JUDGE OKS WARNER/POLYGRAM MERGER
VALENTI SPEAKS OUT AT COPYRIGHT CONFERENCE
56th ANNUAL OSCARS AWARDED
RCA FUNDS DISC PLAYER PRODUCTION

Bobby Womack
You Need Self Control
Laura Branigan's Got It

Presenting
“Self Control” the new album

Beyond an incredible voice and talent, it takes “Self Control” to make a truly great performer.

Produced by Jack White & Robbie Buchanan
Executive Producer: Jack White
Management: Susan Joseph, Grand Trine Management
The current success of film scores and soundtracks has led many people in both industries to re-examine that on-going relationship and view it with a different perspective.

The overwhelming popularity of Flashdance, Staying Alive, Yentl, The Big Chill, and most recently Against All Odds and Footloose, has proven conclusively that the proper marriage of film and music indeed makes for a compatible and lucrative partnership.

The two industries have had a symbiotic relationship, but it is only recently that the realization of just how profitable this collaboration really is has begun to take hold.

To be sure, there are differences that

**EDITORIAL**

- **ON THE COVER**
  - Bobby Womack's involvement with music is a long and historic one. As the legend goes, Womack began singing gospel with his four brothers in Cleveland. Eventually, the Womack Brothers wound up on a gospel tour with a group called The Soul Stirrers, which included a gentleman named Sam Cooke.
  - Cooke moved to California and brought Womack with him as his guitar player. From those auspicious beginnings, Womack went on to have a string of R&B hits like "Lookin' For A Love" and "It's All Over Now," which have become soul and rock standards. Both also became hits for J. Geils and the Rolling Stones, respectively.
  - Womack has resurfaced to those heights with his latest album for the Beverly Glen label, "The Poet II," which is currently #7 with a bullet on Cash Box's B/C album chart. Womack also has a giant hit off of that LP called "Love Has Finally Come At Last." This beautiful duet with Pati Labelle is currently #2 on our B/C singles chart and #90 on the Top 100.

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**TOP POP DEBUTS**

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**POP SINGLE**

**AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)**

- Phil Collins

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**POP ALBUM**

- **THRILLER**
  - Michael Jackson
  - Epic

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**B/C ALBUM**

- **THRILLER**
  - Michael Jackson
  - Epic

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**COUNTRY ALBUM**

- **ROLL ON**
  - Alabama
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- **ROUGH SIDE OF THE MOUNTAIN**
  - R.C. Barnes and Rev. Janice Brown
  - Atlanta International Records
Valenti Speaks Out At Copyright Conference
by Gregory Dobrin

LOS ANGELES — Leaders of the film and music industries assembled at a meeting of the California Copyright Conference in Studio City, California to hear Motion Picture Association of America president Jack Valenti speak on issues of copyright concerning electronically transmitted creative product.

A panel of luminaries from the record and music industries joined Valenti on the dais. The panel included including executive director of Songwriters Research Services, Barbara Marcus; Evan Mendel, president of the Association of Independent Music Publishers; Ralph Peer, chairman of the board of the Country Music Association; senior vice president of Warner Communications Records Group Stan Gronyn; Don Butler, executive director of the Gospel Music Association; and Lynda Valenti, executive director of the National Association of Recording Arts and Sciences Jules Chaikin, California Copyright Conference board members Seymour Bricker and Ronny Schiff and California Copyright Conference president Gary Wishik.

After preliminary cocktails, dinner, and some brief CCC business, administered by president Wishik, Valenti, a former aide to Lyndon Johnson, took the podium to give his words on the future of the film and music industries in the copyright issue.

The speech was entitled, “Crisis In Copyright. The Music and Film Connection.” In his capacity as president of the Motion Picture Association of America, Valenti represented one of the primary film companies in the United States.

Valenti began by acknowledging the unpredictability of the future of record and film industries, a situation that has been aggravated by runaway technology. He said that he didn’t believe anyone could predict what the “landscape” of the future of these industries would be like. He claimed because of this, he could not consider himself an expert on the subject, and also because, in Valenti’s estimation, an expert is “a person who avoids small errors on his way to the big blunder.”

Valenti broached the matter of his speech by reminding the major copyright difficulties facing music and film. “We are faced with two overarching problems,” he said. “The first problem is the taking of our creative product by illegitimate means. The second is the taking of our creative product by legitimate means; means which the laws as now stands do not bar or intrude on.” It is the latter problem, according to Valenti, that poses the greatest threat to the industry.”

The problem of piracy is a “gigantic and boundless” one, remarked the association president, who added, with the problem of inadmissible music for copyright protection, the industries are stricken with “a lingering malignancy” due to their unknowable future. The technology facing the industries today were unknown in 1978 when the last copyright act was written. “Nowhere in the law do you mention the word satellite ... audio recorder or video recorder.”

Valenti stated that the music business, which has been severely affected by copyright intrusions, was virtually overlooked by that legislation. He used his own daughters as examples of archetypical music pirates. “Armed with Hitachi tape recorders, they’re in the vanguard of those who are literally slashing the heart out of the music business. They used to buy 10 or 12 albums a year ... they now buy one or two. Michael Jackson may be selling a lot of albums,” said Valenti “but not in our house.”

“In the video business it’s even worse, in the sense that the contagion which manu-
CBS Reports 119% Profit Increase

LOS ANGELES — CBS, Inc. reported a profit increase of 119 percent for the first quarter of this year over the same period in 1983. Attributing that gain primarily to its broadcasting and recorded music divisions, CBS also reported a revenue increase of 13 percent for the first quarter.

CBS noted that it had earned $38.9 million in the first quarter of 1984 as compared with $17.8 million in the same period of 1983. Revenue increased from $1.04 billion up to $1.17 billion in that same period, a rise of 13 percent. The company said that the increase was primarily due to a strong showing from its CBS Television Network and increased ratings performance.

The CBS Records group also had its highest first quarter profit ever, with a $7.1 million mark, up over $4.5 million for last year. The company attributed the profit to strong domestic sales from Michael Jackson and other artists.

U.S. Music Shipments Up 5 Percent

NEW YORK — The dollar volume of U.S. manufacturer 1983 net shipments of records and prerecorded tapes rose 5 percent over 1982, according to the Recording Industry of America (RIAA). Calculated at suggested retail price, 1983 shipments were valued at $3.8 billion compared to 1982's $3.64 billion, though this represents an 8 percent drop from 1987's industry high volume of $4.13 billion. Prerecorded cassette shipments surpassed LP/EP shipments by 13 percent, amounting to 236.8 million cassettes valued at $1.61 billion. LP/EP shipments totalled 124.2 million units; tapes for 1982's unit figure and an 11 percent drop in 1982 dollar volume, 800,000 compact discs were shipped, with a $16.5 million value; and singles and eight-track tapes have declined (a 9 percent and 5 percent drop in units shipped, respectively). According to the RIAA Market Research Committee, "while a few superstar releases have brought much excitement to the prerecorded music business, the overall unit volume has not significantly improved. The pervasive and escalating problem of home taping is still affecting the industry."

Cash Sentenced For Pirating

NEW YORK — Lee Cash, of Lauderdale-By-The-Sea, Florida, was sentenced to 3 years in prison and a $10,000 fine by Judge William J. Castagna of U.S. District Court on March 30 for his conviction on a 13-count indictment for trafficking in pirate cassette tapes. Cash was first arrested on Sept. 2, 1983 when agents of the Drug Enforcement Administration, in cooperation with the DEA, executed a search warrant at Cash's history of Country Music and Sunrise Media, Inc. were involved in trafficking in illicit cassettes and master tapes used to make pirate cassettes. Cash was convicted Feb. 21 after a four day trial.

Pirated Cassettes Confiscated

NEW YORK — Officers of the San Fernando Police Department executed search warrants at the San Fernando Swap Meet on March 31, arresting seven individuals and confiscating close to 6,000 counterfeit cassettes. Arrested and charged with violations of the State of California Penal Code were Justo Varn Galen and Emilia Galen, North Hollywood; Elva Sandoval, North Hollywood; Rodrigo Martinez, Sun Valley; and Carolina Amirez, Pacoima; Marie Aguirre, Pacoima; and Jesus Flores, Maywood.

Wonder Receives Founder's Award

NEW YORK — Stevie Wonder, an ASCAP member, received that organization's Founder's Award at its annual banquet and awards presentation, held April 14. Wonder received the Award after a live concert at the Masonic Temple Theatre, taped as part of Showtime's "Stevie Wonder Comes Home."

Business Tickertape

NEW YORK — Bill Conti, Oscar-winner for his score for The Right Stuff, has been signed to score the feature: The Hidden Secrets, a half-hour IMAX film directed by Keith Merrill which will premiere in June at the opening of the Grand Canyon IMAX Theatre in Tucson, Arizona. The United States Music Commission has named the month of May Louisiana Music Month, celebrating the Crescent City greats as Louis Armstrong, Jerry Lee Lewis, Fats Domino, and others... Three world premieres, a lost Gershwin musical — Strike Up The Band and other goodies will make up the American Music Theatre Festival's first season, June 27-15 at various Philadelphia locations; all told, there'll be 123 events in 19 days. Call (215) 392-0650 for info... Unite Video is once again providing television production facilities for the Metropolitan's Live From The Met series, with Terry Adams and Glen Levine as the conductors of Philadelphia's Orchestra at its Curtis Institute Of Music celebrates its 60th anniversary April 22 with a Jubilee Concert at the Academy of Music of Philadelphia featuring Leonard Bernstein and William Smith at the podium conducting the Institute's Symphony Orchestra. Ticket information can be had from (215) 893-1930... In somewhat different musical bag, Boston Rock will be holding its third annual Music Seminar, May 19 at Beantown's Split/Metro Entertainment Complex. Dial (617) 268-8787 for registration info... Melody Maker, England's music paper, polled their readers recently, and in the categories of Best Band, Best Album, and Best Live Act, the big winners were Britain's Duran, Duran.
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Points West

The Mustangs Ride Again — Two weeks ago it was reported here that SoCal rockers Jimmy & The Mustangs, led by the late John Doe, had completed their first major album and a EP. Well now the boys are set to shoe up for their first official local gig in seven months, Friday, April 13 at the Palace. Band leader Jimmy Haddock told Points West that, "we want to get down to writing and recording our first major recording project "The Rock Aliens"— which features Ruth Gordon and Pia Zadora, should be out soon. The Mustangs, whose first gig was opening for The Go-Go's at the Cuckoo Nest in Costa Mesa, are due for an encore tour date later this month.

Rock Aliens, Pt. II — Zadora is also of note as she is doing a music video duet with Jermine Jackson for a film "Rock Aliens." The song is called "When The Rain Begins To Fall," and though Jackson will be the lead, Craig Sheffler will lip synch part of his role in the film version.

Around Town — The show coming from Southend was definitely the Del Fuegos jam at Club Lingerie on Saturday night. This heart-and-soul Bostonian band, recent recipient of a Slash Records contract, packed the club and delivered a set of blistering rock 'n' roll. The band attracted a devoted following and appeared to be the work of some of L.A.'s finest — not the police department — including John Doe and Mike Blasko (formerly man Gene Taylor, True West and Naked Prey opened the Lingerie.

Re: 'Civil Wars' — Though this monster multinational theater piece apparently will rock the town at the Palace when Los Angeles (as of this writing), producer/writer Robert Wilson is currently rehearsing a crew of it with David Byrne in Minneapolis for showing on April 23. As reported in last week's column, it was indeed a lack of funds that scathen the show from the West Coast (though possibly, a lack of organization and enthusiasm on the part of the Los Angeles organizing group). We do hope to see at least part of Wilson's work in the future.

Southend — Los Lobos, which has been touring parts of Scandinavia, apparently has become something of an overnight sensation there — selling out concert dates in Stockholm, Amsterdam and various other snowladen cities. The East L.A. group have also been doing five television dates. The guitarist, Louie Perez, Slash, struck a foreign licensing deal with a European label, and the record, "... and a time to dance" was in the stores in four days! The band just finished the mini-tour with a show in London and will be heading back to the southland as definitely the Del Fuegos jam at Club Lingerie on Saturday night.

Jazz Growing On The Vine — This week we see three classic jazz artists appearing at Hollywood's Vine Street Bar & Grill. April 16 will be Ester Phillips night, when Little Esther, the teenage R&B singer of the 40's and 50's, will be on hand. Bringing in on house is the regular clubhouse band, Herb Jeffries will appear April 17 & 18 with his band, while the inimitable Mose Allison will return to Vine St. for a three night April 19-21 gig. Under the radar ITS TIMES FOR THE people's knowledge and appreciation of music has been an admirable goal of UCLA's extensive extension program, and this spring quarter two classes in particular are available to one and all. People should try keeping up with the information and classes, which will be emceez by jazz critic and writer Charles Weisnberg (Los Angeles Times, Downbeat, etc.) will focus on six major jazz artists, including Duke Ellington, Charlie Parker and Billie Holiday. The class will be held in local jazz haunts as well as in the classroom. "Roots Of Rock & Roll" was a one-day seminar held on April 14 and hosted by KGSN radio jock James Austin. The seminar included appearances by New Orleans' Harold Battiste, blues axeman Pee Wee Crayton, band leader Johnny Otis and legendary blues shouter Big Joe Turner. For more info on these sessions, contact UCLA Extension at (213) 825-9064.

Praying In The Big "A"? — Evidently, the California Angels feel they can use all the help they can get...starting immediately. Real Life's single "Send Me An Angel" will be resonating sporadically through Angel Stadium — the Big "A" — prior to key at-bats and in important situations during Angel baseball games. The Australian group, which is currently touring with Eurythmics, has just released its second single "The Man From Afar." DRUMMER DEREK DROPS OUT — LITTLE RIVER BAND's drummer Derek Pellicci has split from the long-playing Australian group, citing "the spark of magic" he had been missing. Pellicci is looking for a new band to work with.

Congratulations! — Front Line Management president Howard Kaufman has tied the knot with Sherry Johnson in a civil ceremony held last March 22 in Los Angeles. Front Line handles such artists as the Go-Go's, the Eagles, Steve Nicks, Fleetwood Mac, Jackson Browne and many others. Howard and Sherry are currently on the films "Urban Cowboy" and "FM." Johnson is a native of Memphis, Tennessee.

In The Works — New Idealists U2 have announced that studio electronics while Brian Eno will produce their next LP which will be the follow-up to their first two albums "War" and "October." Eno has previously produced discs for David Bowie, Talking Heads, Robert Fripp and DEVO, after originally working with Roxy Music in the mid-70s. The album is set to begin in May in Dublin, and it is expected that the band is recording a new album. One of L.A.'s other girl group, recent CBS signees The Bangles, are currently working on some new material with arranger Jimmy Haskell. — Rickie Lee Jones is finishing up work on a new LP at Evergreen Studios in Burbank.

Peter Holden

New Faces To Watch

Great White

selling separately well, and the chosen single from that collection, "Stick It" is currently on light rotation on KROQ. "When I was working at McDonald's I decided to go for the singing thing and it was either that or starve... I see my old man, you know, and my sister for the next nine-to-five days and its just not my style. I realized I had some talent back then. So I decided to work and develop it.

Great White intends to reach its audience not only through their music, but other means as well. They have chosen not to appear on the cover of their first LP (something about "a play on the old 'doobies' thing") and Russell has had a certain legal document reproduced on the sleeve of the album. "That was to make sure that in there with the song "Bad Boys" is basically written about that experience... I put that in there mostly because it 'look real, I've been on the bottom myself and now things are looking better for me'. No matter how bummed out you might think your life is and you're living in skid row or... there's a way to get out of it if you really want to do it bad enough."

Is there a message then that he hopes to get across? Russell admits that there is. "You can do anything you want in this world if you want it bad enough. You just have to go for it."

Russell also admits that if he has "been locked in a hotel room and a bus for these last few weeks," he is getting to do what he wants and is enjoying himself besides.

Mighty 3 And C'Indyx Sign Deal

Los Angeles — Mighty 3 Music has signed a publishing administration deal with C'Indyx Music. Mighty 3 president Cynthia Biggs and vice president Dexter Wansel, co writers of the Pat LaBelle hit "I Only Knew," were once writers for Mighty 3 Music. According to Mighty 3 Music's vice president of publishing administration, Connie Heligcr, the agreement with Biggs/Drake Wansel was based on the potential of creative partnership.

Wansel has served as writer/producer for such notables as the Jacksons, Lou Rawls, and Jean Carne.

Cash Box/April 21, 1984
CASH BOX PROUDLY PRESENTS ITS SIXTH ANNUAL

SPOTLIGHT ON BLACK MUSIC

ISSUE DATE: JUNE 16, 1984  ■  AD CLOSING: JUNE 4, 1984

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African Invasion — Not exactly a flood, but definitely a steady stream of quality recordings is pouring in from Africa, and for jazz fans here at home, this country, not incidentally taking advantage of the awareness created by last year’s King Sunny Ade media splash. But though both Cambridge-based Rounder Records, as well as Holokuks, New Jersey’s Shanachie label are delighted with the growing interest in African music, a possible rise in marketing standards is being educing both consumers and retailers alike that there is a lot more to the African scene than just juju and the Easy Beats. We’re putting a whole range of music out to market, but we’re also putting a proper price on it. We don’t have much stuff...that could conceivably get club play or some pop radio play,” remarked Crandall Grass, head of promotion for Shanachie. Released earlier this year was AFRICAN INVASION, Vol. 1, a 10-disc set from Rounder. The label is presently working on African Invasion, Vol. 2. The label is currently working on African Invasion, Vol. 2.

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L.A. Publishers Find A Forum
by David Adelson
L.A. PUBLISHERS — Once every month a cross section of Los Angeles’ music publishing community gathers to discuss the most relevant issues facing them. Meeting for an informal lunch, the group listens to a panel of speakers that are best equipped to deal with the topic of the day. The speakers are representatives of various long-winded speeches; instead they introduce themselves to the publishers by giving a ‘sales pitch’ on how their company can help the music publishing industry. According to the committee chairman, Gaylon Horton, “The music business is a tough business, and the lawyers at the ASCAP and BMI have a lot of experience to share.”

The most recent forum was entitled “Introduction to Music in Film” and featured a panel of speakers that included a music director of Columbia Pictures; Celeste Geller, music director at Embassy Pictures; and Tim Sexton, copyright attorney at ASCAP.

The panel fielded a number of questions to which their replies were honest and to the point. Sexton told one publisher, “Send me the song that you may have a chance of getting the song in the film. It’s better if you can, the label can’t charge the music director $10,000 to find out what the picture is about” before approaching him with music for Geller. Geller noted that while the industry may have in the past, shied away from major soundtrack and scored claimed, “Flashdance, people are finding they want the strong score to support the film.”

According to Horton, “This is an opportunity for all these people, new and old, to express their ideas and concepts of music publishing and to have the opportunity to pick the brains of those of us who have gained a lot of experience.” Horton felt that “This is a real business street, I know I came up through the street and I benefited a lot from the people who were willing to share their knowledge and their experience.”

Past topics have included working with label A&R executives, international publishing and overall music administration.

Six and No Tiger — Duran Duran, who license their songs in the U.S. through ASCAP, were joined by a NY party recently by Ken Sunners, ASCAP’s director of public relations (l), and Lisa Schmidt, ASCAP’s east coast director of repertoire (right). Duran Duran is (l) Nick Rhodes, John Taylor, Andy Taylor and Roger Taylor.

Blind Pig Records has announced the release of some as-yet-unavailable mid-seventies recordings of the late harmonica player Charlie Musselwhite. The LP is titled “Can’t Keep Lovin’ You,” and is the second Horton collection on the small, Ann Arbor-based label...Comin’ up this summer in Chi-town: Chicago’s first-city-sponsored blues festival will be celebrated on June 8-10. Some of the acts will be: Chicago’s cornet fronted national headliners and local acts. Opening night is a tribute to Muddy Waters...Blues-drummer-at-night/music-teacher-by-day Jimmy Tillman has brought the blues to school. His South Side high school class, the burgeoning interest in African music, there still remains a need for Black Blues All-Stars and arrangements Tom "84 Washington and George Patterson and some of the students have now been motivated to put together a tribute album of self-penned blues tunes...the LP will be out by mid-April.

Ashley kahn

East Coastings

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REVIEWS

NEW AND DEVELOPING

OUT OF THE BOX

OUT OF THE BOX

STREET TALK — Steve Perry — Columbia FC 39334 — Producer: Steve Perry — List: 8.96 — Bar Coded

"Street Talk" is the debut solo effort from Journey frontman Steve Perry, and the album has already produced one Top 40 single with "Oh Sherrie!". Though parts of the LP recall the singer's home band, it is a much more light and pop-oriented album which shows a varied and restrained musical palate. "Foolish Heart" is a beautiful ballad, while the dramatic "She's Mine" and "You Should Be Happy" show off Perry's hard-rocking side. A nicely textured disc which should grab Perry some new fans.

WONDERLAND — Big Country — Mercury 818 835-1 — Producers: Steve Lillywhite, Jim Kerr — Big Country — List: 5.98 — Bar Coded

"Wonderland" is a four song EP which comes in the wake of Big Country's recent successful U.S. tour, and includes the inspired title track which closed the band's recent shows. The EP also shows off the group's increased musical expertise, evidenced especially on the acoustic/electric "All Fall Together." Side two's "Angle Park" and "The Crossing." Both concert staples, are welcome additions to the Big Country catalog. "Wonderland" should get extensive airplay and sell well if the public's response to the group's recent live shows is any indicator.

DURAN DURAN (Capitol B-3545)


This dance-mix single is a certain new music/dance music crossover toucher by its mastery delivered by producer David Bowie's "Let's Dance" LP, Nile Rodgers. Spotlighting the slick vocals of Simon Le Bon as well as the tight Euro-pop rhythms set to a funk beat, "The Reflex" will certainly cut a stir for currency, and it will probably reach a new, more dance oriented crowd through its inevitable play in black clubs and on B/C radio. Tight instrumentation and a briefcase full of sonic effects make this single an across-the-board winner.

INXS (Atrio 7-99766)

Original Sin (3:46) (Music Corporation of America Inc./Browning Music — BMI) (A. Farris/M. Hutchence) (Producer: Nile Rodgers)

This is the first single from INXS' new album "The Swing," which debuted in the band's homeland of Australia at number one. "Original Sin" is a politically clever track which dreams of a racially equal and peaceful world, while also working as a tight dance single as well. Pushed by a booming drum beat, some slick guitar and a typically distinctive Nile Rodgers production touch, this cut is destined for CHR radio and dance club play, and it may well educate some people in the process.


George Howard is a young jazz veteran who on "Steppin’ Out" should cross over into the popular dance/funk genre, the title track in particular should gain extensive club and radio airplay. The LP is highlighted by the spirited drumming of the Crusader’s drummer Ndugu Chancler and the impressive reed work of Howard. Guitarist David Williams, who has worked with Michael Jackson on his last two albums also contributes some tasty licks as the group covers Jackson's beautiful "Human Nature" and the Eurythmics smash "Sweet Dreams."


This compilation album of other artists singing some of folk pioneer Woody Guthrie's greatest songs includes covers by such folk giants as Pete Seeger, Hoyt Axton and Ramblin' Jack Elliott. Son Ario Guthrie and the Oklahoma Swing Band perform a nice version of "Oklahoma Hills," and blues legend Sonny Terry contributes on a strong cover of "New York Town." Other highlights are "Pastures Of Plenty" performed by Hollie Near and Ronnie Gilbert, and the tape-spliced ancient Woody/modern Ario version of the American Classic "This Land Is Your Land."

PSYCHOBUD — Psychobud — Enigma E1062 — Producers: Ethan James and Joseph Marx — List: 7.76

This initial album by Psychobud is not just another new 'music' effort from a local garage band, rather, the Venice, Cal. group offers a sophisticated and accessible blend of post-punk rhythms and modern world lyrics. One of the many neo-psychedelic bands that have graduated from Ethan James' increasingly influential Radio Tokyo studios, Psychobud performs the dreamy and contemplative "Sights" side to side with the fervent "By The Fire." The band's political consciousness, which is to say the least, formidable, is spotlighted on "Still Hungry" and even more powerfully on "Waiting For The Accident." Keep an eye out for these guys!


This debut LP from the Jericho, Vermont band Pinheads threatens to ruin your speakers while doubling you over in laughter. Seriously folks, the group runs the gamut of musical genres from reggae as on "Where Are You?" to raw Devo-esque punk on "Here Come The Mutants." Each track offers very funny and impressionistic lyrics as well as some truly top-notch musicianship. Adventurous new music listeners and DJs are sure to go nuts spinning with Pinheads.

NENA (Epic 34-04440)

Just A Dream — (3:39) (April Music — ASCAP) (Fahrenkrohn, Peterson, Kenner, Brendel) (Producers: Heil & Preece)

"Just A Dream" is Nena's second single effort (which comes on the heels of her internationally acclaimed hit "99 Luftballons") and features a propelling keyboard/bass riff and another breathy melodic vocal from lead singer and natural popster Nena. Professing a broken love affair and a lonely heart, Nena proceeds to rock out to a powerful backing from her more than able German bandmates and should with this single establish the band as more than just a flash in the pan. Expect airplay from AOR as well as CHR stations.

BOB DYLAN (Columbia 38-04425)

Jokerman — (4:05) (Special Rider Music — ASCAP) (Bob Dylan) (Producers: B. Dylan, M. Knopfler)

This single release is long overdue from Dylan's "Infidels" LP of last year, as it has been widely acknowledged as the strongest cut on the disc. Prolific reggae rhythm section Robbie Shakespeare and Sly Dunbar provide an infectious, bubbling bottom while ex-Rolling Stones guitarist Mick Taylor and Dire Straitsman Mark Knopfler trade rough and sweet licks across the moving Dylan lyric. At his stirring, thought provoking best on this one, Dylan summons the passion and fervor synonymous with his earlier work and delivers an inspiring vocal performance which should attract a host of playlist adds.

WINDJAMMER (MCA-52367)


This is the New Orleans-based Windjammer's first single, and "Live Without Your Love" serves up a smooth-as-silk melody against an aural bouquet backdrop. The touching lyrics are soulfully delivered by lead vocalist Carl Dennis, and the instrumentation is flawless. Featuring a harmonica sounding keyboard solo by Fred McCray, "Live Without Your Love" enters Cash Box's B/C chart at #89, and should do well in the Top 40.

TANIA MARIA (Concord Picante CPS-001)

The Rainbow Of Your Love — (3:36) (Tencano Music & Lami-Lam-ASCAP) (Tania Maria Correa Reis & Van Gibbs) (Producer: Tania Maria)

This duet from jazz vocalist Tania Maria and vocalist/keyboardsman Jon Lucien may prove to be this year's sleeper on A/C playlists. Proving to be a perfect vehicle for the couple's varied vocal textures, "The Rainbow Of Your Love" creates a romantic and sensual mood while exhibiting a vast array of slick musicianship. The acoustic piano solo is especially arresting, and Lucien and Maria are both fine in vocal form.

Z.Z. HILL (Malaco-2097)

Three Into Two Won't Go — (2:50) (Malaco Music — BMI); Jalow Music — BMI (Jimmy Lewis, Rick Casin) (Producers: Wolf Stephens, Tommy Couch)

Veteran blues man Z.Z. Hill fills out this latest single from the "I'm A Blues Man" LP to the nth degree of his expertise. With the forceful lead vocal of the rough-edged Hill style, backed by a smoothly soulful chorus, the effect is like gravel swept along a floor of polished marble. The hooks in this tune are sharp, and should provide B/C playlists with a thoroughly hummable summer addition.
LOS ANGELES — Almost all facets of the record industry reported an upsizing in sales and profits for the first quarter of 1984. Indeed, most of those revenues were higher in the last few months than they have been in years. With the recent schedule of major releases from the major labels (Cash Box, April 14), retailers now know what they can count on to look for in terms of new titles from now until mid-summer.

The general feeling among retail operators was quite positive, with enthusiasm over the coming season being bolstered by a renewed strength derived from the successes of the past three months. Jack Buscher, president of Musicland, stated, “This quarter looks pretty good. Business has been steadily improving over prior years, and we’re going to have a late Easter, which means the second quarter is going to be even more Easter-centric than the first.” Larry Rosenberg, president of the Flip side based in Chicago commented, “March was the best month, other than Christmas, in the past two and a half years.”

Clearly, some of last year’s releases are contributing to this sales boom, Michael Jackson’s “Thriller” and Culture Club’s “Kissing to be Clever.” Of course, many new titles are making an impact in the market as well. Joe Martin of Turtles Records and Tapes explained, “The better releases have been coming fast and furious this year. Last year and in years past, all of the releases came out in January. This year they have been somewhat spaced out. This affects radio stations more opportunity to play new records.”

Wax Mart president David Blaine added, “I’m not looking for any of the releases to be as strong as Jackson was in the first quarter of this year, or Lauper or the ‘Footloose’ soundtrack, but I think right now the music industry is just in a strong period. Partially because the music is good and partially because the economy has been strong.” Matthew Konig, manager of the Record Division of a New York street store on Broadway, agreed that the quality of the music was superior. “I think this year it’s just better music all around,” he observed. “You get people buying new titles and they are buying more records because of it.”

Certain new titles expected in the next few months will be singled out as especially exciting to retailers. Along with the Jacksons LP which is slated for a May street date, Flipside’s Rosenberg expressed an optimism for a soundtrack from a film that Harry Belafonte is producing, and I think it’s going to be a killer.

Along with new titles, retailers are feeling the impact of new product configurations such as the compact disc and the 12-inch single. The general consensus among surveyed retailers is that 12-inch singles are the biggest boom at the retail level right now. Sales in urban areas are especially impressive. Tower Records buyer, Howard Krumholz exclaimed, “12-inch sales are going through the roof right now. The numbers just are going to be around for awhile. CDs make up about one quarter of our sales, while 12-inches are making up two-thirds of sales.” That said, Flipside’s Blaine added, “12-inch singles are very strong right now, and I think as far as percentages are concerned, they rank right up there with cassettes in terms of improvements against preceding years. That whole format has been a boomer for us.”

HEAVY METAL — These are Audio-Technica AT605 Audio Insulators. While originally designed to help prevent acoustic feedback, these phone insulators are now gaining popularity with CD owners.

Retailers Optimistic Over Spring Quarter Market Potential

by Peter Holden

WHERE THE GIRLS ARE — Remember those horrid young girls who scammed, weapon-wielding Portlanders over the last few weeks? A new and larger group of Portland market research consultants The Street Pulse Group indicates they may be back. In the 40s, 50s and 60s, mobs of shrieking early adolescent girls made the cash registers ring on the country music scene a merry tune. The vast majority of fans for such acts ranging from Frank Sinatra to the Monkees were girls. Then, suddenly after Woodstock in 1968, the female audience for music seemed to disappear. Music consultants have been perplexed by such phenomena. Indeed, many pulses from the new act such as Led Zeppelin, Crosby, Stills, Nash & Young and Genesis were 90 percent male. But a strange thing has happened in the mid 80s. According to Street Pulse lead consultant Michael Shalett, the recent female audience that has come back is the fan base that has been key to many hit records.

Many consultants feel there is a special bond between the new act and the female audience. In fact, Shalett points out, the female audience has doubled over the last two years. Street Pulse data indicates that female consumers are still the key-record buying majority (they’re 59 percent of the record-buying total.) But females have gone from 20 percent up to 41 percent! What does this mean for the music you’ll be listening to? Females seem to want more rock and hard rock less than than their male counterparts. They’re more excited about hit radio stations than their boyfriends — who tend to go for rock stations. And the new female record buyers are younger than today’s male record buyers — much younger. The Street Pulse survey indicates that females in record stores are far more likely to be under 15 than males. And while two thirds of the males in the stores are over 18, almost half of the females are under 18. So expect to see a lot more mopus of teen-age girls like the ones that have been showing up lately for Menudo and Dizzy Dean.

BACK TO SCHOOL — Convinced the college market is a viable, active target audience for new music, new artists and jazz, WEA and Warner Bros. penetrated the market this Spring by experimenting with a novel approach: designing a campaign exclusively for “excluded college campuses” (thereby excluding the large major colleges located in the densely populated metropolitan areas). The promotion, entitled “Next-Here Today, Here Tomorrow,” runs from April 9 through April 22, 1984, and is supported by an intensive advertising-merchandising campaign. Mid April is regarded as the optimum time to reach college students after they have returned from Spring Break. The objectives of the campaign are to test market some of their own town environments as a base for breaking, establishing and selling selected new acts, and to increase radio-retail involvement and sales plateau at the college level as an alternative approach to “Newsweek On Campus” advertising campaigns. According to Barbara Burns, WEA director of national advertising, advertising will strategically be placed in college papers and on college radio stations in 14 selected markets featuring the following six pieces of product: Style Council (“My Everchanging Moods”) — Modern English (Ricochet Days) — Australian Crawl (Semanics) — China Crisis (Working with Fire and Steel) — The Smiths (The Smiths) — King Crimson (Three of a Perfect Pair). Bob Moering, WEA director of marketing services, said that special WB merchandising kits included two promotional materials (one postcard and 16 band photos). To help determine the success of the campaign, each retail outlet has agreed to provide WEA with input tracking sales and consumer reaction on each of the six featured pieces of product. The following criteria was used to determine the 14 college markets: (1) Size of campus; (2) quality of retail base; (3) quality of college newspapers and college radio stations.

LABEL WATCH: A SPOTLIGHT ON NEW AND DEVELOPING LABELS — Eddie Gurren of E.J. Gurren (a national urban black promotion company) and Louis Edelman of Aprropos Productions (a video and film company), have formed Golden Boy Records. The company will be distributed nationally by Quality Records in the United States and Canada. Gurren, the company’s president has lined up an artist roster that includes R.J.’s Latest Arrival (see feature picks, Cash Box April 14, 1984). Gurren has helped break such artists as Shannon, System, Jenny & The Mexicaines, Orbit and ABC. Billy Johnson is the VP of promotion for his efforts to the streets of New York and L.A. For more information about this new label call (213) 980-7501. Labels are encouraged to send product information to (Cash Box) 640 Fifth Avenue, New York, N.Y. 10019 (Attention: Sherry Johnson) for possible listing in this column. Technology: Technologically Speaking — Audio-Technica AT605 Audio Insulators, originally developed to isolate phone turntables from electrical feedback, are now finding use with optical CD players plagued with laser pickup mistracking. It’s not surprising that CD players are susceptible to mistracking, explains A-T product manager Norman Levenstein. “The laser offers an extremely fine scanning area, which can result in a variety of musical information on the digital disc. But with this benefit, there’s a corresponding problem of the physical shock or vibration can cause the player to mistrack.” The Audio-Technica Audio Insulator System consists of four round energy absorbers, each of which is a multi-stage vibration/shock absorption device encased in a bronze-housing.

david adelson

Cash Box/April 21, 1984
Jazz Pianist Mehegan Dies

NEW YORK—John Mehegan, the jazz pianist and teacher best-known for his four-volume manual for learning jazz piano, “Jazz Piano Improvisation,” died April 3 of a brain tumor in New Canaan, Conn. Mehegan began his playing career in New York in 1947, but spent most of his time teaching—at the Julliard School from 1947-64, but also at Columbia Teachers College and at the University of Bridgeport—and writing jazz method books.

Mehegan recorded under his own name with Billie Holiday, Charles Mingus, Dinah Washington and others. He was 67.

SONNY DAYS—In part one of my interviews with Sonny Rollins, which appeared here last month, I put forth my opinion that Sonny Rollins is the world’s greatest living jazz soloist, and Sonny took pains to explain exactly what he is trying to do with his music and what he hopes to achieve through his personal satisfaction with his tenor saxophone playing. This dichotomy has been going on for years—writers, listeners, musicians, impresarios, and most of the people involved in jazz. Sonny is that sort of man, with a combination of modesty and genuine, deep-rooted doubts about his own abilities, quietly demurring. However, there is one area about which both Sonny and his admirers agree without reservation: Sonny’s recordings have not displayed the strength, energy, and sheer brilliance of his live performances. In a few weeks, Milestone Records will release "Sunny Days, Starry Nights," the album that finally begins to display on wax the Sonny Rollins of the concert hall. Indeed, the few album sides of old that "Sonny Days" on the record is powerful enough to remove the top of your head. Through a couple of calypsoos (Sonny’s heart beats to the tempo of a West Indian steel drum band; only in his original compositions does he forget that Coward’s "I’ll See You Again," and Jeromie Kern’s "I’m Old Fashioned," Sonny Rollins burns on record with a consistency unreached since his mid-50s date for his own "properly" to do another roll. Like Sonny by way of explanation, "is to try to get a good groove going and start playing and not necessarily say, ‘Take one, take two,’ so that everyone gets tense and nervous and knows that we’re going to start recording. In other words, to just let the tape roll for a while and try and allow more natural performance out of myself. See, this is actually the best way to do it, especially playing jazz. But there’s an economic thing involved here because tape costs a lot of money and, unless you’re in a good mood, whenever your record is just about to have to just let the tape roll. I heard that Frank Sinatra does that—they let the tape roll and whatever comes out best they use. I never felt that, because of the cost, I was able to really do that." Another thing that concerns Sonny is his outlooks—namely, the relationship between the music and what more than, he triple rejected taking shows up on disc. “I’m with a group now who has control of a lot of the other stuff that I did on Prestige and Riverside. I have a very good relationship with them that I get paid and see the things—a lot of things—things that are not used—destroyed.” Over the past few years, Sonny has had legal tangles with the owners of music he originally recorded for Blue Note. Impalpacus has made it impossible for me to use it that thing that sets apart is that they cut from legitimate company. As far as I’m concerned they’re bootlegs in a way because they’re unauthorized releases. Beyond the overall consistency of "Sunny Days, Starry Nights," several things set it apart from the others. First of all, the album is hard to hear—of the line-up, as it has been for his recent concert dates, is Clifton Anderson, trombone; Mark Sozkin, keyboards (generally, acoustic or electric guitar); Russel Blake, bass; Tommey Campbell, drums. Sonny’s sound is a bit more modern, and the new bassist. But I still like guitars and I’m able to get things. I’m just that person that I feel a need to hear the piano again. It’s just suits the instrument that I have a concept of the trombone and the new bassist. But I still like guitars and I may even go back to them in a short time. Mark Sozkin likes to play acoustic piano, I think that’s his favorite of all the keyboards so, you know, generally I’ll go with just the acoustic. I think Mark is happy with the acoustic and he wants to focus on getting more of what he wants, but that’s just a fine accordion player. Another change is the addition of the trombone—it’s been a long time since Sonny toured with a second horn. "Yeah, it’s a way that I think that I can see it. I don’t like the fact that he come and go with the Wynton Marsalis last year and I began to get the yearning to work with another horn. There are a lot of possibilities with two horns playing; harmonic possibilities, things I don’t think I have. I don’t like to see this line up. I’m not a little bit of a thing with Wynton, so I decided to get another horn, in this case a trombone, I’m going to do some more collaborative improvisation with the trombone and the saxophone playing together at the same time." The concert that Sonny did with Wynton Marsalis last year, I think that the concept of getting a line up that is just a pair of horns and the new bassist. I have seen many of the playing the lyricon because the people that made it went out of business and it became difficult to get it repaired and so forth. The soprano I stopped playing temporarily, I hope, because I got a lot of dental work done and it really difficult to play it for a considerable amount of dexterity on the teeth." Despite two instances in the past where Sonny Rollins dropped out of public sight for extended periods, the Sonny Rollins of 1964 seems to be content—he recorded just about annually and constantly on the road, playing concerts, not clubs, "I find that I burn myself out playing in clubs a lot and it’s just easier to do a concert date. I can come in, I have a nice half to play, in nice accommodations. It’s a better venue inns than as main venue and clubs; you can’t really do both, you get yourself as a nightclub artist, it’s hard to get good concert dates. I stay away from clubs for that reason, although clubs are nice and I know a lot of good music that happens in clubs." But doesn’t he do a lot of good music that happens in clubs. But doesn’t he do a lot of good music that happens in clubs. But doesn’t he do a lot of good music that happens in clubs.
Valenti Speaks Out

(continued from page 5)

threatens to lay us low with a very high fever is already apparent, and no one wants to do anything about it.” Valenti cited the 1983-84 decision in favor of the Sony company that was based on 1978 data, a situation in which he never had to be involved in today’s arms control negotiations and talking about the firepower of the ineffective rifle. The decision was based on the reality that VCRs, with less than two hundred thousand machines in this country” (compared to 3.4 million today), said Valenti.

Below the overwhelming problems of piracy and inadequate legislation, Valenti then outlined three more specific problems: The problems of home copying, the “first sale” doctrine, and satellites.

Valenti said he felt that no one in the music or video business, including himself, was home copying completely, admitting that he himself owned a cassette recorder, and that he was certain most people in the audience would own similar devices. “I know our owners too well before congress say two things, according to Valenti. First, they exempt all home copying from copyright infringement, but second, they ask for a compensatory mechanism which would cause the manufacturers of these paying tapes (84% of the tapes, 100% of the machines are made in Japan), Valenti said to pay a copyright royalty.

The second specific problem Valenti discussed was the “first sale” doctrine. “The doctrine came into being in the latter part of the 19th century as a legal imperative that said that if a book publisher sold a book to a book seller, that book seller would have the right to sell the book to the next buyer. That was called the ‘first sale’ doctrine,” Valenti said. "I think this 19th century doctrine has no relevancy (today) and we are asking that it be expunged from the marketplace. It is an artificial barrier.”

Valenti said he felt the doctrine to be antithetical to the consumer because of the cost of making tapes. Consumers, Valenti felt, would like to create libraries of tapes similar to their libraries of books. “If you sell them at a price that is comparable to the price of the hardback book, you can’t make a fortune. But the consumer wouldn’t be able to do it. It is that barrier. If you have the right to sell an item, you should be able to sell it. It makes no sense. If you had the right to sell an item, you should be able to sell it.”

Valenti said lower prices of comparable to that of the average hardback book, would cause the consumer to go around the initial setback of the first sale doctrine by imposing an artificial charge of $25 or $30. It is the consumer that is most affected by this law.

Satellites were the third specific problem on Valenti’s agenda. “I promise you,” said Valenti, “in the future practically all of the transport of visual and audio material will be done with satellites.” Valenti pointed out that this future of satellite transmission, one that has already begun to take shape with the multitude of dishes in existence in this country alone, will be unmonitored and unsupervised if the present situation is allowed to continue. He gave as an example the recent incident in which a small, sovereign nation in the Caribbean bought a large satellite dish and began receiving movies and music. “I was only persuaded to stop that activity by a clause in President Reagan’s Carribean charter to resellers to stop selling tapes and to nations which “used, in an unauthorized fashion, American visual material designed to promote the defense of the U.S.” In our view, it will destroy the business unless these satellites are monitored,” said Valenti.

"Piracy in all its forms was the last problem mentioned by Valenti, a problem so broad that time would not permit a thorough examination of it at the meeting. “We are faced with the cracking of the shield of copyright,” he said, “the shield which guards all of the creative property produced in this country. Books, film, and it has remained intact for many years, now it’s being cracked by a casual attitude on the part of high station government officials.”

The chief difficulty, according to Valenti, is in persuading people in government that a crisis truly exists. “Creative private property is as real and as tangible and as sacrosanct as your car or your home, your wife’s jewelry, or your watch. Nor ought to use what you own without your permission, or without compensating you for the use.”

"What really upsets me is when people say ‘you’ve got to show harm. If you can’t show harm, why do you care?’ It’s as if you were parked outside of my house and you use it every night without my permission. You fill it with gas and you bring it back me all washed and clean and you say, ‘What are you so upset about?’”

"I am not very optimistic that these problems will be solved quickly,” Valenti said. “To have we have 9.4 million VCRs. Eighteen months ago it was predicted that there would be sales of maybe 5.2 million this year. The first two months they were selling at an annualized rate of 7 million. By 1990 there will be 55 to 60 million of these ’tape wars’ clicking away like PacMan every time a popular film is delivered to the home by whatever means. You can imagine the ripple effect of that film . . . There are already 50 million recorders out there affecting the music business.”

Valenti finished with words on the politics of the copyright problem. He admonished the gathering for their lack of political involvement. “What we have to do is to be able to show senators and congressmen that is in the long term best interest of the people that a solemn oath sworn to that being fair about ownership is beneficial. That is the cause we are trying to advance.”

Retailers See Strong Spring

Though immediate sales of the maxi-length singles have been very good, there was some hesitance by a number of retailers to acknowledge the configuration’s staying power. Rosenbaum said, “sales are very strong, but I don’t think the manufacturers are crazy about the 12-inches, and I don’t know how long it’s going to last.” Musicland’s Eguster noted, “I’m not right now, and my guess is that it will be around for a while. It’s dance music and I think it has staying power to the extent that people are interested in dancing.”

The Compact Disc was generally considered a product whose sales peak is still in the future, that most retailers contacted reported that the discs were selling reasonably well. Maxie Maxie’s, for example, have just recently introduced the Compact Discs from secured areas onto the main selling floor and we have on the order of 300 to 350 titles being bought pretty much every item that is released at this point. The hardware is being priced aggressively and a lot of people are going to be really strong for us, especially in the white suburban stores where the buyers are more affluent.

Martin of Tulsa had a more restrained view of the market: “Sales of CDs are only so-so. I don’t know that in Atlanta or in the South that there are enough CD players to make an impact on the market. We are selling some CDs, but relatively few.”

Eguster projected a positive long-term outlook: “CDS aren’t quite coming into their own, but I think that it is a long term development product, and that it is going to be the wave of the future. Compact Discs are going to be an important market factor by 1985 or 1986.”

Video Disc Questioned

One product configuration whose future does not look quite so rosy is the video disc. The announcement by RCA to pull out of the video disc business (see separate story) that product may not be around too much longer. Eguster commented, “I think video discs are going to fall by the wayside.”

While profits for record manufacturers were up for the first quarter, many retailers saw little increase in their overall supportive advertising and point-of-purchase promotions made available by the labels. Blaine said, “with the exception of a few out of the ordinary things from CBS, I still see a lot of austerity and caution with advertising and point of purchase production. In fact, I think there is still a lot of waste in that area, and I think there could be a lot more prudent use of their money.”

One of the biggest factors in the resurgence of record sales has been the rise of video music on television and it’s influence in exposing new artists. Martin pointed out that, “People buying records today are hungry for new artists . . . there is a good market for new acts.” Rosenbaum added, “There is more exposure for new bands (because of video exposure on TV). If the act starts to generate the market right now.” Thus, a lot of the recent retail sales attributed to relatively new acts,have come about alongside the video exposure.

While video has given record sales a boost in exposing new artists who otherwise might not have noticed, video music itself is becoming a sales factor in many retail music outlets. Flipside’s Rosenbuen declared, “We are getting strongly into video; all 10 of our stores now sell video, and two of our stores are full line video.”
DEAD BUT NOT FORGOTTEN — On Friday, April 8, 1984 the California Public Broadcasting Commission was pronounced officially dead. Since 1975 the commission, which was intended to give the millions of people’s 27 public radio stations (and 15 public TV stations), providing programming grants, financial assistance and a public radio network that spanned the whole state. The commission was at the peak of its financial capability. In 1983 when it received and disbursed $1.4 million, the conservative administration of California Governor George Deukmejian dismantled the commission in its efforts to solve what they termed as the states “budget crisis” last July. Deukmejian had appointed a task force to find other ways of funding public broadcasting. Allegedly what he hoped that the task force would recommend was the continued existence of the commission, this was not to be. The task force formally recommended that a public agency, most likely the trustees of a nonprofit private benefit corporation, take the commission’s place. However it is still a question where that corporation will get its operating costs. The task force members supported a future in the future to decide that. Governor Deukmejian’s office said that the governor would support absolutely no public broadcasting with public funds. Deukmejian spokesman Jess Huff added, “he has the blue pencil and he has given every indication that he will use it.” Will the governor’s blue pencil prove to be the decisive blow in the state to public broadcasting in California? What will happen to station funding? Will it be a miracle occur to provide the needed cash flow? Stay tuned.

MAIL MEN — WMMS Cleveland’s morning air personalities Ed “Flash” Ferenc (l) and J. Joey Dubcek (r) with the new the station received in connection with a ticket giveaway for their appreciation concert featuring the Eurhythms.

LEADING LADIES — Chrissie Hynde (l) chats with Mary Turner, host of Westwood One’s “One of the Best of the Blues, R&B and a bit of gospel” in Los Angeles. The two taped an interview to be heard on over 250 stations across the country.

Study Finds Compact Discs May Not Be Suitable For FM

by David Adelson

LOS ANGELES — A recent study entitled, “Digital Audio and The Future of Radio Broadcasting,” has claimed that “FM radio broadcasters are not necessarily doing themselves a favor by programming Compact Disc recordings.” The study was released by Waters & Co. of Binghamton, N.Y.

The study claims that, “by promoting Compact Discs, broadcasters are promoting a technology that they ultimately cannot deliver.” According to the author of the study, Dennis P. Waters, “The CD could be a Trojan horse. Broadcasters are welcome them into their radio stations, but failing to think through many of its long term implications.”

What is a seemingly vague press release designed to stimulate interest in the study, which is available for $119.95, the company claims, “the way the FCC defines FM broadcasting has become a handicap. FM stations cannot transmit in full digital quality.” The study further claims that “other technologies such as cable and DBS (direct broadcast satellite), can do this and probably will. The Compact Disc has made FM radio the quality bottleneck in getting music to the consumer but other media can remain state-of-the-art.” According to the company, the study not only examines the impact of the digital audio on radio’s competitive environment, but also the amount of time it will take for the CD to “become a part of radio’s everyday life.” The study also addresses the question of the Compact Disc as a “true market consumer product.”

The study concludes, “quality will not be the engine of growth for digital inside the radio station. Instead, the blending of digital audio with other types of digital data will offer productivity improvements on the operations side.”

“Waters examines the concept of the ‘intelligent radio station’ — one that will feature “across the board functional integration of station information systems and production facilities.”

The company also states, “the crucial technology is the laser-read optical disc, which can hold up to 75 minutes of music in CD size and over 10 hours in 12-inch size. The first functional integration of this technology into everyday radio operations could come with the next generation of broadcast automation systems.”

Claiming, “the harshest marketing problem facing the CD business is defining ‘digital’ in the mind of the consumer,” the company said radio should investigate the establishment of a third format for compact disc broadcasting service — a digital format. If FCC regulatory constraints are keeping aural broadcasting from remaining state-of-the-art, then perhaps the regulations should be changed.

The 49-page study is available from Waters & Co., Binghamton, New York. The price is $119.95.

Cash Box contacted several radio programmers to get initial reaction on the study without further information, however, according to Tom Hedges, program director at KLOS in Los Angeles, which uses the CD two to three times per hour, “the CD represents three major areas of improvement. They are relatively free of surface noises. They are impervious to scratches, and they are an improvement in dynamic range, which is one area that we realize cannot be transmitted over the air.” While the PD acknowledged the inability of the station to transmit that improvement in quality, he stressed that he was happy with the configuration, joking, “two out of three ain’t bad.”

‘Cover’ Songs Cause Controversy

by Anita M. Wilson

NASHVILLE — Over the past couple of years “cover” songs have become increasingly more popular in the country music field. These cover songs range from old country tunes, such as Bob Luman’s “Lonely Women Make Good Lovers,” to the ever increasing pop cover songs, such as “Every Breath You Take,” “Three Times A Lady,” and “Candy Man.” Recently the amount of covers has increased, causing two country radio air personalities to change their guidelines for playing these records.

Steve Warren, program director, KYX/K, San Antonio and Bill Pyne, music director, WOYK/St. Petersburg both sent out letters voicing their disapproval of some recent pop cover records. “Cover songs are not the problem, but they are releasing cover songs from out of the format,” stated Warren. He added, “Once in a while, artists used to do country and pop versions of the same song, and someone like Johnny Cash made a career out of covering those songs. But now it seems like name artists have stopped doing original material and have stopped covering original material, new messages and thoughts, and aren’t exposing new writers, but are going back to music that didn’t have much redeeming quality when it first came out.” Also speaking out against covers of old pop hits was Pyne who stated, “We seem to go from one crisis to another. Everyone seems to get (continued on page 20)
United Kingdom

LONDON — The highlight of last week’s preview was a concert featuring a variety of characters in various venues. The spectacular set was designed by John Napier. It included a 1,400-tonne pyramid and a box of elaborate railway tracking which enabled the characters to swoop around the audience on their skates. The script, although predictable, was delivered immaculately. Choreography, by Arlene Phillips, was stylish and polished. Polydor—though the concert was a rare opportunity to see the company’s beautiful ballad, “Only He Has The Power To Move Me.” The show was well-received and looks set for a long run.

Other new releases from Polydor include the latest Siouxsie and the Banshees single, “Swimming Horses,” which is exceptional, and The Cure’s single, “The Caterpillar,” which will also be released next week.

Picture Music International and Virgin have set up their forces for the release of “Now That’s What I Call Music 1,” the biggest selling video of all time. The video will be released simultaneously in the U.S. next month and, with offers 80 minutes of music in all, featuring current chart videos, including The Police’s Don Quixote Culture Club, Big Country and Howard Jones.

The Kinks are to start an 11 date UK tour which is to be the first of a series of live shows in Britain since December 1982. They are releasing an EP to coincide with the tour — entitled “State Of Confusion,” they have recorded the previous 11 U.S. tours. Vocalist Ray Davies is also working on a musical play for TV called “Return To Waterloo.” The show is scheduled for spring airing, and is directed and scripted by Ray Davies. The production is to tour U.K. later in the year. The Kinks will be going into the studio to record a new album set for release later this year.

Music in the U.K. is expanding in the U.K. Charlie Crane has recently been appointed to the position of creative development manager. He will work with all acts licensed to his company. Crane, who has previously headed the department at ATV Music, where he was responsible for such signings as UB40 and The Thompson Twins.

MCA have developed their in-house studio facilities and envisage using it as a facility to bands. Crane said of his appointment to the company, “I’m very excited about the future because we are a team who are young and enthusiastic, and new talent is always a joy for us to see.”

Japan

TOKyO — According to Japan Video Assn. (JVA) president Tatsuero Ishida, the number of video albums released in Japan affiliated with JVA in 12 months ended Dec. 31, 1983, reached 38,801,420,000 yen ($177,200,000) in sales revenue over the previous year. Breaking down this figure, videotapes were 22,334,560,000 yen ($1,125,000,000), up by 106% over the prior year. At the same time, videodiscs showed 3,946,400,000 yen ($18,000,000). The video-tapes consist of “Beta-system” (37%) and “VHS-system” (63%).

Shu Kaneko has been appointed as a vice chief of division of the software business of Nihon-Victor Co., (JVC) as of March 23, 1984. At the same time, Kaneko is to take charge of the entertainment business of the division. By the way, Kaneko, who has many friends in the music industry, is currently managing director of Victor Musical Industries Co., (a subsidiary of JVC) for many years.

In a lawsuit concerning “rental-recording-practices,” the Tokyo district court has ruled that the suspension of record and tape shipments due record manufacturers to a record wholesaler who had continued selling records and tape records in the same way is quite legal. The court rejected an action of “Miyagi-Family-Club” (one of the big record-tape wholesalers in this country) that the court is temporarily restraining order of the suspension of the shipment to the record manufacturers. The court said that the record wholesalers do not have any titles which might possibly prove to the record manufacturers. At the same time, the court suspended the ongoing procedure for suspending shipments of records and tape records by the record manufacturers to the illegal wholesalers in the same way.

Covering the rental market, the court found the same law as the law of the trade law of this country. Matsui, a lawyer for JPRJ (Japan’s Phonograph and Record Assn.) said: “We are very pleased by the court’s decision.”

Disc jockey Hideaki Shirahama, who has been chosen to catch a first step to eradicate the so-called illegal rental record practices by the previous court decision, is encouraged by the decision to continue a fight with the rental record practices patiently.

With purposes to increase record sales (including CD), pre-recorded tape, video software and back ground music tape (it’s well known in Japan as “KA-RAOKE”), Toshiba-EMI has disclosed a large scale reshuffling by which “The First Management section” and “The Video Management section” have been established instead of the old “First Management section.” The newly created “Videos-Management section” will be treated with two sales of record and pre-recorded tape. The Video-Management section” will take charge of marketing of video-software.

Argentina

BUENOS AIRES — A new speed-up in the Argentinean inflation rate, which seems to destroy the efforts of the government, is once again a nerve test for the record companies which has been feeling satisfied with the sharp increase in sales volume during the summer season (January to March). This time, the industry seems to have decided to keep the relative prices of records and tapes low regarding other gifts and entertainment values, like books, cinema tickets and the like.

After the government leaked notices that the March inflation rate has been around 9 percent, the record companies have been posting price increases not exceeding this figure. Mario Lopez, marketing director of RCA, told Cash Box that the intention of his company is to keep price increases at the same pace or lower than inflation to avoid the reduction in purchasing power that this process implies. However, the spiraling inflation is obviously a menace to the future of the industry and the economy as a whole.

Mario Kaminsky, president of Microfon, started a tour of the Americas that will take him to Peru, Columbia, Mexico and the United States, where he will visit Los Angeles, New York and Miami, before returning to Argentina. Kaminsky will discuss business in all these countries, which means licensing of the Microfon catalog and the lineup of representation contracts for Argentina.

The concert offered by Cuban artists Silvio Rodriguez and Pablo Milanés at the Obras Stadium, with local singers like Victor Heredia as guests, will be recorded live and turned into an album by Poly- Gram. The company is enjoying unexpected promotion on TV for other artists, like Mercedes Sosa, whose date at the Luna Park has been aired by ATC and will probably result in several thousand more records sold of her recordings. Victor Heredia will also start a date at the Luna Park with Cesar Iellita and Cuarteto Zupta this week, devoted to the works of three poets: Maria Elena Walsh, Pablo Neruda and Jose Rodose.<ref>

CBS is working on the promotion of the new album by chanteuse Juliana Eleno Davalos and the launching of folk music group Los Khorus, a quartet devoted to instumental tunes and songs of the Andean mountains, a repertoire usually welcomed in several European countries.

There is also an album recorded by U.S. group Third World, which may find an audience in Argentina. As we reported before, the label is also heavily engaged in promoting the latest album by Brazilian star Carlos Santos, sung in Spanish. Silvan Eichen’s president Nestor Selasco reports that instrumental group Malva-ho is recording a new album for the company; its latest effort, “Humanidad,” has been a strong entry in the local Top 50 charts. The label is also promoting the Ry Cooder-Pasolini version of “Desperado,” released originally by Carrera and turned here into the leading theme of a compilation album, since singles don’t sell in this market.

miguel sminnoff
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<th>Title, Artist, Label, Number, Distributor</th>
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Cover Songs Stir Up Producers

Cover music has been around for a long time, but in recent years, it has become a popular trend in the music world. It seems that every other artist is releasing their own version of a classic song, and the covers have been getting more creative and interesting. This has led to some new opportunities for producers and songwriters to take risks and experiment with new sounds. It also provides a way for new artists to get their music heard by a wider audience.

Cover music can be a great way to introduce new listeners to classic songs and artists. It can also be a way for established artists to showcase their versatility and creativity. Some covers have even gone on to become bigger hits than the original version. For example, the cover of "Hotel California" by Eagles has been a big hit for Randy Travis.

However, there is a downside to this trend as well. Some covers can be so good that they overshadow the original version. This can lead to a situation where listeners only know the cover version and forget about the original. It can also be difficult for original artists to break through when there are so many covers of their songs.

In conclusion, cover music can be a great opportunity for producers and songwriters, but it is important to strike a balance between respecting the original version and creating something new and interesting. Overall, it seems that cover music is here to stay and will continue to be a popular trend in the music world.
SIX GREAT REASONS
WHY "DON'T MAKE IT EASY FOR ME" IS THE BEST ALBUM BUY OF 1984

★ 1st Great Reason
"Angel In Disguise" the fourth smash single from this one great album has just been released.

★ 2nd Great Reason
#1 Hit Single "Holding Her, Loving You"

★ 3rd Great Reason
#1 Hit Single "Your Love's On The Line"

★ 4th Great Reason
#1 Hit Single "Don't Make It Easy For Me"

★ 5th Great Reason
Grammy Nomination, Best Country Vocal Performance, Male

★ 6th Great Reason
Academy of Country Music Nomination, "Male Vocalist Of The Year"

"DON'T MAKE IT EASY FOR ME"...a Top 10 Album for the last six months and a GREAT BUY for the value-conscious consumer. THREE proven hit singles and a fourth on the way..."ANGEL IN DISGUISE", just released...with a new music video to back it up airing on cable and network tv this month!

RCA

Picked by Stereo Review as one of the year's 10 Best Albums!
MCRN begins broadcasting from new studios — The Music Country Radio Network (MCRN) has begun broadcasting from its new studios located near the main lobby in the Opryland Hotel in Nashville. The new facility features a 180-square foot window that allows visitors and hotel guests to see some of country music's stars being interviewed live. MCRN, a joint venture of WSM/ Nashville and the Associated Press (AP), began broadcasting in April, 1982. MCRN's signal is also carried on almost 100 affiliates nationwide between 9 p.m. and 5 a.m. daily. Charlie Douglas hosts the "Charlie Douglas Show" from 9 p.m. to 1 a.m., and he interviews a variety of guests ranging from singers and songwriters to label executives and other music industry representatives as well.

VETERAN broadcast Bill Berlin then hosts a show from 1 a.m. to 5 a.m., which programs taped interviews with country artists, current hits, and oldies. The weekend hosts are Kyle Cantrill and Benny Ray. Listeners also enjoy the weather and sports reports as well as AP newscasts. Perhaps MCRN's most unique feature is its toll-free telephone line that gives listeners a chance to speak directly with guests as well as phone in favorite requests. Here is this week's top four requested records on MCRN: 1. Roll On — Alabama, (RCA); 2. Make My Day — T.G. Sheppard & Clint Eastwood, (Warner Bros.); 3. I Guess It Never Hurts To Hurt Sometimes — The Oak Ridge Boys, (MCA); 4. (The) Happy Birthday Girl Heartthrob — Barbara Mandrell, (MCA); 4. The Yellow Rose Broke, (RCA); 4. Honey (Open That Door) — Ricky Skaggs, (Epic). 4. We Didn't See A Thing — Roy Charles & George Jones.

SECRETARY OF AGRICULTURE makes debut on WMZQ — U.S. Secretary of Agriculture John Block made his country music singing debut on the Jim London show on WMZQ-Washington. Block played renditions of three country standards while strumming himself on guitar. The broadcast was carried live on WMZQ/WDMV-TV/Washington, KCMD/Kansas City, Iowa Public Radio, The Voice of America, AP Radio, CBS Radio, and the CBS Morning News. Secretary Block is an ardent fan of country music at home and often serves as the musical entertainment at a number of parties in Washington.

STATION CHANGES — WJBK/WJKF-FM/Nashville owner Mack Sanders announced the appointment of Craig Fleshman as general manager of the stations. Fleshman has previously served as sales manager of KLUV/Dallas, KPLZ/Salt Lake City, and KGAA/Kirkland, Washington and was an account executive with William Meeks Advertising of Dallas.

COUNTRY EXPRESS goes nationwide — The Country Express, a weekly half-hour program of country videos, is being offered nationally to Public Broadcasting System (PBS) stations in 30 cities. WWW-FM/Detroit co-produced the show with WTYS-TV/Detroit, and it is distributed independently via satellite to all parts of the country. Host for the show is WWW-FM's Chuck Santoni who plays the latest music videos along with featured artist interviews.

WATCH OUT FOR THE TAXMAN — WUSN/Chicago will soon unleash the US$99 Taxman. The program will see Ron Hanks, the Chicagoan who went on the road with the Murphy Plath tax return or else match their refunds, and one lucky taxpayer will win his own personal computer to help with next year's tax return. The station has also planned to give away copies of Deborah Allen's "Chest The Night" album when Daylight Savings time springs forward along with a weekend stay at a luxury hotel that features a private swimming pool in each room.

THE COUNTRY MIKE

WOULD THE REAL D.J., PLEASE STAND UP! — RCA recording artist Lee Green recently dropped by WSIX AM/FM Nashville for a guest DJ stint on the Gerry House Show. Joining Greening (I) on the air was Paul Randall, (r) WSIX air personality and account executive.

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Johnny Lee With Lane Brady, (Warner Bros.); 4. Honey (Open That Door) — Ricky Skaggs, (Epic). 4. We Didn't See A Thing — Roy Charles & George Jones.

SECRETARY OF AGRICULTURE makes debut on WMZQ — U.S. Secretary of Agriculture John Block made his country music singing debut on the Jim London show on WMZQ-Washington. Block played renditions of three country standards while strumming himself on guitar. The broadcast was carried live on WMZQ/WDMV-TV/Washington, KCMD/Kansas City, Iowa Public Radio, The Voice of America, AP Radio, CBS Radio, and the CBS Morning News. Secretary Block is an ardent fan of country music at home and often serves as the musical entertainment at a number of parties in Washington.

STATION CHANGES — WJBK/WJKF-FM/Nashville owner Mack Sanders announced the appointment of Craig Fleshman as general manager of the stations. Fleshman has previously served as sales manager of KLUV/Dallas, KPLZ/Salt Lake City, and KGAA/Kirkland, Washington and was an account executive with William Meeks Advertising of Dallas.

COUNTRY EXPRESS Goes nationwide — The Country Express, a weekly half-hour program of country videos, is being offered nationally to Public Broadcasting System (PBS) stations in 30 cities. WWW-FM/Detroit co-produced the show with WTYS-TV/Detroit, and it is distributed independently via satellite to all parts of the country. Host for the show is WWW-FM’s Chuck Santoni who plays the latest music videos along with featured artist interviews.

WATCH OUT FOR THE TAXMAN — WUSN/Chicago will soon unleash the US$99 Taxman. The program will see Ron Hanks, the Chicagoan who went on the road with the Murphy Plath tax return or else match their refunds, and one lucky taxpayer will win his own personal computer to help with next year's tax return. The station has also planned to give away copies of Deborah Allen's "Chest The Night" album when Daylight Savings time springs forward along with a weekend stay at a luxury hotel that features a private swimming pool in each room.
REMEMBERING MARVIN — In the aftermath of the sudden loss of Marvin Gaye, one of America’s best-loved and enduring R&B artists, Soul Train, one of the country’s most enduring dance shows, will rebroadcast the 1983 tribute to Gaye’s life and career to the show’s more than 90 subscribing television stations. Airing in major markets on Saturday, April 21, the tribute features a special interview segment in which Gaye responds to questions from members of the Soul Train dancers. All the music and dance numbers in the program are provided by the late soul star’s previous hits for the Motown label as well as other selections from his last Columbia LP “Sexual Healing,” including the Grammy-winning title track. Gaye himself performs five numbers on the show, four of which are off the “Healing” album. Executive producer of the program Don Cornelius calls the show “one of the most memorable episodes in the show’s history.” No additional sponsors or rate increases have been solicited for this special broadcast, as Cornelius puts it: “Our compensation lies in the potential for the maximum number of American viewers to see Gaye at his best and at the peak of his career.”

INXS EXPLAINS SELF — The new-to-1-changer by ATCO recording artists INXS (that’s “in excess”), entitled “Original Sin,” has already begun to receive heavy airplay in those areas where 12-inch means the most like radio and clubs. It seems, however, that some programmers are missing the point. It’s not about the intensity of the song’s lyrics, mistaking its message and suggesting that it contains blatantly sexual reference. Nor in fact, does the song in fact offer a somewhat eye-opening view of racial equality. As Atco vice president Reen Nalli emphasized, “the lyrics are printed on the sleeve of the commercial 12-inch pressings, and it is quite obvious that there is nothing sexual about them at all. In fact, it is precisely because of its powerful anti-quotidian stance that the band felt it was very important to make the lyrics readily available.” If you haven’t heard it yet, the song’s sure to be around soon. The chorus goes like this: “Dream on white boy! Dream on black girl! Wake up to a brand new day! To find your dreams washed away.” Produced by Nile Rodgers, with backing vocals by Daryl Hall, the single debuted back home (home by INXS anyway) in Australia at #1 and its first album “The Swing” has held that position now for two weeks on the LP charts down under. “Swing” will be shipping domestically on April 27, and as a perk for the hardcore INXS fans out there, the initial 250,000 copies will feature a gatefold jacket.

THE RHETORIC SECTION

HEY, WHICH ONE OF YOU IS PAYING FOR THE DRINKS? — Lionel Richie (I) and Kool & The Gang’s own Robert “Kool” Bell (r) are pictured above putting the finger on each other at a recent Manhattan party.
BLACK RADIO HIGHLIGHTS

1. DEALS---DENISE WILLIAMS---COLUMBIA

2. RETAIL BREAKOUTS
   CPF5---KANSAS CITY---DELL RICE, MD---ROCKWELL

3. RAILWAY---THE O'JAYS---PHILADELPHIA INT'L/CBS

4. 1. SAIL AWAY---THE TEMPTATIONS---GORDY/MOTOWN
   2. GIVE ME TONIGHT---SHANNON---EMERGENCY/MIRAGE
   3. LOVE, NEED AND WANT YOU---PATTI LABELLE---PHILADELPHIA INT'L/ CBS
   4. THERE'S NO EASY WAY---JAMES INGRAM---QWEST/WARNER BROS.
   5. LOVELITE---O'BRYAN---CAPITOL

5. 1. RIGHT OR WRONG---SPINNERS---ATLANTIC
   2. GIRLS JUST WANT TO HAVE FUN---CYNTHI LAUPER---PORTATRI/CBS
   3. BREAKDANCE---IRENE CARA---NETWORK/GEFFEN
   4. EAT IT---WEIRD AL YANKOVIC---ROCK 'N ROLL/CBS
   5. 10. ADULT EDUCATION---DARYL HALL---JONE OATES---RCA

--- Additional content not included in the extracted text. ---
Spring Tours Announced

New York is avant-garde musician Laurie Anderson who begins her travels April 23 in support of the recently released LP "Mr. Heartbreak." Christine McVie is set for a three-month nationwide tour starting in the beginning of May. The Scottish band Simple Minds, for years favorites in Los Angeles — The Disney Channel, which marks its first anniversary April 18, has announced plans to enter the foreign market with two-hour videocassettes. The initial releases will include six previously unaired tapes for rental retail in as many as 14 countries, scheduled for debut in September or October. Up to 15 volumes are planned to be released to foreign merchants within the first year.

Disney's current distribution marketing plan was reportedly encouraged by advice from foreign distributors who pointed to the dearth of children's programming abroad.

England, is set to go on the road in June as are the critics' favorite's sons of 1963, R.E.M. Elvis Costello is currently playing live dates with only a solo acoustic guitar. T-Bone Burnett is opening, and Steve Wunderlich is following the band since 1981, playing a series of Detroit shows in June.

made. Such circumstance in Disney's marketing technique is hoped to result in an offshoots of portions of program development and production costs, while stimulating future market enthusiasm. Disney has pursued a similar approach with its home video market, which to this point, has seen 55 new titles added each month, along with other acquisitions.

The Disney's current marketing plan was reportedly encouraged by advice from foreign distributors who pointed to the dearth of children's programming abroad.

OK, WHERE'S THE THIRD MIKE? — Looking quite presentable are the three presenters present at the Image Awards show held recently in Los Angeles. Presented above are labels: RCA recording artist Evelyn "Champagne" King; pianos professor Herbie Hancock, and singer Cheryl Lynn. Ms. King was on the west coast promoting her current hit "Shakedown" off the LP "Face To Face."
AROUND THE ROUTE

by Camille Compasio

Biggest news of the week, of course, was the purchase of Seeburg by the newly formed Seeburg Phonograph Corporation, which is comprised of a number of industry investors headed by coin biz vet Ed Blankenbeckler, a longtime member of the original Seeburg Corp. executive team. Negotiations are currently in progress for the leasing of a building in suburban Elk Grove Village, Illinois to house full scale production facilities, engineering, administration, etc. At present, however, Seeburg Phonograph Corporation is occupying temporary quarters at 1735 W. Diversy in Chicago (the former site of Stern Electronics). All inquiries about the new firm may be directed to this address and the phone number out there is 312-935-4600. Further details elsewhere in this issue. Nice to know that by midsummer of this year the trade will see a Seeburg phonograph back on the market!

Although it is still a good six months away, advance preparations for the 1984 AMOA Exposition are in full swing at the headquarters office, with 42% of the space assignments processed.

Seeburg Purchased — New Model Slated For Summer Preview

CHICAGO — Seeburg Phonograph Corporation, which was formed by a group of industry investors headed by Edgar (Ed) C. Blankenbeckler and Nicholas C. Hindman, purchased the assets of the Seeburg Division of Stern Electronics, Inc. on March 26, 1984, which means the noted Seeburg coin-operated phonograph will once again appear in the coin-op marketplace.

Noel M. Seeburg, a member of the founding family, and other longtime coin-op industry people, including distributors, operators and service personnel, are among the initial investors. A wealth of experience in coin machine marketing, manufacturing, engineering and finance are represented in the investor group.

Mr. Blankenbeckler, prominently known in the industry, has thirty years experience in all three levels of the business — distribution, operating and manufacturing, having spent twenty-three years with the Seeburg Corporation, including several years as vice president of marketing of the Phonograph Division at Seeburg from 1969 through 1973.

Seeburg, a practicing attorney, formerly a vice president and general counsel of J.P. Seeburg Corporation, will serve as vice chairman of Seeburg Phonograph Corporation.

Hindman, a practicing certified public accountant, formerly with Arthur Andersen & Company and Xcor Corporation (formerly Seeburg), will be a director and officer of the corporation.

The other initial directors of Seeburg include Michael J. Pollard, a management consultant and formerly a Dresser Industries executive; and George C. Hook, a partner in the Chicago law firm of Much, Shelist, Freed, Denenberg, Ament & Eiger. Hook also will act as the corporation's secretary.

Blankenbeckler stressed the fact that initially all efforts will be made to provide service and parts on a continuing and uninterrupted basis. The existing distributor network will be strengthened to gear up for

(continued on page 33)

Atari Plans To Move Coin-Op Production Facilities To El Paso

CHICAGO — As part of an overall consolidation of its manufacturing structure, Atari, Inc. is moving its entire coin-op manufacturing facilities to the Atari Factory In El Paso, Texas. As explained by Skip Paul, president of the Coin-Op Division, the move will save the company over 50 percent in manufacturing expenses, allowing for the channeling of resources into the production of more efficient coin-op products.

The El Paso factory, which is expected to be in full operation by Sept. 1 of this year, will be postured for the turnaround in the ailing coin machine business that is anticipated towards the latter part of 1984, according to Paul.

In the meantime, Atari will continue to

(continued on page 32)
Exidy And First Star Sign Licensing Pact

CHICAGO — First Star Software, Inc., the New York-based designer and publisher of high quality software, announced at the recently held AOE convention in Chicago that a major licensing agreement has been reached with Exidy, Inc., noted Sunnyvale, California-based manufacturer of coin-operated amusement equipment. The agreement calls for Exidy to manufacture and distribute four of First Star’s computer games for coin-operated machines.

This is the first of several important licensing announcements to be made by First Star since its recent affiliation with Warner Software, Inc.

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Mylstar Sues Bally Distg.

CHICAGO — Mylstar Electronics, Inc. announced that it has filed a lawsuit in the Circuit Court of Cook County, Illinois, against Bally Distributing Corp., a subsidiary of Bally Manufacturing Corp. of Chicago. The suit alleges a breach of contract by Bally Distributing Corp. in its refusal to accept a

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**INDUSTRY NEWS**

**AROUND THE ROUTE**

(continued from page 29)

and a waiting list of 24 companies (as of March 30), according to executive vice president Leo Droste. "Interest is high and things are moving much faster than at this time last year," he told Cash Box.

AMOA is planning a slate of about 26 seminars over the four-day period (Oct. 24-27) and will be a "seminar day," but there will be subsequent sessions also and the program is being arranged so as not to conflict in any way with exhibit hours. A tour group of German operators, who participated in the '83 convention and have already submitted their inquiries for this year. Inasmuch as Expo '84 will mark the association's 35th annual convention, something special will be presented in this regard. Show dates are Oct. 24-27, at the Hyatt in downtown Chicago. Leo and his staff are also getting ready for the annual mid-year Board meeting, April 29-May 2, at the Hyatt Hotel in San Antonio, Texas.

This important association function has considerably expanded its agenda to include not only the '84 convention format but also suggestions for new programs, recommendations from the various committees and discussions on current developments in the industry as they affect the membership.

Dateline Torrance, CA, home of Ko-hami, Inc., who just released its third product to the North American market — namely, "Time Pilot '84." The new piece was introduced at the February ASI convention in Chicago and has been scoring quite well on test over the past few weeks, according to the company. Factory scheduled initial shipments for early April and advised that a number of distributors, including Banner in Philadelphia, Bally Northeast in Massachusetts, Coin Machine Dist. in New York and Monroe Dist. in Ohio, have already previewed the "Time Pilot '84" at home-showings.

Welcome aboard. A new distributorship, Beech Distributing Co., Inc. was recently formed, with headquarters in Golden Valley, Minnesota. Coinbiz vet Rollie Beech is heading up the new firm.

State Association News. Early this year, Hy Sandler, executive director of MOM (Music Operators of Minnesota) launched the state group’s “Save The Jukebox” campaign by urging operator members to contact their congressmen (and encourage their locations to do likewise) in support of U.S. house bill H.R. 3858 and Senate bill S. 1734, which would eliminate increases in the jukebox royalty fees and instead call for a one-time $50 per box fee on new machines to be paid by the manufacturers and a $25 per box one-time fee for photographs presently on location. IMCMA, the Illinois state association has similarly set the wheels in motion for a statewide “Save The Jukebox” campaign. Hopefully these efforts will have an influencing effect in Washington.

**A NEW PROFIT “peak”**

It’s ZEKE’S PEAK and it’s the latest “high point” in arcade game development! With the same popular and unique play features as the adult game, "Ice Cold Beer", ZEKE’S PEAK opens up this new kind of skill play to the arcade marketplace.

Weak peak. Peak-a-boo. Lovers’ peak. No-fair peak. Just a few of the levels the player tries to reach as he manipulates each end of a horizontal bar (via joystick) onto which a ball has been automatically loaded. A mountain tune and clever, colorful artwork of mountain climbers and cheering crowds motivate the player to conquer one peak after another by entering each pit and marked tunnel before the timer runs down. He must zig-zag to avoid the trap holes without tilting the game in an attempt to conquer ZEKE’S PEAK by scaling the heights all the way to the tenth tunnel. Different paths can be plotted every time a player starts his climb and the game plays itself when the player hesitates for too long.

ZEKE’S PEAK
The one game that’s peaking player interest and arcade profits!

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Cash Box/April 21, 1984
INDUSTRY NEWS

New Equipment

Cinematronics ‘Space Ace’ Laser

CHICAGO — Cinematronics’ “Space Ace” laser disc game, a followup to its highly successful “Dragon’s Lair,” involves a hero versus villain theme. In this case, the superhero is tall, blond Space Ace who, with his girlfriend Kimberly is out joyriding in his ship, The Star Pac, when he is confronted by the evil demon Borf who attacks him with the dread Infante Ray. This ray changes Ace into the small, puny Dexter, a young boy and Borf, who kidnaps Kimberly, then proceeds with his plan to take over the earth by changing everyone into babies.

In the game process Dexter struggles to regain his manhood, rescues Kimberly, save the earth and destroy the Infante Ray, and thus defeat the demon Borf.

This is not an easy task since Dexter’s path is fraught with all kinds of monsters, some are biological others are carnivorous, all treacherous.

In order to give the player more options for gaining points there are several times throughout the game where Dexter can energize to become Ace for an indeterminate amount of time. He does this by pushing the weapon/energy button. However, the player must energize so that Dexter becomes Ace, since only Ace can save the earth.

Space Ace employs the Magicom system which contains a complete diagnostic package controlled by an internal switch. This self-testing feature checks for general malfunctions indicating any problem areas with a written message on the video screen.

The new model is the product of three companies: Don Bluth Animation, RDI and Cinematronics. Further information may be obtained through factory distributors or by contacting Cinematronics at 1841 Friendship Drive, El Cajon, California 92020.

Ronald N. Ryan

Exidy, First Star In Joint Venture

(continued from page 21)

Commenting on the agreement, Richard M. Spitalny, president and chief executive officer of First Star stated, “First Star games are quality leaders in the home market. Arcade games have always set a very high standard in the industry, a measuring point for excellence in graphics and game play. This licensing recognizes our products as arcade quality.”

The games to be licensed include First Star’s current hits “Boulder Dash,” “Flip & Flop,” “Astro Chase” and “Brisket.” All are featured in the Exidy exhibit at the AOE show (3/9-10).

Boulder Dash, designed by Peter Lipka and Chris Gray, it’s in its third week as one of the top ten games in the U.S., according to the company. Flip & Flop is a bit selling 3-dimensional game by First Star’s James Nangano.

Astro Chase and Brisket were created by designer Fernado Herrara, who has garnered numerous awards for many of his programs, including “My First Alphabet,” Astro Chase and Astro Cars.” The number one Atari computer game in England and was awarded the coveted 1984 Science Fiction Gaming Award of the Year by Electronic Games magazine. The multiplayer “unisex” Brisket, his most recent design, was just named Computer Game of the Month by Computer Games magazine. First Star presently publishes software for the Commodore 64 and Atari home computers.

“Licensing between arcade and software provides the quick response, tactile feedback, and precise control necessary for higher score.”

Mylstar Suit

(continued from page 21)

substantial number of games is had ordered.

The company advised that due to the nature of this lawsuit, the business relationship between Mylstar and Bally Distributing Corp. is severed and the latter will no longer be a distributor of Mylstar products.

Commenting on the lawsuit, Charles Farmer, president of Bally Distributing Corp. told Cash Box, “The number of games in question from Mylstar is immaterial and inconsequential. There are numerous distributors throughout the country who have canceled substantial orders from Mylstar. Bally will defend our actions vigorously and we believe the suit is totally without merit.

New Joystick Offered From

New Joystick Offered From

The Competition Pro division of Coin Controls, Inc. has added a joystick, compatible with the Atari 5200 Video Game System, to the company’s line of Competition Pro arcade quality joysticks for video game/computer systems.

The long 5-foot cord on the new Competition Pro 5000 joystick incorporates an integral V-connector with 15-pin male and female plugs, one connector for each side of the game, and the second accepts the original Atari 5200 joystick to retain game selection, pause and select functions.

As with the Competition Pro 5000 joysticks, the new model employs a number of features, such as dual “Fire” buttons and auxiliary buttons for left or right hand play; a large 1-1/2-inch molded textured knob, and a rugged, solid steel shaft. Combined with sensitive micro-switches for eight-way directional control, these features provide the quick response, tactile feedback, and precise control necessary for higher score.

The Competition Pro 5000 joystick for the Atari 5200 systems is the latest in the line of Competition Pro video/game/computer system joysticks and accessories for the consumer. All Competition Pro joysticks are made in the U.S.A. and carry an unconditional two year warranty.

Further information may be obtained by contacting Coin Controls, Inc., 2609 Greenleaf Ave., Elk Grove, Illinois 60007.

Game Play: Astro’s ‘Attilla The Hun’ Pin

CHICAGO — “Attilla The Hun” is the latest pinball game being introduced by Game Play, Inc. of Addison, Illinois and it offers abundant play features that will appeal to the traditional player as well as the novice.

“This new piece will be produced concurrently with "Sharpshooter II," which continues to retain a position of great popular interest,” according to Wendell McAdams, executive vice president of Game Play. “The market has reawakened to the importance of pinball games.”

The new model offers a challenging playfield, lightning fast action and exciting sounds. Strategically located drop targets, captive ball features, skill shot “Loop, Side, and Skill shot, bonus multipliers, spinner access to the top and other challenging scoring options add to its play appeal.

Commenting on the new piece, Hugh Gorman, marketing vice president, said: “We maintain our back to basics philosophy with the introduction of ‘Attilla.’ Initial industry response to this new game, by distributor and operator alike, translated into record sales levels at the recent ASI convention. Street operators are purchasing pins for immediate return on investment,” he continued “and there will be massive upgrading of locations with flippers for the spring season approaches. Also, arcade locations are making room for flippers as they realize a new generation of players are discovering pin entertainment.”

“Attilla The Hun” is scheduled for production in late March and will be available through factory authorized distributors.

Ronald N. Ryan

Director, Mrktg. & Sales

CHICAGO — Gordon Goranson, president of Niles, Illinois-based Wico Corporation, announced the appointment of Ronald N. Ryan as director of marketing and sales for the company’s Consumer Products Division.

Formerly Wico’s first sales manager for Spinaker Software, Ryan has held marketing and sales positions with Mattel Electronics, Osba (Bell & Howell Company) and Jonke’s of Houston.

A marketing graduate of Texas University, Ryan will be responsible for sales and marketing of Wico’s “Command Control,” “Computer Command” and “ Boss” lines of arcade-quality controllers for small business and personal computers and home video game systems.

“We are extremely proud to have Ron join our Consumer Products Division team,” stated Goranson. “His extensive, varied experience in and knowledge of the consumer electronics products business will enhance our future.”

Wico, which was founded in 1940 by chairman Max Wizer, is a leading designer, manufacturer and distributor of parts and accessories for the coin-operated amusement industry. The company’s Consumer Products Division was formed in 1982.
Wizard’s Castle Hosts Film Promos At 16 Locations

CHICAGO — As a tie-in with the premiere of Canada’s Warner Bros. movie Police Academy, Wizard’s Castle, Canada’s prominent chain of coin-op amusement centers, hosted a special promotion at 16 of its locations in Toronto, Hamilton, Saskatoon, Calgary, Edmonton and Vancouver. Players, resolutely in the ten age bracket, filled up “entrance exams,” based on Atari video game play, for random drawing of prizes including double theatre passes for the premiere and Police Academy t-shirts.

One major radio station in each market was the only outlet for this promotion. The Wizard’s Castle effort sent hundreds of regular customers to the film’s premiere, romping Dianne Schwall, Warner Bros. director of advertising and promotion in Canada to comment, “We’re glad to have combined the arcade winners with media reviewers at these particular screenings. They filled the seats for us and their spontaneous, enthusiastic responses during the movie gave rise to a good indication about the value of the picture to this all-important young demographic. We’ll do it again soon.”

“Based on the antics of erstwhile, yet tricky and idle farm police cadets, the film’s story line proved a big success with the Wizard’s Castle large teenage customer base,” according to WC’s Mike Watson. Special placards, theatre standees, posters and other promotional paraphernalia decorated the 16 Wizard’s Castle locations that were involved in the promotion. This latest effort was the fifth in a series of highly successful major film openings toured through Wizard’s Castle arcades.

Beech Distg. Appointed Game Plan Distributor

CHICAGO — Game Plan Inc. of Addison, Illinois recently announced the appointment of Beech Distributing Co., Inc. as an authorized distributor of the factory’s product line. The recently established Beech distributionship is located at 850 Decatur North in Golden Valley, Minnesota.

“This fine organization is staffed by personnel rich in industry tradition and experience,” stated Hugh Gorman, Game Plan’s vice president of marketing, in making the announcement. “Beech Distributing will offer operators the ultimate in knowledge, expertise, guidance and assistance in all areas of sales and service,” he added.

“Beech Distributing will be headed by Rollie Beech, an industry veteran who, along with his professional associates, will provide an abundance of talent to operators of both street and arcade type locations,” Gorman noted. “We at Game Plan are extremely pleased to have our product line represented by the well qualified Beech organization.”

Atari, Namco Warn Ops Against Counterfeiting

CHICAGO — Atari, Inc. and Namco advised that they will pursue legal proceedings, including criminal actions and seizure orders without notice, against operators, distributors and any other persons who deal in any way whatsoever in infringing copies of any game or conversion kit manufactured by Atari. All infringing copies in the field will be removed, according to the companies.

This warning applies to all Atari games, past, present and future, and in particular to “Pole Position” and “Pole Position II” (both licensed from Namco), which are two highly popular games.

Seeburg Plans New Model For Summer

(continued from page 29)

resumed production.

“The response to Seeburg’s return has been overwhelming,” Blankenspeck says. “Distributors, operators and the general public are expressing their support.” He stated that “Seeburg has always been the industry leader in new innovations. Every successful idea and innovation has been introduced to the operator by Seeburg and that will continue into the future. Watch us closely,” he added. “We have some new ideas that will generate additional income for the operator.”

Seeburg expects to have a new model to show by mid-summer this year.

Atari To El Paso

(continued from page 29)

produce coin-operated amusement games and will arrange to utilize other facilities for this purpose.

All other departments in the Coin-Op Division, including sales, marketing, administration, etc., will continue to function out of the Milpitas, California headquarters.

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MANUFACTURERS EQUIPMENT

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

PHONOGRAHS

Lowen-NM Consul Classic
Lowen-NM Prestige CS-2
Lowen-NM 240-1
Lowen-NM Satelite 500
Rock-Ola Grand Saloon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rock-Ola Deluxe (10/82)
Rock-Ola 488 (10/82)
Rock-Ola FS, Furniture Model
Rock-Ola 490
Rowe R-55 (10/80)
Rowe Jewel
Rowe R-76 (10/82)
Rowe R-88 (6/83)
Rowe V-MEC video jukebox (9/83)
Seeburg Phoenix (12/80)
Star Gaze, Video Jukebox
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)

POOL, SHUFFLE, TABLE GAMES, ETC.

Coin Computer, V-Back Shuffleboard
Irving Kaye Silver Shadow
International Pinball Company
Dynamo Model 37
Dynamo-The Tournament Football (5/82)
Dynamo Big D Pool Table (9/83)
Exidy Whirly Bucket (11/82)
Exidy Tidal Wave (10/83)
G.T.I., V-Back Shuffleboard
I.C.E., Cheex
T.S. Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/82)
Williams Big Strike Shuffle Alley
Williams Triple Strike Shuffle Alley

CONVERSION KITS

(including interchangeable games & enhancements kits)

Atari Pole Position II (11/83)
Atari, Ciatok & Daggar (3/84)
Bally Midway, Pac-Man Plus (12/83)
Bally Midway, Jr. Pac-Man (12/83)
Centuri, Guzzler
Cinematronics, Brix (1/83)
Computer Kinetics, You-Pick-It
Interpid Marketing, Encore Retro-kit (1/83)
Data East, Burger Time
Data East, Bump 'N Jump (2/83)
Data East, Multi Conversion Kit
Data East, Cluster Buster (12/83)
Data East, Pro Bowling (7/83)
Data East, Pro Soccer (6/83)
Data East, Boomerang R. (4/84)
Exidy Heartad (2/83)
Exidy Scupper II (6/83)
Exidy Retrofit
Exidy, Boulder Dash
Exidy, Flip & Flop
Exidy, Astro Chase
Exidy, Bristles
Konami, Gymk
Konami, Burger Time
Mylstar/Gottlieb, Royal Flush Deluxe (5/83)

Sega/Gremlin Carnival
Space Firebird
Astro Blaster (4/81)
Fighter (11/81)
Zaxxon (5/82)
Pong (1/83)
Champion (5/83)

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

Gottlieb (see MYSTAR)

MYSTAR O'Gag

SEGA/GREMLIN

THOMAS AUTOMATICS Triple Punch (6/82)
Oio Boo Chu (7/82)
Holley Moley (9/82)

WILLIAMS

Trek, Trek (12/82)

Laserdisc & HUNT

CABARETTA

Hunt & Hunt

LASER DISC & VIDEO JUKEBOX

Wurlitzer Cabarianna
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouetune

CASH BOX/April 21, 10
Bally Midway Responds with Proven Concepts

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THE RUSH TRADITION CONTINUES WITH "GRACE UNDER PRESSURE."
A MASTERFUL COLLECTION OF 8 NEW CLASSICS ON AN ALBUM THAT SETS A NEW STANDARD OF ROCK.

Produced by Rush and Peter Henderson

WATCH FOR RUSH ON TOUR THIS MAY.