

CASHBOX

August 7, 1982

NEWSPAPER

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CASH BOX

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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 of 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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ON THE COVER

At a mere 21 years of age, Amy Grant has already become one of the most important singers in the field of gospel music, reaching a younger audience that, until recent years, went fairly ignored by the message of gospel music. Grant is part of an overall influx of younger talent into the gospel genre that has brought a new vitality to the music, and she best exemplifies the new breed as her uniquely stylized readings, were it not for the lyrical content of the material, could easily pass as pop.

Grant was more or less "discovered" while recording some demos with artist/producer Chris Christian six years ago in the studio on the campus of Nashville's Belmont College, and, when Myrrh Records subsequently signed the teenage songstress, it was the beginning of a fruitful relationship that has seen six strong sellers, including her current #1 album, "Age To Age."

This week, Grant's crystal vocals have earned her the distinction of being named the top female vocalist for the second consecutive year by **Cash Box** in the inspirational gospel awards. In addition, she has been nominated three times apiece for Grammy awards and Dove awards.



TOP POP DEBUTS

| | | |
|----------------|----|--|
| SINGLES | 67 | I KEEP FORGETTIN' — Michael McDonald — Warner Bros. |
| ALBUMS | 49 | DONNA SUMMER — Geffen |

POP SINGLE

EYE OF THE TIGER
Survivor
Scotti Bros./CBS

B/C SINGLE

AND I TELL YOU I'M NOT GOING
Jennifer Holliday
Geffen

COUNTRY SINGLE

I DON'T CARE
Ricky Skaggs

JAZZ

HANDS DOWN
Bob James
Tappan Zee/Columbia

NUMBER ONES



Ricky Skaggs

POP ALBUM

MIRAGE
Fleetwood Mac
Warner Bros.

B/C ALBUM

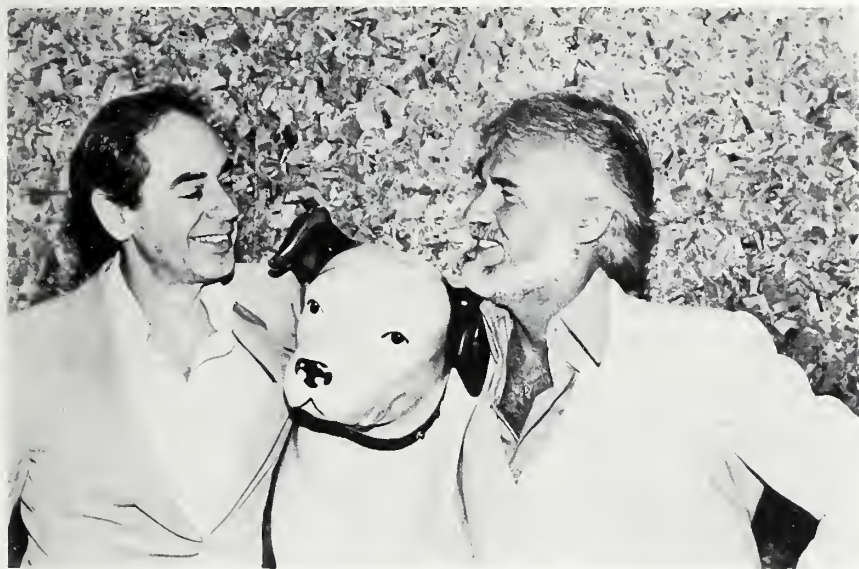
GAP BAND IV
The Gap Band
Total Experience/PolyGram

COUNTRY ALBUM

WAITIN' FOR THE SUN TO SHINE
Ricky Skaggs
Epic

GOSPEL

LORD, YOU KEEP ON PROVING YOURSELF TO ME
Florida Mass Choir
Savoy



ROGERS TO RCA — Kenny Rogers has signed an exclusive, long-term, worldwide recording contract with RCA Records. Rogers (r) and Robert Summer, president, RCA Records, are pictured here getting the nod on the new pact from company mascot, Nipper. In making the announcement, Summer said there is "a sense of great opportunity in this 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 reacquired from Twentieth 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 Mag Video in 1979. "Approximately 30 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

(continued on page 27)

CBS Records Wins Its First Parallel Product Import Case

by Fred Goodman

NEW YORK — CBS Records has won a federal court judgement 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 records 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 spokesman for the Recording Industry Assn. of America (RIAA) said that it was the consensus of the organization's legal committee that this case is the first judgement gained by a record company under Article 6 of the 1978 Copyright statute. That article protects U.S. copyrights against imports of foreign-made parallel product.

The suit, brought in the spring by CBS, charged Important with illegally importing

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 Crying 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.

Spirit Of The Law

Since at least one of the albums ("The Sound of Santana — 25 Santana Greats") includes tracks not presently available in the United States, the victory 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 judgement 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 any other record importers contacted by **Cash Box** were willing to comment on this or any other aspect of the case.

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."

Can't Be 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

(continued on page 16)

Used Record Sales Prosper During The Recession

by Jeffrey Ressler

LOS ANGELES — Sometimes considered the "thrift shops" of the music industry, used record stores contacted in 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 prices of new recorded product. Although a few owners claimed national financial woes 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 specialties, books, magazines and rare collectors' items, the used wax marts continue to attract a steady clientele with many repeat customers, despite lacking co-op advertis-

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Stark Convention Celebrates Success In Tough Economy

by Jim Bessman

SALT FORK STATE PARK, Ohio — Nestled in the 20,000 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 depart-

ments in the Conley discount store chain increases the total of leased departments to 82, including the 71 Big Wheel leases, and in human resources, the company now has 1,403 employees, 76 more than a year ago.

Reasons For Success

Jim Bonk, 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 advan-

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THE UTOPIA NETWORK — Utopia, featuring Todd Rundgren, Kasim Sultan, Roger Powell and Willie Wilcox, recently signed a recording agreement with Al Coury's Network Records. First product under the deal is expected in September. Pictured are (l-r): Rundgren; Sultan; Powell; Coury; Eric Gardner, the group's manager; and Wilcox.

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 WCI terminated last week. In a joint statement by 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."

Though it has been speculated that the rift in 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 Rosenfelt said, "That had absolutely nothing whatever to do with it. We began to hit knotty 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 included a question of whether future MGM-UA film music copyrights would go to Warner Bros. Music, questions concerning 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.

Rosenfelt 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 eligibility period that they consider worthy of being nominated 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 will be recommended by 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 ballots in early December following extensive screening procedures 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, who 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 have not yet received them by Aug. 1, should phone the NARAS office at (213) 843-8233.

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, Prime Wholesale; Merrill Rose, M&A Record Wholesalers; Joe Simone, Progress Record Distributors; George Souvall, Alta Distributing; Lynda Stone, Tone Distributors; and Fred Traub, The Musicland Group.

The three-year term has been instituted to further continuity, as the evaluation procedure requires extensive knowledge and training.

Eleven four-year scholarships have already been funded for 1983 by foundation contributors, and more in any of the \$4,000, \$6,000 or \$8,000 amounts are possible as additional contributions traditionally come in between the application and selection periods. Scholarship winners will be named at the Scholarship Foundation Dinner during next year's NARM convention, April 10-14.

Full and part-time employees of both regular and associate NARM member companies are eligible to apply for the scholarships, 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 industry.

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

Founded in March, 1982, the Coalition supports the Mathias 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 their materials.

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 Product 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.

Recession Taking Toll On Mom & Pop Retail Outlets

by Richard Imamura
and Jeffrey Ressler

LOS ANGELES — As the national economy continues to stagnate, the plight of small independent retailers, the so-called mom & pop stores, grows increasingly perilous. Beset by a growing list of problems, mom & pop operations across the country are, in many cases, struggling for their very survival against ever-increasing odds.

While the sluggishness of the economy has hurt retail in general nationwide, mom & pop record dealers' problems have been intensified by the seemingly continual escalation of the cost of everything from records to rent to utilities and strong competition from large chains and rack operations. In many cases, it has become a David and Goliath situation with the mom & pop operations competing against chains or rack operations big enough to more easily afford high advertising prices, larger inventories (and hence, lower wholesale prices) and prominent locations in such high traffic areas as malls and shopping centers or high-profile free-standing locations.

"Mom & pop clients are getting hurt very badly by the current economic situation," says William Norman, vice president of Charlotte, N.C.-based BIB Distributing Co. "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 tell you the truth."

Echoing Norman's assessment, Mike Dillman, general manager of Oakland, Calif.-based All Record Service (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 chain-

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PolyGram Realigns Departments, Names New Staff

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

In an 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 operate from the company's Sun Valley distribution center, Lisa Failla was named manager of marketing services and Linda Asch was named assistant manager of marketing services and will operate from the facility.

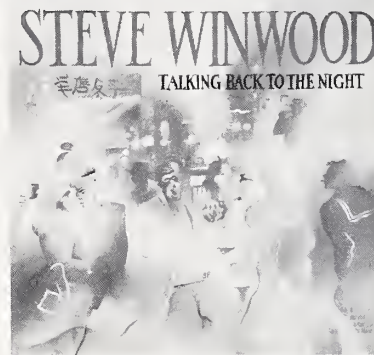
PolyGram's newly-formed advertising administration department will now handle consolidated administration of all local and national advertising for the company, with Lisa Biundo serving as manager of advertising administration and Rudy De La Haya serving as assistant manager of advertising administration.

Devers, commenting on the consolidation and appointments, said, "By consolidating the administration of these services, we will be better able to serve the needs of this company, our accounts, and the wide variety of radio outlets that we service. All four people named to new positions in the new departments will greatly aid this process with their expertise and experience."

REVIEWS

ALBUMS

OUT OF THE BOX



TALKING BACK TO THE NIGHT — Steve Winwood — Island ILPS 9777 — 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, and on this Island release — 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

POP

ABOMINOG — Uriah Heep — Mercury SRM-1-4057 — Producer: Ashley Howe — List: 8.98

Although few original members of this heavy metal monster group remain in the band, headhackers and brainboxers will undoubtedly find this platter to their liking. From the drooling demon baring his fangs on the jacket down to the archetypal occult anthems in the vein of "Sell Your Soul," the vestiges of the legendary Heep 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 Colomby — List: 8.98 — Bar Coded

Gerry Beckley and Dewey Bunnell, the frothy vocal/composing/producing team who comprise America, enlist the aid of Christopher Cross, Carl Wilson and Timothy B. Schmidt here for help on harmonies, and consequently the proceedings are rich in vocal textures throughout. A MOR and other mellow music outlet should find the simple arrangements tranquil without being dull, while wailing guitar on tracks like "Inspector Mills" give the low-key LP some needed sizzle.

ALL DRESSED UP & NO PLACE TO GO — Nicolette Larson — Warner Bros. BSK 3678 — 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

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CASH BOX CLASSIFIEDS

BUSINESS OPPORTUNITY

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
- 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:

ISDA-Dallas, August 29-31, 1982

CASHBOX 2

FALL MIDLINES STOCKING GUIDE

REVIEWS

(continued from page 6)

listeners should relish. "Say You Will," with backing harmonies by fellow L.A. musical mafiosi Linda Ronstadt and Wendy Waldman, is a choice track, as is "I'll Fly Away," a catchy pop melody flavored with country overtones.

THE DORSEY/SINATRA SESSIONS, VOLUME I — The Tommy Dorsey Orchestra featuring Frank Sinatra — RCA CPL2-4334 — Producers: Ethel Gabriel and Don Wardell — List: 11.98 — Bar Coded

Complete with an essential discography and knowing liner notes, this three-volume set chronicling the Dorsey Orchestra's involvement with Old Blue Eyes during the early 1940s is a well-researched package crammed with history, nostalgia and sounds transferred from 78 rpm pressings and some master copies. Before he was Chairman of the Board, before the "rat pack," before the movies, there was Sinatra the big band crooner — "Frankie." This series of two-record sets captures the essence of his performances during this period, and will curry flavor with jazz and swing programmers.

COUNTRY

PUT YOUR DREAMS AWAY — Mickey Gilley — Epic FE 38082 — Producer: Jim Ed Norman — List: None — Bar Coded

Since the nightclub owner/performer hooked up with producer Jim Ed Brown, he has shied away from his established boogie woogie piano style, reminiscent of cousin Jerry Lee Lewis, in favor of a highly stylized collection of ballads. He sticks with the formula here, with seven of the 10 tunes taking on a subdued texture and only one of the remaining three approaching his hard knock, honky tonk keyboard live sound.

BLACK CONTEMPORARY

SNEAKIN' OUT — Stacy Lattisaw — Cotillion 95002-1 — 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 spate of sentimentals including a grabber called "Memories," along with one of the most outrageous novelty songs heard in quite a while, "Attack of the Name Game." This funk-e.t. rap between young Stacy and a Martian could be the "Double Dutch Bus" for summer '82, thanks to the production and 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 on this little sister's big talent.

JAZZ

FUTURE FUNK/UNCUT! — Alfonia Tims and his Flying Tigers — Reachout International Records, Inc. (ROIR) A112 — Producer: Marty Kahn — List: 7.98

The death of guitarist Tims just last month at the age of 26 was enough of a shock — the release of this, a superior and very promising first date as a leader, makes his passing even more unfortunate. A former member of Oliver Lake's Jump Up band, Tims had only begun to attract attention. "Future Funk/Uncut!" is the work of a muscular musician with a deep emotional well, and the first truly danceable harmonic album. Also the first jazz offering from ROIR. Available in cassette only.

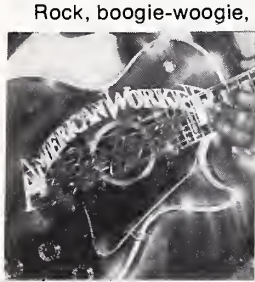
EXPERIMENT IN WHITE — Janis Siegel — Atlantic 80007-1 — Producer: Joel Dorn — List: 8.98

The first solo effort by Manhattan Transfer's Siegel and an ambitious but well-defined tour-de-force of pop and jazz vocal stylings. Supported by a strong cast of musicians including Les Paul, Eric Gale, Dr. John, Phoebe Snow, Jon Hendricks, Wardell Quezergue, Ron Carter, Ellie Greenwich, Frank Foster, Leo Nocentelli

and Cissy Houston, Siegel and producer Dorn have clearly gone out of their way to find the absolute best musicians for each track and succeeded on a grand scale.

NEW AND DEVELOPING

AMERICAN WORKER — The Bus Boys — Arista AL 9569 — Producer: Pete Solley — List: 8.98 — Bar Coded



Rock, boogie-woogie, funk, reggae, new wave and a melange of other upbeat styles merge in this follow-up to 1980's "Minimum Wage Rock & Roll" debut from L.A.'s hip sextet. Jo Jo Zep and Oingo Boingo producer Pete Solley gives this venture his all and comes up with a thoroughly engrossing LP that slyly integrates protest ballads such as "Opportunity" with torrid torch songs like "Heart And Soul." As on the earlier LP, leader/composer/keyboardist Brian O'Neal's lyrics are as demanding as the melodies, making the disc choice for AOR, pop and B/C aficionados.

DON'T BET YOUR LOVE — Non-Fiction — Mega REC-2002 — Producer: Jerry Marcellino — List: 6.98

A six-piece Texas rock outfit whose members individually and/or collectively opened for ZZ Top, Wet Willie, Dr. John and Gentle Giant, Non-Fiction's focal point is

(continued on page 10)

SINGLES

OUT OF THE BOX



PETE TOWNSHEND (Atco 7-99989)

Face Dances Part Two (3:21) (Towser Tunes Inc. — BMI) (P. Townshend) (Producer: C. Thomas)

Not to be confused with the Who album of the same name, Townshend creates a gracefully shimmering pop melody herewith some beautiful vocal layering. The Who guitarist hasn't necessarily mellowed, he's just exhibiting his softer side again.

FEATURE PICKS

POP

KANSAS (Kirschner ZS5 03084)

Right Away (4:06) (Full Grown Man Music/Mastodon Music — BMI) (J. Elefante, D. Elefante) (Producers: Kansas, K. Scott)

After the great chart recovery with "Play The Game Tonight," Kansas continues in the by-now-familiar cascading keyboards and thundering guitar vein with this encore

NEW FACES TO WATCH



Men At Work

"We play our own style, which is a mixture of a lot of different things — a sound that people will instantly recognize."

Colin Hay, the lead vocalist and principal songwriter of Men At Work is on the phone from the band's hometown, Melbourne, Australia. In the morning the group goes back into the studio to begin its second album, again with American Peter McLean producing. Meanwhile, the debut Columbia LP, "Business As Usual," and single, "Who Can It Be Now?," are climbing up the **Cash Box** charts: The album was just awarded quadruple platinum in Australia for over 200,000 copies sold (not much in the States, but there are only 13 million people in Australia), has gone platinum in Canada and has charted high throughout Europe, as has the band's first three international singles — "Who Can It Be Now?," "Down Under" and "Be Good Johnny."

All three tunes are on the album and achieve the band's goal of instant recognizability, a quality most evident in the opening track and first single. Leading off with Greg Ham's gritty saxophone translation of the title, "Who Can It Be Now?" practically jumps out of the grooves in grabbing the listener's attention. The anxiety-stricken, almost paranoid lyrics depicting the singer's fear of an unknown and unwanted visitor are as compelling as Hay's stinging lead vocal and Jerry Speiser's en-

croaching drumbeat. While these elements remain fairly constant throughout the album, the instrumentation and arrangements vary so that each song has its own identity as well as the band's.

Hay wrote or co-wrote all but two of the 10 songs and sings all save Ham's "Helpless Automaton." His words typically express feelings of alienation, isolation, cynicism and anti-authority, as in "Be Good Johnny," which inverts the Chuck Berry title in a Peter Townshend-style ode to a troubled nine-year-old boy.

Another tune written from the viewpoint of an outcast is "Touching The Untouchables," a true vignette about the aboriginal people in Melbourne's largely black Fitzroy section, where the co-writers Hay and Strykert once lived. As for "Who Can It Be Now?," "I wrote it when the band first started, and I was totally broke and was scared that whoever knocked on the door would be the rent man or someone come to collect money. There are a lot of people in the world who have that sort of phobia. But it could be about any fear, really, though it's just a little story and not meant to be that serious."

Hay is originally from Scotland. His family migrated to Australia in 1967, when he was 14. Men At Work punched in around the middle of 1979.

"It all came together quite easily," Ham recalls. "We all knew each other socially or musically. I'd worked with Jerry previously and had known Greg a long time. And Ron and I had worked as a duo for a year."

The band began playing Melbourne's pub circuit. "Australia has a hip live scene from so much musical input from around the world. There are hundreds of bands working live on any given Wednesday and Sunday in Melbourne and Sydney. We started from a very humble beginning in little corner pubs and hotels and built up our live act and audience for 18 months before getting a record deal."

from "Vinyl Confessions." It may seem a bit more suited to AOR, but Kansas is hot again, and pop will keep that in mind.

GEORGE THORGOOD & THE DESTROYERS (EMI America 8123)

Nobody But Me (2:57) (Wemar Music Corp. — BMI) (R. Isley, R. Isley, K. Isley) (Producers: the Delaware Boys)

Delaware's own rock archivist digs another one out of the vaults for his EMI label debut and attacks it with the intensity of an adrenalin rush. The first single from the "Bad To The Bone" LP is a souped-up cover of the Isleys tune that became a '60s hit for the Human Beinz.

TOTO (Columbia 18-03143)

Make Believe (3:41) (Hudmar Publishing Co., Inc. — ASCAP) (D. Paich) (Producers: Toto)

The opening piano chords recall The Beach Boys, but from there on in, the follow-up to the high-climbing hit "Rosanna" is pure Toto or, rather, David Paich, who has enlisted the aid of his renowned arranger/father Marty along with conductor James Newton Howard. Sunny summer pop that should reach the top.

MICHAEL McDONALD (Warner Bros. 7-29933)

I Keep Forgettin' (3:42) (Genevieve Music — ASCAP/Edactly Publishing — BMI) (M. McDonald, E. Sandford) (Producers: T. Templeman, L. Waronker)

Echoes of the Doobie Brothers sound, and especially "You Belong To Me," reverberate throughout McDonald's solo flight here, only the R&B/jazz elements are more heavily accented now. The rhythm section plays it thick and slick, and B/C should be as receptive as pop to Michael's latest.

HEART (Epic 14-03071)

Bright Light Girl (3:19) (Euphoria Music/Sheer Music/Know Music — ASCAP) (A. Wilson, S. Ennis, N. Wilson) (Producers: Connie, Howie)

A rolling, tumbling rhythm propels this melodically strong one-two punch of hard-charging rock guitar riffs and breezy vocal hooks. Hopefully, this luminescent second single from the "Private Audition" LP will check the downward chart direction of that album.

BLACK CONTEMPORARY

ANDRE CYMONE (Columbia 18-03037)

Livin' In The New Wave (3:58) (Ultrawave Music) (A. Cymone) (Producer: A. Cymone)

Prince's "live" bassist Cymone has learned well from his mentor but he's also been listening to such funkateers as Rick James, and it's reflected in his performing style. The jam moves fast and sharply, like the new wave Cymone sings about, topped off by video game "sound effects."

CROWN HEIGHTS AFFAIR (De-Lite DE 821)

Somebody Tell Me What To Do (3:43) (Delightful Music Ltd./Crown Heights Affair Publ. Co., Inc. — BMI) (W. Anderson) (Producers: R. Reid, W. Anderson)

It's no accident that Crown Heights share the same label as Kool & The Gang; CHA makes dance music here as ingratiatingly upbeat as that of its labelmates and the performances are absolutely rousing and robust. A killer for clubs and B/C.

REGAL FUNKHARMONIC ORCHESTRA (Motown 1629MF)

Strung Out On Motown: Fingertips/Dancing In The Streets/Uptight (Everthing's alright)/I Can't Help Myself (Sugar Pie, Honey Bunch)/The Tears Of A Clown/ABC/I Want You Back/What's Going On/You Are The Sunshine Of My Life/Sir Duke Ain't No Mountain High Enough (4:32) (Producers: G. Askey, R. Terrana)

In a way, this might be viewed as Motown's answer to Stars On's "Stars On Stevie," only incorporating hits from a constellation of the label's stars.

DEBARGE (Motown 1635 GF)

Stop! Don't Tease Me (3:53) (Jobete Music Co. Inc. — ASCAP) (E. DeBarge) (Producers: E. DeBarge, I. Gordy)

(continued on page 10)



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, Dik Davies and Martin Recchi of the group Fashion; and an A&R

Workshop featuring Simon Potts, Arista Records, U.K.; Karin Berg, 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 Programming (**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 industry. Larry Leal, who works 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 concern'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 Ressler

LOS ANGELES — Although amusement parks around the country have traditionally relied on rides, games, theme exhibits, sundry 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 mainstays of the industry — oldies revival shows, big bands and, most recently, country/western groups — are fixtures 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; Atlanta'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 units, and every fortnight an inter-park conference call is set up so show op personnel can trade info about what bands are doing well, crowd control, revamped booking policies and other aspects of 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 fetes 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 peoples' 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 Gang of Four, Josie Cotton, The Tubes 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 perfor-

mers — 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, Houston's Astroworld and the Georgia unit, are holding big songfests 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, while others — including Astroworld and Six Flags Over Texas — use their own charging methods. At the Arlington park, for instance, there's a \$12.50 fee to enter the park and an additional two dollar admission to concerts by groups such as Marshall Tucker, Waylon Jennings, Blue Oyster Cult, Molly Hatchet, The Commodores or Joan Jett and the Blackhearts. Astroworld, which is booking John Cougar, Doug Kershaw and many of 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 Disney World, no outside bands are hired during the summer months, while Disneyland features an array of groups over the season. The director of booking for both parks, Sonny Anderson, explains, "We do different kinds of things at different times of the year for the two parks. What we're trying to do is, through the course of the season at Disneyland, have a wide variety of talent so there's something for everybody. At Disney World we have primarily in-house talent groups performing, and then book outside bands there starting Labor Day Weekend.

"We opened up Disneyland's summer concert season with Sister Sledge, and coming up are Frankie Avalon, The Whispers, The Pointer Sisters, Paul Revere and the Raiders, Sergio Mendez, The Righteous Bros. and we're closing with Patrice Rushen. Our general philosophy with talent during summer is twofold — we use it for nighttime draw and also because we have a lot of visitors then and we feel we have a responsibility to those guests to give them some strong entertainment packages. In Florida on Labor Day and Sept. 11 we're planning a rock package, sort of a back-to-school thing, and we're talking to groups like the Motels and Survivor for that. And we also feature a lot of other kinds of music each year, including contemporary Christian nights, Latin events, jazz bands, MOR and pop."

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HIGHRISE ASCENDING — HighRise Entertainment, a concern that includes an independent record label, has been formed in Los Angeles. Pictured at the offices are (l-r): Mike Lushka, vice president; Jim Gary, secretary-treasurer; Larry Leal, chairman; and Marc Kreiner, president.

REVIEWS

ALBUMS

(continued from page 8)

the vocal prowess of Karen Selden, a saucy lead singer who started her career in Alaska before heading down to the Lone Star State. Although her tough lady attitude sometimes seems vulnerable beneath the surface, she can perform a Stones classic ("Let's Spend The Night Together") or an original ballad ("Hold Me") with equal aplomb. Young Mega Records hopes to establish itself as a force to be reckoned with and if pop radio bites onto this release, the new label could flourish.

SPITTIN' IMAGE — MCA MCA-5343 — Producer: Robln Jenney — List: 8.98 — Bar Coded

On its self-titled debut album for MCA, Ohio-based Spittin' Image introduces the world to its catchy, upbeat pop fusing elements as diverse as lounge music, country, folk, European rock and British new wave. Lead vocalist Mimi Rousseau vacillates from a delicate whisper to a desperate wail at different times and is also quite competent as a songwriter, contributing six of the 10 songs on the platter. After receiving much local airplay for the tune "Boys A Dancer," it appears the group is ready to break out of Middle America and earn greater recognition for its recorded efforts.

SINGLES

(continued from page 8)

Members of the DeBarge family formed the creative nucleus of Switch, so it's not so unusual to see the clan back performing under its own name. It's easy to make comparisons to The Jacksons, which DeBarge most closely resembles, but the group has its own silken style as it slides through this buzzing brass 'n' bass dominated cut.

CRUSADERS (MCA S45-1775)
Street Life (3:20) (Four Knights Music Co./Irving Music, Inc. — BMI) (J. Sample, W. Jennings) (Producer: J. Sample, W. Felder, S. Hooper)

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)
He Could Be The One (2:46) (Televox Music/House Of Paine — BMI/Headstock Music/Painful Songs — ASCAP) (B. Paine, L. Paine) (Producers: B. Paine, L. Paine)

Where the surf meets the girl group sound. It's not the Go-Go's, but actually closer to the original feeling of '60s girl pop,

with irresistibly effervescent keyboards and Phil Spector-ish inspired warblings. From the lass who asked the \$64,000 question, "Johnny, Are You Queer?," it's a fresh breeze for pop.

SKIP AND LINDA (MDJ 7 68178)
If You Could See You Through My Eyes (3:43) (House of Gold — BMI) (L. Henley, J. Hurt) (Producers: P. Baugh, L. McBride)

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 producers Phil Baugh and Larry McBride seem to have borrowed much from Kenny Rogers in fashioning a vinyl work with crossover potential.



Bruce Bird

Bird Appointed Exec VP/GM At Boardwalk

LOS ANGELES — Bruce Bird has been named to the post of executive vice president and general manager at Boardwalk Entertainment. Bird, who has served as a consultant to Boardwalk for the past several months, will be headquartered at the label's West Coast offices in Los Angeles.

In his new position, Bird will be responsible for a number of functions, including the coordination of the label's marketing, advertising and promotional campaigns. He will report directly to Irv Biegel, president of the label.

A longtime friend and associate of the late Neil Bogart, founder of Boardwalk Entertainment, Bird views his new appointment as "a natural progression of my relationship with Irv Biegel and Joyce Bogart... The label has a strong family feeling which I'm happy to share. It's the spirit that Neil Bogart had when he founded the company, and I'm proud to be a part of making that grow."

Bird served with Bogart in the early '70s at the Buddah label and came out west to help with the founding of the Casablanca Record & FilmWorks project in the mid-'70s. He stayed with the company throughout the decade, eventually rising to the position of president after Bogart sold the label to PolyGram.

By the '80s, Bird was independent, founding and heading the Badlands label affiliated with CBS, the position he held prior to his most recent appointment. During his tenure with Badlands, Bird worked with such acts at 707, Greg Guidry and Streek.

Commenting on Bird's appointment, label president Biegel said, "Bruce's contributions to Boardwalk and his partnership in our company reflect the confidence we've always had in his drive and imagination. Since I first began working with him over five years ago at Casablanca Record & FilmWorks, I've watched him develop into a judicious executive without compromising the assertive style he's known for. I'm very pleased with his new commitment to Boardwalk."

Springfield Ties-In With Jordache Jeans

NEW YORK — Rick Springfield's current U.S. summer tour is being sponsored by Jordache Jeans in another music tie-in for the company. The four-city promotion will occur at young men's and junior's divisions of stores selling the jeans, and will feature concert ticket giveaways, posters and music from Springfield's current "Success Hasn't Spoiled Me Yet" LP.

The stores participating in the promotion are Macy's in Kansas City, Strauss and O'Neil's in Cleveland, Kaufmann's in Pittsburgh and the Hecht Co. in Washington, D.C. Springfield's concert dates in those cities are Aug. 17 in Kansas City, Sept. 1 in Cleveland, Sept. 16 in Pittsburgh, and Aug. 22 in Columbia, Maryland.

EXECUTIVES ON THE MOVE



Hutkin

Ameen

Epstein

Yeskel

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.

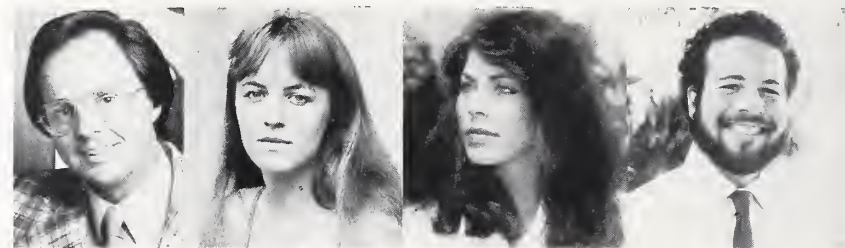
Ameen Named — Michael Ameen has been appointed vice president at Rogers & Cowan, Inc. Ameen, who joined the public relations firm in 1979, has served in various posts since that time as assistant to the chairman and as a publicist in the motion picture division.

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 Appointed at CBS — Steven Epstein has been appointed executive producer for CBS Masterworks. Since 1973 he has been a producer for CBS Masterworks.

Yeskel Named at Atco — Paul Yeskel has been promoted to assistant director of national album promotion for 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.



Anderson

Christiansen

Blum

Bogart

Christiansen Appointed at Bearsville — Bearsville Records has announced the appointment of Jill Christiansen as director of publicity. Prior to joining Bearsville, she was manager of national tour publicity for Arista Records.

Mittman Named at Chappell — Gary Mittman has been named professional manager, West Coast for Chappell Music. Based in Los Angeles, he was formerly professional manager for Arista/Interworld.

Blum Named — The appointment of Linda Blum to director, professional activities, Arista Music, has been announced. Blum, who joined the company in 1979, has most recently been its general professional manager.

Bogart to Firmature — Lance Bogart has joined The Firmature Group public relations division as director of music accounts. He was formerly the L.A. area promotional manager for the PolyGram group of record labels and prior to that was Casablanca's director of Northeast and Northwest promotion.

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 Albert Prods. The first release on the Albert/Atlantic label will be "Rock And Roll Women," the debut album by Australian rock group Cheetah, slated for release this week.

Albert Prods. is the recording arm of Australian music publishing firm J. Albert & Son, Ltd. Established in the mid-1960s by Ted Albert, the recording company enjoyed its first international success with The Easybeats. Since then, the company has been associated with such Australia-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

Escape Records Bows

LOS ANGELES — With the aim of specializing in the development and production of AOR albums and singles, David Sherbow recently formed Escape Records in a joint venture with rock group D.C. Star. The Baltimore-based label's initial product will be a picture disc album by the group scheduled for release in late July.

years, and we have enjoyed many mutual successes," he said. "I am therefore very 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 1790 Broadway.



SKAGGS IN L.A. — After a rousing performance at the Country Club in Los Angeles, Epic recording artist Ricky Skaggs was the guest of honor at a reception arranged by his label. Pictured enjoying themselves are (l-r): Cash Box managing editor Richard Imamura, Skaggs and Cash Box marketing director Mark Albert.



BACKSTAGE BANTER — Capitol Records' group Duran Duran relaxed after a performance at L.A.'s Greek Theater with Jane Wiedlin of The Go-Go's and fellow Capitol artist Ava Cherry. Pictured standing are (l-r): Simon LeBon, Duran Duran, and Cherry. Pictured seated are (l-r): Nick Rhodes and John Taylor, Duran Duran; Wiedlin; and Andy and Roger Taylor, Duran Duran.

Recession, Competition From Chains Threaten Mom & Pop Stores' Survival

(continued from page 6)

dominated, the whole West Coast is, in fact, and it's difficult for the 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 Distributors, 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 north in New York, George 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 my hands."

The most significant loss of accounts, however, turned up in St. Louis, where PB One Stop has lost 50% of its mom & pop accounts. Caught in a struggle with high unemployment, rising prices and increasingly aggressive chains, mom & pop accounts at PB have dropped to 125 from 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 Assn. of Recording Merchandisers (NARM), who admits that very few mom & pop stores have joined the organization in the last few years.

"I've always felt these stores serve one of the most valuable purposes for this industry," he explains. "In a lot of cases, they're the ones taking the risks 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 industry 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 point to the price of product as a big problem for the mom & pop operations (which must buy at wholesale prices higher and with returns percentages, if any, lower than those for chains or rack jobbers), unsophisticated business management is clearly identified as the major obstacle.

"Now the business is rough 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 institutions and, when possible, diversify.

"Getting into something like video games is purely a matter of having enough investment 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 there's a demand for those items. Buying from a one-stop helps minimize investments, even though there's a premium to pay in terms of cost. By using 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 times the direct-buying retailer faces."

"I'd recommend video games," Western Merchandisers/Hastings Books, Records & Video chairman John Marmaduke adds, "but if they don't have enough of a record 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 to compete with chains in today's economy, according to Stan Meyers, vice president, sales and marketing for the Chicago branch of Sound 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 either. They're selling \$8.98 list product for \$8.49, in some cases much more than the small shops. These smaller stores have to be creative, cross-merchandise and investigate new methods of selling records. They've got to be innovative and come up with attention-grabbing 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 possible, 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 firmly 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 accounts. "Usually these small retailers have members of their family working for them, and it's more of a hobby than a tightly structured business. The owners usually have other jobs and the stores are really just a sideline."

TOP 30 ALBUMS

| | | Weeks On 7/31 Chart | Weeks On 7/31 Chart |
|----|---|---------------------------|---------------------------|
| 1 | HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067) | 2 | 5 |
| 2 | AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1) | 3 | 6 |
| 3 | OFFRAMP PAT METHENY GROUP (ECM-1-1216) | 1 | 12 |
| 4 | ROYAL JAM THE CRUSADERS (MCA 2-8017) | 4 | 7 |
| 5 | LOVE NOTES CHUCK MANGIONE (Columbia FC 38101) | 7 | 5 |
| 6 | WE WANT MILES MILES DAVIS (Columbia C2 38005) | 5 | 13 |
| 7 | LOOKING OUT McCOY TYNER (Columbia FC 38053) | 9 | 5 |
| 8 | BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576) | 8 | 51 |
| 9 | OUT OF THE SHADOWS DAVE GRUSIN (GRP/Arista 5510) | 15 | 3 |
| 10 | FANDANGO HERB ALPERT (A&M SP-3731) | 12 | 11 |
| 11 | LITE ME UP HERBIE HANCOCK (Columbia FC 37928) | 6 | 10 |
| 12 | HAPPY HOUR DEODATO (Warner Bros. BSK 3649) | 14 | 4 |
| 13 | WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1) | 20 | 3 |
| 14 | MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333) | 10 | 26 |
| 15 | IT'S A FACT JEFF LORBER (Arista AL 9583) | 11 | 20 |
| 16 | IN LOVE'S TIME DAVE VALENTIN (GRP/Arista 5511) | 19 | 3 |
| 17 | TELECOMMUNICATIONS AZYMUTH (Milestone/Fantasy M-9101) | 16 | 18 |
| 18 | OBSERVATIONS & BILLY COBHAM'S GLASS MENAGERIE (Musician/Elektra E1-60123) | 13 | 7 |
| 19 | WYNTON MARSALIS (Columbia FC 37574) | 21 | 27 |
| 20 | AMERICAN CLASSIC DEXTER GORDON (Musician/Elektra E1-60126) | 17 | 7 |
| 21 | CARLA BLEY LIVE! THE CARLA BLEY BAND (Watt/ECM W 12) | 22 | 8 |
| 22 | WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019) | 29 | 2 |
| 23 | FREE & EASY PHIL UPCHURCH (Jam 007) | 24 | 4 |
| 24 | FATHERS AND SONS (Columbia FC 37972) | 23 | 14 |
| 25 | THE DUDE QUINCY JONES (A&M SP-3721) | 18 | 70 |
| 26 | THE BEST QUINCY JONES (A&M SP-3200) | — | 1 |
| 27 | COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562) | 25 | 35 |
| 28 | WEATHER REPORT (ARC/Columbia FC 37616) | 30 | 25 |
| 29 | RIO LEE RITENOUR (Musician/Elektra E1-60024) | 27 | 22 |
| 30 | DAN SIEGEL (Elektra E1-60037) | 26 | 20 |

ON JAZZ

A SIGN OF THE TIMES — Although jazz product continues to be released, repackaged and reissued with regularity, labels are becoming much 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 been startled of late to see both indies and majors asking them to special order or pay for new and reissue titles. 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 pay for new titles in their respective midline and reissue series. 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,



COPELAND SPECIAL BLOWS THROUGH TEXAS — Rounder recording artist Johnny Copeland was recently honored in Houston following his tour as headliner on this year's Juneteenth Blues Festival. Pictured at the show are (l-r): Charles Porter, general manager, KTSU-FM; Copeland; and Lorenzo Thomas, festival coordinator, SUM Concerts, Inc. The show attracted 100,000 blues fans.

promotional copies on the latest batch of Contemporary Masters featuring titles by Ornette Coleman, Duke Ellington and others is quite limited, although they are available by request to qualified stations and reviewers. At WEA, the lavishly 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 majority 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 wag succinctly put it: "Sure promos are tax deductible. But you have to make it before you can deduct it." Ain't it the truth.

AND NOW THE LADIES — After hearing a 1920s recording by vocalist Rosa Henderson, New York-based freelance writer and jazz historian Sally Placksin was dismayed to discover that she couldn't find much written about the singer. Spurred by her interest, Placksin 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 JoAnne Brackeen, and includes scores of interviews 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 Seaview Books.

fred goodman

EXECUTIVE PROFILE

Edna Collison: Marketing Links Creativity To Sales

by Michael Martinez

LOS ANGELES — "I think marketing is the most interesting aspect of 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 more visible and successful black record labels to emerge in recent years represents a stimulating challenge and is the culmination of a long career in the record business.

"In terms of the economy, we have to take a hard look at what we put out now," said Collison. "We have to take a hard look at the marketplace because we're all pretty shocked at what's happening now (soft sales, etc.). That's why we put out very few LPs and just work them hard."

"During these times, when black retailers are being deluged with a rush of product, and only have so much money to spend on LPs," said Collison, "it's either strong marketing or get lost in the mass rush of product."

To this end, Collison coordinates the efforts of Elektra/Asylum Records, with whom Solar is associated, and WEA Distribution, which distributes Solar product, to organize a market plan that encompasses sales, promotion, advertising and merchandising.

While she carries the title of vice president of marketing, her acumen in this position 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 (New York University). It's the only industry I've ever 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 then promotion. It was during this period that she learned her first lesson of record industry promotion and marketing — be flexible.

"You have your own opinion about things, but when radio and retail and the people in the street tell you what's happening you have to listen," she said. "Everybody should be in the street, walking around to the various stores and radio stations and learning from the bottom up."

Collison did not pound the pavement for very long, eventually leaving RCA to work with Gerald Purcell, with whom she managed various acts and began running the West Coast office for his record label. During her tenure there Collison worked with artists such as Al Hirt and Eddy Arnold.

She returned to promotion as national pop promotion director for Artie Ripp's Buddah/Kama Sutra Records where she worked with Billy Joel's first LP. Later came Clarence Avante'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 stores because the bottom line is sales. No sales, means no money, translating to no company," Collison said.

A stint as an 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 joined Solar just after 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



Edna Collison

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.

Contacts Count

"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 tours. "You need to show up in those markets," Collison said, "it's important for people to see you and to know you're accessible."

She also said that in-store merchandising was a 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 dozen executives in a home office," Collison continued.

She said that along with the sales, promotion and marketing staffs of E/A and WEA, she sits down to develop the basic guidelines of a marketing plan, deciding how many units of a given title will be released and where to concentrate the marketing effort to break the record. "For instance, I know that Lakeside usually has its strongest initial sales in the South, while Shalamar usually can get started 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 in 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 it'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."

COAST TO COAST

EAST COASTINGS — A limited P&D deal between Stiff America and PolyGram said to be in the bag. The new agreement would reportedly give PolyGram rights of first refusal while alleviating some of the pressures on the financially strained indie. Interest on PolyGram's part is said to be in **Madness** and **Girl School**. . . **The Clash** will perform in NYC on the Pier, Aug. 31, Sept. 1 & 2. Group's next single will be "Rock The Casbah," also to be released as a commercial 12". A video of the tune was recently shot in Texas and has been picked up by MTV, although no one's sure how long it will last on the cable network. Seems the boys have indulged in some good old-fashioned cultural stereotyping that's managed to raise the hackles on many of the video's viewers. . . **The Spinners** were in Gotham last week to announce that they would become "ambassadors" for the Big Brother/Big Sister program. During a press conference at the New York offices of Atlantic Records, the organization's **John Lazarus** said the program was "very excited about the new relationship," which he predicted would "enhance our recruiting." Speaking for The Spinners, group member **Pervis Jackson** added that they were "all very happy to be a part of the team." The group made its first appearance on behalf of the organization last weekend in Long Island prior to a gig at The Hub Theater . . . **Al Bell**, former owner of Stax Records, lost a \$20 million suit for malicious prosecution against Union Planters National Bank of Memphis. The suit stemmed from an earlier criminal case against Bell, in which the



OVERFLOW CROWD — *Grass Roots* vocalist **Rob Grill** jams before a crowd estimated at 523,000 gathered at the Washington Monument in Washington, D.C., July 4. The group headlined the musical bill for the holiday fest.

bank had charged him with conspiring to defraud the bank of over \$18 million. Bell had been declared innocent of all 14 counts on that indictment. He presently has another suit pending against the bank in Tennessee, claiming that Union Planters "caused the virtual destruction of Stax Records" . . . **Patli LaBelle** will join **Al Green** in the Broadway revival of *Your Arms Too Short To Box With God*. . . Long Island rocker **Billy Squier** has become a spokesman for The American Red Cross. Squier recently cut several public service announcement spots in Philly, urging listeners to "get their emotions in motion" and donate blood. Of course, "Emotions In Motion" is the title of Squier's new LP, and Capitol chipped in with buttons and free concert tickets to help with the blood drive. . . Newest addition to the swelling rock bookshelf is **Keith Richards: Life As A Rolling Stone** by **Barbara Charone**, an extremely sympathetic bio of the rocker from Doubleday/Dolphin Books. Price is \$10.95 . . . Atlantic set to release its first LP on **Robbie Patton**. **fred goodman**

POINTS WEST — Congratulations to **Sissy Spacek** and **Jack Fisk** 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, is also busy these days working on an album for Atlantic produced by **Rodney Crowell**. . . L.A. power pop rockers **The Pilmsouls** opened for **Elvis Costello** during many of his California dates, and the grapevine reports top execs at Costello's Columbia label are seriously eyeing the spritely act for a possible signing. . . **Susan Saint James**, **Tina Turner**, **Joe Jackson**, **Dorothy Lamour**, **The Doobie Brothers** and **Kool & The Gang** are set to appear on *Laugh Trax*, a syndicated TV offering making its way around the country. . . The California Copyright Conference's next meeting on Aug. 11 will feature Register of Copyrights **David Ladd** as guest speaker. For more info call (213) 980-3357. . . **Pink Floyd's** conceptual artist **Gerald Scarfe** recently wed **Jane Asher**, sister of producer **Peter Asher** and **Paul McCartney's** sweetheart during the early 1960s. . . **Iggy Pop'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 unreleased studio performances by **Peter Dinklage**, **Peter Gabriel**, **The Beat**, **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-record set is available here on JEM Records' PVC label and will be given radio support through an AOR sampler disc. . . **Toni Basil**, the Los Angeles-based choreographer/singer/video artist, expects to have an American distribution deal wrapped up soon for her *Radialchoice* 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 Over There," was originally intended for college and radio syndication play, but everyone liked the results so much, approval to go ahead with a commercial release was granted within 24 hours. . . **Albert Collins**, **John Hammond**, **Clarence "Gatemouth" Brown**, **Johnny Littlejohn** and the King of Louisiana Zydeco cajun/creole music **Cifton Chenier** are among the many players appearing at 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. . . EMI's leading rock act in Britain, **Duran Duran**, made an appearance at 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 Northwest, an offer Duran couldn't refuse. As a result, group member **Andy Taylor**, who planned to get married in England, made arrangements to get hitched in the City of Angels at the Chateau Marmont Hotel above Hollywood's Sunset Strip on July 29, just a few days before he and the rest of his mates shipped off to Kansas for their first show with **Debbie Harry & Co.** In addition to its live dates, Duran Duran is also getting ready to reveal its hour-long video, which includes the sexy *Girls On Film* promo tape, four segments based on songs from the combo's latest "Rio" album, concert footage and a large helping of animated segments. The video, which'll be released on tape 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." **jeffrey resner**

TOP 30 VIDEOCASSETTES

| | Weeks On 7/31 Charts | | Weeks On 7/31 Charts |
|--|-------------------------------|----|-------------------------------|
| 1 STAR WARS 20th Century-Fox Home Video 1130 | 1 | 9 | |
| 2 ON GOLDEN POND 20th Century-Fox Home Video 9037 | 2 | 10 | |
| 3 ABSENCE OF MALICE Columbia Pictures Home Entertainment 10005 | 4 | 5 | |
| 4 ARTHUR Warner Home Video 72020 | 5 | 14 | |
| 5 PRIVATE LESSONS MCA Distributing Corporation 71008 | 6 | 7 | |
| 6 RAGTIME Paramount Home Video 1486 | 8 | 4 | |
| 7 STRIPE Columbia Pictures Home Entertainment 10600 | 3 | 14 | |
| 8 DRAGONSLAYER Paramount Home Video 1367 | 7 | 9 | |
| 9 SUPERMAN II Warner Home Video WB-61120 | 10 | 18 | |
| 10 TIME BANDITS Paramount Home Video 2310 | 9 | 13 | |
| 11 TAPS 20th Century-Fox Video 1128 | 13 | 12 | |
| 12 GHOST STORY MCA Distributing Corporation 77006 | 12 | 11 | |
| 13 GOLDFINGER 20th Century-Fox Video 4595 | 20 | 3 | |
| 14 MAKING LOVE 20th Century-Fox Home Video 1146 | 19 | 3 | |
| 15 ROCKY II 20th Century-Fox Home Video 4565 | 10 | 5 | |
| 16 NEIGHBORS Columbia Pictures Home Entertainment VH/BE 10445 | 11 | 6 | |
| 17 SHOOT THE MOON MGM/UA MVR/MBR 00141 | 22 | 3 | |
| 18 THE BORDER MCA Distributing Corporation 71007 | 26 | 2 | |
| 19 WHOSE LIFE IS IT ANYWAY? MGM/UA MVR/MBR 00140 | 14 | 7 | |
| 20 MODERN PROBLEMS 20th Century-Fox Home Video 1129 | 21 | 12 | |
| 21 FOR YOUR EYES ONLY 20th Century-Fox Home Video 1128 | 23 | 19 | |
| 22 CLASH OF THE TITANS MGM/UA Home Video 700074 | 24 | 19 | |
| 23 SHARKY'S MACHINE Warner Home Video 72024 | — | 1 | |
| 24 BODY HEAT Warner Home Video LD-70005 | 15 | 18 | |
| 25 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corporation 042 | 18 | 6 | |
| 26 THE FRENCH LIEUTENANT'S WOMAN 20th Century-Fox Video 4868 | 17 | 17 | |
| 27 AN AMERICAN WEREWOLF IN LONDON Universal City Studios, Inc., MCA Distributing Corporation 77004 | 25 | 19 | |
| 28 PERSONAL BEST Warner Home Video 61242 | — | 1 | |
| 29 RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000 | 27 | 19 | |
| 30 SO FINE Warner Home Video 11143 | 28 | 11 | |

The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on rental activity, as reported by leading accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybody's-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Tyson Video-Atlanta; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Boston Video-Boston; Warehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way; Movies To Go—St. Louis.

SOUNDVIEWS

CAL VIDEO RENTALS: A TAXING SITUATION — As the saying goes, only two things are certain in this life, and that's death and taxes. In California, those video dealers whose businesses are still alive are presently concerned about the latter. Auditors from the State Board of Equalization have been pouring over their books to determine the bite from a use tax applied to the costs of prerecorded cassettes utilized for rentals, which amounts to 6.0-6.5% depending on the district (according to **Irwin Lieberman**, Hollywood district principal auditor for the Board of Equalization, this is due to the fact that some areas have a ½% transit district tax). Although it was introduced in the mid-'60s, the use tax has come as an unpleasant surprise to many in the retailing community, especially the smaller dealer who is already financially strapped and cannot sustain the



'DO I DO' VIDEO — Tamla/Motown's Stevie Wonder beams as he's surrounded by dancers during the shoot of a video for his single "Do I Do" from the album "Stevie Wonder's Original Musiquarium I."

dual sales-rental inventory that would make it easier to define what is and is now rented. "They (the Board of Equalization) told me I'd be charged retroactively for the last three years," said **Phyllis Cerel** of the Videocassette Center in San Jose. "Now, they're trying to stick me for \$1,500 worth of back taxes." Added **George Landon** of Creative Home Video, also in San Jose, "The law forces us into accountability for double inventory." Further complicating the fact is that, in most cases, dealers eventually sell off rental stock. Many of those who have been audited have gone to such organizations as the Video Software Dealers Assn. (VSDA) to determine if they have any possible recourse, shy of breaking the law by not paying up. "We're asking them to appeal, temporarily, until our legal counsel can sort it all out," said **Risa Solomon**, VSDA vice president. According to **John Pough** of Videocassettes Unlimited in Santa Ana, some members of the State Board of Equalization themselves are unsure what is and isn't covered. "If you call up the State Board, you'll get different answers depending on who you talk to." Pough, who is also an executive officer of the Southern California Video Retailers Assn., added that "a few members" of his organization have been audited thus far, and one paid while another, who had been collecting sales taxes on rentals, was able to apply that to the use tax. Pough and Solomon both indicated that pending in the state legislature is a bill, which, Pough noted, "would put a sales tax on rentals, eliminating the use tax." Solomon, however, added that VSDA was pushing for "clean" and clear legislation instead of the so-called Hannigan Bill that's been proposed. In the meantime, dealers are wary about coming forward individually to question the State Board. As Pough put it, "No one wants to invite an audit. There's one thing you don't want to do and that's volunteer money to the state."

CBS/FOX STAFFS UP — While rumors continue to circulate as to who will be named president of CBS/Fox (published reports recently named Vestron chairman **Austin Furst** as front-running candidate for the post), several new members have been named to the regional sales staff. Former MCA western regional video sales manager **Chuck Thagard** has been appointed western zone manager for CBS/Fox, while **Susan Hatfield** becomes manager, merchandise/market development, western zone, and **David Goodman**, takes on the position of Southeast district manager. Both Hatfield and Goodman were previously with CBS.

KVC 'WORKS OUT' FONDA CASSETTE FILL PROBLEM — Had trouble finding a copy of the **Jane Fonda's Workout** videocassette? Whether you're a dealer or consumer who has been looking for the popular exercise title, chances are you have. According to **Ed Hamlin**, sales manager for Karl Video Corp. (KVC), the small Southern California company that handles the *Workout* cassette (RCA SelectaVision's got the CED disc) has been experiencing "major problems" with its outside duplicator in meeting the demand. "We were getting our Beta (cassettes of *Workout*) out, but we're heavily back-ordered on VHS," said Hamlin, "and we find that dealers are underordering since they've pre-sold most of the tapes, which puts us further behind." Despite assurances from KVC's Hamlin that president **Stuart Karl** "has taken care of (the problem) now," many dealers have not received new shipments of the tape, and they're understandably miffed over missed sales opportunities. "The number of tapes you could sell on a title like this would be phenomenal," noted **Louis Cesario**, manager of N.Y.C.'s Crazy Eddie, "but you simply can't get it. I've taken special orders on it, but people don't want to wait. A large part of our business is tourist, and if we can't give them what they want on the spot, well, those are sales that are just lost." Other dealers told *SoundViews* that they had to cancel cross-merchandising promotions featuring both the cassette and the **Jane Fonda Workout** record on Columbia due to a lack of the video's availability, among other things. It's an unfortunate set of circumstances for all involved, especially in light of the momentum that the title has achieved.

VIDEO SOFTWARE NOTES — The RCA/Columbia Pictures joint video venture rolls into action in August with a shipment of six new videocassette releases, highlighted by the Emmy Award-winning TV production **QB VII** and **Martin Scorsese's Taxi Driver**, in addition to **David Lynch's** odd cult classic *Eraserhead*, the **Monty Python** compilation *And Now For Something Completely Different*, the Vietnam war drama *The Boys In Company C* and the French satire *Le Sex Shop*, with **Claude Berri**. . . Unicorn Video is distributing 15 Ziv International features, including one of the great **Bob Hope-Bing Crosby Road** pictures, *The Road To Bali*, with **Dorothy Lamour**. Other titles include *Paris Holiday*, also starring Bob Hope; three **Fred Williamson** action-adventure films; and *Master Mind*, starring **Zero Mostel**. . . Look for RCA SelectaVision to release one CED disc combining two VidAmerica sports titles, *Baseball Fun and Games*, hosted by **Joe Garagiola**, and *The Two Best World Series Ever*, with the 1975 contest between the Cincinnati Reds and the Boston Red Sox.

MUSIC VIDEO MUSIC — Warner Amex's MTV: Music Television is marking its first anniversary of operations Aug. 1 with a month-long series of specials, artist testimonials and promotions, which will kick-off with a special re-broadcast of MTV New Year's Eve Rock 'n' Roll Ball, preceded by a celebrity countdown featuring such stars as **Pete Townshend, Mick Jagger, Rick Springfield, Robert Plant, Ted Nugent, Bryan Ferry**,

(continued on page 30)

NEW VIDEO SOFTWARE RELEASES

This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassette and Disc groups, followed by manufacturer, catalog number and price. Some product listed may not have been assigned either a catalog number or price at presstime.

| | |
|--|---|
| QB VII Cassette — Columbia Pictures VH 10465, BH 10465 \$139.95 | Grateful Dead: Dead Ahead Disc — Pioneer Artists PA-82-010 \$24.95 |
| Taxi Driver Cassette — Columbia Pictures VH 10542, BH 10542 \$69.95 | Grover Washington, Jr. Disc — Pioneer Artists PA-82-011 \$24.95 |
| Eraserhead Cassette — Columbia Pictures VPS 2300, BPS 2300 \$59.95 | The Tubes Video Disc — Pioneer Artists PA-82-012 \$24.95 |
| And Now For Something Completely Different Cassette — Columbia Pictures VH 10006, BH 10006 \$59.95 | Swan Lake Disc — Pioneer Artists PA-82-018 \$59.95 |
| The Boys In Company C Cassette — Columbia Pictures VH 10065, BH 10065 \$59.95 | Alda Disc — Pioneer Artists PA-82-017 \$59.95 |
| Le Sex Shop Cassette — Columbia Pictures VQF 8500E, BQF 8500E \$59.95 | To Russia . . . With Elton Cassette — 20th Century-Fox 9040 \$39.95 |
| The Knack — Live At Carnegie Hall Disc — Pioneer Artists PA-82-016 \$24.95 | Diamonds Are Forever Cassette — 20th Century-Fox 4605 \$69.95 |
| Dave Mason — Live At Perkins Palace Disc — Pioneer Artists PA-82-012 \$24.95 | A Funny Thing Happened On The Way To The Forum Cassette — 20th Century-Fox 4618 \$59.95 |
| Maze Featuring Frankie Beverly: Happy Feelings Live In New Orleans Disc — Pioneer Artists PA-82-023 \$24.95 | Lunatics And Lovers Cassette — 20th Century-Fox 6126 \$59.95 |
| Claude Bolling: Concerto For Classic Guitar and Jazz Piano Disc — Pioneer Artist PA-82-022 \$24.95 | History Of The World, Part 1 Cassette — 20th Century-Fox 1114 \$69.95 |
| Kenny Loggins Alive Disc — Pioneer Artists PA-82-019 \$24.95 | Dr. No Cassette — 20th Century-Fox 4525 \$69.95 |
| Bob Marley & The Wallers: Live From The Santa Barbara Bowl Disc — Pioneer Artists PA-82-020 \$24.95 | The Great Muppet Caper Cassette — 20th Century-Fox 9035 \$69.95 |
| The Music Of Melissa Manchester Disc — Pioneer Artists PA-82-015 \$24.95 | Caveman Cassette — 20th Century-Fox 4543 \$59.95 |
| America Live: In Central Park Disc — Pioneer Artists PA-82-013 \$24.95 | Eyewitness Cassette — 20th Century-Fox 1116 \$59.95 |

MERCHANDISING

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 #20 bullet, up from #27, on the Top 100 Pop chart. Next is Zappa, which hits the Top 200 chart at #67 bullet and the B/C Albums chart at #19 bullet. Like Summer, Zappa is huge in the South and East. 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 racks 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 continues to pick up steam in the East as well behind its hit single, "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 is 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 #92 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 *Tron* 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 #39 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 #118 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.



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|-------------------|------------------------|
| 1 CHICAGO | 9 E.T. |
| 2 DONNA SUMMER | 10 BILLY SQUIER |
| 3 JUDAS PRIEST | 11 ZAPP |
| 4 FRANK ZAPPA | 12 A FLOCK OF SEAGULLS |
| 5 PETE TOWNSHEND | 13 GLENN FREY |
| 6 ELVIS COSTELLO | 14 KENNY ROGERS |
| 7 HOOKED ON SWING | 15 JANE FONDA |
| 8 APRIL WINE | |

NORTHEAST 1.

- 1 DONNA SUMMER
- 2 CLASH
- 3 KENNY ROGERS
- 4 BILLY SQUIER
- 5 PETE TOWNSHEND
- 6 JOE JACKSON
- 7 JUDAS PRIEST
- 8 HAIRCUT 100
- 9 ELVIS COSTELLO
- 10 A FLOCK OF SEAGULLS

SOUTHEAST 2.

- 1 CHICAGO
- 2 DONNA SUMMER
- 3 JEFFREY OSBORNE
- 4 JUDAS PRIEST
- 5 PETE TOWNSHEND
- 6 A FLOCK OF SEAGULLS
- 7 BILLY SQUIER
- 8 HOOKED ON SWING
- 9 ZAPP
- 10 E.T.

BALTIMORE/WASHINGTON 3.

- 1 JUDAS PRIEST
- 2 FRANK ZAPPA
- 3 DONNA SUMMER
- 4 CHERYL LYNN
- 5 JEFFREY OSBORNE
- 6 HOOKED ON SWING
- 7 MARSHALL CRENSHAW
- 8 ELVIS COSTELLO
- 9 ZAPP
- 10 ARETHA FRANKLIN

WEST 4.

- 1 CLASH
- 2 CHICAGO
- 3 ELVIS COSTELLO
- 4 DONNA SUMMER
- 5 EDDIE MONEY
- 6 PETE TOWNSHEND
- 7 FRANK ZAPPA
- 8 MISSING PERSONS
- 9 A FLOCK OF SEAGULLS
- 10 ZAPP

MIDWEST 5.

- 1 CHICAGO
- 2 DONNA SUMMER
- 3 PETE TOWNSHEND
- 4 FRANK ZAPPA
- 5 ELVIS COSTELLO
- 6 BILLY SQUIER
- 7 JUDAS PRIEST
- 8 APRIL WINE
- 9 ROXY MUSIC
- 10 GLENN FREY

NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 CHICAGO
- 3 APRIL WINE
- 4 JANE FONDA
- 5 E.T.
- 6 HOOKED ON CLASSICS II
- 7 GREASE 2
- 8 STAR TREK
- 9 HOOKED ON SWING
- 10 STATLER BROTHERS

DENVER/PHOENIX 7.

- 1 PETE TOWNSHEND
- 2 JUDAS PRIEST
- 3 CHICAGO
- 4 ELVIS COSTELLO
- 5 JOE JACKSON
- 6 APRIL WINE
- 7 SOFT CELL
- 8 ROXY MUSIC
- 9 FRANK ZAPPA
- 10 GLENN FREY

SOUTH CENTRAL 8.

- 1 DONNA SUMMER
- 2 CHICAGO
- 3 E.T.
- 4 ZAPP
- 5 JUDAS PRIEST
- 6 HOOKED ON SWING
- 7 GLENN FREY
- 8 FRANK ZAPPA
- 9 JANE FONDA
- 10 EDDIE MONEY

WHAT'S IN-STORE

ACTING ON ANNIE — 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 in a "Tomorrow There'll Be Sun" national merchandising contest. A total of 20 couples will win a 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 exec, all in each of the division's five regions. Consumers will be chosen in a random drawing of entry blanks 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 posters, ballot box and headline streamer. CBS is providing special headline slugs 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 overall effort. The promotion runs from Aug. 9 through Sept. 3, with the drawing scheduled for Sept. 13.

NEW SCRIPT FOR MTV — Scripto is partially sponsoring MTV: Music Television August *Saturday Night Concert Series*, which features performances by **Billy Squier**, **.38 Special**, the **Go-Go's** and **Bob Welch and Friends**, featuring **Mick Fleetwood** and **Stevie Nicks**, on successive Saturday nights. The Scripto sponsorship is the first tie-in of an MTV non-record client to a music promotion, and is also the first time a sponsor will be given written acknowledgement on the MTV concert counter card listing the series schedule. MTV will provide 2,000 counter cards for distribution to record stores in MTV markets across the country by A&M Records local branch system. Besides the counter card tie-in, MTV will give away 400 concert T-shirts sporting the MTV and Scripto logos together with the August concert schedule to viewers through an on-air postcard drawing. MTV will also distribute 2,000 Scripto pens to its cable affiliates to further promote the tie-in. "We're trying to establish a cross-merchandising program with sponsors so that we can spread concert counter cards and items into non-music retail outlets and pull their customers into record stores," says **John Sykes**, MTV's director of programming. Sykes adds that future concert cross-promotions with non-music sponsors might entail placing the concert counter cards into the sponsor's own locations.

WAX CLASX — **Waxie 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 to anyone turning in the postcard that announced the sale. In another classical promotion, **Waxie Maxie**, in conjunction with Moss Music Group, honored the "Magic of **Mozart**" by putting on sale all MMG Mozart items, sale-pricing 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.

HANDLEMAN, MCA, WLW BRING E.T. TO K MART — An "E.T. Loves Kids" promotion is being sponsored in Cincinnati by MCA Distributing Corporation, **Handleman**, which services local K marts, and station WLW to raise money so that 800 underprivileged children can see *E.T.* at a special screening. MCA and K mart will donate one dollar for every *E.T.* soundtrack sold during the promotion, which runs from July 26 through Aug. 14. The money will pay for the Aug. 21 special screening at a local Showcase Cinema. WLW will air 300 spots during the three-week promotion and distribute 3,000 flyers at checkout counters and record departments in the 15 participating K marts, and will also hold a punch and cake party prior to the screening. **Handleman** will prominently feature the promotion in the record departments' prime rack areas. Ticket request forms are available only at K mart, and will be handled by WLW, which will select the children with assistance from The United Way. Besides the movie and party, the kids will also be given a bag of *E.T.*'s favorite Reese's Pieces.

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

Stark Convention Celebrates Success In Tough Economy

(continued from page 5)

tage of those kinds of needs."

Vice president of retail operations Larry Mundorf echoed Bonk's comments. "We have not accepted bad times as a reason 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 recognized that everyone was crunched and figured that if we took an aggressive posture and worked hard on cost-cutting fundamentals, we could increase sales."

Talks with company executives and convention speeches, 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 system, expanded product lines and forced them to put together a large 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's theme, "This One's For You!" said it all. The four-day stay at the four-level Salt Fork Lodge scheduled entertainment, in-house and label award ceremonies, receptions, NARM presentation and presidential address, and only 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 on a one-to-one basis in order to discuss specific individual problems and ideas with the appropriate management; and second, to strengthen friendships built over the years at these conventions and develop new ones. A family atmosphere was ever-present, stemming both from the many relatives of founder and president Paul David who are part of the company, and the fact that the company itself creates its own "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, bringing the total number to 58 since 1976, with 95% of those still in the company. Eight five-year service awards were also made to office 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 orated, "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, and said that he had never seen the industry working so closely together in his 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 cited the "landmark" "Gift of Music" campaign as evidence. 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 philosophy of Paul David's admitted idol, 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 organiza-

(continued on page 27)

PLUS PROFIT

TOP SELLING VIDEO GAMES

- DEFENDER Atari CX2609
- YAR'S REVENGE Atari CX2655
- PAC-MAN Atari CX2646
- THE EMPIRE STRIKES BACK Parker Brothers 5050
- CHOPPER COMMAND Activision AX015
- STARMASTER Activision AX016
- STAR STRIKE Intellivision 5161
- SPACE HAWK Intellivision 5136
- LOST LUGGAGE Games By Apollo AP2004
- DEMON ATTACK Imagic 3200
- KABOOM! Activision AG010
- ASTEROIDS Atari CX2649
- GRAND PRIX Activision AX014
- SPACE INVADERS Atari CX2632

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento • Radio Doctors — Milwaukee • Crazy Eddie — New York • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd, Stratford — New York.

TOP SELLING ACCESSORIES *

- Bowers Outer LP Sleeves
- ↻ Discwasher D-4 1 1/4 oz. Refill Fluid
- ↻ Discwasher D-4 System Kit
- Discwasher "Perfect Path" Cassette Cleaner
- Eveready Alkaline Batteries — Size C (2/BAG)
- Maxell LNC-60 (2/BAG)
- Maxell LNC-90
- Maxell LNC-90 (2/BAG)
- Maxell UDXL II C-90
- ↻ Maxell UDXL II C-90 (2/BAG)
- Maxell T-120 (videocassette)
- Memorex Cassette Head Cleaning Kit
- Memorex T-120 (videocassette)
- Panasonic Batteries — Size D (2/BAG)
- Pickwick Cassette Head Cleaner
- TDK DC-90 (2/BAG)
- ↻ TDK SAC-90

COMPILED FROM: Tower Records — Sacramento, Seattle • Sound Video, Unltd. — Chicago • Lieberman — Denver • Dan Jay Music — Denver • Licorice Pizza — Los Angeles • Musicland — St. Louis • Record Theatre — Cincinnati • Sound Warehouse — San Antonio • Gary's — Virginia • Peaches — Cincinnati, Cleveland, Columbus • Big Apple — Denver • Alta — Phoenix.

TOP SELLING MIDLINES

- ↻ A Flock of Seagulls • Jive/Arista 66000
- AC/DC • Let There Be Rock • Atco SD-3615
- Crosby, Stills, Nash & Young • So Far • Atlantic SD-15119
- The Doors • Elektra EKS 75007
- Haircut 100 • Pelican West • Arista AL 6600
- Billy Joel • Piano Man • Columbia PC 32455
- Quincy Jones • The Best • A&M SP-3200
- Carole King • Tapestry • Columbia PE 34946
- ↻ Missing Persons • Capitol DLP-15001
- ↻ Romeo Void • Never Say Never • Columbia 5C 38178
- The Sex Pistols • Never Mind the Bollocks! Here's the Sex Pistols • Warner Bros. BSK 3147
- Pete Shelley • Homosapien • Arista AL 6602
- Shooting Star • Virgin/CBS PE 37720
- ↻ Soft Cell • Non-Stop Ecstatic Dancing • Sire 9 23694-IB
- Sweet • Level-Headed • Capitol SKAO-11744
- Thompson Twins • In the Name of Love • Arista AL 6601

COMPILED FROM: Gary's — Virginia • Peaches — Cincinnati, Columbus • Charts — Phoenix • Licorice Pizza — Los Angeles • Musicland — St. Louis • Tower Records — Sacramento, Seattle • Sound Warehouse — San Antonio • Record Theatre — Cincinnati • Lieberman — Denver, Portland • Sound Video, Unltd. — Chicago • Dan Jay Music — Denver • Disc-O-Mat — New York City • Big Apple — Denver • Alta — Phoenix.

* Excludes T-Shirts & Paraphernalia

↻ Heavy Sales

Theme Parks Seek Music Acts To Boost Summer Revenues

(continued from page 9)

Besides the major parks in the Disney and Six Flags systems, smaller chains, such as Marriott's Great America with two parks in Gurnee, Ill. and Santa Clara, Calif., are attempting to bring new customers through the gates with special concert series designed for young audiences. Gurnee's Great America just wound up a series of dates featuring such acts as Survivor, Franke & the Knockouts, The Waitresses, Huey Lewis & The News and Clarence Clemons & The Red Bank Rockers. Although "some good crowds" turned out for the Survivor and Franke & The Knockouts gigs, the parks' outdoor theatre was constantly plagued by rain at the start of the season.

"We had to move Survivor to the next day because the theatre was rained 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 a storm too. With Franke and the Knockouts we set up everything in the afternoon and just as the soundcheck started so did the rain. We had to push that one back two and a half hours. The only show it didn't rain on was Clarence Clemons."

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 \$2 cover fee on top of the \$14.50 admission price. Snyder calls the new charge "a test" and says, "The response has been pretty 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. For a while it seemed like we'd 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 date on Sept. 11. "For the Sept. 11 show we hope to have an artist of the caliber of J. Geils, Loverboy or Billy Squier, while Labor Day we want to get either Kool & The Gang, The Dazz Band, The Commodores or the Isley Brothers. WGCI in Chicago and Dr. Pepper are slated to sponsor the Labor Day show, while WLVP and Coca Cola are sponsoring the Sept. 11 program."

Knotts Berry Farm, the family owned park in Buena Park, Calif., features new youth-oriented music and oldies throughout the summer, with bands such as Gary Myrick and the Figures, Dwight

CBS Records Prevails In Parallel Import Case

(continued from page 5)

three records. Important has been ordered by the court to surrender to CBS all of its remaining inventories of the records, as well as any related material. That material would include all advertising and merchandising tools, as well as documents such as invoices, purchase orders, packing lists and receipts. The decision does not require Important to give CBS any financial remuneration for the three albums.

Assessing the CBS/Important judgement, RIAA's Schoenfeld termed 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 undertaking more cases like this one.

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

Twilley, Greg Kihn and The Tubes reportedly bringing in a sizable young crowd during June and July. In addition, performers from the 1960s like Freddy Cannon, Little Anthony, Richie Havens and Grass Roots are booked for older audiences. August at 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. is hoping to attract audiences 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 Chieftains, Jeff Lorber Fusion, The Staple Singers, Ricky Skaggs, The Ink Spots and Rufus Thomas entertain patrons free 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, Conway Twitty, Ronnie Milsap and Merle Haggard. Located about a half-mile away from the main Fair location, the off-site events at the Coliseum hold 10,000 to 15,000 people and in most cases to date have been sold-out, the top tickets going for approximately \$10.

Rather than treating the musical presentations as just one particular facet 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 concertgoers aware of their shows, and in an otherwise drab summer for the park industry, the top recording acts 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 artists Deniece Williams and Taj Mahal will join a host of local acts at the fifth annual Reggae Sunsplash, Aug. 3-7 at Montego Bay, Jamaica's Jarrett Park. Promoters expect attendance to top last year's 153,000 for what has become one of the top annual reggae festivals.

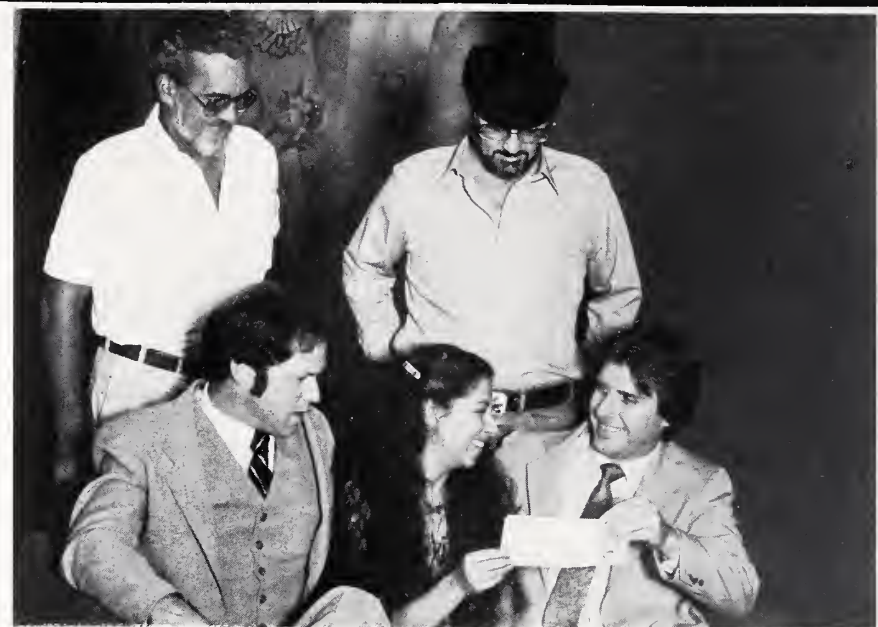
While Williams and Taj Mahal aren't necessarily reggae stylists, the Caribbean flavor of the festival will be enhanced by such local acts as Toots & the Maytalls, Steel Pulse, Mighty Diamonds, Peter Tosh, Judy Mowatt, Marcia Griffiths, Chalice, Smiley & Michigan, Big Youth and poet Mutabaruka, among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

The festival will feature four nights of reggae concerts at Jarrett Park and two beach parties at Cornwall Beach. Jarrett 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. On the video front, KSR Group of Washington, D.C. will shoot the festival and produce a series of eight one-hour shows for worldwide distribution.

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 Commission and produced by Synergy Prods. Ltd., a local company formed "to crystallize the need in Jamaica for a first class, professionally presented music festival that utilizes indigenous musical and art forms," according to managing director Tony Johnson.



ONE SUN — Nashville radio station WKDF-FM recently presented to the Nashville Music Assn. (NMA) \$20,000 in proceeds from its annual "One For The Sun" concert, held this year at Hermitage Landing, starring Leon Russell. Pictured at the presentation standing are (l-r): Bob Beckham, executive vice president, NMA; and Jimmy Bowen, chairman of the board, NMA. Pictured seated are (l-r): Dave Byers, general manager, Hermitage Landing; Dale Franklin Cornelius, executive director, NMA; and Carl P. Mayfield, promotion director, WKDF-FM.

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 Communications Commission (FCC) advisory committee on minority broadcast ownership opportunities, which has been described as a clear-cut identification of the areas requiring greater development.

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 acquisition of such properties.

Though titled "Strategies for Advancing Minority Ownership Opportunities in Telecommunications," the recommendations extend to radio and cable casting. Among those contacted by **Cash Box**, the most pressing concern was recommendations concerning financing.

"While the FCC can't force financial institutions to do anything," said Dwight Ellis, vice president, special services and minority affairs, National Assn. of Broadcasters (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 continue 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 Assn. of Black-Owned Broadcasters (NABOB), who added, "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 addressed 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 recommendations was needed, that a clear direction must be established so that prospective and existing minority broadcasters can understand rules governing the financing of broadcast acquisition.

Specific proposals based on the advisory committee's recommendations are to be proposed before the FCC panel during September under order of FCC chairman Mark Fowler. Coordinating development of the proposals is Paulette Freeman, assistant director of minority enterprise for the FCC's public affairs office.

Victor Rivera, of the U.S. Dept. of Commerce, has already indicated that his office would begin to implement the recommendation by the 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 approved by the Senate Commerce Commission. The proposal, attached to the Commerce 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 Commission), Schmitt cited the Reagan Administration's overall support of the deregulation of various industries. Schmitt 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 Fogarty'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



— **GO-GO's • VACATION • I.R.S./A&M**
ADDS: KBPI, WLIR, WOUR, KNCN, KMEL, KROQ, KNAC, WHFS, KEZY, KSHE, WKLS, WMMS, WNEW, KMET. **HOTS:** WLIR, KROQ, WHFS, KEZY, WNEW. **MEDIUMS:** KMEL. **PREFERRED TRACKS:** Title, Beatnik, Cool.
SALES: Just shipped.



1 FLEETWOOD MAC • MIRAGE • WARNER BROS.
ADDS: None. **HOTS:** WSHE, WYFE, KMET, WNEW, WMMS, WKLS, KBPI, KMG, WOUR, WCCC, WBLM, KNCN, KNX, KEZY, WABX, KSHE. **MEDIUMS:** KLOL, KSJO, KMEL, WHFS. **PREFERRED TRACKS:** Hold.
SALES: Good in all regions.

1 MOST ADDED

LP Chart Position

57 A FLOCK OF SEA GULLS • JIVE/ARISTA
ADDS: None. **HOTS:** WSHE, KMET, WLIR, KROQ, KNAC, WHFS, WNEW. **MEDIUMS:** WYFE, KBPI, KMG, WOUR, WCCC, WBLM, KLOL, WKLS, WMMS. **PREFERRED TRACKS:** I Ran, Telecommunications, Space.
SALES: Moderate to fair in all regions.

2 MOST ADDED

— **JON ANDERSON • ANIMATION • ATLANTIC**
ADDS: WYFE, KOME, KLOL, WOUR, KBPI. **HOTS:** None. **MEDIUMS:** WYFE, KSJO, KMET, WBLM, WABX. **PREFERRED TRACKS:** Open.
SALES: Just resericed.

36 APRIL WINE • POWER PLAY • CAPITOL
ADDS: KMEL. **HOTS:** KLOL, KSJO, KSHE, WMMS, KEZY, WABX, WKLS, WNEW, KMET, WSHE. **MEDIUMS:** WYFE, WYFE, KMET, KBPI, KMG, WOUR, WCCC, WBLM, KNCN, KEZY, WABX, WKLS, WNEW. **PREFERRED TRACKS:** Enough.
SALES: Moderate to fair in all regions; strongest in Midwest.

2 ASIA • GEFEN
ADDS: None. **HOTS:** KMG, WBLM, KLOL, KNCN, KSJO, KEZY, WABX, WKLS, WMMS, WNEW, KMET, WSHE. **MEDIUMS:** WCCC, KMEL, KSHE. **PREFERRED TRACKS:** Only, Heat, Sole.
SALES: Good in all regions.

51 ELVIS COSTELLO & THE ATTRACTIONS • IMPERIAL BEDROOM • COLUMBIA
ADDS: WMMS, KLOL. **HOTS:** WLIR, KNAC, WHFS. **MEDIUMS:** KROQ, WNEW, WSHE. **PREFERRED TRACKS:** Little Fool, Time.
SALES: Moderate to fair in all regions; weakest in South.

7 JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM
ADDS: WYFE, KMEL. **HOTS:** WSHE, WYFE, KBPI, KMG, WOUR, WBLM, KNCN, KSJO, KEZY, WABX, WKLS, WMMS, WNEW, KMET. **MEDIUMS:** WLIR, KLOL, KMEL. **PREFERRED TRACKS:** Jack, Hurts.
SALES: Good to moderate in all regions.

59 MARSHALL CRENSHAW • WARNER BROS.
ADDS: WSHE. **HOTS:** WLIR, WHFS, WNEW. **MEDIUMS:** KBPI, WBLM, KNX, KROQ, KNAC, KEZY, WKLS, WMMS. **PREFERRED TRACKS:** Cynical, Someday, There.
SALES: Moderate to fair in all regions; strongest in East.

12 CROSBY, STILLS & NASH • DAYLIGHT AGAIN • ATLANTIC
ADDS: None. **HOTS:** WNEW, KBPI, WOUR, WBLM, KNCN, KMEL, KNX, KEZY, WKLS, WMMS. **MEDIUMS:** WSHE, WYFE, KMG, WABX, KSHE. **PREFERRED TRACKS:** Wasted.
SALES: Good to moderate in all regions.

40 GLENN FREY • NO FUN ALOUD • ASYLUM
ADDS: None. **HOTS:** WBLM, KNCN, KEZY, WMMS, WNEW, KMET, WSHE. **MEDIUMS:** KBPI, KMG, KLOL, WYFE. **PREFERRED TRACKS:** Partytown, Found, One.
SALES: Weak in East; fair in others.

15 GENESIS • THREE SIDES LIVE • ATLANTIC
ADDS: None. **HOTS:** KMET, KBPI, KSJO, KROQ, KEZY, WABX, WMMS, WNEW. **MEDIUMS:** WYFE, WLIR, WOUR, WCCC, WBLM, KLOL, KMEL, WKLS, KSHE. **PREFERRED TRACKS:** Paperlate, Misunderstanding.
SALES: Good to moderate in all regions.

115 DAVID JOHANSEN • LIVE IT UP • BLUE SKY/CBS
ADDS: WBLM. **HOTS:** KSJO, WHFS, WMMS. **MEDIUMS:** WLIR, KNCN, KNAC, WNEW. **PREFERRED TRACKS:** Animals Medley.
SALES: Fair in East and Midwest; weak in others.

LP Chart Position

43 JUDAS PRIEST • SCREAMING FOR VENGEANCE • COLUMBIA
ADDS: None. **HOTS:** WCCC, WMMS. **MEDIUMS:** KBPI, WOUR, WBLM, KLOL, KNCN, KSHE, WKLS, KMET, WYFE, WSHE. **PREFERRED TRACKS:** Title, Bloodstone, Pain.
SALES: Good to moderate in all regions.

44 KANSAS • VINYL CONFESSIONS • KIRSHNER/CBS
ADDS: None. **HOTS:** KLOL, KSJO, KMET. **MEDIUMS:** KMG, WBLM, KEZY, WABX, KSHE, WMMS. **PREFERRED TRACKS:** Play, Right.
SALES: Moderate to fair in all regions.

135 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA
ADDS: None. **HOTS:** KLOL, KNX, WKLS, WYFE, WSHE. **MEDIUMS:** KBPI, WLIR, KNCN, KROQ, KEZY, WABX, WMMS. **PREFERRED TRACKS:** Who, Down.
SALES: Moderate to fair in all regions; strongest in East.

9 STEVE MILLER • ABRACADABRA • CAPITOL
ADDS: None. **HOTS:** KBPI, KNX, KEZY, WKLS, WMMS, WNEW, WSHE. **MEDIUMS:** WLIR, KMG, WOUR, WCCC, WBLM, KNCN, KROQ. **PREFERRED TRACKS:** Title.
SALES: Good in all regions.

61 EDDIE MONEY • NO CONTROL • COLUMBIA
ADDS: None. **HOTS:** WYFE, WNEW, KBPI, WOUR, WCCC, WBLM, KLOL, KNCN, KSJO, KMEL, KSHE, WKLS, WMMS. **MEDIUMS:** WSHE, KMET, KMG, KROQ, KEZY, WABX. **PREFERRED TRACKS:** Take, Tittle, Shakin'.
SALES: Moderate to fair in all regions.

18 THE MOTELS • ALL FOUR ONE • CAPITOL
ADDS: None. **HOTS:** KBPI, WLIR, KMG, KSJO, KNAC, WMMS, WNEW, KMET. **MEDIUMS:** WOUR, WCCC, WBLM, KROQ, KEZY. **PREFERRED TRACKS:** Lonely, Over, Art.
SALES: Good to moderate in all regions.

136 NAZARETH • 2XS • A&M
ADDS: None. **HOTS:** KLOL, KSJO, KMET. **MEDIUMS:** KBPI, WBLM, KEZY, KSHE, WNEW, WYFE. **PREFERRED TRACKS:** Open.
SALES: Fair in West; weak in others.

25 THE ALAN PARSONS PROJECT • EYE IN THE SKY • ARISTA
ADDS: None. **HOTS:** KBPI, WOUR, KNCN, KEZY, WKLS, WNEW, WYFE, WSHE. **MEDIUMS:** WBLM. **PREFERRED TRACKS:** Title.
SALES: Good to moderate in all regions.

3 ROBERT PLANT • PICTURES AT ELEVEN • SWAN SONG/ATCO
ADDS: None. **HOTS:** WSHE, WYFE, KMET, KBPI, WLIR, KMG, WCCC, WBLM, KLOL, KNCN, KMEL, KEZY, KSHE, WKLS, WMMS, WNEW. **MEDIUMS:** KSJO, WABX. **PREFERRED TRACKS:** Open.
SALES: Good in all regions.

10 REO SPEEDWAGON • GOOD TROUBLE • EPIC
ADDS: None. **HOTS:** WSHE, KBPI, KMG, WCCC, WBLM, KNCN, KSJO, KMEL, KEZY, KSHE, WMMS, WNEW, KMET. **MEDIUMS:** KLOL, WABX, WYFE. **PREFERRED TRACKS:** Fire.
SALES: Good to moderate in all regions.

4 THE ROLLING STONES • STILL LIFE • ROLLING STONES/ATCO
ADDS: None. **HOTS:** KMET, KBPI, KMG, KMEL, KROQ, KNAC, KEZY, WMMS. **MEDIUMS:** WNEW, WLIR, WOUR, WCCC, WBLM, KSJO, KSHE, WKLS. **PREFERRED TRACKS:** Thumb, Go-Go, Shattered.
SALES: Good to moderate in all regions.

35 ROXY MUSIC • AVALON • WARNER BROS.
ADDS: KOME. **HOTS:** WLIR, KROQ, KNAC, WHFS, WMMS. **MEDIUMS:** KBPI, KNX, WNEW. **PREFERRED TRACKS:** Space, Chance, Turn.
SALES: Moderate in all regions.

1 MOST ACTIVE

LP Chart Position

3 MOST ADDED

— **SHOOTING STAR • III WISHES • VIRGIN/CBS**
ADDS: WKLS, KOME, KSJO, WOUR. **HOTS:** None. **MEDIUMS:** KBPI, WBLM, KLOL, WABX, WMMS. **PREFERRED TRACKS:** Open.
SALES: Moderate initial response in all regions.

— **SPYS • EMI AMERICA**
ADDS: WBLM. **HOTS:** KSHE, WMMS. **MEDIUMS:** KBPI, WOUR, KLOL, KNCN, KSJO, WABX, WNEW, WYFE. **PREFERRED TRACKS:** Open.
SALES: Fair initial response in Midwest and East.

77 BILLY SQUIER • EMOTIONS IN MOTION • CAPITOL
ADDS: KOME, KMEL, KMG. **HOTS:** WSHE, KBPI, WLIR, WOUR, WCCC, KNCN, KSHE, WKLS, WMMS, KMET, WYFE. **MEDIUMS:** KMEL, WBLM, KLOL, KSJO, WABX, WNEW. **PREFERRED TRACKS:** Title.
SALES: Major breakouts in all regions.

80 THE STRAY CATS • BUILT FOR SPEED • EMI AMERICA
ADDS: None. **HOTS:** WLIR, KNAC, WHFS. **MEDIUMS:** WOUR, KROQ, WMMS, WNEW, KMET. **PREFERRED TRACKS:** Open.
SALES: Moderate to fair in all regions; strongest in West.

5 SURVIVOR • EYE OF THE TIGER • SCOTTI BROS./CBS
ADDS: None. **HOTS:** KBPI, KMG, WBLM, KSJO, KSHE, WMMS, WNEW, KMET, WYFE. **MEDIUMS:** WOUR, WCCC, KLOL, KMEL, WKLS. **PREFERRED TRACKS:** Title.
SALES: Good in all regions.

19 .38 SPECIAL • SPECIAL FORCES • A&M
ADDS: None. **HOTS:** KBPI, KMG, KLOL, KNCN, KSJO, KMEL, WKLS, WNEW, KMET. **MEDIUMS:** WBLM, KEZY, KSHE, WMMS, WYFE. **PREFERRED TRACKS:** Caught.
SALES: Good to moderate in all regions.

24 PETE TOWNSHEND • ALL THE BEST COWBOYS ... • ATCO
ADDS: None. **HOTS:** WSHE, WNEW, WMMS, WLIR, WOUR, KNCN, KMEL, KNAC, WHFS, KEZY, KSHE. **MEDIUMS:** WYFE, KMET, KBPI, WCCC, WBLM, KSJO, KNX, KROQ, WKLS. **PREFERRED TRACKS:** Skirts, Face, Uniforms.
SALES: Good to moderate in all regions.

5 MOST ADDED

110 TRON • ORIGINAL SOUNDTRACK • COLUMBIA
ADDS: WNEW, KEZY, KMEL, KSJO. **HOTS:** None. **MEDIUMS:** WNEW, KEZY, KMET. **PREFERRED TRACKS:** Solutions.
SALES: Moderate to fair in all regions; weakest in South.

— **URIAH HEPP • ABOMINO • MERCURY/POLYGRAM**
ADDS: WMMS, WKLS, WBLM. **HOTS:** WOUR, KSJO. **MEDIUMS:** KBPI, KLOL, WSHE, KSHE. **PREFERRED TRACKS:** Open.
SALES: Moderate initial response in Midwest; fair in others.

93 X • UNDER THE BIG BLACK SUN • ELEKTRA
ADDS: None. **HOTS:** WLIR, KROQ, KNAC, WHFS, KMET. **MEDIUMS:** WOUR, KNCN, WKLS. **PREFERRED TRACKS:** Open.
SALES: Moderate to fair in all regions; strongest in West.

4 MOST ADDED

105 WARREN ZEVON • THE ENVOY • ASYLUM
ADDS: KMET, WMMS, KOME, KNCN. **HOTS:** KNX, WNEW. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Good to moderate breakouts in all regions.

TOP 15 ALBUMS

Spiritual

| | Weeks On Chart | 7/31 Chart |
|--|----------------|------------|
| 1 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut | 1 | 13 |
| 2 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6696) Title Cut | 5 | 13 |
| 3 YOU BROUGHT THE SUNSHINE CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time | 3 | 8 |
| 4 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) Title Cut | 2 | 34 |
| 5 GLORY TO HIS NAME ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Title Cut | 7 | 6 |
| 6 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malack 4375) "Don't Look Down On A Man" | 4 | 14 |
| 7 HIGHER PLANE AL GREEN (Myrrh MSB 6665) "His Name Is Jesus" | 6 | 37 |
| 8 LORD, FROM THE DEPTHS OF MY HEART JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER (Savoy AL-14654) Title Cut | 9 | 14 |
| 9 10TH ANNUAL PRAISE AND REDEDICATION CONCERT SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Unavailable At Press Time | 13 | 2 |
| 10 BROTHER TO BROTHER WILLIAMS BROTHERS (Myrrh MSB-6717) Unavailable At Press Time | 15 | 2 |
| 11 EVERY TIME I FEEL THE SPIRIT DR. CHARLES HAYES & THE COSMOPOLITAN CHURCH CHOIR (Savoy SGL 7076) "Make Me Better" | 10 | 12 |
| 12 GO SHIRLEY CAESAR (Myrrh MSB 6665) "I'm Determined" | 11 | 40 |
| 13 I'M PACKING UP, GETTING READY REV. ERNEST FRANKLIN (Savoy SL-14695) Unavailable At Press Time | — | 1 |
| 14 MIRACLE MAN MIGHTY CLOUDS OF JOY (Myrrh MSB 6664) Title Cut | 12 | 13 |
| 15 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056) "Expect Your Miracle" | 8 | 66 |

Inspirational

| | Weeks On Chart | 7/31 Chart |
|---|----------------|------------|
| 1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord" | 1 | 12 |
| 2 MIRACLE B.J. THOMAS (Myrrh 6705) "I'm In Tune" | 2 | 34 |
| 3 UNFAILING LOVE EVIE TORNOQUIST (Word WSB 8867) "How I Love You Lord" | 3 | 34 |
| 4 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) "Same Old Fashioned Way" | 4 | 30 |
| 5 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut | 6 | 50 |
| 6 I SAW THE LORD DALLAS HOLM (Greentree R 3723) Title Cut | 5 | 34 |
| 7 BLESS THE LORD WHO REIGNS IN BEAUTY BILL GAITHER TRIO (Word 6670) Title Cut | 7 | 20 |
| 8 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly" | 11 | 35 |
| 9 THE TRAVELER DON FRANCISCO (New Pax NP 33106) "Traveler Joy" | 9 | 42 |
| 10 MAKE ME READY FARRELL & FARRELL (New Pax NP33104) Unavailable At Press Time | 8 | 7 |
| 11 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus" | 12 | 14 |
| 12 HOLM, SHEPPARD, JOHNSON (Greentree R 3583) "Drawin' From The Well" | 14 | 49 |
| 13 ON WINGS OF THE WIND TERRY TALBOT (Birdwing BWR 2038) Unavailable At Press Time | 15 | 2 |
| 14 JONI'S SONG JONI EARECKSON (Word WSB 8856) Title Cut | 10 | 34 |
| 15 ONLY JESUS DION (Dayspring DST-4027) Unavailable At Press Time | 13 | 3 |

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.



PATTI RE-PACTS WITH IMPACT — Sandi Patti, the Gospel Music Assn. (GMA) Female Vocalist of the Year for 1982, recently re-signed with Impact Records. Earlier this year, the Benson-distributed label released Patti's second Impact record, "Lift Up The Lord." Pictured seated at the signing are (l-r): Bill Traylor, general manager, Impact; Patti; and Wayne Erickson, vice president, Benson. Pictured standing are (l-r): Joe Fee, vice president, operations, Benson; John Helvering, Patti's manager; Loren Balman, marketing manager, Benson; Sam Chapel, Patti's attorney; Don Rogers, Benson; and Phil Fair, marketing consultant for Patti.

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 Floria, Aug. 1-6, with approximately 300 individual sessions and six three-hour concerts. The seminars have been grouped into five specific areas: the Music Leadership 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 sessions, workshops and showcases.

Some 350 music ministers 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 six 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 Celebrant Singers, the Gospel Couriers, Benny Hester, Jeremiah 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 Culverwell, Karen Kelley, Brown Bannister, Ingemar Olsson, Michael & Stormie Omartian, 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 Patti. Thursday's performers include: Carman, Larnelle Harris, the Hawaiians, Phil Keaggy, Barry McGuire, Tom Netherton and Truth.

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

attendance. The section will include such topics as "Teaching Choir By Rote," "Choral Conducting," "Choral Technique" and "Repertoire 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 & Assoc., will include three daily 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 Distributing, one of the nation's largest gospel distribution firms. The executive course of study will include such sessions as: "Gospel Music Distributing and Retailing: How Is It Done And What Are People Buying," "Controlled Compositions" and "Christian Record Distribution In The Secular Market." The latter will be given by Buddy Huey of the Priority label.

More Information

An Artists Conference has also been assembled by John and Marty Fischer, featuring a daily two-hour luncheon 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 divisions, will receive 500 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.

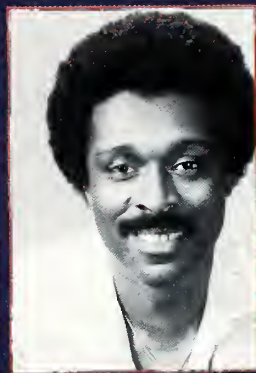


MEETING OF THE MINDS — Light recording artist Andrae Crouch (r) recently performed with urban blues master Lou Rawls in a spectacular meeting of minds and styles. Crouch, who records more secular-oriented material on Warner Bros. Records and gospel product for Light, performed a number of tunes with Rawls, one of the top proponents of urban blues from the Chicago area.

CASHBOX



Spotlight on Gospel Music



THE GOSPEL TRUTH

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| | |
|----------------------------------|--|
| DOTTIE RAMBO | Gospel Songwriter of the Year |
| DOTTIE RAMBO | Writer of Gospel Song of the Year "WE SHALL BEHOLD HIM" |
| JOHN T. BENSON PUBLISHING CO. | Publisher of Gospel Song of the Year "WE SHALL BEHOLD HIM" |
| 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 OMARTIAN | 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 WYRZEN | 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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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 Andrae 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.

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Spotlight on Gospel Music

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.

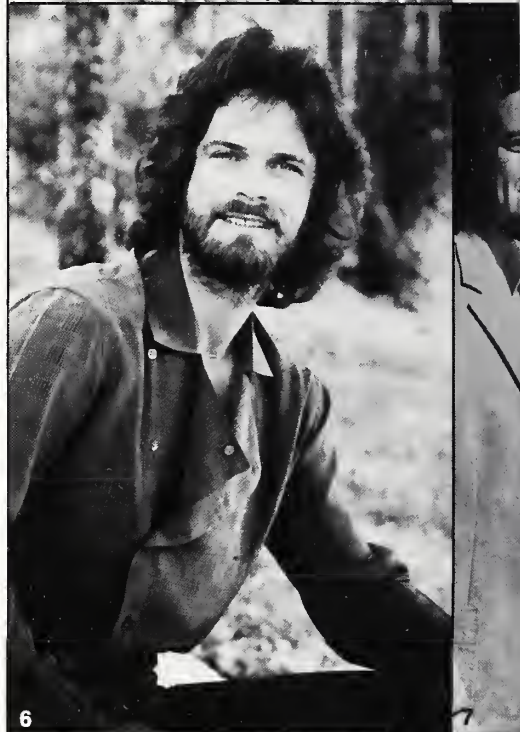
The traditional infrastructure of the gospel industry — that pipeline from ministry to Christian bookstore — remains in place, but it has also adopted some of the sophistication of the secular companies.

"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 com-

Christian artists on the move: 1) Evie Tornquist, 2) Al Green, 3) Amy Grant, 4) Shirley Caesar, 5) Phil Keaggy, 6) B.J. Thomas, 7) Imperials, 8) Tramaine Hawkins, 9) Andrae Crouch, 10) Dallas Holm.





panies 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 is 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."

Spotlight on Gospel Music

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

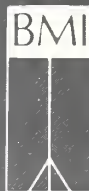
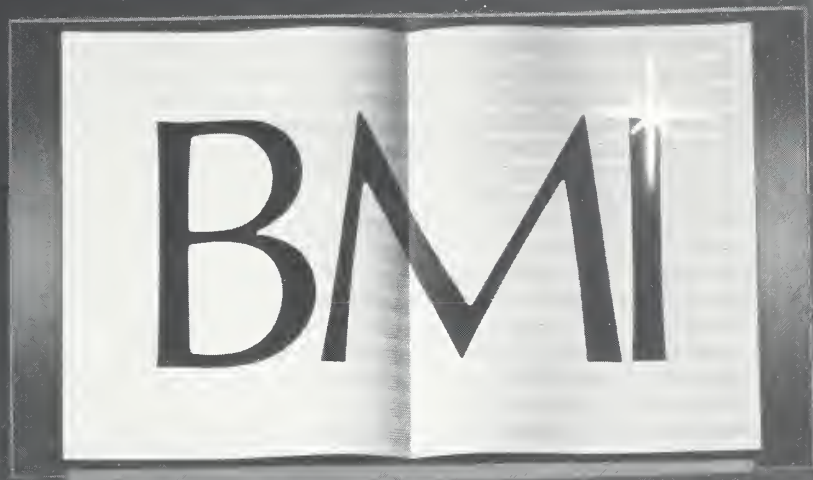
marketing gospel records are aimed primarily at the Christian bookstores. Don Klein, head of publicity at the Benson Company, noted that the thrust at that company is "to be really visible in the Christian bookstore," and Mike Blines, marketing director for the same company, stated that "our successes 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.



“Gospel labels stress the ministry rather than the commercial side of the music.”

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, air-play, 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.”

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 con-

tributors 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

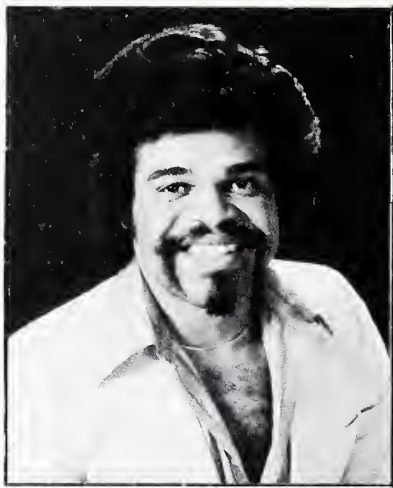
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3. Walter Hawkins • Light

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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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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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Spotlight on Gospel Music

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."

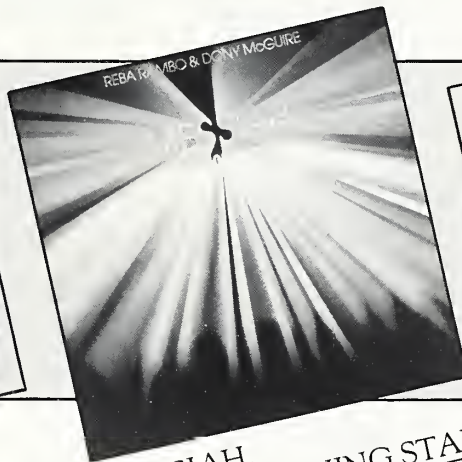
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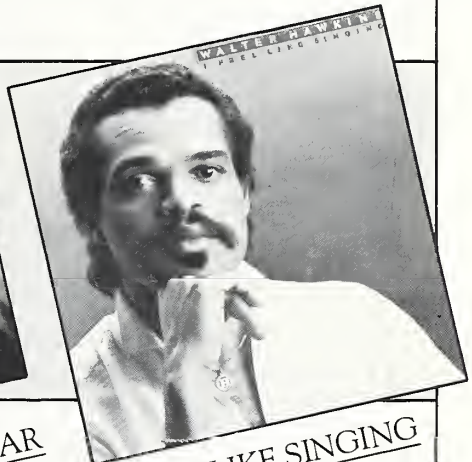
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Spotlight on Gospel Music

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

Taking Stock

by Tom Roland

Many retailers 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 idiom, 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 about six 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 stocking 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 fact."

"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 store-fronts 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 Lec-tion/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 Transcontinent 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 Pasterneck 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."

Cristy

LANE

"Amazing Grace"



An Album of Strong Emotions

Produced by Lee Stoller



Direction: Lee Stoller

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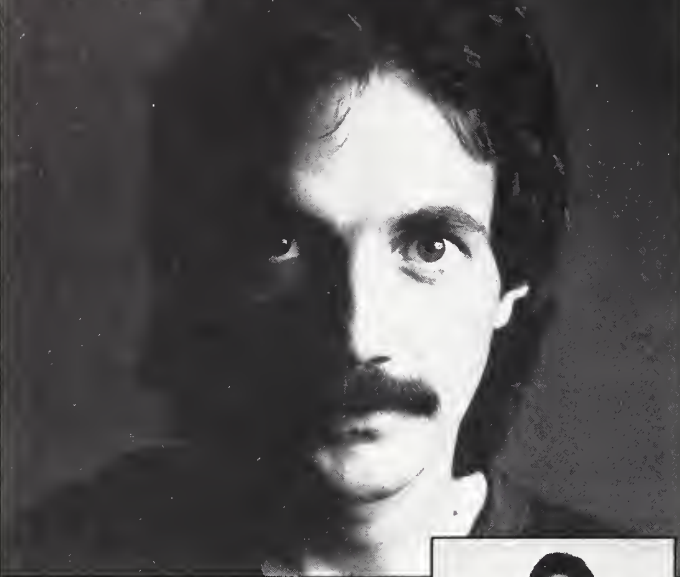


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| 9/11 Dallas, Texas | 10/6 Tucson, AZ | 11/6 Lancaster, PA |
| 9/12 Tulsa, Oklahoma (ORU Campus) | 10/7 Phoenix, AZ | 11/7 Washington, DC |
| 9/14 Ouchato, Arkansas | 10/8 Orange, CA | 11/9 Buffalo, NY |
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| 9/20 Hilland, Michigan | 10/16 Oakland, CA | 11/20 Boston, MA |
| 9/23 Athens, Ohio | 10/18 Eureka, CA | |
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| 9/25 Akron, Ohio | 10/22 Seattle, WA | |
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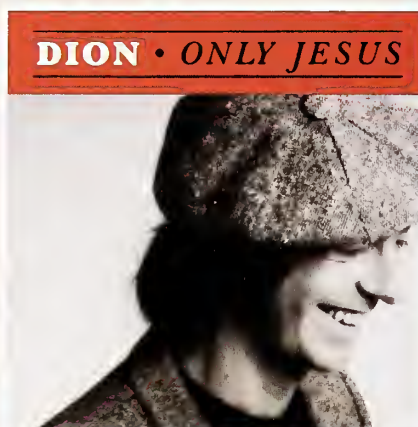
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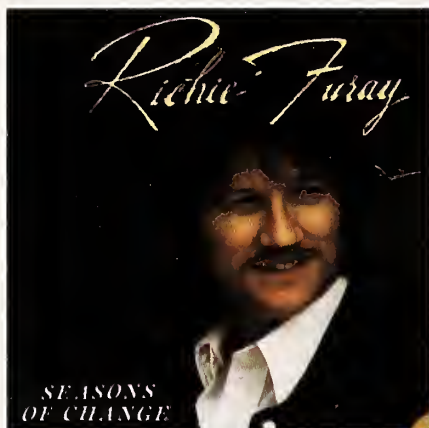
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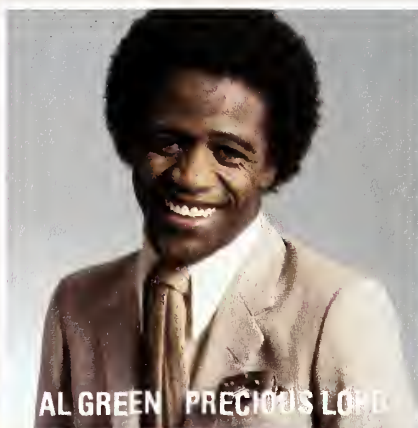
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BLACK CONTEMPORARY

TOP 75 ALBUMS

| | Weeks On Chart | 7/31 | | Weeks On Chart | 7/31 |
|----|----------------------|--|----|----------------------|--|
| 1 | 9 | GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE 13001) | 39 | 1 | TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265) |
| 2 | 10 | THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL) | 40 | 11 | STEAMIN' HOT THE REDDINGS (Believe In A Dream/CBS FZ 37974) |
| 3 | 11 | DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007) | 41 | 3 | KEEPIN' LOVE NEW HOWARD JOHNSON (A&M SP-4895) |
| 4 | 11 | STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamla/Motown 6002TL2) | 42 | 2 | WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1) |
| 5 | 8 | JEFFREY OSBORNE (A&M SP-4896) | 43 | 7 | WISE GUY KID CREOLE AND THE COCONUTS (Ze/Sire ARK 3681) |
| 6 | 21 | KEEP IT LIVE DAZZ BAND (Motown 6004ML) | 44 | 13 | I'LL DO MY BEST RITCHIE FAMILY (RCA AFL1-4323) |
| 7 | 13 | MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999) | 45 | 30 | LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27) |
| 8 | 11 | STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207) | 46 | 12 | THE ONE GIVETH, THE COUNT TAKETH AWAY WILLIAM "BOOTS" COLLINS (Warner Bros. BSK 3667) |
| 9 | 20 | BRILLIANCE ATLANTIC STARR (A&M SP 4883) | 47 | 1 | LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 6017ML) |
| 10 | 5 | INSTANT LOVE CHERYL LYNN (Columbia FC 38057) | 48 | 11 | TUG OF WAR PAUL McCARTNEY (Columbia TC 37462) |
| 11 | 16 | THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590) | 49 | 20 | DOIN' ALRIGHT O'BRYAN (Capitol ST-12192) |
| 12 | 5 | WE GO A LONG WAY BACK BLOODSTONE (T-Neck/CBS FZ 38115) | 50 | 24 | BODY TALK IMAGINATION (MCA 5271) |
| 13 | 8 | I'M THE ONE ROBERTA FLACK (Atlantic SD 19354) | 51 | 2 | AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1) |
| 14 | 16 | STRAIGHT FROM THE HEART PATRICIA RUSHEN (Elektra E1-60015) | 52 | 21 | YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744) |
| 15 | 21 | WHO'S FOOLIN' WHO ONE WAY (MCA-5279) | 53 | 15 | ATTITUDES BRASS CONSTRUCTION (Liberty LT-51121) |
| 16 | 18 | ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021) | 54 | 2 | ROYAL JAM THE CRUSADERS (MCA 2-8017) |
| 17 | 15 | JJ JUNIOR (Mercury/PolyGram SRM-1-4043) | 55 | 8 | YOUR MAN IS HOME TONIGHT TONY TROUTMAN (T. Main L-4000) |
| 18 | 15 | REUNION THE TEMPTATIONS (Gordy/Motown 6008GL) | 56 | 25 | MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249) |
| 19 | 1 | ZAPP II ZAPP (Warner Bros. 9 23583-1) | 57 | 14 | FRIENDS IN LOVE DIONNE WARWICK (Arista AL 9585) |
| 20 | 7 | HAPPY TOGETHER ODYSSEY (RCA AFL1-4240) | 58 | 1 | NOW IS THE TIME LOU RAWLS (Epic FE 37448) |
| 21 | 8 | SOONER OR LATER LARRY GRAHAM (Warner Bros. BSK 3668) | 59 | 3 | SINGING IN THE KEY OF LOVE LATIMORE (Malaco MAL 7409) |
| 22 | 1 | DONNA SUMMER (Geffen GHS 2005) | 60 | 7 | TRUE DEMOCRACY STEEL PULSE (Elektra E1-60113) |
| 23 | 16 | "D" TRAIN (Prelude PRL 14105) | 61 | 14 | HOT AND NASTY ST. TROPEZ (Destiny DLA-10004) |
| 24 | 22 | OUTLAW WAR (RCA AFL1-4208) | 62 | 2 | THE BEST QUINCY JONES (A&M SP-3200) |
| 25 | 26 | DOWN HOME ZZ HILL (Malaco MAL 7406) | 63 | 8 | SOUP FOR ONE ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19353) |
| 26 | 3 | SO EXCITED THE POINTER SISTERS (Planet/RCA BXL1-4355) | 64 | 25 | YES IT'S YOU LADY SMOKEY ROBINSON (Tamla/Motown 6001 TL) |
| 27 | 6 | CURRENT HEATWAVE (Epic FE 38065) | 65 | 13 | LOVE HAS FOUND ITS WAY DENNIS BROWN (A&M SP-4886) |
| 28 | 4 | ON THE FLOOR FATBACK (Spring/PolyGram SP-1-6739) | 66 | 33 | YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26) |
| 29 | 9 | TRUST ME JEAN CARN (Motown 6010ML) | 67 | 71 | THE DUDE QUINCY JONES (A&M SP-3721) |
| 30 | 5 | HERE WE GO AGAIN BOBBY BLAND (MCA-5297) | 68 | 17 | LOVE ME TENDER B.B. KING (MCA-5307) |
| 31 | 8 | WINDSONG RANDY CRAWFORD (Warner Bros. 9 23687-1) | 69 | 11 | CONFIDENCE NARADA MICHAEL WALDEN (Atlantic SD 19351) |
| 32 | 1 | JUMP TO IT ARETHA FRANKLIN (Arista AL 9602) | 70 | 12 | LOVE CHANGES O.C. SMITH (Motown 6019) |
| 33 | 17 | NIECY DENICE WILLIAMS (ARC/Columbia FC 37952) | 71 | 51 | BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576) |
| 34 | 4 | STILL IN LOVE CARRIE LUCAS (Solar/Elektra E1-60008) | 72 | 40 | WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153) |
| 35 | 11 | LITE ME UP HERBIE HANCOCK (Columbia FC 37928) | 73 | 14 | SHARING YOUR LOVE CHANGE (RCA/Atlantic SD 19342) |
| 36 | 25 | FRIENDS SHALAMAR (Solar/Elektra S-28) | 74 | 67 | STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1) |
| 37 | 10 | NEW DIMENSIONS THE DRAMATICS (Capitol ST-12205) | 75 | 34 | CON FUNK SHUN (Mercury/PolyGram SRM-1-14030) |
| 38 | 10 | STRONGER THAN EVER ROSE ROYCE (Epic FE 37939) | | | |



DAZZLING DISPLAY — Motown recording group *The Dazz Band* recently received its first gold certification with its "Keep It Alive" LP. Pictured at the presentation of the award are (l-r): Jay Lasker, president, Motown; Ray Calabrese, *The Dazz Band* management; Kenny Pettus of the band; Joe Simone, *The Dazz Band* management; and Bobby Harris, Michael Wiley and Isaac Wiley 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, 10 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 A&R, Capitol; **Vernon Slaughter**, vice president, Columbia; **Bill Staton**, vice president promotion, special markets, Elektra/Asylum; **Everett Smith**, vice president, Atlantic/Cotillion; **Randy Sterling**, president, Young Black Programmers Coalition/DJ at KGBC/Texas; **Irene Ware**, station manager, WGOK/Alabama; 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 Prods., Inc., headed by L.A.-based TV newsman **Larry Carroll** and P.A.P., Inc., run by veteran TV man **Peter Anthony Andrews**. Set for Oct. 8-10 at the Mexico resort city's Convention Center Complex on Costera Alemana, the music festival will consist of five major shows with various nightclub/restaurant venues providing supplemental entertainment connected with the festival. U.S. artists such as **Quincy Jones**, **The Crusaders**, **Vicki Carr**, **Herb Alpert**, **George Benson**, **Liza Minnelli**, **Hiroshima**, **Webster Lewis**, **Diahann Carroll**, **Vicente Fernandez** and the **Flamenco Revlew** will be featured during the three-day event, which is being 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. Andrews started P.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 VOTE, PERCHANCE 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 with release of several blues albums of note, is trying to further 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 LP by the **Abysinians**, titled, "Forward." The latter features performances by some reknowned reggae session men such as **Robbie Shakespeare** (bass) and **Earl "Chinna" Smith** (guitar).

LIFE, DRUGS AND DEATH — Imminent is the birth of Geffen 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. Police arrested the 38-year-old Stewart after being summoned to settle 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 NEW GROUND — **Dick Griffey** and Company recently held groundbreaking ceremonies for the Dick Griffey 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 to include 20,000 square feet of leasable office space, recording studios and rehearsal halls. The building, which will house all of Griffey's diverse entertainment ventures, was designed by the L.A.-based architectural firm of **Katayama and Mock**. General contractors on 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**, **Muhammed Ali** and others.

michael martinez

MOST ADDED SINGLES

- 1. LOVE COME DOWN — EVELYN KING — RCA**
WDAS, V103, WBMX, WATV, WILD, WTLC, WUFO, WHRK, WEDR, OK100, WYLD-FM, WNHC, WAWA, KGFJ, WSOK, KACE, WGCI, WWDM, WDAO, WLUM, KDAY, WRBD, WWIN
- 2. SOMEBODY TELL ME WHAT TO DO — CROWN HEIGHTS AFFAIR — DE-LITE/POLYGRAM**
WGIV, V103, WDAS, WTLC, WENZ, WDIA, WEDR, KPRS, WAMO, WSOK, WGPR-FM, WLUM, KDKO, WRBD, WWIN, KGFJ
- 3. YOU DROPPED A BOMB ON ME — THE GAP BAND — TOTAL EXPERIENCE/POLYGRAM**
WDAS, WBMX, WILD, WIGO, WENZ, WNHC, WAMO, WAWA, WSOK, WDAO, WRBD, WWIN, WHRK, WDIA, KDAY, KSOL
- 4. LOVE IT AWAY — ASHFORD & SIMPSON — CAPITOL**
WWIN, WOKB, WDAS, WENZ, WUFO, WEDR, OK100, WPAL, KGFJ, KSOL, WDAO, WLUM, WGCI
- 5. SUMMER LADY — NARADA MICHAEL WALDEN — ATLANTIC**
WAIL, WLOU, WDAS, WBMX, WILD, WTLC, WNHC, WAWA, WDAO, KDKO, WAIL, WYLD-FM, V103

MOST ADDED ALBUMS

- 1. JUMP TO IT — ARETHA FRANKLIN — ARISTA**
WGIV, WWIN, WOKB, WWRL, WILD, WIGO, WENZ, WHRK, WEDR, WYLD-FM, KPRS, WNHC, WAWA, KGFJ, WSOK, KACE, WWDM, WDAO, WRBD
- 2. TANTALIZINGLY HOT — STEPHANIE MILLS — CASABLANCA/POLYGRAM**
WGIV, WWIN, WOKB, WILD, WTLC, WENZ, WHRK, WEDR, KPRS, WNHC, WAMO, WAWA, WSOK, WRBD
- 3. DONNA SUMMER — GEFREN**
WGIV, WWIN, WOKB, WILD, WTLC, WENZ, WUFO, WEDR, WNHC, KGFJ, KACE, WWDM, KDKO

UP AND COMING

- LET'S ROCK (OVER & OVER AGAIN) — FEEL — SUTRA**
IT SHOULD HAVE BEEN YOU — GWEN GUTHRIE — ISLAND/ATLANTIC
SAD HEARTS — THE FOUR TOPS — CASABLANCA/POLYGRAM
GIRLS — GENERAL CAINE — TABU/CBS

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — ZAPP
HOTS: R. Parker, O'Jays, J. Holliday, A. Franklin, Cameo, J. Osborne, Shotgun, Sequence, Dazz Band, Odyssey, S. Wonder, Video, Shalamar, War, Gap Band, Dayton, St. Tropez, S. Lattisaw, C. Lynn, Felix & Jarvis. ADDS: Crown Heights Affair, Pieces Of A Dream, R. Cameron, E. King, Goodie, F. James, P-Funk All Stars, Hall & Oates, A. Mouton. LP ADDS: B. James, S. Redd.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — J. HOLLIDAY
HOTS: Soul Sonic Force, S. Wonder, C. Lynn, R. Parker, Cameo, D. Summer, A. Franklin, O'Jays, Zapp, S. Mills, Shades Of Love, Atlantic Starr, L.A. Connection, Isley Brothers, Imagination, Dayton, Odyssey, S. Lattisaw, Fatback, Shalamar. ADDS: Gap Band, Grand Master Flash, C. Dawson, B. Bland, Kid Creole & The Coconuts, L. Rawls. LP ADDS: A. Franklin.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — J. OSBORNE
HOTS: J. Holliday, L. Taylor, Gap Band, S. Mills, S. Arrington, A. Franklin, Peech Boys, Sequence, "D" Train, Cooper/Ross, Bloodstone, Crown Heights Affair, Reddings, Dazz Band, E. King, Isley Brothers, Goodie, Feel, C. Lucas, L. Rawls, H. Johnson. ADDS: Future Now, Sylvester, Ashford & Simpson, M. Walden, S. Bunch, F. Rae, Orange Krush, D. Williams. LP ADDS: D. Summer, A. Franklin, S. Redd, S. Mills.

WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — J. HOLLIDAY
JUMPS: 20 To 12 — Zapp, 17 To 13 — R. Parker, 21 To 16 — Shades Of Love, 22 To 17 — L. Graham, 23 To 18 — O'Jays, 25 To 19 — Pointer Sisters, 26 To 20 — S. Mills, 27 To 21 — Hall & Oates, 28 To 23 — T. Troutman, 30 To 24 — Kid Creole & The Coconuts, 29 To 25 — Salsoul Orchestra, Ex To 26 — Brass Construction, Ex To 27 — ZZ Hill, Ex To 28 — R. Flack, Ex To 29 — S. Lattisaw, Ex To 30 — Alfonso. ADDS: R. Cameron, E. King, J. Jackson, Grand Master Flash, Gap Band, Four Tops, J. Carn, B.B.&Q. Band, B. Preston, M. Walden. LP ADDS: E. Murphy, R. Hott, D. Summer, Zapp, M. Sadane, A. Franklin, S. Mills, S. Redd.

WGIV — CHARLOTTE — CHRIS TURNER, PD — #1 — ZAPP
HOTS: Soul Sonic Force, D. Summer, S. Wonder, C. Lynn, Alfonso, Isley Brothers, J. Osborne, Kid Creole & The Coconuts, Atlantic Starr, Reddings, J. Holliday, R. Parker, O'Jays, T. Troutman, Skyy, H. Johnson. ADDS: L. Taylor, Crown Heights Affair, M. Tyson, Feel. LP ADDS: D. Summer, S. Redd, S. Mills, Starpoint, A. Franklin, Zapp, M. Sadane.

WGCI — CHICAGO — PAM WELLES, PD
HOTS: Isley Brothers, Superior Movement, Rose Royce, R. Flack, Amusement Park, Ashford & Simpson, Heatwave, R. James, Soul Sonic Force, Side Effect, G. Bonds, L. Graham, Odyssey, War, H. Johnson, H. Hancock, B. Griffin, Zapp, O'Jays, R. James, R. Parker, A. Franklin, Time Bandits, Fatback, C. Lynn, J. Holliday. ADDS: E. King, Goodie, Dazz Band, R. Crawford, Bloodstone, Klique, S. Arrington, L. Taylor, S. Brown, M. Sadane, Midnight Star. LP ADDS: Pieces Of A Dream, "Dreamgirls."

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — S. WONDER
HOTS: J. Osborne, Con Funk Shun, "D" Train, Peech Boys, One Way, Odyssey, Imagination, Sinnamon, T. Troutman, R. Parker, O'Bryan, D. Summer, H. Johnson, L. Graham, Zapp, C. Lucas, R. Flack, J. Carn, G. Soccio, A. Franklin, Grand Master Flash. ADDS: M. Walden, R. James, B. White, E. King, S. Brown, Alfonso, Gap Band, C. Dawson, Rose Royce, Starpoint, R. Cameron.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — GAP BAND
HOTS: J. Osborne, S. Wonder, Sequence, Soul Sonic Force, Atlantic Starr, J. Holliday, R. Parker, R. Crawford, Cameo. ADDS: Con Funk Shun, Shades Of Love, Grand Master Flash, J. Carn, Goodie, F. James, K. Burke, D. Sanborn.

KDKO — DENVER — CARLOS LANDO, MD — #1 — OZONE
HOTS: D. Summer, R. James, Zapp, Midnight Star, J. Jackson, J. Spicer, S. Mills, Soul Sonic Force, M. Walden, Klique, Isley Brothers, A. Franklin, Goodie. ADDS: F. Grace & Rhinestone, W. Felder, D. Warwick, Kid Creole & The Coconuts, Crown Heights Affair, E. Murphy. LP ADDS: L. Rawls, D. Summer, Ozone, J. Jackson, B. Bland, L.A. Connection, N.Y. Express, R. Crawford.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — FELIX & JARVIS
HOTS: S. Wonder, H. Johnson, Candela, C. Lucas, R. Little, Magic Lady, Atlantic Starr, D. Summer, Dayton. ADDS: Amusement Park, Crown Heights Affair, A. Anthony, R. James, E. Murphy, Goodie, S. Clarke, The System. LP ADDS: L. Rawls, J. McDuff, J. Jackson, K. Young, R. Hudson, De Barges.

WLJB — DETROIT — JOHN EDWARDS, PD — #1 — ASHFORD & SIMPSON
HOTS: H. Johnson, Zapp, Odyssey, Ritchie Family, Junior, C. Lucas, H. Hancock, Skyy, S. Wonder, J. Holliday, R. Parker, R. James, J. Osborne, Soul Sonic Force, Imagination, Sinnamon, L. Graham, "D" Train, Dayton. ADDS: B.B.&Q. Band, F. Rae, J. Jackson. LP ADDS: Heatwave, N. Pointer, Atlantic Starr.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — D. WILLIAMS
JUMPS: 17 To 13 — Atlantic Starr, 23 To 14 — A. Franklin, 20 To 16 — Gap Band, 32 To 19 — R. Parker, 38 To 24 — "D" Train, Ex To 26 — Grand Master Flash, Ex To 30 — Videco, Ex To 32 — R. James, Ex To 36 — Odyssey, Ex To 40 — J. Jackson. ADDS: Shakatak, S. Lattisaw, M. Wycoff, War, C. Lucas. LP ADDS: Cameo, Zapp, Wynans.

WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — SOUL SONIC FORCE
HOTS: J. Holliday, Cameo, Con Funk Shun, D. Summer, G. Caine, Isley Brothers, H. Johnson, Zapp, Candela, C. Lucas, C. Lynn, War, Dayton, Chi-Lites, Imagination, Green's III, Shock, R. Parker, Plush, P-Funk All Stars. ADDS: Shades Of Love, Crown Heights Affair, M. Walden, S. Lattisaw, M. Tyson, Disco 4, B. Preston, Grand Master Flash, E. King, B. Bland. LP ADDS: S. Mills, D. Summer, Midnight Star, DeBarges, S. Redd, L. Hutson, C. Dawson.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — J. OSBORNE
JUMPS: 6 To 2 — J. Holliday, 7 To 4 — "D" Train, 9 To 5 — Atlantic Starr, 11 To 6 — Fatback, 14 To 7 — S. Wonder, 16 To 8 — Cameo, 17 To 9 — Isley Brothers, 19 To 11 — Kid Creole & The Coconuts, 23 To 13 — Odyssey, 25 To 14 — M. Wycoff, 25 To 15 — St. Tropez, 29 To 17 — Plush, 27 To 16 — Rose Royce, 30 To 18 — Cerrone, 31 To 19 — A. Anthony, 33 To 20 — D. Summer, 34 To 21 — O'Jays, 35 To 22 — Change, 35 To 22 — H. Hancock, 36 To 23 — Change, 39 To 24 — Sugar Hill Gang, 40 To 25 — Hall & Oates, Ex To 26 — Pointer Sisters, Ex To 27 — A. Franklin, Ex To 28 — Temptations, Ex To 29 — S. Robinson, Ex To 30 — Skyy, Ex To 31 — Zapp, Ex To 32 — S. Mills, Ex To 33 — Starpoint, Ex To 34 — B. Summers, Ex To 37 — D. Williams, Ex To 35 — Dunn & Bruce Street, Ex To 36 — Amusement Park, Ex To 38 — B. White, Ex To 39 — L. Rawls, Ex To 40 — B.B.&Q. Band. ADDS: R. Cameron, C. Simon, S. Clarke, C.H.A., Ozone, Side Effect, B. Gaines, J. Moore & W. Pickett, Wind Chymes, F. Rae, Fat Larry's Band, P. Upchurch, J. Cliff, J. Carn, C. Simon, J. Butler, D. Riggs. LP ADDS: A. Franklin, L. Rawls, S. Mills, L. Hutson.

KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — J. HOLLIDAY
HOTS: Kid Creole & The Coconuts, Soul Sonic Force, D. Summer, Atlantic Starr, Zapp, C. Lynn, Dayton, H. Hancock. ADDS: A. Franklin, Pointer Sisters, Goodie, Grand Master Flash, B. White, E. King.

KGFI — LOS ANGELES — GEORGE MOORE, PD — #1 — H. JOHNSON
HOTS: Kid Creole & The Coconuts, Odyssey, Cameo, Atlantic Starr, J. Osborne, Shalamar, H. Hancock, S. Wonder, J. Holliday. ADDS: Ashford & Simpson, E. King, System, G. Logan. LP ADDS: A. Franklin, Shades Of Love, Pointer Sisters, D. Summer.

WEDR — MIAMI — GEORGE JONES, PD — #1 — J. OSBORNE
HOTS: One Way, J. Holliday, A. Franklin, Isley Brothers, H. Johnson, Cameo, C. Lynn, Shalamar, O'Jays, Felix & Jarvis, M. Wells, Skyy, T. Troutman, Zapp, D. Summer, Video, Dayton, Odyssey, C. Dawson, R. Parker. ADDS: J. Jackson, G. Guthrie, Ashford & Simpson, E. King, A. Cymore, Crown Heights Affair, Rocker's Revenge, Amusement Park, Four Tops, Vickie Sue Robinson. LP ADDS: L. Hutson, C. Dawson, Zapp, D. Summer, High Fashion, S. Mills, A. Franklin.

WAWA — MILWAUKEE — JIMMY GOODTYME, PD — #1 — CAMEO
HOTS: Soul Sonic Force, "D" Train, A. Franklin, Zapp, C. Lucas, Felix & Jarvis, Odyssey, Brass Construction, H. Johnson, Fatback, Junior, Isley Brothers, O'Bryan, O.C. Smith, Shalamar, Dayton, Dunn & Bruce Street, R. James, Change, C. Lynn, Candela. ADDS: F. James, Gap Band, E. King, M. Walden, Oliver, B. Conrad, Cerrone, Algonzo. LP ADDS: DeBarges, Dayton, M. Sadane, Midnight Star, Kid Creole & The Coconuts, Starpoint, S. Mills, A. Franklin, Zapp.

WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — J. OSBORNE
HOTS: One Way, Kid Creole & The Coconuts, S. Wonder, H. Johnson, Sequence, J. Holliday, R. Parker, D. Summer, Zapp, Magic Lady, M. Wycoff, O'Bryan, Rose Royce, J. Spicer, Dayton, Dunn & Bruce Street, A. Franklin, D. Morris, B. White. ADDS: M. Walden, N.Y. Express, Aurra, Bloodstone, K. Burke, E. King, Gap Band, S. Arrington, F. Parris, Rockers Revenge. LP ADDS: S. Lattisaw, S. Mills, A. Franklin, B. McFerrin, D. Summer.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — J. OSBORNE
HOTS: Soul Sonic Force, S. Wonder, One Way, Hall & Oates, Zapp, D. Summer, Gap Band, Reddings, J. Holliday, R. Parker, G. Bonds, Time Bandits, O'Jays, A. Franklin, C. Lynn, Odyssey, R. Little, "D" Train, Kid Creole & The Coconuts, O'Bryan, S.M. Band. ADDS: Grand Master Flash, H. Alpert, Lime, B.B.&O. Band, P. Rushen, M. Walden, Brass Construction.

WYLD-FM — NEW ORLEANS — TONY BROWN, PD — #1 — S. WONDER
HOTS: Windjammer, J. Holliday, Junior, One Way, Cameo, R. Parker, A. Franklin, Dazz Band, Gap Band. ADDS: Pointer Sisters, J. Jackson, E. King, Grand Master Flash, B.B.&O. Band, Imagination, A. Cymone, Wood's Empire. LP ADDS: A. Franklin, L. Rawls.

WWRL — NEW YORK — BOBBY JAY, MD — #1 — A. FRANKLIN
HOTS: J. Holliday, H. Johnson, S. Lattisaw, Dazz Band, S. Wonder, Odyssey, J. Osborne, Legacy, "D" Train, C. Lynn, Bloodstone, C. Lucas, F. Rae, D. Summer, One Way. ADDS: Chimese, G. Guthrie, Rose Royce, F. Grace & Rhinestone, L.J. Reynolds, Second Image, G. Bonds, Platters, E. Murphy. LP ADDS: A. Franklin.

WRAP — NORFOLK — JIMMY WILLIAMS, PD — #1 — GAP BAND
HOTS: One Way, Soul Sonic Force, Isley Brothers, J. Holliday, S. Wonder, Zapp, C. Lynn, J. Osborne, Cameo, Dazz Band, A. Franklin, D. Summer, Atlantic Starr, Junior, S. Mills, Felix & Jarvis, H. Johnson, Kid Creole & The Coconuts, O'Jays. ADDS: R. Flack, S. Lattisaw, J. Carn, J. Jackson, Brass Construction, J. Spicer, Grand Master Flash, R. James, Orange Krush, J. Butler. LP ADDS: C. Lynn, Sequence.

WOKB — ORLANDO — BILLIE LOVE, PD — #1 — ZAPP
JUMPS: 10 To 4 — O'Jays, 17 To 6 — A. Franklin, 16 To 7 — D. Summer, 20 To 8 — Dazz Band, 18 To 10 — Chi-Lites, 29 To 12 — L. Graham, 32 To 16 — S. Mills, 30 To 17 — Imagination, 24 To 18 — B.B.&O. Band, 25 To 19 — S. Lattisaw, 23 To 10 — J. Carn, 24 To 21 — Sequence, 33 To 25 — Odyssey, Ex To 27 — Shades Of Love, Ex To 29 — Dayton, 37 To 30 — Shalamar, Ex To 31 — Fatback, Ex To 32 — Bloodstone, Ex To 33 — Grand Master Flash, Ex To 36 — R. Flack, Ex To 37 — Sugar Hill Gang, Ex To 39 — R. James, Ex To 40 — Gap Band. ADDS: Ashford & Simpson, H. Johnson, B. White, K. Blow. LP ADDS: J. Jackson, S. Mills, R. Crawford, D. Summer, Zapp, A. Franklin.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — J. HOLLIDAY
HOTS: S. Wonder, J. Osborne, "D" Train, Odyssey, Zapp, One Way, War, Kid Creole & The Coconuts, D. Summer, H. Johnson, Atlantic Starr, Booker T., R. Flack, Isley Brothers, R. Parker, Dayton, O'Bryan, O'Jays, S. Lattisaw, B. Preston. ADDS: Gap Band, Crown Heights Affair, M. Walden, S. Arrington, Change, Bohannon, Slimline, Ashford & Simpson, Evelyn King, Sons Of Robin Stone, Yazoo. LP ADDS: B. McFerrin, Steel Pulse, Karen Jones, Search.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — S. WONDER
JUMPS: 16 To 12 — D. Summer, 18 To 13 — Atlantic Starr, 25 To 15 — J. Jackson, 26 To 15 — H. Johnson, 24 To 18 — C. Simon, 33 To 23 — S. Mills, 22 To 18 — L. Graham, 24 To 19 — Dayton, 26 To 20 — D. Summer, 31 To 28 — Dunn & Bruce Street, 40 To 30 — C. Dawson, 39 To 31 — S. Mills, 38 To 32 — Aurra, Ex To 33 — Hall & Oates, Ex To 34 — L. Graham, Ex To 35 — Eye To Eye, Ex To 39 — P-Funk All Stars. ADDS: Gap Band, Shalamar, R. Flack, F. Rae, B. Summers, Crown Heights Affair. LP ADDS: L. Rawls, S. Mills, T. Troutman.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — S. WONDER
HOTS: Atlantic Starr, Soul Sonic Force, J. Holliday, Junior, Gap Band, D. Summer, C. Lynn, Cameo, A. Franklin. ADDS: Ashford & Simpson, B.B.&Q. Band.

WSOK — SAVANNAH — JAY BRYANT, PD — #1 — R. PARKER
JUMPS: 8 To 5 — War, 10 To 6 — Odyssey, 11 To 8 — Cameo, 15 To 10 — Zapp, 18 To 11 — A. Franklin, 19 To 12 — S. Lattisaw, 20 To 17 — S. Mills, 22 To 18 — L. Graham, 24 To 19 — Dayton, 26 To 20 — D. Williams, 28 To 22 — R. James, 30 To 23 — Dazz Band, Ex To 24 — O'Jays, Ex To 26 — Starpoint, Ex To 27 — R. Flack, Ex To 28 — Stargard, Ex To 30 — B. White. ADDS: Alfonso, Four Tops, Gap Band, Crown Heights Affair, L. Rawls, E. King, Pieces Of A Dream. LP ADDS: Deodato, L. Rawls, A. Franklin, Zapp, S. Mills.

WWDM — SUMTER — BARBARA TAYLOR, PD
HOTS: Time Bandits, R. James, Imagination, R. Parker, Zapp, Felix & Jarvis, L. Graham, "D" Train, Con Funk Shun, J. Holliday. ADDS: T. Troutman, Aurra, Shades Of Love, E. King, S. Redd, Feel, Pieces Of A Dream, P. Rushen, Klique, Green's III, Joy. LP ADDS: B. Williams, R. Hudson, D. Summer, A. Franklin, S. Redd.

OK 100 — WASHINGTON — JON TURK, MD — #1 — R. CAMERON
HOTS: "D" Train, Atlantic Starr, B. White, A. Franklin, O'Bryan, C. Lynn, Clausel, Imagination, D. Summer, C. Lucas, Dayton, Isley Brothers, Odyssey. ADDS: A.K.A. Band, J. Jackson, Grand Master Flash, E. King, Klique, Ashford & Simpson, Fatback, Midnight Star, Pointer Sisters.

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 mono side of the dial, with markets such as New York, Dallas, Denver, Cincinnati and Cleveland actually showing an overall increase in market share for AM country outlets. Whether it be because of the simplicity of the music, the advent of baseball during the summer months or the tendency of AM stations to maintain larger playlists, AM 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 for country music formats on the AM side of the dial, with only four markets declining. The other three — Los Angeles, Washington, D.C., and San Diego — all remained stable. Of the FM stations, nine showed lower numbers for the FM than in the Spring Book 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 in the Denver market, where two country outlets exist on each band. KLZ and KBRQ-AM both scored "up" books, moving from 3.7 to 5.1 and 0.8 to 1.3, respectively. On the FM side, however, KYGO-FM took a 1.5 point dive in posting a 4.5, while KBRQ-FM tacked on a full point to its Winter Book in scoring a 1.8.

Likewise, in Dallas, WBAP regained the top spot in country with a 7.7 share, one point higher than the Spring Book, while KLIF upped its ratings 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 KIXX-FM remained static. KSCS-FM, previously the market leader, and KPLX-FM lost share of 0.9 and 1.9, respectively.

In other markets, the rise in the AM directly contrasted with a comparative drop on the FM side. While WKSW-FM/Cleveland dropped 1.1 points to a 2.6, WWWE climbed one share exactly, and WHK remained steady. In similar fashion, WSAI-AM/Cincinnati took three-tenths away from WUBE-FM, leaving the stations at 2.9 and 5.6, 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 'gold' 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, WKHK, also brought home an "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 KXXY to adopt a country format and capitalize on country's popularity in the Oklahoma

capital. KEBC-FM, the market leader overall, climbed to 14.7 after last fall's 11.8 showing, while the other FM station, KKLK, doubled its share of the market with a "three-in-a-row" format to finish the Spring Book at 6.0. KOMA also boosted its share of the market by 1.5 shares in scoring a 9.5.

In Houston, FM mainstay 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 to 1.5.

Similarly, country also gained on both sides of the dial in Nashville. Despite WJRB-AM's poor showing, a 1.1 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 their 2.2 share to score a 3.3, while WSIX was off a tenth at 9.3.

"I think a lot of other formats have just thrown up their hands and said, 'hey, I can't compete with that'," lamented Don Keith of WJRB/Nashville, in discussing the fact that AM 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 chases listeners 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."

(continued on page 25)

Lavender Relocates; Company Grows 35%

NASHVILLE — On the heels of an announcement of an increase in business during the first six months of 1982 of 35% over the same period one year ago, the Lavender Agency, Inc. will relocate its offices at 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, Shylo, Gene Cotton, Hank Williams, Jr., George Jones, the Burrito Brothers, Gary Stewart, Dean Dillon, J.J. Cale, Connie Cato, Stephanie Winslow, Hoyt Axton, Vern Gosdin, Denise Price and Merle Kilgore.

Wojcik also cited the addition of John McMeen to the staff as director of fairs. 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.



DAVID LEADS ASCAP MEETING — Hal David, president of the American Society of Composers, Authors and Publishers (ASCAP), led the organization's regional membership meeting held recently at the Maxwell House Hotel in Nashville. Pictured at the meeting are (l-r): Connie Bradley, southern regional director, ASCAP; Gloria Messinger, managing director; Rory Bourke, songwriter; David; and Bob Morrison, songwriter.



CBS COPS SIX CASH BOX #1 AWARDS — Cash Box recently presented the CBS Records office in Nashville with six #1 plaques 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, "Waitin' For The Sun To Shine," also went #1 this week. Pictured at the presentation are (l-r): Keith Hinton, chart research, Cash Box; Jack Lameier, director, national Columbia promotion; Jim Sharp, vice president, Cash Box; Roy Wunsch, vice president, marketing; Joe Casey, vice president, promotion; and Rich Schwan, director, national Epic 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 Tennessean 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 Assn. (NEJA) recently named the seven winners in its first annual awards program.

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

and Publishers (ASCAP), Broadcast Music, Inc. (BMI), CBS Records, Combine Music Group, Elektra/Asylum Records, Precision Record Pressing, Scene Three Video, Inc., PolyGram Records, Soundshop, Tree International, Walter Sill, Inc. and Warner Bros. Music. Booth prices range from \$425-\$1,700.

The production of the Entertainment Expo is being coordinated by an advisory committee consisting of Frances Preston, BMI; Rick Blackburn, CBS Records; Joe Sullivan, Sound Seventy Corporation; author Irving Waugh; Bill Hudson, Bill Hudson Advertising; Jimmy Bowen, Elektra/Asylum Records; and Bob Beckham, Combine Music Group. For more information, contact Dale Franklin-Cornelius at the NMA, (615) 242-9662.

Major Nashville Studio Lowers Hourly Rates

NASHVILLE — In a move that studio president Jim Williamson says is not designed to undercut the other recording sites in Nashville, Sound Emporium Recording Studio has lowered its hourly rates for the studio by as much as \$50 per hour.

The new 24-track master rate will be \$145 per hour, while demo rates will fall at \$115 for the 24-track and \$85 for 16-track. While the move should lower the cost of recording to Sound Emporium clients, Williamson maintains that the new rate will actually cut costs for the studio, as the old rate reflected the contracting of independent engineers, a service which the studio had provided for its clients.

Williamson said that the studio will save labor costs for the bookkeeping involved and that clients should be able to negotiate with independent engineers for a cheaper rate than that provided the engineers by the studio. "I know that Los Angeles and New York are down," commented Williamson, "and a tremendous work force has hit Nashville from both those locations. I've interviewed literally hundreds of people wanting jobs. That's an independent engineering force that, given the opportunity of negotiating with a client, individually, can set its own rates."

The Sound Emporium had previously charged \$165 an hour, making it the most expensive studio in Nashville. In contrast to its previous booking policies, the studio will also reduce rates \$15 per hour for clients who use independent engineers instead of staff personnel.

TOP 75 ALBUMS

| | Weeks On Chart | 7/31 Chart | | Weeks On Chart | 7/31 Chart |
|---|----------------|------------|---|----------------|------------|
| 1 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193) | 2 | 34 | 38 PISTOL PACKIN' MAMA HOYT AXTON (Jeremiah JH-50003) | 35 | 10 |
| 2 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) | 3 | 21 | 39 STEP BY STEP EDDIE RABBITT (Elektra 5E-532) | 40 | 50 |
| 3 MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229) | 1 | 22 | 40 16TH AVENUE LACY J. DALTON (Columbia FC 37975) | 43 | 2 |
| 4 SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570) | 7 | 7 | 41 WHEN A MAN LOVES A WOMAN JACK GRAYSON (Koala KOA 15751) | 46 | 21 |
| 5 INSIDE RONNIE MILSAP (RCA AHL1-4311) | 5 | 7 | 42 MY HOME'S IN ALABAMA ALABAMA (RCA AHL1-3644) | 42 | 109 |
| 6 BIG CITY MERLE HAGGARD (Epic FE 37593) | 6 | 40 | 43 AMAZING GRACE CRISTY LANE (Liberty/LS LT-51117) | 45 | 9 |
| 7 IN BLACK & WHITE BARBARA MANDRELL (MCA-5295) | 4 | 21 | 44 LAST TRAIN TO HEAVEN BOXCAR WILLIE (Main Street ST73001) | 44 | 14 |
| 8 LISTEN TO THE RADIO DON WILLIAMS (MCA-5306) | 8 | 17 | 45 STRAIT COUNTRY GEORGE STRAIT (MCA 5348) | 47 | 43 |
| 9 QUIET LIES JUICE NEWTON (Capitol ST-12210) | 9 | 11 | 46 STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106) | 38 | 36 |
| 10 INSIDE AND OUT LEE GREENWOOD (MCA-5305) | 14 | 15 | 47 I AM WHAT I AM GEORGE JONES (Epic FE 36586) | 48 | 16 |
| 11 JUST SYLVIA SYLVIA (RCA AHL1-4312) | 18 | 18 | 48 LIVE FROM AUSTIN CITY LIMITS ROY CLARK (Churchill CR-9421) | 49 | 2 |
| 12 HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100) | 12 | 16 | 49 THE DUKES OF HAZZARD VARIOUS ARTISTS (Scotti Bros./CBS E237712) | 39 | 19 |
| 13 HEARTBREAK EXPRESS DOLLY PARTON (RCA AHL 1-4289) | 10 | 16 | 50 TOO GOOD TO HURRY CHARLY McCLAIN (Epic FE 38064) | 54 | 4 |
| 14 BOBBIE SUE OAK RIDGE BOYS (MCA 5294) | 15 | 25 | 51 SUGAR FREE DAVE ROWLAND (Elektra E1-60011) | — | 1 |
| 15 WHEN WE WERE BOYS THE BELLAMY BROTHERS (Elektra E1-60019) | 17 | 15 | 52 AIN'T GOT NOTHING TO LOSE BOBBY BARE (Columbia FC 37719) | 41 | 17 |
| 16 BLACK ON BLACK WAYLON JENNINGS (RCA AHL1-4247) | 13 | 23 | 53 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599) | 50 | 4 |
| 17 SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia FC 38009) | 19 | 8 | 54 THE SINGING COWBOY REX ALLEN, JR. (Warner Bros. BSK 3671) | 55 | 4 |
| 18 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124) | 26 | 4 | 55 FAMILY & FRIENDS RICKY SKAGGS (Rounder 0151) | 56 | 4 |
| 19 NUMBER ONES CONWAY TWITTY (MCA-5318) | 11 | 11 | 56 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541) | 51 | 42 |
| 20 STRAIT FROM THE HEART GEORGE STRAIT (MCA 5320) | 22 | 6 | 57 SEASONS OF THE HEART JOHN DENVER (RCA AFL1-4256) | 52 | 20 |
| 21 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542) | 16 | 36 | 58 QUIET MAN JOHN SCHNEIDER (Scotti Bros./CBS FZ 37956) | 57 | 4 |
| 22 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005) | 25 | 28 | 59 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545) | 59 | 40 |
| 23 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930) | 23 | 72 | 60 GREATEST HITS OAK RIDGE BOYS (MCA 5150) | 60 | 51 |
| 24 CHARLEY SINGS EVERYBODY'S CHOICE CHARLEY PRIDE (RCA AHL1-4287) | 24 | 18 | 61 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603) | 61 | 33 |
| 25 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 23688-1) | 34 | 5 | 62 STICKIN' TOGETHER THE KENDALLS (Mercury/PolyGram SRM-1-4046) | — | 1 |
| 26 THE LEGEND GOES ON THE STATLER BROTHERS (Mercury/PolyGram SRM-1-4048) | 36 | 6 | 63 JUICE JUICE NEWTON (Capitol ST 12136) | 58 | 73 |
| 27 LOVE TO BURN RONNIE McDOWELL (Epic FE 38017) | 29 | 8 | 64 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL1-4127) | 62 | 36 |
| 28 SOFT TOUCH TAMMY WYNETTE (Epic FE 37980) | 30 | 10 | 65 WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR. (Elektra/Curb 6E-237) | 63 | 4 |
| 29 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600) | 21 | 28 | 66 I'M GOIN' HURTIN' JOE STAMPLEY (Epic FE 37927) | 64 | 16 |
| 30 THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA AHL1-4315) | 32 | 10 | 67 COME BACK TO ME MARTY ROBBINS (Columbia FC 37995) | 69 | 2 |
| 31 BUSTED JOHN CONLEE (MCA 5310) | 20 | 17 | 68 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722) | 65 | 18 |
| 32 WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694) | 28 | 19 | 69 TAKE ME TO THE COUNTRY MEL McDANIEL (Capitol ST-12208) | 66 | 15 |
| 33 SOME DAYS IT RAINS ALL NIGHT LONG TERRI GIBBS (MCA-5315) | 33 | 10 | 70 FANCY FREE OAK RIDGE BOYS (MCA 5209) | 70 | 61 |
| 34 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb E1-60019) | 27 | 48 | 71 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965) | 67 | 72 |
| 35 BROTHERLY LOVE GARY STEWART & DEAN DILLON (RCA AHL1-4310) | 31 | 12 | 72 LIVE BARBARA MANDRELL (MCA 5243) | 72 | 49 |
| 36 UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM-1-4047) | 53 | 4 | 73 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072) | 73 | 73 |
| 37 THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643) | 37 | 27 | 74 SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108) | 68 | 26 |
| | | | 75 THE SURVIVORS JOHNNY CASH/JERRY LEE LEWIS/CARL PERKINS (Columbia FC 37961) | 71 | 14 |

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 Little Whorehouse in Texas*, is out, and we can find out if the much-publicized flick 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 in 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 reclusive Waylon Jennings, John Conlee, Loni Anderson and RCA president Bob Summer. Also present at the party, 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 "Best Little" events were held as a pre-release promotion for the movie. The showing also drew a sampling of country radio people, 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, WJRB/Nashville. Prior to the screening, 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 patterned my looks after what they used to call trash," she said in reference to her natural affinity for the part 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 Smokey Mountains, she quipped, "I guess they won't say too much as long as I keep sending money home for 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.



MONKEYING AROUND — Sound Waves recording artist Gary Goodnight (r) introduced RCA artist Leon Everette to his pet monkey when the two did a show recently for WPNX in Phenix City, Ala. Everette's latest single, "Soul Searchin'," entered the *Cash Box* country singles chart this week at #70.

STAND BY YOUR PUNK? — While Tammy Wynette cannot be classified in any way 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 mutilates television sets and automobiles as a part of her act, 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 of Wynette's material, and their rendition of "Stand By Your Man" will be released this fall in Europe.

SONG SLUGGERS CALL IT QUITS — 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 deserves a purple heart. It seems that Rodgers, who roughed 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 16TH AVENUE — While in Nashville recently, Lacy J. Dalton hit the pavement on Music Row in support of her latest album, "16th 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."

STATLERS, OAKS TO VIDEO — The Statler 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 Balsley. Likewise, the *Oak Ridge Boys* recently completed their first video foray. The tape, which features their last single, "So Fine," showcases the band in a live performance, and alternately depicts the band watching itself perform on a screen.

tom roland

SINGLES TO WATCH

MARIE OSMOND — Back To Believing Again — (Elektra 7-69995)

BANDANA — The Killin' Kind — (Warner Bros. 7-29936)

THE FAMILY BROWN — Some Never Stand A Chance — (RCA PB-13285)

WYVON ALEXANDER — Alice In Dallas — (Gervasi SP-660)

DON LEE — 16 Lovin' Ounces To The Pound — (Crescent 103)

ART ESSERY — Mandolin Man — (AMI 1902)

THE COUNTRY MIKE

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. Guests who were included to help honor Foree were **Roy Acuff, Wesley Rose, Chet Atkins, Eddie Arnold, Bob Jennings, Bud Brown, Archle Campbell, Bill Ward** of Great Empire Broadcasting, **Dean May** of Acuff-Rose, **Charlie Douglas** of WWL/New Orleans, **Larry Daniels** of KNIX/Phoenix, **Bill Mack**, formerly of WBAP/Ft. Worth and **Billy Parker** of KVOO/Tulsa. To help start



Jason Drake

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, and, when asked what he 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 hangars were booked and the Hyatt did an excellent job of seating for 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.

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 home in Minnesota 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 asked if he could possibly get on the air. Sure enough, Drake started working thereafter 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 Michaels**. Then, in 1972, Drake was hired by the A/C station to do 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 full-time country. Drake fondly remembers how tough it was to get records and also how he got help. When visiting home in Minneapolis, he frequently sought advice from **Dan Haliburton** at **WDGY**/Bloomington who had seen that kind of problem before. Haliburton, 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 there in Wichita. He attributes KFH's success to full-time country enthusiasm in everything the station does.

HUNT MAKES MOVE TO KNOXVILLE — **WJRB**/Nashville morning man **Phil Hunt** has been named as the new program director for **WNOX-FM**/Knoxville. Hunt, 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 can be broken up to air on its own with 30 slots available for spots.

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 music director for 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. **country mike**

PROGRAMMERS PICKS

| | | |
|------------------------|-----------------------------|--|
| Chet Kelley | WWOL /Buffalo | Hey! Baby! — Anne Murray — Capitol |
| Bill Pyne | WQYK /St. Petersburg | Soul Searchin' — Leon Everette — RCA |
| Willis Williams | WLAS /Jacksonville | Cowboy In A Three Piece Business Suit — Rex Allen, Jr. — Warner Bros. |
| Rick Turner | KFKF /Kansas City | Yesterday's Wine — Merle Haggard & George Jones — Epic |
| Debbie Fradln | WMZQ /Washington | I Wish You Could Have Turned My Head — Oak Ridge Boys — MCA |
| Mike Brady | KSON /San Diego | I Will Always Love You — Dolly Parton — RCA |
| J.D. Cannon | WFMS /Indianapolis | New Way Out — Karen Brooks — Warner Bros. |
| Tim Tyler | KCUB /Tucson | Livin' In These Troubled Times — Crystal Gayle — Columbia |
| Brian Ringo | KNOE /Monroe | She's Lying — Lee Greenwood — MCA |
| Jim Powell | WYDE /Birmingham | He Got You — Ronnie Milsap — RCA |
| Jack Seckel | WIXZ /McKeesport | Walk Me 'Cross The River — Jerri Kelly — Carrere |
| John Marks | WSAI /Cincinnati | Song Of The South — Tom T. Hall & Earl Scruggs — Columbia |

MOST ADDED COUNTRY SINGLES

1. **YESTERDAY'S WINE** — MERLE HAGGARD & GEORGE JONES — EPIC — 38 ADDS
2. **LIVIN' IN THESE TROUBLED TIMES** — CRYSTAL GAYLE — COLUMBIA — 35 ADDS
3. **SOUL SEARCHIN'** — LEON EVERETTE — RCA — 26 ADDS
4. **SHE'S LYING** — LEE GREENWOOD — MCA — 26 ADDS
5. **HEY! BABY!** — ANNE MURRAY — CAPITOL — 25 ADDS
6. **I WISH YOU COULD HAVE TURNED MY HEAD** — OAK RIDGE BOYS — MCA — 24 ADDS
7. **PUT YOUR DREAMS AWAY** — MICKEY GILLEY — EPIC — 21 ADDS
8. **I WILL ALWAYS LOVE YOU** — DOLLY PARTON — RCA — 21 ADDS
9. **HE GOT YOU** — RONNIE MILSAP — RCA — 18 ADDS
10. **WALK ME 'CROSS THE RIVER** — JERRI KELLY — CARRERE — 16 ADDS

MOST ACTIVE COUNTRY SINGLES

1. **SHE GOT THE GOLDMINE** — JERRY REED — RCA — 61 REPORTS
2. **BIG OLE BREW** — MEL McDANIEL — CAPITOL — 53 REPORTS
3. **DREAMS DIE HARD** — GARY MORRIS — WARNER BROS. — 53 REPORTS
4. **WHATEVER** — THE STATLER BROTHERS — MERCURY/POLYGRAM — 52 REPORTS
5. **THIS DREAMS ON ME** — GENE WATSON — MCA — 18 REPORTS
6. **LOVE WILL TURN YOU AROUND** — KENNY ROGERS — LIBERTY — 47 REPORTS
7. **WHAT'S FOREVER FOR** — MICHAEL MURPHEY — LIBERTY — 42 REPORTS
8. **DANCING YOUR MEMORY AWAY** — CHARLY McCLAIN — EPIC — 38 REPORTS
9. **I JUST CAME HERE TO DANCE** — DAVID FRIZZELL — SHELLY WEST — WARNER/VIVA — 37 REPORTS
10. **GET INTO REGGAE COWBOY** — THE BELLAMY BROTHERS — ELEKTRA/CURB — 36 REPORTS

AM Maintains Strong Position In Country

(continued from page 22)

AM has not, of course, conquered the country listener in every market, but only three of the 18 markets showed country listenership dropping on the AM with a corresponding increase on the FM side. In Detroit, WCXI dropped to a 3.1 from a Winter Book rating of 4.3, giving the lead in country back to WWWW-FM, which stepped up four-tenths of a point to an even 4.0. WCXI-FM (formerly WTWR) adopted a country format in the middle of the book and brought additional listeners to the FM band.

In Chicago, WMAQ-AM continued its decline in reaching a 3.5, off from a Winter Book rating of 3.9, while both FM country signals, WJEZ and newcomer WUSN, posted increases of 0.7 and 0.3, respectively.

"It boils down to who the sharper programmer is," commented Dene Hallam of WHN/New York. "Psychologically, people believe that FM is more conducive to the music, and with rock, it's the music that people listen for. With country, the emphasis is on the words, so I don't think that whether it's an AM or FM band affects the country listeners as much.

RCA Starts Radio Push Behind Mandrell Single

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 field to a select few 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.



ROGERS GIVES FIRST RADIO PRESS CONFERENCE — Prior to his recent appearance at the Monroe, La. Civic Center, **Kenny Rogers** gave an unprecedented radio press conference over local station **KLIC**. In addition to Rogers, whose *Six Pack* motion picture recently debuted in theaters across the nation, **KLIC** music director **Bill Warren** also interviewed opening act **Larry Gatlin**. Pictured are (l-r): **Don Kelly**, program director, **KLIC**; **Rogers**; and **Warren**.

Canadian Arts Study Runs Into Delays

by Kirk LaPointe

OTTAWA — The release of recommendations by the Applebaum-Hebert committee, the two-year federal inquiry into the arts that will likely set the tone for cultural industries policy into the next century, has been set back several weeks.

Communications Minister Francis Fox told the House of Commons last week the final report of the 18-member committee probably won't be issued until the end of October.

Composer Louis Applebaum and civil servant Jacques Hebert will be kept on three months longer than expected to "finalize their positions" and write their report, Fox said.

New CBS Subsidiary Opens In Portugal

NEW YORK — Musica e Discos, Lda., a wholly-owned subsidiary of CBS Records, has opened in Lisbon, Portugal to service the Portuguese market. It will promote Portuguese language acts together with international language acts from other CBS companies worldwide, and will also record local talent for release in and outside Portugal.

The new company's initial album releases include a self-titled LP by Brazilian star Roberto Carlos, which has already been certified Silver in Portugal, "Dead Ringer" by Meat Loaf, and "Amar" by Simone. Albums by Julio Iglesias, Shakin' Stevens and the Goombay Dance Band are scheduled for imminent release.

"CBS Records views the Portuguese music market with a measure of confidence, and the opening of a wholly-owned subsidiary at this time with an equal measure of optimism," said Allen Davis, president of CBS Records International. "The market there has an unrealized potential that we expect to fulfill with CBS Records' extensive American, Latin, Brazilian, and European catalogs. And, the fact that we have achieved our first milestone with Roberto Carlos only two weeks after beginning operations is indicative of that belief. In addition, CBS Records places a high priority on the development of local Portuguese talent for exploitation inside and outside Portugal."

At CBS Records Portugal, Jose Novais has been named marketing director, and Carlos Nunes has been named finance director. The new company is located at Rua Juliao Quintinha, 11/1500 Lisbon, Portugal.

Lamers Exits PolyGram

LOS ANGELES — Jacqueline Lamers recently retired from her post as head of PolyGram's Group Public Relations office in Baarn, The Netherlands. Lamers, who served a number of years with the company, left at the end of June.

Government sources had said last week the report was expected in late June or early July. It was supposed to be published in August and a new government white paper on the arts policy was to be released in September.

But recently, department spokesmen were fudging on when the much-anticipated report would come out. Informed sources were saying Sept. 24 would be the date of release.

Last week, Progressive Conservative MP John Bosley, his party's communications critic in the Commons, asked Fox why cabinet had given notice of extension for the two co-chairmen's contracts.

Fox said the two plan one more meeting. The committee held cross country public meetings last year and heard from a vast array of interested parties in the arts, among them most of the country's recording firms.

Applebaum and Hebert released a digest of their findings early this year, but they gave little hint of what might be in their report.

The report is said to be imaginative and far-reaching, particularly in the field of broadcasting.

Fox is expected to act almost immediately on some of the more prominent of the recommendations, and has indicated his first priority will be to deal with the influx of arts into Canada from the United States.

Other areas, probably most of those concerning the recording business, likely will be handed over to a parliamentary committee for study before legislation is introduced in the Commons. Such a move would likely prolong the passage of a bill dealing with the music business until next spring.

The preliminary study said the country has abundant cultural resources that are not being developed because of a lack of funding, lack of public appreciation and a lack of coordinated policy.

Major Canadian Retail Chain Goes Under

OTTAWA — Treble Clef Ltd., the largest local retail franchise here, declared bankruptcy last week with debts totalling more than \$6.6 million.

The 24-year-old business, started by Harvey Glatt, owes the Bank of Montreal \$1.4 million in secured credit. Three holding companies are owed \$2 million. Employees are owed \$75,000.

If the receivers are forced to sell off the company's \$3.5 million in assets at below full estimated value, bankruptcy officials say there may not even be enough to pay off secured creditors.

A decision on whether the firm will reopen under new ownership will be made within one month. The company also has strong links with ticket distributors and concert promoters in the area.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Mario Kaminsky, president of Microfon, reports that his company has inked a new license contract with the Ariola International labels in the Argentinian market. Kaminsky signed the new contract during a recent trip to Mexico. The arrangement will be effective through June 30, 1984 and comprises also the representation of Microfon in Mexico through Ariola Mexico.

A new management company has been formed by Oscar Lopez, the record producer who has been handling the Sazam label through Sicamericana and turned it into one of the leading outlets for local rock music. Its name is "La Corporacion" (The Corporation) and its artist roster includes Plero, Miguel Cantillo and other well known names. Lopez stated to Cash Box that his idea is to cover all the aspects of artist relations, but he will personally retain his work with Sazam.

Sicamericana has signed two distribution deals of indie labels. One of them is the AKC logo, owned by pop group Katunga and featuring several other artists; the other one is the Sailor label, owned by record producer Alberto Luna, whose main artist is kiddie artist Lucrecia.

Interdisc is expanding its headquarter facilities to make room for the WEA division and adapt to the expansion in operations during recent times. Hecio Cuomo, commercial director of the company, explains that the company plans to increase its share of the market in the interior of the country through promotion and distribution improvements. According to Cuomo, the provinces must account for at least 40% of all sales, which is still not happening in his company.

Tonodisc is releasing the new album by kiddie group Parchis, titled after their latest movie, which is scheduled for screening next week: *Las Aventuras*. There is also a new album by French pianist Richard Clayderman in the works, and Francisco Vidal, vice president of the company, expects strong sales for both.

RCA is working hard on the first single by Lorena Paola, kiddie artist who has recorded the leit-motiv song of TV program *Crece Con Papa*. The record is currently enjoying chart status. There are also two albums by Placido Domingo, who became recently an international star and is well known here through an album with tangos recorded last year for PolyGram.

CBS is promoting through ATC a new volume of the "Musica para tu coche" (Music for your car) series, this time devoted to folk music. The release (on tape only) is aimed at car drivers and contains about the same music as two-LP albums.

miguel smirnoff

Canada

OTTAWA — All signs point towards the return of Supertramp to Canada this winter for a cross country tour. . . We have to agree with PolyGram that programmers are a bit conservative when they don't play Pete Shelley's disc, particularly when sales figures are so impressive in the Toronto market (where it's getting major play and is halfway to gold in that market alone). . . It was hard not to laugh when news spread around Montreal that CHOM-FM had one of its banners swiped at a concert in the city, only to have the kids that took it try to force the station to play their favorite records or the rather expensive promo item would be destroyed. Many stations would have played this situation to the hilt and made light of it. CHOM has demanded protection from promoters. Nothing like a sense of humor. . . Maureen Corbett is WEA's new promotional representative in the Montreal area. . . "Sun Son" is the second single from the still-being-enjoyed Kate and Anna MacGarrigle disc, "Love Over And Over," which could earn them a gold disc with a break or two.

kirk lapointe

Italy

MILAN — WEA Italiana has started a new line of cassettes containing music from two albums, sold at the price of a single cassette. The first seven releases were published last month (with artists such as the Eagles, Fleetwood Mac, Neil Young and others). According to Giancarlo Spadacenta, WEA's sales manager, the operation should fight the phenomenon of the private copy on the tape market.

Sergio De Gennaro, president of Panarecord, reported that sales for the company rose 126% in the first six months of 1982. This result was helped by the strong success obtained by the last releases of the Imagination, the dance music group at the top positions in the charts.

BdA, the new label created by the Italian pop group Bottega dell'Arte, signed a distribution agreement with PolyGram. Formerly the group recorded on EMI Italiana.

Producer Fred Petrus signed an agreement with Durium for the license of his album "Sharing Your Love" by the Change on the Memory label. It will be distributed in Italy by Durium.

EMI Italiana announced the calendar of "Incontri '82" — the series of meetings organized with the Italian record retailers to present the new production for the Autumn campaign. The meetings will take place in 19 cities, from Sept. 3-27.

During the 16th edition of SIM (International Music Fair), scheduled in Milan from Sept. 2-6, a special daily magazine will be printed, dedicated to the fair. The editor will be Gianni Cameroni, and it will be called *Suono e Immagine*.

mario de luigi

INTERNATIONAL BESTSELLERS

Australia

TOP TEN 45s

- 1 I've Never Been To Me — Charlene — Motown
- 2 Key Largo — Bertie Higgins — Epic
- 3 Six Months In A Leaky Boat — Split Enz — Mushroom
- 4 I Ran — Flock Of Seagulls — Jive
- 5 Hungry Like The Wolf — Duran Duran — EMI
- 6 Don't You Want Me — The Human League — Virgin
- 7 Vlew From A Bridge — Kim Wilde — Rak
- 8 More Than This — Roxy Music — Polydor
- 9 Mickey — Toni Basil — Radialchoice
- 10 Don't Talk To Strangers — Rick Springfield — Wizard

TOP TEN LPs

- 1 Avalon — Roxy Music — Polydor
- 2 Solid Gold Easy Action — T. Rex — EMI
- 3 Time And Tide — Split Enz — Mushroom
- 4 Mirage — Fleetwood Mac — Warner Bros.
- 5 Rio — Duran Duran — EMI
- 6 Hot August Night — Neil Diamond — MCA
- 7 Dare — The Human League — Virgin
- 8 Charlots Of Fire — Vangelis — Polydor
- 9 The Friends Of Mr. Cairo — Jon And Vangelis — Polydor
- 10 Still Life — The Rolling Stones — Rolling Stones

— Kent Music Report

Italy

TOP TEN 45s

- 1 Paradise — Phoebe Cates — CBS
- 2 Bravi Ragazzi — Miguel Bose — CBS
- 3 Ebony And Ivory — McCartney & Wonder — EMI/Capitol
- 4 Just An Illusion — Imagination — F1 Team
- 5 Tanz Bambolina — Alberto Camerini — CBS
- 6 Avarl — Claudio Baglioni — CBS
- 7 Celeste Nostalgia — Riccardo Cocciante — RCA
- 8 Lamette — Rettore — Ariston
- 9 Messaggio — Alice — EMI
- 10 Non Sono Una Signora — Loredana Berté — CGD

TOP TEN LPs

- 1 Tug Of War — Paul McCartney — EMI/Capitol
- 2 La Voce Del Padrone — Franco Battiato — EMI
- 3 Palasport — Pooh — CGD
- 4 Cocciante — Riccardo Cocciante — RCA
- 5 Eye In The Sky — Alan Parsons Project — CGD/Arista
- 6 Titanic — Francesco De Gregori — RCA
- 7 Eva — Umberto Tozzi — CGD
- 8 Bella Mbrlana — Pino Daniele — EMI
- 9 Guarda Chi Si Vede — Ron — Spaghetti
- 10 Rockmantico — Alberto Camerini — CBS

— Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 Fame — Irene Cara — RSO
- 2 Driving In My Car — Madness — Stiff
- 3 Don't Go — Yazoo — Mute
- 4 Come On Eileen — Dexy's Midnight Runners — Mercury
- 5 Da, Da, Da — Trio — Mobile Suit Corporation
- 6 Shy Boy — Bananarama — London
- 7 Abracadabra — The Steve Miller Band — Mercury
- 8 It Started With A Kiss — Hot Chocolate — RAK
- 9 A Night To Remember — Shalamar — Solar
- 10 I Second The Emotion — Japan — Hansa

TOP TEN LPs

- 1 Lexicon Of Love — ABC — Neutron
- 2 Fame — original soundtrack — RSO
- 3 Love And Dancing — League Unlimited Orchestra — Virgin
- 4 Avalon — Roxy Music — Polydor
- 5 Pictures At Eleven — Swan Song
- 6 Mirage — Fleetwood Mac — Warner Bros.
- 7 Abracadabra — The Steve Miller Band — Mercury
- 8 Imperial Bedroom — Elvis Costello & The Attractions — F-Beat
- 9 Tropical Gangsters — Kid Creole & The Coconuts — Ze
- 10 Still Life — The Rolling Stones — Rolling Stones

— Melody Maker



RE-INK — RCA singer/songwriter Rick Springfield recently re-signed with Broadcast Music, Inc. (BMI), having first joined the performing rights organization in 1976. Pictured celebrating the reunion are (l-r); Ron Anton, vice president, BMI; Springfield; and Linda Gavin, motion picture and TV liaison, BMI.

Used Record Shops Prosper In Midst Of Flagging Economy

(continued from page 5)

ing budgets, highly visible locations and modern store layouts. Evaluating their success, most dealers in this field feel it comes more from treating music as a cultural art form rather than merely a cheap product to be sold. As one employee for Colorado's three-store web of Play It Again shops aptly put it, "The staff here treats the business like a lifestyle instead of a job, and consumers who love music enjoy dealing with other music lovers."

Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA) compared the used record shops to used-paperback dealers — low-priced alternatives for consumers. "As long as these stores aren't merely a link in the chain that leads to more home taping or don't become the dumping grounds for albums

Accord/Townhouse To Bow \$3.98 Budget Line

LOS ANGELES — Accord/Townhouse Records will debut a \$3.98 budget series featuring new packages of existing catalog material in mid-August. The first release of 20 LPs will cover a variety of genres, including big bands, MOR, rock 'n' roll, blues and country.

The LPs will include eight songs each, and the cassettes will also feature the full album liner notes without extra charge. The graphics on both will also be new.

"We are offering a superior package to consumers at an unbeatable price," said Michael Gusick, Accord/Townhouse president. "These are not overstocks or cutouts. They are one-of-a-kind newly sequenced excerpts of existing product. They are new packages offering top names, strong graphics and superior sound quality."

Among the acts to be featured in the first release are B.J. Thomas, Molly Bee, Bill Haley, Jerry Lee Lewis, Alan Price, Jimmy Dean, Joey Dee, Illinois Jacquet, Bud Powell, Carl Perkins, Rex Allen, Jr., the Tommy Dorsey Band, Four Aces and A! Caiola. In addition, five volumes of a "Blue Ribbon Country" series will feature, among others, Sammi Smith, Ferlin Husky, David Houston, Maxine Brown, Pee Wee King, Glenn Barber, B.J. Thomas, Bobby Helms, Del Wood and Billy Larkin.

The series will be distributed by Capitol Records. The cassettes will also feature application of Capitol's Advanced Wide-Range Technology, a Capitol Manufacturing process said to give a wider range of lows and highs and vastly reduced distortion.

According to label president Gusick, Accord/Townhouse will release up to 30 more titles by the end of the year at the same budget price.

that have gone through rental record stores, I don't have any objection to it," said the RIAA head. "Because of the perishable quality of records, I would think most purchasers would want to own a new rather than used album or single. The other thing I'm concerned about with these shops is quality control, so a consumer who buys a used record with poor sound or excessive wear doesn't get a negative image of the entire music industry."

If anything, those stores surveyed keep an extremely close watch on quality control and often refuse to stock any used item with sonic flaws. Titus Oaks, owner of three used record shops in Brooklyn, Hicksville and Huntington, New York firmly believes that poor quality recordings in a second hand store will turn patrons off. "This topic doesn't just affect used stores, however," says Oaks, "It affects all record shops, period. We only handle quality, and we won't even touch junk. I mean, if you put a rare Elvis Presley album out for \$100, it had better be a good LP in good condition. To keep customers happy, we take back anything — new, used or in-between — for full exchange value within two weeks of purchase if they're not satisfied. New records are included in the guarantee because there are a lot of poor pressings around, and sometimes people have to try three different copies before they're satisfied. We bend all the way on that end."

Repeat Customers

Oaks, who claims his clientele consists primarily of repeat customers and foreigners looking for "oddball items" in the rock and jazz mode, sells used versions of current albums for two to three dollars, while hard-to-get LPs like an original copy of John Lennon & Yoko Ono's "Two Virgins" on the Apple label might fetch in excess of \$200.

Despite the sky-high prices asked for certain collectors items, however, most second hand record stores are doing good business because they offer almost-new albums at low rates, especially in light of the present economic state of affairs across the country.

"The money is undoubtedly in selling used records today, not new ones," says John Fitzmaurice, manager of Los Angeles-based Rhino Records, where used LPs constitute half of the store's inventory, with the balance divided between new American pressings and imported product. "The market is getting better as the economy goes down," added Fitzmaurice. "Let's face it, selling used records is definitely a depression business."

Rhino, which carries rock, jazz, reggae, folk, R&B and soul material, marks a new

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Stark Convention Celebrates Success In Tough Economy

(continued from page 15)

tion," he said. Now in his 26th year in the business, David recalled the first company picnic in 1967 when only 30 people attended. Looking out at some 220 field staff flown in from 132 Camelot and Grapevine stores and another 400-plus office and warehouse workers based in Canton for the day, he regretted no longer knowing everyone by name and position. But speaking directly to each listener individually, he stated "Times are tough and you are tougher."

David also stressed his company's adaptability in meeting new market conditions as a major factor in its success. The convention's two business sessions focused on this adaptability.

Adaptability in handling new product lines as well as ordering procedures were dealt with in Sunday morning's E.T. session. While the session did not offer a private screening of the hit film, the electronic technology discussed and demonstrated proved thoroughly fascinating if not quite as entertaining. Date processing manager Jim Sage led off with an outline of Stark's first computer, the IBM System 38, which was installed in July of last year. The many applications of the inter-active system include payroll, cash and sales, cash disbursements, club mailings, and inventory management.

Sage described the recently completed shift in inventory item identification numbers to meet manufacturers' bar coding. He diagrammed the nearly-finished inventory management system, and predicted that in two years portable data collection devices would be in all the stores for managers to communicate directly with the system themselves instead of going through a data processing staff.

Noting that the Camelot chain was the first to offer video games chainwide, Joe Bressi gave a brief history of the product line and looked ahead to new high resolution games or arcade quality and huge cross-merchandising programs with such behemoths as McDonald's. Video buyer Dwight Montjar listed the various game manufacturers and said that a second

custom-made video in-store display fixture might have to be installed in each store by the end of the year. "Sales could be staggering by then," he explained.

Games Up

Montjar reported a doubling of games sales percentage from four percent in March, and projected this figure to hit 15% by the end of the year. He saw a trend from the currently predominant space themes to character type games like PacMan, and noted that Coleco will have Smurf character games out by November. He credited Camelot's print ads for creating a video game awareness factor in Camelot customers, and said that Imagic was readying radio spots with Camelot to test their effectiveness.

Bressi then introduced Florida's video supervisor Kevin Kilroy and Steve Endres, general manager of the video department in the Charlotte, N.C. Grapevine outlet, to describe the operations of the full-line video departments. Since last year, Stark has opened four full-line video departments, and at least three more are expected by the end of the year.

Computer Session

The session concluded with Bressi looking ahead to the introduction of computer software and describing the advent of compact disk hard and software to make up for the morning's "oversight" in leaving out music, "the main part of our business." To the strains of "I Love Rock 'n Roll" the group was dispatched to try out the many games offered in the well-stocked video display room.

The other business session concerned the marketing committee comprised of Mundorf, Bressi and vice president of advertising Gerry Gladioux. The three discussed the hows and whys of the monthly chainwide events credited with causing much of the company's success this year.

Entertainment included The Dazz Band, who jumped the Rick James tour to thank Stark for its help. John Waite, Louise Mandrell, Roy Clark & R.C. Bannon also performed, and Dunn & Bruce Street turned in their first-ever show at poolside.

Blay To Head Embassy Entertainment Division Aimed At Home Video Market

(continued from page 5)

Corp. prior to its sale utilizing the same network of distributors as employed by the former company. Included is a package of some 80 motion pictures licensed from the U.K.'s Rank Films library.

Name Change

"We've just changed the name plate," said Blay. "Our sales staff will remain, including vice president of sales Robert Cook and regional sales manager Robert Blay, although we're going to add a couple of field representatives. However, most of the beefing up will be in the areas of marketing, advertising and promotion, which gives the product its pizzazz in the marketplace."

The company is also looking to realize Blay Corp.'s aim "to carve out a niche in music video," according to Blay, through a program of acquiring, funding and developing several new productions. In June, the Andre Blay Corp. had announced the signing of a \$3 million deal with Scott Millaney and Des Brown's Premiere Programming Ltd., which will now bring Embassy six 60-90 minute original music video programs featuring a number of top recording acts and directed by Brian Grant, David Mallett and Russell Mulcahey. Blay pointed out that although he is hoping to receive the first program by October of this year, "the deadlines are all set by the production company so it's hard to say

when we'll see one."

However, Embassy has more definite release plans this year for two music video acquisitions, a conceptual production featuring Geffen recording artist Elton John directed by Russell Mulcahy entitled *Elton John's Vision* and an in-concert program of Rod Stewart's most recent performance at the Los Angeles Forum. Blay also noted that he recently concluded a deal with PolyGram recording group Rush for a production "to coincide with the band's new album."

"We hope to have an ongoing series of music video programs like Elton John's, Rod Stewart's and Rush's and then supplement those with productions like those from the Premiere deal," stated Blay.

"In the area of film title acquisitions, Blay said that Embassy plans to initially release John Carpenter's *Escape From New York* and *Eye To Eye*, starring Elliott Gould, "probably in September or October."

"Our major task right now is to complete the distribution building job we started at Andre Blay Corp.," he concluded, "in addition to staffing up our departments. Secondly, we have a huge job to do internationally, which is most important to us since 60% of the home video business is outside of the U.S. and, right now, we have just one office in London under Alan Kaupe."

CASH BOX TOP 100 ALBUMS

August 7, 1982

| Title, Artist, Label, Number, Distributor | 7/31 | Weeks On Chart | Title, Artist, Label, Number, Distributor | 7/31 | Weeks On Chart | Title, Artist, Label, Number, Distributor | 7/31 | Weeks On Chart |
|---|-------|----------------|---|-------|----------------|--|------|----------------|
| 1 MIRAGE FLEETWOOD MAC (Warnar Bros. 23607-1) WEA | 8.98 | 1 4 | 33 COMBAT ROCK THE CLASH (Epic FE 37689) CBS | — | 34 9 | 67 ZAPP II ZAPP (Warnar Bros. 9 23583-1) WEA | 8.98 | — 1 |
| 2 ASIA (Geffen GHS 2008) WEA | 8.98 | 3 19 | 34 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS | — | 36 11 | 68 ON THE LINE GARY U.S. BONDS (EMI America SO-17068) CAP | 8.98 | 85 7 |
| 3 PICTURES AT ELEVEN ROBERT PLANT (Swan Song/Atco SS 8512) WEA | 8.98 | 4 4 | 35 AVALON ROXY MUSIC (Warnar Bros. 9 23666-1) WEA | 8.98 | 38 8 | 69 KIM WILDE (EMI America ST-17065) CAP | 8.98 | 75 13 |
| 4 STILL LIFE (AMERICAN CONCERT 1981) THE ROLLING STONES (Rolling Stones/Atco COC 39113) WEA | 9.98 | 2 7 | 36 POWER PLAY APRIL WINE (Capitol ST-12218) CAP | 8.98 | 39 5 | 70 STAR TREK II: THE WRATH OF KHAN ORIGINAL SOUNDTRACK (Atlantic SD 19363) WEA | 8.98 | 76 4 |
| 5 EYE OF THE TIGER SURVIVOR (Scotti Bros. FZ 38062) CBS | — | 8 7 | 37 E.T. THE EXTRA-TERRESTRIAL ORIGINAL SOUNDTRACK (MCA-6109) MCA | 8.98 | 41 7 | 71 AEROBIC SHAPE UP JOANIE GREGGAINS (Parade/Peter Pan 104) IND | 8.98 | 71 17 |
| 6 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS | — | 6 21 | 38 QUIET LIES JUICE NEWTON (Capitol ST-12210) CAP | 8.98 | 28 11 | 72 I'M THE ONE ROBERTA FALCK (Atlantic SD 19354) WEA | 8.98 | 64 8 |
| 7 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL | 8.98 | 9 15 | 39 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124) CAP | 8.98 | 49 3 | 73 SO EXCITED POINTER SISTERS (Planet BXL1-4355) RCA | 8.98 | 82 4 |
| 8 GET LUCKY LOVERBOY (Columbia FC 37638) | — | 7 39 | 40 NO FUN ALOUD GLENN FREY (Asylum E1-60129) WEA | 8.98 | 43 8 | 74 12 GREATEST HITS VOL. II NEIL DIAMOND (Columbia TC 38066) CBS | — | 67 11 |
| 9 ABRACADABRA THE STEVE MILLER BAND (Capitol ST-12216) CAP | 8.98 | 11 7 | 41 BLACKOUT SCORPIONS (Mercury SRM-1-4039) POL | 8.98 | 40 20 | 75 ONE ON ONE CHEAP TRICK (Epic FE 38021) CBS | — | 70 11 |
| 10 GOOD TROUBLE REO SPEEDWAGON (Epic FE 38100) CBS | — | 10 5 | 42 JEFFREY OSBORNE (A&M SP-4896) RCA | 8.98 | 45 8 | 76 MISSING PERSONS (Capitol DLP-15001) CAP | 4.98 | 78 18 |
| 11 IV TOTO (Columbia FC 37728) CBS | — | 5 17 | 43 SCREAMING FOR VENGEANCE JUDAS PRIEST (Columbia FC 38160) CBS | — | 56 4 | 77 EMOTIONS IN MOTION BILLY SQUIER (Capitol ST-12217) CAP | 8.98 | — 1 |
| 12 DAYLIGHT AGAIN CROSBY, STILLS & NASH (Atlantic SD 19360) WEA | 8.98 | 15 4 | 44 VINYL CONFESSIONS KANSAS (Kirshner FZ 38002) CBS | — | 35 9 | 78 HOOKED ON CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194) RCA | 8.98 | 72 38 |
| 13 TUG OF WAR PAUL McCARTNEY (Columbia TC 37482) CBS | — | 12 13 | 45 SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD (RCA AFL 1-4125) RCA | 8.98 | 37 20 | 79 INSTANT LOVE CHERYL LYNN (Columbia FC 38057) CBS | — | 85 5 |
| 14 ROCKY III ORIGINAL SOUNDTRACK (Liberty LO-51130) CAP | 8.98 | 20 5 | 46 NON-STOP EROTIC CABARET SOFT CELL (Sira SRK 3647) WEA | 8.98 | 47 29 | 80 BUILT FOR SPEED STRAY CATS (EMI America ST-17070) CAP | 8.98 | 92 7 |
| 15 THREE SIDES LIVE GENESIS (Atlantic SD 2-2000) WEA | 10.98 | 17 7 | 47 ESCAPE JOURNEY (Columbia TC 37408) CBS | — | 42 53 | 81 WE GO A LONG WAY BACK BLOODSTONE (T-Neck FZ 38115) CBS | — | 87 5 |
| 16 DARE THE HUMAN LEAGUE (Virgin/A&M SP-6-4892) RCA | 8.98 | 13 24 | 48 REACH RICHARD SIMMONS (Elektra E1-60122F) WEA | 10.98 | 44 10 | 82 BELLA DONNA STEVIE NICKS (Modern/Atco MR 38-139) WEA | 8.98 | 68 52 |
| 17 DIVER DOWN VAN HALEN (Warnar Bros. BSK 3677) WEA | 8.98 | 14 14 | 49 DONNA SUMMER (Geffen GHS 2005) WEA | 8.98 | — 1 | 83 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207) CAP | 8.98 | 66 11 |
| 18 ALL FOUR ONE THE MOTELS (Capitol S-12177) CAP | 8.98 | 18 15 | 50 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590) IND | 8.98 | 46 17 | 84 HANDS DOWN BOB JAMES (Tappan Zea/Columbia FC 38067) CBS | — | 90 5 |
| 19 SPECIAL FORCES .38 SPECIAL (A&M SP-4888) CAP | 8.98 | 19 11 | 51 IMPERIAL BEDROOM ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38157) CBS | — | 62 4 | 85 BRILLIANCE ATLANTIC STARR (A&M SP-4883) RCA | 8.98 | 79 20 |
| 20 ANNIE ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS | — | 22 12 | 52 BEAT KING CRIMSON (Warnar Bros. 9 23692-1) WEA | 8.98 | 52 6 | 86 WINDSONG RANDY CRAWFORD (Warnar Bros. 9 23687-1) WEA | 8.98 | 84 8 |
| 21 GAP BAND IV THE GAP BAND (Total Experience TE-1-3001) POL | 8.98 | 21 9 | 53 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243) IND | 8.98 | 48 35 | 87 WILD HEART OF THE YOUNG KARLA BONOFF (Columbia FC 37444) CBS | — | 74 19 |
| 22 CHICAGO 16 CHICAGO (Full Moon/Warnar Bros. 9 23689-1) WEA | 8.98 | 32 8 | 54 PELICAN WEST HAIRCUT 100 (Arista AL 6600) IND | 6.98 | 55 18 | 88 JUMP TO IT ARETHA FRANKLIN (Arista AL 9601) IND | 8.98 | — 1 |
| 23 NOW AND FOREVER AIR SUPPLY (Arista AL 9587) IND | 8.98 | 16 8 | 55 ALDO NOVA (Portrait ZRR 37498) CBS | — | 51 25 | 89 AS WE SPEAK DAVID SANBORN (Warnar Bros. 9 23650-1) WEA | 8.98 | 96 6 |
| 24 ALL THE BEST COWBOYS HAVE CHINESE EYES PETE TOWNSHEND (Atco SD 38-149) WEA | 8.98 | 25 6 | 56 CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-6335) POL | 8.98 | 50 43 | 90 4 FOREIGNER (Atlantic SD 16999) WEA | 8.98 | 81 55 |
| 25 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AL 9599) IND | 8.98 | 23 8 | 57 A FLOCK OF SEAGULLS (Jiva/Arista VA 66000) IND | 6.98 | 63 12 | 91 PRIVATE AUDITION HEART (Epic FE 38049) CBS | — | 77 9 |
| 26 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL) IND | 8.98 | 24 10 | 58 GREASE 2 ORIGINAL SOUNDTRACK (RSO RS-1-3803) POL | 8.98 | 59 8 | 92 HEY RICKY MELISSA MANCHESTER (Arista AL 9574) IND | 8.98 | 104 16 |
| 27 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH FRANK ZAPPA (Barking Pumpkin FW 38066) CBS | — | 29 11 | 59 MARSHALL CRENSHAW (Warnar Bros. BSK 3673) WEA | 8.98 | 60 12 | 93 UNDER THE BIG BLACK SUN X (Elektra 9 60150-1) WEA | 8.98 | 100 5 |
| 28 DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007) WEA | 9.98 | 27 13 | 60 SWEETS FROM A STRANGER SQUEEZE (A&M SP-4899) RCA | 8.98 | 57 11 | 94 LONE RHINO ADRIAN BELEW (Island/Atco IL 9751) WEA | 8.98 | 95 6 |
| 29 HOOKED ON SWING LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA | 8.98 | 30 9 | 61 NO CONTROL EDDIE MONEY (Columbia FC 37960) CBS | — | 69 5 | 95 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA | — | 117 2 |
| 30 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamil/Motown 6002TL2) IND | 13.98 | 26 11 | 62 BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021) RCA | 8.98 | 53 54 | 96 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l. FZ 37999) CBS | — | 94 13 |
| 31 KEEP IT LIVE DAZZ BAND (Motown 6004ML) IND | 8.98 | 31 21 | 63 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015) WEA | 8.98 | 54 16 | 97 GHOST IN THE MACHINE THE POLICE (A&M SP-3730) RCA | 8.98 | 86 42 |
| 32 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) RCA | 8.98 | 33 22 | 64 JUMP UP! ELTON JOHN (Geffen GHS 2013) WEA | 8.98 | 61 14 | 98 ALLIGATOR WOMAN CAMEO (Chocolata City CCLP 2021) POL | 8.98 | 83 18 |
| | | | 65 NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA | 8.98 | 73 4 | 99 TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca NBLP 7265) POL | 8.98 | — 1 |
| | | | 66 FREEZE-FRAME THE J. GEILS BAND (EMI America SOO-17062) CAP | 8.98 | 58 39 | 100 WALT DISNEY PRODUCTIONS' MOUSERCISE (Disneyland 62516) IND | 7.98 | 88 21 |

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Used Record Stores Prosper In Midst Of Flagging Economy

(continued from page 27)

top-selling disc such as Fleetwood Mac's "Mirage" at \$5.98, while a second-hand copy of the same platter in fine condition is tagged at \$3.99. "Our basic pricing structure 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 a small store, but we have things nobody else around here sells — Jamaican music, English and Irish folk, imported jazz titles, African tribal chants — so we make money."

Sales Exploded

The Great Escape, a "used product shop" in Nashville, Tenn., got into selling previously-owned albums about four years ago, prior to which the store dealt primarily in rare comic books, baseball cards and movie memorabilia.

"When we started selling used records, things pretty much exploded for us," says store owner Gary Walker. "Now it's our main line. Fortunately, I have a good working relationship with the Nashville music community — I don't sell promos or rent records — and it's gotten to the point where industry representatives are sending people here for out-of-print recordings. We stock approximately 25,000 used albums, 20,000 of which are like new, and we're doing so well we're going to open up another store in town soon. The future for second-hand albums is so great we could probably open as many stores as we had qualified workers to staff them. Today, 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 outlet stocks about 25-30% used albums as opposed to 50% imports and 20% new domestic product and accessories, and reports the second-hand LPs are "really selling great these days." Store manager Greg Pickett, who's been with the shop ever since it relocated to the Windy City from Denver, says, "Our sales of

second-hand items increased by about 50% over last year, even though our business is down in general. We get a very quick turnover with used stuff; usually a Top 40 record we buy from a customer doesn't sit around more than two or three days because of the prices of new records. On new ones, we'll sell an \$8.98 list for \$7.25; a used copy of the same LP in perfect condition will sell for around \$3.75 to \$3.98. For older catalog items, like a late 1970's Pink Floyd disc, we'll charge anywhere between \$2.50 and \$3.50."

Because a large amount of their used albums are promotional copies, says Pickett, "Wax Trax is always at the bottom of the list for co-op advertising," a fact the manager claimed is the major problem facing his store. "We could sell 500 copies of the new Clash album, but we'd be passed 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 selling promo 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 our regular customers, and they pretty much have supported us for years."

Lee Aidman, owner of Lee's Music Center in Miami, Fla., also relies primarily on his reputation and word-of-mouth rather than paid advertising to attract customers. In business since 1958 selling new and used records, Aidman figures his current inventory to total over 10,000 LPs and over 200,000 singles, stocking pop, rock, folk, blues, country classical, rockabilly and big bands, and dealing in phone and mail orders in addition to store traffic.

No Problems

"My stock is equally divided, 50-50, between new and used releases," says Aidman, "and there's no problems at all for my store. Our volume just keeps on going up, and we probably saw a 10% increase in sales this year over last year. Our secret is we carry a lot of everything, especially vintage 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 owners and buyers constantly keeping an eye peeled for rare or high-demand product. "I'm like an omnivore," jokes Andre Grabowicz, owner of Second Coming Records based in New York City's Greenwich Village. "I try to scrape up all the albums I can, and now I've got 20,000 LPs for sale with many more put away in storage. Of course, I try to buy the right stuff and gear myself to the times, but often I stock up on product that refuses to move. On a \$8.98 list LP, I'll sell a new copy for \$5.49-5.99 and the same used at \$3.00-3.49. I'm very impatient about the albums though. If I see one lying around for a while, I'll start selling it at cost or below just to get it out."

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 advertising is concerned, the stores run no print ads, instead focusing on word-of-mouth, business cards and bags embossed with the shops' logo.

In Kansas City, Mo., four different stores selling used records co-exist, 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 inventory, and the fourth specializes in punk/new wave/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 they'll refer customers to another shop that might carry it. I'd really have to say the national economy has been a major factor in our profits to date. We get a lot of top-notch albums because newer releases seem to come in sooner than they used to. If someone buys a record and doesn't care for it, they'll sell it now rather than hold onto it like in the past. There's definitely a greater turnover than 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 in both ways."

SOUNDVIEWS

(continued from page 13)

Adam Ant, Kansas, Loverboy, Toto, Cheap Trick, .38 Special and The Motels. To commemorate the event, special edition birthday posters and buttons will be offered to viewers for a nominal fee and Birthday Gift Boxes will be sent out to all cable affiliates containing the posters, buttons, birthday cards and T-shirts. The promotion/celebration climaxes Sept. 6 with a 2-hour *Labor Day Spectacular* airing at 11:00 p.m. (ET), featuring segments on the *Rolling Stones, Journey, Fleetwood Mac and Genesis*, among others. . . . Lest we forget, a special six-page section on MTV's birthday is featured in the national music club publication *Rockbill*. . . . Ziv International will be handling worldwide distribution of the 1982 Playboy Jazz Festival. Included in the package are 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 Dexter Gordon Quartet, Grover Washington, Jr., Dave Brubeck and Lionel Hampton*, among others.

michael glynn

CASH BOX

August 7, 1982

AROUND THE ROUTE

by Camille Compasio

The big news at D. Gottlieb & Co. centers on the factory's next scheduled pin, "Rocky," which seems to be packing a wallop like its namesake. Marketing vice president **Marshall Caras** happily reports that the game's been achieving extremely high grades on test, both in terms of earnings and player appeal. The theme and the outstanding graphics of the machine depict the popular **Sylvester Stallone** films (the actor has a couple of the pins in his own home), which is proving to be an added enhancement. The new model went into full production at the end of July — so watch for it. Caras also indicated that Gottlieb has some very exciting video and pin products on the planning board for release over the next few months.

The Bally plant will be closed for annual summer vacation the weeks of July 26 and Aug. 2, resuming production on Aug. 9.

Operator dialogue: **John Trucano** of Black Hills Novelty (Deadwood, S.D.) said the tourist trade in his area of operation has been "exceptional" this year — which doesn't necessarily mean that collections have been likewise, at least.

(continued on page 32)

AGMA Is Taking Its Public Relations Drive On The Road

LOS ANGELES — The Amusement Game Manufacturers Assn. (AGMA) participated as an exhibitor at the recent 1982 National Assn. of Counties Convention in Alexandria, Va. in order to explain the coin-op game machine industry to elected county officials and their staffs from all over America. At the convention, which was attended by 5,000 decision makers and their aides, the AGMA manned a booth where games were set up for token play and important industry issues were discussed.

Although the AGMA originated and coordinated the game booth, members of the entire coin-op industry helped man and assemble the display, with Amusement and Music Operators Assn. (AMOA) personnel answering questions and handing out information booklets and Baltimore, Md. distribs General Vending furnishing, setting up and installing the games. The display is just part of the AGMA's new public affairs program, with similar booths planned for the National Conference of State Legislators in Chicago during late July and also during the National League of Cities Convention Officials in Los Angeles scheduled for November.

A total of five games were part of the AGMA's display, and the trade organization's executive director, Glenn E. Braswell, stood close by the units, handing out tokens to delegates and discussing various points about the game industry. According to Braswell, the concept of the booth was primarily to provide

a "first-hand playing experience" for elected county officials who are often called upon to enact legislation about the video games without prior knowledge or personal experience with the devices. Braswell further noted that approximately 80% of the delegates who played the machines were first-time users.

Responses from the delegates, staff and spouses were overwhelmingly positive, and coin-op industry representatives were equally pleased with the results of the booth. Wes Lawson of the AMOA remarked, "If we save only one jurisdiction (from anti-arcade legislation) at this convention, the trip was worth it."

Pizza Time Forms Canada Subsidiary

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 Carindale, Australia and another in Toronto. Based in

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COIN MACHINE

INDUSTRY NEWS

AROUND THE ROUTE

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not thus far. Why? The crowds are there, but people are spending less money than in previous seasons, as John pointed out. Also tearing into the operator's profits, he added, is the fact that they're making a bigger investment in machines but not receiving more dollars in the cashboxes to make up for their higher operating costs. There's also the problem of competition from the professionals such as doctors, lawyers, etc. who are becoming "overnight" operators, very inexperienced in their newfound craft and offering bigger cuts to locations. "Everybody that has a corner in their store is putting equipment in it, whether the installation is made by an experienced operator or one of these newcomers who know nothing whatever about the coin machine business," according to Trucano. While this does indeed hurt the operator and makes things more difficult for him, the situation won't last forever. As John said, "We will survive" — there have been setbacks before, so this too shall pass! . . .

Tom Bennett of Bismarck Amusement (Bismarck, N.D.) expressed similar views. "Since video's became so popular, more and more new people are being attracted to the coin machine business but, unfortunately, they don't have the financial know-how to survive as operators." Tom feels the present market is too saturated with equipment. "Operators must be very selective in choosing games and equally selective in choosing locations," he advised. Very often locations demand equipment they really don't have the capacity for, he explained. In such cases, operators should stick to their guns and apply the "planned take over" method, meaning they should relinquish these types of locations to the competition — since, in the long run, they'll be much better off. And then there's the 90/10 rule he told us about — "10% of your locations give you 90% of your problems in terms of service calls, complaints and with respect to earnings; while the other 90% of your locations account for only 10% of your problems; so concentrate on the latter and let the competition take over the others if they want them."

Stern's director of marketing **Tom Campbell** has been quite the traveling man this summer, with one business trip after another. Upon returning from a swing through Phoenix, Dallas, Birmingham and Atlanta where he visited with Stern distribs, he immediately planned his next itinerary for Denver, St. Louis and San Antonio.

Pizza Time Theatre

(continued from page 31)

Sunnyvale, Calif., the company went public in 1981 and closed the fiscal year with revenues of \$36.2 million, as opposed to the previous year's revenues totalling \$11.4 million.

"We're looking forward to bringing Chuck E. Cheese's Pizza Time Theatres to major population areas throughout Canada," commented Jack Campbell, vice president of franchise operations for Pizza Time Theatre, Inc. "We expect Chuck E. Cheese to be as popular with Canadian children and families as he is with their American counterparts."



GRAND OPENING — World Wide Distributing recently hosted an open house celebration for its new facility in Grand Rapids, Mich. Pictured in the top row are (l-r): Bill Cravens, Ron Howard, John White, Doug Skor, Fred Skor, Bob Lentz, Marcia Young, Jeff

Neumann, Bob Breither, Mike Galbraith, Fawn Radtke, Bill Currier and Currier (r) demonstrating the "K" pool table. Shown in the bottom row are (l-r): Lentz fielding questions about Stern/Seeburg's new VMC jukebox, Howard, Lentz, Breither, Cravens and Young.

World Wide Distribs Hosts Open House

GRAND RAPIDS, Mich. — More than 100 operators, factory representatives and guests attended the recent open house celebration, hosted by World Wide Distributors to launch its second Michigan branch office here. Company president Fred Skor, along with Harold Schwartz, vice president-music; Jeff

SEGA/Gremlin Reports New Toll Free Numbers

LOS ANGELES — SEGA/Gremlin recently announced the installation of a new toll free number to be used for technical service and parts ordering information for its Gremlin video game subsidiary. In California inquiries about technical service may be answered at (800) 722-8576, and questions about parts are directed to (800) 722-8575. Out-of-state callers should contact (800) 854-1938 for technical service data and (800) 854-1900 for parts information. Through these numbers, a caller can speak to a Gremlin Industries technician or customer representative during the hours of 7:15 a.m. to 3:45 p.m. P.D.T. Mondays through Fridays.

The use of the California toll free numbers is just part of the restructuring changes SEGA is undertaking to assist speedy service and parts information to their clients. In addition, Gremlin set aside increased space for its spare parts warehouse, and boosted the number of technicians working in the customer service department.

"This expanded telephone service will enable us to serve the needs of our customers in a more timely manner," remarked Bob Klinefelter, Customer Service Manager for Gremlin. "Our customer service technicians are trained to evaluate most problems by phone and to determine the proper procedure the customer should follow. If that procedure doesn't correct the problem immediately, we can assist the customer in ordering the proper replacement part."

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 5000 sq. ft. facilities, which house spacious parts and service departments, 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 "Kram" and "Wild Western," "K" Enterprise's "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, Stern/Seeburg'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 Strahan, 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) 860-6400 (Illinois) and asking for Diane Guzzi.

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 art.

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; Bartle Hall; Kansas City.

INDUSTRY NEWS

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 provides 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



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 fighter ships. These robot space vehicles can destroy the player ship by ramming or by firing lethal Zizzers 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 hurdles through space, spinning off floating Moboids and hiding behind others in an effort to avoid enemy collision or Zizzer-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 lites



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 pushing the right flipper button. Balls continue to feed automatically to the flippers.



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, California. 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"x1-3/8" 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 62 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.

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 Zizzers 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, Eridonus, 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 Zizzers, the bouncing 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

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Punchboards
Antique Pace Cornets slot machines
Bally slot machines
Bally Miss Universe Bingos (new)
Bally Bingos (used), 20 hole models
Bally Six Card Bingos, Lotta Fun, Shootalines
Lite a Lines, Stock Markets, Bais, Wallstreets
Nashvilles, High Times, TickerTapes, Dixielands
Sweetshawnee Uprights, Wild Arrow Uprights

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THE JUKEBOX PROGRAMMER

* indicates new entry

August 7, 1982

POP

- 1 **EYE OF THE TIGER**
SURVIVOR (Scotti Bros./CBS ZS5-02912)
- 2 **HOLD ME**
FLEETWOOD MAC (Warner Bros. 7-29966)
- 3 **ONLY THE LONELY**
THE MOTELS (Capitol PB-5114)
- 4 **HURTS SO GOOD**
JOHN COUGAR (Riva/PolyGram R 209)
- 5 **ABRACADABRA**
THE STEVE MILLER BAND (Capitol PRO-9785)
- 6 **WASTED ON THE WAY**
CROSBY, STILLS & NASH (Atlantic 4058)
- 7 **KEEP THE FIRE BURNIN'**
REO SPEEDWAGON (Epic 14-02967)
- 8 **HARD TO SAY I'M SORRY**
CHICAGO (Full Moon/Warner Bros. 7-29979)
- 9 **DON'T YOU WANT ME**
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 10 **TAKE IT AWAY**
PAUL McCARTNEY (Columbia 18-03018)
- 11 **VACATION**
GO-GO's (I.R.S./A&M IR-9907)
- 12 **GOING TO A GO-GO**
THE ROLLING STONES (Rolling Stones/Atco RS 21301)
- 13 **YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU**
MELISSA MANCHESTER (Arista AS 0676)
- 14 **CAUGHT UP IN YOU**
.38 SPECIAL (A&M 2412)
- 15 **AMERICAN MUSIC**
POINTER SISTERS (Planet/RCA YB-13254)
- 16 **PERSONALLY**
KARLA BONOFF (Columbia 18-02805)
- 17 **EVEN THE NIGHTS ARE BETTER**
AIR SUPPLY (Arista AS 0692)
- 18 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty P-B-1471)
- 19 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**
DONNA SUMMER (Geffen 7-29982)
- 20 **JACK & DIANE**
JOHN COUGAR (Riva/PolyGram R-120)
- 21 **ROSANNA**
TOTO (Columbia 18-02811)
- 22 **DO I DO**
STEVIE WONDER (Tamia/Motown 1612TF)
- 23 **I RAN (SO FAR AWAY)**
A FLOCK OF SEAGULLS (Jive/Arista VS 102)
- 24 **TAINTED LOVE**
SOFT CELL (Sire SRE 40655)
- 25 **ONLY TIME WILL TELL***
ASIA (Geffen 7-29970)
- 26 **BLUE EYES**
ELTON JOHN (Geffen 7-29954)
- 27 **I FOUND SOMEBODY**
GLENN FREY (Asylum E-47466)
- 28 **THINK I'M IN LOVE***
EDDIE MONEY (Columbia 18-02964)
- 29 **LET IT WHIP**
DAZZ BAND (Motown 1609MF)
- 30 **ALWAYS ON MY MIND**
WILLIE NELSON (Columbia 18-02741)

COUNTRY

- 1 **I DON'T CARE**
RICKY SKAGGS (Epic 14-02931)
- 2 **NOBODY**
SYLVIA (RCA PB-13223)
- 3 **HONKY TONKIN'**
HANK WILLIAMS, JR. (Elektra E-47462)
- 4 **I'M GONNA HIRE A WINO TO DECORATE OUR HOME**
DAVID FRIZZELL (Warner/Viva WBS 50063)
- 5 **AIN'T NO MONEY**
ROSANNE CASH (Columbia 18-02937)
- 6 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty P-B-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 14-02894)
- 10 **FOOL HEARTED MEMORY**
GEORGE STRAIT (MCA-52066)
- 11 **TAKE ME DOWN**
ALABAMA (RCA PB-13210)
- 12 **BORN TO RUN**
EMMYLOU HARRIS (Warner Bros. 7-29993)
- 13 **WHATEVER**
THE STATLER BROTHERS (Mercury/PolyGram 76162)
- 14 **SHE GOT THE GOLDMINE**
JERRY REED (RCA PB-13268)
- 15 **HEARTBREAK EXPRESS**
DOLLY PARTON (RCA PB-13234)
- 16 **SHE'S NOT REALLY CHEATIN'**
MOE BANDY (Columbia 18-02966)
- 17 **DANCING YOUR MEMORY AWAY**
CHARLY McCLAIN (Epic 14-02975)
- 18 **'TIL YOU'RE GONE**
BARBARA MANDRELL (MCA-52038)
- 19 **THIS DREAM'S ON ME**
GENE WATSON (MCA-52074)
- 20 **GET INTO REGGAE COWBOY**
THE BELLAMY BROTHERS (Elektra/Curb 7-29999)
- 21 **I'M NOT THAT LONELY YET**
REBA McENTIRE (Mercury/PolyGram 76157)
- 22 **YOU TURN ME ON I'M A RADIO**
GAIL DAVIES (Warner Bros. 7-29972)
- 23 **OLD FRIENDS**
ROGER MILLER & WILLIE NELSON W/RAY PRICE (Columbia 18-02681)
- 24 **BIG OLE BREW**
MEL McDANIEL (Capitol PP-B-5138)
- 25 **OH GIRL**
CON HUNLEY (Warner Bros. WBS 50058)
- 26 **I JUST CAME HERE TO DANCE**
DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)
- 27 **PUT YOUR DREAMS AWAY***
MICKEY GILLEY (Epic 14-03056)
- 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 MILSAP (RCA PB-13216)

BLACK CONTEMPORARY

- 1 **AND I AM TELLING YOU I'M NOT GOING**
JENNIFER HOLLIDAY (Geffen 7-29983)
- 2 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**
DONNA SUMMER (Geffen 7-29982)
- 3 **I REALLY DON'T NEED NO LIGHT**
JEFFREY OSBORNE (A&M 2410)
- 4 **DO I DO**
STEVIE WONDER (Tamia/Motown 1612TF)
- 5 **THE REAL DEAL**
THE ISLEY BROTHERS (T-Neck/CBS ZS5-02985)
- 6 **LOVE ME DOWN**
ATLANTIC STARR (A&M 2420)
- 7 **EARLY IN THE MORNING**
THE GAP BAND (Total Experience/PolyGram TE-8201)
- 8 **FLIRT**
CAMEO (Chocolate City/PolyGram CC 3233)
- 9 **JUMP TO IT**
ARETHA FRANKLIN (Arista AS 0699)
- 10 **LET ME GO**
RAY PARKER, JR. (Arista AS 0695)
- 11 **CUTIE PIE**
ONE WAY (MCA 52049)
- 12 **AMERICAN MUSIC**
POINTER SISTERS (Planet/RCA YB-13254)
- 13 **JUST AN ILLUSION**
IMAGINATION (MCA 52067)
- 14 **LET IT WHIP**
DAZZ BAND (Motown 1609MF)
- 15 **YOUR BODY'S HERE WITH ME**
THE O'JAYS (Phila. Int'l./CBS ZS5-03009)
- 16 **LAST NIGHT**
STEPHANIE MILLS (Casablanca/PolyGram NB 2352)
- 17 **ON THE FLOOR**
FATBACK (Spring/PolyGram SP 3025)
- 18 **TOO LATE**
JUNIOR (Mercury/PolyGram 76150)
- 19 **I'M THE ONE**
ROBERTA FLACK (Atlantic 4068)
- 20 **WAITING BY THE HOTLINE**
DENIECE WILLIAMS (ARC/Columbia 18-03015)
- 21 **INSTANT LOVE**
CHERYL LYNN (Columbia 18-02905)
- 22 **HOT FUN IN THE SUMMERTIME**
DAYTON (Liberty P-B-1469)
- 23 **KEEP ON**
"D" TRAIN (Prelude PRL 8049)
- 24 **SO FINE**
HOWARD JOHNSON (A&M 2415)
- 25 **INSIDE OUT**
ODYSSEY (RCA PB-13217)
- 26 **DANCE FLOOR (PART 1)**
ZAPP (Warner Bros. 7-29961)
- 27 **DON'T THROW IT ALL AWAY***
STACY LATTISAW (Cotillion/Atco 47011)
- 28 **DANCE WIT' ME**
RICK JAMES (Gordy/Motown 1619MF)
- 29 **LET ME TICKLE YOUR FANCY***
JERMAINE JACKSON (Motown 1628MF)
- 30 **STREET CORNER**
ASHFORD & SIMPSON (Capitol P-B-5109)

OPERATORS PICKS

Russ Mawdsley, Jr. (Russell-Hall, Inc., Holyoke)
TAKE IT AWAY — Paul McCartney — Columbia
 Patricia Burns (Black Hills Novelty Co., Rapid City)
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

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