CONGRESS PASSES CABLE BILL
BMI HONORS 'JAZZ PIONEERS' AT CEREMONY ON WED.
EMPLOYEE FILES $1 MILLION FEDERAL SUIT AGAINST N.M.
CMJ CONVENTION AND AWARDS SCHEDULED
YEARS OF CHARTS AT YOUR FINGERTIPS
TWO CUMULATIVE VOLUMES

Two cumulative volumes, one devoted to Cash Box popular music singles charts from 1950 through 1981. The other devoted to Cash Box country singles charts from 1958 through 1982. Both Volumes are valuable resources to anyone whose business is the music business.

15% savings off list price for CASH BOX subscribers

COUNTRY SINGLES CHARTS
ONLY $37.50
SINGLES CHARTS
ONLY $41.50 LIST PRICE $49.50

Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the "Top Ten" records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.

SCARECROW PRESS, INC.
52 Liberty Street, Metuchen, N.J. 08840

Yes, please send me

___ copies of the CASHBOX SINGLES CHARTS, 1950-1981 at the special price of $41.50 each + $2.00 postage and handling.

___ copies of THE CASH BOX COUNTRY SINGLES CHARTS, 1958-1982 at the special price of $37.50 each + $2.00 postage and handling.

Enclosed is my check or money order payable to SCARECROW PRESS.

Name

Address

City State Zip

N.J. residents please add 6% state sales tax.
EDITORIAL

AMOA '84 — Optimism Through Unification

The 1984 Amusement & Music Operators Assn. (AMOA) Exposition will no doubt reflect a year of transition as well as one stamped with unification. While the operator remains cautious and selective in their buying, last year's "back to basics" is still prevalent. 1984 has seen a resurgence of interest in pinball. Operators who tended to leave jukeboxes somewhat dormant have picked up their phonograph routes. Popularity has returned to non-video equipment like darts, pool and table soccer with various tournaments once again being staged. The coin industry has always been noted as "recession proof." This year, more than in the past, has taken its toll on many operators and companies alike. But in times of adversity and economic crunch, people tend to band together and battle for common cause. There is more state association activity representing operators across the country against the burdens of video lottery, increased fees and taxes, etc. The coin machine industry has been between a rock and a hard place from time to time and the industry has always risen to greater heights through strength and positive developments and promotion. The 1984 Expo will feature new technology like video jukeboxes proving again that the coin-op industry still helps to sell music and is vital to the music business. Whether it is jukes, pins, videos or non-video equipment, the coin machine industry still offers one of the best economically priced forms of entertainment available. The 1984 Expo will boost more companies and exhibitors participating than ever before. In addition to transition and unification, reflect an aggressive optimism toward future profitability.

CONTENTS

DEPARTMENTS
Black Contemporary ........................................ 24
Classical .................................................... 25
Coin Machine .............................................. 29
Country ...................................................... 19
International .............................................. 27
Jazz ............................................................. 23
Merchandising ............................................. 12
Radio .......................................................... 18
Video .......................................................... 14
Features
East Coastings .............................................. 11
Editorial ..................................................... 3
Executives On The Move .................................. 6
Film Music ................................................... 8
Interview .................................................... 9
New Faces To Watch ...................................... 10
Points West ................................................ 10
Charts
Top 100 Singles .......................................... 4
Top 200 Albums .......................................... 16
Black Contemporary Albums ......................... 17
Black Contemporary Singles ......................... 25
Country Albums ........................................... 22
Country Singles ........................................... 20
Jazz Albums ................................................. 23
Jukebox Programmer .................................... 41
Top 10 Compact Discs .................................... 12
Top 50 12" Singles ....................................... 13
Top 10 Music Videos ..................................... 15
Top 30 Music Videos ..................................... 15
Reviews
Albums and Singles ..................................... 8

ON THE COVER
In addition to introducing a "library" of seven new games at the Oct 24-27 AMOA exposition in Chicago, Bally Sente will unveil its second generation Sente Arcade Computer (SAC II) which gives video game players the added enhancement of actual movement along with the screen action for a more realistic play experience. The first game to utilize the SAC II system is "Strike Avenger," which is featured on this week's cover. Here it's a game of action and challenge where the player enters a "cockpit" that responds instantaneously to joystick movements. The player is in full control, dodging volley after volley of "space mines" before encountering the alien "mother ship." In the ensuing battle, the pilot must perform the STEALTH moves probably better than any other player in the country, and makes the Sente Arcade Computer (SAC) system, which is an interchangeable game system whereby coin-operated video games can be easily converted from one game to another via a simple procedure. Thus, by simply replacing the software package, a fast-paced space-oriented game such as "Strike Avenger" can be transformed into a different game such as -- pinballcoaster, perhaps, or a barreloler pilot game! 

SINGLES

ALBUMS

I JUST CALLED TO SAY I LOVE YOU
Stevie Wonder
Motown

B/C SINGLE

I JUST CALLED TO SAY I LOVE YOU
Stevie Wonder
Motown

COUNTRY SINGLE

IF YOU'RE GONNA PLAY IN TEXAS
Alabama
RCA

JAZZ

FIRST CIRCLE
Pat Metheny Group
Epic

COMPACT DISC

PRINCE
Warner Bros.

MUSIC VIDEO

CRUEL SUMMER
London/PolyGram

12" SINGLE

I FEEL FOR YOU
Chaka Khan
Warner Bros.

CASH BOX
THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY
VOLUME XLVII — NUMBER 21 — October 27, 1984

SUBSCRIPTION RATES $15 per year anywhere in the U.S. Published weekly by CASH BOX INC. 5000 W. 95th St., N.Y., N.Y. 10034. Printed in the U.S.A. Second class postage paid at New York, N.Y. and additional mailing offices. Copyright 1984 by the Cash Box Publishing Co., Inc. All rights reserved. Authorization to photocopy material under Unixart copyright exception. POSTMASTER: Send form 357 to CASH BOX, 5000 W. 95th St., N.Y., N.Y., 10034.

TO THE BELONG — Pat Benatar — Chrysalis

BIG BANG BOOM — Daryl Hall - John Oates — RCA

PRINCE
Warner Bros.

B/C ALBUM

PRINCE
Warner Bros.

CITY OF NEW ORLEANS
Willie Nelson
Columbia

Netherlands
Constant Meijers
F.O.B. 1927
1200 BV Herviaam
Phone: 035-1841

Spain
Injel Alvarado
Landing 1100 5 CD
Madrid - 2 Spain
Phone: 412 22 39

United Kingdom - Chryss Ley
544 Cambridge Gardens
London W10 England
Phone: 01-860-2706

Hilary Bright
Flor 163, 167 Bermand Road
London N16 1OQ England
Phone: 01-400-1097

Cruel Summer
London/PolyGram

12" Single

I FEEL FOR YOU
Chaka Khan
Warner Bros.
PRIDE
ALPHABETIZED
33
80
PRINCE
©
6
10
74
1
fTB
SHEILA
8
LETS
8
AND
ROGER
28
2
3
Can't
66
.43
46
.73
1
(Warner
JUST
45
8
BARRY
62
21
x150
Body
21
x73
Cruel
29
x227
I

Beanery/Finger
51
x38
You
51
x94
(Mijac,

BMI)

BMI)

BMI)

ASCAP)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)

BMI)
GETTING HIS REGARDS FROM ASCAP — Paul McCartney was honored by the American Society of Composers, Authors and Publishers (ASCAP) at a luncheon Monday, October 15, at The Jockey Club in New York. In celebration of ASCAP’s 70th anniversary, ASCAP president and lyricist Hal David presented McCartney with a commemorative photograph of ASCAP’s first Special Award for Fraternity. The photo were the personal signatures of all those who attended the luncheon, as well as those of other colleagues who sent wishes to McCartney alongside their names.

BML Honors “Jazz Pioneers”
At Ceremony In New York

By Lee Jeske

NEW YORK — BMI bestowed the newly-created Jazz Pioneers Awards on 219 jazz musicians, living and dead, whose works are licensed by BMI in an invitation-only ceremony at The N.Y. Copacabana, Oct. 16. Among those on hand to pick up their awards were Miles Davis (who also accepted for Charlie Parker), Lionel Hampton, Paul Bley, Bob Brookmeyer, Ron Carter and George Russell. Relatives of Bill Evans, Charles Mingus, Lester Young, and others accepted posthumous awards.

Ed Cramer, president of BMI, used the occasion to formally announce the opening of BMI’s Jazz Archives, inviting the Pioneers to make contributions of memorabilia to the collection. Mayor Ed Koch, in a letter, said, “Our City is proud indeed to be the musical home of these immortals of the only art form Made in America. Because of talent like this, New York’s position is secure as the jazz capital of the world.”

Two weeks earlier, Congressman Charles B. Rangel read into the Congressional Record a statement on the Jazz Pioneer Awards. Rangel said jazz “is the

(continued on page 14)

Congress Passes Cable Bill

LOS ANGELES — The Cable Communications Policy Act of 1984 has met with approval by the U.S. House and Senate following final congressional voting Thursday, October 11. The action allows the bill to be sent to President Reagan and signed into law.

The new bill is based on a compromise between the National Cable Television Association and representatives of U.S. cities, clarifying the authority of federal, state and local governments to regulate cable. The bill is also designed to protect against overregulation of cable, eliminating most local cable regulations in the next two years.

NCTA president James P. Mooney hailed the congressional decision as “a great day for the cable industry,” stating that the new bill allows cable companies to prosper by affording them new stability from reduced local government regulation.

The new law promises to deregulate rates for virtually all cable services (including basic), in two years; give cable companies long-term protection for their businesses by providing a federal right of franchise renewal where the operator has done; what is described by the NCTA as a “reasonable” job; cap franchise fees, special cable taxes and other exactions at a maximum of 5 percent of gross revenues, put an end to the treatment of cable as a common carrier or utility by any level of government; and enact into permanent law the FCC’s ban on telephone companies entering into the business.

It was noted that the new law will greatly influence the status of cable in the communications industry. “Never again can we be described as an industry ‘ancillary to broadcasting’ or one merely preparing new markets for an inevitable takeover by telephone companies,” he declared.

Employee Files $1 Million Federal Suit Against CBS

by David Adelson

LOS ANGELES — A $1-million lawsuit has been filed by Elisca Dorfman, general sales manager for WCAU-FM in Philadelphia, against CBS and former national sales VP/GM Elh Kaufman. The suit stems from an incident that occurred at a 1982 CBS dinner in New York. According to published statements by Dorfman, Kaufman sexually assaulted her at the dinner and after she pursued the case, a senior executive at CBS threatened her career. Dorfman alleged that the network was negligent in not effectively supervising Kaufman’s actions.

According to Dorfman, the suit was filed as a result of CBS not taking what she deemed appropriate action against Kaufman. According to WCAU, Kaufman was out of town and could not be reached for further comment.

According to CBS’ Helene Bloiberg, the network never denied that the incident took place. “However,” according to Bloiberg, “we feel there is no basis for the suit.” According to the spokesperson, “We made every effort to provide a safe and professional environment for our employees.”

CMJ Convention/Assignments Slated

By Peter Holden

LOS ANGELES — The College Music Journals (CMJ) fourth convention to be held in New York November 8-10 is another marker of the higher profile which new music and the more progressive elements of the record industry are achieving. While the New Music Seminar held earlier this summer by Songwriters Hall of Fame magazine addressed the same slice of the business, CMJ and its convention should be an even more dynamic and productive gathering due to the enthusiasm and the

(continued on page 20)

EMI POW-WOW — EMI Music Worldwide recently held its managing directors’ meetings at the N.Y. Hilton Photo 1: A discussion on worldwide artist development brought together (l-r) Jim Mazza, president, EMI America; Mickie Most, managing director, EMI Records (Worldwide); Claude Moulin, president, EMI France; and Tarquin Powell, president, EMI Records (London). Photo 2 (l-r): Mickie Most; Bhaskar Menon, president and CEO, EMI Music Worldwide; Allen Harford, vp human resources and administration; Cl, and John Cavanagh, director international, EMI Records, UK; shoot the breeze with Duran Duran’s John Taylor.

Photo 3: Ken East, president and CEO, Europe, International and Talik Talks’ Mark Hollis has a chat after the latter’s showcase at the Ritzy. Photo 4: Angel recording artist Ishak Perelman was given a luncheon, attended by (l-r) Alex Roteli, managing director, EMI Italy; Tony Carolinia, director of classical operations, east coast; Hidekazu Yamamoto, Toshiba-EMI Japan; Takeshi Okukato, Toshiba-EMI Japan: Peter Andry, director and general manager, it’s classical division; Bhaskar Menon; Brown Meggs, director of special projects; and Harold Marques, deputy chairman and finance director, Thorn EMI Pic.
UNDER AN AUCKLAND SKY — During a four-concert tour to New Zealand, Island recording artists U2 were awarded N.Z. platinum discs (150,000 units) for "War" and "Under A Blood Red Sky." Pictured (l-r): are Paul McGuinness, U2's manager; Larry Mullen Junior, Adam Clayton, Bono, The Edge, U2, Jerry White, general manager, Postiljon Records N.Z.; and Victor Stent, promotions/marketing director, Festival Records N.Z.

BUSINESS NOTES
NAB To Hold AM Radio Seminars
NEW YORK — The National Association of Broadcasters will conduct a series of regional seminars on "The Revitalization of AM Radio," to examine ways in which AM broadcasters can improve their position in the marketplace. The seminars, to include sessions on "The Marketing of AM Radio," "AM Technical Improvement Report," "AM Sales and Marketing," and "Examining Leadership Style," will be held in St. Louis, MO (10/22-3), Portland, OR (10/22-5), Orlando, FL (2/26-7/85) and Charlotte, N.C. (9/22-8/1/85).

Complete Music Forms In U.K.
LONDON — Cherry Red Music and Bawsey Music are joining forces under the new title of Complete Music. The new company will have two joint managing directors: Theo Chalmers (Cherry Red) and Martin Costello (Bawsey). Cherry Red MD Laini McNay will chair the operation. The talent now controlled by Complete Music covers a wide spectrum, including Miles Davis, Blancmange, Everything But The Girl, John Cale, The The and The Go-Betweens.

T-I-C-K-R-E-T-A-P-E
NEW YORK — Oct. 31 is the deadline for NARM members to apply for NARM's six 1985 academic scholarships. Making 1985 has been declared Music In Our Schools Month by the Music Educators National Conference, with many programs aimed at "increasing public awareness of the value of music to a complete education" to take place. Dionne Warwick and the Chamber Orchestra of New England will perform a benefit concert for the Volunteer Stroke Rehabilitation Center, Nov. 11, at New Haven's Palace Theatre; ticket info can be had from (203) 387-3764. The 8th annual Songwriters Expo '84 will gather aspiring songwriters at Pasadena City College, Nov. 8-11, for workshops, panels and classes on "all aspects of the art, craft and business of songwriting." (213) 939-EXPO for registration info. The sounds of wolves and whales will join the Paul Winter Consort at a pair of Christmas concerts, Dec. 21 and 22, at N.Y.'s Cathedral Church of St. John the Divine. The CMJ Music Marathon '84 will take place Nov. 8-10 at N.Y.'s Roosevelt Hotel, to explore various aspects of contemporary music; call (516) 248-9600 for registration info. The Philadelphia Virtuosi Chamber Orchestra and Studs Terkel will provide the original score and narration live at a special Town Hall, N.Y., showing of Pare Lorentz's 1936 documentary The Plow That Broke the Plains, Nov. 20. The New York Public Library's Music Division recently brought 145 manuscripts of the Mexican composer Carlos Chavez (1899-1978) into the library, making them available to the public. NAVY will run Nov. 20-Feb. 2 ... New on the bookshelf: Barry Jean Ancelet's The Makers of Cajun Music (U. of Texas Press, $14.95 paper, $24.95 cloth); Timothy White's Rock Stars (Stewart, Tabori & Chang, $19.95); Michael Ochs' Rock Archives (Doubleday/Dolphin, $35 cloth, $16.95 paper); Jonathon Cott's Dylan (Rolling Stone Press/Doubleday, $35); and Duration and Michael Jackson and the Jacksons Live In '84 by Peter Goddard and Philip Kamin (St. Martin's Press, $9.95 each).

Pettty Breaks Hand: Delays New LP
LOS ANGELES — Recording artist Tom Petty broke his hand in a freak accident while recording a song on his latest MCA record "Southern Accents." Petty apparently broke several bones in his left hand early last Wednesday morning when "listening to the playback of one of his latest cuts." After surgery on his hand, it is unknown whether Petty will ever be able to regain the dexterity it takes to play guitar. This will be known after four to six months of healing.

For The Record
Last week it was erroneously reported that the Syncravel debuted at The Audio Engineering Society Show in New York. The New England Digital Corporation introduced the Syncravel several years ago. A number of new options, including a 32-voice polyphonic sampling, debuted at the show.

EXECUTIVES ON THE MOVE
Rumer Named — Doc Rumer has been named vice president of promotion/publicity for Cleveland-based Mirus Music, Inc. In his advancement Rumer will address all publicity, continue to create and direct all promotional programs and work directly with all the major record labels, Warner Bros., Columbia Records, Warner Bros. Records, Atlantic Records, Arista Records, Island Records, Elektra Records and A&M Records.

Sokolow Joins — Diane Sokolow has been named executive vice president, Motown Productions. Sokolow, whose appointment becomes effective October 29, has been vice president, east coast productions, for Warner Brothers. Sokolow will serve as head of Motown's New York office and will be involved in all facets of Motown projects, with an emphasis on motion picture, television and theatrical productions.

Landau Promoted — David Landau has been promoted to the position of creative manager, motion picture music, at Screen Gems-Colgems-EMI Music, Inc. Landau has been with the publishing company for the past two-and-a-half years as a professional manager.

Nathan And Prince Name — Atco Records has announced two key appointments to the label's promotion staff in New York. Marc Nathan, formerly Atco promotion coordinator, has been named Atco director of national singles promotion and Michael Prince, most recently Atlantic's local promotion representative in Cincinnati, has been named Atco director of national album promotion.

Heller Appointed — Liz Heller has been promoted to the position of director of video services for MCA Records. In her new capacity, Heller will be responsible for all aspects of the MCA Records' music videos, from conception to distribution and promotion, reporting directly to Larry Seltzer.

Croken Appointed — Radio City Music Hall recently announced the appointment of Peter Croken to director of concert promotion at the famous landmark. As director, Croken will oversee the coordination of all concert promotion on the hall's Great Stage as well as any outside performances produced by the division. Croken's career spans eight years as a production manager as well as business manager of the Roxy Theatre. He will also be responsible for any of the top acts on the contemporary music scene.

Murphy Joins — Samuel W. Murphy, Jr., most recently senior vice president and general counsel of Gulf Corporation in Pittsburgh, will join RCA Records on December 1, 1984, and will be appointed for election as a senior vice president by the RCA board of directors December 5. Murphy will become general counsel January 1, 1985. Prior to joining Gulf Corporation in 1983, Murphy was with the law firm of Donovan, Leisure, Newton & Irvine.

D'Agostino Joins — Dominick D'Agostino has joined United as chief colorist and head of the film-to-tape transfer department. D'Agostino began his career at the Videotape Center in New York City, where during his tenure he helped install the company's conversion to color equipment.

Garfield And Griffiths Named At Manhattan
LOS ANGELES — Manhattan Records has named two vice presidents of A&R. Bruce Garfield has left his post at Capitol as east coast A&R vice president to take charge as vice president A&R, contemporary music, whileerry Griffith has been appointed vice president A&R, black music.

Bruce Garfield will be responsible for the development of the contemporary rock and roll and pop artist roster. He has spent the last five years in Capitol Records' A&R department, initially as director of talent acquisition and then as vice president, east coast A&R in 1982.

Garfield joins Manhattan records after four years at Arista Records where he was director of A&R, east coast. At Artists Garfield was responsible for the creative coordination of the company's black artist roster.

Griffith's recording industry career began in 1970 at Columbia Records in the Chicago sales branch. During his tenure at CBS he held the west coast positions of regional promotion manager, director of product management and director of A&R until he joined Motown Records in 1979 as executive director of its creative division.
SINGLES

PAT BENATAR (Chrysalis V43 42826)
We Belong (3:40) (Screen Gems/EMI Music — BMI) (Lowen-Navarro) (Produced: John Shanks)
This first single taken from the "Tropico" album is a collage of eclectic-electric effects and a sensitive and mature vocal offering from Benatar. Definitely not the standard Benatar/Geraldo hard rock jam, "We Belong" is an ode to love which shows a whole new world of vocal and instrumental nuances that have not been explored before by the powerful vocalist and her husband-producer-guitarist Neil Geraldo. An excellent move forward which should open up new commercial doors for this already well-established team. CHR and AOR out of the box.

DURAN DURAN (Capitol B-5417)
The Wild Boys (4:12) (Tritic Music Ltd.) (not listed) (Producer: Nile Rodgers)
The first single from Duran Duran's live Arena LP for Capitol, "The Wild Boys" is also the album's only studio cut. Resounding percussion and the animalistic vocal of Simon Le Bon, "The Wild Boys" is a rolling pop tune with a tribal intensity. Though straining audibly for higher pitches, Le Bon's vocal keeps this thumping dance-chugging from start to finish, giving a particularly tough edge on lower notes. Certain for CHR, "The Wild Boys" is another hit in the long path of Duran Duran gold.

REVIEW

FUTURE PICKS

JACKSONS (Epic 34006673)
Break (Epic) (Vehicular/Prince/BMI) (Marion Jackson) (Producer: Marion Jackson) After the highly successful releases of both "State Of Shock" and "Torture," the Jacksons are back with their third single from the "Victory" LP. Written by Marion Jackson, "Body" is a light dance song that neither disappoints nor fully succeeds. Marred slightly by overused chord patterns, the tune nevertheless has a good pulse and particularly noteworthy build-up to the chorus and features strong tracks and vocals throughout. "Body" is a definite contender for multi-format chart action.

BANANARAMA (London 882 019-7)
Coming off the mega-hit "Cruel Summer," this British trio is back with the theme from the film, The Wild Life. Again spotlighting vocal layering and a big production sound, this track features a minor key melody which is perfect for Bananarama's harmonic interaction and it is also another potentially big dance favorite. Sure to get important exposure from the film, "The Wild Life" should be another top-charting single for the group, with special attention on hit radio and new music formats.

REO SPEEDWAGON (Epic 34-04659)
I Do Wanna Know (3:14) (Fate Music/ASCAP) (Cronin) (Producers: Kevin Cronin — Gary Richrath — Alan Gratzer)
From the LP, "Wheels Are Turnin,'" REO Speedwagon is once again in top form with this first single. The song is vibrant and hypnotic, moving at full speed from start to finish. Solid tracks, which capture all the dynamics and phrasings perfectly, underscore the familiar and dependable REO vocals. The song seems to keep building all the way and represents a fine effort from REO's Kevin Cronin as writer and performer. A good bet for CHR action.

QUEEN (Capitol P-B-5424)
Hammer To Fall (3:37) (Queen Music Limited/Beechwood Music Corp./BMI) (May) (Producers: Queen-Mack)
Queen will most likely breathe up the charts once again with this latest release of "The Works" LP. With customary raw energy highlighted by the powerful vocals of Freddie Mercury and the unstoppable energy of guitarist/composer Brian May, Queen still exemplifies: the essence of solid rock. The song itself offers nothing particularly new, but is performed energetically and contains more than enough of what Queen's fans have come to expect.

VAN HALEN (Warner Bros. 7-29199)
Hot For Teacher (3:56) (Van Halen Music/ASCAP) (Van Halen-Ban Halen-Anthony-Roth-Black) (Producers: Ted Templeman)
Van Halen is the best at what they do, and "Hot For Teacher" shows them at their absolute zenith. Multi-watt voltage surges through this speeding hard rock anthem, with Eddie Van Halen again proving why he is the best. Irreverence and humor meet in a head-on collision on this track which should be another sure hit for these boys from Pasadena. Immediate sales and AOR reaction.

NO SONGS
In his 16-plus years as a record executive, Harold Childs has become one of the most respected figures in the music industry. At A&M Records he rose through the ranks as vice president of promotion, and in 1982 he was named the company's national director/adalbum promotion and director of east coast operations. Since moving to PolyGram in September 1984 as senior vice president, urban/black music division, he has helped supervise and promote such successful projects as the Breakin' soundtrack, along with new ventures from PolyGram's solid stable of black/contemporary artists, which include K.D. Lang, Stephanie Mills, Richard Band, Richie Rich, and the Gang.

As the company prepares itself for a hot holiday season, spearheaded by the Breakin' II soundtrack, Childs spoke with Cash Box's Rusty Cutchin about the current state of black music, the current trend toward crossover appeal and the future of hip-hop.

Cash Box: It seems that white audiences have become familiar with a lot of records based on the fact that there has to be someone who's speaking for the people, the kids, the underprivileged, the poor kids in this country — white or black. I think that socially those kids have been left out of the ball game. And there's a lot of them. Michael Jackson and Prince may be huge crossover pop acts, but those kids need their own heroes. And their heroes are the people who are talking to them about their lives and their problems.

Childs: I am, based on its sum outlet for the underprivileged black, white and Spanish kids and on the message that it brings. And again, it's a great danger if radio ignores that message, because those kids are the majority of the listeners out there and those kids are the ones being hurt the most by the economics of the day.

Cash Box: I'm sure that kind of open-mindedness and progressive thinking is what's brought you the success you've had. Because I know your taste in music was developed early and comes from other sources.

Childs: Yeah, but it's also the fact that, working with A&M all these years and being involved with the Carpenters, Joe Cocker, the Police, Joe Jackson ... if you're going to be in a situation where you're responsible for music, you have to open yourself to all types of music and the climate in which that music is happening. And the climate right now is it's polished, it's video, it's everybody's on with Michael and Prince and all the music's flowing together.

Cash Box: What has your main objective been since coming to PolyGram?

Childs: Well, I think what we want to do is here is come up with more multi-format artists. The Ralph Macdonalds, the Jeffrey Tyziks — artists that can go jazz, A&M, top 40, as well as black and dance — blend those acts along with the Curtis Blows and along with some other new projects that we're currently working on and also constantly update the already established artists on the label. So we're trying to build a total record company in the fact that we can have the old, the new, the controversial and the slick. And so that's our goal for the next few years.

We're looking for new acts around the country. We're actively in the 12-inch marketplace. We're looking to find those 12-inch records that we can build a market from.

Cash Box: You mentioned Ralph Macdonald and Tyzik. What is the feeling about jazz here?

Childs: I think it's a very positive feeling, based on that kind of mix of modern jazz with a commercial sound. That's the kind of action we're looking for. To be able to get those records on AC stations as well as black stations as well as jazz stations, to keep that multi-format going with those kinds of acts. Much like the Chuck Mangione or the Sergio Mendezes or Herb Alpert — acts that are able to get all four formats. I call it ... those are the kind of acts that appeal to the quiche and Volvo crowd.

Cash Box: Does that mean that real men can't listen to it?

Childs: (laughing) Real men can listen to it but I'd rather for a woman to buy it. And that's who buys those kind of records, I gotta think.

Cash Box: What about video programming for black artists?

Childs: (deep breath) I would hope ... I would hope that in the next year with the Ted Turner situation coming about and with the other new video channels coming out that we would see more and more black videos being exposed on television. I know that the MTV thing has come a long way and I hope to get more and more stations around the country that will expose black videos. It's the fact that the cost is going up rapidly and we have to deal with the market itself being very soft. I mean the black market as far as just having a pure black record. The crossover market of course is a whole other ballgame and that's the black market itself is still very soft when you consider where the economy is in this country and the fact that it doesn't look like there's going to be any better in the next few years for the unemployed and the people in the street. You have to be so careful that the video thing is getting really panacea for a lot of acts and I think that's very important, to think about what they're doing, what they're saying, what they're doing that can get a video for a black artist based on the fact that you're dealing with a crossover market, that's a benefit to the video and that's being hurt by the economics of the times. I think it's a healthy situation, but I get somewhat alarmed that the video thing has not really fallen in to the markets that are trying to sell to black people because there are a lot of acts out there who have the potential to sell to a broader audience and that's where I think the whole black music industry is now... that's kind of a bad situation, because you've got a lot of acts who could sell a lot of records but they can't sell to their audiences because they're not getting the proper video time.

Cash Box: Do you think as a result of the attention paid to the Lionel Richies, the Michael Jacksons and the Prince there's a problem with them abandoning the audiences that got them where they are now?

Childs: The pure economics of the things says that has to happen. It's gone beyond that, it's big business. They can't still be selling those acts, it's too small for big business, and I can't go that far 'cause I don't want to feel bad about it. They've done a lot of things to get the recognition that they owe something to the community. They still have to guide and direct those acts to go, as well as just being a big part of the scene. Perhaps you're making more money in the care of the world and I'm all about it, to have all that and still maintain some kind of feeling for and involvement with all those people that don't have it. I think it's a very healthy situation, but I get somewhat alarmed that the video thing is not really fall... I mean the black music itself is still very soft when you consider where the economy is in this country and the fact that it doesn't look like there's going to be any better in the next few years for the unemployed and the people in the street. You have to be so careful that the video thing is getting really panacea for a lot of acts and I think that's very important, to think about what they're doing, what they're doing that can get a video for a black artist based on the fact that you're dealing with a crossover market, that's a benefit to the video and that's being hurt by the economics of the times. I think it's a healthy situation, but I get somewhat alarmed that the video thing has not really fallen in to the markets that are trying to sell to black people because there are a lot of acts out there who have the potential to sell to a broader audience and that's where I think the whole black music industry is now... that's kind of a bad situation, because you've got a lot of acts who could sell a lot of records but they can't sell to their audiences because they're not getting the proper video time.

Cash Box: All the crossovers seem to help the industry at large.

Childs: It does. It's in their heads about the industry. If you go back to the beginning it was the doldrums and all of a sudden all these acts are multi-format acts. And it's affecting the world. You go to England and the black American records are huge. You go to France ... that's affecting the world.

Cash Box: And a lot of new music artists from England...

Childs: ... are coming back to the states and they're underpriveleged kids, and that's the kind of kids that they want to be. So the world, at least music-wise, is all geared up to those super-black-American-stars. As great as that is, you still have to deal with what happens on that local radio station in Toledo, local black radio stations in Cincinnati, those local radio stations in the black world.

There still has to be some kind of direction given to those kids out there, because those kids are hurting.
THE TEXTONES MISSION — Carla Olson writes songs that mean something, and with her band The Textones, she plays music that sounds as if it comes from the prime of the Rolling Stones. You’ve probably heard of The Textones, the band has been around since 1979 during the punk revolution and has recorded several albums. Yet now you can really hear them with their latest Gold Mountain LP “Midnight Mission.” The album is rich in realism, from the paint-filled lyrics of “See The Light” to the stark and compassionate sound of the album’s title track, an affirmation that songs can change the current “waste of music, it is music from the heart, for the heart. Starting the band with now-Go-Go Kathy Valentine after the pair had moved here from Austin, the original Textones started in 1979. After giggling for 13 years, Valentine made her move and Olson led a three-piece band playing the Starwood and the Whisky among other local nite spots. Filling out the sound with sax player Tom Morgan and guitarist George Callis, the band had come to multi-talented Phil Seymour — “he was like family!”— on drums and Joe Read on bass. With this lineup, the Textones cut an EP with Chissick/EMI for British distribution and then finally plugged down a deal with Barry Goldberg’s Gold Mountain label, which is affiliated with A&M. The result, complete with tracks done nearly two years earlier and on a show, is a breakthrough Gentleman The Rolling Stones for the fifth time! And for all the inspiration derived from the Stones — Olson and Callis work similarly to the Richards/Wood team — Olson’s songwriting and vocal delivery are all her own. Songs like the current single “You’re from the Band,” and “See The Light” give glimpses of the Texas-born artist’s own perspective; glimpses we can all relate to. “We’ve always found a good variety of people following our music. A lot of people 25 and older can relate to and love the songs. And there are guys that age that stand real close to the stage with their mouths open who watch all the guitar playing. They come up afterwards and ask what kind of strings I use! That’s always happened since I began playing guitar with the other bands of the Textones, though Olson may look somewhat Mary Travers-ish and somewhat country, in fact she is a skillful lead guitarist who can rock with the best of them. And now that the album is out, new equipment is on its way, more people will have a chance to be treated to the band live. “We’re looking forward on the road — that’s what we all live for! It’s where you get all of your inspiration.” And believe me, that’s being given some inspiration too!

PLUGHING INTO TOWN — Another of the top southern bands in the REM mold made its way into the L.A. music arena October 12. Playing on a bill with Gene Clark of the Byrds and our own Long Ryders, Love Tractor brought its hoedown gong to the country party for a full night of fun. While the books hold of REM’s smoky center, Love Tractor’s sound is spirituality written for thematically dense material which works off of relatively simple chord progressions. Coming off as unpretentious and energetic, Love Tractor is definitely a band to watch and one that you may want to see “Around The Bend” LP on ultrasound Records. Working with more structured material, the Long Ryders have been on the scene for some time and the hard work has begun to pay off as was apparent at Friday’s show and on their latest LP on the Frontier label “Native Sons.” The band’s musicianship has constantly improved and the Long Ryders’ vocal and stage presence was a high point of the evening.

HEAVY PATTTER TRAFFIC — “NEIGHBORHOOD RHYTHMS” — Well, folks, its been quite a press release. Entrepreneur Harvey Kubernik has done it, and it is the completion of L.A. literature's trilogy of records. “Neighborhood Rhythms (Patter Traffic)” the final installment of two records that capture something of the language, the feelings and the experiences of Los Angeles. Featuring some of the area's most respected poets (Charles Bukowski, Michael C. Ford, Ivan E. Roth) musicians (John Doe, Exene, Michael Steele, Henry Rollins, Bruce Gary) and just plain folks (Bill Bentley, Shredert, Rodney Bingenheimer), the album’s cover stories offer frequent, often scathing readings. Check out Wanda Coleman’s “Bilie Bitches Institute” or Dave Alvin’s “Prayer.” Poetry by the people and for the people. “Neighborhood Rhythms” is on Freeway Records and is being distributed by Casablanca.

CLOSE TO THE EDIT — In a KCRW coup, Rickie Lee Jones is set to perform live on “Evening Becomes Eclectic” Wednesday, October 24. Jones performance will be the first of many upcoming such live acts the station will feature in its newly built performance studio... jazz vocalist Cleo Laine and her husband conductor John Dankworth will appear at UCLA’s newly refurbished Royce Hall on October 27. 

KAREN KAMON

Karen Kamon graduated with honors from L.A. Academy of Dramatic Art — not your average background for a Washington, D.C.-bred pop singer who already among her credits a cut from the Flashdance LP “Manhunt.” a new LP for Columbia entitled “Heart of You,” and a video trailer for the first of three albums which preagged the LP. Two singles from the LP have been released and set to video: “Loverboy” and the recent “Da Do Ron Ron,” and these are just two cuts from an album that lends itself particularly well to the music video medium, which is not only beneficial to the making of clips, but also helped, according to Kamon, in the actual recording of the album. All the songs were written with the visual in mind. It gave me something to relate to. Not only was I singing from my heart, I was also singing to an image. It made things a little easier for me as an artist and I felt that it gave me more depth.

There is an air of intelligent scru- putulousness to Karen Kamon, one that is certainly the product of how this effervescently beautiful third generation Japanese artist got her husband, producer Phyl Ramone, to become so interested in her without knowing who he was really listening to. Coaxed by the likes of Quincy Jones and Paul Zarin to make the demo, Kamon then submitted her tapes to producers George Martin, Barry Beckett and Jones under the alias of “Way Boy 15.” But Kamon failed among the 20 or so that Ramone listens to on a daily basis. “About six weeks later, I got some response, so I asked to find out the status of this girl, if she had a record deal or whatever. The assistance of my manager and me, we just kind of wanted to see just how interested Phil really was. About two weeks later Phil came back to me screaming and told me that he was interested in signing her and that he had talked to his producer, Phyl, and she had agreed to consider Kamon! and I said ‘Ohh nooo — Kamon, Ramone . . .’ And so Kamon was the name she assumed for her success in the Flashdance LP — a phenomenal success for an artist’s first recording, which was followed by her signing to Columbia Records and her first solo LP, which with the advent of video music, mount much more than a heroine. To John, she’s just not a singer anymore,” remarked Kamon. “We’re back to the old days when a singer and songwriter and a name, and stand on their head. You really have to be an entertainer — it’s a bit scary, but it’s a wonderful challenge.

Karen Kamon

Dancing With The Devil Searches For The Soul Of The Rolling Stones

by Peter Holden

LOS ANGELES — The death of Meredith Hunter at Altamont Raceway in northern California on December 6, 1969 marked a symbolic end to the innocence of the Woodstock generation. It was the beginning of the name of the Rolling Stones with violence. Yet through Stanley Booth's Dancing With The Devil, the much-pubilized murder is seen as a horrific accident which blackened an apparently admirable career for the world's greatest rock'n'roll band.

Booth, a noted journalist from Memphis, Tenn., had written a number of pieces on blues legends Furry Lewis, B.B. King and the late Otis Redding as well as an article on the Stones when he took up the task of writing about the band in order to win the British band. Joining up with the group in 1968 after spending some time with the group's founder Brian Jones shortly before his death, Booth accompanied the Stones on their landmark 1969 tour as well as in the studio for some of the titles. Dancing With The Devil is written with the kind of gossip which is often left behind when a band breaks up.

While Dancing With The Devil is written with the kind of gossip which is often left behind when a band breaks up, Booth remarked that, "that period was really the apothecary of their career. There was so much happening then, with Brian's death which was so important — some things we couldn't even know at the time. I was not trying to write a book, I was trying to write a good book. This book is about the Rolling Stones in the same way that Manhunt was about a rock'n'roll artist."

The book's structure follows two paths which converge at its end. One is an account of the band's early experiences told by Keith Richards and others which goes up to the time of Jones's death. The other line follows the rehearsals and studio recordings which forms the 1969 American tour. From this historical immediate perspective, a complete picture of the band at that time is achieved. While many books about the band chronicle its success and place in the social revolution of the 60s, Dancing With The Devil lives inside the small band of group members and friends — including the late Gram Parsons — which was actually formed part of that revolution.

From the gutsy blues of cuts like "Love In Vain" to the murder catharsis of "Midnight Rambler" and the gentle and euphoric recording sessions inn Muscle Shoals that produced "Wild Horses" and "Brown Sugar," Booth tackles the glamour and soul of the Rolling Stones. "When I first hooked up with the Stones before the tour, there was a feeling of impending something — there was no feeling that Brian's death was hanging over the whole thing. I'm a great fan of Dashiell Hammett and Raymond Chandler and my experience was similar to one of these novels, from when I got the letter (an o.k. from the Stones to write a book) I had to stay with it until I found out what was the (continued on page 27)."
Michael Hekton made news last year when he formed Domino Media, a multimedia production company with long-established Media Sound Studios as its centerpoint for recording and developing his new artist and film projects. Meanwhile, the studio just keep rolling along. During its 14-year history, Media Sound has served the biggest names in the music business; The Bee Gees, Diana Ross, Elton John, Frank Sinatra, The Rolling Stones, Annie Lennox, Steely Dan, and many others. The soundtracks to Fame and Terms of Endearment were recorded there, along with the cast albums Dreamgirls.

With its four studios and three-piece equipment inventory, Media Sound has the hardware and the facilities to tackle any job and many simultaneously. The converted church building that houses the operation offers acoustics for virtually any genre. It's also equipped with state-of-the-art orchestral recording facilities in Studio A to post production mixing and electronics in the Lounge Studio. The studio has also recently purchased some digital facilities. Among the recent mixing applications including Lexicon's 224XL Effects Processor and AMS's RMX-16 Digital Reverb and its PCM Room Simulator QRS. Media Sound is currently in the midst of an extensive expansion. Additional information is available from Cheryl Dolby. Media Sound, 311 West 57th St., New York 10019; (212) 586-4444.

Below is a partial equipment list:

- Recently Purchased Outboard Equipment:
  - 2 DBX 160X Limiter/Compressor
  - 1 Lexicon 224XL Digital Effects Processor
  - 2 AMS DMX 15-80S Delay/Pitch Changer
  - 1 AMS Recording Room Simulator QRS
  - 1 ADR Panscan
  - 1 AMS RMX-16 Digital Reverb

- Studio A Equipment:
  - Dimension: 91' x 38'
  - Customized Neve 8088 Modified 44
  - Input Console:
    - Equalization System
    - Studer A-800 MKII 24-Track Tape Recorder
    - Studer A-800 1/8"-2" Track Tape Recorder
    - Studer B-67 Mono Two-Track 1/4" Tape Recorder
    - Studer A-800 1/8"-2" Track Tape Recorder
    - TEAC 1/4" Tape Recorder
    - Digital Two-Track/Two-Track 1/8"-1/4" Tape Recorder
  - 4 Pultec EQP Equalizers
  - 2 Pultec MEQ Equalizers
  - 10dB Dynamic Compressor
  - Eventide Instant Flanger
  - Eventide H-910 Harmonizer

- Studio B Equipment:
  - Dimension: 31' x 32'
  - Customized Neve 8088 Modified 44
  - Input Console
  - 8 Bus Cue System
  - Studer A-800 MKII 24-Track Recorder
  - Studer A-800 1/8"-2" Track Tape Recorder
  - Studer M-1000 Monaural Tape Recorder
  - MCI Four-Track/Two-Track 1/4"-1/2" Tape Recorder
  - MCI Two-Track Tape Recorder
  - 8 Neve Compressor/Limiter Amplifiers
  - 4 Pultec EQP Equalizers
  - 2 Pultec MEQ Equalizers
  - 10dB Dynamic Compressor (3 Channels/Unit)
  - 4 Kepex Gating Amplifiers
  - 2 Roger Mayer Gating Amplifiers

- Studio C Equipment:
  - Dimension: studio 12, 17' x 17'
  - control: 13' x 16'
  - Trident Fleximix Specialized Modified Recording Console with 24-Track Multitrack Recorder
  - MCI-JH-114 24-Track Tape Recorder
  - Studer A-800 1/8"-2" Track Tape Recorder
  - Ampex 440 Mono Two-Track 1/4" Tape Recorder
  - MCI Four-Track/Two-Track 1/8"-1/2" Tape Recorder
  - 1 TEAC 1/4" Track Tape Recorder
  - 2 Trident Compressor Amplifiers

- East Coast:

**RECOVERY DOES DALLAS**

One of my secret wishes is that someday a magazine such as this one would feature a column called Third Coasts. To a recently transplanted Texan, the arrival of a first-ever concert appearance on their turf is a cause for celebration. The Dallas Recording Scene has been noted in the pages of Billboard and Modern Recording for its efforts to create a place where the local music community can mix and build an audience. But Dallas has yet to become a haven for independent music, and the lack of attention has resulted in a wealth of talent being overlooked.

The Dallas Recording Scene is home to several local music venues, including the Dallas Recording Society (DAS), the Dallas Recording Studio (DRS), and the Dallas Recording Group (DRG). These venues are all located in the heart of downtown Dallas and offer state-of-the-art recording facilities.

**TENNESSEE SHOOTOUT IN CHICAGO**

Steven Tyler (R) of Aerosmith and Derek Trucks (L) of The Allman Brothers Band are among the performers at this year's Tennessee Shootout Festival, which takes place on June 27-28 in Chicago's Grant Park. The festival features several local bands and will be headlined by Aerosmith. The event is sponsored by the Tennessee Tourism Commission and the Tennessee Department of Agriculture.

**WCI Chief Resigns Post**

LOS ANGELES — Emanuel Gerhard has resigned his position as chief operating officer and president of WCI Radios Inc., the company that had been formerly in the investment business, and then joined Warner in 1976. In 1976, Gerhard joined the office of the president at Warner. In a statement, Gerhard said, "My 10 years at WCI have been exciting and fulfilling. I eagerly look forward to new challenges."
### TOP 30 COMPACT DISCS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On</th>
<th>10/20 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 MADONNA</td>
<td>15.98</td>
<td>17 (\text{GOOBYE YELLOW BRICK ROAD}) (\text{ELTON JOHN/MCA MCA-9504})</td>
</tr>
<tr>
<td>2 BORN IN THE U.S.A.</td>
<td>15.98</td>
<td>2 (\text{ROCK 'N SOUL PART 1}) (\text{DANLY HALL - JOHN GATES/RCA RCA-150})</td>
</tr>
<tr>
<td>3 HEARTBEAT CITY</td>
<td>15.98</td>
<td>90125</td>
</tr>
<tr>
<td>4 CAN'T SLOW DOWN</td>
<td>15.98</td>
<td>21.98</td>
</tr>
<tr>
<td>5 THE DARK SIDE OF THE MOON</td>
<td>21.98</td>
<td>24</td>
</tr>
<tr>
<td>6 THROLLER</td>
<td>21.98</td>
<td>24</td>
</tr>
<tr>
<td>7 SHE'S SO UNUSUAL</td>
<td>21.98</td>
<td>24</td>
</tr>
<tr>
<td>8 PRIVATE DANCER</td>
<td>21.98</td>
<td>24</td>
</tr>
<tr>
<td>9 SYNCHRONICITY</td>
<td>21.98</td>
<td>24</td>
</tr>
<tr>
<td>10 ELIMINATOR</td>
<td>21.98</td>
<td>24</td>
</tr>
<tr>
<td>11 FOOTLOOSE</td>
<td>21.98</td>
<td>24</td>
</tr>
<tr>
<td>12 AYA</td>
<td>21.98</td>
<td>24</td>
</tr>
<tr>
<td>13 1984</td>
<td>21.98</td>
<td>24</td>
</tr>
<tr>
<td>14 THE NIGHTFLY</td>
<td>21.98</td>
<td>24</td>
</tr>
<tr>
<td>15 AN INNOCENT MAN</td>
<td>21.98</td>
<td>24</td>
</tr>
</tbody>
</table>

### REGIONAL ALBUM ANALYSIS

#### NATIONAL BREAKOUTS

1. THE HONEYDIPPERS
2. KISS
3. CHAKA KHAN
4. RICKIE LEE JONES
5. SAM HARRIS
6. JEFFREY OSBORNE
7. SAM HARRIS
8. THE EVERLY BROTHERS
9. ROMEO VOID
10. DENNIS DEYOUNG
11. GENERAL PUBLIC

#### NORTHEAST

1. THE HONEYDIPPERS
2. RICKIE LEE JONES
3. KISS
4. CHAKA KHAN
5. THE EVERLY BROTHERS
6. SHEENA EASTON
7. ROMEO VOID
8. SAM HARRIS
9. JEFFREY OSBORNE
10. GENERAL PUBLIC

#### SOUTHEAST

1. KISS
2. THE HONEYDIPPERS
3. CHAKA KHAN
4. JEFFREY OSBORNE
5. SHEENA EASTON
6. PRINCE — 1999
7. DENNIS DEYOUNG
8. APOLLONIA 6
9. RICKIE LEE JONES
10. SAM HARRIS

#### BALTIMORE/WASHINGTON

1. THE HONEYDIPPERS
2. CHAKA KHAN
3. KISS
4. SAM HARRIS
5. JEFFREY OSBORNE
6. GENERAL PUBLIC
7. APOLLONIA 6
8. QUEENSRYCHE
9. RICKIE LEE JONES
10. THE EVERLY BROTHERS
11. CHAKA KHAN
12. RICKIE LEE JONES
13. THE HONEYDIPPERS
14. SHEENA EASTON
15. ROMEO VOID
16. DENNIS DEYOUNG
17. DOKKEN

#### MIDWEST

1. KISS
2. THE HONEYDIPPERS
3. SAM HARRIS
4. JEFFREY OSBORNE
5. CHAKA KHAN
6. DENNIS DEYOUNG
7. RICKIE LEE JONES
8. THE EVERLY BROTHERS
9. SHEENA EASTON
10. VANITY

#### NORTH CENTRAL

1. KISS
2. RICKIE LEE JONES
3. THE HONEYDIPPERS
4. CHAKA KHAN
5. THE EVERLY BROTHERS
6. SHEENA EASTON
7. PRINCE — 1999
8. DENNIS DEYOUNG
9. PAT METHENY GROUP
10. ROMEO VOID

#### DENVER/PHOENIX

1. KISS
2. RICKIE LEE JONES
3. THE HONEYDIPPERS
4. CHAKA KHAN
5. SHEENA EASTON
6. ROMEO VOID
7. APOLLONIA 6
8. RICKIE LEE JONES
9. SAM HARRIS
10. VANITY

#### SOUTH CENTRAL

1. KISS
2. RICKIE LEE JONES
3. THE HONEYDIPPERS
4. CHAKA KHAN
5. SHEENA EASTON
6. ROMEO VOID
7. DENNIS DEYOUNG
8. DOKKEN
9. RICKIE LEE JONES
10. CHAKA KHAN

### Map

This listing of records outside the national Top 30 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

---

Cash Box/October 20, 1984

---
TOP 50 12" SINGLES

<table>
<thead>
<tr>
<th>Weeks On 10/15 Chart</th>
<th>Weeks On 10/30 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 11 FEEL FOR YOU/7:12</td>
<td>STRUTT (DANCE &amp; DUB)/5:56</td>
</tr>
<tr>
<td>2 CHECK (W/GRANDPA) 6:02</td>
<td>&amp; 4:19</td>
</tr>
<tr>
<td>3 EROTIC CITY (LET'S G)</td>
<td>1611</td>
</tr>
<tr>
<td>4 CRAZY 7:24 / 3:55</td>
<td>30 32</td>
</tr>
<tr>
<td>5 SWEEP AWAY (VOCAL &amp; DUB)</td>
<td>7:37 / 7:14</td>
</tr>
<tr>
<td>6 CARIBBEAN QUEEN (SPECIAL MIX)</td>
<td>7:27</td>
</tr>
<tr>
<td>7 CARRIE PEPE /5:58</td>
<td>BANANARAMA (London PolyGram) 130 11</td>
</tr>
<tr>
<td>8 THE MEDICINE SONG (VOCAL &amp; DUB)/6:50 &amp; 5:49</td>
<td>(Tina Turner (Producer: V. S. Turner)</td>
</tr>
<tr>
<td>9 COOL IT NOW (VOCAL &amp; DUB)/6:50 &amp; 8:50</td>
<td>1 8</td>
</tr>
<tr>
<td>10 SING TO ME SHEILA (New Edition (Columbia 44-9047)</td>
<td>1 6</td>
</tr>
<tr>
<td>11 YOU GET THE BEST FROM ME/8:00</td>
<td>24</td>
</tr>
<tr>
<td>12 BETTER BE GOOD TO ME/7:40</td>
<td>TINA TURNER (Capitol V. 5069)</td>
</tr>
<tr>
<td>13 FRIENDS/FIVE MINUTES OF FUNK 4:40 &amp; 5:20</td>
<td>10 5</td>
</tr>
<tr>
<td>14 DANCING WITH THE BIG BOTS (DANCE &amp; DUB MIX)/BLUE JEAN 7:37</td>
<td>13 4</td>
</tr>
<tr>
<td>15 TINA TURNER (Capitol V. 5069)</td>
<td>13 4</td>
</tr>
<tr>
<td>16 SHEILA E (Warner Bros. 2051)</td>
<td>7 10</td>
</tr>
<tr>
<td>17 THE WAGGERS (SHEIK MIX)/6:16</td>
<td>19 2</td>
</tr>
<tr>
<td>18 SLIPPERY PEOPLE 5:30</td>
<td>17 7</td>
</tr>
<tr>
<td>19 STAPLE SINGERS (Private CBS 479 66078)</td>
<td>17 7</td>
</tr>
<tr>
<td>20 THE WAGGERS (SHRIEK MIX)/6:16</td>
<td>17 7</td>
</tr>
<tr>
<td>21 DON'T STAND ANY MORE CHANCE (REMAKE &amp; DUB VERSION)</td>
<td>17 7</td>
</tr>
<tr>
<td>22 JANET JACKSON (A&amp;M SP 12105)</td>
<td>12 9</td>
</tr>
<tr>
<td>23 I WISH YOU WOULD/5:52</td>
<td>24</td>
</tr>
<tr>
<td>24 JOCHEL BROWN (Vivn Dream/Professional V)</td>
<td>14 7</td>
</tr>
<tr>
<td>25 I WILL MAKE UP FOR YOU GO GO VOCAL &amp; INSTRUMENTAL/3:51</td>
<td>4 433</td>
</tr>
<tr>
<td>26 WAKU WHAM! (Columbia 44-9040)</td>
<td>29 18</td>
</tr>
<tr>
<td>27 TWO TRIBES 7:55</td>
<td>15 8</td>
</tr>
<tr>
<td>28 FRANKIES GOES TO HOLLYWOOD (Island DMC 706)</td>
<td>15 8</td>
</tr>
<tr>
<td>29 LET IT ALL BLOW 6:45</td>
<td>1 1</td>
</tr>
<tr>
<td>30 DAZZ BAND (Motonv 4254 MI)</td>
<td>1 1</td>
</tr>
<tr>
<td>31 LOVE GIRL (DANCE MIX &amp; INSTRUMENTAL 5:33 &amp; 5:10</td>
<td>1 1</td>
</tr>
<tr>
<td>32 TORTURE (DANCE MIX)/6:05</td>
<td>34 4</td>
</tr>
<tr>
<td>33 SEXOMATIC (VOCAL &amp; DUB)/6:20 &amp; 5:55</td>
<td>28 3</td>
</tr>
<tr>
<td>34 BAR KAYS (Morgan PolyGram 671)</td>
<td>28 3</td>
</tr>
<tr>
<td>35 BOOGIE BEEZ (PRAY FOR A BLACK FRIDAY)</td>
<td>35 7</td>
</tr>
<tr>
<td>36 THE WHITNAUGHT PIC HIT 350002</td>
<td>25 7</td>
</tr>
<tr>
<td>37 PARTY ON 6:52 (Atlantic)</td>
<td>25 7</td>
</tr>
<tr>
<td>38 WHAT'S LOVE GOT TO DO WITH IT</td>
<td>35 2</td>
</tr>
<tr>
<td>39 WHAT'S LOVE GOT TO DO WITH IT</td>
<td>35 2</td>
</tr>
<tr>
<td>40 BODY ROCK (DANCE &amp; DUB MIX/5:53 &amp; 4:49</td>
<td>24</td>
</tr>
<tr>
<td>41 TINA TURNER (Capitol V. 5069)</td>
<td>24</td>
</tr>
<tr>
<td>42 DYNAMITE/7:45</td>
<td>40 13</td>
</tr>
<tr>
<td>43 JIMMY JONES [ARTIST (Arista AD-10292)</td>
<td>34 8</td>
</tr>
<tr>
<td>44 THE LUCKY ONE/5:04</td>
<td>27 13</td>
</tr>
<tr>
<td>45 LAURA BRANIGAN (Atlantic DMC 77)</td>
<td>27 13</td>
</tr>
<tr>
<td>46 YOU ME AND HE/5:56</td>
<td>1 38</td>
</tr>
<tr>
<td>47 M TUNE (Capitol 46-5050)</td>
<td>33 6</td>
</tr>
<tr>
<td>48 KETER (Indie)</td>
<td>48 7</td>
</tr>
<tr>
<td>49 COMPUTER AGE (PUSH THE BUTTON) (VOCAL &amp; INSTRUMENTAL)</td>
<td>48 7</td>
</tr>
<tr>
<td>50 NEW WAVE PLANET (Sun 416)</td>
<td>48 7</td>
</tr>
<tr>
<td>51 THE CHM AND SONGS ARE BACK</td>
<td>48 7</td>
</tr>
<tr>
<td>52 TEMPER (MCA 25030)</td>
<td>48 7</td>
</tr>
<tr>
<td>53 DAVEY DYNAMITE (MCA/EPIC)</td>
<td>48 7</td>
</tr>
<tr>
<td>54 BILLIE JOE (Capitol V. 5069)</td>
<td>48 7</td>
</tr>
</tbody>
</table>

12" REVIEWS

HASHIM (Cutting Records 203)

We're Rocking The Planet (5:46) (Callistes, Jr.) (Hashim Music/ASCAP) (Producer: Hashim)

The highly syncopated drum pattern which opens this club favorite sets the key tone for “We’re Rocking The Planet.” With airy synthesized background music, the percussion and drum rhythm escalate into a full-scale dance groove with the zing of world-beat vocals surging under the samba mix. It’s almost straight dub, but no vocals are needed to spice up this already fiery beat.

THE WHITNAUGHT PIC Hit 350002

Party On 6:52 (Atlantic) (Producer: Darrell Warren). The slow groove and party background noises of this track recall the heyday of Sylvers’ San Francisco Stone, but The Whitnaughts have added their own take on this theme with exceptional vocals and some very bassy rock riffs. This band out of New York delivers a concoction of soul, funk and jazz which is apt to find a receptive audience for its music which disregards the current dance vernacular in favor of true and 1050 soul music.

MERCHANDISING

RIOT IN-STORE — Pasha/CBS Records’ Quiet Riot recently made an in-store appearance at Tower Records, El Cajon in the San Diego Area. Standing in front of some creative displays are Tower employees and managers, the members of Quiet Riot (left to right: Rudy Sarzo, Carlos Cavazo, Frankie Banali and Kevin DuCrois) and to the far right Joe Bravo of CBS Records and Gail Lee of Pasha Records.

WHAT'S IN-STORE

CD NEWS — Telarc Records will be offering recordings to put owners of compact disc players in a holiday mood. The 18 Moons of December CD will be available in stores in mid-October. Handel’s complete “Messiah,” performed by the Atlanta Symphony Orchestra and Chamber Chorus led by Robert Shaw, will be available in a set of two compact discs (Telarc CD 60000-2, no list price) and as a set of two LPs (Telarc DG-10005-5, $24.98). For sonics realist, Telarc producer Robert Woods and engineer Jack Renner used a variation of their minimal microphonic technique and directed some modifications in the recording hall itself to optimize its acoustic response. The hall was modified for reverberant, cathedral-like sound to further inspire the musicians and provide the listener with an appropriate ambience. Woods expresses the further refinement of this approach which is due to the CD format. For the recording, fans will be releasing a compact disc version of “The Many Moods of Christmas.” The work, comprising 18 traditional Christmas carols in four suites arranged by Robert Russell Bennett, is also performed by Shaw and Barry, in a production similar to that of the LP releases. Telarc CD 60008, no list price; LP, Telarc DG-10007, $12.98. The recording offers music buyers an audiophile-quality Christmas disc for the holiday season.

TEXAS — WEA and KLOF-FM recently hosted a heavy metal autograph party in Texas for Atlantic recording artists Ratt and Twisted Sister at Texas Texas Records, Houston. Ratt and Twisted Sister came to WEA, more than 4,000 fans turned out to meet the bands, win concert tickets and buy autographed LPs and cassettes. KLOF-FM Sirius personalities Silk and Steve Easton hosted the event, which was videotaped for airing in August on 101-Rockplace, KLOF’s weekly rock-video show on KTXX — Channel 20. In addition, 3,000 postcard autograph party entry blanks were mailed to “Texas Tapes & Records’ Houston Headbanger” club members qualifying them to enter a random drawing contest. Prize awarded (Telarc CD 60000-2, no list price; LP, Telarc DG-10007, $12.98). The recording offers music buyers an audiophile-quality Christmas disc for the holiday season.

NEW FROM SHARP — A 3-3/4-inch-high VCR with stereo and bilingual broadcast reception capability, Sharp Electronics Corporation’s model VC-467-U features 14-function remote control and one-touch program recording capability.

NEW TECH — dbx Inc. is introducing the Model 166 Dynamics Processor, an innovative unit that incorporates a noise gate, compressor/limiter and peak clipper in a single package. A prototype of the unit is being shown at the AES Convention in New York October 8-11. The unit, which will be available for shipping in March 1985, according to Scott Berdell, director of dbx Professional Products Division.

VCR RENTAL — American Video Leasing Inc., Redondo Beach, CA which rents video cassette recorders to dealers, has announced VCR rental programs with three major retailers in California, according to Jim McDonough, president of AVL. McDonough said video equipment rental programs have been established with MNC Plus of Southern California, Video Entertainment Hour-Photo of Montebello and Discount Movie Rentals of Sacramento, which markets to Long’s Drugs. The rental program for dealers includes full-function players from Quasar and Sylvania in VHS and Beta formats and is structured to include promotional support, trade discounts and regular advertising and merchandising assistance. For more info contact Jim McDonough at (213) 379-3558.

LABEL WATCH — Biography Records’ recent releases should be of interest to Scott Joplin fans. Both on cassette, the new releases are “Scott Joplin — 1916,” classic solos played by the king of ragtime writers and others from piano rolls to the “Entertainer,” also from rare piano rolls. Contact Biography Records, 16 River Street, Chatham, New York, 12037 for purchase orders.

ron rosenthal

Cash Box/October 27, 1984
MTV HALLOWEEN — Be there or be you-knoow-what when L.A.'s own Elvis hosts MTV’s Halloween evening in a four-hour special called Elvis’ MTV Halloween Party. The “Mistress of the Dark” ventures forth into the night from her usual post as hostess of T.V.’s reigning horror movie program, Movie Macabre. The festivities will air between 8 and 12 p.m. October 31, and will feature guest spots of as yet unreleased identity. Once the party is through and our hostess is all tuckered out for the evening (or maybe she’s got a date with a vampire), MTV will screen that classic of really bad horror movies, Night of the Living Dead, at midnight. Frightful (and frightening too). Don’t miss it. Or at least set your recording timer well in advance if you think you may be too busy “Trick or Treating” (the heh heh) to catch the show.

DOORS — Another in the recent plethora of vintage clip compilations is a retrospective look at the video history of the Doors. The production was overseen by Doors’ members Ray Manzarek, Robby Krieger and John Densmore, with Monitor Award-winner George Pappas providing the footage. It features footage of the late Jim Morrison in live performances in Europe and the U.S. along with television appearances and behind-the-scenes views. Currently in production, the videocassette is scheduled to be released by MCA Home Video in 1985.

PIRATE PROOF — The government of Spain recently announced that it would be conducting a so-called “Polaroid anti-counterfeiter test” to control and authenticate videocassettes. Product that is either manufactured in Spain or imported for use there. This move is considered the first of its kind, Spain being the only government so far below 100 percent of all possible methods of counterfeiting the product. Thus, the development is a breakthrough for the Polaroid Corporation in the world of consumer electronics.

UNEARTHLY POWERS — Fresh for the Halloween market is Max Munen’s Mindgames from MCA Home Video, a videocassette that reads minds with disturbing accuracy.

consumers and government officials can easily discern if their purchasing is genuine. The labels are obtainable only from Spain’s Ministry of Culture, and are manufactured to the Ministry’s order by the Polaroid Corporation of Cambridge, Massachusetts. The Polaroid method, which involves duplication of the material impossible, is already used in various video manufacturers, including K-Tel and MGM-UA in the U.S. and Thorn EMI, RCA Limited and 20th Century Fox in the U.K. The technique was introduced in 1981 when Polaroid was marketing its offset photograph technology. The film developed during the company’s instant photography experiments, whose film coating is similar to that used in Polaroid. Sound like a viable pirate-proofer? Why then, one might wonder, is Polaroid not widely used among video manufacturers? According to a Polaroid spokesman, the big hitch is that companies generally circumvent it when it comes to security products and it’s hard to convince them that the product cannot be reproduced. Can Polaroid, in fact, be reproduced by any technical wizard? Nay, says Polaroid, mostly because the technology it took to develop Polaroid has been inculcating in the Polaroid labs for up to 20 years and the equipment involved, not to mention the custom-built building where it is housed, cost Polaroid many millions to assemble. The company says it would be almost impossible, or at least extremely difficult for anyone else to come up with a comparable technology for counterfeiting-proofing.

Photography NEW YORK — Manhattan, specifically, is soon to be released from captivity in December. The much acclaimed Woody Allen feature has never been allowed a television screening, but will hit video retail shelves in December on Beta and VHS. The videocassette is being released by R.C.A. for the suggested list price of $79.95, and comes to video entirely intact — without any of the cropping and recomposing perpetrated by television editors.

gregory dobrin

MOVIE VIDEO REVIEWS

THE HOMECOMING QUEEN’S GOT A GUN • JU Li BROWN • 4:47 • RHINO RECORDS • TOM DALEY PRODUCTIONS

An A+ for comedy goes to this outrageously tongue-in-cheek conceptual video from the funniest woman in progressive rock. The faithful — and fatal — story of a deserted homing queen’s armory exploits from her perch atop the homing fleet is recounted here with blackest wit. Directed/vibrated by Tom Daley and produced by Terrence McNally, The Homcoming Queen’s Got a Gun features the superactive of Darling Jim Brown as both the psychopathic花卉 fixture and her bubble-brained pal, who tunefully narrates this grimly hilarious clip.

SYNCHRONICITY: THE POLICE CONCERT: THE POLICE • 75.08 • A&M VIDEO/ L.R.S. • GODLEY & CREME PRODUCTIONS

Running over an hour in length, this expertly-edited concert footage compilation captures the energy of live performance and takes it a step further. Complete with encore, this live concert experience is recreated through the rainy eye of an omniscient camera. Consistent and lively direction from the team of Godley and Creme bring the common arena setting into vivid second life. Masterful production balances cinematic feats, presenting the band and its audience at their colorful best.

LOOK AT MY FACE • RUSS COLETTI • 3:32 • HARMONY RECORDS • PETER DACH PRODUCTIONS

The artistic situation of this debut clip by Harmony recording artist Russ Coletti features a surprise appearance by actress Morgan Fairchild. Playing the bewitching role of Coletti’s supernatural go-between, Fairchild works some computer graphics magic in helping Coletti and his estranged to get their act back together. Fifty-five performance and concept, Look At My Face holds a swift pace with action editing and some sly interwining of the two formats.

MUSICAL ROLES — MCA recording artist Melissa Manchester makes her video debut with Thief of Hearts for PolyGram Records, the title theme to the upcoming Paramount film. Manchester joins the film’s star, Steven Bauer, who transfers his film role to the video. Likewise, the film’s female role is fulfilled by Manchester in the video.
Houston Looking To Become A Major Filmmaking Center

by Peter Berk

LOS ANGELES — Twenty-two miles north of downtown Houston lies a picturesque area of rich forest called Kingwood, where groundbreaking ceremonies took place October 11 for the Kakim/Cinery Futuronics Studio, the world's largest motion picture soundstage. The dramatic moment, featuring the presence of Houston's Mayor Kathryn J. Whitmire, was the culmination of endless planning and the beginning of what the project's creators feel will be a giant advancement in the motion picture industry. Developed by Chris Clements, Anna Belle Baker, Wally Gentleman and John Eppolito, the project is backed by the Denver-based Kakim Investments, Houston's Cinery Corpora- tion and the Los Angeles-based Futuronics.

The first phase of the immense project, involving approximately $30 million investment, will see the construction of the world's largest aluminum clear span dome, 135 feet in height and 430 feet in base diameter. The floor area will entail about 3.2 acres and will thus supplant in size the renowned "007" soundstage at Pinewood Studios in England. The stage will be divided into three smaller sections, one of which itself will be converted into three parts, allowing for a peak operation of five soundstages at once. The vast dimensions of the domed soundstage will allow for camera angles from heights difficult or impossible to get elsewhere. In addition, the dome will house the largest underwater filming facility, featuring an eight-foot-deep water tank measuring about 350 by 200 feet, which will be set up with the foundation underneath a moveable stage. Finally, this first stage will see the construction of an adjacent structure for full-service scoring and effects. Expansion is set for completion by early 1986.

The second phase, at an undisclosed cost and not yet given a target completion date, will encompass the surrounding 24 acres and will involve the expansion of all post-production facilities as well as auxiliary businesses such as lighting companies, film processors and camera manufacturers. Along with the physical scope of the studio will be the availability of a new camera system developed by Futuronics, developed by long-time film pioneer Gentleman and Eppolito, who between them have devised effects for such films as 2001, The Incredible Shrinking Woman and Outland. The system allows for live actors to be inserted into a scene which exists only inside the camera. In that way, an actor can be placed in front of, behind, or in the middle of a scene by superimposition of the film shot in the dome onto location footage. According to its proponents, Futuronics may offer a 30 percent budget cut to filmmakers by eliminating expensive sets and location shots, particularly due to the fact that the system can create a three-dimensional set from paintings or photographs of any site, utilizing laser-generated matting.

Paul is Back — Fourteen years after Let It Be, Paul McCartney returns to the screen in 20th Century Fox's Give My Regards To Broad Street. Here, the film's star strikes a serious post from the "Ballroom Dancing" sequence, one of many numbers in this offbeat musical fantasy.

No Small Affair. For the film, Holmes has written three rock songs and one ballad, all of which will be sung by the female lead, Demi Moore (best known as Jackie Tempolton on General Hospital). The first single from the film, however, already en route to completion as a musical video, was written instead by Poppy Marchello, and is sung by Atlantic Records' new artist, Fiona. The song, a ballad called "Love Makes You Blind," will be released this week, with future singles as yet undecided upon.

特色电影首映 — Done Anton, whose singing and writing have gained her much success in the world of country music, will play a fading country star in CineStar Film's Rigged, which also features Ken Roberson and George Kennedy. Done Anton is the wife of Ron Anton, who heads BMI's west coast office. COMING TO SCORE — Famed jazzian Dave Brubeck will score with the upcoming thriller Ordeal By Innocence, based on the book by Agatha Christie. Donald Sutherland will star in the Cannon Group feature which is set for release in early '85. Noted composer-conductor Ken Thorne will score HBO's first wholly-financed theatrical feature, Trouble At The Royal Rose, also starring the apparently rather busy Sutherland .... Michel LeGrand will compose for the Columbia feature Micki and Maude, starring Dudley Moore and Amy Irving and Ernest Gold will write the score for the four-hour mini-series from Paramount, Last Hero.

SOUNDTRACKS MAKING THE CHARTS — Holding at #1 is Prince's Purple Rain, followed by The Woman In Red, #4; Eddie And The Cruisers, #14; Ghostbusters, #52; The Big Chill, #60; Footloose, #73; Breakin', #81; Metropolis, #113; More Songs From The Big Chill, #121; Beat Street, #123; Streets Of Fire, #128; Indiana Jones And The Temple Of Doom, #146; Flashdance, #148; Hard To Hold, #161; Sunday In The Park With George, #164; Against All Odds, #176.

Peter Berk
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>16 Weeks</strong></td>
</tr>
<tr>
<td><strong>16 WEEKS</strong></td>
</tr>
<tr>
<td><strong>2 BORN IN THE U.S.A.</strong></td>
</tr>
<tr>
<td><strong>3 PRIVATE DANCE</strong></td>
</tr>
<tr>
<td><strong>3 THE WOMAN IN RED</strong></td>
</tr>
<tr>
<td><strong>5 SPORTS</strong></td>
</tr>
<tr>
<td><strong>5 HEARTBEAT CITY</strong></td>
</tr>
<tr>
<td><strong>6 SHE'S SO UNUSUAL</strong></td>
</tr>
<tr>
<td><strong>7 TONIGHT</strong></td>
</tr>
<tr>
<td><strong>8 MADONNA</strong></td>
</tr>
<tr>
<td><strong>9 CAN'T SLOW DOWN</strong></td>
</tr>
<tr>
<td><strong>10 BREAK OUT</strong></td>
</tr>
<tr>
<td><strong>11 CHICAGO</strong></td>
</tr>
<tr>
<td><strong>12 EDDIE AND THE CRUISERS</strong></td>
</tr>
<tr>
<td><strong>13 BIG BARN DOOM</strong></td>
</tr>
<tr>
<td><strong>14 NO BARRIES</strong></td>
</tr>
<tr>
<td><strong>15 POWERSLAVE</strong></td>
</tr>
<tr>
<td><strong>16 THE UNFORGETTABLE FIRE</strong></td>
</tr>
<tr>
<td><strong>17 SUDDENLY</strong></td>
</tr>
<tr>
<td><strong>18 OUT OF THE CELLAR</strong></td>
</tr>
<tr>
<td><strong>19 SWEEP AWAY</strong></td>
</tr>
<tr>
<td><strong>20 ANIMALIZE</strong></td>
</tr>
<tr>
<td><strong>21 ICE CREAM CASTLES</strong></td>
</tr>
<tr>
<td><strong>22 STAY HUNGRY</strong></td>
</tr>
<tr>
<td><strong>23 PHANTOMS</strong></td>
</tr>
<tr>
<td><strong>24 REBEL YELL</strong></td>
</tr>
<tr>
<td><strong>25 WARIOR</strong></td>
</tr>
<tr>
<td><strong>26 THE GLAMOROUS LIFE</strong></td>
</tr>
<tr>
<td><strong>27 STOP MAKING SENSE</strong></td>
</tr>
<tr>
<td><strong>28 THE MAGAZINE</strong></td>
</tr>
<tr>
<td><strong>29 WHAT ABOUT ME</strong></td>
</tr>
<tr>
<td><strong>30 CAMOUFLAGE</strong></td>
</tr>
<tr>
<td><strong>31 MIDNIGHT MADNESS</strong></td>
</tr>
<tr>
<td><strong>32 VOLUME ONE</strong></td>
</tr>
</tbody>
</table>
Dan Ingram Finds Life After WABC

by David Adelson

LOS ANGELES — To the millions of New York listeners that would regularly tune their radio dial to WABC (AM, that is), the voice of Dan Ingram is certainly a familiar sound. Holding court over 20 years, that’s right 20! at WABC, Dan Ingram’s afternoon drive slot consistently dominated the competition, pulling in share as high as 28. Well the hits have turned to talk, the jingles are gone and there are no more “principal of the year” promotions. That hardly leaves Dan Ingram out in the cold. Besides being one of the exclusive few to enjoy steady work doing voiceovers, Ingram now hosts the CBS Radio Network’s Top 40 Satellite Survey, a show that is now cleared in many markets and has met with widespread critical acclaim.

Ingram looked back on his days at WABC. “I joined WABC in 1961, it was then the 12th ranked station in a 13-station market. We had 77 singles plus seven ‘sparring singles,’ plus the pick of the week, plus seven album cuts, plus seven top golden oldies. There were almost 100 records.”

The air personality cited the now famous Sunday night show that regulars tuned in to find the countdown was in the station. “Some little girl grabbed Ringo’s medalon and ran across the room. Her mother was in the station.”

Dan Ingram out in the cold. Besides being one of the exclusive few to enjoy steady work doing voiceovers, Ingram now hosts the CBS Radio Network’s Top 40 Satellite Survey, a show that is now cleared in many markets and has met with widespread critical acclaim.

Ingram looked back on his days at WABC. “I joined WABC in 1961, it was then the 12th ranked station in a 13-station market. We had 77 singles plus seven ‘sparring singles,’ plus the pick of the week, plus seven album cuts, plus seven top golden oldies. There were almost 100 records.”

The air personality cited the now famous Sunday night show that regulars tuned in to find the countdown was in the station. “Some little girl grabbed Ringo’s medalon and ran across the room. Her mother was in the station.”

Ingram has seen what the world has done to his life. “I had to characterize Rick, I’d say he was one of the smartest promotion people I’ve ever met. He would say it’s a good idea, seize it and get media exposure that always resulted in higher ratings.”

Would he write a book himself? “There are two guys that I’m talking to and the three of us may write it together. I have every clipping that ever came out about all of the airplay for my show. I certainly don’t want to do any of the hard work.”

Ingram also writes about Dan Ingram and his years at WABC. “I was a kid that lived in a house in New York. I had no idea what was going on. I was always ready to meet Ringo.”

For Ingram, life is now voiceovers and a once-a-week network radio program. Ingram won’t reveal who he works for, stating, “If a producer comes to me and hires me to do a commercial, he isn’t hiring me to say ‘Hi, I’m Dan Ingram.’ If I discuss who I work for in print then I put a coloration on the commercial which the producer didn’t pay for and probably doesn’t want.”

On his new duties as host of CBS’ Top 40 Satellite Survey, “I enjoy what I do, I love it. I mean it’s cheaper than hiring a psychiatrist. However, now because it’s a once-a-week show, I don’t have the luxury of waiting for the record to come around again when I think of something funny to say right after it ends.”

WESTWOOD ONE AND ELTON JOHN’S FINAL CONCERT — On November 4, Westwood One will broadcast via satellite the final concert Elton John will ever perform. The announcement was made by Norm Pattiz, Westwood One president. The exclusive two-and-one-half-hour telecast will begin with an interview hosted by Rob Barnett, program director and air-personality at WAAF-FM in Chicago. Westwood One is planning to close the book on his rock ’n roll touring days. This performance may be the last he’ll do with his longtime band, guitarist Dave Johnstone, drummer Rick Fielding and bassist Dee Murray. The Westwood One Satellite Network will clear radio stations to broadcast the concert, which will be delivered to affiliates via the Satcom 1-R and Webster IV system.

A MUTUAL AGREEMENT — The Mutual Broadcasting System, Inc., has entered into an agreement with Double.ely Broadcasting Company, Inc., for the sale and purchase of WHN-AM, New York. The basic terms of the agreement are $13 million cash and a three-year Mutual affiliation arrangement.

Jack Clements, executive vice president and general manager of the Mutual Broadcasting System, stated: “We’ve been receiving inquiries regarding WHN for some time, but all of the terms — including the price, affiliation and purchaser — had to be right for this to happen. We’re excited about this move and are looking forward to working with WHN to maintain its current success.”

RADIO STATION NETS OVER 5,000 POTENTIAL VOTERS — An effort made by two of Maryland’s most listened-to stations, WBAL and WJZ, has resulted in over 5,000 citizens of the state being added to the rolls of those eligible to cast their vote in the upcoming November 6 presidential elections. Several weeks ago members of the two stations set up voter registration teams in 15 local colleges and 10 shopping centers. Others that assisted were the League of Women Voters, on-air personalities, and station executives. As part of the project to urge voter participation, both stations frequently scheduled spots throughout their broadcast dayparts. Now that the registration deadline has passed, the stations will continue to promote the importance of voting in the election day, as a recent one station executive commented, “We consider it our duty to keep our listeners in touch with the future of our country. Voting is our investment in the future.”

A POPULAR GUY — The infamous “Road Block on the ROO,” otherwise known as KROO’s (Los Angeles) Rodney Bingenheimer, is surrounded by both the Bangle and the Go-Go’s after their bands performed together in Las Vegas.
Tree International Grows With Purchase Of Owens' Catalogs

By Brenna Davenport-Leigh

NASHVILLE — As reported in Cash Box (issue Oct.20), Tree International purchased the Buck Owens' Blue Book and Gold Book Music Company catalogs, in one of the largest publishing sales in Nashville's recent music industry history. Buddy Killen, president and owner of Tree International, said in making the announcement that he had been wanting the catalogs for a long time and had made his first offer to Buck Owens in June of 1982. According to Killen, the deal had been in the works for over two years.

The importance of the purchase can be found in the Blue Book catalog, which contains over 60 number one country songs and Top-10 hits and was the only sizable country music catalog not located in Nashville. The purchase by Tree gives Nashville virtually complete dominance of country music copyrights. In following up on the past purchases of Tree International and its tremendous growth during the last two decades, Killen cited the example of Pamper Music, of which Tree acquired the catalog in 1986. Owens had, at one time, written for Pamper Music and Killen said he feels that the Owens' catalogs will do for Tree what Pamper did in the 1960's.

The catalog includes almost all of Buck Owens' classics such as "Act Naturally," "Crying Time," "I've Got A Tiger By The Tail," and "Love's Gonna Live Here." Additional songs which highlight the catalog include early Merle Haggard tunes such as "Okie From Muskogee," "Mama Tried," "Today I Started Loving You Again," "Fightin' Side Of Me," "Sing Me Back Home," "Workin' Man Blues," (continued on page 22)

David, Sherrill Inducted Into NSAI Hall Of Fame

NASHVILLE — The Nashville Songwriters Assn. International (NSAI) inducted Hal David and Billy Sherrill into its Hall of Fame during the 15th annual NSAI Hall of Fame Ceremony and Awards held Oct. 7 at the Hyett Regency Hotel. Hall of Fame members Curly Putman and Ray Stevens presented the Manly awards to Sherrill and David. Hal David, president of ASCAP and a prolific songwriter, has penned such tunes as "This Guy's In Love With You," "Say A Little Prayer," "Do You Know The Way To San Jose," all with co-writer Burt Bacharach and his most recent credits include "Almost Like A Song" and "To All The Girls I've Loved Before." Sherrill, a noted producer, is responsible for co-writing a string of country hits including "My Elusive Dream," "Stand By Your Man," "Almost Persuaded," "Your Good Girl's Gonna Go Bad," and "I Don't Wanna Play House," naming only a few. Executive director Maggie Cavender introduced the NSAI board while guest speaker for the event was producer Phil Ramone. During the ceremonies Bobby Bare received a special plaque of recognition for his service to songwriters through his television series "Bobby Bare And Friends." NSAI president Don Wayne presented Bob McCracken and Woody Bobar with the President's Award.

Southern Tracks Opens New Studio

NASHVILLE — The new Southern Tracks Recording Studio was officially opened recently in a ceremony which included her LP "A Little Good News." Murray was also the night's only double winner when she picked up her honor for Single of the Year with "A Little Good News." Accepting their Horizon Award (Top Right) is the lovely mother-daughter duo, The Judds. On the left is mother Naomi and to the right daughter Wynonna.

COMING OUT ON TOP AT THE CMA AWARDS — An excited Alabama accepts its award for Entertainer of the Year, marking the first time an act has been honored with the award three consecutive years. Pictured (l-r) are: Randy Owen, Jeff Cook, Teddy Gentry and Mark Herndon. Another history-maker was Anne Murray (center) when she became the first female to win in the Album of the Year category with her LP "A Little Good News." Murray was also the night's only double winner when she picked up her honor for Single of the Year with "A Little Good News." Accepting their Horizon Award (Top Right) is the lovely mother-daughter duo, The Judds. On the left is mother Naomi and to the right daughter Wynonna.

FROM THE EVENINGS OF ASCAP AND BMI — Gathering among the silver balloons which decorated the ballroom at the Opryland Hotel during the ASCAP Awards banquet are ASCAP's Country Publisher of the Year representatives from Chappell/Intersongs (l-r) Pat Rollins, Chappell/Intersongs vice president; Honny Hunt, Chappell/Intersongs vice president and general manager/Nashville; and Bradley. Pictured in the center photo from (l-r) are Hal David, president ASCAP; Charlie Black, ASCAP Country Writer of 1983; Bob Seeger, writer of ASCAP's 1983 Song of the Year, "We've Got Tonight," Connie Bradley, ASCAP Southern Director; Nashville Mayor Richard Fulton; Mrs. Sandra Fulton, Tommy Rocco, ASCAP Country Writer of 1983. Among the stars and under the big tent at BMI's Awards ceremony were (l-r): BMI vice president Frances Preston, Dolly Parton accepting the Robert J. Burton award for the Gibb Brothers' "Islands In The Stream;" BMI President Edward Gramer; and Irwin Robinson of Unichappell, accepting the award for Gibb Brothers Music.

SCENES FROM COUNTRY MUSIC WEEK — Those who gathered at PolyGram Records' suite during the week included (l-r) Bobby Vinton; Mercury/PolyGram recording artists Tom T. Hall and Leona Williams; and Bobby Bare. The week-long celebration of the Grand Ole Opry included Roy Acuff taking the cake, or at least the first bite of it, in honor of the Opry's 95th Anniversary. Pictured (l-r) Grand Ole Opry Manager Hal Durham; Acuff; Lorrie Morgan; and Porter Wagoner. Attending a Nashville reception held by Capitol/EMI America Records were (l-r): Jim Powers, executive vice president of sales for the Handleman Company; EMI/America artists Bucky Hodes and Michael Martin Murphey; and Sam Marmaduke, chairman and chief executive officer of Western Merchandisers.

Cash Box/October 27, 1984
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. SLOW NIGHTS — Mel Tillis With Glen Campbell — MCA — 24 Adds
2. I'D DANCE EVERY DANCE WITH YOU — The Kendalls — Mercury — 24 Adds
3. IF IT'S LOVE — Jack Greene — EMH — 22 Adds
4. ME AGAINST THE NIGHT — Crystal Gayle — Warner Bros. — 22 Adds
5. PUT ANOTHER NOTCH IN YOUR BELT — Susan Raye — West Texas America — 20 Adds

MOST ACTIVE COUNTRY SINGLES

1. PRISONER OF THE HIGHWAY — Ronnie Milsap — RCA — 64 Reports
2. GIVE ME ONE MORE CHANCE — Exile — Epic — 62 Reports
3. CITY OF NEW ORLEANS — Willie Nelson — Columbia — 61 Reports
4. CHANCE OF LOVIN' YOU — Earl Thomas Conley — RCA — 61 Reports
5. YOU COULDN'T HEAR A HEART BEAT — Johnny Lee — Warner Bros. — 61 Reports

THE COUNTRY MIKE

STATION CHANGES — WMZQ-FM/Washington has announced the appointment of Cliff Blake as the station program director and Ginny Welsch as the promotions director. . . WEAM-AM/Alexandria, a top rated pop station in the Washington market during the 60s and 70s, has changed its call letters to WMZQ-AM. The station will program country similar to that of its sister FM . . . WHIG-AM/Knoxville has changed its call letters to WIVK-AM . . . WMC/Memphis has announced the appointment of Martha Roberts as promotions director. Roberts has worked with WKMS/Murray, WCBL/Beaumont, and was the first female announcer at WSIX-FM/Nashville. Most recently she was a promotion specialist with PolyGram records in Nashville and an air personality with WGXX/Memphis . . . Dick Kelley has been named as an account executive with the United Stations Radio Network. Kelley will handle client relations with the network's east coast advertisers.

EXILE PROMOTION TO VEGAS — During October a nationwide Exile radio promotion entitled "Get Exiled To Vegas For One More Chance" will be sponsored by CBS records in conjunction with the Dick Gay Group. The grand prize winner will receive a three night-trip to Las Vegas with complimentary champagne and a cocktail show at the Riviera Hotel. The promotion is directed to 36 markets and began during the week of the Country Music Assn. Awards.

TWIN CITIES GIVE AWAY SECURITY — KEEY-FM/St. Paul is giving away a $102,000 government security. Each week the station will have at least 20 winners of $102 when listeners hear the country cash song. Every winner qualifies for the grand prize drawing to be held Dec. 17 for the $102,000.

WHN TO BE SOLD — The Mutual Broadcasting System has entered into an agreement with the Doubleday Broadcasting Company for the sale and purchase of WHN-AM/New York. The terms of the agreement are $13 million cash and a three year Mutual affiliation arrangement.

John Lentz

PROGRAMMERS PICKS

Jerry Hardin
KZRY/Alburquerque
Slow Nights — Mel Tillis With Glen Campbell — MCA

Tom Sleeker
KKXJ/Fayetteville
Me Against The Night — Crystal Gayle — Warner Bros.

Johnny Clark
K RPM/Tacoma/Seattle
If It's Love — Jack Greene — EMH

Ronnie Hughes
WSEL/Pontotoc
Thinking 'Bout Leaving — Butch Baker — Mercury

Roy Gene
KORA/Bryan
How Do You Feel About Foolin' Around — Willie Nelson & Kris Kristofferson — Columbia

Max Gardner
KBUC/San Antonio
A Place To Fall Apart — Merle Haggard With Janie Fricke — Epic

Kris O'Kelly
WOWW/Pensacola
The River's Song — Joey Scarbury — RCA

Larry Dean
KAKA/Monticello
I'd Dance Every Dance With You — The Kendalls — Mercury

Ray Welch
WACQ/Waco
Me Against The Night — Warner Bros.

Robert Lang
KCKX/Roswell
Years After You — John Conlee — MCA

SINGLES REVIEWS

ALABAMA (RCA PB-13926)
Fire In The Night (3:58) (Subal—ASCAP) (B. Corbin) (Harold Shedd, Alabama)
From the "Roll On" LP by super group Alabama comes "Fire In The Night," the fifth tune that has spawned from the album. A steady, yet driving backbeat holds throughout the tune, with the chorus adding some dynamic punches which boosts the song into an intense production both instrumentally and vocally. Member Randy Owen's lead vocals come off smoothly aggressive and seductively growling on this tune which should once again take them to the top of the charts.

EDDY RAVEN (RCA PB-13939)
She's Gonna Win Your Heart (3:04) (Welbeck/Dorsey/Cavesaon/Meir—ASCAP) (M. Williams, B. Burnettne) (Producer: Eddy Raven, Paul Worley)

RICKY SKAGGS (Epic 34-04688)
Something In My Heart (2:42) (Jack & Bill/Amanda-In/Week—ASCAP) (W. Patton) (Producer: Ricky Skaggs)

CONWAY TWITTY (Warner Bros. 7-29157)
 Ain't She Somethin' Else (3:20) (Jack & Bill/Week—ASCAP) (J. Foster, B. Rice) (Producer: Conway Twitty, Dee Henry, Jimmy Bowen)

GUS HARDIN (RCA PB-13938)
All Tangled Up In Love (3:01) (Hall-Clement—BMI/Bright Sky/Charlie Monk—ASCAP) (B. McDill, J. Weatherly) (Producer: Mark Wright)

T.G. SHEPPARD (Warner Bros. 7-29167)
One Owner Heart (2:51) (Rick Hale/Aldo Songs/Week—ASCAP) (W. Aldridge, T. Brasfield, M. McCowne) (Producer: Jim Ed Brown)

STEVE CLARK (Marchy 890 234-7)
A Place Out In The Country (3:51) (Music City—ASCAP) (S. Clark, J. MacRae, B. Morrison) (Producer: Jim Kennedy)

SUSAN JACKS (Complet CP-134)
Another Woman's Man (2:55) (Seven Oaks-BMI) (K. Youngblood) (Producer: Glenn Sutton)

THE WRIGHT BROTHERS (Mercury 860 316-7)

NEW AND DEVELOPING

PAM TILLIS (Warner Bros. 7-29156)
Goodbye Highway (3:12) (Elektra/Asylum/Lo Welling-BMI) (Tillis, P. Rose, M. A. Kennedy) (Producer: Steve Buckingham)
Pam Tillis offers her first country single for Warner Brothers called "Goodbye Highway," a bouncing, hitting-the-road after love—gone—bad tune, which Tillis also co-wrote. Proving herself a fine country stylist with her expressive delivery and clipped, polished phrasing, Tillis captures the spirited feel of this production, which will be a fine addition to the country airwaves.

A LITTLE RHUBARB AND A LOT OF FRIENDS — Rhubarb Jones/WLWI, Montgomery got together with quite a few friends at PolyGram Records' hospitality suite during country music week. Pictured (l-r) are: Tom T. Hall; Kathy Mattea; Mike Martin (Complet); Leons Williams; Jones and Vern Gosdin (Complet).
QUITE A CLASS PICTURE — While on hand for the annual BMI Awards Banquet, a string of performers, songwriters, and music industry figures gathered for a group picture. Scattered in front (l-r): Mr. Mark Gray; Mark Gray; Frances Preston; Roger Miller; Knocking (l-r): Willie Nelson; John Anderson; Joe Bonsall; Mrs. Donnoli; Ronny Robbins; Ronnie McDowell; Keith Stegall; Randy Owen; Del Bryant. (Standing l-r): Josh Leo; Woody Vandament; Larry Kenney; Mark Herndon; Gall Davie; Melanie Greenwood; Lee Greenwood; Dolly Parton; Bobby Bare; Tim Wupperman; Harry Hart. Back Row (l-r): Kris Kristofferson; Charley Pride; Dickey Lee; Kenny Chater; Harlan Howard; Mrs. T.G. Sheppard; John Hartford; Leona Williams; T.G. Sheppard; Randy Scruggs and Teddy Gentry.

Tree International Continues To Grow
(continued from page 19)

"Swinging Doors" and "Somebody Will Look Back," along with many others.

In addition to the songs of Owens and Haggard are hits which are in either the Blue Book or its ASCAP company, Gold Book. They include such tunes as Freddie Hart's "Easy Loving" and "LA. International Airport" by Susan Raye. The agreement was finalized the week prior to Country Music week in Nashville, when Donna Hilley, vice president of Tree, went to Bakersfield, CA to conclude the sale and arrange for transfer of the catalogs to Tree's Nashville offices. Buck Owens said of the sale, "I wanted this catalog to continue being worked in the marketplace and I felt that Buddy Killen and Tree was the only country publisher left that could assure me of this. This is a big part of my life and I wanted to make sure the copyrights were put in good hands."

Tree is BMI's number one publisher, having received 235 awards on its songs. With the acquisition, however, of the Blue Book catalog, that total has been brought up to over 350. Tree was also Cash Box's number one publisher this year (see Cash Box, Oct. 13).

According to Killen, Tree is out to double its size in the next five years, and he reported 1984 to be their best year ever. Tree, within recent past weeks, acquired Sound Shop Studio, bringing in a company a total of three studios and additional office space for an expanded staff. The company has 96 writers and 19 in 1984 had 19 Top 10 hits and 13 number one songs.

Southern Tracks Opens New Studios
(continued from page 19)

over 400 guests from the Atlanta music community. Built at a cost of over $500,000, the state-of-the-art facility was dedicated to the memory of former Lowery Music Group vice president Mary Tallent, who was killed in an automobile accident in December, 1983.

Located behind the offices of The Lowery Music Group in Atlanta, the building of the new studio was necessitated when the former Southern Tracks

Studio was torn down to make way for a Metro Atlanta Rapid Transit rail station. Designed by George Augspurger of Perception, Inc., a Los Angeles-based acoustic consultant firm, the facilities include a number of acoustic-enhancing designs and construction techniques in the studio and control room. Augspurger commented, "In addition to being one of the quietest studios in the country —

(continued on page 20)

SESAC HONORS ITS WINNERS — Glen Ray received a Hall of Fame Award for "I Just Came Home To Count The Memories" during SESAC's Award ceremony. Picture (l-r): Ray and SESAC's vice president Dianne Petty. During the ceremony, SESAC executives congratulated George David Weiss on his SESAC Service Award. Pictured (l-r): vice president Jim Black; vice president Dianne Petty; Weiss; and executive vice president Vincent Candirula.

Jazz festivals mean variety and boy, there's variety on this double album: Cannonball Adderley, Toots Thielemans, Woody Herman, JoAnne Brackeen, Johnny Griffin and many others. Jazz festivals mean one-of-a-kind performances and dizzy Gillespie jamming his cheeks off with the Buddy Rich Orchestra is not something you come across every day. Jazz festivals mean excitement and this album is infused with it. The performances were recorded at Monterey between 1958 and 1980 and this is the next best thing to been there. (It's also tax deductible, proceeds go to Monterey's jazz education program.)


The Piper is Charlie Parker, the alto genius who is Wood's idol. And his quartet glistens, accompanied by Swan's wide, orchestral splashes of synthesizer sound. With Kim Parker thrown in for a couple of effective vocals, this is Wood's finest work to date. The Piper is Charlie Parker.


The Piper is Charlie Parker, the alto genius who is Wood's idol. (The Piper) is a perfect album, and it could be, with the right sound, the best of the late Albert Dailey on piano, George Mraz on bass and Billy Hart on drums, the guitarist flies through some originals, but the fire glows hottest on Charlie Parker's "Confirmation."
1. TREAT HER LIKE A LADY — The Temptations — Motown
2. OOHH — Slave — CoILLION
3. ALL OF YOU (CAN'T TAKE HALF) — Lillo Thomas with Melba Moore — Capital
4. LET IT ALL GO — Dazz Band — Motown

— KC— KS — KANSAS CITY — DELL RICE MD — #1 — S. WINTER

— KFOJ — LOS ANGELES — LIDIA NICOLE MD — #1 — S. WINTER

— WHIRK — MEMPHIS — JIMMY SMITH MD — #1 — PRINCE

— WYLD — NEW ORLEANS — DELL SPENCER MD — #1 — R. JACKSON

— WAPL — MILWAUKEE — DON KENDRICKS MD — #1 — NEW EDITION

— WKYX — CHICAGO — LEE MICHAELS MD — #1 — S. MILLS

— WQMG — CHARLESTON — KEITH JR., MD — #1 — S. MILLS

— WKEG — CINCINNATI — SID KENNEDY MD — #1 — S. WINTER

— WPCL — NEW ORLEANS — JIMMY SMITH MD — #1 — PRINCE
IN THE M assistant. Ralph MacDonald was one of the stars attending the annual New York Stock Exchange party for Patti Labelle's Broadway solo debut. MacDonald's new LP, "Universal Rhyme," has just been released on Polydor/Sire, featuring the single "In The Name Of Love." The album was recorded in London and produced by Val. Ralph MacDonald and recording engineer Val. Reid worked with Val. Reid. Emergency Records was responsible for national promotion for Mary. MacDonald. Ralph MacDonald is also involved in radio promotion for Irene Cara's "Kool & The Gang's other albums. Weary, from Emergency Records, is responsible for national promotion for Ralph MacDonald. Ralph MacDonald's first single, "Sexomatic," has been a success in rock clubs as well as on urban contemporary dance floors.

ROLL OF THE DICE — Dick Records, an indie with U.S. and international distribution ties through Roy Norman's National Distribution Network, Inc., has been launched in New York. The first release is a 7-inch single and 12-inch remix, produced by Lauren Gray, "Puttin' The Night On Hold." The tune was mixed at Media Sound in New York by Steve Thompson, produced by Tom Weis and engineered by Michael Barbiero. A video to accompany "Puttin' The Night On Hold" is currently in production, as is an album that will be released in January.

Robert Davis, executive vice president and general manager of the new label, indicated that new artist signings and product will be announced shortly. Dick Records is a serious, vibrant company that will reflect the taste and commercial sensibilities of people who are wired into the contemporary music scene. We believe that this is the perfect moment to move into the marketplace with strong support and through independent distributors.

DOA AT THE BOTTOM LINE — Doa (pronounced doh-) — World Music Ensemble takes the stage at New York's Bottom Line October 21, presenting original compositions on flutes, guitars, piano, percussion, and many unique instruments from India, Africa, Asia and the Americas. The Washington Post has said the players "don't just double on instruments, they multiply them into a veritable symphony." The Boston Globe has praised the ensemble's "musiclastic" compositions delivered with striking originality.

Doa — World Music Ensemble was co-founded in 1974 by Randy Armstrong and Ken LaRocca. Since then, the group has become a hit, with the original members joined by percussion/composer/contemporary Martin Quinn, bassist John Hunter and multi-instrumentalist Charlie Jernigan on sax, flute, keyboards and percussion. The music bridges classical, jazz, folk and world music influences and has been acclaimed by Dizzy Gillespie as "one of the important contributions to the future of our music."

The group took its name from the Arabic-Persian language. "Doa" signifies a call to prayer and meditation. It will be performed works from its newest Album, "Our Country's Colored Ark." (Dako is distributed nationally by Rounder.) For a change of pace from the daily street scene, check it out.
United Kingdom

LONDON — Beggars’ Banquet and Virgin have formed a new label together. The label, Pressure, is only one act, Dalfy’s Car, formed by Mick Karn, formerly of Japan and Pete Murphy, formerly of Bauhaus, it is signed by the label. Murphy to Beggars Banquet the respective record companies decided the best way to launch them was to form a new label separately for them.

The result is that Paradigm Records will be sold and distributed by Virgin through EMI, and Ruffy by Virgin through A&M/EMI. The first product will be a single titled “The Judgement is the Mirror” to be released October 26. It is the follow-up by the album “The Waking Hour” one month later.

October 22 sees the release of the long-awaited double album of “Chess,” the musical written by Tim Rice and ABBA members Benny Anderson and Bjorn Ulvaeus. It will be released on RCA/Poly one year before the London theatrical stage premiere, which is planned for the end of 1988.

“Chess” has been recorded over the past year in London and Stockholm. It tells the story of a romantic, political and military coup, and the involvement of various countries involved include Elaine Paige, Murray Head, Tommy Torberg, Barbara Dickson and E Modified.

After overcoming substantial competition RCA has obtained world record rights. Their success was called “a tremendous coup.”

Saab-Scania of Sweden are sponsoring a series of five concerts to launch “Chess” in Stockholm and Copenhagen. These shows will feature selections of the work and will involve a symphony orchestra, a 50-piece choir, a rock band and the various stars all touring through five cities in Europe, London, Paris, Amsterdam, Hamburg and Stockholm.

The first concert will be October 27 at London’s Barbican Centre. “Chess” is the first product of the Anderson, Ulvaeus and Rice alliance.

Culture Club have announced the names of two new backing singers who will be joining them on their forthcoming UK tour. They are two girls from Birmingham — Ruby Birch and Jakarta born Ruby Birch was first spotted by Culture Club’s manager fronting her own band at the age of 16. She had been a singer for many bands, including UB 40. When a replacement for Helen Terry had to be found, Ruby was approached and she suggested her friend Moa, as the second backing singer.

Argentina

BUENOS AIRES — Pop and melodic charter Alberto Cortez has been the star of the week in Buenos Aires, with a string of appearances at the Coliseo Theatre and a tour of the interior of the country, visiting the main cities. After a lunch at the Plaza Hotel (a favorite spot for the president of the company, Nestor Selasco, who usually celebrates) there is an intensive press conference with strong attendance by members of the print, radio and TV media. Cortez is very well known in Argentina; he was born there and has been living for many years in Spain. Also visiting Argentina were members of the hot breakdance trio Break Machine, whose performances in Argentina have been arranged by Interdisc in connection with Channel 9, which has prominently displayed artists in various programs. The core of the visit has been three appearances at the Luna Park Stadium and after a return to the States the dancers will be back for discotheque venues. Interdisc has been selling their LP and two compilations very well. CBS promotion promoter Norberto Bacchi reports he feels very happy about the confirmed presence of the movie Footloose this fall. At one meeting last week he was told the label has many hopes about the film soundtrack, which has been in the market for some time. It shows the excitement of the screening to move toward success. Other news from CBS is that the annual sales & promotion conference will probably be held in the city of Buenos Aires, in the southwest of the country and a surrounding much like Switzerland. Tejado considers that the product available at the convention will be very strong.

miguel smirnoff

YOUNG AND INNOCENT — CBS recording artist Paul Young stopped to promote the album YOUNG AND INNOCENT, in London recently with Cash Box’s U.K. representative, Chrisly Iley.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s
1. La Otra — Aldo Manges — Mogens
2. Agua — Dama Romanos — Music Hall
3. Espesfusante — Michael Jackson — CBS
4. La Noche Y Tu — Shena Easton/Dyning — EMI
5. Rocky — Tony Armand — EMI
6. Cosa Hermosa — Michael Jackson — CBS
7. Sacred — Los Dakotas — EMI
8. Camino Al Sol — Laik — PolyGram
9. Por Que Me Habras Besado? — Torrenta/Milandio Galvan — Microdisc

TOP TEN LPs
2. Full Force Vol. 1 — Various Artists — Music Hall
3. 14 Grandes Exitos — Various Artists — Interdisc
4. All In Solos — Dyning — EMI
5. The Rockers — Salsa — PolyGram
6. Breaksteak — Soundtrack — PolyGram
7. Cotronno — Exito — RCA
8. Soy Que Soy — Sandra Mihanovich — Microtono
9. Otro — El Chaco — RCA
10. Cuentate — Vivaldi — Interdisc

Italy

TOP TEN 45s
1. Such A Shame — Talk Talk — EMI
2. Movin' On — Novecento — WEA
3. People From Ibiza — Sandy Marton — PolyGram/Mito
4. Friends — Alvaro Trivellato — Hellenic
5. Sounds Like A Melody — Apollinaire — WEA
6. Time After Time — Cyndi Lauper — CBS/Portrait
7. Ci Vorrebbe Un Amico — Mondaltero — Sinistra
8. Kalinda De Luna — Tony Esposito — Bubble
9. Alas De Cara — Gino Paoli — WEA
10. Guardian Angel — Mascherada — Baby

TOP TEN LPs
1. Viaggi Organizzati — Lucio Dalla — RCA
2. Aloha — Poch — CCD
3. Cuore — Antonio Venuti — Heinz Music
4. Freeway No. 2. 1 — Various Artists — WEA
5. Cosa Cosa — Antonio Venuti — WEA
6. Va Bene, Va Bene Cost — Vasco Rossi — Carosello
7. Festival 84 — Various Artists — PolyGram/Philips
8. Festival 84 — Various Artists — PolyGram/Philips
9. Festival 84 — Various Artists — PolyGram/Philips
10. It's My Life — Talk Talk — EMI

Superjam Draw Top UK Radio Chart Show Debuts

LOS ANGELES — Jamaica's flourishing reggae music scene is already seeing an amazing international crowd flock to its shores for the marathon Sunsplash Festival each summer. And while that festival has made a substantial name for itself and yearly brings in much needed tourist income to the island's economy, the quality of the reggae that has been presented, and often the setting and security of the festival has left something to be desired.

This is where promoter Kinglsey Lawton Cooper and the Superjam come in. Superjam is held in mid-December in Kingston, with the upcoming festival the third of its kind. Cooper notes that the difference with Superjam is that it is a more conventional series of concerts and thus more palatable in terms of its structure. The three-night festival focuses on three shows which last from 8 p.m. to 1 a.m. and are sponsored by the Sunsplash all-day and all-night format.

The quality of Cooper's shows in terms of artists also makes them more appealing. This year's Superjam, which is to be held December 13-15 at the newly built New Kingston Entertainment Center, features more significantly appealing acts such as Steel Pulse, Black Uhuru, Dennis Brown and reggae phenom Ini Kamoze. Another factor which Cooper feels will increase this year's crowds to over 10,000-a-night attendance of last year is the reasonable rate for air fare to the island and the low expense of staying in Jamaica.

Cooper is a longtime Jamaican promoter and has probably been key in the development of dance and Pulse entertainment magazine. Further information about the festival can be had from the Jamaican Tourist Board at (213) 384-1123.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s
1. The War Song — Culture Club — Virgin
2. I Just Called To Say I Love You — Stevie Wonder — Motown
3. Ghostbusters — Ray Parker, Jr. — Arista
4. Pride — U2 — Island
5. Anything For My Baby — Forbiden Fruit
6. Freedom — Wham! — Epic
7. If It Happens Again — UB40 — DEP INT.
8. Drive — The Cars — Elektra
9. Lost In Music — Sister Sledge — Cotillion

TOP TEN LPs
1. Tonight — David Bowie — EMI America
2. The Woman In Red — Original Soundtrack — Motown
4. Pulp Fiction — Various Artists — Virgin
5. Private Dance — Tina Turner — Capitol
7. Knite — Aztec Camera — Warner Bros.
8. When St. Sassy — The Calling — Cotillion
9. Some Great Reward — Depeche Mode — Mute
10. Melody Maker —

International Dateline

LONDON — A new radio chart show began last week in the UK. The first Independent Local Radio Chart was broadcast at the same time as the BBC's traditional top 40 slot last Sunday afternoon. Colin Walters, Chairman of the committee which organized the Network Chart Show, claims, "The BBC has had a stronghold on the national chart." He went on to say that the ILR stations were not challenging the BBC's position "because we know we do better music than the BBC."

“Dancing With The Devil” (continued from page 10)

bottom.

But to the things I tried to show in the book was that the Stones and their spirit was not something that started in the '60s...it's something that goes back through the American soul. Their roots are in the blues. The Stones are not like some fortunate label band, like Gergy & the Pussycats. It was not some accident that Billy J. Kramer and the Dakotas broke up and the Stones didn't. The Stones had dedicated their lives to the tradition and their music reflects that. They mastered the music and the way they did it was by devoting their lives to it; playing the blues and their songs night after night, really learning it.

Dancing With The Devil captures this tradition. The main thing is that the book shows why the Stones are survivors during a period when so many of their peers lost the spark or lost their lives. And while the material works on a popular superficial level, Booth is also a sophisticated enough writer to keep the more literary-minded reader interested in the story the book tells. The book is supposed to be the first of the experiences that have shaped the Rolling Stones.

Superjam Draw Top UK Radio Chart Show Debuts

LONDON — A new radio chart show began last week in the UK. The first Independent Local Radio Chart was broadcast at the same time as the BBC's traditional top 40 slot last Sunday afternoon. Colin Walters, Chairman of the committee which organized the Network Chart Show, claims, "The BBC has had a stronghold on the national chart."

He went on to say that the ILR stations were not challenging the BBC's position "because we know we do better music than the BBC."

“Dancing With The Devil” (continued from page 10)
CLASSIFIED AD RATE 35 CENTS PER WORD
Classified Index Ad rate 35 cents per word. Minimum ad accepted $10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING.
AROUND
THE
ROUTE
by Camille Compasio
It's showtime — and this year's annual AMOA Exposition has the added im-
tus of being the 35th anniversary edi-
tion of this prestigious industry event!
As we're going to press the AMOA staff
was still tallying advance registration re-
quests (which were over 5,000 as of Oct.
8) and putting the finishing touches to
the educational program and other last
minute details. A prominent legislator
was just added to the guest list a few
days ago. He is Senator Orrin Hatch of
Utah, who will be the keynote speaker
at the AMOA General Session on
Thursday (10/25). Senator Ed Zorinsky
(Omaha), although not on the program,
advised AMOA that he and his lovely
wife, Cee, will be stopping by to visit
the show. Walter Sampson of the Li-
brary of Congress, who is on the Satur-
day night banquet program, will also be
a guest at Expo. Executive VP Leo
Droste advised that the association has
just added another session to the semin-
ar program — focusing on an update of
the video lottery. At this point in time,
the booth count is 499 and the number
of exhibitors is just over 170. In the
words of Leo Droste, "It's going to be a
great show!"

Welcome To Expo '84
On behalf of the officers and staff of the
AMOA, I would like to welcome you to
AMOA's 35th annual International Exposition
of Games and Music.
The exciting outline of the 1984 Exposition
seminars will include programs to meet the
needs of operators, presented by some fresh
and talented lecturers. There will also be the
greatest number of exhibit booths ever
displayed at any show of games and music,
now known as "The American Expo."
So, let this be your personal welcome to
the Oct. 24-27 show at the Hyatt Regency
Chicago, from the AMOA president.
Your attendance and participation will not
cost — it will pay!

Operators Working For A Better Industry
Our 1984 Exposition theme is truly appropriate
in today's business climate. It is also a tribute
to all AMOA members and especially to those
individuals who have given of their time,
energy, devotion and money to serve on the
board of directors and on committees
throughout the years to further the goals and
objectives of AMOA.
As we celebrate the 35th AMOA Interna-
tional Exposition of Games and Music, it is
only fitting that this is our largest exhibit space
ever. In visiting the exhibit area, you will find
many first-time AMOA exhibitors displaying
new products for our industry. Our regular
exhibitors are proudly introducing new
equipment that you will want to examine and
discuss closely with their representatives.
Take advantage of the many education
(continued on page 25)

(continued on page 25)
Video games will never be the same.
Bally Sente™ is changing video games forever.
And they’re the kind of changes the industry has been waiting for. You might even say they’re the kind of changes the industry has been dying for.

**We’re changing the technology.**

Until now there was nothing you could do about games that collected quarters one month and cobwebs the next. Arcades often became graveyards for dead games. Because once you bought ‘em, you were stuck with ‘em.

Bally Sente is changing that. Our technology offers interchangeable software cartridges, control panels, and game frame graphics. So when a game starts to lose its legs, you don’t get stuck with it. You simply change it.

Voila! In less than 15 minutes, you have a new game. Not to mention new profits.

**We’re changing the economics.**

Buying complete games has always meant taking incredible risks for questionable returns. What a nerve-racking business! It’s probably caused the life expectancy of the average video game operator to drop as quickly as that of the average video game.

Bally Sente is changing that. By bringing economic sanity back to the business. Instead of forcing you to sink a fortune into new games, Bally Sente charges you a one-time price for our game frame and low weekly rental fees for our software.

Then we offer exciting, new software every 12 to 16 weeks. You simply replace the software instead of replacing a complete game.

**We’re changing the marketing.**

For some reason, our industry has always thought word-of-mouth was state-of-the-art in advertising.

Bally Sente is changing that. Our games will have complete local advertising and promotional campaigns available. Campaigns just as creative as our games that will pull players into operators’ locations. In fact, each ad and commercial will call out specific locations where Bally Sente games can be found.

**We’re changing the games, too.**

The rest of the industry has spent too much time rehashing and repackaging the same old games. And our customers have spent too much time ignoring them.

Bally Sente is changing that. With new games designed to create new excitement. New levels of player involvement. They’re the kind of games people can’t wait to play. And can’t wait to tell their friends about.

**The most important change of all.**

We’re changing people’s minds.

You know the people we mean. The soothsayers of doom and gloom who feared the industry was finished. The ones who said they were bailing out while they still could.

Suddenly, Bally Sente is changing that, too. We’re doing it with exciting new games. Innovative technology. Refreshing new advertising ideas. And an economic concept that’s breathing new life into the entire industry.

We’re Bally Sente.
And we think the change will do you good.

1287 Lawrence Station Road, Sunnyvale, CA 94089
(408) 744-1414

*We’re changing video games.*
INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 35)

The manufacturers are being pretty secretive, preferring that conventioners be allowed the first glimpse of some of the new pieces being premiered. This is traditional — namely, the media. One of the first flavors of the show. However, there has been advance notice of Bally Sente’s plans to display its new “library” of games and its first to utilize the SAC II & Diagnostics, a computer that the industry who, along with this reporter, wish him well in his future endeavors. The Amusement Game Charitable Foundation (which is an AGMA effort) helped raise a record $50,000 for the March of Dimes at the recently held annual Celebrity Golf Classic benefit in Tallant, Maryland. Included among the 250 participants were Washington Redskins and Bullets team members, local sports media personalities, members of Congress and area businessmen and women, who enjoyed 18 holes of golf and an awards banquet that evening. AGCF celebrity guests were ABC’s Good Morning America newswoman Steve Bell and Ohio Representative Mike Oxley, whose team finished fifth in overall scoring; plus Harvey Lee, chief of staff of the Federal Communications Commission (FCC). AGMA executive director Glenn Brasswell, who has served on the March of Dimes Conclave Committee for the last two years, said the Foundation’s involvement has been “one of the most successful public relations efforts we’ve ever undertaken.”

made some new distributor appointments — namely, Roby Vending in Owensboro, Kentucky; Drews Diag. in Fairforest, S.C.; Carolina and Otto’s Vending in Odessa, Texas ... Larry Berke, formerly director of sales at Bally Midway, recently departed his post. Larry has been on the coin-op scene for 20 years and is considered an executive in his industry who, along with this reporter, wish him well in his future endeavors. The Amusement Game Charitable Foundation (which is an AGMA effort) helped raise a record $50,000 for the March of Dimes at the recently held annual Celebrity Golf Classic benefit in Tallant, Maryland. Included among the 250 participants were Washington Redskins and Bullets team members, local sports media personalities, members of Congress and area businessmen and women, who enjoyed 18 holes of golf and an awards banquet that evening. AGCF celebrity guests were ABC’s Good Morning America newswoman Steve Bell and Ohio Representative Mike Oxley, whose team finished fifth in overall scoring; plus Harvey Lee, chief of staff of the Federal Communications Commission (FCC). AGMA executive director Glenn Brasswell, who has served on the March of Dimes Conclave Committee for the last two years, said the Foundation’s involvement has been “one of the most successful public relations efforts we’ve ever undertaken.”

Distribru View New R-89 Models

At Rowe Meeting In Itasca, IL:

New Vending Line Also Premiered

CHICAGO — “We made a decision to completely re-design the R-89 jukebox from a styling standpoint,” declared Merrill Krakauer, president of Rowe International, in addressing the factory’s recently held conference. The new product, he said, will be featured at a major show in Itasca, Illinois. “We felt that in order to maintain the strong market position we have acquired with this jukebox, this is the only desirable step to take,” he continued, adding “we will also have a new R-89 video jukebox.”

The models featured included the 200-selection “Groove 89” and the 800-selection “Groove 89,” both attractively designed in high-tech styling and rich, warm colors and equipped with Rowe’s unique “color editing” feature for outstanding full-range stereo sound. The sound quality is unsurpassed in the industry, according to the factory, and even exceeds many high-grade home component systems.

The new selector keyboard and easy-to-read price card are back lit and have two rhythmically pulsating bar graphs to keep the action going and attract attention on location.

Other new features are the four separate digital displays, that show exactly what’s happening and when. A newly-re-designed central micro-computer allows for more control than ever and is ready for video. A dazzling new lighting design is another enhancement, along with the relocation of the selector, coin-inlet, bill acceptor and price card to simplify servicing, enhance the jukebox’s appearance, improve accessibility and have a raised title rack for easier viewing.

As on other Rowe phonographs, the OBA bill acceptor is standard; it accepts both $1 and $5 bills and has been proven to increase collections measurably by encouraging over-paying, thereby increasing the profitability of the jukebox. OBA is also available as an accessory feature.

Consoles are integral to the machine and can be easily added to as the business dictates; and there’s a raised title rack for easier viewing.

As on other Rowe phonographs, the OBA bill acceptor is standard; it accepts both $1 and $5 bills and has been proven to increase collections measurably by encouraging over-paying, thereby increasing the profitability of the jukebox. OBA is also available as an accessory feature.

Consoles are integral to the machine and can be easily added to as the business dictates; and there’s a raised title rack for easier viewing.

New Appointments At Bally Sente

CHICAGO — Peter Townsend has been named controller for Bally Sente, the video game subsidiary of Bally Manufacturing Corporation that specializes in the creation of software and conversion systems for coin-operated video arcade games.

As controller, Townsend will be responsible for all accounting functions, including financial planning, internal controls and expense control. He will also serve as treasurer for Bally Sente.

Prior to his new role, he served as cost accounting manager for the firm. Townsend joined the company as assistant controller for Pizza Time Theatre, Inc., where he formalized and streamlined sales and tax reporting for the more than 200 stores in the system. He also served as executive secretary for the California State Board of Equalization where he performed sales, use and excise tax audits for Santa Clara county businesses.

He and his wife currently reside in San Jose, California.

Kim Chang has been named vice president of Bally Sente. In this position he will be responsible for all accounting and financial functions for the game development firm, including financial planning, internal control, management reporting and interaction with the parent company in Chicago.

Chang, a controller for the Information Technologies prior to the company’s sale to Bally in early 1983. As controller, she initiated changes in the accounting practices that dramatically improved reporting accuracy. Prior to her Sente experience, Chang worked as plant controller for the Audio-Videio Systems Division of Ampex Corporation where she managed the accounting staff.

In addition to her three years of Ampex experience, Chang also worked at Hewlett-Packard and the Bank of America.

She graduated Phi Beta Kappa from the University of California, Berkeley, with a dual Bachelors degree in Economics and Psychology. She received a Master’s degree in Business Administration, with an emphasis on accounting, from the University of California-Los Angeles.

Chang and her husband currently reside in the San Francisco Bay area.

Lee Actor is a game designer for Bally Sente. As a game designer, he is responsible for the design, programming and management of various game projects. Thucus in his career, he has designed the Sente Arcade Conversion System’s (“SAC”) first game, “Snakepit.”

He is a former game designer for Videa Inc., a video game design firm, and has years of experience in electronic circuits and programming. He combined his technical and musical talents to design two music software programs for Atari computers as well as Bally Sente’s music and sound development system. During his career with GET Sylvana he played an instrumental role in developing real time digital signal processing software and voice recognition systems.

He is a former professional musician and composer and resides in the San Francisco Bay area with his wife and two children.

Electronic engineer Tian Harter has joined the Bally Sente team of accomplished video game designers and technicians. As an electronic engineer for the firm, he is responsible for designing and testing electronic circuits, selecting components and helping to streamline the development of Sente Arcade Conversion (SAC) hardware.

In the SAC I system, new arcade quality games are produced by interchanging a control panel, games and a hand-wired software cartridge onto a generic game frame cabinet.

Harter, 26, is a former associate electrical engineer at Ford Aerospace where he worked on a power supply project related to the space shuttle, and did research in power supply topologies.

His academic credentials include a masters degree in electrical engineering from Bradley University in Peoria, Illinois, where he also worked as a graduate assistant and tutor.
Cash Box Focus

ICMOA — The Winning Team

(Ed. Note: Arthur W. Seeds is executive vice president of the Illinois Coin Machine Operators Assn. (ICMOA), which maintains its headquarters office in Naperville, Illinois and represents operators from throughout the state.)

by Arthur W. Seeds, CAE

It has occurred to me that associations have qualities similar to the laws of basic physics — lessons often learned in high school and college.

We learned about inertia. The fact that “an object at rest tends to remain at rest” and “an object in motion tends to remain in motion.”

We can apply some of those lessons to associations and business. The right combination of people, talent and determination will overcome inertia. But, it doesn’t happen easily.

Illinois coin machine operators have already demonstrated tremendous successes. Up to this point, no major political/legislative catastrophe has occurred. ICMOA has operated successfully for more than 15 years. And, hundreds of Illinois operators can claim part of that success.

But, what about the future? Is ICMOA ready? Can a little more than 100 members carry the load? I doubt it.

The great challenge in 1984-85 will be overcoming inertia — activating up to 200 member operators, putting systems in place to reduce the threat of new taxes, regulations and fees. But the big opportunity is promoting the coin-op business.

Part of the mix is getting organized to control the future . . . and honestly that means endless motion. It means studying inertia within ICMOA and learning. Winning can pay off for Illinois operators.

Without an effective ICMOA, operators are “sitting ducks” waiting to be shot down by a multitude of opposing forces — all competing for discretionary consumer dollars.

Increasing Sales and Profits

ICMOA should be geared to deliver an excellent return on time and money invested by the membership. If this possibility is not verifiable in rather explicit terms operators will not generally be interested in the cost and time that membership requires.

That’s why we’ve started at bedrock to build ICMOA into an organization that delivers high quality benefits and services to all of the members. On top of that, it should be an organization that operators are proud to be part of.

The Eight-Ball Pool Tournament

Illinois has years of experience in sponsoring an eight-ball pool tournament statewide. In 1984, 17,920 men and women participated in 87 locations. Over 400 people attended the state tournament in Springfield, Illinois, on April 15.

Now, we’re out to make the 1985 event bigger and better than ever before. Advance promotion was mailed early in September and league play will begin early in January. The state tournament will conclude the 1985 event March 31 at the Hilton Hotel in Springfield.

Dart Tournament

A dart tournament has been added to the roster of the revenue-producing programs for Illinois operators and the first statewide tournament is scheduled to kick off early in January, 1985. League play will be open singles. The event is scheduled to conclude in Springfield the same day as the pool tournament to save time and overhead for operators and some participants.

The pool tournament fits in with the “Back to Basics” philosophy of proven revenue producers. Dart tournaments can help stimulate player support in an old but reusing game that everyone likes.

Legislative Action

ICMOA is committed to stopping any legislation that will raise operating costs, fees or licenses for the industry in Illinois. Fortunately, the association has an excellent record in the Illinois General Assembly. In 1984, for example, five new tax schemes were stopped in the Legislature. ICMOA was there, fighting for operators — and not one new tax was enacted. One bill would have raised fees from 10 to 50 dollars, costing an average operator another $5,400 every year. At an average ICMOA membership fee of $148 per year, that’s one tremendous return on money invested.

Keep Juke Boxes Playing

The Illinois Association has campaigned

THE NEW CITY II Fits Everywhere!

available in Black or Brown

Excite your customers with the super, new City II by NSM/LOEWEN

Before you decide, listen and look inside

LOEWEN-AMERICA, INC.

5207 N. Rose St. (312) 992-2280
Chicago, IL 60656
Telex: 20-6744

Cash Box/October 27, 1984
AMUSEMENT & MUSIC OPERATORS ASSOCIATION

EXPO '84

INTERNATIONAL EXPOSITION OF GAMES AND MUSIC

Let's Get With It

AMOA Expo '84, the association's 35th annual convention will be under way Oct. 24-27 at the Hyatt Regency in downtown Chicago. This is the trade event that holds mass appeal for all levels of the industry — manufacturers, distributors, operators — and annually brings to Chicago thousands of tradestrians from all over the country plus a very significant representation from overseas. What's the big appeal? Well, by tradition, the AMOA convention is the major showcase for new products. The momentum begins in the months and weeks preceding the show as manufacturers prepare to introduce their new equipment, keeping it concealed until that precise moment when AMOA Expo opens, to create the element of suspense that always adds to the excitement of the show. Another factor that has become increasingly apparent over the past few years is the range and substance of the expanded educational program which has contributed significantly to the appeal of the convention. And then there's the opportunity the show provides for members of the trade to get together, both in a social and business sense, to exchange ideas and knowledge, discuss common problems and get to know each other a little better.

All of the above has prevailed over the past decades as AMOA expo continued to grow and prosper. In 1981, the convention drew a record attendance of nearly 11,000! This was three short years ago; however, the mood and climate of the industry has since changed quite a bit, so there is concern as to whether current market conditions will have any bearing on the outcome of this year's convention. We hope not.

AMOA Expo '84 will occupy the largest amount of exhibit space in the show's history, so there should indeed be a wide assortment of equipment and, running true to form, a number of manufacturers will be introducing new product, as reported by AMOA's executive vice president Leo Droste. This year's seminar program has been designed to address the needs of the operator of the '80s, so the formula for a successful convention format is fully intact. It is now up to each and every one of us to participate and support this vital industry function. One thing is for certain, attendees at this exposition do not go home empty, unless they have spent their time in Chicago isolated from the exhibition and the educational opportunities that are available to them during the entire four-day run. If you have to stretch the budget a little bit, by all means do so, because AMOA Expo '84 promises to be an interesting, informative — and yes, exciting — event, which should be worth well the cost.

Let's get with it! See you at the show!

Camille Compasio

EXPO '84 EXHIBIT HOURS AND EVENTS

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday, October 23</td>
<td></td>
<td>Registration Open (West Tower)</td>
</tr>
<tr>
<td>Noon - 4:30 pm</td>
<td></td>
<td>Registration Open (West Tower)</td>
</tr>
<tr>
<td>Wednesday, October 24</td>
<td>8 am - 5 pm</td>
<td>“Video Jukebox Marketing &amp; Technical Seminar” (Columbian Room)</td>
</tr>
<tr>
<td>9:30 am - 11:30 am</td>
<td></td>
<td>“How To Conduct A Needs Assessment For Computerizing Your Business”</td>
</tr>
<tr>
<td>9:30 am - Noon</td>
<td>(with break)</td>
<td>(Haymarket Room)</td>
</tr>
<tr>
<td>10 am - Noon</td>
<td>(with break)</td>
<td>“State Association Meeting” (Regency Ballroom)</td>
</tr>
<tr>
<td>1 pm - 2:30 pm*</td>
<td></td>
<td>“Pool &amp; Dart Leagues — The Cue To Right On Target Profits” (Gold Coast Room)</td>
</tr>
<tr>
<td>1 pm - 2:30 pm</td>
<td></td>
<td>“Short Cuts To Troubleshooting &amp; On-Site Repairs” (Water Tower Room)</td>
</tr>
<tr>
<td>2 pm - 3 pm*</td>
<td></td>
<td>“Programming Your Jukebox For Double Revenue” (Buckingham Room)</td>
</tr>
<tr>
<td>3 pm - 4:30 pm*</td>
<td></td>
<td>“How To Re-market Your Second &amp; Third Ranked Equipment For First Rank Profits” (Gold Coast Room)</td>
</tr>
<tr>
<td>Thursday, October 25</td>
<td>8 am - 6 pm</td>
<td>Registration Open (West Tower)</td>
</tr>
<tr>
<td>9 am - Noon</td>
<td></td>
<td>AMOA General Session (Regency Ballroom)</td>
</tr>
<tr>
<td>Noon - 6 pm</td>
<td></td>
<td>Grand Opening of Exposition Hall (East Tower)</td>
</tr>
<tr>
<td>Friday, October 26</td>
<td>8 am - 6 pm</td>
<td>Registration Open (West Tower)</td>
</tr>
<tr>
<td>10 am - 6 pm</td>
<td></td>
<td>Exhibits Open (East Tower)</td>
</tr>
<tr>
<td>10 am</td>
<td></td>
<td>Ladies Brunch</td>
</tr>
<tr>
<td>8:30 am - 10:30 am (with break)</td>
<td></td>
<td>“Conversion Kits Technical Seminar” (Regency Ballroom) A</td>
</tr>
<tr>
<td>9 am - 10 am*</td>
<td></td>
<td>“Merchandising Equipment” (Columbian Room)</td>
</tr>
<tr>
<td>9 am - 11:30 am*</td>
<td>(with break)</td>
<td>“How To Use Taxes &amp; Economics To Make Conversion Kits a Winner” (Regency Ballroom) D</td>
</tr>
<tr>
<td>10 am - 11 am*</td>
<td></td>
<td>“Cigarette Vending/Merchandising Subsidies &amp; controls” (Gold Coast Room)</td>
</tr>
<tr>
<td>Saturday, October 27</td>
<td>8 am - 4 pm</td>
<td>Registration Open (West Tower)</td>
</tr>
<tr>
<td>10 am - 11 am*</td>
<td></td>
<td>“A Business Plan For Profit” (Columbian Room)</td>
</tr>
<tr>
<td>10 am - 11 am</td>
<td></td>
<td>“Jukebox Industry Legislative Report” (Haymarket Room)</td>
</tr>
<tr>
<td>10 am - 11 am</td>
<td></td>
<td>“Security For Personnel &amp; Family” (Buckingham Room)</td>
</tr>
<tr>
<td>11 am - Noon</td>
<td></td>
<td>“How To Re-Market Your Second &amp; Third Ranked Equipment For First Rank Profits” (Buckingham Room)</td>
</tr>
<tr>
<td>11 am - Noon*</td>
<td></td>
<td>Benefits (Water Tower Room)</td>
</tr>
<tr>
<td>10 am - 11 am*</td>
<td></td>
<td>Registration Open (West Tower)</td>
</tr>
<tr>
<td>10:30 am - Noon</td>
<td></td>
<td>Exhibits Open (East Tower)</td>
</tr>
<tr>
<td>11 am - Noon</td>
<td></td>
<td>“How To Conduct A Needs Assessment For Computerizing Your Business” (Columbian Room)</td>
</tr>
<tr>
<td>11 am</td>
<td></td>
<td>“Benefits” (Buckingham Room)</td>
</tr>
<tr>
<td>6 pm - 7 pm</td>
<td></td>
<td>“Shortcuts To Troubleshooting &amp; On-Site Repairs” (Gold Coast Room)</td>
</tr>
<tr>
<td>7 pm - 11 pm</td>
<td></td>
<td>“Merchandising Merchandise Equipment” (Water Tower Room)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Jukebox Licensing Procedures” (Haymarket Room)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AMOA Cash Bar Reception</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AMOA Banquet/Awards and Stage Show (Regency Ballroom)</td>
</tr>
</tbody>
</table>

*Cassette tapes of these programs will be available as soon as possible after the sessions at the AMOA Information and Services Booth in the Registration Concours.
CHICAGO — A current maxim of the coin machine industry is that coin machine operators must diversify to survive... to succeed. While conventional products like slot machines and pinball machines still provide new opportunity knockoffs — or, should we say, rings — the privately owned, coin-operated telephone company business is not to be taken lightly. By selling the phone to an operator who places it in a location like any other machine and divides the collections. Exit Ma Bell. The story of one of these independent, coin operated phone manufacturers plays like a drama of the American free enterprise system.

We all recognize the place of the following people in the history of the telephone: Alexander Graham Bell — he invented it; Don Amelch — he Hollywoodized it; Cliff Robertson and Burt Lancaster — high priced pitchmen for it; but who is Ron Knappen? Ron Knappen owns Phoneco — a modest company, father, son and 26 employees — in Gatesville, Wisconsin (not far from Etrick) that helped pioneer the privately owned coin operated phone. And he is the self-effacing hero of our story.

Prologue. Knappen entered the pay phone business via antiques. He was interested in antiques and says, since he was old enough to ride his tricycle to the dump. In December, 1971, he picked up some antique wooden phones, advertised in a national magazine, and sold them direct mail. They were sold as decorator phones, not coin operated. For 12 years he moonlighted in antiques while he taught school. Moonlighting became so he turned full time to the antique phone mail order business.

Our drama begins in 1973 when Knappen meets the pay phone, but to him it is still an antique and to be sold as quaint household heir-a-bracket. Business flowered and by July ’81 (where did those eight years go), he is buying 6,000 old pay phones in Northern Wisconsin.

In the spring of ’82, the plot thickens. Enter destiny in a three-piece suit. A man from the telephone company, (not Joan Rivers) suggests that Knappen sell coin operated phones. Enter research and development. Knappen’s son, an electronics specialist, works on circuitry to convert their phones to coin operated pay. In the fall of ’82, the plot further thickens. Knappen learns from the FCC that pay phones can be registered as legal by private individuals. The final ingredient for a burgeoning business is added in late ’82. A salesman, industry’s foot soldier, reports to Knappen that he saw pay phones being sold in California for $600 each, and wants to sell Knappen’s phones. Knappen gets an FCC license as a telephone refurbisher. He can now test and register telephones legally and his salesman gets him hundreds of orders.

More R. and D. Knappen’s son adds an electronics lab to the factory, and develops a local circuit board.

The winter of ’82-’83. Trouble in River City. Enter the villain — Ma Bell. Bell Telephone sends letters to people stating that they have illegal phones, must disconnect them in 10 days or service would be shut down. They instill the fear of big business into the location.

“Why trouble now,” wonders Knappen? The FCC had done a 180 in its policy. It would not support private competition. For nearly two years, Knappen plays cat and mouse with Ma Bell, a rather large, carnivorous cat. He sells the phones and Bell tries to track them down. Knappen believes that the phones were illegal only because the monolithic monopolies felt threatened and wanted them declared illegal.

In June ’84, the pendulum oscillates, a triumph on the legal front. The FCC votes 5 to 0 to register private pay phones and legalize them. Knappen’s red letter day is Sept. 5. His phones pass the test, are now FCC approved.

Fate (you remember him) smiles again on Phoneco in September. After exacting tests, its circuit boards receive a seal of approval as fraud proof and electrically sound. A major phone company decides to use Knappen’s phone instead of its in-house phone. Another triumph!

Before you ring the curtain down, Knappen does have future plans. Besides selling circuit boards and phones, his company is painstakingly developing a compact long distance circuit board and a new cabinet with a touch tone phone. We have talked about the man and his company, but what about the phone itself? Call it a commercial message. The phone sells in a common jack. The phones are refurbished with new insides and they have all the conveniences of home: emergency and information are dialed free. Calls can be placed on a time limit so a person can’t talk three hours for a quarter to Aunt Mabel, the one with the sky blue hair. Long distance rates are preset and a read out displays time left on the call. If you have your own circuitry you can buy a phone kit for $25. After all, Knappen asserts that anything can be made into a phone, even a cigar box. I think that will be my next science fair project.

One final question for Knappen. A “why” question. Why have privately owned pay...
PAYPHONES $55

As extensions or add kit to require coins $98. Or ready to profit from $295. Genuinely F.C.C. registered! 4100 coin-op vending machines to be used in 5 other manufacturers. Free 911, timed calls. Also, the only entirely self-programmable long distance units.

608/582-4124 ANYTIME

AMUSEMENT & MUSIC OPERATORS ASSOCIATION

EXPO '84

AMOA '84 EXHIBITORS

Chicago, IL 60631 1204-1214

(Bally-open coin-operation & gaming equipment.)

Bally Sente, Inc. 2013-2115

461 South Milpitas Blvd. Milpitas, CA 95035

(Bally Sente will feature a variety of titles for their SAC I interchangeable game system.)

R.H. Belam Company, Inc. 316,318

1 Delaware Drive

Lake Success, NY 11042

(Coin-op amusement machines, conversion kits, portable coin-counters.)

Bhurat International Inc. 2710,2712

384-A Foster City Blvd.

Foster City, CA 94404

(Pinball & video games.)

Bob's Space Racers, Inc. 2807,2809

427 15th Street

Daytona Beach, FL 32107

(Coin-op arcade games.)

Alliance Industries 2814

656 Ajas Drive

Madison Heights, MI 48071

(American A-1 machines.)

American Dispensing Systems (ADS) 2104

1391 D Ave

Cranston, RI 02920

American Shuffleboard Co., Inc. 1217,1215

210 Paterson Plank Rd.

Union City, NJ 07087

(Table shuffleboard, six pocket billard table, bumper pool table.)

Amusement Emporium, Inc. 102,104,106

6880 South Emporium Street Englewood, CO 80112

Amusement Technology 2511,2513,2515,2612,2614

1200 Memorial Drive

Auburn, AL 36830

Applied Entertainment Systems Corp. 2216,2218

12811 Bradley Avenue Sylmar, CA 91342

Arachnid, Inc. 416,418,901

308 N. Madison St.

Rockford, IL 61014

(Dark electronic dart game.)

Arcade, Inc. 51

3500 Vekas Eastlake

Erlanger, KY 41019

(Coin-op vending machine.)

Arai, Inc. 202-214; 285-217; 300-312

P.O. Box 906

Milpitas, CA 95035

(Coin-op video games.)

Automatic Products Company 606,608

75 West Plato Blvd.

St. Paul, MN 55107

(Coffee, snack & cigarette vending machines.)

Ball Manufacturing Corp./Bally Distributing 1114-1116

8700 W. Bryn Mawr 1105-1115;

Bally Sente, Inc.
Grinnell, IA 50112
(3-unit, coin-op Carousel; literature.)

Mobile Record Service Co.
P.O. Box 2879
Pittsburgh, PA 15230
(A 45 rpm Phonograph record one stop)

Montgomery Vending
Box 3263, 820 Elmwood Ave.
Providence, RI 02907

Movie Hut
State Hwy. 38 West, P.O. Box 95
Eklund, MO 65644

(Vend-A-Sticker, Breath Alcohol Scanner,
Fun Chicken, Heart Beat Scanner.)

Mystac Corp.
7623 E. Alondra Blvd.
P.O. Box 946
Paramount, CA 90723
(Color monitor, power supply, isolation
transformer, push button switches, cooling
fan, joystick, ashtray.)

MV Productions
2815
6835 Sherman Street
Anderson, IN 46013

(Counter top digital game)

Are you getting your fair share?

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

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

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

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

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

There are 19 Bally Distributing locations across the country. We'll be glad to show you how our network of branch offices can support your choices. Just phone or visit the location nearest you.

Tomorrow's first quarter will pay for the call.

BALLY ADVANCE South San Francisco: (415) 871-4280. Sacramento: (916) 362-3294. Honolulu: (808) 847-5785. BALLY BANNER Balti-
CENTRAL OHIO SALES used equipment only Columbus: (614) 876-0348.
aggressively to lower the $50 juke box royalty fee to help keep juke boxes playing. The ICMA objective is to save operators about $13,500 per year. Yes, that’s what it will cost the average operator if the juke box royalty fee is not changed.

That’s worth going after and deserves a continuing campaign in total concert with AMOA to win this battle.

Our philosophy is that battles must be fought along the way to maintain organizational prestige and to avoid falling prey to other schemes to soak it to operator members either through legislation, licensing or other fees that further burden the cost of doing business.

Political Action Committee

Illinois will be venturing into a new field in 1985 — the organization of a political action committee. The PAC will be a separate organization, though operating to protect and represent the interests of Illinois coin machine operators. Political action is a fact of life in current day business.

There are thousands of business and association PACs currently operating and it’s the most efficient and dependable method of dealing with the State Legislature and with members of Congress.

The new PAC will operate with a committee of six individuals. Fundraising efforts will get under way late in 1984, so the committee can be geared to support legislators friendly to the coin-op industry.

Video Lottery

From the time when the concept was first presented in Illinois, operators have viewed video lottery gaming as a money drain and that position has been verified.

Illinois is the first test state for this new gaming system. Results of the Illinois test will have monumental implications for Illinois operators and operators in dozens of other states across the United States.

In June 1984, a campaign was launched to stop video lottery gambling. The campaign is still active and only time will tell if the sophisticated gambing interest and the awesome bureaucracy of the state of Illinois will prevail. Win or lose, operators can be

Three & A Half Decades Of Experience & Success . . .

As AMOA moves into its 35th Expo, it carries along with it three and a half decades of experience and success for its coin-op shows. With the largest industry attendance of exhibitors, operators and distributors, AMOA has gained international respect and recognition.

Each year, growing with the needs of its members and the industry, AMOA has kept pace with the demand by surpassing itself.

Last year’s Expo, held in New Orleans, topped all exhibitor, booth and space records. This October’s show will speak for itself.

Fred Collins, Jr. and Earl Gill Co-Chairmen, Expo '84
How To Run A Tournament Promotion And Why You Should!

by Kathy Brainard
Director of Marketing Promotions

Dynamo Corp.

AMUSEMENT & MUSIC OPERATORS ASSOCIATION
EXPO '84

Recently I met with a group of operators to discuss problems they were having with a statewide pool tournament promotion. The promotion consisted of weekly qualifying tournaments leading up to a state championship, followed by a state championship. A frequent complaint among the operators was that they just could not rely on the location's management to run the program. This "that's not my job" attitude towards promotions is a common problem shared by the majority of today's operators. I honestly believe that in many cases it is not, not from laziness (although there certainly are some lazy operators), but from a lack of promotional understanding. Many operators think that it is the location that benefits the most from the promotion, so it should be the location that does most of the work.

Of course, a certain amount of cooperation and samples is needed from the location's management. The SMART OPERATOR, however, will welcome the opportunity to provide a special service — such as tournaments and leagues — to his locations and will zealously guard the control of that service.

The successful operators today are those who are getting out of the "moving business" and back into the "service business." As you brush the dust off those "basics" (such as table soccer and pool), but them out on your route, don't forget to brush up on the basics of the promotional programs that will increase revenues for both you and your locations. The following information explains the basics of running a tournament promotion: what it is, how the operator benefits from it, and how to do it.

The Purpose Behind The Promotion

A promotion is a marketing tool designed to draw the attention of the consumer to a specific product. This is usually done by offering some type of incentive to the consumer in order to get him to actually try, or sample, the product.

Some common types of promotion include: free samples, drawings for prizes, and tests of skill for prizes. Because they require a minimum of participation on the part of the consumer, promotions offering free samples and random prize drawings are simple and easy to use. Promotions involving tests of skill usually require more time and effort, but due to the active participation of the consumer, they also usually produce longer-lasting results.

A table soccer or pool table is a promotion involving a test of skill. Like all promotions, its purpose is to draw the attention of the consumer to a specific product. Due to the nature of our industry, the operator who runs a tournament promotion in one of his locations is actually aiming at his efforts at two groups of consumers: his direct customer, the location owner; and the end-user of the product, the player.

From the location owner's point of view, the purpose behind the tournament promotion is to bring more customers into his establishment, preferably on a "slow" night of the week and on a regular, weekly basis. He offers the tournament as an incentive to the consumer to come and "try the product" — in this case, his establishment. If the consumer is satisfied — in other words, if he enjoys himself while he is at the establishment to participate in the tournament — the chances are that he will become a regular customer.

The Success Of Any Promotion Is Measured By The Number Of Satisfied Consumers It Produces

The increased business at the location benefits the location owner in two areas of sales: 1) drinks and food; and 2) coin-operated game revenue.

The operator also receives an immediate and measurable benefit from the tournament promotion in the form of increased game revenue. From his point of view, one purpose behind running the promotion is to entice the game-playing patron to try his particular table. Again, if the consumer is satisfied with the performance of the product, then he will most likely use it again and again and again.

The operator's main purpose behind the promotion is, however, to please his direct customer, the location owner. A tournament promotion is a marketing tool that the operator can use to keep current location owners satisfied and to entice new location owners to "try his product" — which is the placement and service of coin-operated games. The benefit to this "added service" (the tournament promotion) is more difficult to measure than counting quarters, but the value should be evident in improved relations with current locations and the addition of new locations.

In fact, tournament promotions are such powerful marketing tools in today's coin-operated amusement industry that the table soccer or pool operator who does not offer some promotion of this nature as an added service for his customer, the location owner, is not only missing out on those increased weekly collections but is also opening the door for that location owner to either invite in another operator who will provide the service, or to buy his own table and do it himself.

How To Run A Tournament In Your Location

(The following information is taken from the "Step By Step" instructions provided in the Dynamo Tournament Kit. The kit also contains:
- Two "Get Ready, Get Down and Win!" announcement posters.
- Two sign up sheets.
- Two 16 team, double elimination bracket charts.
- Six Dynamo certificates of achievement.
- One "How to Promote" booklet.
- One mail order form.
- Two sets of rules.
- These kits, as well as both pool and table soccer league kits, are available from Dynamo, free of charge. To request tournament and league kits, contact: Kathy Brainard, Dynamo Corp., 1803 S. Great Southwest Parkway, Grand Prairie, TX 75051; (214) 641-4286 or 800/527-6054.)

1. Date

The first step is to decide on a date. You should allow two to three weeks lead time to advertise your tournament. The particular day of the week on which you hold your tournament is totally at your discretion. You should consider which nights are best for you and the location, and you should also ask some of your regular players which nights are best for them.

2. Time

Be sure to allow at least four or five hours to complete your tournament. Most evening tournaments begin at 8:00 or 8:30; Sunday afternoon tournaments are also popular.

3. Categories

There are many different categories of (continued on page C-40)
How To Run A Tournament

competition, but probably the most popular categories are DOUBLES in table soccer and SINGLES in pool. We recommend that you begin with these categories and experiment with others (Mixed Doubles, Women’s Singles, etc.) once you have established your players base.

The most popular form of weekly table soccer competition is the “Draw Your Partner” Doubles Tournament. The players are assigned partners through a random draw. This system equalizes the skill levels of the teams and gives even a beginning player a chance to win by drawing an advanced player as his partner.

4. Prizes

Contested prizes draw contestants more effectively than payback based on number of entries. Cash, trophies or merchandise prizes are a guideline for cash prizes, a $100 total prize money tournament should pay out as follows: 1st place — $50; 2nd place — $30; 3rd place — $20. Trophies, tokens, dinner coupons from local restaurants or gift certificates from clothing or record stores are a few alternatives to cash prizes.

5. Entry Fees

In order to insure the success of your first tournament, we suggest that you keep the entry fee minimal, or even allow free entry. Your goal is to generate interest and increase play on the tables, which will result in increased location revenues. (If the entry fees do cover the cost of the prizes, so much the better — but don’t judge the success of your promotion by that equation. Judge it by the number of satisfied participants who will come back for the next tournament and bring their friends with them.)

A typical entry fee for a $100 weekly tournament is $3.00 per player.

6. Publicity

Alert your customers to the date and time of the tournament by writing that information on an announcement poster. (You may use those provided in the Dynamo kit or make your own.) Display the posters near the tables and in other highly-visible areas.

7. Signing Up Players

Sign-ups are usually taken about one hour before the tournament. It is a good idea to ask players for their addresses and telephone numbers so that you can begin to build a mailing list for future promotions.

8. Running The Tournament

Dynamo’s double elimination brackets come complete with instructions explaining how to place the teams on the chart and how to advance the winners and losers. These double elimination charts are available from Dynamo, free of charge.

It is suggested that all matches be the best two out of three games in both the winner’s and loser’s brackets. If you are limited on time, you may choose to have matches in the loser’s bracket consist of just one game, or to run a single elimination tournament.

9. Continuing Promotions

Continue your tournament on a weekly basis. You may want to add special prizes or categories once or twice a month to keep up the interest. (More promotional ideas may be found in the “How To Promote” booklet included in the Dynamo Tournament Kit.)

Phoneco And The Coin Operated Telhraph

(continued from page G-38)

phones become popular... why now? His answer sums up our free enterprise success story — the greed of a voracious monopoly. The monopoly kept all the money and charged you $40 a month. Now, with companies like Phoneco, the location can keep some, the operator some and the manufacturer some. The law broke up one conglomerate and permitted several small businesses to flower. For Knaappen, the market is open. More telephone companies have found that the telephone laws will pass and that means more phones.
**MANUFACTURERS EQUIPMENT**

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

**GOTTLIEB (see MYLSTAR)**

**GAME PLAN**

| Sharpshotter II (10/83) | Attilla The Hun (2/84) |

**MYLSTAR**

- O’Bert’s Quest (2/83)
- Super Orbit (4/83)
- Royal Flush Deluxe (4/83)
- Amazon Hunt (5/83)
- Rack ’Em Up (7/83)
- Real Ami, Fire (9/83)
- Jack’s To Open (11/83)
- Alien Star (4/84)
- The Games (5/84)
- Touchdown (9/84)

**WILLIAMS**

- Defender (2/83)
- Warlock (2/83)
- Jouet, 2-p (3/83)
- Time Fantasy (4/83)
- Firepower II (6/83)
- Laser Cue (4/84)
- Pennant Fever (6/84)
- Starlight (9/84)

**ZACCARIA/BHUZAC**

- Soccer King
- Pinball Champ (5/83)
- Time Machine (6/83)
- Farfalla (10/83)
- Devil Riders (2/84)

**VIDEO GAMES (upright)**

**ATARI**

- Crystal Castles (6/83)
- Star Wars (7/83)
- Firezone, laserdisc (1/84)
- Major Havoc (11/83)
- TX-1 (1/84)
- I, Robot (6/84)
- Return Of The Jedi (9/84)

**BALLY/MIDWAY**

- Bump ’N Jump (2/83)
- Journey (4/83)
- Mappy (6/83)
- Discs Of Tron (9/83)
- Granny & The Gator (10/83)
- Astron Bait, laserdisc (10/83)
- NFL Football (12/83)
- Spy Hunter (1/84)
- Tapper (2/84)
- Galaxy Ranger Laser (3/84)
- Up ’N Down (4/84)
- Two Tigers (7/84)
- Big Bag — elec. mech. (8/84)

**BUHZAC INT'L**

- Love Meter (9/83)

**CENTURI**

- Gyrus (5/83)
- Konami/Centuri Hyper Sports (5/84)
- Konami/Centuri Track & Field (11/83)

**CINEMATRONICS**

- Cosmic Chase (4/83)
- Dragon’s Lair, laserdisc (7/83)
- Space Ace, laserdisc (4/84)

**COMPUTER KINETICS**

- Super Monte Carlo, c.t. (10/83)
- You Pick It II, c.t. (1/84)

**DATA EAST**

- Destiny, Non-Video Game (9/83)
- Begat’s Battle, laserdisc (9/83)
- Karate Champ (9/84)
- Tag Team Wrestling (3/84)
- Boomer Rang’s (4/84)
- Cobra Command (6/84)

**EXIDI**

- Fax (5/83)
- Crossbow (11/83)
- Max A Flex (5/84)
- Cheyenne (9/84)

**FUNAI/ESP**

- Interstellar Laser (1/84)

**GAME PLAN**

- Hold ‘Em Poker (3/83)

**GOTTLIEB (see MYLSTAR)**

**INTERLOGIC, INC.**

- Roc ‘N Rope (6/83)

**MYLSTAR**

- Mad Planets (3/83)
- Krull (5/83)
- Juno First (7/83)
- M.A.C.H. 3, laserdisc (10/83)
- Three Stooges (6/84)

**NICHIBUSU USA**

- Rug Rats (3/83)
- Crazy Climber ‘81
- Radical Radial (10/83)
- Skelagon (10/83)
- Gigl (5/84)

**NINTENDO**

- Mario Bros. (3/85)
- Donkey Kong III (11/83)
- Punch Out (3/84)
- VS. Baseball (6/84)
- VS. Golf (9/84)
- VS. Pinball (9/84)
- VS. Tennis (3/84)

**SEGA/GREMLIN**

- Star Trek (2/83)
- Champion Baseball (6/83)

**SENTEN**

- Sente Arcade Computer (SAC)
- Snake Pit (12/83)

**SIGMA ENTERPRISES**

- Stinger (12/83)

**STERN**

- Lost Tomb (2/83)
- Big Man (2/83)
- Major Blazer (3/83)
- Cliff Hanger, laserdisc (9/83)
- Goal To Go, laserdisc (1/84)
- Great Guts (1/84)
- Super Bagman (5/84)

**TAITO AMERICA**

- Zoo Keeper (4/83)
- Elevator Action (7/83)
- Change Lanes (7/83)
- Ice Cold Beer (11/83)
- The Tin Star (3/84)
- Zeke’s Peak (3/84)
- 10-Yard Fight (4/84)

**TECHSTAR**

- Spirit Casino, c.t. (12/83)

**WILLIAMS**

- Sinistar (3/83)
- Sinistar, Cockpit (3/83)
- Bubbles (3/83)
- Bubbles-Mini-Upright (3/83)
- Motorace USA (7/85)
- Blaster (10/83)
- Star Rider, laserdisc (11/83)
- Turkey Shoot (6/84)

**ZACCARIA/BHUZAC**

- Money Money (7/83)
- Jackrabbit (2/84)
- Shooting Gallery (6/84)

**COCKTAIL TABLES**

**AMSTAR**

- Phoenix

**ATARI**

- Dig Dug (4/82)

**BALLY/MIDWAY**

- Tron (8/83)
- Solar Fox (8/82)
- Blueprint (11/82)

**CENTURI**

- Gyrus (5/83)
- Konami/Centuri Circus Charlie (3/84)
- Konami/Centuri Track & Field (11/83)

**EXIDI**

- Fax (10/83)

**GOTTLIEB (see MYLSTAR)**

**MYLSTAR**

- Q’bert (6/83)

**SEGA/GREMLIN**

- Pengo (1/83)
- Champion (6/83)

**WILLIAMS**

- Bubble (3/83)
- Motorace USA (7/83)

**PHONOGRAPHICS**

- Lowen-NSM Corsa Classic
- Lowen-NSM Prestige ES-2
- Lowen-NSM 240-1
- Lowen-NSM Satellite 200

**POOL, SHUFFLE, TABLE GAMES, ETC.**

- Bally Midway, Pin Deluxe shuffle alley (4/84)
- Coin Computer, V-Back Shuffleboard
- Irving Kaye Silver Shadow
- Irving Kaye Lion’s Head
- Dynamo Big P Pool Table (9/83)
- Dynamo Soccer Tables
- Exidy Whirty Bucket (11/82)
- Exidy Tidal Wave (10/83)
- G.T.I., V-Back Shuffleboard
- I.C.E., Fire Escape
- TS Tournament Eight Ball
- U.B.I. Bronco
- Valley Tiger Cat Bumper Pool (6/82)
- Valley Cougar Cheyenne (8/82)
- Valley Cougar Cheyenne “New Yorker” (8/84)
- Williams Big Strike Shuffle Alley
- Williams Triple Strike Shuffle Alley (11/83)

**CONVERSION KITS**

- (including interchangeable games & enhancement kits)
- Atari Pole Position II (11/83)
- Atari, Cloak & Dagger (2/84)
- Atari, Crystal Castles (3/84)
- Atari, Major Havoc (3/84)
- Atari, Millipede (3/84)
- Bally Midway, Pac-Man Plus (12/82)
- Bally Midway, Jr. Pac-Man (12/83)
- Centuri, Guzzler
- Centuri, Circus Charlie
- Centuri, Hyper Sports
- Cinematronics, Brix (1/83)
- Computer Kinetics, You Pick ‘n Intrepid Marketing, Encore Retro-Kit (1/83)
- Data East, Burger Time
- Data East, Bump ’N Jump (2/83)
- Data East, Multi Conversion Kit
- Data East, Cluster Busters (7/83)
- Data East, Pro Bowling (7/83)
- Data East, Pro Soccer (7/83)
- Data East, Bumper Rang’s (4/84)
- Exidy Hardhat (2/83)
- Exidy Pepper II (6/82)
- Exidy Retrofit
- Exidy, Boulder Dash
- Exidy, Flip & Flop
- Exidy, Astro Chase
- Exidy, Brilliants
- Konami, Gyrrus
- Konami, Time Pilot
- Konami, Time Pilot ’84
- Myrtle/Gottlieb, Royal Flash Deluxe (5/83)
- Interlogic Roc ‘N Rope (6/83)
- Nichibusu, Rug Rats (3/83)
- Nichibusu, Radical Radial (10/83)
- Nichibusu, Skelagon (10/83)
- Sega, TaccScan (9/82)
- Sega, Monster Bash (11/82)
- Sega, Super Zaxxon (1/83)
- Stern, Lost Tomb (2/83)
- Stern, Pop Flamer (3/83)
- Stern, Pop Flamer (3/83)
- Stern, Super Draw (7/83)
- Stern, Fast Draw (7/83)
- Stern, Goal To Go (1/84)
- Taito America, Elevator Action (7/83)
- Taito America, Exotron
- Taito America, Pit ’N Run (6/84)
- Taito America, Tin Star (3/84)
- Taito America, Zookkeeper (10/83)
- Universal, Lady Bug
- Universal, Mr. Do
- Universal, Mr. Do’s Castle (11/83)
- Williams, Mystic Marathon
**TWO TIGERS™**

All the adventure of an authentic WWII air battle. This specially designed cabinet comes equipped with two steering columns, music and sound effects. Choose from one-to-one combat, team maneuvers, or solo mission. Steer the fighter plane to victory by firing on enemy planes and floating mines. Rely on your arsenal of bombs to disarm the ship below. Once a ship sinks you can wear your wings proudly!

**SPY HUNTER™**

Take the wheel, step on the gas and prepare for a high-speed espionage adventure. Shift into high-gear and race against the clock. Accumulate mileage and increase your arsenal of weapons. Beware of deadly enemies; they have many disguises. Bally Midway's ARTIFICIAL ARTIST sound system is keyed to follow the fast pace of the game. Fully integrated gameplay, music and graphics all add up to an exciting video driving experience.

Available in sit-down or upright models.

**GAPLUS™**

Position your eight-way joystick and man your firing button—Gaplus is on the attack! They are a colony of killer outer space insects... and their sting is lethal. Gaplus appears on the screen in different forms and flight patterns. Zero in on the Queen and fire in rapid succession. She is the keeper. Accumulate bonus points while playing the challenging stage. This is a continually changing high energy game which will provide all the thrill your players are looking for.
The most comprehensive analysis of the year in review and the trade’s most authoritative music/video polls. That’s the double bonus contained in our special year-end issue, which means twice as many impressions for your advertising message.

The CASH BOX editorial and research staffs have been working overtime to produce an informative, entertaining and visually attractive summary of the year in music and home entertainment. Features include in-depth articles covering all segments of the industry — from retailing to rack jobbing, from talent to video, from one-stops to radio — plus summaries of all musical categories, and much more.

Add year-end charts for pop, country, black contemporary, jazz, gospel and international artists, as well as videocassettes, music videos and 12" records, and you have a truly dynamic editorial package that is sure to draw attention to your ad.

Contact the CASH BOX representative in your area to reserve ad space now for this special double issue.

NEW YORK
HOWARD DRUCKER
330 W 55th
Suite 5D
New York, NY 10019
212 * 580-2640

LOS ANGELES
J.B. CARMICLE
6363 Sunset Blvd.
Suite 930
Hollywood, CA 90028
213 * 464-8241

NASHVILLE
JIM SHARP
21 Music Circle East
Nashville, TN 37203
615 * 244-2898

ISSUE DATE
DECEMBER 29, 1984

ADVERTISING DEADLINE:
DECEMBER 17, 1984