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EDITORIAL

The Pursuit Of Excellence

Still riding on the crest of popularity that has catapulted it into the national limelight, it has once again reached that time of the year when those who have made country music happen can all get together and enjoy the fruits of success. This is Country Music Week and the Grand Ole Opry's 57th anniversary in Nashville, and for all who care about country music, it should also be a time for celebration.

The last two years have seen country music climb to the heights of popularity, reaching nearly all segments of the population in one way or another. A legion of new fans have been added to those who were country, "when country wasn't cool," but it hasn't corrupted the music or those who make it.

That is the most commendable part of this country boom. While it is certainly true that there has emerged a sort of pop country to stand alongside the more familiar traditional forms, it is all still recognizable as country in spirit. This steadfastness of purpose -- perhaps reflecting the "country" morality that lies at the basis of much of the music -- certainly has provided the key in Nashville's pursuit of excellence.

In many ways, country music is the music of the common people, something that appeals to the emotions and the heart so its current popularity is something to be especially proud of. Country isn't some kind of fad needing a gimmick or a lot of hype to make it work.

Thus, it is with pride that Cash Box salutes country music this week at a time when the national limelight is focused on Nashville. Country music has come a long way from its image of corn cob pipes, tobacco juice and cheap whiskey, and it's a pleasure to recognize those who made it possible.

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ON THE COVER
Since its inception 16 years ago, the Country Music Assn. (CMA) award has come to symbolize the epitome of success in country music, as the presentation of the award indicates not only a strong commercial appeal but also the approval of peers and associates within the music community. The awards ceremony is a vehicle for reminding the general public of the entertainment function so aptly filled by the performers who grace the screen each year, and the list of past award winners reads like a who's who of contemporary performers.

Today country music is at the forefront in the hearts and minds of the American public, and the Oct. 11 national telecast is the premier showcase of country music. As is usually the case, the winner of the most prestigious award, the Entertainer of the Year trophy, is beyond prediction. Five equally gifted and distinctly individual acts are each represented in the nominations, and, although either Alabama, Barbara Mandrell, Willie Nelson, the Oak Ridge Boys or Ricky Skaggs will emerge the winner, none of the five can be considered a loser.

SINGLES

TOP POP DEBUTS
66 MANEATER -- Daryl Hall & John Oates -- RCA
THE NYLON CURTAIN -- Billy Joel -- Columbia

ALBUMS

POP SINGLE
JACK & DIANE John Cougar Riva/PolyGram

LOVE COME DOWN Evelyn King RCA

B/C SINGLE

COUNTRY SINGLE
YESTERDAY'S WINE Merle Haggard/George Jones Epic

JAZZ

THE HOME ENTERTAINMENT WEEKLY

VOLUME XLIV -- NUMBER 21 -- October 16, 1982

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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SUBSCRIPTION RATES $15 per year subscriptions in the U.S.A. Published weekly by Cash Box Inc. (USPS 000-799), 1775 Broadway, New York, N.Y. 10019. Printed in Second class postage paid at New York, N.Y. by Newspaper Enterprise Association, Inc. Copyright 1967 by Newspaper Enterprise Association, Inc. Reprinted with permission from the American Society of News Editors. Copyrighted material is protected by international copyright laws. For information about licensing. Permission to reproduce material see the CASH BOX, New York, N.Y. 10019.
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SH-789

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INCLUDES HER NEW HIT SINGLE:

HEART ATTACK

MCA-32100
Tape Packaging, Pricing Key Topics At NARM Retail Meet

by Richard Imamura

HOUSTON — The possibility of the development of a standard 6" x 12" package for prerecorded cassettes and the close examination of record companies' existing list pricing structures emerged from the opening business session of the National Assn. of Recording Merchandisers (NARM) Retailers Advisory Committee meeting at the Houstonian Hotel here Oct. 7. Sparked by the dramatic findings of a recent market test of discounted cassette sales by PolyGram, the determined to attack the problem of declining prerecorded music sales head-on.

This was true at select locations within the Hastings Books & Records, Camelot Music, the Flipside and Tower chains — saw sales increase by as much as 59% on prerecorded cassettes, which were discounted $2 from their normal shelf and sale prices throughout the month. Label representatives and retailers acknowledged the open secret that prerecorded cassettes do indeed offer vast potential for major growth and then addressed the task of marketing them effectively.

Characterizing the prerecorded cassette as the only "exploding configuration" in the business today, WEA Corp. president Henry Oron said it is time to take them "out of the closet." With prerecorded cassette sales now accounting for 40-45% of his company's business (by January it should be 50%), Droz suggested that retailers cross "that psychological line" and start devoting more than their 5-20% or so of store space to the tapes.

"It's time we begin featuring our only exploding configuration," he said.

Better Merchandising

As fate would have it, Paul Smith, senior vice president of marketing; CBS Records and Lou Dennis, senior vice president of sales, Warner Bros. Records both came equipped with 6" x 12" cassette packages whose respective labels had developed, with the former also emphasizing that the cover graphic reduced to an eye on the front, with the liner notes on the back.

While there was some initial opposition to the idea of any kind of prerecorded cassette package (John Marmaduke of Hastings and Lou Fogelman of Music Plus said their customers preferred the "smallness" of the current plastic Nelsono box, and others mentioned the obvious problem of getting new fixtures for their stores), the retailers generally agreed that something needs to be done in this area.

Even Laskey of Danbury, while in favor of new packaging, strongly suggested that should be developed with the 4.7-inch Compact Disc (CD) and the micro-cassette in mind. "Let's design the package with an eye to the future," he said. "Let's think far enough ahead to not get caught again a few years down the road."
BUSINESS NOTES

WEA Road Show Makes Four Stops

LOS ANGELES — Four regional fall presentations held by the Warner/Elektra/Atlantic Corp. (WEA), Warner Communications and the Warner Bros., Elektra/Asylum and Atlantic record labels brought together more than 500 officers and employees of the companies. The objective of the meetings, which covered New York, Atlanta, Chicago and Los Angeles, was to present the WEA fall program, upcoming sales plans and new product releases to the field marketers, as well as announce the 34 Best of the Year awards.

Personal appearances by management and artists were a key ingredient. The Los Angeles branch was held Sept. 13 at New York’s Essex House. The Atlantic and Dallas branches met Sept. 14 at the Hyatt Regency in Atlanta, where eight awards were presented. In Chicago, 12 “best of” honors went to 12 performers at a Sept. 15 meeting at the Hamilton Hotel. Finally, five best of awards went to personnel from the Los Angeles branch and its district sales offices at the concluding meeting of the trip at the Hyatt Airport Hotel.

Label product presentations were chaired by the various sales and marketing executives for their respective companies within the WEA family. Russ Thyret, senior vice president/marketing, and Lou Dennis, vice president/sales, represented Warner Bros.; Vic Faraci, exec, vice president/marketing, and Lou Maglia, vice president/sales, attended on behalf of Elektra/Asylum. For Atlantic, Dave Glew, executive vice president and general manager, and Sal Uterano, vice president/sales, were present.

WEA Corp. president Henry Droz, who gave the keynote address in each of the four cities, also unveiled the fall program and sales plans, along with executive vice presidents Russ Bach and George Rossi, and Hank Caldwell, vice president/black music marketing. In addition, Droz hosted the awards presentation banquet, in which the Atlantic branch was named Branch of the Year and Atlantic vice president/Cleveland branch Mike Spence was named Branch Manager of the Year.

Representing WCI at the meetings were David Horowitz, office of the president; Elliot Goldman, senior vice president; and Stan Cormyn, senior vice president/WCI Record Group.

September Certifications Announced

NEW YORK — Two albums were certified platinum and eight gold by the Recording Industry Association of America (RIAA) in late September. In addition, one single was certified platinum and two gold in the same month.

Albums certified platinum, for sales in excess of one million units were “Eye Of The Tiger,” by Scotti Bros./CBS recording group Survivor and “Nature Of The Beast,” by Motown recording group The Top Cats. Sales of gold were “Eye In The Sky,” by Arista recording group the Alan Parsons Project; “Good Trouble,” by Epic recording group REO Speedwagon; “Jane Fonda’s Workout,” by Columbia recording artist Jane Fonda; “Emotions,” by Capitol recording artist Billy Squier; “Zapp II,” by Warner Bros. recording group Zapp; Jeffen recording artist Donna Summer’s self-titled album; “Chase The Clouds Away,” by A&M recording artist Chuck Mangione and “Hooked On Classics II,” by K-Tel/RCA recording group the Royal Philharmonic Orchestra.

The rock band Boston, whose album “Don’t Look Back,” released in February, has sold more than 4 million copies. The album was certified platinum.

The only certified gold single was “How To Say I’m Sorry,” by Full Moon/Warner recording group Chicago and “Planet Rock,” by Tommy Boy recording group Afrika Bambas and Soulreign.

BMI Renames Writer Workshops

NEW YORK — The Broadcast Music Inc. (BMI) musical theater workshops, renamed the BMI-Lahman Engil musical theater workshops to commemorate the man who had led them for the past 22 years, will continue at BMI headquarters here.

They’ve been named for the man who led the advanced workshops and helped Edward Klaban write the songs for A Chorus Line, for which he got a Tony,” said Allen Becker, director, musical workshops, BMI. “We’ve appointed a committee to oversee the advanced class in the place of Lehman Engil, who died last week.”

That committee includes William J. Engil, director for Elizabeth and Essex; Allen Fitzugh, lyricist for Ryan’s Hope; Skip Kennon, composer and lyricist for Herringbone; Klaban; Alan Menken, composer of Little Shop Of Horrors; Judd Woldin, composer of Rainforest, and Hal Willner, BMI assistant to Kennon.

Kennon will direct the first year class workshops, while Yeston will lead the second year class. The advanced workshop will be conducted by Engquist, Fitzugh, Gold, Kelban, Menken and Woldin on a rotating basis.

For more information, call (212) 986-2000.

SEASAC Pacts With Canadian Agency

NEW YORK — SEASAC and Music Royalties Ltd. have contracted with the Canadian Music Reproduction Rights Agency (CMRRA) for mechanical and synchronization rights in Canada. The agreement is retroactive to July 1, 1982.

The agreement calls for CMRRA, which represents over 6,000 Canadian and U.S. publishing companies, to administer all mechanical and synchronization rights for compositions created in Canada for SEASAC and the SEASAC member companies.

SEASAC holds the rights for more than 500 of its music publisher affiliates. Music Royalties Ltd., formed in 1979 to represent artists and producers in the collection of royalties from record companies, recently expanded its service to include the licensing and collection of mechanical and synchronization rights for music publishers.

ITA Bucks Directory, Updated Tape Standards

NEW YORK — The International Tape Assn. (ITA) has published a directory listing the products and services of its 450 member companies. Each listing includes company name, address, telephone and numbers.

The book is available free to members. Non-members in the U.S. can obtain copies by writing to the ITA. The directory represents non-member companies and the book is available for $4.50 to cover postage and handling charges.

ITA has also published two new audio tape standards. ITA-A-101 is a revision of the standard for 90-minute cassettes. ITA-A-105 is the new standard audio cassette splicing tape. Other ITA standards remain unchanged. Copies of the new standards are available for the writing to ITA, 10 Columbus Circle, Suite 2270, New York, N.Y. 10019.

ASCAP, BMI File Responses In TV Licensing Case

NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI) have presented their joint counter form of judgment in response to the Kane v. Panaglardi lawsuit. The filing of the joint counter form of judgment on August 19 by ASCAP and BMI have asked that the licensing cease as soon as the court is requested that Panaglardi implement the Aug. 19 decision that ASCAP and BMI coordinators violate the antitrust laws and counts the form of judgment already submitted by attorneys for the five local broadcast en- tities who planned about the counter action suit (Cash Box, Oct. 2).

Among the important differences in the two documents is when the blanket licensing should terminate. The plaintiffs have asked that the licensing cease as soon as judgment is entered by Judge Panaglardi. The defendants request a continuation of the existing arrangements for a period of one year following the end of the trial, during which a fair market compensation be phased in. Both ASCAP and BMI have said that they will appeal Panaglardi’s original decision. Of Aug. 19 once judgment is entered.

Main Contention

A main contention of a memorandum submitted with the defendants proposed judgment is that the local broadcasters proposed judgment is so far reaching that it would necessitate forfeiting copyrights in music written before the advent of composers, and it would also imped the ability to have the right to the future. The performing rights societies said that as a result of the broadbanders proposal, “a forfeiture of the interests of thousands of authors, composers and publishers.”

Further litigation now awaits submission of a second memorandum, this time by the local broadcasters, on Oct. 22. The purpose of these submissions will be to explain the agreement’s position and to try to convince the judge of its merits before he finally makes his judgment.

continued on page 12


LOS ANGELES — Specially priced maxi-cassettes released last week by Warner Bros. Records features music by Devo and Bootsy Collins, in a test of the configuration’s market potential. The mini-cassettes, taking $2.98, contain product also available in single and 12” formats.

Two mini-cassettes, “Devo Dub” and “Dance Velocity” versions of the group’s first single from their upcoming “Oh, Yes! It’s Devo!” LP. “Peek-A-Boo.” The same pack also contains the Devo song, “Find Out.”

“Body Slam,” Bootsy’s new single, and “I Can’t Be With You” from “Trapped” from his “Stretchin’ Out In Bootsy’s Rubber Band,” comprise the second mini-cassette.

Commenting on release of the experiment, the Warner Bros. vice president/dean of singles sales, said, “We’re very interested to see how well the mini-cassettes are accepted in the marketplace. We are aiming for something we call the portable market — that is, for the music companies to be listening to personal cassette players. We’re anticipating the mini-cassettes will expand the sales base of both these artists and offer the music fan a viable listening alternative.”

continued on page 12

WEIGHTS OUT OF THE BOX

H20 — Daryl Hall and John Oates — Hall and Oates and John Oates — List: 8.90 — Bar Coded

Hall and Oates “Private Eyes” LP was one of the brightest success stories in the recording business last year, and the team obviously means to keep that momentum rolling with “H20,” a collection of spirited rockers, pop tunes and mid-tempo ballads all indelibly stamped with harmonies steeped in the Philly soul tract which have made the duo an AOR and Top 40 staple. Riding on an almost unbroken string of singles smashes, and considering the first 45 from this project, “Manester,” this week’s highest chart debut, expect plenty of action from radio and retail.

FEATURE PICKS

POP

WINDS OF CHANGE — Jefferson Starship

Grant/RCA BXL-4372 — Producer: Kevin Bealman — List: 5.98 — Bar Coded

Having shed its spacy, tripped-out iden-

ity for a more hard-rocking image, The Starship is aiming to be something more for heavy commercial airplay with its latest album, which marks the last vinyl appearance by drummer Aynale Dunbar with the group. "Sierra," the other half of "The Other Two," is currently providing the momentum for this one with "Out Of Control." Mickey Thomas also takes a high profile on the disc, most notably on the optimistic love single, "Be My Lady."

THAT SPECIAL TIME OF YEAR — Gladys Knight & The Pips — Columbia FC 38114 — Producer: Jack Gold — List: None — Bar Coded

With only about 75 more shopping days left until Christmas, Gladys Knight & The Pips have a headstart on most of the other seasonal releases with this album of carols including the perennial holiday favorites "Jingle Bells" and "Santa Claus Is Comin’ To Town." Duets with Johnny Mathis on "When A Child Is Born" and "The Lord’s Prayer," previously available only in single form, appear on "Out Of Control." It also includes "Hang On Sloopy" and "Baby, It’s Cold Outside." All will be featured on the projects here, as do Knight’s rendition of Frank Loesser’s "What Are You Doing New Year’s Eve," a prime cut for A/C radio.

BLACK CONTEMPORARY

ASSASSIN — Gary Numan — Atco 7 95505 — Producer: Gary Numan — List: 8.90 — Bar Coded

Gary Numan’s latest collection of techno-pop pieces is full of the same computer-generated stuff — buzzes, beeps and pings — that brought him to national prominence in 1980 with "Pressure Princ-ple." Though he tries to branch out on this album in songs such as the bluesy ‘2003’s Rust,” unfortunately the bulk of the waxing is devoted to purely mechanical machin-
LOVE AT FIRST HEARING!

The New

EDDIE RABBITT
Album

featuring The First Single
"YOU AND I"
With Special Guest
CRYSTAL GAYLE
**NEW & DEVELOPING**

**SPRING SESSION M — Missing Persons — Capitol ST-12229 — Producer: Ken Scott — List: 8.98 — Bar Coded**

One of L.A.'s hottest new music combos, Missing Persons' brand of quick-rock picked up national attention with the release of their mini-LP earlier this year, which is still selling strong. Their LP currently stands at $8.00 on the Cash Pop Box Albums chart. The song that propelled the interest in that 4-song LP was "Wishing," which has been a mainstay on the group's first full-fledged long-player.

**NEW FACES TO WATCH**

**Calamity Jane**

Girl groups have been popping up left and right in the rock and pop charts, with the advent of such acts as Prince's Go's and Bananarama, and country music has not shunned the opportunity either. Calamity Jane, a Columbia trio that was released on its debut LP, may have more talent and as much energy as any of them.

The threesome — Pam Rose, Linda Moore and Mary Ann Kennedy — has that close-knit, thought pattern that to attribute any of their comments to one specific member is about as far as you can go. They do with their rich vocal abilities, they interconnect their conversation, picking up points from others and delving into unexplored topical areas while maintaining a logical flow. "We don't look at it as just three chick singers, or just a girl group," they say, eschewing any notion that their product will follow the traditional all-girl role model. "We're not a lead singer and two backup singers, and we're not little smiley faces. We play our own material, we interweave vocals like nobody that we know of in our field has done."

The mere existence of Calamity Jane as a whole is the result of the usual industry success story of being in the right place at the right time. During the summer of 1981, four women, the threesome and Mary Fielder, were spotted as a quartet of beer at Jaco's, a west Nashville pizza stop, where a singer was sociology with his acoustic guitar. The quartet bought the performer a calypso beat of "Come And Give It All You Got."

JAZZ


An arranger and composer of more than passing abilities, trumpeter Walrath leads a first-rate quintet through the tongue-in-cheek musical mazes he constructs so well. Working out of the bebop tradition, Walrath's instrumental prowess is evidenced on the keenly constructed solo contributions of sidemen Ricky Ford and Michael Cochrane, make such originals as "Blues In The Guts" "Piggy Love" and the title track as satisfying as any new work we've heard in awhile.

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**FEATURE PICKS**

**POP**

APRIL WINE (Capitol 51568)


"April Wine turns the Beatles' rauco us early hit into a blues rock ballad that will undoubtedly catch a lot of the hard rockin'

**SINGLES ON THE AIR**


The opening bass line, which runs throughout the first section of the song, leads into the duo's new "H2O," LP, immediately bringing to mind the Supremes' "You Can't Hurry Love." That shouldn't be too surprising, though, with H&O's rep for weaving pop and R&B styles as (on "I Can Go For That (No Can Do)," etc.), into hit records.

Canadian group's fans off guard. On the other hand, it could boost both the band's pop presence and perhaps garner some A/C play.

DONNIE IRONS (Carousel/RCA 52157) Touch World (4:28) (Barrick Music Co., a div. of City Sweet Records, Inc. — ASCAP) (Av- sec, Ierace, Lee) (Producer: M. Avsec)

Another trio of wall-eyed pop rock from this latter day Buddy Holly look-alike and his group the Cruisers, singing about a "rough world, tough world, stob-em-in-the-wind world." The theme is a little too easy to identify with, but it is the band's dense, rallyng cry that is the key.


Well-worn, good time pop/rock from the Canadian music scene vets after all, this is from their tenth LP. Tight, bouncy arrangements and harmonies exude all the fun of the fair (or to be more precise, the Calgary Stampeded).
Includes the First Hit Single
"Be My Lady"

JEFFERSON STARSHIP Are:
Craig Chaquico - Aynsley Dunbar
David Freiberg - Paul Kantner
Pete Sears - Grace Slick - Mickey Thomas

Produced by Kevin Beamish for Kevin Beamish Productions
Management: Bill Thompson Agency: ICM

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*OUR INFORMATION:

October
7 Ventura, Calif.
8 Stockton, Calif.
28 Chicago
29 Normal, Illinois
30 Detroit

November
2 Buffalo
4 New Haven, Conn.
6 Meadowlands

December
1 Los Angeles
3 Los Angeles
4 Los Angeles

County Fairground
Irvine Meadows
Pavilion Music Hall
Illinois State University
Cobo Arena
Memorial Auditorium
Coliseum
Coliseum
Universal Amphitheatre
Universal Amphitheatre
Universal Amphitheatre

*Subject to change
Music Law Meet Set For New York

NEW YORK — A symposium on the law and the musician, sponsored by the New Media Project, is set for Oct. 23 at the New York Law School, 57 Worth St., Manhattan. Topics to be discussed include musicians’ relationship to new technology, copyright, unions, song publishing, management and performing and recording contracts.

Speakers include Sid Bernstein, co-producer of the Broadway musical Lennon; Theadora Zavin, vice president, Broadcast Music Incorporated (BMI); Miles Lourie, manager, Barry Manilow and Orleans; Stanley Silverman, the company’s attorneys and co-owner of the Bottom Line; Jo Ann Boris, vice president, music publishing, The Entertainment Company; Martin Silfen, attorney and entertainment law professor, New York Law School and Bob Walters, owner and administrator, Power Recording studios.

Other speakers are William Karlskiovsky, co-author This Business Of Music; Ted Nussbaum, general counsel, Atlantic Records; Joel Weinstock, head of composition specializing in video rights and contracts; Barry Patnick, attorney representing Joan Jett; Rachel Sweet and Chubby Checker; Joel Silverman, attorney specializing in songwriting contracts and Maxine Eisenberg-Bailes, an attorney representing local bands in management and recording deals.

The symposium will run from 9:30 a.m. to 5 p.m. with a luncheon provision for attorneys only is $45 with lunch and $25 for musicians and students. Afternoon-only admission for attorneys is $25 and students while attorneys must pay $15. For more information, call (212) 960-3550.

Circle City Merges With Tyscot Records

NEW YORK — Circle City Records has merged with Tyscot Records, Inc. Based in Indianapolis, the newly-formed company has Dr. Leonard Scott as president; with Brendanaille Carthe as A&R director, Rickie Clark as producer and general manager and Mindler Clark as promotion coordinator.

This is a gospel label whose roster includes Robert Turner & The Silverhearts, Truth & Devotion, The Pentecostal Ambassadors and The Christ Church Choir. Circle City titles include The Turner Brothers and Terry Huff, as well as Carthe and Rickie Clark.

Rare Record Dealer Opens New Offices

LOS ANGELES — Entertainment Recordings of America, Inc., a wholesaler of hard to find, out of print records, recently opened offices at 445 West 49th Street, (BMI). The company has been in business since 1979. The company is managed by Jeff Almquist, president, and his wife Marla Almquist, vice president.

In addition to providing retailers with an inventory of rare records at wholesale costs, the company is also starting a nationally syndicated radio show, hosted by firm president Lanny Lee, featuring the collectible records. It will be called, "Investments You Can Listen To."

Reward Label Opens

LOS ANGELES — Reward Records was recently established by 27-year industry veteran Bill Buster, who announced that the company will be a custom distributed label of CBS. Already signed to the new label are country artist Johnny Tilston, singer/songwriter Billy Sherratt and AOR act Sarah Moon. The record label will maintain offices in Los Angeles and New Jersey. The L.A. phone is (213) 391-7331 and the New Jersey number is (609) 541-2888.

IN THE MILLIONS — Fleetwood Mac members Christine McVie (l) and Stevie Nicks (r) received Broadcast Music, Inc. (BMI) callout certificates. Nicks was from BMI California vice president Ron Anton while on tour on the West Coast. McVie won for her song "Say You Love Me," while Nicks won for her "Rhiannon" single.

Schwartz Bros. Posts Sales Gain In 1982

NEW YORK — Schwartz Bros., Inc. last week reported net income of $7,258 and one cent per share on net sales of $21,457,474 for the six months ending July 31, 1982. While net income fell almost $3,000 below last year's figure, sales rose 6.8 percent. Second quarter income of $2,569, negligible on a per-share basis on net sales of $10,617,010, was also reported. This compared with net income of $7,738 or one cent per share on sales of $10,317,542 for the second quarter of 1981.

The company, an East Coast-based wholesale distributor of pre-recorded records, tapes, video products and computer software, attributed the sales increases to strong performance in video products and games in the firm's wholesale division.

The decline in earnings reportedly started from start-up expenses in connection with two new Harmony Hut store openings in the prior fiscal year and from increased interest expenses caused by short term borrowing.

PolyGram Signs Ono (continued from page 7)

(solo LP "Season Of Glass") last year and the Lennon/Ono collaboration "Double Fantasy" in 1980) Polydor/PolyGram, the artisitic director. He says, "I got a very good feeling from the people and the company seemed to project a very nice vision of a comfortable and caring atmosphere that is going to help me produce a lot of good work."

Hansen said, "We’re honored to have Ms. Ono has allowed us the opportunity to work with her and her visionary music. She is clearly one of the world’s most important artists, and we look forward to seeing that her work is brought to the people with the care and dignity it deserves."

ASCAP, BMI Responses (continued from page 8)

judgment may make use of either or both forms of judgment, it can disregard both or combine them.

Richard R. Reimer, an ASCAP case attorney, said that a hearing before Judge Gagliardi was likely at the end of the month. The judge would then hear arguments and possibly take testimony by those affected by the move, according to Reimer.

Platinum Pretenders

NEW YORK — "Pretenders," the debut album by Sire Records group Pretenders, has been certified platinum by the Recording Industry Assn. of America (RIAA). The certification recognized sales in excess of one million units.

EXECUTIVES ON THE MOVE

Benson Promoted — The Musicland Group has announced the promotion of Keith Benson, formerly retail group controller, to senior vice president, finance and administration for The Musicland Group. He is assuming the additional responsibilities for the legal department and Information Systems and services.

Brennan Appointed — CBS Songs has announced the appointment of Nancy Brennan to director, creative operations, CBS Songs International. She joined CBS in 1971 and moved to CBS Records International in 1973 in the marketing department. Most recently she was associate director, music publisher relations, CBS Songs.

Resnick Named At Artists — The promotion of Michael Resnick to vice president, financial planning and analyses, Aristie Records has been announced. Prior to this appointment, he was assistant vice president. He joined Aristie in 1976, and before that with CBS Records for ten years.

Caradine Named — WEA International Sr. V.P. James Caradine has been named to head the company’s Video Division. In addition to his continued duties as Sr. V.P., Operations, he will now be actively involved in managing the company's home video business, which includes manufacture and distribution, for rental outside of the United States, of Warner Home Video, United Artists and WEA International/Third Party catalogue.

Hellberg Named — Susan Hellberg has been named promotion vice president by Roger Whittaker Enterprises. She comes to the Whittaker firm from RCA Records where she was an assistant a&r producer.

Chrysalis Promotes Levinson — Chrysalis Records has announced the promotion of Janet Levinson to art director/creative services. She has been with Chrysalis for 3 years and previously served as creative services manager.

Heathatty Named At RCA — The appointment of Robert O. Heathatty as director of national country promotion has been announced. He comes to RCA Nashville from New York where he was the company’s director commercial sales, eastern region.

Changes At CRI — CBS Records International has announced the appointment of Grace Brandi as director, international order services and traffic operations. She has been manager, order services, CRI since 1979. She joined CBS Records International in 1977. Also announced was the appointment of Manuel Mosquera as manager, internal controls, CBS Music, will be responsible for order processing and accounting and administrative policies and procedures for use by CRI subsidiaries.

Zuffante Jons ITG — The International Talent Group has announced that Mark Zuffante has joined the company as an agent. He comes to ITG from the Cricketer Agency, whose past two years he has spent as vice president for PolyGram International.

Cato To D & L — Bob Cato has joined D & L Graphics/The Design Laboratory as creative director and vice president. He has served as vice president and creative director of Pacific Graphics Inc.

Jacobson Opens Office — Jeffrey E. Jacobson, attorney at law, has opened law offices specializing in entertainment law at 27 East 13th Street in the Greenwich Village section of New York City. He was formerly an attorney for the music licensing firm, SESAC, Inc. CMA Names Guries — The Country Music Assn. has announced the appointment of Cathleen Gury as director of the Public Information Department. Gury has served as director of publicity for the Columbia Pictures Industries entertainment complex in Westwood, Calif., and was with The Walt Disney Company.

Brabe To Welk — Jeff Brabe has joined the Weik Music Group as director of business affairs. He was formerly with Interworld, where he worked in a similar capacity.

Hughes Joins Jackson Brumley Management — Mark Hughes has joined Jackson Brumley Management as executive assistant. She was formerly administrative assistant with the Tulsa-based Jim Halsey Company.

Farrar Promotes Thoms — Talent has announced the promotion of Molly Thomas to manager. She joined Farris International in 1980 as an agent.

Barb's Named At Backstreet — Dino Barb's has been named promotion director for Backstreet Records. Prior to joining Backstreet, he served as west coast promotion director for Atlantic Records. He was previously with ABC Records, first as director of promotion and later as head of creative services.

BANDSTAND SALUTE TO HALL & OATES — Oct. 16 is the air date for a special salute to RCA recording duo Hall & Oates by Dick Clark’s American Bandstand on ABC-TV. The special will perform songs from their new "H20" LP, as well as past hits. Picture arc (l-r): bassist Tom Walz; Clark; Daryl Hall; John Oates; and drummer Mickey Curry.

Cash Box/October 16, 1982
Linda Ronstadt • Get Closer

Her New Album
on Asylum Records & Cassettes

produced by Peter Asher

© 1982 Elektra/Asylum Records
A Division of Warner Communications Inc.
Tape Packaging, Prices Key Topics at NARM Retail Meet

Carrying the point further, Music Plus' Fogelman said, "We used to feel that the music would sell itself; we are now seeing that it's a good-sounding attachment."

By addition, R.C.A. again want Atlantic Rhino market, returns Marmaduke in addresses not owned over a month; other increases as record releases. Albert, and both Imamura, of Platinum, has been reorganized. Roosevelt and platinum will come in the national All Star Band under the leadership of Bernard Ebhongue.

DAA Bows Music Arm
NEW YORK — Dennis Davidson Assoc. (DAA), the public relations firm that created a music arm to be headed by Arthur Sherriff, former press and promotion general manager at Polydor Records, who left to form his own business. His association with DAA represents a merger. Weekending with Sherriff will be head of press Judy Lipsy, formerly with the British Broadcasting Corp. (BBC) and EMI, CBS and Charisma Records. Geoff Guy, former head of promotion at Chrysalis Records, who left to form his own publishing company, will be head of radio and television public relations; he will be assisted by Roy St. Nicks, who brings experience from the film, music and video businesses.

Commenting on the appointment, Dennis Davidson, DAA's president, said, "We have been waiting for Arthur literally for almost two years. His expertise is a perfect complement to that already existing at DAA."

CBS Inks Ervin Liftek
LOS ANGELES — Capitol recording group April Wine’s "The Nature Of The Beast" LP, released Jan. 12, has been bought by the Recording Industry Assn. of America (RIAA), representing sales of one million units.

BEAST' Goes Platinum
LOS ANGELES — Capitol recording group April Wine's "The Nature Of The Beast" LP, released Jan. 12, has been bought by the Recording Industry Assn. of America (RIAA), representing sales of one million units.

Table Packaging, Prices Key Topics at NARM Retail Meet

(continued from page 7)

Then, for the moment at least, the issue was settled as an informal consensus seemed to develop that the labels would try to have a 6 x 12" package ready by January and that the retailers would vigorously support such an approach. As Tower's Russo Solomon put it, "Let's put lots of packages (titles) out there and the customer will decide if this is what we need."

The more volatile issue of pricing was also highlighted when the results of the market test of discounted cassette packages were presented. The Hassett Stores involved experienced a 59% increase in sales over the previous month; the two Camelot Music test outlets saw sales go up 18% and 55% over the preceding month. While there were historically similar unit volumes; the Flipside store registered a 58% increase over the previous month and the Western Tower store saw unit sales climb 27-56%.

In addition, the test stores (some of which had frontline product selling for as little as $3.99) reported that multiple sales had increased dramatically. "The purchase of four or more cassettes at one transaction was not uncommon during the test," said Marmaduke. "It was uncommon before." And Marmaduke also reported that the biggest sellers were catalog items. Camelot's Bonk agreed, saying, "The most significant increase in volume came on rock, and I believe this is an indication that people will buy from normal shelf price. The items that were discounted from our sales prices were not significantly affected."

The test results were all the more impressive in light of the fact that the discount on cassettes was only advertised in store signages.

Getting to the heart of the matter, Marmaduke said, "Prerecorded cassette evidence is the same during the test and the test."

He then stated, "I don't think you (label representatives) realize the full effect price has on the consumer."
**Birch Report Gaining Ground In Battle To Gain Legitimacy**

by Larry Riggs

NEW YORK — The Birch Report, the radio audience measuring service, has more than doubled its clientele and the number of markets it serves as it continues to gain credibility with national advertising agencies, according to a Cash Box survey of 300 executives. Although those surveyed generally felt that Birch still has a way to go before it wins the present and potential new business they currently do not receive, some of them praised Birch's ratings service, saying that Birch stands a better chance of success than its past predecessors like Pull Radio or Arbitron.

When Birch acquired Medialast last March, it covered only 75 markets and served less than 500 clients. Now, it reportedly serves over 150 markets, 47 of the top 50, and has increased its client base to over 1,200, according to Tom Birch, president of the rating service.

One reason the executives felt Birch stands a better chance than its predecessors centered around its growth strategy. “The other services like Burke and Track Seven folded up quickly because they were weighted to only a few large markets and didn’t receive enough support and began to have cash flow problems,” said Seth Mason, general manager of the rock station WXTV/Chicago. “What Birch did was go into small markets in the Southeast. Birch was vulnerable and build up a stronghold.”

**Discontent With Arbitron**

What Birch found, according to the executives surveyed, was discontent with Arbitron’s pricing structure and its methodology. “ Arbitron’s prices are totally out of line,” said Andy Stebbins, Audubon, WAGG/Atlanta. “I think he’s a manager at A/C outlet WZGC/Atlanta. “They’ve based on how successful you are as a consultant in the market and the money you make, the more they charge you.”

Unlike most other stations queried, WZGC uses Birch exclusively to sell commercial time. “It hasn’t hurt us,” continued Polacek. “We’ve been without Arbitron for 13 years and the market never never ever had. And not only are we not using Arbitron, none of the other stations of First Aevue Corporation. Without releasing specific figures, other radio managers surveyed said that Birch charges them from one-third to one-fourth less than what they pay Arbitron.

Not every station with gripes against Arbitron followed First Media’s move, however. “We’ve been with Arbitron since the start,” said Ed Keane, who brings sales experience from NBC, Blair & Walk Boston. Keane apparently works for a small group of Arbitron, though many of the radio sales managers feel Birch needs the Birch report needs some selling on the national agency level and that Birch is a problem,” said WOZ’s Wayland. “He’s actually expecting the stations to do the selling for him, and I don’t think that Birch can really expect the stations to do that, even though they have a vested interest in doing so.”

**Job Selling Needed**

“It still needs some selling at the agency level,” echoed WXTV’s Mason. “But what we have here is the most viable service since Arbitron folded up. It’s not expected that they will be able to help them to make bids, and I think we will more.”

Not only is Birch selling itself. “It’s been around for a while but it’s better than a lot of the others that have been around,” said WPL’s Morgan. “But everybody likes to take pot shots at the giant. And,” continued Morgan, “they have been able to get the credibility that Burke, Track Seven and Source never had. They also have better financing.”

On the other hand, Daniel Wachs, general sales manager at WAVA/Washington, uses Arbitron/wax. “Most agencies want to go with a unified buying system,” he said. “So the real test of Birch’s strength is to see if the agencies can scribe to it help them make bids, and I think we will more.”

While Birch has grown quickly since last March, it is unclear whether it will ever reach the same level of success as its competitors. “The only formats that have strong opinions about Birch are beautiful music and AOR,” said WXTV’s Mason. “AOR likes Birch because it generally gives them higher numbers and vice versa, beautiful music likes Birch. Arbitron’s general managers report that Arbitron’s formats are not going to be as prevalent as they used to be, according to several major radio consultants (Cash Box, Oct. 9), it is unknown whether the agencies will adopt it readily.

**Monthly Vs. Quarterly**

The other difference between the rating services is Birch relies exclusively on monthly reports while Arbitron uses quarterly sweeps. Most of the executives queried said that Birch gives them more useable and immediate data than Arbitron’s data. “I think Arbitron is a lot better at its quarterly sweeps that they do,” said WAVA/Washington’s Joe Columbia.

Arbitron is presently experimenting with monthly sweeps in Houston, Detroit, Cleveland and Philadelphia. Earlier this month, Birch opened a New York City sales office with Ed Keane, who brings sales experience from NBC, Blair & Walk/O Boston. Keane apparently works for a small group of Arbitron, though many of the radio sales managers feel Birch needs the Birch report needs some selling on the national agency level and that Birch is a problem,” said WOZ’s Wayland. “He’s actually expecting the stations to do the selling for him, and I don’t think that Birch can really expect the stations to do that, even though they have a vested interest in doing so.”

**Jordan Sells**

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**SYNDICATION INDICATIONS**

Networks are expected to use this fall to Sprinty Bar Prods. to run a non-commercial syndicated radio show on cable systems, most of which are owned by ABC’s Satellite Music/Newsweek. The weekly program features interviews with people from the music, film, and book world, as well as politicians and sports figures. Each show will include one feature news report on the music world and promotional materials and will be offered on a market-exclusive basis in the top 200 Arbitron-rated markets.

**NEW ORLEANS**

Lou Simon has been named music director at Top 40 station WQOX/Washington, D.C. A New Jersey native, Simon most recently worked at WAYS/Charlotte, N.C. before it recently switched from a similar music format to talk Radio in the United States, a format history of the medium and its challenges.

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**WASTED ON THE AIR**

The Atlanta recording group Cross/Test Stills has recently taped a two-hour and interview special for NCB’s The Source. They spoke about their recent Atlantic LP, “Daylight Again,” which includes the single “Wasted On The Way.” Pictured during a break at the taping are (l-r): Graham Nash, Dennis Sandifer, Mary Beth Hendrix and Steven Stills. The show is being offered to Source affiliates the weekend of Oct. 22-24.

**NETWORK NEWS**

— Exactly 364 days after it threw a party to kick off its radio syndication arm, Rolling Stone magazine last stage another bash to celebrate its new night radio show, which will debut tonight at 10 p.m. The Rock Radio web will offer its affiliates the right of first refusal to Rolling Stone Magazine Prod.,’s Continuous History of Rock and Roll short and long form features. Those include 60- and 90-minute spots that air weekdays, and a one-hour show intended for Saturday nights. At least 10 shows will be formatted shows for some time, now, the Mutual Broadcasting System only this year entered the fray with its Labor Day special focusing on the Rolling Stones. But now the radio industry knows that Rolling Stone’s Doe Donahue is going to be back in the air next January. While details of the pact are sketchy, it is known that Doubleday AOR stations (KNX, Los Angeles; WABC, New York; WMAQ, Chicago) and WAVA/Washington D.C. and WMET/Chicago will be the first to carry the show. According to critic Roger Ebert, who hosts the ABC FM web’s Movieweeks series, John Travolta plans to star in a sequel to . . . of all things Saturday Night Fever. The film will be a musical following Travolta and Jennifer Grey, who are in a relationship with Spinal Tap’s Steven Zahn, who will direct the show. The story will be set in a small town in the Midwest, and will focus on Travolta’s family and their diaries.

**ROLLING STONE**

— The Rock Radio network has signed 60 stations as its first affiliate, and is in negotiations with about 50 more. Stations are expected to be on-air in time for the 10th anniversary of the legendary Rolling Stones' concert at the Altamont Speedway in Northern California.

**AIRPLAY**

**BIRCH REPORT**

— Birch, which was acquired by Medialast last March, has signed a pact with WQOX/Washington, D.C. and WMET/Chicago that will give Arbitron some exposure in newsweek.

**WAS WANTED ON THE AIR**

The Atlanta recording group Cross/Test Stills has recently taped a two-hour and interview special for NCB’s The Source. They spoke about their recent Atlanta LP, “Daylight Again,” which includes the single “Wasted On The Way.” Pictured during a break at the taping are (l-r): Graham Nash, Dennis Sandifer, Mary Beth Hendrix and Steven Stills. The show is being offered to Source affiliates the weekend of Oct. 22-24.

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This listing of new videocassettes and video 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 index number and price. Some product listed may not have been assigned after a catalog number or price at press time.

### NEW VIDEO SOFTWARE RELEASES

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### SOUNDVIEWS

- **INTIAL ORDERS ON ‘KHAN’ SETS NEW SALES RECORD**
  - As SoundViews was going to press last week, Paramount’s ‘Khan’ (president reclining) and general manager Richard (R) B. Chidlis, who gleefully informed us that the company received firm orders for 68,922 of Star Trek II: The Wrath of Khan. As he proudly stated, the representation number was the largest initial order heretofore placed (approximately three times any opening order, to be exact), but more than the lifetime sales of any single Paramount title. By the time the title actually ships next month, Chidlis expects that it will eclipse the total lifetime unit sales of any studio release (“Ob- eron”). By the end of the year, he predicted, Khan will have “paved the way” for other titles in the series. (continued on page 34)

- **NICKELODEON GETS SCRATCHED**
  - Nickelodeon, video buyer for L.A.’s Nicklelo- deon, gets attacked by a “cat person” during a promotion for MCA Videocassette’s Cat People (sample), and demanded that one of 3,000 dealers involved in the promo across the U.S. many support groups to cash in on the fitness trend. Paramount is releasing the “Fitness Video Series” to its own gold-certified Aerobicize, Aerobicize—a Best Buy workout, and MCA has announced the impending shipment of two titles, Judy Sheppard Misset’s Jazzercise and Jackie Sorensen’s Aerobic Dance (Cash Box, Oct. 9). Now comes word that Warner home video that this, perhaps the most commercially successful program yet in the genre, Tip Top with Suzy Prudden, a two-cassette exercise series for children. Both titles, which are set to go out Nov. 10, will retail for $39.95, like the MCA programs (Par), The Beginning Workout will go for $44.95. For the nationally known fitness expert, runs through simple exercises for children ages 3-6 in the first program, while the second is for kids 7 and older. What’s next? Well, we wouldn’t be surprised to see a follow-up to the Fonda collection which could include her workout for pregnant women, some time in the near future.

### VIDEO SOFTWARE NOTES

- Confirmed Rumors Dept.: The good news from Walt Disney, according to our most reliable sources, is that The Emperor’s New Groove (Mr. Disney) is due out in December, just in time for Christmas. In its first release, the package, which is expected to be $84.95 list (cost to dealers $65.50 &c.). Guess that everyone believes there’s a sales market worth stimulating out there. (Look for the RCA/Columbia joint video venture (they’re still mulling over a general name) to release Annie before Christmas: it’s tentatively scheduled for the end of November. Don’t have a price on that one, though. You can also expect Richard Pryor Live On Sun- set Strip, Final Safe, Hanover Street, Monty Python and the Holy Grail, To Forget Vanya, Casey’s Shadow, Love and Anarchy and Columbia Cartoons, Volume 3 (Mr. Magoo)... What’s a pro football junkie to do during the strikes? Watch the baseball playoffs, where the most contact you could probably hope for is Reggie Jackson spiking another second baseman or turning a double play. Or turn to video—outdoor video, which still means a way to spend Sunday with the wife? Certainly, the true patriotic American football fan wouldn’t tune into the Canadian league games, even if he did have cable. Wall, NFL Films has released another offering, NFL Films: The World of Football, which is expected to be $44.95 list (cost to dealers $35.00 &c.). And now, for the sports fan who likes to watch the most recent action in the most recent action, there’s also the latest feature to come out of 20th Century-Fox, Fox’s Twenty. Comes from Sony’s PETalianas, the studio’s distribution arm in the south. The price? $29.95 list (cost to dealers $22.50). While the studio (at $69.95 list) ... Thorn Emi Video Programming Enterprises Inc. (TEVPE) releases 28 (count’em) titles this month alone, and although there are some hits among these (i.e. The Bourne Identity, The Twilight Zone: The Movie), some are lesser known and likely to have a lesser impact. (continues on page 34)
### Top 200 Albums

**Columbia Artists Dominate Top 30 Albums This Week**

*by Mark Albert and Ken Kirkwood*

**Top Story of the Week**

Columbia Records, which holds one-third of the Top 30 Albums currently charted on the Cash Box Top 200 Albums chart, Of the 10 albums, six are being sold by Men At Work, which jumps into the Top 10 at #10 bullet from #14. Outstanding retail activity everywhere led by the coast and the South. The LP goes from a Top 75 rank item to a Top 5 item over the last week and the single, "Who Can It Be Now?" leaps to #2 bullet, up from #6 on the Cash Box Pop Singles chart. Bruce Springsteen is now at #14 bullet, up 19 points from #33. Excellent second week sales in the East, Midwest and West with immediate Top 100 rank sales as well. Santana moves up two notches to #18 bullet with retail especially strong in the West, Midwest and East. The "Hold On" single moves into the Top 10 at #10 bullet, up from #12. Kenny Loggins moves four points to #21 bullet behind good retail activity in all regions led by the West, Midwest and South along with Top 15 rank sales reports. Next is Billy Joel, who has the highest debut this week, coming in at #23 bullet. Very strong first week retail everywhere by the East, South and Midwest. His "Pressure" single goes to #40 bullet from #45. Eddie Money continues to gain momentum and jumps to #25 bullet, up from #27. Retail remains strong in the West, Midwest and South. A new single, "Shakin'," debuts at this week at #69 bullet. The other albums in the Top 30 are Loverboy at #17, Judas Priest at #24, Willie Nelson at #28, and the Annie soundtrack at #30.

**Top Ten Highlights**

- John Cougar regains his bullet and stays at #1 for the seventh consecutive week. Michael McDonald holds at #3 bullet. While unable to move up, retail strength continues to build in all regions. Billy Squier moves up a point to #4 bullet and solid retail in all regions as well as Top 15 rank sales. Alan Parsons climbs two places to #7 bullet. Strong retail in all regions led by the Midwest, West and South. Top 30 rank sales. His "Eye In The Sky" single, which is his most successful to date, moves to #3 bullet, up from #40. The Who goes to #9 bullet, up from #10. Best retail of the East, Midwest and West.

**Top 100 Highlights**

- Closing In on the Top 10 is Rush at #11 bullet, up from #13 in its third week. Solid retail in all regions, especially the Midwest, South and East. Top 50 rank action. Olivia Newton-John jumps seven points to #19 bullet in her third week. Retail activity remains heavy in the East, South and West. The big story here is that her album breaches the Top 10 at the rack level in only three weeks. Her "Heart Attack" single jumps to #9 bullet from #14. Three of the hottest Black Contemporary albums out are by The Time, Evelyn King and Kool & The Gang. The Time moves to #34 bullet from #39 with very strong retail out of the Midwest, South and West. The album goes to #2 bullet from #5 on the Cash Box Black Contemporary Albums chart. The single, "777-9311," goes to #4 bullet from #6 on the B/C Singles chart. Evelyn King goes to #1 on the B/C Albums chart and moves to #3 bullet from #51 on the Top 200 Albums chart. Best retail sales in the East, West and Midwest. Kool & The Gang jumps to #42 bullet, up from #52 in its third week. Retail remains strong in the West, Midwest and East. The album goes to #29 bullet from #35 on the B/C Albums chart. Peter Gabriel, at #47 bullet, up from #69, had good retail action in the East, Midwest and West. Dire Straits takes a 14-point jump to #56 bullet in its sixth week. Selling well in the West, Midwest and East. Sylvia moves to #25 bullet, up from #92. Best retail in the South and Midwest with action in the East and West beginning to pick up steam. The album goes back to #1 on the Country Albums chart and her "Nobody" single goes to #17 bullet, up from #19 on the Pop Singles chart. Mike Rutherford, at #58 bullet, up from #93, is getting favorable sales action in the Midwest, and on the coasts. Albums breaking into the Top 100 this week are by Rikky Skaggs at #94 bullet, up from #107; Joan Jett, at #96 bullet, up from #120; Sheena Easton at #96, up from #124; and America at #99 bullet, up from #112. Scaggs is selling best in the South and Midwest and is showing strong initial rank re}

### Regional Album Analysis

**National Breakouts**

1. **Billy Joel**
2. **Linda Ronstadt**
3. **Kenny Loggins**
4. **Don Henley**
5. **The Time**
6. **Neil Diamond**
7. **Luther Vandross**
8. **Dire Straits**
9. **Peter Gabriel**
10. **Stray Cats**
11. **Kool & The Gang**
12. **Evelyn King**
13. **Rikky Skaggs**
14. **Kim Carnes**
15. **Sheena Easton**
16. **Al Green**
17. **John Mellencamp**
18. **The Dire Straits**
19. **Neil Young**
20. **Luther Vandross**

**Regional Breakouts**

1. **Billy Joel**
2. **Neil Diamond**
3. **Linda Ronstadt**
4. **Luther Vandross**
5. **Peter Gabriel**
6. **Don Henley**
7. **Evelyn King**
8. **Neil Diamond**
9. **The Time**
10. **Dire Straits**
11. **Peter Gabriel**
12. **Stray Cats**
13. **Kenny Loggins**
14. **Don Henley**
15. **The Time**
16. **Neil Diamond**

**Sales Breakouts**

1. **Linda Ronstadt**
2. **Billy Joel**
3. **Peter Gabriel**
4. **Stray Cats**
5. **Kenny Loggins**
6. **Don Henley**
7. **The Time**
8. **Neil Diamond**
9. **Kool & The Gang**
10. **Sheena Easton**

**Cash Box/October 16, 1982**

This listing of records outside the national Top 30 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
Retailers Agree That October Is Country Music's Month

BY Jim Bessman

NEW YORK — Although country music is no longer a sales factor in many record stores, many retailers outside the traditional country music strongholds are taking advantage of the “Country Music Month” promotional schemes. While few of the dealers surveyed by Cash Box are mounting full-fledged country campaigns, most are capitalizing on the heightened interest in country music by marketing with or under the label co-op dollars, materials provided by the Country Music Assn. (CMA) and National Assn. of Recording Merchandisers (NARM), or in-house support programs targeted at the country buyer.

Milwaukee’s Radio Doctors and the Lanham-based Harmony Hot chain are particularly active in tying-In with Country Music Month. Radio Doctors put in a full window display and has teamed with FM station WMIL in a “Country Calendar” promotion whereby the station features a different country artist each day in October while Radio Doctors sell prices the featured artist’s product. Numbered calendars, which are stacked on the front counter, can win trips for two to various cities or numbers that matched call on the air.

Harmony Hot stores are using the chain’s new “SoundBank” midline markers in certain concepts, which designates a permanent marketing area for midlines in each store, to promote country product separately for Country Music Month. According to record and tape merchandising manager Mark Perel, country product will be significantly represented in the store, as well as a strictly “Country SoundBank” on front steps-ups for special “October Country Music Harmony Hot SoundBank” selections.

CMA Poster Popular

Several retailers are making use of special Country Music Month posters designed by the CMA and NARM. The poster, which bears the “Gift of Music” and Coalition To Save America’s Music logos, is a departure from the traditional CMA Country Music Month poster in that it is geared to record stores. Besides the usual induction of “October is Country Music Month” and the date of the CMA awards show, this year the poster features pictures of the nominees and presenters and the names of the nominees in the other categories.

Availability of the poster was noted in the NARM newsletter, and the CMA provided the CMA with a list of retailers, several hundred of whom were then sent letters by the CMA also notifying them of the posters. Of the 6,000 posters printed, some 5,000 were sent out in lots of one to 300 depending on the size of the chain.

Glenn Gallin, national promotion manager for Record Bar, reported that all 145 stores in the chain were sent posters, but no other products on the chainwide level was planned due to a current major CWA push. Gallin added that Country Music Month promotions on the local level were possible, however, and noted autographed Barbara Mandrell and Oak Ridge Boys poster giveaways at Northwood Mall in Charleston, S.C.

Like Record Bar, the Stark/Camelot chain, which held a chainwide country promotion last May, has a major October promotion underway in the “World Series of Rock” (see What’s In-Store) and is afraid that a concurrent country push might conflict. But store/film displays on better selling country artists are up for each store, and in Nashville, 14 billboards bearing “Country Music Month” were put up, with audio and picture Dolly Parton, Hank Williams, Jr., Kenny Rogers, Willie Nelson and Barbara Mandrell. According to the chain’s Geoff Mayfield, a chainwide country promotion similar to last May’s is being considered for Country Music Month next year.

Pittsburgh’s National Record Mart chain is including several country titles among its “October” special albums at the discount level, in its current “Octoberfest” promotion. The Hastings stores run by Western Merchandisers in Amarillo, Tex., are tagging all print ads with “October is Country Music Month.” Washington, D.C.’s Wex Mix is also talking up Country Music Month in its ad copy.

Label Support

Several retailers noted assistance from record labels in promoting country music (continued on page 24)

PLUS PROFIT

TOP SELLING MIDI GAMES

PITFALL! Activision AX108
FOGGER Parker Brothers 5300
DONKEY KONG Coleco 2451
BERZERK Atari CX2640
THE EMPIRE STRIKES BACK Parker Brothers 885
STAR RAIDERS Atari CX2660
DEFENDER Atari CX2609
ATLANTIC Imagis IA3203
MEGAMAN Imagis IA3201
AX108
VENTURE Coleco 2457
LOCK ‘N’ CHASE Mattel 5563
RIDDLE OF THE SPHINX Imagis IA3600
PAC-MAN Atari CX2468
CHOPPER COMMAND Activision AX01

TOP SELLING ACCESSORIES

Allsop III Cassette Head Cleaner
Bowens Outer LP Sleeves
Carroll County 45 Record Cases
Discwasher D-4 System Kit
Discwasher "Perfect Pain" Cassette Head Cleaner
Fujl FR 2-90
Maxell LNC-90 (2/bag)
Maxell UL-CC90
Maxell XLS Test Pack
Memorex Cassette Head Cleaning Kit
Phillips Cassette Head Cleaning Kit
Recoat Record Cleaner
Scruby Cassette Cleaning Cloth
Savvy Cassette Carrying Case (22930)
Scotch HC-90 (3/bag)
TDK Cassette Head Cleaning Kit
TDK DC-90
TDK SAC-90

MERCHANDISING

WHAT'S IN-STORE

TAKING IT TO THE STREET — The fourth annual Radio Doctors Street Festival held two Sundays ago was bigger than ever, according to merchandising coordinator Bob Robinson, who credits the 70-degree Milwaukee sunshine with bringing in 20,000 to the Budweiser-sponsored event. For the first time the day-long program took up two city blocks (outside the store) and two stages, and featured nine bands. Country station WMIL hosted a country stage which was highlighted by a 15-second spot from the Radio Doctors window, which led to free tickets from the Radio Doctors window, which led to free tickets from the

BIRDYE — In a spin-off of the old "Supermarket Sweep," idea, Manhattan’s Record Factory outlet on 108 E. 23rd St. last week held an A&M-sponsored "Squeeze Sweep." With prizes totaling $1,000, the sweep as many albums and empty store bags placed throughout the store. Store manager Michael Tannen reports that the winner made off with 50 albums, mostly heavyweight rock titles but with a disc by Pavement thrown in for free. More albums might have been collected, says Tannen, if the guy hadn't "gotten a little nervous once the clock started running and tried to cram too many in each bag." The event drew 1,000 entries total for all three Record Factory, with each outfit supporting it with a front window display. Rare Squeeze records were given as second, third, and fourth prizes.

DRAWING FOR DIAMONDS — Six retailers together with the WEA Cincinnati sales office, Swan Song/Alco Records and J.B. Robinson jewelers promoted Bad Company’s "Rough Diamonds" LP in Cincinnati and Dayton with a drawing to award a $1,000 ladies diamond ring worth several hundred dollars. Listeners of station WSKS were asked to register at any of the five Robinson jewelry stores, or at any of the three TV outlets in Sound, six Camelot, and solo Record Theatre, Peaches, National Record Mart and Record Bar, to enter a competition for the store’s diamond and Dayton markets. All of the stores carried merchandising displays and entry blanks.

TOWER POWER — In conjunction with PolyGram Records, Tower Records awarded a $10,000 stereo system as the grand prize in "The Prize Session," as many albums and empty store bags placed throughout the store. Store manager Dan Pine explains that boogie bands are "tombstone shaped riffs made of reinforced styroform by a surfboard manufacturer for riding on waves" and are "totally the rage on the West Coast." Pine added that movie theaters showing the film particularly are using counter displays containing information on the album and discount coupons to be redeemed at the Tower stores.

CBS TURNS A DOUBLE PLAY — Official word from CBS Records on its forthcoming line of “Double Play" cassettes — each containing two complete albums by an artist in one cassette shell — has the new line’s debut set for the last week of this month. The low wholesale price for the new configuration should place it in the $6.98 retail price range and the manufacturer is promoting an aggressive marketing campaign to build consumer awareness. Print buys in sports, fitness and travel magazines are expected to generate sales among consumers who are not frequent pre-recorded music purchasers but use Walkman-type tape players. Packages in modified spaghetti boxes, the line is virtually pillows, and counter bins will be available. Artists included in the initial release are: Billy Joel, World Music, "Music of China"; and Speedwell, "The World of Music." RAIDS (continued on page 34)

Top Selling Midilines

Kurtz Blow • Tough • Mercury/PolyGram MX-1, 505
Paul Carrack • Suburban Voodoo • Echo/CBS ARE 33611
Crosby, Stills & Nash • So Far • Atlantic SD-15119
The Doors • The Soft Parade • Elektra EKS 75005
Durran Duran • Carnival • Capitol ST-15006
Dan Fogelberg • Souvenirs • Full Moon/CBS PE 31017
Joe Jackson • Look Sharp! • A&M SP-4743
Carole King • Tapestry • Columbia PE 34946
Landscape • Manhattan Boogie-Woogie • RCA NL-8000
Life In The European Theatre • Elektra 9 61719-7
Barry Manilow • Oh, Julie • Artists AB 2500
Missing Persons • c/dpt: LP-15001
Redrocks • Redrocks • BMG/1
Soft Cell • NonStop Ecstatic Dancing • Sire 8 46104
Steel Brazze • RCA AFL-14424
Spyro Gyra • Morning Dance • MCA 9004
T-Bone Burnett • Trap Door • Warner Bros. 9 23991-1

COMPiled FROM: Atls — Phoenix • Disc-O-Mat • New York • Sound Video, Utah — Chicago • Musicland • St. Louis • Everybody's • Portand • Licorice Pizza • Los Angeles • New England Home Video • Great Movies To Go • St. Louis • Sound Warehouse • San Antonio • Steve's • Illinois Music Mart • National • T.J. Maxx • Spirit • Sacramento • T.J. Maxx • Tennessee • Chicago • Video World • Glamour • Camelot • Chessie County • Entertainment Systems • Phoenix • Carole King • Chicago • Casuals • Buffalo • Disc-O-Mat • New York City • Liebman • Denver • Peaches • Cincinnati

Cash Box/October 16, 1982
Label Participation Down, Video Up At '82 MUSEXPO

The “Home Video/Distribution and Producers” seminar was comprised of David Kirshner, Director of Video; Charles Toepf, vice president/general manager of Viacom Enterprises, Inc.; Paul Lukin, president of Usher's, Naton Lundy, vice president of Video Connection of America Inc.; and Larry Levine, general manager of Brand Mart Inc.

The latter two seminars generated among the largest crowds during the con- fab, along with the panel discussion on “The Programming and Communications,” which featured Clifford Friedland, director of United Satellite Television; Sam Harte, president of Philomem Corp.; Debrielle Blackwell, director of planning for RCT; The Entertainment Channel; and Dirk Zimmerman, senior vice president, program development, Group W Satellite.

Divergent Interests

A “Radio Programming and Record Industry” panel discussion continued to underscore the increasingly divergent interests of both the broadcast and music businesses, even though panelists stated that there still is a need to bridge the gap to work more effectively together. The panel included Dick Carr, vice president of programming, Mutual Broadcasting Systems, Inc.; Rick Carroll, former RCA program director and new music radio consultant; Leslie Corn, director of programming, CBS Radio; Radio Frank Cody, director of affiliate relations, program development, NBC Radio's The Source; Michael Hauptman, vice president in charge of ABC Radio Enterprises, Inc.; and Tom Round, president, Watermark/ABC Radio Enterprises, Inc.

Radio aside, if anything at MUSEXPO illustrated the less-than-healthy state of the record industry worldwide, it was the absence of the major labels. Nevertheless, that failed to put too much of a damper on business between the ample number of independent producers, publishers, writers and artists. While Aristas and Chrysalis were in attendance, among the smaller labels represented were the Atlantic-distributed Radio Records, based in Miami, and Sugar Hill.

Representatives of these companies and many others participated in the “A&R/Artist Development/Music Publishing” workshop, which featured panelists Jeff Aldrich, vice president of A&R and artist development, Chrysalis Records; Frank Davis, president of ATV Music Canada; Norby Walters, president of Norby Walters Associates; David Parker, legal counsel for Arherra Records; and Joe Robinson, president, Sugar Hill Records.

Don Kirshner, Don Kihshner Enter- tainment Inc., not only gave the keynote speech opening up the seminar section of MUSEXPO/VIDEOP, but was a recipient of one of the trade summit’s World Music Awards of Excellence for his contributions to the fields of music and video. Other honorees were Ralph Siegel, president of Jupiters, Germany, for winning the Eurovision Song Contest in 1981-82, and Norby Walters, for furthering the careers of artists through international touring. Mark James, composer of “Always On My Mind,” received the songwriter award.

Artists showcased in performances throughout the conference included Chrysalis’s Shanghai and John Waite, CARR, and Sanborn and the Nashville Rhythm Section, Spectre and Clockwork.

Shapulis, president of MUSEXPO and VIDEOP, said that despite “softness in the overall economy,” this year’s event showed greater participation than previous outings. “The obvious fact that the U.S. is the largest market in the world is a key part of MUSEXPO’s success, coupled with the increased need for an international music marketplace in today’s economy.”

“It’s been exciting to see the interaction between the international markets and levels, not only with the record and music industry internationally but also in the music industry, the advertising industry, the video industries as well. I feel that the addition of VIDEOP to MUSEXPO is of course very timely and the combination of the two has met with very positive response from participants, with most of them making added contacts and multinational deals with their counterparts around the world.”

K-Tel Reports Decline In Net Sales Income

NEW YORK — K-Tel international last week reported net sales of $163,787,000 for the fiscal year ending June 30, 1982, an eight percent drop from last year’s figure. Net in- come after taxes also fell from $5,144,000 to $1,54,000, or 41% of net sales in 1981. The company attributed the decline in net sales to foreign currency exchange losses. K-Tel reportedly does 60% of its business abroad. It also blamed the net in- come decline to lower music segment sales, lower income from real estate joint ventures and higher advertising and distri- bution costs.

In the first quarter of the current year, K-Tel president Philip Kives, "the company improved overall, it not in terms of profits. Creatively, in the music segment, there have been a number of successes.”

16 AS WE SPEAK THE BEATLES (Polydor 9 29566-1) 1 18
17 OFFSPRAY PAT METHENY GROUP (ECM-1216) 2 22
18 LET ME KNOW How STANLEY CLARK (Elektra FC 38086) 3 9
19 HANDS DOWN DAVE GILL (Tappan Zee/Columbia FC 3067) 5 15
60 WE ARE THE SHADOWS OF DAVE GILL (GRP/Arista 5510) 4 13
30 DESIRE TOM SCOCHT (Musician/Elektra 9 6162-1) 8 7
31 TOUCHSTONE David GEFFEN (Warner Bros. 9 29399-1) 10 5
32 WINTER INTO SPRING GEORGE JONES (Woundhill C-1019) 12 12
33 NOT ON THE TOP JIMMY ROYAL (GRP/Arista 9 6175-1) 15 17
34 ROYAL JAM THE CRUSADERS (MCA-2017) 13 17
35 MOVING TARGETS Richard ANDRES (Arista AL 9606) 14 4
36 LOVE NOTES CHARLIE MAGGIOSE (Concord FC 37968) 9 15
37 LOOKING OUT CHRISSY HYNDE (Columbia FC 38553) 13 18
38 TRADITION IN TRANSITION CHRISSY HYNDE (Musician/Elektra 9 6163-1) 15 4
39 ECHOES OF AN ERA 2 THE CONCERT (Capitol FC 9 6165-1) 17 17
40 BREAKING AWAY AL JARRIEAUD (WBR 60163-1) 10 19
41 INCognito (MCA-5368) – 1
42 IN LOVE'S TIME DAVE VALENTINE (FMR 34120) 15 16
43 WE WANT MILES MILES DAVIS (Columbia Z 28001) 20 23
44 CITYSCAPE CLAY DIXON/CHRISTIAN BRENNER (Warner Bros. 9 29566-1) 23 3
45 FANDANGO HERI ALPERT (A&M SP-3721) 18 21
46 THE BEST GARY KUNZ (A&M SP-3205) 25 11
47 THE DUDE QUINCY JONES (A&M-3721) 26 8
48 PENNY WILLIAM (ARL 908) 1
49 HEATWAVE CAL TANDER AND CARMEN MIRANDA (ELEKTRA Irean-B) 27 2
50 IT'S A FACT JEFF CORFAR (Arista AL 9553) 30 29
51 COME LITTLE HOBBIE HERBIE HANCOCK (Columbia FC 37954) 21 22
52 CARRY MORNING GROVER WASHINGTON, JR. (Columbia FC 38553) 28 45
53 WYNTON MARSALIS (Columbia FC 37974) 32 24
Thanks to all my talented friends for making this another great year.

Tom
1. Feels So Right • Alabama • RCA
2. Mountain Music • Alabama • RCA
3. Fancy Free • Oak Ridge Boys • MCA
4. Always On My Mind • Willie Nelson • Columbia
5. Big City • Marie Haggard • Epic
6. The Pressure Is On • Hank Williams, Jr. • Elektra/Curb
7. Greatest Hits • Willie Nelson • Columbia
8. Wainin' For The Sun To Shine • Ricky Skaggs • Epic
9. Bobbie Sue • Oak Ridge Boys • MCA
10. Black On Black • Waylon Jennings • RCA
11. There's No Gettin' Over Me • Ronnie Milsap • RCA
12. Live • Barbara Mandrell • MCA
13. Step By Step • Eddie Rabbitt • Elektra
14. Still The Same Ole Me • George Jones • Epic
15. Especially For You • Don Williams • MCA
16. Finally • T.G. Sheppard • Warner/Curb
17. Inside • Ronnie Milsap • RCA
18. Southern Comfort • Conway Twitty • Elektra
19. High Notes • Hank Williams, Jr. • Elektra/Curb
20. Listen To The Radio • Don Williams • MCA
21. In Black And White • Barbara Mandrell • MCA
22. Somewhere In The Stars • Rosanne Cash • Columbia
23. Juice • Juice Newton • Capitol
24. Share Your Love • Kenny Rogers • Liberty
25. Cimarron • Emmylou Harris • Warner Bros.
26. Bet Your Heart On Me • Johnny Lee • Full Moon/Asylum
27. Quiet Lies • Juice Newton • Capitol
28. Just Sylvia • Sylvia • RCA
29. Love Will Turn You Around • Kenny Rogers • Liberty
30. Heartbreak Express • Dolly Parton • RCA
31. Hollywood, Tennessee • Crystal Gayle • Columbia
32. Some Days Are Diamonds • John Denver • RCA
33. The Family's Fine, But This One's All Mine • David Frizzell • Warner/Viva
34. Greatest Hits • Charley Pride • RCA
35. I Am What I Am • George Jones • Epic
36. Inside And Out • Lee Greenwood • MCA
37. Busted • John Conlee • MCA
38. Good Time Lovin' Man • Ronnie McDowell • Epic
39. Surround Me With Love • Charly McClain • Epic
40. Seven Year Achin' • Rosanne Cash • Columbia
41. Greatest Hits • Kenny Rogers • Liberty
42. Charley Sings Everybody's Choice • Charley Pride • RCA
43. Greatest Hits • Oak Ridge Boys • MCA
44. Number Ones • Conway Twitty • MCA
45. The Frizzell And West Album • David Frizzell And Shelly West • Warner/Viva
46. Strait From The Heart • George Strait • MCA
47. Hot Guilty • Larry Gatlin And The Gatlin Brothers • Columbia
48. Greatest Hits • Jim Reeves/Patsy Cline • RCA
49. Duukes Of Hazzard • Various Artists • Scotti Bros./CBS
50. You Don't Know Me • Mickey Gilley • Epic
THANKS TO OUR FRIENDS AT CASH BOX AND IN THE INDUSTRY FOR A GREAT YEAR!

CASH BOX TOP COUNTRY ALBUMS

#3 Fancy Free, The Oak Ridge Boys
Title cut published by Silverline-Goldline Music, Inc., on MCA Records

#9 Bobbie Sue, The Oak Ridge Boys, on MCA Records

#14 Still The Same Ole Me, George Jones
Title cut published by Silverline Music, Inc., on Epic Records

CASH BOX TOP COUNTRY SINGLES

#1 “Bobbie Sue,” The Oak Ridge Boys, on MCA Records

#3 “Fancy Free,” The Oak Ridge Boys,
published by Silverline-Goldline Music, Inc., on MCA Records

#15 “Same Ole Me,” George Jones,
published by Silverline-Music, Inc., on Epic Records

CASH BOX TOP PUBLISHING COMPANIES

#4 Silverline-Goldline Music, Inc.

CASH BOX TOP VOCAL GROUP—ALBUMS

#2 The Oak Ridge Boys

CASH BOX TOP VOCAL GROUP—SINGLES

#2 The Oak Ridge Boys

And congratulations to our special friends:

JIM HALSEY—Top Five in Manager and Booking Agency
RON CHANCEY—Top Five in Producer

and thanks for another #1 Single “I Wish You’d Turned My Head (and Left My Heart Alone)”
and we know you’ll like Brenda Lee’s new single, “Just For A Moment,”
published by Silverline-Goldline Music, Inc.
OCTOBER, 1982

MEMORANDUM

TO: JIM SHARP AND THE CASHBOX EDITORIAL STAFF

MAYPOP MUSIC WAS THRILLED TO LEARN THAT CASHBOX HAS CHOSEN THE ALABAMA LP'S, "FEELS SO RIGHT" AND "MOUNTAIN MUSIC", AS THE TOP COUNTRY ALBUMS OF '82.


CONGRATULATIONS TO THE OTHER ALBUMS ON THE SURVEY. WE'RE ALL WINNERS!!!

SINCERELY,

MAGGIE CAVENDER
MC/LP

MR. JIM SHARP
CASHBOX
TWENTY-ONE MUSIC CIRCLE EAST
NASHVILLE, TENNESSEE 37203
COUNTRY MUSIC '82:  
THE PURSUIT OF EXCELLENCE

Fast Cash Box Award Winners (Singles)

<table>
<thead>
<tr>
<th>YEAR</th>
<th>MALE</th>
<th>FEMALE</th>
<th>GROUP</th>
<th>DUO</th>
<th>NEW MALE</th>
<th>NEW FEMALE</th>
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</thead>
<tbody>
<tr>
<td>1981</td>
<td>Ronnie Milsap</td>
<td>Dolly Parton</td>
<td>Alabama</td>
<td>Frazzell &amp; West</td>
<td>Earl Thomas Conley</td>
<td>Terri Gibbs</td>
</tr>
<tr>
<td>1980</td>
<td>Ronnie Milsap</td>
<td>Crystal Gayle</td>
<td>Oak Ridge Boys</td>
<td>Bellamy Brothers</td>
<td>Johnny Lee</td>
<td>Rosanne Cash</td>
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<tr>
<td>1979</td>
<td>Ronnie Milsap</td>
<td>Barbara Mandrell</td>
<td>Oak Ridge Boys</td>
<td>Kenny Rogers &amp; Dottie West</td>
<td>Rayzy Bailey</td>
<td>Jennifer Warnes</td>
</tr>
<tr>
<td>1978</td>
<td>Waylon Jennings</td>
<td>Crystal Gayle</td>
<td>Oak Ridge Boys</td>
<td>Waylon &amp; Willie</td>
<td>Ronnie McDowell</td>
<td>Zella Lehr</td>
</tr>
<tr>
<td>1977</td>
<td>Waylon Jennings</td>
<td>Loretta Lynn</td>
<td>Starler Brothers</td>
<td>Conway Twitty &amp; Loretta Lynn</td>
<td>Gene Watson</td>
<td>Dotty</td>
</tr>
<tr>
<td>1976</td>
<td>Charley Pride</td>
<td>Tanya Tucker</td>
<td>Starler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton</td>
<td>Tom Breshe</td>
<td>Joni Lee</td>
</tr>
<tr>
<td>1975</td>
<td>Webb Pierce</td>
<td>Dolly Parton</td>
<td>Starler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton</td>
<td>Freddy Fender</td>
<td>Jessi Colter</td>
</tr>
<tr>
<td>1974</td>
<td>Webb Pierce</td>
<td>Loretta Lynn</td>
<td>Starler Brothers</td>
<td>George Jones &amp; Tammy Wynette</td>
<td>Dick Feller</td>
<td>Marilyn Sellers</td>
</tr>
<tr>
<td>1973</td>
<td>Webb Pierce</td>
<td>Loretta Lynn</td>
<td>George Jones &amp; Tammy Wynette</td>
<td>Tammy Wynette</td>
<td>George Jones &amp; Tammy Wynette</td>
<td>Johnny Rodriguez</td>
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Financial Services for Music City
Mass Appeal Marketing Key To Expanding Country Sales
by Tom Roland

At a time when the music industry in general is struggling to reverse a three-year sales slump, Nashville is moving more records than at any time in its history, with acts like Alabama, the Oak Ridge Boys, Kenny Rogers, Willie Nelson and Eddie Rabbitt consistently raking up gold and platinum certifications.

Indeed, country music has been hailed as the adult sound of the eighties, and country radio has experienced considerable growth in backing up that claim. What's more, pop and adult/contemporary stations are expanding their playlists to include mass appeal country records, making hits out of such songs as Sylvia's "Nobody," "Any Day Now" by Ronnie Milsap, Willie Nelson's "Always On My Mind," T.G. Sheppard's "Finally," "Bobbie Sue" by the Oak Ridge Boys and Alabama's "Love In The First Degree.

Now that country music has arrived as a viable means of reaching the masses, record companies must face the inevitable question: how can we maintain the audience that has been nurtured so successfully over the past few years? With growth an established pattern, the industry today is primarily concerned with sustaining the momentum created by a network of labels, artists and producers who are acutely aware of the potential for crossovers that build on a lucrative country base.

As a result, the Nashville divisions of the major labels are currently emphasizing such mass appeal marketing techniques as television advertising and cross-promotions with major manufacturers of consumer products.

CBS Records has maintained a strong position in country music while extending the influence of its Nashville branch into the pop field as well through the talents of the red-headed stringer, Willie Nelson, and progressively minded Rosanne Cash. At the same time, it has continued to present solid country material at the hands of acts like Merle Haggard, George Jones, Ricky Skaggs and Mickey Gilley, each of whom reached the No. 1 position on the Cash Box charts during the first nine months of 1982.

One of the factors in the label's success is the sheer size of its artist roster, with 35-40 acts signed to Columbia, Epic and the associated label. T. G. T. C. S. and the CBS staff has, as much as any label, a deep awareness of the different markets reached by its artists. Cash and Charlie Daniels have been accepted in rock circles as progressive country artists, and featured in consumer publications like Rolling Stone and Circus, while artists such as Larry Gatlin and the Gatlin Brothers Band and Ronnie McDowell certainly appeal to females, whose purchasing power has increased dramatically in recent years.

Not surprisingly, CBS has earmarked a portion of its advertising budget for consumer publications in which the editorial direction encompasses more music, such as Soap Opera Digest and Easy Riders. Such tactics help expose CBS artists to people who may not ordinarily be aware of the acts because they have reached the biggest success stories of 1982, garnering two No. 1 singles from his debut album for a major label, "Waitin' For The Sun To Shine." That fact was accomplished without any crossover action, as Columbia and Epic have not gone overboard in their attempts to gain increased exposure for their rosters.

"We have to promote and spend our money getting the utmost out of what is on the disc," notes Wunsch of the label's crossover efforts. "Whatever opportunities present themselves we'll try to take advantage of. We're not consciously trying to become a pop label, but we're also not going to limit ourselves to what we were last year and the year before. We want to take our music to more people. Sometimes that is accomplished by taking our music to more people who are country fans. There's a base country audience of 100,000, 200,000 or a million for any given artist that we represent, but maybe there's a way to double that." One of the big changes accompanying the growth of country has been its appeal to younger record buyers. To reach that younger demographic, labels are having to reassess their marketing efforts and, for some artists, place a heavier emphasis on advertising mediums that before received little attention. "We're using more television than we have in the past, and certainly that's a young medium," says Wunsch. "We're also finding certain categories of print media (specifically the aforementioned Rolling Stone and Circus) seem to be more open editorially to certain things we represent here in Nashville."

Another method of finding new buyers for country records is the use of cross-merchandising campaigns with other companies, tying in artists with products that might garner them exposure in new markets. One of CBS' more concentrated efforts in cross-merchandising has been its campaign to widen country's penetration to the northeast. CBS joined with Anheuser-Busch to present "Rock 'N Country Tuesdays," a series of concerts at Boston's Paradise club that featured pairings of Merle Haggard and the Burrito Brothers, George Jones and Bobby Bare and Ricky Skaggs and the Gatlin Brothers. The label hooked up with rock promoter Don Law and AOR station WBCN to present the series, and included seven-inch sampler discs in an April issue of the Boston Phoenix, along with a full-page ad displaying discount coupons towards the purchase of the artists' product.

"You have to be very careful of depending on who your cross-merchandising partner is," says Wunsch of such campaigns. "You want to make it a product that is complimentary to the artists and their music. We're always on the lookout, and the artists are almost always pursuing some type of cross-merchandising activity. Whenever you can get together with another consumer advertiser and accomplish some type of broadening of the base of an artist, and do it more rapidly on a cost-efficient basis, you want to go for it."

At RCA, similar cross-promotions have been used with White Rain and R.C. Cola to back the efforts of Louise Mandrell and R.C. Bannon, and Peavey Electronics has been enlisted to aid in the promotion of the new Steve Wariner album. Likewise, Sylvia has been presented on posters for Durango boots, while Dolly Parton received a shot in the arm recently in Northern California when local Rax restaurants tied a discount campaign with the "world's largest get-well card," which was mailed to her at her Franklin home.

"It's a combination of two major marketing forces working together," comments Joe Galante, vice president, marketing, RCA. "and when you have those two, obviously, there's a utility of the money, so I think both functions are what we're after."

The Mandrell/Bannon pairing became one of the most successful duet acts of the
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Featuring:
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THE KENDALLS

“Stickin’ Together”

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October is Country Music Month
year, with their debut album, “Me And My R.C.’s,” scoring big with fans who were introduced to the couple via the Barbara Mandrell & The Mandrell Sisters variety program on NBC-TV. The label also devoted a unique duo, featuring Gary Stewart and Dean Dillon, but the most noteworthy efforts from the division came in the form of crossover action. At one point recently, RCA’s country division had four songs at the same time, Alabama, while continuing to sell their first two albums, “My Home’s In Alabama” and “Feels So Right,” rode single sales to the strength of “Mountain Music,” which has yielded two No. 1 singles.

The group has played such singles as “Love In The First Degree,” “Take Me Down,” and “Close Enough To Perfect” within the realm of pop listeners, while other RCA acts — Ronnie Milsap (“Any Day Now”) and “He Got You”), Jerry Reed (“She Got The Goldmine”), Sylvia (“New Money”) and Dolly Parton (“I Will Always Love You”) — scored successes in that direction without diminishing their appeal to country listeners.

“With the select artists, we felt like we were engaging people that had more than the ability to sing just one particular song or one particular style,” notes Galante. “And I think that people like Sylvia, Milsap and Reed are capable of those kinds of musical styles — adult/contemporary, pop and country all wrapped up into one.”

While Reed’s career was rejuvenated following his involvement in movies, and numerous television appearances, the label also saw the revitalization of Charley Pride, whose new association with producer Norro Wilson has gained him three consecutive No. 1s. Along with the added interest in those established artists, RCA has been able to cultivate careers by developing acts like Steve Wariner, Earl Thomas Conley, Leon Everette, and Sylvia, who, like Alabama, is beginning to win over fans from a younger demographic that was previously not inclined to purchase albums or concert tickets for country performers.

“With you’re going out to see a show with Alabama, or the Oak Ridge Boys, or Willie, you see young kids,” Galante points out. “I wouldn’t call them 12-year-olds, but I think that they’re young country or contemporary country buyers. We’re reaching the Alabama and Willie Nelson audiences. I don’t see anything in terms of our marketing mediums changing drastically, but I do see us shoring it up by spending a little more dollars.”

Jim Fogleston, division vice president, MCA Records, indicates that while country overall looks very healthy with acts like Alabama and MCA’s Oak Ridge Boys moving well at retail, some of the lesser-known artists have felt the pressure of a sagging economy, and, because of that, companies have not yet been able to maximize the revenues they could be reaping from country’s new-found acceptance.

“If we’ve had any diminishing sales, they are not a reflection on country, it’s just the economy and the fact that it’s a tough year,” he notes. “Certainly our major artists are doing extremely well, and as far as more new acts or marginal acts not doing better — you can chalk that up to the economy more than anything else.”

The label has spent a great deal of its efforts during the year developing new talents George Strait and Lee Greenwood, while consistently reliable acts Barbara Mandrell, Don Williams and the Oak Ridge Boys continued to dominate the company’s sales picture, aided by the developing talents of John Conlee, Eddy Bruce and Gene Watson.

“Naturally, we’re going to lose some of our customers out there because of age and who knows what reasons,” comments Fogleston, “so we’ve got to continue to bring in new fans through the development of new talent.”

With the added interest in country music, Fogleston emphasizes that while crossover records are certainly welcome, the label no longer is in need of “across-the-board” records to move large quantities of albums. “One of the really exciting things that’s happened in country music is you can now have even gold albums that don’t cross-over,” he says.

“While there are enough country fans out there that certain acts can sell two hundred, three hundred, even 500,000 albums that don’t cross-over. I frankly think because of their talent and the records they’re cutting, even if they don’t change their sound, Ricky Skaggs and George Strait are going to be a threat to cross-over. I don’t think anybody a few years ago expected Charlie Pride’s ‘Kiss An Angel Good Morning’ to be a Top 5 pop record. When you’re that good and you get a hold of the right song, you never know what’s going to happen.”

PolyGram was one of the few labels that expanded its Nashville office this year, adding division vice president Joe Polidor while freeing up Jerry Kennedy to run the A&R department. Martha Haggard was also hired to direct publicity for the label. “We were at a very low ebb here,” according to Polidor, “and the company wanted to expand the country division. We are very bullish on country music, and, when you stop and think about it, the PolyGram labels — and I’m including in that MGM — go all the way back to Hank Williams, Sr. There has been a rich, full tradition in Nashville for many, many years for us, and we’re dedicated to making ourselves more vital than we’ve ever been.”

Currently boasting a roster that sports such diverse acts as the Statler Brothers, Tom Jones, Reba McEntire and the Kendalls, among others, PolyGram is planning to expand that line-up. Under these conditions, it is natural that Polidor and Kennedy would prefer to look at the “country audience maintenance ideal” as a form of growth.

EWELL ROUSSELL, ELEKTRA/ASYLUM RECORDS: “A younger buyer will definitely run to a record shop an awful lot quicker than an adult.”

JOE POLIDOR, POLYGRAM RECORDS: “We have to adapt our marketing practices to maintain a contemporary basis for what we’re doing.”

LYNN SHULTS, CAPITOL/EMI AMERICA/LIBERTY RECORDS: “Today there is a more diversified buyer than we have ever encountered before.”
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Woody Herman & The Thundering Herd ★ Con Hunley
Cindy Hurt ★ Jana Jae ★ Kieran Kane ★ Rodney Lay
George Lindsey ★ Michael Murphey ★ New Grass Revival
Oak Ridge Boys ★ Roy Orbison ★ Minnie Pearl ★ Billie Jo Spears
Hank Thompson ★ Mel Tillis ★ Porter Wagoner ★ Don Williams
Williams & Ree ★ Leona Williams ★ Tammy Wynette

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LP should damn near be a greatest hits package. We've got a group now called the Whites; they have a very successful single (You Put The Blue In Me), but I don't think the market is ready right now for 30 minutes of their music. We've got to come out with one more single, while in the past we just threw out more product and that always helped the picture of the growth pattern until returns come back.

While Elektra added Conway Twitty and Crystal Gayle to its roster during the year, a couple of the label's longstanding associates, Eddie Rabbitt and Hank Williams, Jr., have continued to surpass previous heights with their 1982 releases. Rabbitt relied heavily on crossover material in establishing "Step By Step."


JIM FOGLESONG, MCA RECORDS: "We've got to continue bringing in new fans through the development of new and exciting talent."

but Bocephus' sales were due totally to country airplay, although Roussell indicates that, like Rabbitt, Williams is appealing to a younger demographic. "Hank, Jr. has never had a mass appeal record," says Roussell. "yet he is selling more and more product. Every piece of product we come out with lately is turning gold and some of his old stuff is reaching gold status."

"I think he's appealing to a much younger audience, which is not necessarily a country audience, but the college market, something we've never pursued. We're finding more and more Hank, Jr. tours geared toward the college market and we are going to do a lot of merchandising with that in mind. We deal now with college radio; that's going to be a major swing in our marketing. We're going to try and go after that younger audience."

Part of Roussell's motivation for going after younger listeners is the fact they are heavy record buyers. "Our audience is an adult audience," he reflects, "but I don't think if they hear a hit record that they're going to stop their car and take a left and run to the nearest record store until they can relate — not just to that song — but to the artist's material, and it may take four or five hit records before they will go pop $8.98 for an album. On the other hand, a younger buyer will definitely run to a record shop an awful lot quicker than an adult, but you run into that old Catch 22 — nine times out of 10 the person who can afford that record is an adult."

Stan Byrd, national director of country promotion and sales for Warner Bros. Records also cites the younger demographic as a boon to the development of newcomers to the country industry. "I think the demographic changes as to what country radio is looking at are helping us more and more with Karen Brooks and those types of artists," he states. "They're looking at a 25-30 segment that they're approaching for the first time realistically. That gives us a chance to develop artists like Alabama that are a little bit younger-targeted demographically."

But Byrd also adds that the new breed of country performer has not made the more traditional strains obsolete, as evidenced by such Warner Bros. artists as John Anderson and David Frizzell and Shelly West. "We're still trying to offer a very broad-based roster that will serve the needs of a radio station," he insists. "I don't think there's a radio station in country that's looking strictly to a hard-core country audience. If they did, they wouldn't be able to accomplish the double digit figures that they're striving for. They still have to be all things to all people musically."

Lynn Shults, vice president of the Nashville division of Capitol/EMI-America/Liberty, claims that his label is more interested in the crossover artist, as evidenced by the success of Kenny Rogers, Anne Murray and recent addition Michael Murphy, who scored his first No. 1 with "What's Forever For." In spite of that, however, the label has still managed to take Mel McDaniel to No. 3, his highest chart position yet, with "Big Ole Brew."

"We continue to look more toward the mass appeal market than we do the more traditional marketplace," says Shults. "The reason for that is that like jazz purists, the country purist marketplace is a shrinking marketplace. The buyer today is a more diversified buyer than we have encountered in the history of the record business. It's one thing that's causing a lot of confusion in the record industry, both in record sales and concerts. There's an incredibly wide range of likes among the buyers and, therefore, it's not as concentrated as it once was, and it's difficult to break an artist."

Once the artist can be established, however, as was the case with Alabama, the potential for a mass appeal artist is practically unlimited. "It's been proven time and again, going back to the thirties and forties with Eddy Arnold and Ray Price," Shults maintains. "They crossed that barrier because they didn't have as many musical formats and radio to deal with at that time, and those people crossed boundaries all the way through the history of country music."
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CHARLIE DANIELS BAND • JANIE FRICKE
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GEORGE JONES / 3 Nominations

MARTY ROBBINS / Hall of Fame Nominee

BAND / 1 Nomination

FLATT & SCRUGGS / Hall of Fame Nominees

JANIE FRICKE / 1 Nomination

LARRY GATLIN & THE GATLIN BROS. / 1 Nomination
Then And Now Grand Ole Opry Symbolizes The Essential Qualities Of Country Music

by Quentin Powers

“It’s the heart of country music. For years, to be on the Grand Ole Opry was the biggest you could ever get. I used to listen when I was just a little girl. It’s a sacred thing to me.”

The words are Dolly Parton’s, and the reverence in them is but a small indication of the feelings of most country music performers and fans for the Grand Ole Opry. For many years the focal point of country music, the Grand Ole Opry, based in Nashville and broadcast across much of the nation via radio, has come to symbolize the essence of country music — its homespun simplicity and its Middle American values.

Now in its 58th year, the Opry has the longest running radio program in the U.S. Over the years, the Opry’s roster has included the most colorful names in country music, most of the top stars in country music over the years have appeared on the Opry, either as a regular member or a guest. Today’s cast includes over 200 singers, musicians, dancers and comedians.

Born as a “Barn Dance” broadcast out of the WSM studio in Nashville in 1925 by George D. Hay, the Grand Ole Opry soon outgrew its original facilities and began what was to become a continuing quest for larger quarters. The first move out of the studio found the Opry at the Hillbilly Theater. The Dixie Tabernacle followed, and then there was the War Memorial Auditorium. Finally, in 1941, the Opry settled at majestic Ryman Auditorium, a grand structure originally constructed to house religious services and double as a gospel hall.

The Grand Ole Opry finally moved to its current location in 1974. Nestled on 369 acres, the Grand Ole Opry’s $20 million auditorium, the Opryland Amusement Park and the Opryland Hotel provide a sparkling showcase for traditional country music.

The early Opry performances concentrated on instrumentalists — fiddler Uncle Jimmy Thompson, somewhat of a local legend and eighty years young, harmonica player DeFord Bailey, zither player Mrs. Cline and a wide variety of string bands sporting names like the Possum Hunters, the Gully Jumpers and the Fruit Jar Drinkers. Uncle Dave Mason, the “Dixie Dewdrop,” joined the Opry after several years in vaudeville and remained to become its top star and attraction for many years.

The introduction of Roy Acuff and the Smoky Mountain Boys saw the beginning of the Opry’s transformation into a vehicle to launch the careers of singing stars. With the way paved to the microphone, close on the successful heels of Acuff followed an unending stream of hopefuls, stars and legends to be — Eddy Arnold, the “Tennessee Plowboy,” who was originally a player in the band of Pee Wee King and his Golden West Cowboys, then Red Foley, Ernest Tubb, Cowboy Copas and many, many others, eventually to include Hank Williams.

Through the decades, the Opry has continued to attract a steady stream of top performers — from Flatt & Scruggs, Ray Price, Marty Robbins, the Everly Brothers, Kitty Wells and Porter Wagoner in the ’40s and ’50s to Dolly Parton, Mel Tillis and Tex Ritter in the ’60s to David Houston, Barbara Mandrell, George Jones, Larry Gatlin, Don Williams and Ronnie Milsap in the ’70s. Some of the newest members include Ricky Skaggs, Riders In The Sky, John Conlee and B.J. Thomas.

As an American institution, the Opry has proved tenacious, defying critics who, over the years, continually predicted that it couldn’t survive the competition from television or that its appeal would fade as the rural areas, and the nation in general, became homogenized or when a more “sophisticated” South might finally decide to shun its back-country beginnings.

On the contrary, at the present time, the Opry enjoys popularity as great as any in its long and distinguished history. Its appeal has never been broader, as country music continues to maintain its sales and popularity momentum.

The Opry is determined to maintain its downtown appeal and traditional values — which sometimes makes it seem slightly out of focus in today’s society. However, in light of its history and its contributions to country music, why should the Opry change?

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Country Radio Flourishes In Face Of Tough Competition
by Tom Roland

The most significant growth story in country music over the past three years has been the phenomenal increase in the number of stations programming country music. A Country Music Assn. (CMA) survey released earlier this year showed that 44.5% of all stations in the U.S. and Canada play country music at some time during the day, and 61.8% of those stations are full-time country outlets.

In fact, the total number of stations programming country music has increased 50% since 1979, and that improvement has not been just a small town phenomenon. Though the music once was scorned, country has now become a viable format for metropolitan areas; where there was once only one station in a market, now two or three are all competing for an expanding audience share.

In New York, for example, it was once assumed that WHN had found the entire country audience in the city with a market share that constantly hovered around 3.5. Today, WHN and WKH-FM have a combined market share near 5.

The boom in the number of country stations has been accompanied by a stronger sense of competition, but that competitive spirit is not limited to a battle with other country stations. Programmers maintain that their biggest competitors are most often a talk station or an adult/contemporary outlet on the same band, and that shared audience has become even more significant with the advent of crossover airplay.

Bob Cole, program director for WPKX-FM, Washington, D.C., recently monitored his FM competition in the nation's capital. Cole discovered that seven stations programming formats other than country were relying on a music mix comprised of at least 20% country material. "I have always operated under the premise and strongly believe that the exposure of country records on radio stations whose primary format is other than country music is very good for my music," he says.

He adds, however, that this crossover is creating a severe burn-out problem for records and artists who appeal to more than one format. "If somebody is in the mood for country music and switches over to me and hears the same songs that they have actually left the previous format to escape," he suggests, "I then turn them over to another format, and they move from country just as quickly as they came. The real Catch 22, to take it a step further, is that my core country audience, which doesn't do a whole lot of sharing with the rest of the adult audience, enjoys those records, so I'm caught between the proverbial rock and a hard place. I need to expose those (crossover) records to my core audience, but, at the same time, I can't afford to overexpose them because there remains the possibility that those records have received tremendous burn-out on all the radio stations.

Cole's solution is to establish himself as the first person in town on those records, build them quickly and back off on rotation by the time the A/C stations pick them up. Despite such difficulties, he remains excited about the fact that other formats have seen the value of country music through crossover airplay. "I am very grateful to crossover music," he says, "because it has made country music what it is today, and what we're seeing in terms of that similarity between contemporary radio and stations and ours is only the symbol of the mass acceptance of country music. Frankly, that is an overwhelming positive. We are now able to program our radio station with back-to-back country music, less talk, more music, bunt! 'Here's the music, the hits, here's the country. The music stands alone; do you like it? We sure do, we'll give you an 8 share.' That couldn't happen before."

What has happened is that FM has suddenly become a viable alternative for country formats, as interest in the music has been heightened through A/C and Top 40 rotation. "People's attitudes toward radio are changing," according to Cole. "Not so much do people seek personality from the radio as we used to think they did. It's a secret; when people come to FM they're looking for music."

As country stations have risen to compete with pop stations, country programmers have become more sophisticated in their methods, using call-out research, focus groups and consultants to combat their pop and A/C counterparts. Cole, while strongly advocating the use of research, is somewhat concerned about the use, or misuse, of its findings. "The only real problem in research is interpretation and then in the execution of the conclusion as a result of that interpretation," he says. "What ends up happening, to quote (consultant) George Burns, 'We've been so busy for years taking the negatives out of the radio station that as a result of the research, we have failed to replace them with positives.'"

Likewise, Dale Hallam, program director for WHN/New York, believes that research needs to be handled in a wise and prudent manner while leaving room for "gut level" programming. "What we need is rational research," he says. "Using research as a tool, the way it was meant to be, not as a Bible, but as a tool along with instincts and good sense. You've got to have both. Maybe that's what happened to pop radio — it got over-researched."

One of Hallam's complaints about pop radio is that during its growth period, it became cut and dried, devoid of spontaneity. "Pop radio lost a lot of excitement on the air," says Hallam, "and, learning from their mistakes, I think we should keep the excitement and unpredictability in the country format."

According to Hallam, one way to keep that spark is to program a wide variety of records instead of a closely-guarded format with air-tight restrictions on the playlist, which limit the potential for breaking new acts. "I don't think in general that country stations can afford to have very tight playlists because adults won't tolerate it," he says. "Pop radio has gone for the lower end of the scale; teens, 18-24 year-olds have always been a base for pop radio, and those who will tolerate a song coming up every hour, Country radio in general goes for people..."
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COUNTRY MUSIC '82: THE PURSUIT OF EXCELLENCE

25 and older, and if you want to survive, you have to figure out a formula that will work for them.”

Dale Turner, program director for WSAI/Cincinnati and the president of the Federation of International Country Air Personalities (FICAP), adds that competing in the marketplace also includes the station’s use of news and information as well as music. “There’s going to be shared audiences between A/C stations and country stations,” he says. “What we’ve got to do is program our stations, and that means more than just music. Your strategy is going to be to out-program the A/C stations. In some markets that means solidifying your country image above and beyond the music, but in other markets it’s going to mean becoming a better full service station against your competitor.”

Turner, who admits he is a product of the “old school,” suggests that the personality approach and the trend of playing oldies on the AM band are two proven methods of solidifying that country image on the station, as opposed to the FM trend of playing “three-in-a-row.” “Our FICAP seminar during CMA week will have a seminar session on ‘Is There Life After Three In A Row?’” he says. “People are going to lose their image and identity with the three-in-a-row deal. Pretty soon it’s going to be a jukebox situation.”

Likewise, Barry Mardit, program director at WWW-FM/Detroit, is cautious in the consideration of “three-in-a-row” formats, noting that “you have to have the most exciting radio station on the dial. The thing about exciting radio goes beyond the music. You can’t just be a jukebox. What makes your station different is what goes on between songs.”

Mardit suggests that in combating A/C stations, country programmers must provide a distinctive difference in their music, while retaining the mass appeal records to allure listeners who still shy away from the country format. “As all these artists like the Oaks and Kenny Rogers get bigger, you’re going to find more of them crossing over,” he states. “But as long as there’s a continual influx of newer people—the George Straits, the Earl Thomas Conley, the Michael Murphys—we can maintain an advantage. We’ve still got Don Williams, Charley Pride, Charly McClain, Mel McDaniel, the core. If I base my identity on the fact that I play Ronnie Milsap and Kenny Rogers, then what makes me any different from the pop stations? I want people to know what they’re getting when they tune to us. Yes, they’re getting Kenny Rogers and Ronnie Milsap, but they’re also getting ‘Take Me To The Country’ and Don Williams. These are our artists. People are not going to hear them on a pop station.”

Ted Cramer, program director at WMAQ/Chicago, warns that one of the biggest mistakes a country programmer can make is to assume that his No. 1 competitor is a country outlet on another band. “I think when you’re determining strategy in the marketplace, you’ve got to really find out who your competition is,” he says. “If you’re on FM and you’re going after a guy on AM that’s a full service radio station, then you may not able to go after that guy. You may really be going after your FM competitors, as opposed to somebody on the other band, and you have to determine in that market if there’s any band switching going on between AM and FM.”

And, according to Cramer, risk-taking is still an essential element in staying on top in the market. Cramer asserts that the top stations will be the ones who lead in new directions, not follow the others. “The station that leads and is aggressive and does the proper research is going to be the station that wins,” he says. “Hand in hand with that goes promotion of the station and the things that the station does to make itself visible in the community. Those are the ingredients and the basics. A lot of radio now is dull and tired; it’s not fresh and I think if we do our part in making our stations exciting, if we’re aggressive, I think that things will take care of themselves.”

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As country music has expanded, its artists have taken a number of different paths, hand in hand with the producers responsible for placing them on vinyl in the most attractive manner possible. Subsequently, country has taken on a host of divergent styles, from the borderline pop sounds of such notables as Eddie Rabbitt, the Oak Ridge Boys and Kenny Rogers to traditionally flavored country marked by newcomers like George Strait, as well as standbys like George Jones and Merle Haggard. With this in mind, Cash Box asked 15 producers: "Will country listeners become confused as to what country really is?"

Ron Chancy (Oak Ridge Boys, Brenda Lee): I don't think they'll become confused; I think what is happening is that people just accept music for the sake of music without classifying it. I think it would make it a lot easier on everyone — the producers, the artists and even on the public — if you don't have to worry about "I like this because of what it is" and just like it for the sake of the product itself. I think it's been happening over the past 10 or 15 years, and all the music's coming together. Some people might like a little more traditional, but another person might like something very contemporary. It doesn't mean that the same person can't like both, and I think it makes the listener a lot more rounded listener.

Tom Collins (Barbara Mandrell, Ronnie Milsap): I can't define what country is anyway. What they're doing is buying songs or the artist, and, if the artist says they're country and they're accepted by a country audience, they're going to think that's country. To me there will always be room for traditional as well as the new, and to develop country to even greater heights, we have to have new people with new insights and new ways of doing it. I don't think that what people 10 years from now will think is country is what we're doing today. I think it will always be changing.

Jerry Crutchfield (Larry Gatlin & the Gatlin Brothers Band, Lee Greenwood): I don't think so. We're doing extremely well with Lee Greenwood, for example, and he is the farthest thing from traditional country, but all the success we're having with him is purely country. We're being programmed by the same stations and being sold through the same marketing process as a Ricky Skaggs, it's just a little different market approach to get to the same objective. I think people have always had a tendency to oversimplify or generalize what it is we do in Nashville. Everybody wants a bottom line; they want to say, "hey, if you're country you'll sound like George Jones and Ricky Skaggs." I don't believe that. Times have changed. People in south Alabama or the hills of Pennsylvania are just as hip as anybody now who lives in the metropolitan areas. Because of television, etc., they have access to the same lifestyles and so on, and we're not singing about the farm and living way back in the hills anymore. That was in 1940 and 1950, so if we're talking about country music, we're not talking about fiddles and steel guitar necessarily; we're talking about a very contemporary, honest approach to expressing things in songs about society.

Ronnie Dean (Leon Everette): Probably so, but I'm not sure that we need to stop the separation because of that. Through history there are several things where drawing a straight line between becomes harder and harder to do. I think as country music fans diversify a little bit, they don't want just straight-forward country all the time. They want more of an expanded country. I think there will still be a definite country vs. rock type of feeling, even though some of the country music is getting more and more uptempo. I still think the people who enjoy this type of music will consider themselves country as opposed to rock.

Rick Hall (Jerry Reed, Mac Davis): Not in my book. I think country fans are a little more sophisticated than they were 15 years ago. I think as long as you're believable and as long as you're not trying to put anybody on, it will work. For instance, I would think Jerry Reed is country even if I had him sing "Oh, Suzanna" with 30 bagpipes. I think he'd be played on country radio because his ass is about as country as mine is, and that's country. There's a little bit of country in everything I've done, whether it be Clarence Carter, Aretha Franklin, Wilson Pickett or anyone else. I think country music has moved more to the center with regard to pop music, but I don't think it's left its country roots by any means. I don't think people now that buy country records — even my kids in college — are going to buy nothing but beer-drinking songs — "There Stands The Glass," etc. But I do think they are buying "I'm Gonna Hire A Wino To Decorate Our Home," and they're also going to buy Jerry Reed's "She Got The
Goldmine (I Got The Shaft)." When you listen to country radio, especially FM progressive country radio, you're listening to things that aren't just Bill Monroe and Roy Acuff and Ernest Tubb and Lefty Frizzell. We've got a new breed of people; they've got a little Presley in them, they've got a little bit of Bill Monroe in them. They've got all kinds of things combined, and I think the sky's the limit for country music.

Jerry Kennedy (Staller Brothers, Reba McEntire): I don't think so. I think they're buying music. I've always felt that way. Those records that cross have a country base, but I don't think that the fan is going to be confused. The real fan knows who that is, and they can decide if they like that record or not. They're buying music, and they're not just sticking with traditional or crossover. If they like it, they go after it.

Buddy Killen (T.G. Sheppard, Ronnie McDowell): No, it's no different now than what it used to be. Remember years and years ago back in the old days Red Foley was a contemporary singer and Ernest Tubb was the real country singer? I don't think it's any different today than what it was. It's just that it's become so much bigger than it used to be. You're going to get tired of vanilla ice cream. Throw in a little strawberry and chocolate every once in a while, don't cut every record the same. I try never to limit myself with what I can do with my records. I'm always trying to be different and creative in the studio, and if you tell me that I can only produce one kind of music, then I'd rather not produce.

Nelson Larkin (Earl Thomas Conley): I really don't think so. I think that you can maybe go too far extreme, but I don't try to cut pop records when I record. Popular music is music that's popular at the time, whether it's country, rock, or whatever, and right now, country is popular music because it's got the broad scope from country all the way into your other fields. It's the popular music at the time in my opinion. It's so diversified, and I think the reason for this is that now there are so many new people into country music, even younger people, whereas before it was just a cult music. You can take a Ricky Skaggs and I think a lot of people like him just as they would an Eddie Rabbitt. Sometimes I think you can cut a record too country to get played on country radio, but, as a producer, I want to cut a record that will get played on country radio, whatever country radio is at the time.

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people persist in giving music a label, because people ought to be able to choose the music they like without somebody else telling them this is traditional or this is contemporary. People have a compulsion to label things, but I think we damage our listening audience's scope by violating it. We prejudice their tastes by saying this is straight country, or this pop or contemporary country. If they like it, who cares? I think if you put a label on something, yes it will confuse the buyer. It's impossible to me to label music because there are no clear-cut definite lines in music. They overlap.

Ed Penney (Terri Gibbs): I doubt that the listeners are confused or even concerned with what we call the changes in country music. I think they, like any radio listener, either turn on a station and enjoy it or they don't. I would submit that they are more receptive to new ideas and fresh personalities than we are. I think the confusion is just more in the attitudes of the record companies and the radio stations for the most part, with mediocre product that is simply designed to keep with the rate of acceleration that is demanded by the trade magazines. The trade magazines' charts depend more on speed than substance. On a week-to-week basis, if a record does not progress as much as it ought to according to the criteria that is set up, it loses the bullet and it dies, because radio stations, with shorter lists, have other records that people are promoting. For that reason, we have a watered-down product out of Nashville because we're all afraid of losing our bullets. I don't think the listener is as concerned as we are. They want to be entertained; that's why there's room for a Ricky Skaggs and for Terri Gibbs' "Somebody's Knockin'." With Terri, she's as country as anybody on the charts, but she has a little different style, and, as a producer, I'm trying to find songs that are right for her. I want to look for quality, but there are times when I get a little timid about it, because I'm a little afraid that the radio stations are reluctant to go on it as quickly as I would like them to in order to keep the record progressing — but I don't think it's because the listeners aren't ready. I think the confusion is more within the industry. We're trying so hard to anticipate what the listener wants, but all the listener wants is to be entertained, and I don't think the listener says, "That's a trumpet, not a steel guitar. I don't like that."

Harold Shedd (Alabama, Marlow Tackett): I don't think so. Traditional country music will always have its place, and I feel that the more contemporary approach to it will widen the basic demographics. When we approach a song, we take it on a per song basis, and...
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we don’t try to cut a crossover song or a crossover record as such. We just try to take that song that’s meaningful and make the best of it that we possibly can. Sometimes it will fall more into the traditional than it will the pop country. I think the thing that Ricky Skaggs is doing is really healthy for the industry. There needs to be more variety. In listening to a lot of material, people have the tendency to want to do more crossover stuff. I wouldn’t refuse one, but I don’t think it’s going to have any difference on the basic country music appeal of the stuff.

Even Stevens (Eddie Rabbitt, Englebert Humperdinck): I don’t think it’s a matter of whether the artist has made a different type of music, but that more people are turned on to country music and the crossover-type of artist. It’s not that anyone is consciously trying to become a pop artist, but more people are interested in number like the music; therefore it becomes a pop act, because it’s selling more and is heard more. The responsibility for it is not only on the artist or whoever made the music; it’s also on the radio stations, and the formats that they play and the artists that they play. As far as we’re concerned about the music that we’ve always made, we have made what we wrote. We didn’t say we can do that or we can’t do that. Whatever we felt like writing we wrote and recorded.

Norro Wilson (Charley Pride, Eddy Arnold): Not true country fans, because they’re real locked into what they like. It’s like going to Texas, you ain’t never going to take that shuffle away from them. It makes no difference to them if Bob Wills is dead and gone; they’re still going to have that chuck, chuck, chuck with the fiddles, and I’ve always believed that real country people are going to go to the jukebox and they’re going to punch up George (Jones). We have so many classifications that we don’t need sometimes. When you say country music, it’s not hard for me to analyze that. I know in my own mind what country music really is — George Jones and Merle Haggard and Kitty Wells, if you want. How many real good country girl singers do you know of right now? There’s a real need for that. I’m looking for that bad. I want a female John Anderson. I don’t think people are hard to please; I think radio is, so it’s really healthy and refreshing to see a John Anderson or a Ricky Skaggs, because it makes you feel like they’re not going to destroy something that is simple and good. There’s still a need for it, along with the rest of the ways you want your automobile trimmed out.

— Norro Wilson

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COUNTRY MUSIC '82:
The Pursuit of Excellence

Country Taking First Tentative Steps To Mass Appeal Vid Shows
by Tom Roland

As record companies try to maintain the momentum that has been established with country music over the last few years, many are suggesting video as a new marketing technique to reach the masses with the now-acknowledged mass appeal that country music is enjoying.

Video is actually not new to the country divisions. CBS first became involved with the medium with Tammy Wynette's "D-I-V-O-R-C-E" and has been one of the leaders in the field ever since. The use of video is still growing, however, and CBS and RCA are currently the only two country labels that employ a full-time person to handle the production and/or placement of video product.

Thus far, most have been waiting for a country alternative to Music Television (MTV) and have had to scrounge up producers of country programs and locally produced entertainment or talk shows to provide an outlet for the material. The hesitancy of the labels to go all out has led some producers to handle shows with live performances and, so many hypothesize, kept some potential producers from piecing together programs or an MTV alternative. Thus, the record companies and producers remain at somewhat of a standstill, one waiting for the other to begin an MTV-type channel, the other waiting for a realistic amount of product from a good cross-section of labels to program such an outlet.

One producer who attempted to build a television show around video clips, Jim Grossman, who produced Just Country for the Satellite Programming Network (SPN) out of Dallas, eventually went to live performers, driving up the cost of his show. In addition to Just Country, which is a joint venture between him and a group of individuals, Grossman is the sole producer for America Rocks and R&B Express.

"There isn't as much record company-produced video on rock and country," he noted. "Part of the problem is that they don't run country music and black music on MTV, so there isn't an outlet besides sending video to retail stores and clubs. As cable gets a big demand, maybe there will be more people like me trying to put something like that together. I don't think they can make a living at it."

According to Grossman, cable is no longer the lucrative industry that its proponents claim (he says cable is just a "buzz word"), and he has pulled America Rock and R&B Express off of cable and placed it with "broadcast." Just Country was pulled from SPN for lack of advertising sponsors, and Grossman's group is currently shopping for placement with another cable channel.

"Even in a market where you had cable for, say, five or 10 years, you don't have more than half the people in that market subscribing to cable," he stated. "A lot of people just won't pay $15 or $20 a month, so your penetration's in broadcast; that's where I'm putting all my marbles, except with the Just Country show because I'm involved with some other people."

Grossman also indicated that for the
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amount of money that had to be invested, few groups would make a profit in cable, so the eventual number of outlets for a country music video may dwindle substantially. "CBS bit the dust a couple months ago with their cable channel, and they put probably a couple hundred million in it," he noted. "Ted Turner is reaching his $50 million credit line with his band. Ted Turner's lost a million dollars a month ever since he's been in business, and he will continue to lose a million dollars a month. I think we'll end up with only three or four viable cable networks, and the rest will be community access stuff."

Community access stations were one of the outlets that Grossman felt hold potential for placing music video country music video. He noted that several rock stations and KNOK, an R&B outlet in Dallas, have used community access stations to program videos and tie the labels' acts with their station. "There's all this space on the cable systems," he commented, "especially this community access stuff that's just filled up with PTA meetings. The problem that I see is that it's going to be buried in there."

Asked if he felt there was a market for a "country MTV," he suggested that "the Nashville Network will be the test on that," echoing a commonly mistaken belief that the upcoming system, set to debut in early 1983, will provide record labels with an easy outlet for their video material. A joint venture between Group W and WSM, Inc., the 18-hour-a-day cable service will actually feature six hours of original programming, including game shows and a fishing program, aired three times within a 24-hour period. "We look at ourselves as presenting a broad country-oriented ser-

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Blue, Blue Day
Blue Eyes Crying In The Rain
Bonaparte's Retreat
Bumming Around
Chattanooga Shoe Shine Boy
Cold, Cold Heart
Comin' Home To You
Country Green
Crazy Heart
Crying
Don't Give Up On Me
Don't Let The Stars Get In Your Eyes
Elvira
Even The Bad Times Are Good
Fireball Mail
Foggy River
Fourteen Carat Mind
From This Moment On
(I'm A Lonesome) Fugitive
Funny, Familiar Forgotten Feelings
Gonna Find Me A Bluebird
Guess Who
Half As Much
Have A Good Time
Heaven Says Hello
Hello Love
Hey, Good Lookin'
Hey, Joe
Hokey Pokey, The
Honky Tonkin'
Hot Rod Lincoln
How's The World Treating You
I Can't Help It
I Can't Stop Loving You
I Fought The Law
I Just Started Hatin'
'Cheatin' Songs Today
I Like Your Kind of Love
I Love You Because
I Saw The Light
I Wanna Go To Heaven
I'm So Afraid of Losing You Again
I'm So Lonesome I Could Cry
I'm Sorry For You, My Friend
I've Got So Many Wives At Home
If I Could Only Win Your Love
In The Misty Moonlight
Indian Reservation
It's A Sin
Jambalaya (On The Bayou)
Jealous Heart
Johnny One-Time
Just One Time
Just Out Of Reach
Kaw-Liga

Last Date (Instr)
Lay Some Happiness On Me
Legend In My Time (I'd Be), A
Lies
Limbo Rock
Lonely Again
Lonely Street
Lost Highway
Louisiana Man
Making Believe
Mansion On The Hill, A
Mister Ting-A-Ling (Steel Guitar Man)
My Heart Would Know
My Wife's House
Nobody's Lonesome For Me
No Help Wanted
No One Will Ever Know
Oh, Lonesome Me
Oh, Pretty Woman
On The Way Home
Only the Lonely
Pins and Needles (In My Heart)
Precious Jewel, The
Ramblin' Man
Release Me
Running Scared
Satisfied
Send Me The Pillow
Settin' The Woods On Fire
Singing The Blues
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Snap Your Fingers
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Sunshine
Sweet Dreams
Sweet Memories
Take These Chains From My Heart
Teen Angel
Tennessee Waltz
That's The Way Love Goes
That's When I See The Blues
Then You Can Tell Me Goodbye
There Goes My Everything
There She Goes
There'll Be No Teardrops Tonight
This Old Heart
To Get To You
Too Soon To Know
Touch The Morning
Walking After Midnight
We Live In Two Different Worlds
What's He Doing In My World
When I Stop Dreaming
When Will I Be Loved
White Sport Coat, A
Why Don't You Love Me
Wine Me Up
Wreck On The Highway
You Win Again
You've Still Got A Place In My Heart
Young World
Your Cheatin' Heart

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vice,” said Elmer Alley, director of programming for the network, “with game shows, variety shows and a quiz show with Bill Anderson hosting. It’s truly a network, but the orientation is the city and what’s happening in the city.” Alley clearly noted that there is little if any room for record company-supplied segments. “We will use video in a very limited fashion,” he suggested. “We have a dance show with live music. I’m not sure whether we’ll include any in that at the moment. We would like to offer a vehicle, but we will not have a program that will be strictly cassette.”

Currently the network’s programming lineup includes:

Nashville Now! — a 90 minute live variety and interview program hosted by Ralph Emory. The format will include music, comedy, interviews and features with music industry personalities.

The Start Offstage — a half-hour interview segment with music industry guests who the viewers may not be familiar with — singers, musicians, producers and executives.

I-40 Paradise — a country comedy that is set in a restaurant on the outskirts of Music City that caters to the needs of country performers, with guest spots by artists a frequent occurrence.

FanDangle — a Bill Anderson-hosted quiz show billed as a “fan feud” that tests the knowledge of its competitors in different aspects of country music trivia. At the show’s finale, taped spots by the artists themselves lend the correct answer to questions asked about them.

Dancin’ U.S.A. — a 60-minute show hosted by Jacky Ward where viewers can learn the latest country dances. The show will also incorporate some form of a countdown of current records.
Opryland Onstage — a 60-minute musical variety show that will feature performers from Opryland Amusement Park and entertainers who graduated from the theme park training ground.

Yesteryear In Nashville — a half-hour broadcast with host Archie Campbell documenting the history of Nashville and country music. The program will often highlight various artists, companies and institutions indigenous to Music Row.

Nashville After Hours — a 30-minute show highlighting the nightclubs present in the Tennessee capital, no doubt including the Stockyards and Printer’s Alley.

Country Sportsman — a 30-minute spot that depicts various artists fishing. The show will be hosted by former Grand Ole Opry member Bobby Lord.

American Sports Cavalcade — a 90-minute program hosted by Ed Bruce that focuses on “grass roots” sporting events such as rodeos and tractor pulls.

Stars Of The Grand Ole Opry — a Chuck Morgan-hosted concert series featuring legends such as Roy Acuff, Ernest Tubb and Porter Wagoner.

Two other shows are currently being produced in Nashville along the same vein — Razz, a half-hour variety and talk show with host Razz Bailey, and the Jerry Foster Show, a similarly-formatted series with the noted songwriter.

O.C. Latta, of PRTV, Inc., producer for the former project, noted that the program currently has 26 segments with such acts as Alabama, John Conlee, Steve Wariner, Bobby Bare, Charly McClain, Ronnie McDowell, Lacy J. Dalton, Merle Haggard, Lorna Williams, Freddy Powers and Joe Stam-

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Bill Helmes • Creative Director
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I figured if the other people are making money paying double of what I'm doing, I can make that much more money at this cost.“

Bailey, he indicated, was at an important point in his career, which made the show feasible. “We tried to pick an artist that was on the rise and who is becoming very popular,” he suggested, “and that's what Razzy has done. He's got RCA behind him, and they're really pushing his career. Because of his attitude and his popularity, we felt like it would be a good combination.”

Currently, Latta is negotiating with Ted Turner's WTBS-TV/Atlanta, although several other groups, including WGN-TV/Chicago, have expressed interest in the project. Lou Lofredo, of Mandalla International, is also representing both the Razzy show and the Jerry Foster Show at MusiExpo in an attempt to garner some international interest.

Latta is also considering a future venture entitled Saturday Night Live At The Cannery, a concept that would combine the qualities of both Saturday Night Live and Barbara Mandrell & The Mandrell Sisters, he said.

Publisher's Opportunities (continued from page C-32)

The Collins firm began this year on a new foot, following the sale of PiGem/Chess, the house that Collins co-owned with Charley Pride, to the Wiek Group, which also purchased the Ricky Skaggs catalog this year. PiGem was one of the publishers that was at the forefront, along with House of Gold, of the infiltration of country into the pop charts. “I think a lot of that has to do with the production and lyrical content of the songs,” surprised Patton. “I think they're using the kind of language that people who before were interested in hearing only pop music can relate to, but they're maintaining that certain country production.”

While some have been concerned that the country music fan will be left behind in the search for expanded royalties, Patton, along with several other publishers, emphasized that Nashville publishers' growth will not come at the expense of the core country audience. “The philosophy here is, first and foremost, to maintain the country base,” she said. “That's important not only for a publisher, but for an artist as well. No one is as true blue as a country fan. They'll stick with you longer, and I think, eventually, you'll make more money.”
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Featuring their first single, “Crazy Woman”
Tape Packaging, Prices Key Topics At NARM Retail Meet

(continued from page 14)

look at the pricing structure.

The message did not go unheeded, as Capital Records Group president Don Zim- merman remarked, "Now it's our turn to go back and look at how it (price reductions) would affect us." In addition, Arista's Gor- don Bossin, citing a recent experience at retail where he discovered that the con- sumer's three main complaints about prerecorded music are "price, price, and price" said, "We have to find out if we can do anything about it."

As with the "11"" cassette package, an informal consensus to attack the pricing problem (most likely with a study by a firm outside of the music industry) then seemed to take hold.

Another issue that popped up in the general discussion of cassettes and covers was the home taping problem. While Stark/Camelot's Jim Bonk felt that home taping was the primary reason that there are fewer multi-platinum albums today, most other retailers downplayed the impact of the problem. "If home taping is what we say it is, the only way to stop it is to not make it economically attractive," said Tower's Solomon. "Then, the only reasons to tape would be to create your own program or for quality.

Tax Not The Answer

"If you consider blank tape to be a competitor," he added, "then you've got to com- pete with it. A tax will not solve the problem."

As another alternative, CBS Smith said that his label was considering releasing cassettes four weeks prior to the shipping of the LP, Warner Bros. Dennis also revealed that his label was considering releasing cassettes one to two weeks prior to the LP. Both executives felt that the early release "would take some of the steam out of the ini- tial burst of home taping that seems to ac- company the shipping of the record.

However, most in attendance disagreed with this position. "If the cassette is released early, how can you tell your customers, 'It's out but you can't get the LP yet,'" asked Al Levenson of Turtles Records. WEA's Bach added, "If it wasn't out on LP, and I were a radio station manager, I would play it all the way through all day long."

Other highlights of the opening business session included:

• The announcement by advertising agency Humphrey, Browning, MacDougall etc., that it would conduct an extensive national survey during the fourth quarter to compile detailed consumer profile information for the NARM "Gift of Music" generic advertising campaign. Mike Reingold of the firm also said that a test run of the "Gift of Music" TV and Radio adver- tisements would probably be conducted in the fourth quarter of this year or the first quarter of 1983. The test would be conduc- ted in Phoenix, Greensboro/Winston-Salem, Portland ( Ore.) and Cincinnati, with Milwaukee and San Antonio as control markets.

Reingold also reported that his firm felt that the "Give the Gift of Music" slogan should be expanded to "There's No Better Way To Wrap Up Your Feelings." NARM exec- utive vice president Joe Cohen also an- nounced that the expanded slogan would be included on some of the organization's merchandising aids for the holiday sales season.

• The announcement that PolyGram and Motown, the last two holdouts among national labels, will soon adopt bar coding.

• The announcement that Musicland and Columbia will soon complete a computer-to-computer hook-up to handle orders, return authorizations, and various financial data.

• The announcement that Arista would join Chrysalis in adopting an anti- counterfeit system developed by Light Signatures, Inc. in the first quarter of 1983 for selected major rock releases. Chrysalis contracted Light Signatures to utilize its system for the forthcoming Pat Benatar LP, "Get Nervous."

GOLDMAN INKS WITH ASCAP — Tanya Goldman, daughter of gospel singer/songwriter Buddy Goodman, recently signed with the American Society of Composers, Authors and Publishers (ASCAP) in Nashville. Pictured at the event are (l-r) John Sturdent, director, public relations/member relations, ASCAP; Connie Bradley, Southern regional executive director, ASCAP; Bob Crawford, Word Music; Goodman; and Bubba Smith, Word Music.

Cash Box/October 16, 1982
Opry Birthday Celebration Schedule

October 10 — Sunday
6:30 p.m. — Nashville Songwriters Assn. International Awards — Hyatt Regency Hotel

October 11 — Monday
6:00 p.m. — Third National Bank reception honoring CMA Board — National Life Hospitality Center, Opryland
8:00 p.m. — NATD Alternative Awards Party — Nashville City Club, Third National Bank Building
8:30 p.m. — 16th Annual CMA Awards Show — Opry House
10:06 p.m. — Post Awards Radio Broadcast — Tennessee Ballroom, Opryland Hotel
10:30 p.m. — CMA Post Awards Party — Tennessee Ballroom, Opryland Hotel

October 12 — Tuesday
9:00 a.m. — CMA Board Meeting — First American Center Artist/DJ Tape Session — Opryland Hotel
11:30 a.m. — CMA/DJ Luncheon — Opryland Hotel
12:00 p.m. — Concert Seminar — Hyatt Regency Hotel
3:00 p.m. — Early Bird Bluegrass Concert — Opry House
7:00 p.m. — BMI Awards — BMI
8:00 p.m. — Grand Ole Opry Birthday Spectacular — Opry House

October 13 — Wednesday
10:00 a.m. — RCA Records Show — Opry House
Noon — Lunch — Opryland
2:00 p.m. — Mixed Label Show — Opry House
5:30 p.m. — Dinner — Opryland
6:30 p.m. — CBS Records Show — Opry House
6:30 p.m. — ASCAP Awards — Tennessee Ballroom, Opryland Hotel

October 14 — Thursday
8:00 a.m. — 10th Annual Chuck Chealman/Georgia Twitty Radio Golf Invitational — Nashboro Village
9:00 a.m. — CMA Membership Meeting — Memphis Room, Opryland Hotel
1:30 p.m. — RCA Records Show — Opry House
5:00 p.m. — Dinner — Opryland
6:30 p.m. — Show — Opry House
7:30 p.m. — SESAC Awards — Woodmont Country Club
8:30 p.m. — Sho-Bud/Baldwin/Gretsch Birthday Show — Opry House
October 15 — Friday
10:00 a.m. — FICAP Radio Seminar — Knoxville A, Opryland Hotel
1:00 p.m. — Artist/DJ Tape Session — Knoxville B, Opryland Hotel
6:00 p.m. — FICAP Banquet & Show — Chattanooga Room, Opryland Hotel
8:00 p.m. — Atlas Artists Show & Dance — Gaslight Theatre, Opryland

October 16 — Saturday
9:30 a.m. — Goin' Home Radio Show & Breakfast — Lumpkin Room, Hyatt Regency Hotel
11:30 a.m. — Tammy Wynette Luncheon (CMA member DJs only) — Tammy Wynette's home
9:30 p.m. — Grand Ole Opry 57th Birthday Celebration Show — Opry House
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<th>No.</th>
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<th>Weeks</th>
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**Let's Face It!**

We pause a moment to say...Thank you.

Cash Box, October 16, 1982

**Country**

**Top 75 Albums**

**Chart**

**Weeks**
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FEATURING THE #1 SINGLE
"I Wish You Could Have Turned My Head
(And Left My Heart Alone)"

Thank God For Kids"
"Christmas Is
Paintin' The Town"

Thank God For Kids"/
"Christmas Is
Paintin' The Town"

AND THEIR CURRENT
BLOCKBUSTER ALBUM...
FEATURING THE #1 SINGLE
"I Wish You Could Have Turned My Head
(And Left My Heart Alone)"

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COUNTRY RADIO

MOST ADDED COUNTRY SINGLES
1. THE BIRD—JERRY REED—RCA—47 ADDS
2. YOU AND ME—EDDIE RABBITT & CRYSTAL GAYLE—ELEKTRA—36 ADDS
3. I WONDER—ROSANNE CASH—COLUMBIA—37 ADDS
4. CHEROKEE FIDDLE—JOHNNY LEE AND FRIENDS—FULL MOON/ASYLUM—35 ADDS
5. (LOST HIS LOVE) ON OUR LAST DATE—EMMYLOU HARRIS—WARNER BROS.—29 ADDS

MOST ACTIVE COUNTRY SINGLES
1. IT AIN'T EASY BEIN' EASY—JANIE FRICKE—COLUMBIA—52 REPORTS
2. HEARTBROKE—NICKY SKAGGS—EPIC—48 REPORTS
3. WE DID BUT NOW YOU DON'T—CONWAY TWITTY—ELEKTRA—46 REPORTS
4. SURE FEELS LIKE LOVE—LARRY GATLIN & THE GATLIN BROTHERS BAND—COLUMBIA—44 REPORTS
5. STEP BACK—RONNIE MCDOWELL—EPIC—41 REPORTS

SINGLES REVIEWS

OUT OF THE BOX

MERLE HAGGARD (Epic 34-03315)
Goin' Where The Lonely Go (3:58) (Shade Tree Music Inc. — BMI) (M. Haggard) (Producers: M. Haggard, L. Talley)

The title track from the Hag's forthcoming album, his latest single goes where Haggard has gone before in a relaxed, simple manner that relies on his clear vocals to carry it off. A surprising distorted guitar set next to a fiddle solo in the instrumental break provides a nice change of pace from the rather subdued verses that rely on a tinkling piano riff as the only foreground alternative to the Stranger's singing.

FEATURE PICKS

SYLVIA (RCA PB-13330)

THE STATLER BROTHERS (Mercury 76184)
A Child Of The Fifties (2:37) (American Cowboy Music — BMI) (D. Reid) (Producer: J. Kennedy)

GAIL DAVIES (Warner Bros. BG-279882)
Hold On (2:44) (Rick Clark Music/Tricia Music — ASCAP/Mark Marchetti Music/Little Chickadee Pub. — BMI)

BRENDA LEE (MCA-52124)

LOUISE MANDRELL (RCA PB-13373)

LARRY JENKINS (Capitol P-8-5167)
I'm So Tired Of Goin' Home Drunk (2:19) (Galleon Music, Inc. — ASCAP) (J. Chambers/L. Jenkins) (Producer: J. Chambers)

VINCE & DIANNE HATFIELD (Bluemoon DH 101)
Just Like A Man And A Woman (3:48) (Wek Music Group, Inc. — BMI) (K. Fleming/D. Morgan) (Producer: C. McCoy)

SHYLO (Mercury 76171)

NEW AND DEVELOPING

TOM CARLILE (Door Knob DK 82-187)

Carlile has appeared on the singles charts a number of times over the past year, and his latest is a building number incorporating a delicate orchestration with a basic ballad-courting country arrangement. Credibly placed on green vinyl, the record is one of Carlile's most accessible and palatable, continuing from a somewhat sparse introduction to its final note of conviction.

ALBUM REVIEWS

IT AIN'T EASY—Janie Fricke—Columbia FC 38214—Producer: Bob Montgomery & List: None—Bar Coded

It ain't easy? Maybe not, but Fricke makes it sound that way as the material in this set, dominated by uptempo country mixed with shades of rock, R&B and pop, is perfect for her penetrating abilities. Producer Bob Montgomery, in his first hook-up with the former jingle singer, has taken her in a different direction than past efforts, allowing for more of Fricke's energetic and dynamic approach to seep through.

THE COUNTRY MIKE

CHANGES MADE IN JACKSONVILLE RADIO—The Marshall Rowland Broadcasting Co., owner of WQIK-FM/Jacksonville, acquired its chief competitor in Jacksonville, WVOJ, effective Oct. 1. With scheduled lineup changes to be made in the near future, parent company Rowland has appointed James B. Martin as general manager and former WVOJ program director for WVOJ and assigned Shannon to also air the morning drive air shift, Shannon, who in the past worked with WIRE/Indianapolis and is a previous Country Music AHS/ICA director, has recently served in the same position at WQIK. Jon Anthony has been named to fill Shannon's music and program director, along with becoming operations manager for WQIK. At present, no plans have been made for simulating the new Jacksonville country music combo. At the same time, WQIK has hired John Watson to deliver the news for Shannon's morning air shift. Watson moves to the Rowland station after serving with Channel 12 in Jacksonville, WTLV-TV.

WPXN GOES GRAY CRAZY—Country music station WPXN/Phenix City, Ala., was the host of a 41st party held by country performer Jan Grant. Program director Ken Carlisle was presented a special plaque thanking the station for the #1 on WPXN's music survey for the Phenix City/Columbus, Ga. area.

DENVER STATION SPONSORS ORP GETWAY—in celebration of Country Music Month, country station KBRO/Denver is lining up special promotions and promotions to coordinate this special month for country music. Along with the airing of a 48-hour television special, the station is also sponsoring a Grand Ole Opry Getaway for two lucky listeners. Area listeners must pick up a country music month calendar at one of the local Budget Tapes and Records store and register to win. Later this month, KBRO will announce the lucky winners.

VIACOM STATION TO INCREASE POWER—Stereo country station WKWK-FM/New York has received clearance to increase its power by 40%, thus adding an extra 600 square miles to the station's coverage area. The station also moved to new broadcast facilities in downtown Manhattan. Five new studios and state-of-the-art control boards will help to enhance the 70,000-watt signal being transmitted from atop the Empire State Building.

BOSTON STATION SEARCHES FOR TOP 20—Country radio for Boston, WDWL, has started its special Country Music Month festivities with a daily search for the top 20 country performers as chosen by Boston country listeners. The contest, which involves listeners sending in their three favorite country singers during the month of September to help compile a top 20 list for October. Those top 20 artists will be featured daily. Special sets of music from each of the 20 will be featured on WDWL with added trivia questions pertaining to the artist of the day to be asked with daily winners to become eligible for WDWL's grand prize of a new Goya electric guitar and another drawing for a new Yamaha acoustic guitar.

NEW MORNING MAN FOR CASPER STATION—KVOC/Casper has added Bret Carson to the station's new morning drive disc jockey. Carson, who will hold down the 6-10 a.m. air shift for the Wyoming country station, joins KVOC after a successful stint at KOE/Lander, Wyo. Previous morning air personality for KVOG, Rob Cutter, has moved to country music station KGHL in Billings, Mont.

Janet Fort WSM/Nashville
Marina Del Rey — George Strait — MCA

Ernie Hadaway WKMF/Flint
Can't Even Get The Blues — Reba McEntire — Mercury/PolyGram

Bill Warren KLCI/Monroe
Smoke Get In Your Eyes — Narvel Felts — Compelet

Jessica James WRJZ/Knoxville
You And I — Eddy Rabbit & Crystal Gayle — Elektra

Tony Petta WDSD/Ypsilanti
I Just Can't Turn Temptation Down — Skip & Linda — DOJ

Pam Green WHN/New York
The Bird — Jerry Reed — RCA

Tom Newman KGA/Spokane
I Wonder — Rosanne Cash — Columbia

David Haley WJOQ/Jackson
Green Eyes — Tom Carlile — Door Knob

Steve Sauder KSSB/Colorado Springs
Creekside Fiddle — Johnny Lee and Friends — Full Moon/Asylum

Jeff Davies KXL/Little Rock
Backsidlin' — Joe Stampley — Epic

Jim Clemens WPLO/Atlanta
A Love Song — Kenny Rogers — Liberty

Bill Manders WTOP/Tedale
Pretty Lady — Guy Shannon — Comstock

Jerry Adams KFDI/Wichita
On Our Last Date — Emmylou Harris — Warner Bros.

Lee Shannon WQIK/Jacksonville
The American Dream — Hank Williams, Jr. — Elektra

Al Twine WBXB/Edenton
The Bird — Jerry Reed — RCA

Programmers

Cash Box/October 16, 1982
Bare, Duncan at Aqua-Fest — Bobby Bare and John典范 appeared with a host of country artists at the recent Aqua-Fest in Austin, which attracted more than 10,000 people. Pictured are (l-r): Bare; Ronnie Spillman, president, Encore Talent; and Duncan.

Eyes on WYVON — There were approximately 1,000 eyes on WYvon Alexander at the second annual WYvon Alexander T-Shirt Contest, held recently at the Silver Thum Rockdogs, Inc. The following evening, Alexi spent step-down in his jazz legend late Gatemouth Brown and Merle Haggard (Laskett is one of his favorite memories) joined by Brown on stage for several numbers. The Haggard was a co-writer on "All in Dallas," Alexander's last single, which is included on his just-released Gervar L.P. "Wynn." His next single, "Midnight Cabaret," was scheduled to ship Oct. 10.

Family Brown Sweeps Canadian Country Awards — The Family Brown took five of the eight awards presented at the Canadian Academy of Country Music's Entertainers Awards. Among the RCA act's honors was the Year, Entertainer of the Year, Vocal Group of the Year, and Song of the Year.

Younger Works on DEBUT LP — The Younger Brothers, who scored a Top 20 success with their first single, "Nothing Knows," are busy recording at Sound Studios recently with producer Ron Chancy working on their album debut. Changeless calls the sessions some of the hottest tracks he's done in the last several years, comparing the group's output to the Eagle and Alabama. Another single can be expected from the act's James and Michael.

Reba on the Road — Reba McEntire will be fronting for three major male artists for several road dates in the ensuing six weeks. Following her performance at the Country Music Association (CMA) awards presentation Oct. 11, McEntire will play four dates with Mickey Gilley, two with Don Williams and two with Ronnie Milsap. Then, on Nov. 29, the Mercury artist will be featured on Country Closeup, a syndicated radio program that airs on 400 stations nationwide.

Nashville Reps to MUSEXPO — A number of Nashville representatives were on hand for MUSEXPO '82 in Florida, including Karen Sanborn and the Nashville Rhythm Section, who were showcased Sunday night during the event. Others who made their presence were Dr. Bob Blough and Ann Stokes, Pat Briley, Gold Solid Music, Sheb Wooley, Nashwood Prods.; Rick Shulman, writer; Rick Sanjek, Pete Drake Prods.; Stan Cornelius, Dan & Lance Prods.; Jeff Judkins, JMH Records; and Tony G. and the EM Records Producer.

RCA Celebrates 60-Year History Of Involvement in Country Music (continued from page 2)

But, as the label enters its seventh decade as a major force in the country idiom, Bradley points out that it is up to radio to see if that country music maintains its distinct identity. "Don't let it lose its identity," he cautions. "Everybody can't be an Alabama, and everybody can't be a Waylon Jennings, and the minute that you ride down the road in your car and you hit three radio stations and they play two songs and you don't know whether you're on a pop station or a country radio station, we're all in big trouble because we're all vanilla then. We've got to maintain our identity. Let the public decide — will they lay off the Barbara or Kenny Rogers and play them for three years and be rid of them. You can't sell the Fruit Jar Drinkers, but if you can sell Rick Skaggs or Reba McEntire or Earl Thomas Conley or John Conlee or Charley Pride, don't disregard those things."


Hammond, a prominent Dallas businessman, has made a commitment to the new label, and Mazer, a record producer whose credits include Neil Young, Linda Ronstadt, Gordon Lightfoot and Janis Joplin, will be responsible for A&R and managerial duties. Future plans for the label call for the opening of a Nashville office with a staff of three or four and a national promotion organization. In addition, the services of several independent promoters will be utilized.

Already signed to the label are Red Steagall, Doug Clifford (former drummer with Creedence Clearwater Revival) and Tammy Connosco. Mazer has completed sessions on all three artists and has projected an early November release date for the label's debut single.

Mazer said that U.S. Records' philosophy in signing new artists stresses selectivity; Mazer views the current market for country music as oversaturated without having U.S. Record's artists competing against one another. Says Mazer, "Our primary objective is to be involved in total artist development from production and promotion to marketing and public relations. We are looking forward to a long and successful future in the music industry here."

We recognize the importance of country music as one of the foundations for American popular music and feel that it is now a major international music center. Through new and innovative approaches to marketing and promotion, U.S. Records should be a key label in the future.
Dubois Overcomes Adversity To Sweep 4th Annual Felix Awards

by Kirk LaPointe

MONTREAL — Claude Dubois, the singer-songwriter who achieved a career comeback amid a torrent of personal adversity in the past year, swept five Felix awards to dominate the 4th annual ADISQ ceremonies, held ostensibly to lavish praise on Quebec performers traditionally unrecognized by the recording industry outside their province.

Numerous CRI Albums Certified Internationally

NEW YORK — Several CBS Records International (CRI) albums have recently been certified platinum, gold and silver in foreign countries. "12 Greatest Hits Vol. II," the most recent LP by CBS recording artist Neil Diamond, has been certified silver in the U.K., Sweden, Australia, West Germany, Canada and Japan. In addition, six CBS/Sony albums were certified platinum and five gold in Hong Kong.

Certified for sales of over 20,000 units were "Discovery" by the Electric Light Orchestra, "The Wall" by Pink Floyd, "Greatest Hits Vol. 2" by Barbra Streisand, "Sexy Music" by The Nolans, "Best Hits" by Mayumi Itsawa and "Super Star Super Hits" by 1982 Records.


Certified for sales of over 10,000 units were CBS/Sony LPs "Nokoril" and "Marcolinna," by singer Itsawa, "Monique" by Monique Yamaguchi and "Red and White Song Contest Vol. 2 and 3," both compilation LPs.

Local albums certified gold include "Leisure Everywhere" by Paula Taui, "When The I.O. Ripeks" by Ken Choi and "Stars Elite Vol. 2," a compilation LP.

First Time Awards

For the first time, the ADISQ's (L'association du disque et de l'industrie du spectacle Quebecois) awarded Felixes for best-selling album and single. And the winners differed from those taking Felixes exclusively on artistic merit.

Netette Workman's single, "Call Girl," and Chantal Pary's self-titled album took the new awards. April Wine, the English-language rock group based, in Montreal, also was recognized for its achievements outside Quebec.

Paulo de Souza won for Most Promising Artists of the Year and Musical of the Year. Francois Dompierre won Instrumental Album of the Year and Latin Dance Music Album of the Year in the award reflecting the still-disco strong market in the province.

The late Gilles Talbot was honored posthumously by the association for his contribution to the Quebec music industry.

The Felix awards, begun as early as an answer to the Juno music awards after strong-selling French artists were snubbed year after year, are named after Quebec singer Felix Leclerc.

SPOILED GOLD — RCA Records Canada executives gathered backstage at Toronto's C.N.E. Grandstand to present Rick Springfield with gold and platinum awards for his "Success! The Hit LP. Canadian Recording Industry Assn. (CRIA) gold plaques are issued to artists who have sold 50,000 units of their albums. Pictured are (l-r) John Ford, director, marketing, RCA Canada; Barry Haugen, product management; RCA Canada; Ken Bain, Ontario promotion representative, RCA Canada; Springfield; Don Keller, director, financial, RCA Canada, and RCA Canada, RCA Canada.

Argentina

BUENOS AIRES — Mexican actress and lark Veronica Castro has arrived in Buenos Aires and has been touring internationally, including a tour from Mexico in which she has been starring. RCA has released her latest LP and is promoting it.

Castro, who is currently traveling to Spain and other European countries, will stay there for about 20 days, getting in touch with the Mexican recording public.

PolyGram gathered a hungry crowd of newsmen to say farewell to Los Visconti, the regional music duch that the Los Visconti brothers are culturing several other Latin American markets. Los Visconti started as a pure local phenomenon in the province of Uruguay and Argentina and now is attempting to have strong appeal in the U.S. Latin market, Mexico, Venezuela and Ecuador.

The duo will stay abroad during two months.

Microtron reports the linking of rock star Emilio del Guercio as part of its move into local rock, which is becoming a daily event every day. The diskery has also released recordings of the compilations of Charly Garcia, who seems to be the focal point of rock names in the field, in which the beginning comprised the dult Sul Generis. A TV campaign has been launched on these outings and huge sales are expected.

CBS is re-releasing the first album recorded by rock duch Vivenza. "Life and Life of Sebastian," which was the turning point in the career of these artists. The company is also busy with the new album by Julio Iglesias, who came to Buenos Aires with SRO crowds at the Opera Theater and helped launch the album, and reports that the waxing of "Plato" is finishing and will be released in Colombia, Bolivia, Uruguay and Venezuela.

Kiddie group Los Parchis will visit Canada in November, Pancho Vidal, head of Tonodisc, told Cash Box that there will be appearances in Moncton and promotion in Argentina, since the unhealthful state of the Argentinian peso against the dollar makes it impossible to undertake a tour in country. Uruguay (and Venezuela) is one of the countries left with a favourable currency sign facing the greenback.

Canada

OTTAWA — CHUM Ltd. has applied to the Canadian Broadcasting and Communications Commission to purchase CJQJ in St. John's, Newfoundland, and its network of stations throughout that province. Among the CHUM group is making is a $25,000 fund for Newfoundland musical development. That won't go too far, even though the idea does...the multi-million-dollar recording industry fund, FACTOR (the Foundation to Assist Canadian Talent Records) is as new sponsor. The Composers, Artists and Publishers Assn. of Canada has added itself to the list of all other sponsors, including the rival Performing Rights Organization (PRO) of Canada Ltd., Martin Fry, the silver-suited lead singer of A-Ha, has his Cash Box the band will make its North American debut in December with a 16-piece orchestra. A release of the late, great South American phenomenon of "Love" disc (gaining major airplay and only beginning to make its presence felt) won't be written until well into the early part of 1983. And discount reports that the group has parted ways with producer Trevor Horn. "The Metroplex project we reported a few weeks ago is on a new angle. The group, with Payolas wizard Bob Rock and Prism producer Bruce Fairbairn, is now called Strange Advance (we think, for the time being anyway), with international signings on the way. This is no new label, it's the second. It's a few weeks before the album is completed...Bryan Adams is back at work on his third album after a short period of hospitalization. Capitol has instigated a two-year wage freeze for its executives in the wake of sales slumps and a depressed economy."
TOUGH (KURTIS BLOW) 44 4
ONE MORE MOUNTAIN THE FOUR TOPS (Sugar/NBLJP 7206) 38 6
DREAMGIRLS ORIGIONAL BROADWAY CAST (Gordy/Motown) 29 21
SECOND TO NUNN (RUSHEN) 54 2
ALL NIGHT LONG B.B.BAND (Capitol ST-12122) 33 10
MOXY (MOTOWN 0011ML) 27
HERE WE GO AGAIN (THE CAMELS /RCA-29371) 40 15
HONESTY QUINT/MIYFIELD 39 2
UPSTAIRS AT ERIC'S YAZ (Bire ST-22337) 52 3
SOONER OR LATER SUGAR (Warner Bros. BHS. 3668) 49 18
INFLUENCE SOUNDS, COLORS, AND DANCEHALL EAST N.Y.C. (E.C. Elektra/6188-1) 59 2
FIRST TAKE THE FAMILY BROTHERS (Bridge BR-10936) 48 8
THE MESSAGE GRAND MASTER FLASH & THE FURIOUS FIVE (BMD) 71 13
EXCITED THE CHICAGO EXPRESSERS (Planet/RCA 6X-14355) 50 13
ALLIGATOR WOMAN CAMERO (Chocolate City/PolyGram CCLP 2017) 36 28
ABACADABRA THE STEE VILLER BAND (Planet/RCA 6X-14356) 64 7
The Bad C.C. CARL CARTTON (RCA A-14435) 19 4
Living In The Key Of Love LAMMRE (Malaco/Motown) 97 13
VICTORY MIDNIGHT STAR (E.P. RUSHEN 6X-1414) 93 8
The Dude QUINCY JONES (AMP SP-3271) 66 81
True Democracy STEEL PULSE (Elektra E-61013) 66 17
Every Home Should Have A PATSY AUSTIN (SBS/2005-09) 72 62
Wise Guy KID CREOLE AND THE COCONUTS (Jays/6391) 61 17
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Now Is The Time LOU RANK'S (EGG FE 3744) 55 16
1. SEXUAL healing — MARVIN GAYE — #1 — 1 C. LYNX

2. WINGO — SCOTT ROBERTS, PD — #1 — THE TIME

3. WGMW — BARTLETT — CURTIS ANDERSON, PD — #1 — E. KING

4. WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — GAP BAND

5. WBWM — CHICAGO — LEE MICHAELS, PD — #1 — E. KING

6. WDAQ — DAYTON — LANKFORD STEPHENS, PD — #1 — THE TIME

7. WGFR-FM — DETROIT — JOE JERMAINE, PD — #1 — MCDONALD

8. WJLB — DETROIT — JOHN EDWARDS, PD — #1 — MCDONALD

9. KMKS — KANSAS CITY — DELL RICE, PD — #1 — SOUL FORCE

10. KQKS — SEATTLE — BILL GUTHRIE, PD — #1 — GEORGE POORE

11. KLUE — LouisVille — NeAL ORea, PD — #1 — ONE WAY
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<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On Chart</th>
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<th>Chart Peak Date</th>
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<td><strong>AMERICAN FOOL</strong> JOHNNY CASH</td>
<td>12/17/1981</td>
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<td><strong>MIRAGE</strong> JOHN COGER (Riva 79501)</td>
<td>10/9/1980</td>
<td>4</td>
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<td><strong>IF THAT'S WHAT IT TAKES</strong> MICHAEL MCDONALD (Warner Bros. 2 23903-1)</td>
<td>3/8/1981</td>
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<td><strong>CHICAGO 16</strong> CHICAGO (Philly) (Warner Bros. 9-23888-1)</td>
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<td><strong>IT'S HARD</strong> THE WHO (Warner Bros. 9 23731-1)</td>
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<td><strong>BUSINESS AS USUAL</strong> MEN AT WORK (Capitol 287128)</td>
<td>14/15/1981</td>
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<td><strong>NEBRASKA</strong> BRUCE SPRINGSTEEN (Columbia 38358)</td>
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<td><strong>DAYLIGHT AGAIN</strong> CROSBY, STILLS &amp; Nash (Atlantic SD 19360)</td>
<td>15/14/1980</td>
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<tr>
<td><strong>PICTURES AT ELEVEN</strong> ROBERT PLANT (Swan Song/Axa SS 8512)</td>
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<td><strong>GET LUCKY</strong> LOVERBOY (Columbia 37838)</td>
<td>17/49/1981</td>
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<td><strong>SHANGO</strong> SANTANA (Columbia 38126)</td>
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<td><strong>OLIVIA'S GREATEST HITS Vol. 2</strong> OLIVIA NEWTON-JOHNS (CMA-53047)</td>
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<td><strong>HIGH ADVENTURE</strong> KENNY LOGGINS (Columbia 38127)</td>
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<td><strong>THE NYLON CURTAIN</strong> BILLY JOEL (Columbia 38200)</td>
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<td><strong>ALWAYS ON MY MIND</strong> WILLIE NELSON (Columbia 39591)</td>
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<tr>
<td><strong>DONNA SUMMER</strong> (Geffen Girls 2005)</td>
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<td><strong>ANNIE</strong> ORIGINAL SOUNDTRACK (Columbia 36400)</td>
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<td><strong>NIGHT AND DAY</strong> JOE JACKSON (A&amp;M SP-4008)</td>
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<td><strong>HANDED ON CLASSICS II: CAN'T STOP THE CLASSICS</strong> LOUIS CLARK Conducts THE ROYAL PHILHARMONIC ORCHESTRA (Columbia A&amp;M 431-1130)</td>
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<td><strong>ZAPP II</strong> ZAPP (Warner Bros. 9 23583-1)</td>
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WORLD WIDE rep & manufacturers Pushers - Balls D.’s — Gold Moon Launcher used and new or on can customize your needs with taken play and skill features. Phone Joe 505-604-1444, MARRICK, Baltimore, Maryland.


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DYNAMO POOL TABLES 4×8, $1000.00. 1/3 deposit is required, must be paid in full within 30 days. New in good condition. Jack Adams Amusement Co. 114 South 1st P.O Box 3664, Temple, Texas 76501

PHOTOS—CLASSIFIED — Those advertisers who wish to see their photos published, please include a 4×6 glossy or minimum 4×4 black and white photos. All photos must be accompanied by a pre-paid postcard to Classified Department, Variety, 6333 Sunset Blvd., Los Angeles, Calif. 90028.

WE HAVE been representing recording artists, record labels, music publishers since 1925. National promotion and marketing requires you to give the best representation. Record Promotion Enterprises. 1178 Los Angeles Road, Brentwood, Ca. 90049

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JUKE BOX OPERATORS — We will buy your used 45’s — John Morgan, 713 Broadway, New York, N.Y. 10012. For Free Information on our 6501-page catalog. Wholesale-Individuals invited. SQUARE DEAL RECORDS, Box 1005, Dept. CB, San Luis Obispo, Cal. 93456.

ALBUMS/SINGLE WANTED: We PROMOTE new talent and act as distributors. We have every classification of music, including 45’s. Also, LP’s. We have made this a success but failed previously for lack of promotion. Can Guaranttee promptness in all regards. Call or write: night_1, 316 Lexington Avenue, Brooklyn, N.Y. 11217 or phone: 212-393-4660.

FREE CATALOG: New York’s largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and direct mail sales. Write to Panorama Records Inc., 1 Colonial Gate, Plainview, N. Y. 11803.

WHATS IN-STORE

(continued from page 19)

TO TORONTO COMES TO PASADENA — Network recording group Toronto was recently in Los Angeles to kick off an extensive U.S. tour at Perkins Palace in Pasadena, in support of its LP and single. "Your Daddy Don't Know." At Perkins, the band was visited backstage by Network president Al Coury. Pictured are (l-r): Toronto members Scott Keyer, Barry Connors, Holly Woods, Sharon Aron and Brian Allen, and Coury.

Retailers Agree That October Is Country Music's Month

(continued from page 10)

October. The Circles and Hollywood stores in Arizona, both operated by Associated Discount Systems, have an extensive Country October Country Fest going on with label help in air buys. The stores are also disabusing fyers offering discounts on all E/A country catalog and new releases. At Waxie Maxie, RCA is helping provide print support on the new Daily Parton, Sylvia, and Waylon & Willie albums. Radio Doctors is in the process of working out a promotion with CBK on its upcoming series of biggest, greatest and latest this packages by such artists as Johnny Cash, Jamie Fricke, Johnny Rodriguez, Joe Bandy, Joe Stamplin and many others. Merchandising coordinator Wendy Birky expects an all-country catalog sale where those albums come out, and said that promotional help will also be sought from the other companies.

But not all retailers were aware of industry support for Country Music Month. Word of the CMA/NACM/Advo potter campaign has not reached the ears of the Dallas-based Cactus chain, Buffalo’s Gavages and Atlanta’s Turf. John D’Antoni, buyer for New York’s Disco-O-Mat, said that although the chain bought the back page of the concert program for Willie Nelson’s recent show at New York’s Meadowlands, special in-store merchandising was not planned because “we haven’t been approached by the CMA.” Joe Andruelles, vice president general manager of Spec’s Music chain in Miami, complained of no interest in Country Music Month from record dealers. "None of the companies have mentioned it," said Andruelles. "Country’s not their priority unless it crosses over, but I’d think that during Country Music Month more could be done.”

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Soundways

(continued from page 17)

Catalog brochure and a number of video cassette trailers featuring its six current titles: Michael Nesmith in Elephant Parts, An Evening With Sir Martin Williams, The Endless Summer, Rough Riders of the Plains, and To the Moon and Back. The 16mm prints are still available at The Finest Films In The History Of British Cinema. By the way, a second "video single" has been released from Elephant Parts, Tomite (The Television Song), as part of the program. The print may be on the road shortly. Photographic posters detailing the price structure are being displayed upfront. All store people get to wear baseball caps, and Saturdays they suit up in full uniforms. Garrett says he has a heavy print ad campaign in unprepared, plus two distinctive radio lights, "We hired a guy who sounds exactly like Howard Cosell to do a toot toek on baseball broadcasts," he says, claiming a favorable response so far.

The Zoo Story — Atlanta favorite son Johnny Van Zant, Turdles and 96 Rock/WKLS are helping maintain the Atlanta Zoo by selling 8 cents from every sale out of Van Zant’s “The Last Of The Wild Ones” LP goes to the zoo, to be matched by an equal donation from Van Zant’s label Polydor. In Atlanta, Georgia Governor George Busbee recently signed the Van Zant contribution to music in Georgia and his interest in the zoo in Governor’s proclamation.

Wax FAX — After about a year’s absence, Waxie Maxie’s employee newsletter Wax Pay has arrived, thanks to the Washington D.C.-chain’s advertising manager, Marcy Penner. In its last incarnation, Wax Pay had been 90% Penner’s project; the new edition has several signed columns by various company personnel and a far juicier unsigned “Ear Wax” column full of choice employee gossip that must have made for a lot of red faces in the nation’s capital. Penner hopes to pull out the one-sheet on a monthly basis. “A lot of part-timers and full-timers don’t get to see the memos here,” she says. “Wax Paper gives them a sense of involvement.”

Jim bessman
AROUND THE ROUTE
by Camille Compasio

Cash Box was on hand at the recent exhibit of “Pac-Man” merchandise, displayed by about 100 licensees of Bally Midway at the Holiday Inn O’Hare Kennedy (Cash Box, Oct. 9). It was like attending a mini-convention — there were that many booths, and such a variety of more than 375 products shown; some edible, some wearable, some functional (like director’s chairs and stand-up ashtrays that have a multitude of uses besides being depositories for ashes and butts), along with decorative items, toys and all sorts of things for children of all ages, and adults as well. It was amazing to see what a tremendous impact “Pac-Man” has had, extending far beyond the coin-op and entertainment fields — with a celebrity status tantamount to that of movie stars, recording stars, television stars, et al. Based on what is on the market now, it is obvious that “Pac-Man” products will play a major role during Christmas shopping season.

This year’s JAA convention in Tokyo marked the 20th anniversary of the noted event, which annually attracts a very large turnout of American tradesters. The ’82 show was held Sept. 30-Oct. 2 at Tokyo International Trade Center, (continued on page 37)

Jukebox Operators Propose Changes In One-Sided Single
by Camille Compasio and Jeffrey Resser

LOS ANGELES — When CBS bowed its nationwide one-sided singles program in early September, offering non-returnable, one-song 45s at a wholesale price of 29 cents and expecting them to retail for under $1 (Cash Box, Sept. 11), many questions were raised by the jukebox industry, which comprises between 25-33% of the singles-buying market.

Although the one-sided single project is geared specifically for the retail marketplace and not intended for juke use, nevertheless several ops contacted recently wanted to know if their machines could be modified to use the money-saving records. Others wondered if two of the one-sided discs could somehow be glued together to have a pair of hit songs placed literally “back-to-back.” Still other ops asked if the label’s decision to use smaller spindle holes rather than the standard one-inch holes — altered specifically to discourage customers from switching sleeves — was a necessary move.

Currently, CBS has 12 records available in the one-sided single series, and each is also available in the conventional two-sided format. The special singles are taken from a broad range of artists on Columbia and Epic, and the company appears to be encouraged by the response from retailers and one-stops to date, although Stephen Reed, executive assistant to the president, CBS Records, says racks are “reluctant” to try the product.

While juke operators, fearing the smaller spindle hole is a barrier to machine use, since it would require costly adjustments on current jukeboxes which are equipped to handle the standard 45 rpm records, some felt there could be a way to circumvent the problem. Russ Mawdsley, Jr. of Russell-Hall, Inc., in Holyoke, Mass., while not inclined to buy one-siders at this point in time, saw some merit in putting two of the records side by side in the same slot on the jukebox, providing both were established hits that would induce more play. “The only thing that would make any sense at all,” said Mawdsley, Jr., “would be to convert one jukebox exclusively to accept the one-sided records. In other words, you’d have to go one way or the other.”

Ray Of Hope

The possibility of saving money on copyright royalty fees provided a ray of hope for some operators. It should cut costs if adopted by the music machine trade, since royalties are accessed per song, or per side, noted Kem Thom of Western Automatic Music in Chicago. Thom, who examined the one-sided single product, remarked. “It would strongly favor this type of record if it would be compatible with our machines and would not create service problems.” He suggested that a removable insert be utilized so that the small spindle could be pushed out via perforations, making the record playable on either size spindle. Thom also felt the price would have a con-

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Jukebox Operators Propose Changes In One-sided Singles Configuration

(continued from page 29)
siderable impact on the trade, noting, "If the price is cut enough I'll certainly go for it." 

Gus Tarto of Singer One Stop For Ops in Chicago demonstrated the record for some of his customers and echoed similar sentiments about the size of the spindle hole. "If the entire record industry would put out this (one-sided) record with the standard 45 rpm hole, it would be a great idea and would be well accepted by operators," according to Tarto. "I'd recommend the manufacturer produce the record with the large hole and put a cut-off groove on the flip side (which lets the tone arm know the record is over)." Operator costs would be cut to less than half the present rate and there'd be reduced licensing fees since a one-sided record means less to be paid to the performing rights societies (ASCAP, BMI, SESAC). At the lower price, the operator would be buying more product and satisfying the locations by programming more hit tunes on the jukebox. The lower price means more machines with hit product.

The decision was made to use the small spindle holes after a select test-marketing of the new configuration reported several dealers were worried about people switching the sleeves on the 45s, exchanging the one-sided singles for the more expensive double-siders. Other changes in the new format initiated as a result of the testing included the nonreturnable policy, which CBS' Reed called "the major (cost) factor in singles prices."

Artists and titles of the one-sided singles released so far are: "Don't Go Home," by Kenny Loggins with Steve Perry; "Hold On" by Santana; "Man Out Of Time" by Elvis Costello; "Make Believe" by Toto; "Pressure" by Billy Joel; "If This Were Mine" by Cheryl Lynn and "Missing You" by Dan Fogelberg on Columbia; "I Want You" by Paul Carrack; "Swear It" by RFO Speedwagon; "Bad Boy, Having A Party" by Luther Vandross; "Heartbroked" by Ricky Skaggs and, last week, "Can't Win For Losing" by Teddy Pendergrass on Epic.

While most of the jukebox operators questioned thought there could be some future for the one-sided singles if modifications were made, either with the 45s or the boxes, one wag commented, "It would be better if we could get some two-sided hits rather than an inexpensive one-sided record."

Arroyo Named Advertising Director For Atari's International Division

SUNNYVALE — Richard D. Arroyo, 40, has been named director of advertising for Atari's International Division.

In his newly created position, Arroyo will be responsible for advertising outside the United States for Atari home video games and home computers, programs and peripherals. He will be headquartered in Sunnyvale, Calif.

Arroyo comes to Atari from Levi Strauss International (San Francisco), where he was director of advertising and communications, responsible for strategic development of advertising, promotion and public relations activity in Canada, Latin America, Europe and the Asia/Pacific Region. Prior to that, he was manager of public relations at Levi Strauss International Group.

Before joining Levi Strauss & Co. Arroyo was marketing communications manager for Xerox Corporation's Latin American Group. Prior to that, he was a vice president and account supervisor with J. Walter Thompson, working on a variety of accounts in JWT offices in New York, Los Angeles and San Juan, Puerto Rico. Arroyo's first advertising position was as an assistant account executive with Marsaller, Inc. of Chicago.

He earned his bachelor's in business at Eastern Illinois University, and his master's in advertising from the University of Illinois. He and his family live in Tiburon, Calif.

Israel Bond Group Will Honor Bally Chairman Mullane

CHICAGO — Robert E. Mullane, president, chief executive officer and board chairman of Bally Manufacturing Corporation, will receive the Israel Prime Minister's Medal at a national dinner to be held in his honor at the Hyatt Regency Chicago, Nov. 16, in association with the Israel Bond Organization.

Abba Eban, former Foreign Minister of Israel, former Ambassador to the United States and a member of the current Parliament, will deliver the principal address.

The award will cite Mullane for service to the industry, for his humanitarian activities, and for Bally's support of Israel's economic development.

John A. Britz, executive vice president, chief operating officer and a director of Bally Manufacturing Corp., is the chairman of the event. James M. Rockfellow, Bally's vice president for corporate affairs, is the national coordinating chairman. The national dinner in Chicago will climax a series of dinners that will be held throughout the country.

The executive co-chairmen are Richard Gillman and William S. Weinberger, board chairman and president, respectively, of Bally's Park Place Casino Hotel in Atlantic City (where an advance dinner has been held); Robert S. Reitman, president of AAV Corp., Folon, Ohio; Van Myers, executive vice president of Wometco Enterprises, Miami; William T. D'Oonnell, Jr., vice president of Bally and president of Bally's Alhambra Castle, Inc., and Joseph C. Mullane, president of the Amusement Games Manufacturers Association.

Mullane was educated at Georgetown University, Xavier University and the Harvard Business School.

He joined Bally in 1971 as a vice president. In 1975 he was designated vice president in charge of European operations, with headquarters in Belgium. In 1978, he returned to corporate headquarters as president of Bally Distributing Company. A year later, he was named to his present position.

The Israel Bond Organization has been the principal source of funds for the promotion of every phase of Israel's economic development, providing more than $5.8 billion since its inception in 1951. Israel Bond proceeds, which are channeled to Israel's Development Budget, help to finance industrial and agricultural projects, construction of highways and harbors, expansion of communications and transport, building of new towns and developing new sources of energy.

PAMMA Annual Meeting Announced

CHICAGO — The newly organized Pennsylvania Amusement and Music Mfg. Assn. will hold its first statewide meeting for Oct. 24 at the Hershey Lodge and Convention Center in Hershey, Penn. The state association represents owners of music, games and cigarette machines.

The October event marks the first time in over 20 years the Pennsylvania operators have held a statewide meeting, and PAMMA has arranged a full agenda of business with a number of guest speakers invited to address the meeting.

Both the president and executive vice president of AMOAA, Leoma Ballard and Leo Droste, respectively, will be featured speakers. President Ballard's topic will be "A Peak At AMOAA's Future" and Droste will speak on "Unity and Progress—Our Twin Goals."

Richard E. George, president of the highly successful Ohio Music and Amusement Assn., will speak on "Why A PAC Fund.

Arkansas Program Chairman Howard of The Tobacco Institute (Washington, D.C.), Gerald Kupris of Tobacco Action Network (Pennsylvania) and Glen Bruswell, executive director of the Amusement Game Manufacturers Assn. will be featured.

Prominent Pittsburg area operator Louis Georges is president of the newly formed state organization.

Further details about the meeting may be obtained by contacting the association's executive director Judith A. Martin at 128 Club Drive East, Pittsburgh, Penn. 15236. Telephone is (800) 421-2117.

Rock-Ola Appoints London Distributors

CHICAGO — London Distributing Corporation of Milwaukee, Wisc., has been appointed a distributor of Rock-Ola video games, according to Edward J. Skarda, vice president of sales at Rock-Ola.

"London has been in business since 1933," noted Skarda in making the announcement, "and Rock-Ola welcomes their aggressive sales attitude and excellent service department, which is a trademark of the Rock-Ola family of distributors."

London's general manager Steve Isaacs announced that the distributor will have regularly scheduled "open houses" to present the product line to customers.

Date and details regarding the various open house events may be obtained by calling the London Distributing offices at (414) 344-3220.

AMOAA EXPOSITION 1982 ... Our Industry's Bottom Line ...
INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 30)

Harumi Fairgrounds — and, as we learned when trying to reach coin people by phone this past week, most major manufacturers and a number of distributors as well were represented.

Attention jukebox ops: Churchill Records is currently plugging the new "Roy Clark single 'Here We Go Again"" as a natural for jukebox programming. Operators may secure promo copies by contacting the label at 3225 S. Norwood, Tulsa, Okla., 74133 or phoning (918) 663-8831. Also released word from Ben Arrigo of Glenn Productions about a possible two-sided jukebox hit; titles are "Only You Can Do It" and "How Did He Look" by Carrie Smith (GP Records). For jukebox promo copies contact Glenn Productions & Promotions, 157 W. 57th St., New York, N.Y. 10019. Phone number is (212) 263-6835.

Smith was among the featured singers appearing in the Kool Jazz Festival at Lincoln Center this past July.

Dateline El Cajon, Calif.: Cinematronics, Inc. announced that it has filed for protection under the Reorganization Statute of the Federal Bankruptcy Code, on Sept. 17 of this year, to allow itself to unveil new products at the November AMOA convention in Chicago. "The whole key to this situation is good future product," according to a company spokesman. The company indicated that it would be revealing a number of new games as well as a "multimedia hardware system" and a new, patented low-cost technology.

Cinematronics invites AMOA Expo '82 visitors to stop in at the factory's exhibit for a first-hand view of its new product line.

And speaking of AMOA Expo '82, arrangements have been made to provide reduced air fares for travelers coming into Chicago to attend the convention. Participating airlines include American (20% off coach fare), Eastern Airlines (30% off coach fare) and TWA (30% off coach fare). In order to receive the reduced rates travel arrangements must be made direct with the airlines involving using specific code numbers for verification. For further information call the AMOA office at (312) 634-2662.

Dateline Minneapolis, headquarters of Sandler Vending Co.: Spoke with vice president Hy Sandler on the subjects of current business and product. After getting through the expected slow period in July and early August, Hy reports that "business is showing signs of improvement," which began in mid-August and the distr is has been enjoying a "good turnaround" which is still in evidence and expected to continue. Rock-Ola's "Eyes" video game is doing very well in this market. Hy said operators have been passing along excellent earnings reports. Nintendo's "Donkey Kong Jr." is also on the best seller list out there. When the piece first came out Sandler did a little experiment, by placing it next to a "Donkey Kong" to determine what it could do. The results were that Junior did not in

any way detract from the earnings of the original model and, as Hy put it, proved to be a successful sequel. Donkey Kong Jr. is presently doing well and should be establishing earnings records of its own to equal or possibly surpass the original version.

One final note: The November issue of Playmy spots Bally Midway's "Tron" vid game in its "Diversions" section, with an interesting illustration of the amusement's tank battle, as well as tips from Richard Ross of Jacksonville, Florida, who won the summer's national Tron tournament with a score of 1,830,004. The men's entertainment magazine called the arcade machine an "ultraviolet powerhouse" that's "a work of coin-op art."

BUSINESS BUILDERS TO HANDLE PROMO AID BY ENVIROGRAPHICS

CHICAGO — Business Builders, the game center promotion agency based in Cupertino, Calif., has been appointed a distributor for the Environographics posters, signs and promotion materials. This new arrangement was made by Frank Nickerson, national sales manager for Wico Corporation, who stated, "We are excited about representing these new graphic products developed by Willis Industries. The response to initial marketing efforts shows high demand for the product. Because Environographics works together with the other promotion products represented by Business Builders, we feel this is a good addition to our distribution pattern.

Environographics produces an innovative kit of wall graphics, signs and support material geared to enhance the décor of an amusement center while functioning as a promotional vehicle as well. Included in the package are ten large space theme posters, a Coming Events Board, a Special Video Scoreboard where high scores can be posted (and changed easily with a grease pencil), Open and Closed signs, Rules of the House, and a variety of other signs that can be utilized by the location. Also featured is a Complete High Scorer contest package with "Joystick Award" decals and special signs to post over the games.

There are a total of 19 signs in all, mounted on foam board for easy display and quantities of six additional decals for the contest and out-of-order display. All of the graphics were designed by Willis Industries, the company that specializes in game graphics, according to Carol Kantor, president of Business Builders.

Further information may be obtained by contacting Business Builders at 1081 S. De Anza Blvd., Suite 209, Cupertino, Calif. 95014.

New Equipment

WATER SPORTS

Centuri, Inc. has entered into a licensing agreement with Japan-based Tekkaid, Ltd. to manufacture "Swimmer," a unique, comic character game. The announcement was made by Centuri president Arnold Kaminkov.

Under the terms of the agreement, Centuri has the exclusive rights to Swimmer in both upright and cocktail table models for the United States, Central and South America.

"Our decision to enter into this agreement was based on the ever-increasing demands of today's player for different game concepts," stated Kaminkov. "Swimmer not only meets these demands, it exceeds them."

The play theme centers on a four-phase aquatic adventure with the player utilizing an 8-way joystick and a left or right handed "dive button" in the play process.

"The goal of the game," as Kaminkov explained, "is to reach Treasure Island. In order to get there, you have to avoid a host of predators while simultaneously gathering bonus points."

During the course of the game, the player also attempts to reach a floating "golden ring" which gives him money-like "superpowers." Swimmer also features an end-of-game bonus that allows every player a chance of extended play.

"Swimmer's graphics and sound effects are without peer," said Kaminkov. "It represents a significant breakthrough in programming and provides an outstanding alternative to current video games."

According to Kaminkov, income reports from test locations have been outstanding. He said Centuri distributors will be receiving their samples by late September, with volume deliveries expected in mid-October.

It's a matter of SURVIVAL

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TREASURE HUNT

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Send $25 D.O.T.

VIDEO CONVERSIONS INC.

Carol Kantor with a few of the signs in the Environographics line.
1 WHO CAN IT BE NOW?  MEN AT WORK (Columbia 18-02888)
2 KEEP FORGETTIN'  MICHAEL MCDONALD (Warner Bros 7-29933)
3 JACK & DIANE  JOHN COUSAR (RCA-PolyGram R-120)
4 YOU CAN DO MAGIC  AMERICA (Capitol B-5142)
5 HOLD ON  SANTANA (Columbia 18-03160)
6 I RAN (SO FAR AWAY)  A FLEETWOOD MAC (Warner Bros 7-29918)
7 EYE IN THE SKY  THE ALAN PARSONS PROJECT (Arista A5 0966)
8 GYPSY  JACKSON BROWN (Asylum 7-89962)
9 SOMEBODY'S BABY  NEIL DIAMOND (Columbia 18-03219)
10 HEARTLIGHT  JUICE NEWTON (Capitol B-5148)
11 BREAK IT TO ME GENTLY  KENNY LOGGINS WITH STEVE PERRY (Columbia 18-03192)
12 HEART ATTACK  OLIVIA NEWTON-JOHN (MCA 52089)
13 ONLY TIME WILL TELL  ASIA (Get'En 7-29970)
14 UP WHERE WE BELONG  JUDY COLLIER AND JENNIFER WARREN (Island/Ato 7-99996)
15 VOYEUR  KIM CARNES (EMI America B-8127)
16 THE ONE YOU LOVE  GLENN FREY (Asylum 7-89974)
17 BIG FUN  Kool & The Gang (De-Lite/PolyGram DE 82200)
18 WHAT'S FOREVER WORTH  MICHAEL MURPHY (Liberty B-1466)
19 NEW WORLD MAN  RUSH (Mercury/PolyGram 76179)
20 LOVE COME DOWN  EVELYN KING ( RCA PB-13273)
21 MAKE BELIEVE  TOTO (Columbia 18-03143)
22 LOVE ME TOMORROW  CHICAGO (Full Moon/Warner Bros 7-29911)
23 PRESSURE  BILLY JOEL (Columbia 36-02244)
24 NOBODY*  SYLVIA (RCA PB-13233)
25 STEPPIN' OUT  JOE JACKSON (A&M 2428)
26 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU  MELISSA MANCHESTER (Arista AS 0676)
27 GLORIA*  LAURA BRANNIGANS (Atlantic 4066)
28 HARD TO SAY I'M SORRY  CHICAGO (Full Moon/Warner Bros 7-29979)
29 TRULY*  LIONEL RICHIE (Motown 1644MF)

1 YESTERDAY'S WINE  MERLE HAGGARD/HAGGARD JONES (Epic 14-00372)
2 HE GOT YOU  RONNIE MILSAP (RCA PB-13286)
3 I WILL ALWAYS LOVE YOU  DOLLY PARTON (RCA PB-13260)
4 HEY BABY  ANNE MURRAY (Capitol B-5145)
5 LET IT BE ME  WILLIE NELSON (Columbia 18-03073)
6 CLOSE ENOUGH TO PERFECT  ALABAMA (MCA 13294)
7 I WISH YOU HAD TURNED MY HEAD  OAK RIDGE BOYS (MCA 52005)
8 YOU'RE SO GOOD WHEN YOU'RE BAD  CHARLEY PRIDE (MCA PB-13295)
9 BREAK IT TO ME GENTLY  JUICE NEWTON (Capitol B5148)
10 PUT YOUR DREAMS AWAY  MICKEY GILLEY (Capitol 14-00206)
11 HEARTBREAKED  RICKY SKAGGS (Epic 14-00321)
12 WAR IS HELL  T.G. SHEPPARD (Warner/Curb 7-28993)
13 LOVES GONNA FALL HERE TONIGHT  HADDIE EARLY (RCA PB-13290)
14 WE DID BUT NOW YOU DON'T  CONWAY TWITTY (Elektra 7-69966)
15 IT AIN'T EASY BEIN' EASY  JANE FINKEL (Columbia 26-03214)
16 SHE GOT THE GOLDMINE  JERRY REED (RCA PB-13268)
17 SHE'S LYING  LEE GREENWOOD (MCA 5087)
18 SOUL SEARCHIN'  LEON ERIVETTE (RCA PB-13262)
19 LIVIN' IN these TROUBLLED TIMES  CRYSTAL GAYLE (Columbia 18-0048)
20 REDNECK GIRL  THE BELLAMY BROTHERS (Warner/Curb 7-29923)
21 WHAT'S EVER FOR  MICHAEL MURPHY (Liberty B-146)
22 I WISH I HAD A JOB TO SHOVE  ROYNE LAY AND THE WILD WEST (Church/ CBS 4900)
23 YOU AND I  EDDIE RABBIT WITH CRYSTAL GAYLE (Elektra 7-69965)
24 TIE YOUR DREAM TO MINE  MARTY ROBBINS (Columbia 18-03236)
25 MISTAKES  DON WILLIAMS (MCA52097)
26 THE BEER DRINKIN' SONG  MAC DAVIS (Casablanca/PolyGram 2355)
27 SHE CAN'T GET MY LOVE OFF THE BED*  DOTTIE WEST (Liberty B-147)
28 IN THE JAILEHOUSE NOW*  WILLIE NELSON & WEBB PIERCE (Columbia 38-03251)
29 BIG OLE BAY  MEL McDANIEL (Capitol B-5138)
30 THE AMERICAN DREAM*  HANK WILLIAMS, JR. (Elektra 7-89960)

1 LOVE COME DOWN  EVELYN KING (RCA PB-13273)
2 777-9331  THE TIME (Warner Bros 7-29952)
3 BIG FUN  Kool & The Gang (De-Lite-PolyGram DE 8227)
4 IF THIS WORLD WERE MINE  CHERYL LYNN (Columbia 18-03214)
5 YOU DROPPED A BOMB ON ME  THE GAP BAND (Time Exposure/PolyGram TE 8023)
6 DO SOMETHING  GORDIE (Festive Exposure/PolyGram TE 8023)
7 RIBBON IN THE SKY  STEVIE WONDER (Tamlan/Motown 16397F)
8 LET ME TICKLE YOUR FANCY  JERMAINE JACKSON (MOTOWN 16826F)
9 LOVE'S COMIN AT YA  MELBA MOORE (EMI America B-8129)
10 LOVE IT AWAY  ASHFOARD & SIMPSON (Capitol B-5146)
11 A PENNY FOR YOUR THOUGHTS  TAVAIRES (RCA PB-13297)
12 CHANGE  BARRY WHITE (Unilateral Gold/CBS 255-02969)
13 BAD BOY/HAVING A PARTY  LUTHER VANDROSS (Epic 14-03059)
14 GIVE ME YOUR LOVE  PEABO BRYSON (Capitol B5157)
15 BABY I NEED YOUR LOVING  CARL CARLTON (RCA PB-13298)
16 I'M THE ONE  ROBERTA FLACK (Atlantic 4066)
17 GO ON AND CRY  BLOODSTONE (I-Nekt/CBS 255-03047)
18 WHO'S STICKIN' IT?  SUNZINKE (Boardwalk NL-151-7)
19 ATTACK OF THE NAME GAME  STACY LATTISAW (Columbia/Ato 7-99996)
20 MUSCLES  DIANA ROSS (RCA PB-13048)
21 IN THE WINGS OF LOVE  JEFFREY OSBORN (A&M 2434)
22 JUMP TO IT  ARETHA FRANKLIN (Arista AS 069)
23 KEEP AWAY GIRLS STEPHANIE MILLS (Casablanca/PolyGram 2354)
24 TRULY*  LIONEL RICHIE (Motown 1644MF)
25 DANCE FLOOR (PART 1)  ZAPP (Warner Bros 7-29961)
26 WHAT ABOUT MY LOVE  JOHNNY TAYLOR (Beverly Glen BG-203)
27 I KEEP FORGETTING MICHAEL MCDONALD (Warner Bros. 7-29933)
28 DON'T THROW IT ALL AWAY  STACY LATTISAW (Columbia/Ato 47011)
29 MAGIC IN THE MOONLIGHT  THE SPINNERS (Atlantic 7-89992)
30 KEEP IT LIVE  DAZZ BAND (Motown 162MF)

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