a theory that I have that "Dragon's Lair" could have been looked at as what they call a "non-recurring phenomena" and that it was a one-time thing, a fluke. Although we've talked to many, many companies they've always been very, very cautious about making any offers. They don't know exactly what the patent situations are, what the rights are and so on. I think everybody is waiting to find out what "Space Ace" is going to do. "Space Ace" makes money like "Dragon's Lair" did, then it rules out the possibility of a non-recurring phenomena. Then, I believe we'll have established a form of entertainment. It takes two hit games to do that, not just one. Everybody says "They're pulling it off once, but can they do it again?" So, there's that skepticism there. I believe we'll be dispelled with "Space Ace." I'm very confident about the game because I've watched it being played and it is exciting.
1. "Running With The Night" - Lionel Richie (Motown 1710MF)
2. "If Only You Knew" - Pat LaMelle (Philadelphia Int./CBS 52-04176)
3. "Let the Music Play" - Shannon (Emergency/Mirage 7-9810)
4. "Joystick" - Dazz Band (Motown 1701MF)
5. "Don't Bother Me" - Kool & The Gang (De-Lite/PolyGram DE 829)
6. "Yah Mo B There" - James Ingram (with Michael McDonald) (Qwest/Warner Bros. 7-2933)
7. "Encore" - Cheryl Lynn (Columbia 36-04256)
8. "Ebeny Eyes" - Rick James and Smokey Robinson ( Gordy/Motown 1714DF)
9. "Taxi" - J. Blackfoot (Sound Town/Allegiance ST-004)
10. "Baby, I'm Hooked" - Don Funk, Skiyn (Mercury/PolyGram 814-5187)
12. "Time Will Reveal" - DelAire (Motown 1705)
13. "Something's On Your Mind" - "O Train" (Pristile PRL 598)
14. "Hard Times" - Run D.M.C. (Profile PRO 7026)
15. "Somebody's Watching Me" - Rockwell (Motown 1702MF)
16. "Tell Me If You Still Care" - This S.O.S. Band (Tabu/CBS ZS4-04160)
17. "Body Talk" - The Deele (Solar/Elektra 7-98705)
18. "All Night Long (All Night)" - Lionel Richie (Motown 1659MF)
19. "Make It Easy On Yourself" - Ron Banks (CBS Associated ZS4 04242)
20. "Wet My Whistle" - Midnight Star (Solar/Elektra 7-9670)
21. "Livin' For Your Love" - Melba Moore (Capitol B-5308)
22. "Remember What You Like" - Jenny Burton (Atlantic 7-97470)
23. "Stay With Me Tonight" - Jeffery Osborne (A&M 2591)
24. "Plane Love" - Jeffrey Osborne (A&M SP-12089)
25. "Let's Stay Together*" - Tina Turner (Capitol B-5322)
26. "Hump To The Bump" - Steve Arrington's Hall Of Fame (Atlantic 7-97415)
27. "Jam The Mother" - The Gap Band (Total Experience/PolyGram TE 8210)
28. "Thugler*" - Michael Jackson (Capitol 34-04364)
29. "Say, Say, Say" - Paul McCartney & Michael Jackson (Columbia 36-04160)
30. "Flashback" - Klique (MCA-5230)
<table>
<thead>
<tr>
<th>PINBALL MACHINES</th>
<th>MANUFACTURERS EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BALLY</strong> Vector (2/82)</td>
<td>Naugthy Boy (5/82)</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. Pac-Man (5/82)</td>
<td>Cosmic Chaos (4/83)</td>
</tr>
<tr>
<td>Rapid Fire (5/82)</td>
<td>Dragon's Lair, Laserdisc (7/83)</td>
</tr>
<tr>
<td>Spectrum (8/82)</td>
<td>DATA EAST Explode (9/82)</td>
</tr>
<tr>
<td>Space Trap, 2-1/2 (9/82)</td>
<td>Burger Time (11/82)</td>
</tr>
<tr>
<td>Grand Slam (4/83)</td>
<td>Bump 'N Jump (2/83)</td>
</tr>
<tr>
<td>Goldball (7/83)</td>
<td>Destiny, Non-Video Game (9/83)</td>
</tr>
<tr>
<td>X's and O's (9/83)</td>
<td>EGA's Battle, Laserdisc (9/83)</td>
</tr>
<tr>
<td><strong>MYSTIC</strong></td>
<td>EXiDY Victory (2/93)</td>
</tr>
<tr>
<td>Haunted House (2/82)</td>
<td>Pepper II (3/82)</td>
</tr>
<tr>
<td>Devil's Dare (4/82)</td>
<td>Hardhat (12/82)</td>
</tr>
<tr>
<td>Caveman Pin/Video (5/82)</td>
<td>Fax (5/83)</td>
</tr>
<tr>
<td>Rocky (8/82)</td>
<td>Crossbow (10/83)</td>
</tr>
<tr>
<td>Spirit (9/82)</td>
<td><strong>GOTTLIEB</strong> Pot Of Gold (2/82)</td>
</tr>
<tr>
<td>Punch (11/82)</td>
<td>Hold 'Em Poker (3/83)</td>
</tr>
<tr>
<td>O'Bert's Quest (2/83)</td>
<td>SAE*TEC Tri-Pool (1/82)</td>
</tr>
<tr>
<td>Super Orbit (4/83)</td>
<td>GDI Slith (3/83)</td>
</tr>
<tr>
<td>Royal Flush Deluxe (4/83)</td>
<td><strong>GOTTLIEB</strong> (see MYLSTAR)</td>
</tr>
<tr>
<td>Amazon Hunt (5/83)</td>
<td>INTERLOGIC, INC. Roc 'N Rope (6/83)</td>
</tr>
<tr>
<td>Rack 'Em Up (7/83)</td>
<td>TREND DYNAMO Marketing Beetle (6/83)</td>
</tr>
<tr>
<td>Ready, Aim, Fire (8/83)</td>
<td><strong>MYSTAR</strong> Reactor (7/82)</td>
</tr>
<tr>
<td><strong>STERN</strong></td>
<td>O'Bert (12/82)</td>
</tr>
<tr>
<td>Orbitor (1/4/82)</td>
<td>Mad Planets (3/83)</td>
</tr>
<tr>
<td><strong>WILLIAMS</strong></td>
<td>Krull (5/82)</td>
</tr>
<tr>
<td>Hyperball Pin/Video (2/82)</td>
<td>Uno First (7/83)</td>
</tr>
<tr>
<td>Cosmic Gunfighter (7/82)</td>
<td>M.A.C.H. 3, Laserdisc (10/83)</td>
</tr>
<tr>
<td>Defender (2/82)</td>
<td><strong>NAMCO/A</strong> Sweet Licks (4/82)</td>
</tr>
<tr>
<td>Wariok (2/82)</td>
<td><strong>NICHIBUSUTA</strong> USA Rug Rats (3/83)</td>
</tr>
<tr>
<td>Joust, 2-p1 (3/83)</td>
<td>Crazy Climber’81</td>
</tr>
</tbody>
</table>
CATCH A MUG FULL OF FUN!

TAP INTO PROFITS WITH THE STREET LOCATION GAME OF 1984.

TAPPERTM

RECOMMENDED FOR PLACEMENT IN ADULT LOCATIONS ONLY.

© 1984 Bally Midway Mfg. Co.
KC IS BACK
with his multi-million record selling touch.

"GIVE IT UP"

No. 1 single in England and Australia for 4 weeks
Now in route to No. 1 in the U.S.A.

Just a few of the radio stations already programming

"GIVE IT UP"

WQXI-FM 1-95
WCAU-FM  WOQL
Z100  WQXK
WASH-FM  B-94
WRQX-FM  KZLP
WBSB-FM  WNVZ
WPRO-FM  WOQK
WTIC-FM  KTSA
KKHR-FM  BJI-105
WRK  WQOD
KMJK-FM  KKXS
KIIS-FM  WKAV
KRTH-FM  KDZA
KFRC  KTRS
WGCL-FM  KISR
KKBO-FM  KQGO
KAFM-FM  WRGB
KHTR  KBIM
KBEQ-FM  KRGV
WHIT-FM  KKAZ
WPLJ  KOID
KIQQ  KTDY
KITS-FM  KIKK
WBBO  KDFH
WUSL-FM  WOQL

Nationally distributed by Alpha Distributing, New York