Featuring "SHE BLINDED ME WITH SCIENCE" (MPL-15007)
The brilliant five-song mini-album by

THOMAS DOLBY
Featuring "SHE BLINDED ME WITH SCIENCE"
And "ONE OF OUR SUBMARINES (Is Missing)"
Produced by Tim Friese-Greene & T. Dolby or Thomas Morgan Dolby Robertson
ON RECORDS AND HIGH QUALITY XDR CASSETTES
Make The Best Of It

This week’s Country Radio Seminar in Nashville once again shines the spotlight on this most interesting segment of the industry. Long an entity unto itself, country radio has grown in recent years to become a truly national force.

While the country music boom of two years ago or so fueled a quick blossoming of the format across the nation, often bringing the twangy voices, steel guitars and cowboy love songs to urban areas for the first time, country radio today faces new horizons. Part of the cost of expansion into a mass market situation has been a loss of “innocence” — competing in major urban markets has forced the stations to become more like their Pop, A/C and AOR competitors than ever.

Thus the value of gatherings like the Country Radio Seminar. With the ground rules for economic survival quite different from the expansion-oriented boom years, it is more important now for country radio people to share ideas and experiences. Prosperity has created new problems for country radio, and these must be dealt with.

Still, while it is important that the issues of the day be addressed, we should not lose sight of the fact that this is also a celebration. This is the one time each year that country programmers, GMs and other staff can get together just to chew the fat and feel glad that they are fortunate to work in such a lively field as radio. This is equally important.

Sure, we would be negligent to ignore the issues of the day, but it would be equally remiss to make radio as dull as other professions. The Country Radio Seminar offers the best of both worlds — a forum for ideas and a chance to get together. Make the best of it this week.

CONTENTS

DEPARTMENTS
Black Contemporary .......................... 27
Classifieds ....................................... 24
Country ......................................... 22
Gospel ........................................... 26
International .................................... 21
Jazz ............................................... 19
Mercury ......................................... 18
Pro Audio ........................................ 30
Radio ............................................. 29
Video ............................................. 18
FEATURES
Coast To Coast .................................. 14
Editorial ......................................... 12
Executive On The Move ......................... 3
New Faces To Watch ........................... 10
CHARTS
Top 100 Singles .................................. 4
Top 200 Albums .................................. 28
Black Contemporary Albums .................. 27
Black Contemporary Singles .................. 28
Country Albums ................................. 24
Country Singles ................................. 31
Gospel Albums ................................. 26
International Albums, Singles ................. 31
Jazz Albums ...................................... 31
Rock Album Radio Report ...................... 21
Top 30 Videocassettes .......................... 18
REVIEWS
Albums ........................................... 18
Singles ........................................... 10
Talent ............................................. 15

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY
VOLUME XLIV — NUMBER 38 — February 19, 1983

CASH BOX

EDITORIAL

GEORGE ALBERT
President and Publisher
ALAN SUTTON
Vice President and Editor in Chief
MARK ALBERT
Vice President and General Manager
J.B. CARMICHEL
Vice President and General Manager, East Coast
JIM SHARP
Vice President, Nashville
RICHARD IMAMURA
Managing Editor
JOE FREISCHMAN
Director, News/Feature/Video
East Coast Editorial
RED GORDON, Editor-in-Chief
LARRY ROGERS, Radio Editor
West Coast Editorial
MICHAEL GLYNN. Audio/Video Editor
MICHAEL MARTINEZ, Marketing Editor
JEFFREY RESNER
Research/Editor
KEN KIRKWOOD, Manager
BILL PACHETTA
GORDON TAYLOR, Oxo, Inc.
GEORGE J. LESCHIBSHIN
Chicago Editorial/Research
JIM BUTLER
TOM ROLAND
Art Director
LARRY CRAWFORD
BARRY PICKLES
Circulation
THERESA TORTORA, Manager

PUBLICATION OFFICES
NEW YORK: 860 Third Avenue, New York, NY 10017
Phone: (212) 986-2666
Cabinet Advertiser: P.O. Box 3822, Beach NY
Phone: 666-1723

CHICAGO: 2037 South Blvd, Suite 930
Chicago, Illinois 60614
Phone: (312) 861-9280

WASHINGTON, D.C.
3501 North Capitol St. N.W.
Washington, D.C. 20007
Phone: (202) 243-5664

MIGUEL SMIROFF
Director of South American Operations

ARGENTINA — MIGUEL SMIROFF
Lavalle 1955, P.O. Box 98, Buenos Aires, Argentina
Phone: 45-9344

AUSTRALIA — ALLAN WEBSTER
1817 Dickens St.
Eskdale Vic 3184, Australia

BRAZIL — JOSÉ MANUEL PICAÃO
Av. Roberto de Magalhães, 2475
Apartado 1269, Brazil
Phone: 361-2197

CANADA — KIRK LAPTITE
25 Goulbourn Street, Ottawa
Ontario, Canada, K1T 2J7
Phone: (613) 230-7677

GERMANY — GERTH AUGUSTIN
Ottengrabenstrasse 38
D-7081 Munich 20
Phone: 089-321-1995
Telex: 2-92878

ITALY — GIUSEPPE DE LORO
"Musica e Diamo" Via Giannone 2
20114 Milan, Italy
Phone: (02) 309-3480

JAPAN — K.K. MASA SUGIYAMA
Sakurada Bldg. 10-1, 1-chome, Shinbashi
Minato-ku
Phone: 361-1651

NETHERLANDS — CONSTANT MEIJER
P.O. Box 1887
2009 AV Hilversum
Phone: 035-5841

SPAIN — ANTONIO MEDINA
Lope de Vega 178, 504A
Madrid
Phone: 412-25 98

UNITED KINGDOM — NICK UNDERWOOD
Flat 1, 197 System Gardens
London W2 England
Phone: 01-392-8777

SUBSCRIPTION RATES: $12.50 per year anywhere in the U.S.A. Published weekly by Cash Box, Inc. 550 Broadway, New York, N.Y. 10012. Copyright 1983 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 357 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.

CASH BOX — Vol. 44, No. 38 — published weekly by Cash Box, Inc., 550 Broadway, New York, N.Y. 10012. Copyright 1983 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 357 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.

ON THE COVER
With barely one year under its youthful belt, the United Stations Network has quickly become one of the leading forces on the national radio syndication scene. Formed by Dick Clark, Nick Verbitsky, Ed Salomon and Frank Murphy, the New York-based firm was created at the perfect time to take advantage of the growing need for feature programming, coming up with a variety of weekly programs for a plethora of formats.

The company's top seed is The Weekly Country Music Countdown, which has more potential listeners - 19.5 million — than any other syndicated country program. The show provides a well-balanced mix of music and artist interviews to weave a smoothly paced showcase for the top country tunes of the day.

United Stations is not strictly a country proponent, though, Dick Clark's Rock, Roll and Remember takes an informative stroll through the annals of rock history, blending music and historical events to recount the development of the rock era from its roots to the present.

SINGLES

ALBUMS

NUMBER ONES

B/C SINGLE

BILLIE JEAN
Michael Jackson
Epic

COUNTRY SINGLE

WHY BABY WHY
Charley Pride
RCA

JAZZ

THE BEST IS YET TO COME
Grover Washington, Jr.
Electra

TOP POP DEBUTS

WHIRLY GIRL — Oxo — Geffen
FRONTIERS — Journey — Columbia

BUSINESS AS USUAL
Men At Work

THRILLER
Michael Jackson

MOUNTAIN MUSIC
Alabam

UNCLOYED DAY
Myrna Summers

GOSPEL
NEW MUSIC PROGRAMMING

In Wake Of MTV's Success

by Michael Glynn

LOS ANGELES — MTV may be the most heavily publicized purveyor of music video on cable or over the air at present, but it is certainly not the only one. Indeed, new programs hoping to capitalize on the success of Warner Amex Satellite Entertainment Co.'s 24-hour, stereo cable music channel are cropping up on both broadcast and pay television, while competing cable services are hoping to cash in on the present popularity of music on video with a full slate of new concert productions featuring top recording acts.

A recent example of such new broadcast offerings is the syndicated youth-oriented new music show MV3, which is taped locally in Los Angeles and is seen in nine markets nationally. And being readied for a two-week test run in 53 markets beginning March 14 is We're Dancin’, a Scotti Bros./Vintz Productions' show distributed by All-American Television, which is similarly aimed at the 12-24 demo.

According to co-producer Nick Kennedy, manager of the Kat Edwards show, the fact remains that few women have been able to enter country radio in the field of programming. Three general managers — Jim Ray of KOKE/Austin, Nick Trigony of KXKX/Phoenix and Houston and John Rish of WCJU/Atlanta — are the main exceptions. The scarcity of female programmers is the low number of them who have entered through past-programming positions. The natural starting point for program directors, apparently, most women have begun their tenure with broadcasting companies in clerical roles and moved upward through that line of work.

"It may be that subconsciously we think that only men can program radio stations," conjectured Trigony, "but traditionally, you have been able to get to be a general manager quicker through the sales end than through the programming end. Most air personalities have been men. I'm sure there are women who are working in the radio industry. But they are not program directors."

Women In Country Radio: Few Make It As Programmers

by Tom Roland

Ten stations (12.5%) have female sales managers.

Such statistics paint a bleak picture of an effort to attract women to the programming positions in country radio. Based on the numbers alone, it would appear that aside from the very occasional exceptions, opportunities for women remain few and far between.

Few Female Programmers

Among the stations in which there were no women at the positions surveyed by Cash Box, females tended to permeate other functions of the broadcasting operations such as business manager or traffic manager, but the fact remains that few women have been able to enter country radio in the field of programming. Three general managers — Jim Ray of KOKE/Austin, Nick Trigony of KXKX/Phoenix and Houston and John Rish of WCJU/Atlanta — are the main exceptions. The scarcity of female programmers is the low number of them who have entered through past-programming positions. The natural starting point for program directors, apparently, most women have begun their tenure with broadcasting companies in clerical roles and moved upward through that line of work.

"It may be that subconsciously we think that only men can program radio stations," conjectured Trigony, "but traditionally, you have been able to get to be a general manager quicker through the sales end than through the programming end. Most air personalities have been men. I'm sure there are women who are working in the radio industry. But they are not program directors."

Cash Box/February 19, 1983

PLATINUM CATS — After the Stray Cats' show in Williamsburg, Pa., part of the group's 30-city tour of the eastern U.S., executives of its record label, EMI America, presented the members with platinum albums for sales of the "Built For Speed" LP. Pictured during the presentation are (L-R): Bob Curren, A&R; and Heaven-kneeling, producer of the group's second British LP; Lee Rocker and Brian Setzer of the group; Gary Gersh, vice president, A&R/Liberty; Slim Jim Phantom of the group; and Howard Bernstein, N.Y. local promotion manager.

NASHVILLE — As country radio has "grown up" over the past several years, its attitudes towards females in positions beyond that of secretary have changed greatly, mirroring many of the changes that have transformed society in general. However, while this generally conservative field may have changed to the extent that some extent that some women already on the job feel things are better, a Cash Box survey of 80 country radio stations across the nation shows that, on a practical level, breaking into programming positions remains a formidable challenge.

A quick summary of the survey results finds that:

• Three stations (less than four percent of the sample) currently have a female general manager;

• Two stations (2.5%) have female program directors;

• Seven stations (8.8%) have female music directors; and

... (continued on page 22)

Piracy Suspect Faces Criminal Charges In N.Y.

by Fred Goodman

NEW YORK — A New York Grand Jury has handed down this state's first criminal indictment for record piracy, since the Federal Copyright Laws of 1971, all record bootlegging, counterfeiting and piracy cases in New York have been prosecuted by the United States Attorney as copyright violations. The case marks the first time that New York State has charged an alleged pirate with grand larceny, i.e., the theft of royalties.

William Kamarra of Brooklyn's Rota Distribution and Hilliam Enterprises has been charged by a Queens Grand Jury with six counts of grand larceny, three counts of failure to disclose the origin of a sound recording and two counts of conspiracy. The grand larceny counts are felony charges, carrying maximum sentences of seven years each; the remaining charges are misdemeanors.

According to Queens District Attorney John Santucci, whose office will prosecute the case, the indictment is a result of a nine-month long investigation by his office's Economic Crimes Bureau and DA Squad of Detectives in conjunction with the Recording Industry Assn. of America (RIAA) into the manufacture and distribution of "Horizon 1," a DJ-mix album containing unauthorized duplications of songs by 15 artists. Of those 15 artists, The Pechbokys, Was (Not Was), Kleer, The Tom Tom Club and Sharon Brown were cited in the indictment as victims of the alleged larceny.

Search Warrant

Copies of the "Horizon 1" album were seized during warrant-backed searches of record stores in Jamaica, Queens and at Kamarra's place of business on Church Ave. in Brooklyn. The second search yielded nearly 1,000 copies of the album in sealed boxes and an additional 1,000 album jackets, as well as what is believed to be its master tape and documents on the manufacturing of the record. Santucci said that 10,000 copies of "Horizon 1" had been pressed.

The investigation was the result of complaints filed by a group of international-based record companies that claimed their product was appearing on pirate mixes.

"Four labels got together when this record first came out about seven or eight months ago," said Cory Robbins, president of Profile Records, whose "I Specialize In Love" label was produced by Brown and pirated by Kamarra. "We wanted to try and do something about this, so we hired our... (continued on page 12)

Indy Mourns Death Of Singer Karen Carpenter

LOS ANGELES — More than 1,000 mourners — including close friends Dianne Warwick, Olivia Newton-John, Burt Bacharach and Herb Alpert — attended funeral services last week for pop music vocalist Karen Carpenter, who died Feb. 4 in Downey, Calif., following heart failure.

With her brother Richard, who formed the most successful recording duo of the... (continued on page 30)
While we can't guarantee that appearing on SOLID GOLD will get you that hit record you're after, it's definitely been an important ingredient for many top stars!

In fact, SOLID GOLD is far and away the most watched show in the music world because it's the number one in all television—with 55% more viewers in the key record-buying age group than any music series on TV!*

COUNTDOWN '82: A SOLID GOLD SPECIAL is 2 hours of the year's top 40 hits as performed on the SOLID GOLD series. We salute them all!

SOLID GOLD—seen in virtually every city in America and over 50 foreign countries!

Co-hosts: Rex Smith and Marilyn McCoo

New York Feb. 25 (8-10pm) and 26 (8:30-10:30pm) on Channel 11 Los Angeles Feb. 20 (6-8pm) and 21 (8-10pm) on Channel 13
NEWS & REVIEWS

VSADA Distributor Committee Notes

LOS ANGELES — Video Software Dealers Assn. (VSADA) board members met at the National Association of Broadcasters (NAB) headquarter in Chicago, Ill., for a meeting Feb. 2 that saw the creation of a distributors advisory committee, along with a number of dealer subcommittees to oversee administration of previously planned programs.

"It was a very productive meeting," commented VSADA executive vice president Dan Davis. "It gave me the chance to meet a number of VSADA board members for the first time, as well as to get down to the day to day specifics of the sub-committees. We decided to create a manufacturer advisory committee and a retailers advisory committee at our next meeting, which will convene March 15-16 in Washington, D.C."

At that time, VSADA members will also meet with legislators and other members of Congress as part of VSADA’s support of legislation exempting home video recording, without altering or revoking the "right of first sale." During the Feb. 2 gathering, board members were also named to head the various sub-committees that were formed.

Confab To Discuss 'Buy Local, Broadcast' Case

LOS ANGELES — The February inner meeting of the California Copyright Conference will feature a major update on the topic "The Recent Judgment in the Buffalo Broadcasting Case" with guest speaker Lionel S. Sobel. A visiting professor at Loyola Law School teaching anti-trust law and entertainment-related subjects, Sobel is also the editor of the Entertainment Law Reporter and a specialist in copyright and trademark law.

Following his speech, a forum will be held on the subject "Music Programs for the Home Video Marketplace" with the following speakers: Ronald H. Gertz, president of Clearing House Productions; Melody Leenders, lead feature film, television and home video markets; Irv Hollender, president of the Lorimar licensing/merchandising/distribution/production division ZIV International, which also handles production of music-related programs; Gary Legon, a producer/director involved in many TV and film projects, including a new music series entitled "The Cool Jazz Festival;" and Gerald Rosenblatt, a music industry attorney who has handled legal matters for CBS, Motown and Capitol.

The meeting is scheduled for Feb. 22 at the Sportsmen's Lodge at 4234 Coldwater Canyon. Reservations will be accepted until Feb. 18, and for further information interested parties can call (213) 980-3357.

PolyGram To Release 12-LP James Last Set

LOS ANGELES — Earning over 150 gold albums worldwide over the past two decades, musician/songwriter/composer James Last is PolyGram's biggest selling recording star. But because his work hasn't really been appreciated in the U.S., PolyGram is going to release a five-disc, 12-LP boxed set of Last's music this year.

Twelve different albums, for each one of the zodiac, will be released in February on Polydor/PolyGram.

"This is a completely unique way of marketing an artist," commented PolyGram's vice president, adult contemporary, Michael Hopp, who assembled the package. "It's a way to make the music more personal since each listener will be able to identify his own sign with the corresponding zodiac record."

Hopp says that the music on each LP will be divided genre-wise into one-third classical and two-thirds pop. Each LP cover will have a different color border so they can be differentiated from one another.

Paul To Receive NARAS Trustees Award

LOS ANGELES — Guitar innovator Les Paul was recently voted a Trustees Award by the National Academy of Recording Arts & Sciences (NARAS) for his outstanding contributions to the field of music and recording. The award comes on the heels of Paul's 1981 induction into the Rock and Roll Hall of Fame.

"It's a great way to go," offers Tom Rasmussen, buyer for the 28-store Music Plus chain in Los Angeles, who is seeing the major labels follow the Indio lead by issuing more and more EP titles. "It brings the cost of buying an item back to consumers," says Stan Schon, record division manager for the Sacramento-based Tower stores, also likes the low EP price. "They sell hotcakes," he says. "Earlier EP releases by groups like the (continued on page 19)

Rearreters Praise EPs For Quality, Lower Prices

by Jim Bessman

NEW YORK — With many record retailers continuing to utilize country radio as an advertising medium, those contacted by Cash Box have been impressed by the latest co-op money for small radio buys, and usually only for big hits or crossover country that the retail audience will be interested in. Someone suggesting degrees of country music appeal also enter into dealer decisions to buy country radio spots. However, with the gradual growing popularity of country music, with that the increasing interest in country radio Marilyn is discovering them with their ads with events other than product releases or catalog sales, such as concerts or store openings.

Among the retailers engaging in little recent country radio involvement is the Long Island, N.Y.-based Record World/TSS channel. Advertising coordinator Brenda Bauer, who noted that a new sales rep from New York's WHN had been in only the day before to explore the potential for advertising on the station, said, "The station is something that's coming down, but as of right now there is not a problem getting any co-op money to (continued on page 20)

California Solons Consider Reviving Levy on Indies

LOS ANGELES — Legislation seeking to deny tax breaks and direct support to large record industries in California in recent years, including a tax bill rescinding taxation of master recording production, will be heard before the State Assembly and Senate Taxation Committee Feb. 28.

The bill, AB 72, sponsored by Assemblyman Floyd (D-Los Angeles) and introduced by him Dec. 8, 1982, is being sponsored because of what a Floyd spokesman said was a critical state in- come problem. He said that under the measure, tax exemptions granted on everything from property tax to sales tax to customs duties and import duties were to be retained until January 1987, when the budget is

REVIEWS

ALBUMS OUT OF THE BOX

WE'VE GOT TONIGHT — Kenny Rogers — Liberty LO-51439 — Producers: Kenny Rogers, David Foster, Lionel Richie, James Car- michael, Brent Maher and Randy Goodrum — List: 8.98 — Bar Code: C

Rogers' last LP before his departure for RCA is quite surprising in that he and the label, which had to extremes to ensure that his final package offered his legions of female fans the same quality and reception on each of his hits as his releases, and the result is one of his best offerings ever. By using a number of different producers for the various cuts on the album, Rogers is able to create a diverse cross-section of textures from the Gamblin'esque storyline of "Scarlet Fever" to the titling "How Long" and the monster ballad "All My Life" to the dirty pop sound of "Bed Enough."

FEATURE PICKS

POP


Clapton's back, and Warner Bros. has got him, on this no-nonsense rock-blues album featuring a fine selection of material and a super-tight group of session players. Axe masters Ry Cooder and Albert Lee, along with rhythm kings Donald "Duck" Dunn and Roger Hawkins, provide the backup on both R&B numbers such as Johnny Otis' "Crazy Country Hop" and Steepy John Estes' "Everybody Ought to Make A Change," as well as Clapton-penned honky-tonkers like "Slow Down Lamba" and "Man In Love." AOR and retail have already shown an enthusiastic response to the album's first single, the exhilarating "I've Got A Rock 'n Roll Heart."

HERE TO STAY — Schon & Hammer — Columbia FC 38428 — Producers: Schon & Hammer and Neal Schon — List: None — Bar Code: D

Axeman extraordinaires Neal Schon and former Journey keyboardist Jan Hammer team up for their second effort together, and the result is a cavalcade of rippling guitar and synth noodling that should fare well on FM, particularly due to the fact that Schon's buddies from Journey went on the road out called "Teddy's Defense." MTV airplay for the duos "No More Lies" is also expected to help out "tremendously."

MUSIC FOR THE HARD OF HEARING

Doug & The Slugs — RCA AFL-4432 — Producers: Ritchie Cordell and Glen Kolokin — List: 8.98 — Bar Code: C

On its third album for RCA, this

Cash Box/February 19, 1983
The Great Sounds. An exciting new weekly four hour radio program featuring hits of the 1920s, 30s, 40s and 50s. The show, all the way from Benny Goodman to Mel Torme, will keep it, because it is the most remarkable Nostalgia program I've ever heard! The show has not even aired yet...and we've sold it out!!!

To: Ed Salamon

United Stations

Subj: The Great Sounds

January 12, 1983

I don't remember, in my 12 years of programming from Los Angeles to Cleveland, when I've ever listened to a more entertaining show. The demo you supplied was the key to our easy sales success.

We expect the same enthusiastic response from our listeners as we've experienced from advertisers.

Best wishes for 1983.

Sincerely Yours,

Michael A. McVay
Cindy Hurt

While Churchill recording artist Cindy Hurt has established herself as a credible singer on vinyl over the past two years, the attractive, wise-beyond-her-years singer has only begun to exploit the entire gamut of her abilities.

Through records such as “Don’t Come Knockin’,” “Dreams Come In Handy” and “Talk To Me Loneliness,” Hurt’s sweet, crystalline vocals have become a familiar sound at radio, continually reaching new heights on the national charts with each successive release. On top of that, her recording career has also been paralleled by a growing stage presence, with opening dates for such major acts as the Oak Ridge Boys, Don Williams and Isabellae Roy Clark.

“Such a kind of exposure means a lot,” says Hurt of touring, “especially since you can reach 10,000 people with one show. And there’s a built-in credibility just by opening for those performers. You gain the audience’s respect just by being on stage with those greats.”

Hurt embarked on a recording career after being signed to the record company by former Churchill Records head George Martin. She had already compiled hundreds of songs for the company before Martin introduced her to Jim Halsey during a visit to radio station KVOO/Tulsa. In the last one-and-a-half years, Hurt has visited radio stations in 68 cities in promotional ventures, adding some 50,000 miles to her odometer, and Halsey was impressed enough that he took both Hurt and the Churchill label under his wing. It is with that strong support that Hurt has been able to open dates for the Oak Ridge Boys, the Bellamy Brothers and the late Marty Robbins, and, when Shelly West had to leave the road last year near the end of her pregnancy, Hurt was chosen to step in and perform with David Frizzell during that road tour.

The tour was a natural progression for Hurt, with the success these two roadhouses have made with her as one of the 24 performers for the new Faces Show at the Country Radio Seminar in Nashville.

NEW FACES TO WATCH

Cindy Hurt
Music to make the "Heartbeats" faster is what the new album from America's favorite heartthrobs, Yarbrough & Peoples, is all about. Whether it's the title track smash hit, the beautiful ballad "Innermost Feelings" or the excitement of "Feels So Good," "Heartbeats" is filled with the music you've been waiting to hear from Yarbrough & Peoples. "Heartbeats," the new album from Yarbrough & Peoples.
Thiele Labels Bow

NEW YORK — Bob Thiele has formed Teresa Gramophone Company, Ltd. in New York. The company will house Thiele’s pop-rock-signature label and his Doctor Jazz label. CBS will manufacture and distribute the product in the U.S.

The first releases come out last week and include Teresa Brewer’s “I Dig Big Band Singers”; “Arnie Lawrence and Treasure Island”; “On the Road Again” by Oliver and Stephane Grappelli; and “Classic Tenors” with Coleman Hawkins and Lester Young, which Thiele recorded.

Ronnie Liston Smith’s “Dreams Of Tomorrow,” which features his brother Donald Smith’s vocals, will be released at the end of the month. All of the first five releases are on the Doctor Jazz label.

Thiele said that the Hawkins/Young package is the first of a series of original

Jeff Barry To Expand Company

LOS ANGELES — Concurrent with the appointment of Marty Kupps as vice president/general manager, Jeff Barry Enterprises, Inc. has announced plans for expansion which include development of a multi-level, creative concept encompassing the packaging of music, motion picture, television, cable and radio syndication projects.

Barry’s principal activities will center on the creative and sales end of ventures. He is currently involved in recording sessions with Johnny Mathis and Deniece Williams.

Piracy Suspect Faces Criminal Charges In N.Y.

own attorney and were going to contact stores that were selling them and try to go after some of the manufacturers and pressing plants.

In doing that, we also contacted the RIAA. They were extremely cooperative and wanted to know all we knew, and were able to get the Queens DA to undertake the raid last week. We were surprised because none of us are RIAA members, and we’re all fairly small companies. But they’re very ambitious and anxious to stop it.

Although pleased with the results, Robins called this indictment “just the tip of the iceberg,” and charged that there are other similar bootlegging mixtures around New York. Adrijan Milosevic, president of West End Records: “It’s an innovative approach, and RIAA deserves credit for keeping on this. But I hope the Manhattan DA wakes up and sees the cesspool that’s in Manhattan.

The Peep Boys track on “Horizon I” is a West End recording.

Joe Schoenberg, special counsel, anti piracy for the N.Y., said the unit is presently working on several cases involving similar types of pirated disco mixes, although he did not know when and if any action would be taken in those cases.

Each of the six Grand Larceny indictments charges Kamara with stealing as much as $1,500 in royalties. But during his press conference, Santucci suggested that the cumulative damage caused by Kamara was far greater. “Ten thousand copies of a pirated mix can undercut 150,000 legitimate records,” he said. “A pirate can plunder a named album after another, taking only the top hits from each and put together a package of best sellers. That’s the danger and threat.”

Piracy Suspect Faces Criminal Charges In N.Y. (continued from page 5)
Karen Carpenter

1950 - 1983

Her was a voice that brought happiness to millions, and it will live with us forever. We join the world in mourning the passing of one of our dearest friends.

A & M Records
NEW YORK — With its Records Group posting a 62% drop in operating profits in 1982, CBS, Inc. last week reported an overall decline in income and earnings per share from continuing operations in both the fourth quarter and full year of 1982. 1982 income from continuing operations was $150 million, or $3.35 per share, a 25% drop from 1981 income of $200 million, or $7.17 per share. Revenues in 1982, however, rose four percent to $14.12 billion from $13.66 billion a year earlier.

CBS/Records Group's profits dropped back to $22.2 million from $56.9 million in 1981, and its revenues to nearly $1.1 billion from $1.2 billion a year earlier. While the Group's Columbia House mail-order division reported a profit increase, CBS attributed the group's profit decline to consolidation of its distribution operations, the layoff of over 300 staff members nationwide of 15%, and the shuttering of its Terre Haute record pressing plant, which included the layoffs of 1,100 people and cost $13.1 million before taxes. Nevertheless, overall sales shrinkage still accounted for the lion's share of the drop.

Similarly, fourth quarter income of $52.5 million, or $1.87 per share, represented a decline of 23% from the comparable period one year earlier. Losses on discontinued operations was $16.6 million, or 60 cents per share. This resulted in the Group's fourth quarter net income of $35.7 million, or $.27 per share, a 12% drop from 1981 net income of $40.7 million, or $1.34 per share. Fourth quarter 1982 revenues of $1.22 billion were eight percent higher than the $1.13 billion for the prior quarter.

CBS/Columbia Group underwent marked changes in 1982, including the establishment of a presence in the video game and home computer software fields. In the fourth quarter, the first CBS Video Games and CBS Software product was released, and a second game, "The Shakin' Pyramids," which included the acquisition of the Ideal Toy Corp. for the last five months of its fiscal year, was introduced. The Group's overall profits. Results of CBS Specialty Stores, treated as a discontinued operation, are not included in the group's results.

CBS/Broadcast Group's revenues rose in 1982, but its profits declined reportedly because of a soft television and radio advertising market, and start-up costs associated with expanded television news and sports coverage and the Radiodio network. No specific breakdowns were released.

A similar situation was experienced by CBS/Publishing Group. A record profit increase in its Educational and Professional Publishing Division was more than offset by profit declines in consumer publishing, based in part on weak advertising demand. The group also lost in two of its small operating units.

A $51 million loss in the "other" category reflected business expenses in theatrical films, videodisc manufacturing, direct-mail video club and market-testing of videodex and teletext.

In a related development, the CBS board last week declared a cash dividend of 70 cents per share on common stock, payable March 12 to shareholders of record Feb. 23. The board also declared a cash dividend of 25 cents per share on CBS preference stock, payable March 31 to shareholders of record Feb. 23.

COAST TO COAST

News & Reviews

EAST COASTINGS — While Long Island's Stray Cats had to go all the way to Great Britain in order to get a tumble in their native land, the next crop of American bands with whom they've been compared are all local boys. After a week-long, 12-city tour, the Cats are coming home. Tonight, they'll be performing at the 1,500-seat Westbury Music Fair in Long Island's southeastern suburbs. Several months ago, the Cats were seen making a name for themselves on the local concert scene. With the release of a new album, "Skanksters," and a major signing with independent label RCA, the group's name was known to most teens across the island. Now, they're taking their name to the nation, starting with a show at the Westbury Music Fair. The Cats are going to be back in New York for a really big show this weekend. They've been taking off in New York, with a spate of newcomers making waves and generating a good deal of excitement throughout the boroughs. Long Island, however, helped increase the group's standing, spawning a film that's branching out into the peripheries. Most encouraging is the recently instituted "new music" policy at The Brooklyn Zoo out in Sheepshead Bay, a blue-collar neighborhood that more often than not is left out of the record industry's hate list. Attendees at the Zoo's development is the only music that's seen on the music scene in the past few years. The Cats' ability to work with independent labels has finally made an impact in Brooklyn. For the Cats, it's not a case of "1981" showcasing a new talent. It's been a matter of getting the best talent into the hands of those who can make a difference.

LE FREAK SHOW — Nile Rodgers (r) and David Bowie lay down tracks for Bowie's EMI America debut album, "The Power Station," in New York. Rogers, who is producing the album, has also just completed a solo album for RCA Records, entitled "Adventures in the Land of The Good Grove."

David Johansen, the Zoo has been bringing in regional and independent acts — even on a regular basis — including The Members, the band and label that made "The Shakin' Pyramids." All of which does well for the plottahs of good young bands just beginning to be taken seriously by the biz. While mentioning newcomers, we might add that Bobbi Heiss, the new chairman of Columbia's Records, Group's Relations, has been creating a buzz around New York with its LP on the Mirror label, produced by Rochester's favorite feral child, Armand Schaubrock (who else?). The group is a mid-70s, early-psychedelic nostalgia trip, all the way down from Prince Valiant Hallucinoids. Also invading Manhattan from upstate New York has been Albany's outstanding quartet, Fear Of Strangers. Formerly the Units, the group has a crisp, unpretentious sound and is surprisingly free of any obvious musical influences. Two more plucks: although we haven't had a chance to hear either band live, Boston's Boy's Life and Michael's Rhythm Corps have both released impressive independent EPs. The self-titled Boys Life EP — recorded when the quartet was a trio — features a sophisticated saxophone/ laden sound on six very solid compositions and available from SECOS Records, P.O. Box 651, Malden, Mass. 02148. The Rhythm Corps sound is somewhat reminiscent of the DB's, yet it's strong enough to behoove to no one. The group's EP, "Pacquet De Cine," is available on Translyric Records, located at 15977 W. Ten Mile Rd., Southfield, Mich. 48075.

POINTS WEST — Chiltown indie folk label Flying Fish dispatched its first '83 waxings recently, the most bizarre being The Orchestra of the Eighth Day's debut "Music For The End," which implements a haphazard hybrid of folk, gospel, and roots music with modern electronic reconstruction. It's just as offbeat for more trad tastes, the Fish folk also offers slides from the dulcimer-centered jazz/jug/bluegrass band Tragedy at the Concession and a remix of ranch music greats Dale &大力 guitar work of Ralph Towner on some cuts; and men's liberation country crooner Grof Morgan... The first 100 grandioles of Tom Petty & The Heartbreakers' second single from the "Long After Dark" LP, "Change of Heart" b/w a new song called "Heartbreaker's Beach Party," is pressed on red vinyl and should be in stores for Valentine's Day. The B-side serves as the title tune for a Cameron Crowe video/"video-features" featuring Petty & Co.'s career, premiering on MTV Feb. 20... The Chancellor at Cal State University, Northridge cancelled a blitzkrieg by the Dead Kennedys, Flipper, Toxic Reason and American Youths, organizing February 5, but the show may come down in early March if arrangements can be solidified... A 12-inch single from Aussie rockers INXS "I'm excess," gets a big plug from its band, making "One Thing" due out this week, preceding the U.S. release of its LP, "Still Life..." An Ozysz electronic via the month... Hollywood's Club Lingerie paid homage to Mardi Gras on Feb. 13 with a special show featuring the Shanks, Billy Sheehy's Undercover and an array of crotic victuals. After a brief hiatus, the bluebeating Skanksters have been making a lively comeback on the L.A. scene with two new members — Dave Jourel and Kyle C. Kyle — joining founders Mona Lisa Ventures and Arias. Kicking off its re-entry to the nitelife spot cut on New Year's Eve with a gig at the O.N. Club in Silverlake, the last few weeks the group of shits from L.A. have performed on a number of SoCal music channels. The musicians have played at Mooeys, The Flying Fish and San Diego Colleges. In its year-and-a-half history, the combo has performed back-up for the Surf Punks, Black Uhuru, Steel Pulse, English Beat and James Brown. Soon the group plans to venture into Mark Craner Studios for demo sessions, with as much as a half dozen up for grabs. Girl group Toto Coelo, which had a Top Five 45 in the U.K. and lots of KROQ airplay for its nonsensical ditty, "It Eat Cannibals," has undergone a name change to Total Coelo for a U.S. release of the tune on Radiantchoice/Chrysalis. Guess someone else has the old name. (continued on page 34)

U.S. FIRST — Internationally acclaimed artist Julio Igehasis (l) has signed with Richard Perry (r) to produce his first American album for Columbia Records. Igehasis will also be making his U.S. singing debut in New York City at Radio City Music Hall March 2-5.
Haggard Tops Opening Nominations

For 18th Annual ACM 'Hat' Awards

LOS ANGELES — Named seven times, Merle Haggard topped the list of initial nominations for this year's 18th annual Academy of Country Music (ACM) "Hat" Awards. Right behind Haggard, a number of other country stars also checked in with multiple nominations, including Willie Nelson, Alabama and Conway Twitty (five each) and Kenny Rogers, Ricky Skaggs and Hank Williams, Jr. (four each).

The initial list of nominations, set to be distributed to the ACM's 2,400 members Feb. 22, also featured 13 of last year's winners. Among those acts in positions to repeat were: Alabama (Entertainer of the Year Group and Album of the Year), Barbara Mandrell (Top Female Vocalist), Haggard (Top Male Vocalist) and David Frizzell & Shelly West (Top Vocal Duet), plus, in the Instrumentalists categories, Joe Osborn (guitar), Buddy Harmon (drums), Johnny Gimble (fiddle), James Burton (guitar), Harque "Pig" Robbins (keyboards), Buddy Emmons (steel guitar) and harmonica player Charlie McCoy (specialty instrument). In addition, Skaggs, who won last year as Top New Male Vocalist, was nominated for Entertainer of the Year and Top Male Vocalist, and Merle Haggard's Strangers and The Desperados were named again in the Touring and Non-Touring Bands of the Year categories, respectively.

The initial round of nominations compiled by an ACM selection committee, featured 10 names in each category. First round voting (ballots due March 15) will narrow the field to five in each category, and the final list of nominations will be distributed April 1.

The complete list of Entertainer/Instrumentalist nominations is as follows:

**Entertainer of the Year:** Alabama, Merle Haggard, Willie Nelson, Kenny Rogers, Conway Twitty, Mickey Gilley, Barbara Mandrell, Oak Ridge Boys, Ricky Skaggs, Hank Williams, Jr.

**Top Female Vocalist:** Ronan Cash, Janie Fricke, Emmylou Harris, Anne Murray, Sylvia J. Dillon, Crystal Gayle, Barbara Mandrell, Dolly Parton, Dotto West.

**Top Male Vocalist:** Mickey Gilley, Ronnie Milsap, Chet Atkins, Pride, Ricky Skaggs, Conway Twitty, Merle Haggard, Willie Nelson, Kenny Rogers, T.G. Sheppard, Hank Williams, Jr.


**Top New Male Vocalist:** Wynon Alexander, Dolly Parton, Mike Albright, Karian Kane, Gary Morris, George Strait, Mike Campbell, Jack Grayson, Rodney Lay, Michael Murphy, Gary Wolf.

**Top Vocal Duet:** Bellamy Brothers, Dean Dillon & Gary Stewart, Merle Haggard & George Jones, Kendalls, Eddie Rabbitt & Crystal Gayle, Burrito Brothers, David Frizzell & Shelly West, Waylon Jennings & Willie Nelson, Louise Mandrell & J.C. Bannister, T.G. Sheppard & Karen Brooks.

**Top Vocal Group:** Alabama, Bandana, Charlie Daniels Band, Larry Gatlin & Gatlin Brothers Band, Oak Ridge Boys, The Osmonds, The Statler Brothers, Tompall & Glaser Brothers, The Whites, The Wright Brothers.

**Single Record of the Year:** "Always On My Mind," Willie Nelson; "Big City," Merle Haggard; "Crying My Heart Out Over You,"... (continued on page 20)

**Issuing Persons & Raybeats**

**The BEACON THEATRE, NYC — The day's economic report that the inflation rate was the lowest in a decade was not reflected here, where a $12.50 ticket bought less than a quarter dollar of show.

The Muppet Show, whose set and single encore followed an hour wait after a 30-minute set by The Raybeats, was... (continued on page 20)

**Talent on Stage**

The BEACON THEATRE, NYC — The day's economic report that the inflation rate was the lowest in a decade was not reflected here, where a $12.50 ticket bought less than a quarter dollar of show. The Muppet Show, whose set and single encore followed an hour wait after a 30-minute set by The Raybeats, was... (continued on page 20)

**RC Adevants Mgm; Names Alic, Hittinger**

NEW YORK — A move aimed at improving long-range corporate planning and designing new technologies, RCA Corp. has restructured its senior management. Heading the newly-created corporate development group will be executive vice president William C. Hittinger, who will continue at his current post. He will report to Thornton F. Bradshaw, RCA chairman and president, who... (continued on page 20)

**Laurie Anderson**

The BROOKLYN ACADEMY OF MUSIC, BROOKLYN, N.Y. — Despite its title claim to being about the United States, Anderson's exhaustive and sometimes exhausting seven-hour program is a painstakingly devised jumble of contradictions. This irony shouldn't be lost on anyone who expects simply to be spoon-fed some Elmer Fudd Parts I-IV. Anderson... (continued on page 20)

**Happy Occasion — Bearing the city's blessings, Steve Catalano (left) of Councilwoman Peggy Stevenson's office presented a "Happiness is... the Playboy Jazz Festival" proclamation to Dick Rosenzweig, executive vice president, office of the chairman, Playboy. The Hollywood Bowl, site of the June 18-19 festival, is in Councilwoman Stevenson's district. (continued on page 20)
### CREATURE FEATURE

Over 2,500 fans from all over the state recently descended upon the Worcester, Mass. Strawberry Records & Tapes store to help Kiss promote its "Creatures of the Night" LP. A photo of the in-store event graced the local news section in the next day's Worcester Telegram along with a story describing both the in-store appearance and one of a different sort by the group's bassist Gene Simmons, at the state police station in nearby Holden. Simmons and group were threatened with arrest if they went through with their regular show at the now Centrum in Worcester, because it violated state and local laws. While Simmons had earlier promised to go through with all of the famous Kiss pyrotechnics, he finally agreed to "spit fire" only once. Pictured at Strawberries are (l-r): Eric Carr, Vinne Vincent, Paul Stanley and Simmons of the group.

**VOODOO COUP** — I.R.S. Records is "re-releasing" "Call of the West" by Wall of Voodoo as part of a continuing campaign to break the West Coast group's latest LP. Based on a glance at the *Cash Box* Pop Albums chart, the effort is paying off, as the album, originally released back in August, finally cracked the Top 200 last week and is now at #172. "We've issued a new marketing budget, dug in our heels and started all over again," says Barbara Bolan, national director of sales at I.R.S., who feels that doubling the 50,000 units currently out is not beyond the realm of possibility. "Sometimes you can feel when a record grows legs, walks, and takes on a life of its own," she continues. "Even though A&M was ready to shuffle "Call of the West" long ago, we never let up and refused to let anyone tell us it should die." Bolan explains that the original LP peaked at #12, but the LP heads a 16-1/2, I.R.S. Lookout!* stock recording, which highlights records by acts having new albums out this year including REM, Suburban Lewns, The Go-Go's and English Beat. An order form containing these titles has been sent to accounts in order to give them the opportunity to find great titles that they may have overlooked. In a similar vein, the Wall of Voodoo title has been included in the February RCA release booklet sent to the branches as a way of giving them another shot at breaking the album. "The only thing we're doing is that different from treating the album as a brand new release is that we're not holding up any orders as they come in," notes Bolan. Since the last I.R.S. LP release — "The English Beat's "Special Beat Service"" — in October, the label's proudest moments have been exclusively with the Beet and Voodoo, though Bolan adds that the re-stocking program's order form will also serve to alert retailers to the forthcoming releases. Additional promotions currently under way for Voodoo include an in-store appearance tour and the re-serving of Top 40 and AOR stations with both seven-inch and 12-inch "Michelangelo" single. In-store singles have already taken place at the Sound Warehouse Belt Line Rd. outlet in Dallas, where 300 fans bought 60 records, and Austin's Waterloo Records, where 200 fans bought 42 discs and the band's Club Foot. The program was also set to appear last weekend at Turtles' new warehouse outlet (*Cash Box*, Feb. 12, where Atlanta's Video Music Channel cable music station was to shoot footage. The "Mexican Radio" title, which increased airplay with the assistance of consultant Lex Abrams' mention of the tune at his Superstars convention in Florida last month (*Cash Box*, Feb. 5). "We'd been building airplay all along, but that's when really broke it open," confirmed Bolan, counting 20 AOR adds last week, mostly from Abrams-consulted stations.

### IN-STORE CHRYSLAS LISTENING

Chryslas Records has just issued "The Chrysler Listener" — an album sampler featuring two cuts each by Divinyls, Pat Benatar, Ultravox, The Michael Schenker Group and Toni Basil — solely for in-store and ACR use. According to the label's director of marketing, Jon Monday, the idea for the disc came about prior to the company's recent distribution pact with CBS. "We wanted a practical vehicle for getting new artists out to as many people as possible," says Monday, noting the cost effectiveness of packaging it with several artists in one album instead of a mass servicing of full LPs from each act. "As it turns out, the sampler also goes in the CBS sales and promotion people who might be familiar with Pat Benatar but not with Michael Schenker or Ultravox." Albums and cassettes have gone out in bulk to the branches and to the key accounts on the CBS mailing list: Monday says that additional requests for the sampler should be made to CBS. Incidentally, CBS is using a "40000" numbering series on all new Chryslas markings, preceded by the number "4". Catalog product and the just-released Ultravox LP "Quartet" carry a sticker covering the spine and the bar code with the new number and code.

**NARM NOTE** — That National Assn. of Recording Merchandisers (NARM) Bankcard Program more than doubled its sales volume in 1982. Figures show that last year's $16,627,426 in total sales were up 118% from the $7,621,514 in 1981. These amounts represent 793,652 transactions in 1982, an 87% increase over 423,542 in 1981. Average ticket size for the year also jumped. The $20.65 last year is 23% better than 1979's $16.09. NARM estimates that participants in the Bankcard Program saved approximately $5,000 each last year thanks to the program's 21/2% discount rate for processing Visa and Master Card sales. This figure results from comparing the 2 1/2% rate with the four percent rate that many participants were paying their banks prior to the program's launch in 1980. A survey taken by NARM at that time discovered that bank rates for processing credit card transactions ranged from four to five percent. Jim Bossman

---

**MERCHANDISING**

**FOR WEEK OF JANUARY 26-FEBRUARY 1, 1983**

**PLAYLIST**

### HEAVY

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>CLIP</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Men At Work</td>
<td>Be Good Johnny</td>
<td>Columbia</td>
</tr>
<tr>
<td>Night Ranger</td>
<td>Don't Tell Me</td>
<td>Boardwalk</td>
</tr>
<tr>
<td>Golden Earring</td>
<td>Twilight Zone</td>
<td>Sire</td>
</tr>
<tr>
<td>Pretenders</td>
<td>Back On The Chain Gang</td>
<td>GoGo</td>
</tr>
<tr>
<td>Sammy Hagar</td>
<td>Three Lock Box</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Frida</td>
<td>I Know There's Something Going On</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Red Rider</td>
<td>Light/Human Race</td>
<td>Capitol</td>
</tr>
<tr>
<td>Scandal</td>
<td>Goodbye To You</td>
<td>Columbia</td>
</tr>
<tr>
<td>Phil Collins</td>
<td>Through These Walls</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Greg Kihn Band</td>
<td>Jeopardy</td>
<td>Elektra</td>
</tr>
<tr>
<td>Def Leppard</td>
<td>Photograph</td>
<td>Mercury</td>
</tr>
<tr>
<td>Pat Benatar</td>
<td>A Little Too Late</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>Duran Duran</td>
<td>Rio</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

### MEDIUM

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>CLIP</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toto</td>
<td>Africa</td>
<td>Columbia</td>
</tr>
<tr>
<td>Vandenberg</td>
<td>Burning Heart</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Psychedelic Furs</td>
<td>Love My Way</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Dexys Midnight Runners</td>
<td>Come On Eileen</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>Culture Club</td>
<td>Do You Really Want To</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>Modern English</td>
<td>To Hurt Me</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>The Monitors</td>
<td>I Will With You</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Heaven 17</td>
<td>Working Girl</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Says</td>
<td>Let Me Go</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Jon-Jackson</td>
<td>Mister Robbins</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Total Cocteau</td>
<td>Breaking Up In Two</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>XKS</td>
<td>I Eat Cannibals</td>
<td>Almo</td>
</tr>
<tr>
<td>Triumph</td>
<td>The One Thing</td>
<td>RCA</td>
</tr>
<tr>
<td>Daryl Hall &amp; John Oates</td>
<td>A World Of Fantasy</td>
<td>MCA</td>
</tr>
<tr>
<td>Reckless</td>
<td>Family Man/One On One</td>
<td>MCA</td>
</tr>
<tr>
<td>Jam</td>
<td>Red Skies</td>
<td>Polygram</td>
</tr>
<tr>
<td>Thompson Twins</td>
<td>The Bitterest Pill</td>
<td>Arista</td>
</tr>
</tbody>
</table>

### LIGHT

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>CLIP</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fabulous Thunderbirds</td>
<td>How Do You Spell Love?</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>Paul Collins &amp; BeIGHLIGHTS</td>
<td>Kids Are The Same</td>
<td>Columbia</td>
</tr>
<tr>
<td>Buck Dharma</td>
<td>Ball Of Confusion</td>
<td>Epic</td>
</tr>
<tr>
<td>Catholic Girls</td>
<td>Born To Rock</td>
<td>Epic</td>
</tr>
<tr>
<td>Heaven</td>
<td>Boys Can Cry</td>
<td>Epic</td>
</tr>
<tr>
<td>Blanchame</td>
<td>In The Beginning</td>
<td>Epic</td>
</tr>
<tr>
<td>Molley Crue</td>
<td>Living On The Ceiling</td>
<td>Epic</td>
</tr>
<tr>
<td>Kaytie Fairytaize</td>
<td>Live Wire</td>
<td>Epic</td>
</tr>
<tr>
<td>Hayley</td>
<td>John Wayne Is Big Jiggy</td>
<td>Epic</td>
</tr>
<tr>
<td>Utopia</td>
<td>Feelin' That Fire Now</td>
<td>Epic</td>
</tr>
<tr>
<td>Linda Ronstadt</td>
<td>We're Gonna Go To Bed</td>
<td>Epic</td>
</tr>
<tr>
<td>The Cure</td>
<td>New Year's Day</td>
<td>Epic</td>
</tr>
<tr>
<td>U2</td>
<td>Hellsion/Electric Eye</td>
<td>Epic</td>
</tr>
<tr>
<td>Judas Priest</td>
<td>Suspended/Graffia</td>
<td>Epic</td>
</tr>
<tr>
<td>Kate Bush</td>
<td>Heartlight</td>
<td>Epic</td>
</tr>
<tr>
<td>Kenny Loggins</td>
<td>Mexican Radio</td>
<td>Epic</td>
</tr>
<tr>
<td>Wall Of Voodoo</td>
<td>You Can't Sit Down</td>
<td>Epic</td>
</tr>
<tr>
<td>The Look</td>
<td>Jukebox</td>
<td>Epic</td>
</tr>
</tbody>
</table>

### ADDS

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>CLIP</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phil Collins</td>
<td>I Don't Care Anymore</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Schon &amp; Hammer</td>
<td>Like A Knife</td>
<td>Columbia</td>
</tr>
<tr>
<td>Bryan Adams</td>
<td>Can't Stop Thinking</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>Ultravox</td>
<td>The Wild Wind</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>Quick</td>
<td>Rhythm Of The Jungle</td>
<td>Epic</td>
</tr>
<tr>
<td>Naked Eye</td>
<td>Always Something There</td>
<td>Epic</td>
</tr>
<tr>
<td>Tyger Of Pan Tang</td>
<td>To Remind Me</td>
<td>MCA</td>
</tr>
<tr>
<td>Tony Banks</td>
<td>Love Potion No. 9</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>Mental As Anything</td>
<td>Nobody</td>
<td>Chrysalis</td>
</tr>
<tr>
<td>If You Leave Me, Can I Come Too</td>
<td>Atlantic</td>
<td></td>
</tr>
</tbody>
</table>

---

Jim Bossman
VideoProgrammingUpInWakeOfMTV'sSuccess

(continu6ed from page 51)

promotions with local radio stations and record stores.

The trend has been on the air just over a year, according to Sieiman, who probably would be considered a long-running program in comparison to the majority of the cable-originated TV shows, which last for a few broadcast TV, which tend to be short-lived and therefore unable to establish any sort of corporate identity. According to Sieiman, there are rumbles that MTV may be financially troubled and unable to continue producing its hit program. For a case study, CABC confirmed these reports brought a response from host David Maples that MTV is on the verge of "making it or breaking it."

In contrast, cable programs and services featuring music video are not only more stable overall, but most appear to be growing. While the Warner Bros. rep stated that the Network's "appreciably increased," most of it, he noted, used the clips as "filler between movies." There are still but a handful of services that offer music video programming in program form.

One that does, however, is the Video Music Channel. "VHS has been a part of the cable scene," Currently carried by Cable America systems Cable Atlanta, Cable DeKalb and Wometco Atlanta, the Video Music Channel has been presenting what vice president and general manager Alan Mendelsohn characterized as a "generic blend of overdose and overs and clips" since 1981, beginning a second tier service to area clubs in July of this year. "It's the licensed Atlanta effort that sets us apart," Green believes. "A lot of the promotions that we do are with the clubs, 60% of which have large screen TV." Another difference is the mix of programming on the Video Music Channel, which does not provide the MTV's variety shows as well as white. "MTVs programming is pretty much like a radio station's, but we try to mix it up a bit throughout the day," said Green. "We'll go to AOR to R&B and back to AOR within an hour.

Because "Atlanta's cable racial mix is 30% black," said Green, programming necessarily has to be evenly divided, as he sees it. "You can't just go down one direction and it seems to work. Our black viewers seem to love Duran Duran or Toni B. T.'s Mickey and, conversely, the white kids love Cameo.

Ironically, however, Video Music Channel programming added that the network does promotions with local AOR, WKLS (96 Rock), a Burbkabh Abrams-consulted station.

Although Video Music Channel and MTV are "on concert cable systems" in the Atlanta area, noted Green, they feel the two services are "in competition" anyway and will be going "head to head" in approximately a month-and-a-half, when the Video Music Channel is projected to debut in a multiple system operators in the region, who also carry Wometco, Summit and South Sound.

Targeted specifically at the black audience for a little more than three years now, though, is the Washington, D.C.- based Video Music Network. Envisioned in 1981, and since divided, into the Atlanta-based Video Music Channel and the Los Angeles-based BET's Video Music Network, the cable channel, as seen on ABC Systems, Cable Atlanta, Cable DeKalb and West Coast Cablevision, began in late 1981. "VMM is not our answer, but it is our attempt to reach a market we felt had been neglected," stated Mendelsohn. Four years later, it is still not sure who would have had the idea, whoever, the idea is "oversized" and "beam the market," he noted. "We've been involved since the mid-80s, and that's a long time for a cable channel to be involved in the music business.

BET's program mix usually includes music videos, news, interviews and music-related programming. "We've been on for a long time," said Mendelsohn, "and we've been on in some form or another for almost the entire time."

According to BET president Robert Johnson, the service "provides a broad variety of programming, from black college football to cooking to music shows," the latter including Video Soul, a half-hour show featuring contemporary music videos and R&B hits; the Bobby Jones Gospel Show; Jazz Hour; and Old Gold Special, a half hour show featuring oldies programming.

Music video content takes up about 20% of BET's total programming," said Johnson, with the remainder consisting of news, sports, movies, music videos, and music videos. "The only complaint that BET's Johnson had with the record industry was that the fact that music videos of black artists are still quite small in comparison to those produced for rock and pop artists. "This has been a big step forward," he said. "It's a good thing for us, as well as the record companies."

Johnson said he planned to continue promoting black artists in "every possible way, including through interviews with artists passing through the Washington area."

"We've told the record industry that BET can and will air all the product they can produce. I think they're taking a very new mind-set view by not producing.

That may be something the labels have to consider, particularly in light of the potential viewership BET will have in three bands, as Johnson is hoping to, to five million cable homes by August. He projects that by 1984, BET will reach nine million homes.

Also expanding, at least in terms of production, is AT&T Video Enterprises, which will add a youth-oriented show, called Radio 1900, to the mix of programming that provides for the USA Cable Network, along with eight hour of Night Flight each week. AT&T also produces the show, FM-TV (no relation to the previously mentioned program), and another six two-hour specials are being planned for this summer.

According to AT&T Video vice president and Night Flight co-producer Cynthia Flamand, Radio 1900 will be a music video, but it will make up "a larger portion" of programming for the half-hour show, which will airs five nights a week beginning March 19. "The show is quick to point out the distinction between Night Flight, which utilizes no clips but a mix of rock music, interviews, concert pictures, and interviews, and Radio 1900, which music clips are but one part, and MTV. "We try to have variety shows, other networks. "There are two cable networks that are actively increasing their involvement in the area of music video, specifically through a step-up slate of top pop, rock and country artists in concert at present are market leaders Home Box Office (HBO) and Showtime.

Already this year, HBO has aired Olivia Newton-John's concert during January and will air Fleetwood Mac in concert this month. Other acts who've either been taped or are set to be taped for HBO include Van Halen, Billy Joel, Mark & Carrie, Kenny Rogers, Paul Benatar, Little River Band, Kenny Loggins and Steena Easton.

HBO representatives defend the choice of mostly mainstream MOR and adult-oriented pop artists as a programming decision based upon feedback from HBO subscribers, and concede that the service "recognizes that the [teen market] is a segment of our audience that needs attention."

Showtime, on the other hand, is hoping to attract a slightly younger audience, and according to vice president of production developer Peter Cherwin, "We have a regular feature called Hot Ticket, and each month we'll present one comedy and one music special. Next month, we'll have one topical and one non-topical, featuring the Americas, and we just closed a deal for Crosby, Stills & Nash in concert."

"There is a desire here to accommodate two or three new shows per month in any given category — for instance we'd love to have a Straw Cats or a Men At Work — and come up with a music video show that offers..." (continued on page 52)
EPs Draw Retailer Praise
Due To Price, Sales Potential

(continued from page 8)

Pretenders, B-52’s, and Soft Cell flew out the door when they come out, and new albums that are doing really well. We’re behind EPs 100% and want to see more of them.”

In Houston, head of Minneapolis’ 13-store Great American Music Co. chain, notes that consumers perceive the EP as a good value. “Our perception of the LP depends on the quality of the artist. Brian Poehner, buyer for Atlanta’s 24-store Turries chain, agrees that EPs “do real well for us. Most of our buyers like the format,” he adds that the configuration can be a strong impulse item. “If you sell cheap enough, a lot of people will buy it if the cover is attractive. And why not, if it’s only three or four dollars? And if it’s got a hit on it, it’s a steal I’m sure that we can sell twice as many EPs now as we did LPs to those consumers who want to buy a record because they like a hit song and don’t want to spend eight or nine dollars on an album.”

Important For New Act

Poehner joins the other retailers queried in calling the EP as an important tool for breaking new acts. Dennis Centofranco, buyer for the 48-store Record Town chain in Cleveland, says EPs “are really important entity in the market.” He provides an “excellent way of introducing an act like Duran Duran, for instance, where the consumer doesn’t have to spend nine dollars for the LP.” från LP warehouse manager at Pittsburgh’s 69-store national Record Mart chain, cites the exposure given to new acts, which encourages consumers to “take more of a chance” by purchase than does an $8.98 LP.

Graham adds that when a new artist EP is successful, it is a good lead-in to a first LP. Bob Varchio, district manager for the 216-store independent chain, Stark/Camelot chain, feels that the EP also serves as a fine interim release for established artists. “Especially in these days, CBS’ upcoming release of the Clash’s ‘Black Market Clash’ and Cheap Trick’s ‘Find All The Ports’ in 12” form in this regard.”

But, according to buyer Norman Hunter of the 30-store Burton’s independent Record Bar chain, the EP should not be used as a “springboard” to an album. “If a four-cut EP does well, a label shouldn’t go out and just put a LP on the market, all that group to put out a full LP of new material,” explains Hunter, condemning the practice by which “some companies just include all or part of an EP in a studio making an LP…a quick test” EP in the act’s debut LP.” Sometimes you get a great EP with four or five strong cuts, out the company forces the group to stay in the studio to flesh out an album and the group can’t do it.”

Echoing Hunter’s comments, Bill Heath, buyer at DanJay Music in Denver, notes that by including fewer songs, the EP leaves no room for filler material. “Since very few new groups have enough solid material for an LP, the EP makes it easier to buy a new artist.”

Heath also expressed concern over cassette equivalents of EP discs, a concern shared by several other retailers. “We’re doing far better with discs than cassettes when it comes to our cassette business,” Heath figures a disc-to-tape EP sales ration to be as high as 3:1. “People feel that when you buy a tape, they’re going to get that cassete. But people can really tell how short an EP is when it doesn’t take long before you have to change the tape.”

Few EP Cassettes

Record Town’s Centofranco says that with “all the hoopla” over LP-cassette crossovers, there are almost no EP cassette equivalents of EPs. Record Bar’s Heath also notes this discrepancy among manufacturers and sends Heath’s recognition of the short length of a cassette EP side. “I think that both cassette and disc EPs could be made much more effective by putting an album’s cover on that side.”

Hunters notes “We can’t sell the same price, either leave the other side blank or with the exact same thing,” he says. Music Plus’ Musumeci notes that the recently-discounted Los Angeles band, had done just that on its EP for the Independent Aegan label, delivering all live tracks on both side of both disc and cassette.

Hunter goes on to suggest additional ways of realizing the EP configuration’s full potential. He says that putting only one song on one side, the reverse could be filled with an artist interview instead of leaving it blank or including the same material. The labels should also use the EP as more of a collector’s item and promotional tool. “For some cuts, they should come out with limited edition EPs for those fans that have to have everything by the artist. They could use EPs for radio giveaways or in-store contests. For instance, if they put out a limited edition Bruce Springsteen EP for in-store contests, I guarantee you’d pack the store.”

Of paramount importance, continues Hunter, is that the EP be dealt with as a 45, not as a 45 rpm long play or long 45.” Further complicating matters in this regard is a new release by PolyGram of an EP by Rags & Riches, which contains “Hot, Hot, Hot” medley bracketed by “I’ll Remember You” and “1,000 Dances” taking up the entire side, as if it were a 12” single. The other side, he notes, combines “E.I. with the song ‘Little Lamba’.” “It’s ‘What’s a 12’ versus ‘What’s an EP’?” declares Hunter, adding that it’s a problem in Record Bar which treats EPs and 12” product differently.

Retailor Confusion

Continuing along this track, Hunter addressed another retailer confusion brought about by manufacturers’ EP practices. “It’s a cut off at the store; a buyer buys EPs because you don’t know how long they will be out or if and when they’ll be discontinued in favor of an album release. The labels should hold an EP for a couple of months even after an album is released, since both might sell.”

“Where the record company’s largest seller of the Missing Person’s breakthrough EP after release of the debut LP, ‘Spring Session M’ included three of the four EP tracks but left off ‘Make Up A Month’ – the song getting heavy MTV play.

Hunter is one of several retailers who discussed pricing problem within the configuration or the EP pricethe price with WEA’s $6.98 catalog. “The WEA $6.98 could be a slight factor against EP sales, but most EP buyers still will want to spend $5.98 now for a new EP instead of $6.98 for an LP they can always get later,” says Hunter. Mark Perel, LP/’tape merchandise manager at the 25-store, Latham, N.Y.-based Harmony Hut chain, alludes to the 45’s pricing problem from the WEA $6.98s and even more so from new act LP product that comes out at $8.98, “Instead of good EP. Braden Starkey of Warner Bros.” $6.98 list price on newer EP titles unnecessarily complicates sales for both consumer and retailer.

Bill Hunter spoke for almost everyone in stating that “as far as consumer reaction goes, the EP’s time is here and they’ll be around.” Some retailers are cautious into the industry not to anticipate a bigger success rate from the configuration than an LP. They point out that some retailers will rarely sell more than 50,000 copies,” he explained. “The industry should address it.”

He also mentioned that manufacturers are not trying to force sales of 100,000 units and not to force advertising budgets and then getting disappointed when it doesn’t work.”

JAZZ ON THE TUBE — The ascendance of rock music as a staple on cable and pay television has been nothing short of a phenomenon after the past year. Yet jazz hasn’t even made a dent. Although broadcastes have been slow to respond to the idea of jazz programming, director and jazz fan Gary Legon hasn’t been discouraged in his bid to see more jazz on television, and his persistence recently paid off when he licensed a program entitled A Very Special Concert, featuring the Elektra/Musician Griffith Park “Echoes Of An Era” group of Nancy Wilson, Chick Corea, Stanley Clarke, Joe Henderson and Kenny Young Thursday, April 27, 1983 in Los Angeles in April. It’s slated to broadcast in the Chicago, FLauderdale and Phoenix regions as well. “Everybody has always told me that you can’t sell jazz,” Legon said in describing his initial contact. “You can’t make money. Everyone has really underestimated the music. I don’t know who they think jazz is, but it’s a phenomenon.”

Everybody talks about narrowcast programming, but they ignore jazz. And the potential for a loyal, upmarket audience is there. If a network cleverly programmed it so that they had, say, four hours of jazz on the same night each month, I have no doubt that they could pull the same core audience every time.” Aside from his deal with ON-L, Legon has been encouraged by recent talks with ABC’s Arts Network, which is looking to put jazz on the air. “Whether they take what I have to offer or not,” said Legon, “they have an abiding respect for the music.” Among the directors upcoming jazz projects will be series of five programs he will undertake with a new partner with promoter George Wein as the Jazz in the heart of his project, which “is really about doing the jazz things because the people you deal with are so down to earth,” he said. “The nature of the beast is such that being a jazz musician is a life-long commitment, and you can’t ask quick kill. All the managers on my Jazz in the Park/Special Concert were straightforward because they understood there were limits to the project and they knew what it was and what wasn’t. And many of them, like Chuck’s manager, Sue Garone, was beyond helpful — she actually worked out the problems we were going to run into doing the project on such short notice. Without that kind of help, we never could have done it.” Aside from the artists and managers, Legon also asked Bruce Lurndvall, who's already approached about film director Morse Allen. “Bruce was really the godfather and mama’s boy of all this,” he said. “He really wanted me to help set it up and gave me the encouragement I needed.” Aside from convincing

(continued on page 24)
Detroit. Likewise.

Stations Use In-House Spots To Mark Black History Month

by Larry Riggs

NEW YORK — In celebration of February as Black History Month, radio stations are running programs and promotions to honor black history.

One major market outlet is that music with Black History Month is B/C station WGPR in Detroit. "Beginning in Black History Week, which starts the 21st, we're going to have a music trivia contest based on music of the past," said WGPR's program director, Stephen Thompson. "We may play three or four bars of, say a Doo-wop song, give a clue and get listeners to call in with the title of the song.

Otherwise, WGPR will run one of its self-produced 60-second spots each hour between 8 a.m. and midnight. The spots feature both nationally-known and local figures in black history. WGPR will also feature Syndicate's "Black History in Portrait in Dignity." That series will focus on famous black women from Ancient Egyptian times through the Civil War and Reconstruction.

McDonald's Sponsors Spots

Another station featuring musical programming is AMer KDAY in Los Angeles. Once a day, the station will run a 90-second spot on the history of black music, sponsored by 200 local McDonald restaurants. The spots are running in the categories of music on the tapes," said Saverine Smith, assistant PD at KDAY. "These are the artists that long and they're doing it, jazz, blues up to contemporary jazz.

In addition to running self-produced spots, several stations have also come up with specific local promotions to celebrate the month. In Oakland, B/C station KDIA is sponsoring a contest with local high schools asking students to name as many contributors to black history as they can. The high school with the highest collective score will be invited to a special dance sponsored by the station that will feature appearances by the air staff. They are also touring local high schools as speakers on black history.

Chicago, FM-situated station WBPK/W98 is featuring "Black History Month," with its share of vignettes and the syndicated "Black Women: A Portrait in Dignity," and recently acquired "A Century of Contemporaries." The programming is being broadcast from the city's DuSable Museum, where Rev. Jesse Jackson spoke at length about black history in America. During the show, listeners are invited to participate in the "National Black History Quiz," a quiz that is broadcast from the museum.

The station also features a recurring special, "The Black Family's History Month," which highlights local and national African-American personalities.

Top 40/High School Stations

The Top 40/High School station KDAY/W98 is featuring a "Black History Month" special, with its share of vignettes and the syndicated "Black Women: A Portrait in Dignity," and recently acquired "A Century of Contemporaries." The programming is being broadcast from the city's DuSable Museum, where Rev. Jesse Jackson spoke at length about black history in America. During the show, listeners are invited to participate in the "National Black History Quiz," a quiz that is broadcast from the museum.

The station also features a recurring special, "The Black Family's History Month," which highlights local and national African-American personalities.

One urban station that has already played with the historical spots reportedly decided against it because of the multitude of commercials devoted to the subject. "In the beginning, we had been planning to run a few public service announcements about black history, but because of the fact that we add advertising to it — advertisers like McDonalds, Uncle Ben's Rice and some hair care companies — we decided to let our participants duplicate them," said Barry Mayo, program director at WRKS/New York. "So, we're devoting our general trivia and sports mentions to that in the morning to black history.

BUFFALO! AT THE SOURCE — Island recording artist Malcolm McLaren recently visited the Buffalo Bills owners' suite in support of his current single, "Buffalo Gals." Pictured in the network's studios are (l-r): Rona Elliott, Source program manager; Michael Samuel, Lee Burkhart, Source program director.

THE EARS THAT MADE MILWAUKEE FAMOUS — Last September, AOR station WQFM/Milwaukee began to accept tapes from local bands in a contest whose winners would eventually be included in a hometown album, and whose grand prize recipient would receive a trip to Berlin for the Berlin Film Festival. The project was partially conceived by the Pastel Brewing Co., would snowball into the first hometown double album, and that Elektra would use its original singles deal into a tie-in with the festival, which ran from September 9 to 20.

Six winners were announced last month, and the album was released in March. The album includes two full weeks, June Lee, the WQFM program director, and Joe Cannarotto, music critic for the Milwaukee Sentinel, sat up for eighteen nights and listened to the tape. Selections are based on the judges' criteria, which included an album for reapproached Pastel with the idea of recording a double album with 20 bands. The company agreed to fund it, and in mid-December, the album was released and began to gain momentum.

"We also pressed it on gold vinyl so it's something of a collectors' item," added Dun-can. The Elektra EP, released last month, contains from the album "Adrianna," by Colour Radio. "Stay With Me Tonight," by Bad Boy and "Getting Ready For You," by the Dave Stevens Band. "Bert Stein from Elektra was really enthusiastic about the idea and hopes to break some of these groups nationally," said Duncan.

SEXUAL HEARING — Down in Arlington, Ill., meanwhile, WTCO-FM won its on-going battle with the Federal Communications Commission (FCC) and will change its call let-ters to WSEX. The station's license was acquired by Darrell Peters Prods. in September and the station was, obviously, looking for call letters that would attract an audience for its rock-A/C format. While the FCC earlier rejected the call letters, Peters appealed the decision to FCC Mass Media Bureau Chief Larry Harris, who overruled the previous decision and said he felt that the FCC would be unwarranted in summarily making the subjective decision, while also stating that the call letters were indeed "not in good taste." Harris stated. He may have been moved by the Commission's assistant general counsel, who recommended the call letters combinations as WGNY, WPOT, KINK and KOKE. Nevertheless, it is not clear if the station will continue calling itself as WTCO-FM. The station is preparing to move to WNYF/New York or KYU/San Francisco's sexual therapy stations. OR, if Columbia recording artist Paul Simon agrees to a deal to use any call letters for his current single there. One station to Station — Over in Boston, ABC/WBZ, who had been planning a "Black History Month" special for WBBS-FM, Dave Robbins has been named music director. Robbins previously served at WXLT/Columbia, Ohio, and WPJL/Passaic, N.J. AOR station WPLJ/New York plans to host a party for 50 of its listeners backstage at the Byrne Meadowlands Arena in New Jersey, following the Feb. 22 concert by Eric Clapton and Ry Cooder. In addition, WPLJ Jock Carol Miller will emcee the show.

NETWORK NEWS — Mick Jagger's interest in acting is diverting his attention away from singing. At least that's what he told CBS Radio interviewer Kris-Erik Stevens in a recent "In-Touch" interview on the west coast. It has been rumored that Jagger may be starring in the Rolling Stones' concert movie "Let's Spend The Night Together," and his dramatic role in the made-for-cable movie "Feminine Tides..."

On Valentine's Day, NBC's Source will air a three-hour self-produced autobiography special of Jessica Tandy, the three-time Academy Award winner. The five-man British combo will talk about their start in 1974, their 1979 success with "Breakfast In America" and their current LP "Famous Last Words." "In effect, it is an audio autobiography of the band and what it means to the members themselves created exclusively for the Source," said Source program administration director George Taylor Morris.

SYNDICATION INDICATIONS — On the heels of its recent court victory against the San Diego local of the American Federation of Television and Radio Artists (AFTRA), Tuesday, Prods. has filed similar antitrust complaints against 29 other union locals in the U.S. District Court for Southern California. Tuesday reportedly is filing these suits to recapture money lost as a result of an AFTRA group boycott of the company stemming back to 1979. In order to protect its assets from Tuesday, AFTRA filed a Chapter X bankruptcy petition on Nov. 1. The complaint cites AFTRA locals in Atlanta, Boston, Chicago, Cincinnati-Dayton, Cleveland, Dallas, Denver, Detroit, Jacksonville, Kansas City-Omaha, and 17 others. "Every AFTRA local is liable in this instance, because every local was involved in this boycott as an agent of AFTRA National and is therefore liable for damages caused by that boycott," said Bob Daugherty, attorney for AFTRA. "For that reason, we wanted to make sure that all the union's available assets were in the pot, so to speak..." Westwood One has signed Warner Bros. recording artist Red Stewart to kick off its Super Star Concert series on the July 4 weekend. Sponsored by Coca-Cola, the week-long tour features top contemporary artists and will be taped in front of audiences throughout the country. "Rolling Stone" magazine producers. Guest DJ show include Dave Peverett and Roger Earl of Foghat. Feb. 14, Bob Seldenberg of Supertramp Feb. 21 and Steve Porcaro and David Pack of Journey Mar. 25.

KISS IS ON THEIR LIST — Despite little initial airplay, Casablanca recording group Kiss has garnered success with its single "I Love It Loud," which comes off the LP "Creative Emotions." The group is currently on the road and "I Love It Loud" is expected to catch on. Manager Mike Abram's was convinced to add 10 on six stations in tertiary markets. Within 48 hours, it went into the top requested songs, so he gave it the whole chain.

larry riggs

Cash Box/February 19, 1983
7 PAT BENATAR • GET NERVOUS • CHRYSLER
ADDS: None. HOTS: WSKS, WMMS, KBZU, WBLM, WYFE, WOR, KEZY. PREFERRED TRACKS: Sex. SALES: Moderate in all regions.

18 JOURNEY • FRONTIERS • COLUMBIA
ADDS: None. HOTS: WSKS, WMMS, KBZU, WBLM, WYFE, WOR, KEZY. PREFERRED TRACKS: Heart. SALES: Good to moderate in all regions.

45 NICOLAS CYR • THE KILLER
ADDS: None. HOTS: WKLS, KHMR, WJLG, WBBZ, WMMS, KBZU, WOR, KEZY. PREFERRED TRACKS: KILLER. SALES: Good to moderate in all regions.

57 ROGER WELCH • SWINGIN' THE UGLY
ADDS: None. HOTS: WMMS, KBZU, WBLM, WYFE, WSKS, WSJZ, Wears, WOR, KEZY. PREFERRED TRACKS: SWINGIN'. SALES: Good to moderate in all regions.

82 ALAN GASSER • WANTS MY LOVE
ADDS: None. HOTS: WMMS, KBZU, WBLM, WYFE, WSKS. PREFERRED TRACKS: WANTS MY LOVE. SALES: Moderate to Fair in all regions.

105 JUDY MARSHALL • THE HUMAN EYE
ADDS: None. HOTS: WMMS, KBZU, WBLM, WYFE, WSKS, WSJZ, Wears, WOR, KEZY. PREFERRED TRACKS: THE HUMAN EYE. SALES: Good to moderate in all regions.

138 JIMMY HOLLOW • FLY ME TO THE MOON
ADDS: None. HOTS: WSKS, WMMS, KBZU, WBLM, WYFE, WSKS, WSJZ, Wears, WOR, KEZY. PREFERRED TRACKS: FLY ME TO THE MOON. SALES: Moderate to Fair in all regions.

148 MELANIE GROTH • LADY OF THE NIGHT
ADDS: None. HOTS: WSKS, WMMS, KBZU, WBLM, WYFE, WSKS. PREFERRED TRACKS: LADY OF THE NIGHT. SALES: Moderate to Fair in all regions.

156 JOHN MCDOWELL • LUNA
ADDS: None. HOTS: WSKS, WMMS, KBZU, WBLM, WYFE, WSKS, WSJZ, Wears, WOR, KEZY. PREFERRED TRACKS: LUNA. SALES: Moderate to Fair in all regions.
COETAS RIDE — David Allan Crow recently left Europe for his band, with a tour for a 1929 tour that will take the group through the Netherlands, Germany, England, Sweden and Norway. 'The Ride,’ the first single from his forthcoming “Castle in The Sand” album, is scheduled to ship Feb. 17. Picture (1): (L) “Useless” Scotty; Darryl Baugher; Al Lauro; “Pop” Cole, Warren Hughes, David Allan Crow, Debbie Cole and Mickey Haynes.

Haggard Tops Opening Nominations
For 19th Annual ACM ‘Hat’ Awards
(continued from page 15)


The complete list of nominations in the Instrumental category is as follows:


Fiddle: Doug Atwell, Bobby Bruce, Harold Hensley, Tink Howland, Gordon Terry, Byron Berline, Johnny Gimble, Ron Levine, Buddy Spicher, Tommy Williams.


Steel Guitar: Buddy Emmons, Lloyd Green, J.D. Maness, Weldon Myrick, Hal Rugg, Sonny Garrish, Doug Livingston, Ralph Moorey, Sneaky Pete, Al Vescova.

Specialty Instrument: James Burton (Dobro), Jerry Douglas (Dobro), Neil Lomavåg (Mandolin), Charlie McCoy (Harmonica), Larry McNeely (Banjo), Dewey Thompson (Saxophone), Carl Jackson (Banjo), Don Markham (Saxophone), Terry McMicken (Harmonica), Mickey Raphael (Harmonica).

The list of nominations in the Bands category is as follows:

Band of the Year (Touring): Alabama, Do Rites (Barbara Mandrell); Willie Nelson & Family Band; Ricky Skaggs Band; The Thompson Station Congregation (Jerry Reed); Charlie Daniels Band; Gary Morris Band; The Rose (Razzy Bailey); Straingers (Merle Haggard); Urban Cowboy Band (Mickey Gilley).

Band of the Year (Non-Touring): Wynon Alexander Band; Johnny Blankenship Band; Desperado’s (Johnny & Lonie Mack); Sound Company (Ed Mattos); Western Union (Mike Smart); Bayou City Boys (Fredly Bland); Cowboy (Jerald Cox Jr.); Eddie Drake Band; The Tennesseains (Billy Mize); Johnny White Band.

Radio stations have just one woman disc jockey on the air, and that's usually at night. We're just starting to break the barriers -- we've already broken down the barriers in sales, but I think we still have some rather archaic barriers in the programming end. This is where you think you need a man to do a certain kind of job, which really is not true.

Still, Pam Green, who has been the MD at New York's top country station, WHN, for nearly nine years now, sees things differently. Rather than blame country radio for being slow to change the times, Green feels that the general lack of women might stem more from degree of commitment to a full-time career. In other words, Green says, there are more male programmers because men more often here that all-or- nothing attitude towards their careers that is necessary in order to prosper in an extremely competitive programming position.

She herself has had two opportunities in the past year or so, but has declined both times. "I don't know if that's really what I want," says Pam, "and I'm not saying that I don't want the responsibility of pressure, I may have other priorities, such as starting a family or launching an acting career. Radio is my first priority, but in my spare time, I would like to do some acting."

DJ OF THE YEAR

One woman who has taken on the challenge of the PD position, Jackie West of WGTU/Cypress Gardens, Fla., pretty much concurs with Green's assessment of the situation. Women in the broadcasting end of the business face a tough road that certainly requires commitment to the career, says West, who, in 1961, became the first woman ever to be named Disc Jockey of the Year by the Country Music Assn. (CMA).

"Women on the air have a longer way to go," she explains, "because they're put on overnight and then you've got to work your way up to midday and all that. There's more progress in the sales end because there just aren't as many stepping stones along the way.

"West acknowledges that women often lack seniority at country stations, and that

that in itself is a partial explanation for the lack of female executives. However, she also feels that women are still often confined to the all-night shifts and paid less than their male counterparts, although this has eased up in recent years. When the situation gets out of hand, she suggests a firm stand.

Women who believe they've been treated unfairly should do more research on their rights," says West. "I think a lot of people don't question whether they were treated fairly when they considered over for a job or something like that."

Unintentional Infiltration

Janet Fort, MD at WSM/Nashville, agrees and further suggests that part of the problem stems from unintentional "infiltration" applied on the part of men. "Women are sometimes afraid to say what they think," she says. "They should come right out and say something; men are not afraid to voice their opinions, and that's how they've gotten respect.

Respect is also the key when it comes to something like sexual harassment, says Fort. "Flirts are part of it," she allows, "but I've never been afraid to tell somebody what I believe in and what I don't want, and how I will do and what I won't, and once they know how you are and where you stand, you start getting respect."

However, once the job, there are many advantages to being a female in a predominantly male industry, according to Fort. "There are advantages," she says, "by booking the artist interviews for the Music Country Network, it helps to be a woman. Some men would rather work with a woman, and you can pick up on it."

Advantages and obstacles, most (continued on page 25)
INITIAL REACTION — RCA is slowly getting the word out about Alabama’s forthcoming LP, “The Closer You Get,” apparently attempting to build the market for its March release date. The label recently gave an advance tape of three of the tunes to Cash Box, and, quite frankly, it’s the best product yet to emanate from the quartet’s studio work with producer Harold Shedd. Included on the cassette were, of course, the current single, “Dixieland Delight,” and the title cut, the group’s version of the Don King single that was released on Epic more than a year ago. Planned as the second release from the package, “The Closer You Get” takes on a more fiery air with a backing synthesizer and electronically-altered snare, coupled with a few choice fills placed rock style. "On Love," the flip of the trio’s most recent single, is the most bittersweet thing the quartet has ever recorded. The producer’s attempt to increase the band’s harmonic content without diminishing the liveliness of the group’s music was a success. The late Harold Shedd was a first-rate talent who deserves more recognition than he’s been given. "Don’t Turn Away," which opens the side, is a beautiful, "                           

NGLE — The National Arts And Sciences held its annual meeting of the Board of Directors in New York City recently. The keynote speaker was Dr. Albert L. Sachs, President of the Board. The theme of the meeting was “The Role of the Arts in Society Today.” The meeting was attended by 300 delegates from all over the country. The program included a keynote address by Dr. Sachs, a panel discussion on the role of the arts in society, and a special session on the arts and education. The meeting concluded with a banquet and awards ceremony.

COUNTRY MUSIC COLUMN

February 19, 1983

CASH BOX

1983 COUNTRY RADIO DIRECTORY

TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Date</th>
<th>Placement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MOUNTAIN MUSIC</td>
<td>ALABAMA (RCA 14229)</td>
<td>2/12</td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>2</td>
<td>HIGHWAYS &amp; FREIGHTS</td>
<td>FRED BECKERSON</td>
<td>2/12</td>
<td></td>
<td>50</td>
</tr>
</tbody>
</table>

38 THE FAMILY’S FINE, BUT THIS ONE’S ALL MINE!
radio stations have just one woman disc jockey on the air, and that’s usually at night. We’re just starting to break the barriers — we’ve already broken down the barriers in sales, but I think we still have some rather archaic barriers in the programming end where you think you certain kind of job, which is: Still, Pam Green, v at New York’s top cou nearly nine years now. Rather than blaming slow to change th that the general lack more from degree of time career. In other there are more becauser men more c nothing attitude towi is necessary in order tremendously competitive She herself has ha the past year-and-a- WHN PD position, b both times. “I don’t what I want,” she say that I don’t want t pressure. I may have as starting a family o career. Radio is my f spare time, I would lik DJ OF T One woman who challenge of the PD of WGTO/Cypress (much concurs with O the situation. Women end of the business certainly requires career, says West, w the first woman eve Jockey of the Year f Asn. (CMA). “Women on the air go,” she explains, “b overnight and then the way up to midday and progress in the sale just aren’t as many s the way.” West acknowledge lack seniority at cour
Country Radio: The View From The Pop

by Tom Roland

Over the past two to three years, country radio has understandably boasted of its new place in the American market, pointing to the meteoric increase in the number of stations and the mass appeal of many of the artists, which has also brought such acts as Alabama, Willie Nelson and the Oak Ridge Boys into the playlists of both pop and adult contemporary outlets. At the same time, country stations have maintained that their rapid growth rate (one study last year indicated that the number of full-time country stations in the U.S. and Canada has increased by more than 40% since 1979) has placed them in a new position whereby the format is now in direct competition with those same Top 40 and A/C stations.

However, programmers at those pop stations seem less awed by country's rise, with one Top 40 PD calling concern over the challenges posed by the country format a "luxury." They seem to agree that country radio has indeed become more sophisticated - a medium that has risen from regional obscurity to a viable format for adults living in urban communities - but they also indicated that the inherent lifestyle differences represented a limit country's threat to its pop contemporaries.

Both Rick Lippincott, WLS/Chicago PD, and Kevin Metheny, WNRC/New York PD, have been quite familiar with the progress of country during the past few years, but they seemed to feel that it still does not have the power to compete on a head-to-head level with their particular audiences.

Lippincott, in particular, noted that with the size of the WLS listening audience (a clear channel, WLS is one of the most powerful stations east of the Rocky Mountains), his station shares listeners with just about every station in the city. In his opinion, though, WLS shares less with country stations WMAQ, WJZ and WUSN than with most others. "Our curve is large enough to the point where if any other station comes in or changes format, it affects us in some way," he said. "Now obviously, some stations affect us more than others. What WMAQ does, to be

(continued on page CRD-4)
radio stations have just one woman disc jockey on the air, and that's usually at night. We're just starting to break the barriers — we've already broken down the barriers in sales, but I think we still have some rather archaic barriers in the programming end where you think you certain kind of job, wi Still, Pam Green, at New York's top country nearly nine years now. Rather than blaming slow to change to the general lack that men more from degree of time career. In other there are more r because men more nothing attitude tow is necessary in order tremendously competitive.

She herself has ha the past year-and-a WHN PD position. I both times. "I don't what I want," she say that I don't want pressure. I may have as starting a family career. Radio is my spare time, I would DJ OT.

One woman with challenge of the PD of WGTO/Cypress much concurs with the situation. Woman end of the business I certainly requires career, says West, the first woman ever Jockey of the Year Assn. (CMA).

"Women on the all," she explains, "by overnight and then y way up to midday and progress in the sale just aren't as many the way." West acknowledged lack seniority at cou

CASH BOX
PROGRAMMERS CHOICE AWARDS • '83

MALE
1 Ricky Skaggs — Epic
2 Conway Twitty — Elektra
3 Merle Haggard — Epic
4 John Anderson — Warner Bros.
5 Willie Nelson — Columbia

FEMALE
1 Sylvia — RCA
2 Janie Fricke — Columbia
3 Emmylou Harris — Warner Bros.
4 Barbara Mandrell — MCA
5 Reba McEntire — Mercury

GROUP
1 Alabama — RCA
2 Oak Ridge Boys — MCA
3 Statler Brothers — Mercury
4 Gallant Brothers — Columbia
5 Bandana — Warner Bros.

DUO
1 David Frizzell & Shelly West — Warner Bros.
2 Merle Haggard & George Jones — Epic
3 Waylon Jennings & Willie Nelson — RCA
4 Bellamy Brothers — Elektra
5 Eddie Rabbitt & Crystal Gayle — Elektra

INSTRUMENTALIST
1 Charlie McCoy — Monument
2 Chet Atkins — RCA
3 Ricky Skaggs — Epic
4 Atlanta Pops — Epic
5 Jerry Reed — RCA

SINGLE
1 Nobody — Sylvia — RCA
2 Always On My Mind — Willie Nelson — Columbia
3 Mountain Music — Alabama — RCA
4 Heartbreak — Ricky Skaggs — Epic
5 A Country Boy Can Survive — Hank Williams, Jr. — Elektra

ALBUM
1 Mountain Music — Alabama — RCA
2 Always On My Mind — Willie Nelson — Columbia
3 Highways & Heartaches — Ricky Skaggs
4 Big City — Merle Haggard — Epic
5 Waitin' For The Sun To Shine — Ricky Skaggs — Epic

The Programme Awards are based on a poll of program directors and music directors from a sample of country radio stations across the nation.
INITIAL REACTION — RCA is slowly getting the word out about Alabama’s forthcoming LP, “The Closer You Get,” apparently attempting to build the market for its March release date. The label recently gave an advance tape of three of the tunes to Cash Box, and, quite frankly, it’s the best product yet to emanate from the quartet’s studio work with producer Harold Shedd. Included on the cassette were, of course, the current single, “Dixieland Delight,” and the title cut, the group’s version of the Don King single that was released on Epic more than a year ago. Planned as the second release from the package, “The Closer You Get” takes on a more fiery air with a backing synthesizer and electronically-altered snare, coupled with a few choice plucked rock notes.

JINGLE — The latest offering from the National Riding Arts And recently held a minor for industry school at local programs. The 100 attendees for the efforts of Humana the lucrative field of system whereby the actual workshop were manager Travis and a Music City and add the National to the list of just to reflect actual does so. Country — “Always On My You Around” by Best Selling this “Just Sylvia” by Cash, Best Selling Boys, “Mountain here, in addition, group overall, and Group and Best 

other close call in this. It seems that noxide and Reed members of the it will take more

he second album and at Southern armer sales in a country album entry Instrumental dances by such McCoy, Boots of the “Dixieland beginning to show latter’s new concontinue his own Out Tonight” on

an interesting led that the first Atlanta, “These of the public conrefer to me as

And two instrumonies which surrendered his six Went Down To which he used for

Country Music at Hyatt Regency ady-announced for its Eastern chairman, Supthec record label also sponsor a or record com-
tom roland
radio stations have just one woman disc jockey on the air, and that's usually at night. We're just starting to break the barriers — we've already broken down the barriers in sales, but I think we still have some rather archaic barriers in the programming end where you think you can't have a certain kind of job, wi.

Still, Pam Green, at New York's top country station, nine years now. Rather than blaming slow change on the general lack of women in top radio jobs, she says she is the first woman ever to be a Program Director in a major radio company.

"Women on the air," she explains, "aren't a problem. It's the situation. Women in the business certainly require more effort, but the women in the business are just as good as the men. Women are just more difficult to get into the business."

West acknowledges that seniority at country stations is a key issue that can slow women's progress. "Women are just as good as the men, but they don't have the years of experience that the men have."

That in itself is a partial explanation for the lack of female executives. However, she also feels that women are still largely confined to the all-night shifts and paid less than their male counterparts, although this has eased up in recent years. When the situation gets out of hand, she succeeds a
The United Stations

1983

Country Six Pack

Produced by Ed Salamon

1 MEMORIAL DAY
The Eddie Rabbitt Story
Hear the stories behind one of today's hottest crossover artists. Eddie got his start in 1970 when Elvis Presley recorded a song he had written.

2 FOURTH OF JULY
The Alabama Story
CMA's entertainers of the year all get together and talk about their climb to national stardom, from the earliest days to their current award as "Entertainers of the Year."

3 LABOR DAY
Award Winners
This year's top male singer, Ricky Skaggs, joins female vocalist of the year, Janie Fricke, in exclusive interviews to tell the stories behind their hits.

4 THANKSGIVING
The Family Reunion
Spend an hour each with the Cash household, the West,Frizzell family and the Mandrell clan, each of whom has contributed more than one star to the roster of country music hitmakers.

5 CHRISTMAS
Christmas Around the Country
Ever wonder how the stars spend Christmas? Why not find out directly from your favorite artists in a show loaded with holiday music and memories.

6 NEW YEARS
Crystal Gayle's Golden Decade
Crystal lets down her hair and talks honestly about her ten years at the top in this program dedicated to Crystal and her music.

This package of three hour radio specials is offered at no charge on a swap-exchange basis in Arbitron-rated metro markets 1-171. Your market exclusivity will be protected so call immediately to pick up your Six Pack! (212) 869-7444.

The United Stations
AMERICA'S TARGET NETWORKS

New York  Detroit  Washington, D.C.  Los Angeles
View From The Pop

honest without trying to sound cruel, they are the least of our worries. We don't even think about them. We have larger concerns, and we really can't afford ourselves the luxury of worrying about a station like WMAQ.

Lippincott admitted that some audience was shared with the other country stations, but he proposed that listeners who tune in both stations do so for particular reasons during particular parts of the day. For that reason, he felt that listeners who were not tuned to WLS during specific day-parts would have gone to another station before they would have come to WLS, suggesting that the station's format did not fit the listener's particular mood.

In spite of his less-than-interested attitude on a business level toward the market's country competitors, Lippincott had nevertheless spent many weekends listening to WTCO (a station that was country until it adopted its much-publicized current call letters, WSEX), and he noted that country seems to have adopted a much more sophisticated approach to programming. "In the major metropolitan areas, there has been a change," he said, "but I don't think that's been as much of a change in country music as much as it has been a response to change in lifestyles. The people who listen to country music and then move to the bigger cities, so to speak, their lifestyles change, and, because of that, they have different needs. All of a sudden, traffic is important, or news has become more important to them, and things like hog reports are not important to them any more.

"I think country music is really more sophisticated than we give it credit for. It's really the only music where real poetry is being put to music — that's a point that can be debated, but my point is that I don't think the music has gone through any changes. The radio stations that play country music have gone through changes in the last several years."

Kevin Metheny, program director for WNBC/New York, suggested that the growth of country radio is part of an overall increase in listening to "easily" formats, and he noted the increased infiltration of consultants into non-mainstream formats as an indication that those formats will continue to grow. That is also a result of the fact that "the audience is getting smarter and they hear all these radio stations out there and they know how to use them," he said.

Metheny quoted an Arbitron study which stated that the average listener tunes in 2.5 stations per week in suggesting that the new-found sophistication of country radio was an important point in the success of the format. Since so many listeners cross formats during their listening periods, it became essential for the stations to compete with the same programming fired up by the pop stations. "People are comfortable with what they know," he reiterated, noting that the growth of professionalism in country had made it a much more tasteful product to the general audience.

They started saying the call letters a lot on country stations in the last four or five years. You could listen to a lot of country stations that did very well outside the mega-markets, and you could listen for an hour and not hear the call letters, but they've gotten smart by delivering service information and trying to keep the momentum. They do things that are common in almost all formats now. R&B radio listeners smart; they pay attention to technical things now."

Still, Mike Scott, PD at WGR/Cleveland, suggested that although his A/C station was in direct competition with country outlets WHK, WWWE and WKWS, the differences in life style separate the demographic similarities in their basic audience. WGR has been known to play country crossover product by artists such as Willie Nelson and Kenny Rogers, and country programmers have suggested that heavy play of such crossover products would provide A/C outlets with an identity crisis, but Scott stated that his station had no difficulty in maintaining its non-country image. "As far as dealing with a country record, we really don't do that," he said. "They (crossover records) are very much separated and the artists are really universal."

Scott also suggested that, contrary to the statements made by many country broadcasters, the format faces a major hurdle in its quest to become the "mass appeal format for the '80's" mainly because of the content of core country material. "It's still dealing with the mom and pop or apple pie, Midwest or Southern type syndrome," he said. "It's more of a lifestyle problem in attracting a mass audience, but I think country stations are doing a much better job of that then ever before because of the presentation."

Tim Dorsey, general manager at KHGR/St. Louis, has watched his infant Top 40 format rise within six months to the #2 position in the market, surpassing the efforts of country competitors.

(continued on page CRD-18)
We bring you the country music the country hears most.

Wherever there's music, there's BMI.

10 Music Square East
Nashville, Tennessee 37203
(615) 259-3625

320 West 57th Street
New York, New York 10019
(212) 386-2000

6255 Sunset Blvd.
Los Angeles, California 90028
(213) 465-2111
\textbf{Advancement For Women In Country Programming Slow}

(continued from page 5)

radio stations have just one woman disc jockey on the air, and that's usually me. We're just starting to break the barriers—we've already broken down the barriers in sales, but I think we still have some rather aridic barriers in the programming department where you think you're kind of doing a job, and Still, Pam Green, at New York's top cop, nearly nine years novely. Rather than blurring slow to change it, I think the general lack more from degree of time career. In other there are more and more because men nothing attitude town is necessary in order treemply competitive situation.

She herself has had the past year-and-a-half PD position, both times. I don't want it, I say, and I don't want it. I may have as starting a family career. Radio is my space, I would think.

\textbf{DJ Of One}

One woman with the challenge of PD of WQTO/Cypress, much curious about the situation. Women end of the business I certainly requires career, says West, or the first woman ever. Jockey of the Year I Assn. (CMA).

"Women on the air," she explains, "is overnight and then you have to wake up to make the progress in the sale just aren't as many as they are.

West acknowledged lack seniority at couotr.

\textbf{1983 COUNTRY RADIO DIRECTORY}

\textbf{Country Music Stations}

<table>
<thead>
<tr>
<th>STATION</th>
<th>ADDRESS</th>
<th>CITY</th>
<th>ZIP</th>
<th>PHONE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WARI</td>
<td>P.O. Box 377</td>
<td>Athens</td>
<td>36210</td>
<td>(205) 855-7924</td>
</tr>
<tr>
<td>WAVU</td>
<td>P.O. Box 100</td>
<td>Albertville</td>
<td>35950</td>
<td>(205) 876-1711</td>
</tr>
<tr>
<td>WBOB</td>
<td>P.O. Box 1282</td>
<td>Alabaster</td>
<td>35013</td>
<td>(205) 674-8250</td>
</tr>
<tr>
<td>WAKL</td>
<td>P.O. Box 967</td>
<td>Andalusia</td>
<td>36230</td>
<td>(205) 323-1695</td>
</tr>
<tr>
<td>WDRB</td>
<td>P.O. Box 388</td>
<td>Andalusia</td>
<td>36230</td>
<td>(205) 323-2611</td>
</tr>
<tr>
<td>WAKM</td>
<td>P.O. Box 1122</td>
<td>Anniston</td>
<td>36207</td>
<td>(205) 828-1918</td>
</tr>
<tr>
<td>WBCA</td>
<td>P.O. Box 406</td>
<td>Birmingham</td>
<td>35207</td>
<td>(205) 219-1611</td>
</tr>
<tr>
<td>WAAC</td>
<td>13725 2nd Ave.</td>
<td>Bessemer</td>
<td>35022</td>
<td>(205) 802-5712</td>
</tr>
<tr>
<td>WWK</td>
<td>P.O. Box 1028</td>
<td>Birmingham</td>
<td>35201</td>
<td>(205) 868-1763</td>
</tr>
<tr>
<td>WZK-FM</td>
<td>P.O. Box 320</td>
<td>Birmingham</td>
<td>35209</td>
<td>(205) 492-7600</td>
</tr>
<tr>
<td>WAGC</td>
<td>P.O. Box 81</td>
<td>Centre</td>
<td>35959</td>
<td>(205) 729-0133</td>
</tr>
<tr>
<td>WBEI</td>
<td>P.O. Box 159</td>
<td>Centerville</td>
<td>35960</td>
<td>(205) 266-4848</td>
</tr>
<tr>
<td>WBFJ</td>
<td>P.O. Box 110</td>
<td>Clanton</td>
<td>35040</td>
<td>(205) 750-9590</td>
</tr>
<tr>
<td>WCTN</td>
<td>P.O. Box 181</td>
<td>Collinwood</td>
<td>35926</td>
<td>(205) 751-3490</td>
</tr>
<tr>
<td>WDRM-FM</td>
<td>P.O. Box 780</td>
<td>Decatur</td>
<td>35602</td>
<td>(205) 325-1610</td>
</tr>
<tr>
<td>WCBS</td>
<td>P.O. Box 1402</td>
<td>Decatur</td>
<td>35601</td>
<td>(205) 325-1610</td>
</tr>
<tr>
<td>WTZY-FM</td>
<td>P.O. Box 606</td>
<td>Dothan</td>
<td>36303</td>
<td>(205) 267-0500</td>
</tr>
<tr>
<td>WWRK</td>
<td>P.O. Box 6840</td>
<td>Elmore</td>
<td>36025</td>
<td>(205) 841-3222</td>
</tr>
<tr>
<td>WCRB</td>
<td>P.O. Box 1458</td>
<td>Enterprise</td>
<td>36332</td>
<td>(205) 297-0000</td>
</tr>
<tr>
<td>WXOR</td>
<td>P.O. Box 932</td>
<td>Florence</td>
<td>35630</td>
<td>(205) 788-1821</td>
</tr>
<tr>
<td>WAAD</td>
<td>P.O. Box 570</td>
<td>Gadsden</td>
<td>35905</td>
<td>(205) 439-3228</td>
</tr>
<tr>
<td>WAPB</td>
<td>P.O. Box 303</td>
<td>Grantsville</td>
<td>35939</td>
<td>(205) 764-9228</td>
</tr>
<tr>
<td>WSSR</td>
<td>P.O. Box 339</td>
<td>Geneva</td>
<td>35634</td>
<td>(205) 568-2711</td>
</tr>
<tr>
<td>WMAT</td>
<td>P.O. Box 985</td>
<td>Gadsden</td>
<td>35902</td>
<td>(205) 439-5863</td>
</tr>
<tr>
<td>WRHS</td>
<td>1133 West End St.</td>
<td>Huntsville</td>
<td>35805</td>
<td>(205) 398-2441</td>
</tr>
<tr>
<td>WNEF</td>
<td>P.O. Box 684</td>
<td>Lakeview</td>
<td>36346</td>
<td>(205) 256-2100</td>
</tr>
<tr>
<td>WDFK</td>
<td>P.O. Box 467</td>
<td>notes</td>
<td>36346</td>
<td>(205) 236-3221</td>
</tr>
<tr>
<td>WVEF</td>
<td>P.O. Box 515</td>
<td>Lafayette</td>
<td>36346</td>
<td>(205) 492-1712</td>
</tr>
<tr>
<td>WKLH</td>
<td>P.O. Box 126</td>
<td>Lakeview</td>
<td>36346</td>
<td>(205) 236-3221</td>
</tr>
<tr>
<td>WDRF</td>
<td>1320 Gilmer Ave.</td>
<td>Lee</td>
<td>36346</td>
<td>(205) 236-3221</td>
</tr>
<tr>
<td>WTCI</td>
<td>P.O. Box 126</td>
<td>Tuscaloosa</td>
<td>35405</td>
<td>(205) 232-6620</td>
</tr>
<tr>
<td>WJFP</td>
<td>P.O. Box 60</td>
<td>Malvern</td>
<td>36654</td>
<td>(205) 652-4701</td>
</tr>
<tr>
<td>WGKH</td>
<td>P.O. Box 654</td>
<td>Montgomery</td>
<td>36104</td>
<td>(205) 486-7262</td>
</tr>
</tbody>
</table>

\textbf{ALASKA}

<table>
<thead>
<tr>
<th>STATION</th>
<th>ADDRESS</th>
<th>CITY</th>
<th>ZIP</th>
<th>PHONE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KANC</td>
<td>845 Jewel Lake Rd.</td>
<td>Anchorage</td>
<td>99502</td>
<td>(907) 243-1200</td>
</tr>
<tr>
<td>KYVW</td>
<td>2233 E. Dolling Rd.</td>
<td>Anchorage</td>
<td>99502</td>
<td>(907) 477-0323</td>
</tr>
<tr>
<td>KIAK</td>
<td>P.O. Box 9140</td>
<td>Anchorage</td>
<td>99502</td>
<td>(907) 477-1301</td>
</tr>
<tr>
<td>KODK-FM</td>
<td>P.O. Box 1000</td>
<td>Anchorage</td>
<td>99502</td>
<td>(907) 262-4008</td>
</tr>
</tbody>
</table>

\textbf{ARIZONA}

<table>
<thead>
<tr>
<th>STATION</th>
<th>ADDRESS</th>
<th>CITY</th>
<th>ZIP</th>
<th>PHONE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KKNX-FM</td>
<td>P.O. Box 499</td>
<td>Casa Grande</td>
<td>85193</td>
<td>(520) 852-5500</td>
</tr>
<tr>
<td>KCVY-FM</td>
<td>P.O. Box 247</td>
<td>Coolidge</td>
<td>85253</td>
<td>(520) 723-5448</td>
</tr>
<tr>
<td>KJIM</td>
<td>P.O. Box 1320</td>
<td>Douglas</td>
<td>85607</td>
<td>(520) 273-4673</td>
</tr>
<tr>
<td>KQWAY-FM</td>
<td>P.O. Box 300</td>
<td>Douglas</td>
<td>85607</td>
<td>(520) 273-4673</td>
</tr>
<tr>
<td>KCCM-FM</td>
<td>P.O. Box 9</td>
<td>Eloy</td>
<td>85131</td>
<td>(520) 466-5070</td>
</tr>
<tr>
<td>KNVX</td>
<td>P.O. Box 5040</td>
<td>Eloy</td>
<td>85131</td>
<td>(520) 466-5070</td>
</tr>
<tr>
<td>KSWG-FM</td>
<td>2300 Bay Dr.</td>
<td>Eloy</td>
<td>85131</td>
<td>(520) 466-5070</td>
</tr>
<tr>
<td>KPNX-FM</td>
<td>P.O. Box 816</td>
<td>Eloy</td>
<td>85131</td>
<td>(520) 466-5070</td>
</tr>
<tr>
<td>KFVX</td>
<td>P.O. Box 87</td>
<td>Eloy</td>
<td>85131</td>
<td>(520) 466-5070</td>
</tr>
<tr>
<td>KNKH</td>
<td>P.O. Box 111</td>
<td>Eloy</td>
<td>85131</td>
<td>(520) 466-5070</td>
</tr>
<tr>
<td>KXZM-FM</td>
<td>P.O. Box 9</td>
<td>Patagonia</td>
<td>85624</td>
<td>(520) 364-2444</td>
</tr>
</tbody>
</table>

\textbf{ARKANSAS}

<table>
<thead>
<tr>
<th>STATION</th>
<th>ADDRESS</th>
<th>CITY</th>
<th>ZIP</th>
<th>PHONE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KMOW</td>
<td>P.O. Box 10</td>
<td>Richland</td>
<td>72073</td>
<td>(501) 386-0800</td>
</tr>
<tr>
<td>KBAT-FM</td>
<td>P.O. Box 249</td>
<td>Richland</td>
<td>72073</td>
<td>(501) 386-0800</td>
</tr>
<tr>
<td>KBGM</td>
<td>P.O. Box 49</td>
<td>Richland</td>
<td>72073</td>
<td>(501) 386-0800</td>
</tr>
<tr>
<td>KGFC-FM</td>
<td>P.O. Box 191</td>
<td>Richland</td>
<td>72073</td>
<td>(501) 386-0800</td>
</tr>
<tr>
<td>KLYV-FM</td>
<td>P.O. Box 1302</td>
<td>Richland</td>
<td>72073</td>
<td>(501) 386-0800</td>
</tr>
<tr>
<td>KGGM</td>
<td>P.O. Box 1026</td>
<td>Richland</td>
<td>72073</td>
<td>(501) 386-0800</td>
</tr>
<tr>
<td>KAZT-FM</td>
<td>2528 W. Ave.</td>
<td>Richland</td>
<td>72073</td>
<td>(501) 386-0800</td>
</tr>
<tr>
<td>KFAY</td>
<td>P.O. Box 873</td>
<td>Richland</td>
<td>72073</td>
<td>(501) 386-0800</td>
</tr>
<tr>
<td>KGTS-FM</td>
<td>P.O. Box 191</td>
<td>Richland</td>
<td>72073</td>
<td>(501) 386-0800</td>
</tr>
<tr>
<td>KDYX</td>
<td>P.O. Box 7</td>
<td>Richland</td>
<td>72073</td>
<td>(501) 386-0800</td>
</tr>
</tbody>
</table>

\textbf{"I HAVE SEEN THE DON'T like it much!"} when he took time to announce at Hannah's hand at sking. Bog in support of Nightmare," she said, doubtful of being better at the slopes.

\textbf{"Ageable screaming, also, make me feel like the price is too high."

\textbf{Cash Box February 19, 1983}
COUNTRY

COUNTRY

COLUMN

THANK YOU FOR LETTING ME

“INSIDE” COUNTRY RADIO.

RONNIE MILSAP
radio stations have just one woman disc jockey on the air, and that's usually a big deal. We're just starting to break the barriers—we've already broken down the barriers in sales, but we think we still have some rather archaic barriers in the programming end that in itself is a partial explanation for the lack of female executives. However, she feels that women are largely confined to the all-night shifts and paid less than their male counterparts, although this has eased up in recent years. When the situation gets out of hand, she suggests a

### Country Music Stations

<table>
<thead>
<tr>
<th>State</th>
<th>City</th>
<th>Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>TN</td>
<td>Nashville</td>
<td>WSM</td>
</tr>
<tr>
<td>AL</td>
<td>Birmingham</td>
<td>WSFA</td>
</tr>
<tr>
<td>GA</td>
<td>Atlanta</td>
<td>WSB</td>
</tr>
<tr>
<td>WI</td>
<td>Milwaukee</td>
<td>WTMU</td>
</tr>
<tr>
<td>OH</td>
<td>Columbus</td>
<td>WAKR</td>
</tr>
<tr>
<td>VA</td>
<td>Richmond</td>
<td>WVAQ</td>
</tr>
<tr>
<td>MS</td>
<td>Jackson</td>
<td>WCCO</td>
</tr>
<tr>
<td>CO</td>
<td>Denver</td>
<td>KHOW</td>
</tr>
<tr>
<td>MI</td>
<td>Detroit</td>
<td>WXYZ</td>
</tr>
<tr>
<td>TX</td>
<td>Houston</td>
<td>KUKM</td>
</tr>
<tr>
<td>LA</td>
<td>New Orleans</td>
<td>WWL</td>
</tr>
</tbody>
</table>

### 1983 Country Radio Directory

<table>
<thead>
<tr>
<th>City</th>
<th>Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los Angeles</td>
<td>KSLA</td>
</tr>
<tr>
<td>Chicago</td>
<td>WLS</td>
</tr>
<tr>
<td>New York</td>
<td>WABC</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>WOGL</td>
</tr>
<tr>
<td>Washington</td>
<td>WTOP</td>
</tr>
<tr>
<td>Atlanta</td>
<td>WSB</td>
</tr>
<tr>
<td>Dallas</td>
<td>Kinky</td>
</tr>
</tbody>
</table>

### Country Music Programs

- "Nighttime News" on WFLY
- "City Sounds" on WLS
- "The Music Box" on KLO

### Women in Country Programming

- "Women in Country Programming" on WEQX
- "Women in Country Music" on WQQQ

### Country Music Education

- "Country Music 101" on WJCI
- "Country Music History" on WJIM

### Country Music Awards

- "Country Music Awards" on WSM
- "Country Music Hall of Fame" on WSM
I would “personally” like to thank Country Radio for their support!  
Ronnie McDowell
Advancement For Women In Country Programming Slow

(continued from page 5)

radio stations we have just one woman disc jockey on the air, and that's usually at night. We're just starting to break the barriers — we've already broken down the barriers in sales, but I think we still have some rather archaic barriers in the programming end where you think you can't do certain kinds of job, and Still, Pam Green, at New York's top country station, is breaking through rather than blam- ing slow to change that because she is not only good — she is one of the top female performers in country music.

She herself has had the past year-and-a half WHN position, at both times. "I don't want that," she said, "that's not what I wanted. I have been starting a family of my own. Radio is my..." spare time, I would like.

One woman who challenges the PD of WGTG/Cypress, I much connects with G the situation. Women...I think to...career. Radio is my...spare time. I would like.

"Women on the air go," she explains, "the way I've...midday and progress in the sale just as many others do the way.

West acknowledges lack seniority at cour
Advancement For Women In Country Programming Slow

(continued from page 5)

radio stations have just one woman disc jockey on the air, and that's usually at night. We're just starting to break the barriers — we've already broken down the barriers in sales, but I think we'll see some other major barriers in the programming end that in itself is a partial explanation for the lack of female executives. However, she also feels that women are still largely confined to the all-night shifts and paid less than their male counterparts, although this has eased up in recent years. When the situation gets out of hand, she suggests a change in seniority within the company.

One woman who has undertaken a major challenge of the PD of WGTG/Cypress, Missouri, is Pam Ackerman (CMA). "Women on the air," she explains, "is an overnight and all-night job, and progress in the sale of a similar nature." She acknowledges the low percentage at the top and cites the growth of Country Music as a factor in the slow progress.

Women's end of the business is certainly required career, says West, the first woman ever to head a group in that area. "Women on the all-night shift," she explains, "must cope with the same problems as any 'man's job.' We're just starting to break the barriers.

West acknowledges the lack of opportunities at the top and cites the growth of Country Music as a factor in the slow progress.
Thanks Country Radio for making '82 such a great year!  
Razzy Bailey
Advancement For Women In Country Programming Slow

Radio stations have just one woman disc jockey on the air, and that's usually at night. We're just starting to break the barrier. But I think we've already broken down the barriers in sales, but I think we still have some other archaic barriers in the programming end that in itself is a partial explanation for the lack of female executives. However, she also feels that women are still largely constricted to all-night shifts and not as much as their male counterparts, although this has eased up in recent years. When the situation gets out of hand, she suggests a few suggestions.

One woman who has been challenging the problems faced by WGST/Cypress, much with concurs with the statement. Women are missing out on opportunities that certainly require career, says West, who was the first woman ever to be named Disc Jockey of the Year by the American Country Music Association (CMA). "Women on the airgo," she explains, "sometimes are in the only way to have a career. They're not just as many as they are in the past." She acknowledges that women are still lacking at the top.

1983 COUNTRY RANTRY DIRECTORY

Country Music Stations

<table>
<thead>
<tr>
<th>Station</th>
<th>Frequency</th>
<th>City</th>
<th>Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKNC</td>
<td>92.3</td>
<td>Raleigh</td>
<td>WCNC</td>
</tr>
<tr>
<td>WIBC</td>
<td>93.3</td>
<td>Indianapolis</td>
<td>WIBC</td>
</tr>
<tr>
<td>WRBQ</td>
<td>96.3</td>
<td>Miami</td>
<td>WRQX</td>
</tr>
<tr>
<td>WRQX</td>
<td>97.3</td>
<td>Tampa</td>
<td>WRQX</td>
</tr>
<tr>
<td>WRQX</td>
<td>100.3</td>
<td>Houston</td>
<td>WRQX</td>
</tr>
</tbody>
</table>

Cash Box Chart Methodology

The Cash Box Top 100 Country chart is based on a quantitative analysis of playlist reports from 107 country radio stations across the country, plus 31 sales reports representing 1,400 stores nationwide. The purpose of the following is to describe the preparation of the most authoritative country music chart in the industry.

Every week, Cash Box contacts radio stations, logging the Top 30 records. The purpose of the following is to describe the preparation of the most authoritative country music chart in the industry.

For a record to be included in the Chart, it must receive at least 15 radio reports within a two-week period. This means that the stations either add the single or jump to the list more than once.

To debut with a bullet, a record has to garner at least 15 radio reports in a single week.

The View From The Pop

WYLD-FM and KSD-FM with a format that relies heavily on acts such as Men At Work, Hall & Oates and the Clash. The only records on his current playlist that have the slightest country flavor are the current Julie Newton and Bel Seger, but he noted that research of phone-in listeners via the request line showed that many who were calling the station are not country listeners. "They're not as much loyalty to country as I thought there was," he surmised, noting that there may be a "factor for boredom" with the format, particularly mentioning the tendency for country stations to talk more often with their competitors, who rarely "do bits" and lay out the bulk of their talk over the music instead of between it.

Jim Simpson, PD at A/C station KFMX/Houston, said that since country is the dominant force in the area ("bimoment") in his words), he plays a high level of country music within the format, but suggests that with promotion and positioning as a multi-faceted music station, an A/C outlet can easily appeal to country listeners.

Simpson added that powerhouse stations like KKKK and KILT in Houston were extremely formidable with the addition of top-notch air personalities. "Anything you can do to that lends a greater air of professionalism to your radio station will pay dividends for you," he said.
### 1983 COUNTRY RADIO DIRECTORY

#### Country Music Stations

<table>
<thead>
<tr>
<th>Station</th>
<th>Call Letters</th>
<th>Format</th>
<th>City</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHOL</td>
<td>WPOX 650</td>
<td>Country</td>
<td>New York, NY</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
</tbody>
</table>

#### Record Companies

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>A&amp;M Records</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>Atlantic Records</td>
<td>249 Blue Grass Dr.</td>
<td>(615) 824-3573</td>
</tr>
<tr>
<td>Columbia Records</td>
<td>P.O. Box 1240</td>
<td>(212) 566-1360</td>
</tr>
<tr>
<td>Capitol Records</td>
<td>329 Music Square East</td>
<td>(615) 227-7770</td>
</tr>
<tr>
<td>Warner Bros. Records</td>
<td>P.O. Box 276</td>
<td>(615) 227-7770</td>
</tr>
<tr>
<td>RCA Victor</td>
<td>6000 W. 39th St.</td>
<td>(615) 227-7770</td>
</tr>
<tr>
<td>Warner Bros. Records</td>
<td>P.O. Box 276</td>
<td>(615) 227-7770</td>
</tr>
<tr>
<td>Warner Bros. Records</td>
<td>P.O. Box 276</td>
<td>(615) 227-7770</td>
</tr>
<tr>
<td>Warner Bros. Records</td>
<td>P.O. Box 276</td>
<td>(615) 227-7770</td>
</tr>
</tbody>
</table>

#### Music Programs

<table>
<thead>
<tr>
<th>Station</th>
<th>Call Letters</th>
<th>Format</th>
<th>City</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHOL</td>
<td>WPOX 650</td>
<td>Country</td>
<td>New York, NY</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
<tr>
<td>WSM</td>
<td>WSM 650</td>
<td>Country</td>
<td>Nashville, TN</td>
<td>1416 N. La Brea Ave.</td>
<td>(212) 484-6000</td>
</tr>
</tbody>
</table>

#### Country Column

- **INITIAL REACTION** — RCA is slowly gearing the world out about Alabama's forthcoming LP, "The Closer You Get," and is attempting to build the market for March release date. The label recently gave an advance tape of three of the tunes to Cash Box, and, quite frankly, it's the best product yet to emanate from the quartet's studio work with producer Hal Shapero. Indeed, the current single, "Disturbed Delight," and the title cut, the group's version of the Don King single that was released on Epic more than a year ago. Planned as the second release from the package, "The Closer You Get" takes on a more fiery air with a backing synthesizer, piano, and electronically-altered snare, coupled with "Down On Love," the rub, is the most stand-out of the trio of love lost through on such a year. An audacious string perfect wrapping a gift of harmony, that capitolizes the space of the one

- **JINGLE** The nation of the National Arts and recently held a minor for students at local programs. The 50 attendees two of themed Hum! The fertile lucid equipment ship became an actual. The manager：Travis

- **in a Music City** to add the National to the list of jist-1 to refer to actual does, Country — "Always On My Mind." by "Best Selling a, "Just Sylva" by Cash Box. The Mountain, the addition, Artist overall, and Group and Best

- **after close call in** nor. It seems that Holiday and Reed with members of the it will take more

- **he second album** reat Southern garage deltas in country album of instrumental material because by such

- **McCoy, Boys** t the "Disturbed Delight"-beginning to show latter's new concert "Out Tonight" on in an interesting fact that the first n.Atlanta. These the public conre o refer me to as at and two instruction which sur-rounded the six-till Down To which he used for a country Music he Hyatt Regency saddo-anounced ris to Eastern chairman. Sup- the record label he all sponsor a jor record com-
radio stations have just one woman disc jockey on the air, and that’s usually the night. We’re just starting to break the barriers—
we’ve already broken down the barriers in sales, but we think we still have some other archaic barriers in the programming

that in itself is a partial explanation for the lack of female executives. However, she also feels that women are still largely con-
tined to the all-night shifts and paid less than their male counterparts, although this has improved in recent years. When the
situation gets out of hand, she suggests a
INTERNATIONAL — RCA is slowly getting the word out about Alabama's forthcoming LP, "The Closer You Get," and is currently attempting to build the market for its March release date. The label recently had an advance tape of some of the tunes to Cash Box and, quite frankly, it's the best product yet to emanate from the quartet's studio work with producer Harold Shedd. Included on the cassette were, of course, the current single, "Dixieland Delight," and the title cut, the group's version of the Don King single that was released on Epic more than a year ago. Planned as the second release from the package, "The Closer You Get" takes on a more fiery air with a backing synthesizer and electronically-altered snare, coupled with a softly coked placed rock "Down on Loves," the end, is the most substantial of the trio of lost through the interest on the part of a year. An astringent string, the perfect wrapping into gift of harmony, that capsulizes the hit space of one

**HE JINGLE — The er of the National carding Arts Asa S) recently held a Seminar for industry students at local Trying to try. The some 500 attendees raving efforts of Hur- join the effective force (the system whereby the organizing and actually the thing the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the・ the·...
radio stations have just one woman disc jockey on the air, and that's usually at night. We're just starting to break the barriers—we've already broken down the barriers in sales, but I think we still have some rather archaic barriers in the programming end that in itself is a partial explanation for the lack of female executives. However, she also feels that women are still largely confined to the all-night shifts and paid less than their male counterparts, although this has eased up in recent years. When the situation gets out of hand, she suggests a

1983 COUNTRY RADIO DIRECTORY

RECORD COMPANIES

LS RECORDS
120 Hickory St., Madison, TN 37115
(615) 868-7172

LIBERTY RECORDS
29 Music Square East, Nashville, TN 37203
(615) 244-7750

LITTLE RICHIE RECORDS
P.O. Box 3
Belton, NE 68002
(505) 664-7441

MAIN STREET RECORDS
360 Lexington Ave.
New York, NY 10017
(212) 557-2090

MCA RECORDS
27 Music Square East
Nashville, TN 37203
(615) 244-8944

MDJ RECORDS
715 Equitable Bldg.
190 Peachtree St.
Atlanta, GA 30303
(404) 522-7711

MESA RECORDS
P.O. Box 106
Nashville, TN 37202
(615) 269-0593

MONUMENT RECORD CORP.
21 Music Square East
Nashville, TN 37203
(615) 244-6565

MOONSHINE RECORDS
20 Music Square West, #201
Nashville, TN 37203
(615) 244-5900

MYRTLE RECORDS
P.O. Box 110332
Nashville, TN 37211
(615) 331-9112

NATIONWIDE SOUND DIST.
P.O. Box 23262
Nashville, TN 37202
(615) 385-2704

NOBLE VISION RECORDS, INC.
3109 Maple Dr., #300
Atlanta, GA 30305
(404) 266-0177

NU-TRALY RECORD CO.
10015 W. Eight Mile Rd.
Franklin, WI 53126
(414) 835-4622

O'BRIEN RECORDS
P.O. Box 11145
Nashville, TN 37211
(615) 883-8266

ORLANDO RECORDS
7515 Lake Dr., #277
Orlando, FL 32809
1-800-327-0699

PAID RECORDS
3408 Brinkman St.
Houston, TX 77018
(713) 861-9251

PHONOGRAM/MERCURY
10 Music Circle South
Nashville, TN 37203
(615) 244-3776

RCA RECORDS
30 Music Square West
Nashville, TN 37203
(615) 244-9880

RCI RECORDS
P.O. Box 126
Elmford, NY 10525

ROSEBUG RECORDS
Rt. 20, Box 472
Tyler, TX 75708
(214) 583-0546

ROUNDR RECORDS CORP.
116 Willow Ave.
Somerville, MA 02144
(1-800) 354-0700

RUSTIC RECORDS
38 Music Square East, #114
Nashville, TN 37203
(615) 242-4477

SAFARI RECORDS
P.O. Box 375
Nashville, TN 37202

SABRE RECORD CO., INC.
P.O. Box 90612
50 Music Square West, #700
Nashville, TN 37203
(615) 329-8511

SAC-A-gee COUNTRY RECORDS
1021 16th Ave., South
Nashville, TN 37212
(615) 320-0282

SOUND FACTORY RECORDS
38 Music Square East
Nashville, TN 37203
(615) 244-7358

SOUND WAVE RECORDS
P.O. Box 22325
Nashville, TN 37202
(615) 385-0900

STARGEM RECORDS
43 Music Square East
Nashville, TN 37203
(615) 244-1025

SUGAR HILL RECORDS, INC.
P.O. Box 4040 Duke Sta.
Durham, NC 27706
(919) 469-4349

SUN INTERNATIONAL CORP.
3106 Belmont Blvd.
Nashville, TN 37212
(615) 385-1900

SUNSHINE COUNTRY RECORDS
P.O. Box 31351
Dallas, TX 75231
(214) 890-4155

TOWN HOUSE/ACCORD RECORDS
141 East 63rd St.
New York, NY 10021
(212) 938-6655

VENTURA RECORDS
1300 Division, #209
Farson Young Bldg.
Nashville, TN 37212
(615) 244-8141

WARNER BROS. RECORDS
1216 17th Ave., S.
Nashville, TN 37212
(615) 320-7535

WINNER RECORDS
P.O. Box 40009
Nashville, TN 37204
(615) 373-3448

WORLD, INC.
4800 W. Waco Dr.
Waco, TX 76703
(817) 772-7650

CASH BOX
COUNTRY RADIO DIRECTORY

Extra copies of this year's edition are available from CASH BOX

The cost of the DIRECTORY is $5.00 each which includes postage.

Check or money order should be sent to:

CASH BOX PUBLICATIONS
21 MUSIC CIRCLE, EAST
NASHVILLE, TN 37203
INITIAL REACTION — RCA is slowly getting the word out about Alabama’s forthcoming LP, “The Closer You Get,” apparently attempting to build the market for its March release date. The label recently gave an advance tape of three of the tunes to Cash Box, and, quite frankly, it’s the best product yet to emanate from the quartet’s studio work with producer Harold Shedd. Included on the cassette were, of course, the current single, “Dixieland Delight,” and the title cut, the group’s version of the Don King single that was released on Epic more than a year ago. Planned as the second release from the package, “The Closer You Get” takes on a more fiery air with a backing synthesizer and electronically-altered sound, coupled with a few deftly placed rock snare beats and a very original vocal arrangement. The end result is the most substantial of the trio of love lost through the forest on the part of a poor heartbroken soul. An austere string quartet perfectly wrapping the ballad with the perfect wrapping touches that capsulates the mood of the space of one entire space on the CD.

THE JINGLE — The Chairman of the National Recording Arts And Science recently held a workshop for industry students at local library programs. The attendace to the list of just-attended to reflect actual attendance. Country and Western — “Always On My Mind, You Around” by Melba Montgomery, Best Selling "Mountain Home" by Joe Dowell, "Dixieland Delight" by John Cash, Best Selling "Boot Scootin’ Boogie Boys" by Mountain Brothers. In addition to the Artist overall, and RCA A & U Group and Best Country and Western, a rather close call in favor of an award. It seems that monoxide and other members of the group. The group is the second album recorded at Southern and will be released soon. RCA Records and AMERICA’s “Dixieland Delight” was beginning to show up on the latter’s new contrast to continue his own trend. "Guess You’re Gone Tonight" on RCA Billboard chart, particularly in an interesting situation that the first song in Atlanta. "These Songs to the public contrary they refer to me as "Don’s and two instruments which surrendered his six-epitaph "Went Down To Memphis on which used for the Country Music Awards at the Hyatt Regency." RCA Records had already announced its plan to sponsor a major record company concert tom roland.

AND, THANKS TO RADIO, RCA AND OUR ARTISTS ARE THE FIRST NAMES IN COUNTRY MUSIC...

Dolly, Waylon, Charley, Louise, Earl, Jerry, Gary & Dean, Razzy, Steve, Marlow, Gus, Sylvia, Ronnie, Eddy, Leon, Randy, Tommy, Tennessee Express—Ronnie, Al, Becky and Joy...and Alabama—Randy, Jeff, Teddy and Mark

/
radio stations have just one woman disc jockey on the air, and that's usually at night. We're just starting to break the barriers—we've already broken down the barriers in sales, but I think we still have some rather partial explanation for the lack of female executives. However, she also feels that women are still largely confined to the all-night shifts and paid less than their male counterparts, although this has eased up in recent years.

Still. Pam Greer at New York's top and nearly nine years. Rather than blaring slow to change that the general lack of education, men may get an extremely competitive job. She herself has had one year-and-a-half experience as tour manager and became the first woman to get the PD position both times. "I do what I want," she says. "I don't like pressure. I may be starting a family career. Radio is my spare time, I would like to see the DJ O..."

One woman widens the challenge of the other, but concurs with the situation. "Women on the air," she explains, "are on the air overnight and then they're up to the 6 a.m. and that's it."

West acknowledges the lack of seniority at the company, but says, "I have seen it and don't like it much when he takes the appearance at the firm."

Nightmare single doubt fared better in the single market and was released in a record press. ..
MOST ADDRESSED COUNTRY SINGLES
1. FINDING YOU — JOE STAPLEY — EPIC — 32 ADDS
2. WHATEVER HAPPENED TO OLD FASHIONED LOVE — B.J. THOMAS — COLUMBIA INTERNATIONAL — 25 ADDS
3. AMARILLO BY MORNING — GEORGE STRAIT — MCA — 22 ADDS
4. AMERICAN MADE — THE OAK RIDGE BOYS — MCA — 22 ADDS
5. AFTER THE LAST GOODBYE — GUS HARDIN — RCA — 22 ADDS

MOST ACTIVE COUNTRY SINGLES
1. DIXIELAND DELIGHT — ALABAMA — RCA — 61 REPORTS
2. WE'VE GOT TONIGHT — KENNY ROGERS AND SHEENA EASTON — LONDON — 59 REPORTS
3. SWINGIN' — JOHN ANDERSON — WARNER BROS. — 54 REPORTS
4. WHEN I'M AWAY FROM YOU — THE BELLAMY BROTHERS — ELEKTRA/CURB — 53 REPORTS
5. YOU DON'T KNOW LOVE — JANNI FRICKE — COLUMBIA — 51 REPORTS

SINGLES REVIEWS
OUT OF THE BOX

OAK RIDGE BOYS (MCA MCA-52179)
Each of the Oaks takes turns at the lead in this number, which serves as the title cut for the group's just-released album and the theme of its impending U.S. tour. The tune serves as the band's "California Girls," paralleling The Beach Boys' pledge of allegiance to native women of a specific land.

CHARLEY PRIDE (RCA PB-13451)
More And More (2:16) (Cedarwood Pub., Inc. — BMI) (W. Pierce, M. Kilgore) (Producer: N. Wilson)

TOM JONES (Mercury 810-445-7)
Touch Me (I'll Be Your Fool Once More) (3:30) (ATV Music Corp. — BMI) (A. Downing) (Producers: G. Mills, S. Popovich)

MOE BANDY (Columbia 38-03625)
I Still Love You In The Same Ol' Way (2:48) (Barry Music, Inc. — BMI) (V. Warner) (Producer: R. Baker)

LOUISE MANDELL (RCA PB-13450)

JAMES GALWAY WITH SPECIAL GUEST SYLVIA (RCA PB-13441)

ZELLA LEHR (Columbia 38-03593)

HUGH X. LEWIS (Black Rose 8276)
I'm Losin' My Hair (2:56) (Dream City Music — BMI) (H. X. Lewis) (Producer: AJAX)

NEW AND DEVELOPING

WYVON ALEXANDER (Gervasi SP 662)
Good Lovin' Bad (2:37) (Fruit Jar Music — BMI) (Golden Opportunity Music — SESAC) (J. Sun, F. Dycus, T. Dycus) (Producer: J. Shook)
Wyon applies his gruff vocals to a solid country production, replete with standard bass and whining steel parts. Alexander has built up a reputation for delivering consistent top-quality product, and "Good Lovin' Bad" follows in the same vein, making excellent use of his husked and husky delivery. Twin guitars in the center of the disc add a well-thought contrast.

Women In Country Programming
(continued from page 22)

of the women programmers in country radio would prefer to be judged on their merits alone — something that, in itself, represents a major step forward for the industry. "Men's views have changed enough that they're not going to look down on a woman anymore," asserts Susan Duran, MD at WNOE/New Orleans. "And what's the big deal about programming a station anyway? When WNOE PD Joe Patrick is away, a lot of times I have to run the whole show."

"If anybody wants to go after a job, work for the albums, they'll have a chance if they're capable. "Women are still relatively new to this business. They're probably going after (the jobs) with the most experienced and unfortunately, they're men. The main thing a woman needs is intelligence, drive and ambition and a sixth sense about the broadcasting business."

COUNTRY RADIO

THE COUNTRY MIKE

CASH BOX ADDS NEW STATIONS — Effective Feb. 14, Cash Box will add five new stations to its list of reporters. The new additions are: KYTX-FM/Amarillo, KVOX-Lubbock, KSD/St. Louis, KVOX-FM/Moorhead, Minn., and WLAS/Jacksonville. These stations are among the 105 that provide research information weekly for the Cash Box Top 100 Country Singles chart.

WALL OF FAME — The Hall of Fame Motor Inn, at the edge of Music Row, has been a mecca for country music personalities for many years. They are known for honoring country music artists with the Stars Wall of Fame and now will be honoring radio personalities with a Disc Jockey Wall of Fame. A portion of the wall will be used for autographs, and the remainder will be covered with photographs of the radio personalities worldwide. E.M. Records, The Hall of Fame, and Total Concept Representation, Inc., will be hosting a cocktail party and showing especially for the disc jockeys on Feb. 18 and 19 at the Hall of Fame Motor Inn during the week of the 14th annual Country Music Radio Seminar.

GOSDIN DOES IT RIGHT — In support of his latest single, "If You're Gonna Do Me Wrong (Do It Right)", Complete recording artist Vern Gosdin has appeared on a number of network country radio programs. Recently, Gosdin appeared with his brother, Roy Gosdin, on the Country Music Network. On Feb. 10, Gosdin appeared on the Talkin' Country Network along with Mel Tillis. Host Charlie Cook spoke with Gosdin and Tillis as they promoted "Makin' My Heart Go Boom." Los Angeles station KJZK/KQKS interviewed Gosdin about his latest single, "If You're Gonna Do Me Wrong (Do It Right)."

CONCERTS AIRED BY RADIO — Roy Clark recently headlined five "Listener Appreciation Shows" conducted by the Great Empire broadcasting chain and sponsored in part by various retail businesses with the artists on the bill offering the concertgoers an opportunity to meet and talk with the artists. featuring recording artists Debbie Campbell, Ronnie Dunn, Cindy Carpenter and Rodney Lay. The concerts were as follows: Feb. 2, Denver Coliseum (KBRR-KAM-AM&FM), Denver, Feb. 14, Harsh Auditorium (KFKN/Shreveport), Feb. 15, Mardi Gras (KFAC/AM&FM), Feb. 16, Civic Auditorium (KYNN-KAM-AM&FM/Ohioa), and Feb. 17, The Kansas Coliseum. Several in-store appearances were scheduled as part of the tour.

GREEN IS OUTSTANDING — Pam Green, program director for WHN/New York, was recently selected as an Outstanding Young Woman Of America for 1982. Green was chosen for her ability, accomplishments and service to the community. The selection was made by the board of directors of the Organization of Outstanding Young Women.

STATION CHANGES — Troy Wayne is returning to KFRM/Salinas to serve as program director. He was music director for the station during the past one and a half years. Since then, he has been at KJFD/Wichita on a part-time basis. Wayne will begin at KFRM on the first day of March. KEND/Las Vegas, previously an a/c station, is changing to a country format March 1. It will be competing with KRAM/Las Vegas and KVEE/Las Vegas, which are already established in the country market. Nancy Reynolds is the general manager of KENO and can be reached at 702-876-1460, 4660 S. Decatur Blvd., Las Vegas, NV. 89103... Mike Wilson is joining KENW/Ft. Lauderdale as its midday air personality. Wilson was previously at WDFD/Columbia. Also at KENW-FM, Barry Friedman will be a new part-time reporter in the news department. gimme)

WELCOME THE SEMINAR — Cash Box would like to welcome everyone to the 14th annual Country Radio Seminar. We look forward to meeting all of you so feel free to drop by our office if you'll be here some time. If not, then we will see you at the Opryland Hotel.

juanita butler

PROGRAMMERS PICKS

Mike Carts WIIL/St. Louis Amarillo By Morning — George Strait — MCA
Tony Petta WSDS/Ypsilanti Hold Me — David Rogers — Music Masters
Chris Adams KGEM/Boise Breakin' It — Loretta Lynn — MCA
Ron Norwood KMP5/Seattle Take It All — Rich Landers — AMI
John Brojel WKHX/New York American Made — Oak Ridge Boys — MCA
Dugg Collins KYTX/Amarillo Friday Night Feelin' — Vern Gosdin — AMI
Ken Donovan KVOX/Moorhead American Made — Oak Ridge Boys — MCA
Bill Coffey KSD/St. Louis The Wayward Wind — James Galway and Sylvia — RCA
Jessica James WRJZ/Knoxville Reactions To Quit — Merle Haggard and Willie Nelson — Epic
J.D. Cannon WFMS/Indianapolis American Made — Oak Ridge Boys — MCA
Brent Cobb KBHL/1incoln Swingin' — John Anderson — Warner Bros.
Dealers Differ In Assessing Country Radio's Ad Merits

(continued from page 8)

begin with, let alone country co-op money?

Brad Hunter, advertising director for the Framingham, Mass.-based Strawberries Records, back an independent radio, and a little label support for advertising on country radio. "Companies aren't putting a whole lot of money in country radio, but we think that will change," said Sylvia, Earl Thomas Conley, Hank Williams, Jr., and, of course, Willie Nelson. But Nashville seems to have separate budgets. The local country scene, they don't give the Northeast too much."

Slow in Nashville

Strangely enough, Music City itself is another place lacking in label support for country radio, at least according to Robert Diehl, advertising manager for the four-storied Cat's Records chain based there. He noted a minor country co-op campaign for radio and attributes it to label tightening. He adds that although some ad money is freed up for major new releases by the country artists, the Cat has some "B.R.-P.I. for a co-op to handle publicity and record promotion."
The former company was formed by Stan Byrd, Mike Sirs and Chris Palmer. Byrd, who served as national country promotion and sales manager for the Warner Bros. label, has been named president, while Sirs, who worked with Warner Bros. until 1979, when he joined the Sunbird label, will continue his duties as co-president. The company, a division of the Belmont College music business program, will continue to focus on publicity and record promotion, and will continue to produce the "Top Tracks" Chart Attack, which can be contacted through P.O. Box 120354, Nashville, Tenn. 37212. The telephone number is (615) 297-5245.

Bonnie Rasmussen, who has a long history in the country industry as a public relations professional, has joined the company, according to Rasmussen, to handle publicity for a major distributor that will concentrate its efforts on the needs of Christian bookstores. Called Cross, the company will create and manage distribution, the service is an attempt by the company to "bridge the gap between the secular and Christian stores," using secular distribution techniques within the realms of the gospel system. The company is offering a "guaranteed same day shipping on orders received before 4:00 p.m. CST, with no minimum order required. In addition, the company will also handle a full line of blank tape and accessories to augment its Christian record inventory.

All Christian bookstore orders are being handled through account coordinator Becky Woo.

Central South Offers New Gospel Service

NASHVILLE — In January, Central South Music Sales has introduced a new service to the gospel industry with the first professional one stop presented by a major distributor that will concentrate its efforts on the needs of Christian bookstores. Called Cross, the company will create and manage distribution, the service is an attempt by the company to "bridge the gap between the secular and Christian stores," using secular distribution techniques within the realms of the gospel system. The company is offering a "guaranteed same day shipping on orders received before 4:00 p.m. CST, with no minimum order required. In addition, the company will also handle a full line of blank tape and accessories to augment its Christian record inventory.

All Christian bookstore orders are being handled through account coordinator Becky Woo.

Benson, RoofTop Set Pressing, Distrib Pact

NASHVILLE — The Benson Company has signed an exclusive distribution agreement with RoofTop Records of Wildsville, Ore. The pact, which takes effect immediately, will see The Benson Company press and distribute RoofTop product for three years. Benson said the staff will continue to handle marketing, promotional and advertising functions, while Benson will take an active part in placing product in mass market record outlets, Christian shops, one-stops, racks and other distributers.

Central South sales manager Jeff Paloskarai, "The one factor we most wanted was a powerful distribution system, which we have found in The Benson Company. The Benson staff has demonstrated their ability to work closely with record stores and Christian outlets not simply by getting albums into the stores, but by getting the products creatively displayed and merchandised."
Playboy Features Old And New Jazz

(sold, Bradford Marsalis and Bobby McFerrin), Buddy Rich, Modern Jazz Quartet (featuring John Lewis, Milt Jackson, Percy Heath, and Jimmy Garrison), and the Manhattan Jazz Quintet. The singer was buried later in the afternoon during a private ceremony at Cypress Hills Cemetery.

Carpenters died at Downey Community Hospital, shortly after collapsing from a heart attack at his home in the Los Angeles suburb. Although medical experts have classified her death as the result of heart failure, the Los Angeles County coroner's report stated that the cause of death was a cerebral hemorrhage, which was still undetermined at press time. Over the last one or two years, the singer had suffered from anemia, vasoconstrictive disease, and a psychological disorder characterized by severe, compulsive dieting that can lead to dangerous health problems.

Mongos Santamaria, World's Greatest Jazz Band (Yank Lawson, Bob Haggart, George Masso, Eddie Miller, Abe Most, Ray Sherman, and Nick Fatool) and special guest The Crusaders.

Master of ceremonies for the festival will be comedian Bill Cosby.

In all the 140 concerts, the Hollywood Bowl, the Play Jazz Festival will again include a number of community events that are available to the public through the festival. And that will be one of the co-chairs of the King of Hill Bob Coley, one of them.

The festival will be held in May 2003 at the University of California, Berkeley. The festival is open to all students, faculty, and staff.

Some community events will be free of charge.

Thiele Labels Bow

Signature masters from the 40s. Other artists with forthcoming titles include Shelby Lynne, Mose Allison, Earl Hines and Earl Carter. Some of these titles have never been released, and all of them are available in the last two years.

"It's a great feeling to be able to do all of this music specials. We're talking about collaborations with rock stations in various markets, and music stores for various shows, to get involved on more than one level with the act.

We really had a big impact on the pay TV business, but I think that clearly indicates that there can be some improvement on that side, that there can be some competition between something a little different.

Some physicians have speculated that Carpenter's rigid dieting may have caused her to suffer heart damage when she was in a severe condition.

Her death, however, came as a shock to her friends and family, who reported that she was suffering from a heart attack and had been hospitalised in the past. A photo showed the singer in hospice care in 1972.

"It's a kind of rush," said Stell. "But it's still too soon. We're still too young to know what's going to happen."

Carpenter was 50 at the time of her death.

When she died, she was living in a house in the Hollywood Hills with her parents, according to the Los Angeles Times.

A memorial service was held at the Hollywood Bowl on Dec. 26.

During the weekend preceding the Hollywood Bowl shows, a seminar on jazz will be conducted at USC.

It's a great feeling to be able to do all of this music specials. We're talking about collaborations with rock stations in various markets, and music stores for various shows, to get involved on more than one level with the act.

We really had a big impact on the pay TV business, but I think that clearly indicates that there can be some improvement on that side, that there can be some competition between something a little different.

Some physicians have speculated that Carpenter's rigid dieting may have caused her to suffer heart damage when she was in a severe condition.

Her death, however, came as a shock to her friends and family, who reported that she was suffering from a heart attack and had been hospitalised in the past. A photo showed the singer in hospice care in 1972.

"It's a kind of rush," said Stell. "But it's still too soon. We're still too young to know what's going to happen."

Carpenter was 50 at the time of her death.

When she died, she was living in a house in the Hollywood Hills with her parents, according to the Los Angeles Times.

A memorial service was held at the Hollywood Bowl on Dec. 26.

During the weekend preceding the Hollywood Bowl shows, a seminar on jazz will be conducted at USC.

It's a great feeling to be able to do all of this music specials. We're talking about collaborations with rock stations in various markets, and music stores for various shows, to get involved on more than one level with the act.

We really had a big impact on the pay TV business, but I think that clearly indicates that there can be some improvement on that side, that there can be some competition between something a little different.

Some physicians have speculated that Carpenter's rigid dieting may have caused her to suffer heart damage when she was in a severe condition.

Her death, however, came as a shock to her friends and family, who reported that she was suffering from a heart attack and had been hospitalised in the past. A photo showed the singer in hospice care in 1972.

"It's a kind of rush," said Stell. "But it's still too soon. We're still too young to know what's going to happen."

Carpenter was 50 at the time of her death.

When she died, she was living in a house in the Hollywood Hills with her parents, according to the Los Angeles Times.

A memorial service was held at the Hollywood Bowl on Dec. 26.
Not a valid document.
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks</th>
<th>Date</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEVER SURRENDER</td>
<td>34</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>DAYLIGHT AGAIN</td>
<td>35</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>SPEAK OF THE DEVIL</td>
<td>36</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>BEAUTITUDE</td>
<td>37</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>THE YOUTH OF TODAY</td>
<td>38</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>I CAN'T STAND STILL</td>
<td>39</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>GREATEST HITS</td>
<td>40</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>FOREVER, ALWAYS, FOR LOVE</td>
<td>41</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>MUSIC FROM ALABAMA</td>
<td>42</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>LIVE EVIL</td>
<td>43</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>HEARTLIGHT</td>
<td>44</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>COMES THE NIGHT (BARRY MANOLOW)</td>
<td>45</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>GIVING IN (SWAN SONG/ATO)</td>
<td>46</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>THE BEST IS YET TO COME</td>
<td>47</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>MONEY AND CIGARETTES</td>
<td>48</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>HIGH ADVENTURE</td>
<td>49</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>SPECIAL BEAT SERVICE</td>
<td>50</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>LED ZEPPELIN</td>
<td>51</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>LOVE OVER GOLD (DIRE STRIKES)</td>
<td>52</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>ALWAYS ON MY MIND</td>
<td>53</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>THE SINGLE LIE</td>
<td>54</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>ALL THE GREAT HITS</td>
<td>55</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>COMMODORES</td>
<td>56</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>LUCKY</td>
<td>57</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>CHAKA KHAN</td>
<td>58</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>MIRAGE</td>
<td>59</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>SHOWTIME</td>
<td>60</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>EVERY HOME SHOULD HAVE ONE</td>
<td>61</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>WINDS OF CHANGE</td>
<td>62</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>THE EVER POPULAR TORTURED ARTIST EFFECT</td>
<td>63</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>TOUCH THE SKY</td>
<td>64</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>SCREAMING FOR VENGEANCE</td>
<td>65</td>
<td>9.88</td>
<td>12/2</td>
</tr>
<tr>
<td>CLOSER</td>
<td>66</td>
<td>9.88</td>
<td>12/2</td>
</tr>
</tbody>
</table>
Dealers Difer In Assessing Country Music's Ad Viability

Radio Playwright Wins Copyright Injunction

NEW YORK — Radio playwright Arch Oboler and Nostalgia Lane, Inc., the company that held the exclusive license to Oboler’s “CBS Radio Theatre,” will allow their half-hour radio series “Lights Out” to continue. Everybody, have been granted a judgment against Kansas Records, Radio Yesterday, Radiola Records and the chief operating officer, David Goldin, enjoining them from distributing the series on records and tapes.

In 1976, Oboler granted Nostalgia Lane the license to distribute the series on records and tapes. Subsequently, the defendant companies had copies of “Lights Out” which they then sold and distributed on records that the radio plays were recorded in the public domain. In 1982, the U.S. District Court Judge Robert L. Carter found the defendants’ claims of public domain to be without merit and directed the jury to find for Oboler and Nostalgia Lane and further awarded them $15,000 in punitive damages.

Full text available on page 36.

Radio music still suffers from lack of diversity

NEW YORK — On the strength of magnetic recording tape sales, TDK Electronics Co. last week reported a 9.5% rise in sales for fiscal 1982, 12.8% over sales in 1981, and net earnings of $115.9 million, up 6.2% from a year earlier. Exports, which make up about 35% of sales, increased by 2.9% to $78.5 million for the year. 

TDK Co. Reports Rise In Sales And Earnings

NEW YORK — On the strength of magnetic recording tape sales, TDK Electronics Co. last week reported a 9.5% rise in sales for fiscal 1982, 12.8% over sales in 1981, and net earnings of $115.9 million, up 6.2% from a year earlier. Exports, which make up about 35% of sales, increased by 2.9% to $78.5 million for the year.

Radio music still suffers from lack of diversity

NEW YORK — Radio music still suffers from lack of diversity despite the fact that over half of all radio stations play country music. The problem is that many stations do not offer a variety of country music, and many others lack the resources to offer a wide range of country music.

Radio music still suffers from lack of diversity

NEW YORK — Radio music still suffers from lack of diversity despite the fact that over half of all radio stations play country music. The problem is that many stations do not offer a variety of country music, and many others lack the resources to offer a wide range of country music.

Radio music still suffers from lack of diversity

NEW YORK — Radio music still suffers from lack of diversity despite the fact that over half of all radio stations play country music. The problem is that many stations do not offer a variety of country music, and many others lack the resources to offer a wide range of country music.

Radio music still suffers from lack of diversity

NEW YORK — Radio music still suffers from lack of diversity despite the fact that over half of all radio stations play country music. The problem is that many stations do not offer a variety of country music, and many others lack the resources to offer a wide range of country music.

Radio music still suffers from lack of diversity

NEW YORK — Radio music still suffers from lack of diversity despite the fact that over half of all radio stations play country music. The problem is that many stations do not offer a variety of country music, and many others lack the resources to offer a wide range of country music.
AROUND THE ROUTE

by Camille Compasio

As we were gathering news for this week's column, Atari's "Customer Day" was about to take place at the firm's coin-op games division facilities in Milpitas, Calif. Highlights of the event included a tour of the complex and a new product introduction focusing on the firm's "Xevious" video game. A full turnout of distributors and guests was expected.

Bally Midway's Service manager Andy Ducay had a very busy time in Europe, covering the ATE (London) and IMA (Frankfurt) conventions. He stationed himself at the Bally Continental London stand to answer questions and provide service answers to ATE-visiters; and at the Wulff Automaten stand at IMA for the same purpose. While in Europe he also had an opportunity to visit the Zacaria plant in Bologna, Italy and the Bally France facilities — at the latter, conducting a school to update students on the new Bally Midway universal tester. The trip was very productive, Andy said — and "the food in Italy was outstanding."

Dateline El Cajon, Calif., home of Cinematronics, Inc., where director of marketing Tom Campbell, who recently rejoined the firm, is in the process of (continued on page 37)

NEW FAMILY MEMBERS — Atari, Inc.'s Coin Video Games Division president John S. Farrand (r) flanks the company's latest machine, "Xevious," along with executive vice president of sales Jerry Marcus, who just joined the Atari team last month. The exciting fantasy-adventure game was shown to distributors last week during a special "customer's day."

Atari 'Customer Day' Stresses Closer Ties With Distributors

by Jeffrey Ressner

MILPITAS, Calif. — The domestic debut of a dazzling new coin-op machine called "Xevious," the introduction of a convert-a-game kit for last year's "Gravitar" upright module and the development of a closer relationship with distributors were the key issues discussed by Atari, Inc.'s Coin Video Games Division during a special "customer day" Feb. 7 at the company's plant here.

Following a dinner at San Jose's Red Lion Inn for the approximately 150 distributors who attended the event (which included a behind-the-scenes tour of Atari's R&D and production facilities), division president John S. Farrand (continued on page 39)
INDUSTRY NEWS

Williams Earnings
Up In First Three
Months Of Fiscal '83

CHICAGO — Williams Electronics, Inc. reported higher revenues and earnings for the initial three months of the 1983 fiscal year ended Dec. 31, 1982. Revenues for the period totaled $37,865,000, up from $34,490,000 in the comparable quarter of fiscal year 1982. Net income reached $4,596,000 or 61 cents per share (56 cents fully diluted) versus net income of $4,352,000 or 58 cents per share (55 fully diluted) shared reported in the first three months of 1982.

Vice President and Chief Financial Officer of Williams, Michael Stroll, indicated that the favorable results in the first quarter were attributed in major part to the successful introduction of Williams' game "Joust" at a time when the coin-operated amusement game industry was experiencing an unusually slow summer. Revenue from the game "Nurse Patrol" also contributed to the results, as did additional revenues from the license for home video cartridges.

Looking ahead to the second quarter, Stroll stated, "The coin-operated amusement game business is undergoing another period of uncertainty. Net sales for the month of January, 1983 are estimated to be approximately 19% below those of January 1982 and we do not anticipate a significant resurgence in buying activity over the short term." The second quarter, however, will be favorably affected by recent events in our efforts to acquire a controlling interest in the Sands Hotel and Casino in Atlantic City, New Jersey. Our proposal to purchase Burt and Richard Koffman's interest in PPI Corporation, which controls approximately 57% of the hotel and casino business, was not concluded. Koffman's offer to acquire their interest to their 50 partners. Pursuant to agreement with the Koffmans, we have paid $4,600,000 in cash and have retained sole ownership of 466,811 (8.6%) shares of Great Bay Casino Corporation which we purchased in private transactions at a price of $14 per share. In addition, we retain sole ownership of options, which expire in April 1983, to purchase 21.8% of the shares of Great Bay Hotel Corporation. Together the shares and options represent, directly or indirectly, approximately 24.8% of the outstanding shares of Great Bay Casino Corporation. We have not made a decision to date as to whether or not we will exercise the options.

"We are also proceeding with negotiations for additional licenses of our games, including for the home video and personal computer markets, and if agreements are concluded during this quarter meaningful additional revenues will be received."

Coin Industry's Three Trade Groups
Set To Hold Joint Meeting In March

CHICAGO — As jointly announced by the Amusement Game Manufacturers Assn., the Amusement and Vending Machine Distributors Assn., and the Amusement and Music Operators Assn., the three trade organizations will hold a joint meeting, in March, in Chicago.

Following the very successful joint effort by these associations in 1982, wherein they combined, produced and distributed a Community Relations Manual to assist operators in defense against local governmental attacks, the three organizations are unifying their efforts in support of the coin operated industry.

Wes Lawson, newly elected president of AMOA, already anticipated the success of this meeting by inviting the associations to a second meeting in Biloxi, Miss. in April, just prior to the annual AMOA mid-year board meeting. Joe Robb, president of AGMA, stated that the series of meetings was a result of a cooperative effort by all three associations to coordinate their efforts particularly in the area of responding to governmental intrusions at the state and local levels.

Ira Betelman, president of AVMDA, said the distributors association has long been interested and active in supporting operators at the local level and looks forward to combining their efforts with those of manufacturers and the AMOA.

The subjects for discussion will cover a wide range of topics addressing the current problems of the industry and how a united solution may be derived.

Williams Appoints Weatherhead Dist.

CHICAGO — Joseph Dillon, director of sales for Williams Electronics, Inc. announced the appointment of J.E. Weatherhead Dist., Inc. as a distributor of Williams products in Canada. J.E. Weatherhead has two offices located at 4118 Dawson Street, Burnaby and British Columbia, Canada V6C 4R6, and 9755 45th Avenue, Edmonton, Alberta, Canada T6E 5V8.

Commenting on the appointment, Dillon said, "We welcome the opportunity to work with the Weatherhead organization; their appointments will strengthen the sales of Williams products in Canada and result in increased service to our customers."

Car And Driver

Bally Midway's latest video game, "Bump 'N Jump," is a fast paced driving game that allows the player to test his skills on the race course in a realistic environment of challenge and excitement. The game is being manufactured by Bally Midway under a license agreement with Data East, Inc.

Unlike other driving games, this one puts the driver behind a joystick instead of the wheel, which allows for full-scale maneuverability, the object being to bump other cars off the road without running into a wall.

Thrills abound throughout the course of play and the player must be ever alert for such obstacles and various debris which must be avoided at speeds of over 100 miles per hour by pressing the "Jump" button. Scores mount with each car bump and every obstacle that is missed.

Bump 'N Jump took the checkered flag in all test markets, according to Bally Midway.

Shiver Me Timbers

Nintendo of America, Inc., under a 1983 licensing agreement with King Features Syndicate, recently introduced a new coin operated electronic video game based on the famous cartoon character, "Popeye."

In this humorous game, Popeye is found courting with his well-known friendie Circle of characters — Brutus, Olive Oyl, the Sea Hag, Wimpy, and Swee' Pea. Three different play boards incorporate action-packed life-like graphics, continuous sound and music plus exciting adventure plots with ascending levels of difficulty.

The game offers one or two players the opportunity to maneuver Popeye up and down walls, in and out of buildings and around a ship in a gallant attempt to knock out Brutus, evade the Sea Hag, dodge the kamikaze skulls and ravenous vultures while trying to catch Olive Oyl's kisses.

Conversion Kit

Stern Electronics is offering a low priced conversion kit called "Lost Tomb," which can be used to convert any raster scan video game, according to the company. "Lost Tomb" is designed to convert, in 30 minutes, any standard game to a Mystik game as "Astro Invader," "The End," "Scramble," "Super Cobra," "Turtles" and "Amidar.

As the name implies, the object of the game is to work your way through to the bottom of the pyramid and then escape. The pyramid consists of 91 rooms and 13 levels, with a time limit in each room that is reset by picking up a chest. A chest may contain either bonus points, extra zaps or extra bullets. If the timer reaches zero, an earthquake begins and the walls begin to spray an array of bullets, which can only be stopped by picking up a chest. To add to the challenge, there are one or more nasties appearing in each room, and the bullets or zaps are used to destroy them in order to leave the chamber. If no exit appears, picking up the chest with the key in it will open the exit. Every fifth room is the throne room bonus where 1,000 to 8,000 points can be earned.

The "Lost Tomb" conversion kit consists of printed circuit boards, cable, marquee glass, monitor glass, control panel and instruction manual. Upon conversion, if the operator returns to Stern a complete set of printed circuit boards from the Stern game that is being converted (including Eproms and microprocessor) the factory will directly rebate the operator $50.00.

When it comes to quality, service and reliability, we're the specialists at

C.A. ROBINSON & CO.

REPRESENTING
ATARI • BALLY • CENTURY
CINEMATRONICS • EXIDE • SEGА
MIDWAY • SТЕРN • TAITO • VALLEY

2891 WEST PICO BLVD. • LOS ANGELES • CA 90006
213 • 735-3001

Cash Box/February 19, 19
INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 29)

reorganizing the marketing and sales department, with the very capable assistance of Gal Friday Patti Alter. As for new product, Cinematronics is set to introduce "Cosmic Charm," a space themed video game, offering exciting play and a completely redesigned cabinet. As Tom noted, the new model is a total departure from the familiar Cinematronics look and will be ready for sample shipment about Feb. 15. Still under wraps, of course, is the "surprise" piece the firm will be unveiling at the upcoming AOE convention.

In the mail: Received a flyer from Anscot Industries about its new improved track ball roller set, which can be used to replace worn rollers in servicing various video games. The three-piece roller assembly is currently available and further information may be obtained by contacting Anscot Industries, 15235 Od. River, Detroit, Mich. 48227 or phoning (313) 270-1907.

Operator dialog: With Williams introducing two new pins, "Defender" and "Warlok," and Gottlieb sample shipping its "Q*bert's Quest" pingame, Cash Box asked Chicago operator Kem Thom (Western Automatic Music) if this was indicative of any dramatic turnaround in pinball activity. "I never felt pinball was dead in the first place," Thom replied. "In a multiple game location the pinball machine carries its own weight and definitely pays its way. On our route we have always included at least one pingame with the various other machines we've installed in a location." Kem noted that in street locations, particularly, there are customers who may not want to play the video for any number of reasons (some feel they're too fast, others find them difficult to understand) so they go to the pinball machine. This is especially true of women players, he said, who feel less intimidated by pingames and thus prefer to play them. "If the manufacturers continue to be innovative, with such concepts as multi-ball, multi-level, etc. which serve to enhance the appeal of the game, there will always be a market for the pinball machine," according to Kem. The players are out there, he added, and the bottom line is that the operator has a certain number of dollars to work with and if pinballs are competitively priced he will buy them.

In the news: Three persons were charged by FBI agents with violating federal copyright laws, in a video game bootlegging operation in the area of Buffalo, N.Y., according to an item that appeared in a recent edition of The Buffalo News. If convicted the three face prison terms of up to five years. A reprint of the article was sent to us by Susan Schoenecker, Licensing Manager for Nintendo of America. As reported by the News, FBI agents from the Buffalo office also seized more than 120 illegal video games from various stores and taverns. At this point, federal agents are concerned about the magnitude of the operation, fearing that it could be nationwide in scope, and are intent on continuing the investigation. It's frightening to realize how widespread and persistent this problem is, considering how much time, effort and money have been expended (especially by manufacturers), but heartening to know that federal and local authorities are at work trying to curb it.

THANK YOU — PAMMA president Lou Georges (I) of Lou Georges Vending in Pittsburg, recently presented John Es- tribridge of Southern Games in Louisville, Tenn. with a plaque in appreciation for his assistance in helping to organize the recently formed Pennsylvania state group. Es- tribridge is a vice president of AMOA and served as president of the Tennessee state association at its inception some years back.

CALANDAR

Feb. 20-22: So. Carolina Coin Operators Assn.; state convention; Holiday Inn-"City Center; Columbia.

Feb. 21-23: Pacific Amusement Operators Show; annual trade show; Fairmont Hotel; San Francisco.

March 25-27: Amusement Operators Expo, O'Hare Expo Center; Chicago.

April 7-10: Florida Amusement Vending Assn.; state convention; Curtis Hixon Hall; Tampa.

April 8-10: North Dakota Coin Machine Operators Assn.; state convention; Kirkwood Motor Inn; Bismarck.

April 22-24: NAMA Western Convention Assn.; state convention; Anahiem, Calif.

April 22-24: Pacific Amusement Operators Show; trade show; Disneyland Hotel; Anahiem, Calif.

April 30-May 1: Pennsylvania Amusement & Music Machine Assn.; state convention; Greater Pittsburgh Merchandise Mart/Expo Center; Monroeville.

May 20-22: Music and Amusement Assn.; state convention; Concord Hotel; Keanshia Lake, N.Y.


June 16-18: Ohio Music & Amusement Assn.; state convention; Hyatt Regency Columbus; Columbus.


Oct. 13-16: NAMA National Convention; annual convention; McCormick Place; Chicago.

TUBULAR LOCKS

ALL LOOK ALIKE, DON'T THEY?

PRESENTING THE NEW EXCALIBUR TUBULAR LOCKS

Excalibur has been developed and manufactured with the same precision and quality of construction that have made Illinois Lock's single bitted, double bitted and duo mechanisms the standard for engineers and designers. Illinois Lock has the right lock to fit most every specification.

NOW THERE'S A THIRD CHOICE FOR EVERY APPLICATION

Write for free specification sheets and information.

Illinois Lock Company
301 Hintz Road, Wheeling, IL 60090 • 312-537-1800

(continued from page 29)
Atari ‘Customer Day’ Stresses Closer Ties With Distributors

The clear and strict involvement was necessary. However, the current situation was not responsible for the coin-op market’s decline and could have the same effect in the U.S., earlier in the day the company announced to distributors that a replacement game entitled “Black Widow” would be made available in early March to help those customers who had purchased Gravitav and failed to recover their investment. The move, however, is not indicative of any future involvement with converted-games. Furrand made it clear “Black Widow” modification packages would be an offer only to aid distributors and operators who purchased Gravitav as they would not be used to change any other video game.

Another important topic discussed with both distributors and the press was the major advertising support pledged to Xevious, to begin March 7. For three consecutive weeks, ending with the commencement of the Amusement Operators Exposition (AOE) in Chicago, about 30 ad spots will run on network, independent and cable channels in the U.S. describing the game and its play-stressing the fact that Xevious is strictly a coin-op amusement. Billed as “the game you can’t play at home,” the machine will be seen on sports telecasts, late night shows, American Bandstand, Dance Fever and prime time programs in well over 10 major markets, including New York, Los Angeles, Chicago, Philadelphia, Boston, Cleveland, Dallas and San Francisco. National ad support for the game will be covered by spots on the cable-fed Music Television: MTV special and numerous radio spots. Advertising production is being handled by the Young & Rubicam agency.

Don Osborne, vice president of marketing for Atari’s coin-op division, explained that television advertising is necessary because varying life cycles of games demand immediate action to recoup the investment. He also discussed the need for more local dealers, and distributors and operators demand a higher level of confidence in a game before they make an investment. Quoting Atari sales research, he said operators favored arcade games ads for three reasons: they maximize the potential for earnings, offer some form of competitive advantage, and provide the ability to play the game in a home video game and help the reputation of the entire industry by promoting coin-ops as entertainment.

Osborne cited results of an ad campaign initiated last June in selected markets for Atari’s “Dig Dug” game. The machine was shown on televised spots and two-minute “screen savers” commercials shown in movie theaters before the feature. “At the end of 1983,” he reported, “awareness of Dig Dug in the test market was 22% above the level of awareness in non-test markets. The more players who know about the game the more players will see and try it. (They) specifically requested Dig Dug at locations and operators ordered units to meet this demand.”

Osborne added that quarter drops in test markets were nearly 30% higher than in control areas where the ads didn’t run. He also pointed out that, while Dig Dug ads test at 60 to 90 days after the game penetrated the market, the Xevious campaign will begin after distributors have six to seven weeks of earning experience behind the machine.

One distributor who attended the customer day presentation, Jon Brady of Charlotte, N.C.-based Brady Distributing Company, had nothing but praise for the forthcoming Xevious blitz. “It’s still got to be a good game,” commented Brady, “but the ads help.” We were in one of the Dig Dug ad markets and it definitely improved business. No question.”

The gathering of distributors additionally served as a “coming out celebration” for Jerry Marcus, who recently joined Atari as executive vice president of sales for the coin-ops division after serving for many years as president of Bally Midwest Distributing Company. Describing his new post, Marcus said, “It’s a different type of life, but I really enjoy it. I’ve come in the last couple of years, there’s been a slower pace of life in some respects; 300 customers can come through in one day at a distributorship, everything’s a current problem and everybody has an answer now about very small things. Here it’s a different type of atmosphere, there’s more thinking going on. Not that distributors aren’t thinking, but they rarely think more than three months down the road a lot of the time. There’s no long-range planning. The lead times are enormous here.”

As far as his future contact with distributors is concerned, Marcus said he will rely on more than just weekly reports to keep informed about the status of Atari product. “I plan to go out quite a bit and talk to a lot of distributors,” he said. “I’ve made a lot of operator friends over the years as well and I’m sure they’ll be in touch. If you lose touch, you lose sight of the problems in the field.”

And Atari obviously had this exact sentiment in mind when it invited customers to stop by the booth for a chance to visit the company’s R&D work. Distributors were able to see firsthand how coins-ops are developed, the marriage of artistry and technology in the coin-op market, and the company’s commitment to top-quality merchandise that is the hallmark of the product. Although the tour revealed just an infinitesimal portion of the company’s R&D work, distributors seemed to come away from the event more informed and in touch with the video game giant.

The clear and strict involvement was necessary. However, the current situation was not responsible for the coin-op market’s decline and could have the same effect in the U.S., earlier in the day the company announced to distributors that a replacement game entitled “Black Widow” would be made available in early March to help those customers who had purchased Gravitav and failed to recover their investment. The move, however, is not indicative of any future involvement with converted-games. Furrand made it clear “Black Widow” modification packages would be an offer only to aid distributors and operators who purchased Gravitav as they would not be used to change any other video game.

Another important topic discussed with both distributors and the press was the major advertising support pledged to Xevious, to begin March 7. For three consecutive weeks, ending with the commencement of the Amusement Operators Exposition (AOE) in Chicago, about 30 ad spots will run on network, independent and cable channels in the U.S. describing the game and its play-stressing the fact that Xevious is strictly a coin-op amusement. Billed as “the game you can’t play at home,” the machine will be seen on sports telecasts, late night shows, American Bandstand, Dance Fever and prime time programs in well over 10 major markets, including New York, Los Angeles, Chicago, Philadelphia, Boston, Cleveland, Dallas and San Francisco. National ad support for the game will be covered by spots on the cable-fed Music Television: MTV special and numerous radio spots. Advertising production is being handled by the Young & Rubicam agency.

Don Osborne, vice president of marketing for Atari’s coin-op division, explained that television advertising is necessary because varying life cycles of games demand immediate action to recoup the investment. He also discussed the need for more local dealers, and distributors and operators demand a higher level of confidence in a game before they make an investment. Quoting Atari sales research, he said operators favored arcade games ads for three reasons: they maximize the potential for earnings, offer some form of competitive advantage, and provide the ability to play the game in a home video game and help the reputation of the entire industry by promoting coin-ops as entertainment.

Osborne cited results of an ad campaign initiated last June in selected markets for Atari’s “Dig Dug” game. The machine was shown on televised spots and two-minute “screen savers” commercials shown in movie theaters before the feature. “At the end of 1983,” he reported, “awareness of Dig Dug in the test market was 22% above the level of awareness in non-test markets. The more players who know about the game the more players will see and try it. (They) specifically requested Dig Dug at locations and operators ordered units to meet this demand.”

Osborne added that quarter drops in test markets were nearly 30% higher than in control areas where the ads didn’t run. He also pointed out that, while Dig Dug ads test at 60 to 90 days after the game penetrated the market, the Xevious campaign will begin after distributors have six to seven weeks of earning experience behind the machine.

One distributor who attended the customer day presentation, Jon Brady of Charlotte, N.C.-based Brady Distributing Company, had nothing but praise for the forthcoming Xevious blitz. “It’s still got to be a good game,” commented Brady, “but the ads help.” We were in one of the Dig Dug ad markets and it definitely improved business. No question.”

The gathering of distributors additionally served as a “coming out celebration” for Jerry Marcus, who recently joined Atari as executive vice president of sales for the coin-ops division after serving for many years as president of Bally Midwest Distributing Company. Describing his new post, Marcus said, “It’s a different type of life, but I really enjoy it. I’ve come in the last couple of years, there’s been a slower pace of life in some respects; 300 customers can come through in one day at a distributorship, everything’s a current problem and everybody has an answer now about very small things. Here it’s a different type of atmosphere, there’s more thinking going on. Not that distributors aren’t thinking, but they rarely think more than three months down the road a lot of the time. There’s no long-range planning. The lead times are enormous here.”

As far as his future contact with distributors is concerned, Marcus said he will rely on more than just weekly reports to keep informed about the status of Atari product. “I plan to go out quite a bit and talk to a lot of distributors,” he said. “I’ve made a lot of operator friends over the years as well and I’m sure they’ll be in touch. If you lose touch, you lose sight of the problems in the field.”

And Atari obviously had this exact sentiment in mind when it invited customers to stop by the booth for a chance to visit the company’s R&D work. Distributors were able to see firsthand how coins-ops are developed, the marriage of artistry and technology in the coin-op market, and the company’s commitment to top-quality merchandise that is the hallmark of the product. Although the tour revealed just an infinitesimal portion of the company’s R&D work, distributors seemed to come away from the event more informed and in touch with the video game giant.
IN REVIEW: Following is a photographic lineup of some of the amusement machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.

GOTTLIEB 'PUNK'. A single-level, multiball arcade game, abundant in heated play action, with today's punk music trend depicted in the total design of the game as well as the sound system (11/27/82).

BALLY 'BABY PAC-MAN'. Latest addition to the Pac-Man family is a combination video and pinball, housed in an eye-catching cabinet. Gives players the 'best of both worlds'. Plenty of play action. (12/11/82).

TAITO 'FRONT LINE'. A war action game with realistic sound effects and play sequences. The combat is on the ground where butlers, bombs and landmines confront the player. (12/11/82).

EXOD 'HARD HAT'. A unique play theme offering challenge as the 'hard hat' goes about his business but calling for skill, ingenuity and logic as a puzzle emerges for the player to solve. (12/11/82).

BALLY MIDWAY 'BURGER TIME'. It's fun to build a burger with all the trimmings, which is what this video is all about; however, the 'chef' faces some humorous obstacles in the process. (12/11/82).

TAITO AMERICA 'FRONT LINE'. A war action game with realistic sound effects and play sequences. The combat is on the ground where butlers, bombs and landmines confront the player. (12/11/82).

ATARI 'POLE POSITION'. An exciting driving game where the player races to finish the qualifying lap in a limited amount of game seconds. Lots of obstacles along the way, to add to the challenge. (12/18/82).

CENTURI 'TIME PILOT'. A journey through time is the theme, starting at the turn of the century with the player defending his jet against the aircraft of each of the different eras up to 2001. (12/18/82).

GOTTLIEB 'Q*bert'. The game's name is the main character who hops onto vividly colored blocks, from atop a 3-D pyramid, with the blocks changing colors in the process. Lots of obstacles, of course. (1/8/83).

ATARI 'MILIPEDE'. A follow-up to the popular 'Centipede', with numerous additional features. The player is the archer who must face the constantly emerging millipede. (12/25/82).

ATARI 'LIBERATOR'. An exciting combat game in deep outer space where the player must defend his ship against enemy attacks and must counterattack; mission being to destroy enemy's missile bases. (1/8/83).

SEG-A 'SUPER ZAXXON'. Another interesting "successor" piece, in a 3-dimensional, isometric setting the player pilots a remote controlled spaceship through the Planet of Zoom. (12/18/82).

SEG-A 'BUCK ROGERS'. Spectacular sights, sounds and color accompany the play action as Buck Rogers pilots a remote controlled spaceship through the Planet of Zoom. (12/18/82).

SEG-A 'MONSTER BASH'. Creepy castles, haunted houses and spooky graveyards provide the setting in the hunt for Dracula, Frankenstein, etc., which is the game theme. Many other spooky adversaries. (1/8/83).
RCA HAS THE VALENTINE TO TOUCH EVERY FORMAT!

STEEL BREEZE
“Dreamin’ Is Easy”

JEFFERSON STARSHIP
“Winds of Change”

DIANA ROSS
“So Close”

EVELYN KING
“Betcha She Don’t Love You”

Look for Robert Hazard’s “Escalator of Life”

Look for more record-breaking news from Jefferson Starship next week.

Records and Tapes
MANUFACTURERS
EQUIPMENT

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

BALLY MIDWAY
Rally-X (2/81)
Gorf (4/81)
Wizard of Wor (8/81)
Omega Race (8/81)
Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)
Bosconian (2/82)
Tron (8/82)
Solar Fox (8/82)
Blueprint (11/82)

CENTURI
Route 16 (4/81)
Pleasides (7/81)
Swimmer (10/82)

ELCON
Diversions booth size (9/81)

GAME PLAN
Shark Attack (5/81)

GAMETECKNS
Tri-Pool (1/82)

GDI
The Thief (4/82)
Slithers (8/82)

GOTTIEB
New York, New York (3/81)

SEGA/GREMLIN
Carnival
Space Firebird
Astro Blaster (4/81)
Frankie (11/81)
Zaxxon (5/82)
Pengo (1/83)

STERN
The End (1/81)
Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA
Crazy Climber (3/81)
Zaxxon (5/82)
Ox (10/81)

THOMAS AUTOMATICS
Triple Punch (8/82)
Oli Boo Chu (7/82)

WILLIAMS
Defender (4/82)

PHONOGRAPHS
Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige E5-2
Lowen-NSM Festival
Lowen-NSM 250-1
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max Z (1/81)
Rock-Ola Deluxe (10/82)
Rowe R-85 (10/80)
Rowe Jewel
Rowe R-87 (10-82)
Seeber Phoenix (12/80)
Sterng/Seeber Va/Wind (7/81)
Sterng/Seeber VMC (11/81)
VM Startime Video Jukebox

POOL TABLES & FOOSBALL
Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
Dynamo-The Tournament foosball (5/82)
TS Tournament Eight Ball
U.I. Broncos
Valley Cougar
Valley Tiger Cat bumper pool (6/82)
Valley Cougar Cheyenne (8/92)
Race and Chase Into Video Excitement!

Coming soon to your arcade!
Featuring THE SINGLE

"TOO HOT TO BE COOL"