1982 VSDA Conference

"Building a Bright Future"

August 29-31
Fairmont Hotel
Dallas, Texas

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VIDEO SOFTWARE DEALERS ASSOCIATION
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P.O. Box 1910
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(609) 424-7117
EDITORIAL

Music To Be Proud Of

This week, Cash Box salutes gospel music and all of those dedicated artists and workers who contribute so much to the ministry. Of all the music forms today, gospel is unique in that it is an integral part of a greater movement and lifestyle and much more than mere entertainment.

"Gospel" itself means "good news," and in the case of those involved with the music, it is a label taken seriously. For those dedicated to the Christian way of life, the ministry through gospel music is a cause, as well as a source of inspiration and fun. Perhaps it is this sense of purpose that gives the gospel field its intrinsic strength.

Gospel is one of the oldest forms of distinctively American music — with a broad range that includes everything from the traditional black and country spirituals to modern contemporary Christian pop and rock. Artists as diverse as Mahalia Jackson, Bob Dylan, Johnny Cash, Donna Summer, the late Elvis Presley, Aretha Franklin and the Oak Ridge Boys, plus such contemporary stars as Amy Grant, Andrae Crouch and Sandy Patti, have all contributed to the field, and there are still so many more.

All in all, those involved in spreading the Lord's word through music have much to be proud of, especially now that there seems to be more people than ever listening. Gospel has survived and prospered throughout the years in spite of the lack of such devices as marketing campaigns, promotional pushes and the like because of the strength of its message. That is now more popular than ever in such tough times nationwide is truly testimonial enough.

As they used to say, "Praise the Lord and pass the ammunition."
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<tr>
<th>Week</th>
<th>Artist</th>
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<td>1</td>
<td>Randy Hurts</td>
<td>&quot;Keep The Fire Burning&quot;</td>
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<td>Randy Hurts</td>
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<td>Randy Hurts</td>
<td>&quot;Japan&quot;</td>
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<td>&quot;I'm Going&quot;</td>
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**ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

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**Additional Information:**

- **Randy Hurts** seems to have the most prominent presence on the chart during this period.
- Other notable artists and songs include **Aretha Franklin** and **Eddy Arnold**.
- The chart includes a variety of genres such as rock, pop, and R&B.

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**Notes:**

- The chart data was not exactly formatted as requested, but it provides a good overview of the most popular singles during this period.
- Artists like **Randy Hurts** and **Aretha Franklin** had multiple entries on the chart.
- The chart includes a mix of hit records that were popular among listeners.

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**Additional Details:**

- The chart reflects the music landscape of the late 1960s, showcasing a diverse range of performers and songs.
- It's important to note the cultural context and the music industry landscape of that time.
CBS Records Wins Its First Parallel Product Import Case

by Fred Goodman

NEW YORK — CBS Records has won a federal court judgment that could radically alter the import record business. The judgement, signed by Judge Joseph M. McLaughlin of the United States District Court in Brooklyn, enjoined Important Record Distributors, Inc. of Jamaica, N.Y., from importing and distributing videocassettes made abroad under license from CBS. The decision concluded that such importation without permission was an infringement of CBS Records' sound recording copyrights.

In a statement to Cash Box, a spokesperson for the record company under the deal is expected to be sold outside the United States only, and that the importing of those three titles infringed on CBS's exclusive copyrights in the U.S.

Spirit Of The Law

Since at least one of the albums ("The Sound of Santana — 25 Santana Greats") includes tracks not presently available in records, first product under the deal is expected in September. Pictured for CBS means that the courts have upheld a broad interpretation of parallel product. In commenting on the decision, Joel Schoenfeld, special legal counsel for the RIAA, said that it was in keeping with the spirit of the copyright law.

"Under the law," said Schoenfeld, "if any one portion is an infringement, the whole is an infringement. You can’t break that one part out of the whole."

Subsequently, the CBS/Important judgment could spell the end of imported singles and albums that contain B-sides and select tracks not available domestically. However, neither Barry Kobrin, president of Important Record Distributors, Inc., nor Jeff Blay, sales director of the record importers contacted by Cash Box were willing to comment on this or any other aspect of the ruling.

A CBS spokesman did allow that the company might seek action against an importer under those conditions. "The copyright law says that a recording which we own for the United States can’t be imported whether we’ve brought it out here or not," said the spokesman. "We might very well want to enforce this right on something which we haven’t brought out here yet because we’d be planning to bring it out in the future. The point of the lawsuit is that we own the copyright."

CBS was not imported.

Similarly, a deleted title licensed to a manufacturer abroad cannot be imported into the United States without the permission of the United States manufacturer who holds the copyright.

Aside from being permanently enjoined from importing, selling or distributing the

USED RECORD SALES PROSPER DURING THE RECESSION

By Jeffrey Resssner

LOS ANGELES — Sometimes considered the "bushwhacker" of the music industry, used record stores constitute a cash box survey report good sales over the past year, a fact many outlet owners attribute to the flagging economy and the current list of new recorded product. Although a few owners claimed national financial woe and the overall soft status of the record business are damaging even the discount LP and 45 trade. Most of those questioned agreed the notion of selling previously owned vinyl is "an idea whose time has come."

Often augmenting their product mix with new releases, imports, genre-specific books, magazines and rare collectors’ items, the used wax carts continue to attract a steady clientele with many repeat customers, despite lacking co-op advertising and selling three albums produced abroad under license from CBS. CBS argued successfully that those three albums, "Burnin’ For You" by Blue Oyster Cult, "Who’s Cryin’ Now" by Journey and "The Sound of Santana — 25 Santana Greats" by Santana were intended to be sold outside the United States only, and that the importing of those three titles infringed on CBS’s exclusive copyrights in the U.S.

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NEWS & REVIEWS

ROGERS TO RCA — Kenny Rogers has signed an exclusive, long-term, worldwide recording contract with RCA Records. Rogers (l) and Robert Summer, president, RCA Records, are pictured here getting the nod on the pact from company mascot, Nipper. Nipper is "a part of a big opportunity in that association with an artist whose records, concert performances and TV appearances have thrilled audiences around the world."

Blay Will Head Embassy Home Video Division

by Michael Glynn

LOS ANGELES — Andre Blay, widely recognized as a pioneer in the field of home video since starting Magnetic Video Corp. in 1969, was named as chairman and chief executive officer of newly created Embassy Home Entertainment last week. Embassy Home Entertainment is the latest unit under the Embassy Communications umbrella — which includes Embassy Pictures, Embassy Television, Embassy Telecommunications and Embassy International — and will be involved in the acquisition, production and distribution of programs on videocassettes and videodiscs for the home video market worldwide.

In addition, Andre Blay Corp., which was formed last year, has been purchased by Embassy Communications. Its operations and management staff, including senior vice president, acquisitions and production, Al Eicher and senior vice president, Europe, Alan Kaupe, are being integrated with and will form the nucleus for Embassy Home Entertainment's initial activities and executive team. For the present, Blay will oversee the sales and marketing efforts of the new company from his current headquarters in Michigan, but future plans call for Embassy Home Entertainment to eventually be housed in Embassy Communications' offices here. The unit's European enterprises, headed by Kaupe, will be located in Embassy Communications London offices.

"Our first chore will be to look at the unreleased material from Embassy's catalog that was recently acquired from Tevan, Century-Fox," explained Blay, who noted, ironically, that he had originally engineered the purchase of the Embassy titles three years ago during the period when he headed up Fox after the company bought Out Video in 1979. "Approximately 35 older titles were never released, as well as 15 newer ones. We'll be looking at what's releasable there in addition to what's re-releasable. And we'll also continue our aggressive program of acquisitions."

Blay indicated that Embassy will continue to market titles acquired by the Blay

Stark Convention Celebrates Success in Tough Economy

by Jim Bessman

SALT FORK STATE PARK, Ohio — Nestled in the 30,000 acres of Ohio's Salt Fork State Park, some 70 miles from its Canton home base, the site for the 13th annual Stark Record & Tape Service, Inc. summer convention differed greatly from previous meets, as did the July 24-28 agenda. "Other conventions were downtown hotel, coat and tie, nine hours of business affairs," explained Joe Bressi, vice president of purchasing and marketing. "This year we've done business so well we didn't need it."

This year's stats surely bear Bressi out. Despite the shrinking leisure dollar, business is up 20% at Stark this year (12% per store and eight percent in expansion) and the total volume is approaching $90 million. Seventeen stores have opened since the last convention, and by the end of the current calendar year, 14 more will have opened (six are already active with eight to go). The acquisition of 11 leased departments in the Conley discount store chain increases the total of leased departments to 85, including the 71 Big Wheel and 14 in human resources, the company now has 1,403 employees, 76 more than a year ago.

Reasons for Success

Jim Bressi, Stark's executive vice president and chairman of the National Assn. of Recording Merchandisers (NARM) Retailer's Advisory Committee, offered two reasons for the company's continued success, both having to do with the troubled economy. "First, our competition gets weaker in a soft economy," he said. "Second, the fact that there is less discretionary dollars is beneficial to us. We're an inexpensive item, and consumers are being forced to cut back on big-ticket purchases, thus freeing up those dollars for smaller expenditures. And with more people staying at home and making greater use of home entertainment products, there are more opportunities for us to take advantage of.

THE UTOPIA NETWORK — Utopia, featuring Todd Rundgren, Kasim Sultan, Roger Powell and Willie Wilcox, recently signed a recording agreement with Al Coury's Network (continued on page 18)

(continued on page 27)

(continued on page 27)

(continued on page 18)
BUSINESS NOTES
WCI, MGM/UA Halt Negotiations
LOS ANGELES — Negotiations between Warner Communications, Inc. (WCI) and MGM-UA Entertainment Co. for the $95 million sale of UA Music and the pre-1950 Warner Bros. film library to the publishing arm of the companies. The termination of negotiations was due to an inability of the parties to reach an understanding as to the essential terms of the proposed transaction.

The termination of the publishing negotiations was due to an apprehension that the government may intervene on antitrust grounds, and despite CBS Records Groups’ consideration of antitrust action on the same grounds, MGM-UA chairman Frank Rosenblatt preferred to wait and see what happened. "We began to hit sticky points in the course of negotiations, and they piled up, and it looked like it (the government) was going to be held up interminably."

Obstacles include a question of whether future MGM-UA film music copyrights would go to WCI or MGM-UA. CBS Records Groups’ accounting involving royalties and accounts receivable. It was also speculated that negotiations went soft when MGM-UA gained a tax credit settlement with Transamerica calling for the latter to pay $40 million to MGM-UA.

Rosenblatt has indicated that his company will begin talks with other firms that have expressed interest in purchase of the music and film holdings separately.

NARAS Mails Grammy Entry Forms
LOS ANGELES — The National Academy of Recording Arts & Sciences (NARAS) recently mailed out official entry forms, taking the first step toward developing a list of nominees for the 25th annual Grammy Awards, to several hundred record labels, covering all releases in this year’s 61 categories.

The labels are urged to list product released during the first nine months of the Grammy Awards period, usually considered an official nomination for a Grammy by the Academy’s voting members. Entries from these forms, in conjunction with subsequent company entry forms covering the three months ending Sept. 30, 1982, will be added to entries that the NARAS members when they receive their official one year entry forms in early October.

Members will receive their lists of eligible recordings along with their nominations ballot, except in the following categories and subcategories in which members are required to determine eligibility in all categories. Final nominations are to be announced shortly after the beginning of 1983, with a second round of NARAS member balloting to determine the actual Grammy winners, which will be revealed during the annual Grammy Awards show set for live telecast on CBS at a date still to be disclosed.

Record companies are urged to return their entry forms to the National NARAS office in Burbank on or before an Aug. 23, 1982 deadline. Labels wishing to receive the forms, but who haven’t yet received them by Aug. 1, should phone the NARAS office at (213) 643-8233.

NARM Scholarship Committee Is Named
NEW YORK — Members of the National Assn. of Recording Merchandisers (NARM) Scholarship Committee have been selected for 1982-83. For the first time, the members will serve three-year terms instead of one. Chairing the committee is David Berkowitz of Show Industries. The other members include Noel Gimbel, Sound/Video Unlimited; Larry Goldberg, Largo Music; Sam Marmaduke, Western Merchandisers; Gerald Morris, Grant Wholesale, Merrill Rose, MSA Record Wholesalers; Joe Simone, Progress Record Distributors; George Sewall, Alta Distributing; Lynda Stone, Tone Distributors; and Fred Traub, The Musicland Group.

The three-year term has been instituted to further continue, as the evaluation committee requires knowledge and training.

Eleven four-year scholarships have already been funded for 1983 by foundation contributors, and more in the $4,000, $6,000 or $8,000 amounts are possible as additional contributions traditionally come in between the application and selection period. Scholarships are available at the Scholarship Foundation Dinner during next year’s NARM convention, April 10-12.

Full and part-time employees of both regular and associate NARM member companies are eligible, as are children and spouses of full-time employees. Applications are available now and may be obtained by calling Pat Daly at the NARM office, (609) 424-7404.

Three Groups Join Anti-Taping Coalition
NEW YORK — Three more organizations have joined the Coalition to Save America’s Music. The addition of the American Music Center, the Assn. of Independent Music Publishers and the Church Music Publishers Assn. brings to 26 the total number of groups allied in support of home taping legislation now before Congress.

Based in New York, the American Music Center contains approximately 1,300 members and promotes American classical music. It is an official U.S. music documentation and information center.

The Assn. of Independent Music Publishers is located in Los Angeles and contains 151 publishing companies. It serves the independent music publisher in all facets of the publishing world.

The Church Music Publishers Assn. is a Washington, D.C. group representing 29 music publishing firms involved in gospel music.

Founded in March, 1981, the Coalition supports the Mathis Amendment, S.A. 1333 in the Senate, and the Edwards Bill, H.R. 5705 in the House. The legislation would allow home taping for personal use but would compensate copyright holders through a royalty on blank tapes and recorders. In addition, copyright holders would gain more control over the unauthorized rental of blank tapes.

Sony Corp. Opens New Headquarters In N.J.
NEW YORK — Sony Corp. of America has opened its operations headquarters in Park Ridge, N.J. The three-story, 225,000 square-foot building houses the company’s marketing and administrative entities, including Sony Consumer Products Company, Sony Communications Products Company, Sony Office Products Division, Sony Data Products Division, Sony Professional Audio Products Division and Sony Tape Sales Company.

The new facility also contains Sony’s human resources department, management and information systems, the controller’s office, service division, engineering and general administration. Sony’s corporate headquarters will remain in New York. The address of the operations headquarters is Sony Drive, Park Ridge, N.J.

NEWS & REVIEWS
Recessing Take Toll On Mom & Pop Retail Outlets
by Richard Imamura

LOS ANGELES — As the national economy continues to stagnate, the number of independent, retailing, mom & pop store operators continues to ebb. Beset by a growing list of problems, mom & pop operators across the country are, in many cases, struggling for their very survival against ever-increasing odds.

While the struggling retailing economy has hurt retail in general nationwide, mom & pop record dealers’ problems have been magnified by the seeming disintermediation of the recording industry. The cancellation of the cost of everything from records to rent and utilities compounding the large chains and record operations. In many cases, it has become a David and Goliath situation with the mom & pop operations competing against chains or record operations big enough to easily afford high advertising prices, larger inventories (and hence, lower wholesale prices) and better mid- and high-price free-standing locations.

Many mom & pop dealers have been hurt very badly by the current economic situation," says William Norman, vice president of Columbia House. "A lot of them have gone out of business, and probably more are on the way out. We don’t know how the mom & pops are going to make it to meet you the truth.

Echoing Norman’s assessment, Mike Dillman, general manager of Oakland’s Mercury, which services about 300 mom & pop locations in its area, adds, "The competition from chains is real strong for mom & pops. The chains are trying to survive, and the mom & pops are trying to survive. This area is very chaos.

PolyGram Realignment

PolyGram Realigns Departments

LOS ANGELES — The newly-reorganized marketing, merchandising and advertising services administration departments at PolyGram are now handling all promotional mailings, previously administered by the customer service department.

The realignment comes on the announcement last week from Sterling Devers, vice president of administration sales and marketing for the label, it was also announced that the revamped departments would administer distribution of merchandising materials to PolyGram branches and accounts.

Consolidation

With the consolidated structure set to open the PolyGram Sales Sun Distribution Center, Linda Fasiala was named manager of marketing services and Linda Achen was named assistant manager of marketing services and will operate from the facility.

PolyGram’s newly-formed advertising administration department will now handle consolidated administration of all local and national advertising for the company, with Lisa baker named as its manager. Miss Baker will replace Rudy De La Hoya serving as assistant manager of advertising administration.

Devers, commenting on the appointments and consolidation, said, “By consolidating these functions of these servicing operations, we will be better able to serve the needs of this company, our accounts, and the wide variety of radio outlets that we service. Our people now named to new positions in the new departments will greatly aid this process with their expertise and experience.”

REVIEW

AMERICAN ACADEMY OF ARTS & SCIENCES TAKING BACK TO THE NIGHT

TALKING BACK TO THE NIGHT — Steve Winwood — Island ILPS 7777
— Producer: Steve Winwood — List: 8.98

Bar Coded

Former traffic member Steve Winwood, once referred to as the "Mozart of British soul," is known for his inventive, hypnotic sojourns melding rock, blues, folk and jazz with gentle vocals. His last release, "The Last of the West," was the last for Warner Bros. distribution; he delivers a stunning performance. A sense of dreamy fantasy and Winwood’s exceptional instrumental ability together make the recording one of rare power and vision. "Still In The Game," "Valerie" and "Help Me Angel" are only three of the outstanding cuts contained herein.

FEATURE PICKS

ABOMINOG — Urlah Heep — Mercury SMR-1-0057
— Producer: Ashley Howe — List: 8.98

Although few original members of this heavy metal monster group remain in the band, headshakers and brainboxes will undoubtedly find this platter to their liking. To a degree, this album has his acrimonious album jacket on the jacket down to the archetypal occult anthems in the vein of "Sell Your Soul," the 1970s Virgin LP, his keep it loud, and gruff. AOR PDs looking for aggressive, hard-driving sounds have plenty to choose from here, especially for targeting the younger demographic.

VIEW FROM THE GROUND — America — Capitol ST-12209
— Producers: Gerry Beckley, Dewey Bunnell, Russ Ballard and Bobby Colomy — List: 8.98 — Bar Coded

Gerry Beckley and Dewey Bunnell, the throaty vocal/composing/producing team, who comprise America, enlist the aid of Christopher Cross, Carl Wilson and Timothy B. Schmit on harmonies, and consequently the proceedings are rich in vocal textures throughout. And while MOR and other mellow music aficionados should find the simple arrangements tranquil without being dull, while waltzing guitar, the tracks like "In The Beginning, Give the Key LP some needed zzz.

ALL DRESSED UP NO PLACE TO GO — Nicolette Larson — Warner Bros. BSK-204
— Producer: Andrew Gold — List: 8.98

Bar Coded

Larson’s fourth Warner Bros. album proves to be a strong showing, with cover art depicting the singer stepping out of a warm bubble bath a perfect metaphor for her innocent, beguiling vocal manner. Husband Andrew Gold assists in both writing and producing here, resulting in a collection of laid-back love songs folk-rock,
Established trade publication offering unique advertising vehicle for companies involved in records, tapes, video, accessories marketing. Contact CASH BOX sales offices in New York (212) 586-2640; Los Angeles (213) 464-8241; or Nashville (615) 244-2898.

1982 CASH BOX FALL STOCKING GUIDE—The Industry’s Complete Inventory Balancing Program!

With record and home entertainment retailers getting ready for the fall selling season, here’s your opportunity to reach them in a very special way. Let your advertising message help them make their buying decisions.

Our September 4 issue, 1982 FALL STOCKING GUIDE, will contain a comprehensive editorial package built around retailers’ product information needs. In-depth coverage of these key areas:

- New album and tape releases
- Midline catalog update
- Prerecorded videocassettes and discs
- Video Games
- Video Accessories
- Record and Video Accessories
- Blank Audio and Video Tape

The FALL STOCKING GUIDE will provide you with unparalleled sales prospects in the home entertainment marketplace. Don’t pass up this opportunity to advertise new releases and catalog; to introduce new products and services; and to announce special merchandising programs.

ISSUE DATE:
September 4, 1982

ADVERTISING CLOSING:
August 25, 1982

BONUS DISTRIBUTION:
VSD4—Dallas, August 29-31, 1982
SINGLES
OUT OF THE BOX

AMERICAN WORKER — The Bus Boys
Arista AL 5960 — Producer: Pete Solley
List: 8.98 — Bar Coded
Rock, boogie-woogie, funk, reggae, new wave and a"melange of other upbeat styles from this follow-up to the hit "I M I M i M u m Wage Rock & Roll" debut from LP. (Epic)

PETE TOWNSHEND (Atco 7-99999)
Face Parts Dance Two (3/21) (Tower Townshend) — BMI
(producer: C. Thomas)
Not to be confused with the Who album of the same name, this album creates a gracefully shimmering pop melody here with some beautiful vocal layering. The Who guitarist has not necessarily mellowed, he's just exhibiting his softer side again.

FEATURE PICKS
POP
KANSAS (Krisheimer ZS5 03084)
Right Away (4:06) (Full Grown Man Music/Mastodon Music — BMI (J. Elefante, D. Elefante) (Kansas; K. Scott)
After the great chart recovery with "Play The Game Tonight," Kansas continues in the by-now-familiar cascading keyboarding and thundering guitar vein with this encore from "Vinyl Confessions." It may seem a bit more suited to AOR, but Kansas is not about to follow a formula. It's the Kansas way.

GEORGE THOROGOOD & THE DESTROYERS (EMI America 8123)
Ole Mississippi (21241) (Euphoria Records Corp. — BMI) (R. Isley, R. Isley, K. Isley) (producers: The Delaware Boys)
Don't give the man a break as he swiftly digs another one out of the vaults for his EMI label debut and attacks it with the intensity of a man who's proven he can do both. This single from the "Bad to The Bone" LP is a superbly arranged cover of the Isley's tune that became a 60's hit for the Human Beings.

TOM TOY (EMI ARG 318-03)
Make Believe (3:41) (Hudman Publishing Co., Inc. — ASCAP (D. Paich) (producers: T. Toy, S. Meade)
The opening piano chords recall The Beach Boys, but from there on, the song is a grandiose, full-length "Rosanna," is pure Toto or, rather, Paul Paich, who has enlisted the aid of his renowned arranger/rather Molly with conductor Jack Nitzsche to lend the pop sound that should reach the top.

MARTY SHEWSWIG (Warner Bros. 7-29937)
Echoes of the Doobie Brothers sound, and especially "You Belong To Me," reverberate through this soulful pop-flavored mélange. There's a lot here, only the R&B/jazz elements are more heavily accented now. The rhythm section is top-flight and S.C/B can be as receptive as pop to Michael's latest.

HEART (Epic 14-03071)
A pulsating rhythm propels this melodically strong one-two punch of hard-charging rock guitar riffs and breezy vocal hooks. Hopefully, this luminous second single from the "Private Audition" LP will check the downward chart direction of that album.

NEW FACES TO WATCH

BLACK CONTEMPORARY
SNEAKIN' OUT — Stacy Lattisaw
Colition 85092-1 — Producer: Narada Michael Walden
List: 8.98 — Bar Coded
The 15-year-old wunderkind's fourth album features dance-oriented tunes like the title track, a splash of sentimentals including a gospelel styled "along with one of the most outrageous novelty songs heard in quite a while, "Attack of the Name Dropper." On "Funk-E-T," rapport between young Stacy and a Marlian could be the "Double Dutch Bus" for summer '82, thanks to the young Marlian's composing talents of Narada Michael Walden, who's worked with the petite singer on her previous two outings also. B/C, Top 40 and pop will groove with little this little talent.

JAZZ
FUTURE Funk/UnCut — Allfiona Tims and his Flying Tigers
The death of guitarist Tims just last month at the age of 26 was enough of a shock to the release of this, a sure and very promising first date as a leader, making his passing even more unfortunate. A former member of the Up Jump band, Tims had only begun to attract attention. "Future Funk/UnCut" is the work of a musical musician with a deep emotional well, and the first truly documented har- molicid album. Also the first jazz offering from RIOR. Available in cassette only.

EXPERIMENTAL FUNK/UnCut — Allfiona Tims — Atlantic 80007-1 — Producer: Joel Dorn
List: 8.98
The first solo effort by Manhattan Transfer's Tiggs and an ambitious but well-defined-defile-of-force of jazz and pop vocal, mixed with the rhythmic sensibilities of musicians including Les Paul, Eric Gale, Dr. John, Phoebe Snow, Jon Hendricks, Wardell Quezergue, Ron Carter, Ellie Greenwich, Frank Foster, Leo Nocentelli and Cindy Houston, Siegel and producer Donn have clearly done out of the way to find the absolute best musicians for each track and succeeded on a grand scale.

NEWS & REVIEWS

 Died at the age of 59, January 18, 1989.
SEMINAR HIGHLIGHTS — The third New Music Seminar, held recently in New York, drew 1,300 participants to two days of panels, workshops, lectures and showcases on marketing and developing pop music. Among the seminar’s highlights were (l-r): a showcase performance by Dee Harris, Dick Davies and Martin Recchi of the group Fashion; and an A&R Workshop featuring Simon Potts, Arista Records, U.K.; Karin Berger, Warner Bros. Records; Nancy Jeffries, RCA Records; Michael Rosenblatt, Sire Records; and Bruce Harris, Epic Records; and keynote speaker Malcolm McLaren, manager of Bow Wow Wow. Arista Records president Clive Davis also spoke to attendees.

Mathias Amendment To Remain In DeConcini

NEW YORK — The recent introduction of a draft proposal of amendments to the DeConcini bill, S. 1785, meant to expedite the audio portions of that bill (Cash Box, July 31), is not expected to cause a withdrawal of the Mathias Amendment to that bill. A press spokesman for Mathias said that the Senator has given "no indication that he will withdraw his amendment."

The new proposals by DeConcini would shift the emphasis of his bill from video to audio, and incorporate in principle some aspects of the Mathias Amendment. The new proposals would seek a procedure to formulate and implement a manufacturers use fee on blank audio tape and tape recorders, and establish a right of first sale doctrine to prevent the unauthorized rental of records. These new proposals, which excluded video, would sidestep the problem of waiting for the Supreme Court to hear the Betamax case, which deals with whether home taping of television programs constitutes copyright infringement.

The Mathias Amendment contains audio provisions similar to those in the new DeConcini amendments, but also covers video recordings.

For The Record

In a recent SoundViews item on Chrysalis Visual Programs (Cash Box, July 24), it was incorrectly reported that Chrysalis Records creative services vice president Roland Young will oversee both the production of promotional video clips and the sales and distribution of Chrysalis Visual product. Label vice president of sales Stan Layton supervises all sales and distribution activities. In addition, independent video producer Linda Yellen’s name was misspelled.

HighRise Bows Records Division In Los Angeles

LOS ANGELES — HighRise Entertainment, a new entertainment organization that will initially focus on recording acts before branching out into feature films and television, has been formed here by promotion-A&R veteran Marc Kreiner, who will serve as president, and former Motown Records executive Michael Lushka, who will take on vice presidential duties. Artists already signed to the company’s independent record label are Alphonse Mouzon and Maxine Nightingale. HighRise will initially concentrate its efforts on forming a small, yet well-rounded, roster of acts for the record division. Mouzon’s first single, “Distant Lover,” is currently out on the label, with a LP in the works. Nightingale is now in the studio setting down tracks for her upcoming album.

Acquisitions or in-house production of properties will be the means by which HighRise intends to become involved with film and TV projects. Both the audio and visual aspects of HighRise will be backed by Dallas’ Security Equities Corp., a firm with principal interests in Texas’ real estate and oil and industrial properties. With Security Equities, is chairman of HighRise, and Jim Gary serves as the company’s secretary-treasurer.

Kreiner, former chief of MK Prods., MK Dance Promotions and Ocean Records, is set to head the promotion area of HighRise, in charge of the company’s independent promo team, while Lushka, formerly executive vice president and general manager of marketing at Motown, will oversee marketing strategy and consult with other HighRise personnel regarding A&R decisions.

Theme Parks Credit Music Bookings For Boosting Summer Crowds, Revenues

by Jeffrey Ressner

LOS ANGELES — Although amusement parks around the country have traditionally relied on rides, games, themes exhibits and suntry food fare, souvenir concessions and in-house entertainment to draw customers, more and more of the large family park facilities are booking major recording acts for concerts in the hopes of bringing in additional crowds and increased revenues.

According to several parks’ show operations departments contacted by Cash Box, a wider spectrum of musical talent ranging from pop and hard rock to new wave and R&B are being booked to attract younger customers, while the mainstay of the industry — oldies revival shows, big bands and, most recently, country/western groups — are geared mainly toward family audiences.

The Six Flags organization — which operates Six Flags over Texas in Arlington; Houston’s Astroworld; Valencia, Calif.‘s Magic Mountain; Atlantic’s Six Flags Over Georgia; Jackson, N.J.’s Great Adventure; and St. Louis’ Mid-America — considers concerts by top name talent an integral part of the entertainment programming for most of its facilities. For example, while Six Flags over Georgia is ungeared for any single booking, conference call is set up so show personnel can trade info about what bands are doing well, crowd control, revamped booking efforts and plans for the business. While only Great Adventure has no name acts scheduled for the summer months, claiming “the season takes care of itself” and doing well with “clone bands” who cover tunes by the Rolling Stones, The Grateful Dead and AC/DC, many of the parks in the web reported positive responses to their summer concert series. At Magic Mountain, for example, new youth-oriented music acts have been mentioned as a significant factor in the parks’ financial success this season. Since the amusement park is only 30-45 minutes away from Los Angeles, Magic Mountain is forced to compete with local clubs for young people’s leisure cash, and studies by its marketing research staff noted that appearances by such L.A.-based groups as Oingo Boingo, Missing Persons and Sparks have helped increase attendance.

“We started booking this kind of new music — a mixture of new wave and rock — last winter with Tommy Tutone,” said park promotion manager Susan Stone. “The show was very well-received and so we continued booking the new and local acts. All of them have done well, and we expect good crowds for upcoming shows like Georgia Satellites, The Cramps and Phil Seymour. Missing Persons did so well we’re asking them back in September. Of course, the country/western talent continues to draw and we rely on those performers — like Conway Twitty, Mel Tillis and Merle Haggard — to bring in the families as they usually do.”

Other parks in the Six Flags’ chain, including the Arlington flagship park, are taking outside bands into consideration. Artists are holding big songs sets with top recording stars in newly constructed venues and overflow parking lots transformed into concert sites. Pricing varies at different theme parks, with Magic Mountain and Six Flags Over Georgia offering concerts free with park admission; the Astroworld and Six Flags Over Texas — use their own charging methods. At Astroworld, the new Bucks for Kool band package, $12.50 fee to enter the park and an additional $2.50 admission to concerts by groups such as Marshall Tucker, Waylon Jennings, Blue Oyster Cult, Manfred Mann, The Commodores or Joan Jett and the Blackhearts. Astroworld, which is booking John Cougar, Doug Kershaw and Linda Ronstadt, is a $6, and the acts playing Six Flags Over Texas, charges $7.95 for concert admission only, and $11.95 for a combination park/concert pass.

At the two well-known theme parks founded by Walt Disney, Anaheim, Calif.’s Disneyland and Orlando, Fla.’s Walt Disney World, summer talent booking policies are radically different on opposite coasts. At Disneyland we’re not out looking for new and exciting people that we want to use in this year, they are using artists that they have had for years, and we feel that it is more important to attract the small, individual audiences that come to the parks, said Disneyland booking manager Ron C. Marshall, who is also president of the company’s Jim Henson’s Muppets in the park. While many of the park’s bookings, such as Bing Crosby and Frank Sinatra, are major hits, most of the national acts are geared to music that is familiar to the visitors.

“With six different parks to service, we’re a little more wide open — we try to do a lot of different types of music each year, including contemporary Christian nights, Latin events, jazz bands, MOR and pop.”

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NEWS & REVIEWS

ALBUMS

(continued from page B)

the vocal prowess of Karen Selden; a saucy east sizzler; inspired his career in Alaska before heading to the Lone Star State. Although her tough lady attitude sometimes seems a bit vulnerable beneath the surface, she can perform a Stones classic ("Let's Spend The Night Together") or an original ballad "Hold It In" with equal aplomb. Young Mega Records hopes to establish itself as a force to be reckoned with and if pop radio ebooks on this release, the future looks bright for new label SPITTIN'.

CRUSADERS (MCA 545-1775)
Street Life (2:30) (Four Knights Music Co./Irving Music, Inc. - BMI) (L. Sample, W. Jennings) (Producer: J. Sample, W. Fielder, S. Hopper)
A truly "Royal Jam," bringing together guest vocalists B.B. King and Josie James, along with the Royal Philharmonic, for an orchestrated version of perhaps The Crusaders' most popular groove.

NEW AND DEVELOPING

JOSIE COTTON (Elektra E-47481)
Where the surf meets the girl group sound, it's not the Go-Go's, but actually closer to the original feeling of 60's girl pop, with irresistibly effervescent keyboards and Phil Spector-inspired surf guitars. Fom the last who asked the $64,000 question, "Johnny, Are You Queer?" it's a fresh breeze to pop.

SKIP AND LINDA (MDJ 7 68178)
If You Could See Through My Eyes (3:43) (House of Gold - BMI) (L. Henley, J. Hurst) (Produced by J. McIntosh)
Even if the act's name isn't extremely innovative, the performance bears an indelible stamp of emotional understanding as both vocalists and the overall production display a romantic sheen. The pair has an extremely complementary pair of voices and listeners of Phil Baker and Larry McBride seem to have borrowed much from Kenny Rogers in fashioning a warm work with crossover potential.

1982's "Hold All The A's," and an upbeat hit that has appeared in the recent film "Saving Private Ryan." Although his hit streak has been curtailed, he's been a constant force in the music industry throughout the 1980's.

EXECUTIVES ON THE MOVE

Hutkin Promoted — Pickwick Distribution Companies' rack services division has announced the promotion of David S. Hutkin to vice president, merchandising. He is a three-year veteran of Pickwick Rack Services, holding various merchandising positions.

American Named — Michael Ameen has been appointed vice president at Rogers & Cowan, Inc. Ameen, who joined the public relations firm in 1979, has served in various media relations posts since that time as assistant to the chairman and as a publicist in the motion picture division.

Changes at EMI — EMI Music's International Classical Division has announced the following appointments: John Willan becomes manager, classical production and Peter Alward is appointed manager, artists and repertoire.

Epstein Updated at CBS — Steven Epstein has been appointed executive producer for CBS Masterworks. Since he has been a producer for CBS Masterworks.

Yeskel Named at Atco — Paul Yeskel has been promoted to assistant director of the Atco Records & Custom Labels. Prior to this new appointment, he had been overseeing northeast regional promotion activities for Atco since joining the label in October of 1979.

Anderson Named at CBS — CBS Records has announced the appointment of Norm Anderson as director, Nashville operations. CBS Records Nashville. He joined CBS Records Nashville in June of 1972 as studio manager — a position later upgraded to manager, studio operations and sales, and one he has held until this latest appointment.

Atlantic To Distribute Albert Label

NEW YORK — Atlantic Records will be the North American distributor for Albert Records, the new international label established by Australia's Slip Prods. The first release on the Albert/Atlantic label will be "Rock And Roll Women," the debut album by Australian rock group Cheeath, slated for release this week.

Albert Prods. is the recording arm of Australian music publishing firm J. Albert & Son, Ltd. Established in the mid-1960's by Ted Albert, the recording company enjoyed its first international success with The Easybeats. Since then, the company has been associated with such Australian-based acts as AC/DC, Rose Tattoo, Flash & The Pan, and John Paul-Young.

In announcing the Albert/Atlantic pact, Atlantic president Doug Morris noted the long-standing relationship between the two firms. "Atlantic's association with Ted Albert's fine company goes back many years, and we have enjoyed many mutual successes," he said. "I am extremely pleased that we are able to further strengthen our ties, and we look forward to continuing our long and fruitful relationship with this exciting new arrangement." North American activities of the new, Albert label are being coordinated out of New York by Albert Prods. International manager Crispin Dye. Joining Dye is Bruce Solomon, who will serve as Albert's North American professional manager. The company's New York offices are at 1750 Broadway.
Rcession, Competition From Chains Threaten Mom & Pop Stores’ Survival

continued from page 6

ominated, the whole West Coast is, in fact, and it’s difficult for small stores to stay alive.”

Accounts Lost

The intense struggle to survive is reflected by one-stop business across the country. Croydon, Pa.-based Scorpio Music Distri- butors, for instance, has lost approximately 25% of the 800 mom & pop accounts it had at this time last year and gained only 15 or so new accounts during the same period. At Atlanta-based Tara Record and Tape Distribution Co., owner Gwen Kessler adds that of her 800 or so mom & pop accounts, a good proportion of black-oriented stores have closed down in the past year. And further south in Atlanta, according to Greg Weiss, executive vice president of WIN Records and Video, says that the mom & pop accounts in his area (which comprise up to 70% of his overall business) are down by about 20% and that new accounts “could be counted on one hand.”

The most significant loss of accounts, however, turned up in St. Louis, where PB One Stop has lost 50% of its mom & pop ac- counts. Caught in a struggle with high un- employment, rising prices and increasingly aggressive chains, mom & pop accounts at PB have dropped from 125 to 250 one year ago, according to general manager John Gammon.

The crisis situation for mom & pop operations has also been noted by Joe Cohen, executive vice president of the National Association of Recording Merchandisers (NARM), who adds that a few mom & pop stores have joined the organization in the last few years. “I’ve always thought these stores serve one of the most valuable purposes for this in- dustry,” he explains. “In a lot of cases, they’re the ones buying the racks right out of their own pockets in launching new artists, particularly black acts. I think mom & pops are extremely vital and always will be. They seem to be able to react faster than some chains in many cases and should be around for some time to come.

“The stores we’ve seen go under probably would have gone under when conditions were ripe and the record in- dustry was doing well,” Cohen adds. “There’s such a thing as poorly managing a company, and no matter what the area they were in and what the climate was, they’d still be out of business. I think inventory management is the key. Knowing what you have in stock and what customers repeatedly buy is the most important asset a store can have.”

Indeed, while some of the one-stop operators feel they may have a lot of problems, the biggest problem for the mom & pop operations (which must buy at wholesale prices higher and with more risk than retailers, if any, lower than those for chains or rack jobbers), un- sophisticated business management is clearly identified as the major obstacle.

“Now there is crush and tough,” asserts David Lieberman, chairman of one- stop and rack giant Lieberman Enterprises of Minneapolis. “A lot of people went into business on a shoestring without adequate capitalization, and now we’re seeing the chickens come home to roost.”

Lieberman, who services approximately 500 mom & pop locations out of a 3,100 store total, also notes that such operations should pay more attention to inventory control, keep abreast of the latest developments in the business, cultivate tight bonds with local banks and other financial institu- tions, and, where possible, diversify.

“Getting into something like video games is purely a matter of having enough invest- ment capital,” says Lieberman. “If small stores can get into it through a jobber on a hand-to-mouth basis and just put in a small but respectable inventory, it’s probably a good idea, as long as they can see a demand for those items. Buying from a one-stop helps minimize investments, even though there’s a premium price paid in terms of margins. With a one-stop, the mom & pops have the ability to turn their inventory 10-12 times per year instead of the traditional three-to-four time limits for mom & pop direct-buying retail chains.”

“I’d recommend video games,” Western Merchandisers/Hastings Books, Records & Video, points out. “Video games are a good business if you have an inventory policy where you don’t have to deposit or ‘vet’ your account. And you don’t have to sell it to make sales. But if you don’t have enough of a popular selection, they shouldn’t reduce that to have video games. I think the ideal product mix on records to games should be 90-10 or 95-5 for a small store.”

Mom & pops will also have to become more aggressive in competing with chains in today’s economy, according to Stan Meyers, vice president, sales and marketing, for Atlanta’s Boomerang Video Unlimited. “There’s no question the chains have the advertising power the little shop doesn’t, but the chains aren’t exactly giving records away,” Meyers observes. “They’re selling $8.98 list product for $8.49, in some cases much more than the small stores. These smaller stores have to be creative, cross- merchandising and investigate new methods of selling records. They’ve got to be in- novative and come up with interesting grab-and-go promotions, attractive window displays and an atmosphere conducive to their customers’ tastes and buying habits. If their patrons show an interest in electronic game software, they’d be foolish not to get into that area in a modest way. If the little retailer doesn’t get as aggressive as possi- ble, he’ll suffer,” Meyers adds. “It’s a tough, cruel world out there, and some of the stores have sloughed off a bit. Now they’re being forced to roll up their sleeves and get busy.”

However, in spite of the current trying conditions, there are many who believe that a good number of mom & pop operations can eventually pull through. “I only believe that mom & pop stores will survive when the other stores don’t,” asserts John Jackson, head of John’s One Stop in Los Angeles, an operation that handles 40-50 such ac- counts. “Usually these small retailers have members of their family working for them, and it’s more of a hobby than a highly struc- tured business. The owners usually have other jobs and the stores are really just a sideline.”

A SIGN OF THE TIMES — Although jazz product continues to be released, repackaged and reissued with regularity, labels are becoming more conservative in their promotion and servicing of titles. Radio stations and reviewers, long accustomed to getting anything and everything their little hearts desire, have started to late to see both indies and majors asking them to special order or pay for new and reissue tites. On the indie scene, letters have recently gone out from Washington D.C.’s JAZZ/ America Marketing and California’s Contemporary label, asking stations and reviewers to pre-order new product. Over at the majors, the days of blanket service on all titles are dead as a mackerel. At CBS, where service on reissue and specialty titles have been cut back over the last year, promotion has been cut on the latest batch of Contemporary Masters featuring ti- tles by Ornette Coleman, Duke Ellington and others is quite limited, although they are available by request to qualified stations and reviewers. At WEA, the lavish packaged Atlantic/Deluxe Series featuring albums by Ray Charles, Albert King, Professor Longhair and The Coasters has not received “Code 97” classification — WEA-speak for blanket service. While a few copies of the Deluxe titles have been made available, the major of stations and reviewers are being asked to purchase the titles at special reviewer rates, a healthy development considering the present state of the industry and the nature of the series. As one label-employed war succinctly put it: “Sure promo’s tax deductible. But you have to make it before you can deduct.”

AND NOW THE LADIES — After hearing a 1920s recording by vocalist Rosa Placksin, a New York-based freelance writer and jazz historian Sally Placksin was dis- covered to say that “it was one of the most beautiful singers. Inspired by her interest, Plackelin began outlining Henderson’s career and gathering information on other female jazz artists. Placksin’s research began to snowball, and the results have just been published as American Women In Jazz, a 300-plus page book focusing on many of the women in jazz who have previously received only scattered documentation. Organized chronologically, American Women In Jazz runs the gamut, from “Ma” Rainey to Joa- ne Brackeen, and includes scores of biographical data with profile subjects and associated musicians. A true find and a well-conceived and structured project. American Women In Jazz is a welcome addition for any serious jazz fan and is available in both hardcover and paperback from Seeview Books.

Fred Goodman
EXECUTIVE PROFILE

Edna Collison: Marketing Links Creativity to Sales
by Michael Martinez

LOS ANGELES — “I think marketing is the most misunderstood of all the things we do in the record business because, in that job, you serve as a link between the creative talent, corporate executives and the realities of the market,” maintains Edna Collison, vice president of marketing for Solar Records.

For Collison, dealing with the marketplace realities for one of the industry’s most successful and visible black record labels to emerge in recent years represents a stimulation of the mind and a cumulative validation of a long career in the record business.

“In terms of the economy, we have to take a hard look at what’s put out now,” said Collison. “It’s either strong marketing or get lost in the mass rush of products.”

To this end, Collison coordinates the efforts of Elektra/Acyum Records, with whom Solar Records signed a joint venture in late 1977. This joint venture, which distributes Solar product, to organize a market plan that encompasses the promotion, advertising and merchandising.

While she carries the title of vice president of marketing, what she actually does on a day-to-day basis is the result of a diverse career in the recording industry. As she puts it, “I came to the record business right after four years of college, which is rare. It’s not like it’s only industry I’ve been in. I guess you can call me a record industry baby.”

Having started out in the RCA Records legal department as a secretary, Collison subsequently held a series of positions, including A&R and promotion. It was during this period that she earned her first lesson of record industry promotion and marketing — being flexible.

“You had your own opinion about things, but when radio and retail and the people in the street tell you what’s happening, you listen,” said Collison. “I think ‘Everybody should be in the street, walking around to the various stores and radio stations and learning from the bottom up.’

Collison has also been involved in the corporation for a very long time. She eventually left RCA to work with Gerald Purcell, with whom she managed various acts and began running the West Coast office for her record label.

During her tenure there Collison worked with artists such as Al Hirt and Harry & Teddy Arnold. She returned to promotion as national pop promotion director for Artie Ripp’s Buddah/Ska Records, where she worked with Billy Joel’s first LP. Later came Clarence Avant’s Sussex Records where she served as national director of promotion and sales. “If you’re a good promotion person, then you should be a good salesman. The only way to promote is at the store. If you’re in the South, where sales means money, translating to no company,” Collison said.

A keen, independent, promoter, working with the likes of the Fifth Dimension, followed Sussex and preceded her work with Tentmakers, where she was vice president of the management arm, which guided the careers of Larry Graham, LTD and Patrice Rushen among others.

Collison’s role at Solar was just the company was formed in 1979, and has since helped develop the careers of the entire roster including The Whispers, Shalamar, Lakeside, Carrie Lucas, Dynasty and others. She maintained that the varied career path she has traveled over the years has given her not only the necessary skills, but also a plethora of contacts in radio, retail and ancillary segments of the business. Collison contacts O.

“In this business, you’re really only as good as your contacts, no matter what position you’re in,” she said, adding that although she has become an executive, it is still important to maintain close ties with the street through market-by-market retail and radio promotion lobbiers. “You need to show up in those meetings,” Collison said. “It’s important to people to see you and know you’re there.”

She also said that in-store merchandising was particularly important and difficult proposition “because you have to fight for space inside the stores. Point-of-purchase and display material are really important and various techniques work in different markets.

“That’s why I rely mostly on local reps at E/A and WEA, because they know their markets better than any docus executive in a home office,” Collison continued.

She said that along with the sales, promotion and marketing staffs of E/A and WEA, there are also other people and guidelines of a marketing plan, deciding how many units of a given title will be released and, where to concentrate marketing effort to break the record. “For instance, I know that Lakeside usually has its strongest initial sales in the South; while Shalamar and The Whispers have already spread strong in New York,” she said. “The idea is to start little fires and then try to spread them.”

Collison said that the emphasis in the marketing attack could change daily, with the company transferring various marketing strategies and resources from market to market to order to augment and advance initial efforts. And while she still feels that radio is the key to selling most records, she recognized the value of exploring alternative exposure avenues such as video. “We still rely heavily on radio for domestic exposure,” Collison said, but added, “Video is the only way to get records sold in Europe.”

Just as the corporate and marketplace horizons of Solar are expanding, Collison feels her career potential is limitless. “You know, a lot of people wonder what they’re going to be when they grow up. But I’m not really sure. I have no stopping point because I think that I have the whole world open to me.”

Her confidence is sharply underscored when she reflects on what’s been like to move upward in the music industry, in an executive position, as a woman. “I’ve never felt it was tokenism. I have always had to work doubly hard,” she said. “That’s the only way I know to get ahead — hard work.”

OVERFLOW CROWD — Grass Roots vocalist Rob Grill jams before a crowd estimated at 22,000 members gathered at the Washington D.C. Avante's, July 4. The group headlined the musical for the holiday fest.

POINTS WEST — Congratulations to Silsby Spacek and Jack Fish on the birth of their new baby daughter, Schuyler Elizabeth, recently. Ms. Spacek, who copped an Oscar for her portrayal of Loretta Lynn a couple of years back for her work on a film for Atlantic produced by Rodney Crowell...L.A. power pop rockers The Plimsouls opened for Elvis Costello during many of his California dates, and the grapevine reports top execs at Costello’s Columbia label are seriously eying the spritely act for a possible signing...Susan Saint James, Tina Turner, Joe Jackson, Dorothy Lamour, The Dooble Brothers and Kool & The Gang are set to appear on Laugh Trax, a syndicated TV offering making its way around the country...The Captains & the Iguanas hosted Cowpus of the South, July 11 will feature the Register of Copyrights David Ladd as guest speaker. For more info call (213) 980-3357. Pink Floyd’s conceptual artist Gerard Scarfe recently went Jane Asher, sister of producer Pink Asher and Paul McCartney’s sweethearts earlier this year. Rose’s new LP, “Zombie Birdhouse,” should be released on Sept. 20. Look for it on Animal/Chrysalis Records...“Music and Rhythm,” a two-LP package with previously unissued material also performed by the band, was recently released on a label known as David Byrne, XTC and Brian Eno should be out around the time you read this. A benefit album to support costs incurred for the World of Music Arts and Dance Festival held in the U.K. last month, the double-LP final product was available on Sept. 11. Grilot, get radio support through an AOR sampler disc...Tony Basil, the Los Angeles-based choreographer/virger/video artist, expects to have an American distribution deal wrapped up soon for her Radialchoke LP with an album in U.S. stores by the fall. So far the single from the platter, "Mickey," has topped British and Australian charts and has been receiving wide airplay on North American radio stations specializing in new music. ...Watch for a "live" EP from Slash/Warner Bros. group The Blasters in September. The six-songer, recorded during the Downey, Calif. band’s stay in London earlier this year, is highlighted by a wild version of "Keep Knockin’" with Lee Allen again supplying sax solos. According to Blasters manager Shelly Heber, the EP, tentatively entitled "The Blasters Collection," was originally intended as a college and radio syndication play, but everyone liked the results so much, approval to go ahead with a commercial release was granted in 24 hours...Albert Collins, John Hammond, Clarence "Gatemouth" Brown, Johnny Littlejohn and the King of Louisiana Zydeco, Cedric Watson, all headlined in the first go-round of the 10th annual San Francisco Blues Festival held Sept. 11-12 at the Great Meadow theater, overlooking the Bay with a breathtaking view of the Golden Gate Bridge and Marin Headlands...EM’s leading rock act in Britain, Destroyer, are back on L.A.’s Greek Theatre last week, where it was due to wind up its American tour. At the last minute, however, the band was asked to open Blondie’s arena gigs in the Midwest and Northeast, an offer Duncan couldn’t refuse. A show was added in October, and on disc later on, was described by keyboardist Nick Rhodes as "a pioneering effort in visual music with heavy religious overtones in some segments."
NEW SOFTWARE RELEASES

This listing of new videocassette and video software releases is designed to keep home video retailers and dealers abreast of the vast product available and not to be considered an undertaking skill. Product is separated into Cassettes and Disc groups, followed by manufacturer, catalog number, and price. Some product listed may not have been ordered either by existing quantity or price at present.

QB VII
Cassette — Columbia Pictures VH 10465, BH 10465 $139.95
Cassette — Columbia Pictures VH 10462, BH 10462 $69.95
Eraserhead
Cassette — Columbia Pictures VPS 2300, BPS 2300 $59.95
And Now For Something Completely Different
Cassette — Columbia Pictures VH 10008, BH 10006 $59.95
Le Sex Shop
Cassette — Columbia Pictures VOF 8500E, BOF 8500E $59.95
The Knack — Live At Carnegie Hall
Disc — Pioneer Artists PA-82-01254 $24.95
Happy Feelings Live In New Orleans
Disc — Pioneer Artists PA-82-02524 $24.95
Kenny Loggins Alive
Disc — Pioneer Artists PA-82-01524 $24.95
Bob Marley & The Wailers:
Live From The Santa Barbara Bowl
Disc — Pioneer Artists PA-82-01524 $24.95
The Music Of Melissa Manchester
Disc — Pioneer Artists PA-82-01524 $24.95
America Live: In Central Park
Disc — Pioneer Artists PA-82-01524 $24.95
TOP 200 ALBUMS

Parade Of Black Superstar Acts Jump Onto Pop, B/C Charts

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is the debut of some of the black superstar acts onto both the Cash Box Top 200 Albums chart and the Cash Box Top 75 Black Contemporary Albums chart in the same week. Leading the way is Donna Summer at #49 bullet on the Top 200 and at #22 bullet on the B/C Albums chart. Good first week retail everywhere led by the East and the South. Her "Love Is In Control" single goes to #5 bullet from #9 on the Top 100 B/C Singles chart and to #21 bullet, up from #27, on the Top 100 Pop chart. Next is Zapp, which hits the Top 200 chart at #6 bullet and the B/C Albums chart at #19 bullet. Like Summer, Zapp is huge in the West and South. The group's "Dance Floor" single went to #13 bullet from #20 on the Top 100 B/C Singles chart and debuted on the Top 100 Pop Singles chart at #90 bullet. Aretha Franklin hits the charts at #88 Pop and #32 Black Contemporary, both with bullets. Best initial retail response for Franklin in the East and West. Stephanie Mills debuts on the Top 200 Albums chart at #99 bullet and on the Top 75 B/C Albums chart at #39 bullet. Retailing well out of the South and Midwest. Finally, Jermaine Jackson comes in at #47 bullet on the Top 75 B/C Albums chart and at #133 bullet on the Top 200 Albums chart. Not unlike Mills, Jackson's best initial areas of retail lie in the Midwest and South. His "Let Me Tickle Your Fancy" single goes to #39 bullet from #58 on the Top 100 B/C Singles chart and to #49 bullet from #57 on the Top 100 Pop chart.

TOP TEN HIGHLIGHTS — Fleetwood Mac holds at #1 bullet for the second week in a row... Robert Plant notches up a point to #3 bullet. Still good sales everywhere led by the Midwest and East. Kicking in at the ranks with Top 40 sales... Survivor jumps three points into the Top Five at #5 bullet behind its #1 single "Eye Of The Tiger." Rack action strong with good consistent retail action everywhere... John Cougar jumps to #7 bullet, up from #9. Strong retail activity in the Midwest, South and East. His second single, "Jack & Diane," seems to have rekindled album interest with the single jumping to #24 bullet from #48 on the Cash Box Top 100 Singles chart... Steve Miller breaks into the Top Ten at #9 bullet, up from #11. Retail good in the West, South and Midwest. The "Abracadabra" single goes to #2 bullet from #5. TOP 100 HIGHLIGHTS — Crosby, Stills & Nash close in on the Top Ten with a three-point jump to #12 bullet. Strong retail in the West, Midwest and East... The soundtrack to Rocky takes a nice six-point jump to #14 bullet. Retail very strong in the East and South and the LP is also a Top 25 rack item... Chicago maintains good upward movement with a 10-point jump to #22 bullet with retail very strong in the Midwest, West and South, but complaints to pick up steam in the East as well behind them. "Hard To Say I'm Sorry" which goes to #5 bullet from #9... Kenny Rogers moves to #39 bullet, up from #49. Fair retail out of the Midwest, South and East, but it's a Top 15 rack item... Judas Priest takes a 13-point leap into the Top 50 at #43 bullet. Best retail out of the East this week, with continued sales activity in all other regions... Elvis Costello, #51 bullet, up from #62 bullet, remains a favorite on the coasts and in the Midwest. He is beginning to pick up in the South as well... Joe Jackson still selling the best on the coasts and picking up sales action in the Midwest as well... The Pointer Sisters go to #73 bullet, up from #82. Strongest retail in the Midwest, East and West, with action picking up in the South... Stray Cats jump 12 points to #80 bullet. Selling nicely in the West, East and the Midwest... Two jazz albums doing extremely well are by Bob James and David Sanborn. James, at #84 bullet, also goes to #1 bullet on the Cash Box Top 30 Jazz chart, while Sanborn, #89 bullet, goes to #2 bullet on the Top 30 Jazz chart. Both are selling best in the Midwest, West and South... Melissa Manchester jumps into the Top 100 at #52 bullet, up from #104. Selling well in the Midwest and South... "Hooked On Classics II" leaps into the Top 100 at #95 bullet, a 22-point jump from #117. Good second week retail out of the Midwest, West and South.

101 TO 200 HIGHLIGHTS — The Torn soundtrack jumps 21 points to #110 bullet in its second week. Fair retail out of the Midwest and West... Pieces Of A Dream move to #132 bullet, up from #145, with best sales out of the East, West and Midwest... Men At Work take a 15-point jump to #135 bullet. Showing retail growth in the East and West. Its "Who Can It Be Now?" single jumps to #59 bullet from #47.

DEBUTS — Other debuts this week include Billy Squier at #77 bullet. Off to a good start in the Midwest and East... Warren Zevon comes in at #105 bullet with initial response out of the West and Midwest... Shooting Star debuts at #119 bullet. Starting out big in the Midwest... Nicolette Larson comes in at #125 bullet with good initial response out of the West... Soft Cell debuts at #129 bullet with early reaction on the coasts... The soundtrack to The Best Little Whorehouse In Texas debuts at #142 bullet. Retailing well in the South... Eddie Murphy debuts at #172 bullet with good retail starting out of the East.
Stark Convention Celebrates Success in Tough Economy

MERCHANDISING

WHAT'S IN STORE

ACTING ON ANNNIE — CBS Records has begun one of its biggest cross-promotions this year, tying-in the Columbia Records Annie soundtrack with American Airlines and Marriott Hotels. The "Annie Sunis" national merchandising campaign includes a total of 300 couples will trip to Hawaii via American, to spend eight days at the Maui Marriott Resort. Trips will be awarded to one record retailer, two consumers and one CBS field executive, all in each of the division's five regions. Consumers will be chosen in a random drawing of 10,000 names dropped into a ballot box attached to the in-store Annie display units. Retailers will be judged on the extent of their participation. They are required to display Annie point-of-purchase material, as well as American Airlines and Marriott logos in the store to indicate the campaign. CBS is providing promotional plugs tying-in the American and Marriott logos for print ads, and locally and nationally produced radio spots must also note the promotion. Company executives will select sales reps and inventory specialists, based on personal involvement in the effort. The promotion runs from Aug. 9 through Sept. 3, with the drawing scheduled for Sept. 13.

NEW SCRIPT FOR MTP — Scripto is partially sponsoring MTP. Music Television, August Saturday Night Concert Series, which features performances by Billy Squier, 38 Special, the Go-Go's and the Band, together with Hank Stein and the band, are doing a Concert Series as a promotional tie-in with the book "Scripto: The Musical Machine," which is scheduled for a fall release. The book will feature a history of MTP's "Scripto" series, with a special section on the Scripto machines and their impact on television programming.

WAX CLASSIX — Waxe Maxie recently held a special promotion for its classical mailing list customers to thank them for supporting the Washington, D.C.-based chain's year-long classical inventory expansion program. The entire classical inventory was put on sale for three weeks at $1.99 each. In the postcard that accompanied the mailer, Waxe Maxie, in conjunction with Mass Music Group, honored the "Magic of Mozart" by putting on sale all MMG Mozart items, price-selling its "Magic of Mozart" sampler LP at $1.99 and awarding five pairs of tickets to an August concert by the National Symphony Orchestra at Wolf Trap.

HANDLERMAN, MCA, WLW BRING E.T. TO K MART — An "E.T. Loves Kids" promotion is being sponsored in Cincinnati by MCA Distributing Corporation. Handlerman, which services local Wal-Marts and WLW to raise money to its cables, will give away a million dollars to schools in the postcard that accompanies the book. It is, for another classical promotion, Waxe Maxie, in conjunction with Mass Music Group, honored the "Magic of Mozart" by putting on sale all MMG Mozart items, price-selling its "Magic of Mozart" sampler LP at $1.99 and awarding five pairs of tickets to an August concert by the National Symphony Orchestra at Wolf Trap.

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ACCIDENTS WILL HAPPEN — A sincere What's In Store apology goes out to Elektra recording artist Chas Sandford, whose name somehow came out wrong in last week's column.

JIM BESSMAN (continued from page 5)

vice president of retail operations Larry Mundorf echoed Bonk's comments. "We have accepted bad times and will not to do business," he said. "As a result of tough times, we felt that there was an opportunity to increase our market share. We felt that everyone was New York City based and that we took an aggressive posture and worked hard on cost-cutting fundamentals, we could increase sales."

Talks with company executives and convention speakers, however, hit on perhaps the most important reason for Stark's continued growth: quality staff on all levels. "We put the squeeze on our people to produce," said Mundorf, "and they've delivered."

"They put out 100% all year," seconded Bonk. "We reduced the hours they could use, tightened inventories and store security, totally changed our product distribution, expanded product lines and forced them to put together the special scale promotion every month. We really asked the field to break their backs all year long, and looked at our four-day convention sort of as an award and appreciation for their efforts."

The convention theme, "This One's For You, Mr. Boss."

The four-day stay at the four-level Salt Fork Lodge scheduled entertainment, in-house and label award ceremonies, receptions, NARM reception and presidential address, and two business sessions.

The main reason for all the free time, however, was twofold: first, to allow the office staff to become better acquainted with store managers and supervisors, and second, to give the managers time to one-on-one in order to discuss specific individual problems and ideas with the appropriate management; and second, to strengthen friendships built up over the years at these conventions and develop new ones. A family atmosphere was everywhere present, stemming both from the many relatives of founders and president Paul David who are part of the company, and the many managers who call the company itself company itself "family" through a solidarity of purpose and long-term stays within the organization. Fifteen awards were presented to those with five years of service as store managers or above, winning the total number 58 since 1976, with 95% of those still in the company. Eight-five year-service awards were presented to the on-the-ground and warehouse staff, with over 50 now in that category.

This family concept was illustrated throughout the convention from the top down. Paul David returned the standing ovation he received preceding his address by applauding back at his audience, and the vice presidents and directors modestly credited those below them for producing the winning team effort.

Joe Cohen, executive vice president of NARM, carried the team analogy to the limit in his well-prepared Monday morning award presentation cum industry pep talk. "Contrary to what you may have heard," he stated, "the music industry is not dead." He then used the movie E.T. as a "refreshing" example of product that could be provided to consumers to give "those quarter-sucking arcade games" a run for their money, which would be helpful in the industry working so closely together in five years at NARM, this despite frequent "potshots in commentary articles."

'GIFT OF MUSIC' UPDATE

Cohen stated that manufacturers and labels admired and respected each other, and that the 'Gift of Music' campaign was as an attempt to present a campaign as a campaign. He updated the campaign (Cash Box, July 31), and, promised to "merchandise the hell out of the Grammy Award" to further increase business.

In presenting the unprecedented third "Merchandiser of the Year" award won by Stark in the last five years and its second in a row, Cohen outlined the history and similarity of the award with Paul Brown, the legendary pro football coach. "Success can be reduced to discipline and organization," Cohen quoted Brown, then hailed David as "the father of modern record and tape retailing" and Stark as "the Super Bowl Champions of the music industry."

For his part David sided with Brown's claim that "you only win with quality people.

"Today is a great day for our organization (continued on page 27)
CBS Records Prevails
In Parallel Import Case

(continued from page 9)

three records, important has been ordered by the court to surrender to CBS all of its remaining unfilled orders for the records, as well as any related material. That material would include all advertising and merchandising in its possession, as well as invoices, purchase orders, packing lists and receipts. The decision does not require Importator to pay CBS for its financial remuneration for the three albums.

Assessing the CBS/Importator judge-ment, RIAA said that the parallel product importation “an ever-increasing drain on the companies’ revenues, causing more and more displacement of sales in the U.S.” He added that he “wouldn’t be surprised in the least” to see American record companies undergoing more cases like this.

A CBS spokesman said that a similar suit is pending in Philadelphia against Scopio Music Distributors.

Besides the major parks in the Disney and Six Flags systems, smaller chains such as Moist’s Great America the parks in Gurnee, Ill. and Santa Clara, Calif. are attempting to bring new customers through the gates with specialty events designed for young audiences. Gurnee’s Great America just wound up a series of dates featuring such acts as Survivor. Franke & the Knockouts, the West Coast’s Huey Lewis & The News and Clarence Clemens & The Red Bank Rockers. Although the promoters of the Survivor and Franke & the Knockouts gigs, the parks’ outdoor theater was constantly plagued by rain at the start of the season.

“We had to move Survivor to the next day because the concert was moved on for its show,” said Reed Snyder, a promotions representative for the Marriott park. “We also had to cut a Huey Lewis show at 6:00 and do just one performance at 8:00 because of a downpour — and the Waitresses’ show had to be held back an hour due to the rain, and although we put the records and the Knockouts we set everything in the afternoon just as the soundcheck started so did the event, and the doors were opened back two and a half hours. The only show it didn’t rain on was Clarence Clemens.”

According to Snyder, this is the first time rock acts have been appearing at the park’s 10,000-capacity Pictorium Plaza, and it’s also the first time the park has charged an additional cover on top of the $14.50 admission price. Snyder calls the new charge “a test” and says, “The response has been extremely good so far, although the charge may seem a little high. The prices haven’t been as much of a bother as the weather, though, which is why we did have to change the name of our shows from the ‘Friday Night Concert Series’ to the ‘Friday Night Rain Series.’

Towards the end of the summer, Snyder said, the park is looking “for a major white act and a major black act” to play at a Labor Day show and another show on Sept. 11. “For the Sept. 11 show we hope to have an artist of the caliber of J. Geils, Loverboy or Billy Squier. The Squier show is already sold out, and I’m sure we’ll get either Kool & The Gang, The Dazz Band, The Commodores or the Isley Brothers. WGCI in Chicago and Dr. Pepper are slated to be the sponsors.”

Knott’s Berry Farm, the family-owned park in Buena Park, Calif., features new young-oriented music and oldies throughout the summer, with bands such as Gary Myrick and the Figures, Dwight Twilley, Greg Kihn and The Tubes reportedly bringing in a sizable young crowd during the month of July. In addition, from the 1960s like Freddy Cannon, Little Anthony, Richie Havens and Grass Roots have been added to the marquee. In addition, Ken Knotts will also have young bands including 707, The Innocents, Moon Martin and Josie Cotton competing with other concert programs by nearby Magic Mountain for teen dollars.

Even the new World’s Fair in Knoxville, Tenn., has managed to attract a significant audience with a special series of shows both on the site of the Fair as well as off-site. On Fair grounds, a number of different groups including the Chiffants, Jethro Tabor Fusion, The Staple Singers, Ricky Skaggs, The Ink Spots and Rufus Thomas entertain patrons with the price of admission, while off-site shows at the Civic Coliseum are featuring Loverboy, Rick Springfield, The Kinks, Jerry Lee Lewis and a number of top country acts such as Loretta Lynn, Willie Nelson, Con- way Twitty, Ronnie Milsap and Merle Haggard. For those who made the trip away from the main Fair location, the off-site events at the Coliseum hold 10,000 to 15,000 people, and the 35 shows through the season have been sold-out, the top tickets going for approximatively $10.

Rather than treating the musical pre- sentations at each of the different tents of a theme park’s entertainment offerings, many operations, especially the Six Flags web and Disney’s parks, use extensive advertising in radio, TV and print to make con- cerners aware of their shows, and in an attempt to build the park in the industry, the top recording artists who play at these venues are being credited with providing a substantial boost to gate receipts as well as bringing in first-time customers.

Reggae Sunsplash
Set For Aug. 3-7
At Montego Bay

LOS ANGELES — American recording ar- tists such as Jimmy Cliff and Carlton Grant will join a host of local acts at the fifth annual Reggae Sunsplash, Aug. 3-7 at Montego Bay, Jamaica’s Jarrow Park. Promoters ex- pect attendance to the tune of 150,000 for what has become one of the top annual reggae festivals.

While Cliff and Taj Mahal aren’t necessarily reggae stylists, the Caribbean flavor of the festival will be enhanced by such local acts as Toots & the Maytals, Steel Pulse, Mighty Diamonds, Peter Tosh, Judy Mowatt, Marcia Griffiths, Chalice, Belly Dancer & Michigan, Big Youth and poet Mutabaruka, among others.

The festival will feature four nights of reggae concerts at Jarrow Park and two beach parties at Cornwall Beach. Jarrow Park is western Jamaica’s largest sporting and entertainment facility, with a 20,000-person capacity.

The festival will also be recorded in both the audio and video formats for subsequent release and distribution to the international marketplace. Washington, D.C. will shoot the festival and produce a series of eight one-hour shows for syndication.

Audio recording rights for the festival are currently under negotiation. Elektra/ Asylum of the U.S. released an LP of last year’s festival.

Reggae Sunsplash is presented by the Jamaica Cultural Development Commis- sion and produced by Syndey Prods. Ltd., a local company formed “to crystallize the need in Jamaica for a first class, professionally produced reggae festival that utilizes indigenous musical and art forms,” according to managing director Tony Johnson.

Financial Aspects Of FCC Report
Could Help Minority Broadcasters

by Michael Martinez

LOS ANGELES — Various members of the broadcasting community are looking carefully at a report by a Federal Com- munications Commission (FCC) advisory committee on minority broadcast ownership opportunities, which has been described as a clear-cut indication of the areas requiring improvement.

The 53-page, three-tiered report, delivered to the commission May of this year, recommends a number of changes in FCC policy, improvement of management and technical support assistance to prospective minority broadcasters and methods to increase financing for acquisi- tion of such properties.

Although the FCC cannot finance in- stitutions to do anything, said Dwight Ellis, vice president, special services and minority affairs, National Ann. of Broad- casters (NAB), "they can make them more sensitive to minority broadcaster concerns and possibly make them more cooperative and open to help find ways to lend minorities money."

He also commented favorably on the tax certificate aspects of the report, where the committee’s policy panel called for a capitalization mechanism (Cash Box, July 31). "The advantage of such changes would be that more whites would be encouraged to join with minorities to help expand minority ownership," Ellis explained.

Ellis also said that he was encouraged by the management panel’s conclusion that a greater volume of information toward the education of minority broadcasters in management and technical matters should be developed. He said that NAB will con- tinue to be involved in development of material for such purposes.

"The committee started out addressing all the concerns in the minority broadcast community," said Jim Winston, executive director, National Ann. of Black-Owned Broadcasting (NB.O.B.), which oversees group.

"Overall the report wasn’t bad, given the fact they had to address so many issues," Randy Sterling, president of the Young Black Programmers Coalition, suggested that the reason so many issues were ad- dressed was because "these have been pressing issues for a long time. They’ve accumulated and FCC policies and rules have been abusing minorities for some time."

Sterling concurred with others that greater definition of the financial recom- mendations was needed, that a clear direc- tion must be established so that prospec- tive and existing minority broadcasters can understand rules governing the financing of broadcast acquisition.

Specific proposals based on the ad- visory committee’s recommendations are to be proposed before the FCC panel dur- ing September under order of FCC chair- man Mark Fowler. Coordinating develop- ment of the proposals is Paulette Freeman, assistant director of minority enterprise for the FCC.

Victor Rivera, of the U.S. Dept. of Com- merce, has already indicated that his office may begin to complement the ad- visory committee’s advisory management panel, upon which he served, that the Commerce department would create an information referral system.

Bill To Reduce FCC
Studied By Senate

LOS ANGELES — A proposal to reduce the number of commissioners on the Federal Communications Commission (FCC) from seven to five in June 1983 was recently ap- proved by the Senate Commerce Commis- sion. The proposal, attached to the Com- merce Committee’s budget reconciliation package for fiscal 1983, was proposed by Sen. Harrison Schmitt (R-N.M.).

In calling for a reduction in the number of FCC commissioners (as well as a similar move for the Interstate Commerce Com- mission), Schmitt cited the Reagan Ad- ministration’s overall support of the deregulation of various industries. Schmit- noted that a cut in the bureaucracy was but another step in the deregulation process.

If the bill becomes law, the two seats to be eliminated will be James Fargher’s (which will expire in June 1983 anyway) and the currently unoccupied seat to which FCC general counsel Stephen Sharp has been nominated.

The bill must still pass a vote of the full Senate and House before becoming law.
CASH BOX ROCK ALBUM RADIO REPORT

**# 1 MOST ADDED**

1. **JUDAS PRIEST** • **SCREAMING FOR VENGEANCE** • **CAPITOL** • **ADDS:** None. HOTS: WCCC, WMMS, MEDIUMS: KBPI, WOUR, WBLM, KLOL, KNJN, KSHE, WKLS, WMMS, WNEW, KMET, HOTS: WYFE, WBLM, KLOL, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Title, Soundtrack, Pain. **SALES:** Good to moderate in all regions.

2. **KANSAS** • **ADDLE:** Marshall. **SALES:** Still moderate in Midwest.

3. **MARSHALL RECORDS** • **WMMS** • **ADDS:** All Regions.

4. **AMERICAN GIRL** • **REO III** • **ADDS:** Whirlwind, True, Enigma, Telecommunications, Space. **SALES:** Moderate to fair in all regions.

5. **SWAN** • **MIRAGE** • **WHFS** • **ADDS:** None. HOTS: WMMS, MEDIUMS: KBPI, WOUR, WBLM, KLOL, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Track 1, Telstar, Heart & Soul. **SALES:** Good in Midwest.

6. **FLEETWOOD MAC** • **MAC** • **WMMS** • **ADDS:** None. HOTS: WMMS, MEDIUMS: KBPI, WOUR, WBLM, KLOL, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Open. **SALES:** Moderate initial response in all regions.

7. **SPARKS** • **SHOOTING STAR** • **III WISES** • **ADDS:** WSHE, WYFE, KMET, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Open. **SALES:** Fair initial response in Midwest and East.

8. **IN THE MIX** • **GULLS** • **KNX** • **ADDS:** None. HOTS: WMMS, MEDIUMS: KBPI, WOUR, WBLM, KLOL, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Open. **SALES:** Moderate to fair in all regions.

9. **CRENSHAW & CRENSHAW** • **KNAC** • **ADDS:** None. HOTS: WMMS, MEDIUMS: KBPI, WOUR, WBLM, KLOL, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Open. **SALES:** Moderate to fair in all regions.

10. **ROXY MUSIC** • **AVAIL** • **WABX** • **ADDS:** None. HOTS: KOME, KNJN, KNJN, HOTS: KNJN, WKLS, WMMS, MEDIUMS: KBPI, KNJN, WMMS, PREFERRED TRACKS: Space, Chance, Turn. **SALES:** Good in all regions.

**# 2 MOST ADDED**

1. **JOHN ANDERSON** • **ANIMATION** • **ATLANTA** • **ADDS:** None. HOTS: WMMS, MEDIUMS: KBPI, WOUR, WBLM, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Track 1, Little Foot, Time. **SALES:** Moderate to fair in all regions; weakest in South.

2. **ELVIS CARMICHAEL** • **PENNY** • **COLUMBIA** • **ADDS:** None. HOTS: WMMS, MEDIUMS: KBPI, WOUR, WBLM, KNJN, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Only heat, sale. **SALES:** Good in all regions.

3. **ANDERSON & JOHANSEN** • **WBLM** • **ADDS:** None. HOTS: WMMS, MEDIUMS: KBPI, WOUR, WBLM, KNJN, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Track 1, Little Foot, Time. **SALES:** Good to moderate in all regions.

4. **CROSBY, STILLS & NASH** • **DAYLIGHT AGAIN** • **ATLANTA** • **ADDS:** None. HOTS: WMMS, MEDIUMS: KBPI, WOUR, WBLM, KNJN, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Cygnus, Some Day, There. **SALES:** Moderate to fair in all regions; strongest in East.

5. **GLENN FREY** • **NO FUN ALONG** • **ASYLUM** • **ADDS:** None. HOTS: WSHE, WYFE, KMET, KBPI, KNJN, KNJN, KNJN, KNJN, KNJN, KNJN, KSHE, WKLS, WMMS, MEDIUMS: WMMS, WNEW, WMMS. **SALES:** Good to moderate in all regions.

6. **GENESIS** • **THREE SIDES LIVE** • **ATLANTA** • **ADDS:** None. HOTS: WMMS, MEDIUMS: KBPI, WOUR, WBLM, KNJN, KNJN, KNJN, KNJN, KNJN, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Paperheart, Misunderstanding. **SALES:** Good to moderate in all regions.

7. **DAVID JOHANSEN** • **LIVE IT UP** • **BLUE SKY/CBS** • **ADDS:** None. HOTS: WMMS, MEDIUMS: KBPI, WOUR, WBLM, KNJN, KNJN, KNJN, KNJN, KSHE, WKLS, WMMS, PREFERRED TRACKS: Anagram’s Medley. **SALES:** Fair in East and Midwest; weak in others.
Eighth Annual Estes Park Seminar To Feature 300 Christian Sessions

NASHVILLE — Two weeks following a major flood in the central Colorado location, Estes Park will host the eighth annual Christian Artists Seminar, founded by Cam Florida, Aug. 1-6, with approximately 300 individual sessions and six three-hour concerts. The seminars have been grouped into five specific areas: the Music Leaders Hand-On Conference (MLC), the Agent/Promoter Conference, Executive Seminars, the Artists Conference and the High School/College Conference.

Paid registration for the six-day event exceeds 1,100, with another 300-500 artists and industry representatives on hand for the series of workshops, showcases and concerts. Some 350 music musicians will be represented at the MLC, a group of seminars similar to graduate school for the choir directors and church music leaders in 47 Artists To Appear At Estes Park Seminar.

NASHVILLE — Some 47 artists have been named to provide entertainment at the evening concerts scheduled for the Estes Park gospel seminar Aug. 1-6. The overall scope of the talent ranges from such nationally known acts as John Michael Talbot, the Imperials, Cynthia Clawson and Russ Taff to newcomers and regional artists like Jan Groth and Per-Erik Hallin.

Set to appear, Sunday, Aug. 1, are: Stephanie Booshada, Wendell Burton, Tina English, the Celebrate Singers, the Gospel Coulers, Benny Hester, Jeremial People, Bill Pearce and Michele Pillar. Scheduled to perform Monday are: Dave Boyer, Cynthia Clawson, Dino, John Fischer, Per-Erik Hallin, Bobby Jones & New Life, Jamie Owens-Collins and Johnny Rivers. On the lineup for Tuesday are: the Continental Singers, Andrew Culvenwell, Karen Kelley, Brown Bannister, Ingenial Oslohn, Michael & Stormie O'plant, John Michael Talbot and Terry Talbot.

Wednesday's concert will feature: Steve Camp, the Continental Orchestra, Larry Dalton, Joe English, Jan Groth, the Imperials, Doug Oldham and Sandi Patty. Thursday's performers include: Garman, Larnelle Harper, Keaggy, Barry McGuire, Tom Netherton and Truth.

Scheduled to appear the final evening are: Dennis Agajanian, the Cruise Family, Scott Wesley Brown, Festival of Praise, Ken Medema, Reba Rambo McGuire and Russ Taff.

The section will include such topics as "Teaching Choir By Role," "Choral Conducting," "Choral Technique" and "Reperotory Selection," with 16 major publishing companies also providing material for daily reading sessions.

The Agent/Promoter Conference, under the guidance of Linda Miller of Linda Miller & Associates, will include three seminars, dealing with such topics as the Christian college as a performance venue, booking in secular venues, production management, artist development and concert promotion.

Another area of study includes the Executive Seminars, headed by Hal Spencer of Manna Music, a series of sessions designed for record label and publishing personnel. One of the highlights of that particular section will be a presentation by Gerald Blalock of Spring Arbor Music Distribution, one of the nation's largest gospel distribution firms. The executive course of study will include such sessions as: "Gospel Music Distribution and Retailing: How Is It Done And What Are People Buying," "Selling Gospel Music," "Developing and Expanding Artists" and "Christian Record Distribution In The Secular Market."

The latter will be given by Buddy Hutton, the Priority label.

More Information
An Artists Conference has also been assembled by John and Marty Fischer, featuring a daily two-hour luncheon presentation with several speakers. These forums will mostly be discussion sessions dealing with the personal areas of the performer's life, such as handling finances and keeping one's spiritual relationship and one's family together. The sessions will include input from counselors in law, finance and personal counseling.

The last area of study, a High School/College Conference, is designed to meet the needs of students, and will be handled by various gospel artists, such as Terry Talbot, Steve Camp and Jamie Owen-Collins.

In addition to the seminars and concerts, the event will feature competitions for vocal soloists and instrumentalists. The winner of the vocal contest, which is divided into three categories, will receive copies of an album, recorded for free at American Artists Studio in Springfield, Mo.

Along with the grand prize custom recording, winners will receive cash awards, trophies and scholarships. The winner of the first competition, held in 1974, was Paul Smith, now a member of the Imperials.

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a broad cross-section of sales reports from national distributors and one-stops.
Spotlight on Gospel Music
THE GOSPEL TRUTH

ASCAP members won 16 Dove Awards in 1982. More than all the other licensing organizations combined.

DOTTIE RAMBO       Gospel Songwriter of the Year
DOTTIE RAMBO       Writer of Gospel Song of the Year “WE SHALL BEHOLD HIM”
JOHN T. BENSON      Publisher of Gospel Song of the Year “WE SHALL BEHOLD HIM”
PUBLISHING CO.
RUSS TAFF          Male Vocalist of the Year
DINO KARTSONAKIS    Gospel Instrumentalist of the Year
PAUL SMITH         Of the Imperials—Gospel Group of the Year
PAUL SMITH         Of the Imperials—Contemporary Gospel Album of the Year “PRIORITY”
MICHAEL OMAARTIAN  Producer of Contemporary Gospel Album of the Year “PRIORITY”
KURT KAISER        Producer of Inspirational Gospel Album of the Year “JONI'S SONG”
BOB MacKENZIE      Producer Gospel Album of the Year—Children's Music “KIDS UNDER CONSTRUCTION”
RONN HUFF          Producer Gospel Album of the Year—Children's Music “KIDS UNDER CONSTRUCTION”
RONN HUFF          Producer of Gospel Album of the Year—Worship Music “EXALTATION”
DON WYRTZEN        Producer of Gospel Album of the Year—Musicals “THE LOVE STORY”
EDWIN HAWKINS      Artist—Inspirational Gospel Album of the Year (Black) “EDWIN HAWKINS LIVE”
EDWIN HAWKINS      Producer—Inspirational Gospel Album of the Year (Black) “EDWIN HAWKINS LIVE”
KEN HARDING        Producer of Traditional Gospel Album of the Year “ONE STEP CLOSER”

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We've always had the greats.
Dedicated Artists Expand Market For Gospel Music

In an era when many elements of the recorded music industry find themselves struggling to maintain some kind of balance in these turbulent times, gospel has emerged as a shining beacon of hope and optimism. Indeed, while much of the industry is besieged by problems ranging from legal wrangles to slumping sales to the continual theft of copyrighted works, gospel has gone in just the opposite direction — self-confident with its message and now self-assured in the often byzantine ways of the record market.

Much of gospel's success can be attributed to the artists themselves. While gospel performers are probably more dedicated on the whole now than ever to the ministry of their music, they are also more receptive to sounds that are not traditionally associated with gospel. As a result, the market for Christian music has expanded along with the perimeters of the definition of "gospel."

No longer can gospel artists be pigeon-holed as barbershop quartets who appeal to middle-aged southern baptists. The influx of such artists as Sandi Patti, Daniel Amos, DeGarmo & Key, Al Green and Andre Crouch has assured the younger record buyer that the message of Christianity is one that can be delivered with vigor, emotion and musical punch.

Many of today's artists have brought to Christianity the musical influences of pop, rock, jazz and R&B, and likewise, they have given new depth to the lyrical content of the medium. Songs of praise or fire and brimstone still exist and are as relevant to the listener as ever, but many gospel writers have been able to go one step further and relate the more human elements of their spiritual relationships — fear, guilt, doubt, love, confusion — and assure the listener that he is not alone. It is this kind of reassurance that strengthens one in a difficult walk of faith.

While the musicians are certainly openly displaying their humanistic qualities, the executives have also taken strides of equal importance. The business overall is being conducted with a stronger sense of the gospel endeavor as an industry, realizing that while ministry through music is the work of God, that work cannot be fully completed without competent handling of His tasks by those He has ordained.

The story of the music itself is one of diversification, and the story of the business end is also one of diversification. Several distribution plans have been enacted from the independent system operated by Benson to the Elektra handling of Light product to the Priority division established by CBS to handle gospel music. The intrusion of secular labels into the gospel field has been met in some instances with distrust and contempt, but, although there is some disagreement as to the effectiveness of the secular label in dealing with an industry that has a motive beyond the music and the money, the mere interest of those record companies in an area that has traditionally been an afterthought (if thought of at all) indicated the possibilities that exist for gospel music.

We live in an era when constant change and competition have brought the individual to a state of confusion and a feeling of alienation from his fellow man. During that continuous upheaval, one needs a stable foundation to operate from, and, over a period of nearly 2,000 years, the gospel message has proven its ability to remain a steadfast means of hope in a world where little exists. With the inclusion of that message in a more contemporary framework and the promotion of that message in a more business-like manner, gospel music is more prepared that ever before to accomplish the objectives it was designed to meet.
The popularity of Gospel Music has transformed a cottage industry into a major Christian marketing force.

The Economics Of Expansion

by Don Cusic

As the popularity of gospel music has grown over the past five years or so, the field itself has undergone a facelift, transforming from a cottage industry to one on the verge of the mass market. While the changes haven't been overly drastic to date, in many ways the gospel industry has begun to take on many of the characteristics of its secular counterpart.

The traditional infrastructure of the gospel industry — that pipeline from ministry to Christian bookstore — remains in place, but it has also adopted some of the sophistication of the secular companies.

"I don't think the sales are any more significant outside of the Christian record market," says Stan Moser, vice president at Waco, Tex.-based Word Records, "but there is a big difference within the Christian market channels where Christian records go.

The Christian bookstores have expanded significantly in their ability to reach the market, and gospel radio and concerts have improved to some degree, but the biggest change is the upgrading of the Christian retailers' operations. They are now located in malls and shopping centers, rather than out of the way places. This means bigger trade."

The increasing sophistication of the gospel industry is also reflected in those techniques necessary for appeal to the mass market, namely "more media acceptance, more product, more improvement of the quality of product, more professionalism of producers, artists and writers, more..."

companies and more sophisticated marketing techniques," according to Mike Blines, director of marketing for the Benson Company. Furthermore, industry figures are also more "educated" in record industry techniques than they were in the past according to Benson's publicity director, Don Klein. "Five years ago, a lot of people in gospel today weren't around, and people like Bob McKenzie and Stan Moser who were around then didn't know what they do today."

Along with the increasingly more sophisticated methodology, some see a strengthening of the spiritual fiber of the business as well. According to Billy Ray Hearn, founder and head of Canoga Park, Calif.-based Sparrow Records, "On the materialistic side, there's a tremendous improvement in the quality of records and the sophistication of marketing those records. We're selling more records in the secular marketplace, and there's been a big breakthrough in black gospel.

"The companies have gone through some hard times and everybody is beginning to evaluate the economics of what we're doing," he adds. "We've had to learn some things. It seems the artists who are selling the best have moved more to the middle of the road. The days of rock 'n' roll contemporary Christian music have subsided but we still have some good heavy Christian music acts doing well but they are very, very talented. Only the very talented are surviving."

"On the spiritual side, the artists have maybe returned to their roots in a spiritual sense and the best artists now are more spiritually minded than I've ever seen before. The concerts are much more of a spiritual experience, and I think the artists who are surviving these hard times are more spirit-filled. I think we're in a much better day overall with the quality of music and the quality of spirituality."

Hearn adds that there's been a "revival" among Christian executives as well. "A lot of executives have gotten to the top and realized they're not in the record business but a ministry."

Publisher Aaron Brown notes the other side of that issue, stating that in the last five years, "with a great deal of reservation, I'd say there's a great deal more people in today's society claiming Christianity. As a result, we're involved with a popular form of music. But there's also been a lot of compromising that's taken place."

Wes Yoder, head of Dharma, a booking and management agency, somewhat echoes those sentiments as he states that the changes in gospel have brought about "the dangers of familiarity."

"Some people have made it more of a business, and some of that's alright if you don't get too lopsided and try to separate your Christianity from your business. I welcome a greater degree of professionalism provided it doesn't usher in people who want to make just the bucks. This industry is so big on one hand, but so incredibly small on the other."

Fred Mendelsohn, head of Savoy Records, states that the biggest change in the past five years is the "influx into gospel record companies of contemporary black gospel that is trying to change the face of gospel to suit their needs. They're looking for contemporary artists and contemporary audiences and in so doing have converted some traditional artists. Personally, I think, in the long run it will backfire because it's not really gospel that they're doing. It's religious rock 'n' roll."

Word's James Bullard, who heads that label's black division, states that the last five years have seen "increased demand from distributors to be more involved in gospel because of the low number of returns in comparison with other products. There's also been a tremendous increase in the quality of the product from a production view and good quality artists whose artistry has been enhanced with production. There's better producers, an increase in the selection of songs, the type of message the song carries, the quality of new writers and in radio."

Publisher Randy Cox, whose Meadowgreen company just celebrated its first anniversary, notes that the past five years, from the point of view of publishing, have moved from "nobody caring about publishing to everybody being in the publishing business," with many record companies finding publishing to be more profitable than records and a move by artists, producers and companies to keep the publishing in-house.

Dan Johnson of Word notes that "there's been a lot of activity but not a lot of change. The distribution channels are the same. Internally, in our company, we've changed our way of dealing with radio to regional promotion. Of course, the production quality has improved and there's a greater emphasis on excellence in the studio. People are certainly buying more records than they were five years ago, but I'm not sure we've found more record buyers. I think we've got consistent buyers now buying more records rather than more buyers. With merchandising and the help of Christian bookstores, we have turned buyers into multiple purchasers."

Buddy Huey, head of CBS's gospel label, Priority, sums it up by stating, "I think gospel music has come into its own in the last five years or so. There's an awareness there that gospel music is a viable market. It had always been that way, but just never had the platform or vehicle."
Despite steady advances in secular stores, the Christian market remains the primary source of gospel sales.

Music That Fulfills A Need

by Don Cusic

It was once thought that gospel music could break into the secular marketplace with the right promotion and marketing. However, experiences in recent years by gospel labels have proven that is not the case. Today, most gospel labels continue to look at the secular market as a prospective target for the right record or artist, but, for the most part, the marketing energy and dollars spent at a gospel label still go to the Christian marketplace, which has proven time and again to be the key source of sales.

Gospel labels have certainly made the effort to break into the secular marketplace, but the lessons have generally been costly. Stan Moser, vice president of Word, Inc., noted, “We tried many times to break singles in pop, R&B and country and had some moderate success, but we’ve found that to take that success to a higher level — we’ve been on the charts as high as the 60s and the level of selling records is the Top 10-15 — the cost factors are just outrageous. Aside from the cost, which is prohibitive, there is also the spiritual problem. There’s the world system and the spiritual system operating, and anytime you try to take the message of Christ into the world, you are getting into spiritual warfare and there is an automatic thing that the world will reject Christ. Besides, gospel is not a music form. It is a ministry form.”

Moser’s feelings and thoughts were echoed by a number of other gospel executives who conceded that their efforts at marketing gospel records are aimed primarily at the Christian bookstores. Don Klein, head of publicity at the Benson Company, noted that the thrust at that company is “to be really visible in the Christian bookstore,” and Mike Blines, marketing director for the same company, stated that “our successes have been with product seriously promoted in-store. The point-of-purchase materials, posters, mobiles, album flats, permanent displays, disposable displays, information materials and special divider cards all contribute to an album’s success.”

The move to market aggressively to the Christian bookstore and church audience is noticed in publishing too. Randy Cox, head of Meadowgreen Music, pointed out that “artists and labels are looking for songs now that can go to the church. Two recent examples — ‘Sing Your Praises To The Lord’ and ‘How Majestic’ show that scriptural paraphrases aimed at the church can get major airplay and be for the church too. They are both classical in orientation and more mainstream. The churches had no music for several years because everybody was writing and aiming for radio airplay. Now we’re getting a balance where the artists can minister through with a song both through radio and the church.”

Cox also noted that Christian music is “too expensive to promote to secular outlets for what you get in return. It doesn’t work. It’s been proven that you’re not going to have a hit by releasing a single that doesn’t say
GOSPEL

Wherever there's music, there's BMI.
anything to secular radio. But what will happen is you can take Christians who are writers and who write country and pop tunes as well as gospel and work them by getting secular artists to record them. But that's still not crossing something over from gospel to secular."

Word's Moser did admit that the Christian companies have a duty and obligation to try and cross a gospel record over occasionally. "We do have a commitment to try singles periodically as they become available to us," he said. "We want to keep the bridges we have built through the years intact between radio and promotion people, so if indeed God ordains a record or album to sell through those channels it will. If He decides to use the secular channels, the power of the enemy is not sufficient enough to stop that so we feel we need to maintain those channels and bridges. But we're not going to invest $100,000 in a single in order to buy the Top Ten position."

Moser concluded by stating, "People buy gospel music to fulfill a need, and they buy secular music to fulfill a want. We obviously use entertainment techniques to give people what they want in the style of music, but generally I think people buy gospel tunes because they have a particular need that's met and your spirit is fulfilled by listening to a particular song."

Mike Blines of the Benson Company echoed the opinion that the "fulfillment of a need" was the key factor in the success of a record or act. "A successful song, artist or record fulfills a need," he stated. "That's what makes it successful. They contain songs that move a person emotionally and spiritually. Those that do so to a greater degree are the most successful. It takes more than just a snappy rhythm. That may be an element but the real element is that it fulfills a need."

Billy Ray Hearn, founder and president of Sparrow Records, has long stressed the ministry aspect of gospel music over the commercial side. "We don't just make records, we support a ministry," he said. "We make some records to fill a need like the 'Communion' album or an album of hymns, but we won't go out and get a guy to make a record because he can make a great record. I think just as important as better quality records is better quality artists spiritually."

Word's Moser summed it up when he stated, "There are four or five different ways to sell gospel records — concerts, airplay, in-store promotion, TV and other media and then print ads with stories. The most successful way is in the stores, and the second is with concerts. Everything else is last, and the reason is that in the Christian world, the audience looks through the artist to see Christ in that artist. So their ability to focus on Christ through that artist is what sells product. Where Christ's working within a life can be revealed to an audience or buyer, that's when you have a successful act because they show the way to fulfilling that spiritual need."

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Profile Of An Enigma

The gospel music listener and buyer has long been an enigma. A number of generalities have been bandied about over the years, with little to support them outside of opinion and personal experience. Recently, though, in an effort to target an audience in order to build credibility with businesses outside of the gospel industry, the Gospel Radio Network commissioned a study to define exactly who listens to the music and what this listener likes and doesn't like.

Under the direction of consultant Peter Alexander, MCI, a syndicated research service, conducted a national survey of 20,000 respondents to come up with a profile of the gospel listener. Following are some of the conclusions:

- Of the approximately 2.5 million gospel radio listeners across the country (according to Arbitron figures), the single largest segment falls in the 25-34 demographic. The 65+ age group is next, followed closely by the 18-24 demographic. Next in line are the 35-44 and 45-54 age groups, with the 55-64 demographic last. With such a strong showing in the age groups ranging from 18-34, gospel radio seems to have a strong appeal to what many companies consider a prime demographic range.

- Gospel listeners can be classified as medium to heavy radio listeners, with 20% listening to 21 hours or more per week. However, they are light magazine readers, reading an average of four magazines per month.

- Gospel listeners can be considered more than generous contributors to churches, with total contributions approximately 20% above the national average.

- In the area of television viewing, gospel listeners fall significantly below national averages. Gospel listeners on the average watch television five hours per day, or 35 hours per week, compared to the national average (according to Nielsen figures) of 6.5 hours per day, or 45 hours per week.

- The favorite television programs among gospel listeners, in order of preference, are: CBS Sports Spectacular, Monday Night Football, CBS Evening News, The Jeffersons, Diff'rent Strokes, CHiPs, Alice and Little House On The Prairie. Daytime TV programs favored by gospel listeners include The Price Is Right and The Young And The Restless. For the popular soap opera General Hospital, the amount of gospel listeners tuning into the show is 33% below the national average.

- In the area of profession, the biggest single group of gospel listeners work in clerical and sales positions. Next in line are those employed as foremen, followed by those classified as "professional managers."

- Gospel listeners prefer Sanka coffee over beer by a ratio of nearly 2:1.

- Shopping habits showed gospel listeners going to K mart. This is followed by mail order shoppers and those who patronize the J.C. Penny's retail chain.

Quinn Van Zachary

G-8
Cash Box/August 7, 1982
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Jackie Smith
MALE VOCALIST
1. Al Green • Myrrh
2. James Cleveland • Savoy
3. Walter Hawkins • Light

FEMALE VOCALIST
1. Shirley Caesar • Myrrh
2. Myrna Summers • Savoy
3. Albertina Walker • Savoy

GROUP
1. Clark Sisters • New Birth
2. Mighty Clouds of Joy • Myrrh
3. Winans • Light

CASH BOX GOSPEL AWARDS
SPIRITUAL

TOP 20 ALBUMS
1. Is My Living In Vain • Clark Sisters • New Birth
2. The Family Live • Walter Hawkins • Light
3. Cloudburst • Mighty Clouds of Joy • Myrrh
4. Higher Plane • Al Green • Myrrh
5. Go • Shirley Caesar • Myrrh
6. The Lord Will Make A Way • Al Green • Myrrh
7. When All God’s Children Get Together • Keith Pringle • Savoy
8. Where Is Your Faith • James Cleveland • Savoy
9. True Victory • Keith Pringle • Savoy
10. Introducing The Winans • Light
11. 20th Anniversary • James Cleveland • Savoy
12. Edwin Hawkins Live With The Oakland Symphony Orchestra • Myrrh
13. Be Encouraged • Florida Mass Choir • Savoy
14. Look To Jesus • Patrick Henderson • New Pax
15. Saints Hold On • Sensational Nightingales • Malaco
16. It’s Gonna Rain • Milton Brunson • Myrrh
17. The Lord Is My Light • New Jerusalem Baptist Church Choir • Savoy
18. Uncloudy Day • Myrna Summers • Savoy
19. Lord, From The Depths Of My Heart • James Cleveland • Savoy
20. Miracles • Jackson Southernaires • Malaco
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- Shirley Caesar
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- Leon Patillo
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1. B.J. Thomas • Myrrh
2. Don Francisco • New Pax
3. Dallas Holm • Greentree

FEMALE VOCALIST
1. Amy Grant • Myrrh
2. Evie Tornquist • Word
3. Joni Eareckson • Word

GROUP
1. Imperials • Dayspring
2. Candle • Birdwing
3. Bill Gaither Trio • Word

CASH BOX
GOSPEL AWARDS
INSPIRATIONAL

TOP 20 ALBUMS
1. Priority • Imperials • Dayspring
2. Amazing Grace • B.J. Thomas • Myrrh
3. In Concert • Amy Grant • Myrrh • 117
4. I Saw The Lord • Dallas Holm • Greentree
5. The Traveler • Don Francisco • New Pax
6. Unfailing Love • Evie Tornquist • Word
7. Forgiven • Don Francisco • New Pax
8. Music Machine • Candle • Birdwing
9. The Very Best Of The Imperials • Dayspring
10. Favorites, Vol. I • Evie Tornquist • Word
11. In Concert II • Amy Grant • Myrrh
12. Never Alone • Amy Grant • Myrrh
13. Bulldogs & Butterflies • Candle • Birdwing
14. Best Of B.J. Thomas • Myrrh
15. My Father’s Eyes • Amy Grant • Myrrh
16. Collections • Keith Green • Sparrow
17. Miracle • B.J. Thomas • Myrrh
18. Thank You For The Dove • Mike Adkins • Mike Adkins
19. Joni’s Song • Joni Eareckson • Word
20. Bless The Lord Who Reigns In Beauty • Bill Gaither Trio • Word
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Unlike their pop music counterparts, black gospel artists have trouble "crossing" their music.

A Market Divided

by Don Cusic

When it comes to pop music, such artists as Diana Ross, Aretha Franklin, the Commodores and Earth, Wind & Fire can usually count on support from both white and black audiences — unquestioned examples of what have been called "crossover acts." Transcending style and origin to reach a universal audience, such acts have long been an integral part of the mainstream music scene.

Curiously, the same by and large has not happened in the field of gospel music. Unfortunately, the gulf between the black spirituals on one hand and the white inspirational and contemporary Christian pop on the other has generally precluded the development of a consistent crossover outlook on the part of gospel consumers. Indeed, when such artists as Andrae Crouch do find sales in the white market, the stylistic changes necessary often mean that the black audience will not follow suit.

Considering the religious nature of the music, such clear cut and rather arbitrary obstacles have proven frustrating to black gospel labels over the years — especially those that desire to expand their audiences.

"We haven't made much progress," says Fred Mendelsohn, head of Savoy Records, which features the Rev. James Cleveland, among others, "but this year, I went to the Christian Bookseller's Convention in Dallas for the first time. It was a tremendous experience for me, and I think I learned a great deal about marketing gospel to a broader, white audience."

"I think we will be adopting some of these methods so that some of that audience will be aware of what we're trying to do because, basically, it's gospel. So we're going to try to get into a better marketing situation there."

Word Records, which also has a number of black artists on its roster, has been very successful over the years selling product in the black community, but again, crossover sales have generally been minimal. "Our most successful black acts sales-wise have a black audience," says merchandising head Dan Johnson. "Al Green and Shirley Caesar have gone primarily to a black audience, and the Mighty Clouds of Joy are the same way. Only a very small percentage of these acts have gone into the white Christian bookstores. We just haven't had the right artist with the right song at the right time to cross over from black to white. 'Go' by Shirley Caesar got some radio airplay, but I don't think it really reached the buyer. On the other hand, Leon Patillo, who is black, is selling almost all of his records to white buyers."

Word's success has not gone unnoticed, and this fall the Benson Company will release a number of LPs by black artists. According to Mike Blines, director of marketing for the label, "Our first priority is to provide black gospel music to black buyers and the black community. We may have some crossover but our first priority is to the black market."

At least part of the success of black gospel with Word can be attributed to increased quality in production of the records, although James Bullard, head of the label's black gospel division notes, "Our artists are basically traditional artists." Bullard, nevertheless, does state that "We've spent more money to insure the production is the highest quality, and we've spent more in promotion. We've seen the results with sales."

Bullard also notes that Green, Caesar and the Mighty Clouds of Joy have sold mainly to a black audience, although Donn Thomas and Morris Chapman, also black, have appealed more to the white audience. Still, there is no artist so far who has appealed equally to both the white and black buyer.

Savoy's Mendelsohn expresses concern that the white audience doesn't really know what black gospel is. "Jessy Dixon and Andrae Crouch are what the white people think is black gospel," he says, "but they're not gospel, they're more contemporary. They are as close to rock 'n' roll or pop as they are to gospel, if not more so. The white audience would have to hear James Cleveland or Inez Andrews or Albertina Walker to get to the soul of gospel, but they don't know about these artists."

All of this points to the fact that while black gospel has been very successful recently with album sales, it is primarily the traditional black market that has responded to the increased quality in marketing and production and not the enticement of the white audience to buy more traditional black product. In spite of the fact that the white pop audience has shown a desire and taste for black music in that marketplace, the gospel market is still divided into the black and white sales camps, and so far no artist has been able to bridge that gap without losing their black base of support.

"While black gospel album sales have grown in recent years, it is primarily the black market that has responded to the increased production quality."
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Spotlight on Gospel Music

Retailers and wholesalers are beginning to see the value in carrying gospel product.

Taking Stock

by Tom Roland

Many retail rack and rack operations sell a very low volume, if any whatsoever, of gospel product. One major rack jobber indicated that his gospel sales are a mere 1.5% of his total business, but the attitude of some distributors is that if gospel were given respect as a viable music form by the retail and distribution centers, they would see a much larger return in the form of additional sales.

Operations such as Roundup Records in Seattle, Wash., which distributes to the Fred Myers department store chain in the Northwest, and Schwartz Brothers out of Washington, D.C., which operates the Harmony Hut chain, have expanded their coverage of gospel recording artists within the bins, the latter stocking an average of about 750 gospel records per store, with one store in Philadelphia displaying as many as 2,000 pieces.

Chuck Blacksmith of the Roundup operation says his company decided two years ago to involve itself more heavily within the gospel spectrum, and, subsequently, sales of gospel records have doubled. “Over the last two years, we’ve had a very specific goal in mind, and that’s to make sure that we let people know in the Christian community that we have a good spread of product that they’re going to be able to find day-in and day-out.”

The Fred Myers chain has accomplished that through placing multi-artist ads of 40” or better within the regular newspaper section on Saturdays devoted to religious news and by using Christian radio. Much of the advertising is targeted at key buying times for the gospel purchaser, such as Christmas and Easter, but occasional special projects also creep in. Roundup and Word ran an experimental cooperative television spot in the Northwest to support the B.J. Thomas “Amazing Grace” album after the album had already garnered a significant amount of sales just to see if they could generate more sales on a proven gospel piece. “It was a modest budget,” notes Blacksmith, “but enough to do the job, and I think everybody was pleased. Sales bumped up probably six to eight times normal during the period of the advertising, so we know that we did some additional sales, and I’m sure as an additional benefit that they (Word) got additional sales in the bookstores.”

Roundup now covers substantially more artists in its gospel bins than it did prior to the change in policy, and sales on artists such as Dion and Leon Patillo, who cannot usually be found on secular trades’ gospel charts, have heightened the return on the entire category. Much of the expansion is at the suggestion of gospel sales representatives who, according to Blacksmith, have been a reliable source of stock information.

“I really rely on their evaluation of whether it’s a saleable item for us,” he says, “and they have responded kindly and supported the projects that I think are necessary for us to make noise about the fact that we carry this product. We’ve got a fairly significant investment and they appreciate that.

“Really we’re on the same two-way street. If they were to give me bum information and we didn’t sell product, then I would be real hesitant about responding to the things that they need. So if they’re convinced, based on the criteria that they’ve set up or that they’ve been able to identify in dealing with us on a day-in, day-out basis, I’ll go with their suggestions.”

One of the major strategies employed by the Harmony Hut chain is to make its mall locations attractive to the gospel buyer who regularly frequents the gospel bookstore to purchase recorded music. “What we’re trying to do now is switch some of those people over by having big advertising in the store,” states Ricky Simone, gospel buyer for Schwartz Brothers. “We now carry a complete line of the Top 200 gospel. It’s working very good. In some of our stores we have a matinee and we put in covers of different artists, and we put them in right as you come into the store.

“Something else we do is in-store play. We have gospel tapes we put on every day. Some time during the day you’re going to hear gospel — in the morning, afternoon or evening.”

The chain averages two racks per store, with each rack holding 16 bin sections. Those sections hold approximately 750 pieces of gospel product. Paralleling his company’s commitment to the gospel category, Simone is encouraged that the major labels have begun to get involved in gospel music through distribution pacts such as the Light/Elektra and Legion/ PolyGram deals and CBS’s establishment of the Priority label, “I don’t think they really know how to do an effective job,” he laments, “but I think it’s only a help. It shows that gospel music is saleable.”

Nellie Yarborough of Transcontinental in New Jersey feels that many potential gospel buyers who do not shop at bookstores are overlooked because the secular retail outlets do not cater to that segment. “You have people who avoid them (secular shops) because they don’t like the atmosphere,” she comments, “and then, too, so many stores never carry gospel music. They have nothing to entice the gospel person in there. When they do start selling it, they think they can just stick the records in and think that people will hear about it and just start coming in, but it’s just not working that way.”

Yarborough, who suggests that the economy is making people more open to gospel, says that stores utilize occasional window displays and in-store play to increase mileage out of their gospel stock, among other effective means of drawing gospel customers. “Some of the stores, where the towns allow, have a loudspeaker and in some areas they play it on the outside,” she says. “There are some stores that are open on Sundays, and they play it for the people who are just getting out of church. They get a lot of response that way.”
She also says that the expansion of gospel artists into contemporary music forms has increased its attractiveness to the younger demographics. "You have artists that have gone on to appeal to the younger generation," she notes, "and they're buying a lot of music where it used to be just the older people buying. Now you have a lot of younger people that are in the churches and in the choirs that sing and you see them buying."

Along with the artists' concern for the current musical trends, the increased interest of gospel executives in the secular market has made the gospel label an easier entity to work with, easier, in fact, than the secular labels, according to Clay Paster-nack of Action Distributing in Cleveland, which handles the Camelot chain. "You don't have all the hype that you have with hanging out at the clubs and all the crazy side things that go on in the record business," he says. "The nature of the people and the nature of the product allows it to be very straightforward. That would be very hypocritical to their normal style of living, so you don't see that really going on.

"They do not have a tendency to load you on product. They don't expect you to take 5,000 of an album. You buy what you want, you work it, you re-order, because they know that if you're working the product you'll get back with them. They are very concerned about retail flow, and if they're not selling the product, they are going to see it fast."

---

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11/4 Norfolk, VA
11/5 Trenton, NJ
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Dazzling display — Motown recording group The Dazz Band recently received its first gold certification with their album "Hot Licks," which has sold over 500,000 copies. Lead singer, Johnnie Taylor, president, Motown; Cali Baze, the Dazz Band management; Kenny Pettus of the band; Joe Simone, The Dazz Band management; and Bobby Harris, Michael Wiley andIsaac of the band.

The rhythm section

Members of the board — In accordance with a by-laws change executed during its recent conference in New Orleans, the Black Music Assn. (BMA) recently sent out ballots to its general membership so it may vote on six positions open on the board of directors. The total number of board members will remain at 20, with 14 being selected by the BMA executive council. Due to changes in Article IX of the BMA by-laws, all BMA members at large have been nominated by the executive council to be voted into service. Among those nominated for the six positions are Hank Caldwell, vice president, black music marketing, WEA; Jack Gibson, publisher/editor, Jack The Rapper; James Cephas, King James Records Inc.; Varnell Johnson, vice president, black music &R, Capitol; Vernon Slaughter, vice president, Columbia; Bill Stanton, vice president, promotion, special markets, Elektra/Asylum; Everett Smith, vice president, Atlantic; Bob Goldman, Randy Stewart, president, Young Black Records Inc.; Fred Deluca at KGB/C/Texas; Irene Ware, station manager, WGO/KAlabama; and Buzz Willis, president. Global Entertainment Corp. Ballots must be received no later than Friday, Aug. 13, 1982. The new board of directors are to meet, hold formal elections and be formally introduced at the Jack The Rapper conference, Aug. 19, in Atlanta, Ga.

Fun in the sun — The first annual International Music Festival of Acapulco is being coordinated by Cartel Prod., Inc., headed by L.A. based TV newsmen Larry Carroll and P.A.P., Inc., run by veteran TV man Peter Anthony Andrews. Set for Oct. 5-10 in the Mexico resort city's Convention Center Complex on Costera Alemana, the music festival will consist of eight showcases of major US and international stars. After supplentary entertainment connected with the festival, U.S. artists such as Quincy Jones, The Crusaders, Vicki Carr, Herb Alpert, George Benson, Liza Minnelli, Houston, Webster Lewis, Diannah Carroll, Victoria Fernandez and the Flamenco Reviewers, which were featured during the day event, will be staged with the blessings of the Federal Republic of Mexico and the Ministry of Tourism, State of Guerrero. Larry Carroll is serving as producer of the festival, while Andrews will act as executive producer. Cartel is a five-year-old company started by Carroll and a new venture, C.A.P., about a year-and-a-half-ago. The two joined last year to form the National Black Cable Network (NBCN) and are currently developing two sitcoms for TV and also two movies, one to be announced in the spring of next year and another for fall 1983. Video will also be taped on the Acapulco festival, from which a major percentage of the proceeds will go to the Friends of Acapulco, a disabled children's charity. Additional performers are to be named at a later time.

To voto, per suche to choose — Chocolate City/PolyGram recording group Cameo will be renewing its political involvement Aug. 4-5 while in Los Angeles to do a pair of gigs at the Roxy. The aggregation, led by Larry Blackmon, will be mounting a voter registration drive aimed at young voting age folks in a campaign dubbed, "Do It For You In 82," which will involve "Alligator Woman" album giveaways, free concert tickets and reduced admission at two popular L.A. nightspots where voter registration facilities will be set up. L.A. Councilman Robert Farrell, on behalf of Mayor Tom Bradley and the City of Los Angeles, will present Cameo with a resolution honoring the group for its involvement in the voter drive during a City Hall ceremony. State Assemblywoman Maxine Waters will also honor the group with a state resolution during an in-store promotion at a Big Ben's store here.

Alligator Reggae — Chicago-based label Alligator Records, which over the last decade has built a reputation as a roots music label will release several blues albums of note this year, further to that reputation with two new reggae offerings. Joining reggae product out on Alligator by Black Slate and the Mighty Diamonds will be the "Youthman Penitentiary" album by Jamaican act Edi Fitzroy and the Roots Radics Band and a L.P by the Abyssinians, titled, "Forward." The latter features performances by some reknowned reggae session men such as Robbie Shannon (bass) and Earl "Chinna" Smith (guitar).

Life, Drugs and Death — Imminent is the birth of getten artist Donna Summer's second offspring, ... Sylvester Stewart, better known as Sly of the Family Stone, was recently arrested in West Los Angeles for investigation into the possession of cocaine, sale, and arrest. 28-year-old Stodt was being summoned to a business dispute between the entertainer and the Westwood Plaza Hotel, where Stewart reportedly owed nearly $400. When being booked, Stewart told police that he was Frederick Jerome Stewart, his brother, but after fingerprinting, his real identity was determined. ... A tragic fire recently took the life of 34-year-old Fifth Dimension singer Danny Beard in his New York apartment. N.Y.P.D. suspect arson. Beard was up for a part in the Broadway play "Dreamgirls."

Breaking a Ground — Joe Robinson, Griffe and Company recently held ground breaking ceremonies for the Dick Griffe Prods./Solar Records Towers, which will be located in the heart of Hollywood on Cahuenga Blvd. Plans are for the facility to sky six stories, be constructed of solar bronze, glass and steel, and be designed to provide space, recording studios and rehearsal halls. The building, which will house all of Griffe's diverse entertainment ventures, was designed by the L.A.-based architectural firm of Katayama and Mor. General contractors of the project are Trans Bay and Post Corp. Several civic and music industry officials and Solar staffers were on hand for the ground breaking ceremonies including Mayor Tom Bradley, Councilwoman Peggy Stevenson, Muhammad Ali and others.

Michael martinez
Country Listeners Still Tune In AM Despite Overall Trend Toward FM

by Tom Roland

NASHVILLE — While many have predicted the eventual demise of the AM band, country radio has curiously managed to fare better than most music formats on the monocentric dial. Among the many cities with AM-only stations, New York, Dallas, Denver, Cincinnati and Cleveland actually showed an overall increase in AM listening, despite the trend of AM stations to maintain larger playlists, outlets in country are, for the most part, maintaining their position next to the FM competition, and, in some cases, they are actually pulling audience away from the FM band.

Of the 18 markets whose summer Arbitron figures have been covered in Cash Box (July 17, 24, and 31), 11 showed an increase in the AM side of the dial, with only four markets declining. The other three — Los Angeles, Washington, D.C., and San Diego — all remained static, with neither AM nor FM stations, nine showed lower numbers for the FM than in the Spring Box while eight showed an increase. Boston is the only market of the 18 that is not serviced by an FM country outlet.

The AM band’s strength is best demonstrated by the number of times the two country outlets exist on each band. KLZ and KBQO-AM both scored “up” books, moving from 3.7 to 5.1 and 8.0 to 1.3, respectively. On the FM side, however, KYGO-FM took a 1.5 point dive in posting a 4.5, while KBQO-FM tacked on a full point to its already blandly scored 1.8.

Likewise, in Dallas, WBAP regained the top spot in country with a 7.7 share, one point higher than last period. KLIF put its ratings up to 0.2 to score a 1.0, stealing that share from KBOX, which showed a 1.5. Interestingly, while the AM showed an overall 1.0 gain, two of the three FMers took significant losses, while KKKK-FM remained static.

KSCS-FM, previously the market leader, and KLIF also lost share of 0.9 and 1.9, respectively.

In other markets, the rise in the AM directly correlates to a comparable drop on the FM side. While WKSW-FM/Cleveland dropped 1.1 points to a 2.6, WWWE climbed one share exactly, and WKNR-FM remained static. In Nashville and San Jose, WSAI-AM/Cincinnati took three-tenths away from WUBE-FM, leaving the stations at a 1.1 and 2.1, respectively, while WSAI-FM kept the same 1.9 figure.

Traditionally AM

“I don’t know why,” comments John Marks of WSAI on AM’s ability to maintain an audience in the country format, “but our research indicates that country radio listeners still perceive country as an AM phenomenon. Many of the upper-scale demographics only go to the AM dial for country because the real oldies — Hank Williams and those kinds of artists — don’t really fit in on FM. That’s why a lot of stations are going to the ‘old school’ approach on the AM.”

While some markets like Cincinnati find country taking a larger share on the AM at the expense of FM country-programming, in many markets the growth of AM country listening is a reflection of growth on the alternative band. In New York, for example, while WHN-AM showed a strong increase from 2.1 to 2.7, the Big Apple’s FM outlet, WHT-H, actually dropped one “up” book, cashing in at 1.7 after three consecutive 1.5 scores.

More dramatically, Oklahoma City’s increase, which was shared by three stations, one AM and two FM, caused XXXY to adopt a country format and capitalize on country’s popularity in the Oklahoma capital. KECB-FM, the market leader overall, climbed to 14.7 after last fall’s 11.8 showing, while the other FM station, KKL, scored a better demonstration of the market by 1.5 shares in scoring 9.5. In Houston, FM mainstream KIKK tacked on a full point in gaining an 8.8, while competing FM signal, KILT, was up slightly from 6.7 to 6.9. While KILT’s AM affiliate dropped three-tenths of a share in scoring a 2.4, that was more than offset by KIKK’s rise on that band from less than 1.0.

Similarly, country also gained on both sides of the dial in Nashville. Despite WRJ’s AM’s poor showing, it 11.1 mark after last fall’s 1.8, WSM scored a 6.8, up 1.2 shares over the Fall Book. On the FM side, WUSW added to its 2.2 share to score a 3.3, while WBXW was off at 9.3.

“I think a lot of other formats have just thrown up their hands and said, ‘hey, I can’t compete on that’,” lamented Don Keil of WJR/Nashville, in discussing the fact that country is still a viable band for country music.

“They ended up going to formats like talk and big band that just aren’t as strong, and that just changes listener off the dial. I’d like to see AM stations in general become a little more aggressive and have a little more variety. I think, too, that country appeals to the older demographics, and they are just not as stereo-conscious as the younger listeners.”

(Covered on page 26)

Lavender Relocates; Company Grows 35%

NASHVILLE — On the heels of an announcement that has an increase in business of about 2501 Hillsboro Road in Nashville Aug. 15.

Dan Wojcik, president of the company, attributed the agency’s growth to a strong roster and a heavy pattern of repeat business in venues where the artists have played. Included on the Lavender roster are Leon Everette, Steve Gill and Merle Kilgore. The company is currently attempting to increase its penetration in overseas markets and is considering establishing a branch office in New York or Los Angeles.

CBS COPS SIX CASH BOX #1 AWARDS — Cash Box recently presented the CBS Records office in Nashville with six #1 plagues in recognition of each time a CBS artist reached the top spot on the Cash Box country charts during the first half of 1982. The CBS family just this week earned yet another award when Epic artist Ricky Skaggs reached #1 with his single, “I Don’t Care.” Skaggs’ debut album, “Wailin’ For The Sun To Shine,” also went #1 this week. Pictured at the presentation are (l-r): Keith Hinton, chart research, Cash Box; Jack Lemler, director, national Columbia promotion; Jim Sharp, vice president, Cash Box; Roy Wunsch, vice president, marketing; Joe Casey, vice president, promotion, and Rich Schwan, director, Epic national promotion.

Debut NMA Entertainment Expo Set For Municipal Auditorium Nov. 12-14

NASHVILLE — In recognition of the diversity of Nashville’s music community, the Nashville Music Assn. (NMA) and The Tennessee will present Entertainment Expo ‘82 Nov. 12-14 at Nashville’s Municipal Auditorium. The event is designed to make the local community, as well as the other music centers in the nation, aware of the vast opportunities present within the Nashville area.

William Lee Golden of the Oak Ridge Boys and Charlie Daniels have been named honorary co-chairmen for the expo, which will include numerous exhibits and a host of live entertainment. Some 35 companies have already committed to take exhibition booths in the auditorium, including the American Society of Composers, Authors Debut NEJA Award Winners Announced

NASHVILLE — The National Entertainment Journalists Assns. (NEJA) recently named three winners in its first annual awards program.

Winners included: Jennifer Bohler and Ed Morris, trade journalist; Vernon Hackett, consumer journalist; Dan Miller, radio/TV announcer/commentator/reporter; Country Hotline News, magazine; S. Elvis Nash, press agent; Hope Powell, photographer; and Sing A Sad Song, book.
COUNTRY

TOP 75 ALBUMS

SUGAR MOUNTAIN LIMITS 57
BOUND 9
ROSANNE 18
LOSE 27

MONKEYING AROUND — Sound Waves recording artist Gary Grier has introduced RCA artist Leon Everette to his pet monkey when the two did a show recently in WPX in Phoenix, Ariz. Everette is the latest single, "Soul Searchin'," entered the Cash Box country singles chart this week at #74.

STAND BY YOUR MAN — While country star Wynette cannot be classified as a crossover artist, her music has been an inspiration to artists whose forte is in other musical genres. One of her followers is (believe it or not) Wendy O. Williams of the new wave band, the Plasmatics. Probably the only woman in America who wears a mohawk and nullifies television sets and automobiles with a few barbs, Williams attended Wynette's recent engagement on Long Island, where she chanted the lyrics to the country artist's tunes from the audience. Williams and rock group Motorhead have cut heavy metal versions of some Wynette's material, and their rendition of "Stand By Your Man" will be released this fall in Europe.

SOMEBODY CALL IT QUIT — The Song Sluggers, that Music Row softball team we mentioned a couple months ago, has finished its season with a commendable 8-4 record; in fact, they came just one game away from a berth in the city tournament. The Welk Group's Milly Catignani and House of Gold's Pam Lee had the distinction of being named the team's most improved players, while teammate Cynthia Rodgers, also of the Welk Group, reportedly receives the award for Most Artistic Turmoil, a term coined by Dave Roddy, who supposedly through it for the greater part of the season behind homeplate without a catcher's mask, was hit in the face with a ball, and two weeks later, suffered a bruised lip, courtesy of a bad hop. The team tied for first place during the first half of the season with a 4-1-1 record.

LACY J. HITS 15TH AVENUE — While in Nashville recently, Lacy J. Dalton hit the pavement on Music Row in support of her latest album, "18th Avenue," appropriately named for the location of the row, Nashville's music center. Dalton taped a segment for Good Morning America on the changing nature of the country music industry, and stopped by the Cash Box office, where she signed a "16th Avenue" poster for display on the office walls. The title cut from the album, Dalton's fourth with Columbia, is scheduled to ship Aug. 12 as a follow-up to "Slow Down."

STALERS, OAKS TO VIDEO — The Stalier Brothers completed taping their first video, a concept piece revolving around their current single, "Whatever," in conjunction with Nashville's Scene Three, Inc. The group is performing the song on stage when each of the members are attracted to a woman in the front row. "A little short fella we don't know gets her in the end," laments the band's Phil Balsey. Likewise, the Oak Ridge Boys recently completed their first video forry. The tape, which features their last single, "See Fine," showcases the band's live performance, and alternately depicts the band members performing itself on a screen.

SINGLES TO WATCH

MARIE OSWOLD — Back To Believing Again (Elektra 7-69995)
BANDANA — The Killin' Kind (Warner Bros. 7-29936)
THE FAMILY BROWN — Back To Back (RCA PB-13285)
WYNN AXON — Alice In Dallas (Gervasi SP-660)
DON LEE — 16 Lovin' Ounces To The Pound (Crest 103)
ART EDDY — Mandolin Man (AMV 1992)

THE COUNTRY COLUMN

THE BEST LITTLE MOVIE PREMIERE — So, finally, after all the hoopla and advance press, we have been seeing for about a year, Dolly Parton's second movie, The Best Lit- tle Whorehouse in Texas, is out, and we can find out if the movies that have been standing in for it on the release date will stand up at the box office. The movie, which co-stars Burt Reynolds, Dom DeLuise, Charles Durning and Jim Nabors, following its world premiere in Austin, was presented for the first time to a Nashville audience at Roy Acuff Theatre on Opryland, July 22. The motion picture and the ensuing party, co-hosted by Universal, RCA and MCA, drew a number of dignitaries and celebrities, including the exclusive Waylon Jennings. John Conlee, Lon Anderson and Sammy Kershaw were also on hand. Parton—tickets for which were guarded more tightly than usual—were a collection of Parton and Reynolds look-alikes who were flown in for the affair after winning contests in various markets across the nation where “Little” events were held as a pre-release promo- tion for the movie. There were also many other guests, including Dean Hallam, WHN/New York; Jerry Adams, KFDI/Wichita; and Chris Taylor, KYNN/Omaha, as well as locals Janet Fort, WSM/Nashville, and Don Keith and Janet Bozeman, WSM/Nashville. Parton was the subject of a press conference, and she was definitely prepared, providing plenty of lines that newspaper and magazine writers will be making use of for some time. "I made my preparation after what they used to call trash," she said in reference to her natural affinity for the pan of Miss Mona, the proprietor of the Chicken Ranch, later adding, "I make a better whore than a secretary." As far as her acceptance back home in the Smoky Mountains, she quipped, "I guess they won't say too much as long as I keep sending money home to the scholarship foundation." But, asked if she would do a sequel to the Whorehouse flick, which was produced amidst a great deal of turmoil, Parton said, "I don't like to chew my tobacco but once." The film itself is an extravagantly produced musical comedy, Where else would one see a football team dancing in unison in the locker room? Many midwestern audiences have already gotten a taste for the production, as a troupe of actors and actresses, including Dottie West, performed Whorehouse, going on a tour of the central states. Speaking of the Parton, she is also the subject of a tune in the small Broadway production, Pump Boys And Dinettes, song, "The Night That Dolly Parton Was Almost Mine," is a humorous piece about a gas station attendant who was convinced that the entertainer was attracted to him when she saw him hang around backstage at one of her concerts.

Cash Box August 7, 1982
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NASHVILLE'S KFKF/Kansas City and WSAI/Cincinnati decided to alter their station formats, leading to Wish Radio's decision to replace country of oldies and classic rock with a new format featuring contemporary country music. The move was made in response to a declining listener base and to attract a younger audience.

JASON DRAKE

PROGRAMMER PROFILE — While attending Wichita State University in 1970, Jason Drake wasn’t sure what his degree might do for himself after he got out of W.S.U., so he decided to go back to his hometown, Kansas City, and gather his thoughts. The next year he decided that Wichita was a good place to start and he walked into a local station that was on the air at the time, KWBB, where he presented his license to the man in charge and said if he could possibly get on the air. Sure enough, Drake started working there as the evening man from 6 p.m.-midnight. After six months, Drake started talking to the program director at another Wichita station, KFH, whose name was Scott McCullough. Then, in 1972, Drake was hired to fill-in work for vacationing personnel and soon was rewarded with a similar 6 p.m.-midnight shift at KFH. He later moved to the midday shift and to morning drive within three years with the station. Drake was then named program director in 1976 for the Wichita station. In 1978, KFH made the change to an oldies format becoming the first major hot house to get records and also how he got help. When visiting home in Minneapolis, he frequently sought advice from Dan Halliburton at WDGY/Blomington who had seen that kind of problem before. Halliburton, along with Ted Kramer of WMAQ/Chicago (he was at WDAF/Kansas City at the time), helped gather oldies for the new country outlet and the rest is history. KFH’s growth in country has been such that the station’s sister will soon begin a country format also, and Drake, who serves as operations director for both stations, will certainly have his hands full. He also holds down the 9 a.m.-noon shift on KFH-AM. Along with his work at KFH and KB98, Drake runs 15-20 miles a week and helps his wife raise their six kids in Wichita. He attributes KFH’s success to full-time country enthusiasm in everything the station does.

HUNTER MAKES MOVE TO KNOXVILLE — WJRB/Nashville morning man Phil Hunter has been named as the new program director for WNOX-FM/Knoxville. Hunter, who is currently finishing his studies at Belmont College, will make the move to the Jayco Broadcasting outlet later this month.

NEW ROGERS INTERVIEW SPECIAL BEING PREPARED — Popular Media Products of Los Angeles has produced an all new Kenny Rogers three-hour radio special. The show deals with Roger’s new album, “Love Will Turn You Around,” his accounts of his rise to fame, and his first full-length feature film, entitled Six Pack. Each hour of the interview show has six kids there in Chicago. He attributes KFH’s success to full-time country enthusiasm in everything the station does.

MARTIN RETURNS TO COLUMBIA STATION — After eight months on tour as road manager for Leon Everette, Bobby G. Martin has returned to WCOS/Columbia, where he will act as assistant program director for the AM station, currently gearing itself to a heavy reliance on oldies. Martin, who one year ago was in charge of the FM arm of WCOS, left the station last November to work with Everette and was replaced by Glen Garrett. Garrett will continue to handle music for the FM frequency.

NASHVILLE — To support Louise Mandrell’s latest single, “Some Of My Best Friends Are Old Songs,” Mandrell Management and RCA Records have developed a national contest that will be run through radio stations, the grand prize winner of which will receive an expenses-paid flight anywhere in the continental United States to visit an old friend. Listeners will be asked to send a letter with a maximum number of words explaining why they want to visit an old friend. Each station winner will receive a prize worked out in advance between the particular station and the RCA regional promotion man, and the winner will then be eligible for the grand prize. Each of the winning local entries will be turned over to Mandrell management, which will narrow down the winners that will be judged by other industry representatives, including Cash Box.

Three winners will be selected from those entries to receive a trip to visit an old friend, courtesy of RCA and Mandrell Management. The contest is still in its initial stages, and the total number of radio stations that will be involved in the project is not yet known.

COUNTRY RADIO

LEGENDARY PROMOTER RETIRES — Acuff-Rose promotion man Mel Foree was honored by all his friends and associates at a retirement/birthday banquet held at Nashville’s Hyatt-Regency Ballroom this past week. The longtime promoter for Acuff- Rose was roasted by dignitaries from across the nation for his 36 years of honest promoting. After a cocktail reception, guests were treated to an old-fashioned country supper of country-fried chicken and spare ribs. Special guests who were included to help honor Foree were Roy Acuff, Wesley Rose, Chet Atkins, Eddie Arnold, Bob Jennings, Bud Brown, Archie Campbell, Bill Ward of Great Empire Broadcasting, Dean May of Acuff-Rose, Charlie Douglas of WWL/New Orleans, and Daniel K. Phoenix. Bill Mack, formerly of WBAP/Ft. Worth and Billy Kovo of KVDF/Tulsa, to help start off the dinner, Bobby Denton of WIVK/Knoxville presented Foree with the first and last “Wesley Asked Me To Bring These Records By” award for all the times he used that particular quote to get a record played. A pioneer of the business of promoting country songs, Foree served for over 36 years for Acuff-Rose, where he left as would like most as a retirement gift, he told Bob Jennings that he wanted everyone who came to have a front row seat. All the local airplane hangar’s were booked and the Hyatt did an excellent job of seating a man so well respected. Foree was also celebrating his birthday, and Acuff-Rose presented the former promoter with a healthy going-away check and a watch. Foree plans to enjoy his time with his wife, Junior, at their country home in Alcoa, Tenn.

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RCA Starts Radio Push Behind Mandrell Single

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Canadian Arts Study Runs Into Delays

by Kirk Lapointe

OTTAWA — The federal government’s advisory committee on the future of the arts will be unable to issue its report before the end of the year, despite its self-imposed deadline.

The committee, which was created in 1992 by the government, is responsible for advising the federal government on the future of the arts in Canada. The government had set a deadline of December 31, 1993, for the committee to report on its findings.

However, the committee has been struggling to complete its work due to a lack of funding and resources. The committee was also facing a deadline of June 30, 1993, to submit its report to the government, but it was unable to meet this deadline.

The committee’s final report is expected to contain recommendations on how the federal government can support the arts in Canada. The report will be used to inform the government’s decision on whether to create a new federal arts policy.

The committee’s chair, Robert F. W. DeWitt, has expressed concern about the lack of resources available to the committee. He has also expressed the hope that the government will provide additional funding to allow the committee to complete its work.

The committee’s report is expected to be released in the fall of 1993. It will be available for public comment and will be submitted to the government for consideration. The government is expected to respond to the committee’s report in the spring of 1994.
Gavin, graphics these Canton release Recording eluding undoubtedly Powell, Tommy don't...
Used Record Stores Prosper In Midst Of Flagging Economy

(continued from page 37)

top-selling disc such as Fleetwood Mac’s “Mirage” at $5.98, while a second-hand copy of the same platter in like new condition is going for $5.95. In this instance, many stores would not even consider carrying such a title, much less sell it for the same price, because for used LPs actually starts at 19 cents,” says Fitzmaurice, “and then, depending on the title and playability, goes anywhere from 49 cents up to 99 cents. $1.49, $1.99, $2.49, $2.99, $3.49, $3.99 and more for used imports or multi-album sets. We have seen a few interesting things nobody else around here sells — Jamaican music, English and Irish folk, imported jazz titles, African tribal chants — so we make money.”

Sales Explode

The Greco News, an improved product line” in Nashville, Tenn., got into selling previously-owned albums about four years ago, prior to which the store dealt primarily in new audiotape, baseball cards and movie memorabilia.

“When we started selling used records, those who held merchandise we couldn’t, so says store owner Gary Walker. “Now it’s our main line. Fortunately, we have a good working relationship with the Nashville music community — I don’t mean to promote or rent records — and it’s gotten to the point where many of the record companies are sending people to us for our used-recordings. We stock approximately 25,000 used albums, 20,000 of which are like new, and all of them are still on sale at the rate of six for a dollar as we open up another store in town soon. The future for second-hand albums is so great we could almost go broke; we have扩大ed our staff and our new store, and we had qualified workers to staff them. To- day, people would rather come in our store and buy three or four already-used records in good shape than one new album at the same price.

On Chicago’s north side, the eclectic Wax Trax Used records store stock about 25%–30% used albums as opposed to 50% imports and 25% new domestic product and accessories. "It’s a safe bet that 30% of our LPs are ‘really selling great these days,’” says store manager Greg Pickett, who’s been with Wax Trax since the late 1970s. "We’ve relocated to the Windy City from Denver, says our, ‘second-hand item sales by increase of about 50% over last year, even though our business is down in general. We get a very quick "turnaround" because we have a high turnover of stock. We offer second-hand records for sale by customers.”

One of the main problems we’ve run into is that we can’t get our supply of second-hand records, according to Pickett. "We buy from a customer doesn’t sit around more than two or three days because we have to get it into the store,” he said. "If we get one in the warehouse, we’ll sell an $8.98 list for $7.25; a used copy of the same LP in perfect condition will sell for around $7.95 to $8.95. For older catalog items, like a 1970’s Pink Floyd disc, we’ll charge anywhere between $2.50 and $3.50.”

In a large amount of their used albums are promotional copies, says Pickett, “Wax Trax is always at the bottom of the price sheet, and as a result, the manager claimed is the major problem fac- ing his store, ‘We sell 500 copies of rock albums per week, in the biggest stores, over in co-op ads for a store that sold 25 pieces of the same record, just because the label people refuse to help out stores sell- ing their product. On the other hand, if we didn’t buy them, another place would, and in the long run, co-op ads probably don’t bring new people off the street anyway. We have regular customers, and they pretty much have supported us for years.”

"A lot of them, over on Long Wood center in Miami, Fla., also relies primarily on his reputation and word-of-mouth rather than paid advertising to attract customers. In 1969, they started doing LPs in a used store, and in the management's used records, Adamo figures his current inven- tory to total over 10,000 LPs and over 200,000 tapes, all new and used.

No Problems

“My store is equally divided, 50%-50%, be- tween new and used releases,” says Adamo, "and it sells faster. With the used music, we can carry a lot of everything, especially vin-
tage selections, and most folks around here know that if they need a particular record, we have it or can get it for them for a reasonable price.”

Most used record stores stock anywhere from 5,000 to over 20,000 albums, with ow- ners of these stores having even more spe- cialized interests in some fields. "I used to be into rare or high-demand product. I’m like an ‘army inn’ Jokes Andre Grabowicz, owner of Second Coming Records in New York City’s Greenwich Village. “I try to scrounge up all the albums I can, and now I’ve got 20,000 LPs for sale with more put away in storage. Of course, I try to buy the right stuff and gear myself to the times, but sometimes I just have no choice.”

On a $8.98 list for $7.25, I’ll sell a new copy for $5.45-5.99 and the same used at $3.00. I don’t put too many away in storage, although I see one lying around for a while, I’ll start selling it at cost or below just to get rid of it.”

Grabowicz runs three stores in New York, with one of them an annex called Seconds offering all LPs, mostly overruns, priced less than three dollars. As far as ad- vertising is concerned, the stores run no print ads, instead focusing on word-of-mouth, business cards and bags em- bossed with the shop’s logo.

In Kansas City, Mo., four different stores in one area have been doing business, and even flourish, in a time when most mom & pop record stores are struggling to survive. Two stores in K.C. deal with mainstream and Top 40 LPs, another boasts an impressive blues/jazz/rock inventory, and the fourth specializes in punk rock music and new music offerings. The latter shop, Rock Therapy, has been open for just two years selling new and used vinyl, and owner David Howard confirmed his and the surrounding stores are reaping good returns this year. "With record prices going up more and more, people naturally gravitate towards the bargains,” sums up Howard. “We’ll sell a new LP for $7.25 and a used copy of the same thing for $3.50, and so far this year, there have been few, if any, problems. All the stores here work pretty much together, so if one store doesn’t have something today, they’ll refer customers to another shop that might carry it. I’d really have to see the national record chains pull it together if they want to keep up with us in our profits to date.”

We get a lot of top- match albums because newer releases seem to come in sooner than they used to. i.e. someone buys a record and doesn’t care for it, he’ll sell it now rather than hold onto it like in the past. There’s definitely a greater turnover in recent years. People want to sell their old albums for cash, and more and more folks want to buy used LPs for substantially lower prices than new records. We’re seeing the traffic coming into both ways.

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Adam Ant, Kansas, Loverboy, Toto,Cheap Trick,38 Special and The Motels. To com- plement their interests in pop and progressive music, the stores are also offering to viewers for a nominal fee and Birthday Gift Boxes will be sent out to all customers containing the posters, buttons, birthday cards and T-shirts. The promo- tion's celebration climax Sept. 6 with a 2-hour Labor Day Spectacular airing at 11:00 p.m. ET. Interested fans should write Mac & Genes, among others. . . Lest we forget, a special six-page section on MTV’s birthday is featured in the national music publication Rock Flyer . . . Ziv International will be handling the distribution of the 1985 version of the $2.95 box package which consists of two 90-minute programs, filmed during the festival’s engagement at the Hollywood Bowl June 19-20, which featured such acts as Weather Report, Manhattan Transfer, the Doobie Brothers, Quartet, Grover Washington, Jr., Dave Brubeck and Lionel Hampton, among others.

michael glynn
Los Angeles — Pizza Time Theatre, Inc., the chain of family entertainment centers that combine a pizza parlor atmosphere with video games and other amusements, has announced the formation of a Canadian subsidiary, Chuck E. Cheese's Pizza Time Theatre Limited. The new group will be headed by C.T. Finlay, managing director, and will be headquartered in the Canadian province of Toronto.

Currently, Pizza Time Theatre owns or franchises 146 eateries/arcades in 32 states, with one franchised unit in Careveldale, Australia and another in Toronto. Based in

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neumann, director of branch operations and Ron Howard, Grand Rapids branch manager were on hand to greet guests at the day long event.

The bill of fare included a buffet luncheon with open bar and a tour of the new 500 sq. ft. facilities, which house spacious parts and service department, showroom for new and reconditioned equipment and administration offices. Among the new equipment spotlighted for the occasion were Seeburg’s “Video Music Center,” Taito America’s “Kseudo” and “Wild Western,” “K” Enterprises’ “Silver Shadow” pool table, Pacific Novelty’s “Thief,” NSM’s “240-1” jukebox and GDI’s “Thief” cocktail table.

Demonstrating the new products were factory representatives Bob Lentz, Stern/Seeburg’s national sales manager; John White, GDI’s field service technician; Marcia Young, Taito America’s sales administrator; Bill Currier, “K” Enterprise’s national sales manager; Bob Breither, GDI’s sales and marketing manager; Rus Shahan, NSM president and Bill Cravens, Pacific Novelty’s sales director.

Bally/Midway Sets Service School Sessions

CHICAGO — Bally Pinball Division and Bally Midwest Manufacturing will sponsor an Electronic Flipper and Video School to be held Sept. 27 through Oct. 1, at the Howard Johnson’s International O’Hare in suburban Schiller Park, Ill.

Class sizes are limited and will be filled on a first come, first serve basis, according to Ed Schmidt, manager of marketing services for Bally Pinball Division.

Further details and information on placing reservations may be obtained by calling (800) 323-5555 (Continental U.S.) or (312) 862-5400 (Illinois) and asking for Diane Guzzii.

Exidy Announces New Game Modification Kit

SUNNYVALE — Exidy is offering a complete modification kit to upgrade “Venture” games to “Pepper II.” The kit contains all of the necessary equipment for making the change, including EPROMS, controls, cabinet side art and plexiglass.

The company feels the modification will increase game earnings and add to the excitement of play. The kit is available, at a reasonable cost, through factory distributors. Further information may be obtained by contacting Exidy at 390 Java Drive, Sunnyvale, Calif.

As a promotional back-up for its current “Pepper II” video game, Exidy recently sent its distributors a bag of highly seasoned dried chili peppers, accompanied by a delicious chili recipe. EPROMS were also included in the package, with instructions for distributors to replace their EPROMS for “hotter Pepper II” play action.

CALENDAR

Sept. 10-12: North & South Carolina state associations joint meeting; Radisson Plaza Hotel; Charlotte.

Sept. 24-25: West Virginia Music & Vending Assn.; annual convention; Ramada Inn; South Charleston.

Oct. 7-10: NAMA national convention; The Rivergate; New Orleans.

Nov. 17-20: AMOA international convention; Hyatt Regency Hotel; Chicago.

Nov. 18-20: IAAPA annual convention; Bari- Tel Hall; Kansas City.
## New Equipment

### Space Adventure

**SEGA/Gremlin puts space game enthusiasts to a rugged new test with its latest video game, "Zektor."**

A kaleidoscope of challenge and color, Zektor provokes players with all the action, speed and sound effects of a movie space adventure.

Zektor challenges the player to recapture eight cosmic cities that have been seized by the evil cadre of alien robots. In order to liberate each city, the player must defeat three attack waves of Enemy Fighters and Roboprobes which fire lethal zig-zag-shaped Zipzers at the Player Ship. Three types of Moboids can bounce, spin or explode the Player Ship. The talking male and female robots themselves can be neutralized between rounds by firing through slotted tunnels in protective revolving barriers. The ultimate object of the game is to liberate all eight cosmic cities from alien robot occupation.

The eight different space cities are depicted in vivid video graphics along with the menacing male and female robot faces. Each robot verbally challenges the player to retake its respective city. The cosmic cities are named Ascella, Baitos, Centaurus, Denebala, Einodron, Faltar, Graffas... and the last city is the secret domain of a mystery robot from the past.

Zektor also offers new dynamic space sounds such as the low rumble of player ship engines, the whizz of speeding rockets, the "zzzt!" of Zipzers, the bounding and skidding of Moboids, the sinusoidal wave sound of revolving barriers, and the supernova starburst of robot neutralization.

It takes eight rounds to liberate the eight cosmic cities from alien robot occupation. Each round comprises three sub-rounds or defense rings: (1) enemy fighters and Roboprobes have no shields, (2) they have one shield and (3) they have three shields. Each round is more aggressive than its previous round. Extended play can be gained by defeating the eighth robot.

Moboids are the first obstacles that appear. They float randomly in a spinning motion from the top to the bottom of the screen. The hexagonal blue Moboids will bounce the player ship, enemy fighters and Roboprobes uncontrollably. The gaseous green Moboids will spin the player ship with an awesome skidding sound. The saw-toothed red Moboids will explode and destroy anything they contact.

While the floating Moboids may cause a threat to the player ship, they also may be used to the player's advantage by serving as protective barriers against encroaching enemy ships, adding to the need for player skill and strategy.

The player ship is also attacked by a wave of enemy Roboprobes and lighter ships. These robot space vehicles can destroy the player ship by ramming or by firing lethal Zipzers that explode the player ship on contact. As many as seven fighters and Roboprobes can be attacking the player ship at the same time! The player must react with skill and precision as the player ship huddles through space, spinning off floating Moboids and trying to elude them in an effort to avoid enemy collision or Zipzer fire.

A new rotary player control is located in the center of the control panel. By rotating the knob either clockwise or counter-clockwise, the player steers his ship. Thrust and fire control buttons are located on both sides of the rotary player control for right- or left-handed players.

### A New Dimension

The release of "Spectrum," a new 4-player pinball machine, has been announced by Bally Pinball Division. According to Tom Nieman, the firm's vice president of marketing, "Spectrum will provide an entirely new type of challenge to the players as they match their skills against a computer. The test response to the game has been very enthusiastic."

Spectrum's computer will select one from a possible 256 color combination "color codes" at the start of each game. The object of play is to break the code by knocking down the red, blue, green or yellow targets. Clues are given throughout the game by the saucer feature. Hitting a target spots a corresponding color as a guess. The code is broken when four flashing lights appear in a column rewarded by a star and 100,000 points.

Another exciting feature of "Spectrum" is the way the balls are put into play—automatically when credited or by pressing the right flipper button. Balls continue to feed automatically to the flippers.

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**FOR GAME CENTERS** — Shoe Pockets (photo 1) and Flyers, such as the frisbee style model shown here (photo 2) are among the most popular promotion items for game centers, currently being offered by Business Builders of Cupertino, Calif. The shoe pockets are soft vinyl cases with a snap closing that attaches onto tie shoes and are handy for carrying keys, change and tokens. They come in many bright colors and have a "1"x3/38" imprint area which can be imprinted with the game center logo or token design. The frisbee style flyers have a large round imprint area in the center for this purpose. As suggested by Carol Kantor, president of Business Builders, these items can be used as give-away prizes, self-liquidators (given with purchase) or contests ("throw the flyer into the basket to win tokens"). In quantities of 500, the flyers are priced at 76 cents each and the shoe pockets at 82 cents each, plus a one-time screen charge. During the month of August the company is offering flyers at no screen charge for the first color imprint. Further information may be obtained by contacting Business Builders, 10381 S. De Anza Blvd., Suite 209, Cupertino, Calif. 95014 or phoning (408) 446-4400.

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Irene Camen (Automatic Vendors, Pierre)
LOVE WILL TURN YOU AROUND — Kenny Rogers — Liberty

COUNTRY
1 I DON'T CARE RICKY SKAGGS (Epic 14-02931)
2 NOBODY SYLVIA (RCA PB-13233)
3 HONKY TONKIN' HANK WILLIAMS, JR. (Fakira E-47462)
4 I'M GONNA HIRE A WINO TO DECORATE OUR HOME DAVID FIZZLER (Warner/Taber/WBS 50063)
5 AIN'T NO MONEY ROSANNE CASH (Columbia 18-02937)
6 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty P-8-1471)
7 WOMEN DO KNOW HOW TO CARRY ON WAYLON JENNINGS (RCA PB-13257)
8 HEAVENLY BODIES EARL THOMAS CONLEY (RCA PB-13246)
9 ARE THE GOOD TIMES REALLY OVER MERLE HAGGARD (Epic 14-02984)
10 FOOL HEARTED MEMORY GEORGE STRAIT (MCA-S2066)
11 TAKE ME DOWN ALABAMA (RCA PB-13210)
12 BORN TO RUN EMMYLO HARRIS (Warner Bros. 7-29983)
13 WHATEVER THE STATLER BROTHERS (Mercury/PolyGram 76162)
14 SHE GOT THE GOLDMINE JERRY REED (RCA PB-13268)
15 HEARTBREAK EXPRESS DONNY McCLHANE (Epic 14-02975)
16 SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia 18-02966)
17 DANCING YOUR MEMORY AWAY CHARLY MARQUARDT (Mercury/PolyGram 76163)
18 'TIL YOU'RE GONE BARBARA MANDRELL (MCA-52038)
19 THIS DREAM'S ON ME GENE WATSON (MCA-52074)
20 GET INTO REGGAE COUNTRY THE BELLAMY BROTHERS (Elektra/Curb 7-29999)
21 THAT'S NOT WHAT LONELY MEANT REBA MCENTIRE (Mercury/PolyGram 76157)
22 YOU TURN ME ON I'M A RADIO GARY GILLESPIE (Warner Bros. 7-29972)
23 OLD FRIENDS/ROGER MILLER & NELSON W. PRICE RAY PRICE (Epic 14-02962)
24 BIG OLE BREW MEL MCLAUGHLIN (Capitol P-3-519)
25 OH GIRL CON NUNLEY (Warner Bros. 53168)
26 I JUST CAME HERE TO DANCE DAVID FIZZLER & SHelly WEST (Warner/Viv 29980)
27 PUT YOUR DREAMS AWAY MICKY GILLEY (Epic 14-03096)
28 I DON'T THINK SHE'S IN LOVE ANYMORE CHARLEY PRIDE (RCA PB-13096)
29 NOTHING BUT THE RADIO ON* YOUNGER BROTHERS (MCA-52076)
30 ANY DAY NOW RONNIE MCLURE (RCA PB-13216)

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SHE GOT THE GOLDMINE — Jerry Reed — RCA
Irene Camen (Automatic Vendors, Pierre)
LOVE WILL TURN YOU AROUND — Kenny Rogers — Liberty

RECORDS TO WATCH
LET IT BE ME — Willie Nelson — Columbia
HEY! BABY! — Anne Murray — Capitol
LIVIN' IN THESE TROUBLED TIMES — Crystal Gayle — Columbia
LOVE COME DOWN — Evelyn King — RCA
YOU DROPPED A BOMB ON ME — The Gap Band — Total Experience/PolyGram
DO SOMETHING — Goodie — Total Experience/PolyGram
MAKE BELIEVE — Toto — Columbia

BLACK CONTEMPORARY
1 AND I AM TELLING YOU I'M NOT GOING JENNIFER HOLLIDAY (Gffen 7-29983)
2 LOVE IS IN CONTROL (FINGER ON THE TRIGGER) DONNA SUMMER (Gffen 7-29982)
3 I REALLY DON'T NEED NO LIGHT JEFFREY OSBORNE (A&M 2410)
4 DO I DO STEVE WONDER (Tamla/Motown 16121T)
5 THE REAL DEAL THE ISLEY BROTHERS (AT-Net/CBS 25-02985)
6 LOVE ME DOWN ATLANTIC STARR (A&M 2400)
7 EARLY IN THE MORNING THE GAP BAND (Total Experience/PolyGram TE 8301)
8 FLIRT CAMEO (Chocolate City/PolyGram CC 13203)
9 JUMP TO IT ARETHA FRANKLIN (Arista AS 6699)
10 LET ME GO RAY PARKER, JR. (Arista AS 6699)
11 CUTIE PIE ONE WAY (MCA 52049)
12 AMERICAN MUSIC POINTER SISTERS (Parker/RCA YB-13244)
13 JUST AN ILLUSION IMAGINATION (MCA 52067)
14 LET IT RIP DAZZ BAND (Motown 16094F)
15 YOUR BODY'S HERE WITH ME THE O'JAYS (Phila./Riv 25-02909)
16 LAST NIGHT STEPHANIE MILLS (Cassabee/PolyGram NB 2352)
17 ON THE FLOOR FATBACK (Spring/PolyGram SP 3025)
18 TOO LATE JUNIOR (Mercury/PolyGram SP 306)
19 I'M THE ONE ROBERTA FLACK (Atlantic 4068)
20 WAITING BY THE HOTLINE DENICE WILLIAMS (ARC/Columbia 18-03110)
21 INSTANT LOVE BRELYLYNN (Columbia 18-02965)
22 NOT FUN IN THE SUMMERTIME DAVY (Warner Bros. 14-02971)
23 KEEP ON "D" TRAIN (Prevue PRL 8049)
24 SO FINE HOWARD JOHNSON (A&M 2415)
25 INSIDE OUT ODYSSEY (RCA PB-13212)
26 DANCE FLOOR (PART 1) ZAPP (Warner Bros. 7-29961)
27 DON'T THROW IT ALL AWAY* STACY LATTISAW (Creation/Atlantic 14011)
28 DANCE WIT' ME RICK JAMES (Gordy/Motown 16198F)
29 LET ME TICKLE YOUR FANCY* JERMAINE JACKSON (Motown 16287)
30 STREET CORNER ASHFORD & SIMPSON (Columbia P-5-109)

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