BOOSTING SALES WITH GRAMMY AWARDS
COUNTRY GOES CABLE
CALIFORNIA RETAILERS WEATHER STORMS
NEW TRENDS IN STORE FIXTURES
SALUTE TO MEL TILLIS
25th Annual Convention
April 10-14, 1983
Fontainebleau Hilton Hotel
Miami Beach, Florida

THE CONVENTION CROSSWORD PUZZLE

ACROSS
1. The trade association for marketing music
9. Industry ______ unveiled at NARM
10. "Spotlight" speakers
13. Luncheon honoring NARM officers
14. NARM Markets
17. Performers at luncheons and dinners
19. Exhibit area highlights
20. Inform via broadcast and print media
23. Host of spectacular luncheon show
24. Merchandiser of the Year Award
25. More about this promotion alternative
26. Super industry marketing campaign
27. Convention climax
29. Outstanding new opportunity
30. Mid-day Convention showcase
32. What happens at NARM
33. Convention meeting place
34. In Ireland, "Gift ______" -↓

DOWN
2. NARM Music
3. Convention eye-openers
4. New participants
5. What NARM members do best
6. Honored at NARM Awards Banquet
7. NARM's newest market expansion program
8. Special interest Convention schedule
11. Tennis, golf and running on Miami Beach
12. Product line getting first-time Convention program
15. Key to retailer's success
16. Relax here after Convention business day
18. Awarded at Foundation Dinner
21. Hot topic of Convention program
22. "Class" topic for a Convention program
28. Profound packaging opportunity
31. Software and games

"NARM MARKETS MUSIC" CONVENTION THEME
"NARM Markets Music" encompasses in a short but very meaningful phrase, the focus of the program for the 1983 NARM Convention.

The Convention gets off to its traditional start with a Welcoming Reception on Sunday evening, April 10. The "Gift of Music" Best Seller Awards Banquet closes the program on Wednesday evening, April 13. In between will be days packed full of programming featuring such "NARM Markets Music" expansion opportunities as "Gift of Music"; "Discover Grammy Music"; promotion alternatives such as MTV; the compact disc; new product lines to increase store traffic (video, video games, home computer software); and the merchandising of specialty product (children's and classical). An exciting new dimension is added to the Convention programming, as artists' managers will be involved in a panel session on their role in increasing pre-recorded music sales.

Afternoons will be reserved for the meetings between customers and suppliers, which will take place outdoors in the Fontainebleau's pool and beach area, where a cabana/exhibit booth set-up will provide the unique environment for inter-company communication.

Luncheon shows will feature outstanding recording artists, as will the Scholarship Foundation Dinner and the Awards Banquet.

You should be there! Register today!
Call or write: NARM, 1008-F Astoria Blvd., P.O. Box 1970, Cherry Hill, N.J., 08034 (609) 424-7404

NARM Markets Music
The spring break down in the Daytona Beach–Florida region of Florida has long been recognized as one of the major annual gathering of young people on the East Coast. As the subject of countless movies, magazine articles and such, the migration of college age youth to the sunnier climes of Florida during the spring break from school means, among other things, a lot of partying.

And nowadays, partying means, at least to some extent, a lot of music being played and listened to. Thus, it is encouraging to see that this year beginning to experiment with a little imaginative promotion in the area during the spring break.

With some 350,000 youths expected to be in the area for the next month or so, this is an ideal time to reach this prime record-buying demographic. Music is an integral part of the college lifestyle, and effective promotion could probably reap great dividends in subsequent sales of records and tapes. With so many people gathered together, a captive audience is there for the taking.

This year's series of concerts featuring new and developing acts, plus the various label co-promotions with manufacturers of other youth-oriented products, are surely a step in the right direction. Spring break down in Florida has already become an institution of sorts — the people will congregate in the sun every year whether the record companies are there or not. It is now up to the music industry to see if it can make something of this golden opportunity.
Nashville Network Bows With Largest Initial Audience

NASHVILLE — The Nashville Network (TNN) will debut March 7 with the largest initial subscriber base in cable history, reaching seven million homes with its unique country programming. A product of WSM, Inc. and Group W Satellite Communications, the network bows with a five-hour lineup of live entertainment from six venues across the country — the Grand Ole Opry, The Savoy in New York, The Palomino in Los Angeles, After The Gold Rush in Denver, Park West in Chicago and the Austin City Limits stage.

Reportedly, the 20 million potential viewers form the largest audience ever garnered for a initial launch of a cable system. TNN will broadcast 18 hours of programming daily, running from 9 a.m. to 3 a.m. EST, with six hours of original programming that will be run three times daily.

The cable system is the first one devoted exclusively to country tastes, and many have looked upon the network as an alternative to MTV. However, in actuality, the system will opt for more traditional programming, including game shows and talk programs that are geared toward the country lifestyle in contrast to record label-supplied video clips. Eight programs have been scheduled to air on weekdays, including Nashville Now, the first live entertainment show to emerge in the cable industry, hosted by Ralph Emery.

Eighty-mintute nightly program combines interviews, performances and features along with an opportunity for viewers to phone in and talk with guest artists.

Other daily shows include Dancin' U.S.A., a country dance program with host Jacky Ward and choreographer Melanie Greenwood; J'adore, a situation comedy set at a truck stop between Nashville and Knoxville that will initially

Record Companies Join in on Spring Break Promotions

NEW YORK — The Daytona Beach region of Florida has long been a mecca for college students on their spring break, a fact a number of youth-oriented companies have traditionally taken advantage of. This year, however, promotions for such goods as cigarettes and beer will have a new twist, with no less than five manufacturers providing live concert series and co-promotions aimed at the 18-24-year-old market.

With approximately 350,000 students expected to file through Daytona Beach between the second week of March and Easter Sunday, April 3, manufacturers will be bottling the city with giveaways, free samples and special promotions. But, the 18-year-old market is coming in as a prime vehicle for attracting consumers. Among those sponsoring music series are Stroh's Beer, Camel, Newport and Salem cigarettes and Anheuser-Busch.

Emphasis On New Music

Aside from the increased use of music in general, two of the companies, Stroh's and RCA, are

NCA GRAMMY BASM — RCA Records president Robert D. Sum- mer hosted a reception party for label artists and Grammy Awards nominees at the penthouse suite of the Bonneville Hotel in Los Angeles following the recent Grammy Awards presentation at the Shrine Auditorium. Pictured in the top row are (l-r): Teddy Gentry of RCA Grammy Award winning group Alabama; Summer; George Albert, Cash Box president and publisher; RCA artist John Denver; Summer; and RCA recording artist Sylvia. Pictured in the bottom row are (l-r): RCA artist and Grammy winner Leontyne Price; Rick Springfield, RCA artist and former Grammy winner; Summer; Gentry and Mark Mercier of An American Express division vice president RCA Records, Nashville; and Alabama's Randy Owens. Denver also hosted the Grammy Telecast, broadcast by CBS TV.

Grammy Winners' Sales Up In Wake Of Awards Telecast

by Michael Glyn

LOS ANGELES — The National Academy of Recording Arts & Sciences (NARAS) Grammy Awards Feb. 23 provided product by a number of winning acts with an im-petus for significant increases in sales less than a week after the highly rated telecast on CBS-TV. According to a Cash Box survey of retail accounts and sales reports from leading chains, rack jobbers and one stops, top-selling LPs by such Grammy winners as CBS recording acts Toto and Men At Work received an added boost with the awards, as did albums by Lionel Richie, Willie Nelson and Melissa Manchester, among others.

Record labels — particularly CBS, which took 21 of the 62 awards — have concen-trated most of their efforts in support of their Grammy-winning artists on working in conjunction with the National Ass’n of Recording Merchandisers (NARM) in imple-menting the second and final phase of the “Discover Grammy Music” campaign
BUSINESS NOTES
February Certifications Up Over '82

NEW YORK — The Recording Industry Assn. of America (RIAA) certified five platinum albums and five gold singles in February, a marked increase from the same month last year, when only four gold and three platinum albums were certified. Additionally, RIAA/Video, the trade group’s autonomous video division, awarded five gold videos.

Albums certified platinum included “Now and Forever,” by Arista recording group Air Supply. This includes the single “Always.” The Alan Parsons Project, “Code: Name Victory,” was certified recording group Led Zeppelin, “Special Forces,” by A&M recording group 38 Special, and “The Distance,” by Capitol recording artist Bob Seger.

Gold albums included “Jump To It,” by Arista recording artist A retina Franklin; “Rockin’ Out” byCBS/Niles/Iii; Homer Hewett of the T. Toni Knows It Must Be Going,” by Atlantic recording artist Phil Collins; “The Distance,” by Capitol recording artist Bob Seger; and “Just Sylva,” by RCA recording artist Sylva.

Singles certified gold included the single “Bambi” from the Celebration album by Herb, “Peter Pan” from the Hound,” “Peter Pan,” “Bambi” and “Cinderella,” all on Disneyland Vista Records; and “Down Under,” by Columbia recording group Men At Work.

Video recordings certified gold included Ordinary People, RCA Selectavision Videodiscs; On Golden Pond, RCA Selectavision Videodiscs; The 10 Commandments, RCA Selectavision Videodiscs; Playboy, Volume I, CBS/Fox Video, videocassettes and videodiscs; and Rocky Ill, CBS/Fox Video, videocassettes.

PolyGram Hastens CD Test Marketing

NEW YORK — Bowing to apparent market pressure to release its Compact Disc (CD) System, PolyGram Records and Magnavox have moved up their introduction of the new format from their current CD offers from June to March. A joint test marketing program is expected to begin this month.

Magnavox, a sister company of PolyGram that manufactures CD players, will begin test marketing them at approximately 100 department stores nationwide. The players will retail at $500 each, which is a $200 premium over the $300 to $16.95 price to use on the machines.

“Magnavox will announce specific details of its rollout next week,” said an industry source.

“We’ve been under a lot of pressure to speed up introduction of the compact discs and their players,” said John Harper, vice president, sales and marketing, PolyGram Classics. “We’re the third company to introduce them, and we’ve been getting a lot of phone calls from people who’ve seen them in Japan and wanted them yesterday. But this early testing will help us iron out any marketing problems we might have with them, and we have had marketing problems with laser discs in the past.” He declined to be more specific.

Harper also denied that this early testing will have a drastic effect on the introduction of 500. “Core products,” that several retail chains are introducing into their new stores. The 4 x 8/sq in trots are groved for inserting pegboards or various shelves and hangers, and can be used singly or combined in displaying just about anything. “It’s a real catch-all piece,” said George Fischer, general manager of operations at Denver’s Danay.

Jem Claims its Overstated Scope of Infingement Problems by Fred Goodman

NEW YORK — Jem Records of South Plainfield, N.J. and Rosedale, Calif., has become the first record importer to come efficiently on CBS Records’ recent patent infringement actions against CBS Records from abroad. While saying that CBS’s policy statement wasn’t a surprise and that they won’t have a significant effect on its own business, Jem also suggested that CBS had made an inaccurate assumption regarding the statute it cited, and added that the impact of parallel imports could be overestimated in this country.

In a recent letter to all its customers, CBS Records informed them that the sale of all imported copies of recordings on which CBS holds the copyright must be authorized by CBS in advance (CBS Cash Box, March 5). CBS cited Section 602 of the U.S. Copyright Law, which provides that a sound copyright is infringed if copies or phonorecords of the copyrighted work manufactured outside the U.S. are imported into the U.S. without the permission of the U.S. Copyright owner. However, Jem also held that the statute applies to anyone who disburses or sells imported product, as well as the importer.

“A plain reading of the statute shows that it is worded towards the act of importation, not resale,” said Jem, president Jem, president Dennis Toid, noting that, “author’s consent, as vice president of Jem, terms CBS’s infringement of retailers ‘an inaccuracy.’

Additionally, Goodman assessed the policy letter as “nothing new,” but rather a reiteration (continued on page 4)

New Store Fixtures Reflect Expanded Product Lines by Jim Bessman

NEW YORK — Corresponding to changes in the product mix being carried by today’s record retailer, merchants are modifying store fixtures for the new stores to display product more effectively and use space more efficiently. Many dealers contacted by CBS are presently experimenting with redesigned fixtures and store layouts with an eye towards future product demand. Others have gone beyond experimental prototypes and have already installed innovative display pieces. In discussing new store fixtures, many retailers express a need for display units that can perform more than one function.

“The key word is flexibility,” stated Harry Suttin, buyer for the Gold Circle department store chain based in Columbus, Ohio. “That way, as a store begins to mature, you have options open in terms of accommodating changes in the marketplace.”

Coupled with flexibility in new fixtures is efficiency. A recent lunch, held with a vice president of retail at the Stark/Cinemat chain, “Mail rooms aren’t getting any cheaper. The more efficient our stores, we have to do a better job with the space that we have in maximizing our merchandising efforts.”

One merchandising method that satisfies both flexibility and efficiency needs is the flat-wall, or groved wallboard, that several retail chains are introducing into their new stores. The 4x8/sq ft groves are groved for inserting pegboards or various shelves and hangers, and can be used singly or combined in displaying just about anything. “It’s a real catch-all piece,” said George Fischer, general manager of operations at Denver’s Danay.

POP
THE ABBOMINABLE SHOWMAN — Nick Lowe — Columbia FC 38589 — Producers: Roger Bechirian and Nick Lowe — None — Bar Coded

On his fourth Columbia album, Lowe continues in the direction of his blues- and soft rock-meets-country persona he started with his last album, “Windmill Baby.” The mix of blues and rock is more integrated, leaving the listener in search of a style that is both unique and compelling. The result is an album that is both inconsistent and rewarding. Lowe’s vocals are stronger than ever, and his guitar work is more versatile, but the overall sound is disjointed. Overall, a good album, but one that doesn’t quite reach the heights of Lowe’s previous works.

FEATURE PICKS

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SUBTERRANEAN JUNGLE — Ramones — Sire/Warner Bros. 23800 — Producers: Ritchie Cordell and Glen Kolotkin — List: 8.98 — Bar Coded

Onetwothreefourfive, one of the most anticipated albums of the year, has finally arrived. The Ramones deliver a powerful, energy-charged mix of punk rock and车库 music that is both entertaining and thought-provoking. With a style that is both raw and refined, the Ramones are able to capture the spirit of rock ’n’ roll while also delivering a message that is both entertaining and thought-provoking. Overall, a great album that is sure to appeal to fans of punk rock, garage music, and rock ’n’ roll alike.

Muni To Receive 1983 T.J. Martell Award

NEW YORK — New York radio personality Scott Muni has been chosen to receive this year’s “Humanitarian Award” from the T. J. Martell Foundation For Leukemia & Cancer Research. The award will be presented at the foundation’s annual dinner at New York’s Waldorf-Astoria on March 21.

Muni is currently operations director for Metromedia’s WNEW-FM, having joined the company in 1967 and serving as program director for 14 years. He also serves on the executive council of the T. J. Martell Foundation For Leukemia & Cancer Research.

SCOOP — Pete Townshend — Atco Atlantic 90063-1 — F-F Producer: Spike — List: 10:58 — Bar Coded

Kicking off with a fresh and creative cover of The Music Explosion’s “Little Bit O’ Soul,” the track features punk and garage band members of hard-core, garage music and rockabilly sound. The Ramones, grumpy, speedy instrumental assaults and lyrical lanuage, which has already earned a permanent niche in rock ’n’ roll’s firmament, are given the once-over by Joe Jett producer Ritchie Cordell.

(continued on page 8)
RECORD OF THE YEAR: "ROSANNA." TOTO.
ALBUM OF THE YEAR: "TOTO IV." TOTO.
SONG OF THE YEAR: "ALWAYS ON MY MIND." (JOHNNY CHRISTOPHER, MARK JAMES, WAYNE CARSON)
BEST NEW ARTIST: MEN AT WORK.
BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL: "EYE OF THE TIGER." SURVIVOR. (SINGLE)
BEST R&B VOCAL PERFORMANCE, MALE: "SEXUAL HEALING." MARVIN GAYE. (SINGLE)
BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL (A TIE): "WANNA BE WITH YOU." EARTH, WIND & FIRE. (SINGLE)
BEST R&B INSTRUMENTAL PERFORMANCE: "SEXUAL HEALING" (INSTRUMENTAL VERSION). MARVIN GAYE. (SINGLE)
BEST COUNTRY VOCAL PERFORMANCE, MALE: "ALWAYS ON MY MIND." WILLIE NELSON. (SINGLE)
BEST COUNTRY SONG: "ALWAYS ON MY MIND." (JOHNNY CHRISTOPHER, MARK JAMES, WAYNE CARSON)
BEST RECORDING FOR CHILDREN: "IN HARMONY 2." (BILLY JOEL, BRUCE SPRINGSTEEN, JAMES TAYLOR, KENNY LOGGINS, CARLY AND LUCY SIMON, TEDDY PENDERGRASS, JANIS IAN, CRYSTAL GAYLE, LOU RAWLS, DENIECE WILLIAMS, DR. JOHN, LUCY SIMON AND DAVID LEVINE, ALBUM PRODUCERS).
BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING:"RAIDERS OF THE LOST ARK: THE MOVIE ON RECORD." TOM VOEGELI, ALBUM PRODUCER.
BEST JAZZ VOCAL PERFORMANCE, FEMALE:"GERSHWIN LIVE!" SARAH VAUGHAN.
BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST:"WE WANT MILES." MILES DAVIS.
BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL:"ROSANNA." TOTO. JERRY HEY, DAVID PAICH, JEFF PORCARO, INSTRUMENTAL ARRANGERS.
BEST VOCAL ARRANGEMENT FOR TWO OR MORE VOICES:"ROSANNA." TOTO. DAVID PAICH, VOCAL ARRANGER.
BEST ENGINEERED RECORDING:"TOTO IV." TOTO.
AL SCHMITT, TOM KNOX, GREG LADANYI, DAVID LEONARD, ENGINEERS.
PRODUCER OF THE YEAR (NON CLASSICAL): TOTO.
BEST CLASSICAL ALBUM:"BACH: THE GOLDBERG VARIATIONS." GLENN GOULD. GLENN GOULD AND SAMUEL CARTER, ALBUM PRODUCERS.
BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA): "BACH: THE GOLDBERG VARIATIONS." GLENN GOULD.
NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES 10TH ANNUAL HALL OF FAME AWARDS:"BACH: THE GOLDBERG VARIATIONS" (ALBUM). GLENN GOULD.
"EMPTY BED BLUES." BESSIE SMITH.
AND CONGRATULATIONS TO PAT BENATAR AND CHRYSALIS RECORDS—OUR CBS DISTRIBUTED LABEL.
NEWS & REVIEWS

REVIEWS

(continued from page 6)

Singles OUT of the Box

LAURA BRANIGAN (Atlantic 7-89668) Solitaire (4/00) (Youngster Musikverlag GmbH — GEMA) (M. Clemenceau) (1:34)

The first single off "Branigan 2" splendidly combines the ballad approach of her overlooked debut single, "All Night With Me," with the fire of "Gloria." A staccato keyboard underpinning holds the soft-to-hard progression together, but it's Branigan's dynamic vocal presence that makes it more than a credible follow-up to her recent smash.

GosPEL

JESUS, I LOVE CALLING YOUR NAME — Shirley Caesar — Myrrh/Word MSB-6721

— Producer: Tony Brown — List: 8:59

Vocally, she's the Stephanie Mills of the gospel world. Caesar is the most successful black female singer in the genre, with an inspired ability to translate modern pop and R&B shadings with elaborate, emotive phrasing. Thick, horn-tipped productions showcase her renditions superbly here, aptly textured with a supporting cast of backing vocalists.

NEW and developing

SHABO OHOBAB — INXS — Atlantic/Atlantic 90072-1 — Producer: Mark Oplot — List: 8:59 Barcoded

 Pronounced "Shahub Shubuh," the debut single but American album from antipodean punster INXS (pronounced "It excess") is a lively collection of danceable rockers heavily influenced by both domestic rap rock sources as Split Enz, Peter Gabriel, Bowie and the Stones, among others. Actually the third of INXS' third LP Down Under, which shot to the Top 10 just two weeks after its debut, "Shabo Ohobab" boasts several galloping cuts, such as the funk-tipped "Spy of Love," the high-energy "Black and White," and the uptempo single choice, "The One Thing."

In the latest single from the "Toto IV" album, the Grammy-winning group dishes up a rendition of the hit single of his lover. Somber vocals, light piano and electric guitar flourishes combine to make this chart-hit pop hit.


The establishing synth riff behind Bozio's hiccup is trademark Missing Persons, but the latest single from "Spring Session M.," already a regional success in Los Angeles, is more straightforward rock than those preceding. The lyrics take an affectionate jab at L.A.'s auto-corrupted lifestyle.

CHEAP TRICK (Warner Bros. 7-29723) Spring Break (3:02) (Gold Horizon Music — ASCAP) (J. Nielsen) (Producers: Cheap Trick, I. Taylor)

While Cheap Trick's tunes have long been compared with Beatles' melodicism, this latest single proves the group has a lot about a White Album rocker. The tune is the first single from the forthcoming Spring Break album, which could be a perfect lead-in to summer fun.

RED RIDER (Capitol P-8221) Hey Mamma (3:26) (Hyphoobubh Publishing — CAPAC) (T. Cochrane) (Producer: D. Tickie)

This continued red Rider deliver a hard-driving song about survival and freedom in a strange world, in the first single from the "Neruda," a steady beat and guitar underscore, which does manage to evoke the proper emotions. Look for strong AOR acceptance.

KID CREOLE & THE COCONUTS (Sire 7-29738) Annie, I'm Not Your Daddy (3:50) (Perennial August/Coon Cee Music — BMI) (A. Darrell) (Producer: A. Darrell)

This remixed, edited version from the group's "Wise Guy" LP tears a page out of the Manhattans playbook. A catchy, pulsing disco tune, it evokes a Univille. Superior dance fare and loads of fun.

BLACK CONTemporary

MARC MUNCHER/RLS (Gordy 16706) Candy Man (4:08) (Stone City Music — ASCAP) (R. James) (Producer: R. James)

Staccato keyboards and a floating string section are supported by an overall love ballad. A punchy vocal pinpoints this Rick James-penned-and-produced song.


While no one has emerged to claim the late Bob Marley's crown as the king of reggae, Nite Traffic is the closest, still the queen. Her new single for Shanachie showcases her commanding, Americanized vocal style superbly in front of a bouncing, almost gospel setting. Look for U/C and fringe rock support.

NEW ENGLAND (RCA AOR-3573) BRYAN ADAMS (A&M-2536) Straight From The Heart (3:30) (Irving Music/Adams Communications — BMG (Adams, Kagwa) (Producers: B. Adams, B. Clearmount)

Human Rights (3:20) is the group's first single from his "Cuts Like A Knife" LP. Adams sings "gentle but straightforward plea for 'happy ending' from the heart to renew a romance. Adams' raspy delivery, back-up vocals and electric guitar sub-strata make this tune a candidate for modern rock, Top 40 and soft rock formats.
Who is the producer of over 200 greats in jazz, pop & rock?

CLUE: It's the same source of record-business energy who has just formed a new recording company — Teresa Gramophone Company, Ltd.

Actually, this wide ranging enterprise encompasses two distinctive labels: Doctor Jazz and Signature.

Doctor Jazz will be a showcase for new music, traditional sounds and the fabled original Signature masters of such classic figures as Duke Ellington, Count Basie and Coleman Hawkins. Also, on Doctor Jazz will be the extraordinarily multi-faceted Teresa Brewer. Due soon is a "live" recording of Teresa's 1978 Carnegie Hall triumph, a concert featuring a host of great luminaries, including Dizzy Gillespie andootie Williams. Doctor Jazz will be a label of discovery!

Signature will be devoted to a diversity of popular music — middle of the road, rock, country, et al.

ANOTHER CLUE: This producer and record — company-creator has so formidable a track record, having produced more artists and records than any other producer, that it is very much in the professional interest of dealers, disc jockeys, radio programmers, to follow the action of his new company.

Lastly, it is only fitting that Columbia Records is to manufacture and distribute his new labels. After all, since the 20's and 30's, Columbia has been the most consistent of creative record companies!

Erroll Garner • Paul Whitman • The McGuire Sisters • Buddy Holly/The Crickets • Henry Mancini • Steve Lawrence
• Teresa Brewer • Lawrence Welk • Buddy Hackett • Eydie Gorme • Barbara McNair • Billy Williams • Johnny Hodges
• Coleman Hawkins • Gabor Szabo • Arthur Godfrey • Steve Allen • Les Brown • Louis Armstrong • Gato Barbieri
• Dizzy Gillespie • Stepphane Grappelli • Lonnie Liston Smith • Bob Crewe • Duke Ellington • Lester Young • Gil Scott-Heron
• Bud Freeman • Eddie Condon • Thad Jones • Mel Lewis • Ruby Braff • Louis Nye • Kay Thompson • Lionel Hampton
• Ron Carter • Sheila McRae • Jayne Meadows • Cornell Dupree • Eric Gales • Joe Venuti • Alan Freed • Buddy Greco
• Pat Williams • Jerry Fielding • Sid Feller • Max Roach • Abby Lincoln • Della Reese • Kay Starr • Artie • Grady Tate
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• Eddie "Cleanhead" Vinson • Rhonda Fleming • Mickey Mantle • Margaret Truman • Carl Stokes • Bucky Pizzarelli
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• Marion McPartland • Jackie Paris • Hot Lips Page • Jane Russell • Dimitri Tiomkin • George Cates • Tom Scott • Flip Phillips
• Ben Webster • Chico Hamilton • Shelly Manne • Myron Cohen • Dick Shawn • Bob Merrill • J. Fred Coots
• Arthur Schwartz • Frankie Laine • Richard Groove Holmes • Fontaine Sisters • Pearl Bailey • Sonny Stitt • Louis Bellson
• Stanley Clarke • Donald Smith • Cootie Williams • Don Byas • Anita O'Day • Benny Carter • Art Hodes • Lemon Sisters • B.B. King
• Muddy Waters • Mills Brothers • Sy Oliver • Pat Boone • Jack Kerouac • Zoot Sims • Al Cohn • Phil Woods • Art Blakey
• John Coltrane • McCoy Tyner • Archie Shepp • Albert Ayler • Pharoah Sanders • Arthur Blythe • Jon Faddis • Horace Toppett
• Edgar Sampson • Shirley Scott • Neal Hefti • Frances Wayne • Ralph Burns • Pat Harrington, Jr. • Cab Calloway
• Bobby Bradford • Shirley Owens • Hank Jones • Ralph Sutton • Bob Haggart • Bob Wilbur • Vic Dickenson • Dicky Wells
• Benny Morton • Jimmy McPartland • Bud Jacobson • Toots Thielemans • Henry "Red" Allen • Eric Dolphy • Charles Mingus
• Dorothy Loudon • Earl Fatha Hines • Don Redman • Steve Kahn • Sonny Rollins • James Komack • Carlos Montoya
• Laurindo Almeida • Larry Carlton • Artie Butler

ANSWER: If you haven't guessed the identity of this producer of over 200 greats in jazz, pop, rock & country — the name is: BOB THIELE!

A LOOK AT OUR NEW RELEASES:

DIG BIG BAND SINGERS
ARNE LAWRENCE
and Treasure Island

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On The Road Again

TONY LISTEN SMITH

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1414 AVE OF THE AMERICAS • NEW YORK, N.Y. 10019 • USA • Telephone (212) 759-5565
Jorgensen Named Finance VP At Compleat Corp.

LOS ANGELES — Henning Jorgensen has been appointed vice president, finance, of Nashville's Compleat Entertainment Corp., whose Compleat Records has released LPs in the country, black contemporary and exercise genres. In addition to his financial responsibilities, Jorgensen will deal with business affairs, contract administration and production, working with company president Charles Fach in handling marketing and business activities.

Jorgensen was most recently employed as controller for Edition Chappell, S.A. in Paris, France, for PolyGram and, before that, served as controller for the label for 14 years in several cities, including Montreal, Chicago and New York.

"I'm happy to be back in the record business in the States and especially pleased to be working with Charles Fach, whom I have known and worked with for many years at PolyGram," said Jorgensen of his new position.

TDK Changes Name

NEW YORK — TDK Japan has changed its corporate name to correspond exactly in English with the Japanese version. Formerly called TDK Electronics Co., Ltd., the Tokyo TDK parent company is now TDK Corp. The name change, however, does not affect TDK offices outside of Japan.

In other TDK news, Yutaka Ootoshi has been confirmed as the new president of TDK Corp., succeeding Fukujiro Sono, the new company chairman. Ootoshi has been with TDK since 1936 and has been its executive vice president since 1974. Sono had been president for the last 14 years.

In addition, four new executive directors have been approved. They are Hiroshi Sawano, in charge of the magnetic tape marketing division; Goro Sutuki, manufacturing; Makoto Komoda, materials and components marketing; and Yasuo Imakura, research and development.

MCA Music To Help Develop Score For Musical Street Hat

LOS ANGELES — MCA Music will be playing what the company calls "an active role" in the development of the score for the upcoming Broadway musical Street Hat, via a unique arrangement with producer Bert Stratford. Street Hat is scheduled to open in the fall of 1983.

The arrangement came out of discussions between Leeds Levy, president of MCA Music, Mike Millius, MCA Music's director of creative services in New York, and Stratford. Levy has designated Millius to act as his liaison with producer Stratford and Street Hat.

"We have taken this unusual and positive action because we strongly believe that the Broadway musical has always been and continues to be a launching pad for new songwriters and new music," said MCA's Levy. "Moreover, an emphasis on the Broadway musical is a natural response to the technological revolution that surrounds us by virtue of the musical's marriage of music with dramatic and visual components. Musicals convert music into a three-dimensional mode which ultimately provides a better match for the mediums of videodisc, videocassette, pay-TV, etc."

Volley Publishing Bows

NEW YORK — Volley Music Production, Inc., has formed Volley Publishing Co., a music publishing concern, in New York. A separate record label formation is expected momentarily, and first release will be "I Can't Lose Your Love," a single by Russ Brown.

Volley Music Production is located at 2 Penn Plaza, New York, N.Y. 10121. The telephone number is (212) 736-5096.

Sony Taps Matsumara

NEW YORK — Jack Matsumara has been named associate manager, international relations, at CBS/Sony Records of Japan. In this new position, he will oversee the publicity, promotion and release-coordination functions of the department.

EXECUTIVES ON THE MOVE

Military Joins Warner Bros. — Frank Military has been appointed executive vice president/general manager of Warner Bros. Publications. He was most recently vice president of Chapell Music.

Changes At 3M — George L. Heeg has been named group vice president, memory technologies group in 3M's Electronic and Information Technologies Sector. He succeeds Dr. Sidney M. L. Leahey, who assumes Heeg's former position as group vice president, chemicals, film and allied products group, in 3M's industrial and Consumer Sector.

Lynch Promoted — Vincent Lynch has been promoted to vice president/general manager of David Rubinson & Friends, Inc. He has been with Rubinson for 8 years handling all business and investment affairs for the firm.

Trumbo Appointed At Capitol — Thom Trumbo has been named A&R director of talent acquisition at Capitol Records Inc. He comes from Chrysalis Records where he had been national A&R manager since 1981.

Changes At I.R.S. — Kyle Hetherington comes to I.R.S. as associate director of radio promotion/west coast. She was formerly with Epic/CBS Records for five years where she was the national promotion coordinator, Keith Altomare, director of college radio promotion for the last fourteen months, has been elevated to associate director of radio promotion/east coast.

Talmadge Named — Randy Talmadge has been named director of creative services for the Nashville-based Elektra/Asylum and Refuge Music. Prior to joining Elektra/Asylum and Refuge Music, he served as general manager for Jenzi/Jenson Music.

Gretencord Named — Hans-Hudfins has announced the appointment of a new administrative assistant, Cathy Gretencord. She had previously been employed by Buddy Magazine, in account services, and by Dallas ABC affiliate, WFAA-Channel 8, in the creative services department.

Patsch Appointed At ATY — Geoff Patsch has been appointed director of sales and distribution for ATY Video. He joined the company in 1989 and has worked in various production capacities on ATY's "Night Flight," "FM-TV," and the upcoming "Radio 900."

Longhio Joins Mandrell — Miriam Longino has been hired to handle press and publicity for Mandrell Management. She last worked in the RCA country publicity office and has served in a freelance capacity for the last two years.

Walker Added — Disc Mastering Inc. has announced the addition of master engineer Los Walker to the staff. During the past ten years, he held engineering positions at several major mastering facilities on the west coast — MCA, ABC, and the Mastering Lab.

Shannon Resigns — Harry Shannon has resigned as executive director of ATV Music after eight years with the firm. He will be working outside of his home, but may be contacted via the Gorfaine & Schwartz Agency.

Chivers At Airwave — Michael Lee has been named vice president of A&R for Airwave Records. Recently he was head of Club Promotion and Special Projects at the label. And George Ronfo has been appointed director of Black Music Radio Promotions. Prior to coming to Airwave, he was vice president of Mon-Tab Records.

BASF Names Paul — Cindy Paul has been named promotions manager for BASF Systems Corporation audio/video products division in the Los Angeles area. She comes to BASF Systems from Warner Elektra Atlantic Corporation where she was a regional advertising coordinator/media specialist for the Los Angeles area.

"PRODUCTIVE MEETING FOR MCA RECORDS IN TUCSON — "Productivity is the Future" was the theme of MCA Records Group's annual meeting at the El Conquistador Hotel, Tucson, Feb. 16. The four-day concise featured product presentations from MCA-distributed labels Sparrow, Club, Warner, Liberty and A&M, as well as MCA Records. Awards for Promotion Branch of the Year, Branch of the Year, Salesperson of the Year, and Account Service Representative of the Year were also made at the gathering, and Bill Wolfort, Baltimore salesman, was honored for his longtime service to the company, attaining 25-year status. In addition, national breakout meetings were held by MCA Distribution, and MCA Records, under president Bob Siner, head individual clinics, a seminar with Tucson and Phoenix radio personnel and a forum on crossing formats between RB & country and pop. Live entertainment was provided by performer recording artists Lynn Anderson and Kaye Moffat and MCA Records' Joe "King" Carrasco and Lee Greenwood. Pictured in the top row are (l-r): Bob Siner, MCA Distributing's Branch of the Year (New York) representatives Bob Woods, George Coillier, Ronald McDonald, Jim Wilson and Robert Aponte; MCA Distributing president Al Bergamo, N.Y. branch's Ron De Marinis, and Bergamo. Pictured in the bottom row are (l-r): MCA Cincinnati branch's Walt Wilson, Sales Representative of the Year and Retail Promotion of the Year winner for his "E.T. Loves Kids" campaign; John Burns, MCA Distributing vice president; Danny Bramson, Backstreet Records president; MCA Distributing's Promotion Branch of the Year, Denver, representative Doug Whitmire; John Burns; and Denver's John Fife."

Cash Box/March 12, 1981
Dealers Step Up Emphasis on Security to Stop Pilferage

by Michael Martinez

LOS ANGELES — In a feeble economy, the record retailer has many enemies. But it is not inflation, escalating operation and product costs or the higher costs of living for consumers that represents the most insidious threat. That distinction is reserved for shrinkage.

Shoplifting costs the U.S. retail community — including supermarket, book, drug, liquor, toy, show and record and tape stores — from $16-$24 billion annually, three times the 1979 figures, according to studies by the National Corrective Institute and the Atlanta-based National Coalition to Prevent Shoplifting. Both groups anticipate the shrinkage rate to accelerate during the coming year.

According to one security expert, record albums bring the most dollar per unit through fences, who are normally already established in the industry. The going price for an $8.98 list LP would be $3.40. The expert noted that there are fences in nearly every state and also that some stores get away with a product balance of 49% legitimate product and 50% "swag," or stolen goods.

With circumstances such as these in mind, several record and tape chains are becoming more actively involved in development of security systems. The concern over in-store theft is manifested in various forms — from heightened employee education to hiring of outside security to electronic anti-theft systems.

Many dealers opt to improve employee awareness of the problem because of the costs incurred (both in money and image) by using security guards or electronic surveillance and detection devices. Still, many dealers, to varying degrees, have experimented with each method in efforts to stem shoplifting (Cash Box, Dec. 4, 1982).

The more aggressive approach represented by security guards and visible electronic surveillance and detection devices contrasts with the intrinsic merchandising approach utilizing store design for maximum store visibility and having staff on floor, with eyes open and armed with a predetermined plan of action for dealing with suspected shoplifters.

But the problem is as multi-faceted as the methods used to curb it, ranging from the shrinkage loss due to professional "booster" and amateur thieves to employee theft and armed robbery.

Speaking recently to a group of about 50 Southern California independent record and tape dealers at Show Industries' City One Stop plant, former thief Michael McCaffrey told the assemblage that they must instill greater enthusiasm in their employees about security measures.

Outlining his own exploits in crime, McCaffrey, who is now a busy security consultant, explained that he was one of "the most sought after "hitters" in the record boosting business. He was in demand among several five-man boosting teams and police departments around the country. He said that he had worked with several teams in nearly every major market in the U.S., and, at one time, he claimed, he was responsible for $1.5 million in record and tape thefts from regional stores.

Code Needed

Commenting on how to prepare store staff for security, McCaffrey said that a code should be established for when a clerk notices a possible heist in progress. For example, he said, a staffer could let others in on what's going on by saying, "Has that shipment come in from Santa Rosa, yet." He said the code phrase should alert staffers to commence a pre-set strategy for dealing with suspected thieves.

McCaffrey disparaged the aggressive approach to dealing with shoplifters, suggesting that a staffer might be hurt if he were to get physical or abusive with a thief.
Camel, have opted to focus their attention on new music, with Strow's presenting shows by Modern English, Scandal, Greg Kihn and Berlin, while Camel will present A Flock of Seagulls, Bow Wow Wow, The English Beat and Lene Lovich. Both series will be presented at the Plaza Hotel and will feature indoor concerts in the evening and outdoor shows during the day. Also banking on developing acts is Newport, which will be presenting Joe "King" Carrasco, The Producers and Duke Jupiter at the Daytona Bandshell. Also at the Bandshell will be the late singer-songwriter Dave Van Ronk, and the Atlantic Rhythm Section. The Average White Band, Juice Newton, Southside Johnny and Elvis Presley Jr., as well as the Sunset Boys, and Jim & Jan, are being presented by Anheuser-Busch.

"This year is really the indicator," said Bill Bowlin, director, East Coast operations, Side One Marketing/Starcom Advertising, the firm acting as the agent for Strow's, "The Paul Butterfield shows will be a test. If it works, I think you really see the product companies blanketing Daytona Beach with popular acts this spring."

Barry Levine, associate director of college marketing for CBS Records, agree that a strong college effort is on the way to Daytona during the spring break for the last three years now, and this is the first time the music events have been so prevalent. It's going to be huge," Levine said, adding that many of the students who venture down to Daytona are among the more adventurous people on campus, and, as such, are considered "testers" and trendsetters. Introducing them to acts like Scandal, Duke Jupiter and Lene Lovich can help start a buzz on campuses around the country.


development

Camel's Levine is also convinced that music is a permanent vehicle for product promotion to college students. But he feels more sophisticated preparations should be made to get the biggest bang. "I can see beginning to plan next year's events in April or May," he said, adding that it might be easier for record companies to build up the concert series on their own and then bring in sponsors. "You need the sponsorship, but there are too many hands in the pie," he said. 
Alabama Appeals IHT Lawsuit

NASHVILLE — Davidson county chancellor C. Allen High ruled March 2 that Alabama breached its contract with the International House of Talent (IHT) when it allowed the agency to sue in a company-employed by one of IHT's former clients.

Although the extent of Alabama's liability has not yet been determined, IHT is claiming damages of more than $4 million, while Alabama attorneys estimate the county's exposure is in the $80,000 to $100,000 range. The trial is set for May 22.

Mississippi file overbook-booking representation with IHT May 22, 1980, and Morris, who was at that time president of the agency, has signed a agreement on behalf of the agency. Morris later became the group's manager in March 1982, and, in May of that year, he was replaced by Stuart Craddock. On June 10, Morris formed Dale Morris and Assocs., Inc., taking IHT employees and a client list with him, and, as his first client, Morris signed Alabama.

Subsequently, IHT sued Alabama for breach of its three-year contract, which also provided for an option of an additional three years. Alabama maintained that the agreement had been for the personal services of Dale Morris.

High ruled, however, that Morris signed an agreement that had been obtained in a "representative capacity for IHT," noting that his personal services were not covered by the agreement and that the company had the right to replace anyone or persons made the actual arrangements. Neither Morris nor Hardin were found liable in the case, since High ruled that Alabama acted of its own will in leaving the IHT agency to join Morris and Assocs. Thus, the trial court's decision, vacating the county's $600,000 judgment, was affirmed by the Court of Appeals.

Presley Bootlegger Is Sentenced To Probation

NEW YORK — Louisiana resident Albert Bell, received a $5,000 fine and five years probation, following his record bootlegging conviction in U.S. District Court in Shreveport, La. U.S. District Court Judge Tom Skaggs found Bell guilty of distributing bootleg Elvis Presley recordings.

The judge further directed Bell to remove himself from the record business by March 31, and ordered that the note be in default if he was not in compliance. Bell pleaded guilty to two counts of copyright infringement Jan. 5, had been doing business as B&B Sales, located at 1014 Joseph Ave., Shreveport. His conviction will have little effect on the status of this recording, as it was made under a legitimate label.
Pioneer Expands Laser Disc Operation

NEW YORK — Pioneer Video, Inc. is expanding its laser disc manufacturing operations at the Carson, Calif., facility, adding a second shift, and, in conjunction, relocating its video mastering facilities to expanded headquarters at the plant as part of major organizational changes in laserdisc replicating and mastering. In addition, Pioneer will be consolidating several satellite sales offices in an effort to streamline its industrial sales staff to more efficiently service its customers.

As part of the latter move, the industrial sales offices in the Dallas, Boston, Cleveland, Chicago, Atlanta and Philadelphia satellites will now fall under the responsibility of Pioneer’s regional sales offices in San Francisco, Minneapolis, Detroit, Washington, D.C., Long Beach, Calif., and Montville, N.J.

“Increased demand for both consumer and industrial videodiscs has required that we reach our objective of a million discs a year from the Carson plant sooner than later,” said Pioneer Video president and chief executive officer Ken Kai, regarding the Carson manufacturing and mastering operation. Pioneer is presently interviewing candidates for second shift line positions, “including many formerly employed by DiscVision Associates,” the joint venture of MCA, Inc. and IBM that sold the plant to Pioneer last year.

As to the consolidation of its industrial sales staff, Pioneer’s Kai stated, “In essence, we’re fine-tuning our U.S. operations to be in line with current economic conditions and sales forecasts.”

LOU REED: FROM VELVETS TO VIDEODISCS — Sometimes in spring, you may notice an unfamiliar name among the mainstream (and, in our opinion, generally bland) pop and rock acts whose programs populate the videodisc racks. To say Lou Reed is a far cry from Olivia Newton-John, or even the Jefferson Starship for that matter, would be an understatement. Ever since he co-founded the seminal New York rock band the Velvet Underground in the mid-60s, Reed’s been, as RCA VideoDisc division vice president of programs and business affairs Seth Willenson put it, “at rock’s cutting edge.” The author of such brilliant, if darkly disturbing, songs as “Heroin” and “I’m Waiting For My Man,” continued, “he’s a potent creative force of uncompromising artistic vision, as the critical raves showered upon his last LP, "The Blue Mask," attest. So it is with great anticipation that we look forward to the CED disc release of a full-length program of Reed in concert at New York’s Bottom Line. Shot during a week-long stand at the New York Club on September 28, it was produced by Groove and Columbia recording group Scandal... A pilot of a new weekly rock series entitled Breakout is currently being offered for syndication. Featuring clips and live performances taped at the Camden Palace, the pilot features Culture Club, The Cure, Thin Lizzy, Dire Straits, The Police, The Isley Brothers, The Pointer Sisters, The Selecter, The Stranglers, De La Soul, Culture Club, Huey Lewis and the News, Liverpool FC, The Jam, The Cars, and others. The pilot is being distributed by Columbia Video Group.
Bob Simons

Simons Named As Producer/Director For Bullet Studio

LOS ANGELES — Bob Simons, veteran commercial video producer and director, has joined the staff of Randy Holland’s Bullet Recording studio in Nashville. He will serve as producer/director for the audio/video facility.

Previously with The Nashville Network, Simons had been producer and director for Danielle Morgan’s “I Think I’m In Love” program featuring live music, since May of last year. Prior to that, Simons was a producer for Commercials Video Center in Kansas City, Missouri.

Simons’ credits in producing and directing include commercials for McDonald’s, Ballantine Beer, H&R Block, Heinz Catsup, Stokely-VanCamp and Toyota, among others.

JBL Introduces 4961 Model Cabaret System

LOS ANGELES — JBL, Inc. has introduced a new addition to its Cabaret Series of sound systems. The 4961 model is a compact two-way system specifically engineered for high-level, full-range music playback — is, according to the company, “the most rugged and versatile of JBL’s Cabaret systems” and is ideal for nightclubs, theaters, discotheques “or any application requiring high acoustic output and efficiency, controlled dispersion, extremely low distortion and wide frequency response.”

Created at JBL’s Northridge, Calif. facility, the 4961 incorporates the recently developed 2370 flat-torn Bi-Radial horn, a 2425J titanium-diaphram, high frequency compression driver and an E140 15-inch woofer. Other feature includes a 1.5 kHz high pass network, for a smoother blend of high and low frequencies, and switchable bi-amplification inputs conveniently located on a rear terminal panel.

The unit is enclosed in a hand-crafted cabinet made from 1/4-inch multi-laminate cross-grain hardwood, finished with black polyurethane paint. To provide added protection, it comes with a flush-fitting cover and polycarbonate cover guards.

SESSION MIX

Kid Creole and the Coconuts are at Electric Lady Studios in New York, with the Kid himself, August Darnell, producing the group in Studio A. Mike Frondelli engineered and Ed Garcia mixed the sessions.

Elsewhere in N.Y.C., Sigma Sound Studios has been the site of several mix sessions, including two for Queen and the Greg Kihn Band. John Luongo produced both, with Jay Marks engineering and Linda Randazzos and Glenn Goldstein assisting. Finishing its latest release at Sigma Sound in N.Y.C. has been the Talking Heads, working with producer/DJ David Byrne and Alex Klim in addition engineering was provided by Jay Marks and John Conoverino, with assistance from Ron Osmo. Robin Sants, Melanie West and Randazzo doing the mixes at the studio have been Ric Ocasell and U2. Francis Korkovenko produced both projects. Mike Hutchinson engineered for Ocasell, with Elsa Gura assisting, while John Penn engineered for U2, with Glenn Rosensteel assisting.

Among other projects, they have for the recording were Randazzo, Rosensteel and Jimmy Santos. Other acts who’ve had recent sessions at Sigma include T-Train, Blisnangou, Bananarama, Thompson Twins, Phyllis Hyman, Cheap Trick and The Waitresses. In the Windy City, Alan Kubicka’s Chicago Recording Company has been “a hotbed of recording activity,” the studio reports us, including work by local rockers The Kind, 8/14; The Dells and another local group, The Marquis. The Kind has been working on its second LP For 360 Records, with Craig Leon producing and engineering. Al Jourgenson of Artists recording group, The Ministry produced the first disc by electro-pop group 8/14 at CBS. Tom Hansen engineering. Veteran R&B unit The Dells has been mixing its latest project there as well, with Danny Johnson engineering. Paul Klingberg engineering. Klingberg also acted as producer/engineer for the release of new solo album Marquis, which mixed its latest single for Allied Music Group.

In Nashville, Barbara Mandrell is continuing to work on her latest MCA recording at Woodland Sound Studios with producer Tom Collins. Les Ladd is engineering and Ken Cribb assisting. Next door to Mandrell has been CBS’s Joe Stempkey, who’s working on a single for the label. The producer Ray Baker, Rick McCollister behind the boards, with Ken Corlew assisting. And Bobby Jones is working on a new album for Word Records, with Brown producing, McCollister engineering and Corlew assisting.
This listing of records outside the national Top 30 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

### NORTHEAST
1. EARTH, WIND & FIRE
2. DEXYS MIDNIGHT RUNNERS
3. GREG KIHN BAND
4. KENNY ROGERS
5. DEBARGE
6. SCANDAL
7. THOMAS DOBLY
8. BERLIN
9. GOLDEN EARRING
10. BRYAN ADAMS

### SOUTHEAST
1. EARTH, WIND & FIRE
2. KENNY ROGERS
3. GREG KIHN BAND
4. HANK WILLIAMS, JR.
5. DEXYS MIDNIGHT RUNNERS
6. JOHN ANDERSON
7. MELISSA MANCHESTER
8. AFTER THE FIRE
9. GOLDEN EARRING
10. HOOKED ON SWING 2

### MIDWEST
1. EARTH, WIND & FIRE
2. KENNY ROGERS
3. DEXYS MIDNIGHT RUNNERS
4. NIGHT RANGER
5. MUSICAL YOUTH
6. TRIPiUM
7. EARTH, WIND & FIRE
8. MERLE HAGGARD/WILLIE NELSON
9. GREG KIHN BAND
10. HOOKED ON SWING 2

### NORTH CENTRAL
1. OAK RIDGE BOYS
2. KENNY ROGERS
3. DEXYS MIDNIGHT RUNNERS
4. NIGHT RANGER
5. MUSICAL YOUTH
6. TRIPiUM
7. EARTH, WIND & FIRE
8. MERLE HAGGARD/WILLIE NELSON
9. OAK RIDGE BOYS
10. DADDY BAND

### BOSTON/PHILADELPHIA
1. EARTH, WIND & FIRE
2. KENNY ROGERS
3. GREG KIHN BAND
4. HANK WILLIAMS, JR.
5. DEXYS MIDNIGHT RUNNERS
6. BERLIN
7. GOLDEN EARRING
8. KENNY ROGERS
9. FRIDA

### BALTIMORE/WASHINGTON
1. EARTH, WIND & FIRE
2. KENNY ROGERS
3. TRIPiUM
4. DEXYS MIDNIGHT RUNNERS
5. ANGELA BOFIL
6. THOMAS DOBLY
7. BERLIN
8. GOLDEN EARRING
9. KENNY ROGERS
10. FRIDA

### WEST
1. EARTH, WIND & FIRE
2. KENNY ROGERS
3. BERLIN
4. THOMAS DOBLY
5. ULTRAVOX
6. DEXYS MIDNIGHT RUNNERS
7. DIRE STRAITS
8. GOLDEN EARRING
9. NIGHT RANGER
10. TRIPiUM

### DENVER/PHOENIX
1. OAK RIDGE BOYS
2. KENNY ROGERS
3. DEXYS MIDNIGHT RUNNERS
4. NIGHT RANGER
5. MUSICAL YOUTH
6. KENNY ROGERS
7. AFTER THE FIRE
8. GOLDEN EARRING
9. OAK RIDGE BOYS
10. DADDY BAND

### SOUTHWEST
1. EARTH, WIND & FIRE
2. KENNY ROGERS
3. TRIPiUM
4. HANK WILLIAMS, JR.
5. DEXYS MIDNIGHT RUNNERS
6. BERLIN
7. GOLDEN EARRING
8. OAK RIDGE BOYS
9. NIGHT RANGER
10. DADDY BAND

Cash Box/March 12, 1981
WHAT'S IN-STORE

PARA-PROMO — Rick Bielwies, vice president, marketing/product development, at PolyGram Records, says that the label's new children's line, Parachute Records (Cash Box, March 5), which he developed, is "a serious" attempt at competing with independent children's record companies on their level. "We decided that it would service no purpose to stick our big toe in the water heartlessly with a few records to determine viability, but are going full-bore with 15 albums this month and batch-releasing in June and September an additional 45 albums," states Bielwies. He further states that Parachute Records will look at competition due to producing, production and merchandising support. "We've designed our cover graphics to be contemporary and appealing, with the feel and quality of frontline rock act covers instead of having little white sheep on pale yellow backgrounds that look like they cost 37 cents to make," says Bielwies, insisting that Parachute jackets will appeal to both parents and kids even though most are designed by PolyGram's rock product cover art designers. In terms of the recordings themselves, "We have consciously avoided the traditional type of children's product and have instead gone for contemporary music and stories, produced with an '80s sound for the chid of the '80s by using instruments and types of music he's hearing on the radio every day." As for merchandising support, Bielwies says that Parachute will be competitive with other labels both in wholesale and retail pricing. Carrying a $5.98 retail list price. Another deviation from the norm is that all Parachute product is "100% fully guaranteed," as with other children's companies, but here Bielwies explains that "if a child runs off on returns children's records, and they seem to have a huge shelf life, from five to 10 years in many instances." PolyGram has printed up special order forms for the line and is seeking a heavy in-store display presence while it's possible. "We have distributed an introductory sales kit to our salespeople to be made available to accounts, but haven't created any specific merchandising pieces since so many accounts handle children's records differently. So our feeling is that generic pieces weren't applicable in all cases, but we have supplied tri-fold, ads and mats. We'll utilize local media through local accounts to impact local consumers at first, then we'll go national." Bielwies adds that cassette product will be packaged in removable blister packs on regular album covers and that in-store packagings will be available later. He expects close cross-merchandising involvement with the many other licensees of the popular Parachute-licensed logos.

STRAWBERRY SHORTS — Strawberries and Records & Tapes is running a two-week promotion, March 2-15, in 2,000 Warner Bros. stores in support of another Rick Bielwies project. "Everything You've Always Wanted To Know About Home Computers" (Cash Box, Feb. 12). Run in conjunction with Warner's WAFF-FM, Spag's Discount Department Store in Shrewsbury and Commerce Home Computers, the promotion allows buyers of the $5.99-priced LP to purchase either the Commodore Vic-20 at Spags for $129.80 instead of the usual $135, or the new Commodor C-64 at $399, while a white Fender Stratocaster guitar with Eric Clapton's new "Money And Cigarettes" album cover, is now on display in the Worcester store window. This one, however, is autographed by Clapton as the grand prize in a drawing held in conjunction with WAAF-FM and Fitchburg Music in Fitchburg.

ACCESS' EXEC'S — Confessing that "I can't do the work myself anymore," Stark/Camelot vice president of purchasing Joe Bressi reports that Indianapolis-based discount chain purchasing appears the channel has become a new accessory buyer, in charge of purchasing all record and tape care products, prerecorded music and video accessory product, and blank audio and video tape. These chores were handled by the former buyer, Dwight Montjar, until six months ago when Bressi took over to let Montjar concentrate on the chain's expanding involvement in video as video buyer. "Buying accessories is a full-time job," says Bressi, glad that he can now clear out the blank tapes, joy-sticks and posters cluttering up his office. "Accessories make up 10% of our business, which will increase because of the new video add-on business," Bressi now has a total of six buyers on his staff. Meanwhile, an admittedly "swamped" Reade White-Spinner, special products manager for Record Bar, is glad to report help from her special products buyer Susan Aatkin, who formerly managed the chain's Winston-Salem store. Austin will be a general accessories merchandise buyer with the focus on boutique and lifestyle items. She will also head test marketing of new product and assist in new product selection. "Non-prerecorded product has grown so much that we didn't need to add another buyer," explains White-Spinner, joking that Austin already needs an assistant. Finally, the Hastings Books, Records & Video chain has created the position of retail buyer, for John Reed to take a load off retail vice president Bruce Shoritz. Reed will acquire product categories including pre-recorded video, personal stereo equipment and boutique items. Hastings hopes to capitalize on its other offerings necessitated the new position. ... Other changes at Stark include the promotion of Jeff Tomlinson from advertising coordinator to the newly created director of advertising; Lora Hupp, who moves up to administrative secretary in the advertising department from her previous role as secretary/receptionist; Jeff Wagner, who becomes sales rep for the company's Bill Wheel/Conley leased departments in Ohio, New York and Pennsylvania after managing the Colony Square Camelot in Cleveland, Ohio; and Dave Sanders, promoted to supervisory of the recently established Microfilm and Records Retention Department ... And while we're on the Stark subject, let's correct last week's column photo caption. The picture was not of Cleveland rock Matt "The Cat" Lapczynski on the far right with the three customers who bought him during the "Action Super Bowl Tournament." Rather, they wore (l-r) Chuck Kinney, Activation sales rep; Gal Maas, Grapevine general manager; Lapczynski; and Jim Marchyshyn, station WMMS-FM director of marketing and promotion. jim bessman
GRAMMY AWARD HIGHLIGHTS — This year's Grammy Awards show, celebrating its Silver Anniversary, featured a number of top entertainers in the roles of presenters as well as nominees and winners. Among the many artists participating in the show were (L-R): Tim Hauser and Cheryl Bentyne of Manhattan Transfer, Ella Fitzgerald and Janie Siegel and Alan Paul of Manhattan Transfer doing a version of "How High The Moon" prior to announc-

ing winners in the jazz category, Greg Ham, Ron Stryker, Colin Hay, Jerry Speiser and John Reas of Men At Work displaying their Grammy for Best New Artist; and Olivia Newton-John, winner of the Video of the Year Grammy for her Olivia Physical, and Lionel Richie, winner in the Best Pop Vocal Performance, Male, category for "True." The 25th Grammy Awards were held Feb. 23 at the Shrine Auditorium in Los Angeles.

CRI, Tata Industries Bow Joint Label in India

NEW YORK — CBS Records International (CRI) and Tata Industries, India's largest in-
dustry conglomerate, have bowed CBS Gramaphone Records and Tapes, Ltd., a joint venture company in Bombay servicing the Indian market.

The firm will be headed by Suresh Damley, who has been named managing director. It is located at Dalansal Towers, Suite 1110/1112, Nariman Point, Bombay. The telephone number is 244225. Its press release plant and tape duplicating facilities will be located at Aurangabad.

"It has been our intention for some time to extend a significant CBS Records presence onto the subcontinent of India," said CRI vice president Peter Bond on the formation. "Now, with all the requisite ele-

ments in place, we expect to make an im-
portant contribution to the Indian music market. Our faith in achieving this goal is due not least to our partners, the Tatas, together with whom we expect to ex-

AIP Ventures With MC III Music Consultants

NEW YORK — Audio International Prods. (AIP) has retained the services of MC III, a consultant firm specializing in developing crossover talent, worldwide marketing and sales, and technical assistance in audio master product acquisition.

MC III is a joint venture of music business veterans Richard L. Broderick, William J. Walsh and Jack F. Wiedemann. Wiedem-

mun is president at Metro-Media Records and Kapp Records. He has also helped preside over CBS Records and Gulf + Westmore's music complex.

Broderick is former international marketing vice president for MCA and Decca Records and currently heads the music, business and technology program at New York University. Walsh has been marketing director at RCA Records for the past 25 years and has served in Europe and Asia.

AIP is an investment concern that seeks ventures in the music business. Its range encompasses funding such record labels as Accord/ Townhouse and Neo, and seek-

ing talent to develop both as performers and songwriters.

Buddy Killen Elected To Board Of NMMA

NEW YORK — Buddy Killen, president and owner of Trex International, has been elec-
ted to the board of directors of the National Music Publishers Assoc. (NMMA). He fills the vacancy created by the resignation of William Denney of Cedarwood Publishing Co., who left Cedarwood to take a position in another company.

Capitol, VMI Pact For Video Clips

LOS ANGELES — Video Music Interna-
tional, Inc. (VMI) and Capitol/EMI America/EMI Records Group recently entered an agreement for VMI to use artist videos from the record company for its Startime Video Jukebox.

Under the agreement, signed recently at VMI's new Hollywood offices by VMI presi-
dent Jack Millman and Victor D. Rupp-
pport, director of business affairs, video development for EMI Music, the video company pays Capitol and the other labels a pre-set royalty for the video product, which will be used to defray mechanical license fees and synchronization fees when applicable.

A union and guild trust and pension fund contributions will be made by VMI, ac-
cording to Douglas Foxworthy, VMI vice president of software and acquisition.

The Startime video Jukebox is currently in distribution in Los Angeles, Las Vegas, Miami, Cleveland, New York, the Philip-
ines and the U.K., with worldwide dis-
tribution expected to reach 2,500 to 5,000 units by the end of the year.

JBL Offers New Updated Materials

LOS ANGELES — JBL Inc.'s Professional Division is offering updated point-of-

sale materials to its musical instru-

ment retail accounts as part of a new merchandising and advertising campaign, which will also include an expanded point-
ad kit and p-o-p displays for the E series and new 4612 Cabaret system.

The kit, designed to aid dealers in ty-

ing into JBL's extensive national advertis-
ing campaign, offers layout suggestions for the "Rock Musical Instrument (M.I.) product or line Full-page layouts come with camera-ready copy and line art, while a few pages of separate product illustra-
tions and JBL Logos are also supplied, for use in multi-brand ads.

A colorful three-dimensional display with copy and graphics has been specially developed for JBL's new 4612 Cabaret system, which can be attached to the rear of the box or put on top of the en-
closure, or hung as a mobile. Individual p-
o-p units with detailed descriptions of per-
formance capabilities are also being of-
f ered for each S Series model.

Record-Rama Publishes New Singles Directory

NASHVILLE — Offering the first compila-
tion of its kind, Paul Mawhinney's Record-

Rama has just released its master, a com-

prehensive singles directory that lists nearly every single released since 1947.

The directory, which carries a $150 tag, contains two volumes, one comprising records alphabetically by artists and another that lists them alphabetically by title.

In addition to original releases, including the year of release, the publication con-
tains information on reissues, 12-inch singles and picture sleeves, combining all music styles from pop to country to R&B in a set that represents more than 3,500 record labels, and is backed up by a collec-
tion of some 1.5 million discs. The first volume covers records released through December of 1982, and new editions will be

JBL Pays Dividends

NEW YORK — RCA directors declared at their regular meeting to pay 22½ cents per share as a quarterly dividend on RCA Common Stock, payable May 2 to holders of record March 16. In addition, the directors declared dividends of 87½ cents per share on $3.50 Cumulative First Preferred Stock, $1 per share on $4 Cumulative Convertible First Preferred Stock, 9½% per share on $3.65 Cumulative Preferred Stock, and 5½% per share on $2.125 Cumulative Convertible Preferred Stock, all for the period of April 1 to June 30 and payable July 10 to holders of record June 10.

Teller, senior vice president/general manager, Columbia, Myron Roth, senior vice president/general manager of west coast opera-
tions, CBS Records; Steve Lukather and Bobby Kimball of Grammy-winning band Toto; Yelikoff, and David Pach, Steve Porcaro, Jeff Porcaro and Mike Porcaro of Toto. CBS artists and recordlabeling pushed in 21 of the 62 Grammy Awards.
Dealers Design New Fixtures To Show New Stores Goods
(continued from page 6)
Music and Video chain headquarters. "You can be a bond gal, pixelogix or glass sheaves or wire hangers for albums, 45s, tapes, video and accessories. The shelves snap in and out so easily that you can change your displays within minutes without refastering. We're crazy about them."}

**Distributing Shelves**

Hi said that DanJay is even distributing the shelves for its supplier, Shoro Panel, in 6000 to 7000 units per day for 5875, and he has a mock-up at the warehouse for demonstration purposes.

Chip Cappelletti, construction manager for Record Bar's表示 that the merits of slat walls and said that all new stores and renovations this year would focus on their use. Chip said that he is becoming a very important part of our fixtures at this point," he said, noting that most stores would have 20-foot floor to ceiling sections in "to get a lot more on the wall," including all accessory lines, which were previously kept in small Promised fixtures.

The slatted approach is also carrying over into Record Bar's new "D" fixture. "The D is dump-type, but it's designed for flexi- bility and a million and one uses," it utilizes oak slat-walls for merchandising product on four sides and can hold anything from the shelves or walls, as well as in the dump bin. The bin bottom ad- justs up and down from three to 12 inches to allow maximum facing for whatever product, or comes out altogether, making it 2 1/2 feet deep.

Stark's Cappelletti's Mundolf said that pegboard was being used in his stores along with pixelogix shelving units, as in slat-walls, to handle a wide variety of items and use more space. He added that record racks were also being modified to handle other products. "We're widening the

racks to allow handling of albums and videocassettes and packaging pathogens, both in the new 6" x 12" Christopher Crosses, if that type holds back. Our current fixtures will handle everything, but the fit is too tight,"

Mundolf added that the new record racks could also contain the Compact Discs (CD) if they are packaged in the 6" x 12" containers. Other retailers were undecided as to fixturing CDs since the product's package is uncertain.

**Custom Fixtures**

Cassette merchandising has become another important area in planning new stores fixtures, and manufacturers are being devised to cross-merchandise both album and tape configurations. John Overmann, president of Hamilton, Ohio company that manufactures fixtures in conjunction with several major rack jobbers and retailers, outlined a pair of new lounge boxes for behind the album.

Gold Circles' Sinton, who works with Overmann in devising his fixtures, is hop- ing to use the album/large bins were specified for new store opens in Cincinnati in November. "This way, we would have 'Rock - A' cassettes right behind the 'Rock - A' albums, rather than segregating the two," he said.

The expansion into video and computer products was reflected in other merchandis- ing shifts by several retailers. Small poster/placards call for 12-30 running feet for

(continued on page 54)

Dealers Take Steps To Boost Security
(continued from page 11)
the professional can side-step such systems, they maintained that the biggest shoppilng problem is among amateurs. "If you ask most retailers who the problems is, they'll tell you it's the amateur thief," at- tered Brad Clegg, director of marketing ad- ministration at the Deerfield Beach, Fla.- based Sensormatic, Inc.

**Numerous Systems**

In active since 1970, Sensormatic offers more than seven separate systems, a variety of which are used by several record store chains, Kane claimed. He said that Sensormatic systems were being used by Musicland, Peaches, Record Facts, and are becoming a major item in the market.

One Sensormatic system frequently em- ployed by record stores is the "Keeper" box, which allows open merchandising of cassettes. The Keepers are made of clear, reusable plastic that has a high-frequency strip that must be deactivated at the cash register. The box can't be opened without paying for the cassette would set an alarm. Another Sensormatic carrier comes in the form of a high-frequency strip that can be attached to a product. LPS, can contain store logo, price informa- tion or bar coding symbols.

One concern is also the concern that the company trains store employees in the use of hardware and application of the software, and also includes guards to assure that, in how approach customers in a firm but courteous manner.

"With fewer staff in-store because of the occupancy, we feel the systems is a more effec- tive than in previous years," said Kane. "If the staff is concentrating on security in- stead of service, then you could be losing revenue."

Cost of the Sensormatic Keeper box goes for four cents a unit per month rental, while the hardware systems range between $100 and $2,500 per month in rental and taxes.

Another electronic detection firm, Knogo Corp., based in New York with inter- national headquarters in Mons, Belgium, also advertises electronic tagging of record and tape product, an endeavor that would be investigated by manufacturers, ac- cording to a spokesperson.

"The best way to protect records and tapes is to get manufacturers to put on a protective strip as part of the package or thereon, and not to cause a loss in financial for Knogo, "If we can convince companies to throw the strip on or under- neath the labels, the dealers won't run into the problem of the thieves (leaving the package in the bin)."

Employing the electromagnetic technique for tagging purposes since 1956, starting out tagging books for libraries, then bookstores, then moving into drug stores, supermarkets, and record stores, plus developing systems for both hard and soft goods.

The magnetic tags used in the Knogo system would cost no more than 10 cents per record at 100% mark-up and hardware could cost between $3,500- $5,000, depending on store design. The Knogo exec said that lease arrangements were also part of the marketing program. Dellomo said that they were pressuring new companies to try electronic systems, stressing that along with installation of the system, field reps educate employees not only on the system's use, but how to ac- tively police a store without impressing customers as security. "The system doesn't work by itself. If you put it in and walk away, it won't work."
Sparks Fly Over Playlist Size
At Country Radio Seminar

by Tom Roland

NASHVILLE — The most-controversial and best-attended session during the Country Radio Seminar, Feb. 17-19, was, in many respects, the replacement for the traditional "Radio, Records And Traded" panel at which different segments of the music industry were allowed to air their frustrations and point accusing fingers, occasionally with surprising results. "The Great Debate -- Tight vs. Loose Playlists" rose in its stead as a volatile session, with overt name-calling and maneuvering that seemed to confirm the opposition's supporting statements "asinine" as proponents of open playlists charged their counterparts with perpetuating a short-listed scheme that will eventually undermine the country industry.

Mike Oatman, executive vice president for the nine-station Great Empire Broadcasting chain, attacked the short playlist, saying that "a short playlist says a station is short on other things sometimes, such as courtesy to promoters and artists and interest in the industry." Additionally, he cited the recent emphasis on shorter playlists as a situation created by the movement of former Top 40 programmers into the country market.

"Top 40 died four years ago," he said, "and the jocks are working on us now."

Most programmers who play fewer records have based their decisions on the theory that listeners are more apt to change a station when they are presented a record they do not want. Oatman embraced a study conducted by Rob E. Balon & Assoc. that stated that 34% of the respondents change radio stations because of excessive repetition, an inherent problem with shorter lists, while a mere six percent tune out a signal because they are unfamiliar with it.

Oatman further hurled criticism at programmers' tendencies to wait for other stations to add a record before going on it themselves. "If the only criteria we use to add a record is whether or not [Chicago's] WMAQ is playing it," he noted, "I suggest that is incest."

Dene Hallam, program director for W-KH-FM/New York, suggested in retaliation that larger lists actually provide less exposure for artists since the average listener tunes in to radio only seven to eight hours a week. "If your list is 80 records," he asked, "how many times will the listener hear one record?" He suggested that the answer is "very, very few." Hallam charged that the record industry is to give maximum exposure to a record once you go on it and back-announce the artist. The 

Oatman stated that the industry has become more close-minded toward new artists, recalling that he first played Merle Haggard when Haggard was an unknown quantity at the time, brought his "Strangers" record into the studio when he was with Tally Records. Hallam called this example "asinine."

Competitive Reasons

Lon Helton, music director for KHJ/Los Angeles, has been placed on the panel in support of long playlists, and he suggested that the longer lists can be used as a means of positioning the station. Playing more records than the competition ensures that some of the product on the playlist will not be duplicated by the cross-town rival, he said.

Additionally, he indicated that depth should also be provided in the oldies category, since duplication of oldies by more than one station in the market can create a larger "gross perception" by the listening audience of that record's volume of play within the market, compelling listeners to switch formats as well as stations.

Dan O'Toole of the Capitol Broadcasting Corp. had prepared a survey of 61

(Continued on page 21)

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COUNTRY RADIO SEMINAR HIGHLIGHTS — Some 620 registrants were drawn to the 14th annual Country Radio Seminar at the Opryland Hotel, providing a host of varied sessions and an opportunity to mix business and education with personal interaction. The seminar also allowed disc jockeys and artists to meet one-on-one at the Artist/Attendee Cocktail Reception, as well as featuring 11 developing acts on the traditional New Faces Show. Following are highlights of the show:

Epic recording artist Ricky Skaggs; Jim Sharp, Cash Box Nashville vice president; Chip Pay, Skaggs' manager; Rich Schwan, Epic national promotion manager, Nashville; Gary Wolt, EMI America/Arista recording artist Michael Murphey; Mrs. Michael (Mary) Murphey; Mark Albert, Cash Box vice president/general manager; Rick Blackburn, senior vice president/general manager, CBS/Nashville; Columbia recording artist Janie Fricke; and Jack Lameter, Columbia national promotion director, Nashville. Pictured in the bottom row are (l-r): RCA recording artist Jerry Reed; Rob Heagerty, national country promotion director, RCA; Janet Fort, MD, WSM/Nashville; Tommy St. John, Columbia recording artist Joe Stampley; Mrs. Joe Stampley, Joe Casey, vice president, promotion, CBS/Nashville; Ernie Woolsey, vice president, national country promotion, MCA; Stan Davis, PD, WWAM/Atlanta; Danny O'Brien, manager for MCA recording group The Younger Brothers; Tom Pifer, PD, KRM/Shreveport; Michael Younger of The Younger Brothers; Roger Ramsey, regional promotion, MCA; and James Younger of The Younger Brothers.

COUNTRY

Nashville Network Debuts March 7

(continued from page 5)

feature such guests as Jim Ed Brown, John Hartford, Jeannie Seely and Archie Campbell, Fandango, a Bill Anderson-hosted quiz show centered on country music trivia. Yes, there's a show in Nashville, which examines the genre from a historical perspective; Nashville After Hours, a showcase of Music City nightlife with concert performances and host Wayne Massey; Off Stage, an interview program that portrays artists such as Ed Bruce and Connie Francis, as well as industry executives such as BMI's Frances Preston, Tree's Buddy Killen and Cash Box president and publisher George Albert; and Opryland On Stage, which highlights the youthful talent at the Opryland U.S.A. theme park.

Weekend programming includes Bobby Bare And Friends; a look at the country songwriter, This Week In Nashville, Tumbleweed Theater, a Riders In The Sky-hosted feature on western films; and Country Sportsman, as well as many other country-oriented shows.

To attain the highest quality and credibility, TNN will not utilize any lip-syncing; all programs that appear on the network will be either live or taped from a live performance. WSM, Inc., handles all programming and production for the Nashville Network, while Group W is responsible for sales, marketing and distribution of the operation.

(continued on page 21)
COUNTRY ALBUMS

**TOP 75**

| #1 | MOUNTAIN MUSIC | ALABAMA (Columbia ACH-14282) | 1 | 1983 |
| #2 | ALWAYS ON MY MIND | WILLIE NELSON (Columbia FC 7561) | 1 | 1983 |
| #3 | HIGHWAYS & HEARTACHES | RICKY SKAGGS (Elektra FE 37996) | 2 | 1983 |
| #4 | ONE DUET AT A TIME | SILLIE WYNN & LEFTY FRIZZELL | 2 | 1983 |
| #5 | THE BELLAMY BROTHERS GREATEST HITS | Columbia FE 37990 | 2 | 1983 |
| #6 | THE WINNING HAND | KENNY ROGERS (Liberty LG 31134) | 7 | 1983 |
| #7 | WILD & BLUE | JOHN ANDERSON (Warner Bros. 35725-1) | 9 | 1983 |
| #8 | GOING WHERE THE LONELY GO | WILLIE NELSON (Electra ACH-14219) | 6 | 1983 |
| #9 | FEELS SO RIGHT | NEWTON RABBITT & JANIE RIDGE (Columbia ACH-14293) | 11 | 1983 |
| #10 | IT AIN'T EASY | TAMMY WYNETTE & JOHN CONWAY'S MURPHEY VOL. 9 (Columbia CL 35864) | 12 | 1983 |
| #11 | RADIO ROMANCE | EDDIE RARRITY (Elektra 69510-1) | 13 | 1983 |
| #12 | WAY YOU WILLY WALK WAY ON AND WILLIE | Warner Bros. 35725-1 | 14 | 1983 |
| #13 | BIGGEST HITS | MAC SWAIN (Columbia FC 38099) | 20 | 1983 |
| #14 | ANNIVERSARY — TEN YEARS OF HITS | GLEN FABER (Keystone 32628) | 18 | 1983 |
| #15 | WILDELL NELSON'S GREATEST HITS (AND SOME THAT WILL BE) | KENNY ROGERS (Columbia KC 75543) | 17 | 1983 |
| #16 | SOMEWHERE BETWEEN RIGHT AND WRONG | EARL THOMAS CONLEY (A&M 1141-2) | 17 | 1983 |
| #17 | TRUE LOVE | CRYSTAL WACKNESS (Elektra 60305-1) | 19 | 1983 |
| #18 | THE BELLAMY BROTHERS BARGAINS | Elektra FE 37990 | 21 | 1983 |
| #19 | AMERICAN MADE | OAK RIDGE BOYS (MCA-5393) | 22 | 1983 |
| #20 | AMERICAN MADE | GOLLY PARTON (Columbia ACH-14422) | 15 | 1983 |
| #21 | LAST DATE | DAMON HILLS (Warner Bros. 35725-1) | 23 | 1983 |
| #22 | THIET LIES | JERRY ROSS (Columbia ACH-14292) | 24 | 1983 |
| #23 | A WINE OF YESTERDAY'S WINE | MERLE HAGGARD & GEORGE JONES (Elektra FC 4003) | 28 | 1983 |
| #24 | STRONG STUFF | HANK WILLIAMS JR (Columbia ACH-14284) | 31 | 1983 |
| #25 | MY HOME'S IN ALABAMA | JOE CHAPMAN (Columbia FC 38162-1) | 26 | 1983 |
| #26 | DREAM MAKER | CONWAY Twitty & YVONNE BRENNER (Columbia FC 38162-1) | 30 | 1983 |
| #27 | COME BACK TO ME | MARTY RODDING (Columbia FC 38195) | 29 | 1983 |
| #28 | WE'VE GOT TONIGHT | ALBION & RICHARD ELLIOTT (Columbia FC 51143) | 1 | 1984 |
| #29 | WAITIN' FOR THE SUN TO SHINE | RICKY SKAGGS (Epic FE 37919) | 26 | 1983 |
| #30 | INSIDE AND OUT | GREENWOOD's KIDS (RCA RC 37990) | 32 | 1983 |
| #31 | TOM JONE'S COUNTRY | MARMIE (Polygram FC 40-14822) | 35 | 1983 |
| #32 | PERFECT STRANGER | T. STINKS (Warner Bros. 27336-1) | 40 | 21 |
| #33 | OUR BEST TO YOU | DAVID FRIZZELL & BILLY WEST (Jockey/Ed V 37997-1) | 48 | 1983 |
| #34 | PUT YOUR DREAM AWAY | MICKEY GILLEY (Steffi FE 38082) | 36 | 30 |
| #35 | JUDE NEWTON (Columbia ST 12101) | 37 | 42 |

**COUNTRY RADIO Seminar Panel**

(Country Radio Seminar Panel)

- Program directors before attending the panel discussion, and he indicated that the majority favored short lists. The vast majority in the Top 50 markets preferred shorter lists, with that inclination slowing down until both short lists and long lists were favored evenly in markets 75-100. Since nearly all stations surveyed wanted local coverage, the country station in the market, O'Toole concluded that "people should do what they want to do as long as it's successful." One of the disadvantages of O'Toole's survey is that it arbitrarily set 50 as the dividing line between a short list and a long one, and many people would feel that 40 records on a long list, depending on the size of the market.

- Barry Mardit, program director at WWW/WWF, added from the floor that in spite of claims by proponents of long lists, short playlists have not kept newer artists out of the large markets, noting that very station in the region probably played at least two cuts by such artists as Leon Russell, John Anderson, George Strait, Ricky Skaggs, Reba McEntire and Earle Thomas Conley.

- **RABBIT GOES STRAIT AT THE RODEO** — When Eddie Rabbit got sick prior to his scheduled appearance at Houston Livestock Show and Rodeo, Feb. 27, some last-minute shuffling by the show's promoters provided a doubt bonus, with George Strait filling in for the performer and Rabbit promising a benefit show during 1984. Once a local musician, Rabbit decided to perform rented in his hometown of Franklin. The star, who was in charge of talent coordination for the event, that he would not only appear next year, but that he would also interrupt his annual five-month hiatus with a benefit concert on behalf of the Houston Rodeo's agricultural scholarship fund. Traditionally, Rabbit has taken five months off each year for relaxation and to work on album projects, and his 1984 appearance at the rodeo in Houston will mark the first departure from his closely guarded seclusion in the years since he abandoned his personal policy. When Weekes discovered he had a "sick Rabbit" on his hands, he quickly contacted Strait at his San Marcos home, and, with just six hours' notice, the Texan agreed to perform in Strait's stead. Using a band that included labelmates Janie Fricke and Michael Youngers' bassist, Strait apparently was well-received by the estimated 35,000 concertgoers, since he was invited to return to the rodeo next year. Strait also opened The Lone Star, a new country nightclub in Midddstown, Ohio, halfway between Dayton and Cincinnati, on Dec. 4. Upcoming tentative dates include Bobby Mackey, March 10; Ed Bruce, April 16; and "Swingin'" John Anderson, May 2.

**ALABAMA PLANS SECOND JUNE JAM** — Following last year's initial festival, which attracted more than 30,000 to the band's hometown, Alabama is planning its second annual June Jam at Ft. Payne, and officials with the Grammy-winning act expect double last year's attendance. Tickets have been priced at $16 for the June 11 bill, which will also include Janie Fricke and Lee Greenwood, with the net proceeds earmarked for local charities. The 1982 event raised over $250,000, which was distributed to some 80 non-profit organizations in Dothan County, including $40,000 to Adamsburg School for a new gymnasium.

**MARDRELL ADDS NEW GUNS** — For the first time, Irby Mardreell signed an act from outside the family for management through the Mardreell Management Co., when he picked up Count Trumbull recording act THE CANON FAMILY. Count and Daris Cannon and older brother Larry, the group has already opened for such acts as the Oak Ridge Boys, the late Marty Robbins and Charlie Pride. The group's first single, "Watch My Lips," was produced by Eddie Kilgore. Meanwhile, Barbara Mandrell has been in Florida for the Los Angeles Dodgers' spring training at the request of Dodger catcher Steve Yeager.

**CARLILE INKS WITH KILLED** — Door Knob recording artist Tom Carlile recently signed with Buddy Killen, allowing the Tree president to handle production chores for the artist who was recently featured on the New Faces Show at the 14th annual Country Radio Seminar. Carlile was also nominated for New Male Vocalist of the Year by the Academy of Country Music.

**SPRINGS, SEALS BENEFIT** — Recent appearances by Steve Wariner and Vern Gosdin have led to more than $15,000 in receipts for Russell Springs, Ky., and Easter Seals. Wariner performed at the 12th annual Martin Guitar in Kentucky hometown to benefit William Jay Hammond, the bandleader who first gave Wariner a job as a drummer. Hammond had two recent heart attacks while his wife underwent surgery, and more than $10,000 was raised for the couple. Gosdin appeared at the Easter Seals "Two-Stop-A-Thon" Feb. 19 at Jacksonville's Tepple's, netting over $500 for the charity.

**Country Radio Seminar Panel (continued from page 26)**

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EVERYBODY IS TAKING RONNIE MCDOWELL'S 
NEW ALBUM

After a long string of hits, Ronnie McDowell is bringing it to his fans "Personally."
His "Personally" single is bulleting up the charts.
His personal touch is filling large halls, in major markets from coast to coast.
And his new album is a personal and professional triumph.

Produced by BUDDY KILLEN

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615/244-9550

EPIC RECORDS & CASSETTES
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES
1. YOU TAKE ME FOR GRANTED — MERLE HAGGARD — EPIC — 42 ADDS
2. IT HASN'T HAPPENED YET — ROSANNE CASH — COLUMBIA — 39 ADDS
3. LITTLE OLD FASHIONED KARMA — WILLIE NELSON — COLUMBIA — 30 ADDS
4. IN THE MIDDLE OF THE NIGHT — MEL TILLIS — MCA — 29 ADDS
5. THOSE NIGHTS, THESE DAYS — DAVID WILLIS — RCA — 24 ADDS

MOST ACTIVE COUNTRY SINGLES
1. DIXIELAND DELIGHT — ALABAMA — RCA — 64 REPORTS
2. AMERICAN MADE — OAK RIDGE BOYS — MCA — 59 REPORTS
3. SOUNDS LIKE LOVE — JOHNNY LEE — ELECTRA/ASYLUM — 52 REPORTS
4. JOSE CONTRERAS — SHelly WEST WARNER/VIVA — 47 REPORTS
5. YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING — REBA MCENTIRE — MERCURY/POLYGRAM — 46 REPORTS

SINGLES REVIEWS
OUT-OF-THE-BOX

GENE WATSON WITH THE FAREWELL PARTY BAND (MCA 52191)
The song was written by then-17-year-old A. Frizzell.

FEATURE PICKS
MICHAEL MURPHY (Liberty P-1484)
Love Affair (3:30) (Timberwolf Music/ Abo Songs, Inc. — BMI) (M. Murphy, M. d'Abo) (Producer: J.E. Norman)

MARTY ROBBINS (Columbia 38-03789)

BOBBY BARE & LUCY J. DALTON (Columbia 38-03626)

JERRY LEE LEWIS (MCA 52188)
Come As You Were (2:25) (Drop Kick Music — BMI) (P. Craft) (Producer: R. Chancey)

GAIL DAVIES (Warner Bros. J-79278)
Singling the Blues (2:04) (Acuff-Rose Publ. Inc. — BMI) (M. Endley) (Producer: G. Davies)

J.D. CROWE AND THE NEW SOUTH (Rounder 4554)
Would Have You All Night Long (3:28) (Tree Publ. — BMI) (G. Martin) (Producer: Not Listed)

BILLY PARKER AND FRIENDS (Soundwaves SW-4699-NSD)

BUBBA TABERT (Ranger VPMF-5734)
Easy Catch (Time Not Listed) (Ranger Publ. — ASCAP) (B. Tabert) (Producer: W. Mitchell)

NEW AND DEVELOPING

JIM GLASER (Noble Vision NV-102)
You Got Me Running (2:40) (Dawnbreaker Music — BMI) (P. McGee) (Producer: D. Tolle)

GLASER's "You Got Me Running" was one of the strongest independent releases to emerge in the last year, and his second Noble Vision single covers a song first recorded by Gene Cotton in the mid-'70s. Cascading guitar lines open to a seductive chorus, and Glaser turns in a strong rendition in this multi-layered production.

ALBUM REVIEWS

AFTER ALL THIS TIME — MEL TILLIS — MCA 5378 — PRODUCER: HAROLD SHEED — LIST: 8:38 — BAR CODED
In his first hookup with producer Harold Shedd, Tillis latches onto a strong mixture of trumping, swing-tinged cuts and relaxed country ballads. Tillis' vocal efforts are flawless, punctuated by loping bass lines, cutting fiddles and sorrowful steel guitar, as well as occasional backing vocals from the Corbin Hanner Band and Waylon Jennings, providing a fairly laid-back, 10-cut collection.

THE COUNTRY MIKE
MORGAN MOVING ON — Chuck Morgan, late night disc jockey at WSM/Nashville, is leaving to work with Larry Schmittou and the Texas Rangers baseball team. Morgan is assuming the position of director of sales in the marketing division. He will be dealing with the radio and TV network for the Rangers and will also do color for road games for cable TV. Schmittou, president of the Nashville Sounds minor league baseball franchise, and Morgan previously worked together from 1978 to 1980 when Schmittou hired Morgan to perform the public address duties at the Nashville Sounds ballpark. During his stint as host for WSM's Music Country Network, Morgan made many friends in the country music field, particularly the artists who have been his guests on the program. Many of these artists will be visiting with him on Music Country Network during his last days as host to bid him farewell. March 12 will be Morgan's last day to host the program. Music Country Network is programmed on more than 80 stations nationwide.

NEW PROGRAMMER — Part of our ongoing profile of new Cash Box programmers, this week the spotlight falls on WLS/Jacksonville, N. C. Owned by Seaboard Broadcasting Corp., WLS is 5,000 watts and is considered Onslow County's first country station. Sidney Popkin is general manager. Donna Marthindale holds the position of sales manager, and Williams serves as both program and music director. At least three or four times a year, the station brings in Nashville talent and provides lunchtime cut-ins. Their country chart shows, T.G. Sheppard and Earl Thomas Conley are among those who have performed. WLS is also actively involved in raising money with various promotions for non-profit organizations such as the American Cancer Society and the National Kidney Foundation. Burkhart/Abrams in Atlanta is used as consultant for the station, which has been country since 1971. The station lineup is as follows: 6-10 a.m. is Gator, 10 a.m.-2 p.m. is Williams. Terry Dowling covers the afternoon from 2-6 p.m. at Turtles 16th annual Addy Awards ceremony. The radio station earned the citations for the "Office Party," a 30-second spot created for Dan Tisdal Photography, and for "Fifty Fifty Years," a 60-second spot that was created for White River Fish Markets. Both segments were produced by Scott Yates, production director at WKN. The Addy Awards, sponsored by the Turtles Chapter of the American Advertising Federation, allows advertisers to enter their original works in 19 categories.

STATION CHANGES — Buzz Barton is now the program director for KOCY/Oklahoma City. Barton, a 20-year veteran of Oklahoma City radio, previously held the midday air shift for sister station KXXX. Deborah A. Wieser has been named director of publicity and advertising for the Wheeling Broadcast Co., which includes WWVA and WCPH radio stations, Jamboree U.S.A. and the Capitol Music Hall. Wieser has been with the firm since September 1981, serving as secretary of the promotions department. DSD/ST Louis has added Nancy Crocke to its station lineup. She is on the air from 7 p.m.-midnight. Crocke formerly was music coordinator at WIL/ST Louis.

Juanita Butler

PROGRAMMERS PICKS

Willis Williams WLS/Jacksonville We Must Believe In Magic — Johnny Cash — Columbia
Tom Newman KGA/Spokane You Take Me For Granted — Merle Haggard — Epic
Bill Jones WJKS/Mobile Huggin', Kissin', Lovin' — Neil — Deep South
Janel Fort WSM/Nashville It Haven't Happened Yet — Rosanne Cash — Columbia
Ernie Hadaway WKMF/Flint Ruby Red — The Four Guys — Audiograph
Rob Ryan KWN/Tulsa American Made — Oak Ridge Boys — MCA
Rick Carderrell WSLR/Akron After The Last Goodbye — Gus Hardin — RCA
Glen Garrett WCOS/Columbia Finding You — Joo Stampey — Epic
Bill Warren KLIC/Macon Little Old Fashioned Karma — Willie Nelson — Columbia
Rick Stevens KWWH/Shreveport The Party's Over — Sam Neely — MCA
Al Twine WXBB/Edenton It Haven't Happened Yet — Rosanne Cash — Columbia
THE MAGIC OF

Mel Tillis

A CASH BOX SPOTLIGHT
Dear Mel,

Congratulations and Welcome to the Agency.

From all your friends at WM.
State of Tennessee

March 1, 1983

Mr. Mel Tillis
Cash Box Magazine
Nashville, Tennessee

Dear Mel,

On behalf of the citizens of the State of Tennessee, I am pleased to be a part of this special tribute to you and your very successful career.

Since 1956, you have given to the people across the globe through your many talents as a singer, recording artist, and actor. Just as each of us in Tennessee realize your abilities as a performer, the Country Music Association and many other groups have publicly recognized you as one of our nation’s best in 1983. These honors were certainly long awaited and well deserved.

Tennesseans are proud to call you “one of our own”. As always, Mel, I send you my very best regards for much continued success and happiness.

Sincerely,

 Lamar Alexander
Governor

Office of the Governor

January 11, 1983

Dear Mel:

In Florida we like to point to all the things that make up a “Florida” state—our climate, beaches, international cities, quaint rural localities and exotic wildlife. We are the home of hundreds of festivals and special events, including your own Orange Blossom Special at the University of Florida.

We like to think that that extraordinary quality is reflected in the air and we are proud to say that in the midst of all of it all is the magic of Mel Tillis.

Thus, it is a pleasure to join your many devoted Florida fans in congratulating you on the occasion marking your 25 years with the music industry.

Sincerely,

D.K./K

Mr. Mel Tillis

City of Pahokee

P.O. Box X
Pahokee, Florida 33476

January 10, 1983

Mr. Lonnie Melvin Tillis
1314 Embrey Street
Nashville, Tennessee 37203

Dear Mr. Tillis:

I would like to take this opportunity to congratulate you on your success in the music and entertainmment field. The people of Pahokee are proud of your accomplishments. We are proud of the fact that you still call Pahokee home, and that you take time from your busy schedule to stop in and visit. We were regrettably unable to have a special event in your honor. We were happy to go the night without sleep to take the trip and keep your schedule. We were proud of Pahokee and are beginning to think the corner of re-development which we think will make you proud to have your billboard welcoming people to Pahokee.

I was very pleased to hear recently of your future production of a mini-series based on "I Take This Land". We of Pahokee will be glad to be of any assistance we can offer.

I have attached a photo of your new sign which is erected on each entrance to Pahokee.

Thanks for you

Wes Pardue, Mayor

Cash Box/March 12, 1983
THE MAGIC OF

by Tom Roland

There is something mystical that exists between an entertainer and his fans, an energy that moves in both directions between them. Some call it stage presence, some call it talent, still others call it magic.

Somehow, a heavy dosage of that magic is centered in the person of Mel Tillis, for he has overcome what many might consider a handicap to become a major country singer, and his success within the genre has covered more than a quarter of a century. Tillis is a curious subject, because in spite of the fact that he stutters almost incessantly during normal conversation, given a microphone, he is transformed into one of the slickest and smoothest singers in country music.

This is the point that separates him from every other entertainer and has endeared him to a steady legion of fans across the country, for the magic of Mel Tillis lies in his ability to candidly expose his weakness without self-consciously making a big deal of it.

Long before he was an entertainer, Tillis grew up as a classroom comic and a football player in high school at Pahokee, a town on the southeastern edge of Florida's Lake Okeechobee. After a year at the University of Florida, he joined up with the Air Force, where he honed his abilities as a comedian and songwriter before his military buddies as a member of The Westerners.

During his Air Force stint, he dabbled with songwriting, and after leaving the service, he eventually worked his way to Nashville, where, at that time, such legendary producers as Don Law, Paul Cohen and Steve Sholes were running the show in Music City, and singers were in many respects a dime a dozen. "After I found out that they needed songs instead of singers," Tillis says, "I went back to Florida and wrote some songs and brought them back up here. They turned out to be pretty good songs, so that way I got to meet Don Law."

In 1956, Webb Pierce recorded his "I'm Tired," leading to a deal with Cedarwood Publishing for $75 a week. Tillis began churning out reams of material for Cedarwood that was covered by such country artists as Pierce, Ray Price and Cal Smith, but his parallel recording career was much less rewarding, as he was unable to garner a solid hit with CBS. "Looking back," he recalls, "it seems that the way it turned out, Columbia was more or less a showcase for my songs, because I'd get covered on every record I put out, so I became more or less a writer."

As a writer, Tillis made substantial contributions to the repertoire of many other artists, with songs like "I Ain't Never" and "Tupelo Country Jail." Even more substantially, he wrote "Detroit City" for Bobby Bare, a song that has become a classic in the annals of country, earning Bare a Grammy Award. The tune has been recorded at least 15 times, by such artists as Bare, Tillis, Charley Pride, Carl Perkins, Walter Brennan, Tom Jones, Jerry Reed and Dolly Parton.

"I used to get extremely nervous when I wrote," notes Tillis, "I could always tell when I was going on a writing streak. I'd get extremely nervous, irritable, and I would insulate myself from all outside interference." During one of these spurts, which lasted a week, he wrote five songs, each of which was recorded later. Among them were "Unmitigated Gall," which was recorded first by Carl Perkins; "Mental Revenge," which became a hit for Waylon Jennings; and "Ruby, Don't Take Your Love To Town."

The latter tune, a more subtle form of protest to the Vietnam War than the bulk of war songs that were being written during the same period of time by pop writers, was recorded by a number of artists as album cuts before Kenny Rogers finally released it as a single. "I cut it first on an album," Tillis recalls, "but I wasn't going to put it out (as a single), not after my wife had told me it was
### The Personal Side of MEL TILLIS

Mel Tillis has had a long and storied career in country music, with a string of hits that have made him one of the most revered names in the genre. His music has been characterized by its honest, heartfelt nature, and his performances have been known for their passion and intensity. Despite facing challenges and setbacks, Tillis has remained true to his craft, continuing to record and perform well into his later years.

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**HIT SONGS WRITTEN BY MEL TILLIS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>RECORDED BY</th>
<th>YEAR</th>
<th>Honkytonk Song</th>
<th>Writer</th>
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<td>Kitty Wells</td>
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<td>Jack Green</td>
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<td>Pati Page</td>
<td>1967</td>
<td>I'm Tired</td>
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<td>Ruby Don't Take Your Love To Town</td>
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<td>Charlie McCoy</td>
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**About MEL TILLIS**

Mel Tillis was born in 1937 in Tennessee and grew up in rural Kentucky. He started his career as a songwriter in the 1960s, but it wasn't until the late 70s that he began to experience significant success as a recording artist. His music has been characterized by its heartfelt, emotional quality, and he has been known for his distinctive voice and his ability to connect with his audience. Throughout his career, Tillis has won numerous awards, including the Country Music Association's Song of the Year award in 1981 for his song "Ruby Don't Take Your Love To Town." He has also been inducted into the Country Music Hall of Fame.

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**Further Reading**


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My sincere thanks to all my friends in the industry for your help and support over the years and for giving me the opportunity to enjoy a successful career in the greatest business in the world.

Mel Tillis
MEL’S FAMILY: ADJUSTING TO LIFE WITH A FAMOUS FATHER

by Tom Roland

Personal life for an entertainer — especially one with the far-ranging business interests of Mel Tillis — is often a hectic one . . . and far from private. After Tillis leaves the stage, he is surrounded by the usual barrage of autograph-seekers and admirers who want to speak with him on a one-to-one basis, and, oftentimes, his family gets pushed aside by those eager fans.

Although his wife of four years, Judy, admits that each member of the family has faced some difficulty in dealing with his absence, his offspring seem to have gained a bit more independence than children whose parents are in more conventional professions, although there exists a strong thread of musicianship that was no doubt inspired in part by their father.

The oldest of the five, Pam, who is 25, is signed with Elektra as a pop artist, preferring a brand of music her stepmother refers to as "a cross between punk and rock." Mel Tillis easily admits that he has no expertise in the area, and his wife suggests that their musical differences stem largely from that fact, coupled with Pam’s need to separate her identity from the shadow of her father.

"She could have made it five years ago in country," surmises Judy Tillis of daughter Pam, who wrote Sandy Croft’s "Easter" single, "but I think she was afraid everybody would say, ‘Your daddy got you that,’ and nobody could say that her daddy got her what she’s getting now, because not only does he not like the music, he doesn’t understand the music. He refuses to listen to the music, because to him the song is the lyrics — music is a story — and in what he does there is no story; there’s just loud. She’ll bring a tape where she’s done a demo or something she’s working on for the album, and he can listen to about 60 seconds maybe, and then he’ll say, ‘I don’t have any idea what you’re doing there’ and just walk out.”

Connie Tillis, the second of the five children, works on a daily basis at Mel’s office on Music Row in Nashville. Like her older sister, she is seeking a career in music as an entertainer, but she has chosen to remain within the context of country music and has begun doing demos for Tillis’ publishing interests, Sawgrass Music and Sabal Music, until the right opportunity develops.

Cindy Tillis is "the intellectual one," according to Judy. Of the five kids, she is the only one actively pursuing a career outside the realm of the music industry and is currently studying communications at American University in Washington, D.C.

During this next summer, she will be working with national newscaster Ann Compton in the ABC News department.

Mel calls his "Fatima Gregory" after a former local newscaster, but his parents suspect that when it comes time for Tillis Enterprises to be turned over to another hand, hers will be the one that controls the company’s destiny.

Nineteen-year-old Mel, Jr. (a.k.a. Sonny Boy) is currently a freshman at the University of Florida. He is quite adept at a number of instruments, and his musical forte remains in country. Although he is attending college at the request of his parents, both of them seem mildly confident that he won’t complete a four-year degree. Instead, he may turn to work with the Tillis band, the Statesiders, on the road, since he has spent the last few summers as a "gofer" during his father’s tours.

The youngest Tillis, 11-year-old Carrie, has already said that she wishes to be a stage performer, and, at every opportunity, she presents her routine to whoever will grant her attention, occasionally grabbing the stage with her father in Las Vegas. She has been known to cut tracks at the Music Mill during parties at the studio, and her desire has, in some instances, turned to jealousy. "We took her to see Annie in New York," said Judy, "and she just hated that little girl because she had the part and Carrie didn’t."

Mel and Judy first met through his office. She had lost a job when a private airline she worked for folded, and a friend told her about an opening at Tillis’ office. "Who?" she had asked, when told of the position with Mel Tillis. "I grew up 30 miles from here (in Gallatin), so I didn’t listen to country music; the only person I knew of in country music was Ernest Tubb."

At the time she was hired to work in the office, Tillis was in Alaska, and their first introduction was over the telephone on her first day. "He called, and he always says, ‘is the mail in?’” she recalls. "And I said, ‘No, he’s in Alaska.’ Then he said, ‘Okay, who is this?’ I’m the mail in? It went downhill from there."

From the time that she began as a Tillis employee approximately 12 years ago, until they were married, Mel and Judy approached the ensuing bonds of matrimony with caution, refusing to take their vows until each member of the family had accepted her as their mother.

"If it hadn’t worked out with each child and myself having a good relationship, we’d have never gotten married," she insists.

"He couldn’t have done that, and I can understand that. I see other families where there’s been a divorce and both parents have gotten married again, and the kids are between this one and that one where there are just real bad problems. But I think we took enough time in building the relationship between myself and each one for it to work out. Every once in a while something will come up where I get ‘you’re the wicked stepmother’ and all that but it doesn’t last long."

The welfare of the children was not the only concern that the pair had to contend with. There is a fairly sizeable age difference between Mel, 50, and Judy, 32, and, in spite of his on-stage confidence, Tillis was worried that Judy would give him up for a man her own age. "If I had been the older one, I’d probably had been thinking the same thing."
“The most difficult part of having a famous father has been in separating the public and private lives . . . when even the fans can come between Tillis and his family.”

she says. “It’s hard to understand that you don’t love the age — I’d love him if he’d been 80 years old — it’s the person. To me, age has nothing to do with it, and he knows that now. But I think at the first it might have made him act crazy every once in a while, but not now.”

With the amount of time that Tillis has had to spend on the road to further his career, he has missed out on much of the growth of his children — at least on a daily basis — and quite naturally he has a yearning to maintain their youth, and that desire manifests itself during the holidays or during the summer when the kids are home. “Sonny Boy used to love to fish and hunt,” she says. “Melvin and Sonny Boy, that’s all they did when he had any time off. Sonny Boy leans more toward females now, and it’s hard for Mel to understand that it’s not as much fun for him to go hang out with daddy. Now when he hangs out with daddy, it’s out on the road — where are the females? They’re out on the road.”

The most difficult aspect of having a famous father has been in separating the public and private life, and, in some cases, even when the family is not separated by miles of interstate and a booking contract, it can be separated by his fans. Once when Pam played the ill-fated Exit 1 in Nashville, her parents came out to see the show, and Cindy, who had not seen her father in several weeks, went to the club to meet her father. Instead of meeting her dad, however, she met with an unruly crowd of followers who refused to give her room.

“There were so many people, and they can really be rude and not even know it,” said Judy. “It was like a wall between Cindy and her dad, and she couldn’t get to him, and the more she tried, the further those ladies pushed her back. They figure it’s going to be their only chance to see him, and they’d knock you down to do it.”

The entire family unit is housed on a 350-acre farm near Ashland City, a rural community north of Nashville, where they raise all of their own food, including vegetables, meat, poultry and eggs. Tillis grows his own berries and they make their own flour, and the property also includes several fishing ponds, a windmill and a smokehouse. It’s a perfect location to provide seclusion and shelter for a family that maintains its independence and an unusually low public profile.

Top: Mel, Judy and grandson Ben, Christmas 1981 at the family home near Ashland City, Tenn. (inset). Middle row (l-r): brother Richard, Mel, father Lonnie, mother Burma and sisters Imogene and Linda, 1956; Mel making a guest appearance on Glen Campbell’s new television show, one of the many career demands his family has learned to cope with. Bottom row (l-r): Judy and Mel on their wedding day in 1979; Mel, Pam, Cindy, Connie and Mel, Jr.; daughter Carrie on stage in Las Vegas; and Mel and Richard.
MEL TILLIS ENTERPRISES: MULTI-FACETED BUSINESS EMPIRE FOUNDED ON A SONG

by Tom Roland

Mel Tillis has earned not only respect, but also a large sum of money through his efforts in the music industry, starting first as a songwriter and later adding to that artist royalties and concert fees as a recording star and performer. And instead of squandering that income, Tillis has gone on to prudently reinvest much of his earnings, establishing his own publishing house and office, along with purchasing several radio stations in Amarillo.

On top of that, he recently established Mel Tillis Films, a production company that expands the artist’s involvement in the visual medium.

For many, the alternate roles of entertainer and businessman are too stark a contrast for one individual, but Tillis has been able to balance his artistic sensibilities with sound business instincts in the process, however, his songwriting has taken a back seat, “I have to balance it,” he says. “If I don’t, something has to give, and in this case, it’s the songwriting. I’m too busy to do any writing, you have to.asarray myself, and it’s so hard for me to.asarray myself these days with everything that I’m into.”

The most productive investments to date have been his publishing interests, Sabal Music (ASCAP), Sawgrass (BMI) and Guava (SESAC). All three were named for plants in Tillis’ native Florida: sabal is a type of palm tree, sawgrass is the proper name for the grass that covers the area and guava is a tropical fruit.

Run by Jimmie Darrrell, Buddy Cannon, James Ryan and Steve Nobles, the company represents nine staff writers who have penned such tunes as Tillis’ “I Believe In You,” the Oak Ridge Boys’ “Beautiful You” and Alabama’s “Change On.” In all, the publishing group has some 2,500 copyrights in the catalog, a relatively small number for a publisher with nearly a dozen years behind it, but that can be attributed to the secrecy exercised by the firm’s executives. “I believe in quality rather than quantity,” maintains Darrrell. “I just get more and more confusing the more songs that you have. There’s an unspoken thing, I feel, between a publisher and writer. When the writers bring your songs in and they’re looking for your approval on the song, it, when you say you’ll demo something, you’re made a commitment to that writer, and as far as he’s concerned, it’s out of his hands and you’re supposed to get it cut for him. I know we’re probably going to pass up some hit songs, but I’ve been here seven years, and so far we’ve been fortunate.”

Much of the reasoning behind that philosophy is an overriding concern about “wasting people’s time.” The Sabal/Sawgrass fold screens material for Tillis to listen to when he is out, and, knowing the situation from both sides, Darrrell does not want the company to develop a reputation for pitching poor material. “I don’t want to waste anybody’s time,” he says, “just like I don’t want anybody wasting our time. You don’t go pitch a tape full of songs to an artist or a producer; you get it down to usually two. It’s more important to me how good the song is than how close I think the song is to the artist. You’re just second-guessing them when you do that. As long as the quantity of the songs is good, no matter what you’re listening, they’re not going to hurt your reputation; they won’t mind listening to the next tape you pitch.”

Last year, the company took five ASCAP and BMI awards for songs performed by such artists as Conway Twitty & Loretta Lynn, Marty Robbins & the Oakies in fact, not one of the quarter was a Tillis cut. And, although Tillis’ current “In The Middle Of The Night” single was written by staff writer Bob Corbin, the new album, “After All This Time,” contains product from several outside publishers, including Barcy Music, Butler Music and Tribunal Music, among others. Obviously, the company is not simply a springboard for Tillis cuts.

In addition, Tillis owns two radio stations in Amarillo, KINZ-FM and KYTX-FM. Tillis has applied with the Federal Communications Commission (FCC) to change the call letters of the latter station to KMMO, owing the abbreviation to his image as “M-M-M-M-M-M-M-M-Tillis.” He first acquired KINZ in March 1979, when the signal was carrying a rock format that stayed near the cellar in the city’s once-a-year Arbitron ratings. Thirty days prior to that year’s survey period, Tillis became owner and changed the format to country, and the station has finished #1 in the market ever since, posting a 17.6 share in the latest book.

He immediately changed the image of the station, making it a promotion-minded channel with its first endeavor being a free concert featuring Tillis, Willie Nelson and Glen Campbell, which was carried live via the station. The threesome also taped a television special that was used extensively by the station to attract listeners, and, once they sampled the talent, many of them tuned in on a more frequent basis.

The station also sports a five-piece band, led by program director Doug Collins (Country Music Assn., Medium Market Disc Jockey of the Year in 1978), which plays in the outlying fringe areas on weekends during the spring and summer, culling the entire stunt the KINZ Panhandle Concerts.

The stations have been positioned to complement each other, each offering what the other lacks. The AM station is geared toward the older listener, mixing 70% traditional music in 30% current rotation, while the FM attempts to attract the younger demographic with 70% current records and 30% oldies.

One of the difficulties one might expect to face with an artist-owned station is that of placing his own music, but general manager Richard Haines indicates that KINZ treats Tillis just like any other artist. “Mel will come up in rotation if he has a hit,” he states. “It’s the same for everybody, and, in fact, I wouldn’t be surprised if in some instances we don’t bend over backwards a little more to make sure everybody else gets their crack.”

Tillis’ entire operation is headquartered in his office at the edge of Music Row, adjoining his memorabilia shop. Run by Cliff and Paula Totty, the store is primarily geared to the many tourists that invade Nashville each year, and Tillis has been known to appear in the store occasionally to sign autographs.

Recently, he began selling his own brand of molasses in the shop, Mel’s Molasses. The sorghum is produced on his farm in Ashland, Tenn., with a mill he had constructed there. Some 1,200 cases were manufactured during 1982, and Tillis expects to increase that figure to 10,000 cases by the end of 1983. Some rumblings of national distribution have even emanated from Tillis’ headquarters.

To coordinate his interests, Tillis has lured appropriate professionals to manage each property, including his personal manager, Bob Younts. With the other, more capable businesspeople specializing in those areas, Tillis is free to handle his music and business affairs in his own manner. “I’ve got my own rules,” he says. “If I’m not knocking a person that has a 9-5 job and comes in his office in a suit and is well-trained about business and transactions and the legal end, but I hire people to take care of that. I come in my levis and dip of snuff in my mouth, and when I want to know something, I call and ask somebody. That’s my style.”

And while Tillis’ business diversions are varied, he maintains one guiding principle in plotting his overall course: “I hate to start anything and not finish it.”

Air staff of radio station KINZ-AM/Amarillo, Tex.

Jimmie Ryan
Cliff Totty
Buddy Cannon, Jimmie Darrell, Steve Nobles
Thank you Mel Tillis, for Helping Us Grow.

Writing Staff:

BOB CORBIN
DAVE HANNER
BUZZ RABIN
BUDDY CANNON
JIMMY DARRELL
STEVE NOBLES
BRENDA SENSENEY
RALEIGH SQUIRES
JAMEY RYAN
CAL MILLER
AL GORE
Speaking of Mel

Webb Pierce

I took Mel Tillis on tour with me, and one place we played was in Colorado, and Denver has that mile-high altitude. I told him when you go on that stage, you'd better walk out, not run out, because you'll be out of breath, but he said, "Aaa-w-w P-Pierce, you're just t-telling me that." He didn't pay any attention to it; he just ran out there when he got introduced, and he got out there and he was breathing real hard: "I should have listened to Webb Pierce. He said if you run out up here you'd be out of breath, and, folks, you're just going to have to hold it for about five minutes while I get rested up. B-B-Besides my stuttering, now I can't even sing."

Joe Bonsall

The Oak Ridge Boys

One of the things that always impressed me about Mel and his band, no matter who he had in his Statesiders, was that it was the most fun-loving bunch that I have ever met on the road. I have toured and been around just about everybody in our business, and I don't know anybody who enjoys the road more than Mel Tillis and the Statesiders. On Halloween of '77, we did the Nezovallah Festival in Independence, Kan. We opened for Tillis, and we had decided that that night we would pull a joke on Tillis. Eight of us put some brown sheets over our heads, and when the stage went dark out there, we ran across the stage making Halloween noises. Tillis wasn't ready for us at all, and he backed up and almost fell over one of us. It would have been a good joke if we had just gotten off stage; but there were so many of us and so many of them on this small stage that the guys got tangled up. The plug pulled out of the sound system, and everything went dead for about 20 minutes. We went back to the hotel that night, and when we all got in the bus to leave town about 2:00 in the morning, I guess Mel thought that Duane (Allen) was the main author of this melee. When we got out to the bus, they had emptied an entire dumpster into Duane's bed, including a dead dog. We learned then that if you plan to fool around with Tillis and the Statesiders, you'd better be prepared because you're going to get it back in spades.

Porter Wagoner

Mel's honesty is probably his strongest suit on stage. When he was a member of my show for a year and a half, Mel was known primarily as a writer, and all he would do on stage is sing — he'd do one song and go right into another one. Mel is such a great storyteller, and he's so honest when he switches as he talks, that I told him, "If you'll try that on stage, people will love you for it." He was afraid people would make fun of him, but he said he would try it one night, and he did, and the audience just loved it. That was great for him because it gave him a lot of confidence in himself. That was the first time that I knew of that he talked on stage, and, since then, he's used his handicap — if you would call it that — to a great advantage. If you ask Mel's opinion on something, if you don't want an honest answer, don't ask it.

Ray Sawyer

Dr. Hook

The fact that he is still the same Mel Tillis that I knew 20 years ago impresses me about Mel Tillis. When you hear him on the radio, he's still Mel and he hasn't let them change him. I can't think of anybody who hasn't tried to go pop with some sort of a pop sound, but Mel just stays right there, and I believe in my heart that that's what made him Entertainer of the Year and made him as big as he is. He's the most country guy I know, with his music and with the way he is.

Burt Reynolds

One of my best friends growing up as a high school athlete was a star athlete from Pahokee High School named Buford Justice. Years later, when I was contributing to the screenplay of Smokey & The Bandit, I helped make his name infamous by giving it to Jackie Gleason's character. Buford always used to say to me, "You've got to meet my friend Mel Tillis; he's the best singer you ever heard, and he's going to be a big star." Well, I've since then met Mel Tillis, and, like everyone else who ever met him, I fell in love with him. He's won-won-wonderful! Buford was r-r-right!

CONGRATULATIONS

M.M.M.M.M.E.L!

FROM THE STAFF OF

KIXZ 940 Country Music Radio AM

KYTX-FM 98.7

P. O. Box 10840 • 1703 Avondale • Amarillo, Texas 79106 Phone Area Code 806 355-9777

Cash Box/March 12, 1983
Frank Sinatra
Meh-Meh-Meh-Mel Te-Te-Te-
Tillis is th-th-th-the bes-bes finest cuh-
cuh-cuh-country sing-sing-sing-
vocalist in the woh-woh-woh-
woh United States. Sincer-Sincer-
Sincer... I mean it.

Burl Ives
Mel Tillis is a guy who's got an
dreadful lot of nerve. We were in the
Bahamas back in the '60s, and I was
down there on my schooner, and Mel
had a wisdom tooth impacted. There
were no dentists, but there was one
doctor there, and we went to him, but
he said he couldn't do anything since
he didn't have anything to numb it or
any equipment to handle the job. So
Mel said, "You got a pair of
pinchers?" and the doctor said yes,
but he still needed something to numb
it. "You got any whiskey?" he asked,
and Mel said, "I think we can get
some." Mel drank a good four or five
slugs and sat there and didn't make a
damn bit of noise, and the guy pulled
his wisdom tooth. I was amazed at the
fortitude of this guy. He's really a
tough guy underneath it all — very
sentimental and nice, but he's
got guts. Here is this songwriter — a
gentle and poetic man — and it was
just like out of the old frontier days.

Waylon Jennings
Mel Tillis is the only guy who can
sing harmony faster than me, and I
love him.

Billy Swan
Seventeen or eighteen years ago
I used to travel with Mel when he went
to different gigs on the weekends,
and I'd mainly go because we were
friends, and it was good for somebody
he knew to be with him. Once, in
Florida, Mel was doing a movie — it
was his first movie, I believe, Cotton
Pickin' Chicken Pickers — and we'd
go hang out around Florida when he
had some time off. On one of his off-
days we went to St. Petersburg and
checked into a hotel and stayed up all
night. When morning came and the
shops around the hotel opened, we
went and bought some straw hats and
shirts — the whole tourist thing —
and went to the bar. We were the first
ones at the bar, being 9:30 or 10:00
in the morning. We had some margaritas
and went for a stroll on the beach, and
we hadn't gone 20 yards when Mel
spotted some sailboats for rent. I
think Mel convinced them that we
could learn to run one. We hadn't
gotten about 30 or 40 yards from the
beach when the wind caught the sail
and blew the boat over, and we lost
our hats and sunglasses immediately.
We finally got the hang of it, and Mel
didn't think the boat was going fast
enough, so he pulled up the center-
piece. After turning over more times
than I can remember, my knees were
bleeding, and I had bumps and
scratches on my head where the sail
hit me, and we'd gone out so far we
couldn't see the beach. We were
finally brought back by some patrol,
and the fellows in the boat said they'd
take me out and show me how to sail
the boat if I wanted them to. I just said
something vulgar and jumped out of
the boat and swam in and laid on the
sand for about 10 minutes. The
margaritas and the salt water didn't
mix too well, I guess. I haven't sailed
with Mel since then.

Richard Haines
KIX2/Amarillo

It has been my privilege to work for
Mel Tillis during the last four years.
He is not only a talented performer,
but a fair and generous employer.

Snuff Garrett
When I was doing my first film,
Every Which Way But Loose, I met
Tillis in San Diego, and I picked two
songs for the film that I'd already had
approved by Clint Eastwood. I
played them for Tillis and he said, "I
know you know good songs, but them
two ain't worth a damn. I'll just write
two songs for you and give you the
publishing on them." I said, "No, this
is my first movie, and you do these or
you can't be in the film." So I played
them again, and there was that cold
feeling between a producer and an
artist, and he asked, "I've got to do
those or I can't be in the movie!" I
said, "That's right," and he said,
"Well, they sound better already."
**DISCOGRAPHY**

**ALBUMS**

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**PRODUCER**

- Don Law
- Jim Vienneau
- Jimmy Bowen
- Johnny Bowen
- Jim Vienneau
- Jimmy Bowen
- Jim Vienneau
- Jim Vienneau
- Jim Vienneau
- Johnny Virgin/Mel Tillis
- Jimmy Bowen
- Jimmy Bowen
- Jimmy Bowen
- Jimmy Bowen
- Jimmy Bowen
- Jimmy Bowen
- Jimmy Bowen
- Jimmy Bowen
- Billy Strange
- Jimmy Bowen
- Billy Strange
- Harold Shedd
SINGLES

DATE LABEL NUMBER TITLE
2/70 Kapp KJB-88 Heart Over Mind
3/71 Kapp K-2121 She'll Be Hangin' Round Somewhere
3/70 MGM 14145 One More Drink
8/70 MGM 14176 How You Drink The Wine
1/71 MGM 14211 Commercial Affection
4/71 MGM 14255 You Thought I Was
6/71 MGM 14276 Arms Of A Fool
9/71 MGM 14303 Scared To Be Happy
1/71 MGM 14329 Brand New Wrangler
1/72 MGM 14365 Anything's Better Than Nothing
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7/72 MGM 14418 That Is Something To Be Proud Of
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12/73 MGM 14689 Midnight, Milk & The Blues
3/74 MGM 14714 Miracle Of Love
3/74 MGM 14720 Hang My Picture In Your Heart
6/74 MGM 14744 Second Base
10/74 MGM 14772 The One I See Heaven In
1/75 MGM 14782 Eenie Meanie Miny
5/75 MGM 14803 Two Strangers
5/75 MGM 14804 Walls In The Back Of My Mind

9/75 MGM 14835 Looking For Tomorrows
2/76 MGM 14846 Lonesome Barge Man
5/76 MGM 14950 If I Could've Saved Your Love
5/76 MGM 40519 Love Renewed
9/76 MGM 40617 Someone's Got To Go
12/76 MGM 40667 Heartbreaker
3/77 MGM 40701 I Just Don't Want To Be
6/77 MGM 40764 Higher
12/77 MGM 40836 How 'Bout A Little Love
8/78 MGM 40960 You Got To Be In Love
8/78 MGM 40946 She's The One I Love
12/78 MGM 40953 Send Me Down To Tucson
6/79 MGM 41041 Call It What You Will
9/79 Elektra E-46326 Blind In Love
2/80 Elektra E-46581 UP And Over
4/80 Elektra E-46628 Your Body Is An Outlaw
8/80 Elektra E-47015 Steppin' Out
3/81 Elektra E-47116 My Old Hound Dog
6/81 Elektra E-47157 Louisiana Lonesome
8/81 Elektra E-47176 Love Me Tonight
9/81 Elektra E-47247 Love Me Tonight
11/81 Elektra E-47247 Love Me Tonight
2/82 Elektra E-47412 Too Long To Day
5/82 Elektra E-47453 You Don't Know What
8/82 Elektra T-0963 Tell Me Why
2/83 MCA MCA-52162 In The Middle Of The Night

DATE LABEL NUMBER TITLE
2/57 Columbia 4-40845 It Takes A Worried Man To Sing A Worried Song
4/57 Columbia 4-40904 Hanky Torn Song
5/57 Columbia 4-40944 I'm A Fool
10/57 Columbia 4-41136 If You'd Be My Love
11/58 Columbia 4-41199 Take My Hand
8/58 Columbia 4-41289 Tonio Roma
11/58 Columbia 4-41277 The Brooklyn Bridge
6/59 Columbia 4-41416 Sawmill
5/60 Columbia 4-41530 You Are The Reason
12/61 Columbia 4-42262 Till You Get Enough Of These Blues
3/62 Decca 31443 Walk On By
11/62 Decca 4-41863 Grace
3/63 Columbia 4-41956 Haunted House
12/63 Columbia 4-42806 Everything That Comes In
6/64 Decca 31526 I'm Sorry
2/64 Decca 31653 I'm Sorry
7/65 RCA 158 When
5/66 Kapp K-764 Mr. Dropout
5/66 Kapp K-772 Mental Revenge
5/66 Kapp K-804 Guess That Old Mississippi
12/66 Kapp K-881 Heart Where The Hurt Is
12/66 Kapp K-881 I'll Be There That Day
12/66 Kapp K-881 All Right
10/66 Kapp KL-1514 Life Turned Her That Way
12/66 Kapp KJB-120 Life Turned Her That Way
5/67 Kapp K-837 Goodbye Whistling
6/67 Kapp K-881 The Old Gang's Gone
2/68 Kapp K-905 Something Special
5/68 Kapp K-941 Destroyed By Men
8/68 Kapp KJB-123 I Haven't Seen Mary In Years
8/68 Kapp KJB-123 Something Special
9/68 Kapp K-981 I Haven't Seen Mary In Years
9/68 Kapp K-981 Lonely Girl
1/69 Kapp K-981What's Julie
1/69 Kapp K-981 Give Me One More Day
5/69 Kapp K-2031 Old Faithful
5/69 Kapp K-2031 Spun Over The Wine
9/69 Kapp KJB-124 These Lonely Hands Of Mine
11/69 Kapp K-2072 Just The Way I Was
2/70 Kapp K-2066 Heart Over Mind
10/70 Kapp K-2103 Lingering Memories

Tanks Mel... Bob Corbin & Dave Hanner
CORBIN/HANNER BAND

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There are two distinct qualities that separate a Mel Tillis live show from the performance of other country entertainers: 1) his uncanny ability to provide a strong mix of music and humor, and 2) the Statesiders, his very own road band.

Tillis is unabashed by his stuttering, which is much more pronounced on-stage than off, and his humorous poses and stories are enhanced by the speech impediment, as his banter, often directed at the 10-man backing unit, intermingles perfectly with a strong selection of honky-tonk and western swing numbers, creating an impressive family-oriented package of entertainment.

Tillis' gutteral vocal quality is, of course, the focal point for the show, and his smooth stylings adapt well to a variety of shadings, from the swing-tinged "Stay A Little Longer" to "A Million Old Goodbyes," a multi-layered sheet of sentiment wrapped with a wall of steel guitar and fiddles.

Tillis is quite at ease in moving from such serious pieces into lighter segments of a concert, where he may introduce harmonica player George Beasley as a former Wyoming sheepherder, leading into a section in which Beasley displays his "clogging" skills while playing a washboard with lightning speed and clarity. Or he might turn the stage over to Johnny Gore, a sax player with a dry sense of humor, who provides some bluesy scales in a rendition of "Danny Boy" before succumbing to a mock nicotine fit. When Gore's "addiction" is quieted with a fix, he blows cigarette smoke through the horn as he finishes his number.

This sense of humor is spread throughout the entire band — with practical jokes flying left and right on the road. At 9 a.m., on a recent jaunt through Pennsylvania, for instance, the band members who were awake forced the remaining Statesiders to join the ranks of the living with an electrically distorted version of the national anthem at obnoxious decibels. Contrary to what might be expected, even the victims took the gag in stride, and that cohesiveness in itself is an indication of just how tight the Statesiders are as a working unit.

"In my band, there is never an argument," boasts Tillis. "They'll kid each other, but we're just one big happy family as far as I can see."

In concert, that camaraderie is displayed through exact tempos and a distinctive undercurrent that unifies the emotional backdrop for Tillis' performances. Part of that can be attributed to the unusual amount of freedom that Tillis allows the Statesiders on the road. Some entertainers restrict their backing musicians with dress codes that apply not only on stage but also on the bus, and some maintain very strict policies about drinking on the day of the show or on travel days.

Tillis, however, gives the band the latitude to act as adults, making their own decisions as to behavior on the road. "They're all pretty good people in my group," states Tillis. "I'm not saying they're perfect, but they respect me and they respect their jobs, and they know when they go on with me that if you're stoned you go home."

"If there's something he doesn't like," noted band member Dennis Pratt, "he'll just mention it once — like Paul (Franklin) forgot to wear his cowboy boots one night on stage; he had on sneakers. Mel just walked over and said, 'Where are your boots? That was all it took.'"

Respect flows both ways between Tillis and the Statesiders: they respect his position as the drawing card, and he respects their abilities as musicians, enough that they are reportedly one of the best-paid road bands in Nashville. He was among the first to use his road band in the studio, and, although the group is not involved in each of his recording projects, they are utilized when a "live" sound is necessary.

Playing in a hall and playing for a master session require different styles, and most musicians, rather than giving their own band a chance to sink or swim in the shut-in world of recording, opt instead for the experienced session players who usually lend a more reserved quality to a disc. But Tillis feels he is able to more closely re-create the record live when his band plays both his session dates and in the concert halls. He did that recently with his "Tribute To Bob Wills" album while between labels, but whether or not that project will ever appear on vinyl is still questionable.

The Statesiders have become proficient enough as "studio cuts" that they have begun to branch out and do dates for other artists. Fiddle player Rob Hajes has worked for both Charly McClain and George Strait in the studio, and he played on Chet Atkins' forthcoming album, while the other fiddler, Kenny Sears, has cut some sessions with trucks with Ray Price, and keyboard player Dennis Pratt does some demo work for a pair of songwriters at Acuff-Rose.

Not only does Tillis take them into the studio with him, he also takes his band members to play television shows like "Hee Haw" or "Pop Goes The Country." "On the Tonight Show," he had to say, 'Look, if you want me, you're going to get my band, too.'" reflects Pratt. "He wanted the band to be with him, and they said, 'No, we don't need the band; we'll just have Doe Severinsen and his band play a chart or something,' but he said, 'No, I want my band.' Sometimes, he has to push to get it, but he does.

"When Mel first came to town," adds Statesider Franklin, "he did a lot of running around with Roger Miller and Jerry Reed, and he remembers struggling just to be heard in those days. He was a back-up musician, and he made a vow to himself that if he ever got into the position, he wasn't going to be the one to turn down a date."

The way Tillis handles new additions to the group, they are indoctrinated into the band until a solid album and road date officially establishes them as an official Statesider. Before Pratt joined the group, he was a member of a jazz-rock fusion band in Albany, N.Y., which he described as a " OSCA" in a degree in music. He did a recording session for someone else in Nashville and met Tillis, who invited him to join the group for three days. When they arrived in Warwick, R.I., Tillis introduced him to the promoter. "He said, 'Oh, Larry, I want you to meet my new keyboard player, Dennis Pratt.'"

"I recall that the Vermont native, 'That's how I found out I was hired, so I got my sister to come down and pick me up, drove to Albany, got my stuff, closed down my apartment and moved to Nashville. You sort of just become a part of the band; you never really get hired.'"

The band is one of the largest ensembles in country music, and the 10-man configuration allows Tillis to match just about anything he puts on disc in the live format. Included in the Statesider lineup are two keyboard players — Pratt and Jim Garstang, a former DJ who has been a Statesider for seven years — and two fiddles, Sears and Hajes. Ernie Rowell, who has had several records as a solo artist on his own Grass label (he also co-wrote Gene Waterhouse's "What She Don't Know Won't Hurt Her"), handles the bass, with Ty Corbett on drums. Brian Sterling handles six-string chores with Paul Franklin on steel, and a great deal of variety is added with the presence of Gore's saxophone and George Beasley's harmonica and percussion work.
Dear Mel
Thanks for being a part of the Music Mill family!

<table>
<thead>
<tr>
<th>Harold L.</th>
<th>Donnie L.</th>
<th>Carolyn L.</th>
<th>Michelle L.</th>
<th>Lou L.</th>
<th>Jim L.</th>
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<td>Gene L.</td>
<td>Paul L.</td>
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<td>Lola Jean</td>
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<td>Patti L.</td>
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Thanks Mel for letting me be a part of your new MCA Album — It was a fun project!

Harold L. Sneed
MEL
WE DON'T HAVE TO ST-ST-STUDDER,
WE COME RIGHT OUT AND SAY YOUR OUR KIND OF PERSON...

MEL,
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WE DON'T KNOW WHAT HAPPENED!!!
THANX,
MUNDO & JAY

Congradulations
Mel
Billy and Marla Swan
(ZERO)
Mel...
You're The G·G·Greatest!

Charlene Beasley
George Beasley
Ty Corbett
Paul Franklin
Jim Garstang
Johnny Gore
James "Radio Red" Gregg
Rob Hajacos
Judi LaRue
Don McLemore
Jerry Olsen
Dennis Pratt
Ernie Rowell
Jamey Ryan
Kenny Sears
Brian Sterling
Connie Tillis
Maggie Ward
Bob Younts
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SUNDAY, MARCH 13th
1:30 p.m. - Moto 200
SATURDAY, JULY 3rd
12:30 p.m. - Paul Revere Race
SUNDAY, JULY 4th
10:00 a.m. - Firecracker 400
SATURDAY, OCTOBER 1st
12:30 p.m. - Pro-Am Motorcycle Race
SUNDAY, OCTOBER 2nd
12:30 p.m. - Pro-Am Motorcycle Race

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The MCA Records Group proudly congratulates Mel Tillis for his many achievements and contributions to our industry over the years.

Welcome home, Mel. We’re thrilled you’re back!
Argentinian Sales Drop In '82; Only 441,000 45s Sold
by Miguel Smirnoff
BUENOS AIRES — After a near standstill in sales during January and the first week of February, the record industry is in doubt about the 1982 sales figures, released recently by the local Chamber of Record Producers, have not heightened optimism. Single sales plummeted to only 441,000 units for the whole year, while albums and cassettes fell some percentage points in comparison to 1981. The year 1981 had 630,000 million) cassettes. Measured in terms of dollars, compensating the sharp devaluation of the peso against the foreign currencies, the yearly volume was around $50 million.

The decay of single sales poses some serious questions: for instance, how to promote new artists in the future. Record labels strive to avoid the perils of a high average cost per sale for every sale, which is the high price of this formula which for several years it made more interesting for the record buyer to adhere to the budget album even in the absence of cassettes. Some efforts to lower the price failed when some labels did not agree to the reduction, and especially at this moment when several companies that have discontinued singles.

TV promotion is also under scrutiny, its high cost (when competition is intense) is expensive for many types of albums, and TV stations are more reluctant to make royalty agreements, which were the basis for many campaigns in the past. On the other hand, dealers have grown accustomed to ask about the screen back to being applied to albums and will often lower their orders if no screen flashing is predicted. During November and December, the labels tried short campaigns for many records, without good customer response. The leading TV record in record merchandising, and has now negotiated deals to sell sure-fire albums when less valuable LPS are proposed.

The economic situation, with monthly double digit inflation, will be of no help, and the promise of elections in the second half of the year is also difficult to evaluate from the showbiz point of view.

LONDON First Offers Producers' Services
LONDON — A new company, Jazz Robot Promotions, is primarily offering services of five prominent producers, all of whom have experience in the international market.

This newly formed stable of record producers primarily interested in working with new contemporary bands on an international basis consists of: John McGeough, who was formerly a member of Siouxsie & the Banshees, Vinyl & Video, and Mike Bloomfield; and Brian Wilson, whose production and engineering credits include work with Madonna, P.M. Dawn, The Pointer Sisters, and The Pointer Sisters; and Michael Dee, who has been quite successful in the Scandinavian market.

All Jazz Robot business affairs are being handled by Rob Atkin, managing director of Hub Music. Atkin was previously running a record publishing company and, prior to that, was A&R manager at WEA Records in London. Atkin can be contacted in London at 01-891-3146.

INTERNATIONAL BESTSELLERS

Argentina

TOP 10 45s
4. Viva Buenos Aires — Sosa / Valero
5. Adiós — Sosa / Valero
6. Viajando con un cigarrillo — Sosa / Valero
7. Como un hombre — Sosa / Valero
8. No te digo nada — Sosa / Valero
9. Si te digo nada — Sosa / Valero
10. El chapito — Sosa / Valero

TOP 10 LPs
1. Buenos Aires — Sosa / Valero
2. Adiós — Sosa / Valero
3. Viajando con un cigarrillo — Sosa / Valero
4. Como un hombre — Sosa / Valero
5. No te digo nada — Sosa / Valero
6. Si te digo nada — Sosa / Valero
7. El chapito — Sosa / Valero
8. Viva Buenos Aires — Sosa / Valero
9. Adiós — Sosa / Valero
10. Viajando con un cigarrillo — Sosa / Valero

Japan

TOP 5 45s
1. Himitsu No Hanazono — Seiko Matuda / Sony
2. Malay Pop — Bando / Sony
3. Hikari no Omoide — Ichiro / EMI
4. Hikari no Omoide — Ichiro / EMI
5. Hikari no Omoide — Ichiro / EMI

TOP 5 LPs
1. Sekai No Owari — Bando / Sony
2. Malay Pop — Bando / Sony
3. Hikari no Omoide — Ichiro / EMI
4. Hikari no Omoide — Ichiro / EMI
5. Hikari no Omoide — Ichiro / EMI

Nile Rodgers of Chic will have his debut LP released in the U.K. this month on Mirage (through Atlantic), titled "Adventures In The Land Of The Good Groove." The offering features eight mem-ber-driven, high-energy, R&B-infused rock songs, sung and produced by Rodgers, who also plays all guitar and synthesizer. Guest vocalists include Sarah Dash and Rachel Sweet. Fans of Chic will no doubt be interested in this release.

United Kingdom

LONDON — The long-awaited U.K. launch of the Compact Disc (CD) occurs this week, with Decca, Phonogram and Polydor holding a joint bash at London's exclusive nightclub night club March 3 to celebrate. Both Philips and Sony have implemented a fairly aggressive public relations campaign, promoting the CD as a unique format to promote their respective CD players. Apparently, Sony's market research revealed that, with a $500 (billion) price tag on its players, there is a potential market of at least 250,000 units, a quantity that both Sony and Philips will be between 25,000 and 30,000 in 1983, and 70,000 in 1984. Both companies have learned that consumers are no longer looking for the CD launch in Japan, the major problem being the instant demand for software in Japan was much higher than anticipated. However, Philips is confident that with 600 disc titles in its software repertoire by the end of the year, volume will be large enough to satisfy demand.

Virgin is releasing a follow-up single by Phil Collins this week, titled "And So To F." Collins, currently back working with his glam band Squeeze, feels his first solo #1 in the U.K. with "You Can't Hurry Love." Re-""
DER FALCO — A&M recording artist Falco, who has earned the moniker "king of Austrian rap" for his "Der Kommissar" single, recently dropped in at WNEW/New York. Falco is also a member of the Finger Four, KWK/D.C., KWK/Milwaukee, WNEW; Jim Managan, MD, WNEW; Falco; Albert Garbo, A&M Records, New York; Bob Belafonte, director, WNEW, and Earle Bailey, WNEW.

SYNDICATION INDICATIONS — Norwood Prods. is producing a special tribute to the music of Jimmy Dorsey to be called Jimmy Dorsey and it's Music Time. Hosted by Skitch Henderson, the music and interview show will outline Dorsey's career through conversations with friends and people he worked with like Bob Crosby, Artie Shaw and singer Connie Haines. While retrospectively looking at the music during the time of March 19, 1966. Speaking of March 19, a new survey of the WNEW survey of the Music Of Your Life format, has formed a joint venture with Bob Banner Assoc. to produce videos related to the nostalgia format. The first release under this venture are expected to be in the late stages of their development. Norwood Prods. has patched with WRNO Worldwide to air its Guest DJ show. The New Orleans station is a shortwave outlet that broadcast to the entire world, and the show debuted there Feb. 25 with David Pitch and Jeff Powers of Saga. Marty Balin, formerly of Jefferson Airplane/Starship, and Jonathan Cain of Journey till the rest of the weekends in March... 20/20 Musicworld, the weekly music magazine show produced by the Creative Factor, will become one of the program's producers. Powers as a co-producer and writer. Power's credits include writing and producing The Beatles — Their Long and Windy Road, Gene Vincent, His Life and Music, and The Legend of Buddy Holly... Creative Factor's newest endeavor, The American Beat Scene, will be hosted by KLOS/Los Angeles personality Billy Juggins, by Creative Factor staffor Shari Famous, and not by producers and writers Jesse Glenn and Tony Novak, as had been previously reported. Newsweek magazine has renewed its sponsorship of National Public Radio's Morning Edition, which is distributed to 120 college radio stations nationwide... And Ray Manzarek, keyboard player for The Doors, will talk about how the band was formed with Jim Morrison on a Los Angeles channel in March on WNEW's Soundtrack series. The show is March 12 and 13. The show will also have actor Lahore Greene talk about the TV show Bananza and a profile of 60s recording group The Turtles.

STATISTICS — The Survey Group's survey at Chicago AOR station WLPX. Solk moves up from an assistant PD and brings experience gathered at the station since 1977, when it was a soft rock. He replaces former vice president of programming Tim Kelley, who turned down a promotion at the station because of the proverbial philosophical differences with management and left to pursue his own interests. At the same time, WLPX has hired air personality Jonathon Brandmeier away from KZZP/Phoenix. He will do the morning drive slot vacated by Matt Blauee, who switches to weekend work and production duties. Brandmeier had recently created something of a stir when he left the Arizona AOR before his contract had expired... In Dallas, Joe Folger has been named music director at modern rock outlet KEGL. He brings programming and on-air experience from conventional AOR outlets KGBI/DeCatur and KGRS/Minneapolis. Folger will also handle the station's afternoon drive slot... In rain-soaked Los Angeles, air personality Frank DeSanctis has joined AOR station KLOS from crosstown soft rocker KNX-FM and syndicated Westwood One. Rita Willet of WPGC/Washington has also joined in Los Angeles. WPGC/DC now has two weekend hosts for the station's weekend shifts — KLOS's AM sister, KABC, has selected the Sherman Oaks Galleria as the site for the live auditions for its fem/male sports personality (Airplay, Feb. 28, 1983), and major stations like KSLX and KEMP have also ordered a contract to earn a minimum of $50,000 annually... Top 40 station WNBC/New York is producing a series of 20 one-minute tax tips hosted by award-winning investigative reporter David Brinkley... The sports ratings received a boost for mid-market AOR outlets. The ratings of a similar experience garnered at WBNR and at air time at AOR station WDNH/Dover, N.J.

NETWORK NEWS — According to the newly released RADAAR 26 ratings, both the KRD One and KRD Two networks showed significant gains of audience across all demographics compared to RADAAR 25. KRD One delivered a 10% increase in adults 18-34, and a 23% increase in adults 18+. The older-favored KRD Two grew 49% in adults 25-44 and 33% in adults 18+. National Public Radio (NPR) has paired with Meredith Broadcasting, operators of Georgia Radio News Service. The deal is expected to share space on the NPR satellite. The contract, which takes effect next May 1, will allow the statewide network to transmit its news, sports, weather and feature reports to 103 affiliates via satellite.

larry riggs

GETTING AWAY — The first of two "Getaway To Italy" ski races, co-sponsored by XTRA ("Mighty 690") and Yoplait yogurt, was held Feb. 12 at Echo Summit in South Lake Tahoe. The winners of the promotion, currently running throughout Southern California, received a weeklong vacation in Italy. Pictures at Echo Summit are (l-r): Don Janklow, Don Janklow, Tim Heffert, director, creative services, TARGET; Rich Green, director, Bob Anderson, marketing director, South Lake Tahoe Visitors Bureau and Frank Gonzalez, sales manager West, Yoplait USA.

Stations "Look For Corporate Sponsors Of Local Talent" — by Larry Riggs

NEW YORK — Paving the way for more of the Starstream, Prods. of Houston, which for two years has produced albums of unsigned local bands for nearly 100 AOR stations nationwide (Cash Box, Nov. 13, 1982), individual rock stations are beginning to look for local corporate sponsorship for their homegrown talent albums. The stations are seeking these corporate sponsors primarily because of the greater financial resources available to produce the LPs themselves and for the greater exposure possible via co-promotions with the sponsor. So far, most corporate sponsors have been beer and soft drink bottlers who use the promotion to gain greater acceptance among the 18-24 demographic, their primary market. The albums are compilations of local bands' songs, usually selected through contests sponsored by the radio stations. The stations usually solicit tape through on-air promotional spots; and then, their air personalities and local personalities coordinate regional record promotion people and sometimes music critics judge the tapes. In a few cases, the winners of the contest get some sort of recording contract with a major label.

One such station is AOR outlet WFM in Milwaukee, which recently released the first album of its kind under the auspices of the Pabst Brewing Co. The whole purpose of doing this was to help speed up the development of Milwaukee Music," said WFMQ promotion director John Duncun. "It was a wonderful promotion and PR vehicle because it helped us stroke an important segment of our audience — the active music lovers. It also got us a lot of local television and newspaper coverage that we might not have received otherwise.

Costs Under Control

The station did not have to spend much on the promotion mostly because of Pabst’s role. "Pabst put up $25,000 to produce the albums and probably another $1,000 for promotional expenses like the two-by-two posters put up in the local record stores," continued Duncan. "Since the album, which sold for $5.95, was listed in the top five LP sales in the city, I think that Pabst probably recouped all their money except for the 500 promotional albums they pressed."

Besides that, three of the bands on the double album — Color Radio, Bad Bay and the Dave Starben Band — are having their songs pressed onto an Elektra Records EP, which will be released in May or June.

We were approached by WQMF to do this and we decided to do it as a radio station promotion," said Kurt Stein, vice president, promotion, Elektra/Asylum. "So we’ll be putting out an EP in the late spring. We’ll be selling it to AOR and distributing a few copies, around the Milwaukee area, and then we’ll see if it needs development, which it just might because the group Colour Radio’s song ‘Adriana’ is very much into the new music kind of sound." Stein has also made similar promotional discs with AOR outlet WMMR in Philadelphia.

Pabst had been similarly approached by WQMF to sponsor the double album, and the company thought it would be worth its while. "We did it at $.90 because it was a hard rock and had a good demographic — the 18-24 old beer consumer," said Al Guerrera, national special projects manager at Pabst. "While you can’t really tell on a box by box basis if this was more beer, we know that the hometown album has helped us get exposure in metro Milwaukee, which is what we wanted. We’d like to repeat it this year.

Helps Local Scene

Another AOR station that has used corporate sponsorship to produce its own hometown album is WKLX in Atlanta. "We decided to do a hometown album to help make our listeners aware of the growing local music scene and to nurture it along, which was a good image for the station," said Alan Sneed, program director at WKLX. "So we just went to the local Coca-Cola bottler and pitched him on sponsoring the album, which they did."

Unlike WQMF and Pabst album, the "Hot/Lanta Home Cooking" LP was sold through the radio station for $4.93. "Coca Cola underwrote the whole album, and the proceeds were divided evenly between the Georgia Special Olympics and the Georgia Multiple Sclerosis Foundation, so it was a very good concept," said Sneed.

WKLX plans to begin soliciting tapes for its next hometown album around the middle of this year. "We’re not going to start auditioning for the next album yet, since record sales have slowed here like everywhere else, and some of the last albums are still unsold," said Sneed.

While the three Milwaukee bands are going to be included on an EP, one band on the current WKLX album was not designed

(continued on page 54)
JOURNEY • FRONTIERS • COLUMBIA
ADDS: None. HOTS: KEZY, WYFE, WSKS, KNX, KSJO, WPLR, WMMS, KSHE, WBLM, KLOL, WQRS, WKLS, WBAB. MEDIUMS: None. PREFERRED TRACKS: Separate. SALES: Good in all regions.
3 JOURNEY • FRONTIERS • COLUMBIA
ADDS: None. HOTS: KEZY, WYFE, WSKS, KNX, KSJO, WPLR, WMMS, KSHE, WBLM, KLOL, WQRS, WKLS, WBAB. MEDIUMS: None. PREFERRED TRACKS: Separate. SALES: Good in all regions.
77 BRYAN ADAMS • CUTS LIKE A KNIFE • A&M
ADDS: None. HOTS: KEZY, WSKS, KSJO, WMMS, KSHE, WOUR. MEDIUMS: KNX, KMET, WPLR, WBLM, WBAB. PREFERRED TRACKS: Title. SALES: Moderate in all regions.
97 ART IN AMERICA • PORTRAIT
11 PAT BENATAR • GET NECESSARY • CHRYSLASIS
ADDS: None. HOTS: KEZY, KSJO, WPLR, WBLM, WKLS, WBAB. MEDIUMS: KEZY, KNX, KSHE, WBAB. PREFERRED TRACKS: Ankle, Little. SALES: Good to moderate in all regions.
69 BERLIN • PLEASURE VICTIM • GEFFEN
ADDS: None. HOTS: KNAC, WMMS, WKLS, WBLM, WYFE. MEDIUMS: KEZY, KSJO, WPLR, WBLM, WBAB. PREFERRED TRACKS: Sex, Metro. SALES: Good to moderate in all regions.
29 MICHAEL BOLTON • COLUMBIA
ADDS: None. HOTS: KEZY, KNX, WNEW, KSHE, WOUR, WBAB. MEDIUMS: KSJO, KMET, WPLR, WMMS, WSHE, WYFE, WBLM, WOUR, WBAB. PREFERRED TRACKS: Open. SALES: Fair initial response in Midwest.
13 PHIL COLLINS • HELLO, I MUST BE GOING • ATLANTIC
ADDS: None. HOTS: KEZY, WSKS, KNX, WNEW, KSHE, KMET, WMMS, WBLM, WOUR, WBAB. MEDIUMS: KEZY, KSJO, KMET, WPLR, WMMS, WBAB. PREFERRED TRACKS: Heart. SALES: Good to moderate in all regions.
12 DEF LEPPARD • PYROMANIA • MERCURY
ADDS: None. HOTS: WYFE, WSKK, KSJO, KMET, WPLR, KNX, WSHE, WBLM, WYFE, WBAB. MEDIUMS: WYFE, WBLM, WBAB. PREFERRED TRACKS: Photograph. SALES: Good in all regions.
59 DEXYS MIDNIGHT RUNNERS • TOO-REE-AJ • MERCURY
ADDS: None. HOTS: WYFE, WPLR, KNX, WNEW, WHFS, WKLS, WBAB. MEDIUMS: KEZY, KNX, WNEW, WBAB. PREFERRED TRACKS: Eileen. SALES: Good to moderate in all regions.
66 THOMAS DOLBY • BLINDED BY SCIENCE • HARVEST
ADDS: None. HOTS: WYFE, KNX, WPLR, KNAC, WHFS, WKLS, WBAB. MEDIUMS: KEZY, KNX, KSHE, WBAB. PREFERRED TRACKS: Blinded. Submarine. SALES: Good to moderate in all regions.
7 DURAN DURAN • RIO • HARVEST
ADDS: None. HOTS: WYFE, WHFS, KNX, KSHE, WMMS, WBAB. MEDIUMS: WSHE, WMMS, WBLM, KLOL, WKLS, WBAB. PREFERRED TRACKS: Title. SALES: Moderate in all regions.
95 THE FIXX • SHUTTERED ROOM • MCA
27 GOLDEN EARRING • CUT • 21
ADDS: None. HOTS: KSJO, KMET, WBLM, KMGN, KLOL. MEDIUMS: WYFE, WMMS, WBAB. PREFERRED TRACKS: Twilight, Devil. SALES: Good to moderate in all regions.
24 SAMMY HAGAR • THREE LOCK BOX • GEFFEN
ADDS: None. HOTS: WYFE, KSJO, KMET, KSHE, WBLM. MEDIUMS: None. PREFERRED TRACKS: Crazy, Nover, Title. SALES: Moderate to fair in all regions.
4 DARYL HALL & JOHN OATES • KISS OR RCA
ADDS: None. HOTS: KEZY, KNX, WSHE, WBLM, WBAB. PREFERRED TRACKS: Family. One, Never. SALES: Good to moderate in all regions.
67 GREG KINN BAND • KINNSPICY • BESEREKLY
ADDS: None. HOTS: KEZY, WYFE, KNX, WMMS, WBLM, KLOL. MEDIUMS: KEZY, KNX, WNEW, KNAC, WPLR, KNAC. PREFERRED TRACKS: Airstory. SALES: Good to moderate in all regions.
2 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA
ADDS: None. HOTS: KEZY, KNX, WNEW, KNAC, WPLR, KNAC. MEDIUMS: KEZY, KNX, WNEW, KNAC. PREFERRED TRACKS: Doow, Johnny. SALES: Good in all regions.
37 RIC OCASEK • ATTITUDE • GEFFEN
ADDS: None. HOTS: KEZY, WNEW, KSHE, KMET, WPLR, WMMS, WYFE, WBLM, WBAB. MEDIUMS: KEZY, KNX, WSHE, WBLM, WYFE. PREFERRED TRACKS: Something, Jimmy, Snack. SALES: Moderate in all regions.
28 TOM PETTY & THE HEARTBREAKERS • LONG AFTER DARK • BACKSTREET
ADDS: None. HOTS: KNX, WNEW, KSJO, KMET, WPLR, WMMS, WBAB. MEDIUMS: KEZY, WYFE, WMMS, KSHE, WBLM. PREFERRED TRACKS: Change, Lucky, Title. SALES: Moderate in all regions.
MERRY JAMES GIRLS — Motown recording artist Rick James, who has brought such acts as Teens Marie, his Stone City Band and Bobby M. to the Motown fold, recently unveiled his third album, "Man From the Planet," which he recorded in the studio "in one take" from their upcoming debut Motown LP, "All Night Long." Pictured are (l-r): Maxi Wiltchik and Chorl Wells of the group; James; Candi Giantti and Jo McDuffie of the group, and (seated) Jay Lasker, president, Motown.

THE RHYTHM SECTION

FUNKY LAMENT — Not for its totally hilarious lyrical thrust, the MCA Records debut single from Sweet Revangelo featuring Bernie Felton, an unemployed security guard, would be uneventful, absolutely forgettable. Slick dance floor fare highlights "Fired," Lucy and Dickie, "Let God," and "Sólo Mejor," the latter's their new hit song. "Green beans" (the song's title) will make you laugh, cry or just wretch. There's little lukewarm reaction in store for this one. This funky version of the Resonogram Blues, a pulsating rhythm groove with a percussive groove, a fourth verse rhythm with synth inflating, it's always the kitchen-tinged vocals, which are sometimes reminiscent of Sweet Pea Atkinson's work with Was (Not Was). The song goes something like this... "...TV set is broke, man it ain't no joke/ still they askin' me to stay the course/ they even try to wreck my unemployment check/ ideas he gets out riding on his horse..." Come 1984, won't have to take no more — gonna exercise my right, gonna organize my fight/ I won't give up hope, gonna go out and vote/ and send a message he don't want to hear, you're fired lost terminated, let go." There's more, but believe it, either gets funnier or worse, depending on your perspective. The cut was produced by Green with Lamar Thomas and Sammy Lowe for the Good People Co. in cahoots with Belkin-Maduro Organization for Sweet Revangelo, records, distributed by MCA. The Elizabeth, N.C.-born Felton, who now resides in Brooklyn, met Green while on guard duty in the building where she worked. Always wanting to be a performer, the guard convinced Green to give him an audition, which prompted her to, ah, write "Fired, Lay Off, Terminated, Let Go." The rest is history, after a fashion, and what the future holds for this novel record is left in the hands of the nation's being."

BEING SOMEBODY — In an effort to salute Black History Month (February) and also to highlight new artist Glenn Jones, RCA Records, in conjunction with KGFJ, will be holding an "I Am Somebody" essay contest for Los Angeles area students. There will be six different prizes given out for the top compositions including a first prize of a $500 U.S. savings bond; second price, RCA VCR; third prize, sports equipment; fourth prize, $150 savings bond; fifth prize, $50 worth of RCA LP's of the winner's choice, and sixth, a special plaque. The contest started Feb. 26, and winners will be notified by March 1. The essays must be no more than 500 words, and entries must be from students in the Los Angeles area. First through third winners will be presented their prizes at a special assembly, where they will also read the winning essays. The assembly will be broadcast live by KGFJ. Essays will be judged by staffs from both KGFJ, RCA Records, and members of local press. Glenn Jones’ “I Am Somebody” (the single from his “Everybody Loves A Winner” LP) buttons and posters will be given to the student bodies at schools where the winners attend. RCA has made time buttons to run in conjunction with the contest.

EXPANDING D BLUES — The Cameron Organization, Inc., which represents blues artists Leon Haywood and Nubya Jones, and the usual, unfounded Skafish, have opened new offices at 2700 Cahuenga Blvd. East (41303), Los Angeles, Calif. 90068. Nancy Meyer, vice president for the company, will be the cornerstone staff for the new office, which plans to become more active in music promotion, including working more closely with Woodstock Music, Hootie Conch Music, Monona Music Company and Skafish Music. The company also plans to begin work on book bibliographies covering the lives of Walters and Dixon. Telephone number for the new office is (213) 851-9228.

NO PARDON FOR APARTHEID — The growing popularity of black American music in the Republic of South Africa, where apartheid racial policies reign supreme, has been nippen in the bud in recent years by a more rapidly growing black and non-black artists to accept bookings in the country. The African National Congress of South Africa (ANC) has announced plans to honor those artists that have supported efforts to halt apartheid (separatism) and the oppression in South Africa. Citations are planned for Roberts Flack, Diana Ross, Barry White, Gladys Knight and the Pips, Phyllis Hyman, the Jacksons, Roy Ayers, Tony Bennett and Third World for refusing substantial contracts to perform in the country. ANC also plans to recognize outspoken performers such as Lene Horne, Harry Belafonte, Ashton & Simpson, the Mighty Sparrow and several others, who have publicly proclaimed they would not travel to the country until apartheid is put to rest. One active member of the ANC, Shikulu Shengale, a Harlem record retailer who is from South Africa, said that the ANC would be announcing a series of dates when the presentations will be made.

SHORT CUTS — Make it four #1 bullets for Michael Jackson as his Epic Records LP, "Thriller," produced by venerable boardman Quincy Jones, and the current single, "Billie Jean," are topping the Cash Box Pop and B/C albums and singles charts. "Billie Jean" uneats "Do You Really Want To Hurt Me?" by Jackson's labelmates Culture Club as the #1 pop single this week to make it a #1 gang. The single is also announced new distributors for the Northern California Bay Area. Formerly "Billie Jean" distributor Pacific Records & Tapes in Oakland, the company recently moved to Back Room Distributors of El Cerrito... The group Majesty recently signed with the High Rise Entertainment Co. Sam Brown is producing the six-member band's first product, a single due in March and an album in early April.

michael martinez
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To a major label. “The band Fort Knox, which was on the album, was signed by Epic. I think they were so nervous they had never been heard from since,” said Sneed.

While Sneed and WKLS produced the first album by themselves, and Coca-Cola only sponsored the venture, Sneed does not recommend that every radio station undertake such a massive project. “If you know the talent, you can probably do it less expensively than Starstream,” he said.

A similar sentiment was echoed by Dealers Design New manager Todd Slade.

Tommy Hedges, program director at AOR station KLOS in Los Angeles, which recently had its local talent album, part of a national four-city campaign sponsored by Miller Beer, released by Starstream.

The only real thing that I was concerned about was the promotional aspect of the album, he said.

Coast to Coast

TOMMY HEDGE’S project director at AOR station KLOS in Los Angeles, which recently had its local talent album, part of a national four-city campaign sponsored by Miller Beer, released by Starstream.

‘It’s a trade-off when you go with a company like Starstream,” said Hedges. “I take the headaches away, but you give up absolute control — you have to use their recording studios, their distribution methods and their promotional attempts. But overall, it’s been worth it because they also put the album out in customs that I just never would have been able to do.”

While the number of stations using corporate sponsors to finance their hometown albums appears to be on the rise, there is also evidence that it is dawning at stations that are not using them, partly because of the current recession in the record industry.

“We’ve done them in the past, but I don’t think we’ll do them again, at least not in the near future,” said Bob Church, program director at AOR station WDZ in Orlando, Fla. “Even at four bucks, people still feel they have a chance on a group they have not heard.”

Interestingly enough, Church has come to the conclusion that corporate sponsorship for a hometown album might not project the proper image. “Listeners can recognize corporate sponsorship, which tends to over-commercialize the album, and they prefer that it have a less commercial character,” he said. “The idea may still have some credibility in some markets and maybe it still does here, but not right now.”

Unlike the other station programmers queried, Church never gave a great deal of emphasis to the bands on the hometown albums. “We did play cuts on the air, but we didn’t promote the album as much,” he said. “If the quality of the albums did not compare with that of commercial albums.”

It would appear that whatever corporate sponsorship of hometown albums will go on. In the past two years, Starstream has grown from a handful of stations to a major player in the market and has now developed a program to promote a similar hometown single promotion with urban contemporary stations under the auspices of Budweiser Beer. However, at the same time, stations like WDZ are not planning to continue producing albums.
AROUND THE ROUTE
by Camille Compassio

Frank Schulz, who is in charge of sales and marketing at Rock-Ola Mfg. Corp., reports a very encouraging increase in phonograph sales over the past two months which, hopefully, indicates that 1983 could see a significant pick-up in jukebox activity. “Music appears to be turning around,” said Frank, stressing the stability of the jukebox as a prime factor of consideration in today’s buying climate. “Over the long run, the jukebox is a steady earner which can stay put in a location and be profitable for a longer period of time.” Rock-Ola’s current sellers include the 488 and 481 (160-selection) models and the 476 furniture style machine. The factory is also enjoying success with its “Nibbler” video game, as Frank pointed out. It’s been garnering excellent collection reports and, needless to say, is still in production. Rock-Ola is currently readying its next video game, slated for release in the near future.

Ben Rochetti has departed his post as director of sales at Stern Electronics, Inc. and will shortly announce his new affiliation with an Illinois-based firm.

Dateline Los Angeles, home of C.A. Robinson & Co., where we spoke with

Notre Dame Will Host AMOA Executive Development Program

CHICAGO — After two years of research and study, the AMOA Executive Committee has come up with a totally revitalized Notre Dame seminar, which is tailored to meet the current needs of operators and is geared to the top management executives of operating companies. The new Executive Development and Certification Program, sponsored by AMOA and conducted by the College of Business Administration at the University of Notre Dame, offers a bold new concept, specifically designed to provide comprehensive, advanced training in business for experienced executives in the coin machine business.

The course, to be held at Notre Dame University, will be conducted on four consecutive days, twice a year for two and a half years. The 1983 sessions will take place April 24-27 and Nov. 13-16. The AMOA Education Committee is developing a certification designation (such as CPA’s do for Certified Public Accountant) for persons completing all five sessions in sequence.

Registration fees (at $300 for each four-day session) are being assessed on a two session basis, meaning registrants for the April course must also submit payment for the November sessions.

Dr. Gerry Sequin, chairman of the University of Notre Dame College of Business Administration, designed the program and each course will be taught by experts in the respective subjects of instruction, with Notre Dame University being the primary source for instructors.

The agenda for the April session will cover five major subjects, among which is “The CEO: Critical Issues for the 1980’s,” conducted by Dr. David Norburn, who is a member of the Notre Dame faculty and a Senior Lecturer in Business Policy at the London Business School. Dr. James Gaertner, a CPA, who conducted the AMOA 1981 Cost of Do—

AGMA Board Sets Goals, Increases Budget For 1983

CHICAGO — The Amusement Game Manufacturers Assn. (AGMA) held its most recent board meeting in February at the Fairmont Hotel in San Francisco, and established its programs and directions for 1983 by raising its dues, increasing its budget and hiring additional staff.

As an indication of the manufacturers’ commitment to the coin-operated industry, the members of the AGMA agreed to commit increased resources to their trade association for services of value to distributors, operators and the industry at large. The new budget levels set for 1983 AGMA activity also indicate an increased level of direct participation by manufacturers in industry issues.

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INDUSTRY NEWS

AROUND THE ROUTE
(continued from page 56)

Wico Will Unveil Nationwide Arcade Promotion Drive

CHICAGO — Wico Corporation, the Niles, Ill.-based designer, manufacturer and distributor of parts and accessories for the coin machine industry, will announce its plans for a nationwide promotional campaign for arcades at the March 25-27 Amusement Operators Expo (AOE) at the O'Hare Expo Center in suburban Chicago.

The firm will reveal details for an "assertive promotion and merchandising campaign designed to help build traffic in arcades nationwide," according to Gordon Goranson, Wico president. The campaign is described by Goranson as "innovative and aggressive, in line with Wico's traditional leadership role in the industry."

Promotional programs have been developed, he said, with the intention of quickly getting products to the market to promote and increase the image of the amusement game industry with a variety of audiences, i.e., governmental officials, the media, the public at large. Secondly, a manager of legislative affairs will be hired, whose primary responsibility will be the coordination of state and local legislative activities and serve as a central clearing house for information and transfer of knowledge and experiences both within and among jurisdictions.

Piracy Problem

In the continued pursuit of its copyright activities, AGMA has broaden its interest to the international arena. The U.S. Commerce Department has extended an invitation to the AGMA to participate in a trade mission to Taiwan to discuss international piracy of video games in an effort to solicit cooperation by the Taiwan government in preventing exports of infringing games. This international activity is in addition to the domestic programs already underway.

During 1983, AGMA will become involved in programs to develop market goodwill for the industry and will be working very closely with distributors and operators in the pursuit of those projects throughout the United States.

Significant Step

The February board meeting was a significant step in the history of the manufacturers association; it marked the turning point of the manufacturers efforts to join together for the benefit of the industry. In its short history, it has now grown to a budget, staff and service level comparable to most other manufacturing trade associations.

In promoting its efforts, AGMA has increased level of activity, president Joseph Robbins also reiterated the desire of the manufacturers and trade association staff to fully cooperate with other trade associations in the industry and state associations in the industry to pursue the common goals desired by all.

Computer Kinetics Games Rules Legal

By Chicago Court

CHICAGO — Computer Kinetics of Westlake Village, Calif., announced that it has sued the city of Chicago for denying licenses for its "Monte Carlo Blackjack" and "Draw-5 Poker" games. An attorney for the company, the city of Chicago indicated that it believed the games to be gambling devices and, therefore, would not issue licenses.

J.P. Nelson, chairman of Computer Kinetics Corporation, said, "We decided that it was time to distinguish our Monte Carlo Blackjack game and our Draw-5 Blackjack games from those that have actually been designed to be gambling devices."

"Nearly all poker and blackjack games now on the marketplace have features that allow the player to pay-out and to use the machine for gambling purposes," he continued. "Computer Kinetics games, on the other hand, do not have these features but do provide and require use of skill."

"Our games, we feel, are for entertainment and do not allow for the establishment of a gambling environment."

"Law enforcement authorities should investigate the features of the game to determine if it can be used as a gambling machine by the Nevada and Illinois Gaming control boards and, if so, we feel that the city had no right to deny issuance of licenses for our machines simply because they were made to give opportunities to use skill," he added.

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Notre Dame Set To Host

AMOA Executive Program
(continued from page 56)

The Circuit Court of Cook County, Chicago, Ill., heard the case and ruled that Mountain Technology, Inc., did not have permission to use the "Monte Carlo Blackjack" and, therefore, an amusement device, while Draw-5 Poker is a game of chance and is, therefore, a gambling device. The ruling stated that the Tax Emblems were improperly denied the plaintiffs with respect to the Monte Carlo Blackjack game but were properly denied the plaintiffs with respect to the Draw-5 Poker game.

Computer Kinetics announced that it would appeal the decision denying the tax emblem for the Draw-5 game, but is pleased that the Monte Carlo Blackjack game has been approved.

Calendar

| 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.; annual convention; Anaheim, Calif. |
| April 22-24: Pacific Amusement Operators Assn.; show, trade show; Disneyland Hotel; Anaheim, Calif. |
| April 30-May 1: Pennsylvania Amusement & Music Machine Assn.; state convention; Greater Pittsburgh Merchandise Market/Expo Center; Monroeville. |
| May 20-22: Music and Amusement Assn.; annual convention; Concord Hotel; Keansha Lake, N.Y. |
| June 9-12: Amusement & Music Operators of Tennessee; state convention; The Peabody; Memphis. |
| June 16-18: Ohio Music & Amusement Assn.; annual Expo; Hyatt Regency Columbus; Columbus. |
| Oct. 13-16: NAMA National Convention; annual convention; McCormick Place; Chicago. |

State Association News: Amusement & Music Operators Assn. of New Jersey, at a recent meeting, elected a new slate of officers for 1983 and also engaged the lobbying firms of Holt and Ross, Inc. and The Joseph Katz Company to represent the state group's interests in legislative matters. New officers of the organization are James Cuccio, president; Frank Mandia, Jr., vice president; Diann A. Minero, secretary-treasurer; Carol Kane, corresponding secretary and Art Seglin, executive director. Group also has a 12-member Board of Trustees.

Pennsylvania Amusement & Music Machine Assn. has a new address as follows: P.O. Box 15027, Harrisburg, Pa. 17105. All correspondence is to be directed to this location. Info pertaining to a "Draw-5" game and its mini-school program may be obtained by calling the PAMMA's temporary coordinating office in Columbus at (800) 421-2117 or (614) 221-8600.
### PINBALL MACHINES

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### VIDEO GAMES (upright)

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### CONVERSION KITS

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THE JUKEBOX PROGRAM

March 12, 1984

POP

1. BACK ON THE CHAIN GANG - PRETENDERS (Epic 7-29440)
2. HUNGRY LIKE THE WOLF - DURAN DURAN (Capitol B-1585)
3. BILLIE JEAN - MICHAEL JACKSON (Epic 34-03059)
4. WE'VE GOTTEN TONIGHT - KENNY ROGERS AND SHANIA EASTON (Liberty 8-1449)
5. DO YOU REALLY WANT TO HURT ME - CULTURE CLUB (Epic 34-03368)
6. YOU ARE - LIONEL RICHIE (Motown 16574)
7. ONE ON ONE - DARYL HALL & JOHN OATES (RCA PB-13421)
8. STRAY CAT STRUT - STRAY CATS (EMI America 8-1212)
9. MY KIND OF LADY - SUPERTRAMP (A&M 1977)
10. ALL RIGHT - CHRISTOPHER CROSS (Warner Bros. 7-29843)
11. BREAKING US IN TWO - JOE JACKSON (A&M 2010)
12. SEPARATE WAYS (WORLDS APART) - JOURNEY (Columbia 34-03153)
13. BABY, COME TO ME - PATSY CLINE (Arista 16714)
14. I'VE GOT A ROCK 'N ROLL HEART - ERC CLAPTON (Warner Bros. 7-29750)
15. GOODY TWO SHOES - ADAM ANT (Epic 34-03367)
16. MR. ROBOTO - STYX (S/T 2525)
17. BEAT IT - MICHAEL JACKSON (Epic 34-03759)
18. PASS THE DUTCHIE - MUSICAL YOUTH (CIA-42149)
19. JEOPARDY - GREG KHIN BAND (Borskont/Elektra 7-29848)
20. I DON'T CARE ANYMORE - PHIL COLLINS (Atlantic 78991)
21. SHAME ON THE MOON - ROD SEGURA (THE SILVER BULLET BAND) (Capitol 6-1573)
22. DONT TELL ME YOU LOVE ME - NIGHT RANGER (Boardwalk NB-11-1771)
23. TWILIGHT ZONE - GOLDEN EARRING (21/2 PolyGram T1203)
24. AFRICA - TOTO (Columbia 38-03353)
25. CHANGE OF HEART - TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BS-2181)
26. DOWN UNDER - MEN AT WORK (Columbia 38-03020)
27. EVEN NOW* - BOB SEGER (Capitol B-9213)
28. IM ALIVE - NEL DIAMOND (Columbia 38-03503)
29. DREAMIN' IS EASY* - STEEL BREEZE (RCA PB-13427)
30. YOUR LOVE IS DRIVING ME CRAZY - SAMMY HAGAR (Geffen 7-29816)

COUNTRY

1. I WOULDN'T CHANGE YOU IF I COULD - RICKY SKAGGS (Epic 34-03482)
2. THE ROSE - CONWAY TWITTY (E/M 49454)
3. EVERYTHING'S BEAUTIFUL - DOLLY PARTON/WILLIE NELSON (Monument WP 30408)
4. LAST THING I NEEDED FIRST THING THIS MORNING - WILLIE NELSON (Columbia 38-03088)
5. SWINGIN' - JOHN ANDERSON (Warner Bros. 7-29786)
6. WE'VE GOTTEN TONIGHT - KENNY ROGERS AND SHANIA EASTON (Liberty 8-1449)
7. REASONS TO QUIT - MERLE HAGGARD/WILLIE NELSON (Epic 34-03194)
8. IF HOLLYWOOD DON'T NEED YOU - DON WILLIAMS (MCA-32152)
9. SHINE ON - GEORGE JONES (Epic 34-03499)
10. DOWN ON THE CORNER - JERRY REED (RCA PB-13422)
11. DON'T GO HUNTING TONIGHT - HANK WILLIAMS JR. (Elektra/Curb 7-30494)
12. DIXIELAND DELIGHT - ALABAMA (RCA 13446)
13. STILL TAKING CHANCES - MICHAEL MURPHY (Liberty 9-1468)
14. YOU DON'T KNOW LOVE - JANNIE FRIEKE (Columbia 38-03498)
15. WHEN I'M AWAY FROM YOU - THE BELLLAY BROTHERS (Elektra/Curb 7-30050)
16. AIN'T NO TRICK - LEE GREENWOOD (MCA-22150)
17. AMERICAN MADE - OAK ROYD BROS (MCA-52199)
18. I HAVE LOVED YOU, GIRL - EARL THOMAS CONLEY (RCA 12144)
19. BREAKIN' IT - LORETTA LYNN (MCA-3018)
20. 'TILL I GAIN CONTROL AGAIN - CRYSTAL GAYLE (Elektra 7-29935)
21. YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING - REBA MCENTIRE (MCA-3017)
22. JOSE CUERVO - SHELLEY WEST (Warner/Viva 7-29778)
23. COMMON MAN - JOHN CONLEY (MCA-22178)
24. FINDING YOU - JOE STAPLEY (Epic 34-03548)
25. FEELSG RIGHTS - TANYA TUCKER (Arista 8-097)
26. WHY BABY WHY - CHARLEY PRIDE (RCA PB-13397)
27. AMARILLO BY MORNIN* - GEORGE STRAIT (MCA-52162)
28. SAVE ME* - LOUISE MANDRELL (RCA PB-13400)
29. HONKYTONK MAN - MARTY ROBBINS (Warner/Viva 7-29847)
30. C.C. WATERBACK - GEORGE JONES/MERLE HAGGARD (Epic 34-02405)

BLACK CONTEMPORARY

1. I LIKE IT - DeBARGE (Motown 1645)
2. BILLIE JEAN - MICHAEL JACKSON (Epic 34-03059)
3. YOU ARE - LIONEL RICHIE (Motown 16574)
4. I'M MADE LOVE TO YOU A THOUSAND TIMES - SMOKEY ROBINSON (Tamla/Motown 1635)
5. ON THE ONE FOR FUN - DIAZ BAND (Motown 1659)
6. LAST NIGHT A D.A. SAVED MY LIFE - DEEP (Sound Of New York, N.Y. 5410)
7. KNOCKOUT - MARIE JOHNSON (HCRW 19337)
8. FALL IN LOVE WITH ME - EARTH, WIND & FIRE (Columbia 38-03375)
9. ATOMIC DOG - GEORGE CLINTON (Capitol B-5205)
10. TOO TOUGH - ANGELA BOFFIL (Arista AS 1013)
11. PASS THE DUTCHIE - MUSICAL YOUTH (MCA-52149)
12. 'TIL TOMORROW - MARVIN GAYE (Columbia 5339)
13. GOT TO FIND MY WAY BACK TO YOU - TAYLORS (RCA PB-13423)
14. THE BEAT GOES ON - ORBIT (Quality/RFC 702)
15. MS. GOTT-THE-BODY - CON FUNK SHUN (Mercury/Phylum 78198)
16. TONIGHT - WHISPERS (Belor/Elektra 7-98449)
17. BETCHA SHE DON'T LOVE YOU - CYNTHIA KNOX (RCA PB-13380)
18. I'M FREAKY - OBRYAN (Capitol B-5205)
19. SO CLOSE - DIANA ROSS (HCA PB-13424)
20. BAD BOY - RAY PARKER JR. (Arista AS 1032)
21. COME GIVE YOUR LOVE TO ME - JANET JACKSON (A&M 2532)
22. HEARTBEATS - YARRING-H PEOPLE (Total Experience/PolyGram 10204)
23. SHE'S OLDER NOW - RETTY WRIGHT (Epic 34-03529)
24. SINCE I LOST MY BABY - LUTHER VANDROSS (Epic 34-03457)
25. ONE ON ONE* - DARYL HALL & JOHN OATES (RCA 13421)
26. OUTSTANDING - THE GAP BAND (Total Experience/PolyGram 8205)
27. YOU ARE IN MY SYSTEM* - THE SYSTEM (Minga/Atoz WC-10393)
28. MIND UP TONIGHT - SELMA MOORE (Capitol B-540)
29. MORNIN* - JAMIE RAY (Warner Bros. 7-29720)
30. BABY COME TO ME - PATSY CLINE (Quart/Warner Bros. QWE30036)

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