

# CASH BOX

February 27, 1982

NEWSPAPER

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Salute To Country Radio


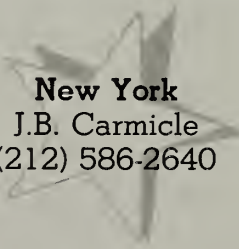
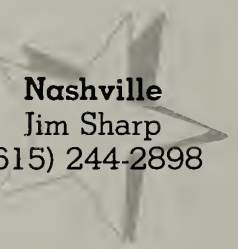

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**AD DEADLINE:**  
March 24, 1982

**ISSUE DATE:**  
April 3, 1982

# CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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## EDITORIAL It Can Be Done

Home taping . . . Counterfeiters . . . Video games . . . Inflation . . . Tight radio playlists . . . A fragmented market . . . Self-centered artists . . . Shifting demographics . . .

We've all heard it before. Whenever the opportunity arises (like last week when the *Wall Street Journal* called), any of the above in any combination can be used to explain why the music industry is "slumping." The stock excuses are all so old that we accept them as comfortable truths — always available to explain why nothing is happening. What nonsense!

Real live proof that it doesn't have to be that way can be found at this week's Country Radio Seminar in Nashville. In this time of hardship for many sectors of the industry, country music has enjoyed unparalleled prosperity and popularity. Country smoothed the rough edges of its traditional

hillbilly/cowboy/truck driver image to reach the nation at large.

The lesson here is that those in the country music field — artists, labels, radio and everyone else — all realized what this industry is all about. Remember, this is the *music* industry. In the final analysis, the consumer is shelling out money for music — not hype, reputation, Arbitron numbers, advertising revenue or anything else. For everything to work, the music's got to be there.

Thus the salute to the country radio community. Much of the music's vitality today can be attributed to the constant influx of new blood — fostered in part by the open attitude at radio, which honors its heritage at the same time that it embraces new talent. This week's celebration in Nashville only reinforces the feeling that if we do it right, we won't need any of those old excuses.

# NEWS HIGHLIGHTS

- Labels, retailers hopeful on future of \$6.98 mini-LPs (page 5).
- ASCAP receipts increase in 1981 (page 5).
- Tapes explode as dollar value of U.S. exports increased last year (page 5).
- 1982 Country Radio Directory (opposite page 20).
- "Get Down On It" by Kool & The Gang and Dwight Twilley's "Somebody To Love" (new and developing artist) are the top **Cash Box** Singles Picks (Page 9)
- "Beautiful Visions" by Van Morrison and Material's "Memory Serves" (new and developing artist) are the top **Cash Box** Album Picks (page 11).

TOP POP DEBUTS		
<b>SINGLES</b>	78	BABY MAKES HER BLUE JEANS TALK — Dr. Hook — Casablanca/PolyGram
<b>ALBUMS</b>	109	PICTURE THIS — Huey Lewis And The News — Chrysalis

<b>POP SINGLE</b>
CENTERFOLD The J. Geils Band EMI America
<b>B/C SINGLE</b>
THAT GIRL Stevie Wonder Tamla/Motown
<b>COUNTRY SINGLE</b>
YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD Ed Bruce MCA
<b>JAZZ</b>
COME MORNING Grover Washington, Jr. Elektra

## NUMBER ONES



Alabama

<b>POP ALBUM</b>
FREEZE-FRAME The J. Geils Band EMI America
<b>B/C ALBUM</b>
THE POET Bobby Womack Beverly Glen
<b>COUNTRY ALBUM</b>
FEELS SO RIGHT Alabama RCA
<b>GOSPEL</b>
HIGHER PLANE Al Green Myrrh



# CASH BOX NEWS



**AN ALLIANCE ON A HANDSHAKE** — Handshake Records recently signed Detroit-based group Alliance to a long-term recording contract. The group's first LP is due out in mid-March. Pictured after the signing are (l-r): Ron Alexenburg, president, Handshake; Bradley Davidson, Pat Hand, Mark Heckert, David Pridemore and Mark Bucchare of the group; and Stan Bernstein of Sid Bernstein Assoc., the group's management company.

## CBS, Fox Announce Joint Cable, Home Video Venture

by Michael Glynn

LOS ANGELES — In what could be the largest joint venture in both the cable TV and home video industries, CBS Inc. and Twentieth Century Fox Film Corp. have agreed to become partners in a global enterprise that will involve a number of

diverse cable television operations, including CBS Cable, as well as the manufacture and distribution of program product for the home video market.

The CBS Studio Center, located in Studio City, Calif., will also be part of the joint venture for the use of both CBS and Fox, as well as other outside film or program production entities on a "leased-as-needed basis." At present, Fox is not planning to move production or other activities to Studio City, although the company will have full use of the Studio Center facilities. Fox also anticipates keeping its corporate headquarters at its present site.

According to published reports, the

(continued on page 34)

## ASCAP Receipts Reached Record Levels In 1981

by Jeffrey Ressler

LOS ANGELES — The American Society of Composers, Authors and Publishers (ASCAP) celebrated another record-breaking year in 1981 as domestic and foreign revenues reached \$168,904,000 — a 9% gain in total receipts over 1980's \$154,121,000.

The year-end earnings were revealed by Hal David, president of the performing rights group, Feb. 17 at the Los Angeles membership meeting held at the Beverly Hilton Hotel.

In 1981 members of ASCAP and its foreign affiliates received a payout of \$107,774,000 (subtracting salaries and expenses), with the distribution from domestic and foreign sources totaling \$129,104,000, up from 1980's \$123,331,000.

Domestic receipts for 1981 increased to \$143,084,000 from \$126,392,000 in 1980. The total includes \$136,489,000 from the licensees, investment interest of \$6,021,000 and \$574,000 in membership dues.

Domestic distribution, made in four quarterly installments, rose to \$99,606,000 in 1981, up from 1980's \$88,147,000. Payouts to members totaled \$19,443,000 in March, \$22,011,000 in June, \$27,516,000 in September and \$30,636,000 in December.

In addition, ASCAP made a special payout in November of \$8,138,000 representing fees and interest received from the CBS Television Network for the period January 1970 through May 1981.

Receipts from foreign societies dropped to \$25,820,000 this year as compared to 1980's \$27,729,000. Foreign distribution to members totaled \$29,498,000 in 1981, an increase over 1980's \$25,914,000.

Foreign distributions were made in two installments. A July 27th disbursement of \$14,131,000 was distributed as follows: England, \$6,444,000; France, \$3,665,000; Germany, \$2,799,000; Sweden, \$671,000;

(continued on page 14)

## Labels, Retailers Hopeful On Future For \$6.98 'Mini-LPs'

by Michael Glynn

LOS ANGELES — With average shelf prices continuing to climb toward the \$8.98 level and several labels upping their singles to \$1.99 in recent weeks, retailers across the U.S. are praising the introduction of new \$6.98 mid-priced product as a "positive step" toward helping the exposure of new and non-established acts. Already, RCA, A&M, E/A and Alfa have released LPs and mini-albums in the mid-price range and other labels are contemplating similar moves.

There are still concerns, however, among both executives of major retail chains and labels contemplating mid-price lines of their own. Retailers worry that those labels which have bowed mid-priced lines might not be fully committed to establishing the concept for the long term, viewing it as an experiment, or that companies will raise the cost once a certain number of units are sold or, perhaps, heavy airplay is garnered.

Label execs wonder if product will be merchandised properly in-store and whether product will be amply displayed, to create awareness among consumers.

While it's still much too early to judge whether the record buying public will find the mid-price a significant enough inducement to pick up on largely untested acts and thus establish these lines, those labels involved are already beginning to actively support selected product with full marketing programs — including merchandising, advertising and promotion — and some chains are starting supplemental or parallel plans to help promote new acts in general.

The 130-store Record Bar chain in Durham, N.C., for example, has begun a program called "Disc-covery", according to purchasing head Ed Berson. Under the

plan managers and salespeople are encouraged to give feedback, via questionnaire, on records by new acts, including personal reactions and activity in each market.

"With 'Disc-covery', we're trying to work with new acts on a regional level, where we can respond if something is happening in a particular market," said Berson. "The first act we chose for the program was a Warner Bros. artist named Bill LaBounty. We found that he was not a major priority in a recent album release of the label's, but we talked to Warner's representatives and convinced them to re-work the record in certain of our markets."

### No Risk Sale

Pittsburgh's National Record Mart chain, which numbers more than 70 stores including the Oasis outlets, has run what vice president George Balicky called "try-it, you'll like it" programs; that is, retail specials on releases by new acts where the customer can return the record if he or she does not like it. He added that the chain also stresses in-store play on new acts. However, he indicated that he'd like to attempt a chain-generated program similar to the Record Bar's at some point.

While both the Record Bar's Berson and National Record Mart's Balicky felt \$6.98 lines would provide much-needed exposure for new acts in the absence of meaningful airplay, they wished to reserve judgement until product had been in the stores longer.

"We've had a lot of success with \$5.98 product and we just ran a sale featuring three LPs for \$12," said the Record Bar's Berson. "My only hope is that they (labels) will leave the price for the life of the record and won't raise it as soon as they start

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## Artists Set For New Faces Show

NASHVILLE — Ten artists have been set to perform at this year's New Faces Show, Feb. 27, during the Country Radio Seminar. Scheduled to begin at 8:00 p.m. in the ballroom of the Opryland Hotel, the show will feature Rodney Crowell (Warner Bros.), Diana (Sunbird), Ricky Skaggs (Epic), Terry Gregory (Handshake), Tennessee Express (RCA), George Strait (MCA), Bobby Smith (Liberty), Ronnie Rogers (Lifesong), Kieran Kane (Elektra) and Donna Hazard (Excelsior).

## Dramatic Tape Increase Boosts Dollar Value Of U.S. Exports During 1981

by Michael Martinez

LOS ANGELES — The total dollar value of records and tapes exported by the U.S. in 1981 rose to \$64.7 million, an increase of eight percent over 1980's total of \$59.9 million, despite a drop in the number of records shipped, according to data compiled by the U.S. Department of Commerce.

The U.S. shipped 17 million record units in 1981, a decline of 2.3% compared to the previous year's total of 17.5 million. In 1980,

by comparison, record units sold had increased 37% from 12.5 million in 1979.

The dollar value of records sold overseas also decreased in 1981, dipping 4.8% to \$50.9 million from \$53.5 million in 1980.

Fewer units sold was due in part to the strength of the U.S. dollar on the international market, while some exporters also noted that home taping is continuing to proliferate around the world. The steadily decreasing dollar value of records shipped overseas was blamed on the growing shipments of cutouts, midrange and discounted product bought from the U.S. by foreign markets.

### Tapes Explode

While the dollar value of records sold overseas declined dramatically, the dollar value of tapes exported by the U.S. increased dramatically to \$13.8 million from \$6.3 million in 1980, an increase of 119%. The 1980 dollar value of tapes exported by the U.S. had declined to a total of 27% from \$8.6 million in 1979.

Noting that several markets are finding it difficult to convert their currencies into American dollars, Ben Karol, head of New York-based King Karol, which handles volume export business, said, "Countries in South America, the Middle East, most of Asia and Africa are drying up." He added that in the last quarter of 1981 export business was off considerably and that his export business in the first two months of 1982 was down as much as 80%.

Karol attributed much of the drop off in business and the lower dollar value of product shipped to the rapidly growing

(continued on page 14)



**WRABIT SHOW** — Canadian-based rock group Wrabit recently performed to a SRO crowd at the Queensbury Arms in Toronto where it performed songs off their self-titled debut LP on MCA. Pictured following the show are (l-r): Don Wasley, national album promotion director, MCA; Al Bergamo, president, MCA Dist. Corp.; Lou Nadeau of the group; and Keith Elshaw, air personality, Q107.

# Independent Producers Group To Battle California Taxes

by Michael Martinez

LOS ANGELES — Responding to a concern that independent producers, engineers, production companies and recording studios are being taxed unjustly, members of the music industry on the West Coast recently formed the California Entertainment Organization (CEO).

Following a series of meetings in Los Angeles and San Francisco, several industry professionals opted to form the group to challenge a State Board of Equalization interpretation of California Revenue and Taxation law calling for retroactive taxation of revenues received prior to 1976.

The intent of the CEO is to gain membership and financial support to challenge the State Board through the administrative process and court litigation.

According to the CEO statement, all monies, including royalties, collected by the concerned parties prior to 1976 are subject to a six percent sales tax, 10% penalty for failure to file and a one percent per month interest levy.

## Retroactive To '76

The taxation would also presumably cover all production expenses between 1976 and the present connected with the manufacturing of a master tape and are also subject to the same tax, penalty and interest.

According to a statement from the CEO, independent music industry people are being told that they should have included California's six percent sales tax to their hourly service charges since 1976, a practice that could have an adverse effect on all service-producing professions.

The Board of Equalization's interpretation of California sales and use tax laws involves audits of about 20 record companies, including Capitol, Warner Bros., Chrysalis and A&M (*Cash Box*, Aug. 15, 1981). Each of the companies had been served the retroactive tax bills, which the companies paid but also contested through the Equalization Boards' administrative process and the courts.

The CEO statement claimed that during state audits of major record companies, information, through examination of invoices, royalty statements and contracts, is gathered on smaller companies that have dealt with the record companies.

Other features of the Equalization Board taxation is that non-residents of California are not exempt from the law, nor are productions carried out in California but

sold outside of the state.

A CEO spokesman said, "The situation is very real and very serious. The CEO is fighting on behalf of the smallest part-time independent engineer, as well as the major record companies."

## Back Taxes

Some of the record companies embroiled in court battle to recoup the back taxes are fighting for as much as \$2 million. Warner Bros., for instance, is battling to regain \$1.7 million.

Because the State board's audits have turned to the smaller, independent record industry members, according to the CEO statement, many independents are flirting with the risk of real estate liens and/or loss of personal property.

"They think we're a bunch of unorganized hippie-types, swimming in millions of dollars, an easy and obvious target," the CEO spokesman said. "This is no joke."

# Thelonius Monk, Jazz Iconoclast, Dead At Age 64

NEW YORK — Jazz great Thelonius Sphere Monk died Feb. 17 in Englewood Hospital in New Jersey. The pianist/composer had been admitted to the hospital on Feb. 5, suffering from a hemorrhage described by hospital officials as similar to a stroke. It was later revealed that Monk's condition was complicated by hepatitis. He was 64 years old.

A unique and original stylist, Monk rose to prominence as a pianist at Minton's Playhouse in Harlem during the forties. Although his rise coincided with the coming of the be bop era, Monk's angular and spacious music was not easily categorized.

The composer of some 60-odd pieces, Monk was well recorded, particularly by Blue Note, Riverside and Columbia Records. Many of his compositions, most notably "Round Midnight," "Bemsha Swing" and "Ruby, My Dear" became jazz standards, known and played by literally thousands of jazz artists.

Always iconoclastic and frequently reclusive, Monk almost never granted interviews. His last public performance was at Carnegie Hall in 1976.

Monk is survived by his wife Nellie; son Thelonius, Jr.; and daughter Boo-Boo. Funeral services will be held at St. Peter's Church in Manhattan on Feb. 22.

# Holmes a'Court Ups ACC Bid To Over \$85 Million

by Paul Bridge

LONDON — Although Australian businessman Robert Holmes a'Court is now installed as chairman and chief executive of the Associated Communications Corp. (ACC) in place of Sir Lew Grade, his position is still not entirely secure. Following the recent High Court ruling upholding the ACC board's rejection of a bid of \$85.1 million by Gerald Ronson, chairman of the Heron Group of Companies, Holmes a'Court increased his own bid from \$65.9 million to an equivalent figure.

Holmes a'Court and Ronson have waged a fierce battle for control of the ailing entertainment corporation in recent weeks. After word filtered out in the latter months of 1981 that ACC had sustained massive losses in its film production and distribution division, speculation abounded that the corporation would sell ATV Music, its publishing wing, to bring in more cash. ATV Music owns Northern Songs, which represents much of the Beatles catalog. Bids up to \$40 million for Northern Songs by such people as Paul McCartney and Yoko Ono were rejected by Lord Grade prior to leaving his post.

Ronson, who has indicated that he will continue to challenge Holmes a'Court for control of ACC with an appeal, protested to the High Court that his bid, which was nearly \$20 million more than Holmes a'Court's original bid, was unfairly rejected by the board. While the High Court ruled that the ACC board had acted within its authority, it also determined that the board was not bound to sell its voting shares to Holmes a'Court's Bell Group of Companies. Holmes a'Court currently controls over half of ACC's common stock, but only three percent of the 150,000 voting shares.

Holmes a'Court replaced Sir Lew Grade as chairman and chief executive of ACC on Jan. 13, soon after reaching an agreement in principle to purchase a controlling amount of voting stock from the ACC board members. When the board accepted Holmes a'Court's offer, Ronson began the court proceedings to challenge the transfer.

Lord Justice Brightman, one of the three Law Lords hearing the case, described the fight for control of ACC as "absolutely dotty," adding that unless the ACC board was irreversibly bound to transfer the con-

(continued on page 34)

# Yarnell Exits RIAA; Schoenfeld Takes Over

NEW YORK — Jules Yarnell resigned last week as chief of the anti-piracy intelligence unit of the Recording Industry Assn. of America (RIAA) due to illness. He had held the position for 12 years. Joel Schoenfeld has been named his successor.

Yarnell is most noted for his efforts at getting the Federal government involved in pursuing recording piracy cases. "When I came here 12 years ago, there were no state or federal laws prohibiting pirating of sound recordings," Yarnell told *Cash Box*. "I got the FBI, the IRS, the Royal Canadian Mounted Police and the U.S. Customs Service involved in this." Yarnell also claimed responsibility for getting anti-piracy laws passed in 49 of the 50 states. "The only one we haven't gotten is Vermont," he said.

Yarnell added that he would like to see the U.S. House of Representatives pass the anti-piracy law that has already been approved by the Senate. "I'd like to see that passed into law soon," he said.

Replacing Yarnell is Joel Schoenfeld, who most recently has worked as Yarnell's assistant at the RIAA. He has been with the association since 1976.



Country music — its legacy is as strong as its roots are deep. Likewise, country radio has a strong and deep heritage to boast of. Through the years, country radio has grown in stature and prominence, and today, it is one of the strongest mediums. In order to hold that position and expand upon it, the Organization of Country Radio Broadcasters yearly sponsors the Country Radio Seminar, a time when industry representatives gather in Nashville to discuss problems and potentials and recap the past year's progress.

This week, members of the country radio industry will come together in Nashville for the 13th Country Radio Seminar. In a letter to the country radio broadcasting community (included in the seminar registration packet), agenda committee chairman Bob English notes Seminar 13 will, among other things, attempt to show how "serious country radio broadcasters can maintain and improve their competitive position in the marketplace." And judging from pre-registration numbers, already topping the 500 mark, there is a pronounced interest this year in the annual broadcaster's event. In recognition of the seminar and country radio's influential position in the marketplace, *Cash Box* is proud to once again offer the Country Radio Directory to the industry.

Influential and professional are, without a doubt, two catch phrases that describe today's country radio. In an era of fragmentation and heavy competition, with the satellite age at hand, country radio is attempting to cope with a changing medium by searching for the answers in the best way possible — through research and pooled resources like that found at the annual seminar. With such an attitude toward its industry, it's no wonder country radio has become such an important medium.

Capturing the spirit of country radio today, Lee Arnold, midday air personality at WHN/New York (pictured on the cover), combines professionalism and enthusiasm. Recipient of numerous awards for his efforts in the country music field, Arnold is typical of those DJs that have done so much to further the cause of country radio. *Cash Box* genuinely takes pride in saluting Country Radio this week.

Cash Box cover photo by Christopher Little.



**MIRACLE WORKERS** — Columbia Records recently held a listening session in New York for ARC/Columbia artist Deniece Williams' new LP, "Niecy," featuring the single "Gonna Take A Miracle." Pictured at the session are (l-r): Dick Asher, deputy president/chief operating officer, CBS Records Group; Walter Yetnikoff, president, CBS Records Group; Williams; and Al Teller, senior vice president/general manager, Columbia.

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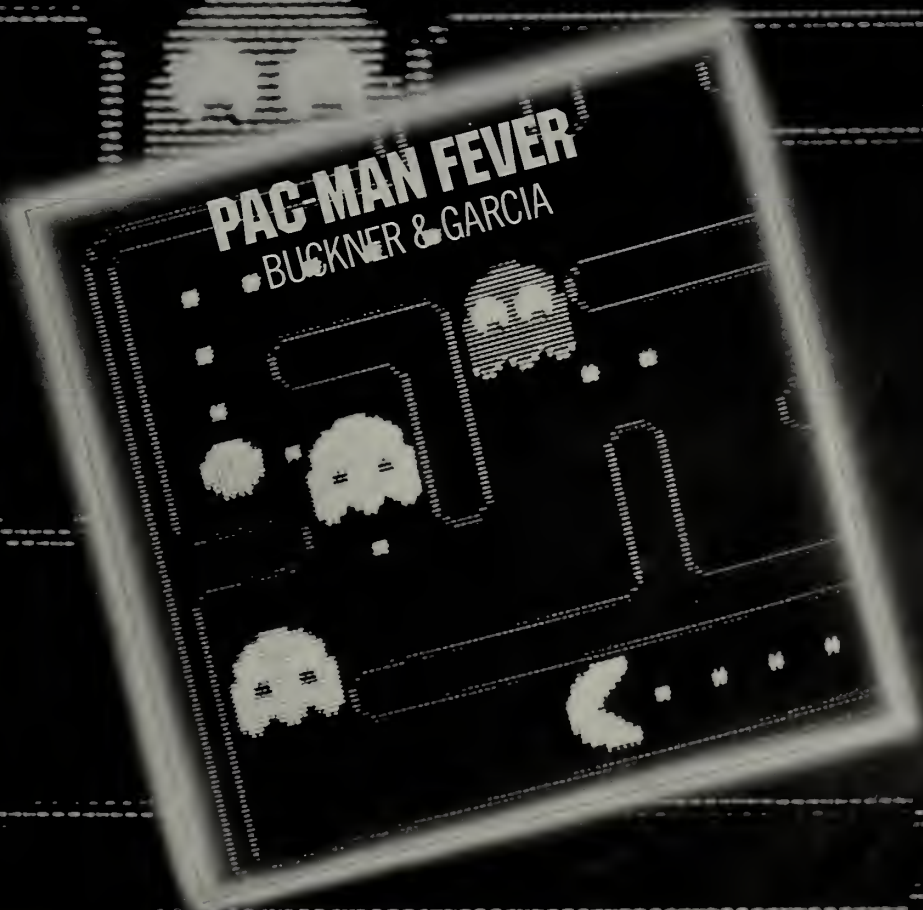
# Score record sales with "Pac-Man Fever" The one and only album for a video-crazed America.

The single, "Pac-Man Fever," is eating the competition alive as it bullets its way up the charts (22\*BB, 18\*CB, 6\*RW), onto the radio and out of the stores!

Now, the "Pac-Man Fever" album is here! Like the single, the seven other songs on the album were inspired by the nationwide video game craze. Each song is devoted to a specific game and each contains sound effects of that game.

The four-color album graphic is a picture of Pac-Man himself (itself?), while the inner sleeve shows five winning Pac-Man patterns. A fact which will be prominently highlighted on a sticker.

So catch "Pac-Man Fever" now!  
If you don't, it'll eat you up!



Buckner & Garcia's "Pac-Man Fever."  
Music to keep you ahead of the Pac.  
Featuring the hot, hot single,  
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On Columbia Records and Tapes.

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# NEW FACES TO WATCH



## Ricky Skaggs

While country music in recent years has given way to mass appeal crossover artists, a handful of others have brought country fans a guarantee that the genre's traditional forms will never die. Along with artists like John Anderson and Texan George Strait, Ricky Skaggs is maintaining a sound that many thought would be pushed aside in favor of the new country. In fact, Skaggs is bringing the old sounds to an entire new audience.

"I think a huge majority of the listening audience is getting so tired of pre-fab country music," says Skaggs, offering one reason why records like "Don't Get Above Your Raisin'" and "Crying My Heart Out Over You" have fared so well on country radio. "I think there's a lot of producers that come in and they already have a plan laid out with strings and some horns and background vocals and all kinds of stuff like that. Maybe the same musicians always play on the same sessions, so they know how a particular artist is going to sound. They turn them out sometimes like Ford Motor Co. turns out Mustangs."

Skaggs, on the other hand, is a more spontaneous person, and his gut feelings are allowed to come through on vinyl since Epic Records has given him free reign over his studio output (Larry Gatlin is the only other CBS artist given that luxury by the label). "I think the reason that what I'm doing is being accepted is because it's real pure and real country, real natural," he comments. "It's something that I do with enthusiasm and enjoyment. I enjoy going in and making this kind of music because it's such a part of me, and it's such a part of America really. I feel like a lot of the buying public out there is looking for a real person and something that's natural and something that's not fake and put-on. I'm definitely not fake and put-on."

Born to a construction welder and country musician, Skaggs was raised in Cordell, a small town along Brushy Creek in the hills of eastern Kentucky. Skaggs made his television debut on Lester Flatt and Earl Scruggs' show from Nashville at age seven, and, not long after that, he was inspired for life when he witnessed a live performance by the Stanley Brothers, a legendary duo in bluegrass history.

At 15, following the death of Carter Stanley, Skaggs was hired by Ralph Stanley to join the act, where he honed his craft through constant travelling for low pay. After quitting the music profession, he moved to Washington, D.C., but he was easily enticed to rejoin the brotherhood when he became a member of the Country Gentlemen. From there he moved to J.D. Crowe and The New South and formed his own band, Boone Creek, before joining Emmylou Harris' Hot Band in 1977.

"(She) helped introduce Ricky Skaggs to a bigger number of audiences than I'd ever been introduced to before," he says.

Still a mere 27 years old, Skaggs' career took off in the last year with the release of his first solo album, "Waitin' For The Sun To Shine," which produced three singles, including "You May See Me Walkin'," which climbed into the Top 10 of the **Cash Box** country singles chart. In return for his efforts, radio programmers tabbed Skaggs' album as the #3 Top Album and named him the #5 Instrumentalist in the 1982 programmer's choice awards (see Country Radio Directory). With that kind of radio support behind him, Ricky Skaggs' records should be in good hands for years to come.



## Depeche Mode

Sire recording group Depeche Mode got its start two years ago in March as a dance-oriented club band hailing from Basildon, England. Although it was originally a two-guitar, one synthesizer outfit, it soon changed to all-synthesizers, creating the futuristic computerized sound that has become its trademark. "We started out with two bases and a synth, and then we went to all synths," explains Andrew Fletcher, one of the group's synthesizer players. "I always liked that Kraftwerk stuff."

To round out its music, the group needed a steady backbeat, which it provided in an innovative way. "We got our tape machine with the drums on it," says Fletcher. "We only use it for our live gigs."

"We went to all the big record companies," adds Gahan, "but we decided to go with Mute even though we could have gotten a lot more money from one of the big labels." "That's the way it is in England," says Fletcher. "If one company wants to sign you, then they all want to sign you. A lot of those companies promised us all sorts of things like chart success, but Daniel promised us nothing." Adds Gahan, "They all saw us as part of a fad, part of a scene and they didn't want to be left out."

Taking its name from a French magazine, the group began playing such clubs as the Fad Gadget in Canning Town, a suburb of London, warming up for groups like Bridgehouse. This it did for the better part of a year. "We worked because we had all day jobs," continues Fletcher. "We were only playing a few clubs, and the gigs were mostly on Saturday."

The group's fortune began to change when it attracted the attention of Daniel Miller, president of Mute Records (Sire in the U.S.), who signed it in the fall of 1980 and released a single, "Dreaming of Me," the following February. "We went to a small label, and he (Miller) said to us, 'I can't pay you any money until your record starts earning royalties; and we said, 'Sounds like a good idea,'" says Fletcher. "I just trusted him because he was so honest."

The result of this mixture is a no-holds-barred dance music with enough special effects to create a sort of futuristic otherworldliness, but also enough human feeling to avoid the cold steely sound of fellow Warner Bros. distributed act Devo.

The single began earning royalties shortly thereafter as it shot up to the Top 40 in the U.K. and was even imported into the U.S. where it was added to the playlist of New York dance clubs.

The next two singles, "New Life" and "Just Can't Get Enough," last summer went into the Top 30 and the band became known through television appearances, radio airplay and press attention. Its first LP, "Speak & Spell," shipped last November, and has already achieved silver status (sales of 60,000) while reaching the #3 spot in the British album charts.

The group — despite overtones to the contrary — is quick to deny any gay leanings. "Those things were all because of Vince Clark, and we kicked him out of the group," explains Fletcher. "Maybe it's because we dressed up in leather, which was a fashion when we first started. This sort of thing is not taken as seriously over in England as it is in America."

Fresh from two dates at the Ritz in New York, Depeche Mode is back in England where it is preparing for a tour of The Netherlands, France, Scandinavia and Germany.

## ARTIST PROFILE

# Oak Ridge Boys: Reaching Out To An Ever-Growing Audience

by Tom Roland

NASHVILLE — For the second time in a decade, the Oak Ridge Boys are undergoing a major transition. Originally a gospel quartet, the group moved to a more country sound with the release of the "Ya'll Come Back Saloon" album in June of 1977. Now, with a solid country base, the group is attempting, with a high degree of success, to widen its appeal to the pop audience without letting go of its country following.

The Oak Ridge Boys' first crossover single, "Elvira," proved to be a highly successful venture, netting the #1 spot on the **Cash Box** Pop Singles chart last August, and the successor, "Bobbie Sue," has gained an equivalent reception with pop radio formats. The group's list of credentials has grown ridiculously lengthy, including six gold albums, one platinum album ("Fancy Free"), a platinum single ("Elvira"), 13 #1 country singles in 14 releases ("Bobbie Sue" hasn't peaked yet), seven **Cash Box** awards, three Country Music Assn. (CMA) awards, three Academy of Country Music (ACM) "Hats," four Grammys and 12 Dove awards.

The band could conceivably hang it up now and be content with its achievements, but the foursome — Joe Bonsall, Duane Allen, William Lee Golden and Richard Sterban — continues to strive for a wider audience and increased credibility and respect. According to Sterban, whose familiar bass voice provides the perfect underpinnings for the band's harmonies, producer Ron Chancey is a key figure in the Oaks' story. "Ron Chancey was the first producer we ever had that took a personal interest in our group," recalls Sterban. "He had never produced a group before, and he accepted it as a real challenge. He was the first producer we ever had that actually came out on the road with us and really lived with us for some time and got to know us individually as well as collectively, and, more important than that, he observed what kind of things we were doing that were going over to our audiences in person, and he observed the various commercial aspects of our group."

### Many Opportunities

"Being a group, we have some advantages — we have a lot of different things to offer, where, say, a solo performer does not. I think he (Chancey) has taken those commercial aspects over the years and has learned to exploit them to their fullest. I think 'Elvira' and now 'Bobbie Sue' are perfect examples of how he has taken some of the ingredients that we contain in our group and has used them to the hilt to really create a commercial success."

Indeed, using a nostalgic '50s sound, complete with a choppy sax motif and stuttered vocal lines, "B-B-Bobbie Sue" may become country's answer to "M-M-My Sharona."

Says Sterban, "The five of us together (Chancey plus the group) have a knack of being able to tell what is a good song for us, and I think that's so very, very important. A lot of times there are a lot of good artists out there that can sing well and perform well, but they don't really have the hits — they can't recognize what's a good song."

In making the transition from headlining country act to pop hit, many acts have found trouble keeping a country base intact without some grumblings about having "sold out," but Sterban doesn't feel that that will happen with the Oak Ridge Boys. "I think the kind of music that we do is really mass appeal music," he notes. "When you look at our audience, the grandmas and the grandpas are out there singing 'Elvira' (alongside) the kids."

"Our music is structured in such a way



Oak Ridge Boys

that it doesn't really offend or alienate any part of our audience. We feel very strongly about that, and everything that we do is done in a calculated way as far as our image, the lyrics to our songs and everything else. We try not to offend any portion of our audience, and I think as long as we maintain that philosophy, the adults will always be there. If you listen to a total Oak Ridge Boys show or just listen to a total album, you'll hear an 'Elvira' on the album, but you're going to hear something else that the older folks will like on the same album. We try to do that in our live performance as well."

### Careful With Endorsements

The group's "non-offensive" policy extends to its promotional endorsements, too. The members have done advertisements on behalf of Dr. Pepper and Bell Telephone and are the official spokesmen for the Boy Scouts of America, but the group has turned away endorsement opportunities extended to the band by breweries and cigarette manufacturers.

The current four Oak Ridge Boys (the group has been in existence for nearly 40 years) have spent a great deal of time together because of the hectic touring schedule imposed on any act that undergoes a building program like the Oaks have. Golden has been a member since 1964; Allen joined in 1966; Sterban made his debut in 1972; and Bonsall was the last to join, one year later. Grating personal relationships and misunderstandings are often the downfall of any touring group, but any problems that may have existed between the four were ironed out years ago.

"We have been together, the four of us now, for nine years without any changes," says Sterban, "and I think we have learned over this period of time how to live with each

(continued on page 27)



**WORLD CLASS** — CBS recording artists, Earth, Wind & Fire recently received the Crystal Globe Award in recognition of foreign album sales in excess of five million units. Earth, Wind & Fire founder and leader Maurice White (r) is shown here accepting the custom-designed Tiffany crystal statue from Bunny Freidus, vice president, creative operations, CBS Records International at a dinner in San Francisco held after the group's recent SRO performance at the Cow Palace.



## NEW AND DEVELOPING ARTISTS

## NEW AND DEVELOPING ARTISTS

**DWIGHT TWILLEY** (Emi America 8109)  
**Somebody To Love** (3:45) (Skyhill Pub. Co., Inc.-BMI) (D. Twilley) (Producers: D. Twilley, C. Plotkin)  
 Like his former Shelter label-mate Tom Petty, transplanted Tulsan Twilley has the Sixties Byrds cum Beatles guitar sound down to a science, which he again displays on this latest effort from the new "Scuba Diver" LP. His heavily-echoed vocal is perhaps one of the most distinctive in rock and pop, too.



**ALABAMA** (RCA JK-13019)  
**Mountain Music** (3:48) (Maypop Music, a division of Wildcountry, Inc.-BMI) (R. Owen) (Producers: H. Shedd, Alabama)  
 If the last two platinum platters from the latest southern sensations didn't convince people that Alabama's music wasn't just for die-hard country fans, this one will. The title track from the group's forthcoming LP calls both the Marshall Tucker and Charlie Daniels bands to mind for its sheer mass appeal.



**CHRIS CHIRSTIAN** (Boardwalk NB7-11-136)  
**Make It Last** (3:35) (Marvin Gardens Music/-Home Sweet Home Music — ASCAP/John Charles Crowley Music — BMI) (C. Christian, J.C. Crowley) (Producer: B. Gaudio)  
 This sophomore single from Christian's self-titled LP features layered guitar riffs, the singer's urgent vocals and piercing background harmonies by Mike McDonald and Christopher Cross atop a solid pop/rock bottom.



**PATTY WEAVER** (Warner Bros. WBS 50023)  
**One Love Too Late** (3:55) (Golden Clover Publishing/Mat Kat Music/Jumilla Music-ASCAP) (M. Price, D. Walsh) (Producer: S. Barri)  
 Add another name to the growing list of daytime drama stars to make the move from soap to wax, *Days Of Our Lives'* Patty Weaver, (she plays Trish Banning on the long-running series), digs into a melodramatic mid-tempo pop/rocker on her debut here. Fiery, in the vein of Benatar's "Heartbreaker," though not as driving.

**THE CAPRIS** (Ambient Sound ZS5 02967)  
**Morse Code Of Love** (2:38) (Sounds Ambient Music-ASCAP) (N. Santamaria) (Producer: M. Pekar)  
 The Capris were five young Italian kids from the streets of New York when they first started singing doo wop on street corners and brownstone stoops in the '50s. They're a little older now, as you can see, but their voices still have the youthful exuberance of those bygone days and the harmonies are quite wonderful.



**CENTRAL LINE** (Mercury/PolyGram 76140)  
**That's No Way To Treat A Lady** (3:45) (Karter Songs/April Music Ltd./LTL Music-ASCAP) (L. Beckles, L. Francis, R. Carter) (Producer: R. Carter)  
 Brit funksters Central Line get into a bouncing groove on its second domestic single that bears a trace of backbeat blues mixed with the slightest hint of ska, straight-ahead R&B rock. The result is truly international and ... well, downright danceable.



**DAZZ BAND** (Motown 1609MF)  
**Let It Whip** (3:58) (Ujima Music/Macvacalac Music-ASCAP) (R. Andrews, N. Cnacter) (Producer: R. Andrews)  
 As you might imagine from the title, the Dazz Band's latest has a nice snap to it. In fact, it utilizes a sharp percussion effect much like the one found on Devo's "Whip It" ... but while it's got a hip crackin' electronic groove, the sound is pure Dazz R&B. Ideal for dance club, as well as B/C radio, play.



**DATELINE** (Elektra E-47422)  
**Earth Angel** (3:49) (Dootsie Williams Publications-BMI) (D. Williams) (Producer: G. Tobin)  
 The Penguins chestnut has become quite a popular cover of late. First, Richard "Dimples" Fields reworked it, and now, under the production skills of George Tobin, fresh from his latest with Smokey Robinson, new E/A act Dateline takes it on. True to the original, it's sweet and sugar-coated vocally, but the fuzz guitar provides contrast and a new dimension to the tune.

## FEATURE PICKS

## HITS OUT OF THE BOX

**RICHARD "DIMPLES" FIELDS** (Boardwalk NB7-11-139)  
**If It Ain't One Thing ... It's Another** (3:55) (On The Boardwalk Music/Dat Richfield Kat-BMI/Songs Can Sing-ASCAP) (R. Fields, B. Wilson) (Producers: R. Fields, B. Wilson)  
 "Dimples" dedicates this swaying song to "all the people who, at times in their lives, feel bad ... you know, when you feel even the blues have blues." Timely references from Mr. Look So Good.

**FRED PARRIS & THE FIVE SATINS** (Elektra E-47411)  
**Medley: "Memories of Days Gone By — Sixteen Candles — Earth Angel — Only You (And You Alone) — A Thousand Miles Away — Tears On My Pillow — \*Since I Don't Have You — In The Still Of The Night (I'll Remember) — \*Memories Of Days Gone By (Reprise)** (4:20) (All selections BMI except \*ASCAP) (Markiewicz — Dixon, Khent — Williams — Ram, Rand — Sheppard, Miller — Bradford, Lewis — Skyliners-Rock — Parris) (Producer: M. Markiewicz)  
 A medley of some of the great harmony hits of days gone by, strung together and sung by the Five Satins themselves. Nostalgic.

**ARETHA FRANKLIN** (Arista AS 0665)  
**Liv'n' In The Streets** (3:46) (Rodsongs, admin. by Almo Music Corp.-ASCAP) (R. Temperton) (Producer: A. Mar-din)  
 A slick slice of dance music, penned by the contemporary master of polished R&B, Rod Temperton, and filled with plenty of effects and busy arrangements. Lady Soul sits back and rides the groove out.

**CARLY SIMON** (Warner Bros. WBS50027)  
**I Get Along Without You Very Well** (3:22) (Famous Music Corp.-ASCAP) (H. Carmichael) (Producer: M. Mainieri)  
 This is the reviewer's choice, since it was released on a double "A"-sided record with "Body and Soul," albeit a sentimental one. Can't think of a more fitting epitaph for the late, great Hoagland Carmichael than one of his own beautiful songs, sensitively sung by Ms. Simon. A "Torch" song to remember.

**VAN MORRISON** (Warner Bros. WBS 50031)  
**Cleaning Windows** (4:18) (Essential Music-BMI) (V. Morrison) (Producer: V. Morrison)

It's telling that Van the Man invokes the names of such musical legends as Jimmie Rodgers, Leadbelly, Blind Lemon Jefferson and Muddy Waters all in the same song. The Belfast Cowboy conjures up images of the past and present while "cleaning windows" to some funky country on this cut from his great new "Beautiful Visions" LP.

**ROBBIE DUPREE** (Elektra E-47146)  
**Saturday Night** (3:37) (Grandma Annie Music/Chrome Willie Music/Oozle Music-BMI/Big Eras Music, Inc./Bill Elliot Music — ASCAP) (R. Dupuis, B. Elliott) (Producers: P. Bunetta, R. Chudacoff)

Dupree continues to sound an awful lot like Michael McDonald on the third single from the "Street Corner Hero" LP and the instrumentals still sound Doobieous, to say the least.

**AL MARTINO** (Capitol 5094)  
**If I Should Fall In Love Again** (3:30) (Manilow Music-BMI) (B. Manilow) (Producer: P. DeAngelis)

Aimed squarely at the A/C market, veteran Vegas act Martino's re-make of this Barry Manilow tune is "upper demo" music for the housewives of the heartland.

**CHRIS REA** (Columbia 18-02727)  
**Loving You** (3:44) (Magnet Music Ltd., admin. by Interworld Music Group in the U.S. and Canada-ASCAP) (C. Rea) (Producers: J. Kelly, C. Rea)

Rea sounds a little more raspy-throated since the monster "Fool (If You Think It's Over)" in 1978 but his music still has that slick, thick production sound, like a pop blues.

**MIDNIGHT STAR** (Solar S-48003)  
**Can't Give You Up** (3:48) (Hip-Trip Music/Mid-Star Music-BMI) (R. Calloway) (Producer: L. Sylvers, III)

Glowing female-male vocal trade-offs on this "let's make up, before we break up" tune are supported by feathery strings and a thick, downey rhythm track on this Star song. A shimmering slice of sexy soul for B/C.

**KOOL & THE GANG** (De-Lite/PolyGram DE-818)

**Get Down On It** (3:33) (Delightful Music Ltd./Second Decade Music-BMI) (R. Bell, J. Taylor, Kool & The Gang) (Producer: E. Deodato)

**JIMMY BUFFETT** (MCA MCA-52013)  
**It's Midnight And I'm Not Famous Yet** (3:49) (Coral Reefer Music/Big Ears Music/Red Pajamas Music-BMI/ASCAP) (J. Buffett, M. Utley) (Producer: N. Putnam)

**DR. HOOK** (Casablanca/PolyGram NB-2347)  
**Baby Makes Her Bluejeans Talk** (3:39) (Horse Hairs Music, Inc.-BMI) (S. Weedman, D. Locorriere, R. Hafkine) (Producer: R. Hafkine)

**AL JARREAU** (Warner Bros. WBS 50032)  
**Teach Me Tonight** (4:14) (MCA Music, a division of MCA Inc./Cahn Music Co./Hub Music Co.-ASCAP) (G. DePaul, S. Cahn) (Producer: J. Graydon)

# EXECUTIVES ON THE MOVE

## Garland Named To MTV VP Post

NEW YORK — Les Garland has been named vice president of programming at Warner-Amex Satellite Entertainment Company's Music Television (MTV). In this post, Garland will oversee production, on-air promotion, artist relations, acquisitions and program operations.

Garland was most recently West Coast general manager of Atlantic Records, a position he held since May, 1980. He came to that spot from the program directorship of KFRC/San Francisco, and held similar positions at WRKO/Boston, KIQQ/Los Angeles and CKLW/Windsor, Ont.

## Shoemaker Named To MCA Music VP Spot

NEW YORK — Rick Shoemaker has been named vice president, West Coast, at MCA Music. Shoemaker has been with MCA Music for the past two years, most recently as West Coast director of creative services.

Before joining MCA Music, he held executive positions with the Infinity Music Group and ABC Music.

He began his music business career in 1972 as a college promotion representative at Elektra/Asylum Records. Shoemaker will be based in Los Angeles and will report directly to Leeds Levy, president of MCA Music.

## Osterer Named Finance VP At Columbia House

NEW YORK — Mark J. Osterer has been named vice president of finance at Columbia House. In this position, Osterer will be chief financial officer of the Columbia House Division of CBS Records group.

Osterer has served as director of business planning and analysis of the division since 1979. He has also held several positions of increasing responsibility in the management sciences area since joining CBS in 1976.

## Herbert Named VP At First American Group

LOS ANGELES — Dennis Herbert has been named vice president of finance for First American Records, Inc. and First American Marketing, Inc. Herbert has worked many years in the areas of financial management for such companies as Sunstrand Data Control, The Bon Marche and Simpson Timber Co.

## For The Record

NEW YORK — In an article on cross-promotion appearing in the Jan. 30 edition of **Cash Box**, it was reported that a joint promotion by CBS and 7 Up would involve more than 1,000 retailers. This was a typographical error. It will include more than 7,000 retailers.



Barry Locke

## Locke, Solomon Named To VSDA Professional Staff

LOS ANGELES — Barry Locke has been named to the post of executive director of the Video Software Dealers Assn. (VSDA), and Risa Solomon has been appointed vice president. As the new full-time professional executive staff members of the VSDA, Locke and Solomon will be responsible for developing a full VSDA program. They will report directly to Joe Cohen, executive vice president of the VSDA, as well as the National Assn. of Recording Merchandisers (NARM), of which VSDA is a division.

Locke was formerly regional sales manager for 20th Century-Fox Video. He has also served as sales and marketing consultant to a number of video enterprises, in addition to being involved in the formation of several new video wholesale and retail companies. Locke received an MBA in distribution from Temple University in 1976. Solomon directed the pre-recorded video software operations of the five unit Videoland of Texas chain of specialty stores prior to her appointment and has also written for *Dealerscope II* magazine.

The two new executive staff members will meet with the advisory committee of the VSDA for the first time during a gathering of the group Feb. 23 and 24 and the Century Plaza Hotel here. Locke and Solomon, along with Cohen, will report on the progress of VSDA programs already under way, as well as discuss the development of new activities. Current VSDA programs include the investigation of an association-sponsored bonding service; establishment of a toll-free 800 number for reporting illegally duplicated product; implementation of a market research study to determine industry trends; and action of VSDA legal counsel involving legislation that would affect video software dealers.

In addition, Locke and Solomon will both be working full time with Cohen on a membership campaign to attract new dealers for the organization.

Locke will be based at the NARM office at 1060 Kings Highway North, suite 200, Cherry Hill, New Jersey 08034. He can be reached at (609) 795-5555. Risa Solomon will remain based in Texas, handling her responsibilities out of VSDA/Dallas. She can be contacted at (214) 369-8961.

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**Changes At WEA** — The Warner/Elektra/Atlantic Corp. has announced the following three appointments: Gary Rolfe assumes the position as WEA's new director of financial planning. He joined WEA in August of 1979 as director of accounting. Previously, he had been with the Hydril Company as the manager of financial reporting. Sherry Tomura has been elevated to director of accounting. She started at WEA in 1980 as the manager of accounting. Stephen O'Donnell has been appointed the manager of accounting. He joined WEA in 1981 as an accounting supervisor. He was a financial statement analyst for several firms prior to starting at WEA.

**Oken Appointed** — A&M Records has announced the appointment of Alan Oken as director of artist development for the label. He joined A&M in 1979 as national tour coordinator after practicing as an entertainment attorney, and as tour manager for the Juice Newton Band.

**Changes At Destiny** — Destiny Records has announced the promotion of Fran Gargano to director of distribution and retail. She has served Destiny since its inception six months ago as executive assistant, and formerly was with Solar Records, RCA Records and 20th Century Fox Records. Also announced was the promotion of Duska Finch to the position of director of production/A&R administration. Prior to this she served as billing accountant for Destiny. Previously, she was with Boardwalk Records.

**Changes At PolyGram** — PolyGram Records has filled seven local promotion manager positions. Two of those seven, Cynthia Cox and David Leach, had been with PolyGram for some time. Cox, now Los Angeles local promotion manager/trade liaison, had previously served as national adult contemporary promotion manager. Leach, now Philadelphia promotion manager, had been a sales manager for PolyGram Distribution in Philadelphia. Lee Arbuckle, now Dallas local promotion manager, was most recently a partner in the Sunbuckle Promotion firm. George Luthin, now Miami local promotion manager, was most recently with WSHE Radio in Miami as an account representative. Ross Grierson, now Cincinnati local promotion manager, had served as Elektra/Asylum Records' Cincinnati local promotion manager, and prior to that had managed the Globe Records retail store. Marty Mooney, now Cleveland/Pittsburgh local promotion manager, had worked with Cleveland International Records as national promotion director. Jean MacDonald, now PolyGram's Detroit local promotion manager, had been with Arista Records in local promotion and marketing.

**Gottlieb Named At Arista** — Arista Records has announced the promotion of Alice Gottlieb to director, advertising, for the label. Prior to this appointment, she was Arista's associate director, advertising, a position she held since 1979.

**Changes At Inner City** — Inner City Records has announced the appointment of John Boulos, as national promotion & publicity director. He comes to Inner City with experience in regional and local positions at London Records, Vanguard Records and G&P Records. He will be assisted by Lester Collins, presently detailed to the East Coast region and Michael Fishman, a jazz writer.

**Benson Names Balman** — The Benson Company has announced the addition of Loren Balman to their staff as marketing manager. Prior to this, he worked as a Benson marketing representative.

**Knittel Named At ASCAP** — L. Barry Knittel has been named director of national sales for general licensing for the American Society of Composers, Authors and Publishers. He replaces James Cleary, who retired as of January 4, 1982. Knittel joined ASCAP in 1971 as a field representative in Cleveland, Ohio. He was promoted to east coast divisional manager in February of 1975, and became assistant national sales manager in 1976.

**Changes At MHE** — Media Home Entertainment has named Ed Loeb west coast regional sales director and Steve Payne assistant controller. Before joining MHE, Loeb was associated with Magnetic Video, which he served as market representative, first in Houston and then in the Los Angeles/Phoenix/Las Vegas territory. He attended Ohio University, where he majored in television production. Payne comes to MHE from Sandy Frank Productions, in New York, where he was production accountant. Prior to that, he developed computer systems for MCI Telecommunications.

**Gray Joins TransWorld** — Wayne Gray has joined the Trans World Artist, Inc. staff. He joins Trans World after fourteen months with the Buddy Lee Attractions Agency, and one year with Music Row Talent.

**Wojcik Promoted** — The Shorty Lavender Talent Agency, Inc. has announced the promotion of Dan Wojcik from vice president to president of the Nashville based agency. He joined the agency in 1978.

**Changes At WASEC** — Warner Amex Satellite Entertainment Company has promoted A. Scott Hulst to national director, sales, The Movie Channel (TMC); Mark Booth has been promoted to national director, sales, MTV: Music Television (MTV), and Helaine Ciporen has been promoted to national director, sales, Nickelodeon. Hulst joined WASEC in April, 1980 as director, sales, central region. Prior to that he was an account executive with Storer Broadcasting. Booth joined WASEC in July, 1980 as manager, sales, eastern Region. Prior to that he was fund raiser, New York Chamber of Commerce and Industry. Ciporen was formerly director, sales, eastern region. She joined WASEC in May, 1980 as manager, sales, eastern region. Prior to joining WASEC she was communications marketing manager, Manhattan Cable Television.

**Gold Street Appoints Blackwood** — Gold Street, Inc. has announced the appointment of Ron Blackwood as director of radio promotions. He has been associated with the Heartwarming, Impact, and Capitol record labels.

**Levy Appointed** — Audio Publishing Corporation has retained Lou Levy as special consultant. He had been sole owner of Leeds Music, World-Wide, which was sold and is now MCA Music.

**Dill Promoted At MCA** — MCA Music has announced the appointment of Deborah Dill to co-ordinator, creative services for the west coast. She has been with the company since 1979 and was previously assistant to the director, creative services.

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(Only 5 Minutes from Lincoln Tunnel)

**BEAUTIFUL VISION** — Van Morrison — Warner Bros. BSK 3652 — Producer: Van Morrison — List: 8.98 — Bar Coded

Van the Man has long been renowned for his harmonious, impressionistic ballads concerning love and mysticism, and on this album, perhaps his best since 1974's "Veedon Fleece," the Irish bard comes through once again. Assisted by Dire Straits' ace axeman Mark Knopfler on most cuts, the Moondancer continues his tradition of extrapolating on second-sight, spiritualism, ancient religions and other forms of phantasmagoria in a slightly bluesy, slightly folksy tone. The Belfast visionary crystallizes the stuff that dreams are made of on such mood-evoking tracks as "Celtic Ray," "Aryan Mist" and "Northern Muse (Solid Ground)."



**SCUBA DIVERS** — Dwight Twilley — EMI America ST-17064 — Producers: Dwight Twilley, Geoff Workman, Chuck Plotkin and others — List: 8.98 — Bar Coded

"Well, I was gone, but now I'm back again," sings Dwight Twilley on the first track of his new album, and rockers everywhere will be glad to hear it. Anyone who enjoys the beatific, hook-laden sound of the early Beatles or Byrds will find immediate gratification in Twilley's latest offering, which features all-original tunes that burst with youthful exuberance. A pristine production job, together with a clutch of seasoned session players, helps make this LP one that will withstand countless spins on the turntable.



**DARE** — The Human League — A&M SP-6-4892 — Producers: Martin Rushent and The Human League — List: 8.98 — Bar Coded

This artsy British-based synth-rock combo's LP has been topping the U.K. album charts for several weeks, and although some critics may claim the group copied Gary Numan's programmed pop sound, these Humans are in a league all their own. Whether you're into Star Wars-type spaceship whooshes, futuristic disco rhythms or avant-garde compu-pop, you're bound to be satisfied by this sextet, which dares to be different. Listeners not particularly excited by this brand of music may be surprised to find that the band's lyrics aren't meaningless dronings, but rather, verses that explore the very essence of personal relationships.



**GREEN LIGHT** — Bonnie Raitt — Warner Bros. BSK 3630 — Producer: Rob Fraboni — List: 8.98 — Bar Coded

Ever since she blossomed out of the Cambridge, Mass. folk arena of the late-'60s, the fiery-voiced Raitt has been a musical force to be reckoned with. Brandishing one of the meanest slide guitar techniques this side of the Atlantic, Raitt's latest album finds her in top style performing her own inimitable blend of country, blues and rock. Backing vocals by Jackson Browne and ex-Band member Richard Manuel help flesh out some tracks here, but the best songs on the LP are actually those in which her impassioned "come-hither" voice shines alone.

DARE



FEATURE PICKS

**PIES OF LIFE** — Player — RCA AFLI 4186 — Producer: Dennis Lambert — List: 8.98 — Bar Coded

Influenced by the Eagles and Boz Scaggs, Player first made it big in the record business in 1978 with its top five RSO hit "Baby Come Back." Now recording for RCA, this group of soft pop rockers has bounced back with a disc chock-full of harmonic hooks, playfully pessimistic lyrics and randy yet refined vocals performed in a slick, easy style. AOR programmers should get a kick out of songs like "In Like Flynn," an ode to film noir's washbuckling hero, and "My Mind's Made Up."

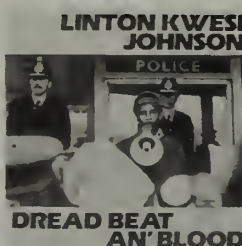


**ADVENTURES IN MODERN RECORDING** — The Buggles — Carrere ARZ 37926 — Producers: Trevor Horn, John Sinclair and Geoff Downes — List: None — Bar Coded

According to vocalist/guitarist/producer Trevor Horn, the group Buggles was formed because he and musician friend Geoff Downes wanted "to do something a bit out of the ordinary." What an understatement! This odd Euro-techno-rock act received widespread attention following the release of its "Video Killed The Radio Star" single from "The Age of Plastic" LP, and appears ready to bullet up the charts once again with this latest romp through electronic wonderlands.

**BREAD BEAT AN' BLOOD** — Linton Kwesi Johnson — Heartbeat 01 — Producer: Linton Kwesi Johnson — List: 8.98

Political poet and dub master Linton Kwesi Johnson sprang forth on the reggae scene during the late 1970s and since that time has achieved widespread acclaim for his outspoken views on racism, repression and street-fighting. The "songs of fire" heard on this LP are part hipster jazz poetry and part tribal war chant, but all of the numbers are vital, tremendously moving tales of struggle that speak to people of all nations. As Johnson himself says, "the rhythm jus' bubbling an' back-firing raging and rising..."

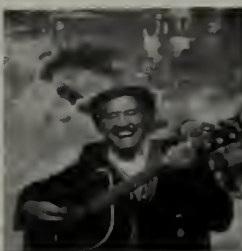


**I AIN'T HONKY TONKIN' NO MORE** — Joe Sun — Elektra E1-60010 — Producer: Brlen Fisher — List: 8.98

Whatever he might be, Joe Sun is certainly not a conformist. He can take a country, pop or an R&B-flavored song and turn it into something uniquely his own. Last year, he scored on both the pop and country charts with "Shotgun Rider," and this album boasts some songs with potential to hit both charts favorably. Particularly note his version of "Gimme Some Lovin'," which features some hot guitar work compliments of Kyle Frederick.

**LAST TRAIN TO HEAVEN** — Boxcar Willie — Main Street Records and Tapes — ST 73001 — Producer: Jim Martin — List: 8.98

Like Slim Whitman, Boxcar Willie has found a mass appeal audience via TV mail order records. And, also like Whitman, Boxcar is a big star in England and other parts of Europe. This country is finally beginning to catch on and appreciate the man's wonderful tales of life on the train line, his heart-rending country ballads and his special style. "Last Train To Heaven" could very well be the album to firmly establish Boxcar as a major star in his homeland.



NEW AND DEVELOPING ARTISTS

**MEMORY SERVES** — Material — Elektra/Musician E1-60042 — Producers: Material with Martin Bisi — List: 8.98

One of the first releases from the new Elektra/Musician label, this jazz/rock fusion album is a brilliant, albeit discordant, musical tapestry of horns, percussion, synthesizers, tapes, guitars and vocals. Some of the more bizarre selections on this LP are so far out that they make John Cage sound like Barry Manilow. Progressive rock and free-form jazz aficionados alike will groove on the wacky cacophonous cadences, especially on cuts like "Metal Test" and the title track.



**NEUROMANTIC** — Yukihiro Takahashi — Alfa AAF-16009 — Producer: Yukihiro Takahashi — List: 6.98 — Bar Coded

As one of the Sadistic Mika Band's founding members, Takahashi was part of the first rock act from the Far East to stun Western audiences. Next, as a founding member of Yellow Magic Orchestra, he enjoyed success in the Top 40 and AOR radio. Now the vocalist/drummer/keyboardist has put out one of the most original solo albums so far this year. Aided by Roxy musicians Andy McKay and Phil Manzanera, with an assist from YMO's own "Harry" Hosono, Takahashi's latest opus sure sounds like a winner.

**MICHAEL SMOTHERMAN** — Epic ARE 37150 — Producers: Bill House and Michael Smotherman — List: None — Bar Coded

This self-titled debut LP from the blond-haired, blue-eyed Oklahoman cum Californian blends honky-tonk homeyness with upbeat rock rhythms, and the result is an outstanding compendium of love songs that are both lyrically and melodically powerful. Originally a tunesmith whose works have been covered by a diverse host of country artists, here Smotherman ladles out a festive gumbo of rockabilly, pop, and Cajun-flavored songs drenched with crossover appeal.



**DUKE JUPITER 1** — Coast To Coast ARZ 37912 — Producer: Glen Kolotkin — List: 8.98 — Bar Coded

Although this band's moniker may conjure up thoughts of spacy, meandering guitar noodlings, Duke Jupiter 1 actually delivers a hard-driving, straight-from-the-hip brand of rock 'n' roll reminiscent of Lynyrd Skynyrd or the Allman Brothers. Jangling guitars combined with gut-bucket, street-smart vocals give an edge to this album that should stimulate the eardrums of AOR programmers everywhere.

**BEAT NOIR** — Fingerprntz — Stiff Records TEES 1001 — Producers: Chris Kimsey, Jimmie O'Neill and Chris Porter — List: 6.98

Drawing from early '60s pop, reggae, and sci-fi rock, this quartet first gained recognition in America as a back-up band and released its initial outing on Virgin, featuring the snappy single, "Tough Luck." This new collection of tunes from the U.K.-based group derives its strength from whirlybird guitar work, punky-funky bass action and mysteriously moody lyrics as haunting as they are catchy.





**RCA ORDERS RICE** — RCA Records has pacted twin brothers Steven and Sterling Rice. The duo's debut album is scheduled for April release. Pictured at the label's West Coast office are (l-r): Peter Van Brunt, attorney; Ray Harris, division vice president, black music, RCA; Marty Olinick, division vice president, business affairs, West Coast, RCA; the Rice twins; Tito Jackson, the duo's producer; Robert Wright, director, black music A&R, RCA; and Sid Lockitch, the group's business manager.

## FCC Nixes Lottery System For Awarding Broadcast Licenses

NEW YORK — The Federal Communications Commission (FCC) last week refused to approve a lottery system for awarding new station licenses and asked Congress to simplify the lottery law. The FCC cited two reasons for its refusal:

Determining the qualifications of applicants before a lottery takes place would be equally as expensive as the comparative license process, which the lottery law is meant to improve.

Required preference for minorities, unions, women and other groups written into the law raises the possibility of legal challenges to every new license application.

The FCC's action "outraged" Rep. Tim Wirth (D-Colo.), chairman of the House Telecommunications Subcommittee. "The FCC has chosen to abrogate its Congressional mandate to implement the rules for the license lottery," said Wirth in a prepared statement. "The FCC is a creature of Congress, and six months ago Congress passed a bill — with full bi-partisan support — establishing the lottery," added Roberta Weiner, press aide to the House Telecommunications Subcommittee. "The FCC has discretion on whether or not to use one lottery system or another, but none whatsoever regarding use of the lottery itself."

Weiner said she expects the subcommittee to send a "strong letter" to the FCC asking it to detail what sort of lottery system it wants to establish. She added that such a letter probably would not be sent until the subcommittee has an opportunity to fully read the FCC's document regarding its decision.

The FCC's decision, however, was welcomed by both the major radio industry trade organizations. "We oppose the lottery system in all respects," said William Kennard, attorney for the National Assn. of Broadcasters (NAB). "But we don't support the comparative hearing process as it exists. We feel that there are abuses of the comparative process and it's very slow. We urge the FCC to streamline the process and find the best applicant for a license."

The position of the National Radio Broadcasters Assn. (NRBA) is not as rigid as the NAB's, although it supports the FCC's decision. "We absolutely agree with the FCC," said Abe Voron, executive vice president of the NRBA. "Not that we're against lottery systems, but this one was not thought through. I was at the budget reconciliation session last summer, and I saw how hastily the lottery system was thrown together." Voron, too, said he needed to read the text of the FCC decision before the NRBA can decide if it will make any further moves on this issue.

## 'Retailer' Convicted On Piracy And Theft In California Court First

NEW YORK — Leslie Szarvas, owner of Discontinued Records of Burbank, Calif., was convicted Jan. 29 on five counts of unauthorized reproduction of sound recordings and one count of petty theft, marking the first time the law was applied to a record piracy case. Sentencing is scheduled for March 1.

State statutes have been successfully applied to and upheld in record piracy cases in various other states since Feb. 15, 1972, but this was the first time a California statute was applied.

Szarvas, whose business was located at 444 S. Victory Blvd., Burbank, was arrested Sept. 14, 1981 when Burbank police officers seized 216,000 LPs and singles as evidence. Discontinued Records was operated as a record "library" where tapes of records were sold.

## NARAS Sets Forum

LOS ANGELES — A forum on developing new talent, marketing techniques and technologies for the music industry will be presented by the L.A. chapter of the National Academy of Recording Arts and Sciences (NARAS) March 16, 7-10 p.m. at the Continental Hyatt House.

NARAS L.A. chapter president Mike Melvoin will moderate a panel of speakers including Vic Faraci, executive vice president, marketing, Elektra/Asylum Records; songwriter Allee Willis; David Rubinson, producer/manager; Jac Holtzman, founder and former president, Elektra Records and chief technologist, Warner Communications; and chief executive for other Warner companies; and Michael J. Jackson, producer.

## NMPA Publishes Guide To Copyright Laws

NEW YORK — The National Music Publishers Assn. (NMPA) has published a booklet detailing the workings of the U.S. Copyright laws. The 10 page pamphlet, written by Leonard Feist, NMPA president, spells out the fundamentals of the system as it relates to music publishers, songwriters and other non-lawyers concerned with music publishing.

Topics covered include what a copyright is when it exists, how publishers acquire it and income sources for music publishers. It also explains performance and mechanical royalties, sale of printed copies of music, "fair use" exemptions, length of copyright, the international market and penalties for infringement.

It is available from the NMPA for \$1.25. Included with the booklet is a copy of the Federal Copyright Office's brochure "Copyright Basics."

**SOLO SIDES** — Tight money may mean fewer and fewer releases coming from the labels, but economic variables have no effect on artists who feel they have something to say. Specialized labels are still taking on projects suited to their identities and small custom labels remain a viable solution for musicians with faith in their own work. Two members of established groups, guitarist **Phil Manzanera** of **Roxy Music** and saxophonist **Cornellus Bumpus** of the **Doobie Brothers**, will both bow new solo albums within the next few weeks. Manzanera's on the adventurous and often esoteric Editions E.G. label, and Bumpus' on the newly formed Broadbeach label. Although radically different, Manzanera's "Primitive Guitars" and Bumpus' "A Clear View" share the conviction that there's still room and demand for off-shoot projects. And while the two under-



**JONES CLONES** — A dozen Grace Jones look-a-likes were recently assembled to take part in a film on the dance diva. A handful of the movie's masked marauders are shown here.

took their solo projects for dissimilar reasons, they agree that the albums offered them a valuable chance to step outside the established identities of their respective bands. "A Clear View" is Bumpus' first solo endeavor, done start-to-finish in two days, and he found it a welcome breather from the rigorous, carefully constructed sessions of the Doobie Brothers. "I loved it," said Bumpus. "With the Doobie Brothers, the sessions are usually very rigid, and I enjoyed the chance to do everything live without overdubs. As for the music," he added, "it was a good extension, allowing me more solo space." Manzanera is no stranger to solo projects, but "Primitive Guitars" is a highly personal, unique album for the Roxy Music guitarist. "I thought it was time to do something totally different from a solo point of view," he told *East Coastings*. "I wanted to do something personal as an instrumentalist, and as much me as possible, as opposed to me having a good time in the studio with my friends." The result is an instrumental autobiographical outing, wherein Manzanera handles almost all chores. Combining tapes of conversation with ethnically oriented melodic themes, Manzanera charts his development from boyhood in Latin America, through his years with Roxy Music. "I wanted the album to have certain images," he said, "and I tried to tie it all together with a geographic theme, relating it to my childhood. The taped conversations come from different periods of my life, and I think it helps put it all in perspective. Additionally, the album showcases a style of guitar that is quite primitive in its approach. I'm trying to cut out the thought and just let the music flow out."

**FROM THE NEWS DESK** — Mirage Records has signed **Godley & Creme** to a long-term contract . . . The long-awaited *Urgh: A Music War* is finally slated to open this month. The film features **the Police**, **the Go-Go's**, **Gary Numan** and **Devo** . . . **Joan Jett** has her first gold album for "I Love Rock 'n Roll." Special congrats to **Jake Hooker** and **Alan Merrill**, who penned the infectious title track . . . Composer **Philip Glass** recently previewed selections from his forthcoming CBS Masterworks LP "Glassworks" at the Public Theater. Glass and his ensemble also performed excerpts from "Music In 12 Parts," "Einstein On The Beach" and "Dance" . . . **Leon Huff** is at Sigma Sound Studios in Philly producing LPs by **Teddy Pendergrass** and the **O'Jays** . . . **The Shirts** are in the studio with **Genya Ravan** in New York . . . Vocalist **Fitz**, aka **Jim Fitzgerald** returns to Trax this week. The former agent, producer and promoter turned singer recently attracted some deserved attention by becoming one of the few unsigned artists to have a video aired on MTV . . . V.I.P. Connections has been formed by **Gaspar Damanti** and **John Morrissey** to act as exclusive bookers of Qonexions Custom Coaches, which operates executive and sleeper-type band buses. The new office is at 119 W. 57th St. New York, N.Y. (212) 247-4440 . . . **Eddy Offord** will produce the next album by the **Late Bronze Age** on Atlanta-based Landslide Records. Quite a change for Offord, whose credits include **Emerson Lake & Palmer**, **Yes** and the **Dixie Dregs** . . . **Stiff** has just hit with a new LP from **Simple Minds** entitled "Themes For Great Cities" and an EP by the infamous **Pigbag** dubbed "Getting Up" . . . The SWS Organization recently threw a little fete for Graf recording artists **Harlow** at the Fun House. The guest of honor was DJ **Steve Bandaronek** of the Garden State Record Pool, winner of a recent contest in support of the group's "Midnight Celebration" 12-inch . . . Hannibal Records releases "Too Late At 20" by the **Act** this week. The disc is co-produced by Hannibal honcho **Joe Boyd** . . . Keyboardist **Rick Wakeman** and his wife **Danielle** have called it quits. Things just haven't been going Wakeman's way since he ran into some financial difficulty a few years back. You may recall that he was forced to sell 11 of his Rolls Royces . . . If you think the record business is slow, you're not the only one. **David Geffen**, whose new film company recently released its first title "Personal Best," has pledged to release several film titles a year. Rumor has it that one film *Man Trouble* will star **Diane Keaton** and **Jack Nicholson** . . . **Paul Justman**, brother of J. Geils keyboardist **Seth Justman** just completed two video clips for the **Cars** . . . A concert by the **Cars** and **Nick Lowe** scheduled for Cleveland had to be cancelled recently when snow slowed the arrival of the bands. Seems the city's concert curfew would have forced the removal of Lowe from the bill, which the promoter refused to do. Lowe appeared instead at the Agora the following night . . . **Carlos Santana** and **Gregg Rolie** have apparently decided to kiss and make up. You'll recall that Rolie and guitarist **Neal Schon** originally split off from Santana to form **Journey**, reportedly over differences in musical direction. Now Rolie is in the studio producing the next Santana album . . . **Eddie Money** is at Criteria Studios with **Tom Dowd** producing.

fred goodman

## Local 47 To Represent So. Cal. Orchestra Heads

LOS ANGELES — The L.A. Musician's Union Local 47 and the Southern California Leaders Foundation recently entered a two-year pact whereby the local would represent orchestra leaders in the casual engagement field. The agreement is retroactive to Jan. 1 and runs through Dec. 31, 1983.

## First American Bows Los Angeles Office

LOS ANGELES — First American Records recently opened offices in the L.A. area where national sales manager Bill Metz and associated label Jazz Man's Dave Hubert will be headquartered. The offices are at 3015 Glendale Blvd., Suite 400C, Los Angeles, Calif. The telephone number is (213) 661-6068.

# TALENT

**P**rince

**SANTA MONICA CIVIC AUDITORIUM** — The enigmatic Prince unveiled fragments of his ever-evolving persona here recently as an SRO audience could barely get enough of his controversial stuff during a 75-minute set of shrill energy and engrossing magnetism.

As usual, the 21-year-old wunderkind's music obliterated distinctions drawn between rock and funk with a searing high volume attack that was at once alluring and repulsive. But such is a fitting dichotomy and testament to the youthful performer's reliance on extremes to convey his very simple message of "do as you please."

Using a montage of equally exciting and disturbing images, Prince pranced about the stage, and with the use of a simple but marvelously effective light kit, struck poses built from both reverence and irreverence. His presence exuded the old rock and R&B showtime gaudiness of Jimi Hendrix and Mick Jagger, but suited the exuberance of his audience, an admittedly youthful, predominantly black and hip crowd that didn't seem to mind the artist's rock excursions.

Prince offered some of his more memorable, R&B/pop music that has earned him a universal audience, extrapolating, annihilating the sound captured on his records and lingering on familiar melodies only long enough to launch into improvised rock time and space.

It was evident that Prince could skillfully wield a guitar, whether blazing his libidinous woes on the fret board or fondling the axe dials. He more than amply showed his heartthrob crooning skills as young girls squealed for him to reveal more of his wiggling body.

One moment he could be found partially disrobing himself and exhorting the audience with the query, "Well, are you just gonna watch?" The next instance Prince might recite the Lord's Prayer. With the light work, Prince alternately created images of the tawdry antichrist rude boy and then allusions to the crucifix.

It was all part of the "controversy" of the show. And although his performance was a smattering of all the tried and proven conventions of the show time performer, in the hands of Prince, show time became the iconoclast.

michael martinez

**T**odd Rundgren

**COUNTRY CLUB, Reseda, Calif.** — The marquee read, "An Evening With Todd Rundgren," and, truly, it was two hours of just Todd, by himself, on stage. Alternating between acoustic piano, electric and acoustic guitars and occasional backing tapes, Rundgren redefined that "true star" cliché to read, "a wizard / a warm, human star." Anyone even vaguely familiar with the man's track record knew

before even entering that he could pull it off without the mega-wattage and space station drag. No, this show was like sitting in Todd's Bearsville studios witnessing him demo various songs from every phase of his post-Nazz career.

At certain moments during his set, he interjected examples of his video persona. His visual interpretation of Tomita's synthetic interpretation of Debussy was only as interesting to the listener as either the music involved was or wasn't to begin with. The video that initially promoted "Bag Lady" fared much better, though.

If Rundgren proved nothing else, he managed to illustrate what an extensive back catalog he owns ("Hello It's Me" and "Just One Victory" were noticeably absent for the more staid, traditional fans). Songs not often aired during previous Utopia or big bar band tours were afforded surprise slots during the evening. Rundgren's voice was top notch from beginning to end, and whatever fluffs and forgotten lyrics there were greeted with the same enthusiasm usually reserved for a dumbbo superstar drum solo.

In essence this gig was a fan club meeting (but aren't all of his shows like this?); a private party hosted by one of America's true rock originals.

harald taubenreuther

**L**amont Cranston Band

**CLUB LINGERIE, Hollywood** — If any band should draw inspiration from the recent success stories of Styx and REO Speedwagon — two solid Midwest rock bands that persevered for years before suddenly skyrocketing to the top of the national charts — it's got to be the Lamont Cranston Band. While the 11-year-old band from Minneapolis plays a more bluesy, boogie-oriented rock than Styx or REO, in other ways it is very similar to its Midwestern brethren, displaying a maturity and unity that can only come with time.

Performing here in support of its latest LP, "Shakedown" on Waterhouse, the band put on an explosive show that recalled Big Brother & The Holding Company at one moment and John Mayall the next, but all somehow fused into a sound distinctly its own. Featuring two saxophones, in addition to the standard complement of guitars, bass, keyboards and drums, the band's full instrumentation (for a modern day rock band) contributed to a powerful and energetic sound.

On stage, the band displayed all of the maturity and professionalism expected of such a veteran unit — it was almost too tight for words. Through such rockers as "Two Trains Runnin'," "Upper Mississippi Shakedown" and a rousing version of the Chuck Berry classic, "Nadine," with good friend Bonnie Raitt joining in; the smooth "Moonlight On The Broken Glass"; and the boogieing "Streets Around Here"; the band showed versatility and a comfortable, yet confident, command of its material.

For those looking for ballsy rock 'n' roll played with flair, the Lamont Cranston Band shouldn't be overlooked.

richard imamura

## Gospel LP Producers See Significant Rise In Quality As Budgets Increase

by Susan Coker

**NASHVILLE** — With the aid of increased album budgets, talented recording artists and a higher quality of production overall, gospel music is beginning to sound more secular and is reaching out to wider audiences, according to four producers interviewed by **Cash Box**.

The four producers interviewed — Brown Bannister, Ken Harding, Shannon Williams and Jerry Crutchfield — represent various segments of the gospel industry — contemporary, traditional, inspirational and black inspirational — and have all produced albums nominated for 1982 Dove Awards.

"We're spending more money than we've ever spent before on albums in the country-gospel area," said Harding, who has produced the Rex Nelon Singers, the Florida Boys, Al Green and Shirley Caesar, among others. "We're spending more time on material, more time on vocal arrangements, and we're trying to produce better quality albums." Harding said they are spending "anywhere from \$20,000-40,000" on album projects now, especially those involving quartets.

Bannister, who has produced Amy Grant, David Meece and Debby Boone, agreed that the financial end of recording has improved, partly due to the growth of gospel music as an industry. "There have been more resources to put into albums," he said, "because unfortunately, money makes the world go 'round, and it makes the world of production go around, also. I've seen the quality of production of gospel albums go up because of the finances."

Another contributing factor to the growth of the gospel music industry has been the fluctuating styles of gospel music and several emerging trends. "I think we have emerged with a musical style that has become somewhat indigenous to this part of the country," said Crutchfield, who has produced Cynthia Clawson, Lee Greenwood and the Carter Family, as well as Tanya Tucker, Dave Loggins, and La

### Quarterflash Gets Gold

**LOS ANGELES** — The self-titled debut LP by Geffen recording group Quarterflash was recently certified gold by the Recording Industry Assn. of America (RIAA), signifying sales of 500,000 units.

### 'Controversy' Goes Gold

**LOS ANGELES** — Prince's latest album, "Controversy," was recently certified gold by the RIAA signifying sales in excess of 500,000 units.

Costa. "We're not as pop-and-rock as California, and we're not as black-oriented as the northern part of the country and the deep South. We're also not as traditional as we used to be with the quartets."

### 'Good Music'

"We're making good music," continued Crutchfield. "We go into the studio, take good players who are excellent musicians, and we develop. In other words, we don't hold back. We don't say, 'No, we can't play that because it wouldn't be acceptable' or whatever. I don't think we ever think about that anymore."

"Country records are coming out more pop-oriented," said Harding. "We're trying to do the same thing in our field, and we're going for a more pop-country sound than the old traditional country sound. In black gospel, I'd say we're just trying to improve the overall quality of production by spending more time in the studio — pre-planning, making sure we do have the tunes that we feel will minister to the people."

Williams, who has produced over 50 acts, including Willie Neal Johnson, the Gospel Keynotes and Clara Ward, said the major change in the gospel industry in the past five years has been the move of the artists to contemporary fields. "We will keep on doing traditional music as long as the market allows and as long as that's what the record buying public wants," he said.

One example of this was his co-producing efforts on the "Sweet Revival" album by Willie Neal Johnson, which has been nominated for the Dove award for Gospel Album of the Year in Black Inspirational. "On that album, they were doing a different type of material than what they were used to doing," he said. "They were using different keys, and they were trying to reach an audience that they are presently not reaching."

In the contemporary Christian field, Bannister felt that gospel groups like the Imperials have undergone a sort of metamorphosis. "It's been incredible," he said. "I think you can take one group like that which has been willing to say, 'Hey, listen, just because we sing gospel music doesn't mean we have to sound like a piano and four guys standing in a church. We can have a more palatable sound to kids, which is the audience we're trying to reach out to anyway."

"In the past, I think we have been guilty of one thing," said Bannister, "and that is trying to imitate pop music, although there are certain principles of production and quality of production that we have learned just

(continued on page 27)



**THE GENTZ ARE ALL STAR'S** — All Star Records recently signed The Gentz. The first album, "Victory," was released recently. Pictured at the signing are (l-r): Bobby Savage and Dee Dee Bache of the group; Lisa Lane, the group's manager; Norman Schilt, president, All Star; and Philip Brina of the group.

# ON STAGE

## Dramatic Tape Increase Boosts Dollar Value Of U.S. Exports During 1981

(continued from page 5)

abundance of cutouts being shipped to foreign markets by U.S. overstock dealers.

Charles Lerner, vice president at the New York-based Cardinal Exports, noted that blank tape shipments to overseas markets have increased over the last two or three years, a trend coinciding to the decline of U.S. export of frontline record goods.

The dollar figure is based on the amount each overseas customer is charged minus shipping costs, according to the Commerce Department's International Trade Bureau.

Canada, Mexico, The Netherlands, the U.K. and Japan were the top foreign markets for U.S. export of records, with Japan topping out at 2.8 million units at a dollar value of \$12.8 million. The U.S. exported 2.1 million at dollar value of \$9.7 million to Japan in 1980.

The U.S. shipped 2.4 million units to The Netherlands last year at a dollar value of \$4.1 million compared to 2.4 million units and a dollar value of \$4 million in 1980. The U.K. registered 1.8 million units received from the U.S. last year at a dollar value of \$3.9 million. In 1980, the U.K. got 1.7 units

## Top Nominees To Perform At Grammy Awards

LOS ANGELES — Some of the 24th Grammy Awards' top nominees — including the Oak Ridge Boys, Quincy Jones with James Ingram, Sheena Easton and Al Green — are set to perform during the nationally televised Grammy Awards presentation set for Feb. 24 at the Shrine Auditorium here.

The CBS live telecast will feature performances by Easton (Best Pop Vocal, Female), performing *For Your Eyes Only*; Rick Springfield (Best Rock Vocal, Male), performing "Jessie's Girl;" David Frizzell and Shelly West (Best Country Vocal, Duo), singing "You're The Reason God Made Oklahoma;" the Oak Ridge Boys (Best Country Vocal, Group), performing "Elvira;" Ingram (Best New Artist), performing "Just Once" with Quincy Jones; Rick James (Best R&B Vocal, Male), performing "Give It To Me Baby;" and Terri Gibbs (Best Country Vocal, Female), performing "Somebody's Knockin'."

Several featured performances, including a pair of medleys, one highlighting tunes nominated for Song of the Year and another featuring gospel performances, are scheduled for the event, along with a special focus on jazz.

A special highlight will be presented by the cast of Duke Ellington's *Sophisticated Ladies* (nominated in the Best Cast Album category) performing "It Don't Mean A Thing." A further spotlight on the jazz sound will be provided by Al Jarreau (Best Jazz Male Vocal), and Pepper Adams (Best Jazz Instrumental Solo).

The Song of the year will be presented as a medley by the songwriters nominated, including Peter Allen, Burt Bacharach, Carol Bayer Sager and Christopher Cross ("Arthur's Theme"); Jackie DeShannon (Bette Davis Eyes); Lionel Richie ("Endless Love"); and Bill Withers, William Salter and Ralph McDonald ("Just The Two Of Us").

Gospel and inspirational category nominees Green, The Archers and The Crusaders with Joe Cocker are scheduled to perform a medley of songs including "The Lord Will Make A Way," "Everyday" and "I'm So Glad I'm Standing Here Today."

The roster of Grammy presenters

(continued on page 34)

from the U.S. at a dollar value of \$3.7 million.

Canada received 1.3 million units from the U.S. in 1981 at a dollar value of \$3.9 million, compared to 1.4 million units at a dollar value of \$3.07 million in 1980. Mexico was shipped 1.1 million units from the U.S. in 1981 at a dollar tally of \$3.9 million, compared to 687,680 record units at a dollar value of \$2.5 million in 1980.

Japan, Australia, the U.K., Canada and Mexico spent the most money on U.S. exported tapes in 1981, with Canada spending \$2.4 million on tapes last year, compared to \$2.1 million in 1980.

Mexico spent \$1.7 million on U.S. exported tapes last year, up from \$1.1 million in 1980. U.S. tape shipments to Japan totalled \$1.3 million in 1981, compared to \$861,049 in 1980. The United Kingdom bought \$1.2 million in tapes from the U.S. in 1981, up from \$811,279 in 1980. Australia nearly doubled its purchase of tapes from the U.S. in 1981 to \$978,586 from \$502,929 in 1980.

Of all Third World countries, including parts of the Far East, Africa and South America, Nigeria spent the most money on records in 1981, \$1.05 million on 251,160 units.

## ASCAP Announces Record '81 Totals

(continued from page 5)

Holland, \$256,000 (which dates back to money withheld from the December, 1980 distribution); South Africa, \$262,000; and Brazil, \$34,000.

On Dec. 24 another foreign distribution of \$15,367,000 was made for the following countries: Canada, \$5,195,000; Australia, \$1,994,000; Italy, \$1,487,000; Holland, \$1,339,000; Japan, \$1,373,000; Belgium, \$740,000; Austria, \$696,000; Switzerland, \$662,000; Denmark, \$398,000; Spain, 379,000; Argentina, \$283,000; Norway, \$246,000; and Finland, \$213,000. With the exceptions of Canada, Switzerland and Spain, all of these foreign distribution figures represented monies due for ASCAP members since 1979. Total foreign distribution included \$362,000 from other unspecified countries.

ASCAP's cost of operating in 1981 rose to 19.2% of receipts from 18.2% in 1980.

ASCAP also reported advances made to members to be recovered from future distributions due them. Total outstanding advances to members now stand at \$7,082,000 as compared to \$5,745,000 in the previous annum.

## Rock Concert Salutes Griffey

LOS ANGELES — Dick Griffey, founder and president of Solar Records, will be saluted by Don Kirshner's *Rock Concert* in a special segment of the program slated to air Feb. 27 on NBC in Los Angeles and other major markets.

Interviews with Griffey will be mixed with performances and videos featuring Solar's top talents — including The Whispers, Shalamar, Lakeside, Dynasty, Midnight Star and Carlie Lucas — during the 90-minute *Rock Concert* segment.

## Conductor 7" Issued

LOS ANGELES — Montage Records' Conductor featuring Judy Comden is the first group to be released on the multi-cut, 7" single format. The single features "Voice On The Radio" on the A side in its entirety; and the B side features four abbreviated tunes from the Conductor's self-titled debut LP — "Buried Alive," "Taken Away," "Love's Sake" and "Night After Night."

**CANDID CARA** — Adding a little spice to the day, Irene Cara of *Fame* fame dropped by the *Cash Box* Hollywood offices last week to chat about her future plans for theater, television, film and recording. Currently on a promotional tour in support of "Anyone Can See," her debut solo LP on Network Records and her first since taking part in the *Fame* project, Cara was in town to spread the word via such vehicles as *American Bandstand*, *Soul Train*, *Solid Gold* and other TV music programs. A lot has happened since her appearance in the *Alan Parker* film opened the doors to national recognition for the lithe and lissome 22-year-old, but much of her attention is currently focused on her new LP. "One of the best things about working on the album was that it gave me the chance to work with some great singers, such as **Luther Vandross** and **Gordon Grody**, to name a couple," she enthused. "I loved working with Luther. When I first started singing, he really took the time to take me in and help me out." Since the title cut from the LP has garnered across-the-board bullets in the national trades, she has little to worry about on that front — but she's not resting on her laurels. Coming up next is another film, *The Neighbor*, which will also star **George Segal**. "It's a dramatic murder mystery," she said, smiling. "I'm going to play a 19-year-old rock singer who lives in Greenwich Village's St. Mark's Place, and my boyfriend gets framed for the crime. In desperation, I ask my next-door-neighbor, a middle-aged man living off of his social security checks, for help and eventually a strong relationship develops." So with "Anyone Can See," a new film set to shoot, two other scripts on the back burner and yet another LP brewing, is the young dynamo ready to relax a bit? No way. In the realm of her "secret wishes" are the possibilities of playing head **Ronette Ronlie Spector** in a musical movie bio ("I look a little like her") and taking on the demanding lead role in a theatrical presentation of *Shakespeare's Romeo and Juliet* opposite someone like **Timothy Hutton**. Sounds like it could be wild.



**DUKE, DUMMY GET A TASTE OF GOLD** — Epic recording artist and producer **George Duke**, seen here with look-alike doll, received an *Ampex Gold Reel* for his work on *A Taste Of Honey's* hit single, "Sukiyaki." The track was recorded at *Duke's studio, Le Ginks West in L.A., and mixed at Westlake Audio.*

always been a pretty closely-kept secret."

**BOINGOS BANNED** — Sexual hi-jinx seem to be the popular thing in musical videotapes these days, judging from the popularity of **J. Geils'** "Centerfold" and **Duran Duran's** "Girls On Film" vids. Not to be outdone, IRS schizo-rock act **Oingo Boingo** put together a tape based on its "Little Girls" single, with visuals kinky enough to make even a pervert drool. The vid, which features lead Boingo **Danny Elfman** facing a legion of pajama-clad new waifs embroiled in a pillow fight, was deemed too hot to handle by the top brass at Canadian Television Network (CTV) and consequently banned from airing. Originally slated to play on the popular *Live It Up* program in the Great White North, a media blitz surrounding a convicted mass murderer whose victims included young women caused the network execs to axe the spot.

**IN THE STUDIO** — **Tom Petty** and the **Heartbreakers** are laying down tracks in an L.A. recording studio with a new bass player, **Howie Epstein**. Replacing former Heartbreaker **Ron Blair**, Epstein has previously worked with the likes of **Del Shannon** and **John Hiatt**. It's not certain yet whether the bassist will become a full time member of the band. . . . **Supertramp's** also in town doing overdubs for the forthcoming album, tentatively called "Brother, Where You Bound." Word has it that the disc is nearly completed and is set for an early summer release. . . . Sparrow Records artist **Michele Pillar** is putting the finishing touches on her debut LP at Muscle Shoals East Avalon Recording Studio, with an assist from producers **J.L. Wallace** and **Lonnie Ledford**. . . . **Billy Idol** has stopped dancing with himself just long enough to record his first solo album for Chrysalis Records, with sights set for a spring release.

**SIGNED, SEALED, DELIVERED** — John Hiatt, an L.A.-based country rocker whose tunes have been performed and recorded by **Dave Edmunds** and **Ry Cooder**, among others, has just been signed to a long-term exclusive contract with Geffen Records. Hiatt, who has helped soundtrack such films as *The Border*, *Cruisin'* and *American Gigolo*, is due to release his first LP on the Geffen label in late March. Entitled "All of a Sudden" and containing completely original material, the album was recorded in London and N.Y., with production chores handled by **Tony Visconti**, known for his work with David Bowie, **Sparks** and **T-Rex**. . . . **Geza X** recently signed for exclusive management with **Bambi Byrens** of Back-to-Back Management. Geza X, who made major contributions to the **Dead Kennedy's** "Holiday in Cambodia" and **Josle Cotten's** "Johnnie Are You Queer," is currently in the studio with **Lelsha Zukari**, former lead singer with **Tuxedo Junction**. . . . Former **Knack** members **Berton Averre**, **Prescott Niles** and **Bruce Gary** have formed a new group with the help of keyboardist **Phil Jost** and vocalist **Stephan McNally**. Known as **The Game**, the new band will be managed by **Bobby Roberts** and represented by **Kenny Kerner's** PR firm. . . . Motown recording artist **Bettye La Vette** has been signed to a long-term agreement with KII Management. . . . Vocalist/percussionist **Levon Helm** has just signed an exclusive recording agreement with Capitol/Muscle Shoals Sound Records and is set to release his self-titled debut LP for that label on March 8. Helm, who lives in Woodstock, N.Y., was previously associated with Capitol as a vocalist/drummer/mandolin player with **The Band**, releasing nine studio albums and two compilation discs on the label during a decade-long run. On his new record, Helm is joined by **Bonnie Bramlett** and **Russell Smith** on vocals, with crack producers **Barry Beckett** and **Jimmy Johnson** twirling the knobs. Scheduled cuts on the rock/blues album include covers of "Money" and "Willie And The Hand Jive."

**TINSELTOWN REBELLION** — Actress **Debbie Winger**, who's received kudos for her performances in *Urban Cowboy* and the recently-released *Cannery Row*, could possibly wind up starring in a film based on the life of torch singer **Libby Holman**, which would be scripted by Cowboy director **James Bridges**.  
jeffrey resner

# JAZZ

## TOP 30 ALBUMS

	Weeks On Chart	2/20	Chart		Weeks On Chart	2/20	Chart
1	COME MORNING	GROVER WASHINGTON, JR.	(Elektra 5E-562)	1	12		
2	THE GEORGE BENSON COLLECTION	(Warner Bros. 2HW 3577)		2	15		
3	OBJECTS OF DESIRE	MICHAEL FRANKS	(Warner Bros. BSK 3600)	3	5		
4	ELECTRIC RENDEZVOUS	AL DI MEOLA	(Columbia FC 37654)	6	4		
5	CRAZY FOR YOU	EARL KLUGH	(Liberty LT-51113)	4	18		
6	SOMETHING ABOUT YOU	ANGELA BOFILL	(Arista AL 9576)	5	16		
7	ECHOES OF AN ERA	VARIOUS ARTISTS	(Elektra E1-60021)	8	5		
8	WEATHER REPORT	(ARC/Columbia FC 37616)		17	2		
9	SLEEPWALK	LARRY CARLTON	(Warner Bros. BSK 3635)	9	5		
10	MYSTICAL ADVENTURES	JEAN-LUC PONTY	(Atlantic SD 19333)	11	3		
11	BREAKIN' AWAY	AL JARREAU	(Warner Bros. BSK 3576)	7	28		
12	WYNTON MARSALIS	(Columbia FC 37574)		15	4		
13	SOLID GROUND	RONNIE LAWS	(Liberty LO-51087)	10	21		
14	REFLECTIONS	GIL SCOTT-HERON	(Arista AL 9566)	13	24		
15	THE DUDE	QUINCY JONES	(A&M SP-3721)	12	47		
16	STANDING TALL	CRUSADERS	(MCA 5254)	20	20		
17	FREETIME	SPYRO GYRA	(MCA 5238)	16	26		
18	CHARIOTS OF FIRE	ERNIE WATTS	(Qwest/Warner Bros. QWS 3637)	19	5		
19	YOURS TRULY	TOM BROWNE	(GRP/Arista 5507)	14	11		
20	SILK	FUSE ONE	(CTI 9006)	24	7		
21	THE MAN WITH THE HORN	MILES DAVIS	(Columbia FC 36790)	18	32		
22	AMARCORD NINO ROTA	VARIOUS ARTISTS	(Hannibal HNBL 9301)	23	4		
23	SIGN OF THE TIMES	BOB JAMES	(Tappan Zee/CBS FC 37495)	21	25		
24	BELO HORIZONTE	JOHN McLAUGHLIN	(Warner Bros. BSK 3619)	25	12		
25	AS FALLS WICHITA, SO FALLS WICHITA FALLS	PAT METHENY & LYLE MAYS	(ECM-1-1190)	22	37		
26	THE GREAT PRETENDER	LESTER BOWIE	(ECM-1-1209)		1		
27	FULL MOON	featuring NEIL LARSEN & BUZZ FEITEN	(Warner Bros. BSK 3585)	27	3		
28	ENDLESS FLIGHT	RODNEY FRANKLIN	(Columbia FC 37154)	26	19		
29	EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN	(Qwest/Warner Bros. OWS 3591)	29	18		
30	SOLO SAXOPHONE II — LIFE	JOHN KLEMMER	(Elektra 5E566)	30	11		



**ONE FOR THE DUKE** — Epic recording artist George Duke recently gave a concert at the Dorothy Chandler Pavilion of the Los Angeles Music Center. His eighth LP, "Dream On," was released this month. After the show, Duke was visited by label executives. Pictured backstage are (l-r): Cliff O'Sullivan, product manager, West Coast, Epic/Por-troit/CBS Associated Labels (E/P/A); Duke; Myra Weston, local promotion manager, black music, West Coast, E/P/A; Herb Cohen, Duke's manager; and Maurice Warfield, director promotion, black music, West Coast, E/P/A.

## ON JAZZ

**THE GREAT PRETENDER** — Amidst the highbrow and ritualized proceedings that characterize performances by the Art Ensemble Of Chicago (AEC), one can't help but notice trumpeter Lester Bowie. While most of his Ensemble-mates opt for traditional African garb, painting their faces like warriors, Bowie, clad in a lab smock, cavorts about the stage like the classroom cut-up. Using his trumpet like a graffiti artist's crayon, he colors the music, using levity to defuse any hint of pretention. But Bowie is as dead serious about the AEC's music as any other member of the quintet. While in New York to perform with the group at the Bottom Line, we spoke with Bowie about the AEC, his new ECM album "The Great Pretender," and how his solo projects dovetail with the Ensemble. "I think one of the reasons we've lasted as long as we have is because we've always allowed growth," he



**A PRETENDER'S POSE** — Art Ensemble of Chicago trumpeter Lester Bowie ponders the changes (or lack thereof) during a recent performance. The trumpeter's most recent solo album, "The Great Pretender," has just been released by ECM Records.

said. "The Art Ensemble is structured in such a way that we're apart for periods of time and have new experiences that you can't have as part of one group. It's expected that everybody in the Art Ensemble has their own group; it keeps us going when we come back together." A native of St. Louis, Bowie picked up the trumpet at an early age, playing in every and all situations. "I was in all the bands that a kid could get into," he recalled. "Old veteran bands, high school marching and jazz bands, all-city bands, just every kind of musical activity I could find." Although he was mad for music, Bowie never seriously considered becoming a professional musician until after he was out of school. "When I turned 21," he said, "I looked around and realized that that was all I could do! So I said I may as well be a pro." Although he's now associated with the contemporary jazz scene, Bowie began his career with R&B road bands. "I did a lot of that," he said. "I worked with Jackie Wilson, Joe Tex, Aretha, Jerry Butler, Gene Chandler, Rufus Thomas, Carla Thomas and Fontella Bass, who was my first wife." However, the trumpeter credits Kenny Dorham as one of the primary forces in his move into jazz. "K.D. was what really took me out there and turned me around," said Bowie. "He seemed so good — just so hip and tasty, and I wanted to be a musician like Kenny. So I was copying all of his stuff. I even got to meet him a few years later when we played together in a trumpet section right here at the Apollo." Debt to Dorham notwithstanding, Bowie is certainly one of the most original trumpet stylists playing today. And although his solo projects like "The Great Pretender" and his work with the AEC is frequently laced with humor, he is quick to dispense with the jokes when he discusses his work. "We're trying to get into a situation where we can research our material more, really get into the music and develop ideas. I would like to think that we're getting better at what we do. I don't think we've changed that much — we've been refining our style and putting things together from different periods and making a statement with it. We think about what we're doing a lot, because it's so difficult to survive. Otherwise, we could never make it, especially the way we play. It takes a lot of thought to get these messages across. 'The Great Pretender' is just the tip of the iceberg of other projects we have that we would like to get into. We're trying to tie all this stuff together, but it takes years."

**RECORDS RECORDS RECORDS** — PolyGram Classics, which has been handling the Verve reissue import series, will also be taking over the domestic Verve twofer series. Series coordinator Barry Feldman tells us that the company has just unearthed some previously unreleased and long-forgotten sessions by Lee Konitz, Bill Evans, Duke Ellington, Stan Getz and Jazz at the Philharmonic. It is not known yet which, if any, of these sessions will be part of the next twofer release, scheduled for June. In the meantime, the next batch of Verve imports will soon ship, including two albums by Oscar Peterson, "Something Warm" and West Side Story. Other titles include: "The Genius of Charlie Parker #7"; "Stay With Me" by Billie Holiday; "Goin' Out of My Head" by Wes Montgomery; "Getz/Gilberto" by Stan Getz and Astrid Gilberto; "Mel Torme with the Meltones"; "Jam Session #4" featuring Count Basie, Wardell Gray, Buddy DeFranco, Harry Edison, Buddy Rich, John Simmons, Freddie Green and others; and "Focus" by Stan Getz.

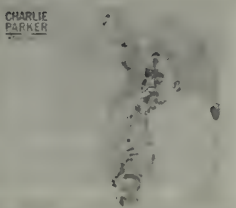
**LIVE STUFF** — The line-up for this year's Boston Globe Jazz Festival has been unveiled. Promoter George Welin's Beantown fest will feature Sonny Rollins, Larry Coryell, Arthur Blythe, Chicco Freeman, Ella Fitzgerald, McCoy Tyner, Art Blakey and the Jazz Messengers, the Toshiko Akiyosky/Lew Tabackin Big Band, the Gerry Mulligan Big Band, Dave Brubeck, Spyro Gyra, Gato Barbieri, the Jimmy and Tommy Dorsey Orchestras and others. . . Dillon's in Westwood Village, Calif. will bow a new jazz club, monikered "Upstairs At Dillon's" on March 11. Opening act will be vocalist Joe Williams.

fred goodman

## JAZZ ALBUM PICKS

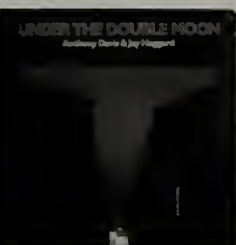
**ONE NIGHT IN WASHINGTON** — Charlie Parker and The Orchestra — Elektra/Musician E1-60019 — Producer: Bill Potts — List: 8.98

Previously unreleased and outstanding Bird. This 1953 D.C. date finds the bop master in excellent form, as he guests with a local big band. No rehearsal, no charts — just pure Parker performances on seven tracks. A bit short (just under a half-hour), but who cares? This is the real thing. The LP concludes with a spoken track by trumpeter Red Rodney, recalling his association with the saxophone giant.



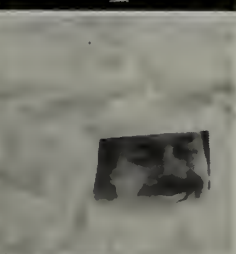
**UNDER THE DOUBLE MOON** — Anthony Davis and Jay Hoggard — Pausa 7120 — Producer: Joachim E. Berendt — List: 7.98

Released last year in Europe on the MPS label, this album of duets will only add to the American reputation of these two fine young musicians. Although they have played together since the mid-'70s, pianist Davis and vibraphonist Hoggard exude an air of exploration, as if each of these finely honed collaborations emerged spontaneous and complete.



**FEEL YOUR DREAM** — Roland Vazquez — Headfirst HF 9710 — Producer: Roland Vazquez — List: 8.98 — Half-Speed Master

Bringing a big band sound to his brand of percussive fusion, Vazquez joins the Headfirst fold with a stylistically diverse package featuring, along with Vazquez's tasty percussion work, a formidable line-up of L.A. sessionists, including Phil Upchurch on guitar, drummer Alex Acuna and bassist Nathan East, to name a few. The sinewy, moody nocturne titled "Giana" paces the sound on this vinyl, but the title track should get B/C and jazz airplay.



**TURNING A CORNER** — The Leslie Drayton Orchestra — Esoteric ER 1002 — Producer: Leslie Drayton — List: 8.98

Leslie Drayton's skillful arrangements fuse the personal energy of an ensemble setting with a big band sound on nearly every tune here. Drayton's style sensibilities travel from the rhythmic contemporary to the full-blown harmonic swing traditional. Using a wide array of predominantly L.A.-based players, Drayton's music creates a varied package held together by the bandleader/trumpet players' compositional identity. The title track and "Mellow Flight" can cover B/C or jazz lists.



# MERCHANDISING

## Labels, Retailers Hopeful For Future Of \$6.98 'Mini-LPs'

(continued from page 5)

getting some key radio adds or sell a few thousand units."

National Record Mart's Balicki stated that although he "would have preferred a \$5.98 price," similar to the one instituted by CBS for new acts on a limited basis, he said he liked the concept and was already planning a promotion on the mid-priced LP by the Human League, "Dare," with the act's label, A&M.

Russ Solomon, of California's Tower Records, characterized the new lines as "a modest attempt in the right direction to price product at a more realistic level.

"They've (labels) got to have a lower, more desirable price for new product," stressed Solomon. "Our core market, the 18-20 year old, just won't take a chance on new product anymore if they have to pay the same as he or she would for a hit act."

Echoing Berson's concern, Solomon added, "Hopefully, that price won't change once the record starts doing something."

John Grandoni, of Buffalo Enterprises' Cavages chain, indicated that Cavages is presently singling out the Human League LP for a test, displaying the product prominently in the front of the store, emphasizing the price, keeping track of any regional airplay and monitoring sales closely. "We want to see these lines succeed, it's in the best interests of our business to help see that they do," said Grandoni. "We're not going to bury the Human League Record in the bins. I feel that if a customer comes into a store after hearing just one cut, he or she is more likely to take a chance on a reduced price."

Joe Bressi, of Ohio's Camelot Music, felt that while the proper acts must be chosen for the mid-price, saying a "judgement call" would have to be made by the label in each

case, he added that the new lines "just prove that there can be many different ways of marketing a group.

"It's very beneficial, I think, and could provide a whole new marketing angle for an act," Bressi said. "In particular, I think the Mike Post record of TV themes (on Elektra) has some marketability, via this concept."

Vic Faraci, E/A executive vice president/director of marketing, said the label is fully supporting the Post record and additional mid-price releases, due within the next 30-60 days, with point of purchase merchandising aids and "the usual types of advertising." However, although retail support is essential, he believes that, as is traditionally the case with most records, radio will sell the record.

"We're getting reaction with the Post record because we have the Joey Scarbury tune ("Theme From The Greatest American Hero") on there as well as the hit 'Theme From Hill Street Blues' and the current single, "Theme From Magnum P.I.," said Faraci. "We have to deliver hit singles to get the record off the ground. What else can we do to help the consumer?"

Marshall Blonstein, president of Capitol-distributed Montage Records which recently released its first mid-price LP for new act Conductor, said the label began considering a mid-price line for new acts in the first place because he saw "new acts having singles hit the Top 20 and not selling any albums.

"The commitment of \$8.98 was too much for people to make," according to Blonstein. "On the other hand, a five or six song package is within range. People can justify the investment. For two dollars difference, they'll take a chance. And five or six cuts for us, as opposed to nine or ten, limits our risk as well."

Blonstein said he was disturbed by a trend he saw in England toward singles. "I thought that 12-inch singles in picture sleeves were nice but the albums just weren't selling," said Blonstein. "I didn't want to see that happen here."

Some labels are still sitting it out, waiting to see how the new \$6.98 records fare. MCA, which was the first to introduce a reduced price line for a new artist when it debuted the "Rising Star" series some two years with two LPs by acts on the now-defunct Infinity label, is cautious now after that unsuccessful attempt.

According to MCA Distributing president Al Bergamo, the company is "holding meetings now on the possibility of launching another series for new acts" but Bergamo himself feels "there are still a number of question marks here.

"I think there's a need for a reduced price line for new artists," said Bergamo, "but I think both the retail community and the labels have to sell this together as a concept. We were out there all alone the first time and that didn't help; people were confused. But if you can sell the idea of new music at a reduced price — put it in people's heads — then we may have something."

### Sound Video Unlimited Offers Dealer Seminar

LOS ANGELES — Sound Video Unlimited will sponsor a "Mini Product Show" for its accounts at its new headquarters in Niles, Ill. Feb. 22-28. Sound Video Unlimited, a distributor of records, audio tapes, video product and accessories, has made available space for 15 manufacturers to set up booths to display product.

While Sound Video Unlimited has held seminars for its accounts in the past, the

(continued on page 34)

## SINGLE BREAKOUT OF THE WEEK

**JUKE BOX HERO • FOREIGNER • ATLANTIC 4017**

Breaking out of: Charts — Phoenix, Waxie Maxie — Washington D.C., Central South One Stop — Nashville, Tape City — New Orleans, Turtles — Atlanta, Vibrations — Miami, Poplar Tunes — Memphis, P.B. One Stop — St. Louis, Oz — Atlanta, Pickwick — Midwest, Sound Video Unlimited — Chicago.

## SINGLES BREAKOUTS

**MAKE A MOVE ON ME • OLIVIA NEWTON-JOHN • MCA-52000**

Breaking out of: Peaches — Columbus, Waxie Maxie — Washington D.C., City One Stop — Los Angeles, Radio Doctors — Milwaukee, Sound Warehouse — San Antonio, Poplar Tunes — Memphis, Harmony House — Detroit, Lieberman — Kansas City, Disc-O-Mat — New York City, Pickwick — Midwest.

**FIND ANOTHER FOOL • QUARTERFLASH • GEFEN GEF 50006**

Breaking out of: Tower — Sacramento, Waxie Maxie — Washington D.C., City One Stop — Los Angeles, Sound Video Unlimited — Chicago, Richman Brothers — Philadelphia, Poplar Tunes — Memphis, King Karol — New York City, Disc-O-Mat — New York City, Oz — Atlanta.

**EDGE OF SEVENTEEN • STEVIE NICKS • MODERN/ATLANTIC MR7401**

Breaking out of: Tower — Seattle, Waxie Maxie — Washington D.C., Radio Doctors — Milwaukee, Turtles — Atlanta, Poplar Tunes — Memphis, Record Theatre — Cleveland, Stratford — New York, Tower — San Diego, P.B. One Stop — St. Louis.

**DO YOU BELIEVE IN LOVE • HUEY LEWIS AND THE NEWS • CHRYSALIS CHS 2589**

Breaking out of: Peaches — Columbus, Tower — Sacramento, Waxie Maxie — Washington D.C., Potomac One Stop — Baltimore, Tower — San Francisco, Harmony House — Detroit, Record Theatre — Cincinnati, Tower — San Diego.

**FREEZE FRAME • THE J. GEILS BAND • EMI AMERICA B-8108**

Breaking out of: Potomac One Stop — Baltimore, Radio Doctors — Milwaukee, Poplar Tunes — Memphis, Record Theatre — Cleveland, Crazy Eddie — New York City, Disc-O-Mat — New York City, P.B. One Stop — St. Louis.

**NEVER GIVE UP ON A GOOD THING • GEORGE BENSON • WARNER BROS. WBS 50005**

Breaking out of: City One Stop — Los Angeles, Vibrations — Miami, Record Theater — Cleveland, P.B. One Stop — St. Louis, Oz — Atlanta, Tower — San Diego.

## FASTEST MOVING MIDLINES

- AC/DC • Let There Be Rock • Atco SD-36151
- Ⓢ B-52's • Mesopotamia • Warner Bros. MINI 3641
- Beatles • Rock 'N Roll, Vol. I • Capitol SN/16020
- Beatles • Rock 'N Roll, Vol. II • Capitol SN/16021
- David Bowie • The Rise and Fall of Ziggy Stardust and the Spiders From Mars • RCA AYL1-3843
- Doors • The Doors • Elektra EKS 74007
- Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185
- Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
- The Jam • Polydor/PolyGram PX-1-503
- Billy Joel • Piano Man • Columbia PC 32544
- Ⓢ Janis Joplin • Farewell Song • Columbia PC 37569
- Carole King • Tapestry • Columbia PE 34946
- Ted Nugent • Ted Nugent • Epic PE 33692
- Ⓢ Mike Oldfield • Tubular Bells • Virgin/CBS PE 34116
- Tom Petty and the Heartbreakers • MCA SR 52006
- Mike Post • Television Theme Songs • Elektra EL-60028-Y
- Ⓢ Shooting Star • Hang On For Your Life • Virgin/CBS NFR 37407
- Ⓢ Shooting Star • Shooting Star • Virgin/CBS PE 37720

COMPILED FROM: Charts — Phoenix • Big Apple — Denver • Dan Jay — Denver • Lieberman — Portland, Denver • Sound Video Unltd. — Chicago • Musicland — Minneapolis, St. Louis • Cutler's — New Haven • Peaches — Cleveland • Radio Doctors — Milwaukee • Cavages — Buffalo • Sound Warehouse — San Antonio • Licorice Pizza — Los Angeles • Tower Records — Sacramento, Seattle • Alta — Phoenix • Record Theatre — Cincinnati • Disc Records — Dallas.

## TOP SELLING ACCESSORIES \*

- Allsop VHS Head Cleaner
- Audio Technica Sonic Broom AT 6012
- Discwasher D-4 System
- Discwasher "Perfect Path" Cassette Cleaner
- Ⓢ Discwasher D-4 1 1/4 oz. Refill Fluid
- Dynasound Cassette Storage System 37000
- Eveready Alkaline D-Cell Battery 2/card
- Le-Bo Outer LP Covers
- Ⓢ Maxell UDXL II C-90
- Memorex EHS 120
- Memorex Hi Bias C-90 2/bag
- Memorex MRX I C-45
- Pickwick Cassette Head Cleaner
- Recoton Record Guard Anti-Static LP Inner Sleeve
- TDK Cassette Head Cleaner HC-01B
- TDK SA C-60
- Ⓢ TDK SA C-90
- TDK SA C-90 3/bag

COMPILED FROM: Radio Doctors — Milwaukee • Cavages — Buffalo • Lieberman — Denver, Portland • Sound Warehouse — San Antonio • Cutler's — New Haven • Licorice Pizza — Los Angeles • Tower Records — Seattle • Big Apple Records — Denver • Sound Video Unltd. — Chicago • Musicland — Minneapolis, St. Louis • Record Theatre — Cincinnati • Disc Records — Dallas.

\* Excludes T-Shirts & Paraphernalia

Ⓢ Heavy Sales





# MERCHANDISING

## ALBUM BREAKOUT OF THE WEEK



**BOBBIE SUE • OAK RIDGE BOYS • MCA-5294**  
**Breaking out of:** Musicland — National, Camelot — National, Record Bar — National, Handelman — National, Sound Unlimited — National, Soundtown/Hastings Book — Southwest, Lieberman — Dallas/Portland/Kansas City, Alta — Phoenix, Turtles — Atlanta, Port O' Call — Nashville, Vibrations — Miami, Sound Warehouse — San Antonio, Wilcox — Oklahoma City, P.B. One Stop — St. Louis, Radio Doctors — Milwaukee, Harmony House — Detroit, Record Theatre — Cincinnati, Cavages — Buffalo, Lechmere Sales — Boston, Mile Hi — Denver, All Record Service — Oakland, Tower — Seattle.  
**MERCHANDISING AIDS:** 1x1 Flats, 2x3 Poster.

## ALBUM BREAKOUTS

### FIRST FAMILY RIDES AGAIN • VARIOUS ARTISTS • BOARDWALK NBI-33248

**Breaking Out Of:** Camelot — National, Record Bar — National, Musicland — National, Handelman — National, Sound Unlimited — National, Lieberman — Dallas/Portland, Everybody's — Northwest, Alta — Phoenix, Bee Gee — Albany, Turtles — Atlanta, Oz — Atlanta, Disc — Dallas, Wilcox — Oklahoma City, Record + Tape Collector — Baltimore, Waxie Maxie — Washington, Great American Music — Minneapolis, Flipside — Chicago, Chicago One Stop, Tape City — New Orleans, City One Stop.  
**MERCHANDISING AIDS:** Album Flats, Poster.



### YES IT'S YOU LADY • SMOKEY ROBINSON • TAMLA/MOTOWN 600ITL

**Breaking Out Of:** National Record Mart — Midwest, Strawberries — New England, Lechmere Sales — Boston, King Karol — New York, Crazy Eddies — New York, Stratford — Long Island, Webb's — Philadelphia, Record + Tape Collector — Baltimore, Soul Shack — Washington, Waxie Maxie — Washington, Turtles — Atlanta, Vibrations — Miami, Leisure Landing — New Orleans, Tape City — New Orleans, Sound Warehouse — San Antonio. Alta —  
**MERCHANDISING AIDS:** Album Flats, Poster

### PICTURE THIS • HUEY LEWIS AND THE NEWS • CHRYSALIS CHR 1340

**Breaking Out Of:** Camelot — National, Sound Unlimited — National, Lieberman — Portland, Everybody's — Northwest, Tower — San Francisco/Sacramento, All Record Service — Oakland, Licorice Pizza — Los Angeles, Charts — Phoenix, Great American Music — Minneapolis, Radio Doctors — Milwaukee, Port O' Call — Nashville, Leisure Landing — New Orleans, Waxie Maxie — Washington, Crazy Eddies — New York.  
**MERCHANDISING AIDS:** Album Flats, Poster, Streamer.



### MECHANIX • UFO • CHRYSALIS CHR 1360

**Breaking Out Of:** Sound Unlimited — National, Soundtown/Hastings Book — Southwest, Licorice Pizza — Los Angeles, All Record Service — Oakland, Lieberman — Portland, Mile Hi — Denver, Flipside — Chicago, Radio Doctors — Milwaukee, Record Theatre — Cleveland, Leisure Landing — New Orleans, Sound Warehouse — San Antonio, Wilcox — Oklahoma City, Record & Tape Collector — Baltimore.  
**MERCHANDISING AIDS:** Album Flats, Poster, Radio Spots, Ad Mats, Minis.

### DARE • THE HUMAN LEAGUE • VIRGIN/A+M SP-6-4892

**Breaking Out Of:** Record Bar — National, Flipside — Chicago, Radio Doctors — Milwaukee, Streetside — St. Louis, Leisure Landing — New Orleans, Harvard Coop — Boston, Stratford — Long Island, Waxie Maxie — Washington, Licorice Pizza — Los Angeles, Tower — San Francisco.  
**MERCHANDISING AIDS:** 1x1 Flats, 24x36 Poster.



### SHADOWS • GORDON LIGHTFOOT • WARNER BROS. BSK 3633

**Breaking Out Of:** Camelot — National, Everybodys — Northwest, Alta — Phoenix, Dan Jay — Denver, Great American Music — Minneapolis, Peaches — Kansas City, Turtles — Atlanta, Harvard Coop — Boston.  
**MERCHANDISING AIDS:** 1x1 Flats.

### COWBOYS AND ENGLISHMEN • POCO • MCA-5288

**Breaking Out Of:** Record Bar — National, Turtles — Atlanta, Port O' Call — Nashville, Radio Doctors — Milwaukee, Disc-O-Mat — New York, Wilcox — Oklahoma City, Mile Hi — Denver.  
**MERCHANDISING AIDS:** 1x1 Flats, 2x3 Announcement Poster with Catalog Albums.



## WHAT'S IN-STORE

**AIRBORNE B-52'S** — Warner Bros. has an appropriate in-store display to back the B-52's just-released, six-cut mini-LP "Mesopotamia." It's a mobile with the name of the group and disc printed on a blue oval piece from which the five-band members dangle and spin at different levels. Should be a perfect setting for rock's flightiest fivesome.

**MORE GHOSTS** — The Police continue to expand the minds of contest creators. This week we with 10 Nautilus SuperDiscs of the new Police album going to third prize winners. Entry Machine" contest is being presented in association with Record World/TSS. An Atari home computer is the first prize. Two second prize winners get handheld computer games, with 10 Nautilus super discs of the new Police album going to third prize winners. Entry forms are available at the stores or listeners can send postcards to the Police c/o WLIR.

**MORE AEROBIC DANCING** — Two weeks ago, it was a dance class awarded to winners to a Record Bar promotion. This week Gemcom Inc.'s Gateway Records, the dance/exercise line whose "Aerobic Dancing" LP by Barbara Ann Auer is highsteppin' its way up the charts, is helping push-up sales at Lieberman accounts with endcaps, mobiles and divider cards. It's all part of Gemcom's "Shape Up America" promotion, which includes Gateway's "Dance Exercise" LP (another Auer workout) and "Adult Physical Fitness," the debut by the President's Council on Physical Fitness. Gemcom also reports that it is awaiting Auer's upcoming follow-up LP, "Advanced Aerobic Dancing," breathlessly.

**TRIUMPHANT FORCES** — To promote Triumph's current winter tour and new single, "Say Goodbye" from the "Allied Forces" LP, RCA field merchandisers are fighting it out in a "Say Goodbye to Winter" contest to win a \$1,000 vacation to the spot of their choice. Frank O'Donnell, manager, national field merchandising, will pick the winner in April from the best displays, store tie-ins and Triumph contests submitted by his field forces.

**RECORD BAR NOTES** — A bouquet of roses, a chauffeured Valentine's Day dinner for two and an album from the Kenny Rogers, Sheena Easton and Juice Newton catalogs was the grand prize at a Norfolk, Va. Record Bar "Gift of Music Valentine's Day Giveaway." Twenty-four second prize winners received an album from each catalog. . . Twelve registered customers of the Oklahoma City and Norman, Okla. stores each won a pair of sneakers, courtesy of CBS Records, in a promotion of Sneaker's self-titled LP. Also at the Norman outlet, Pennies From Heaven ticket stub holders received \$1.00 off the soundtrack album. . . A "Quarterflash Computer Giveaway" at Record Bar in Knoxville, Tenn. awarded an Atari game and a football cartridge to the participant who correctly guessed the number of quarters in a jar. The weeklong event helped move 126 pieces of product. . . Record Bar customer surveys in Durham, N.C. were the source of radio station G-105's 105 most popular songs of 1981, which were played throughout a three-week promotion. Listeners who called in at specified times could win three albums of their choice, and the first caller that got through then became eligible for the grand prize drawing for a five-day ski trip to Snowshoe, W. Va.

**CAMELOTS OF FIRE** — A chain-wide cross-merchandising effort at Stark/Camelot has been distributing flyers in movie theaters that tell where to get the Chariots Of Fire soundtrack. In return, in-store displays tell where the movie is playing. Also at Camelot this month is a "No Strings Attached" sale on all classical records and tapes. Members of The Camelot Classical Club get extra discounts.

**NARM NEWS** — The National Assn. of Recording Merchandisers (NARM) Scholarship Committee has selected the 16 scholarship winners to be presented at the 1982 Scholarship Foundation Dinner, March 27, at the Century Plaza Hotel in Los Angeles during the 24th annual NARM Convention. The college scholarships, which provide grants of \$4,000 and \$6,000, are awarded on the basis of academic achievement, future potential and financial need, and are open to the nearly 200 employees of NARM Regular and Associate member companies, their children and spouses who applied this year. Over \$700,000 has been given to 194 students since the program began in 1967. Among this year's scholarships are the NARM-funded Harry Chapin Memorial Scholarship; American Can/Pickwick International's the American Can Company Scholarship; I.J.E. Distributing's "Kids Stuff" Records Scholarship; and Alpha Dist. Corp.'s Harry Apostoleris Memorial Scholarship. Twelve scholarships, which are awarded each year and made possible by \$10,000 and \$20,000 endowments by industry individuals and companies, include: the Joel Friedman Memorial Scholarship, contributed by Warner Communications; the Shelly Slegel Memorial Scholarship, contributed by Milton and John Salstone, M.S. Distributing; the Elvis Presley Memorial Scholarship, contributed by RCA Records; the Goddard Lieberman Memorial Scholarship, contributed by CBS Records; the Record World Scholarship, contributed by Robert Austln and Sid Parnes; the PolyGram Records Scholarship, contributed by PolyGram Records; the Hellicher Family Scholarship, contributed by Amos and Daniel Hellicher; the Capitol Records Scholarship, contributed by Capitol Records; the CBS Records Scholarship, contributed by CBS Records; the Leonard Goldenson Scholarship, contributed by ABC Records; the Theodore Izenstark Memorial Scholarship, contributed by Surplus Records and Tapes; and the David Kapp Memorial Scholarship, contributed by industry executives. The NARM Scholarship Committee, which makes the scholarship selections, is chaired by Joseph Simone, Progress Records, and past president of NARM. It also includes David Berkowitz, Show Industries; Noel Gimbel, Sound/Video Unlimited; Larry Goldberg, Largo Music; Jay Jacobs, Music Jungle; Sam Marmaduke, Western Merchandisers; Gerald Morris, Prime Wholesale; Merrill Rose, M&A Record Wholesalers; George Souvall, Alta Distributing; and Lynda Stone, Tone Distributors. The Foundation's academic advisor is William G. Owen, vice president of the University of Pennsylvania. . . The 1981 NARM Industry Survey began last week when confidential questionnaires were sent out to NARM retailer and wholesaler members. Survey results should be available in time for the March 1982 NARM Convention. This year the survey, which has compiled facts and figures regarding record and tape merchandising every year since 1961, will examine operational areas as well as such usual survey topics as sales volume and type of product sold by configuration and music category. New questions put to retailers this year concern shrinkage/theft percentage, numbers of store employees, inventory turns, number of units, titles, and inventory dollar value. Also sought is new information on video business in retail music outlets, specifically volume figures in sales and rentals. Joseph A. Cohen, NARM executive vice president, said that 1981 survey results will be much more meaningful to individual members. "Participants will be able to relate a road deal of the data directly to their own stores," he said, adding that separate questionnaires for retailers, rack jobbers, one-stops and independent distributors will provide "a very valuable business tool."

jim bessman

# COUNTRY

## PROGRAMMERS SPEAK OUT

### How 'Country' Is Country Radio And The Music It Plays?

by Jennifer Bohler

NASHVILLE — On the eve of the Country Radio Seminar here, **Cash Box** sought out 19 prominent representatives of the programming field to define how the field has changed with the recent changes in the music. Each was asked, "How much farther can country music go before it's no longer 'country,' and has this caused any changes in the way you program your station?"

Following are the answers given:

**Duncan Stewart, WDLW/Boston —**

There's not room for all these fragmented sounds in the Boston market, especially the real bubble gum country, which does not go over well. We even get complaints about it, whereas we'll play Poco or Jerry Jeff Walker or Guy Clark — not that they all fall into the same vein. But the basic thing that we have in Boston that nobody else has is over 350,000 college students and a lot of people who are really into progressive country, because that's what you get in a lot of clubs around here. We do program at the college market and the hangovers — those that are still here from the '60s and early '70s that listened to Gram Parsons and the Flying Burrito Brothers, and we give them that. It really works out well because that music does blend with what's coming out today. We do play traditional too, but not often. We wouldn't segue Hank Williams, Sr. and Sammi Smith's new song, probably. We tried pop/country before — it was more pop/country when I first came here and took over programming. I changed it because we had been going down and down and down — as low as a .1. This has brought us up to a 1.7.

**Mark Hahn — KTOM/Salinas, Calif.**

The only problem it poses is in my own mind and whether you can or can't play certain records. You have to make the distinction from the feedback you get from your audience. It's got to be the market that tells you what you can play. Salinas is the old West — you've got the California Rodeo here each year. This is a very, very country area, so I am not playing the Eddie Rabbitt "Someone Could Lose A Heart" record. I'm not going to play "Midnight Crazy from Mac Davis. Yet I will play "Bobbie Sue" — the difference I see between those records is this: I see "Bobbie Sue" as a '50s record. That's how I categorize it in my head. Whereas I see Eddie Rabbitt and Mac Davis as a Fleetwood Mac record. That's the sound I don't want on the radio station. The reason I will play the Oak Ridge Boys' "Bobbie Sue" is because we do play Jerry Lee Lewis' "Whole Lotta Shakin' Going On"; and "Don't Be Cruel" and "Hound Dog" by Elvis. So I'm not hurting myself by putting another record of that genre on the radio station. I don't play anything like the Rabbitt or Davis record on the radio station.

**Tim Rowe, WMNI/Columbus, Ohio**

The fragmentation seems to come in spells. Currently there are a couple of records out that are by no means country



**WELCOME TO NASHVILLE** — Some of the staff of WJRB/Nashville recently gathered together to plan a welcome for the 500 or so participants expected at this week's Country Radio Seminar. Pictured in the studio are (l-r): Jack Mainard, news; Don Kieth, PD/morning drive DJ; Janet Bozeman, MD; Phillip Hunt, mid-day DJ; Mike Smith, news; and Ken Johnston, afternoon drive DJ.

records. I find that several of the other stations, particularly the Top 40 and even the A/C stations in the market, are playing two or three of the same records I am, and that does concern me. First and foremost, I want WMNI to be a country music radio station. There are times when it's very hard to keep that identity because of the product that comes from Nashville. It makes it difficult as a country music director to keep that identity strong at all times because of some of the product. There are times when people will say, "Well I heard a new record on another radio station. I thought they were a country act." It becomes very difficult for me when asked by record company promotion people, "Why aren't you all on this new record and breaking it in Columbus?" My response is, "Two other radio stations that are not country are on it, and I'm not going to be in a hurry — I don't want to

identify with them." It at times becomes a problem. WMNI is a country radio station, and that's the way I intend to keep it. It is difficult at times with some of the crossover sounds that we're having.

**Buddy Covington, KNUZ/Houston**

I think it's gone too far already — you just don't get enough twin fiddle anymore. There's room for both of them, but mixing them is awful touchy if you want to stay country. We generally stay clear of the "pop" sounding records until they are just practically forced on us.

**Jay Phillips, WMAQ/Chicago**

There's definitely room for both kinds of music because no two markets are the same. There are several markets where traditional music is more popular than the pop sound. I think we need both of them. Some of the traditionals don't work very

well here, but we try to spend a lot of time in finding out if they do work, and if they do, we definitely want to use them.

**Don Walton, KFH/Wichita**

I think it is already too pop for a traditional audience. However, it's still, in most cases, continuing to hold the traditional audience and picking up some of the pop crossover, or whatever you want to call it. It's more mass appeal now, and how far it can go, I don't know. The listener is going to decide that.

**Coyote Calhoun, WAMZ/Louisville**

In my opinion, it is playing what the mass public wants. We still play George Jones and Conway Twitty, but I think there's also a definite area where we can play a Rodney Crowell or a Hank Williams, Jr., who you don't really classify as traditional country. I want to program what the public here wants to listen to. I think the great thing about country music is, to take a quote here from Tompall Glaser, "probably the most diversified music format we have right now," because there are so many areas of the music that aren't country, and you can blend them into your format. I'm not saying Eddie Rabbitt followed by Barbara Mandrell followed by Ronnie Millsap back to back. If you mix the music right, it's going to sound good.

**Al Hamilton, KEBC/Oklahoma City**

I do think it's becoming very fragmented, but I also feel there is room for it all within limitations. I would say country can go further now than it could before because of the intelligence of the labels. For instance, it has been a slow, gradual process. If you look at the Top 10 songs on the **Cash Box** charts for the past 15 years, you will see a trend where slowly, very slowly, these crossover records have come into dominance. And of course, with that crossover, they have brought some new fans into country music. And those people, because they are willing to accept a form of country music that they didn't like before, have opened up new avenues for the traditional country artists. It has also broadened the taste of the traditional country music fan at the same time. So this has been very healthy, and because of the way it has been done, I think it has been very successful and can continue. However, I think we have reached the saturation point — we are getting so many stations into country music, I think you are going to see the same fragmentation in country music that was in pop back in the '60s. I do find it a problem when it comes to programming my own station. Case in point, the Oak Ridge Boys and "Elvira." I knew it was a hit record, but I did not want to play it because it's not the sound that KEBC wants to put out. However, we are here to play the music our people want, and I misguessed the taste of our listeners. I thought the 35+ demographic would not accept it. The problem it's caused me is I can't use my gut feel now as much as I could. I now have to heavily rely on research, and I've expanded my research tools, not only into stores, but actually some of our listeners, which I have a list of.

**Bill Manders, WTD/Toledo**

I think it can still be done, but I think it got to the point some time ago where it was getting very out of hand. We were forced to rely on oldies, especially '70s and '60s oldies to help the format along some to form a traditional country flavor. I'm always anxious to see traditional country records come out and see them at least get Top 10. We sometimes don't play the more pop records. For instance we haven't played a few Eddie Rabbitts, a few Anne Murrays, a few Crystal Gayles — those types of records. It's not necessarily because it's

(continued on page 21)

## Country Radio Seminar Agenda

### February 25

3:00-9:00 p.m. — Registration — Nashville Lobby — Opryland Hotel  
7:30-10:30 p.m. — Artist/Attendee Cocktail Reception — Memphis Ballroom — Opryland Hotel

### February 26

7:30-8:45 a.m. — Earlybird "Daytimers Session" — Opryland Hotel  
9:00-9:45 a.m. — Keynote Address With Dick Clark — Opryland Hotel  
9:45-10:15 a.m. — "Hot Topics" Presentation — Opryland Hotel  
10:30 a.m.-12:30 p.m. — "Competition" — Opryland Hotel  
12:30-1:00 p.m. — CMA Sponsored Presentation — Opryland Hotel  
1:00-1:45 p.m. — CMA Hosted Luncheon — Opryland Hotel  
2:00-3:00 p.m. — Country Life Style — Opryland Hotel  
3:00-4:00 p.m. — Career Development-Yours and Theirs — Room 1 — Opryland Hotel  
3:00-4:00 p.m. — FCC and EEO — Room 2 — Opryland Hotel  
4:00-5:00 p.m. — Radio-Records-Trades — Room 1 — Opryland Hotel  
4:00-5:00 p.m. — Selling Country Radio For Results In Good Times And Bad — Room 2 — Opryland Hotel  
5:15-6:00 p.m. — Computers For All Applications — Opryland Hotel  
8:00 p.m. — Rap Room Discussions

### February 27

8:00-9:00 a.m. — Earlybird "Agribusiness Session" — Opryland Hotel  
9:30-10:00 a.m. — Personality In Radio — Opryland Hotel  
10:00-11:00 a.m. — People Management and Motivation — Opryland Hotel  
11:00 a.m.-12:30 p.m. — Building It And Building On It — Opryland Hotel  
12:30-1:45 p.m. — Lunch and Presentation Sponsored by The Academy of Country Music  
2:30-3:00 p.m. — Advertising and Promotion — Opryland Hotel  
3:00-4:00 p.m. — Programming Research — Room 1 — Opryland Hotel  
3:00-4:00 p.m. — The Greatest Sales Ideas of the Year — Room 2 — Opryland Hotel  
4:00-5:00 p.m. — The Radio Doctor — Opryland Hotel  
5:00-5:30 p.m. — Closing Remarks  
6:45-8:00 p.m. — Cocktail Reception (Cash Bar) — Nashville Lobby  
8:00-11:00 p.m. — Banquet and New Faces Show — Memphis and Tennessee Ballrooms

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# COUNTRY

## TOP 75 ALBUMS

	Weeks On Chart	2/20	Chart
1	FEELS SO RIGHT	ALABAMA (RCA AHL 1-3930)	1 49
2	FANCY FREE	OAK RIDGE BOYS (MCA-5209)	2 38
3	CIMARRON	EMMYLOU HARRIS (Warner Bros. BSK 3603)	3 10
4	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC2 37542)	9 23
5	LIVE	BARBARA MANDRELL (MCA-5243)	5 26
6	BIG CITY	MERLE HAGGARD (Epic FE 37593)	6 17
7	THE PRESSURE IS ON	HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	4 25
8	STEP BY STEP	EDDIE RABBITT (Elektra 5E-532)	8 27
9	STILL THE SAME OLE ME	GEORGE JONES (Epic FE 37106)	7 13
10	SOUTHERN COMFORT	CONWAY TWITTY (Elektra E1-60005)	17 5
11	GREATEST HITS	JIM REEVES & PATSY CLINE (RCA AHL1-4127)	13 13
12	KENNY ROGERS GREATEST HITS	KENNY ROGERS (Liberty LOO 1072)	12 70
13	JUICE	JUICE NEWTON (Capitol ST 12136)	10 50
14	HOLLYWOOD, TENNESSEE	CRYSTAL GAYLE (Columbia FC 37438)	16 23
15	SHARE YOUR LOVE	KENNY ROGERS (Liberty LOO-1108)	15 43
16	THERE'S NO GETTIN' OVER ME	RONNIE MILSAP (RCA AHL 1-4060)	11 26
17	FINALLY!	T.G. SHEPPARD (Warner/Curb BSK 3600)	21 5
18	ESPECIALLY FOR YOU	DON WILLIAMS (MCA-5210)	18 32
19	GREATEST HITS	CHARLEY PRIDE (RCA AHL 1-4151)	19 18
20	GREATEST HITS	OAK RIDGE BOYS (MCA-5150)	29 68
21	BOBBIE SUE	OAK RIDGE BOYS (MCA-5294)	44 2
22	YOU DON'T KNOW ME	MICKEY GILLEY (Epic FE-37416)	22 36
23	MY HOME'S IN ALABAMA	ALABAMA (RCA AHL 1-3644)	14 86
24	BET YOUR HEART ON ME	JOHNNY LEE (Full Moon/Asylum 5E-541)	20 19
25	I AM WHAT I AM	GEORGE JONES (Epic FE 36586)	23 14
26	THE DAVID FRIZZELL AND SHELLEY WEST ALBUM	(Warner Bros./Viva BSK 3643)	26 4
27	NOT GUILTY	LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	25 20
28	WITH LOVE	JOHN CONLEE (MCA-5213)	28 31
29	FEELIN' RIGHT	RAZZY BAILEY (RCA AHL1-4228)	43 2
30	GREATEST HITS	RONNIE MILSAP (RCA AHL 1-3722)	30 67
31	WAITIN' FOR THE SUN TO SHINE	RICKY SKAGGS (Epic FE 37193)	34 11
32	SEVEN YEAR ACHE	ROSANNE CASH (Columbia JC-36965)	32 49
33	MR. T	CONWAY TWITTY (MCA-5204)	33 34
34	ME AND MY R.C.	LOUISE MANDRELL and R.C. BANNON (RCA AHL1 4059)	39 2
35	I'M COUNTRYFIED	MEL McDANIEL (Capitol ST-12116)	35 51
36	HURRICANE	LEON EVERETTE (RCA AHL1-4152)	36 12
37	FIRE & SMOKE	EARL THOMAS CONLEY (RCA AHL1-4135)	24 12
38	STRAIT COUNTRY	GEORGE STRAIT (MCA-5248)	27 20
39	SLEEPING WITH YOUR MEMORY	JANIE FRICKE (Columbia FC 37535)	40 4
40	GOOD TIME LOVIN' MAN	RONNIE McDOWELL (Epic FE 37399)	50 28
41	I JUST CAME HOME TO COUNT THE MEMORIES	JOHN ANDERSON (Warner Bros. BSK 3599)	52 15
42	MIDNIGHT CRAZY	MAC DAVIS (Casablanca/PolyGram NBLP 7257)	31 19
43	DESPERATE DREAMS	EDDY RAVEN (Elektra 5E-545)	46 17
44	GREATEST HITS	WAYLON JENNINGS (RCA AHL 1-3378)	41 148
45	LOVIN' HER WAS EASIER	TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	62 19
46	I LIE	LORETTA LYNN (MCA 5293)	— 1
47	HEART TO HEART	REBA McENTIRE (Mercury/PolyGram SRM-1-6003)	37 11
48	KING OF THE ROAD	BOXCAR WILLIE (Main Street SN73000)	42 13
49	GREATEST HITS	ANNE MURRAY (Capitol SO-12110)	49 73
50	ROWDY	HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	47 50
51	RODNEY CROWELL	(Warner Bros. BSK 3587)	54 20
52	TOWN & COUNTRY	RAY PRICE (Dimension DL 5003)	38 24
53	SURROUND ME WITH LOVE	CHARLY McCLAIN (Epic FE-37108)	59 40
54	KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL. 1	NASHVILLE RHYTHM SECTION (Koala KOA 15001)	57 15
55	THE VERY BEST OF MEL TILLIS	MEL TILLIS (MCA-3274)	61 14
56	FRAGILE — HANDLE WITH CARE	CRISTY LANE (Liberty LT-51112)	56 19
57	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY (Capitol SOO-12144)	63 6
58	LIVE	HOYT AXTON (Jeremiah JH5002)	58 41
59	YEARS AGO	STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	45 23
60	MEL & NANCY	MEL TILLIS & NANCY SINATRA (Elektra 5E-549)	60 15
61	NOW OR NEVER	JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	48 37
62	ONE TO ONE	ED BRUCE (MCA-5188)	68 12
63	TAKIN' IT EASY	LACY J. DALTON (Columbia FC 37327)	51 30
64	LOOKIN' FOR LOVE	JOHNNY LEE (Full Moon/Asylum 6E-309)	53 3
65	I'M A LADY	TERRI GIBBS (MCA-5255)	55 4
66	URBAN CHIPMUNK	THE CHIPMUNKS (RCA AFL-1-4027)	66 36
67	SOME DAYS ARE DIAMONDS	JOHN DENVER (RCA AFL 1-4055)	64 30
68	HIGH TIME	DOTTIE WEST (Liberty LT 51114)	65 10
69	STARDUST	WILLIE NELSON (Columbia JC 35305)	67 191
70	HORIZON	EDDIE RABBITT (Elektra 6E-276)	69 24
71	HABITS OLD AND NEW	HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	70 8
72	ELVIS PRESLEY'S GREATEST HITS VOL. 1	ELVIS PRESLEY (RCA AHL1 2347)	71 7
73	RODEO ROMEO	MOE BANDY (Columbia FC 37568)	72 14
74	ASK ANY WOMAN	CON HUNLEY (Warner Bros. BSK 3617)	74 12
75	I LOVED 'EM ALL	T.G. SHEPPARD (Warner/Curb BSK-3528)	73 7

## THE COUNTRY COLUMN

**CANNED MUSIC FROM SCRATCH** — As we mentioned last week, the **Scratch Band** featuring **Danny Flowers** (the four-piece band that backs **Don Williams**) and **John Scott Sherrill** and **Wolves In Cheap Clothing** showcased recently at the Cannery in Nashville to what turned out to be quite a large audience. Sherrill and company proved to be an extremely versatile band and, if handled properly, could be a success not only in the country market, but pop as well. The group's first single, "Out Of The Blue" on Portrait, shipped Feb. 18. As for the Scratch Band, there is no doubt that this talented foursome is going to experience a good deal of success. Its material, penned mostly by lead guitarist/vocalist Danny Flowers, exhibits a wide variety of influences, from country to pop to rock to a touch of reggae. Since the band had been experiencing some difficulty in selecting a name earlier this year, we later asked Flowers where they came up with the rather unusual Scratch Band. "As unglamorous as it sounds, that's the only name we could all agree on," he said. "We had a lot of good suggestions, but everyone was real opinionated about it. Everyone seems comfortable with this one, though." The band's first MCA single, "To Be Your Man," was co-written by Flowers and Williams and was co-produced by Williams and **Garth Fundis**. It should be out within the next few weeks, so be on the lookout for it.

**ON THE ROAD AGAIN** — It's time for a progress report on **Willie Nelson**. It looks as if he has completely recovered from the collapsed lung condition that put him in the hospital and off the road late last year, if his recent flurry of activity is any indication. He recently completed a week's engagement at Harrah's in Lake Tahoe; as well as filming *Austin City Limits* and *Entertainment Tonight*. As if that weren't enough, he used his recuperative period to amass enough material on his own and with other artists to produce seven albums. Nelson recently told **Pete Oppel** of the *Dallas Morning Star*, "I had all this time on my hands, so I went into the studio and started recording. It felt great, I felt great, and I believed it to be good for my lungs." The first LP to be released from these sessions is titled "Always On My Mind" and will ship by the end of the month. Nelson collaborated with producer **Chips Moman** on this LP. (For trivia buffs, Moman is only the second producer to work with Nelson since he began producing his own material back in 1975. The first was **Booker T. Jones**, with the 1978 "Stardust" release.) A highlight of this album should prove to be a Nelson/Waylon Jennings duet of the **Procol Harem** hit, "A Whiter Shade Of Pale." Future album projects include two albums with Jennings, one to be released on RCA and the other on CBS; a CBS duet album with **Merle Haggard** titled "Poncho and Lefty" and one with **Roger Miller** and a solo concept album along the lines of "Red Headed Stranger." That one will be called "Tougher Than Leather." Looks like some good potentials to add to Nelson's six gold, four platinum and one double platinum LPs. Meanwhile, Nelson has wrapped up work on the CBS-TV movie *Coming Out Of The Ice* and begun another movie project, this one titled *Write Your Own Songs*, scripted by Nelson and **David Anderson**. *Barbarosa*, Nelson's third major film, is beginning regional rounds of showings this month, so watch for it in your area.



**A WORTHY CAUSE** — Warner Bros. artist **T.G. Sheppard** (r) and **WZTV/Nashville TV** personality **Rita Whitfield** (l) have been selected to co-host the *Easter Seal Society's 11th annual Telethon in Nashville*. *Whitfield and Sheppard recently accepted their appointments at the Easter Seal Society in Nashville, where they visited with many of the Center's patients, including the beaming Chad Chadwick.*

**COMMAND PERFORMANCE** — **Merle Haggard** has been invited by **President Reagan** to perform at the White House March 7. The occasion? The President and Mrs. Reagan's anniversary, so let's break out the good china.

**NEW NAME** — Effective with this year's presentation, the Academy of Country Music's Motion Picture of the Year Award is being renamed **The Tex Ritter Award**, in recognition of Ritter's involvement in both country music and motion pictures. The winner will be announced during the award's program telecast April 29.

**CONGRATULATIONS** — To **David and Janet Bellamy** on the birth of their third son, **Cole Abraham**, Feb. 6. And also, congratulations to **Mike and Barbara Campbell** on the birth of their third daughter, **Courtney Leigh**, Feb. 9 in Nashville.

**SAW IT ON THE VIDEO** — If you want to learn some of those snappy country dance steps, **Waring Enterprises** may have something that appeals to you. The company has just issued "Volume 1 — Country Music," the first in a series of **Waring's Choreo Collection** instructional video programs designed for teachers and students of choreography. The video features four couples demonstrating steps for a choreographed production of the song "Rocky Top" (said song, by the way, was recently named an official Tennessee state song). Volume two of the collection series will feature "Broadway" choreography.

**HERE AND THERE** — **Ricky Skaggs** entertained at a Washington, D.C. reception Feb. 18, honoring **Kathryn Whitmore**, Houston's first female Mayor. . . **Rounder** has released **Steve Young's** new album, "To Satisfy You" . . . **Laredo Western Boots** spokesman **Jerry Reed** entertained some 300 guests at a party and concert hosted by Laredo for retailers throughout the country. The event was held at the **Denver International Western Apparel and Equipment Market**. . . And while on the subject of boots, you may recall that RCA's **Sylvia** was selected by **Georgia Boot Co.** of Franklin, Tenn. to represent its **Durango Boot** division as the **Durango Boot Girl**. The promotional campaign involved the printing and distribution of 15,000 posters of **Sylvia** wearing **Durango Boots**. That poster has been chosen by the **Nashville Advertising Foundation** to receive a **Diamond Award** for creativity in an advertising poster. Congratulations. . . **Terri Gibbs** will begin a brief Alaskan tour in early June. . . **The Rangers** made a return engagement at the **Lumber Company** in **Aberdeen, S.D.** Feb. 1-6. . . **Archie Campbell** entertained a group of 2,500 members of the car racing profession and their families at a private party in **Charlotte, N.C.** A few of the famous names in attendance included **Richard Petty, Cale Yarborough, Junior Johnson, Neil Bonnet** and **Darrell Waltrip**.

**WELCOME** — We'd like to extend a big welcome to all the industry people in town for the **Country Radio Seminar**. If we at **Cash Box** can be of any help to you while you are in town, don't hesitate to call. Our telephone number is 244-2898. Have fun.

jennifer bohler

# CASH BOX TOP 100 COUNTRY

February 27, 1982

Main chart listing country singles with columns for rank, song title, artist, and weeks on chart. Includes entries like 'YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD' and 'I'D LOVE YOU TO WANT ME'.

### ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Alphabetical listing of the top 100 country singles, including song titles, publishers/licenses, and chart positions.

📈 = Exceptionally heavy radio activity this week

\$ = Exceptionally heavy sales activity this week

# COUNTRY RADIO

## THE COUNTRY MIKE

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8. I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.

# CASHBOX

February 27, 1982



...O — CBS/CURB — 17

**SINGLES**

REPORTS.

55 REPORTS.

HERE'S ONE COMING

S.

WILLIAMS, JR. —

RTY — 58 REPORTS.

MOON/ASYLUM — 56

— DAVID FRIZZELL &

KAGGS — EPIC — 48

WARNER BROS. — 47

## ak Out

**B/Nashville**

...n the danger of sounding everyone else. Homogenization, but I don't think it's that. In Nashville, with 31 radio stations all playing the same music, there's no identification whatever's even room for diverse country stations to maybe should be one station of pop, one playing a lot of country that has a mix. If people are listening to un-

**AM/Altoona**

...matter that could be left up to the listener to dictate taste to an audience perceives it as country, then it's country. I'm in a position to tell them that it is not. I think it's a matter of people wait and see what it is to be before a radio station make that decision.

**AI/Cincinnati**

...ion that a country song is a country song, it can be anything. I don't think that

(continued on page 22)



## 1982 COUNTRY RADIO DIRECTORY

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February 27, 1982

Weeks  
On  
2/20 Chart

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On  
2/20 Chart

Weeks  
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**1** YOU'RE THE BEST BREAK THIS  
OLD HEART EVER HAD  
ED BRUCE (MCA-51210) 4 13

**2** SHINE  
WAYLON JENNINGS (RCA PB-13087) 2 14

**3** MOUN

**4** DO MI

**5** I JUST  
THE M

**6** BLUE

**7** BOBB

**8** ONLY

**9** SHE L

**10** ONLY

**11** BIG C

**12** THE V

**13** IF YOU  
ME (Y

**14** THE C

**15** EVERY

**16** ANOTI

**17** TENNE

**18** MIS'R

**19** SAME

**20** LORD,  
GOOD

**21** THROI

**22** BE TH

**23** A COU

**24** NO RE

**25** WHEN

**26** I LIE

**27** IF YOU  
A STR/  
COMIN

**28** SWEE1

**29** INNOC

**30** ANOTI  
ON BR

**31** LIES O

**32** CRYIN'  
YOU

**33** WATCI

**34** AFTER THE LOVE SLIPS AWAY  
EARL THOMAS CONLEY (RCA PB-13053) 42 2

**35** DON'T EVER LEAVE ME AGAIN  
VERN GOSDIN (AMI 1302) 37 7

**36** NEW ONE

**69** I'D LOVE YOU TO WANT ME  
MARVEL FELTS (Lobo 111) 80 3

**70** THE CUBE  
BOB JENKINS & 3 YEAR OLD DAUGHTER

## THE LATEST TO JOIN THE GREATEST



Leon Everette

Emmylou Harris

Don Pfrimmer

Bandana

Joe Allen

Chick Rains

Troy Seals

A Country Boy (Bocephus)  
A Little Bit Crazy (Milene)  
Across The Borderline (Duke)  
After The Love (Blue Moon)  
Listening — ASCAP)  
All I'm Missing (Bibo c/o W)  
An Afternoon (Nashcal — E)  
ASCAP)  
And Then Some (House of  
U.S. by Cannada By Care  
Another Honky-Tonk (Peso  
Another Sleepless Night (C  
Bandera, Texas (Keithlee/T  
Be There (Chappell/Interso  
Best Of Friends (Duchess (I  
Big City (Shade Tree — BM  
Blue Eyes (September — A  
Blue Moon (Hotwire/Atlanti  
Bobbie Sue (House of Gold  
— ASCAP)  
Born With The Blues (Haini  
But It's Cheating (Terrace —  
Busted (Tree — BMI)  
Could It Be Love (Gee Shar  
Crying My Heart (Cedarwoc  
Diamonds In The Stars (Air  
Divorcee (Chappell — ASC/  
Do Me With (Jack & Bill c/o  
Don't Come Knockin' (Ceda  
Don't Ever Leave Me Again

**ascap**

WE'VE ALWAYS HAD THE GREATS

# COUNTRY RADIO

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Capitol/EMI America/Liberty

We tip our hats to Country Radio.



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REPORTS.  
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HERE'S ONE COMING  
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WILLIAMS, JR. —  
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## Break Out

**B/Nashville**  
In the danger of sounding  
everyone else. Homogeniza-  
milk, but I don't think it's that  
In Nashville, with 31 radio  
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**AM/Altoona**  
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make that decision.

**SAI/Cincinnati**  
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regardless of the sound. If  
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(continued on page 22)

Radio Seminar



© 1982 LIBERTY RECORDS, a division of Capitol Records, Inc.



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BOB JENKINS & 3 YEAR OLD DAUGHTER

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**3** MOUN  
**4** DO ME  
**5** I JUST  
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**6** BLUE  
**7** BOBBI  
**8** ONLY  
**9** SHE L  
**10** ONLY

**11** BIG CI  
**12** THE V  
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R

## THANKS COUNTRY RADIO



*Love  
Barbara*

A Country Boy (Bocephus)  
A Little Bit Crazy (Milene —  
Across The Borderline (Du  
After The Love (Blue Moon  
Listening — ASCAP) ...  
All I'm Missing (Bibo c/o W  
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And Then Some (House of  
U.S. by Cannada By Carl  
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Blue Moon (Hotwire/Atlant  
Bobbie Sue (House of Gold  
— ASCAP) ...  
Born With The Blues (Hall  
But It's Cheating (Terrace —  
Busted (Tree — BMI) ...  
Could It Be Love (Gee Shar  
Crying My Heart (Cedarwo  
Diamonds In The Stars (Aln  
Divorcee (Chappell — ASC  
Do Me With (Jack & Bill c/o  
Don't Come Knockin' (Ceda  
Don't Ever Leave Me Again

**9** DICK BLAKE INTERNATIONAL, INC.  
P.O. BOX 2477 • NASHVILLE, TENNESSEE 37202 • TELEPHONE 615/244-9550  
**.MCA RECORDS**



# COUNTRY RADIO

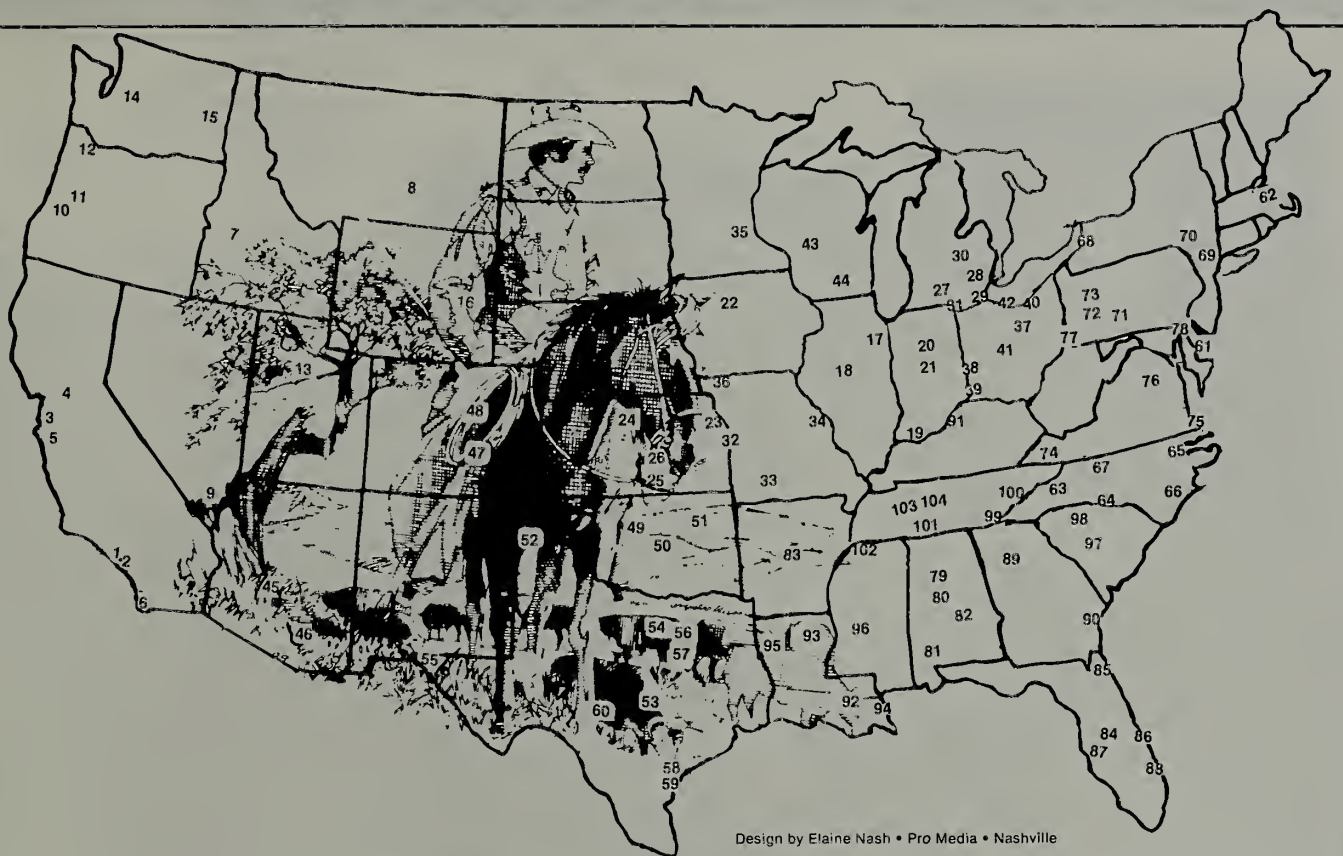
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## CASH BOX REPORTING STATIONS



Design by Elaine Nash • Pro Media • Nashville

- 1 KLAC • Los Angeles, CA
- 2 KHJ • Los Angeles, CA
- 3 KNEW • Oakland, CA
- 4 KRAK • Sacramento, CA
- 5 KTOM • Salinas, CA
- 6 KSON • San Diego, CA
- 7 KGEM • Boise, ID
- 8 KBMY • Billings, MT
- 9 KVEG • Las Vegas, NV
- 10 KEED • Eugene, OR
- 11 KUGN-FM • Eugene, OR
- 12 KWJJ • Portland, OR
- 13 KSOP • Salt Lake City, UT
- 14 KMPS • Seattle, WA
- 15 KGA • Spokane, WA
- 16 KVOC • Casper, WY
- 17 WMAD • Chicago, IL
- 18 WXCL • Peoria, IL
- 19 WROZ • Evansville, IN
- 20 WFMS • Indianapolis, IN
- 21 WIRE • Indianapolis, IN
- 22 KWMT • Ft. Dodge, IA
- 23 KCKN • Kansas City, MO
- 24 KFRM • Salina, KS
- 25 KFDI • Wichita, KS
- 26 KFH • Wichita, KS

- 27 WNNW-FM • Coldwater, MI
- 28 WCXI • Detroit, MI
- 29 WWWW-FM • Detroit, MI
- 30 WKMF • Flint, MI
- 31 WSDS • Ypsilanti, MI
- 32 WDAF • Kansas City, MO
- 33 KTTS • Springfield, MO
- 34 WIL • St. Louis, MO
- 35 WOGY • Bloomington, MN
- 36 KYNN • Omaha, NB
- 37 WSLR • Akron, OH
- 38 WSAJ • Cincinnati, OH
- 39 WUBE • Cincinnati, OH
- 40 WHK • Cleveland, OH
- 41 WMNI • Columbus, OH
- 42 WTOD • Toledo, OH
- 43 WAXX • Eau Claire, WI
- 44 WTSO • Madison, WI
- 45 KNIX-FM • Phoenix, AZ
- 46 KCUB • Tucson, AZ
- 47 KSSS • Colorado Springs, CO
- 48 KBRO • Denver, CO
- 49 KCAN • El Reno, OK
- 50 KEBC-FM • Oklahoma City, OK
- 51 KVOO • Tulsa, OK
- 52 KIXZ • Amarillo, TX

- 53 KOKE • Austin, TX
- 54 KPLX-FM • Arlington, TX
- 55 KHEY • El Paso, TX
- 56 WBAP • Ft. Worth, TX
- 57 KXOL • Ft. Worth, TX
- 58 KNUZ • Houston, TX
- 59 KIKK • Pasadena, TX
- 60 KKYX • San Antonio, TX
- 61 WDSO • Dover, DE
- 62 WDLW • Boston, MA
- 63 WWNC • Asheville, NC
- 64 WIST • Charlotte, NC
- 65 WBXB • Edenton, NC
- 66 WLAS • Jacksonville, NC
- 67 WTOR-FM • Winston-Salem, NC
- 68 WWOL • Buffalo, NY
- 69 WHN • New York, NY
- 70 WKHK-FM • Woodside, NY
- 71 WVAM • Altoona, PA
- 72 WIXZ • McKeesport, PA
- 73 WEEP • Pittsburgh, PA
- 74 WXBQ-FM • Bristol, VA
- 75 WCMS • Norfolk, VA
- 76 WKCW • Warrenton, VA
- 77 WVA • Wheeling, WV
- 78 WMZO-FM • Washington, D.C.

- 79 WYDE • Birmingham, AL
- 80 WZZK-FM • Birmingham, AL
- 81 WKSJ-FM • Mobile, AL
- 82 WLWF-FM • Montgomery, AL
- 83 XLRL • Little Rock, AR
- 84 WGTO • Cypress Gardens, FL
- 85 WOK-FM • Jacksonville, FL
- 86 WHOO • Orlando, FL
- 87 WOYK-FM • St. Petersburg, FL
- 88 WIRK-FM • West Palm Beach, FL
- 89 WPLO • Atlanta, GA
- 90 WOOT • Savannah, GA
- 91 WAMZ-FM • Louisville, KY
- 92 WYNK • Baton Rouge, LA
- 93 KNOE • Monroe, LA
- 94 WNOE • New Orleans, LA
- 95 KWHK • Shreveport, LA
- 96 WJOS • Jackson, MS
- 97 WCOS-FM • Columbia, SC
- 98 WESC • Greenville, SC
- 99 WDXB • Chattanooga, TN
- 100 WIVK-FM • Knoxville, TN
- 101 WDXE • Lawrenceville, TN
- 102 WMC • Memphis, TN
- 103 WJRB • Nashville, TN
- 104 WSM • Nashville, TN

RO — CBS/CURB — 17

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**SAI/Cincinnati**  
I don't think that a country song is a matter of the sound. If it is a country song, it can be country. I don't think that

(continued on page 22)

## Radio Seminar



## Competition Brings Out The Best In Country Radio

by Tom Roland

While many seem generally elated about the acceptance of the country format — an acceptance that many feel brings the distinction of being the mass appeal format of the '80s — country stations in markets across the nation have had to learn to cope with new competition. The number of country-formatted outlets has risen dramatically in the last two years, and management at the older stations has had to learn to adjust its thinking to ward off the newcomers, although no one can seem to agree on the perfect method for dealing with the rise of a new arrival.

While stations like WHN/New York and KKYX/San Antonio remain true to their original formats and approaches to country programming, others, like KNEW/Oakland, have at-

tempted to give the listeners more of the things the newer stations are not offering. Still others, like KEBC/Oklahoma City, have attempted to battle the foes by fighting fire with fire, by keeping an identity while shoring up areas where the competitor clearly has an edge.

Dene Hallam, program director at WHN, took over his position in late December after successfully guiding WWWW-FM/Detroit to a position as the #1 country station in the Motor City during its first book with a country format. "It is interesting," he comments on his current post, "because in Detroit I was on the other end of the spectrum. I was the new station going after the established station (WCXI), and here I am the established station being attacked by a new station (WKHK-FM). I can see WHN through WKHK's

eyes a little bit.

"Speaking as the program director at WHN, the best thing to do is to continue doing what you do best and be cautious and aware of what the competitor is doing, but not to react to them. You can't stumble; you've got to keep on trucking ahead and not look back. I think there are too many people that keep looking back when a new station comes on, and you know what happens when you look back: while you're walking, you run into a pole."

In San Antonio, the market now hosts five local country signals, providing a real identity problem for mainstay KKYX. According to music director Jerry King, the newer stations may take audience share for a period until the newness

(continued on page CRD-8)

# CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks  
On  
2/20 Chart

Weeks  
On  
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Weeks  
On  
2/20 Chart

**1** YOU'RE THE BEST BREAK THIS  
OLD HEART EVER HAD  
ED BRUCE (MCA-51210) 4 13

**34** AFTER THE LOVE SLIPS AWAY  
EARL THOMAS CONLEY (RCA PB-13053) 42 2  
**35** DON'T EVER LEAVE ME AGAIN  
VERN GOSDIN (AMI 1302) 37 7

**69** I'D LOVE YOU TO WANT ME  
NARVEL FELTS (Lobo 111) 80 3  
**70** THE CUBE  
BOB JENNINS & 3 YEAR OLD DAUGHTER

## Programmers Choice Awards

**2** SHINE  
**3** MOUN  
**4** DO ME  
**5** I JUST  
THE M

**6** BLUE  
**7** BOBB

**8** ONLY  
T.G. S  
**9** SHE L

**10** ONLY  
**11** BIG C

**12** THE V  
**13** IF YOU  
ME (Y  
THE KE

**14** THE C  
**15** EVERY  
LA

**16** ANOT  
**17** TENNI

**18** MIS'R'  
**19** SAME

**20** LORD,  
GOOD

**21** THRO

**22** BE TH  
JOHN  
**23** A COL

**24** NO RE  
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**25** WHEN

**26** I LIE

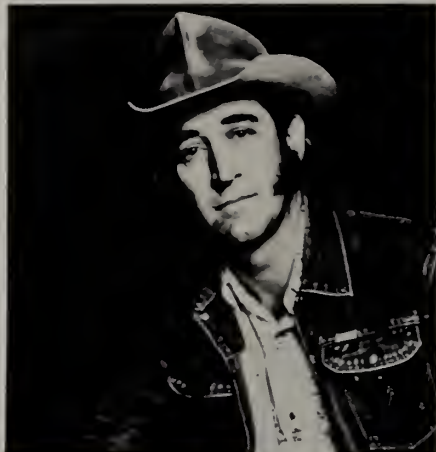
**27** IF YOU  
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**28** SWEE'  
**29** INNOC

**30** ANOTI  
ON BR

**31** LIES C  
**32** CRYIN  
YOU

**33** WATC  
F



### MALE VOCALIST

1. Don Williams - MCA
2. George Jones - Epic
3. Conway Twitty - MCA and Elektra
4. Ronnie Milsap - RCA
5. Merle Haggard - MCA and Epic

### FEMALE VOCALIST

1. Barbara Mandrell - MCA
2. Rosanne Cash - Columbia
3. Emmylou Harris - Warner Bros.
4. Juice Newton - Capitol
5. Gail Davies - Warner Bros.

### VOCAL GROUP

1. Alabama - RCA
2. Oak Ridge Boys - MCA
3. Statler Brothers - Mercury
4. Galtin Brothers Band - Columbia
5. Tompall and the Glaser Brothers - Elektra

### VOCAL DUET

1. David Frizzell & Shelly West - Warner Bros./Viva
2. Kendalls - Mercury
3. Bellamy Brothers - Warner Bros.
4. Conway Twitty & Loretta Lynn - MCA
5. Moe Bandy & Joe Stampley - Columbia

### INSTRUMENTALIST

1. Charlie McCoy - Monument
2. Chet Atkins - RCA
3. Roy Clark - MCA
4. Charlie Daniels - Epic
5. Ricky Skaggs - Epic

### SINGLE

1. Elvira - Oak Ridge Boys - MCA
2. Feels So Right - Alabama - RCA
3. (There's) No Gettin' Over Me - Ronnie Milsap - RCA
4. You're The Reason God Made Oklahoma - David Frizzell & Shelly West - Warner Bros./Viva
5. Lord, I Hope This Day Is Good - Don Williams - MCA

### ALBUM

1. Feels So Right - Alabama - RCA
2. Seven Year Ache - Rosanne Cash - Columbia
3. Waitin' For The Sun To Shine - Ricky Skaggs - Epic
4. The Pressure Is On - Hank Williams, Jr. - Elektra/Curb
5. No Gettin' Over Me - Ronnie Milsap - RCA

### STATION

Large Market - WSM/Nashville  
Medium Market - KFDI/Wichita  
Small Market - WWVA/Wheeling

### DISC JOCKEY

Large Market - Deano Day/WDGY/  
Minneapolis  
Medium Market - Bob Cole/KOKE/Austin  
Small Market - Jacki West/WGTO/  
Cypress Gardens, Fla.

Programmers Choice Awards are based on a poll of program directors and music directors at country radio stations.

A Country Boy (Bocephus)  
A Little Bit Crazy (Milene -  
Across The Borderline (Du  
After The Love (Blue Moor  
Listening - ASCAP) ...  
All I'm Missing (Blbo c/o V  
An Afternoon (Nashcal - I  
ASCAP) ...  
And Then Some (House of  
U.S. by Cannada By Car  
Another Honky-Tonk (Pesc  
Another Sleepless Night (C  
Bandera, Texas (Keithlee/  
Be There (Chappell/Interc  
Best Of Friends (Duchess (  
Big City (Shade Tree - BN  
Blue Eyes (September - A  
Blue Moon (Hotwire/Atlant  
Bobbie Sue (House of Gol  
- ASCAP) ...  
Born With The Blues (Hall  
But It's Cheating (Terrace -  
Busted (Tree - BMI) ...  
Could It Be Love (Gee Sha  
Crying My Heart (Cedarwo  
Diamonds In The Stars (Alr  
Divorcee (Chappell - ASC  
Do Me With (Jack & Bill c/c  
Don't Come Knockin' (Ced;  
Don't Ever Leave Me Again

# COUNTRY RADIO

## THE COUNTRY MIKE

**TALENT SET FOR SUMMER JAMBOREE** — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to J. Ross Felton, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturdaym July 17, include Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victor, Eddy Raven, Mel McDaniel and Sandy Powell. Sunday's perfor-

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8. I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.

*Thanks Country Radio  
It "Feels So Right"*

RO — CBS/CURB — 17

## Y SINGLES

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HERE'S ONE COMING  
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WILLIAMS, JR. —

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MOON/ASYLUM — 56

— DAVID FRIZZELL &

KAGGS — EPIC — 48

WARNER BROS. — 47

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**RB/Nashville**  
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**AM/Altoona**  
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(continued on page 22)



# ALABAMA

DALE MORRIS  
ASSOCIATES, INC.

812 19th Avenue South  
Nashville, TN. 37203  
(615) 327-3400

RCA Records



MAYPOP  
MUSIC  
(a division of Wildcountry, Inc.)

(DIVISION OF WILDCOUNTRY, INC.)  
MAGGIE CAVENDER, ADMINISTRATOR  
25 MUSIC SQUARE, WEST  
NASHVILLE, TN. 37203  
(615) 242-1000

Radio Seminar



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BOB JENNINGS & YOUNG OL' DAUGHTER

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**11** BIG C

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**24** NO RE  
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**26** I LIE

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A STR  
COMI

**28** SWEE

**29** INNO

**30** ANOT  
ON BF

**31** LIES

**32** CRYIN  
YOU

**33** WATC

## 1982 COUNTRY RADIO DIRECTORY

Koala Record Company Announces

A New Album Release By

Jack Grayson

**WHEN A MAN LOVES A WOMAN** KOA 15751

Includes The Hit Single Headed For Top 10,

**"WHEN A MAN LOVES A WOMAN"** KOS 340

**WHEN A MAN LOVES A WOMAN**



Executive Producer: Wes Sanborn

Produced By: Bernie Vaughn & Jack Grayson

Distributed By:

Koala Record Company

P.O. Box 1680

Hendersonville, Tennessee 37075

615-824-8601

Marketing Consultant:

Ken Woods

3600 Hillsboro Road

G-13

Nashville, Tennessee 37215

615-298-3751

Watch For New Koala Releases

### Competition Fierce At Country Radio

(continued from page CRD-5)

wears off. "We have a station that changed format less than six months ago and did quite well in the last Arbs," he notes. "They made some great gains considering they've only been on the air a short period of time, but, of course, they had no commercial content, so they were playing nothing but solid music. I'm sure after a while they'll be like the other stations and have commercial value, and the market will be back to some point of normalcy."

Because of that philosophy, KKYX like WHN, has made few alterations in combatting the new foes. "We don't run any more promotions than we normally always have," King says. "We maintain the philosophy to do what we've done and try to maintain the high standards that we have over the years and to keep on doing what we've been doing. It has proven a winner, and I think we're going to stick with it."

**"We don't run any more promotions than usual," says Jerry King of KKYX. "We try to maintain the high standards that we have set over the years. It has proven a winner, and we're going to stick with it."**

The station is maintaining a traditional sound, expected to be lucrative in a Texas market, whereas some of the competition has projected itself into the market, according to King, with a contemporary sound "as well as not being a breaker type station." Adds King: "They'll lean more toward playing the Top 20 and a lot of recurrences and gold without expanding their artist selection — without taking a chance on going on a new artist.

"It is absolutely no good for country," he continues. "Alabama was unheard of 2½ years ago. There's always going to be new artists, and it's going to be up to leading stations to help these artists become established, pending that they are good artists. All (Top 40 stations) are doing is taking the honey; they're not getting any steak and potatoes and gravy to go with it."

#### Competitive Strategy

KNEW/Oakland was greeted one year ago with a new competitor in the Bay Area, former AOR KSN-FM/San Francisco. Although Metromedia purchased KSN at the beginning of 1982, KNEW attempted to gain a profile opposite that of the former rocker.

"We first of all wanted to hear what they were going to do," stated Bob Guerra, KNEW's music

(continued on page CRD-25)

A Country Boy (Bocephus)  
A Little Bit Crazy (Milene)  
Across The Borderline (D)  
After The Love (Blue Moc)  
Listening — ASCAP)  
All I'm Missing (Bibo c/o)  
An Afternoon (Nashcal —  
ASCAP)  
And Then Some (House c)  
U.S. by Cannada By Ca  
Another Honky-Tonk (Pet  
Another Sleepless Night (t  
Bandera, Texas (Kethlee)  
Be There (Chappell/Inters)  
Best Of Friends (Duchess)  
Big City (Shade Tree — B  
Blue Eyes (September —  
Blue Moon (Hotwire/Atlar  
Bobbie Sue (House of Go  
— ASCAP)  
Born With The Blues (Hal  
But It's Cheating (Terrace  
Busted (Tree — BMI)  
Could It Be Love (Gee Sh  
Crying My Heart (Cedarw  
Diamonds In The Stars (A  
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(continued on page 22)



*We've never forgotten that country radio is our meat and potatoes.*

Columbia, Epic and Our Associated Labels  
CBS Records Nashville

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Radio Seminar





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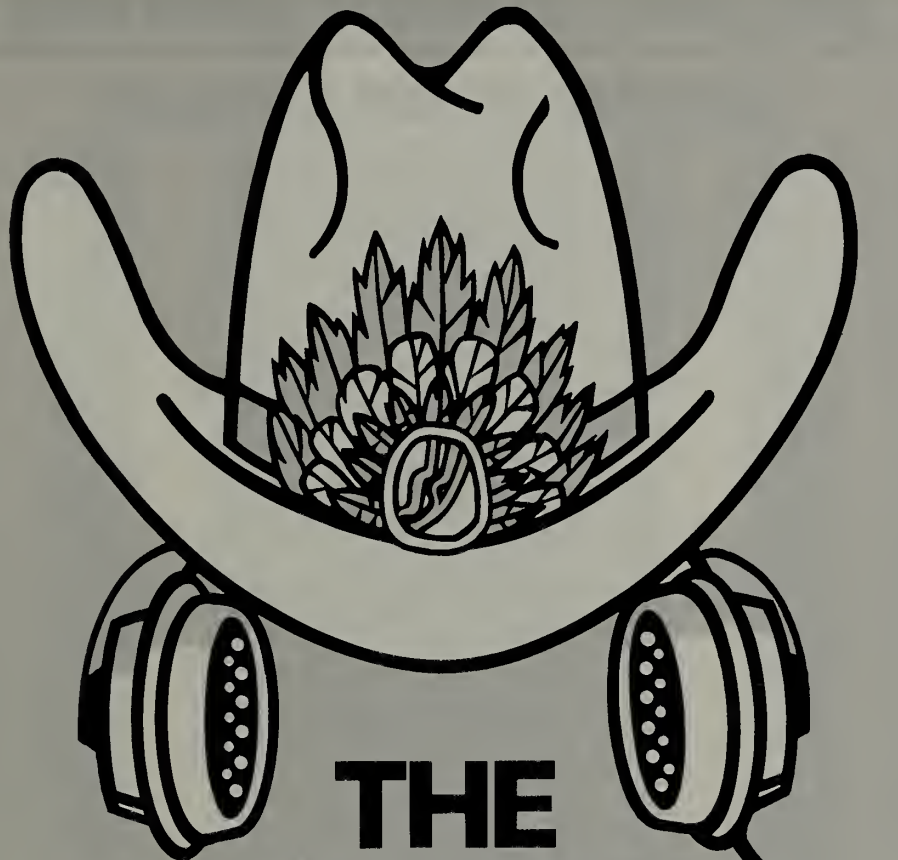
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**THE  
COUNTRY  
MUSIC  
THE  
COUNTRY  
HEARS MOST**



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

320 West 57th Street  
New York, New York, 10019  
(212) 586-2000

6255 Sunset Boulevard  
Los Angeles, California, 90028  
(213) 465-2111

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# 1982 COUNTRY RADIO DIRECTORY

## Country Music Stations

WNDU P.O. Box 1616	South Bend 46634	(219) 233-7111	KWLS P.O. Box 486	Pratt 67124	(316) 672-5581
WTHI 918 Ohio St.	Terre Haute 47808	(812) 232-9481	KWLS-FM P.O. Box 486	Pratt 67124	(316) 672-5581
WLJE-FM P.O. Box 149	Valparaiso 46383	(219) 462-8125	KINA P.O. Box 778	Salina 67401	(913) 825-0266
WAVV-FM P.O. Box 103	Vevay 47043	(812) 427-2222	KYEZ-FM P.O. Box 180	Salina 67401	(913) 827-9354
WAOV P.O. Box 139	Vincennes 47591	(812) 882-6060	KFRM P.O. Box 1875	Salina 67401	(913) 825-4611
	<b>IOWA</b>		KTPK-FM 910 First Natl. Tower	Topeka 66603	(913) 234-2627
KWBG-FM P.O. Box 366	Boone 50036	(515) 432-1590	*KFDI P.O. Box 1402	Wichita 67201	(316) 838-9141
KHAK 100 1st Ave. NE	Cedar Rapids 52401	(319) 365-9431	KFDI-FM P.O. Box 1402	Wichita 67201	(316) 838-9141
KHAK-FM 100 1st Ave. NE	Cedar Rapids 52401	(319) 365-9431	*KFH 104 S Emporia	Wichita 67202	(316) 262-4491
KLNT 501 N 2nd	Clinton 52732	(319) 243-1390		<b>KENTUCKY</b>	
KWNT 1019 Mount St.	Davenport 52803	(319) 326-4407	WANY P.O. Box 400	Albany 42602	(606) 387-5186
WZZC-FM 741 Brady St.	Davenport 52803	(319) 322-3182	WANY-FM P.O. Box 400	Albany 42602	(606) 387-5186
KSO 3900 N E Broadway	Des Moines 50317	(515) 265-6181	WCMI P.O. Box 949	Ashland 41101	(606) 329-1777
KDTH 8th & Bluff	Dubuque 52001	(319) 588-5700	WYWY P.O. Box 768	Barbourville 40906	(606) 546-4128
KBCT-FM P.O. Box 648	Fairfield 52556	(515) 472-4191	WBRT 103 W. Stephen Foster	Bardstown 40004	(502) 348-3943
*KWMT P.O. Box 578	Fort Dodge 50501	(515) 576-7333	WCBL-AM/FMP, P.O. Box 7	Benton 42025	(502) 527-3102
KIMI-FM 1008 Main St.	Keokuk 52632	(319) 524-7777	WLBJ P.O. Box 689	Bowling Green 42101	(502) 843-3212
KMAO P.O. Box 940	Maquoketa 82060	(319) 652-2426	WKYR P.O. Drawer AB	Burkesville 42717	(502) 433-7191
KSMN P.O. Box 1446	Mason City 50401	(515) 423-8634	WCAK-FM P.O. Box 535	Catlettsburg 41129	(606) 739-4113
KKSI P.O. Box 1130	Mount Pleasant 52641	(319) 385-3111	WTCR One Radio Park Rd.	Catlettsburg 41129	(304) 453-4600
KWPC 3218 Mulberry Ave.	Muscataine 52761	(319) 263-2512	WAIN P.O. Box 77	Columbia 42728	(502) 384-2135
KOEL-FM Hwy 150 S	Oelwein 50662	(319) 283-1234	WCTT P.O. Box 516	Corbin 40701	(606) 528-4717
KDLS-FM P.O. Box 548	Perry 50220	(515) 465-5357	WCPM Keller St.	Cumberland 40823	(606) 589-4623
KBCM-FM 1400 Pierce St.	Sioux City 51108	(712) 258-5595	WMGE-FM P.O. Box 8	Danville 40422	(606) 236-2711
KICD-FM 2600 Highway Blvd.	Spencer 51301	(712) 262-1240	WKMO-FM P.O. Box 842	Elizabethtown 42701	(502) 765-2153
KCIL P.O. Box 524	Washington 52353	(319) 653-2113	WBFA P.O. Box 590	Elkhorn City 41522	(606) 754-5044
KCIL-FM P.O. Box 524	Washington 52353	(319) 653-2113	WSTL P.O. Box 185	Eminence 40019	(502) 845-4200
KXEL P.O. Box 1540	Waterloo 50704	(319) 233-3371	WCDS P.O. Box 478	Glasgow 42141	(502) 651-3132
KNEI P.O. Box 151	Waukon 52172	(319) 568-3476	WGGC-FM 510 Happy Valley Rd.	Glasgow 42141	(502) 651-2141
KNEI-FM P.O. Box 151	Waukon 52172	(319) 568-3476	WFSR P.O. Box 818	Harlan 40831	(606) 573-1470
	<b>KANSAS</b>		WHBN P.O. Box 247	Harrodsburg 40330	(606) 734-4321
KNCK P.O. Box 629	Concordia 66901	(913) 243-1414	WKCM P.O. Box 1140	Hazardsville 42348	(502) 927-8121
KNZA-FM Rt. 1	Everest 66424	(913) 547-3461	WGSF-FM P.O. Box 898	Hazard 41701	(606) 436-5580
KBLT-FM Rt. 1 Box 249	Galena 66739	(316) 389-2203	WSON P.O. Box 418	Hazard 41701	(502) 826-3923
KBUF P.O. Box 798	Garden City 67846	(316) 276-2366	WHOP-FM P.O. Box 709	Henderson 42240	(502) 885-5331
KBUF-FM P.O. Box 798	Garden City 67846	(316) 276-2366	WIXI P.O. Box 632	Hopkinsville 40444	(502) 792-2152
WJLS-FM P.O. Box 364	Hays 67601	(913) 628-1064	WLSK-FM P.O. Box 680	Lancaster 40033	(502) 692-3126
KNZA-FM P.O. Box 104	Hiawatha 66434	(913) 547-3461	WAXU P.O. Box 11845	Lebanon 40329	(606) 254-8888
KHUT-FM P.O. Box 1036	Hutchinson 67501	(316) 682-4486	WAXU-FM P.O. Box 11845	Lexington 40329	(606) 254-8888
*KCKN P.O. Box 1165	Kansas City 66117	(913) 321-3200	WTKC 614 W. Main St.	Lexington 40329	(606) 233-1515
KCKN-FM P.O. Box 1165	Kansas City 66117	(913) 321-3200	WVKY P.O. Box 890	Louisville 41230	(606) 638-9491
KANS 8th & Topeka	Larned 67550	(316) 285-2127	*WAMZ-FM P.O. Box 1084	Louisville 40201	(502) 582-7333
KANS-FM 8th & Topeka	Larned 67550	(316) 285-2127	WINN 650 S. 3rd St.	Louisville 40202	(502) 585-5148
KTRO-FM 335 Muncie Rd.	Leavenworth 66048	(913) 727-1410	WTMT 201 W. York St.	Louisville 40203	(502) 583-6200
KLIB P.O. Box 856	Liberal 67901	(316) 624-2556	WFMW P.O. Box 338	Madisonville 42431	(502) 821-4096
KNDY RR 3	Marysville 66508	(913) 562-2361	WNGO Box 679	Mayfield 42066	(502) 247-5122
KFNF-FM P.O. Box 102-A	Oberlin 67749	(913) 475-2225	WFTM 626 Forest Ave.	Maysville 41056	(606) 564-3361
KOFO P.O. Box 16	Ottawa 66067	(913) 242-1220	WFTM-FM 626 Forest Ave.	Maysville 41056	(606) 564-3361
KOAM P.O. Box F	Pittsburg 66762	(316) 231-7200	WMIK P.O. Box 608	Middlesboro 40965	(606) 248-5842

RO — CBS/CURB — 17

## Y SINGLES

REPORTS.  
65 REPORTS.  
HERE'S ONE COMING  
S.  
WILLIAMS, JR. —

ERTY — 58 REPORTS.  
MOON/ASYLUM — 56

— DAVID FRIZZELL &

KAGGS — EPIC — 48

VARNER BROS. — 47

## ak Out

**RB/Nashville**  
un the danger of sounding  
veryone else. Homogeniza-  
milk, but I don't think it's that  
In Nashville, with 31 radio  
e all playing the same  
re no identification what-  
here's even room for diver-  
one country station to  
maybe should be one stat-  
of pop, one playing a lot of  
ther that has a mix. If people  
ation they're listening to un-  
ID, then you're you're going  
time getting any identifica-

**AM/Altoona**  
a matter that should be left up  
I don't think that it's up to a  
mer to dictate taste to an  
an audience perceives  
e country, then it's country.  
be in a position to tell them  
hat it is not. I think it's a mate-  
e people wait and see what  
it to be before a radio  
an make that decision.

**SAI/Cincinnati**  
nion that a country song is a  
regardless of the sound. If  
is a country song, it can be  
untry. I don't think that

(continued on page 22)

Soar Into Tomorrow  
With The Music Of Adamas  
Records

(615)-327-1150

813 18th. Avenue South

Nashville Tennessee 37203

# CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks  
On  
2/20 Chart

Weeks  
On  
2/20 Chart

Weeks  
On  
2/20 Chart

**1 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD**  
ED BRUCE (MCA-51210) 4 13

**34 AFTER THE LOVE SLIPS AWAY**  
EARL THOMAS CONLEY (RCA PB-13053) 42 2  
**35 DON'T EVER LEAVE ME AGAIN**

**69 I'D LOVE YOU TO WANT ME**  
NARVEL FELTS (Loos 111) 60 3  
**70 THE CUBE**

## 1982 COUNTRY RADIO DIRECTORY

### Country Music Stations

2 SHINE  
3 MOUN  
4 DO ME  
5 I JUST  
THE M

6 BLUE

7 BOBB

8 ONLY

9 SHE L

10 ONLY

11 BIG C

12 THE V

13 IF YOU

ME (Y

14 THE C

15 EVER

16 ANOT

17 TENN

18 MIS'R

19 SAME

20 LORD

GOOD

21 THRO

22 BE TH

23 A COI

24 NO RE

25 WHEN

26 I LIE

27 IF YOU

28 SWE

29 INNO

30 ANOT

ON BI

31 LIES

32 CRYIN

YOU

33 WATC

WFLW P.O. Box 36  
WMSK P.O. Box 369  
WMSK-FM P.O. Box 369  
WMST 34 Broadway  
WSJP P.O. Box 527  
WNVL P.O. Box 247  
WBKR-FM P.O. Box 1330  
WKYO-FM P.O. Box 2397  
WPAD P.O. Box 450  
WDHR-FM P.O. Box 2228  
WLSI N. Mayo Trail  
WTJM-FM P.O. Box 449  
WCBR P.O. Box "O"  
WRUS P.O. Box 110  
WLCK-FM P.O. Box 158  
WCND P.O. Box 248  
WSEK-FM P.O. Box 740  
WTKY P.O. Box 308  
WKKS 1106 Fairlane  
WTCW P.O. Box 747  
WEOO P.O. Box 475

KROF-FM P.O. Box 610  
KRRV-FM P.O. Box 591  
WABL P.O. Box 787  
KVOB 121 Haynie Ave.  
WIBR P.O. Box 1226  
WYNK P.O. Box 2541  
WYNK-FM P.O. Box 2541  
KCTO P.O. Box 666  
KCTO-FM P.O. Box 666  
KSIG 320 N. Parkerson Ave.  
WLBI P.O. Box 68  
KWJM-FM P.O. Box 398  
KFRA P.O. Box 1111  
KFRA-FM P.O. Box 1111  
KLEB P.O. Box 726  
WSLG P.O. Box 236  
WFPR P.O. Box 1779  
KCIL-FM P.O. Box 2068  
KCKW P.O. Drawer KK  
KJNA-FM P.O. Drawer KK  
KTCC 622 Hudson Ave.  
KXKW P.O. Box J  
KLCL P.O. Box 3067  
KLPL P.O. Box 231  
KLPL-FM P.O. Box 231  
KLIC 1700 Parkview Dr.  
KNOE P.O. Box 4067

Monticello 42633  
Morganfield 42437  
Morganfield 42437  
Mount Sterling 40353  
Murray 42071  
Nicholasville 40356  
Owensboro 42301  
Paducah 42001  
Paducah 42001  
Pikeville 41501  
Pikeville 41501  
Pineville 40977  
Richmond 40475  
Russellville 42276  
Scottsville 42164  
Shelbyville 40065  
Somerset 42501  
Tompkinsville 42167  
Vanceburg 41179  
Whitesburg 41858  
Whitely City 42653

**LOUISIANA**  
Abbeville 70510  
Alexandria 71301  
Amite City 70422  
Bastrop 71220  
Baton Rouge 70821  
Baton Rouge 70821  
Baton Rouge 70821  
Columbia 71418  
Columbia 71418  
Crowley 70526  
Denham Springs 70726  
Farmerville 71241  
Franklin 70538  
Franklin 70538  
Golden Meadow 70357  
Gonzales 70737  
Hammond 70404  
Houma 70361  
Jena 71342  
Jena 71342  
Jonesboro 71251  
Lafayette 70502  
Lake Charles 70601  
Lake Providence 71254  
Lake Providence 71254  
Monroe 71201  
Monroe 71203

(606) 348-8427  
(502) 389-1550  
(502) 389-1550  
(606) 498-1150  
(502) 753-2400  
(606) 985-6031  
(502) 683-1558  
(502) 442-7383  
(502) 442-8231  
(606) 432-8103  
(606) 473-7323  
(606) 337-2331  
(606) 623-1235  
(502) 726-2471  
(502) 237-3148  
(502) 633-3814  
(606) 678-5151  
(502) 487-6119  
(606) 796-3031  
(606) 633-2711  
(606) 376-5100

(318) 893-2531  
(318) 443-7454  
(504) 748-8385  
(318) 281-1383  
(504) 344-2666  
(504) 343-8348  
(504) 343-8348  
(318) 649-2756  
(318) 649-2756  
(318) 783-2520  
(504) 665-5154  
(318) 368-3034  
(318) 828-5372  
(318) 828-5372  
(504) 475-5141  
(504) 644-2191  
(504) 542-1400  
(504) 872-6828  
(318) 992-4155  
(318) 992-4155  
(318) 259-4630  
(318) 232-2632  
(318) 433-1641  
(318) 559-1882  
(318) 559-1882  
(318) 388-3030  
(318) 387-9900

KOKI P.O. Box 847  
KOKI-FM P.O. Box 847  
KDBH-FM P.O. Box 607  
KNIR P.O. Box 1360  
WSHO 1001 Howard Ave.  
WNOE 529 Bienville  
KWCL P.O. Drawer K  
KREH P.O. Box 571  
KPAL 92 W. Shamrock St.  
KXKZ-FM P.O. Box 430  
KRMD P.O. Box 21739  
KWKH P.O. Box 31130  
WSDL P.O. Box 1175  
KTOO-FM P.O. Box 172  
KTLB P.O. Box 1112  
KTHB P.O. Box 682  
KVCL P.O. Box 546  
KCRF-FM P.O. Box 312  
KMAR P.O. Box 312

WFAU P.O. Box 307  
WFAU-FM P.O. Box 307  
WBGW-FM 35 Hildreth St.  
WKXA P.O. Box 900  
WKXA-FM P.O. Box 900  
WFST P.O. Box 647  
WCOO-FM P.O. Box 330  
WPOR-FM 582 Congress St.  
WBMD 5200 Moravia Rd.  
WPOC-FM 711 W. 40th St.  
WTRF 214 13th Ave.  
WFRB P.O. Box 430  
WFRB-FM P.O. Box 430  
WWCS-FM P.O. Box 1006  
WSMD P.O. Box 19  
WXTR-FM P.O. Box 19  
WGGG P.O. Box 271  
WMJS-FM P.O. Box 547  
WICO P.O. Box 909  
WICO-FM P.O. Box 909  
WTHU P.O. Box 16  
WTHR P.O. Box 200  
WYII-FM 6 E. Potomac St.  
WDLW P.O. Box 363  
WMLO 5 Clinton Ave.  
WQVR-FM 399 Main St.

Morgan City 70380  
Morgan City 70360  
Natchitoches 71457  
New Iberia 70560  
New Orleans 70113  
New Orleans 70130  
Oak Grove 71263  
Oak Grove 71263  
Pineville 71360  
Ruston 71270  
Shreveport 71120  
Shreveport 71130  
Slidell 70459  
Sulphur 70683  
Tallulah 71282  
Thibodaux 70301  
Winfield 71483  
Winnsboro 71295  
Winnsboro 71295

**MAINE**  
Augusta 04330  
Augusta 04330  
Bangor 04401  
Brunswick 04011  
Brunswick 04011  
Caribou 04736  
Lewiston 04240  
Portland 04101  
**MARYLAND**  
Baltimore 21206  
Baltimore 21211  
Brunswick 21716  
Frostburg 21532  
Frostburg 21532  
Hagerstown 21740  
La Plata 20646  
La Plata 20646  
Oakland 21550  
Prince Frederick 20678  
Wico 21801  
Salisbury 21801  
Thurmont 21785  
Thurmont 21785  
Westminster 21157  
Williamsport 21795  
**MASSACHUSETTS**  
Boston 02116  
Danvers 01923  
Southbridge 01550

(504) 395-2853  
(504) 395-2853  
(318) 352-9596  
(318) 355-2401  
(504) 525-9680  
(504) 529-1212  
(318) 428-4253  
(318) 428-4253  
(318) 335-2308  
(318) 445-5306  
(318) 255-5000  
(318) 221-6171  
(318) 588-1130  
(504) 641-1560  
(318) 625-7777  
(318) 574-4052  
(504) 447-8008  
(318) 628-7355  
(318) 435-5141  
(318) 435-5141

(207) 823-3878  
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(207) 347-3321  
(207) 725-5507  
(207) 725-5507  
(207) 493-3334  
(207) 784-5786  
(207) 773-8111  
(301) 485-2400  
(301) 366-3693  
(301) 834-3141  
(301) 689-8871  
(301) 733-4500  
(301) 733-4500  
(301) 934-4612  
(301) 934-4612  
(301) 334-3800  
(301) 535-2201  
(301) 742-3212  
(301) 742-3212  
(301) 271-7416  
(301) 648-5511  
(301) 223-8800  
(617) 890-1400  
(617) 774-7000  
(617) 764-4381

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Uncle Fred

Fred Benson Promotion  
P.O. Box 14856  
Long Beach, CA 90803  
(213) 433-5735  
(213) 463-9311

## Cristy LANE

"Lies On Your Lips"



From the Album  
**Fragile-Handle With Care**

Produced by Ron Oates for Lee Stoller Productions  
Executive Producers: Lee Stoller & Don Grierson  
Produced by Robert Allen Jenkins  
Director: Lee Stoller



Watch for Cristy Lane's acclaimed new  
Gospel album - **Amazing Grace**

A Country Boy (Bocephus)  
A Little Bit Crazy (Miliene)  
Across The Borderline (D)  
After The Love (Blue Moc)  
Listening - ASCAP)  
All I'm Missing (Bibo c/o  
An Afternoon (Nashcal -  
ASCAP)  
And Then Some (House c  
U.S. by Cannada By Ca  
Another Honky-Tonk (Pe  
Another Sleepless Night (l  
Bandera, Texas (Keithlee  
Be There (Chappell/Inter  
Best Of Friends (Duchess  
Big City (Shade Tree - E  
Blue Eyes (September -  
Blue Moon (Hotwire/Atla  
Bobbie Sue (House of Gc  
- ASCAP)  
Born With The Blues (Hal  
But It's Cheating (Terrace  
Busted (Tree - BMI)  
Could It Be Love (Gee Sh  
Crying My Heart (Cedarw  
Diamonds In The Stars (A  
Divorcee (Chappell - AS  
Do Me With (Jack & Bill c  
Don't Come Knockin' (Ce  
Don't Ever Leave Me Aga

# COUNTRY RADIO

## THE COUNTRY MIKE

**TALENT SET FOR SUMMER JAMBOREE** — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to **J. Ross Felton**, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturday July 17, include **Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victory, Eddy Raven, Mel McDaniel and Sandy Powell.** Sunday's perfor-

## MOST ADDED COUNTRY SINGLES

1. SINGLE WOMEN — DOLLY PARTON — RCA — 54 ADDS.
2. DON'T LOOK BACK — GARY MORRIS — WARNER BROS. — 43 ADDS.
3. SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) — GENE WATSON — MCA — 28 ADDS.
4. SOMEDAY SOON — MOE BANDY — COLUMBIA — 26 ADDS.
5. BUSTED — JOHN CONLEE — MCA — 26 ADDS.
6. IT'S A LONG WAY TO DAYTONA — MEL TILLIS — ELEKTRA — 25 ADDS.
7. YOU'RE NOT EASY TO FORGET — DOTTIE WEST — LIBERTY — 19 ADDS.
8. I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.

# 1982 COUNTRY RADIO DIRECTORY

## Country Music Stations

WNRS P.O. Box 8605 935 S. Van Dyke WKKQ 199 Capitol Ave. SW WXOX P.O. Box 1250 WPNW P.O. Box 1460 WCLX-FM 339 State St. WKYO 101 N. State WNWN-FM P.O. Box 1590 WCXI 18900 James Couzens Hwy. WVWW 2930 E. Jefferson Ave. WBDN P.O. Box 600 WKMF P.O. Box 1470 WJEB 3601 West Woods Rd. WCUZ One McKay Tower WKKM-FM P.O. Box 549 WKKM-FM P.O. Box 549 WJPD P.O. Box D WJPD-FM P.O. Box D WDJD 310 Glick Hwy. WBUK 9112 S. Westnedge WITL P.O. Box WITL WITL-FM P.O. Box WITL WTHM 292 W. Nepessing St. WSMA 5300 Marine City Hwy WCEN-FM P.O. Box 407 WMUS P.O. Box 5260 WMUS-FM P.O. Box 5260 WAOP P.O. Box 980 WKQC-FM P.O. Box 17776 WSJM P.O. Box 107 WMIC 19 S. Elk WSUE-FM P.O. Box 1230 WDEE 21700 Northwestern Hwy. WKJC-FM P.O. Box 549 WTCM-FM 314 E. Front St. WSDS 580 W. Clark Rd. WZND FM P.O. Box 106	MICHIGAN Ann Arbor Bad Axe Battle Creek Bay City Bloomfield Hills Boyer City Caro Coldwater Detroit Escanaba Flint Gladwin Grand Rapids Harrison Harrison Ishpeming Ishpeming Jackson Kalamazoo Lansing Lansing Lapeer Marine City Mount Pleasant Muskegon Muskegon Otsego Saginaw Saint Joseph Sandusky Sault Ste. Marie Southfield Tawas City Traverse City Ypsilanti Zeeland	48107 48413 49015 48706 48013 49712 48723 49036 48235 48207 49829 48501 48624 49503 48625 48625 49849 49849 49201 49002 48910 48910 48446 48039 48858 49445 49445 49078 48605 49085 48471 49783 48075 48763 49684 48197 49464	(313) 662-2881 (517) 269-9931 (616) 962-6267 (517) 893-4588 (313) 681-5000 (616) 582-6791 (517) 673-2136 (517) 279-9767 (313) 345-8600 (313) 259-4329 (906) 786-4118 (313) 742-1470 (517) 426-4527 (616) 451-2551 (517) 539-7105 (517) 539-7105 (906) 486-9937 (906) 486-9937 (517) 784-6121 (616) 327-7051 (517) 393-1009 (517) 393-1010 (313) 664-8555 (313) 765-8893 (517) 773-5907 (616) 744-1671 (616) 744-1671 (616) 692-6851 (517) 752-8161 (616) 983-3992 (313) 648-2700 (906) 632-6369 (313) 557-1500 (517) 362-3417 (616) 947-7075 (313) 484-1840 (616) 772-2144	KDIO RR 1 Box 264 KPRM P.O. Box 49 WCMP-FM RR 2 KLOH P.O. Box 512 KFIL P.O. Box 377 KFIL-FM P.O. Box 377 WQPM P.O. Box 188 WQPM-FM P.O. Box 188 KOLM 114 1/2 S. Broadway WWJO-FM P.O. Box 220 WMIN 1995 Century Ave. WRRD 1370 Davern St. WVAL P.O. Box 255 KTRF P.O. Box 145 KWMB P.O. Box 46 KWAD P.O. Box 551 KAGE P.O. Box 767 KWDA P.O. Box 592	WHAY-FM P.O. Box 98 WAMY P.O. Box 458 WBLE P.O. Box 73 WXGR P.O. Box ZZ WVMI P.O. Box 4606 WRKN P.O. Box 145 WCHJ 210 W Court St. WJRL P.O. Drawer 598 WZZB P.O. Box 310 WZZB-FM P.O. Box 310 WRDC Hwy. 61 N. WFFF P.O. Box 550 WACR-FM P.O. Box 1078 WMBC P.O. Box 707 WADI-FM P.O. Box 664 WCHA P.O. Box 471 WBJS-FM P.O. Drawer F WEPA P.O. Box 710 WMAG P.O. Box 1539 WFTO P.O. Box 547 WGVM P.O. Box 1438 WNAG 407 Mound St. WGUF 1505 24th Ave. WBKH P.O. Box 1508 WFOR 2414 W 7th St. *WJQS P.O. Box 22604 KZOZ-FM P.O. Box A WLAU P.O. Box 167 WLSM P.O. Box 111 WRBE P.O. Box 827 WAKK P.O. Box 1143 WOKK P.O. Box 5797 WGUD-FM P.O. Box 307 WMIS 20 E Franklin St. WOKM-FM P.O. Box 808 WCIS P.O. Box 1789 WRJW P.O. Box 849 WSEL P.O. Box 240	Ortonville Park Rapids Pine City Pipestone Preston Preston Princeton Princeton Rochester Saint Cloud Saint Paul Saint Paul Sank Rapids Thief River Falls Wabasha Wadena Winona Worthington	56278 56470 55063 56164 55965 55965 55371 55371 55301 56301 55119 55116 56379 56701 55981 56482 55987 56187	(612) 839-2581 (218) 732-3306 (612) 629-2525 (507) 825-3363 (507) 765-3856 (507) 765-3856 (612) 389-1300 (612) 389-1300 (507) 288-1971 (612) 251-4422 (612) 739-4433 (612) 699-1330 (612) 252-6200 (218) 681-1230 (612) 565-4576 (218) 631-1803 (507) 452-2867 (507) 376-6165
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RO — CBS/CURB — 17

## Y SINGLES

REPORTS.  
65 REPORTS.  
HERE'S ONE COMING  
S.  
WILLIAMS, JR. —

ERTY — 58 REPORTS.  
MOON/ASYLUM — 56

— DAVID FRIZZELL &

KAGGS — EPIC — 48

VARNER BROS. — 47

## ak Out

**1B/Nashville**  
un the danger of sounding  
everyone else. Homogeniza-  
milk, but I don't think it's that  
In Nashville, with 31 radio  
e all playing the same  
ve no identification what-  
here's even room for diver-  
one country station to  
maybe should be one stat-  
of pop, one playing a lot of  
ther that has a mix. If people  
ation they're listening to un-  
ID, then you're going  
time getting any identifica-

**AM/Altoona**  
a matter that could be left up  
I don't think that it's up to a  
mer to dictate taste to an  
an audience perceives  
e country, then it's country.  
be in a position to tell them  
hat it is not. I think it's a mate-  
e people wait and see what  
it to be before a radio  
an make that decision.

**SAI/Cincinnati**  
nion that a country song is a  
regardless of the sound. If  
is a country song, it can be  
untry. I don't think that

(continued on page 22)

**America's leading\* country  
music station is  
in New York.**

In the last nationwide Arbitron sweep, Fall 1981, WHN had the highest cumulative share of all country music stations, Mon-Sun, 6AM-12 Midnight, Metro, Total Cume Persons 12<sup>+</sup>. All data are estimates and subject to survey limitations.

# WHN

A MUTUAL STATION

Radio Seminar



# CASH BOX TOP 100 COUNTRY

February 27, 1982

**1 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD**  
ED BRUCE (MCA-51210) 4 13

**2 SHINE**

**3 MOUN**

**4 DO MI**

**5 I JUST THE N**

**6 BLUE**

**7 BOBB**

**8 ONLY**

**9 SHE L**

**10 ONLY**

**11 BIG C**

**12 THE V**

**13 IF YO ME (Y THE K**

**14 THE C**

**15 EVER**

**16 ANOT**

**17 TENN**

**18 MIS'R**

**19 SAME**

**20 LORD GOOD**

**21 THRO**

**22 BE TH JOHT**

**23 A COI**

**24 NO RI**

**25 WHEN**

**26 I LIE**

**27 IF YOU A STF COMI**

**28 SWEE**

**29 INNOI**

**30 ANOT ON BI**

**31 LIES I**

**32 CRYII YOU**

**33 WATC**

**34 AFTER THE LOVE SLIPS AWAY**  
EARL THOMAS CONLEY (RCA PB-13053) 42 2

**35 DON'T EVER LEAVE ME AGAIN**

**69 I'D LOVE YOU TO WANT ME**  
NARVEL FELTS (Lobo 111) 80 3

**70 THE CUBE**

## 1982 COUNTRY RADIO DIRECTORY

### Country Music Stations

WKPO P.O. Box 445	Prentiss 39474	(601) 792-5972	KMIS P.O. Box 250	Portageville 63873	(314) 379-5436
WELQ P.O. Box 410	Tupelo 38801	(601) 842-7658	KYRO P.O. Box 280	Potosi 63664	(314) 438-2136
WJLJ P.O. Box 1626	Vicksburg 39180	(601) 844-4546	KZNN-FM P.O. Box 727	Rolla 65401	(314) 364-2525
WBOC P.O. Box 589	Waynesboro 39367	(601) 636-1108	KLRL P.O. Box 1460	Saint Charles 63301	(314) 946-6600
WABO P.O. Box 507	Winona 38967	(601) 735-4331	KFEO P.O. Box 879	Saint Joseph 64502	(816) 233-8881
WONA Rt. 3 Box 13	Yazoo City 39194	(601) 283-1570	KUSN 2414 S Leonard Rd.	Saint Louis 63101	(314) 233-2577
WJNS-FM P.O. Box 1048		(601) 746-5921	300 N 12th Blvd.	Saint Louis 63101	(314) 436-1600
	<b>MISSOURI</b>		300 N 12th Blvd.	Sainte Genevieve 63670	(314) 883-2980
KSWM P.O. Box 410	Aurora 65605	(417) 678-4131	P.O. Box 428	Sedalia 65301	(816) 326-5005
KSOA P.O. Box 386	Ava 65608	(417) 583-4191	3106 W. Broadway	Sikeston 63801	(314) 471-1520
KYOQ 304 E Jackson	Bolivar 65613	(417) 326-5257	KSTG-FM P.O. Box 907	Springfield 65802	(417) 865-6614
KYOO-FM 304 E Jackson	Bolivar 65613	(417) 326-5257	P.O. Box 1806	Springfield 65802	(417) 865-6614
KPCR P.O. Box 1	Bowling Green 63334	(314) 324-2283	KTTS-FM P.O. Box 1806	Springfield 65804	(417) 883-9000
KPCR-FM P.O. Box 1	Bowling Green 63334	(314) 324-2283	KWTO P.O. Box 4568GS	Springfield 65804	(417) 883-9000
KGHM 107 S Main St.	Brookfield 64628	(816) 258-7477	P.O. Box 15	Thayer 54791	(417) 264-7211
KMAM 800 E Nursery	Butler 64730	(816) 679-4191	KWRE P.O. Box 220	Warrenton 63383	(314) 456-3311
KMOE-FM 800 E Nursery	Butler 64730	(816) 679-4191	KFBD P.O. Box 220	Warrenton 63383	(314) 456-3311
KVVC-FM Route 3	Cabool 65689	(417) 962-4380	KFBD P.O. Box 583	Waynesville 65583	(314) 336-3133
KZYM 1025 Broadway	Cape Girardeau 63701	(314) 335-8291	KJPW P.O. Box 518	Waynesville 65583	(314) 336-3133
KAOL 102 N Mason	Carrollton 64633	(618) 542-0404	KYSD-FM P.O. Box 518	West Plains 65775	(417) 256-3131
KAOL-FM 102 N Mason	Carrollton 64633	(618) 542-0404	KWPM Rt. 2, Box 103-6A		
KCRV P.O. Box 909	Caruthersville 63830	(314) 333-1370		<b>MONTANA</b>	
KTGR P.O. Box 459	Columbia 65205	(314) 449-2433		Anaconda 59711	(406) 563-3473
KDEX P.O. Box 249	Dexter 63841	(314) 624-3545	KANA 105 Main	Baker 59313	(406) 778-3381
KDFM 116 S Grand	Doniphan 63935	(314) 996-3124	KFLN P.O. Box 790	Billings 59102	(406) 259-4586
KOEA-FM 116 S Grand	Doniphan 63935	(314) 996-3124	KBMY P.O. Box 20316	Billings 59107	(406) 656-1410
KESM P.O. Box 300	El Dorado Sprgs 64744	(417) 876-2741	KIDX-FM P.O. Box 30198	Billings 59103	(406) 245-4177
KTJJ-FM P.O. Box 461	Farmington 63640	(314) 756-6476	KDYN P.O. Box 958	Bozeman 59715	(406) 587-5188
KJCF P.O. Box 368	Festus 63028	(314) 937-7642	KXXL P.O. Box 1689	Forsyth 59327	(406) 356-2711
KFTW P.O. Box 71	Fredericktown 63645	(314) 783-6461	KIKC P.O. Box 1250	Great Falls 59405	(406) 453-0336
KFAL P.O. Box 581	Fulton 65251	(314) 642-3341	KMON 7 Holiday Village	Hamilton 59840	(408) 363-3010
KHMO P.O. Box 711	Hannibal 63401	(314) 221-3450	KHDN P.O. Box 389	Hardin 59034	(406) 665-1230
KBTC SR 8 Box 68	Houston 65483	(417) 967-3353	KPOX-FM P.O. Box K	Haure 59501	(406) 265-7841
KSCM-FM SR 8 Box 68	Houston 65483	(417) 967-3353	KGEZ P.O. Box 600	Kalispell 59901	(406) 755-6600
KPIA P.O. Box 437	Joplin 64801	(417) 623-1450	KLCB P.O. Box 730	Libby 59923	(406) 293-6234
WMBH P.O. Box 1667	Kansas City 64108	(816) 753-4567	KGRZ P.O. Box 4106	Missoula 59806	(406) 728-1450
WDAF Signal Hill	Kennett 63857	(314) 888-4616	KYSS 400 Ryman	Missoula 59801	(406) 728-9300
KTMO-FM P.O. Box 509	Lebanon 65536	(417) 532-3981	KERR P.O. Box 1503	Polson 59860	(406) 883-2555
KLWT Rt. 2 New Buffalo Rd.	Lexington 64067	(816) 259-2215	KCGM-FM P.O. Box 220	Scobey 59263	(406) 487-2293
KBK-FM P.O. Box 188	Lexington 64067	(816) 259-2215	KGXX P.O. Box 31	Sidney 59270	(406) 482-2115
KLEX P.O. Box 188	Liberty 64068	(816) 781-6601		<b>NEBRASKA</b>	
KFTI 310 Lafrenz Rd.	Macon 63552	(816) 385-2191	KMAZ-FM Sherman & Mary	Beatrice 68310	(402) 228-5923
KMMO P.O. Box 188	Marshall 65340	(816) 886-7422	KCSR P.O. Box 931	Chadron 69337	(308) 432-5545
KEMM P.O. Box 128	Marshall 65340	(816) 886-7422	KGMT P.O. Box 425	Fairbury 68352	(402) 729-3382
KRES-FM P.O. Box 586	Marshfield 65270	(417) 468-4547	KRVN 104 W. 8th St.	Lexington 68850	(308) 324-2371
KLRS 9th & Hubbard St.	Moberly 65270	(816) 263-1300	KECK P.O. Box 6006	Lincoln 68508	(402) 423-1530
KPWB Rt. 3 Hwy. HH	Mountain Grove 65711	(417) 926-4650	KNCY P.O. Box 278	Nebraska City 63410	(402) 873-3348
KWOC P.O. Box 399	Piedmont 63957	(314) 223-4218	KNCY-FM P.O. Box 278	Nebraska City 68410	(402) 873-3348
	Poplar Bluff 63901	(314) 785-0881	WJAG P.O. Box 789	Norfolk 68701	(402) 371-0780



**Nationwide Sound  
and  
Country Music**

*A love affair  
that  
goes on  
forever*



Nationwide Sound Distributors  
P. O. Box 23262  
1204 Elmwood Avenue  
Nashville, Tennessee 37202  
(615) 385-2704



*Montana Skyline's*

*\* New Hit Single \**

**"A Woman Like You"**

Produced by Montana Skyline & Hal Sacks  
From the LP "Full Moon, Empty Pockets" (SNW 2022)



**National Promotion by  
Richard P. Colanzi &  
Regina Raleigh**

**DJ & Distribution Hotline:  
(406) 728-8238  
606 Edith;  
Missoula, MT. 59801**

A Country Boy (Bocephus)  
A Little Bit Crazy (Milene)  
Across The Borderline (C)  
After The Love (Blue Moc)  
Listening — ASCAP)  
All I'm Missing (Bibo c/o)  
An Afternoon (Nashcal —  
ASCAP)  
And Then Some (House of  
U.S. by Cannada By C)  
Another Honky-Tonk (Pe)  
Another Sleepless Night (P)  
Bandera, Texas (Keithlee)  
Be There (Chappell/Inter)  
Best Of Friends (Duchess)  
Big City (Shade Tree — E)  
Blue Eyes (September — E)  
Blue Moon (Hotwire/Atla)  
Bobbie Sue (House of Gc  
— ASCAP)  
Born With The Blues (Hal)  
But It's Cheating (Terrace)  
Busted (Tree — BMI)  
Could It Be Love (Gee Sh)  
Crying My Heart (Cedarw)  
Diamonds In The Stars (P)  
Divorcee (Chappell) — AS  
Do Me With (Jack & Bill c)  
Don't Come Knockin' (Ce)  
Don't Ever Leave Me Aga

# COUNTRY RADIO

## THE COUNTRY MIKE

**TALENT SET FOR SUMMER JAMBOREE** — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to J. Ross Felton, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturday July 17, include Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victory, Eddy Raven, Mel McDaniel and Sandy Powell. Sunday's perfor-

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1. **SINGLE WOMEN** — DOLLY PARTON — RCA — 54 ADDS.
2. **DON'T LOOK BACK** — GARY MORRIS — WARNER BROS. — 43 ADDS.
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8. **I'VE JUST SEEN A FACE** — CALAMITY JANE — COLUMBIA — 17 ADDS.

# 1982 COUNTRY RADIO DIRECTORY

## Country Music Stations

KYNN	615 N. 90th	Omaha	68141	(402) 392-1490	WFLC-FM	P.O. Box 155	Canandalgua	14424	(716) 394-1550
KYNN-FM	615 N. 90th	Omaha	68141	(402) 392-1490	WKRT	292 Tompkins St.	Cortland	13045	(607) 756-2828
KBRX	P.O. Box 150	O'Neill	68763	(402) 336-1612	WBZU	15 Water St.	Fredonia	14063	(716) 672-2157
KNLV	P.O. Box 268	Ord	68862	(308) 728-3263	WQIX-FM	P.O. Box 288	Horseheads	14845	(607) 739-0771
KEYR	P.O. Box 1263	Scottsbluff	69361	(308) 632-4119	WHUG-FM	P.O. Box 1199	Jamestown	14701	(716) 664-2313
KNEB-FM	P.O. Box 239	Scottsbluff	69361	(308) 632-7121	WXRL	5360 William St.	Lancaster	14086	(716) 681-1313
KVSH	126 W. 3rd St.	Valentine	69201	(402) 378-2400	*WHN	400 Park Ave.	New York	10022	(212) 888-1000
		<b>NEVADA</b>			WEBO	119 McMaster St.	Owego	13827	(607) 687-0371
		Carson City	89701	(702) 882-6263	WKDR	91 Margaret St.	Plattsburgh	12901	(518) 561-7600
		Fallon	89406	(702) 423-2243	WADR	9579 Main St.	Remsen	13438	(315) 831-3941
		Las Vegas	89109	(702) 732-1363	WNYS	360 East Ave.	Rochester	14604	(716) 232-3700
		Las Vegas	89109	(702) 732-7753	WSCP	9190 Main St.	Sandy Creek	13145	(315) 387-3400
		Reno	89510	(702) 322-1340	WUTO	288 Genesee St.	Utica	13502	(315) 797-7292
		Reno	89505	(707) 329-9261	WDLA	P.O. Box 58	Walton	13856	(607) 865-4321
		<b>NEW HAMPSHIRE</b>			WDLA-FM	P.O. Box 58	Walton	13856	(607) 865-4321
		Dover	03820	(603) 742-7059	WNCO-FM	P.O. Box 63	Watertown	13601	(315) 788-2390
		<b>NEW JERSEY</b>			WKHK-FM	41-30 58th St.	Woodside	11377	(212) 335-1700
		Hammonton	08037	(609) 561-1900	*WWNC	P.O. Box 6447	Asheville	28806	(704) 253-3835
		Hammononton	08037	(609) 561-1900	WPCM-FM	P.O. Box 1119	Burlington	27215	(919) 584-0126
		Newton	07860	(201) 383-3400	WPTL	P.O. Box 471	Canton	28716	(704) 648-3576
		Stirling	07980	(201) 647-4400	WAME	P.O. Box 1008	Charlotte	28231	(704) 377-5551
		Washington	07682	(201) 689-1580	WIST	P.O. Box 9456	Charlotte	28299	(704) 376-3511
		<b>NEW MEXICO</b>			WQCC	1402 E. Morehead St.	Charlotte	28204	(704) 372-1540
		Alamogordo	88310	(505) 437-1505	WSOC-FM	P.O. Box 34665	Charlotte	28212	(704) 372-0930
		Albuquerque	87109	(505) 881-5333	WCSL	P.O. Box 367	Cherryville	28021	(704) 435-3297
		Albuquerque	87103	(505) 765-5400	WHPY	P.O. Box 628	Clayton	27520	(919) 553-6136
		Albuquerque	57110	(505) 266-5833	WTIK	P.O. Box 1571	Durham	27702	(919) 477-7351
		Albuquerque	87190	(505) 884-5833	WCBX	P.O. Box A	Eden	27288	(919) 623-3121
		Artesia	88210	(505) 746-2751	*WBXB-FM	P.O. Box O	Edentown	27932	(919) 482-3200
		Carlsbad	88220	(505) 887-5521	WGHB	P.O. Box 229	Farmville	27828	(919) 753-4122
		Clovis	88101	(505) 783-5511	WFAI	P.O. Box 649	Fayetteville	28302	(919) 483-0393
		Clovis	88101	(505) 782-4411	WFNC	P.O. Box 35297	Fayetteville	28303	(919) 867-3131
		Espanola	87533	(505) 753-2201	WBBO-FM	W. Main St.	Forest City	28043	(704) 245-4205
		Gallup	87301	(505) 863-4444	WFSC	P.O. Box 470	Franklin	28734	(704) 524-4418
		Hobbs	88240	(505) 393-1551	WAKS	P.O. Box 588	Fuquay	27526	(919) 552-2263
		La Cruces	88001	(505) 524-8558	WLTC	P.O. Box 3927	Gastonia	28052	(704) 865-1280
		Lovington	88260	(505) 396-2244	WFMC	P.O. Box 2008	Goldsboro	27530	(919) 734-4211
		Lovington	88260	(505) 396-2244	WSML	P.O. Box 900	Graham	27523	(919) 227-4254
		Portales	88130	(505) 356-6681	WKJK	P.O. Box 486	Granite Falls	28630	(704) 396-3361
		Roswell	88201	(505) 622-0290	WKDX	P.O. Box 826	Hamlet	28345	(919) 582-2653
		Santa Fe	87502	(505) 471-2311	WXNC-FM	P.O. Box 1240	Henderson	27536	(919) 438-8111
		Silver City	88061	(505) 388-1958	WKIT-FM	P.O. Box 2470	Hendersonville	28793	(704) 693-4193
		Tucumcari	88401	(505) 461-0522	WIRC	P.O. Box 938	Hickory	28601	(704) 332-4130
		Tucumcari	88401	(505) 461-0522	WOKX	P.O. Box 2808	High Point	27261	(919) 869-0101
		<b>NEW YORK</b>			*WLAS	P.O. Box 760	Jacksonville	28540	(919) 347-4111
		Albany	12206	(518) 482-8614	WRCM-FM	P.O. Box A.J.	Jacksonville	28540	(919) 455-2202
		Albany	12201	(518) 283-4900	WKTE	P.O. Box 465	King	27021	(919) 983-3111
		Albany	12203	(518) 449-1460	WKMT	P.O. Box 669	Kings Mountain	28056	(704) 739-3671
		Baldwinsville	13027	(315) 635-3971	WRNS-FM	P.O. Box 609	Kinston	28501	(919) 522-1978
		Baldwinsville	13027	(315) 635-3971	WBUY	P.O. Box 668	Lexington	27292	(704) 241-2736
		Batavia	14020	(716) 344-1490	WJSK-FM	P.O. Box 1056	Lumberton	28358	(919) 738-4771
		Binghamton	13902	(607) 722-3437	WDSL	P.O. Box 404	Mocksville	27028	(704) 634-2177
		Buffalo	14202	(716) 854-1120	WIXE	P.O. Box 1007	Monroe	28110	(704) 289-2525
					WHIP	P.O. Box 600	Mooreville	28115	(704) 664-5051

RO — CBS/CURB — 17

## Y SINGLES

REPORTS.  
65 REPORTS.  
HERE'S ONE COMING  
S.  
WILLIAMS, JR. —

ERTY — 58 REPORTS.  
MOON/ASYLUM — 56

— DAVID FRIZZELL &

KAGGS — EPIC — 48

VARNER BROS. — 47

## ak Out

**RB/Nashville**  
on the danger of sounding everyone else. Homogenization, but don't think it's that In Nashville, with 31 radio e all playing the same ve no identification what- here's even room for diver- one country station to maybe should be one stat- of pop, one playing a lot of ther that has a mix. If people tion they're listening to un- ID, then you're you're going time getting any identifica-

**/AM/Altoona**  
a matter that could be left up I don't think that it's up to a mer to dictate taste to an audience perceives e country, then it's country. be In a position to tell them hat it is not. I think it's a mate- people wait and see what it to be before a radio an make that decision.

**SAI/Cincinnati**  
nion that a country song is a regardless of the sound. If is a country song, it can be untry. I don't think that

(continued on page 22)

Thanks for your support!  
Love, David and Shelly

**DAVID FRIZZELL & SHELLEY WEST**  
Includes  
You're The Reason God Made Oklahoma  
A Texas State Of Mind



Carryin' On The Family Names

BSK 3555

Produced by Snuff Garrett and Steve Dorff

**The David Frizzell & Shelly West Album**  
Includes  
Another Honky-Tonk Night On Broadway  
Just Before Dawn/I Just Came Here To Dance



BSK 3643

Produced by Snuff Garrett and Steve Dorff, an Eastwood Garrett Music Production



On Warner/Viva Records & Tapes. Management: Jackson Brumley.



Radio Seminar





# COUNTRY RADIO

## THE COUNTRY MIKE

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# 1982 COUNTRY RADIO DIRECTORY

## Country Music Stations

WSAN	P.O. Box 568	Allentown	18105	(814) 944-9476	WKDY	P.O. Box 5035	Spartanburg	29304	(803) 583-2727
WVAM	P.O. Box 1827	Altoona	16803	(814) 944-9456	WAZS	P.O. Box 859	Summerville	29483	(803) 873-2691
WASP	P.O. Box 270	Brownsville	15417	(412) 785-3450	WFIG	P.O. Box 38	Sumter	29150	(803) 495-2575
WHYL	1013 S. Hanover St.	Carlisle	17013	(717) 249-1717	WYAK	P.O. Box A	Surfside Beach	29577	(803) 651-7936
WCBG	Broadcast Bldg.	Chambersburg	17201	(717) 263-4131	WYAK-FM	P.O. Box A	Surfside Beach	29577	(803) 651-7936
WPDC	P.O. Box 1600	Elizabethtown	17022	(717) 367-7700	WGOG	P.O. Box 278	Walhalla	29691	(803) 638-3616
WRKZ-FM	P.O. Box 1600	Elizabethtown	17022	(717) 367-7700					
WFEM-FM	226-5th St.	Ellwood City	16117	(412) 758-5466					
WIOV-FM	P.O. Box 430	Ephrata	17522	(717) 738-1191					
WLKK	471 Robinson Rd. W	Erie	16599	(814) 868-9656					
WSKE	P.O. Box 187	Everett	15537	(814) 652-2600					
WOKU-FM	245 Brown St.	Greensburg	15601	(412) 834-0600					
WCMB	P.O. Box 3433	Harrisburg	17105	(717) 763-7020					
WJAC	Hickory Ln.	Johnstown	15907	(814) 255-5831					
WWBR	1724 Scalp Ave.	Johnstown	15904	(814) 467-6644					
WCNS	317 Depot St.	Latrobe	15650	(412) 537-3338					
WVLV	P.O. Box 940	Lebanon	17042	(717) 273-2611					
WBPZ-FM	132 1/2 E. Main St.	Lock Haven	17745	(717) 748-4038					
WVFC	P.O. Box 1530	McConnellsburg	17233	(717) 484-3117					
WIXZ	400 Lincoln Hwy. East	McKeesport	15035	(412) 566-1360					
WVWC-FM	333 Chestnut St.	Mifflinburg	17844	(717) 966-1777					
WBZY	Kennedy Sq. W	New Castle	16101	(412) 656-1140					
WHYP	10325 W. Main Rd.	North East	16428	(814) 725-9664					
WHYP-FM	10325 W. Main Rd.	North East	16428	(814) 725-9664					
WRCP	2043 Locust St.	Philadelphia	19103	(215) 564-2300					
WFIL-FM	440 Domino Ln.	Philadelphia	19104	(215) 482-7000					
WUSL	440 Domino Ln.	Philadelphia	19104	(215) 483-8900					
WPHR	P.O. Box 361	Philipsburg	16866	(814) 342-2300					
WDSY-FM	107 6th St. Fulton Bldg.	Pittsburgh	15222	(412) 471-9950					
WEEP	107 6th St.	Pittsburgh	15222	(412) 471-9950					
WHUM	P.O. Box 1657	Reading	19603	(215) 376-3987					
WTMX-FM	Main & Broad Sts.	Ridgway	15853	(814) 773-3166					
WKMC	P.O. Box 191	Roaring Spring	16673	(814) 224-2151					
WGBI	1000 Wyoming Ave.	Scranton	18509	(717) 961-2222					
WGMR-FM	P.O. Box 247	Tyrone	16686	(814) 684-3200					
WAYZ	33 E. Main St.	Waynesboro	17268	(717) 762-3138					
WAYZ-FM	33 E. Main St.	Waynesboro	17268	(717) 762-3138					
WBAX	One Broadcast Plaza	Wilkes-Barre	18703	(717) 288-7575					
WNOW	P.O. Box 1747	York	17405	(717) 755-1049					
		<b>RHODE ISLAND</b>							
WHIM	115 Eastern Ave.	Providence	02914	(401) 438-6110					
		<b>SOUTH CAROLINA</b>							
WAKN	P.O. Box 870	Aiken	29801	(803) 649-7993					
WAIM	P.O. Box 650	Anderson	29622	(803) 226-1511					
WWBD	P.O. Box 543	Bamberg	29003	(803) 245-2411					
WBEO	3040 Boundary St.	Beaufort	29902	(803) 524-3050					
WBEO-FM	3040 Boundary St.	Beaufort	29902	(803) 524-3050					
WPUB	P.O. Box 753	Camden	29020	(803) 432-1130					
WCAY	2334 Edmund Rd.	Cayce	29033	(803) 796-1850					
WEZL-FM	2334 Edmund Rd.	Cayce	29033	(803) 796-1850					
WEZL-FM	P.O. Box Z	Charleston	29402	(803) 884-2534					
WCOS-AM/FMP	P.O. Box 748	Columbia	29202	(803) 256-7348					
WXAP	P.O. Box 50568	Columbia	29250	(803) 776-1230					
WJXY	P.O. Box 1207	Conway	29526	(803) 397-3666					
WDAR	P.O. Box 811	Darlington	29532	(803) 393-4081					
WELP-FM	P.O. Box 667	Easley	29640	(803) 859-4401					
WFIS	P.O. Box 156	Fountain Inn	29644	(803) 963-5991					
WSHG-FM	P.O. Drawer 1400	Georgetown	29440	(803) 546-4161					
WESC	233 W. Stone Ave.	Greenville	29602	(803) 242-4660					
WESC-FM	233 W. Stone Ave.	Greenville	29602	(803) 242-4660					
WMTY	Rt. 11 Box 98	Greenwood	29846	(803) 223-4300					
WEAB	P.O. Box 549	Greer	29651	(803) 877-1821					
WBHC	P.O. Box 686	Hampton	29924	(803) 943-2831					
WDKD	P.O. Box 525	Kingstree	29556	(803) 382-2361					
WLCM	103 S. Catawba St	Lancaster	29715	(803) 283-2051					
WVAP	P.O. Box 1	Langley	29831	(803) 593-3915					
WLBG	P.O. Box 269	Laurens	29360	(803) 984-3511					
WATP-FM	P.O. Box 1103	Marion	29571	(803) 423-5971					
WBER	P.O. Box 67	Moncks Corner	29461	(803) 899-2195					
WKMG	P.O. Box 70	Newberry	29118	(803) 276-2507					
WTND	P.O. Box 730	Orangeburg	29115	(803) 534-1301					
WCPL-FM	P.O. Box 5	Pageland	29728	(803) 672-7839					
WTYC	P.O. Box 1091	Rock Hill	29730	(803) 366-4148					
WQJZ-FM	P.O. Box 903/904	Saint George	29477	(803) 563-4371					

## Cash Box Chart Methodology

The Cash Box Top 100 Country Singles chart is based on a quantitative analysis of playlist reports from 105 country radio stations across the country, plus 33 sales reports representative of individual markets. The purpose of the following is to describe the preparation of the most authoritative country music chart in the industry.

Every week, Cash Box contacts radio reporters, logging the top 15 records, debuts to the chart, new additions to the playlist and five point moves within the top 50 records. Each report is documented and made available to artists, promoters, record labels, publishers, writers and all industry personnel concerned with the activity of a record. Cash Box has adopted this open chart measure to allow the industry to scrutinize and evaluate the progress of a record as we do.

For a record to debut on the Top 100 Country chart it must receive at least 15 radio reports within a two-week period. This means that the stations must either add the single or jump it five or more points.

To debut with a bullet, a record has to garner at least 15 radio reports in a single week. The more reports, the higher the record will debut.

Once a record is on the chart, the number of reports needed to receive a bullet is determined by its position on the chart. The higher the chart position, the more reports it takes to bullet.

Taking this analysis a step further, a record that appears between positions 100 to 76 needs 15 reports for a bullet. For records between 75 and 61, 20 reports are required for a bullet; from 60 to 51, 25 reports; from 50 to 41, 30 reports; from 40 to 31, 35 reports; from 30 to 21, 45 reports; from 20 to 11, 50 reports; and records in the top 10 need 55 reports for a bullet.

The chart also reflects sales data reported to Cash Box from a broad cross-section of retailers, rack jobbers and one-stops. For example if a record falls short of the required number of radio reports for a bullet, but shows exceptionally strong sales support, we weigh the sales information in determining whether the record receives a bullet. Conversely, if a record in the top 30 shows ample radio support but lacks the sales reports corresponding to its chart position, we take that into consideration also.

## INSTANT ACTION

### JIM STORIE

"DIG A LITTLE DEEPER"  
(LS-190)

PICK HIT IN  
B/B & C/B

PRODUCED BY:  
JOHNNY ELGIN AND RICK DAVIS

PROMOTION BY JOHNNY ELGIN AND RICK DAVIS



Radio Seminar







# COUNTRY RADIO

## THE COUNTRY MIKE

**TALENT SET FOR SUMMER JAMBOREE** — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to J. Ross Felton, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturday July 17, include Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victory, Eddy Raven, Mel McDaniel and Sandy Powell. Sunday's perfor-

## MOST ADDED COUNTRY SINGLES

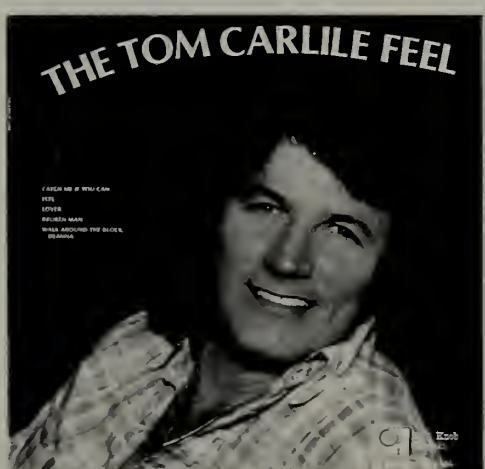
- SINGLE WOMEN — DOLLY PARTON — RCA — 54 ADDS.
- DON'T LOOK BACK — GARY MORRIS — WARNER BROS. — 43 ADDS.
- SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) — GENE WATSON — MCA — 28 ADDS.
- SOMEDAY SOON — MOE BANDY — COLUMBIA — 26 ADDS.
- BUSTED — JOHN CONLEE — MCA — 26 ADDS.
- IT'S A LONG WAY TO DAYTONA — MEL TILLIS — ELEKTRA — 25 ADDS.
- YOU'RE NOT EASY TO FORGET — DOTTIE WEST — LIBERTY — 19 ADDS.
- I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.

# 1982 COUNTRY RADIO DIRECTORY

## Country Music Stations

WBLB P.O. Box 915	Pulaski 24301 (703) 980-3411	WRRJ-LM P.O. Box 764	Rainelle 25962 (304) 438-7811
WRAD P.O. Box 1168	Radford 24141 (703) 639-2461	WMOV P.O. Box 647	Ravenswood 26164 (304) 273-2544
WEET P.O. Box 11163	Richmond 23230 (804) 359-1357	WKLC P.O. Box 556	Saint Albans 25177 (304) 722-3308
WXGI P.O. Box 8872	Richmond 23225 (804) 233-7666	WKLC-FM P.O. Box 556	Saint Albans 25177 (304) 722-3308
WJLM-FM P.O. Box 6099	Roanoke 24017 (703) 342-3131	WHAW P.O. Box 431	Weston 26452 (304) 269-5555
WSLC P.O. Box 6002	Roanoke 24017 (703) 387-0234	*WWVA 1015 Main St.	Wheeling 26003 (304) 232-1170
WNLB P.O. Box 602	Rocky Mount 24151 (703) 483-7011	WXCC-FM P.O. Box 261	Williamson 25661 (304) 235-3600
WYTI P.O. Box 430	Rocky Mount 24151 (703) 483-9955	WXCE P.O. Box 1260	Amery 54001 (715) 268-7185
WKDW P.O. Box 2189	Staunton 24401 (703) 886-2376	WATK P.O. Box 310	Antigo 54409 (715) 623-4124
WTZE P.O. Box 69	Tazewell 24651 (703) 988-4150	WYNE P.O. Box 1237	Appleton 54912 (414) 739-1158
WCMS 900 Commonwealth Pl.	Virginia Beach 23464 (804) 424-1050	WXRO-FM 98 Stoddard St.	Beaver Dam 53916 (414) 885-4442
WCMS-FM 900 Commonwealth Pl.	Virginia Beach 23464 (804) 424-1050	WBEL 504 W. Grand Ave.	Beloit 53511 (608) 365-6641
WKWC P.O. Box 740	Warrenton 22186 (703) 347-1420	WDMP P.O. Box 116	Dodgeville 53533 (608) 935-2302
WNNT P.O. Box 877	Warsaw 22572 (804) 333-4900	WDMP-FM P.O. Box 116	Dodgeville 53533 (608) 935-2302
WNNT-FM P.O. Box 877	Warsaw 22572 (804) 333-4900	*WAXX-FM P.O. Box 47	Eau Claire 54701 (715) 835-5111
WOUS-FM P.O. Box 3300	Winchester 22601 (703) 662-0123	WJJK P.O. Box 24	Eau Claire 54701 (715) 835-5111
WYVA-FM P.O. Box 941	Yorktown 23690 (804) 898-7293	WGEE 115 S. Jefferson St.	Green Bay 54301 (414) 435-3771
KBKW P.O. Box 188	Aberdeen 98520 (206) 532-1450	WEMP 11800 W. Grange Ave.	Hales Corners 53130 (414) 529-1250
KBFW P.O. Box D	Bellingham 98225 (206) 734-8555	WLXR-FM P.O. Box 2017	La Crosse 54601 (608) 782-8344
KNWR-FM P.O. Box 1170	Bellingham 98225 (206) 734-1170	WIBU P.O. Box 3336	Madison 53704 (608) 251-3955
KELA-FM 1635 S. Gold	Centralia 98531 (206) 736-3321	*WTSO P.O. Box 1030	Madison 53708 (608) 274-1070
KOZI P.O. Box 819	Chelan 98816 (509) 682-4033	WWOM-AM/FMP O. Box 4408	Madison 53711 (608) 271-6611
KCLK P.O. Box 86	Clarkston 99403 (509) 758-3361	WCUB P.O. Box 98	Madison 54220 (414) 682-8226
KCLK-FM P.O. Box 86	Clarkston 99403 (509) 758-3361	WCJL 844 Pierce Ave.	Marionette 54143 (715) 735-3384
KWYZ P.O. Box 1234	Everett 98206 (206) 252-5123	WIGM P.O. Box 59	Medford 54451 (715) 748-2566
KOTY P.O. Box 6127	Kennewick 99336 (509) 586-4165	WIGM-FM P.O. Box 59	Medford 54451 (715) 748-2566
KBAM P.O. Box 96	Longview 98832 (206) 423-1210	WMNE P.O. Box 1360	Menomonie 54751 (715) 235-2112
KWIO P.O. Box 999	Moses Lake 98837 (509) 765-1761	WBCS 5407 W. McKinley Ave.	Milwaukee 53208 (414) 453-4130
KAPS P.O. Box 70	Mount Vernon 98273 (206) 424-7676	WBCS-FM 5407 W. McKinley Ave.	Milwaukee 53208 (414) 453-4130
KARY P.O. Box 1310	Prosser 99350 (509) 786-1310	WEKZ-FM P.O. Box 460	Monroe 53566 (608) 325-2161
KNOI P.O. Box 1	Pullman 99163 (509) 332-6551	WCCN Wisconsin Pavillion	Neillsville 54456 (715) 743-3333
*KMPS P.O. Box 24888	Seattle 98124 (206) 622-2312	WCCN-FM Wisconsin Pavillion	Neillsville 54456 (715) 743-3333
KMPS-FM P.O. Box 24888	Seattle 98124 (206) 622-2312	WYTL P.O. Box 1490	Oshkosh 54903 (414) 235-3150
KAYO 2939 4th Ave. S.	Seattle 98134 (206) 623-2480	WGLB P.O. Box 347	Port Washington 53080 (414) 284-2666
KMAS P.O. Box 760	Shelton 98584 (206) 426-4404	WPDR P.O. Box 1350	Portage 53901 (608) 742-2350
KZUN P.O. Box 14029	Spokane 99214 (509) 924-2400	WWEG 2200 N. Greenbay Rd.	Racine 53405 (414) 552-7359
KZUN-FM P.O. Box 14029	Spokane 99214 (509) 924-2400	WRDB-FM P.O. Box 349	Reedsburg 53959 (608) 524-2321
KGA 6228 S. Regal	Spokane 99203 (509) 448-2311	WJMC-FM P.O. Box 352	Rice Lake 54668 (715) 234-2131
KREW-FM P.O. Box 149	Sunnyside 98944 (509) 837-2277	WCOW P.O. Box 247	Sparta 54656 (608) 269-3307
KMO P.O. Box 1277	Tacoma 98401 (206) 927-1360	WCOW-FM 113 W. Oak St.	Sparta 54656 (608) 269-3307
KENE P.O. Box 350	Toppenish 98948 (509) 865-3900	WXYO P.O. Box 247	Stevens Point 54481 (715) 341-1300
KENE-FM P.O. Box 350	Toppenish 98948 (509) 865-3900	WDSM 1105 E. Superior St.	Superior 54880 (218) 728-6406
KGAR P.O. Box 4638	Vancouver 98662 (206) 256-9043	WJJO P.O. Box 81	Tomahawk 54487 (715) 453-4481
KHIT P.O. Box 796	Walla Walla 99362 (509) 525-3190	WRTR P.O. Box 266	Two Rivers 54241 (414) 793-1348
KTEL P.O. Box 948	Walla Walla 99362 (509) 525-4103	WGBM-FM Rt. 4	Viroqua 54665 (608) 637-7288
KUTI P.O. Box 2309	Yakima 98907 (509) 248-2900	WLKE 609 Home Ave.	Waupun 53963 (414) 324-4442
		WXCO P.O. Box 778	Wausau 54401 (715) 845-8218
WJLS P.O. Box 1452	Beckley 25801 (304) 253-7311	KTWO P.O. Box 2720	Casper 82602 (307) 237-3711
WCST P.O. Box 8	Berkeley Springs 25411 (304) 258-1010	*KVOC P.O. Box 2090	Casper 82602 (307) 265-2727
WCST-FM P.O. Box 8	Berkeley Springs 25411 (304) 258-1010	KUUY P.O. Box 926	Cheyenne 82001 (307) 632-0551
WBUC P.O. Drawer C	Buckhannon 26201 (304) 472-1460	KODI P.O. Box 1222	Cody 82414 (307) 587-2211
WCAW P.O. Box 4318	Charleston 25304 (304) 925-4986	KIML P.O. Box 1009	Gillette 82716 (307) 682-4747
WOBE-FM P.O. Box 871	Charleston 25323 (304) 345-3232	KUGR P.O. Box 980	Green River 82935 (307) 875-6666
WKKW-FM P.O. Box 2696	Clarksburg 26301 (304) 623-6546	KMMZ P.O. Box 806	Greybull 82426 (307) 765-2332
WPDX P.O. Box 1920	Clarksburg 26301 (304) 624-6425	KSGT P.O. Box 100	Jackson 83001 (307) 733-2120
WPDX-FM P.O. Box 1920	Clarksburg 26301 (304) 624-6425	KOJO P.O. Box 618	Laramie 82070 (307) 745-7396
WMTD P.O. Box 820	Clinton 25951 (304) 466-1380	KOSW-FM P.O. Box 2128	Rock Springs 82901 (307) 382-5619
WEPM P.O. Box 767	Milton 25401 (304) 263-8868	KWYO P.O. Box 727	Sheridan 82801 (307) 674-4461
WNST P.O. Box 266	Milton 25441 (304) 743-9056	KTHE P.O. Box 591	Thermopolis 82443 (307) 864-2119
WAJR Greer Bldg.	Morgantown 26505 (304) 296-0029	KERM-FM P.O. Box 670	Torrington 82240 (307) 532-2158
WEIF P.O. Box 0	Moundsville 26041 (304) 845-1230		
WRJL-FM P.O. Box 251	Oak Hill 25901 (304) 465-0534		
WADC P.O. Box 1747	Parkersburg 26101 (304) 485-7354	DISTRICT OF COLUMBIA	
WKYG P.O. Box 368	Parkersburg 26101 (304) 485-4565	*WMZO-FM 5513 Connecticut Ave. N.W.	Washington 20015 (202) 362-8330
WAEY P.O. Box 1011	Princeton 24740 (304) 425-2151	ALBERTA	
WRRJ P.O. Box 764	Rainelle 25962 (304) 438-7811	CKBR P.O. Box 180	Brooks 82240 (403) 362-3418

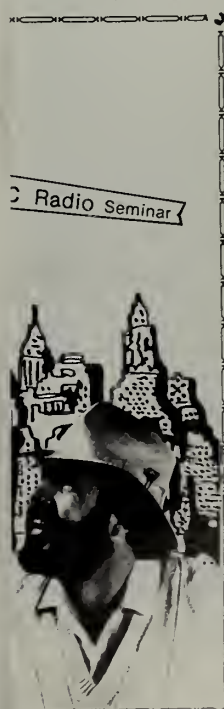
## Welcome to the Country Radio Seminar



From  
**TOM CARLILE**

Latest Single:

**"LOVER (Right Where I Want You)"**  
(DK 81-170)



# CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks  
On  
2/20 Chart

Weeks  
On  
2/20 Chart

Weeks  
On  
2/20 Chart

**1** YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD  
ED BRUCE (MCA-51210) 4 13

**34** AFTER THE LOVE SLIPS AWAY  
EARL THOMAS CONLEY (RCA PB-13053) 42 2  
**35** DON'T EVER LEAVE ME AGAIN  
VERB (RCA) 37 7

**69** I'D LOVE YOU TO WANT ME  
NARVEL FELTS (Lobo 111) 80 3  
**70** THE CUBE  
BOB HOPE (MCA) 37 7

**2** SHINE

**3** MOUN

**4** DO MI

**5** I JUS' THE M

**6** BLUE

**7** BOBB

**8** ONLY

**9** SHE L

**10** ONLY

**11** BIG C

**12** THE \

**13** IF YO

**14** ME (Y

**15** EVER

**16** ANOT

**17** TENN

**18** MIS'R

**19** SAME

**20** LORD

**21** THRC

**22** BE TI

**23** A CO

**24** NO R

**25** WHEI

**26** I LIE

**27** IF YO

**28** SWEET

**29** INNO

**30** ANOT

**31** LIES

**32** CRYI

**33** WATI

## 1982 COUNTRY RADIO DIRECTORY

### Record Companies

**A&M RECORDS**  
1416 N. La Brea Ave.  
Hollywood, CA 90028  
(213) 469-2411

**A.M.I. RECORDS**  
803 18th Ave., So.  
Nashville, TN 37075  
(615) 320-0594

**ADAMAS RECORDS**  
813 18th Ave., So.  
Nashville, TN 37203  
(615) 327-1150

**ASHLEY RECORD CO.**  
249 Blue Grass Dr.  
Hendersonville, TN 37075  
(615) 824-3573

**AUTUMN HILL PRODUCTIONS**  
P.O. Box 844  
Hendersonville, TN 37075  
(615) 824-4594

**AUTUMN INT'L. RECORDS**  
3810 Cavalier St.  
Garland, TX 75042  
(214) 494-3494

**THE BENSON COMPANY**  
365 Great Circle Rd.  
Nashville, TN 37228  
(615) 259-9111

**BOYD RECORDS**  
2609 NW 36 St.  
Oklahoma City, OK 73112  
(405) 942-0462

**BRENT RECORDS**  
1400 South St.  
Nashville, TN 37212  
(615) 255-0561


**C.M.H. RECORDS, INC.**  
P.O. Box 39439  
Los Angeles, CA 90039  
(213) 633-8073

**CAPITOL RECORDS**  
29 Music Square, E.  
Nashville, TN 37203  
(615) 244-7770

**CASABLANCA RECORDS**  
1800 Grand Ave.  
Nashville, TN 37212  
(615) 327-2211

**CASCADE MOUNTAIN RECORDS**  
18039 Crenshaw Blvd. Suite 300  
Torrance, CA 90504  
(213) 538-5476

**CHARTA RECORDS**  
44 Music Square, E.  
Nashville, TN 37203  
(615) 255-2175

 Johnny "K" (KOVAL)  
(615) 244-7443  
P.O. Box 120891  
Nashville, Tennessee 37212

**CHURCHILL RECORDS LTD.**  
3225 South Norwood  
Tulsa, OK 74135  
(918) 663-3883

**COLUMBIA RECORDS, INC.**  
49 Music Square, W.  
Nashville, TN 37203  
(615) 329-4321

**COMSTOCK RECORDS**  
P.O. Box 3247  
Shawnee, KS 66203  
(913) 631-6060

**CRESCENT RECORDS**  
463 So. Robertson Blvd.  
Beverly Hills, CA 90211

**DELTA RECORDS**  
P.O. Box 225  
Nacogdoches, TX 75961  
(713) 564-2509

**DIMENSION RECORDS**  
P.O. Box 17087  
Mt. Juliet, TN 37217  
(615) 754-9400

**DOOR KNOB RECORDS**  
2125 8th Ave., So.  
Nashville, TN 37204  
(615) 383-6540

**E.I.O. RECORDS**  
1300 Division St. #103  
Nashville, TN 37203

**ELEKTRA RECORDS**  
1216 17th Ave., So.  
Nashville, TN 37212  
(615) 320-7525

**ELM RECORDS**  
P.O. Box 1100  
14621 Allen  
Westminster, CA 92683  
(714) 898-7317

**EPIC RECORDS**  
49 Music Square, W.  
Nashville, TN 37203  
(615) 329-4321

**EQUA RECORDS**  
1800 Mowry Ave.  
Freemont, CA 94538  
(415) 794-6637

**F & L RECORDS**  
50 Music Square, W. Suite 902  
Nashville, TN 37203  
(615) 329-2278

**FARVIEW RECORDS**  
P.O. Box 783  
Madison, TN 37115  
(615) 865-5559

**FAUCET RECORDS**  
P.O. Box 475  
Madisonville, TN 37354  
(615) 442-3954

**FIRST GENERATION RECORDS**  
809 18th Ave., So.  
Nashville, TN  
(615) 327-3211

**FIRSTLINE RECORDS**  
7715 Sunset Blvd.  
Los Angeles, CA 90046  
(213) 466-5181

**GOLDUST RECORDS CO.**  
115 E. Idaho Ave.  
Las Cruces, NM 88001  
(505) 524-1889

**HICKORY RECORDS**  
2510 Franklin Rd.  
Nashville, TN 37204  
(615) 385-3031

**INTERNATIONAL RECORD DIST. ASSOC. (IRDA)**  
260 E. Main, Suite 107  
Hendersonville, TN 37075  
(615) 824-9100

**JED RECORDS**  
39 Music Square, E.  
Nashville, TN 37203  
(615) 255-6535

**JEREMIAH RECORDS**  
P.O. Box 1077  
Hendersonville, TN 37075  
(615) 824-9412

**L S RECORDS**  
120 Hickory St.  
Madison, TN 37115  
(615) 868-7172

**LIBERTY RECORDS**  
29 Music Square, E.  
Nashville, TN 37203  
(615) 244-7770

**LITTLE GIANT RECORDS**  
1014 16th Ave., So.  
Nashville, TN 37212  
(615) 244-4360

**LITTLE RICHIE RECORDS**  
P.O. Box 3  
Belem, NM 87002  
(505) 864-7441

**MCA RECORDS**  
27 Music Square, E.  
Nashville, TN 37203  
(615) 244-8944

**PHONOGRAM/MERCURY RECORDS**  
10 Music Circle, S.  
Nashville, TN 37203  
(615) 244-3776

**MISSION RECORDS**  
44 Music Square, E.  
Nashville, TN 37203  
(615) 256-4951

**MONUMENT RECORD CORP.**  
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All I'm Missing (Bibo c/o)  
An Afternoon (Nashcal —  
ASCAP) . . . . .  
And Then Some (House  
U.S. by Cannada By C)  
Another Honky-Tonk (Pe)  
Another Sleepless Night  
Bandera, Texas (Keithle)  
Be There (Chappell/Inte)  
Best Of Friends (Duches)  
Big City (Shade Tree —  
Blue Eyes (September —  
Blue Moon (Hotwire/Atle)  
Bobbie Sue (House of G  
— ASCAP) . . . . .  
Born With The Blues (He)  
But It's Cheating (Terrac)  
Busted (Tree — BMI) . .  
Could It Be Love (Gee S)  
Crying My Heart (Cedar)  
Diamonds In The Stars (I)  
Divorcee (Chappell — A)  
Do Me With (Jack & Bill)  
Don't Come Knockin' (C)  
Don't Ever Leave Me Ag

# COUNTRY RADIO

## THE COUNTRY MIKE

**TALENT SET FOR SUMMER JAMBOREE** — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to **J. Ross Felton**, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturday July 17, include **Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janle Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victory, Eddy Raven, Mel McDaniel and Sandy Powell.** Sunday's perfor-

## MOST ADDED COUNTRY SINGLES

1. SINGLE WOMEN — DOLLY PARTON — RCA — 54 ADDS.
2. DON'T LOOK BACK — GARY MORRIS — WARNER BROS. — 43 ADDS.
3. SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) — GENE WATSON — MCA — 28 ADDS.
4. SOMEDAY SOON — MOE BANDY — COLUMBIA — 26 ADDS.
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7. YOU'RE NOT EASY TO FORGET — DOTTIE WEST — LIBERTY — 19 ADDS.
8. I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.

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RO — CBS/CURB — 17

## Y SINGLES

REPORTS.  
65 REPORTS.  
HERE'S ONE COMING  
'S.  
WILLIAMS, JR. —

ERTY — 58 REPORTS.  
MOON/ASYLUM — 56

— DAVID FRIZZELL &

KAGGS — EPIC — 48

VARNER BROS. — 47

## ak Out

**18/Nashville**  
un the danger of sounding  
veryone else. Homogeniza-  
milk, but I don't think it's that  
In Nashville, with 31 radio  
e all playing the same  
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here's even room for diver-  
one country station to  
maybe should be one sta-  
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ID, then you're you're going  
time getting any identifica-

**/AM/Altoona**  
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mer to dictate taste to an  
an audience perceives  
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be in a position to tell them  
hat it is not. I think it's a mat-  
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an make that decision.  
**SAI/Cincinnati**  
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(continued on page 22)

Radio Seminar



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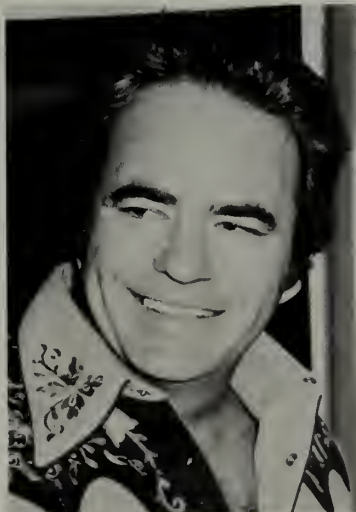
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February 27, 1982

Weeks  
On  
2/20 Chart

Weeks  
On  
2/20 Chart

Weeks  
On  
2/20 Chart

**1 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD**  
ED BRUCE (MCA-51210) 4 13

**34 AFTER THE LOVE SLIPS AWAY**  
EARL THOMAS CONLEY (RCA PB-13053) 42 2  
**35 DON'T EVER LEAVE ME AGAIN**  
VERN GOSLIN (A&M 1200) 27 7

**69 I'D LOVE YOU TO WANT ME**  
NARVEL FELTS (Lobo 111) 80 3  
**70 THE CUBE**

## 1982 COUNTRY RADIO DIRECTORY

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- 3 MOUNTAIN
- 4 DO ME
- 5 I JUST
- 6 BLUE
- 7 BOBBY
- 8 ONLY
- 9 SHE
- 10 ONLY
- 11 BIG
- 12 THE
- 13 IF YOU
- 14 ME
- 15 THE
- 16 EVER
- 17 ANOTHER
- 18 TENNESSEE
- 19 MISSTON
- 20 SAMI
- 21 LORI
- 22 GOO
- 23 THR
- 24 BE T
- 25 JOE
- 26 A CO
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- 28 WH
- 29 I LIE
- 30 IF YOU
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- 32 COM
- 33 SWE
- 34 INNC
- 35 ANO
- 36 ON E
- 37 LIES
- 38 CRY
- 39 YOU
- 40 WAT

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A Little Bit Crazy (Milen)  
Across The Borderline  
After The Love (Blue M)  
Listening — ASCAP)  
All I'm Missing (Bibo c/  
An Afternoon (Nashcal  
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And Then Some (House  
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Another Honky-Tonk (F  
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Blue Eyes (September  
Blue Moon (Hotwire/At  
Bobbie Sue (House of C  
— ASCAP) .....  
Born With The Blues (H  
But It's Cheating (Terra  
Busted (Tree — BMI) .  
Could It Be Love (Gee S  
Crying My Heart (Cedar  
Diamonds In The Stars  
Divorcee (Chappell — J  
Do Me With (Jack & B.  
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# COUNTRY RADIO

## THE COUNTRY MIKE

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## MOST ADDED COUNTRY SINGLES

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3. SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) — GENE WATSON — MCA — 28 ADDS.
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## 1982 COUNTRY RADIO DIRECTORY

### Competition Brings Out The Best In Country Radio

(continued from page CRD-8)

director, in outlining the station's methods in handling the city's new blood. "They went to a very traditional type sound on the FM — it was almost like a Texas-sounding FM — so we tightened the belt up as far as the music rotation is concerned and stuck pretty much to the hits, running a tight music list, 30-35 records. They were playing a great deal of music, sweeping three records in a row. We went to personality — which I think is the trend on the AM anyway — and the news features and the traffic, emphasizing them along with a great deal of promotion and contests. Plus, we did a lot of outside advertising on the boards and on television, and we found after the first book that the country audience expanded because our share went up and KSAN's held about the same as it was when it was rock."

Natural elements, however, have been significant for KNEW, too. "In the Bay Area, the terrain is not productive for FM," Guerra said. "Unlike some of your flatter cities, where the FM really

such — any way we can to try to analyze the perception our listeners have of KEBC, and we have responded to that."

#### Tighter Playlist

"As far as the music, which I'm more involved in, we have tightened our playlist. KEBC has been known nationally as a breaking station, and Oklahoma artists have always had a lot of pride in hearing their records played on KEBC. Now, because of our competition — not only KOMA, but also KKLK, which is playing three in a row — we have tightened up our belt, and now we're playing 70 records. The rotation of the Top 40 and recurrenents and oldies has been boned up a little, and we've increased the number of records we're playing (in an hour), with the jocks saying less and public affairs and public services being shifted around to different time slots.

"As far as our promotion, we've been more actively involved with a broader range of participatory or active promotion. As opposed to just giving out records only, we give out those records in conjunction with concert appearances by the artist. It's more of an active approach, though, than 'caller number four, you get a chicken'."

He feels, however, that the competition KKLK and KOMA provide may actually be in KEBC's best interests. "We'd all gotten a little sedentary or settled in our way here," Hamilton admits, "until KKLK came along and started letting people know that they're playing three-in-a-row

stations increased, but so has the amount of country product being played in other formats, such as A/C and pop. Whether this provides country a competitive edge or a hindrance has become a topic of debate.

#### Difficult To Distinguish

"At times, it makes finding a distinguishable format rather difficult," suggests Guerra, "because the adult/contemporary stations have started leaning to country to program their music, so at times you can have problems with your target audience. You're going to start sharing them with the A/C station; you always have, but there's even more of a need to identify yourself.

"I think one of the big problems that we've had is taking songs that crossed over; you have to be careful how you play these songs. Sometimes, with a song like (The Oak's) 'Elvira,' you play it out of the box, and you bring it up into your hot rotation in a big hurry because it's such a popular record. Then, maybe by the time it's starting to be a recurrent, the pop stations, the A/Cs and the rockers are playing it heavy, and, all of a sudden, you're hearing this song all over town. A couple of things can happen: it can burn out really quick, or it can become popular all over again while you've taken that song out of your hot rotation. You have to kind of time those songs. It's important to keep an eye on them."

WHN's Hallam, on the other hand, feels that the advent of country in pop and A/C playlists gives the country station an edge. "Country is finding more acceptance in an A/C format than it is in any other (non-country) format," he states, "and I don't feel that the A/C format has got a position in the listener's mind like a country format does. When you say 'country,' you know exactly what you're getting; when you say 'adult/contemporary' to an average listener on the street, I don't know if they know what they're getting.

#### Educating The Masses

"What the A/Cs especially are doing is making country more acceptable to the masses, so that it'll be easier for us to transform them to an all-country station. They're making those non-country listeners very familiar with country product; they like it, and, therefore, when they hear it on a country station, they feel more comfortable about listening to it because they're more familiar with more of the music.

"This way, with the combination of them playing more of those country artists and the rarities that we play in the scheme of a day's programming that aren't by specific country artists, there's a lot of stuff that's already familiar to them, and if they'll come and listen because of those records, or if they're flipping the dial because someone else has news on or something, maybe they'll hear the follow-up song that we play, and they'll decide that one's not so bad.

"One of the biggest reasons people listen to a particular station is familiarity, and that's where country's had the buck because there isn't a lot of familiarity to the masses," Hallam says. "But now, some of those mass appeal stations are playing so much country that they are going to make country more palatable, and, in fact, they're going to get people to love country music."



*Unlike other cities, the FM signal is not that good in San Francisco because of the Bay Area's mountainous terrain, and that works to AM's advantage.*

Bobby Guerra

kicks out, there's so much mountainous terrain here and hills that the FM signal is never really all that good outside of San Francisco, and that always works to AM's advantage."

At KEBC-FM/Oklahoma City, in direct contrast to KNEW's approach, music director Al Hamilton reports that the station has reacted to the presence of tighter playlists by tightening its own, with heavier reliance on "familiar" records, and has provided more music and promotions, too, since competitors are likewise using more music and promotions.

"We had a thorough session of analyzing the content that goes out over the air," says Hamilton, "and we've tried to tighten up any loose ends. We sent out survey cards to research our market; we've done our own research and our promotion department has done a tremendous job by reaching out to various civic groups and

music. Then KOMA came on with their big check book, and we were giving away \$94.70 for our license plates; they started a bumper sticker-license plate combination, as we had already been running for years, and they were giving away \$150.20. At first, they came along with a blitz of concert promotions where we've had to bargain better with the promoters to get that, but I think we've proven ourselves as ticket sellers.

"I think we've definitely improved, because it made us look at our shortcomings. I can't say we wouldn't have looked and analyzed ourselves anyway, but I will say once we had this stiff of competition from two stations, we certainly did it a lot quicker and were more thorough in our research."

With the acceptance of country as a viable music form, not only has the number of country

10 — CBS/CURB — 17

## / SINGLES

REPORTS.  
65 REPORTS.  
HERE'S ONE COMING  
S.  
WILLIAMS, JR. —

ERTY — 58 REPORTS.  
MOON/ASYLUM — 56

— DAVID FRIZZELL &

KAGGS — EPIC — 48

/ARNER BROS. — 47

## ak Out

**IB/Nashville**  
In the danger of sounding everyone else. Homogenization, but I don't think it's that. In Nashville, with 31 radio stations all playing the same music, there's no identification what-where's even room for diversity. One country station to maybe should be one station of pop, one playing a lot of other that has a mix. If people listen they're listening to UN-IDENT, then you're you're going time getting any identification.

**AM/Altoona**  
a matter that could be left up. I don't think that it's up to a manager to dictate taste to an audience perceives the country, then it's country. be in a position to tell them that it is not. I think it's a matter people wait and see what it to be before a radio station make that decision.

**SAI/Cincinnati**  
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(continued on page 22)

## Radio Seminar



# CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks  
On  
2/20 Chart

Weeks  
On  
2/20 Chart

Weeks  
On  
2/20 Chart

**1** YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD  
ED BRUCE (MCA-51210) 4 13

**34** AFTER THE LOVE SLIPS AWAY  
EARL THOMAS CONLEY (RCA PB-13053) 42 2  
**35** DON'T EVER LEAVE ME AGAIN

**69** I'D LOVE YOU TO WANT ME  
NARVEL FELTS (Lobo 111) 80 3  
**70** THE CUBE

2 SHINE

3 MOUN

4 DO ME

5 I JUST THE M

6 BLUE I

7 BOBBI

8 ONLY

9 SHE L

10 ONLY

11 BIG C

12 THE V

13 IF YOU

14 THE C

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18 MIS'R

19 SAME

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GOOI

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24 NO R

25 WHEI

26 I LIE

27 IF YOU

28 A STI

29 COM

28 SWEI

29 INNO

30 ANO

31 ON B

31 LIES

32 CRYI

33 YOU

33 WAT

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After 3 Chart Singles From  
Her First Album **JUST LIKE ME**



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Born With The Blues (F  
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Could It Be Love (Gee  
Crying My Heart (Ceda  
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# COUNTRY RADIO

## THE COUNTRY MIKE

**TALENT SET FOR SUMMER JAMBOREE** — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to J. Ross Felton, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturday July 17, include Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victory, Eddy Raven, Mel McDaniel and Sandy Powell. Sunday's performers include...

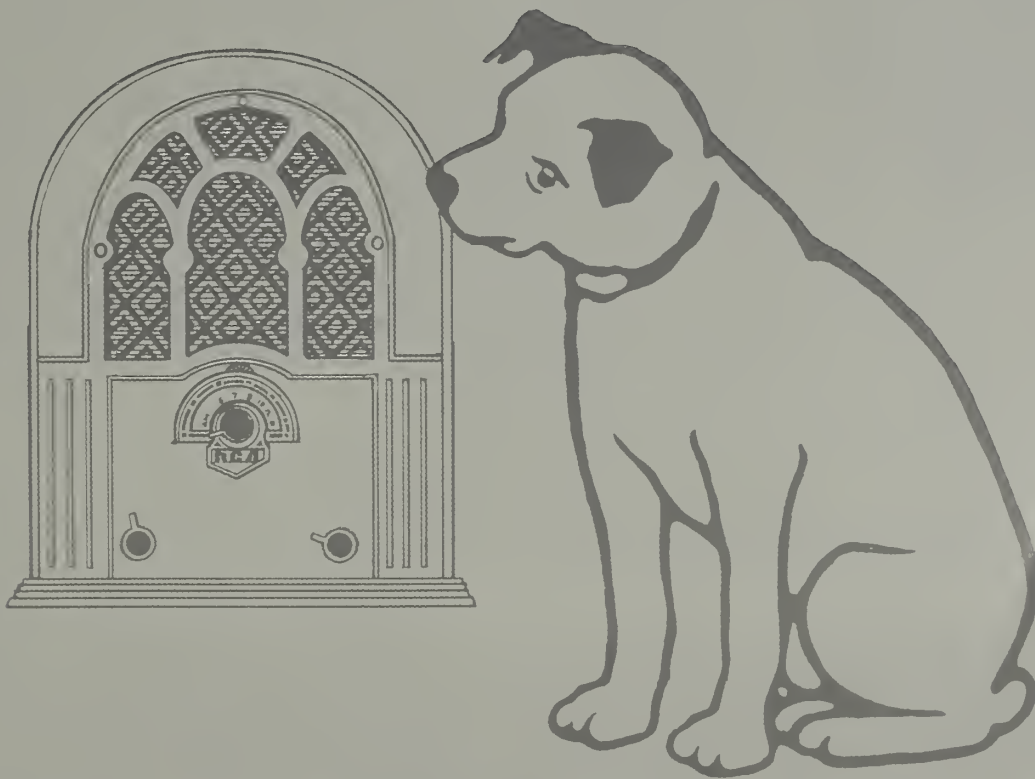
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3. SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) — GENE WATSON — MCA — 28 ADDS.
4. SOMEDAY SOON — MOE BANDY — COLUMBIA — 26 ADDS.
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7. YOU'RE NOT EASY TO FORGET — DOTTIE WEST — LIBERTY — 19 ADDS.
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## SINGLES

- ... CBS/CURB — 17
- ... REPORTS.
- ... 5 REPORTS.
- ... HERE'S ONE COMING
- ... WILLIAMS, JR. —
- ... RTY — 58 REPORTS.
- ... MOON/ASYLUM — 56
- ... DAVID FRIZZELL &
- ... AGGS — EPIC — 48
- ... ARNER BROS. — 47

## ak Out

**B/Nashville**  
In the danger of sounding everyone else. Homogenization, but I don't think it's that in Nashville, with 31 radio stations all playing the same music. There's no identification whatsoever even room for diverse country stations to maybe should be one station of pop, one playing a lot of country that has a mix. If people are listening to un-... then you're you're going to be getting any identifica-

**AM/Altoona**  
... matter that could be left up to the listener. I don't think that it's up to a manager to dictate taste to an audience perceives the country, then it's country. I'm in a position to tell them that it is not. I think it's a matter of people wait and see what it is to be before a radio station make that decision.

**SAI/Cincinnati**  
... nion that a country song is a country song regardless of the sound. If it is a country song, it can be country. I don't think that

(continued on page 22)

Radio Seminar



# CASH BOX TOP 100 COUNTRY

February 27, 1982

Weeks  
On  
2/20 Chart

Weeks  
On  
2/20 Chart

Weeks  
On  
2/20 Chart

**1** YOU'RE THE BEST BREAK THIS  
OLD HEART EVER HAD  
ED BRUCE (MCA-51210) 4 13

**34** AFTER THE LOVE SLIPS AWAY  
EARL THOMAS CONLEY (RCA PB-13053) 42 2  
**35** DON'T EVER LEAVE ME AGAIN

**69** I'D LOVE YOU TO WANT ME  
NARVEL FELTS (Lobo 111) 80 3  
**70** THE CUBE

2 SHINE

3 MOUN'

4 DO ME

5 I JUST  
THE M

6 BLUE

7 BOBBI

8 ONLY

9 SHE L

10 ONLY

11 BIG C

12 THE V

13 IF YO

ME (Y

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After The Love (Blue M  
Listening — ASCAP)  
All I'm Missing (Bibo c/  
An Afternoon (Nashcal  
ASCAP) .....  
And Then Some (Housi  
U.S. by Cannada By  
Another Honky-Tonk (F  
Another Sleepless Nigh  
Bandera, Texas (Keith  
Be There (Chappell/Int  
Best Of Friends (Duche  
Big City (Shade Tree —  
Blue Eyes (September  
Blue Moon (Hotwire/At  
Bobbie Sue (House of  
— ASCAP) .....  
Born With The Blues (F  
But It's Cheating (Terra  
Busted (Tree — BMI) .  
Could It Be Love (Gee  
Crying My Heart (Ceda  
Diamonds In The Stars  
Divorcee (Chappell —  
Do Me With (Jack & Bi  
Don't Come Knockin' (I  
Don't Ever Leave Me A



# COUNTRY RADIO

## THE COUNTRY MIKE

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Don Boyles

and **Peggy Forman.** Due to the tremendous increase in the cost of talent, sound equipment and auxiliary personnel, ticket prices have been raised to \$40 per person for the two days, \$25 for one day. Tickets will go on sale beginning April 1 and can be ordered with VISA or Master Card via telephone at (800) 624-5486.

**PERSONALITY PROFILE** — In 1954 **Don Boyles** began a broadcasting career in television production in his home town of Oklahoma City. His production career led him to Fort Worth, where, in 1962, Boyles determined it was time to change his focus and concentrate on radio. With the encouragement of a friend, Boyles applied for, and was hired in a sales capacity for country-formatted **KCUL/Fort Worth.** After he gained two years of valuable experience, earning a good bit of notoriety along the way, Basic Communications of New York asked Boyles to become sales manager of its Birmingham outlet, **WYDE.** Between '64 and '68 Boyles, promoted to PD, worked with **George Faulder** until Faulder took a position with **KCNW,** the first country-formatted station in Tulsa proper. Boyles was asked to head the sales department for the station, and he accepted. During his six-year tenure, the station fared extremely well, earning Boyles yet another feather for his cowboy hat. Lured by the challenge of a larger market, plus a feeling that the station would soon turn to country, Boyles headed for the Tampa/Saint Petersburg area and managed the sales department for **WSUN,** then an MOR-formatted station. As he expected, **WSUN** switched to a country format in 1974. He was promoted to general manager early in 1975, and the station took off. For five years Boyles handled the GM duties at the Florida powerhouse until he was approached by **Al Greenfield,** president of Viacom Radio, late in 1980. Boyles accepted the position of general manager of **WKHK-FM/New York** Jan. 4, 1981. He also serves as president of the Organization of Country Radio Broadcasters, in addition to his GM duties with **WKHK-FM.**

**CONGRATULATIONS** — To **Chris Taylor** and new bride, **Monique.** Taylor, music director of **KYNN/Omaha,** and his wife were married Feb. 13 in Omaha. Performing at the ceremonies was none other than Warner Bros. recording artist **Gary Morris.**

**KNEW SEARCHING FOR NEWS DIRECTOR** — **KNEW/Oakland** is presently interviewing interested applicants to fill the vacant news director chair. Interested parties should send a resume and tapes to: **Jim Wood, KNEW Radio, P.O. Box 910, Oakland, Calif. 94604.**

**WAXX'S ROGERS SETS BROADCAST RECORD** — **WAXX/Eau Claire, Wisc.** music director and morning drive air personality **Rusty Rogers** set a new record for continuous live broadcasting on **WAXX,** completing a marathon air shift spanning 80 hours. The event served as an educational and fund-raising vehicle for the Poison Prevention Center, whose funding has been discontinued by the state. Rogers, who will be leaving the station to pursue interests in Tennessee, stated he wanted to depart in a "blaze of glory."

**WWQM-FM HOSTS RADIOTHON** — **WWQM-FM/Madison** held a 24-hour radiothon from 6 p.m. Jan. 16 to 6 p.m. the 17th at Madison's Hilldale Shopping Center to benefit United Cerebral Palsy efforts, despite freezing temperatures which fell to -20 degrees. The Madison Area Builders Assn., whose members were manning the pledge phones, brought in huge kerosene heaters to keep all the events from freezing up. And what better time to have country bands perform two shows than 2 and 4 a.m.? The first Radiothon for Cerebral Palsy enjoyed a sizeable increase in local pledges over the previous year's tv-only fund raiser.

**WELCOME SEMINAR REGISTRANTS** — **Cash Box** would like to welcome participants to Nashville and this year's Country Radio Seminar. Feel free to drop by the office to say hello if time permits. If not, well, see you at Opryland!

country mike

## PROGRAMMERS PICKS

Mark Andrews	KWJJ/Portland	Single Women — Dolly Parton — RCA
Don Walton	KFH/Wichita	Speak Softly (You're Talking To My Heart) — Gene Watson — MCA
Pam Green	WHN/New York	Single Women — Dolly Parton — RCA
Bill Warren	KNOE/Monroe	Lucy And The Stranger — Bobby Goldsboro — Curb
Al Hamilton	KEBC/Oklahoma City	Single Women — Dolly Parton — RCA
Tom Wayne	KXOL/Dallas	Busted — John Conlee — MCA
Terry Wunderlin	WIRK/West Palm Beach	It's A Long Way To Daytona — Mel Tillis — Elektra
Rita Basnlight	WBXB/Edenton	Busted — John Conlee — MCA
Bert O'Brien	WAXX/Eau Claire	Single Women — Dolly Parton — RCA
Bob Grayson	WIST/Charlotte	Don't Look Back — Gary Morris — Warner Bros.
Dave Wolfe	WHOO/Orlando	Speak Softly (You're Talking To My Heart) — Gene Watson — MCA
Dan Williams	WCMS/Norfolk	Don't Look Back — Gary Morris — Warner Bros.

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8. I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.
9. LOVE TAKE IT EASY ON ME — LA COSTA TUCKER — ELEKTRA — 17 ADDS.
10. LUCY AND THE STRANGER — BOBBY GOLDSBORO — CBS/CURB — 17 ADDS.

## MOST ACTIVE COUNTRY SINGLES

1. SAME OLE ME — GEORGE JONES — EPIC — 71 REPORTS.
2. THE CLOWN — CONWAY TWITTY — ELEKTRA — 65 REPORTS.
3. IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME) — GEORGE STRAIT — MCA — 65 REPORTS.
4. A COUNTRY BOY CAN SURVIVE — HANK WILLIAMS, JR. — ELEKTRA/CURB — 60 REPORTS.
5. THROUGH THE YEARS — KENNY ROGERS — LIBERTY — 58 REPORTS.
6. BE THERE FOR ME BABY — JOHNNY LEE — FULL MOON/ASYLUM — 56 REPORTS.
7. I LIE — LORETTA LYNN — MCA — 54 REPORTS.
8. ANOTHER HONKY-TONK NIGHT ON BROADWAY — DAVID FRIZZELL & SHELLY WEST — WARNER/VIVA — 51 REPORTS.
9. CRYING MY HEART OUT OVER YOU — RICKY SKAGGS — EPIC — 48 REPORTS.
10. TENNESSEE ROSE — EMMYLOU HARRIS — WARNER BROS. — 47 REPORTS.

## Country Programmers Speak Out

(continued from page 18)

those artists, but if they want to produce a country record again, we'll be happy to put it on the radio.

**Ron West, KSON/San Diego**

First of all, you have to keep up with the times. Cars change models. They keep up with trends and fads, and I think music goes through that, too. I think you can mix both (traditional and pop) if you do it correctly. You obviously cannot play an Eddie Rabbitt song and then put a Hank Snow song next to it and have either one flow in either direction. It depends on your format and how you present the songs. We underline the old traditional songs by giving history and facts about them. The newer country releases have attracted a younger audience. Some of that audience hasn't been exposed to the older stuff. It's a matter of educating your audience at the same time. I think there eventually could be three different types of country stations — there could be rock and country, traditional country and then a mix station that tracks an overall audience.

**Tiny Hughes, WROZ/Evansville**

It can't go much further. It's right on the edge right now. Although, people are still coming out with good country music, there are a lot of songs being played by country stations that just stone aren't country, as "Bobbie Sue" by the Oak Ridge Boys, etc.

**Don Kelth, WJRB/Nashville**

I think you run the danger of sounding too much like everyone else. Homogenization is great for milk, but I don't think it's that great for radio. In Nashville, with 31 radio signals, we're all playing the same music, we have no identification whatsoever. I think there's even room for diversification from one country station to another. There maybe should be one station playing a lot of pop, one playing a lot of oldies, and another that has a mix. If people can't tell what station they're listening to until they hear the ID, then you're you're going to have a tough time getting any identification at all.

**Stan Davis, WVAM/Altoona**

I think that's a matter that should be left up to the audience. I don't think that it's up to a radio programmer to dictate taste to an audience. If an audience perceives something to be country, then it's country. We should not be in a position to tell them what it is and what it is not. I think it's a matter of letting the people wait and see what they consider it to be before a radio programmer can make that decision.

**John Marks, WSAI/Cincinnati**

I'm of the opinion that a country song is a country song, regardless of the sound. If you present it as a country song, it can be considered country. I don't think that

(continued on page 22)

Country Music Radio Seminar

Lookin' Forward To Seein' Ya in Nashville!

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February 26th — 27th 1982

## Country Radio Programmers Speak Out On The State Of The Industry

(Continued from page 21)

"Someone Could Lose A Heart Tonight" by Eddie Rabbitt is not as country as a more traditional tune, say, John Anderson's "I Just Came Home To Count The Memories." I think both are equally as country because both artists have a country base and are identified with that form of music. The production, I don't think, will make a big difference.

## Stegall 45 Bows EMI Country Push

by Jennifer Bohler

NASHVILLE — With the release of "In Love With Loving You" two weeks ago, Keith Stegall became EMI America's first country artist, a major step not only in his own young career, but also in the label's long-range scheme to enter the country field as strongly as it has the pop market. Already, the label has utilized initial special promotions for the single, including the mailing of "heart" cards and candy to tie in with the single's title. There is also talk of a proposed showcase tour, which will be reinforced by CBS Songs' (Stegall publishing company) involvement.

Additionally, the artist will have the opportunity to crack the international market via a proposed sampler album, still in the planning stages. Stegall, along with a dozen other American acts, will be featured on the album, which will be marketed through EMI's Sweden office.

The artist and management are also taking promotional matters into their own hands via a special radio promotion blitz, which will concentrate efforts on breaking Stegall on the West and East Coasts, which he says are his weakest areas.

### Tough Going

Prior to joining EMI America, Stegall was with Capitol Records and had released a total of four singles — records that reflected the rather diverse influences that are also inherent in his songwriting. In other words, he had admittedly found it difficult establishing a solid country base because of the pop sound of some of his releases.

"My problem has been the writer influence on my artistry," he said. "People don't know what to call me. I've been called everything from pop to MOR to country. Now, I'm looking mainly to set that country base."

"I've been labeled a schizophrenic already because of my different sounds, and that's the truth," he continued. "I've had people say, 'Well, if you'd just decide what you want to do, you'd be great.' The first record I released was stone country. The second was like Glen Campbell's 'Gentle On My Mind.' The third was back to a Millsap ballad and the last one absolute pop. That's part of the reason I've taken on the production myself, because I had depended on somebody else to tell me what I should be, and I know what I should be."

Stegall has already established quite a reputation for himself as a songwriter. His name, in fact, has appeared on every possible chart except for one — gospel, which is unusual considering he has a bachelor's degree in theology from Centenary College in Shreveport, La. But that chart too should soon fall to him since he is currently working with some of the writers at Priority, CBS's gospel wing.

The entire Capitol/EMI America/Liberty web is noted for its mass appeal acts, such as Kenny Rogers, Anne Murray, Sheena Easton and Dottie West, and it is conceivable that eventually the label will launch Stegall on such a course, considering his own diverse background.

Jlm Stricklan, KBRQ/Denver

I think that depends on the integrity of the programming people involved at the particular stations. But of course, if they don't have the product — people who still believe in traditional country music in the sense of the Merle Haggards, Moe Bandys and Hank Williams' — then there's nothing to program. So I believe it takes a combined effort on the part of programmer and the industry itself to maintain traditional country music, whether it be original music or at least music that is influenced by traditional roots like Ricky Skaggs. He's good at maintaining that. I think he bridges the gap between Roy Acuff and modern day and still maintains country music integrity.

Rhubarb Jones, WLWI/Montgomery

We've had to draw the line on certain, quote, country records, that went #1 nationally that we didn't touch. Case in point, Eddie Rabbitt. We really felt that didn't fit the sound of . . . keeping the identity of country. There's nothing wrong with anything being a tad on the pip side, but we've got to remember our obligation to that country listener. We're doing what we've always done here in Montgomery to make us #1 and that's playing artists like Ricky Skaggs — the hottest selling album in the city now is Ricky Skaggs, and he's not your typical crossover artist. There's nothing wrong with playing crossover music as long as you maintain your identity and balance.

John Brelot, WKHK/New York

That's a pretty good question, especially with us being here in New York — one that we confront almost every day. I think you can go as far as you want. There are always going to be narrow-minded people who set parameters . . . and say this instrument's not a country instrument, therefore if the record has that instrument in it, it can't be a country record. The same with lyrics, melodies or anything. I think it was Kris Kristofferson who said, if it sounds country, it is. Each person has their own definition, so I really don't think you can even attempt to say we're no longer country because we play Placido Domingo, which we do now. I don't think it can be defined. It's up to each individual person whether they consider it country or not.

Terry Wunderlin, WIRK/West Palm Beach

Let me answer that from our local market standpoint. I think they might be running into a few problems as far as adding a particular record. We're finding that we have to hold more and more on certain country/pop records, that are good records, because we don't have enough traditional hardcore to balance our mix. Because of that, we are having to pick up the slack by adding records from quote, unquote, small independent labels and maybe playing a few more hardcore oldies to balance it. If the trend continues, I think we may have some problems, but for the moment, things are basically balanced well. But I would like to see some more hardcore records.

Dean Hallam, WHN/New York

I think it comes down to a matter of where the base of the artist is. If the artist has a country base a la Dolly Parton and Eddie Rabbitt, then I think they can go a lot further than somebody coming out of the box. But even those artists can only go so far. Where do you draw the line? I think that's up to the listener. I think if it's a country artist, then you have to present their material and let the listener decide. I think Willie Nelson has ruined himself, at least temporarily. You can only get away with the scam so long. You've got to keep your roots there, and if you want to branch out, that's fine. I think that it's up to the artist to know where to draw the line.

## SINGLES REVIEWS

### NEW AND DEVELOPING ARTISTS



TERRY ADEN (AMI 1303)

**She Doesn't Belong To You** (2:32) (Pettibone Music — BMI) (C. Hill) (Producer: M.R. Radford)

The uncomplicated arrangement and engaging steel guitar, coupled with a solid country attitude and delivery, make Terry Aden's latest single a sure shot for airplay and a welcome sight to those stations crying out for more traditional country product. This also sounds like a sure shot for jukebox operators.



KEVIN AUGUST (Antler 3003)

**Angel** (With A Broken Wing) (2:52) (Bee Bee Music — ASCAP) (B. Ram) (Producer: B. Ram)

A tinkling piano arrangement and full backing vocals effectively complement August's fine voice and make this first release for the singer a hot potential for "new add" status at any country radio station. The single reveals an artist with a bright future in country music.

## HITS OUT OF THE BOX

ALABAMA (RCA PB-13019)

**Mountain Music** (3:48) (Maypop Music (Division of Wildcountry, Inc.) — BMI) (R. Owen) (Producers: H. Shedd, Alabama)

WILLIE NELSON (Columbia 18-02741)

**Always On My Mind** (3:33) (Screen Gems -EMI Inc./Rose Bridge Inc. — BMI) (J. Christopher, W. Thompson) (Producer: C. Moman)

## FEATURE PICKS

JOE SUN (Elektra E-47417)

**Holed Up In Some Honky Tonk** (2:12) (Tree Pub. Co. Inc. — BMI/Golden Opportunity Music — SESAC/G.I.D. Music, Inc. — ASCAP) (Producer: B. Fisher)

FRED KNOBLOCK (Scotti Bros. SS5 02752)

**I Had It All** (3:44) (Flowering Stone Music — ASCAP/LegendSongs Music — BMI) (T. Moretti, F. Knoblock, S. Allen) (Producer: J. Stroud)

JACKY WARD (Asylum E-47424)

**Travellin' Man** (2:59) (4 Star Music Co., Inc. — BMI) (J. Fuller) (Producer: M. Post)

THE SHOPPE (NSD 122)

**She Loves My Troubles Away** (2:42) (Screen Gems/EMI Music Inc. — BMI/Welbeck Music Corp. — ASCAP) (M.D. Barnes, R. Anthony) (Producer: C. McCoy)

NOEL (Deep South A.G. 681)

**Lying Myself To Sleep** (2:38) (Blue Lake Music/King Cole Music — BMI) (M. Johnson) (Producer: A. Cash)

TERRY DALE (Lanedale LD-711)

**Loving You Is Always On My Mind** (2:42) (Southern Nights Music — ASCAP) (J. MacRae, B. Morrison) (Producer: J. Gilmer)

DIANA TRASK (Kari 125)

**Never Gonna' Be Alright** (2:59) (Widmont Music/April Music — ASCAP) (J. McBride) (Producer: D. Barnes)

JIMMY WATFORD (F&L 516)

**Love At First Sight** (2:59) (Window Music — BMI/Petewood Music — ASCAP) (H. Sanders, R. Scott) (Producers: H. Henry, L. Hudson)

JOHNNY BUSH & FRIEND (Delta DS11391-P)

**You Sure Tell It Like It Is George Jones** (3:15) (Johnny Bush Music — BMI) (J. Beck) (Producers: J. Bush, D. Stallings)

DON LEE (Crescent 101)

**I'm In Love With A Memory** (3:49) (Faniork Publ. — BMI) (D. Lee, G. White) (Producers: D. Lee, G. White)

## ALBUM REVIEWS



GIVIN' HERSELF AWAY — Gail Davies — Warner Bros. BSK 3636 — Producer: Gail Davies — List: 8.98 — Bar Coded

By many accounts, Gail Davies is one of the most talented women in the music business today. A writer, producer, arranger and performer, her overall talent will make her one of the most important persons in the music business in the coming years. This album truly demonstrates her versatility and special ability. Just one listen to "All The Fire Is Gone," Joni Mitchell's "You Turn Me On I'm A Radio" or the title track, and there will be no doubt — Gail Davies is a performer for the '80s.

## AIR PLAY

**TIME HAND-OUTS** — In an off-beat contest, B/C-formatted KDIA/San Francisco is giving away free 30 second spots to local businesses that call in within 1,310 seconds (a little over 20 minutes) after hearing their names called out over the air. The station will announce the name of the business over the air three times each day between the hours of 9 a.m. and 5 p.m. "This idea was thought up by our general manager, **Earnest L. James**, to try to get retailers who don't usually advertise to start doing so," **Estela Torres**, promotion assistant at KDIA, told *Air Play*. "We started receiving business cards about two weeks ago, and we expect the contest to run another couple of months." The first contest winner was a local delivery service. "The contest," Torres added, "is meant to show the retailer just how efficient radio advertising is so they'll start to buy time."

**NAB NEWS** — A senior official from the National Assn. of Broadcasters (NAB) recently told the Copyright Royalty Tribunal (CRT) that broadcasters are entitled to a share of the syndication award granted to the Motion Picture Assn. of America (MPAA) during the 1979 copyright award hearing. In an official statement, **Larry Patrick**, NAB senior vice president for research, said that since broadcasters produce literally hundreds of hours of entertainment, documentary and sports programs, they deserve at least a five percent share of the syndicated royalty pool, which would amount to around \$500,000. While the CRT would collect the royalties from the users of syndicated programming, the NAB wants the honor of distributing those royalties to those who produced syndicated programming after 1979. The NAB feels these fees may help offset the anticipated negative impact of cable television on the broadcasting industry.

**SYNDICATION INDICATIONS** — California-based syndicator Drake-Chenault is launching its new *Hit Parade* format Apr. 4. The format, targeted to the 35+ demographic group, is another in the newly developing area of MOR formats based on



**SULTON OF SWING** — WPLJ/New York recently hosted a party at a New York club where EMI America artist **Kasim Sulton**, in town promoting his recent LP, "*Kasim*," stopped by. Pictured at the party are (l-r): Sulton; **Dorothy Vanturini**, WPLJ MD; and **Marc Coppola**, DJ, WPLJ.

pop hits of the 1950s, '60s, '70s and maybe the '80s. Sources say that the average listener in the targeted group may consider a current non-rock hit to be a song that is actually a few years old. This format also differs from the other recently launched ones in that it features no big band music. In addition, Drake-Chenault is launching this format complete with promotion, sales and marketing packages to enable individual stations to sell it to both listeners and advertisers. . . . While we're on the subject of MOR formats, **Narwood Prods.' Music Makers**, a weekly hour-long show with a star of yesterday hosted by **Skitch Henderson**, is featuring interviews with **Larry Elgart** March 1, **Theresa Brewer** the following week, followed by **Lionel Hampton**

March 15 and **Margaret Whiting** March 22. Shows are taped at the studios of **KGIL**/Los Angeles and air on over 160 stations nationwide, including **WPEN**/Philadelphia, **WHLI**/New York, **WRTN**/New York and **CKJY**/Detroit.

**THE NUMBERS GAME** — In the wake of the death of Mediastat president **Jim Seiler**, the *Birch Report*, a fellow research service, announced plans to acquire the company. Negotiations for this takeover reportedly were under way while Seiler was still alive. The combination of the two will allow for reporting in 246 markets across the country on a quarterly, annual and semi-annual basis. Broken down, the reports will be in 46 major markets and 200 small and medium-sized markets. Under the merger plan, which takes effect March 1, all Mediastat contracts will be assigned to Radio Marketing Research, Inc., the parent company of Birch. In addition, Birch hopes to add monthly measurements in the top 50 markets by mid-summer, 1982. . . . The board of directors of the Broadcast Rating Council (BRC) recently passed a resolution that rating services evaluating people living in group quarters, such as military barracks, college dormitories and homes for the aged, spell out exactly how they plan to measure group quarters and disclose figures for distribution of group quarters in all reports. The BRC has had a special ad hoc committee study this problem for the last two years. The BRC also resolved to call for a special audit of Arbitron's Differential Survey Treatment (DST) methodology for measuring black households. The BRC plans to publicly disclose the results of this audit when it comes out. The BRC is an independent organization that monitors the procedures of the established broadcast rating services to assure their credibility. Its members include representatives from ABC, NBC, the NAB, the RKO Radio Networks, the National Radio Broadcasters Assn. (NRBA), the Radio Advertising Bureau (RAB), the Station Representatives Assn. and the Television Bureau of Advertising.

**CALL LETTER CHANGE** — Oldies-formatted **KRAV**/Tulsa recently received approval from the Federal Communications Commission (FCC) to switch its call letters to **KGTO**, which stands for "greater Tulsa oldies." A daytime only station, KRAV reportedly skyrocketed up from an 0.5 share to a 4.5 in the Fall 1981 ARB book with its format of '50s, '60s and '70s songs.

**NETWORK NEWS** — Capitol recording artist **Steve Miller** is giving a concert the weekend of March 12-14 over the 200 affiliates of NBC's Source. . . . The Mutual Broadcasting System recently opened a repair facility for the earth stations of its 650 affiliates. It will handle mostly routine maintenance chores that were previously carried out by outside contractors. But the web decided it should take care of basic repairs on its own as an added feature for Mutual affiliates. So when a station manager spots trouble on his receiving dish, he can call a special toll-free number where he'll receive instructions from a Mutual staff technician or engineer who will also tell him how to get by until a crew or a spare part arrives at the station. . . . Warner Bros. recording artist **George Benson** is the featured guest on RKO's *MusicStar* special March 1 and 2.

**NEW JOBS** — Music researcher **Tawnyta Townsend** recently joined country-formatted **WHN**/New York. She formerly was music director at **WRIF**/Detroit, where she also produced public affairs and talk shows. This post is a first at WHN. . . . And veteran Big Apple air personality **Meg Griffn** recently took a full-time slot at AOR station **WNEW-FM**. She will be on air from 10 p.m.-2 a.m. weeknights and Sundays from 3-8 p.m.

larry riggs

## Radio Stations Urged To Expand Into Cable Television, Related Areas

by Jennifer Bohler

**NASHVILLE** — Stressing the importance of the satellite age that is at hand, **Al Parinello** of American Media Ventures urged radio to "get involved" with cable television on the local level by purchasing and/or programming a channel within its respective community, for cable TV is, "whether you know it or not, a major competitor." Parinello's remarks came during the "Satellites" panel, held during the *Feedback*-sponsored National Radio and Record Industry Convention at the Marriott Hotel here. Parinello's discussion was one of seven panel discussions offered during the three-day event (Feb. 11-13).

Parinello, who is considered a pioneer in the satellite delivery field, expressed his concern for the radio industry and its lack of

## FCC Radio Profits Report Amended

**NEW YORK** — The Federal Communications Commission (FCC) recently withdrew its report on financial figures for radio in 1980 because of errors in its calculations. "At first we thought we only had mistakes in the San Francisco, Detroit and Chicago markets, but when we looked again, we noticed more errors," said **Jim Green**, chief of policy analysis and research in the FCC's Broadcast Bureau. "We're currently looking at all the data to see if it's worth redoing the report." Green added that even if some data is changed, the general conclusion of the report will most likely stand.

That conclusion was that radio's profits had fallen 33.6% to \$153,700,000 from 1979's total of \$231,400,000.

The report stated further that only 58% of AM stations and AM-FM combinations and only half of independent FM outlets, posted a profit in 1980. These figures apparently reflect a decline that has been occurring for the past several years. Sixty-seven percent of the AM and combined AM-FM stations reported profits in 1979 and 67% reported in 1978. Fifty-two percent of the FM independents made money in 1979.

The data also show that larger stations were better able to absorb the shock of the decline in profits: 437 out of 591 stations with budgets of \$1 million or higher cleared a profit in 1980 and 277 reported profits of between \$250,000 and \$500,000.

At the same time, 1980 was not a good year for network radio, as all eight of the nationwide networks measured by the FCC posted combined net revenues of \$108 million, a 71% decrease from the previous year. This was attributed to escalating costs and capital expansion into satellite distribution systems.

But all was not bleak with radio revenues in 1980, as advertisers reportedly spent \$3.5 billion for radio time in 1980, a 10.6% increase from the 1979 figure. Network advertising made up \$157,300,000 of that figure. In addition, \$734 million was spent on spot advertising and \$2.6 billion on local radio advertising.

The figures are compiled by the Commission every year for the preceding year.

## RCA Satellites OK'd

**NEW YORK** — RCA American Communications has awarded a contract to RCA Astro-Electronics for four satellites. The first satellite in the series is slated for launching next October. The second will be put into orbit in March 1983 and will replace *Satcom 1*, which has been in use since 1975. The advanced RCA *Satcom* satellites have a 10-year life span and weigh 2,480 pounds, compared with the 2,000 pound weight of their predecessors.

knowledge where satellites are concerned. His 30-minute presentation concerned itself primarily with satellite's involvement in cable television and how that directly translates into yet another competitor for radio. "That guy watching HBO is a negative situation," he said. "He could have been listening to your station."

According to Parinello, radio stations programming local TV channels is a natural extension and step for radio stations, since they know the market better than any outside source could. Noting that the print media is already heavily involved in the purchasing and programming of community stations, Parinello said that radio is "throwing away opportunities" to compete in the market.

Cautioning that the industry "better educate itself" on satellites, Parinello concluded by saying programmers could do video versions of "what you do on the radio." He added, "It's going to take innovative programmers to program these channels."

Following his presentation, Parinello was asked how the advent of satellite programming will affect the job market for on air personalities. His feeling is that it should not hinder the job market at all. "I do not feel that a radio station should carry a large amount of satellite programming," he said. "Satellite is not attempting to take over the programming of a radio station. Rather, it can supplement what the station already offers through news, sports and other music specials. I don't see any shortage of jobs."

The seminar, which boasted some 350 registrants from across the country, is an extension of the annual Southeastern Radio Conference, which for the first time this year was expanded to a national rather than regional convention. According to **Barry Fiedel**, one of the co-sponsors of the event, Nashville was chosen as the site of the first national convention because it is "musically, the capital of the South and one of the major music centers of the world."

## Law Named To Wider VP Post At NBC Radio

**NEW YORK** — **Al Law** has been named vice president of programming and audience development at NBC Radio Stations. Holding the position of vice president of programming since October 1981, Law's new audience development responsibilities include marketing the NBC stations to advertisers and listeners. "He will make decisions about the timely effect of on-air promotions, show stations how to market themselves and what outside media they should use if they make a subtle musical change," **Bob Sherman**, executive vice president of the NBC Radio Stations, told *Cash Box*.

Law is also responsible for program development and strategy at the NBC Radio Stations, which include **WNBC** and **WYNY**/New York, **WMAQ** and **WKQX**/Chicago, **WRC** and **WKYS**/Washington D.C. and **KNBR** and **KYUU**/San Francisco.

Law, professionally known as **Al Brady**, served as vice president and general manager of **WYNY** since December 1980. He came to that post from the program directorship of **WHDH**/Boston, a job he also held between 1976 and 1979. Between March 1979 and May 1980, Law served as operations director at **WABC**/New York and program director at **WRQX**-**FM**/Washington, D.C.

Between 1974 and 1976, Law was assistant program director and on-air talent at **WNBC**/New York. His previous positions include the program director spot at **KIMN**/Denver and program manager and station manager posts at **WWDJ**/New York.

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
	1	<b>CENTERFOLD</b>	THE J. GEILS BAND	17							
	2	<b>I CAN'T GO FOR THAT (NO CAN DO)</b>	DARYL HALL & JOHN OATES	16							
	3	<b>SHAKE IT UP</b>	THE CARS	15							
	4	<b>PHYSICAL</b>	OLIVIA NEWTON-JOHN	22							
	5	<b>OPEN ARMS</b>	JOURNEY	7							
	6	<b>THAT GIRL</b>	STEVIE WONDER	7							
	7	<b>HARDEN MY HEART</b>	QUARTERFLASH	20							
	8	<b>SWEET DREAMS</b>	AIR SUPPLY	12							
	9	<b>LEADER OF THE BAND</b>	DAN FOGELBERG	14							
	10	<b>MIRROR, MIRROR</b>	DIANA ROSS	7							
	11	<b>I LOVE ROCK'N ROLL</b>	JOAN JETT & THE BLACKHEARTS	4							
	12	<b>YOU COULD HAVE BEEN WITH ME</b>	SHEENA EASTON	14							
	13	<b>WE GOT THE BEAT</b>	GO-GO'S	6							
	14	<b>TAKE IT EASY ON ME</b>	LITTLE RIVER BAND	13							
	15	<b>THROUGH THE YEARS</b>	KENNY ROGERS	10							
	16	<b>PAC-MAN FEVER</b>	BUCKNER & GARCIA	10							
	17	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b>	JUICE NEWTON	20							
	18	<b>SPIRITS IN THE MATERIAL WORLD</b>	THE POLICE	7							
	19	<b>TURN YOUR LOVE AROUND</b>	GEORGE BENSON	19							
	20	<b>KEY LARGO</b>	BERTIE HIGGINS	17							
	21	<b>SOMEWHERE DOWN THE ROAD</b>	BARRY MANILOW	11							
	22	<b>TONIGHT I'M YOURS (DON'T HURT ME)</b>	ROD STEWART	6							
	23	<b>LOVE IN THE FIRST DEGREE</b>	ALABAMA	14							
	24	<b>MAKE A MOVE ON ME</b>	OLIVIA NEWTON-JOHN	3							
	25	<b>BOBBIE SUE</b>	OAK RIDGE BOYS	6							
	26	<b>SHOULD I DO IT</b>	POINTER SISTERS	7							
	27	<b>DADDY'S HOME</b>	CLIFF RICHARD	7							
	28	<b>MAIN THEME FROM "CHARIOTS OF FIRE"</b>	VANGELIS	12							
	29	<b>WORKING FOR THE WEEKEND</b>	LOVERBOY	16							
	30	<b>WAITING FOR A GIRL LIKE YOU</b>	FOREIGNER	21							
35	31	<b>CALL ME</b>	SKYY	7							
				<b>HIT BOUND</b>							
43	32	<b>DO YOU BELIEVE IN LOVE</b>	HUEY LEWIS AND THE NEWS	4							
				<b>PRIME MOVER</b>							
37	33	<b>I BELIEVE</b>	CHILLIWACK	7							
				<b>HIT BOUND</b>							
33	34	<b>LOVE IS ALRIGHT TONITE</b>	RICK SPRINGFIELD	13							
38	35	<b>WHEN ALL IS SAID AND DONE</b>	ABBA	7							
36	36	<b>LOVE IS LIKE A ROCK</b>	DONNIE IRIS	11							
41	37	<b>ONE HUNDRED WAYS</b>	QUINCY JONES featuring JAMES INGRAM	7							
46	38	<b>TAKE OFF</b>	BOB & DOUG MCKENZIE	5							
16	39	<b>HOOKED ON CLASSICS</b>	LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA	13							
21	40	<b>COOL NIGHT</b>	PAUL DAVIS	17							
45	41	<b>TELL ME TOMORROW (PART 1)</b>	SMOKEY ROBINSON	10							
42	42	<b>CRAZY (KEEP ON FALLING)</b>	THE JOHN HALL BAND	10							
19	43	<b>WAITING ON A FRIEND</b>	ROLLING STONES	13							
				<b>HIT BOUND</b>							
75	44	<b>FREEZE FRAME/FLAMETHROWER</b>	THE J. GEILS BAND	2							
				<b>CASH SMASH</b>							
63	45	<b>(OH) PRETTY WOMAN</b>	VAN HALEN	2							
				<b>HIT BOUND</b>							
66	46	<b>NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS)</b>	LE ROUX	3							
47	47	<b>LET THE FEELING FLOW</b>	PEABO BRYSON	10							
53	48	<b>MY GUY</b>	SISTER SLEDGE	5							
49	49	<b>YOU'RE MY LATEST, MY GREATEST INSPIRATION</b>	TEDDY PENDERGRASS	7							

BRING THE TALENTS OF DICK CLARK TO YOUR STATION.



"The Dick Clark Show" National

PRESENTED BY... HEARD ON... A WEEKLY REVIEW

# RADIO CHART

# TOP 100 SINGLES

February 27, 1982

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	SINGLES
50	50	5	SAMMY HAGAR	<b>I'LL FALL IN LOVE AGAIN</b> ADDS: WANS-FM, KOFM, WKTI. JUMPS: WRVQ Ex To 26, KFMD 22 To 19, KEGL 21 To 14.
58	51	3	NEIL DIAMOND	<b>ON THE WAY TO THE SKY</b> ADDS: KGW, Z93, Y103. JUMPS: WGH 18 To 10, WZZR Ex To 30, KXOK 29 To 26, WRFC Ex To 30, KIQQ Ex To 33, Z102 29 To 23, KJR Ex To 24, KC101 27 To 23, WHBQ Ex To 20, KFMK Ex To 28.
52	52	6	PLAYER	<b>IF LOOKS COULD KILL</b>
59	53	6	TOMMY TUTONE	<b>867-5309/JENNY</b> ADDS: WTI, KLUC, WKTI. JUMPS: WSPT Ex To 30, KZZP 21 To 14, KRQ 24 To 16, KIQQ 11 To 7, KCPX Ex To 40, KFI Ex To 27, KFRC 31 To 23, KINT 25 To 20, KEGL 8 To 5, WIKS Ex To 26, KKXX Ex To 28. SALES: Good in the West. Weak in all other regions.
50	54	3	FOREIGNER	<b>JUKE BOX HERO</b> ADDS: KEEL, Y103, WLS-FM. JUMPS: Q102 22 To 19, 13K Ex To 23, 96KX 25 To 22, WBEN-FM 31 To 20, Q106 30 To 27, B97 26 To 22, WSPT 28 To 22, WBBQ 24 To 17, WGCL 12 To 6, KEYN Ex To 27, Q105 22 To 19, Z102 8 To 6, KFMD Ex To 27, BJ105 38 To 29. SALES: Breakouts in all regions.
52	55	4	PRISM	<b>DON'T LET HIM KNOW</b> ADDS: WANS-FM, WXKS, KFMD, KEGL. Day-Part: JB105. JUMPS: KEZR 22 To 19, KINT 28 To 25, KKXX Ex To 31, WLS-FM 34 To 26.
54	56	12	IRENE CARA	<b>ANYONE CAN SEE</b> ADDS: KEEL. Re-add: KFI. JUMPS: WXKS 26 To 20.
71	57	3	QUARTERFLASH	<b>FIND ANOTHER FOOL</b> ADDS: CKLW, Z102-34, KFMD, WHHY-FM, Y103. JUMPS: KHFI Ex To 23, 96KX 24 To 19, WBSB Ex To 27, WWKX Ex To 30, KYXX Ex To 25, KZZP Ex To 28, KRQ 25 To 22, KEGL 24 To 19, KLUC Ex To 29, WIKS 13 To 10, KKXX 23 To 15, WOKI 31 To 23. SALES: Breakouts in all regions.
48	58	10	GENESIS	<b>ABACAB</b>
34	59	22	EARTH, WIND & FIRE	<b>LET'S GROOVE</b>

## HIT BOUND

50	60	2	STEVIE NICKS	<b>EDGE OF SEVENTEEN</b> ADDS: WFI, KKXX, WFLY-30, WLWL-FM, KEZR, Q106, B97, WAKY-25, KEEL, KIQQ, KFMD, KOAQ, Y103. Day-Part: WMAK-FM. JUMPS: 96KX 22 To 17, WOKI Ex To 34, WSKZ 25 To 22, WLS-FM 42 To 37, WLS 42 To 37, 94Q Ex To 28, WNCI 29 To 24, CKLW Ex To 28, KEYN 23 To 19, KOPA Ex To 28, Z102 33 To 29, KIMN 20 To 17, WBEN-FM 40 To 34, KLUC 17 To 13, WKTI Ex To 22. SALES: Breakouts in all regions.
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52	61	12	EDDIE SCHWARTZ	<b>ALL OUR TOMORROWS</b>
50	62	16	EDDIE RABBITT	<b>SOMEONE COULD LOSE A HEART TONIGHT</b>
40	63	19	STEVIE NICKS (with DON HENLEY)	<b>LEATHER AND LACE</b>

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	SINGLES
67	64	5	TOM TOM CLUB	<b>GENIUS OF LOVE</b> JUMPS: 195 Ex To 20, KIQQ Ex To 34. SALES: Fair in all regions.
73	65	3	ANNE MURRAY	<b>ANOTHER SLEEPLESS NIGHT</b> ADDS: KFI, WTI, X. JUMPS: WSEZ 29 To 23, WSGN 19 To 15, WKJJ Ex To 20, WMAK-FM Ex To 30, KCPX Ex To 38, KOFM Ex To 29, WROR 19 To 16, WVBF 28 To 23, KFMK Ex To 27, WISM 24 To 18.
60	66	6	EARTH, WIND & FIRE	<b>WANNA BE WITH YOU</b>
56	67	19	LINDSEY BUCKINGHAM	<b>TROUBLE</b>
74	68	3	MIKE POST	<b>THEME FROM MAGNUM P.I.</b> ADDS: WZZR, WTI, X. JUMPS: WSEZ 21 To 16, WBCY 16 To 12, KEEL Ex To 35, WRFC Ex To 28, KIQQ Ex To 25, KFI Ex To 30, KINT 19 To 15. SALES: Fair in the West and East.
69	69	4	COMMODORES	<b>WHY YOU WANNA TRY ME</b>
76	70	3	T.G. SHEPPARD	<b>ONLY ONE YOU</b> ADDS: WISM-29. Day-Part: KBEQ. JUMPS: WSEZ 32 To 24, WHHY-FM Ex To 30, KFMK Ex To 30, WOKI 33 To 28. SALES: Fair in the South.
78	71	3	MECO	<b>POP GOES THE MOVIES (PART 1)</b> ADDS: CKLW-30. JUMPS: WCAO 26 To 23, WSGN Ex To 27, Q105 26 To 22, WGSV 34 To 30, WBEN-FM 34 To 13, WAYS Ex To 18. SALES: Breakouts in the East and South.
86	72	2	GREG GUIDRY	<b>GOIN' DOWN</b> ADDS: 94Q, WNCI-29, KZZP-30, KCPX, BJ105, KJR, WHBQ, KINT, KLUC. JUMPS: WMAK-FM 30 To 27.
68	73	5	CONDUCTOR	<b>VOICE ON THE RADIO</b>
57	74	19	RONNIE MILSAP	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b>
83	75	3	SUGAR HILL GANG	<b>APACHE</b> ADDS: 195, KEEL. JUMPS: KIQQ 35 To 30. SALES: Moderate in the South. Fair in the West.
87	76	2	BARBRA STREISAND	<b>MEMORY</b> ADDS: Q106, KJR, WFI. JUMPS: WKJJ Ex To 21, WGSV Ex To 32.
65	77	27	GO-GO'S	<b>OUR LIPS ARE SEALED</b>
—	78	1	DR. HOOK	<b>BABY MAKES HER BLUE JEANS TALK</b> ADDS: KCPX, Z102-33, KFRC, KINT, Z93, WBEN-FM, WOKI, WWKX, 94Q-29, WSGN, WANS-FM, WSEZ, WSKZ, Q106, WZZR, WBBQ, CKLW, KYXX. Day-Part: WMAK-FM. SALES: Just shipped.
88	79	2	SURVIVOR	<b>SUMMER NIGHTS</b> ADDS: KFI, WFI. JUMPS: WLS 45 To 41, WLS-FM 45 To 41.
—	80	1	PAUL DAVIS	<b>'65 LOVE AFFAIR</b> ADDS: WNBC-30, KRTH, WOKI, WSPT, WPGC-28, WBCY, WMAK-FM, WBSB, WCAO, WFLY, WZZR, WAKY-18, WBBQ, CKLW, WGSV. SALES: Just shipped.
84	81	5	SOFT CELL	<b>TAINED LOVE</b> JUMPS: Y100 20 To 17. SALES: Fair in the East and Midwest.

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	SINGLES
90	82	2	STEVIE WOODS	<b>JUST CAN'T WIN 'EM ALL</b> ADDS: WSGN. Day-Part: KBEQ. JUMPS: KHFI 17 To 11, WZZR 27 To 24, WNCI 22 To 19, WAKY 19 To 16, KZZP Ex To 29, WTI, X 38 To 33, WHBQ 11 To 8, KINT 27 To 24, KKXX 31 To 25, WISM 11 To 8.
51	83	13	DEL SHANNON	<b>SEA OF LOVE</b>
77	84	7	AC/DC	<b>LET'S GET IT UP</b>
—	85	1	GEORGE BENSON	<b>NEVER GIVE UP ON A GOOD THING</b> ADDS: KIQQ, KRTH, WAXY, WISM-30. JUMPS: WXKS Ex To 28, Y103 Ex To 32. ON: WANS-FM, WGSV, WRFC, WSEZ.
—	86	1	SNEAKER	<b>DON'T LET ME IN</b> ADDS: KEZR, WSEZ, BJ105, KBEQ, KKXX. JUMPS: WRVQ Ex To 25. ON: WGH, WBCY, KEGL.
—	87	1	JUNIOR	<b>MAMA USED TO SAY</b> ADDS: Y100, WTI, X-FM-30, WDRQ-18. JUMPS: CKLW Ex To 26. ON: WXKS, KIQQ. SALES: Fair in the South and West.
—	88	1	KOOL & THE GANG	<b>GET DOWN ON IT</b> ADDS: WMAK-FM, WXKS-14, B97, KTSA. JUMPS: Y100 Ex To 25. ON: FM102.
—	89	1	GEORGE DUKE	<b>SHINE ON</b> ADDS: WBBQ, KIQQ, KC101-29. JUMPS: KJRB Ex To 30, B97 Ex To 29. ON: KHFI, WANS-FM, WTI, X-FM.
93	90	3	CHUBBY CHECKER	<b>RUNNING</b> JUMPS: KBEQ Ex To 30, KEGL Ex To 28, KLUC 26 To 23.
94	91	3	BOBBY WOMACK	<b>IF YOU THINK YOUR LONELY NOW</b> JUMPS: WDRQ 14 To 10. SALES: Fair in the South.
72	92	4	THE DOOBIE BROTHERS	<b>HERE TO LOVE YOU</b>
54	93	15	THE BEACHBOYS	<b>COME GO WITH ME</b>
79	94	17	QUEEN & DAVID BOWIE	<b>UNDER PRESSURE</b>
89	95	4	MOLLY HATCHET	<b>POWER PLAY</b>
64	96	16	BARBRA STREISAND	<b>COMIN' IN AND OUT OF YOUR LIFE</b>
81	97	15	BILLY JOEL	<b>SHE'S GOT A WAY</b>
85	98	12	JENNIFER WARNES	<b>COULD IT BE LOVE</b>
82	99	20	ROD STEWART	<b>YOUNG TURKS</b>
91	100	14	AL JARREAU	<b>BREAKIN' AWAY</b>

## LOOKING AHEAD

<b>DON'T YOU WANT ME</b>	THE HUMAN LEAGUE
ADDS: 94Q, WBCY. JUMPS: KEGL Ex To 27. ON: WXKS	
<b>THE LONGER YOU WAIT</b>	GINO VANNELLI
ADDS: KEYN, KZZP, KBEQ. ON: 94Q, WBBQ	
<b>MAKE IT LAST</b>	CHRIS CHRISTIAN
ADDS: WGH, KCPX, KINT	

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# CASH BOX ROCK ALBUM RADIO REPORT



— DWIGHT TWILLEY • SCUBA DIVERS • EMI AMERICA  
**ADDS:** WRNW, KSJO, WHFS, WKLS, KNAC, WOUR, KSFX, WPLR, KZEW, KSHE, KLOL, WLIR, WMMS. **HOTS:** None. **MEDIUMS:** KZEW. **PREFERRED TRACKS:** Somebody, I'm Back, Dion, Touch.  
**SALES:** Just shipped.



11 JOAN JETT & THE BLACK HEARTS • I LOVE ROCK 'N ROLL • BOARDWALK  
**ADDS:** None. **HOTS:** WMMS, WLIR, WABX, WBLM, KLOL, KSHE, KZEW, WCCC, WRNW, KSJO, KZEL, WYSP, WHFS, WKLS, WNEW, KROQ, KNAC, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMG. **MEDIUMS:** WCOZ. **PREFERRED TRACKS:** Title, Crimson.  
**SALES:** Good in all regions.

## # 1 MOST ADDED

LP Chart Position

- 9 AC/DC • FOR THOSE ABOUT TO ROCK WE SALUTE YOU • ATLANTIC  
**ADDS:** None. **HOTS:** WMMS, WLIR, KZEL, WKLS, KROQ, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMG. **MEDIUMS:** WCCC, WCOZ, WRNW, KSJO, KSHE, WBLM. **PREFERRED TRACKS:** Let's, Evil, Venom, Title.  
**SALES:** Good to moderate in all regions.
- 130 BRYAN ADAMS • YOU WANT IT, YOU GOT IT • A&M  
**ADDS:** None. **HOTS:** WMMS, WNEW, WAAF, WOUR, KSFX, WGRQ, KMG. **MEDIUMS:** WCOZ, WRNW, WLIR. **MEDIUMS:** KSJO, KZEL, WYSP, WKLS, WSHE, KEZY, KSHE. **PREFERRED TRACKS:** Lonely, Fits, Don't Look.  
**SALES:** Fair in East and West; weak in others.
- 13 THE CARS • SHAKE IT UP • ELEKTRA  
**ADDS:** None. **HOTS:** WMMS, WLIR, WABX, KLOL, KSHE, KEZY, WCOZ, WRNW, WHFS, WKLS, WNEW, KROQ, KNAC, WAAF, WOUR, WGRQ, WSHE, WPLR, KMG. **MEDIUMS:** WBLM, WCCC, WYSP, KSFX. **PREFERRED TRACKS:** Title, Since, Victim.  
**SALES:** Good to moderate in all regions.
- 144 PETER CETERA • FULL MOON/WARNER BROS.  
**ADDS:** None. **HOTS:** WLIR, KSJO, WYSP, WAAF, WOUR, KMG. **MEDIUMS:** WCCC, WCOZ, WRNW, KZEL, WNEW, KROQ, WGRQ, WPLR, KEZY, WBLM. **PREFERRED TRACKS:** Limelight.  
**SALES:** Fair in South; weak in others.

## # 5 MOST ADDED

- CHUBBY CHECKER • THE CHANGE HAS COME • MCA  
**ADDS:** WBLM, KNAC, WYSP, WCOZ. **HOTS:** WRNW, KZAM. **MEDIUMS:** WHFS, WNEW, WPLR. **PREFERRED TRACKS:** Running.  
**SALES:** Weak in Midwest; fair in others.
- PAUL COLLINS' BEAT • THE KIDS ARE THE SAME • COLUMBIA  
**ADDS:** KROQ. **HOTS:** None. **MEDIUMS:** WNEW, WOUR, KSFX, WPLR, KZEW, KLOL, WBLM, WMMS. **PREFERRED TRACKS:** Highway, Crying.  
**SALES:** Weak initial response in all regions.
- 4 FOREIGNER • 4 • ATLANTIC  
**ADDS:** None. **HOTS:** WRNW, WAAF, WGRQ, KMG. **MEDIUMS:** WCOZ, KSJO, WNEW, WOUR, KEZY, KSHE, KLOL, WBLM. **PREFERRED TRACKS:** Juke, Waiting, Urgent.  
**SALES:** Good to moderate in all regions.
- 25 GENESIS • ABACAB • ATLANTIC  
**ADDS:** None. **HOTS:** WCOZ, WRNW, KSJO, KZEL, WAAF, WGRQ, KEZY, KLOL, WLIR, WMMS. **MEDIUMS:** WCCC, WYSP, WNEW, KSFX, KMG. **MEDIUMS:** KSHE, WBLM. **PREFERRED TRACKS:** Title, Dark, Reply.  
**SALES:** Moderate in all regions; weakest in South.

## # 3 MOST ADDED

- GLASS MOON • GROWING IN THE DARK • RADIO RECORDS/ATLANTIC  
**ADDS:** WABX, KZEW, WPLR, WOUR, WAAF, WYSP. **HOTS:** KZAM. **MEDIUMS:** WRNW, WSHE, KEZY, WLIR, WMMS. **PREFERRED TRACKS:** Carousel, Take, Political.  
**SALES:** Weak initial response in all regions.

- 8 THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A&M  
**ADDS:** None. **HOTS:** WHFS, WNEW, KROQ, KNAC, KSFX, KZEW, WLIR, WMMS. **MEDIUMS:** KSJO, WKLS, WAAF, WPLR. **PREFERRED TRACKS:** Beat, Lips, Town.  
**SALES:** Good in all regions.

LP Chart Position

- 38 SAMMY HAGAR • STANDING HAMPTON • GEFLEN  
**ADDS:** None. **HOTS:** WMMS, WLIR, WCOZ, KSJO, KZEL, WYSP, WNEW, WAAF, KSFX, WGRQ, WSHE, KMG. **MEDIUMS:** WABX, WCCC, WKLS, WPLR. **PREFERRED TRACKS:** Fall, One, Piece.  
**SALES:** Moderate in Midwest and West; fair in others.
- 1 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA  
**ADDS:** None. **HOTS:** WMMS, WLIR, WABX, WBLM, KLOL, KSHE, KEZY, WCCC, WCOZ, WRNW, KSJO, KZEL, WYSP, WKLS, WNEW, KROQ, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMG. **MEDIUMS:** None. **PREFERRED TRACKS:** Centerfold, Rage, Title.  
**SALES:** Good in all regions.
- 182 JOHNNY & THE DISTRACTIONS • A&M  
**ADDS:** WLIR. **HOTS:** KZEL, WAAF, KZAM. **MEDIUMS:** WOUR, KSFX, WGRQ, WPLR, KZEW, KLOL, WMMS. **PREFERRED TRACKS:** Shoulder, Now, Desire.  
**SALES:** Moderate in West; fair in others.
- 97 JANIS JOPLIN • FAREWELL SONG • COLUMBIA  
**ADDS:** KLOL, WKLS. **HOTS:** WPLR, WMMS. **MEDIUMS:** WRNW, WAAF, KSFX, KZAM, KSHE, WLIR. **PREFERRED TRACKS:** Stand, Tell, Misery'n.  
**SALES:** Fair in all regions; strongest in East.
- 3 JOURNEY • ESCAPE • COLUMBIA  
**ADDS:** None. **HOTS:** WAAF, KZAM, KEZY, KLOL. **MEDIUMS:** KSJO, WKLS, WOUR, KMG. **MEDIUMS:** WABX, WMMS. **PREFERRED TRACKS:** Stop, Crying, Stone.  
**SALES:** Good in all regions.
- 118 LE ROUX • LAST SAFE PLACE • RCA  
**ADDS:** None. **HOTS:** KZEW, KZAM, KSHE, WMMS. **MEDIUMS:** KSJO, KZEL, WKLS, WNEW, WAAF, WOUR, KSFX, WPLR, KEZY, KLOL, WBLM. **PREFERRED TRACKS:** Addicted, Boys.  
**SALES:** Weak in West; fair in others.
- 109 HUEY LEWIS & THE NEWS • PICTURE THIS • CHRYSALIS  
**ADDS:** KSHE, KMG. **MEDIUMS:** WAAF, WMMS. **MEDIUMS:** WRNW, KSJO, KZEL, WHFS, KROQ, WOUR, KSFX, WPLR, KZEW, KZAM, KEZY, KLOL, WLIR. **PREFERRED TRACKS:** Do You, Tell Me, Working.  
**SALES:** Moderate breakouts in all regions; strongest in West.
- 14 LOVERBOY • GET LUCKY • COLUMBIA  
**ADDS:** None. **HOTS:** WMMS, WLIR, WBLM, KLOL, KSHE, WCCC, WCOZ, KSJO, KZEL, WKLS, WNEW, KROQ, WAAF, WOUR, WGRQ, WSHE, KMG. **MEDIUMS:** WRNW, WYSP, KSFX, WPLR. **PREFERRED TRACKS:** Working, Over, Jump.  
**SALES:** Good in all regions.
- 81 NICK LOWE • NICK THE KNIFE • COLUMBIA  
**ADDS:** None. **HOTS:** WRNW, WHFS, WNEW, KROQ, KNAC, WOUR, WLIR, WMMS. **MEDIUMS:** WPLR, KZEW, KEZY. **PREFERRED TRACKS:** Heart, Stick, Raining, Burning.  
**SALES:** Moderate in East and West; fair in others.
- 18 BOB & DOUG MCKENZIE • GREAT WHITE NORTH • MERCURY/POLYGRAM  
**ADDS:** None. **HOTS:** WHFS, WAAF, WSHE, KMG. **MEDIUMS:** KZEW, WLIR, WMMS. **MEDIUMS:** WCCC, WRNW, WYSP, WKLS, WNEW, KSHE, KLOL, WBLM. **PREFERRED TRACKS:** Take Off, Beerhunter, Donuts.  
**SALES:** Good to moderate in all regions.

## # 4 MOST ADDED

- VAN MORRISON • BEAUTIFUL VISION • WARNER BROS.  
**ADDS:** WLIR, KEZY, WNEW, WHFS, WRNW. **HOTS:** None. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

## # 1 MOST ACTIVE

LP Chart Position

- 135 ALDO NOVA • PORTRAIT/CBS  
**ADDS:** KEZY, KROQ. **HOTS:** WCCC, WAAF, WGRQ, WPLR, KZEW, KSHE, WMMS. **MEDIUMS:** KEZY, KSJO, KZEL, WKLS, WOUR, KSFX, WSHE, KMG. **MEDIUMS:** KLOL, WLIR. **PREFERRED TRACKS:** Fantasy, Fooling.  
**SALES:** Moderate in East and Midwest; fair in others.
- 21 OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS  
**ADDS:** None. **HOTS:** WCCC, WCOZ, KSJO, KZEL, WKLS, WAAF, WGRQ, WSHE, WPLR, KMG. **MEDIUMS:** KZEW, KLOL, WBLM, WMMS. **MEDIUMS:** KSFX. **PREFERRED TRACKS:** Flying, Mountain.  
**SALES:** Good to moderate in all regions; strongest in Midwest.
- 7 THE POLICE • GHOST IN THE MACHINE • A&M  
**ADDS:** None. **HOTS:** WMMS, WLIR, KSHE, KEZY, KZAM, WRNW, KZEL, WYSP, WHFS, WKLS, WNEW, KROQ, KNAC, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMG. **MEDIUMS:** WABX, KLOL, WCCC, WCOZ, KSJO. **PREFERRED TRACKS:** Magic, Spirits, Secret.  
**SALES:** Good in all regions.
- 88 PRISM • SMALL CHANGE • CAPITOL  
**ADDS:** None. **HOTS:** WMMS, WBLM, KSJO, WYSP, WKLS, WNEW, WAAF, WOUR, KSFX, WGRQ, KMG. **MEDIUMS:** WCOZ, KSJO, WNEW, KLOL, WBLM, KZEW, KEZY. **MEDIUMS:** WLIR, KLOL, WCCC, KZEL, WSHE, WPLR, KZAM. **PREFERRED TRACKS:** Don't Let.  
**SALES:** Moderate in all regions.
- 12 QUARTERFLASH • GEFLEN  
**ADDS:** None. **HOTS:** WMMS, WRNW, KZEL, WAAF, WGRQ, WPLR, KMG. **MEDIUMS:** KZEW, KZAM, KEZY, WABX. **MEDIUMS:** WCOZ, KSJO, WNEW, KLOL, WBLM. **PREFERRED TRACKS:** Fool, Harden, Cruisin'.  
**SALES:** Good to moderate in all regions.
- # 2 MOST ADDED
- BONNIE RAITT • GREEN LIGHT • WARNER BROS.  
**ADDS:** WMMS, WLIR, KEZY, KZAM, KZEW, WOUR, WNEW, WHFS, WYSP, WRNW. **HOTS:** None. **MEDIUMS:** KZEW, WRNW. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.
- 6 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC  
**ADDS:** None. **HOTS:** WRNW, WNEW, KROQ, KNAC, WGRQ, KEZY, WBLM, WABX, WMMS. **MEDIUMS:** WCOZ, KSJO, WOUR, KMG. **MEDIUMS:** KSHE, WBLM. **PREFERRED TRACKS:** Friend, Start, Hang.  
**SALES:** Good to moderate in all regions.
- 60 SOFT CELL • NON-STOP EROTIC CABARET • SIRE  
**ADDS:** KSFX, WCOZ. **HOTS:** WHFS, KROQ, KNAC, WPLR, WLIR, WMMS. **MEDIUMS:** WNEW. **PREFERRED TRACKS:** Tainted, Dwarf.  
**SALES:** Moderate in East and West; fair in others.
- 176 THIN LIZZY • RENEGADE • WARNER BROS.  
**ADDS:** KLOL, KSHE. **HOTS:** None. **MEDIUMS:** WRNW, KZEL, WNEW, WAAF, KSFX, WGRQ, WSHE, WPLR, KMG. **MEDIUMS:** KZEW, WLIR, WMMS. **PREFERRED TRACKS:** Hollywood, Leave, Angel.  
**SALES:** Moderate breakouts in all regions.
- 171 TOMMY TUTONE • TUTONE 2 • COLUMBIA  
**ADDS:** KLOL, WGRQ. **HOTS:** WYSP, WOUR, KSFX, KZEW, KZAM. **MEDIUMS:** KROQ, KNAC, WAAF, KMG. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Jenny, Man, Shadow.  
**SALES:** Moderate in West; fair in others.
- 153 WRABIT • MCA  
**ADDS:** None. **HOTS:** KLOL, WMMS. **MEDIUMS:** KSJO, KZEL, WYSP, WKLS, WAAF, WOUR, KSFX, KMG. **MEDIUMS:** KZEW, KSHE, WBLM. **PREFERRED TRACKS:** Anyway, Wrong.  
**SALES:** Moderate in Midwest; fair in others.

# GOSPEL

## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart
1 HIGHER PLANE AL GREEN (Myrrh MSB 6674)	1 14
2 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	5 43
3 GO SHIRLEY CAESAR (Myrrh MSB 6665)	2 17
4 EDWIN HAWKINS LIVE WITH THE OAK RIDGE SYMPHONY ORCHESTRA (Myrrh MSB-6691)	3 21
5 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	4 23
6 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656)	7 11
7 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	8 55
8 LOOK TO JESUS PATRICK HENDERSON & THE WEST ANGELES COGIC SANC. CHOIR (New Pax NP 33042)	6 5
9 I LOVE JESUS MORE TODAY TRINITY ALL-NATIONS CHOIR (Savoy SL 14599)	9 3
10 SAINTS HOLD ON SENSATIONAL NIGHTINGALES (Malaco 4373)	15 27
11 JAMES CLEVELAND WITH THE METRO MASS CHOIR (Savoy SGL 7067)	13 2
12 BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046)	12 2
13 AMEN LEONARD GIVENS & THE LITTLE ROCK MASS CHOIR (Savoy 14633)	— 1
14 INTRODUCING THE WINANS (Light 5792)	10 27
15 LORD, I NEED A MIRACLE RIGHT NOW SOLOMON BURKE (Savoy SL 14660)	11 5

### Inspirational

	Weeks On Chart
1 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675)	1 27
2 I SAW THE LORD DALLAS HOLM (Greentree R 3723)	3 11
3 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677)	6 7
4 UNFAILING LOVE EVIE TORNQUIST (Word WSB 8867)	4 11
5 THE TRAVELER DON FRANCISCO (New Pax NP 33106)	5 19
6 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025)	7 7
7 PRIORITY IMPERIALS (Dayspring DST 4017)	2 53
8 AMY GRANT IN CONCERT (Myrrh MSB 6668)	9 37
9 COLLECTIONS KEITH GREEN (Sparrow SPR 1055)	8 23
10 JONI'S SONG JONI EARECKSON (Word WSB 8856)	10 17
11 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	14 63
12 BUBBLING HINSONS (Calvary STAV 5178)	— 1
13 HOLM, SHEPPARD, JOHNSON (Greentree R 3583)	— 1
14 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	12 3
15 FORGIVEN DON FRANCISCO (New Pax NP 33042)	11 169

## Gospel LP Producers See Significant Rise In Quality As Budgets Increase

(continued from page 1)

from observing it. I think even my production has gone more towards a pop sound."

Harding disagreed that production of albums was moving toward a more secular sound. "I don't think we're trying to make it sound more secular," he said. "We're trying to keep the message there, but we're also trying to improve the quality of production as the secular people are also doing."

"Personally, I think our records compare to that quality," he continued. "But the secular people, they still play the quartets and southern gospel music on Sunday mornings, although some of the material now has more of a crossover potential."

"In the gospel song, the message is what counts," added Crutchfield, "so you've got the lyric content which is a separate entity completely from the music. What we're doing is retaining the message and enhancing that with whatever musical form it takes to make it palatable and acceptable to the general public."

## ALBUM REVIEWS

**TALK TO ONE ANOTHER** — Brown Bannister — Newpax Records — Producer: Brown Bannister — List: 7.98

Although this is his debut album as an artist, Brown Bannister is no novice in the realm of Christian music. He has produced Grammy and Dove award-winning albums and was awarded the 1981 "Song of the Year" Dove Award. On this LP, he gathers up his many talents, surrounds himself with excellent musicians and sensational songs, and the result is an album brimming with spiritual sensitivity. Best cuts include "Talk to One Another," "I Loved You Once" and "Nature Of Love."



Crutchfield pointed out that today there are people listening to gospel product who didn't even consider it in the past. "The reason is that the message hasn't changed but the music has changed and is more suitable to the musical tastes of other people," he said.

All of the producers interviewed felt that gospel music would enjoy a tremendous growth in the next few years and pointed out several reasons. "Within the next five years, I think we're going to see two or three super-stars that will emerge from the ranks of gospel music, and that's what you have to have," said Crutchfield. "You have to have real strong personalities that the general public relates to."

Bannister pointed out another reason. "We haven't really developed the potential that God wants us to develop," he said. "We should be setting the trends of creativity because we're being plugged into the only Creator. The rest of us are just rearrangers. We're just rearranging what God had already done."

## Oak Ridge Boys Reach Out To A Widening Audience

(continued from page 8)

other. We have been through many lean years together, and I think the lean years kind of drew us together and made us a very closely knit group. Our togetherness is one of the chief ingredients for our success today.

"We were under a transition period around seven or eight years ago and spent some time in a gray area where we were really no longer a full-time gospel group, but we were not really established in country or pop-oriented music yet because we had not had any hit records. We were really actually in the middle; we were nowhere. We had a couple of rough years there with very, very little money coming in, and I think that that's where we built some strong character. We spent many days wondering if we would even have a group, but I think we had a strong belief in ourselves and the fact that we could make it."

### Top Flight Bookings

Jim Halsey also had a belief in the band's talents and began assigning road dates with top-name country acts where the band was able to gain initial exposure in front of 10-15,000 people a night fronting for acts like Johnny Cash, Freddy Fender and Kenny Rogers.

It's all been a part of a carefully designed plan to build the act, and now that the band has achieved sell-out performances on the strength of its own name and platinum albums, it feels challenged to go even further, filling bigger halls and attaining multiple platinum status. "I think if you asked any of us what we'd like to be doing down the road, we'd probably all say basically the same thing," generalizes Sterban, "that we'd like to be doing what we're

## Registration Open For Annual MSMA Confab

NASHVILLE — Registration is now open for the fifth annual Muscle Shoals Records and Producers Seminar, set for May 19-22 at the nearby Joe Wheeler Resort. Sponsored by the Muscle Shoals Music Assn. (MSMA), advance registration is mandatory for the seminar, which will address the theme, "Music Business In The '80s — New Concepts — New Problems."

The registration fee is \$100 for non-MSMA members and \$75 for members, with room charges at \$75 per day. Additional rooms are available at the new \$6.7 million Holiday Inn in Colbert County. Transportation between the hotel and the Wheeler Resort will be provided by the MSMA.

The deadline for registration reservations is May 1. For more information, contact Buddy Draper at P.O. Box 2009, Muscle Shoals, Ala. 35660, or telephone (205) 381-1442.

## LaRue-Webb Bows

NEW YORK — Producer D.C. LaRue and entertainment consultant Roy Webb have established LaRue-Webb Ltd., an American company headquartered in New York offering foreign labels regional control over product by new and established disco artists. Foreign companies will also be able to sub-license product to other labels by special agreement with the company.

Financial risk to foreign labels will be limited to a small percentage of total production costs on each album or single issued on their own labels. In addition, the company has established a point system as an incentive to actively promote product. Artists will also work with the companies in the cooperative regarding promotional tours and publishing.

LaRue-Webb is located at 63 Perry St., New York, N.Y. 10014. The telephone number is (212) 741-1414.

doing today on a bigger and a better scale. We would like to make a real impact on the music industry worldwide. That sounds like a tall goal, but I think you have to think big if you're going to accomplish big things."

Thus, the Oak Ridge Boys' move into the pop field is just the placement of one more stone upon the foundation already created through the efforts of the band, MCA Records, Chancey, Halsey and the band's manager, Shelly Davis.

Sterban emphasizes that the building process will not neglect the band's roots. "I think we have made a conscientious effort to have the crossover records without offending the country audience," he insists. "We work very, very hard at that. I'm sure there are some real purists that have complained, but, for the most part, I think we still have a pretty good reputation in the country music industry, which I think is indicated by the fact that we're still having #1 country records every time out. Our song 'Elvira' was a big crossover record — the most-played record on jukeboxes last year it was voted Single of the Year by the Country Music Assn., so that indicates that we still have a very good working relationship with the vast majority of the country music industry."

"Number one records are great," he continues, "and it provided us with a good living for several years. We hope to continue to always have #1 country records, and, if that's all we had, we would be very, very happy. But there's no comparison between a #1 country record and a #1 pop record. It just propels you to a different level of the business. It makes everything bigger in every area — more money, more people, there are more pressures placed upon you, it's more difficult to have privacy — but by far the advantages outweigh the disadvantages, and we've just had to make some adjustments."

### Learning To Cope

"You have to learn where to draw the line; everyone wants an interview now, and you can't give all the interviews, so you choose the ones that you feel will be most advantageous to your career and do those and try not to offend anybody. I think that we're mature enough men that we have learned to live with that and roll with it."

The Oak Ridge Boys members have been able to glean quite a substantial bit from their intrusion into the country and pop idioms, but they try to give back to their fans in the way of social and charitable causes. Bonsall is the chairman for the "Stars For Children" campaign to support a drive for the prevention of child abuse. This year the benefit raised \$200,000. In addition, Golden held the Harvest Jam in his hometown of Brewton, Ala., to "give something back" to the town. Indeed, the concert drew some 30,000 fans to the community of 10,000, and those fans left additional capital in the town in exchange for gas, food, shelter, souvenirs and other services.

"(We) believe in the biblical principle that the more you give, the more you're going to receive," says Sterban. "I think we have proved that that ideal or that philosophy definitely does work. We feel like we have a responsibility to affect young people and adults' lives in a positive direction, because people now are looking up to us, and they're going to follow our example."

"We can have news in the paper about being busted for drugs or tearing up hotel rooms, or else we can have this good publicity about promoting the Boy Scouts and about raising money for the prevention of child abuse and that sort of thing," he summarizes. "I think if we have positive news about us and affect people in a positive direction, it's going to help us as well as our fans and the public in general."

# INTERNATIONAL

## CBS U.K. Hits New Heights With Diverse Mix Of Artists

by Fred Goodman

NEW YORK — In 1981, CBS U.K. had a banner year. Garnering eight platinum, 14 gold and seven silver albums, as well as 13 gold and 11 silver singles, the company emerged as one of the dominant forces in its market. In a recent interview with **Cash Box**, Maurice Oberstein, chairman, CBS U.K., attributed much of the company's success to its ability to actively work a diverse roster of British and international acts despite a harsh economic climate.

"I think we've had an incredible success mainly because we've drawn on a variety of sources," said Oberstein. "There's a genuine interest and investment in talent, mainly British, but also American and international."

Among the artists topping the CBS U.K. roster were such homegrown acts as Adam & the Ants, the Nolans, Altered Images, and Shakin' Stevens. But also contributing to the company's success were international artists like Julio Iglesias, Barbra Streisand, Bruce Springsteen and ABBA.

Although an American, Oberstein has been with the British outfit for 17 years and has come to appreciate certain advantages of the smaller U.K. market. "Whenever I go back to America," said Oberstein, "I recognize the problem of getting to the record buyer. When I came to the U.K., I saw that on a lot of levels it was light years behind the U.S. But I would certainly say now that the U.K., perhaps because of its innovative music, has carried with it merchandising, marketing and promotion things that I think at this point puts it ahead of the U.S."

### National Advertising

Oberstein places particular emphasis on the value of the British radio and television networks, as well as the national and musical press.

"We don't have narrow broadcasting," declared Oberstein when queried about CBS U.K.'s ability to sell such diverse artists. "We have access to the public through a variety of musical formatted programs, and through the BBC and the commercial stations, we have an opportunity to test a lot of different things on the public. So the great opportunity we have here is that we can do almost anything. We can break an REO Speedwagon or an Adam & the Ants — we can get it on the radio, get it on television, and let the public say yes or no."

Speaking to the power of the British press, Oberstein noted that the size of the country was key. "We have a national press," he said, "and that makes it fundamentally different than in the U.S. Here, papers like *The Daily Mail* or *The Sun* or *The Mirror* have daily circulation figures of five million. Along the same lines, we have a music press that probably attracts 10 million readers nationally with publications like *New Musical Express*, *Sounds*, *Melody Maker* and so on. The musical press is incredibly important to us. And we can easily reach people who are interested in music through print, radio and television, all on a national level."

Although CBS U.K. has the networks through which to give almost any artist a shot, Oberstein is quick to point out that not every established artist from another market will score in Great Britain.

"You make records in America for America," he said, "and America is doing less well overseas than it used to. REO Speedwagon and Journey are great acts — great for America. If they don't sell the same way in other countries, it only means the rest of the world has slightly different tastes.

"It may be self-serving for me to say this,"



Maurice Oberstein

Oberstein added, "but we in the U.K. have converted more American acts to best-sellers in our own market than any other company with American sources. But REO was the only American act to wind up in the British Top 20 in 1981. So tastes are different.

"Perhaps at the moment your stuff is a little less interesting to the U.K. because of the political scene and the unemployment, have meant that the indigenous music of the British has become the folk/protest music of the period," mused Oberstein. "It has a very specific meaning here, the same way I would never put out Chicago's Harry Truman record in the U.K. because it doesn't mean anything to the British."

While the troubled British economy may be grist for the popular music mill, it has also had some very real effects on the record industry. While Oberstein concedes that tough economic times can hit entertainment companies particularly hard, he is unwilling to see the industry as a select victim.

"Britain now has the highest unemployment it's had since the '30s," he said. "When so many young people are unemployed, we really have a problem since that's our traditional market. But it really hasn't been the fault or particular problem of the record industry. Everybody's in trouble. I'm tired of the record industry feeling that somehow we've been singled out, that we're poorer managed or profligate with our money. It's because times are hard, not because we're silly or spent too much money on our parties."

Another major difference between the American and British markets is the power of small, independent labels to make inroads in the market. While Oberstein maintains that "the mystique of the indies is overdone," he sees them exerting very real pressures on a major company like CBS U.K.

"The indies represent a force that keeps us from being complacent," he said. "There is no ownership of the market because the small indies continue to prove that talent can come from anywhere. You don't control anything, you don't have the pop singer, the rock band, anything. They keep you alive and alert and force you to work harder."

Working harder seems very much to be the game plan at CBS U.K. While it may seem the company couldn't hope to repeat the kind of success it had in '81, Oberstein is excited and optimistic.

"Guessing what's going to be hot next year is always an insidious business," said Oberstein, "because the ones you don't mention always come back to kill you. We're very excited about a lot of projects — Bonnie Tyler, Altered Images and the next Clash album just to name a few. As far as American acts, we will sell Journey in the U.K. in '82 over everybody's feelings that they're yesterday's heroes. We already have a home run in the U.K. with George Duke's 'Shine On' single, and I'm sure we'll do very well with Luther Vandross. So I'm grateful for the work done by the people in America. They make it easy for me to sit back and be a hero."

## INTERNATIONAL DATELINE

### Argentina

BUENOS AIRES — The operation of the Records Supermarket by a joint society formed by the six major companies developed into unexpected intricacies when the main downtown dealers decided to boycott one of these companies, not selling its product, as a protest against the Supermarket, which has one location near Corrientes Avenue and a few blocks away from most of them.

Not surprisingly, the dealers (who also formed a society) selected Sicamericana as its first target, since the company headed by **Nestor Selasco** has the lowest participation in the market of the six (the other are RCA, EMI, CBS, Microfon and PolyGram) and hence could be affected most by the move. From the label's viewpoint, the main worry was that **Rodolfo Gonzalez**, owner of the Centro Cultural del Disco and one of the most brilliant minds in the trade, joined the boycott. The Centro Cultural is one of the most important accounts in the industry.

Next thing to come, after a hard month for Sicamericana, was that EMI and RCA (which also distributes PolyGram and Microfon) decided not to sell records or tapes to any account who didn't buy from Sicamericana. This helped to end the hostilities, at least for the moment, and the situation returned to "business as usual."

In the meantime, the Records Supermarket is steadily increasing its sales and participation in the market, although its profile of product is mainly composed by catalog items. In January, it may have been more than one percent of the whole country. One of the companies, Interdisc — not included traditionally among the majors, although its share of the total volume is high — decided not to sell its product through it, probably as a way to avoid conflict with the downtown dealers. Thus, the Records Supermarket gets some of the Interdisc titles through one of the distributors, to please its customers.

The experience will undoubtedly continue and the labels are satisfied with it, but the relation with dealers, both in this zone and in other parts of the country, still has some room for improvement. At least one of the majors has been applying strict rules in the case of non-payment or delay by dealers and suspending the mailing of merchandise in case of dissent. Its share of the market may have dropped, but the financial shape of the company has improved a lot.

miguel smirnoff

### Australia

MELBOURNE — **Split Enz** and **Cold Chisel** are both in the studio working up their next LPs, while **Angel City** has just released its newest, produced by **Ed Thacker** and titled "Night Attack." **Split Enz** has flown in English heavyweight **Hugh Padgham** to produce its next at Sydney's Paradise Studios. Padgham produced the new **Police** LP, "Ghost In The Machine," and the recent **Genesis** LP, among many others. Paradise Studios is the complex owned and operated by Mr. Bad Habits, **Billy Field**, whose self-produced LP, "Bad Habits," has been released in numerous countries. **Split Enz** has Paradise booked throughout February.

The **Rocky Horror Show** lives again...and again...and again... (more time warps than one can deal with)... While the **Rocky Horror Picture Show** has been doing great business for a long time now, a new production of the stage show opened in Sydney, produced by Englishman **Wilton Morley** (son of actor **Robert Morley**). Festival Records has just released an Australian cast recording (that's the 1981 cast) of six tracks in 12" configuration at a budget price.

**Kamahl**, the Malaysian-born singer who

is second only to country artist **Slim Dusty** in terms of Australian record sales, has just released his 21st LP, "My Love For You." Following a four week promo tour of the U.S. that included several TV and radio appearances, he came back particularly to make his 27th appearance at Sydney's prestigious Opera House (he's played there more times than anyone else) for a Royal Command Performance for the Duke and Duchess of Kent, currently visiting the antipodes.

allan webster

### Italy

MILAN — **Riccardo Fogli**, CGD recording artist, won the 32nd edition of the Sanremo Festival — which took place from Jan. 28-30 — with the song "Storie Di Tutti I Giorni" (published by Come Il Vento-Parking-Sugarmusic). At the second position were **Al Bano & Romina Power** with "Felicità" (published by Televis-Maiolino, released on Baby), followed by **Drupi** with "Solì" (published by Usignolo-Sensazione, released on Fonit Cetra label).

Producer **Claudio Fabi** announced the creation of his own label, Aleph, distributed by CGD-MM. Among the recording artists are the **Mercenarles** (A new Italian rock group) and singer **Enzo Malepasso**.

**Giuseppe Gramitto Ricci**, president of the Carosello record company, announced the appointment of **Marlo Rapallo** as general manager of the group, replacing **Lucio Salvini**, who left the company. In addition, **Alda Faldutti** is the new head of the press office.

The 16th edition of the SIM (Music Instruments and Hi-Fi Fair) will be connected to the IVES (International Video and Electronic Consumer Show.) The fair is scheduled for Milan from Sept. 2-6, 1982. It is being organized by **Roberto Pinna Berchet**.

A new classical midline, Viva, has been studied by Decca Dischi Italia. The first releases will be on the market in March.

marlo de luigi

### United Kingdom

LONDON — Following three years at Charisma Records as general manager, **Michael Watts** joined Chrysalis Records in December as international manager. Now, with the departure of **Des Brown**, Watts has been made international director. Brown has left Chrysalis to join with video producer **Scott Millaney** to form their own company, Premier Programming Ltd. Watts' position at Charisma has been filled by **Steve Weltman**, previously with RCA in London. He is joined at Charisma by **Judy Lipsey**, who is press officer. Lipsey joins from CBS U.K. . . **John M. Hewlett** has been appointed manager, talent acquisition, at A&M Records, effective immediately. Hewlett recently returned to the U.K. after three years in America, where he managed and produced **The Dickles**, a chart act for A&M, and a new act, **Four Squares**. Previous to that, he had been in publishing with Apple and in management with Sparks and Gallagher and Lyle.

**Chris Wright**, co-chairman of the Chrysalis Group, has announced that Chrysalis Publishing Ltd. has concluded a deal for the U.K. representation of the Combine Music catalog. The deal was negotiated in Nashville between Combine Music Corp. president **Bob Beckham** and Chrysalis Music director **Stuart Slater**. Combine, which was previously represented by EMI Music, publishes **Billy Swann**, **Larry Gatlin**, **Tony Joe White** and **Lee Clayton**. The deal also includes Resaca Music, who publishes **Kris Kristofferson**, including such songs as "Help Me Make It Through The Night" and "Me And Bobby McGee."

paul bridge



# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart	2/20		Weeks On Chart	2/20
1	1	16	38	39	5
2	2	17	39	40	20
3	4	20	40	40	4
4	3	16	41	42	28
5	5	17	42	50	3
6	6	14	43	36	14
7	8	10	44	49	3
8	9	7	45	44	35
9	7	24	46	48	11
10	12	7	47	—	1
11	17	2	48	54	3
12	10	16	49	38	26
13	16	3	50	43	34
14	13	27	51	—	1
15	11	17	52	45	14
16	14	12	53	59	2
17	15	15	54	47	11
18	19	13	55	56	18
19	30	2	56	57	4
20	20	21	57	51	12
21	18	22	58	—	1
22	22	10	59	58	19
23	23	7	60	61	7
24	24	7	61	62	4
25	33	2	62	52	21
26	28	48	63	63	3
27	25	12	64	55	18
28	34	3	65	—	1
29	26	15	66	64	11
30	29	11	67	67	5
31	21	14	68	68	18
32	46	2	69	74	22
33	27	21	70	71	26
34	32	24	71	66	22
35	41	5	72	69	10
36	31	11	73	73	24
37	37	44	74	65	6
			75	70	10



**HOT THING** — Chi-Sound recording group the Chi-Lites recently played two sold-out nights at Danzey's Retreat in Long Island, N.Y., where the group was out supporting its current record, "Hot On A Thing (Called Love)." Pictured on the dance floor at Danzey's are (l-r): Ricky Ricardo, music director, WBLS; and Marshall Thompson and Eugene Record of the group.

## THE RHYTHM SECTION

**A WHOLE LOTTA BULL** — The Platters and their soothing doo wopped lauding of smooth beer is brashly interrupted by **Kool & The Gang's** touting of Schlitz Malt Liquor beer, much to the chagrin of all involved as an irate bull thrashes through the walls of the saloon where this libation debate is in progress. Schlitz commercials have been effective enough to direct the black consumer to Schlitz Malt in his quest to quench his thirst. Joining the Platters and the Gang in musical endorsement of that ribald brew is the **Gap Band**, **Teddy Pendergrass** and the oh-so funky **Millie Jackson**. Pendergrass will be doing both television and radio, while the Gappers and Millie will be doing it on the radio airwaves. Pendergrass' TV spot has proven to be hilarious. A trio of fine young women are politely singing the virtues of beer drinking in a bar, sporting the *Casablanca* motif, when a rakish Pendergrass saunters down some stairs huffing and puffing how beer drinkers should become bullish on Schlitz Malt Liquor. That familiar male bovine beast bursts through the saloon's walls and everyone is on the lam. As the singing damsels take a powder, one grabs Pendergrass, cooing "Come on, Teddy." Of the three B/C artists in the Schlitz Malt campaign, Pendergrass is perhaps the most tame (perhaps accounting for the fact he's the only one to be captured on video), so the radio spots including the Gap Band and the irrepressible Jackson might be even more, ah, how should we say, funky? Regardless, Schlitz has targeted its most substantial paying demographic and is marketing to that consumer with artists that the Bull buyer can identify with. Good show.

**DREAD RHYTHM, MAHN** — For the not-so-faint of heart and lovers of roots music, Heartbeat Records taps out the dread beat for the rebel rocker. Through Rounder Records, Heartbeat recently re-released some blistering, vintage sounds from dub master **Linton Kwesi Johnson**, **Mikey Dread** and the tireless **Big Youth**. Steeped in the political groove that has made his sound both alluring and ominous is "Dread Beat & Blood" by Johnson. Though culled from a Virgin Records release of 1978, Kwesi Johnson's soothsaying poems about social unrest among the various factions of the United Kingdom's youth are quite timely. The Mikey Dread LP, "Beyond World War III," was released in 1980 on Stiff Records. Like the title, the music leaves a trail of horrific speculation in its wake. The Dread mike man leaves us with two new cuts on the LP, "Warrior Stylee" and "Rockers' Delight." Not to go unnoticed is "Some Great Big Youth," a compilation of Big Youth's work from the "Isiah," "Progress" and "Rock Holy" LPs released on Negusa Negast. Big Youth also laments "World War III" as an added treat on this package. But this is just the first dread wave to come from Heartbeat. Mikey Dread is to have an LP released in spring. Also to come is a live LP taken from recent recordings at Kingston's Skateland, where the country's hottest dubbers and artists gathered for a frolic. . . Thank Jah for the Heartbeat, but blessed is the Mango. The New York-based Jamaican music label is coming with tough propositions in the upcoming months, including an album by reggae sessionist supreme **Sly Dunbar**, with co-hort **Robble Shakespeare**. Due at the end of March, "Sly-Go-Ville" features a reggae dub version of **War's** now classic voodoo tune, "Slippin' Into Darkness," and a cosmic dub song titled "Unlimited Taxi." The album will be released on Mango through Dunbar and Shakespeare's Taxi Records Prods. Also coming on Mango through Taxi is **Jim Riley's** "Rhythm Driven" . . . Perhaps one of the more truly touching and spiritual offerings from the reggae vinyl pipeline comes from **Rita Marley**, widow of the late rasta music proponent **Bob Marley**. Rita, who recently signed an exclusive contract with Shanachie Records, a New Jersey-based label, just released an LP, titled "Who Feels It, Knows It." From that LP will be the single, "One Draw," which has already mustered airplay around the U.S. horn of black radio. This is nothing new for Rita. Once a member of the **I Threes**, known as **Jamaica's Supremes**, the trio (consisting of **Marcia Griffiths**, **Judy Mowatt** and Rita) backed the late Bob starting in 1974, but also maintained a separate recording career. Perhaps because it is Black History Month, but for whatever reason, reggae music is much more prominent on some trendsetting black playlists.

**SHORT CUTS** — Cotillion Records recently signed crooner **Ronnie Dyson** to an exclusive recording pact. Dyson is to release "Phase 2" as a debut LP for the label the first week of March. "When You Get Right Down To It" perhaps stands out as his most successful record after he made his world debut in the original Broadway cast of the musical *Hair*, singing the worldwide hit "Aquarius." His career has encompassed a variety of mediums, including film, television and commercials. . . A recent landmark session brought together some of jazz's rarer talents. For an album to be released by Contemporary Records, vibist **Bobby Hutcherson** will be joined by pianist **McCoy Tyner**, bassist **Herbie Lewis** and drummer **Billy Higgins**. This not only marks the label's first digital recording (executed at Ocean Way Recording in Hollywood), but also the first time in some several years that Tyner will serve as a sideman. Two new Hutcherson compositions will be featured on the album, "Old Devil Moon" and "My Foolish Heart." The remainder of the LP will feature Hutcherson dubbing himself on several instruments. . . **Peaches & Herb's Linda Green**, who is undoubtedly one of the more voluptuous thrushes on the music scene, is featured as one of the Top 10 Sexiest Black Women in America by *Players* magazine. She'd be Top 10 in most men's magazines, quiet as it's kept. . . **Jerry Boulding**, who for the last year has served as MCA Records director of Black music marketing, has resigned that position, effective Feb. 12, and is currently handling programming chores at WJPC/Chicago. **michael martinez**



# BLACK CONTEMPORARY

## MOST ADDED SINGLES

- NEVER GIVE UP ON A GOOD THING — GEORGE BENSON — WARNER BROS.**  
WJMO, WLLC, WWDM, WUFO, WEDR, KATZ, KDAY, WAMO, WWRL, WTLC, WDIA, WBMX, WOKB, V103, WAWA, WIGO, KPRS, WYLD-FM, KDKO
- CIRCLES — ATLANTIC STARR — A&M**  
WRKS, WAIL, WYLD-FM, WIGO, WAWA, WWIN, WRBD, WBMX, WDIA, WJLB, WWRL, WEDR, WWDM
- YOU GOT THE POWER — WAR — RCA**  
WLLC, KGFJ, WZAK, WBMX, WDAS-FM, WRBD, OK100, KATZ, KDKO
- HOLDIN' OUT FOR LOVE — ANGELA BOFILL — ARISTA**  
WGPR-FM, KPRS, OK100, WZAK, WPAL, KSOL, WSOK
- WHY YOU WANNA TRY ME — COMMODORES — MOTOWN**  
KOKA, KMJM, KSOL, WTLC, WDAS-FM, WIGO, KPRS
- RIGHT IN THE MIDDLE (OF FALLING IN LOVE) — BETTYE LAVETTE — MOTOWN**  
WENZ, KOKA, WWDM, KSOL, KGFJ, WWIN, KDAY
- TAKE ME TO HEAVEN — REN WOODS — ELEKTRA**  
WEDR, WZAK, WCIN, WRBD, WGPR-FM, WAIL

## MOST ADDED ALBUMS

- PURE + NATURAL — T-CONNECTION — CAPITOL**  
WIGO, WRBD, WOKB, WTLC, WPAL, WGCI, WLLC, KACE, WEDR
- YES IT'S YOU LADY — SMOKEY ROBINSON — TAMLA/MOTOWN**  
KDKO, KATZ, V103, WTLC, KGFJ, WLLC, WEDR, WGPR-FM
- FRIENDS — SHALAMAR — SOLAR/ELEKTRA**  
WWDM, WWRL, WTLC, WBMX, WIGO, WGPR-FM, KATZ, KDKO
- SHINE ON — GEORGE DUKE — EPIC**  
WIGO, V103, WRBD, WDAS-FM, WTLC, WWRL, WWDM

## UP AND COMING

- WORKING DAY AND NIGHT — THE JACKSONS — EPIC**  
**CALL ON ME — SWITCH — MOTOWN**  
**FUNTAZTIK — EDWIN BIRDSONG — SALSOUL**  
**I'VE GOT SOMETHING — JUICY — ARISTA**

## BLACK RADIO HIGHLIGHTS

**V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — TOM TOM CLUB**  
 HOTS: B. Womack, S. Wonder, Lakeside, Skyy, S. Robinson, Sister Sledge, V. Burch, Q. Jones, Hall & Oates, Prince. ADDS: Four Tops, Zoom, O'Bryan, Stone, Whispers, L. Dozier, LP ADDS: G. Duke, S. Robinson.

**WIGO — ATLANTA — QUINCY JASON, PD — #1 — S. WONDER**  
 JUMPS: 6 To 3 — S. Robinson, 12 To 8 — "D" Train, 14 To 9 — B. Womack, 16 To 11 — Tom Tom Club, 26 To 22 — Sister Sledge, 27 To 23 — Secret Weapon, 19 To 26 — G. Duke, Ex To 36 — R. Lewis. ADDS: RGB, Slave, S. Woods, Commodores, Atlantic Starr, Zoom, LTD, G. Benson, Search, Starpoint. LP ADDS: Imagination, Shalamar, T-Connection, L.A. Boppers, G. Duke, T. Troutman.

**WWIN — BALTIMORE — CURTIS ANDERSON, MD — #1 — B. WELLS**  
 HOTS: B. Womack, S. Wonder, Tom Tom Club, Grand Master Flash, The Time, Zoom, Aurra, S. Robinson, Junior, Whatnauts. ADDS: W. Shad, E. King, Chocolate Milk, ADC Band, Atlantic Starr, R. Fields, Shalamar, B. Lavette, C. Earland. LP ADDS: T.S. Monk.

**WATV — BIRMINGHAM — STAN GRAINGER, PD**  
 HOTS: Hall & Oates, B. Womack, S. Wonder, P. Bryson, The Time, S. Robinson, Bar-Kays, Skyy, Sugar Hill Gang, Junior, "D" Train, Q. Jones, Kool & The Gang, Whispers, Olivia Newton-John, Tom Tom Club, Prince, G. Duke, AM FM, Grand Master Flash, Dunn & Bruce Street. ADDS: Stone, L. Dozier, Starpoint, Live, B. Wells.

**WUFO — BUFFALO — MICHAELS, PD — #1 — "D" TRAIN**  
 HOTS: Junior, Chic, S. Wonder, S. Robinson, L. Vandross, Tom Tom Club, G. Duke, B. Womack, Secret Weapon, Aurra, D. Ross. ADDS: R. Fields, G. Knight, Manhattans, Stylistics, G. Benson, R. Ayers, C. Earland, Starpoint.

**WPAL — CHARLESTON — DON KENDRICKS, MD — #1 — LAKESIDE**  
 HOTS: Grand Master Flash, D. Ross, Junior, J. Jackson, S. Wonder, Maze, B. Summers, Roger, Trouble Funk, Chic, Chi-Lites, S. Brown, Aurra, Prince, O'Bryan, S. Robinson, Xavier, Earth, Wind & Fire, Dr. Jeckl & Mr. Hyde. ADDS: Juice, Fantasy, Next Movement, A. Bofill, C. Staton, Kano, Jacksons, Stone, C. McCormick, Cameron. LP ADDS: Aurra, T-Connection, B. Lavette, L. Carlton, Weather Report, C. Dyson, C. Cissel.

**WGIV — CHARLOTTE — CHRIS TURNER, MD — #1 — B. WOMACK**  
 HOTS: Skyy, B. Wells, Whispers, D. Ross, Tom Tom Club, Hall & Oates, S. Wonder, Prince, Sugar Hill Gang. ADDS: Zoom, J. Geils Band, Vicky "D", G. Benson, Chuck Cissel, Juicy. LP ADDS: Fuse One, E. Watts.

**WBMX — CHICAGO — LEE MICHAELS, MD — #1 — HALL & OATES**  
 HOTS: Skyy, "D" Train, G. Knight, B. Womack, Aurra, S. Wonder, T. Pendergrass, Slave, L. Vandross, The Time. ADDS: G. Benson, Tierra, Stylistics, Atlantic Starr, Sister Sledge, War, Jacksons, J. Bristol. LP ADDS: Shalamar, R. Fields, Con Funk Shun.

**WGCI — CHICAGO — PAM WELLES, PD**  
 HOTS: ZZ Hill, Kano, D. Morgan, S. Wonder, G. Benson, Tom Tom Club, Junior, L. Vandross, E. King, Skyy, Earth, Wind & Fire, Roger, Whispers, T. Pendergrass, G. Knight, Hall & Oates, T-Connection, Aurra. ADDS: J.L. Ponty, Chocolate Milk, C. Cissel, L. Carlton, Isley Brothers. LP ADDS: T-Connection.

**WCIN — CINCINNATI — EVERETT CORK, PD — #1 — WHISPERS**  
 HOTS: Tom Tom Club, "D" Train, Sister Sledge, The Time, L. Vandross, T-Connection, V. Burch, Slave, B. Womack, Lakeside. ADDS: E. King, Jones Girls, Manhattans, R. Woods. LP ADDS: Sister Sledge.

**WJMO — CLEVELAND — ERIC STONE, PD — #1 — B. WOMACK**  
 HOTS: P. Bryson, Hall & Oates, Aurra, S. Wonder, T. Pendergrass, Bar-Kays, Dunn & Bruce Street, The Time, V. Burch. ADDS: G. Duke, Four Tops, B. Wells, Manhattans, G. Benson, Rene & Angela, West Street Mob.

**WZAK — CLEVELAND — ERIC FAISON, MD — #1 — HALL & OATES**  
 HOTS: Tom Tom Club, B. Womack, S. Wonder, Skyy, D. Ross, L. Vandross, G. Benson, Manhattans, The Time. ADDS: R. Woods, C. Richard, A. Bofill, Xavier, T. Gonzales, C. Williams, War, Whatnauts, Imagination. LP ADDS: L. Wilson, R. Lewis, R. Lee, E. Klugh.

**WGPR-FM — DETROIT — #1 — "D" TRAIN**  
 HOTS: O'Bryan, Hall & Oates, Junior, Aurra, C. Mayfield, Tom Tom Club, D. Ross, S. Wonder, L. Vandross. ADDS: Stone, War, ADC Band, T. Gonzales, M. Wycoff, R. Woods, McCrarys, Zoom, A. Bofill, J. Ross, C. Singleton, 5 Special. LP ADDS: St. Tropez, R. Fields, Shalamar, T.S. Monk, S. Robinson, L.A. Boppers, C. Jankle, B. Lavette, L. Clifford, Whispers, Skyy.

**WJLB — DETROIT — JOHN EDWARDS, MD — #1 — D. ROSS**  
 HOTS: Hall & Oates, "D" Train, Aurra, G. Washington, Q. Jones, S. Robinson, Whispers, L. Vandross, Chocolate Milk, Tom Tom Club, S. Wonder, Xavier, AM FM, Sister Sledge, Olivia Newton-John, Skyy, One Way, Junior, C. Jankle. ADDS: Atlantic Starr, R. Fields.

**WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — TOM TOM CLUB**  
 JUMPS: 14 To 8 — E. Perkins, 19 To 12 — Prince, 20 To 13 — Whispers, 26 To 17 — B. Wells, 29 To 18 — Manhattans, 30 To 20 — G. Duke, 32 To 21 — Q. Jones, 39 To 24 — I. Cara, 40 To 28 — One Way, 41 To 29 — Junior, 44 To 31 — ADC Band, 45 To 33 — C. Cissel/M. King, 46 To 35 — Invisible Man's Band, Ex To 37 — G. Benson, Ex To 40 — Chocolate Milk. ADDS: Zoom, Atlantic Starr, R. Woods, War, Isley Brothers. LP ADDS: G. Duke, T-Connection, C. Cissel, G. Adams.

**KMJQ — HOUSTON — ROSS HOLLAND, PD — #1 — S. WONDER**  
 JUMPS: Ex To 17 — Junior, 14 To 9 — Grand Master Flash, 40 To 33 — "D" Train, 38 To 29 — Sister Sledge, 35 To 30 — Whispers, Ex To 18 — Xavier, 26 To 14 — S. Robinson, 25 To 11 — T. Pendergrass, 13 To 7 — V. Burch, 28 To 23 — Slave, 33 To 24 — Kool & The Gang.

**KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — S. WONDER**  
 HOTS: Time, E. Klugh, D. Ross, B. Summers, S. Robinson, Junior, Prince, Whispers, Chi-Lites. ADDS: One Way, G. Benson, Madagascar, LTD, Switch, Rene & Angela, Jones Girls, B. Lavette, Kwick, Tom Tom Club.

**KGFJ — LOS ANGELES — J.B. Stone, PD — #1 — AURRA**  
 HOTS: The Time, "D" Train, Lakeside, Chic, B. Wells, O'Bryan, T. Pendergrass, L. Dozier, S. Wonder. ADDS: War, Waldo, R. Cameron, B. Lavette, One Way, D. Ross, ADC Band, R. Smith. LP ADDS: G. Benson, S. Robinson, Whispers, Mighty Clouds Of Joy, Yates Brothers & Sisters.

**WDIA — MEMPHIS — CARL CONNER, PD — #1 — S. WONDER**  
 HOTS: Junior, Tom Tom Club, Grand Master Flash, Lakeside, O'Bryan, Sugar Hill Gang, S. Robinson, Prince, Aurra, V. Burch, Xavier. ADDS: Atlantic Starr, B. Wells, G. Benson, Isley Brothers, Kano, R. Fields. LP ADDS: Rufus.

**WAWA — MILWAUKEE — JIMMY GOODTIME, PD — #1 — S. WONDER**  
 HOTS: Time, Skyy, D. Ross, V. Burch, Slave, S. Robinson, Prince, Roger, J. Jackson, Aurra. ADDS: Atlantic Starr, Switch, G. Knight, G. Benson.

**WAIL-FM — NEW ORLEANS — BARRY RICHARDS, PD — #1 — SKYY**  
 JUMPS: 8 To 6 — Grand Master Flash, 19 To 9 — Prince, 16 To 11 — Xavier, 17 To 14 — Sister Sledge, 20 To 16 — Sugar Hill Gang, 29 To 19 — J. Knight & Premium, 31 To 23 — Aurra, 36 To 24 — J. Geils Band, Ex To 26 — C. Richard, Ex To 28 — ADC Band, 33 To 29 — Starpoint, Ex To 31 — A. Bofill, Ex To 33 — G. Duke. ADDS: Junior, C. Jankle, R. Woods, Atlantic Starr, M. Moore, Kano, Human League.

**WYLD-FM — NEW ORLEANS — TONY BROWN, MD — #1 — SKYY**  
 HOTS: S. Wonder, Hall & Oates, B. Womack, D. Ross, S. Robinson, P. Bryson, L. Vandross, G. Washington, G. Benson, C. Mayfield, Slave, Lakeside, Q. Jones, Whispers. ADDS: G. Benson, Jones Girls, Atlantic Starr, LP ADDS: R. Fields, J.L. Ponty.

**WRKS — NEW YORK — BARRY MAYO, PD — #1 — SKYY**  
 HOTS: Secret Weapon, Womack, P. Bryson, T. Pendergrass, Junior, B. White, S. Wonder, D. Ross, "D" Train, Vicky "D", S. Robinson. ADDS: C. Williams, Chi-Lites, Atlanta Starr. LP ADDS: B. Womack.

**WWRL — NEW YORK — WANDA RAMOS, MD — #1 — B. WOMACK**  
 HOTS: S. Wonder, Whatnauts, Lakeside, Junior, D. Ross, L. Vandross, Earth, Wind & Fire, Chi-Lites, DeLis, Four Tops, S. Robinson, Sister Sledge, Maze, Manhattans, Commodores. ADDS: T. Gonzales, Positive Express, Originals, Skool Boyz, G. Benson, Rufus, Atlantic Starr. LP ADDS: G. Benson, Kleever, R. Fox, G. Duke, F. Hubbard, Shalamar, L. Ritenour, Rufus, L. Wilson.

**WOKB — ORLANDO — BILLIE LOVE, PD — #1 — LAKESIDE**  
 JUMPS: 8 To 2 — S. Wonder, 10 To 3 — S. Robinson, 11 To 5 — RGB, 15 To 6 — Tom Tom Club, 14 To 8 — D. Ross, 21 To 11 — Chi-Lites, 34 To 15 — Grand Master Flash, 38 To 17 — Sister Sledge, 26 To 18 — Junior, 33 To 19 — Four Tops, 28 To 20 — Q. Jones, 31 To 21 — Earth, Wind & Fire, 35 To 23 — Kool & The Gang, 37 To 28 — Luther, 39 To 29 — O'Bryan. ADDS: T. Gonzales, G. Benson, L. Dozier, Flash, Jones Girls, Whispers, R. Fields. LP ADDS: R. Fields, Kleever, T-Connection.

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — JUNIOR**  
 HOTS: B. Womack, S. Wonder, Sugar Hill Gang, "D" Train, The Time, Tom Tom Club, P. Bryson, G. Washington, S. Robinson, Slave. ADDS: Skool Boyz, War, Commodores, T. Webber, Kwick, Search, Waldo, J. Bristol, Jacksons, C. Cissel/M. King. LP ADDS: G. Duke, Delfonics.

**WSOK — SAVANNAH — JAY BRYANT, PD — #1 — S. WONDER**  
 JUMPS: 7 To 3 — D. Ross, 8 To 4 — Con Funk Shun, 10 To 5 — S. Robinson, 11 To 7 — Aurra, 12 To 9 — Earth, Wind & Fire, 14 To 10 — Lakeside, 15 To 11 — Kool & The Gang, 17 To 12 — J. Jackson, 18 To 14 — Sister Sledge, 20 To 16 — Secret Weapon, 25 To 17 — Prince, 25 To 20 — D. Morgan, 30 To 24 — Tom Tom Club, Ex To 27 — Jones Girls, Ex To 29 — One Way, Ex To 30 — Four Tops. ADDS: ADC Band, Terry & Sanlin, A. Bofill, T-Connection, Atlantic Starr. LP ADDS: L. Clifford.

**KATZ — ST. LOUIS — A.J. KEMP, PD — #1 — S. WONDER**  
 JUMPS: 13 To 3 — L. Vandross, 10 To 6 — Lakeside, Ex To 12 — Chi-Lites, Ex To 20 — G. Duke, Ex To 21 — C. Staton, Ex To 22 — L.A. Boppers, Ex To 23 — Four Tops, Ex To 24 — Dunn & Bruce Street, Ex To 25 — Isley Brothers, Ex To 26 — Jones Girls. ADDS: R. Fields, R. Lewis, G. Knight, D. Renee, G. Benson, O'Bryan, Secret Weapon, L. Dozier, C. Earland, War. LP ADDS: L.A. Boppers, R. Fields, B. Lavette, S. Robinson, Shalamar.

**KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — THE TIME**  
 HOTS: S. Wonder, Aurra, B. Womack, L. Vandross, Q. Jones, D. Ross, S. Robinson, Whispers, Prince. ADDS: Pleasure, Commodores, Bar-Kays, A. Bofill, Skyy, B. Lavette, LP ADDS: Tom Tom Club.

**WWDM — SUMTER — BARBARA TAYLOR, PD**  
 HOTS: Kool & The Gang, Chi-Lites, T-Connection, Four Tops, GQ, Stone, B. Wells, S. Wonder, Junior, Lakeside. ADDS: G. Benson, Positive Express, G. Dunlap, R. Cameron, A. Starr, ADC Band, Xavier, B. Lavette, Juicy, Live, Skool Boyz. LP ADDS: Shalamar, G. Dunlap, D. Duke.

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**MOVIE MATERIAL** (Posters, Stills, Lobby Cards, etc.) For sale and trade. **HOLLYWOOD BOOK AND POSTER CO.,** 1706 N. Las Palmas Ave., Hollywood, CA 90028, (213) 465-8764.

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## CBS, Fox Announce Joint Venture

(continued from page 1)

combined assets between CBS and Fox involved are projected to amount to some \$100 million, although neither CBS nor Fox spokespersons would confirm this amount. It is known, however, that while the joint

## ACC Ownership

(continued from page 6)

trolling shares to Holmes a'Court, it should refuse the bid in light of Ronson's more lucrative offer.

If Ronson's latest appeal before the High Court is rejected, he could tie up the case for months with a trial.

In a separate matter, ACC has also disclosed that it is investigating the purchase of a \$2 million Cessna jet for Jetsave, an 85%-owned subsidiary. The jet was ordered on the basis of a \$600,000 deposit last summer.

Explaining his opposition to the purchase, Jetsave managing director Reginald Pycroft, who owns the remaining 15% of the company and opposed the transaction from the beginning, said, "Executive jets are the ultimate in corporate decadence. They cost 500 pounds (\$905) an hour to keep in the air, and they do not fit in with an ailing company. Although the aircraft is in Jetsave's name, I want nothing to do with it."

## Sound Video Unlimited

(continued from page 16)

Mini Product Show will mark the first time such an event will be held at the firm's headquarters. As an aid to participating accounts, the booths will be manned by manufacturers' representatives "who are offering special promotions and prices especially for the show," according to a Sound Video Unlimited spokesman.

venture will involve both CBS Video Enterprises, which presently falls under the CBS Records Group, and Twentieth Century Fox Home Video, the Farmington Hills, Michigan-based pre-recorded videocassette supplier under Twentieth Century-Fox Telecommunications. **MGM/CBS Home Video** is not included at present.

"MGM/CBS Home Video will not be a part of the joint venture unless MGM wishes to be," said Cy Leslie, president of CBS Video Enterprises. "That has to be negotiated at this point. MGM has a very important set of priorities to consider at this point."

While those same published reports last week pointed to CBS and Fox combining as a single home video operation under the venture, based in New York and headed by CVE's Leslie, Leslie himself said that this, as well as any other details, was "pure conjecture."

"We haven't decided on a lot of things yet," added Leslie. "Management structure, locations, financing are just some of the things we haven't worked out."

"All I can tell you is that an agreement has been reached to form a joint venture which is a composition of three different things: a real estate venture involving CBS Studio Center; a cable TV venture, which will involve sports, music and special events programming, in addition to feature films and CBS Cable itself; and a home video venture."

"However," according to Leslie, "the agreement has yet to be finalized."

## 'Centerfold' Gets Gold

**LOS ANGELES —** The J. Geils Band's EMI America single "Centerfold," from the "Freeze Frame" LP, was recently certified gold by the Recording Industry Assn. of America (RIAA).



**Wilde Signs —** Kim Wilde recently signed with EMI America/Liberty Records. Her internationally released, self-titled debut LP features the single "Kids In America." Pictured seated at the signing are (l-r): **Bill Burks,** art director, EMIA/Liberty; **Don Grierson,** vice president, A&R, EMIA/Liberty; **Wilde;** and **Jim Mazza,** president, EMIA/Liberty. Pictured standing are (l-r): **Dick Williams,** vice president, promotion, EMIA/Liberty; **Joe Petrone,** vice president, marketing, EMIA/Liberty; **Jack Satter,** director, promotion, EMIA/Liberty; **Ken Benson,** director, AOR promotion, EMIA/Liberty; **Frenchy Gautier,** director, merchandising, EMIA/Liberty; and **Clay Baxter,** director, artist development, EMIA/Liberty.

## Grammy Show Performers Set

(continued from page 14)

will not be without luminaries, among them Adam of Adam and the Ants, Herb Alpert, Pat Benatar, James Brown, Shirley Caesar, George Carlin, Mickey Gilley, Harry James, Jerry Lee Lewis, Kenny Loggins, Melissa Manchester, Chuck Mangione, Anne Murray, Ted Nugent, The Pointer Sisters, Reba Rambo, Tina Turner, John Williams and other unannounced celebrities.

Prior to the Grammy telecast, which will be produced by Ken Erlich, directed by Walter Miller and scripted by Marty Farrell, 43 Grammy awards will be presented

beginning at 4:15 p.m. from the Shrine. **Mike Melvoin,** president of the Los Angeles chapter of the National Academy of Recording Arts and Science (NARAS), which sponsors the awards, will chair the pre-telecast activities. He will introduce **Bill Ivey,** national president of NARAS.

**KMPC** radio personality **Gary Owens** will present the 33 non-classical music awards; while **William Craft,** assistant conductor and composer in residence for the L.A. Philharmonic Orchestra, will present 10 classical music awards.

# CASH BOX

February 27, 1982

## AROUND THE ROUTE

by Camille Compasio

Paul Calamari, Bally Pinball Division's vice president-sales, notes that the factory's recently released "Elektra" pinball is in full production and domestic delivery. Next up is "Vector", which has already been prototyped and is garnering some very encouraging test reports, according to Paul. The model is the "first pinball game ever produced with a dollar bill acceptor," he said, explaining that the cosmetics of the machine have been designed to house two separate front doors; the left for the dollar bill acceptor and the right for the quarter slot mechanism. While the dollar bill acceptor will be optional on the piece, reports from test locations reveal that it is generating a lot of dollar bills into the cash boxes — making for increased earnings.

Loewen America vice president **Rus Strahan** happily reports that the new NSM "2401" phonograph was quite a hit at the recently held ATE and IMA conventions, with plenty of "volume orders written in England and Germany." Rus, along with company president **Bert Davidson** and engineer **Paul Kasson** will be in attendance at the March 26-28 AOE

(continued on page 37)

## Jukebox Profits Remain Stable Despite Mounting Obstacles

by Jeffrey Ressler

LOS ANGELES — Despite the coast-to-coast preoccupation with video games, increased overhead and a downward slide in the national economy, a majority of jukebox operators report that the coin-operated phonograph business is holding its own in 1982 with revenues matching those of the same period last year, according to a Cash Box survey.

Operators who reported a decline in collections cited several factors, including a worse-than-usual winter, heavy state and local taxation, the rising cost of records and the popularity of background music systems and live entertainment over coin-operated jukeboxes. Even so, none claimed revenues dropped more than 15% — and most ops interviewed predicted a stable profit margin for the remainder of the year.

In an effort to promote increased jukebox play, operators are taking a number of innovative measures. Some have begun spotlighting artists who have a strong following in certain locations through the use of large display photographs and the programming of a series of that artist's hit songs. Other operators are finding success experimenting with different musical formats other than pop, such as new wave and reggae.

According to Bradley Hamma of Rolling Meadows, Ill.'s A.H. Entertainers, Inc., "Last year we had a lot of problems finding acceptance of new wave. Now, with the

success of the Go-Go's and The Police, this brand of music is finally breaking out."

Another method operators have implemented to meet the onslaught of inflation has been

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## Rosen Named To Paramount Board

LOS ANGELES — David Rosen, chairman of the board and chief executive officer of Sega Enterprises, Inc., has been named a director of Paramount Pictures Corp., a member of the Leisure Time Group of Gulf + Western Industries, Inc. Rosen, one of the pioneers in developing the commercial amusement games market in Japan during the mid-1950s, expanded Sega's marketplace to the United States in the 1970s, establishing the company as one of the world's leading designers and manufacturers of video games.

"The emerging video cassette and video game segments of our respective companies are two of the fastest growing businesses in the entertainment industry today," commented Barry Diller, chairman and chief executive officer of Paramount, who announced the appointment. "Both Paramount and Sega are committed to these businesses, and we are certain the insights, experience and interaction between our companies will help both Paramount and Sega to continue to be industry leaders."

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# COIN MACHINE

## Jukebox Earnings Holding Steady Despite Mounting Pressure

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to raise the price per play. In 1980 a lion's share of ops reported utilizing 2/25 as the predominant pricing code on jukeboxes. A poll taken the next year showed that about 55% of the operators continued 2/25 pricing, with a good 45% leaning towards straight quarter play. This year's survey revealed that 75% of operators queried are charging 25 cents for a single play, with the remainder keeping the 2/25 fee. Some of those ops opting for the 25 cent price are giving customers the option of selecting three plays for 50 cents and between seven and nine plays for a dollar. Most of those surveyed maintained that the pricing structure they used wasn't considered radical in their region, with most boxes in their area priced accordingly.

Many route men reported a growing concern over the widespread trend of taverns booking live entertainment or switching over to elaborate sound systems employing tapes made by the saloon owners themselves. "It seems that every little bar these days has live performers and that's definitely cutting into our business," said Patricia Burns of Rapid City, S.D.-based Black Hills Novelty Company. "All kids need today is a couple of guitars and a drum and they've got a band. But I think that the growing interest in a more rounded 'big band' sound featuring a lot of instruments will eventually do away with many of these small groups. That's when jukeboxes will come back strong."

Dan Tortorice, a full-time programmer working for Madison, Wisc.'s Modern Specialty firm, also believes that releases geared especially towards phonographs will offset any live bands that may be cutting into the music machines' revenues. "The past few

months have seen the best music in years to hit the jukebox industry," said Tortorice. "These songs appear to be uniquely suited for box play — Joan Jett and the Blackhearts, ZZ Top, the Rolling Stones and so forth. Jukeboxes have always relied on the down and dirty type music with a big beat that contrasts sharply to the mellow, easy-listening tunes people hear on the radio or during live gigs."

### Video Competition

Another component that may be cutting into jukebox profits is the immense popularity of video games. Although many ops maintained bistro patrons "want to hear music while they're playing games" and that the jukebox industry as a whole managed to stay aloft during the electronic game barrage of 1981, several ops tended to believe that the vids are "stealing both the thunder and the quarters from jukeboxes."

According to Russ Mawdsley Jr. of Holyoke, Mass.-based Russell-Hall, Inc., the video game boom probably has had some effect in drawing away customers from jukeboxes. "When people play these electronic games they tend to really get involved with the sounds the machines generate," he said, "and that doesn't encourage them to listen to music at the same time."

But the biggest single element distressing jukebox operators these days isn't video games or live entertainment — it's the price hike of singles that went into effect at the beginning of February. Those ops interviewed were nearly unanimous in voicing their concern over the escalating cost of vinyl. Raising the suggested list price of 45s from \$1.69 to \$1.99 has met with heated opposition by many operators who now feel compelled to cut back on the amount of discs replaced in their

machines.

"This jump in prices amounts to a 17% increase in record costs, and anytime you have an increase that large it's going to affect the bottom line profits at the end of the year by quite a bit, especially if you try to buy an average of two to three records per box per week," said Milton Hobbs, an op working for Hickory, N.C.'s Southern Automated Music. "A lot of the ops I've spoken to are putting a stop to buying even a minimum of a few records each week. Some are just putting in two or three new releases every three or four weeks, and a great many are cutting back about 50% of what they were spending not so long ago."

Along with the leap in singles prices, many ops were disgruntled by the costs of new phonographs, which one operator called "outrageous." Despite the increasing fees, though, a large number of ops conceded that they still plan to buy several boxes this year, seeing them as a much better long-term investment than similarly priced video games for the simple reason that the life of a vid machine is approximately two years, while a jukebox can last about 10 years' time with proper upkeep.

"I'll say one thing about the current jukeboxes offered for sale," said Burns:

"Their looks are improving, but their prices sure aren't."

Hobbs concurred with Burns. "I just don't see how these manufacturers can justify their prices," he fumed. "Labor and parts haven't gone up that much over the past few years, and with the evolution of solid-state machines it should be much cheaper to build the product anyway. Of course the companies have to pay for their research and development costs, but is a 50% increase fair? In the long run it becomes a vicious cycle anyway; when you increase prices you get decreased sales."

Jim Stansfield, head of Stansfield Vending, Inc. in LaCrosse, Wisc., perhaps best summed up the current state of the jukebox industry. "Jukeboxes are still a good investment," he stressed, "even though video games seem to be getting all the attention these days. The types of places where jukeboxes are most popular, the local neighborhood pubs, look as if they're dwindling away. People are doing most of their drinking at home these days what with the price of alcohol at bars and such. The business will probably never be what it was years ago, and it may not be all that prominent today, but there will always be a place for jukeboxes in America."

## New Equipment

### Outer Space Action

"Victory" is the latest space theme video game released by Exidy, Inc. and it offers players thrilling action in a colorful space combat environment. The player controls Battlestar, which can fly in any direction and at any speed to overcome a fierce enemy squadron and earn promotions ranging from Cadet to Flier to Squadron Leader, to the highest level Ace, along with more powerful capabilities to destroy more threatening enemies.

As an added danger, enemy ships drop up to 10 Paratroopers aimed to release deadly Quarks confined in land bunkers. If released, the Quarks immediately charge straight for Battlestar. The object is to stop the Paratroopers with the aid of such defense mechanisms as a Doomsday Device (in limited supply) to destroy all enemies seen from the Cockpit Window; a shield which will protect Battlestar for three seconds (in limited supply) and an unlimited supply of bullets or lasers.

For the first time, Exidy is including a large quantity of pocket-sized manuals in each game, titled "How to Master Victory, A Pilot's Guide to Game Strategy". The manual reveals fresh tactics to interest video game players.

Victory features the new high speed color video system which produces colorful, detailed graphics; Battery Backup Memory for complete ac-



counting statistics, and Software-Controlled Options that allow the operator to tailor the game to the specific needs of the location. The game also has vivid speech, and complete self-diagnostic testing.

The new model is available through factory distributors and further information may be obtained by contacting Exidy, 390 Java Drive, Sunnyvale, Calif. 94086.

## Midway Announced Date, Locations In Ongoing Service School Program

CHICAGO — A number of factory service schools have been scheduled by Midway Manufacturing Co. from February through April, as part of the company's efforts to expand its service program and provide much needed instruction for distributor and operator service personnel. The classes will be conducted alternately by service manager Andy Ducay and field engineers Bob Norton

and Kevin Moeller.

The schedule includes individual sessions at the following distributorships: Rowe International-West Columbia, S.C. (Feb. 10); Empire Distributing, Inc.-Indianapolis, Ind. (Feb. 26); Birmingham Vending Co.-Birmingham, Ala. (March 3); Brainerd A.V.T.I.-Brainerd, MN. (March 12); Ad-

(continued on page 37)

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## AROUND THE ROUTE

(continued from page 35)

convention in Chicago (Hyatt Regency) where the new model will be featured in the Loewen exhibit. Rus said domestic deliveries from the German factory are expected around March or April.

The local AMOA staff is hard at work getting the floor plans ready for Expo '82 at the Hyatt Regency and will soon start making space assignments. **John Schoff**, director of meetings & conventions, tells us the trade has reacted very favorably to the move into the Hyatt. . . The AMOA Notre Dame Seminar at the University campus March 4-6 is almost sold out, with only a few openings remaining at presstime. Reservations are still available for the Advance Seminar, April 2-4. . . The computerization of the AMOA headquarters office out here is in full progress with membership records topping the priority list. A membership secretary will be added to the local staff — and all departments will ultimately be totally computerized, which will take some time but will be well worth the effort.

"Hyperball", Williams 'unique new' pin/video amusement game, enjoyed a very enthusiastic reception at the ATE and IMA conventions, as we learned from company president **Mike Stroll** and marketing director **Ron Crouse**. Ron passed along the additional good news that the machine has been officially classified as a "game of skill," under a ruling by the Gaming Commission of England. As he explained, the country places certain limitations on various types of equipment, relative to earnings and location installations. The aforementioned ruling, however, places "Hyperball" in the category of few, if any, limitations, so Ron sees it as a "fantastic" seller in England. Factory is currently producing samples for the European market and it is possible that by the time this column makes print "Hyperball" will be in the process of sample shipment domestically. Watch for it.

Dateline Santa Clara, Calif., home of Universal USA where president **Paul Jacobs** tells us "Lady Bug" has been experiencing a resurgence of interest — with significant re-orders coming in and, considering the present state of the economy, he said he couldn't be more pleased over the additional orders. A sales incentive promo tie-in with the E.F. MacDonald premium/promotion firm is also contributing to the increased activity with "Lady Bug." The program is open to factory distributor personnel, with every "Lady Bug" sold earning a certain number of points which are redeemable towards various quality merchandise prizes. Paul said a lot of salesmen have signed up. Universal premiered its upcoming new "Snap Jack" video game (which was shown in prototype at AMOA) at the recent ATE show. The piece is now being tested in the U.S. and sample shipments are scheduled for around mid-March or so. It will be featured in the Universal exhibit at the March AOE convention in Chicago.

## Exidy Video Games Shown At School

SAN JOSE, Calif. — On Feb. 5, the De Vargas Elementary School hosted a Science Day, in which several community services and industries were asked to "show and tell". Exidy was chosen to represent the video game industry and, in keeping with the popularity of video games, was quite the hit of the show. Exidy's field service manager Terry Cunningham and materials manager Pete Harper had kindergartners and first and second graders spellbound as they brought the industry to their level, explaining the development of electronics from vacuum tubes to transistors to IC chips.

A brief and simplified explanation of the various skills and abilities involved in the business of video games manufacturing was surprisingly well understood by the youngsters. "Hopefully they will remember a few real world options in the video games industry the next time they're asked, 'what do you want to be when you grow up?'" remarked Harper. "Germinating the seeds of tomorrow's technological talent amidst fascinating young minds sometimes begins simply with the ability to relate to a task," he added. "A large dose of imagination, a modicum of reason, and a little luck will do the rest."

Cunningham observed, "I was amazed by the general knowledge that these very young people had about computers and computer games. They knew what RAMs and ROMs were. Many of them had home computers and home video games," he continued. "With their great enthusiasm for more information they almost didn't let us leave school. I don't know who had more fun — the kids or me."

After the lecture, questions were asked and then the children were allowed to play the various games Exidy provided for the occasion including "Spectar", "Venture" and "Mousetrap". Exidy also gave students Winky buttons, Victory Ace buttons and Dipperdo airplanes.

## Micropin Acquires Elcon Industries

LOS ANGELES — Micropin Corporation, a publicly owned company exclusively engaged in the manufacturing and operation of electronic amusement games, has acquired Elcon Industries, a Michigan-based manufacturer of video games. Elcon will be operated as a wholly-owned subsidiary of Micropin and will continue to be headed by its founder, Andre R. Dubell.

Micropin, headquartered in Pasadena, Calif., operates amusement games throughout Los Angeles and Orange counties. Through Elcon, Micropin will market video games nationwide. Elcon's present customers include Leisuretron Corporation, Pizza Time Theaters, Showbiz Pizza Place and other major operators of video games.

"The video game industry continues to be one of the true growth industries of the 1980s," said Micropin president R. Bruce Stewart of the acquisition. "Analysts of the industry have expressed the view that it is still in its infancy. Through the acquisition of Elcon, Micropin has positioned itself to participate to a considerably greater extent in the industry's future growth."

## Midway Schools Set

(continued from page 36)

vance Automatic Sales-Honolulu, Hawaii (March 11-12); Advance Automatic Sales-San Francisco, Calif. (March 18-19); Empire Distributing, Inc.-Green Bay and Rhinelander, Wis. (March 22-24); New Way Sales-Toronto, Canada (April 20-21).



**SCHOOL IN SESSION** — To help familiarize distributor service personnel with the new Seeburg "Video Music Center" phonograph, Stern Electronics, Inc. recently sponsored a series of service seminars at the Hyatt Regency O'Hare in suburban Chicago. More than 40 technicians from various areas of the country attended the classes which thoroughly dealt with all aspects of servicing the new phonograph. The seminars were conducted by members of the Stern/Seeburg engineering team. Students unwound after classes at a cocktail hour hosted by the factory. Pictured in the top row are (l-r): Tony Miller, director of engineering for Stern subsidiary Universal Research Laboratories (URL); Lou Rudolf, director of field service; Tom Campbell, Stern director of marketing; Paul Ziehm, Seeburg technician; Al Woodman, director of engineering, URL; Tony DiStefano, field engineer; Larnell Green, World Wide Distributors; (Chicago); Nick Galiano, Tack Amusements (Metairie, La.); Charles Clark, Mountain Coin (Salt Lake City, Utah); Campbell; and Jervis Robinson of World Wide. Shown in the bottom row are (l-r): Rudolf; Joe Guidry and Galiano, Tack Amusements; Jim Schmied, Mountain Coin (Denver); Steve Lucas, Betson-Pacific (San Francisco); Steve Chandler, Cleveland Coin (Columbus); Woodman; Dick Donlan, Bally Northeast Distributing; Jean Robillard, Lanier Automatic (Canada); Dan Ludwig, Bally Northeast; Jerry Aiello, World Wide Distributors (Michigan); and Jervis Robinson.

## THE CHAMP OF DRAW POKER



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- Battery back up
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- Nashvilles, High Times, Ticketraps, Dixielands
- Sweetshawnee Uprights, Wild Arrow Uprights

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# THE JUKEBOX PROGRAMMER

February 27, 1982

## POP

- 1 I LOVE ROCK 'N' ROLL  
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)
- 2 THAT GIRL  
STEVIE WONDER (Tamla/Motown 1602 TF)
- 3 JUKE BOX HERO  
FOREIGNER (Atlantic 4017)
- 4 OPEN ARMS  
JOURNEY (Columbia 18-02687)
- 5 TONIGHT I'M YOURS (DON'T HURT ME)  
ROD STEWART (Warner Bros. WBS 49886)
- 6 MAKE A MOVE ON ME  
OLIVIA NEWTON-JOHN (MCA-52000)
- 7 WE GOT THE BEAT  
GO-GO's (I.R.S./A&M IR-9903)
- 8 PRETTY WOMAN  
VAN HALEN (Warner Bros. WBS 50003)
- 9 DADDY'S HOME  
CLIFF RICHARD (EMI America P-A-8103)
- 10 SHOULD I DO IT  
POINTER SISTERS (Planet/Elektra P-47960)
- 11 MIRROR, MIRROR  
DIANA ROSS (RCA PB-13021)
- 12 BOBBIE SUE  
OAK RIDGE BOYS (MCA-52006)
- 13 SPIRITS IN THE MATERIAL WORLD  
THE POLICE (A&M 2390)
- 14 MY GUY  
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 15 ANOTHER SLEEPLESS NIGHT  
ANNE MURRAY (Capitol P-A-5083)
- 16 FIND ANOTHER FOOL  
QUARTERFLASH (Geffen GEF 50006)
- 17 PAC-MAN FEVER  
BUCKNER & GARCIA (Columbia 18-02673)
- 18 EDGE OF SEVENTEEN  
STEVIE NICKS (Modern/Atlantic MR 7401)
- 19 ON THE WAY TO THE SKY  
NEIL DIAMOND (Columbia 18-02712)
- 20 FREEZE FRAME/FLAMETHROWER  
THE J. GEILS BAND (EMI America B-8108)
- 21 LOVE IS LIKE A ROCK  
DONNIE IRIS (MCA-51223)
- 22 TAKE OFF  
BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)
- 23 TELL ME TOMORROW — PART 1  
SMOKEY ROBINSON (Tamla/Motown 1601 TF)
- 24 DON'T LET HIM KNOW  
PRISM (Capitol P-A-5082)
- 25 MEMORY  
BARBRA STREISAND (Columbia 18-02717)
- 26 NEVER GIVE UP ON A GOOD THING  
GEORGE BENSON (Warner Bros. WBS 50005)
- 27 POP GOES THE MOVIES (PART 1)  
MECO (Arista AS 0660)
- 28 MAIN THEME FROM "CHARIOTS OF FIRE"  
VANGELIS (Polydor/PolyGram 2189)
- 29 I'LL FALL IN LOVE AGAIN  
SAMMY HAGAR (Geffen GEF 49881)
- 30 KEY LARGO  
BERTIE HIGGINS (Kat Family WS9 02524)

## COUNTRY

- 1 BOBBIE SUE  
OAK RIDGE BOYS (MCA-52006)
- 2 MOUNTAIN OF LOVE  
CHARLEY PRIDE (RCA PB-13024)
- 3 BIG CITY  
MERLE HAGGARD (Epic 14-02686)
- 4 THE CLOWN  
CONWAY TWITTY (Elektra E-47302)
- 5 ANOTHER SLEEPLESS NIGHT  
ANNE MURRAY (Capitol P-A-5083)
- 6 TENNESSEE ROSE  
EMMYLOU HARRIS (Warner Bros. WBS 49892)
- 7 SAME OLE ME  
GEORGE JONES (Epic 14-02696)
- 8 ANOTHER HONKY-TONK NIGHT ON BROADWAY  
DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)
- 9 I LIE  
LORETTA LYNN (MCA-51226)
- 10 BE THERE FOR ME BABY  
JOHNNY LEE (Full Moon/Asylum E-47301)
- 11 THE VERY BEST IS YOU  
CHARLY McLAIN (Epic 14-02601)
- 12 SHE LEFT LOVE ALL OVER ME  
RAZZY BAILEY (RCA PB-13007)
- 13 LIES ON YOUR LIPS  
CHRISTY LANE (Liberty P-A-1443)
- 14 A COUNTRY BOY CAN SURVIVE  
HANK WILLIAMS, JR. (Curb/Elektra E-47257)
- 15 SINGLE WOMEN  
DOLLY PARTON (RCA PB-13057)
- 16 YOU NEVER GAVE UP ON ME  
CRYSTAL GAYLE (Columbia 18-02718)
- 17 NEW CUT ROAD  
BOBBY BARE (Columbia 18-02690)
- 18 AFTER THE LOVE SLIPS AWAY  
EARL THOMAS CONLEY (RCA PB-13053)
- 19 CRYING MY HEART OUT OVER YOU  
RICKY SCAGGS (Epic 14-02692)
- 20 BUSTED  
JOHN CONLEE (MCA-52006)
- 21 'ROUND THE CLOCK LOVIN'  
GAIL DAVIES (Warner Bros. WBS 50004)
- 22 IN LIKE WITH EACH OTHER  
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)
- 23 IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)  
GEORGE STRAIT (MCA-51228)
- 24 ALWAYS ON MY MIND  
WILLIE NELSON (Columbia 18-02741)
- 25 YOU'RE NOT EASY TO FORGET  
DOTTIE WEST (Liberty P-B-1451)
- 26 VICTIM OR FOOL  
RODNEY CROWELL (Warner Bros. WBS 50008)
- 27 THROUGH THE YEARS  
KENNY ROGERS (Liberty P-A-1444)
- 28 A LITTLE BIT CRAZY  
EDDY RAVEN (Elektra E-47413)
- 29 SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)  
GENE WATSON (MCA-52009)
- 30 IT'LL BE HER  
TOMPALL & THE GLASERS (Elektra E-47405)

## BLACK CONTEMPORARY

- 1 SHINE ON  
GEORGE DUKE (Epic 14-02701)
- 2 IN THE RAW  
WHISPERS (Solar/Elektra S-47961)
- 3 GENIUS OF LOVE  
TOM TOM CLUB (Sire SRE 49882)
- 4 TONIGHT I'M GONNA LOVE YOU ALL OVER  
FOUR TOPS (Casablanca/PolyGram NB2345)
- 5 MAMA USED TO SAY  
JUNIOR (Mercury/PolyGram 76132)
- 6 MIRROR MIRROR  
DIANA ROSS (RCA PB-13021)
- 7 WORK THAT SUCKER TO DEATH  
XAVIER (Liberty P-A-1445)
- 8 MY GUY  
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 9 STEPPIN' OUT  
KOOL & THE GANG (De-Lite/PolyGram DE 816)
- 10 WANNA BE WITH YOU  
EARTH, WIND & FIRE (ARC/Columbia 18-02688)
- 11 NIGHTS OVER EGYPT  
THE JONES GIRLS (Philadelphia Int'l./CBS ZS5-02713)
- 12 HONEY, HONEY  
MANHATTANS (Columbia 18-02666)
- 13 THAT GIRL  
STEVIE WONDER (Tamla/Motown 1602 TF)
- 14 NEVER GIVE UP ON A GOOD THING  
GEORGE BENSON (Warner Bros. WBS 50005)
- 15 WHY YOU WANNA TRY ME  
COMMODORES (Motown 1604 MF)
- 16 TELL ME TOMORROW — PART 1  
SMOKEY ROBINSON (Tamla/Motown 1601TF)
- 17 LET'S GO ALL THE WAY  
CHOCOLATE MILK (RCA PB-13026)
- 18 APRIL LOVE  
L.T.D. (A&M 2395)
- 19 THE GIGOLO  
O'BRYAN (Capitol P-A-5067)
- 20 WATCH OUT  
BRANDI WELLS (WMCT WS9 02654)
- 21 LET'S WORK  
PRINCE (Warner Bros. WBS 50002)
- 22 SPIRIT OF THE DANCER  
EVELYN KING (RCA PB-13017)
- 23 WELCOME INTO MY HEART  
ISLEY BROTHERS (T-Neck/CBS ZS5-02705)
- 24 RIGHT IN THE MIDDLE  
BETTYE LAVETTE (Motown M 1532F)
- 25 BETTER TOGETHER  
RUFUS With CHAKA KHAN (MCA 52002)
- 26 A FRIEND OF MINE  
GLADYS KNIGHT & THE PIPS (Columbia 18-02706)
- 27 I THINK IT'S GONNA BE ALRIGHT  
CARL CARLTON (20th Century-Fox/RCA TC-2602)
- 28 THE ONLY ONE  
CHARLES EARLAND (Columbia 18-02710)
- 29 SHOUT ABOUT IT  
LAMONT DOZIER (M&M M-502)
- 30 I WANT TO HOLD YOUR HAND  
LAKESIDE (Solar/Elektra S-47954)

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**GET DOWN ON IT** — Kool & The Gang — De-Lite/PolyGram  
**WORKING DAY AND NIGHT** — The Jacksons — Epic  
**SOMEDAY SOON** — Moe Bandy — Columbia  
**IT'S A LONG WAY TO DAYTONA** — Mel Tillis — Elektra  
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