

CASHBOX

February 10, 1983

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Cindy Hurt



The United Stations

WHERE THE MUSIC IS



CASHBOX

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CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIV — NUMBER 38 — February 19, 1983

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SUBSCRIPTION RATES \$125 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-7289), 1775 Broadway, New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. Copyright 1983 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.

EDITORIAL

Make The Best Of It

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

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

Thus the value of gatherings like the Country Radio Seminar. With the ground rules for economic survival quite different from the expansion-oriented

boom years, it is more important now for country radio people to share ideas and experiences. Prosperity has created new problems for country radio, and these must be dealt with.

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

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

CONTENTS

| | |
|-------------------------------------|-------|
| DEPARTMENTS | |
| Black Contemporary | 27 |
| Classifieds | 34 |
| Country | 22 |
| Gospel | 26 |
| International | 31 |
| Jazz | 19 |
| Merchandising | 16 |
| Pro Audio | 30 |
| Radio | 20 |
| Video | 18 |
| FEATURES | |
| Coast To Coast | 14 |
| Editorial | 3 |
| Executives on The Move | 12 |
| New Faces To Watch | 10 |
| CHARTS | |
| Top 100 Singles | 4 |
| Top 200 Albums | 32,33 |
| Black Contemporary Albums | 27 |
| Black Contemporary Singles | 28 |
| Country Albums | 23 |
| Country Singles | 24 |
| Gospel Albums | 26 |
| International Albums, Singles | 31 |
| Jazz Albums | 19 |
| Rock Album Radio Report | 21 |
| Top 30 Videocassettes | 18 |
| REVIEWS | |
| Albums | 8 |
| Singles | 10 |
| Talent | 15 |

ON THE COVER

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

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

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



TOP POP DEBUTS

SINGLES

85

WHIRLY GIRL — Oxo — Geffen

ALBUMS

18

FRONTIERS — Journey — Columbia

POP SINGLE

DOWN UNDER
Men At Work
Columbia

B/C SINGLE

BILLIE JEAN
Michael Jackson
Epic

COUNTRY SINGLE

WHY BABY WHY
Charley Pride
RCA

JAZZ

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

NUMBER ONES



Charley Pride

POP ALBUM

BUSINESS AS USUAL
Men At Work
Columbia

B/C ALBUM

THRILLER
Michael Jackson
Epic

COUNTRY ALBUM

MOUNTAIN MUSIC
Alabama
RCA

GOSPEL

UNCLOUDY DAY
Myrna Summers
Savoy

CASH BOX TOP 100 SINGLES

February 19, 1983

| | | Weeks On 2/12 Chart | | | Weeks On 2/12 Chart | | | Weeks On 2/12 Chart | | | |
|----|--|---------------------------|----|----|--|----|----|---------------------------|--|----|----|
| 1 | DOWN UNDER MEN AT WORK (Columbia 38-03354) | 1 | 18 | 34 | THE WOMAN IN ME DONNA SUMMER (Geffen 7-29805) | 38 | 10 | 67 | LOVE ME AGAIN THE JOHN HALL BAND (EMI America B-8151) | 70 | 4 |
| 2 | BABY, COME TO ME PATTI AUSTIN (Qwest/Werner Bros. QWE 50036) | 2 | 21 | 35 | ON THE LOOSE SAGA (Portrait/CBS 37-03359) | 36 | 12 | 68 | NEW FRONTIER DONALD FAGEN (Werner Bros. 7-29792) | 71 | 4 |
| 3 | AFRICA TOTO (Columbia 38-03335) | 3 | 17 | 36 | MY KIND OF LADY SUPERTRAMP (A&M 2517) | 43 | 4 | 69 | ALL THOSE LIES GLENN FREY (Asylum 7-89857) | 47 | 11 |
| 4 | STRAY CAT STRUT STRAY CATS (EMI America B-8122) | 5 | 9 | 37 | I'VE GOT A ROCK 'N ROLL HEART ERIC CLAPTON (Werner Bros. 7-29780) | 46 | 4 | 70 | ALWAYS FIREFALL (Atlantic 7-89918) | 77 | 8 |
| 5 | DO YOU REALLY WANT TO HURT ME CULTURE CLUB (Epic 34-03368) | 6 | 12 | 38 | FALL IN LOVE WITH ME EARTH, WIND & FIRE (Columbia 38-03375) | 42 | 5 | 71 | WINDOWS MISSING PERSONS (Capitol B-5200) | 62 | 8 |
| 6 | SHAME ON THE MOON BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187) | 7 | 10 | 39 | MR. ROBOTO STYX (A&M 2525) | 49 | 2 | 72 | DER KOMMISSAR AFTER THE FIRE (Epic 34-03559) | 88 | 2 |
| 7 | BILLIE JEAN MICHAEL JACKSON (Epic 34-03509) | 9 | 5 | 40 | COME ON EILEEN DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189) | 50 | 5 | 73 | MEMORY BARRY MANILOW (Ariste AS 1025) | 57 | 14 |
| 8 | YOU ARE LIONEL RICHIE (Motown 1657) | 10 | 8 | 41 | I CAN'T STAND STILL DON HENLEY (Asylum 7-69931) | 45 | 6 | 74 | ROCK THIS TOWN STRAY CATS (EMI America B-8132) | 56 | 23 |
| 9 | HUNGRY LIKE THE WOLF DURAN DURAN (Capitol B-5195) | 11 | 9 | 42 | TIED UP OLIVIA NEWTON-JOHN (MCA-52155) | 44 | 6 | 75 | SPACE AGE LOVE SONG A FLOCK OF SEAGULLS (Jive/Ariste VS20003) | 55 | 14 |
| 10 | MANEATER DARYL HALL & JOHN OATES (RCA PB 13354) | 4 | 19 | 43 | THE GIRL IS MINE MICHAEL JACKSON/PAUL MCCARTNEY (Epic 34-03288) | 34 | 16 | 76 | SOMETHING TO GRAB FOR RIC OCASEK (Geffen 7-29874) | 85 | 2 |
| 11 | ALL RIGHT CHRISTOPHER CROSS (Werner Bros. 7-29843) | 13 | 5 | 44 | YOU GOT LUCKY TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52144) | 32 | 15 | 77 | IT'S RAINING AGAIN SUPERTRAMP (A&M 2502) | 63 | 17 |
| 12 | THE OTHER GUY LITTLE RIVER BAND (Capitol B-5185) | 8 | 14 | 45 | WHAT ABOUT ME MOVING PICTURES (Network/Elektra 7-69952) | 33 | 23 | 78 | I DON'T CARE ANYMORE PHIL COLLINS (Atlantic 7-89877) | 90 | 2 |
| 13 | BACK ON THE CHAIN GANG PRETENDERS (Sire 7-29840) | 18 | 10 | 46 | BETCHA SHE DON'T LOVE YOU EVELYN KING (RCA PB-13380) | 52 | 5 | 79 | THE CLAPPING SONG PIA ZADORA (Elektra 7-69889) | 87 | 2 |
| 14 | GOODY TWO SHOES ADAM ANT (Epic 34-03367) | 12 | 14 | 47 | DREAMIN' IS EASY STEEL BREEZE (RCA PB-13427) | 51 | 6 | 80 | SHE'S A RUNNER BILLY SQUIER (Capitol B-5202) | 89 | 2 |
| 15 | ALLENTOWN BILLY JOEL (Columbia 38-03413) | 16 | 13 | 48 | BAD BOY RAY PARKER, JR. (Ariste AS 1030) | 31 | 13 | 81 | TOO MUCH LOVE TO HIDE CROSBY, STILLS & NASH (Atlantic 7-89888) | 81 | 3 |
| 16 | WE'VE GOT TONIGHT KENNY ROGERS AND SHEENA EASTON (Liberty B-1492) | 19 | 4 | 49 | POISON ARROW ABC (Mercury/PolyGram 810 340-7) | 58 | 4 | 82 | LITTLE THING CALLED LOVE NEIL YOUNG (Geffen 7-29887) | 76 | 4 |
| 17 | SEXUAL HEALING MARVIN GAYE (Columbia 38-03302) | 14 | 17 | 50 | SHOOT FOR THE MOON POCO (Atlantic 7-89919) | 53 | 9 | 83 | I GOTTA TRY MICHAEL McDONALD (Warner Bros. 7-29881) | 73 | 15 |
| 18 | PASS THE DUTCHIE MUSICAL YOUTH (MCA-52149) | 21 | 10 | 51 | MAKE LOVE STAY DAN FOGELBERG (Full Moon/Epic 34-03525) | 68 | 3 | 84 | GLORIA LAURA BRANIGAN (Atlantic 4048) | 78 | 34 |
| 19 | ONE ON ONE DARYL HALL & JOHN OATES (RCA PB-13421) | 25 | 4 | 52 | LIES THOMPSON TWINS (Arista AS 1024) | 60 | 5 | 85 | WHIRLY GIRL OXO (Geffen 7-29785) | — | 1 |
| 20 | MICKEY TONI BASIL (Chryselis 2638) | 17 | 24 | 53 | IT MIGHT BE YOU (THEME FROM "TOOTSIE") STEPHEN BISHOP (Warner Bros. 7-29791) | 69 | 4 | 86 | SHOCK THE MONKEY PETER GABRIEL (Geffen 7-29883) | 85 | 17 |
| 21 | YOU AND I EDDIE RABBITT with CRYSTAL GAYLE (Elektra 7-89936) | 20 | 19 | 54 | BURNING HEART VANDENBERG (Atco 7-99947) | 59 | 9 | 87 | SHE BLINDED ME WITH SCIENCE THOMAS DOLBY (Capitol B-5204) | — | 1 |
| 22 | HEART TO HEART KENNY LOGGINS (Columbia 38-03377) | 15 | 13 | 55 | DON'T TELL ME YOU LOVE ME NIGHT RANGER (Boardwalk NB-11-1717) | 61 | 5 | 88 | WHAT LOVE IS MARTY BALIN (EMI America B-8153) | — | 1 |
| 23 | BREAKING US IN TWO JOE JACKSON (A&M 2510) | 28 | 6 | 56 | JEOPARDY GREG KINN BAND (Beserkley/Elektra 7-69847) | 64 | 4 | 89 | THE FANATIC FELONY (Rock 'N' Roll/CBS ZS4 03497) | — | 1 |
| 24 | ROCK THE CASBAH THE CLASH (Epic 34-03245) | 23 | 20 | 57 | TRULY LIONEL RICHIE (Motown 1644) | 40 | 20 | 90 | SHOULD I STAY OR SHOULD I GO THE CLASH (Epic 34-03547) | — | 1 |
| 25 | YOUR LOVE IS DRIVING ME CRAZY SAMMY HAGAR (Geffen 7-29818) | 27 | 12 | 58 | SO CLOSE DIANA ROSS (RCA PB-13424) | 66 | 3 | 91 | RIGHT BEFORE YOUR EYES AMERICA (Capitol B-5177) | 83 | 13 |
| 26 | I KNOW THERE'S SOMETHING GOING ON FRIDA (Atlantic 7-89984) | 29 | 16 | 59 | THE BLUES RANDY NEWMAN and PAUL SIMON (Warner Bros. 7-29803) | 54 | 8 | 92 | HEARTBREAKER DIONNE WARWICK (Ariste AS 1015) | 84 | 20 |
| 27 | SEPARATE WAYS (WORLDS APART) JOURNEY (Columbia 38-03513) | 39 | 3 | 60 | WINDS OF CHANGE JEFFERSON STARSHIP (Grun/VCA FB-13439) | 67 | 4 | 93 | GOT TO BE THERE CHAKA KHAN (Warner Bros. 7-29881) | 91 | 8 |
| 28 | YOU CAN'T HURRY LOVE PHIL COLLINS (Atlantic 7-89923) | 24 | 16 | 61 | NICE GIRLS MELISSA MANCHESTER (Arista AS 1045) | 75 | 3 | 94 | STEPPIN' OUT JOE JACKSON (A&M 2428) | 82 | 27 |
| 29 | HEART OF THE NIGHT JUICE NEWTON (Capitol B-5192) | 22 | 13 | 62 | LOVE IN STORE FLEETWOOD MAC (Werner Bros. 7-29848) | 41 | 13 | 95 | LET'S GO DANCIN' (OOH LA, LA, LA) KOOL & THE GANG (DeLite/PolyGram DE824) | 92 | 17 |
| 30 | DIRTY LAUNDRY DON HENLEY (Asylum 7-89894) | 26 | 17 | 63 | IT'S RAINING MEN THE WEATHER GIRLS (Columbia 38-03354) | 72 | 4 | 96 | THE LOOK OF LOVE (PART ONE) ABC (Mercury/PolyGram 78168) | 88 | 24 |
| 31 | I KNEW YOU WHEN LINDA RONSTADT (Asylum 7-89853) | 30 | 11 | 64 | TWO LESS LONELY PEOPLE IN THE WORLD AIR SUPPLY (Ariste AS 1004) | 48 | 15 | 97 | GOODBYE TO YOU SCANDAL (Columbia 38-03234) | 96 | 15 |
| 32 | TWILIGHT ZONE GOLDEN EARRING (21/PolyGram T1103) | 35 | 13 | 65 | LITTLE TOO LATE PAT BENATAR (Chryselis/CBS VS4 03538) | 74 | 3 | 98 | YA MAMA WUF TICKET (Prelude 844) | — | 1 |
| 33 | I'M ALIVE NEIL DIAMOND (Columbia 38-03503) | 37 | 8 | 66 | I LIKE IT DeBARGE (Motown 1845) | 79 | 3 | 99 | 1999 PRINCE (Warner Bros. 7-29886) | 94 | 18 |
| | | | | | | | | 100 | HAND TO HOLD ON TO JOHN COUGAR (Riva/PolyGram R211) | 93 | 16 |

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|-----|--|----|--|----|---|----|
| All Right (Another Page — ASCAP) | 3 | Heartbreaker (Gibb Bros. Adm. by Unichappell — BMI) | 92 | Make Love Stay (Hickory Grove — ASCAP) | 51 | Space Age Love Song (Zomba Ent. — BMI) | 75 |
| Back On The Chain (Al Gallico — BMI) | 13 | I Know There's (Russ Ballard Ltd./Island Ltd.) | 9 | Maneater (Fust Buzza/Hot-Che/Unichappell — BMI) | 10 | Steppin' Out (Albion/Adm. by Almo — ASCAP) | 94 |
| Bad Boy (Raydiola — ASCAP) | 48 | I Like It (Jobete — ASCAP) | 88 | Memory (Koppelman — Bendler/Daco — BMI) | 73 | Stray Cat Strut (Zomba Ent. — BMI) | 4 |
| Betcha She (Music Corp. of America/Kashif — BMI) | 48 | I'm Alive (Stonebridge — ASCAP/Foster Frees — BMI) | 33 | Mickey (Chinnichop/Careers — BMI) | 20 | The Blues (Six Pictures — BMI) | 59 |
| Billie Jean (Mijac — MI) | 7 | It Might Be You (Gold Horizon — BMI/Golden Porch — ASCAP) | 53 | Mr. Roboto (Styglan Songs Adm. by Almo — ASCAP) | 39 | The Clapping Song (Al Gallico — BMI) | 79 |
| Breaking Us In Two (Virgin/Chappell — ASCAP) | 5 | It's Raining Men (Songs of Manhattan Island/Olge — BMI/Postvalda Adm. by Almo — ASCAP) | 83 | My Kind Of Lady (Delicate Adm. by Almo — ASCAP) | 36 | The Fanatic (Roaring 80's/Felony — ASCAP) | 89 |
| Don't Tell Me (The Boardwalk/Rough Play — BMI) | 55 | Jeopardy (Rye Boy/Well Received — ASCAP) | 56 | New Frontier (Freejunket — ASCAP) | 88 | The Girl Is Mine (Mijac — BMI) | 43 |
| Down Under (Blackwood — BMI) | 1 | Let's Go Dancin' (Delightful — BMI/Double F — ASCAP) | 95 | Nice Girls (House of Gold/Pullman/Delicebo/Werner-Tamerlane — BMI) | 81 | The Look Of Love (Virgin/Chappell — ASCAP) | 98 |
| Dreamin' Is Easy (Toneman/Wood Street — ASCAP) | 47 | Lies (Point Ltd. — PRS) | 52 | The Woman In Me (Warner-Tamerlane/Reshdez/Flying Dutchman/Sweet Harmony — ASCAP) | 34 | The Other Guy (Screen gems — EMI/BMI) | 12 |
| Fall In Love (Sagittfire/Yougoulei/Wenkew — ASCAP) | 38 | Little Thing Called Love (Silver Fiddle — ASCAP) | 82 | Tied Up (John Farrar/Rit of Habees — BMI/ASCAP) | 42 | The Weather Girls (Columbia 38-03354) | 72 |
| Gloria (SugarSongs — BMI) | 84 | Little Too Late (Unichappell/Roseynotes — BMI) | 65 | Too Much Love To Hide (Gold Hill — ASCAP/TeleComm — BMI) | 81 | Twilight Zone (Fever — ASCAP) | 32 |
| Goodbye To You (Zacko Songs) | 97 | Love In Store (FleetwoodMac — BMI) | 82 | Truly (Brockman BMI) | 57 | Two Less Lonely (Unart/Big Parade — BMI) | 64 |
| Goody Two Shoes (EMI/Colgems-EMI — ASCAP) | 14 | Love Me Again (Siren Songs — BMI) | 87 | Twilight Zone (Fever — ASCAP) | 32 | What's Got Tonight (Gear — ASCAP) | 18 |
| Got To Be There (Jobete/Glenwood — ASCAP) | 93 | | | What About Me (Australan Tumbleweed — BMI) | 45 | What Love Is (No Ears/MCA — ASCAP) | 88 |
| Hand To Hold On To (Riva — ASCAP) | 100 | | | Whirly Girl (Toy Band — BMI) | 85 | Windows (Private Life/Life After Music — ASCAP) | 71 |
| Heart Of The Night (Warner-Tamerlane/Flying Dutchman/Sweet Harmony — BMI/ASCAP) | 29 | | | Winds Of Change (Alien Music — BMI) | 80 | Ya Mama (Trumar/Mason-Melcolm — BMI) | 98 |
| Heart To Heart (Milk Money/Genevieve — ASCAP/Foster Frees — BMI) | 22 | | | You And I (Four Way — ASCAP) | 21 | You Are (Brockman — ASCAP) | 8 |
| | | | | You Can't Hurry Love (Stone Agete — BMI) | 26 | You Got Lucky (Gone Getor/Wild Getor — ASCAP) | 44 |
| | | | | Your Love Is Driving (Warner Bros./Benline — ASCAP) | 25 | | |



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



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

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

A quick summary of the survey results finds that:

- Three stations (less than four percent of the sample) currently have a female general manager;
- Two stations (2.5%) have female program directors;
- Seven stations (8.8%) have female music directors; and

Women In Country Radio: Few Make It As Programmers

by Tom Roland

• Ten stations (12.5%) have female sales managers.

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

Few Female Programmers

Among the stations in which there were no women at the positions surveyed by **Cash Box**, females seemed to permeate other functions of the broadcasting operations such as business manager or traffic

New Music Programming Up In Wake Of MTV's Success

by Michael Glynn

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

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

According to co-producer Nick Ken-

nedy, *We're Dancin'* will showcase "two types of videos, essentially — those by a currently hot Top 40 artist as part of our 'Feature Video' segment, and the second type being clips from our video library — popular clips that may have been on MTV, such as J. Geils Band's 'Freeze Frame' or Talk Talk's 'Talk Talk'."

Shot at WNEW-TV studios in New York, *We're Dancin'* will take "a much more national approach with the sort of programming offered, as opposed to *MV3*," noted Kennedy, who pointed out that he also co-produced the pilot program for the latter, as well. "We'll have a live act, plus an interview, for each show, and we've already signed Culture Club as our first group."

Most of these types of programs on broadcast TV are strictly local in nature, however. According to Debbie Newman, Columbia Records director of artist development/video, "dozens" of such shows are on the air around the country and, while a number were in existence prior to the advent of MTV in August of 1981, "the consciousness of (music video) has certainly increased with MTV."

Some producers are also consciously making an effort to offer a different direction in programming than MTV because of this. Said Ken Sleeman, co-producer of *FM-TV*, which is aired 11 hours a week on Denver's PBS outlet, Channel 12, "As far as we're concerned, *FM-TV* is similar to MTV in that promo clips are our bread and butter. But we lean more toward progressive FM rather than AOR. We also show videos made by local acts, as well as more new wave groups."

Since "MTV is only wired into five percent of the Denver area," Sleeman added, "we have the other 95% of TV households to service." He also pointed out that *FM-TV* has been active in helping to break such new acts in the area as Musical Youth (with "Pass The Dutchie") and Toni Basil (with "Mickey"). "We've had wonderful support from most of the record labels," Sleeman said, "because we'll play new and not-yet-popular artists, and we do run some rock

(continued on page 22)

(continued on page 18)



Mark Albert

Albert Promoted To Vice President, GM Of Cash Box

LOS ANGELES — **Cash Box** marketing director Mark Albert has been promoted to vice president and general manager, effective immediately. In his new position, Albert will be responsible for coordinating the day-to-day operations of the publication's domestic and international offices.

Albert joined **Cash Box** in May 1978 as a member of the chart department. He was named radio editor in June 1979, before being promoted to marketing director in August 1981. He has a degree in journalism and public communications from Boston University.

Piracy Suspect Faces Criminal Charges In N.Y.

by Fred Goodman

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

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

According to Queens District Attorney John Santucci, whose office will prosecute the case, the indictment is a result of a nine-month long investigation by his office's Economic Crimes Bureau and DA

Squad of Detectives in conjunction with the Recording Industry Assn. of America (RIAA) into the manufacture and distribution of "Horizon 1," a DJ-mix album containing unauthorized duplications of songs by 15 artists. Of those 15 artists, The Peechboys, Was (Not Was), Kleer, The Tom Tom Club and Sharon Brown were cited in the indictment as victims of the alleged larceny.

Search Warrant

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

The investigation was the result of complaints to the RIAA by a group of New York-based record companies that claimed their product was appearing on pirate mixes.

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

(continued on page 12)

Industry Mourns Death Of Singer Karen Carpenter

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

With her brother Richard, she formed the most successful recording duo of the

(continued on page 30)



Karen Carpenter

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TELEVISION DOMESTIC DISTRIBUTION

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

BUSINESS NOTES

VSDA Distributor Committee Bows

LOS ANGELES — Video Software Dealers Assn. (VSDA) board members met at the National Assn. of Record Merchandisers (NARM) VSDA headquarters in Cherry Hill, N.J. for a meeting Feb. 2 that saw the creation of a distributors advisory committee, along with a number of dealer subcommittees to oversee administration of previously planned programs.

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

At that time, VSDA members will also meet with legislators and other members of Congress as part of a lobbying effort in support of legislation to exempt home video recording, without altering or revoking the "right of first sale."

During the Feb. 2 gathering, board members were also named to head the various subcommittees. Among those picked were Linda Rosser of Phoenix's Entertainment Systems of America (Finance); Frank Barnako of Washington, D.C.'s The Video Place (legal); John Pough of Santa Ana's Video Cassettes Unlimited (conference); Gene Kahn of Highland Park, Ill.'s Columbia Video Systems and Noel Gimble of Niles, Ill.'s Sound Video Unlimited (research); George Atkinson of Los Angeles' Video Station and Arthur Morowitz of New York's Video Shack (manufacturers); Richard Bailey of New Orleans' Video Spectrum (Consumer Electronics Shows). He added that VSDA's Joan Chase would head the membership acquisition committee, while NARM's Mickey Granberg would direct the newsletter and communications committee.

"We're taking an aggressive posture this year," concluded Davis, confirming previously published speculation that the video dealers group would become more independent of NARM. "I think that can be seen in the fact that we'll be inviting exhibitors to display at our second convention this year, Aug. 28-31 at the Fairmont in San Francisco."

"Right now, we also have in the neighborhood of 400 members, and we're looking to double that figure by next year. We'll be actively lobbying in Washington next month, and we're working closely with A.C. Nielsen in setting up a reporting form for the industry, to finally get the feedback that everyone has talked about in the past. We're bringing the programs to fruition that we were just suggesting last year."

Confab To Address 'Buffalo Broadcasting' Case

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

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

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

PolyGram To Release 12-LP James Last Set

LOS ANGELES — Earning over 150 gold albums worldwide over the past two decades, musician/songwriter/composer James Last is PolyGram's biggest selling recording star. But because his work hasn't really been appreciated in the U.S., PolyGram is going to release a series of Last's A/C albums under the banner "James Last's Musical Zodiac." Twelve different albums, one for each sign of the zodiac, will be released in February on Polydor/PolyGram.

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

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

Paul To Receive NARAS Trustees Award

LOS ANGELES — Guitar innovator Les Paul was recently voted a Trustees Award by the National Academy of Recording Arts & Sciences (NARAS) for his outstanding contributions to the crafts of music and recording. The award is in recognition of Paul's performance skills, as well as his outstanding technical achievements, such as the eight-track recording process and other multiple recording techniques and the invention of the solid body amplified guitar that is the staple instrument for most rock acts. Previous Trustees Award recipients have included, among others, Count Basie, Frank Sinatra and The Beatles.

A Grammy-winning artist, Paul has worked with a multitude of jazz, country and pop greats including Bing Crosby, Nat "King" Cole, Art Tatum, Judy Garland, Chet Atkins, Mel Torme and was leader of a country group known as Rhubarb Red And His Ozark Apple Knockers.

WORST Show To Benefit Scholarship Fund

NASHVILLE — The Nashville chapter of the National Academy of Recording Arts And Sciences (NARAS), in conjunction with the Country Promoters Assn., is sponsoring the World's Oldest Rock Stars Together (WORST) showcase at the Nashville Palace near Opryland Feb. 18, coinciding with this week's Country Radio Seminar.

With funds from the event earmarked for the Bill Justis Scholarship Fund at Belmont College, the show will feature a number of ex-performers, including Gene Hughes, Gene Kennedy, Jimmy Bowen, Buzz Cason and Bruce Channel.

Dealers Mixed On Country Radio Advertising Spots

By Jim Bessman

NEW YORK — While many record retailers continue to utilize country radio as an advertising medium, those contacted by *Cash Box* say that lack of label co-op money makes for small radio buys, and usually only for big hits or crossover country artists. Regional cost factors and varying degrees of country music appeal also enter into dealer decisions to buy country radio time as opposed to other advertising media, with those merchants showing heavier involvement in country radio typically tying in their ads with events other than product releases or catalog sales, such as concerts or store openings.

Among the retailers engaging in little recent country radio involvement is the Long Island, N.Y.-based Record World/TSS chain. Advertising coordinator Brenda Bauer, who noted that a new sales rep from New York's WHN had been in only the day before to explore the potential for advertising on the station, said, "I hope something comes down, but as of right now, the problem is getting any co-op money to

(continued on page 26)

California Solons Consider Reviving Levy On Indies

LOS ANGELES — Legislation seeking to defer tax exemptions granted various industries in California in recent years, including a tax bill rescinding taxation of master recording production, will be heard before the State Assembly Revenue and Taxation Committee Feb. 28.

The bill, AB 72, sponsored by Assemblyman Richard Floyd (D-Gardena) and introduced by him Dec. 8, 1982, is being sponsored because of what a Floyd spokesman said was a critical state income problem. He said that under the measure, tax exemptions granted on everything from property tax to sales tax on custom computer software would be deferred until January 1987, when the budget

(continued on page 30)

Retailers Praise EPs For Quality, Lower Prices

by Jim Bessman

NEW YORK — Faced with the reality of strong consumer price resistance in today's marketplace, record retailers are welcoming the proliferation of extended-play (EP) titles with open arms. A *Cash Box* retailer survey finds universal praise for the EP, thanks largely to its typical \$5.98 list price, which dealers feel provides an excellent value at a lower-than-LP price so long as the quality of the music remains high. Many feel that the EP provides the perfect vehicle for breaking new acts or tiding established ones over between albums, but some merchants also feel that it is not being utilized to its potential, and that its current marketing is confusing at best.

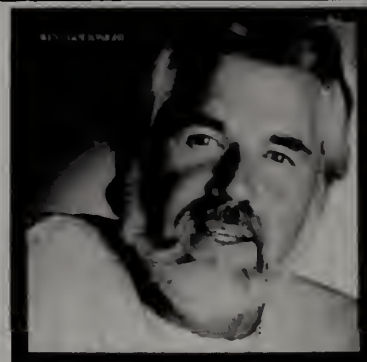
"EPs are a great way to go," offers Tom Rasmussen, buyer for the 28-store Music Plus chain in Los Angeles, who is seeing the major labels follow the indie lead in issuing more and more EP titles. "It brings the cost of buying an item back to consumer affordability." Stan Goman, record division manager for the Sacramento-based Tower stores, also likes the low EP price. "They sell like hotcakes," he says. "Earlier EP releases by groups like the

(continued on page 19)

REVIEWS

ALBUMS

OUT OF THE BOX



WE'VE GOT TONIGHT — Kenny Rogers — Liberty LO-51143 — Producers: Kenny Rogers, David Foster, Lionel Richie, James Carmichael, Brent Maher and Randy Goodrum — List 8.98 — Bar Coded

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

FEATURE PICKS

POP

MONEY AND CIGARETTES — Eric Clapton — Duck/Warner Bros. 23773-1 — Producer: Tom Dowd — List: 8.98 — Bar Coded

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

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

Axeman extraordinaire Neal Schon and former Jeff Beck keyboardist Jan Hammer team up for their second effort together, and the result is a cavalcade of rippling guitar riffs and synth noodlings that should fare well on FM, particularly due to the fact that Schon's buddies from Journey guest on the searing cut called "Self Defense." MTV airplay for the duo's "No More Lies" is also expected to help out tremendously.

MUSIC FOR THE HARD OF HEARING — Doug & The Slugs — RCA AFL1-4432 — Producers: Ritchie Cordell and Glen Kolotkin — List: 8.98 — Bar Coded

On its third album for RCA, this

(continued on page 10)

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Subj: The Great Sounds

January 12, 1983

To: Ed Salamon
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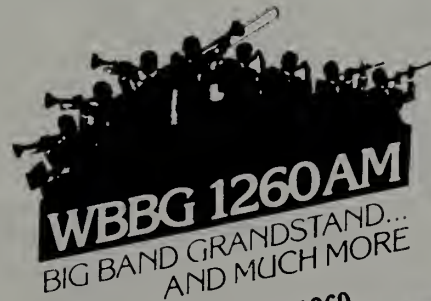
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REVIEWS

(continued from page 8)

Vancouver-based sextet employs a chiefly percussive pop groove with an emphasis on skin pounding and keyboard tinklings. Bouncy, hook-laden melodies combine here with some of the Slugs' best lyrics to date, particularly on cuts like "the reggae-influenced "Cover of Love," the 1950's R&B escapade "She's Looking At Me" and the techno-/hard-rock opener "If You Don't Come." On the strength of the material here, commercial success in the U.S. shouldn't be sluggish for Doug Bennett and this outfit.

LAND OF 1,000 DANCES — Rag & Riches — Casablanca/PolyGram 810 335-1 M-1 — Producers: Bobby Ragona and Vinny DePaola — List: 6.98 — Bar Coded

Oldies fanatics, lowriders, exercise classes and dance clubs might get a kick out of this medley collection, a fast-paced array of '50s and early-'60s hits such as Junior Walker's "Shotgun," Rufus Thomas' "Walkin' The Dog," Little Eva's "Locomotion" and the Isley Brothers' "Twist and Shout" performed in DOR snippets to 120+ beats per minute. The flip side contains a special disco mix version of two latino rockers, "El Watusi" by Ray Barretto and Richie Valens' "La Bamba."

IMAGINATION — Helen Reddy — MCA MCA-5376 — Producer: Joe Wissert — List: 8.98 — Bar Coded

Strangely enough, this platter of soft pop ditties and MOR ballads is dedicated to the memory of "Joliet Jake" (John Belushi's Blues Brothers nom de plume). But while there are some moments when Reddy does get a little hard-edged and gutsy — most noticeably on the closing "Heartbeat" and the R&B-tinged dancer "The Way I Feel" — this is a package geared primarily towards Reddy's A/C fans. Horn and string arrangements on some tunes give additional oomph to the artist's self-confident vocals, while background harmonies feature white soulsters David Lasley and Michael McDonald. Prime picks for mellow pop programmers include Mann & Weil's "Handsome Dudes" and Dennis Lambert & Brian Potter's "Yesterday Can't Hurt Me."

ALBERT LEE — Polydor/PolyGram PD-1-6358 — Producer: Rodney Crowell — List: 8.98

Guitarist Albert Lee and crack knob twirler Rodney Crowell have worked together since they toured and recorded as part of Emmylou Harris' Hot Band back in the mid-'70s. For Lee's debut solo excursion, they've rustled up Hot Band bassist Emory Gordy and a three-man horn ensemble to give the waxing a country/blues/rock-type aura. The axeman, who's also worked with Willie Nelson and Jackson Browne and is currently touring with Eric Clapton, makes a dynamic solo showing, particularly on a cover of John Hiatt's "Pink Bedroom."

BLACK CONTEMPORARY

STEVE ARRINGTON'S HALL OF FAME I — Steve Arrington's Hall of Fame — Atlantic 80049-1 — Producers: Steve Arrington, Charles Carter & Jimmy Douglass — List: 8.98 — Bar Coded

After garnering gold certifications for his work with the stellar funk act Slave, drummer Steve Arrington has moved out as a solo artist with this Atlantic debut, blending his dance music acumen with portions of rock, jazz and salsa. Handling bass, rhythm guitar and keyboard duties on his own here, Arrington is assisted by former Slave members Charles Carter, Sam Carter and Roger Parker, along with other players, for this collection of romantic tunes. Best cuts here are the spacy "Way Out" and the mid-tempo "You Meet My Approval."

LANIER & CO. — Larc LR-8102 — Producer: Gene "Bowlegs" Miller — List:

8.98 — Bar Coded

This octet's Larc debut pays homage to several aspects of contemporary black music, including reggae ("If I Could Build My Whole World Around You), heart-rendering soul ("Please Don't Go), R&B ballads ("Drowning In The Sea of Love") and dance screamers ("Some On Out," "Let's Party"). Lush strings and brassy horns give a wider dimension to the overall soundscape, while Farris Lanier Jr.'s lead vocals provide the necessary versatility to make this eclectic offering deliver the goods.

NEW AND DEVELOPING

PLEASURE VICTIM — Berlin — Geffen GHS 2038 — Producer: Daniel Van Patten — List: 6.98 — Bar Coded

Originally released on the outrageous Enigma label, Berlin proved to be a local L.A. success thanks to hot rotation at new music outlet KROQ on the track "Sex (I'm A...)," which runs down a litany of erotic statements in its hook-heavy chorus. Terri Nunn's beguiling vocal work is the key factor behind this group's concept, which aims to integrate a somber yet sensual lyrical tone with catchy, quirky melodies.



SINGLES

OUT OF THE BOX



TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR-52181)

Change Of Heart (3:19) (Gone Gator Music — ASCAP) (T. Petty) (Producers: T. Petty, J. Iovine)

Tom Petty expresses a new sentiment on this single, the second from his "Long After Dark" LP. Petty's characteristic chiming axe and often ultranasal voice, coupled with a rock steady beat and elaborate percussion arrangements, let vent his feelings.

FEATURE PICKS

POP

LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA (RCA JB-13411-A)

NEW FACES TO WATCH



Cindy Hurt

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

Through records such as "Don't Come Knockin'," "Dreams Come In Handy" and "Talk To Me Loneliness," Hurt's sweet, crystalline vocals have become a familiar sound at radio, continually reaching new heights on the national charts with each successive release. On top of that, her recording career has also been paralleled by a growing awareness of live performing through opening dates for such major acts as the Oak Ridge Boys, Don Williams and labelmate Roy Clark. "That kind of exposure means a lot," says Hurt of touring, "especially since you can reach 10,000 people with one show. And there's a built-in credibility just by opening for those performers. You gain the audience's respect just through the association with their names and the listeners are already psychologically prepared."

Growing up in the Chicago area, Hurt was constantly bombarded by the country music that her parents played, and she seemed to relate closest to the artists who were crossing over into pop during that era — Eddy Arnold, Jim Reeves and Patsy Cline. Initially, she pursued a three-pronged major at Butler University in voice, drama and

dance, and her obvious interests in providing a well-rounded show have made her stage routines somewhat unique for a country performer.

In contrast to most country entertainers, who stand motionless behind the microphone and sing, Hurt uses the entire stage to weave her spell, incorporating the various elements of her collegiate training into a balanced mixture of singing and dancing, and she lauds Dolly Parton and Barbara Mandrell for their similar successes. "I guess my show is a little mixed up though," she chuckles. "I kind of draw from people like Shirley MacLaine, Diana Ross and Olivia Newton-John, and I try to do with country what they have done with pop music. Still, it's hard sometimes to find country songs that have that kind of energy."

While doing jingle work and beginning a modeling career, Hurt joined Chicago-based four-girl group called Magic, and, through that association, she was introduced to Tommy Martin, a booking agent who had founded Churchill Records and wanted her to record a tune for the label. Although she turned down the opportunity at first, she decided to go solo when Magic disassembled, and contacted Martin. She had already logged three records for the company before Martin introduced her to Jim Halsey during a visit to radio station KVOO/Tulsa (in the last one-and-one-half years, Hurt has visited radio stations in 86 cities in promotional ventures, adding some 50,000 miles onto her odometer), and Halsey was impressed enough that he took both Hurt and the Churchill label under his wing. It is with that strong support that Hurt has been able to open dates for the Oaks, the Bellamy Brothers and the late Marty Robbins, and, when Shelly West had to leave the road last year near the end of her pregnancy, Hurt was chosen to step in and perform with David Frizzell during her absence.

Hurt's initial successes have made her a wise choice as one of the 11 performers for the New Faces Show at the Country Radio Seminar in Nashville.

Hooked On Dixie (3:40) (ASCAP) (R. Bauduc-B. Haggarty, M. Blitstein-B. Brecht, K. Weill, J. Palmer-S. Williams, A. Razaf-E. Bowman, B. Bernle-K. Casey-M. Pinkard, R. Gilbert-E. Ory, H. DaCosta-Original Dixieland Jazz Band, L. Armstrong-D. Raye, L. Pollack, S. Brooks, D. Hyman, D. Hyman) (Producer: L. Elgart)

A medley of Dixieland chestnuts set to a swing beat and produced by an original swing band leader. A true mass appeal record, "Hooked On Dixie" will cater to both the ever-growing nostalgia-formatted radio, and to younger audiences with a penchant for dancing.

U2 (Island IL7-99915)

New Year's Day (3:53) (Island Music — BMI) (B. Hewson, L. Mullen, A. Clayton, E. Evans) (Producer: S. Lillywhite)

American recognition for Ireland's favorite sons is long overdue: If "New Year's Day" demonstrates anything, it's that U2 is a mature band beholden to no one. An agitated yet steady rhythm lays the foundation for this stark, AOR-slanted single by a thinking man's rock 'n' roll band.

BOBBY MARTIN (MCA Records MCA-52160)

Bringing Out The Man In Me (3:58) (Michael Music/Stephen A. Kipner Music — ASCAP) (M. Lloyd, S. Kipner) (Producer: M. Lloyd)

This "saved by love" ballad provides a pleasing re-introduction to Bobby Martin, formerly John Hall's replacement in Orleans. Martin's virile baritone with its high edge, over-lush synthesizers and crying guitars fits in neatly on A/C format.

CARAVAN (DK 1008A)

Run Robble Run (3:37) (Forever And Again Music — BMI) (R. Cunningham/B. Swanson) (Producers: A. Miles, R. Cunningham)

L.A.-based Caravan features Ronnie Lee Cunningham, the guiding force behind this "I Shot The Sheriff"-type fugitive story. Cunningham combines a diverse mix of musical touches and his commanding vocal presence in coming up with an interesting pop-rock-R&B gem.

BLACK CONTEMPORARY

WHISPERS (Solar 7-69842)

Tonight (4:04) (Almo Music Corp./Crimson Music — ASCAP) (J. Knight) (Producers: Leon F. Sylvers III)

The Whispers' first single from the new "Love For Love" LP picks up where the group left off last time, grounded on a key melodic figure from last summer's "Emergency" hit. The heavy production, full of blurry, buzzy synthesizers, is something entirely different, however.

NONA HENDRYX (RCA JH-13437)

Keep It Confidential (3:48) (My Own Pub./Jent Music/Urban Noise Music — BMI — ASCAP) (E. Greenwich, J. Kent, E. Foley) (Producers: Material, N. Hendryx)

Hendryx and company parlay a conventional love plea into a subtle fusion of rock, dance and soul. The first offering from the singer's RCA debut, it promises to place Hendryx on firm ground with a wide range of followers.

PEGGY DODSON (Alton AL-1516)

Please Don't Break The Groove (3:45) (Cooper Music/Jart Music — BMI) (O. Fashun) (Producer: W. Criltendon)

The mid-Atlantic is showing a strong response to this single, and no wonder: newcomer Peggy Dodson has the versatility of Patrice Rushen and the pipes of Chaka Khan. The arrangement is an honest butt-shaker with tasty organ, sultry sax and a popping bass part. Could be a real sleeper.

SEQUENCE (Sugarhill SH 793)

Angels Playing Hookey (3:44) (Sugar Hill Music — BMI) (S. Robinson, G. Chisolm, A. Brown, C. Cook) (Producers: J. Robinson, Jr., C. Cook)

Sugarhill turns the table on the trends by taking its female rap trlumvarate on a more traditional musical excursion. A straightforward R&B tune with an early '60s feel

(continued on page 12)

1987 PolyGram Records, Inc.

A VALENTINE FOR ANYTIME.



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

"Heartbeats," the new album from Yarbrough & Peoples.



Album: TE-1-3003
Single: TE 8204



REVIEWS

SINGLES

(continued from page 10)

makes this outing a bit of a surprise.

STATE OF GRACE (Profile 5018)
That's When We'll Be Free (3:38)
 (Copyright Service Bureau Ltd./BMI) (A. Thomas, D. Inglesfield) (Producers: L. Burrage, State Of Grace)

One listen is all that's required to know why this is one of the most popular tracks breaking out of the New York clubs. The vocals are refreshingly simple, the rhythm rock steady. Look for a national B/C breakout.

CLIFF DAWSON & RENEE DIGGS
 (Boardwalk NB-12-173-7)

Never Say I Do (If You Don't Mean It) (3:18)
 (Harrindur Publishing Co./Ensign Music Corp. — BMI) (M. Ennis) (Producer: Lionel Job for Lionel Job Inc.)

Newcomer Cliff Dawson and Starpoint's lead singer, Renee Diggs, pledge their love in this uplifting romantic ballad. Dawson is poignantly sincere, and Diggs nearly soars higher than the duo's combined feelings.

NEW AND DEVELOPING

ROBBIE PATTON (Atlantic 7-89955)

Smiling Islands (4:27) (Red Snapper Music/Adel Music — ASCAP) (R. Patton, D. Adelstein) (Producers: P. Coleman, R. Patton)



Robbie Patton's torch ballad concerning a separating couple is strengthened by the surprise accompaniment of Stevie Nicks mid way

through. Accordion and vibraphone flourishes seal it up. "Smiling Islands" shows strong A/C potential.

Jeff Barry To Expand Company

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

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

Thiele Labels Bow

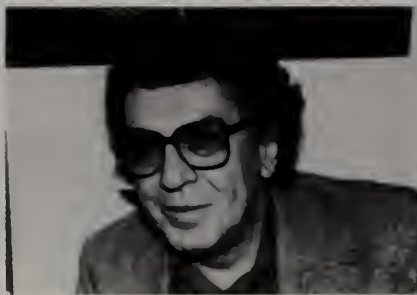
NEW YORK — Bob Thiele has formed Teresa Gramophone Company, Ltd. in New York. The company will house Thiele's pop-rock Signature label and his Doctor Jazz label. CBS will manufacture and distribute the product in the U.S.

The first releases came out last week and include Teresa Brewer's "I Dig Big Band Singers"; "Arnie Lawrence and Treasure Island"; "On The Road Again" with Brewer and Stephane Grappelli; and "Classic Tenors" with Coleman Hawkins and Lester Young, which Thiele recorded in 1943.

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

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

(continued on page 30)



Tunc Erim

Erim Is Named To Exec. Asst. Post At Atlantic

NEW YORK — Tunc Erim has been named executive assistant to the president of Atlantic Records. He will serve as the liaison between label president Doug Morris and the rest of the company, expanding his current and continuing involvement in A&R and artist development to include all other operations. He will retain his post as vice president of the company.

Most recently vice president of artist development, Erim has been with Atlantic since 1966 when he joined as assistant studio manager. He was studio manager until 1972 and directed the artist relations department through 1974, then becoming national special projects and album coordinator in the promotion department. In January 1977, he was appointed national pop album promotion director, and in February 1979, he became vice president of national AOR promotion. He has been vice president of artist development since January 1982.

"In his 17 years with Atlantic, Tunc has been intimately involved with the tremendous growth of the label, and he is an invaluable, highly knowledgeable member of our executive team," said Atlantic president Morris in appointing Erim to the new post. "Tunc's past experience has encompassed a variety of vital areas within the company, making him ideal for his new position."

The recording includes production of the theme written by Barry for the network TV series *Family Ties*, a project for CBS Records in conjunction with Barry Goldberg Productions and Paramount Television.

Kupps comes to the company with a 22-year executive background in the music industry covering the spectrum from promotion, marketing, music publishing and broadcast syndication. He was vice president of sales and promotion at Lifesong Records and, prior to that, co-president with Barry A. Gross of the Gross-Kupps Productions joint venture with A&M Records. He also served as vice president of the national promotion at both Mums Records and ABC-Dunhill Records.

Commenting on the company's restructuring, Barry said, "The interwoven nature of entertainment today validates the broad approach we're taking in our daily activities. We have established a format that lets us begin a project at the most suitable starting point and piece the parts together in the most sensible, success-oriented manner."

Turner Named CBS U.K. Marketing Director

NEW YORK — Jerry Turner is returning to CBS Records U.K. as director, marketing, Epic and Associated Labels. He leaves CIC Video, where he was head of marketing and sales.

Turner previously served with CBS Records U.K. for 11 years in various sales and marketing posts.

EXECUTIVES ON THE MOVE



Oravec

Murray

Delgado

Wolman

Changes At Sony — Michael P. Oravec has been named vice president, management information systems for Sony Corporation of America. He comes to Sony from Horizon Bancorp, Morristown, New Jersey, where he served as senior vice president, information systems for six years. Patrick Murray has been named national sales manager. He joins Sony Tape from Numark Electronics, where he served as eastern regional sales manager. Nancy Reese has been appointed national advertising manager. Prior to joining Sony Tape, she was advertising manager for audio products and special markets for the Sony Consumer Products Company. Adrian Delgado and Larry Wolman have been appointed eastern regional sales manager and southern regional sales manager, respectively. Delgado joins Sony from TDK, where he served as eastern regional sales manager and northeast district sales manager. Wolman has been with Sony since 1972, most recently as the Detroit-based district sales manager for Sony Tape.

Schwartz Promoted — Ann Schwartz has been promoted to general manager, Pacific Arts Video Records U.S. and Canada. She has been with Pacific Arts for the past five years, most recently as director of manufacturing.

Rosencrantz Joins Full Moon — Denny Rosencrantz has been appointed general manager of Full Moon Records. He previously served as vice president A&R at MCA Records and vice president promotion and A&R at Mercury Records.

Wilcox Appointed At CBS — Ronald C. Wilcox has been appointed a senior attorney in the records section of the CBS Law Department. Prior to joining the CBS Law Department in 1981, he was associated with the law firm of Rudnick & Wolfe.

Changes At Wonderland — Three representatives have been named at A.A. Wonderland's Children's Record Line. Arthur Klein of Latham, New York will be selling the Wonderland line in the northeastern area of the United States. Larry Sealton is representing Wonderland Records in the area from Baltimore, Maryland to Richmond, Virginia and Larry Menetre will be representing the Wonderland line in the areas of North Carolina, South Carolina, Georgia, Tennessee, and Kentucky.

Hilton Named At HeartWarming — The Benson Company, Christian communications company of Nashville, has announced the appointment of Wayne Hilton as general manager of its HeartWarming Records division. He worked with the Oak Ridge Boys as manager of Superior Studio and became the in-house producer at the studio.

Changes At Record Bar — Ron Cruickshank has joined the Record Bar, Inc. as president and chief operating officer. The announcement was made by Barrie Bergman, chief executive officer and former president who has been named chairman of the board of directors. Former chairman Harry Bergman is now chairman emeritus. Cruickshank, a consultant, has resigned from Farr-Cruickshank Associates, a psychological consulting firm in Greensboro, N.C. Executive vice president Bill Golden has been named vice chairman of the board and three new members have been added. Arlene Bergman, director of human systems management, and Lane Golden, corporate secretary, are now on the board, as is Dr. James Farr of Farr-Cruickshank.

Spiegel Appointed At TRO — Gary Spiegel has been appointed vice president-finance of TRO, Inc. He joined The Richmond Organization in July of 1979.

Petersen Named — Karen Petersen has been named repertoire coordinator of Chappell International — New York. She comes to Chappell as an independent record producer, with experience in the area of overseas licensing.

Atwal Appointed — Harjinder Atwal has been appointed vice president/general manager for Columbia House, Canada. In 1978 he joined CBS as controller of Columbia House's Canadian operations and he was appointed general manager, Columbia House Canada in 1981.

Piracy Suspect Faces Criminal Charges In N.Y.

(continued from page 5)

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

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

More To Come

Although pleased with the results, Robbins called this indictment "just the tip of the iceberg," and charged that there are other similar bootleg mixes around New York. Added Mel Charin, president of West End Records: "It's an innovative approach, and RIAA deserves credit for keeping on this. But I hope the Manhattan DA wakes up and sees the cesspool that's in Manhat-

tan." The Peech Boys track on "Horizon 1" is a West End recording.

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

Each of the six Grand Larceny indictments charges Kamarra with stealing as much as \$1,500 in royalties. But during his press conference, Santucci suggested that the cumulative damage caused by Kamarra was far greater. "Ten thousand copies of a pirated mix can undercut 150,000 legitimate records," he said. "A pirate can plunder one original album after another, taking only the top hits from each and put together a package of best numbers at cut-rate prices, thus stealing the drawing card or chief attraction from each of the legitimate companies."

Kamarra was arrested on Feb. 7 and freed on \$1,000 bail. He was to be arraigned on Feb. 10.

The use of the Grand Larceny statute to interpret the artists' royalties as being stolen by a record pirate has previously been used in Florida and California, where the cases have ended in conviction; a similar case in Illinois is still pending.

Karen Carpenter

1950 - 1983



H E R S W A S A V O I C E T H A T B R O U G H T
H A P P I N E S S T O M I L L I O N S , A N D I T W I L L
L I V E W I T H U S F O R E V E R . W E J O I N T H E
W O R L D I N M O U R N I N G T H E P A S S I N G
O F O N E O F O U R D E A R E S T F R I E N D S .



A & M R E C O R D S



ONE MORE TIME — RCA Records last week re-signed the Jefferson Starship, continuing a relationship that began in 1965 when Paul Kantner and Marty Balin brought a band called the Jefferson Airplane to the label. The group's current LP, "Winds Of Change," was its 20th for RCA. Pictured at the signing are (l-r): Kantner; Bill Thompson, the group's manager; Pete Sears and Grace Slick of the group; Joe Mansfield, division vice president, contemporary music, RCA Records; Robert Summer, president, RCA Records; Craig Chaquico, David Freiberg and Mickey Thomas of the group; and Jack CRAIGO, division vice president, U.S. and Canada, RCA Records.

CBS Records Profits Dip In '82

NEW YORK — With its Records Group posting a 62% drop in operating profits in 1982, CBS, Inc. last week reported an overall decline in income and earnings per share from continuing operations in both the fourth quarter and full year of 1982. 1982 income from continuing operations was \$150 million, or \$5.35 per share, a 25% drop from 1981 income of \$200 million, or \$7.17 per share. Revenues in 1982, however, rose four percent to \$4.12 billion from \$3.96 billion a year earlier.

CBS/Records Group's profits dropped back to \$22.2 million from \$58.9 million in 1981, and its revenues to nearly \$1.1 million from \$1.2 million one year earlier. While the Group's Columbia House mail-

'Masking' Bill Held Up In Arkansas House

NEW YORK — A State Senate amendment to the Arkansas bill requiring record and tape manufacturers to place a warning on the cover of any recording that contains backward masking has bogged that bill down in the Arkansas State House of Representatives. The Senate amendment increases the penalty for such non-labeled recordings from simple seizure to misdemeanor status.

The bill was sponsored by Arkansas State Representative Jack McCoy, and was later passed in the Arkansas State Senate (**Cash Box**, Feb. 12). If signed into law, it will be the first such bill passed in the United States.



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

order division reported a profit increase, CBS attributed the group's profit decline to consolidation of its distribution operations, the layoff of over 300 staff members nationwide of 15%, and the shuttering of its Terre Haute record pressing plant, which included the layoffs of 1,100 people and cost \$13.1 million before taxes. Nevertheless, overall sales shrinkage still accounted for the lion's share of the drop.

Similarly, fourth quarter income of \$52.5 million, or \$1.87 per share, represented a decline of 23% from the comparable period one year earlier. Losses on discontinued operations was \$16.8 million, or 60 cents per share. This resulted in 1982 fourth quarter net income of \$35.7 million, of \$1.27 per share, a 12% drop from 1981 net income of \$40.5 million, or \$1.45 per share. Fourth quarter 1982 revenues of \$1.22 billion were eight percent higher than the \$1.13 billion for the prior year period.

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

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

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

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

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

COAST TO COAST

EAST COASTINGS — While Long Island's **Stray Cats** had to go all the way to Great Britain in order to get a tumble in their native land, the next crop of young American bands appears willing to make their stand on these often inhospitable shores. After a slow start, '83 really seems to be taking off in New York, with a spate of newcomers making their moves and generating a good deal of excitement throughout the boroughs. Long confined to Manhattan, the "underground" club scene is finally branching out into the peripheries. Most encouraging is the recently instituted "new music" policy at The Brooklyn Zoo out in Sheepshead Bay, a blue collar neighborhood with more than its share of die-hard rock fanatics. As a Brooklyn native, this writer can attest to rock's continued health as the talisman of teenagers in the borough's working



LE FREAK SHOW — Nile Rodgers (l) and David Bowie lay down tracks for Bowie's EMI/America debut album at The Power Station in New York. Rodgers, who is producing the album, has also just completed his debut solo album for Mirage Records, entitled "Adventures In The Land Of The Good Groove."

class communities — video games aren't even a close second. And while Manhattan club promoter **Tom Goodkind** tells us that the coming of MTV has had a major impact on the type of acts and age of crowds hitting that borough's clubs, no such case can be made in Brooklyn since it isn't even wired for cable. Yet graffiti in support of groups like **The Clash** and **Public Image, Ltd.** is appearing on walls and subway stations around Brooklyn, where once support was limited to old warhorses like **Led Zeppelin** and **The Who**. Something is going on, and the booking practices of the Brooklyn Zoo appear to be a well-trimmed response to Brooklyn's changing musical tastes. Along with such major label acts as **Bow Wow**, **Holly & The Italians** and **David Johansen**, the Zoo has been bringing in regional and independent acts — even on the weekends — including **The November Group**, **The Morells**, **The Gun Club** and **The Shakin' Pyramids**. All of which bodes well for the plethora of good young bands just beginning to be taken seriously by the biz. While mentioning newcomers, we might add that Rochester's **Chesterfield Kings** — in town to play The Mudd Club last week — have been creating a buzz around New York with its LP on the Mirror label, produced by Rochester's favorite feral child, **Armand Schaubroeck** (who else?). The group is a mid-'60s, early-psychedelic nostalgia trip, all the way down to Prince Valiant haircuts. Also invading Manhattan from upstate New York has been Albany's outstanding quartet, **Fear Of Strangers**. Formerly **The Units**, the group has a crisp, unpretentious sound and is surprisingly free of any obvious musical mentors. Two more plugs: although we haven't had a chance to hear either band live, Boston's **Boy's Life** and Michigan's **Rhythm Corps** have both released impressive independent EPs. The self-titled **Boys Life EP** — recorded when the quartet was a trio — features a sophisticated saxophone-laden sound on six very solid compositions and is available from SECO Records, P.O. Box 651, Malden, Mass. 02148. The **Rhythm Corps** sound is somewhat reminiscent of the **DB's**, yet is strong enough to be beholden to no one. The group's EP, "Pacquet De Cinc," is available on Transcity Records, located at 18977 W. Ten Mile Rd., Southfield, Mich. 48075.

POINTS WEST — Chi-town indie folk label Flying Fish dispatched its first '83 waxings recently, the most bizarre being **The Orchestra of the Eighth Day's** debut "Music For The End," which implements a harp/zither hybrid known as the Fisher fidola zipped up with modern electronic reconstruction. If that's too offbeat for more trad tastes, the Fish folk also offer slides from the dulcimer-centered jazz/jig/bluegrass band **Trapezoid**; hard-edged fusionists **Simon & Bard Group** (featuring the exemplary guitar work of **Ralph Towner** on some cuts); and men's liberation country crooner **Geoff Morgan** . . . The first 100 grand copies of **Tom Petty & The Heartbreakers'** second single from the "Long After Dark" LP, "Change of Heart" b/w a new song called "Heartbreaker's Beach Party," is pressed on red vinyl and should be in stores for Valentine's Day. The B-side serves as the title tune for a **Cameron Crowe** "videodoc-verite featurette" about Petty & Co.'s career, premiering on MTV Feb. 20 . . . The Chancellor at Cal State University, Northridge cancelled a blitzkrieg by the **Dead Kennedys**, **Filpper**, **Toxic Reason** and **American Youth Organization** Feb. 5, but the show may come down in early March if arrangements can be solidified . . . A 12-inch single from Aussie rockers **INXS** ("in excess," get it?) named "The One Thing" is due out this week, preceding the U.S. release of its LP, "Shabooh Shoobah" on Atco later in the month . . . Hollywood's Club Lingerie paid homage to Mardi Gras on Feb. 13 with a special show featuring the **Skanksters**, **Billy Sheets Undercover** and an array of creole victuals. After a brief hiatus, the bluebeating **Skanksters** have been making a lively comeback on the L.A. scene with two new members — **David Jourequil** and **Kyle C. Kyle** — joining founders **Mona Lla Ventress** and **Arla Zoos**. Kicking off its re-entry to the nitespot circuit on New Year's Eve with a gig at the O.N. Klub in Silverlake, over the past few weeks the intrepid group of ska/dub/funk dance musicians have played at Moodys, The Flying Jib and San Diego College. In its year-and-a-half history, the combo has performed back-up for the **Surf Punks**, **Black Uhuru**, **Steel Pulse**, **English Beat** and **James Brown**. Soon the group plans to venture into Mark Cramer Studios for demo sessions, with no recording deal firmed up yet . . .

Girl group **Toto Coelo**, which had a Top Five 45 in the U.K. and lots of KROQ airplay for its nonsensical ditty, "I Eat Cannibals," has undergone a name change to **Total Coelo** for a U.S. release of the tune on Radialchoice/Chrysalis. Guess somebody thought the



OINGO ACTION — Preparing for a retreat into the studio to begin work on its third A&M LP, Oingo Boingo played a few select dates around L.A. recently. Pictured here in full regalia (l-r): Steve Bartek, Danny Elfman and Kerry Hatch of the group.

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(continued on page 34)

Haggard Tops Opening Nominations For 18th Annual ACM 'Hat' Awards

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

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

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

Winners in the Artist/Entertainer category, as well as a few special awards, will be announced during the annual Hat telecast May 9 at Knott's Berry Farm in Buena Park, Calif. on NBC-TV. Winners in the Instrumentalist categories will be announced prior to May 9.

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

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

Top Female Vocalist: Rosanne Cash, Janie Fricke, Emmylou Harris, Anne Murray, Sylvia, Lacy J. Dalton, Crystal Gayle, Barbara Mandrell, Dolly Parton, Dottie West.

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

Top New Female Vocalist: Deborah Allen, Cindy Hurt, Diane Pfeifer, Judy Taylor, Stephanie Winslow, Karen Brooks, Jerri Kelly, Sue Powell, Karen Taylor-Good, Amy Wooley.

Top New Male Vocalist: Wyvon Alexander, Tom Carlile, Kieran Kane, Gary Morris, George Strait, Mike Campbell, Jack Grayson, Rodney Lay, Michael Murphey, Gary Wolf.

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

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

Single Record of the Year: "Always On My Mind," Willie Nelson; "Big City," Merle Haggard; "Crying My Heart Out Over You,"

(continued on page 30)

(continued on page 22)

Old And New Jazz To Be Showcased At Playboy Fest

by Richard Imamura

LOS ANGELES — A lineup featuring many top traditional artists will highlight the 5th annual Playboy Jazz Festival, set for the Hollywood Bowl June 18-19. Longtime jazz favorites like Count Basie, Joe Williams, Benny Carter, Buddy Rich, The Crusaders and Gerald Wilson are all set to perform at the festival.

Announcement of the bill and related festival programs was made at a lavish press reception at Playboy Mansion West last week, where it was also noted that the prime \$30 box seat section had sold out at its earliest date ever.

However, while traditional jazzists provide many of the big names for what producer George Wein called "our most transitional festival yet," a number of younger artists and acts will also be featured.

The full first day (June 18) lineup includes: VSOP II (featuring Herbie Hancock, Tony Williams, Ron Carter, Wynton Mar-



HAPPY OCCASION — Bearing the city's blessings, Steve Catalano (l) of Councilwoman Peggy Stevenson's office presented a "Happiness is...the Playboy Jazz Festival" proclamation to Dick Rosenzweig, executive vice president, office of the chairman, Playboy. The Hollywood Bowl, site of the June 18-19 festival, is in Councilwoman Stevenson's district.

Cash Box photo by Michael Martinez

Missing Persons Raybeats

THE BEACON THEATRE, NYC — The day's economic report that the inflation rate was the lowest in a decade was not reflected here, where a \$12.50 ticket bought less than an hour set by Missing Persons, whose set and single encore followed an hour wait after a 30-minute set by The Raybeats.

What there was of the opening act was quite good. The Raybeats' streamlined instrumental surf-guitar style is a punked-up serving of the sound originated by '60s instrumental groups like the Ventures, and as such fits in with just about anything, including Missing Person's classy new-pop sound. The group's pleasant crowd response was well-earned and probably better than most other bands would have received in this instance.

The crowd's response became an issue, however, when Missing Persons finally hit the stage with "Mental Hopscotch" from its four-song EP from last year. Attired in pink metallic skin-tight pants and jacket, lead singer Dale Bozzio was noticeable indeed, following with record-perfect renditions of "Noticeable One" and "Words" from the "Spring Session M" debut LP.

The jacket came off for "Tears," revealing a semi-brassiere, but Bozzio was hardly getting comfortable. Leading into a new song, she coolly chided the crowd for not making more noise and put down New York as a "small town," while thanking everyone backhandedly for making her album gold. This petulance was repeated by other band members during the program, detracting greatly from what began as a fine performance.

Oddly enough, the group booted its chance at effective communications with its audience when failed communication is so much a part of its lyrical concerns. Missing Persons also didn't seem to realize that its music is not meant so much for boogying but for paying attention to the distinctive techno sound, thoughtful words, and Bozzio's lovely vocal quirkiness. Which is not to say there is no power: Drummer Terry Bozzio brought many listeners out of their seats during "Walking in L.A."

The male Bozzio was actually as riveting a figure as his wife and was wisely placed in the front line to her left, with keyboardists Chuck Wild and Patrick O'Hearn sharing the typical drummer's spot at rear center. Overhead cymbal placements made Bozzio's very fast stick flailing especially visual, but he apparently felt unappreciated and complained that everyone was "too well policed" prior to "Destination Unknown," the encore. After that, Missing Persons disappeared while a Muzak version of "Words" played on the sound system.

Another economic indicator: Missing Persons apparel started at \$12 for T-shirts on up to \$20 for sweatshirts.

Jim Bessman

Laurie Anderson

THE BROOKLYN ACADEMY OF MUSIC, BROOKLYN, NYC — Despite its title claim to being about the *United States*, Laurie Anderson's exhaustive and sometimes exhausting seven-hour program is a painstakingly devised jumble of contradictions. This irony shouldn't be lost — perhaps at its core "United States: Parts I-IV" aspires to be an elaborate pun.

Initially an art student, Anderson moved

into the sphere of mixed media presentation during the mid-'70s while teaching Art History at City College. Since then, her work has expanded to include music and sounds as well as images, poetry and gestures. Her exposure and influence has increased dramatically over the last few years, owing in large part to her work as a recording artist. Surprisingly, Anderson has found a niche in the pop world despite her oft-cryptic presentation. Her entire "Big Science" album, including her British hit "O Superman," was excerpted from "United States," and the popularity of those recordings demonstrates that while Anderson may be quite a bit different from anyone else recording for Warner Bros. Records, she is not beyond the tastes of the mass market.

Although a two-evening presentation, "United States" is devoid of any regular plot or thread that is normally associated with musical presentation. Yet Anderson develops her own reference points. Telephones, airplanes and dogs recur in audio and visual forms; the stuff of everyday life elevated to totem status. A telephone itself becomes the thing we are concerned with, instead of the conversation that we might have on it. Mismatched dialogue, queries for direction unheeded and elaborate, fanciful explanations take the place of direct conversation.

But "United States" goes deeper: a fascination with language and its shortcomings appears again and again in stories, songs, projections and gags. There is more than a difference between language and communication for Anderson. We have developed differences between our most basic symbols and what they were originally meant to portray. Our disassociation is born out in Anderson's androgynous stage persona: a contrived and controlled character dressed in a black suit: frowning, smiling, rejecting and accepting with the same sterility.

All this would be simpler were it not for Anderson's humor. Elaborate set-ups precede straightforward puns aimed at doctors, record companies, pop culture and seekers of hidden meaning. (Best joke: Anderson whips out her prepared Tape Bow Violin, on which a tape playback head has been mounted and the strings removed. Instead of horsehair, the bow holds a strip of prerecorded audio tape. After several quick passes the audience can hear that there are words coming from the violin. Teasing the bow back and forth, the words emerge with greater clarity. Everyone strains to hear the message, which turns out to be: "I dreamed I took a test in a Dairy Queen on another planet.")

Whether the point is that disassociation and humanity are united states, we wouldn't venture to guess. But Laurie Anderson is more than good and weird. She is simply good.

fred goodman

RCA Revamps Mgmt; Names Alic, Hittinger

NEW YORK — In a move aimed at improving long-range corporate planning and developing new technologies, RCA Corp. has restructured its senior management. Heading the newly-created corporate technology group will be executive vice president William C. Hittinger, who will continue at his current post. He will report to Thornton F. Bradshaw, RCA chairman and chief executive officer.

In addition, James M. Alic has been named to the new position of senior vice president, corporate planning. He will likewise report to Bradshaw. Alic moves up from the position of group vice president, RCA Service Co. and Videodisc operations. RCA has also created a new organizational structure that will be headed by Robert R. Frederick, president and chief operating officer.

MERCHANDISING

TOP 15 VIDEO GAMES

| | Weeks On 2/12 Chart | |
|----|---------------------------|--------------------------------------|
| 1 | 12 | PITTFALLI Activision AX018 |
| 2 | 6 | RIVER RAID Activision AX020 |
| 3 | 12 | FROGGER Parker Brothers 5300 |
| 4 | 12 | DONKEY KONG Coleco 2451 |
| 5 | 12 | ZAXXON Coleco 2435 |
| 6 | 4 | VANGUARD Atari 2669 |
| 7 | 12 | MEGAMANIA Activision AX017 |
| 8 | 12 | REAL SPORTS: BASEBALL Atari CX2640 |
| 9 | 12 | REAL SPORTS: FOOTBALL Atari CX2668 |
| 10 | 3 | SPIDER FIGHTER Activision 021 |
| 11 | 2 | RAIDERS OF THE LOST ARK Atari CX2659 |
| 12 | 9 | DRAGONFIRE Imagic IA 3611 |
| 13 | 1 | MOUSE TRAP Coleco 2419 |
| 14 | 2 | DEMON ATTACK Imagic 3200 |
| 15 | 12 | PAC-MAN Atari CX2646 |

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York City • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento, Seattle • Crazy Eddie — New York City • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Lieberman — Kansas City • Day Jay — Denver • Cavages — Buffalo • Tower — Sacramento, Seattle • Wherehouse — Los Angeles • Camelot — Kansas City, Dayton, Cincinnati, St. Louis, Chicago, Indianapolis.

TOP 15 MIDLINES

| | Weeks On 2/12 Chart | |
|----|---------------------------|---|
| 1 | 22 | LOOK SHARPI Joe Jackson (A&M SP-6-4907) |
| 2 | 22 | SO FAR Crosby, Stills, Nash & Young (Atlantic SD-19119) |
| 3 | 31 | THE DOORS (Elektra EKS 74007) |
| 4 | 5 | PIANO MAN Billy Joel (Columbia PC 32455) |
| 5 | 27 | TAPESTRY Carole King (Epic PE 34946) |
| 6 | 2 | ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020) |
| 7 | 10 | LET THERE BE ROCK AC/DC (Atco SD-36151) |
| 8 | 2 | PRESENCE Led Zeppelin (Swan Song/Atco SS 8416) |
| 9 | 2 | THE CARS (Elektra 6E 135) |
| 10 | 16 | SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137) |
| 11 | 5 | FLEETWOOD MAC (Reprise MSK 2281) |
| 12 | 3 | MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001) |
| 13 | 2 | WHO ARE YOU? The Who (MCA 3050) |
| 14 | 5 | LIVE AT LEEDS The Who (MCA 3023) |
| 15 | 4 | SUPER HITS Marvin Gaye (Motown 301) |

COMPILED FROM: Licorice Pizza — Los Angeles • Cavages — Buffalo • Dan Jay Music — Denver • Lieberman — Denver, Portland • Musicland — St. Louis • Karma — Indianapolis • Peaches Records — Cincinnati, Columbus • Charts — Phoenix • Gary's — Virginia • Sound Video, Unltd. — Chicago • Alta — Phoenix • Record Theatre — Cincinnati • Tower Records — Sacramento, San Diego, Seattle • Disc-O-Mat — New York City • Massachusetts One-Stop — Boston.



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|---------------------|--------------------------------|
| 1 DEF LEPPARD | 8 NIGHT RANGER |
| 2 CHRISTOPHER CROSS | 9 BLACK SABBATH |
| 3 CULTURE CLUB | 10 GOLDEN EARRING |
| 4 TRIUMPH | 11 RIC OCASEK |
| 5 MUSICAL YOUTH | 12 MERLE HAGGARD/WILLIE NELSON |
| 6 ERIC CLAPTON | 13 RED RIDER |
| 7 JANE FONDA | 14 THOMAS DOLBY |
| | 15 BERLIN |

NORTHEAST 1.

- 1 ERIC CLAPTON
- 2 CHRISTOPHER CROSS
- 3 DEF LEPPARD
- 4 CULTURE CLUB
- 5 DEXY'S MIDNIGHT RUNNERS
- 6 TRIUMPH
- 7 MUSICAL YOUTH
- 8 JANE FONDA
- 9 SQUEEZE
- 10 VANDENBERG

SOUTHEAST 2.

- 1 CHRISTOPHER CROSS
- 2 DEF LEPPARD
- 3 ERIC CLAPTON
- 4 RIC OCASEK
- 5 JANE FONDA
- 6 NIGHT RANGER
- 7 DEBARGE
- 8 CULTURE CLUB
- 9 TRIUMPH
- 10 OAK RIDGE BOYS

BALTIMORE/ WASHINGTON 3.

- 1 DEF LEPPARD
- 2 TRIUMPH
- 3 CHRISTOPHER CROSS
- 4 ERIC CLAPTON
- 5 CULTURE CLUB
- 6 BLACK SABBATH
- 7 GOLDEN EARRING
- 8 JANE FONDA
- 9 THOMAS DOLBY
- 10 MUSICAL YOUTH

WEST 4.

- 1 CHRISTOPHER CROSS
- 2 CULTURE CLUB
- 3 DEF LEPPARD
- 4 MUSICAL YOUTH
- 5 THOMAS DOLBY
- 6 ERIC CLAPTON
- 7 TRIUMPH
- 8 GOLDEN EARRING
- 9 BERLIN
- 10 RANDY NEWMAN

MIDWEST 5.

- 1 DEF LEPPARD
- 2 CHRISTOPHER CROSS
- 3 TRIUMPH
- 4 ERIC CLAPTON
- 5 JANE FONDA
- 6 MUSICAL YOUTH
- 7 CULTURE CLUB
- 8 BLACK SABBATH
- 9 RED RIDER
- 10 GOLDEN EARRING

NORTH CENTRAL 6.

- 1 TRIUMPH
- 2 MUSICAL YOUTH
- 3 DEF LEPPARD
- 4 MERLE HAGGARD/WILLIE NELSON
- 5 JANE FONDA
- 6 SAMMY HAGAR
- 7 CULTURE CLUB
- 8 BLACK SABBATH
- 9 NIGHT RANGER
- 10 CHRISTOPHER CROSS

DENVER/PHOENIX 7.

- 1 DEF LEPPARD
- 2 CULTURE CLUB
- 3 MUSICAL YOUTH
- 4 BERLIN
- 5 CHRISTOPHER CROSS
- 6 TRIUMPH
- 7 ERIC CLAPTON
- 8 RIC OCASEK
- 9 NIGHT RANGER
- 10 RED RIDER

SOUTH CENTRAL 8.

- 1 DEF LEPPARD
- 2 CHRISTOPHER CROSS
- 3 CULTURE CLUB
- 4 MERLE HAGGARD/WILLIE NELSON
- 5 MUSICAL YOUTH
- 6 DAZZ BAND
- 7 SOFT CELL
- 8 RANDY NEWMAN
- 9 NIGHT RANGER
- 10 RIC OCASEK

WHAT'S IN-STORE



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

VOODOO COUP — I.R.S. Records is "re-releasing" "Call Of The West" by Wall Of Voodoo as part of a continuing campaign to break the West Coast group's latest LP. Based on a glance at the **Cash Box** Pop Albums chart, the effort is paying off, as the album, originally released back in August, finally cracked the Top 200 last week and is now at #172. "We've issued a new marketing budget, dug in our heels and started all over again," says **Barbara Bolan**, national director of sales at I.R.S., who feels that doubling the 50,000 units currently out is not beyond the realm of possibility. "Sometimes you can feel when a record grows legs, walks, and takes on a life of its own," she continues. "Even though A&M was ready to shelve "Call Of The West" long ago, we never let up and refused to let anyone tell us it should die." Bolan explains that the current push is two-fold. First, the LP heads a 16-title "I.R.S. Lost & Found" re-stocking program, which highlights records by acts having new albums coming out this year including **REM**, **Suburban Lawns**, **The Go-Go's** and **English Beat**. An order form containing these titles has been sent to accounts in order to give them the opportunity to find great titles that they may have overlooked. In a similar vein, the Wall of Voodoo title has been included in the February RCA release booklet sent to the branches as a way of giving them another shot at breaking the album. "The only thing we're doing that's different from treating the album as a brand new release is that we're not holding up any orders as they come in," notes Bolan. Since the last I.R.S. LP release — The English Beat's "Special Beat Service" — in October, the label's promotional efforts have been exclusively with the Beat and Voodoo, though Bolan adds that the re-stocking program's order form will also serve to alert retailers to the forthcoming releases. Additional promotions currently under way for Voodoo include an in-store appearance tour and the re-servicing of Top 40 and AOR stations with both seven-inch and 12-inch versions of the "Mexican Radio" single. In-stores have already taken place at the **Sound Warehouse** Belt Line Rd. outlet in Dallas, where 300 fans bought 60 records, and Austin's **Waterloo** Records, where 200 fans bought 42 discs and 35 tickets for the band's show that evening at the Club Foot. The group was also set to appear last weekend at **Turtles'** new warehouse outlet (**Cash Box**, Feb. 12), where Atlanta's Video Music Channel cable music station was to shoot footage. The "Mexican Radio" re-service coincides with increased airplay following AOR consultant **Lee Abrams'** mention of the tune at his Superstars convention in Florida last month (**Cash Box**, Feb. 5). "We'd been building airplay all along, but that's what really broke it open," confirmed Bolan, counting 20 AOR adds last week, mostly from Abrams-consulted stations.

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

NARM NOTE — That National Assn. of Recording Merchandisers (NARM) Bankcard Program more than doubled its sales volume in 1982. Figures show that last year's \$16,627,426 in total sales were up 118% from the \$7,621,514 in 1981. These amounts represent 793,852 transactions in 1982, an 87% increase over 423,542 in 1981. Average ticket size for the year also jumped. The \$20.95 last year is 23% better than \$17.09 from 1981. NARM estimates that participants in the Bankcard Program saved approximately \$5,000 each last year thanks to the program's 2½% discount rate for processing Visa and Master Card sales. This figure results from comparing the 2½% rate with the four percent rate that many participants were paying their banks prior to the program's launch in 1980. A survey taken by NARM at that time discovered that bank rates for processing credit card transactions ranged from four to five percent.

jim bessman



FOR WEEK OF JANUARY 26-FEBRUARY 1, 1983

Playlist

HEAVY

3-4 PLAYS PER DAY

| ARTIST | CLIP | LABEL |
|----------------|-----------------------------------|-----------|
| Men At Work | Be Good Johnny | Columbia |
| Night Ranger | Don't Tell Me | Boardwalk |
| Golden Earring | Twilight Zone | 21 |
| Pretenders | Back On The Chain Gang | Sire |
| Sammy Hagar | Three Lock Box | Geffen |
| Frida | I Know There's Something Goin' On | Atlantic |
| Red Rider | Light/Human Race | Capitol |
| Scandal | Goodbye To You | Columbia |
| Phil Collins | Through These Walls | Atlantic |
| Greg Kihn Band | Jeopardy | Elektra |
| Def Leppard | Photograph | Mercury |
| Pat Benatar | A Little Too Late | Chrysalis |
| Duran Duran | Rio | Capitol |

MEDIUM

2-3 PLAYS PER DAY

| ARTIST | CLIP | LABEL |
|-------------------------|-------------------------------|--------------|
| Toto | Africa | Columbia |
| Vandenberg | Burning Heart | Atco |
| Psychedelic Furs | Love My Way | Columbia |
| Dexys Midnight Runners | Come On Eileen | Mercury |
| Culture Club | Do You Really Want To Hurt Me | Virgin/Epic |
| Modern English | I Melt With You | Warner Bros. |
| The Members | Working Girl | Arista |
| Heaven 17 | Let Me Go | Arista |
| Styx | Mister Roboto | A&M |
| Joe Jackson | Breaking Us In Two | A&M |
| Total Coello | I Eat Cannibals | Chrysalis |
| INXS | The One Thing | Atco |
| Trilump | A World Of Fantasy | RCA |
| Daryl Hall & John Oates | Family Man/One On One | RCA |
| Fixx | Red Skys | MCA |
| Jam | The Blitterest Pill | PolyGram |
| Thompson Twins | Lies | Arista |

LIGHT

1-2 PLAYS PER DAY

| ARTIST | CLIP | LABEL |
|------------------------|-------------------------|-------------------|
| Fabulous Thunder Birds | How Do You Spell Love | Chrysalis |
| Paul Collins Beat | Kids Are The Same | Columbia |
| Tina Turner | Ball Of Confusion | Virgin |
| Buck Dharma | Born To Rock | Epic |
| Catholic Girls | Boys Can Cry | MCA |
| Heaven | In The Beginning | Brighton |
| Blancmange | Living On The Ceiling | Island |
| Motley Crue | Live Wire | Elektra |
| Haysi Fantayzee | John Wayne Is Big Leggy | RCA |
| Utopia | Feet Don't Fall Me Now | Network |
| Linda Ronstadt | Lies | Elektra |
| The Cure | Let's Go To Bed | Fiction/Important |
| U2 | New Year's Day | Island |
| Judas Priest | Hellon/Electric Eye | Columbia |
| Kate Bush | Suspended/Graffa | EMI America |
| Kenny Loggins | Heartlight | Columbia |
| Wall Of Voodoo | Mexican Radio | I.R.S. |
| The Look | You Can't Sit Down | Plastic |
| Filrts | Jukebox | O |

ADDS

| ARTIST | CLIP | LABEL |
|--------------------|-------------------------------------|-------------|
| Phil Collins | I Don't Care Anymore | Atlantic |
| Schon & Hammer | Lies | Columbia |
| Bryan Adams | Cuts Like A Knife | A&M |
| Ultravox | Reap The Wild Wind | Chrysalis |
| Quick | Rhythm Of The Jungle | Epic |
| Naked Eye | Always Something There To Remind Me | EMI America |
| Tygers Of Pan Tang | Love Potion No. 9 | MCA |
| Tony Basil | Nobody | Chrysalis |
| Mental As Anything | If You Leave Me, Can I Come Too | A&M |

New Music Programming Up In Wake Of MTV's Success

(continued from page 5)

promotions with local radio stations and record stores."

FM-TV, which has been on the air just over a year, according to Sleeman, would probably be considered a long-running program in comparison to the majority of the low-budget local music shows on broadcast TV, which tend to be short-lived and therefore unable to establish any sort of an audience. (In fact, there are already rumblings that MV3 may be financially troubled and unable to continue production. A call to the show's Burbank studio to confirm these reports brought a response from host David Maples that MV3 is on the verge of "making it or breaking it.")

"These shows tend to come and go," said a representative of Warner Bros. Records' television and video department, who added that the label currently has "about 200 programs" on its list for video clips, from *Entertainment Tonight* to the small local programs.

In contrast, cable programs and ser-

RCA, McDonald's To Launch CED Contest In L.A., Michigan

LOS ANGELES — On March 14, RCA SelectaVision VideoDiscs and McDonald's fast food restaurants will launch a cross-promotion/contest here and in Michigan involving both the hamburger chain and RCA CED videodisc dealers. Dubbed "The RCA/McDonald's Get It Together Sweepstakes," the heavily ad-supported tie-in will run for 12 weeks in the Los Angeles market and nine weeks in Michigan as part of McDonald's larger "Million Dollar Taste Game."

According to Herb Mendelsohn, division vice president, marketing, RCA Videodiscs, the sweepstakes is designed as a "bounce back" promotion. "The contest involves McDonald's customers who, upon request, get a game booklet, which includes a certificate entitling them to a free CED demonstration at any area RCA dealer," said Mendelsohn. "When they go for the demonstration, the dealer will stamp the certificate book, which, in turn, entitles them to 'buy one, get one free' McDonald's hamburger."

He continued, "Our research has shown that the demonstration has been the most effective way of selling the CED player system, and this whole contest has been structured to take advantage of that."

Participating McDonald's customers are eligible to win a number of prizes as part of the sweepstakes, including RCA stereo videodisc players and a selection of RCA videodiscs. The grand prize, according to an RCA spokesman, will be a complete home entertainment center, with an RCA videodisc player and a selection of 50 discs.

"There will be fairly heavy spot radio and television advertising in those areas (Los Angeles and Michigan), and we'll be posting McDonald's restaurants," noted Mendelsohn. "There will be a lot of RCA SelectaVision recognition in all of the McDonald's."

Counter cards will also be provided for RCA SelectaVision VideoDisc dealers and their customers. A contest is also being planned by RCA for the dealers themselves, which will include McDonald's "buy-one-get-one-free" hamburger coupons and a grand prize of a trip, according to Mendelsohn.

"This contest has been helpful in getting retailers in both (Los Angeles and Michigan) to maintain more of a commitment to selling RCA SelectaVision players and discs," he noted. "That will undoubtedly increase as the contest progresses."

vices featuring music video are not only more stable overall, but most appear to be growing. While the Warner Bros. rep stated that the company serviced "about 45 cable systems," most of those, it was noted, use the clips "as filler between movies." There are still but a handful of services that offer music video programming in program form.

One that does, however, is the *Video Music Channel*, based in Atlanta, Ga. Presently carried by Cable America systems Cable Atlanta, Cable DeKalb, Cable College Park and Cable East Point, the *Video Music Channel* has been presenting what vice president and general manager Mike Green characterized as "a generic blend of voice-overs and clips" since 1981, beginning a second tier service to area clubs in July of last year.

"It's the localized Atlanta effort that sets us apart," Green believes. "A lot of the promotions that we do are with the clubs, 60% of which have large screen TVs."

Another difference is the mix of programming on the *Video Music Channel*, which, unlike MTV, features black acts as well as white. "MTV's programming is pretty much like a radio station's, but we try to segue throughout the whole musical spectrum," said Green. "We'll go from AOR to R&B and back to AOR within an hour block."

Because "Atlanta's cable racial mix is 30% black," said Green, programming necessarily has to be evenly divided, as he sees it. "The mix never gets over 50% in either direction and it seems to work. Our black viewers seem to love Duran Duran or Toni Basil's 'Mickey' and, conversely, the white kids love Cameo."

Ironically, however, *Video Music Channel's* Green added that they'll also do promotions with local AOR, WKLS (96 Rock), a Burkhart Abrams-consulted station.

Although *Video Music Channel* and MTV are "not on concentric cable systems" in the Atlanta area, noted Green, he feels the two services are "in competition" anyway and will be going "head to head" in approximately a month-and-a-half, when the *Video Music Channel* is picked up by multiple system operators in the region, who also carry Wometco, Summit and South Media.

Targeted specifically at the black audience for a little more than three years now, though, is the Washington, D.C.-based Black Entertainment Television (BET). The system, which currently serves 3 million cable households, expanded to six programming hours a day, seven days a week, in August of last year.

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

Music video currently takes up "about 20% of BET's total programming," said Johnson, with that portion due to expand somewhat, with *Video Soul* to go to a full hour shortly. BET also airs a black talent show called *Breaking Out*, which features a number of young, aspiring musical artists.

The only complaint that BET's Johnson had with the record industry was the fact that the number of promotional videos for black acts is still quite small in comparison to those produced for rock and pop artists. "The record companies have been supplying us with product for awhile now, and that number is increasing," said Johnson. "We can actively promote acts in a number of ways, such as through interviews with artists passing through the Washington area."

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

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

Also expanding, at least in terms of production, is ATI Video Enterprises, which will add a youth-oriented show, called *Radio 1990*, to the list of programming it provides for the USA Cable Network, along with eight hours of *Night Flight* each week. ATI also produces a syndicated show, *FM-TV* (no relation to the previously mentioned program), and another six two-hour specials are being planned for this summer.

According to ATI Video vice president and *Night Flight* co-producer Cynthia Friedland, *Radio 1990* will not be just music video, but it will make up "a larger portion" of programming for the half-hour show, which will air five nights a week beginning March 14. Friedland is quick to point out the distinction between *Night Flight*, which utilizes no clips but a mix of rock music-oriented motion pictures, artist interviews and concerts, and *Radio 1990*, of which music clips are but one part, and MTV.

"MTV is not a television show, it is a network," she stressed. "*Night Flight* and *Radio 1990* are programs, they are not networks or services."

Two cable networks which are actively

increasing their involvement in the area of music video, specifically through a stepped up slate of top pop, rock and country artists in concert at present are market leaders Home Box Office (HBO) and Showtime.

Already this year, HBO has aired Olivia Newton-John in concert during January and will air Fleetwood Mac in concert this month. Other acts who've either been taped or are set to be taped for HBO concert specials this year include Air Supply, Willie Nelson, Dolly Parton, Neil Young, Hall & Oates, Kenny Rogers, Pat Benatar, Little River Band, Kenny Loggins and Sheena Easton.

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

Showtime, on the other hand, is hoping to address that market a little sooner, according to new vice president of program development Peter Chernin. "We have a regular feature called *Hot Ticket*, and each month we'll present one comedy special and one music special. Next month, we'll have *Santana and Heart — Concert for the Americas*, and we just closed a deal for Crosby, Stills & Nash in concert."

"There is a desire here to accomplish two things: run a series of youth-oriented concerts — for instance we'd love to have a Stray Cats or a Men At Work — and come up with a music video show that offers

(continued on page 30)

| TOP 30 | | VIDEOCASSETTES | |
|--------|----------------------|----------------|----------------------|
| | Weeks On 2/12 Charts | | Weeks On 2/12 Charts |
| 1 | 8 | 16 | 11 |
| 2 | 4 | 17 | 12 |
| 3 | 8 | 18 | 36 |
| 4 | 8 | 19 | 11 |
| 5 | 3 | 20 | 2 |
| 6 | 9 | 21 | 1 |
| 7 | 8 | 22 | 5 |
| 8 | 6 | 23 | 2 |
| 9 | 4 | 24 | 13 |
| 10 | 12 | 25 | 11 |
| 11 | 12 | 26 | 15 |
| 12 | 4 | 27 | 37 |
| 13 | 14 | 28 | 21 |
| 14 | 8 | 29 | 16 |
| 15 | 33 | 30 | 5 |

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

EPs Draw Retailer Praise Due To Price, Sales Potential

(continued from page 8)

Pretenders, B-52's, and Soft Cell flew out the door when they came out, and new ones like the Bangles are doing really well. We're behind EPs 100% and want to see more of them."

Ira Heilicher, head of Minneapolis' 13-store Great American Music Co. chain, notes that consumers perceive the EP as a good value, though this perception often depends on the quality of the artist. Brian Poehner, buyer for Atlanta's 24-store Turtles chain, agrees that EPs "do real well if the artist is good," but adds that the configuration can be a strong impulse item. "If you sell cheap enough, a lot of people will buy it if the cover is attractive. And why not, if it's only three or four dollars? And if it's got a hit on it, it's a steal! I'm sure that we can sell twice as many EPs than we do LPs to those consumers who want to buy a record because they like a hit song and don't want to spend eight or nine dollars on an album."

Important For New Act

Poehner joins the other dealers queried in hailing the EP as an important tool for breaking new acts. Dennis Centofranchi, buyer for the 48-store Record Town chain based in Albany, N.Y., says that the EP provides "an excellent way of introducing an act like Duran Duran, for instance, where the consumer doesn't have to spend nine dollars to first hear it." Jim Graham, LP warehouse manager at Pittsburgh's 69-store national Record Mart chain, cites the "exposure" given to new acts, which encourages consumers to "take more of a chance" by purchase than does an \$8.98 list.

Graham adds that when a new artist EP is successful, it is a good lead-in to a first LP. Bob Varcho, deep catalog buyer for the 218-store, Canton, Ohio-based Stark/Camelot chain, feels that the EP also serves as a fine interim release for established acts between albums, and lauds CBS's upcoming release of the Clash's "Black Market Clash" and Cheap Trick's "Found All The Parts" in 12" form in this regard.

But, according to buyer Norman Hunter of the 145-store, Durham, N.C.-based Record Bar chain, the EP should not be used as a "springboard" to an album. "If a four-cut EP does well, a label shouldn't come out with an album if it can't get the group to put out a full LP of new material," explains Hunter, condemning the practice by which the label includes all or part of a "test" EP in the act's debut LP. "Sometimes you get a great EP with four or five strong cuts, then the company forces the group to stay in the studio to flesh out an album and the group can't do it."

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

Heath also voices concern over cassette equivalents of EP discs, a concern shared by several other retailers. "We're doing far better with discs than cassettes when it comes to EPs," says Heath, figuring the disc-to-tape EP sales ratio to be as high as 3:1. "People feel that when you buy a tape, you should get more playing time. you can really tell how short an EP is when it doesn't take long before you have to change the tape."

Few EP Cassettes

Record Town's Centofranchi says that with "all the hoopla" over LP-cassette parity, not all manufacturers release cassette equivalents of EPs. Record Bar's Hunter also notes this discrepancy among manufacturers and seconds Heath's

recognition of the short length of a cassette EP side. "I think that both cassette and disc EPs could be made much more effective by putting all the cuts on the same side and either leave the other side blank or with the exact same thing," he says. Music Plus' Rasmussen notes that Great White, a Los Angeles band, had done just that on its EP for the independent Aegean label, duplicating all five tracks on each side of both disc and cassette.

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

Of paramount importance, continues Hunter, is that the EP be dealt with as a separate entity and not as a "short album or long 45." Further complicating matters in this regard is a new release by PolyGram of an EP by Rags & Riches, which contains a "hot, hot, hot" medley based on "Land Of 1,000 Dances" taking up the entire side, as if it were a 12" single. The other side, however, combines "El Watusi" and "La Bamba." "It's 'What's a 12' versus 'What's an EP?'" declares Hunter, adding that it wreaks havoc in Record Bar's computer which treats EPs and 12" product differently.

Retailer Confusion

Continuing along this track, Hunter addressed other retailer confusion brought about by manufacturers' EP practices. "It's very difficult as a buyer to buy EPs because you don't know how long they will be out or if and when they'll be discontinued in favor of an album release. The labels should hold an EP for a couple of months even after an album is released, since both might sell." Here Hunter notes Capitol's discontinuing of the Missing Person's breakthrough EP after release of the debut LP, "Spring Session M," which included three of the four EP tracks but left off "Mental Hopscotch" — the song getting heavy MTV play.

Hunter is one of several retailers who discussed pricing problems, either variation within the EP configuration or the EP price proximity to WEA \$6.98 catalog. "The WEA \$6.98s could be a slight factor against EP sales, but most EP buyers will still want to spend \$5.98 now for a new EP instead of \$6.98 for an LP they can always get later," says Hunter. Mark Perel, LP/tape merchandise manager at the 25-store, Lanham, Md.-based Harmony Hut chain, also sees possible competition for EP sales from the WEA \$6.98s and even more so from new act LP product that comes out at \$6.98 list. Turtles' Poehner complains that Warner Bros.' \$6.98 list price on newer EP titles unnecessarily complicates sales for both consumer and retailer.

But Hunter spoke for almost everyone in stating that "as far as consumer reaction goes, the EP's time is here and they'll be around for a long time." He concluded by cautioning the industry not to anticipate a bigger success rate from the configuration than is realistic. "Even the biggest of EPs will rarely sell more than 50,000 copies," he explained. "The industry should address itself to making money from those 50,000 units and not trying to force sales of 100,000 by tripling their advertising budgets and then getting disappointed when it doesn't work."

TOP 30 ALBUMS

| | | Weeks On Chart | 2/12 | Weeks On Chart | 2/12 |
|----|--|----------------------|------|----------------------|------|
| 1 | THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1) | 1 | 11 | | |
| 2 | TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244) | 2 | 16 | | |
| 3 | DECEMBER GEORGE WINSTON (Windham Hill C-1025) | 3 | 10 | | |
| 4 | INCOGNITO SPYRO GYRA (MCA-5268) | 5 | 19 | | |
| 5 | CASINO LIGHTS — RECORDED LIVE AT MON- TREUX, SWITZERLAND VARIOUS ARTISTS (Warner Bros. 9 23718-1) | 4 | 17 | | |
| 6 | RIT/2 LEE RITENOUR (Elektra 9 60186-1) | 6 | 13 | | |
| 7 | MUSIC SPOKEN HERE JOHN McLAUGHLIN (Warner Bros. 9 23723-1) | 8 | 5 | | |
| 8 | AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1) | 7 | 34 | | |
| 9 | QUARTET HERBIE HANCOCK (Columbia C2 38375) | 12 | 4 | | |
| 10 | LEARNING TO LOVE RODNEY FRANKLIN (Columbia FC 38198) | 10 | 13 | | |
| 11 | CASCADES AZYMUTH (Milestone M--9109) | 11 | 9 | | |
| 12 | HOME AGAIN STANLEY TURRENTINE (Elektra 9 60201-1) | 9 | 12 | | |
| 13 | OFFRAMP PAT METHENY GROUP (ECM-1-1216) | 14 | 40 | | |
| 14 | FINESSE JOHN KLEMMER (Musician/Elektra 9 60197-1) | 24 | 2 | | |
| 15 | LIVE AT THE PLUGGED NICKEL MILES DAVIS (Columbia C2 38266) | 17 | 14 | | |
| 16 | TOUR DE FORCE — "LIVE" AL DI MEOLA (Columbia FC 38373) | 13 | 13 | | |
| 17 | WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1) | 15 | 31 | | |
| 18 | PETER ERSKINE (Contemporary 14010) | 26 | 2 | | |
| 19 | OFF THE TOP JIMMY SMITH (Musician/Elektra 9 60175-1) | 20 | 26 | | |
| 20 | 70 MILES YOUNG CHUCK MANGIONE (A&M SP-4911) | 21 | 9 | | |
| 21 | RADIANCE JEFF TYZIK (Capitol ST-12224) | 16 | 18 | | |
| 22 | KENNY G (Arista AL 9608) | 19 | 19 | | |
| 23 | DAVE GRUSIN AND THE NY/LA DREAM BAND (GRP A1001) | — | 1 | | |
| 24 | WELCOME TO MY LOVE DIANNE REEVES (Palo Alto PA 8026) | 27 | 2 | | |
| 25 | WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019) | 28 | 30 | | |
| 26 | TOUCH THE FEELING STIX HOOPER (MCA-5374) | 25 | 15 | | |
| 27 | THE PARIS CONCERT, EDI- TION ONE BILL EVANS (Musician/Elektra 9 60164-1) | — | 1 | | |
| 28 | CHANCE ENCOUNTER RAMSEY LEWIS (Columbia FC 38294) | 18 | 14 | | |
| 29 | HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067) | 29 | 33 | | |
| 30 | SHADOWFAX (Windham Hill C-1022) | — | 1 | | |

ON JAZZ

JAZZ ON THE TUBE — The ascendancy of rock music as a staple on cable and pay television has been nothing short of a phenomenon over the past year. Yet jazz hasn't even made a dent. Although broadcasters have been slow to respond to the idea of jazz programming, director and jazz fan Gary Legon hasn't been discouraged in his bid to see more jazz on television, and his persistence recently paid off when he licensed a program entitled *A Very Special Concert*, featuring the Elektra/Musician Griffith Park/"Echoes Of An Era" group of Nancy Wilson, Chick Corea, Stanley Clarke, Joe Henderson and Lenny White, to Oak Media's ON-TV. The program, which has already aired in the Portland market, will premiere in Los Angeles in April and is slated for broadcast in the Chicago, Ft. Lauderdale and Phoenix regions as well. "Everybody has



WILSON AND WEIN — Big band leader Gerald Wilson (l) joined jazz promoter George Wein for the announcement of the lineup for the 1983 Playboy Jazz Festival at the Hollywood Bowl June 18-19. Wilson and band will be featured on the bill.

always told me that you can't sell jazz," Legon said in describing his initial contacts with broadcasters. "They have really underestimated the music. I don't know who they think listens to jazz, but it's an older, upscale audience. Everybody talks about narrowcast programming, but they ignore jazz. And the potential for a loyal, upscale audience is there. If a network cleverly programmed it so that they had, say, four hours of jazz on the same night each month, I have no doubts that they could pull the same core audience every time." Aside from his deal with ON-TV, Legon has been encouraged by recent talks with ABC's Arts Network, which is looking to put jazz on the air. "Whether they take what I have to offer them or not," said Legon, "they have an abiding respect for the music." Among the directors upcoming jazz projects will be a series of five programs he will undertake via a new partnership with promoter George Wein, and Legon makes it plain that jazz is where he wants to continue to work. "I really prefer doing the jazz things because the people you deal with are so down to earth," he said. "The nature of the beast is such that being a jazz musician is a life-long commitment and not just a quick kill. All the managers I worked with on *A Very Special Concert* were straightforward because they understood there were limits to the project and they knew what was in it and what wasn't. And many of them, like Chick's manager, Sue Garson, was beyond helpful — she actually warned me about some of the problems we were going to run into doing the project on such short notice. Without that kind of help, we never could have done it." Aside from the artists and managers, Legon also credited Elektra president Bruce Lundvall, whom he originally approached about filming Mose Allison. "Bruce was really the godfather of this project," her said. "He really helped set it up and gave me the encouragement I needed." Aside from convincing

(continued on page 34)

Stations Use In-House Spots To Mark Black History Month

by Larry Riggs

NEW YORK — In celebration of February as Black History Month, radio stations are relying predominantly on self-produced 60 to 90-second spots profiling black historical figures, according to a nationwide **Cash Box** survey of urban contemporary and B/C stations. While some stations, including major market urban outlets, are depending on syndicated offerings from such companies as Los Angeles-based program supplier Syndicate It and New York's Narwood Prods., most stations, particularly AMers, are producing their own spots.

And while several stations are also featuring long-form talk and information programming concerning black history, few, the survey found, are including much history of black music this month. One station even decided to forego producing spots or buying syndicated shows because several advertisers were producing black history-related commercials.

One major market outlet that is combining music with Black History Month is B/C station WGPR in Detroit. "Beginning in Black History Week, which starts the 21st, we're going to have a music trivia contest based on music of the past," said WGPR program director Joe Spencer. "We might play three or four bars of, say a Drifter's song, give a clue and get listeners to call in and win prizes. We're still working on it."

Otherwise, WGPR will run one of its self-produced 60-second spots each hour between 6 a.m. and 10 p.m. These will focus on both nationally-known and local figures in black history. WGPR will also feature Syndicate It's spot series "Black Women: A Portrait In Dignity." That series will focus on famous black women from Ancient Egyptian times through the Civil War and Reconstruction to the present.

McDonalds Sponsors Spots

Another station featuring musical programming is AMer KDAY in Los Angeles. Once a day, the station will run a 90-second spot on the history of black music, sponsored by 200 local McDonalds restaurants. "There are five different categories of music on the tapes," said Saverine Smith, assistant PD at KDAY. "They are 90 seconds long and they cover rag, spirituals, jazz, blues up to contemporary music."

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



BUFFALOIN' AT THE SOURCE — Island recording artist Malcolm McLaren recently visited NBC's *Source* for an interview in support of his current single, "Buffalo Gals." Pictured in the network's studios are (l-r): Rona Elliott, *Source* program manager; McLaren; and Alan Tulio, *Source* producer and director.

air staff. They are also touring local high schools as speakers on black history.

In Chicago, FM-situated B/C station WBMX is likewise running its share of vignettes and the syndicated "Black Women: A Portrait In Dignity," and recently ran a special live remote broadcast from the city's DuSable Museum, where Rev. Jesse Jackson spoke at length about black history. "He spoke about the mid-'60s, protest marches and his experiences working with Dr. Martin Luther King," said WBMX program director Lee Michaels. "He regularly speaks on Sunday mornings on our station, but this time we did a special remote broadcast, and he devoted his entire hour to that. During the other two hours, we had local black politicians and other noted people around here speak about black history."

Black Entrepreneurs

Washington, D.C.'s WOL is combining Syndicate It's spots with its own spots profiling local black entrepreneurs. "There are so many local prominent black figures that we decided to run one spot in each shift — that's about five times a day," said WOL PD Robyn Holden. "They can range from giving the history of a local auto glass store that's been around 30 years, to Judge Harry Alexander to Congressman Walter Fauntroy speaking about blacks' growing role in government. Since our station is a small family-owned business, our owners, Dewey and Cathy Hughes, wanted to do this."

Meanwhile, competing station urban contemporary powerhouse WKYS, is running Narwood Prods.' black-formatted "Outlook" spot, which is being devoted this month to black history makers. Shows will spotlight such historical people as inventor Lewis Latimer, who helped Thomas Edison and Alexander Graham Bell, and York the member of the Lewis and Clark expedition team (**Cash Box**, Feb. 5). The features, running in 180 markets nationwide, are narrated by Inner City Broadcasting's David Lampel, and are featured at major market urban stations like WBLB/New York, KGFJ/Los Angeles and WLBS/Detroit.

Two Features

At the same time, Syndicate It is running two features about Black History Month. In addition to the one profiling black women in history, it is also running "Black History Notes," a series of 28 90-second spots focusing on black male achievers, narrated by such figures as Lou Rawls and several members of Shalamar. "They're running at about 60 markets nationwide and are at major stations like WJLB in Los Angeles, WJPC in Chicago, WCHB in Detroit and WHRK in Memphis," said Bob Dockery, president of Syndicate It. "Most of the stations that run them are FM urban stations but I don't know if this is a trend or not." All these spots, according to Dockery, have been sponsored by such advertisers as Budweiser Beer and Pro-Line hair care products.

One urban station that had originally planned to run historical spots reportedly decided against it because of the multitude of commercials devoted to the subject. "But in January, we had been planning to run a few public service announcements about black history, but because of the fact that three or four advertisers took care of it — advertisers like McDonalds, Uncle Ben's Rice and some hair care companies — we decided it would not be to our advantage to duplicate them," said Barry Mayo, program director at WRKS/New York. "So, we're devoting our general trivia and sports trivia that we run in the morning to black history."

AIRPLAY

THE EARS THAT MADE MILWAUKEE FAMOUS — Last September, AOR station WQFM/Milwaukee began to accept tapes from local bands in a contest whose winners would eventually be included in a hometown album, and whose grand prize recipient would record a single for Elektra Records. At the time, it did not know that this project, partially underwritten by the Pabst Brewing Co., would snowball into the first hometown double album, and that Elektra would upgrade its original singles deal into a three-song EP by three of the bands on the album, dubbed the "93QFM Hometown Album Project No. 2." That decision came last month, "We began in September with on-air spots announcing the contest," WQFM promotion director John Duncan told *Airplay*. "We had originally expected about 100 to 150 tapes but we got close to 400, so for two full weeks, me, Lee Arnold, the WQFM program director, and Joe Cannarato, music critic for the Milwaukee *Sentinel* sat up for seventeen nights and listened to the tapes." Because the judges reportedly felt that so many of the tapes were good, they reapproached Pabst with the idea of recording a double album with 20 bands. The company agreed to fund it, and in mid-December, the album was released and began to retail at local outlets for \$5.93.

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

SEXUAL HEARING — Down in Arlington, Ill, meanwhile, WTCO-FM won its on-going battle with the Federal Communications Commission (FCC) and will change its call letters to WSEX. The station's license was acquired by Darrell Peters Prods. in September and the station, was obviously, looking for call letters that would attract an audience for



its soft rock-A/C format. While the FCC earlier rejected the call letters, Peters appealed the decision to FCC Mass Media Bureau Chief Larry Harris, who overturned the lower officials' rulings. "I feel that the FCC would be unwarranted in summarily making the subjective determination that this set of call letters is not in good taste," Harris stated. He may have been moved by the Commission's precedents in allowing such call letter combinations as WGAY, WPOT, KINK and KOKE. Nevertheless, it is not clear if the station will run such programming as WYNY/New York's or KYUU/San Francisco's sexual therapy shows, or if Columbia recording artist Marvin Gaye would get any airplay for his current single there.

STATION TO STATION — Over in Chicago, Top 40 WIS has rehired air personality Fred Winston for its midday shift. Winston, a 12-year Windy City radio vet, began his career there as an old-style Top 40 jock . . . Across town at competing station WBBM-FM, Dave Robbins has been named music director. Robbins previously served at WXGT/Columbus, Ohio, KELP/EI Paso and WQIO/Canton, Ohio . . . AOR station WPLJ/New York plans to host a party for 50 of its listeners backstage at the Byrne Meadowlands Arena in New Jersey, following the Feb. 22 concert by Eric Clapton and Ry Cooder. In addition, WPLJ jock Carol Miller will emcee the show.

NETWORK NEWS — Mick Jagger's interest in acting is diverting his attention away from singing. At least that's what he told CBS Radioradio interviewer Kris-Erik Stevens in a recent "In-Touch" interview on the web, which airs Feb. 15-17. Jagger will discuss the Rolling Stones' concert movie *Let's Spend The Night Together*, and his dramatic role in the made-for-cable movie *Faerie Tales* . . . On Valentine's Day, NBC's *Source* will air a three-hour self-produced autobiography of A&M recording group Supertramp. The five-man British combo will talk about their start-up in 1974, their 1979 success with "Breakfast In America" and their current LP "Famous Last Words." "In effect, it is an audio autobiography of the band and what makes it really unusual is the fact that the members themselves created it exclusively for the *Source*," said *Source* program administration director George Taylor Morris.

SYNDICATION INDICATIONS — On the heels of its recent court victory against the San Diego local of the American Federation of Television and Radio Artists (AFTRA), Tuesday Prods. has filed similar antitrust complaints against 29 other union locals in the U.S. District Court for Southern California. Tuesday reportedly is filing these suits to recapture money lost as a result of an AFTRA group boycott of the company stemming back to 1979. In order to protect its assets from Tuesday, AFTRA filed Chapter XI bankruptcy last Nov. 1. The complaint cites AFTRA locals in Atlanta, Boston, Chicago, Cincinnati-Dayton, Cleveland, Dallas/Ft. Worth, Denver, Fresno, Hawaii, Houston, Kansas City-Omaha and 17 others. "Every AFTRA local is liable in this instance, because every local was involved in this boycott as an agent of AFTRA National and is therefore a co-conspirator," stated Tuesday spokesman John D. Collins. "For that reason, we wanted to make sure that all the union's available assets were 'in the pot,' so to speak" . . . Westwood One has signed Warner Bros. recording artist Rod Stewart to kick off its *Super Star Concert* series on the July 4 weekend. Sponsored by Coca-Cola, the series will feature 10 superstar rock acts recorded live in concert. The Stewart show will be taped this spring in Europe, and because Westwood One has exclusive rights to Stewart's radio concerts, this will be his only nationally broadcast radio show during 1983. The show will be 90-minutes in length . . . Upcoming guest artists on *Rolling Stone* magazine Prods.' *Guest DJ* show include Dave Peverett and Roger Earl of Foghat Feb. 14, Bob Seidenberg of Supertramp Feb. 21 and Steve Porcaro and David Palch of Toto Feb. 28.

KISS IS ON THEIR LIST — Despite little initial airplay, Casablanca recording group Kiss has garnered success with its single "I Love It Loud," which comes off the LP "Creatures Of The Night." The single grew in popularity after AOR constant Lee Abrams was convinced to add it on six stations in tertiary markets. Within 48 hours, it went into the #3 top requested songs, so he gave it to the whole chain.

Larry Riggs

CASH BOX ROCK ALBUM RADIO REPORT

greg

inspiration

band



— GREG KIHNSPIRACY
• BESERKLEY
ADDS: KLOL, KMET, WOUR, WKLS,
KNAC, KSHE, WYFE, WBLM, KNX,
WBAB, WMMS, KSJO, WNEW.
HOTS: WBAB. MEDIUMS: KLOL,
KMET, WYFE, WMMS, KSJO.
PREFERRED TRACKS: Jeopardy.
SALES: Just shipped.

DURAN DURAN



13 DURAN DURAN • RIO • HARVEST
ADDS: KNX. HOTS: WNEW, KSJO,
WMMS, WBAB, KNX, WBLM, WYFE,
KNAC, WKLS, WSKS, WOUR,
KMET. MEDIUMS: KSHE, KLOL.
PREFERRED TRACKS: Hungry.
SALES: Good in all regions.

1 MOST ADDED

LP Chart
Position

156 BRYAN ADAMS • CUTS LIKE A KNIFE • A&M
ADDS: KMET, WKLS, KNX. HOTS: KSJO, WMMS, KSHE,
WSKS. MEDIUMS: WBAB, WBLM, WYFE, WOUR, KLOL.
PREFERRED TRACKS: Title.
SALES: Moderate in Midwest.

7 PAT BENATAR • GET NERVOUS • CHRYSALIS
ADDS: None. HOTS: KSJO, WMMS, WBAB, WBLM,
WYFE, WSKS. MEDIUMS: KSHE, KMET. PREFERRED
TRACKS: Little, Shadows.
SALES: Good to moderate in all regions.

138 BERLIN • PLEASURE VICTIM • GEFLEN
ADDS: WKLS. HOTS: WMMS, KNAC. MEDIUMS: WBAB,
WHFS, WOUR, KEZY. PREFERRED TRACKS: Sex.
SALES: Moderate in West and Midwest.

— TONY CAREY — ROC SHIRE
ADDS: None. HOTS: KSJO. MEDIUMS: WMMS, WBAB,
KNX, WYFE, KSHE, WSKS, WOUR, KMET. PREFERRED
TRACKS: Open.
SALES: Fair in East and West.

48 ERIC CLAPTON • MONEY AND CIGARETTES •
WARNER BROS.
ADDS: KMET, KSJO. HOTS: WBAB, KNX, KSHE, WSKS.
MEDIUMS: KMET, KSJO, WMMS, WBLM, WOUR.
PREFERRED TRACKS: Heart.
SALES: Good to moderate breakouts in all regions.

9 PHIL COLLINS • HELLO, I MUST BE GOING! •
ATLANTIC
ADDS: None. HOTS: WNEW, WMMS, WBAB, KNX,
WBLM, WSKS, WOUR, KMET. MEDIUMS: KSJO, WHFS,
WYFE, KSHE. PREFERRED TRACKS: Hurry, Care, Wall.
SALES: Good to moderate in all regions.

22 DEF LEPPARD • PYROMANIA • MERCURY
ADDS: None. HOTS: WMMS, WBAB, WYFE, KSHE,
WKLS, WSKS, KMET. MEDIUMS: KSJO, WBLM, WOUR,
KLOL. PREFERRED TRACKS: Open.
SALES: Good to moderate in all regions.

146 THE FIXX • SHUTTERED ROOM • MCA
ADDS: None. HOTS: WMMS, WBLM. MEDIUMS: KSJO,
WBAB, KNX, WYFE, KSHE, KNAC, KMET. PREFERRED
TRACKS: Stand.
SALES: Fair in West and South.

46 GOLDEN EARRING • CUT • 21
ADDS: None. HOTS: KSJO, WMMS, WBLM, WYFE,
WSKS, KMET, KLOL. MEDIUMS: KSHE, WOUR.
PREFERRED TRACKS: Twilight, Batteries.
SALES: Good to moderate in all regions.

27 SAMMY HAGAR • THREE LOCK BOX • GEFLEN
ADDS: None. HOTS: KSJO, WMMS, WBAB, WBLM,
KSHE, KMET, KLOL. MEDIUMS: WSKS, WOUR.
PREFERRED TRACKS: Crazy, Title.
SALES: Moderate in all regions.

LP Chart
Position

5 DARYL HALL & JOHN OATES • H2O • RCA
ADDS: None. HOTS: WNEW, KSJO, WBAB, KNX.
MEDIUMS: WBLM, KNAC, WOUR. PREFERRED
TRACKS: One, Maneater, Family.
SALES: Good to moderate in all regions.

— THE JOHN HALL BAND • SEARCHPARTY • EMI
AMERICA
ADDS: KSHE, KSJO. HOTS: None. MEDIUMS: WMMS,
WBAB, KNX, WBLM, WSKS, WOUR. PREFERRED
TRACKS: Again.
SALES: Fair in West and Midwest.

18 JOURNEY • FRONTIERS • COLUMBIA
ADDS: KLOL, KNX, KSJO. HOTS: KLOL, KSJO, WMMS,
WBAB, WYFE, KSHE, WSKS, WOUR, KMET. MEDIUMS:
WBLM. PREFERRED TRACKS: Separate.
SALES: Major breakouts in all regions.

1 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA
ADDS: None. HOTS: WNEW, KSJO, WBAB, KNX, WYFE,
KNAC, WSKS, WOUR, KLOL. MEDIUMS: WMMS,
WBLM. PREFERRED TRACKS: Down, Johnny, Who.
SALES: Good in all regions.

10 MISSING PERSONS • SPRING SESSION M • CAPITOL
ADDS: None. HOTS: WMMS, KNX, KNAC, KMET.
MEDIUMS: WBAB, WBLM, WHFS, WYFE, WSKS.
PREFERRED TRACKS: Walking, Destination, Windows.
SALES: Moderate in all regions.

79 NIGHT RANGER • DAWN PATROL • BOARDWALK
ADDS: None. HOTS: KSJO, WBAB, WBLM, KMET.
MEDIUMS: WMMS, KSHE, WSKS, WOUR, KLOL.
PREFERRED TRACKS: Don't Tell.
SALES: Good to moderate in all regions.

37 RIC OCASEK • BEATITUDE • GEFLEN
ADDS: None. HOTS: WNEW, WMMS, WOUR, KMET.
MEDIUMS: KSJO, WBAB, WBLM, WHFS, WYFE, WSKS,
KLOL. PREFERRED TRACKS: Something, Jimmy,
Sneak.
SALES: Good to moderate in all regions.

20 TOM PETTY & THE HEARTBREAKERS • LONG AFTER
DARK • BACKSTREET
ADDS: None. HOTS: WNEW, KSJO, KNX, WOUR, KMET,
KLOL. MEDIUMS: WMMS, WBAB, WBLM, WYFE, KSHE,
WSKS. PREFERRED TRACKS: Lucky, Title.
SALES: Moderate to fair in all regions.

94 THE PSYCHEDELIC FURS • FOREVER NOW •
COLUMBIA
ADDS: WBLM, WBAB, WMMS, KSJO. HOTS: KNAC.
MEDIUMS: WHFS, WYFE, WOUR, KLOL. PREFERRED
TRACKS: Open.
SALES: Moderate in West.

1 MOST ACTIVE

LP Chart
Position

88 RED RIDER • NERUDA • CAPITOL
ADDS: None. HOTS: WMMS, WOUR, KMET. MEDIUMS:
WNEW, KSJO, WBAB, WBLM, WYFE, WSKS, KLOL.
PREFERRED TRACKS: Open.
SALES: Good to moderate in all regions.

63 TODD RUNDGREN • THE EVER POPULAR ... •
BEARSVILLE
ADDS: None. HOTS: None. MEDIUMS: WNEW, WMMS,
KEZY, WBAB, WYFE, WSKS, KMET. PREFERRED
TRACKS: Drive.
SALES: Fair in all regions.

25 SAGA • WORLDS APART • PORTRAIT
ADDS: WSKS. HOTS: WBAB, KNX, KSHE. MEDIUMS:
KSJO, WOUR, KMET. PREFERRED TRACKS: Loose.
SALES: Good to moderate in all regions.

3 BOB SEGER & THE SILVER BAND • THE DISTANCE •
CAPITOL
ADDS: None. HOTS: WNEW, WMMS, WBAB, KNX,
WBLM, KSHE, WSKS, WOUR, KMET, KLOL. MEDIUMS:
KSJO, WYFE. PREFERRED TRACKS: Shame.
SALES: Good in all regions.

134 SCANDAL • COLUMBIA
ADDS: None. HOTS: WNEW, KSJO, WMMS, WBLM,
KSHE, KMET. MEDIUMS: WBAB, WYFE, WSKS.
PREFERRED TRACKS: Goodbye.
SALES: Moderate to fair in all regions.

127 NEIL SCHON/JAN HAMMER • HERE TO STAY •
COLUMBIA
ADDS: WKLS. HOTS: KSJO, WOUR, KLOL. MEDIUMS:
WMMS, WBAB, WBLM, WSKS. PREFERRED TRACKS:
Lies.
SALES: Moderate in West.

4 STRAY CATS • BUILT FOR SPEED • EMI AMERICA
ADDS: None. HOTS: WBAB, WHFS, KNAC, WKLS.
MEDIUMS: WBLM, WOUR, KMET. PREFERRED
TRACKS: Strut, Rock.
SALES: Good in all regions.

34 TRIUMPH • NEVER SURRENDER • RCA
ADDS: None. HOTS: KSJO, WMMS, WBAB, WYFE,
WKLS, WSKS, KMET. MEDIUMS: WBLM, WOUR, KLOL.
PREFERRED TRACKS: Title, Way.
SALES: Good to moderate in all regions.

119 VANDENBERG • ATCO
ADDS: None. HOTS: WBAB, WOUR. MEDIUMS: KSJO,
WMMS, WBLM, WSKS, KMET. PREFERRED TRACKS:
Burning.
SALES: Moderate in all regions.

15 NEIL YOUNG • TRANS • GEFLEN
ADDS: None. HOTS: WNEW, WMMS, WBAB, KNX,
WHFS, KMET. MEDIUMS: WBLM, WYFE, WSKS.
PREFERRED TRACKS: Little, Mr. Soul.
SALES: Moderate to fair in all regions.

Advancement For Women In Country Programming Slow

(continued from page 5)

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

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

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

DJ Of The Year

One woman who has taken on the challenge of the PD position, Jackie West of WGTO/Cypress Gardens, Fla., pretty much concurs with Green's assessment of the situation. Women in the broadcasting end of the business face a tough road that certainly requires commitment to the career, says West, who, in 1981, became the first woman ever to be named Disc Jockey of the Year by the Country Music Assn. (CMA).

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

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

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

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

Unintentional 'Intimidation'

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

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

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

Advantages and obstacles aside, most

(continued on page 25)



COE TAKES A RIDE — David Allan Coe recently left for Europe with his band for a 19-date tour that will take the group through the Netherlands, Germany, England, Sweden and Norway. "The Ride," the first single from his forthcoming "Castles In The Sand" album, is scheduled to ship Feb. 17. Pictured are (l-r): "Useless" Sorrell, Darty Baugherty, Al Lauro, "Pop" Coe, Warren Hughes, David Allan Coe, Debbie Coe and Mickey Hayes.

Haggard Tops Opening Nominations For 18th Annual ACM 'Hat' Awards

(continued from page 15)

Ricky Skaggs; "I'm Gonna Hire A Wino To Decorate Our Home," David Frizzell; "Love Will Turn You Around," Kenny Rogers; "Mountain Music," Alabama; "Nobody," Sylvia; "The Clown," Conway Twitty; "What's Forever For," Michael Murphey; "You And I," Eddie Rabbitt & Crystal Gayle.

Song of the Year: "A Country Boy Can Survive," Hank Williams, Jr.; "Are The Good Times Really Over," Merle Haggard; "Close Enough To Perfect," Alabama; "I'm Gonna Hire A Wino To Decorate Our Home," David Frizzell; "Nobody," Sylvia; "Ring On Her Finger, Time On Her Hands," Lee Greenwood; "She Got The Goldmine (I Got The Shaft)," Jerry Reed; "16th Avenue," Lacy J. Dalton; "The Clown," Conway Twitty; "What's Forever For," Michael Murphey.

Album of the Year: "Always On My Mind," Willie Nelson; "A Taste Of Yesterday's Wine," Merle Haggard & George Jones; "Big City," Merle Haggard; "Bobbie Sue," Oak Ridge Boys; "High Notes," Hank Williams, Jr.; "Listen To The Radio," Don Williams; "Love Will Turn You Around," Kenny Rogers; "Mountain Music," Alabama; "Southern Comfort," Conway Twitty; "Waitin' For The Sun To Shine," Ricky Skaggs.

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

Bass: Joe Allen, Emory Gordy, Bob Moore, Johnny Pierce, Jerry Scheff, Joe Chemay, Mike Leech, Joe Osborn, Reinie Press, Red Wooten.

Drums: Hal Blaine, Peter Donald, Buddy Harmon, Paul Lime, Kenny Malone, Jerry Carrigan, Archie Francis, Jerry Kroon, Larrie Londin, Ronnie Tutt.

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

Guitar: Tommy Allsup, Al Bruno, Thumbs Carlisle, Jerry Shook, Billy Walker, Phil Baugh, James Burton, Grady Martin, Pete Wade, Reggie Young.

Keyboard: Earl Ball, John Hobbs, Larry Muhoberac, Hargus "Pig" Robbins, Brian Whitcomb, Glen D. Hardin, Shane Kiestler, Ron Oates, Morgan Stoddard, Bobby Wood.

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

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

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

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

Band of the Year (Non-Touring): Wyvon Alexander Band; Johnny Blankenship Band; Desperado's (Johnny & Jonie Mosby); Sound Company (Ed Mattos); Western Union (Mike Smart); Bayou City Beats (Freddie Bianco); Cowtown (Jerry Max Lane); Eddie Drake Band; The Tennesseans (Billy Mize); Johnny White Band.

Country Radio Seminar Agenda

February 17

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

February 18

7:45 a.m. - 8:45 a.m. Earlybird Session ("Agribusiness") — Opryland Hotel
9:30 a.m. - 9:30 a.m. Welcoming Remarks/Keynote Address — Opryland Hotel
9:30 a.m. - 10:30 a.m. "Brainstorming" — Opryland Hotel
10:45 a.m. - 11:45 a.m. "Capitalizing On Major Events In Your Market" — Opryland Hotel
10:45 a.m. - 11:45 a.m. "The Court Room vs. The Radio Room" — Opryland Hotel
11:45 a.m. - 12:45 p.m. "Research" — Opryland Hotel
12:45 p.m. - 2:00 p.m. Lunch/Special Country Music Assn. Presentation — Opryland Hotel

2:00 p.m. - 3:00 p.m. "AM Country Radio" — Opryland Hotel
3:00 p.m. - 4:00 p.m. "FM Country Radio" — Opryland Hotel
3:00 p.m. - 4:00 p.m. "Small Markets Billing Big Bucks" — Opryland Hotel
4:00 p.m. - 5:00 p.m. "Marketizing: The Key To Increased Sales Revenues" — Opryland Hotel

5:00 p.m. - 6:00 p.m. Rep Rap — Opryland Hotel
5:00 p.m. - 6:00 p.m. "Making Your Own Music — The Hot Country Hits" — Opryland Hotel

8:00 p.m. "The Radio Programming Doctors" — Opryland Hotel
8:00 p.m. "The Radio Sales Doctors" — Opryland Hotel

February 19

8:00 a.m. - 9:00 p.m. Earlybird Session ("So You Want To Own A Radio Station") — Opryland Hotel
9:00 a.m. - 10:00 a.m. Keynote Address — Opryland Hotel
10:00 a.m. - 11:00 a.m. "The Winning Management Team" — Opryland Hotel
11:15 a.m. - 12:15 p.m. "Ratings" — Opryland Hotel
1:30 p.m. - 2:30 p.m. "Women In Radio: A New Image For The '80s" — Opryland Hotel

1:30 p.m. - 2:30 p.m. "Engineering (in English) For Programmers" — Opryland Hotel
2:30 p.m. - 3:30 p.m. "Rates Today For A Better Tomorrow" — Opryland Hotel
2:30 p.m. - 3:30 p.m. "The Great Debate" — Opryland Hotel
3:30 p.m. - 4:30 p.m. "Strategic Image Marketing For Your Station" — Opryland Hotel

4:30 p.m. - 5:30 p.m. Closing Remarks — Opryland Hotel
6:45 p.m. - 8:00 p.m. Cocktail Reception — Nashville Lobby — Opryland Hotel
8:00 p.m. - 11:00 p.m. Banquet/New Faces Show — Tennessee Ballroom — Opryland Hotel



"I HAVE SEEN THE MOUNTAIN — And I don't like it much!" So said Boxcar Willie when he took time out from a recent appearance at Harrah's in Lake Tahoe to try his hand at skiing. Boxcar is currently touring in support of his "Country Music Nightmare" single on Main Street and is no doubt faring better at the box office than on the slopes.

TOP 75 ALBUMS

| | Weeks On Chart | | Weeks On Chart |
|--|----------------|--|----------------|
| 1 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) | 1 50 | 38 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner Bros. 9 29588-1) | |
| 2 HIGHWAYS & HEARTACHES | | | |

INITIAL REACTION — RCA is slowly getting the word out about Alabama's forthcoming LP, "The Closer You Get," apparently attempting to build the market for its March release date. The label recently gave an advance tape of three of the tunes to **Cash Box**, and, quite frankly, it's the best product yet to emanate from the quartet's studio work with producer **Harold Shedd**. Included on the cassette were, of course, the current single, "Dixieland Delight," and the title cut, the group's version of the **Don King** single that was released on Epic more than a year ago. Planned as the second release from the package, "The Closer You Get" takes on a more fiery air with a backing synthesizer and electronically-altered snare, coupled with a few choicely placed rock

CASH BOX

February 19, 1983

1983 COUNTRY RADIO DIRECTORY



On Love," the is the most tial of the trio ve lost through on the part of a austere string ffect wrapping t of harmony, capsulizes the space of one

NGLE — The the National ng Arts And cently held a ar for industry nts at local ograms. The 50 attendees efforts of Hum- lucrative field stem whereby and the actualorkshop were anager **Travis**

d a *Music City* d the National e list of just- reflect actual s so. Country Always On My ou Around" by Best Selling ust Sylvia" by sh, Best Selling ys, "Mountain s. In addition, t overall, and up and Best

r close call in it seems that ide and Reed embers of the will take more

second album at Southern ered sales in untry album Instrumental nces by such **Coy, Boots**

he "Dixieland ning to show er's new con- nue his own "Tonight" on

n interesting that the first anta. "These e public con- fer to me as

d two instru- s which sur- ered his six- ent Down To h he used for

untry Music att Regency -announced o it. Eastern irman. Sup- record label o sponsor a ecord com- tom roland

Advancement For Women In Country Programming Slow

(continued from page 5)

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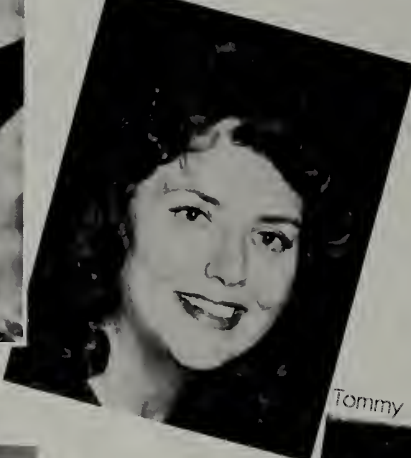


THE LATEST TO JOIN THE GREATEST:

Ed Bruce



Patsy Bruce



George Strait



Tommy St. John



Joe Bonsall



Tim DuBois



Reba Mc Entire



Gus Hardin



Adv
Sk
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ASCAP

American Society of Composers, Authors & Publishers

TOP 75 ALBUMS

1 MOUNTAIN MUSIC
ALABAMA (RCA AHL 1-4229)

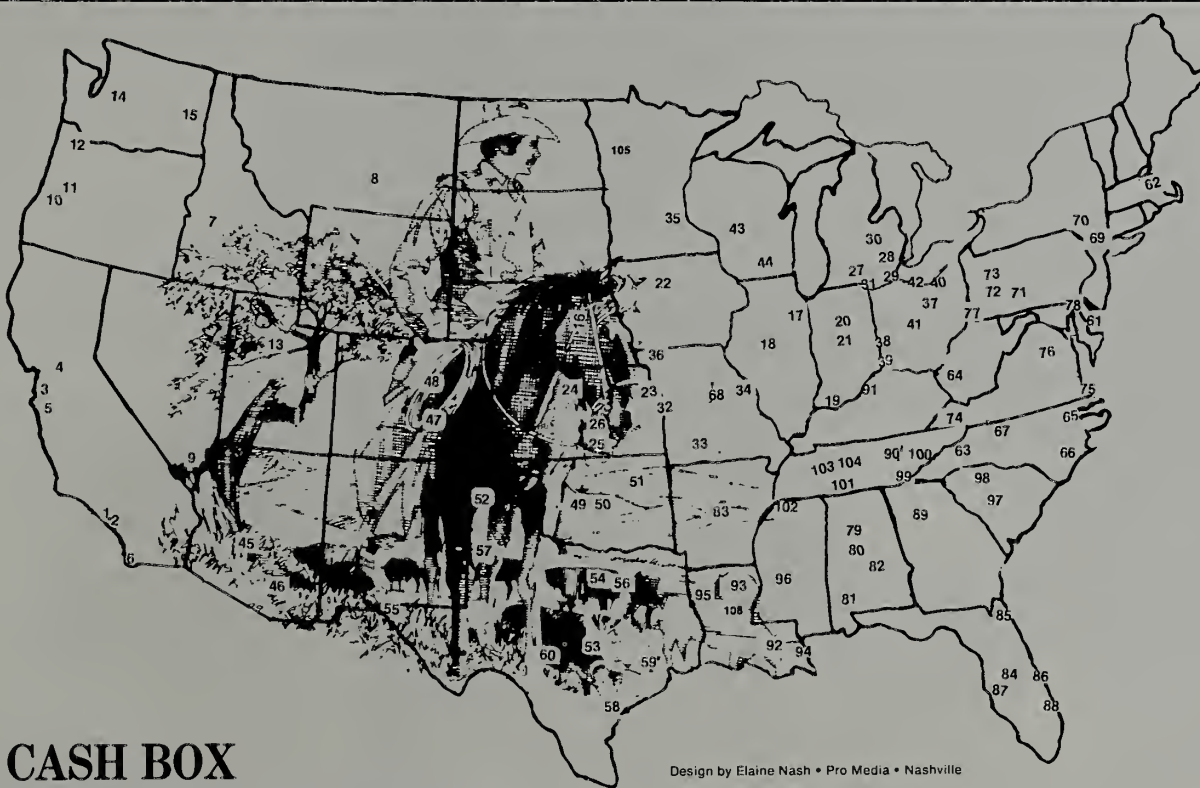
Weeks
On
Chart
2/12

1 50

38 THE FAMILY'S FINE, BUT
THIS ONE'S ALL MINE!
DAVID FRIZZELL

Weeks
On
Chart
2/12

1983 COUNTRY RADIO DIRECTORY



Design by Elaine Nash • Pro Media • Nashville

CASH BOX REPORTING STATIONS

- 1. KLAC • Los Angeles, CA
- 2. KHJ • Los Angeles, CA
- 3. KNEW • Oakland, CA
- 4. KRAK • Sacramento, CA
- 5. KTOM • Salinas, CA
- 6. KSON-FM • San Diego, CA
- 7. KGEM • Boise, ID
- 8. KBMY • Billings, MT
- 9. KVEG • Las Vegas, NV
- 10. KERO • Eugene, OR
- 11. KUGN-FM • Eugene, OR
- 12. KWJ • Portland, OR
- 13. KSDP • Salt Lake City, UT
- 14. KMPS • Seattle, WA
- 15. KGA • Spokane, WA
- 16. KRHL-FM • Lincoln, NE
- 17. WMAQ • Chicago, IL
- 18. WXCL • Peoria, IL
- 19. WROZ • Evansville, IN
- 20. WFMS • Indianapolis, IN
- 21. WIRE • Indianapolis, IN
- 22. KWIT • Ft. Dodge, IA
- 23. KFKF-FM • Kansas City, KS
- 24. OFRM • Salina, KS
- 25. KPDI • Wichita, KS
- 26. KPH • 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. WOAF • Kansas City, MO
- 33. KITTS • Springfield, MO
- 34. WIL • St. Louis, MO
- 35. WOGY • Minneapolis, MN
- 36. KYNN • Omaha, NB
- 37. WSLR • Akron, OH
- 38. WSAI-FM • Cincinnati, OH
- 39. WUBE • Cincinnati, OH
- 40. WHK • Cleveland, OH
- 41. WMNI • Columbus, OH
- 42. WTOO • Toledo, OH
- 43. WXXX • 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. KXY-FM • Lincoln, NE
- 50. KEBC-FM • Oklahoma City, OK
- 51. KVOO • Tulsa, OK
- 52. KYTX-FM (KMML) • Amarillo, TX
- 53. KOKE • Austin, TX
- 54. KPLX-FM • Arlington, TX
- 55. KHEY • El Paso, TX
- 56. WRAP • Ft. Worth, TX
- 57. KYO • Lubbock, TX
- 58. KNAL • Victoria, TX
- 59. KIKK • Houston, TX
- 60. KUBC-FM • San Antonio, TX
- 61. WDSO • Dover, DE
- 62. WOLW • Boston, MA
- 63. WWIC • Asheville, NC
- 64. WHTN • Huntington, WV
- 65. WBRB • Edenton, NC
- 66. WLAS • Jacksonville, NC
- 67. WTOR-FM • Winston-Salem, NC
- 68. KSO • St. Louis, MO
- 69. WHR • New York, NY
- 70. WKHK-FM • New York, NY
- 71. WVAM • Altoona, PA
- 72. WIXZ • McKeesport, PA
- 73. WEEP • Pittsburgh, PA
- 74. WXBQ-FM • Bristol, VA
- 75. WCMS • Norfolk, VA
- 76. WPKX-FM • Washington, DC
- 77. WVA • Wheeling, WV
- 78. WMZO-FM • Washington, DC
- 79. WYOE • Birmingham, AL
- 80. WZZK-FM • Birmingham, AL
- 81. WKSJ-FM • Mobile, AL
- 82. WLWI-FM • Montgomery, AL
- 83. KXLR • Little Rock, AR
- 84. WGTO • Cypress Garden, FL
- 85. WOIK-FM • Jacksonville, FL
- 86. WHOO • Orlando, FL
- 87. WQIK-FM • Jacksonville, FL
- 88. WIRK-FM • West Palm Beach, FL
- 89. WPLO • Atlanta, GA
- 90. WRJZ • Knoxville, TN
- 91. WAMZ-FM • Louisville, KY
- 92. WYNK • Baton Rouge, LA
- 93. KNOK • Monroe, LA
- 94. WNOE • New Orleans, LA
- 95. KWIK • Shreveport, LA
- 96. WJOS • Jackson, MS
- 97. WCOS-FM • Columbia, SC
- 98. WESC • Greenville, SC
- 99. WOXB • Chattanooga, TN
- 100. WIVK-FM • Knoxville, TN
- 101. WDJE • Lawrenceburg, TN
- 102. WMC • Memphis, TN
- 103. WNKZ • Nashville, TN
- 104. WSM • Nashville, TN
- 105. KVOX-FM • Moorhead, MN
- 106. KLIC • Monroe, LA

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and a Music City y add the National o the list of just- l to reflect actual does so. Country — "Always On My n You Around" by ggs; Best Selling a, "Just Sylvia" by Cash; Best Selling Boys, "Mountain hers. In addition, artist overall, and Group and Best

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Country Music e Hyatt Regency dy-announced or to it. Eastern chairman. Sup- the record label also sponsor a or record com- tom roland

Country Radio: The View From The Pop

by Tom Roland

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

same Top 40 and A/C stations.

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

Both Rick Lippincott, WLS/Chicago PD, and Kevin Metheny, WNBC/New York PD, have been quite familiar with the progress of country during the past few years, but they seemed to feel

that it still does not have the power to compete on a head-to-head level with their particular audiences.

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

(continued on page CRD-8)

Advancement For Women In Country Programming Slow

(continued from page 5)

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Still, Pam Green, at New York's top country radio station for nearly nine years now. Rather than blaming the industry for being slow to change, she says that the general lack of interest in women more from degree of time spent on radio career. In other words, there are more women on radio because men more interested in a radio nothing attitude towards women. It is necessary in order to be extremely competitive in the industry.

She herself has had the same problem in the past year-and-a-half when she took the WHN PD position, both times. "I don't know what I want," she says. "I don't want to be a DJ, I don't want to be a DJ under pressure. I may have as much as starting a family career. Radio is my first love, but I would like to have a DJ of 1."

One woman who has faced the challenge of the PD position is the former DJ of WGTO/Cypress. She much concurs with Green on the situation. Women at the end of the business certainly requires a career, says West, is the first woman ever to be named Jockey of the Year by the Country Music Assn. (CMA).

"Women on the air go," she explains, "but overnight and then you way up to midday and progress in the sale just aren't as many as the way."

West acknowledges the lack of seniority at country radio stations.

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MALE

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

FEMALE

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

GROUP

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

DUO

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

INSTRUMENTALIST

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

SINGLE

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

ALBUM

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

CASH BOX

PROGRAMMERS CHOICE AWARDS • '83



"I HAVE SEEN THE don't like it much!" when he took time appearance at Harrah's his hand at skiing. Being in support of "Nightmare" single or doubt faring better at the slopes.

TOP 75 **A**LBUMS

| | Weeks On 2/12 Chart | Weeks On 2/12 Chart |
|---|---------------------------|---------------------------|
| 1 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) | 1 | 50 |
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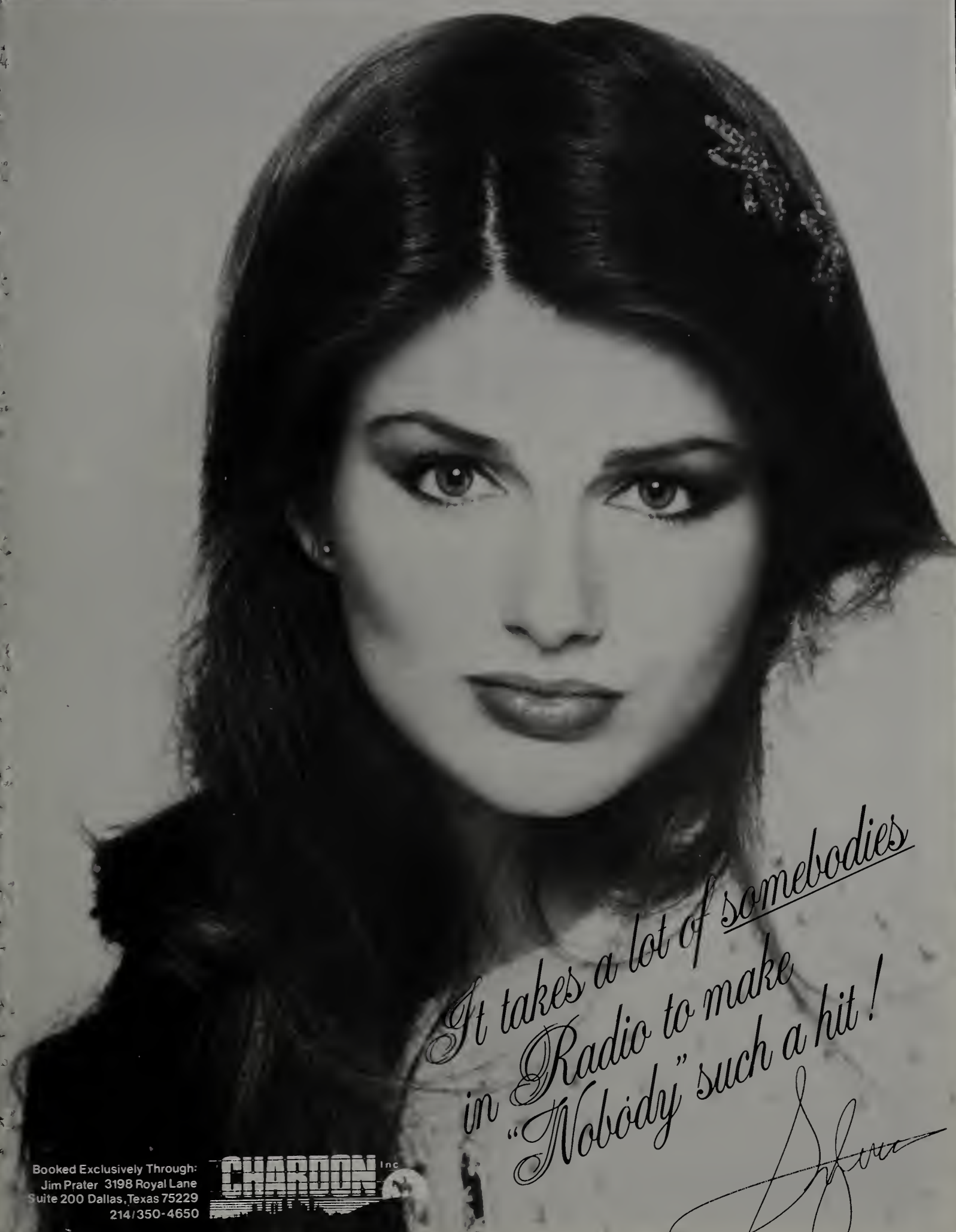
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Advancement For Women In Country Programming Slow

(continued from page 5)

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CASH BOX

COUNTRY RADIO AWARDS • '83

LARGE MARKET

STATION

- 1 WWWW/Detroit
- 2 WSM/Nashville
- 3 KLAC/Los Angeles

PROGRAMMER

- 1 Dene Hallam (WKHK/New York)
- 2 Bob Cole (WPXK/Washington, D.C.)
- 3 Duncan Stewart (WDLW/Boston)

MEDIUM MARKET

STATION

- 1 WLWI/Montgomery
- 2 KVOO/Tulsa
- 3 WTQR/Winston-Salem

PROGRAMMER

- 1 Al Hamilton (KEBC/Oklahoma City)
- 2 Bill Berg (WWVA/Wheeling)
- 3 Janet Bozeman (WJKZ/Nashville)

SMALL MARKET

STATION

- 1 WIXZ/McKeesport, PA
- 2 WAXX/Eau Claire, WI
- 3 WDXE/Lawrenceburg, TN

PROGRAMMER

- 1 Stan Davis (WVAM/Altoona, PA)
- 2 Tim Wilson (WAXX/Eau Claire, WI)
- 3 Dale Elchor (KWMT/Ft. Dodge, IA)

SYNDICATOR

- 1 United Stations
- 2 Music Country Network
- 3 Talkin' Country

WIXZ

1360



The
United Stations
AMERICA'S TARGET RADIO NETWORKS ©



Dene Hallam

"I HAVE SEEN THE don't like it much!" when he took time c pearance at Harrah's his hand at skiing. Bc ing in support of Nightmare" single or doubt faring better at the slopes.

The Cash Box Radio Programmers Awards are based on stations' and programmers' abilities to define and serve their respective markets and their reliability and credibility in the broadcasting medium.

TOP 75 ALBUMS

| | Weeks On Chart | | Weeks On Chart |
|--|----------------|----|----------------|
| 1 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) | 1 | 50 | |
| 2 HIGHWAYS & ... | | | |
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The United Stations

★ 1983 ★

COUNTRY SIX PACK

Produced by Ed Salamon

1

MEMORIAL DAY

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

THANKSGIVING

4

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

2

FOURTH OF JULY

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

CHRISTMAS

5

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

3

LABOR DAY

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

NEW YEARS

6

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

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Still, Pam Green, at New York's top country station for nearly nine years now. Rather than blaming the slow to change that the general lack of interest more from degree of time career. In other words, there are more reasons because men more honest attitude towards women is necessary in order to overcome extremely competitive situation.

She herself has had the past year-and-a-half in the WHN PD position, I've held both times. "I don't know what I want," she says, "I don't want the pressure. I may have as starting a family career. Radio is my spare time, I would like to be a DJ or a

One woman who has challenged the PD position of WGTO/Cypress, much concurs with Green on the situation. Women at the end of the business certainly requires a career, says West, the first woman ever to be named Jockey of the Year by the Assn. (CMA).

"Women on the air go," she explains, "but overnight and then you way up to midday and progress in the sale just aren't as many as the way."

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



1983 COUNTRY RADIO DIRECTORY

View From The Pop

(continued from page CRD-3)

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

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

listener's particular mood.

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

news has become more important to them, and things like hog reports are not important to them any more.

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

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

Metheny quoted an Arbitron study which stated that the average listener tunes in 2.5 stations per week in suggesting that the new-found sophistication of country radio was an important point in the success of the format. Since so many listeners cross formats during their listening periods, it became essential for the stations to compete with the same programming fire used by the pop stations. "People are comfortable with what they know," he reiterated, noting that the growth of professionalism in country had made it a much more tasteful product to the general audience. "They started saying the call letters a lot on country stations in the last four or five years. You could listen to a lot of country stations that did very well outside the mega-markets, and you could listen for an hour and not hear the call letters, but they've gotten smart by delivering service information and trying to keep the momentum. They do things that are common in almost all formats now. R&B radio's gotten smart; they pay attention to technical things now."

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

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

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

(continued on page CRD-18)

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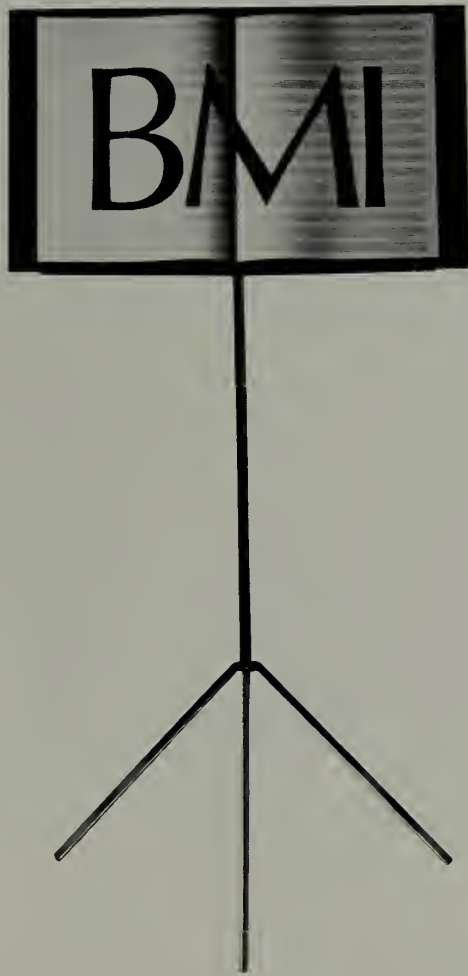
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appearance at Harrah's
his hand at skiing. Be
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TOP 75 **A**LBUMS

| | Weeks On 2/12 Chart | | Weeks On 2/12 Chart |
|--|---------------------------|----|---------------------------|
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1983 COUNTRY RADIO DIRECTORY

Country Music Stations

| STATION | ADDRESS | CITY | ZIP | PHONE |
|-------------------|-------------------------|-----------------|-------|----------------|
| ALABAMA | | | | |
| WARI | P.O. Box 577 | Abbeville | 36310 | (205) 585-2274 |
| WAVU | P.O. Box 190 | Albertville | 35950 | (205) 878-1311 |
| WACD | P.O. Box 287 | Alexander City | 35010 | (205) 234-2528 |
| WAAO | P.O. Box 987 | Andalusia | 36420 | (205) 222-1166 |
| WRAB | P.O. Drawer D | Arab | 35015 | (205) 586-4123 |
| WJMW | P.O. Box 386 | Athens | 35611 | (205) 232-3911 |
| WKAC | P.O. Box 1083 | Athens | 35611 | (205) 232-6827 |
| WATM-FM | P.O. Box B | Atmore | 36502 | (205) 368-2128 |
| WBCA | P.O. Box 426 | Bay Minette | 36507 | (205) 937-5596 |
| WYAM | P.O. Box 730 | Bessemer | 35020 | (203) 428-0146 |
| WVOK | P.O. Box 1926 | Birmingham | 35201 | (205) 428-7153 |
| WYDE | P.O. Box 3326-A | Birmingham | 35205 | (205) 322-4511 |
| WZZK-FM | 530 Beacon Pkwy. W. | Birmingham | 35209 | (205) 942-7800 |
| WKNW-FM | P.O. Drawer I | Brewton | 36426 | (205) 867-4824 |
| WAGC | P.O. Box O | Centre | 35960 | (205) 927-5353 |
| WBIB | P.O. Box 217 | Centreville | 35042 | (205) 926-4969 |
| WKLF | P.O. Box 110 | Clanton | 35045 | (205) 755-0980 |
| WKUL | P.O. Drawer 968 | Cullman | 35055 | (205) 734-3171 |
| WDRM-FM | P.O. Box 789 | Decatur | 35601 | (205) 353-1810 |
| WHOS | P.O. Box 789 | Decatur | 35601 | (205) 353-1810 |
| WAGF | P.O. Box 639 | Dothan | 36302 | (205) 792-1101 |
| WTVY-FM | P.O. Box 1089 | Dothan | 36302 | (205) 792-0048 |
| WELB | Rt. 5 Box 98-H | Elba | 36323 | (205) 897-2216 |
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| WXOR | P.O. Box 932 | Florence | 35630 | (205) 764-8121 |
| WHEP | P.O. Drawer F | Foley | 36535 | (205) 943-7131 |
| WAAZ | P.O. Box 570 | Gadsden | 35902 | (205) 543-9229 |
| WJBY | P.O. Box 930 | Gadsden | 35902 | (205) 543-9300 |
| WGEA | P.O. Box 339 | Geneva | 36340 | (205) 684-2271 |
| WGEE-FM | P.O. Box 339 | Geneva | 36340 | (205) 684-2271 |
| WGYV | P.O. Box 585 | Greenville | 36037 | (205) 382-5444 |
| WERH | P.O. Box 187 | Hamilton | 35570 | (205) 921-3481 |
| WERH-FM | P.O. Box 187 | Hamilton | 35570 | (205) 921-3481 |
| WHRT | 113 N Sparkman St. | Hartselle | 35640 | (205) 773-2558 |
| WBHP | P.O. Box 547 | Huntsville | 35804 | (205) 534-3521 |
| WVOV | P.O. Box 5188 | Huntsville | 35805 | (205) 859-2441 |
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| WANL | P.O. Box 597 | Lineville | 36266 | (205) 396-2172 |
| WJOY-FM | 2402 Wolf Ridge | Mobile | 36608 | (205) 344-3698 |
| WKSJ | 3943 Airport Blvd. | Mobile | 36608 | (205) 344-9900 |
| WKSJ-FM | 3943 Airport Blvd. | Mobile | 36608 | (205) 344-9900 |
| WUNI | 1257 Springhill Ave. | Mobile | 36604 | (205) 438-4514 |
| WBAM | P.O. Box 11411 | Montgomery | 36111 | (205) 288-0150 |
| WLWI-FM | P.O. Box 4999 | Montgomery | 36101 | (205) 264-7392 |
| WHYI | P.O. Box 307 | Moulton | 35650 | (205) 974-0681 |
| WAOA | P.O. Box 2329 | Opelika | 36801 | (205) 745-4656 |
| WPID | P.O. Box 227 | Piedmont | 36272 | (205) 447-9096 |
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| WACT | P.O. Box 126 | Tuscaloosa | 35402 | (205) 349-3200 |
| WACT-FM | P.O. Box 126 | Tuscaloosa | 35402 | (205) 349-3200 |
| WJRD | P.O. Drawer 4 | Tuscaloosa | 35401 | (205) 339-3700 |
| WETU | P.O. Box 60 | Wetumpka | 36092 | (205) 567-4351 |
| WEZO | P.O. Box 608 | Winfield | 35594 | (205) 487-3261 |
| ALASKA | | | | |
| KANC | 8845 Jewel Lake Rd. | Anchorage | 99502 | (907) 243-1300 |
| KYAK | 2800 E. Dowling Rd. | Anchorage | 99507 | (907) 344-2522 |
| KIAK | P.O. Box 73410 | Fairbanks | 99707 | (907) 452-1931 |
| KOOK-FM | P.O. Box 1000 | Kenai | 99669 | (907) 262-4408 |
| ARIZONA | | | | |
| KPIN | P.O. Box 499 | Casa Grande | 85222 | (602) 836-7427 |
| KCKY | P.O. Box 6 | Coolidge | 85228 | (602) 723-5448 |
| KAPR | Rt. 1 Box 243 | Douglas | 85607 | (602) 364-8403 |
| KAFF | P.O. Box 1930 | Flagstaff | 86001 | (602) 774-5231 |
| KZUL | P.O. Box BN | Parker | 85344 | (602) 669-9274 |
| KBBC-FM | P.O. Box 99 | Phoenix | 85001 | (602) 257-6616 |
| KJJJ | 631 N 1st Ave. | Phoenix | 85003 | (602) 254-7177 |
| KNIX | P.O. Box 5040 | Phoenix | 85006 | (602) 966-6236 |
| KNIX-FM | P.O. Box 5040 | Phoenix | 85018 | (602) 966-6236 |
| KTAN | 2300 Busby Dr. | Sierra Vista | 85635 | (602) 458-4313 |
| KKUB | P.O. Box 50006 | Tucson | 85703 | (602) 887-1000 |
| KIKX | 4701 N Swan Rd. | Tucson | 85703 | (602) 299-9711 |
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| KHIL | W Patte Rd. | Willcox | 85643 | (602) 384-4244 |
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| KMCW | P.O. Box Z | Augusta | 72006 | (501) 268-8600 |
| KBTA | P.O. Box 2077 | Batesville | 72501 | (501) 793-3861 |
| KBBA | P.O. Box 49 | Benton | 72015 | (501) 778-2690 |
| KSCC-FM | P.O. Box 191 | Berryville | 72616 | (501) 423-2147 |
| KAMD | P.O. Box 957 | Camden | 71701 | (501) 836-5091 |
| KLYR-FM | P.O. Box 188 | Clarksville | 72830 | (501) 754-3092 |
| KVEE | P.O. Box 1286 | Conway | 72032 | (501) 329-3819 |
| KAYZ-FM | 2525 N West Ave. | El Dorado | 71730 | (501) 862-1031 |
| KDMS | P.O. Box 1565 | El Dorado | 71730 | (501) 863-5121 |
| KFAY | P.O. Box 878 | Fayetteville | 72701 | (501) 442-9859 |
| KTCS | P.O. Box 1017 | Fort Smith | 72903 | (501) 646-6151 |
| KTCS-FM | P.O. Box 1017 | Fort Smith | 72903 | (501) 646-6151 |
| KWXL | P.O. Box S | Glenwood | 71943 | (501) 356-2151 |
| CALIFORNIA | | | | |
| KHOZ | P.O. Box 670 | Harrison | 72601 | (501) 365-2302 |
| KCRI | P.O. Box 506 | Helena | 72342 | (501) 338-8331 |
| KHAM | 306 Church St. | Horseshoe Bend | 72512 | (501) 670-5138 |
| KACO-FM | P.O. Box 1739 | Hot Springs | 71901 | (501) 525-1301 |
| KBHS | P.O. Box 2309 | Hot Springs | 71901 | (501) 623-6661 |
| KNEA | 218 W Washington | Jonesboro | 72401 | (501) 932-8381 |
| KLRA | 1755 Union Natl Plaza | Little Rock | 72201 | (501) 375-7319 |
| KSSN-FM | P.O. Box 96 | Little Rock | 72203 | (501) 378-0200 |
| KXLR | P.O. Box 3014 | Little Rock | 72203 | (501) 945-4501 |
| KPCA | P.O. Box 550 | Marked Tree | 72365 | (501) 358-2921 |
| KBIB | P.O. Box B | Monette | 72447 | (501) 486-5496 |
| KBHC | 1513 S 4th St. | Nashville | 71852 | (501) 845-3601 |
| KNBY | P.O. Box 520 | Newport | 72112 | (501) 524-5891 |
| KDXE | P.O. Box 1380 | N. Little Rock | 72116 | (501) 375-1380 |
| KZRK | 207 N 3rd. | Ozark | 72949 | (501) 667-7412 |
| KCCL | 24 S Express St. | Paris | 72855 | (501) 963-3100 |
| KPOC | P.O. Box 508 | Pocahontas | 72455 | (501) 892-5234 |
| KAMO | Rt. 2 | Rogers | 72756 | (501) 636-4611 |
| KSAR-FM | P.O. Box 456 | Salem | 72576 | (501) 895-2665 |
| KSER-FM | P.O. Box 1300 | Searcy | 72143 | (501) 268-7123 |
| KUDA | P.O. Box 3145 JBU | Siloam Springs | 72761 | (501) 524-3154 |
| KSPR | 804 Ouandt St. | Springdale | 72764 | (501) 756-6121 |
| KXRO | P.O. Box 'C' | Trumann | 72472 | (501) 483-6314 |
| KAYR | Rt. 3 | Van Buren | 72956 | (501) 474-3422 |
| KAYR-FM | Rt. 3 | Van Buren | 72956 | (501) 474-3422 |
| KRLW | P.O. Box 30 | Walnut Ridge | 72476 | (501) 886-6666 |
| CALIFORNIA | | | | |
| KCNO | P.O. Box 1650 | Alturas | 96101 | (916) 233-2714 |
| KKAL | P.O. Box 220 | Arroyo Grande | 93420 | (805) 489-1280 |
| KUZZ | 1209 N Chester Ave. | Bakersfield | 93308 | (805) 393-1500 |
| KIBS | P.O. Box 757 | Bishop | 93514 | (714) 873-6324 |
| KYOR | P.O. Drawer K | Blythe | 92225 | (714) 922-7143 |
| KROP | P.O. Box 238 | Brawley | 92227 | (714) 344-1300 |
| KHSL | P.O. Box 489 | Chico | 95927 | (916) 342-0141 |
| KYLO-FM | P.O. Box 189 | Davis | 95616 | (916) 756-6800 |
| KRED | 5640 S Broadway | Eureka | 95501 | (707) 443-1621 |
| KARM | P.O. Box 4265 | Fresno | 93744 | (209) 268-8801 |
| KMAK | 2020 E McKinley | Fresno | 93703 | (209) 266-9448 |
| KFAT-FM | P.O. Box 2033 | Gilroy | 95020 | (408) 847-0220 |
| KNGS | P.O. Box 49 | Hanford | 93232 | (209) 582-0361 |
| KHIP-FM | 887 Washington St. | Hollister | 95023 | (408) 637-6096 |
| KLAC | 5746 Sunset Blvd. | Hollywood | 90029 | (213) 462-2133 |
| KEZC-FM | P.O. Box 88 | Kings Beach | 95719 | (916) 546-5936 |
| KHJ | 5515 Melrose Ave. | Los Angeles | 90038 | (213) 462-2133 |
| KZLA-AM/FM | 5700 Sunset Blvd. | Los Angeles | 90028 | (213) 466-4111 |
| KHOT | P.O. Box 67 | Madera | 93637 | (209) 674-8888 |
| KUBB-FM | P.O. Box 963 | Mariposa | 95338 | (209) 966-5200 |
| KCEY | P.O. Box 979 | Modesto | 95354 | (209) 883-0433 |
| KTRB | P.O. Box 3839 | Modesto | 95352 | (209) 526-8600 |
| KDOL | P.O. Box 968 | Mojave | 93501 | (805) 824-4221 |
| KNEW | P.O. Box 910 | Oakland | 94604 | (415) 836-0910 |
| KNTF-FM | P.O. Box 5000 | Ontario | 91761 | (714) 981-2876 |
| KIKF-FM | 2 City Blvd., E. | Orange | 92663 | (714) 855-1300 |
| KCLM | P.O. Box KCLM | Redding | 96099 | (916) 246-1330 |
| KZIO | P.O. Box 369 | Ridgecrest | 93555 | (714) 375-1360 |
| KRAK | P.O. Box 60408 | Sacramento | 95860 | (916) 482-7100 |
| KDON | P.O. Box 1460 | Salinas | 93902 | (408) 422-5363 |
| KTOM | P.O. Box 1380 | Salinas | 93902 | (408) 422-7484 |
| KCKC | 3225 N "E" St. | San Bernardino | 92405 | (714) 882-2575 |
| KDIG | P.O. Box 5066 | San Bernardino | 92412 | (714) 885-6555 |
| KSAN-FM | 345 Sansome St. | San Francisco | 94104 | (415) 986-2825 |
| KSON | College Grove Ctr. | San Diego | 92115 | (714) 286-1240 |
| KSON-FM | College Grove Ctr. | San Diego | 92115 | (714) 286-1240 |
| KCBO | 9416 Mission Gorge Rd. | San Diego | 92071 | (714) 286-1170 |
| KEEN | 1245 S Winchester Blvd. | San Jose | 95128 | (408) 249-5336 |
| KATY | P.O. Box 841 | San Luis Obispo | 93406 | (805) 543-1340 |
| KKIO | 1919 State St. | Santa Barbara | 93101 | (805) 963-5896 |
| KPLS | P.O. Box 6004 | Santa Rosa | 95406 | (707) 544-1150 |
| KVRE | P.O. Box 1712 | Santa Rosa | 95402 | (707) 544-5873 |
| KVRE-FM | P.O. Box 1712 | Santa Rosa | 95402 | (707) 544-5873 |
| KMGN-FM | P.O. Box 2700 | Shafter | 93303 | (805) 832-9161 |
| KGEN | P.O. Box 444 | Tulare | 93274 | (209) 686-3406 |
| KALF-FM | P.O. Box 638 | Ukiah | 95482 | (707) 462-1469 |
| KBBO | P.O. Box 5151 | Ventura | 93003 | (805) 642-3239 |
| KCIN | P.O. Drawer AF | Victorville | 92392 | (714) 245-8635 |
| KJUG-FM | 3205 S Mooney Blvd. | Visalia | 93277 | (209) 733-2750 |
| KUBA | | | | |

TOP 75 **A**LBUMS

| | Weeks On Chart | | Weeks On Chart |
|---|----------------------|----|----------------------|
| 1 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) | 1 | 50 | |
| 2 HIGHWAYS & HEADACHES | | | |
| 38 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL | | | |

INITIAL REACTION — RCA is slowly getting the word out about Alabama's forthcoming LP, "The Closer You Get," apparently attempting to build the market for its March release date. The label recently gave an advance tape of three of the tunes to **Cash Box**, and, quite frankly, it's the best product yet to emanate from the quarter's studio work with producer **Harold Shedd**. Included on the cassette were, of course, the current single, "Dixieland Delight," and the title cut, the group's version of the **Don King** single that was released on Epic more than a year ago. Planned as the second release from the package, "The Closer You Get" takes on a more fiery air with a backing synthesizer and electronically-altered snare, coupled with a few choicely placed rock

THANK YOU FOR LETTING ME
"INSIDE" COUNTRY RADIO.



Down On Love," the
ard, is the most
substantial of the trio
of love lost through
rest on the part of a
r. An austere string
perfect wrapping
e gift of harmony,
that capsulizes the
the space of one

JINGLE — The
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ording Arts And
recently held a
seminar for industry
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programs. The
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ive efforts of Hum-
n the lucrative field
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e workshop were
o manager Travis

s and a *Music City*
w add the National
to the list of just-
d to reflect actual
does so. Country
— "Always On My
rn You Around" by
eggs; Best Selling
n, "Just Sylvia" by
e **Cash**; Best Selling
e **Boys**, "Mountain
thers. In addition,
Artist overall, and
A Group and Best

ather close call in
vors. It seems that
onoxide and Reed
er members of the
it it will take more

the second album
rded at Southern
garnered sales in
ox country album
ntry Instrumental
arances by such
e **McCoy**, **Boots**

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continue his own
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prior to it. Eastern
r chairman. Sup-
the record label
ll also sponsor a
for record com-
tom roland

TOP 75 ALBUMS

| | Weeks On 2/12 Chart | | Weeks On 2/12 Chart |
|---|---------------------|---|---------------------|
| 1 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) | 1 | 38 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL | |
| 2 HIGHWAYS & HEARTACHES | | | |

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1983 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 |
| | IOWA | | *KTPK-FM 910 First Nati. Tower | Topeka 66603 | (913) 234-2627 |
| KWBG-FM P.O. Box 366 | Boone 50036 | (515) 432-1590 | *KFBI P.O. Box 1402 | Wichita 67201 | (316) 838-9141 |
| KHAK 100 1st Ave. NE | Cedar Rapids 52401 | (319) 365-9431 | *KFBI-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 | | KENTUCKY | |
| 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 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 |
| KMAQ P.O. Box 940 | Maquoketa 62060 | (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 635 | 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. | Muscatine 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 | Eizabettstown 42701 | (502) 765-2153 |
| KCII P.O. Box 524 | Washington 52353 | (319) 653-2113 | WBFA P.O. Box 590 | Elkhorn City 41522 | (606) 754-5044 |
| KCII-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 |
| | KANSAS | | 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 | Hawesville 42348 | (502) 927-8121 |
| KNZA-FM Rt. 1 | Everest 66424 | (913) 547-3451 | WSGS-FM P.O. Box 898 | Hazard 41701 | (806) 436-5580 |
| KBLT-FM Rt. 1 Box 249 | Galena 66739 | (316) 389-2203 | WSON P.O. Box 418 | Henderson 42420 | (502) 826-3923 |
| KBUF P.O. Box 798 | Galena 67846 | (316) 276-2366 | WHOP-FM P.O. Box 709 | Hopkinsville 42240 | (502) 885-5331 |
| KBUF-FM P.O. Box 798 | Garden City 67846 | (316) 276-2366 | WIXI P.O. Box 632 | Lancaster 40444 | (606) 792-2152 |
| WJLS-FM P.O. Box 364 | Hays 67601 | (913) 628-1064 | WLSK-FM P.O. Box 680 | Lebanon 40033 | (502) 692-3126 |
| KNZA-FM P.O. Box 104 | Hiawatha 66434 | (913) 547-3461 | WAXU P.O. Box 11845 | Lexington 40329 | (606) 254-8888 |
| KHUT-FM P.O. Box 1036 | Hutchinson 67501 | (316) 662-4486 | WAXU-FM P.O. Box 11845 | Lexington 40329 | (606) 254-8888 |
| *KFKF-FM P.O. Box 1165 | Kansas City 66117 | (913) 321-3200 | WTKC 614 W. Main St. | Lexington 40508 | (606) 233-1515 |
| KANS 8th & Topeka | Larned 67550 | (316) 285-2127 | WVKY P.O. Box 890 | Louisa 41230 | (606) 638-9491 |
| KANS-FM 8th & Topeka | Larned 67550 | (316) 285-2127 | *WAMZ-FM P.O. Box 1084 | Louisville 40201 | (502) 582-7333 |
| KTRO-FM 335 Muncie Rd. | Leavenworth 66048 | (913) 727-1410 | WINN 660 S. 3rd St. | Louisville 40202 | (502) 585-5148 |
| KLIB P.O. Box 856 | Liberal 67901 | (316) 624-2556 | WTMT 201 W. York St. | Louisville 40203 | (502) 583-6200 |
| KNDY RR 3 | Marysville 66508 | (913) 562-2361 | WFMW P.O. Box 338 | Madisonville 42431 | (502) 821-4096 |
| KFN-FM P.O. Box 102-A | Oberlin 67749 | (913) 475-2225 | WNGO Box 679 | Mayfield 42066 | (502) 247-5122 |
| KOFO P.O. Box 16 | Ottawa 66067 | (913) 242-1220 | WFTM 626 Forest Ave. | Mayfield 41056 | (606) 564-3361 |
| KOAM P.O. Box F | Pittsburg 66762 | (316) 231-7200 | WFTM-FM 626 Forest Ave. | Maysville 41056 | (606) 564-3361 |
| | | | WMIK P.O. Box 608 | Middlesboro 40965 | (606) 248-5842 |

own On Love," the rd, is the most ostantial of the trio of love lost through rest on the part of a r. An austere string : perfect wrapping e gift of harmony, that capsulizes the the space of one

: **JINGLE** — The of the National ording Arts And recently held a minar for industry udents at local r programs. The ome 50 attendees ive efforts of Humn n the lucrative field e system whereby ring and the actual e workshop were o manager **Travis**

s and a *Music City* w add the National to the list of just-d to reflect actual does so. Country — "Always On My n You Around" by ggs; Best Selling n; "Just Sylvia" by e **Cash**; Best Selling : **Boys**; "Mountain thers. In addition, Artist overall, and \ Group and Best

ather close call in ors. It seems that onoxide and Reed r members of the t it will take more

the second album rded at Southern garnered sales in x country album ntry Instrumental arances by such : **McCoy**, **Boots**

ng the "Dixieland eginning to show latter's new con- continue his own Out Tonight" on

in an interesting tted that the first n Atlanta. "These o the public con- o refer to me as

at and two instru- onies which sur- ended his six- il Went Down To which he used for

e Country Music ie Hyatt Agency eady-announced rior to it. Eastern r chairman. Sup- the record label ll also sponsor a or record com- tom roland



I would "personally" like to Thank Country Radio for their support!
Ronnie McDowell



DICK BLAKE INTERNATIONAL, INC.
P.O. BOX 24727 - NASHVILLE, TENNESSEE 37202 - TELEPHONE 615-244-9550

Advancement For Women In Country Programming Slow

(continued from page 5)

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

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

DJ OF T

One woman whc challenge of the PD of WGTO/Cypress (much concurs with G the situation. Womer end of the business f certainly requires career, says West, w the first woman eve Jockey of the Year t Assn. (CMA).

"Women on the air go," she explains, "b overnight and then y way up to midday and progress in the sale just aren't as many s the way."

West acknowledg lack seniority at cour

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



1983 COUNTRY RADIO DIRECTORY

Country Music Stations

| | | | | | |
|--------------------------|-------------------------|----------------|----------------------------|-----------------------|----------------------|
| WFLW P.O. Box 36 | Monticello 42633 | (606) 348-8427 | KOKI-FM P.O. Box 847 | Morgan City 70380 | (504) 395-2853 |
| WMSK P.O. Box 369 | Morganfield 42437 | (502) 389-1550 | KDBH-FM P.O. Box 607 | Natchitoches 71457 | (318) 352-9596 |
| WMSK-FM P.O. Box 369 | Morganfield 42437 | (502) 389-1550 | KNIR P.O. Box 1360 | New Iberia 70560 | (318) 365-2401 |
| WMST 34 Broadway | Mount Sterling 40353 | (606) 498-1150 | WSHO 1001 Howard Ave. | New Orleans 70113 | (504) 525-9680 |
| WSJP P.O. Box 527 | Murray 42071 | (502) 753-2400 | WNOE 529 Bienville | New Orleans 70130 | (504) 529-1212 |
| WNVL P.O. Box 247 | Nicholasville 40356 | (606) 885-6031 | KWCL P.O. Drawer K | Oak Grove 71263 | (318) 428-4253 |
| WBKR-FM P.O. Box 1330 | Owensboro 42301 | (502) 683-1558 | KWCL-FM P.O. Drawer K | Oak Grove 71263 | (318) 428-4253 |
| WKYO-FM P.O. Box 2397 | Paducah 42001 | (502) 442-7383 | KREH P.O. Box 571 | Oakdale 71463 | (318) 335-2308 |
| WPAD P.O. Box 450 | Paducah 42001 | (502) 442-8231 | KPAL 92 W. Shamrock St. | Pineville 71360 | (318) 445-5306 |
| WDHR-FM P.O. Box 2228 | Pikeville 41501 | (606) 432-8103 | KXKZ-FM P.O. Box 430 | Ruston 71270 | (318) 255-5000 |
| WLSI N. Mayo Trail | Pikeville 41501 | (606) 473-7323 | KRMD P.O. Box 21739 | Shreveport 71120 | (318) 221-6171 |
| WTJM-FM P.O. Box 449 | Pineville 40977 | (606) 337-2331 | KWKH P.O. Box 1175 | Shreveport 71130 | (318) 688-1130 |
| WCBR P.O. Box "O" | Richmond 40475 | (606) 623-1235 | WSDL P.O. Box 31130 | Silddell 70459 | (504) 641-1560 |
| WRUS P.O. Box 110 | Russelville 42276 | (502) 726-2471 | KTOQ-FM P.O. Box 172 | Sulphur 70663 | (318) 625-7777 |
| WLCK-FM P.O. Box 158 | Scottsville 42164 | (502) 237-3148 | KTLD P.O. Box 1112 | Talulah 71282 | (318) 574-4052 |
| WCND P.O. Box 248 | Shelbyville 40065 | (502) 633-3814 | KTIB P.O. Box 682 | Thibodaux 70301 | (504) 447-9006 |
| WSEK-FM P.O. Box 740 | Somersett 42501 | (606) 678-5151 | KVCL P.O. Box 548 | Winnfield 71483 | (318) 435-7355 |
| WTKY P.O. Box 308 | Tompkinsville 42167 | (502) 487-6119 | KCRF-FM P.O. Box 312 | Winnsboro 71295 | (318) 435-5141 |
| WKKS 1106 Fairlane | Vanceburg 41179 | (606) 796-3031 | KMAR P.O. Box 312 | Winnsboro 71295 | (318) 435-5141 |
| WTCW P.O. Box 747 | Whitesburg 41858 | (606) 633-2711 | | | |
| WEOO P.O. Box 475 | Whitley City 42653 | (606) 376-5100 | | | |
| | | | | MAINE | |
| | | | | Augusta | 04330 (207) 623-3878 |
| | | | | Augusta | 04330 (207) 623-3878 |
| | | | | Bangor | 04401 (207) 947-8321 |
| | | | | Brunswick | 04011 (207) 725-5507 |
| | | | | Brunswick | 04011 (207) 725-5507 |
| | | | | Caribou | 04736 (207) 493-3334 |
| | | | | Lewiston | 04240 (207) 784-5786 |
| | | | | Portland | 04101 (207) 773-8111 |
| | | | | Saco | 04072 (207) 283-1235 |
| | | | | MARYLAND | |
| | | | | Baltimore | 21206 (301) 485-2400 |
| | | | | Baltimore | 21206 (301) 653-2200 |
| | | | | Baltimore | 21211 (301) 366-3693 |
| | | | | Baltimore | 21716 (301) 834-8141 |
| | | | | Brunswick | 21532 (301) 689-8871 |
| | | | | Frostburg | 21532 (301) 733-4500 |
| | | | | Frostburg | 21740 (301) 733-4500 |
| | | | | Hagerstown | 20646 (301) 934-4612 |
| | | | | La Plata | 20646 (301) 934-4612 |
| | | | | La Plata | 20646 (301) 934-4612 |
| | | | | Oakland | 21550 (301) 334-3800 |
| | | | | Prince Frederick | 20678 (301) 535-2201 |
| | | | | Salisbury | 21801 (301) 742-3212 |
| | | | | Salisbury | 21801 (301) 742-3212 |
| | | | | Thurmont | 21788 (301) 271-7417 |
| | | | | Westminster | 21157 (301) 848-5511 |
| | | | | Williamsport | 21795 (301) 223-8800 |
| | | | | MASSACHUSETTS | |
| | | | | Brockton | (617) 578-2400 |
| | | | | Danvers | 01923 (617) 774-7000 |
| | | | | Southbridge | 01550 (617) 764-4381 |
| | | | | Waltham | (617) 890-1400 |



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615-298-2661

Independent Record Promotions

TOP 75 ALBUMS

1 MOUNTAIN MUSIC
ALABAMA (RCA AHL 1-4229)

Weeks
On
2/12 Chart

1 50

38 THE FAMILY'S FINE, BUT
THIS ONE'S ALL MINE!
DAVID FRIZZELL
(Warner/BMG 9-2688-1)

Weeks
On
2/12 Chart

INITIAL REACTION -- RCA is slowly getting the word out about Alabama's forthcoming LP, "The Closer You Get," apparently attempting to build the market for its March release date. The label recently gave an advance tape of three of the tunes to **Cash Box**, and, quite frankly, it's the best product yet to emanate from the quartet's studio work with producer **Harold Shedd**. Included on the cassette were, of course, the current single, "Dixieland Delight," and the title cut, the group's version of the **Don King** single that was released on Epic more than a year ago. Planned as the second release from the package, "The Closer You Get" takes on a more fiery air with a backing synthesizer and electronically-altered snare, coupled with a few choicely placed rock

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r. An austere string
perfect wrapping
e gift of harmony,
that capsulizes the
the space of one

1983 COUNTRY RADIO DIRECTORY

Country Music Stations

| MICHIGAN | | Weeks On Chart | Call Number |
|----------|--------------------------|----------------|-------------|
| WNRS | P.O. Box 8605 | | 48107 |
| WLEW | 335 S. Van Dyke | | 48413 |
| WWKQ | 199 Capitol Ave. SW | | 49015 |
| WXOX | P.O. Box 1250 | | 48706 |
| WPON | P.O. Box 1460 | | 48013 |
| WCIX-FM | 339 State St. | | 49712 |
| WKYO | 101 N. State | | 48723 |
| WVWN-FM | P.O. Box 1590 | | 49036 |
| WCXI | 18900 James Couzens Hwy. | | 48235 |
| WVWW-FM | 2930 E. Jefferson Ave. | | 48207 |
| WBDN | P.O. Box 600 | | 49829 |
| WKMF | P.O. Box 1470 | | 48501 |
| WJEB | 3601 West Woods Rd. | | 48624 |
| WCUZ | One McKay Tower | | 49503 |
| WKKM-FM | P.O. Box 549 | | 48625 |
| WKKM-FM | P.O. Box 549 | | 48625 |
| WJPD | P.O. Box D | | 49849 |
| WJPD-FM | P.O. Box D | | 49849 |
| WDJD | 310 Glick Hwy. | | 49201 |
| WBUK | 9112 S. Westnedge | | 49302 |
| WITL | P.O. Box WITL | | 48910 |
| WITL-FM | P.O. Box WITL | | 48910 |
| WTHM | 292 W. Nepeessing St. | | 48446 |
| WSMA | 5300 Marine City Hwy | | 48039 |
| WCEN-FM | P.O. Box 497 | | 48858 |
| WMUS | P.O. Box 5260 | | 49445 |
| WMUS-FM | P.O. Box 5260 | | 49445 |
| WAOP | P.O. Box 980 | | 49078 |
| WKCO-FM | P.O. Box 17776 | | 48605 |
| WSJM | P.O. Box 107 | | 49085 |
| WMIC | 19 S. Elk | | 48471 |
| WSUE-FM | P.O. Box 1230 | | 49783 |
| WDEE | 21700 North-western Hwy. | | 48075 |
| WKJC-FM | P.O. Box 549 | | 48763 |
| WTCM-FM | 314 E. Front St. | | 49684 |
| WSDS | 580 W. Clark Rd. | | 48197 |
| WZND-FM | P.O. Box 105 | | 49464 |

| | | | |
|---------------------|------------------|-------|----------------|
| RR 1 Box 264 | Ortonville | 56278 | (612) 839-2581 |
| P.O. Box 49 | Park Rapids | 56470 | (218) 732-3306 |
| RR 2 | Pine City | 55063 | (612) 629-2525 |
| P.O. Box 512 | Pipestone | 56164 | (507) 825-3363 |
| P.O. Box 377 | Preston | 55965 | (507) 765-3856 |
| KFIL-FM | Preston | 55965 | (507) 765-3856 |
| WQPM | Princeton | 55371 | (612) 389-1330 |
| WQPM-FM | Princeton | 55371 | (612) 389-1330 |
| KOLM | Princeton | 55301 | (507) 288-1971 |
| 114 1/2 S. Broadway | Rochester | 56301 | (612) 251-4422 |
| WWJO-FM | Saint Cloud | 55119 | (612) 739-4433 |
| WMIN | Saint Paul | 55116 | (612) 659-1330 |
| WRRD | Saint Paul | 55116 | (612) 252-6200 |
| 1370 Davern St. | Sauk Rapids | 56379 | (218) 681-1230 |
| P.O. Box 255 | Thief River Fall | 56701 | (612) 565-4576 |
| KTRF | Wabasha | 56482 | (218) 631-1803 |
| P.O. Box 46 | Wadena | 55987 | (507) 452-2867 |
| P.O. Box 551 | Winona | 56187 | (507) 376-6165 |
| P.O. Box 767 | Worthington | | |
| P.O. Box 592 | | | |

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Connie Cantu

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Hendersonville, TN 37075
(615) 824-7614 or 822-6002

JINGLE -- The
of the National
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recently held a
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manager **Travis**

s and a *Music City*
w add the National
to the list of just-
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-- "Always On My
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iggs; Best Selling
n, "Just Sylvia" by
Cash; Best Selling
Boys, "Mountain
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Artist overall, and
A Group and Best

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garnered sales in
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McCoy, Boots

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r chairman. Sup-
the record label
ll also sponsor a
for record com-
tom roland

TOP 75 ALBUMS

| | Weeks On Chart | 2/12 | | Weeks On Chart | 2/12 |
|--|----------------|------|---|----------------|------|
| 1 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) | 1 | 50 | 38 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Mercury/Nonesuch 9-2388-1) | | |
| 2 HIGHWAYS & HEARTACHES | | | | | |

INITIAL REACTION — RCA is slowly getting the word out about Alabama's forthcoming LP, "The Closer You Get," apparently attempting to build the market for its March release date. The label recently gave an advance tape of three of the tunes to **Cash Box**, and, quite frankly, it's the best product yet to emanate from the quartet's studio work with producer **Harold Shedd**. Included on the cassette were, of course, the current single, "Dixieland Delight," and the title cut, the group's version of the **Don King** single that was released on Epic more than a year ago. Planned as the second release from the package, "The Closer You Get" takes on a more fiery air with a backing synthesizer and electronically-altered snare, coupled with a few choicely placed rock

"Down On Love," the third, is the most substantial of the trio of love lost through rest on the part of a man. An austere string of perfect wrapping and a gift of harmony, that capsulizes the the space of one

1983 COUNTRY RADIO DIRECTORY

Country Music Stations

| | | | | | | | | | |
|---|--|--|--|--|--|---|--|--|--|
| KYNN KYNM-FM KBRX KNLV KEYR KNFB-FM KVSH | 615 N. 90th 615 N. 90th P.O. Box 150 P.O. Box 268 P.O. Box 1263 P.O. Box 239 126 W. 3rd St. | Omaha Omaha O'Neill Ord Scottsbluff Scottsbluff Valentine | 68141 68141 68763 68862 69361 69361 69201 | (402) 392-1490 (402) 392-1490 (402) 336-1612 (308) 728-3263 (308) 832-4119 (308) 632-7121 (402) 376-2400 | WFLC-FM WKRT WBUZ WQIX-FM WHUG-FM WXRL *WHN *WKHK-FM WEBO WKDR WADR WNYR WSCP WUTO WDLA WDLA-FM WNCO-FM | P.O. Box 155 292 Tompkins St. 15 Water St. P.O. Box 288 P.O. Box 1199 5380 William St. 400 Park Ave. 140 W. 43rd St. 119 McMaster St. 91 Margaret St. 9579 Main St. 360 East Ave. 9190 Main St. 288 Genesee St. P.O. Box 58 P.O. Box 58 P.O. Box 63 | Canandaigua Cortland Fredonia Horseheads Jamestown Lancaster New York New York, NY Owego Plattsburgh Remsen Rochester Sandy Creek Utica Walton Walton Watertown | 14424 13045 14063 14845 14701 14086 10022 10036 13827 12901 13438 14604 13145 13502 13856 13856 13801 | (716) 394-1550 (607) 756-2828 (716) 872-2157 (607) 739-0771 (716) 664-2313 (716) 681-1313 (212) 688-1000 (212) 382-6000 (607) 687-0371 (518) 561-7600 (518) 831-3941 (716) 232-3700 (315) 387-3400 (315) 797-7292 (607) 865-4321 (607) 865-4321 (315) 788-2390 |
| WOKO-FM | P.O. Box 576 | Dover | 03820 | (803) 742-7059 | | | | | |
| WRDI WRDR-FM WIXL-FM WKMB WCRV | 1168 S. White Horse Pk. 1168 S. White Horse Pk. P.O. Box 40 1390 Valley Rd. P.O. Box 150 | Hammonton Hammonton Newton Stirling Washington | 08037 08037 07860 07980 07882 | (609) 561-1900 (609) 561-1900 (201) 383-3400 (201) 647-4400 (201) 689-1580 | *WWNC WPCM-FM WPTL WAME WOCO WSOC-FM WCSL WHPY WTKI WCBX *WBXB-FM WGHB WFAI WFNC WBBO-FM WFSC WAKS WLTC WFMC WSML WKJK WKDX WXNC-FM WKIT-FM WIRC WOKX *WLAS WRCM-FM WKTE WKMT WRNS-FM WBUY WJSK-FM WDSL WIXE WHIP | P.O. Box 6447 P.O. Box 1119 P.O. Box 471 P.O. Box 1008 1402 E. Morehead St. P.O. Box 34665 P.O. Box 367 P.O. Box 828 P.O. Box 1571 P.O. Box A P.O. Box O P.O. Box 229 P.O. Box 849 P.O. Box 35297 W. Main St. P.O. Box 470 P.O. Box 568 P.O. Box 3927 P.O. Box 2006 P.O. Box 900 P.O. Box 486 P.O. Box 826 P.O. Box 1240 P.O. Box 2470 P.O. Box 938 P.O. Box 2808 P.O. Box 760 P.O. Box AJ P.O. Box 465 P.O. Box 669 P.O. Box 609 P.O. Box 668 P.O. Box 1056 P.O. Box 404 P.O. Box 1007 P.O. Box 800 | NORTH CAROLINA Asheville Burlington Canton Charlotte Charlotte Charlotte Cherryville Clayton Durham Eden Edentown Farrville Fayetteville Fayetteville Forest City Franklin Fuquay Gastonia Goldsboro Graham Granite Falls Hamlet Henderson Hendersonville Hickory High Point Jacksonville Jacksonville King Kings Mountain Kinston Lexington Lumberton Mocksville Monroe Mooresville | 28806 27215 28716 28231 28204 28212 28021 27520 27702 27288 27932 27828 28302 28303 28043 28734 27526 28052 27530 27253 28630 28345 27536 26793 28601 27261 28540 28540 27021 28086 28501 27292 28358 27028 28110 28115 | (704) 253-3835 (919) 584-0126 (704) 648-3576 (704) 377-5916 (704) 372-1540 (704) 372-0930 (704) 435-3297 (919) 553-6136 (919) 477-7351 (919) 623-3121 (919) 482-3200 (919) 753-4122 (919) 483-0393 (919) 667-3131 (704) 245-4205 (704) 524-4418 (919) 552-2263 (704) 865-1280 (919) 734-4211 (919) 227-4254 (704) 396-3361 (919) 582-2653 (919) 438-8111 (704) 693-4193 (704) 332-4130 (919) 869-0101 (919) 455-9528 (919) 455-2202 (919) 983-3111 (704) 739-3671 (919) 522-1978 (704) 241-2736 (919) 738-4771 (704) 634-2177 (704) 289-2525 (704) 664-5051 |
| KYNN KYNM-FM KBRX KNLV KEYR KNFB-FM KVSH | 615 N. 90th 615 N. 90th P.O. Box 150 P.O. Box 268 P.O. Box 1263 P.O. Box 239 126 W. 3rd St. | Omaha Omaha O'Neill Ord Scottsbluff Scottsbluff Valentine | 68141 68141 68763 68862 69361 69361 69201 | (402) 392-1490 (402) 392-1490 (402) 336-1612 (308) 728-3263 (308) 832-4119 (308) 632-7121 (402) 376-2400 | WFLC-FM WKRT WBUZ WQIX-FM WHUG-FM WXRL *WHN *WKHK-FM WEBO WKDR WADR WNYR WSCP WUTO WDLA WDLA-FM WNCO-FM | P.O. Box 155 292 Tompkins St. 15 Water St. P.O. Box 288 P.O. Box 1199 5380 William St. 400 Park Ave. 140 W. 43rd St. 119 McMaster St. 91 Margaret St. 9579 Main St. 360 East Ave. 9190 Main St. 288 Genesee St. P.O. Box 58 P.O. Box 58 P.O. Box 63 | Canandaigua Cortland Fredonia Horseheads Jamestown Lancaster New York New York, NY Owego Plattsburgh Remsen Rochester Sandy Creek Utica Walton Walton Watertown | 14424 13045 14063 14845 14701 14086 10022 10036 13827 12901 13438 14604 13145 13502 13856 13856 13801 | (716) 394-1550 (607) 756-2828 (716) 872-2157 (607) 739-0771 (716) 664-2313 (716) 681-1313 (212) 688-1000 (212) 382-6000 (607) 687-0371 (518) 561-7600 (518) 831-3941 (716) 232-3700 (315) 387-3400 (315) 797-7292 (607) 865-4321 (607) 865-4321 (315) 788-2390 |
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| WGNA-GM WOKO *WPTR WSEN WSEN-FM WBT-FM WKOP WWOL | P.O. Box 1069 1450 Western Ave. P.O. Box 12274 P.O. Box 1050 P.O. Box 1050 438 E. Main 32 W. State St. Buffalo Hilton | Albany Albany Albany Baldwinsville Baldwinsville Batavia Binghamton Buffalo | 12201 12203 12212 13027 13027 14020 13902 14202 | (518) 283-4900 (518) 449-1460 (518) 456-1144 (315) 835-3971 (315) 635-3971 (716) 344-1490 (607) 722-3437 (718) 854-1120 | | | | | |

JINGLE — The of the National ording Arts And recently held a minar for industry udents at local programs. The me 50 attendees ive efforts of Hum- n the lucrative field e system whereby ring and the actual e workshop were manager Travis

s and a Music City w add the National to the list of just- d to reflect actual does so. Country — "Always On My n You Around" by ggs; Best Selling n, "Just Sylvia" by e Cash; Best Selling Boys, "Mountain thers. In addition, Artist overall, and A Group and Best

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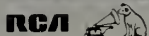
ng the "Dixieland eginning to show latter's new con- continue his own Out Tonight" on

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e Country Music e Hyatt Regency yady-announced rior to it. Eastern r chairman. Sup- the record label ll also sponsor a or record com- tom roland

Thanks Country Radio for making '82 such a great year! Razy Bailey



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KEN WOODS
3600 Hillsboro Rd., G-13
Nashville, TN 37215
(615) 298-3751

TOP 75 ALBUMS

| | Weeks On Chart | | Weeks On Chart |
|---|----------------|----|----------------|
| 1 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) | 1 | 50 | |
| 2 HIGHWAYS & HEARTACHES | | | |
| 38 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 9-23688-1) | | | |

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1983 COUNTRY RADIO DIRECTORY

Country Music Stations

| PENNSYLVANIA | | | |
|----------------|--------------------------|----------------|----------------------|
| WHOL | P.O. Box 358 | Allentown | 18105 (215) 434-4801 |
| WSAN | P.O. Box 568 | Allentown | 18105 (814) 944-9476 |
| WVAM | P.O. Box 1827 | Altone | 16603 (814) 944-9456 |
| WASP | P.O. Box 270 | Brownsville | 15417 (412) 785-3450 |
| WHYL | 1013 S. Hanover St. | Carlisle | 17013 (717) 249-1717 |
| WCBG | Broadcast Bldg. | Chambersburg | 17201 (717) 263-4131 |
| WPDC | P.O. Box 1600 | Elizabethtown | 17022 (717) 367-7700 |
| WRKZ-FM | P.O. Box 1600 | Elizabethtown | 17022 (717) 367-7700 |
| WFEM-FM | 226-5th St. | Ellwood City | 16117 (412) 758-5468 |
| WIOV-FM | P.O. Box 420 | Ephreata | 17522 (717) 738-1191 |
| WLKK | 471 Robinson Rd. W | Erie | 16509 (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 |
| WPBZ-FM | 132 1/2 E. Main St. | Lock Haven | 17445 (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 |
| WBYZ | 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 |
| WFIL-FM | 440 Domino Ln. | Philadelphia | 19104 (215) 482-7000 |
| 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 | 19803 (215) 376-3987 |
| WFMX-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 |
| WGNG | 96 John | RHODE ISLAND | (401) 725-9000 |
| WHIM | 115 Eastern Ave. | Cumberland | (401) 438-6110 |
| | | Providence | |
| SOUTH CAROLINA | | | |
| WAKN | P.O. Box 870 | Aiken | 29801 (803) 649-7993 |
| WAIM | P.O. Box 850 | Anderson | 29622 (803) 226-1511 |
| WWBD | P.O. Box 543 | Bamberg | 29003 (803) 245-2411 |
| WBEU | 3040 Boundary St. | Beaufort | 29902 (803) 524-3050 |
| WBEU-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 | 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 | Greenville | 29646 (803) 223-4300 |
| WEAB | P.O. Box 549 | Greer | 29651 (803) 877-1821 |
| WBHC | P.O. Box 666 | 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 |
| WBFR | P.O. Box 67 | Moncks Corner | 29461 (803) 899-2195 |
| WKMG | P.O. Box 70 | Newberry | 29108 (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 |
| WQIZ-FM | P.O. Box 903/904 | Saint George | 29477 (803) 563-4371 |
| WKDY | P.O. Box 5035 | Spertenburg | 29304 (803) 583-2727 |

| | | | |
|--------------|--------------------------|----------------|----------------------|
| WAZS | P.O. Box 859 | Summerville | 29483 (803) 873-2891 |
| WFIG | P.O. Box 38 | Sumter | 29150 (803) 495-2575 |
| WYAK | P.O. Box A | Surfside Beach | 29577 (803) 651-7936 |
| WYAK-FM | P.O. Box A | Surfside Beach | 29577 (803) 651-7936 |
| WGOG | P.O. Box 278 | Wahalla | 29691 (803) 638-3616 |
| SOUTH DAKOTA | | | |
| KKAA | P.O. Box 1770 | Aberdeen | 57401 (605) 225-1560 |
| KOKK | 215 W. Broadway | Huron | 57501 (605) 352-1933 |
| KBJM | P.O. Box 299 | Lemmon | 57638 (605) 374-5747 |
| KMSD | P.O. Box 1005 | Millbank | 57252 (605) 432-5516 |
| KOLY | 118 E. 3rd St. | Mobridge | 57601 (605) 845-3654 |
| KGFX | P.O. Box 1197 | Pierre | 57501 (605) 224-8686 |
| KIMN | P.O. Box 8205 | Rapid City | 57701 (605) 348-1100 |
| KTOQ | P.O. Box 8250 | Rapid City | 57701 (605) 343-0888 |
| KXRB | 3205 S. Meadow | Sioux Falls | 57106 (605) 338-7393 |
| KBHB | P.O. Box 779 | Sturgis | 57785 (605) 347-4455 |
| KRCS-FM | P.O. Box 779 | Sturgis | 57785 (605) 347-4455 |
| WNAX | 3rd & Mulberry | Yenkton | 57078 (605) 665-7442 |
| TENNESSEE | | | |
| WYXI | 14 Decatur Pk. | Athens | 37303 (615) 745-1390 |
| WVST-FM | P.O. Box 191 | Bolivar | 38008 (901) 658-5500 |
| WBHT | P.O. Box 198 | Brownsville | 38012 (901) 772-3700 |
| WFWL | P.O. Box 543 | Camden | 38320 (901) 584-4606 |
| WRKM | P.O. Box 179 | Carthage | 37030 (615) 735-1350 |
| WRKM-FM | P.O. Box 179 | Carthage | 37030 (615) 735-1350 |
| WHLF | P.O. Box 280 | Centerville | 37033 (615) 729-5191 |
| WHLF-FM | P.O. Box 280 | Centerville | 37033 (615) 729-5191 |
| WDOO | P.O. Box 4232 | Chattanooga | 37405 (615) 266-5117 |
| WDXB | Read House | Chattanooga | 37402 (615) 268-1114 |
| WFLI | 621 O'Grady Dr. | Chattanooga | 37409 (615) 821-3555 |
| WDXN | P.O. Box 724 | Clarksville | 37040 (615) 645-2411 |
| WCLE | 67 N. Ocoee St. | Cleveland | 37311 (615) 472-6511 |
| WNKX | P.O. Box 360 | Clinton | (615) 974-9500 |
| WYSH | P.O. Box 329 | Clinton | 37716 (615) 457-1380 |
| WYSH-FM | P.O. Box 329 | Clinton | 37716 (615) 457-1380 |
| WKOM-FM | P.O. Box 113 | Columbia | 38401 (615) 388-3636 |
| WHUB | P.O. Box 2707 | Cookeville | 38501 (615) 526-2131 |
| WKBL-FM | P.O. Box 674 | Covington | 38019 (901) 476-7129 |
| WZYX | P.O. Box 247 | Cowan | 37318 (615) 967-7471 |
| WAEW | P.O. Drawer 17 | Crossville | 38555 (615) 484-5115 |
| WDNT | P.O. Box 290 | Dayton | 37321 (615) 775-2331 |
| WDSG | P.O. Box 627 | Dyersburg | 38024 (901) 285-1294 |
| WTRD | P.O. Box 100 | Dyersburg | 38024 (901) 285-1330 |
| WIDD | 604 1/2 E. Elk Ave. | Elizabethton | 37643 (615) 543-3191 |
| WCPH | P.O. Box "L" | Etowah | 37331 (615) 263-5585 |
| WMCC-FM | P.O. Box "L" | Etowah | 37331 (615) 263-5585 |
| WIXC | P.O. Box 757 | Fayetteville | 37334 (615) 433-2537 |
| WIZO | P.O. Box 1380 | Franklin | 37064 (615) 794-4103 |
| WAMG | P.O. Box 521 | Gallatin | (615) 452-3456 |
| WGRV | Arnold Rd. | Greenville | (615) 638-4147 |
| WOFM-FM | P.O. Box 243 | Greenville | (615) 639-1831 |
| WSMG | P.O. Box 737 | Greenville | 37743 (615) 638-3188 |
| WHBT | P.O. Box 221 | Harriman | 37718 (615) 882-1600 |
| WHEM | P.O. Box 203 | Henderson | 38340 (901) 989-5981 |
| WHMT | P.O. Box 1190 | Humboldt | 38343 (901) 784-1190 |
| WIRJ | 2606 E. End Dr. | Humboldt | 38343 (901) 784-1740 |
| WIRJ-FM | 2606 E. End Dr. | Humboldt | 38343 (901) 784-1740 |
| WDXI | Radio Park | Jackson | 38301 (901) 427-9611 |
| WKIR-FM | P.O. Box 1119 | Jackson | 38301 (901) 427-3316 |
| WDEB | P.O. Box 69 | Jamestown | 38556 (615) 679-8164 |
| WDEB-FM | P.O. Box 69 | Jamestown | 38556 (615) 679-8164 |
| WJFC | P.O. Box 271 | Jefferson City | 37760 (615) 475-3825 |
| WJCW | P.O. Box "W" | Johnson City | 37601 (615) 477-3127 |
| WGOC | P.O. Box 1369 | Kingsport | 37662 (615) 247-7131 |
| WNOX | 4400 Whittle Springs Rd. | Knoxville | 37917 (615) 637-9900 |
| WRJZ | P.O. Box 3367 | Knoxville | 37919 (615) 546-6121 |
| *WIVK-FM | 6711 Kingston Pk. | Knoxville | 37919 (615) 586-6511 |
| WDXE | 120 1/2 N. Military Ave. | Lawrenceburg | 38464 (615) 762-4411 |
| WUSW-FM | P.O. Box 549 | Lebanon | 37087 (615) 444-0474 |
| WPCT-FM | P.O. Box 4265 | Lobelville | 37097 (615) 593-2294 |
| WZZI | Hwy 411 S. | Madisonville | 37354 (615) 442-4567 |
| WGAP | P.O. Box 607 | Maryville | 37801 (615) 983-4310 |
| WLVS-FM | 6080 Mt. Moriah Ext. | Memphis | 38138 (901) 365-2032 |
| *WMC | 1960 Union Ave. | Memphis | 38104 (901) 726-0555 |
| WMP5 | 112 Union Ave. | Memphis | 38103 (901) 529-4368 |
| WKBJ | P.O. Box 230 | Milen | 38358 (901) 686-7481 |

Down On Love," the rd, is the most stantial of the trio of love lost through est on the part of a r. An austere string perfect wrapping e gift of harmony, hat capsulizes the the space of one

JINGLE — The of the National rding Arts And recently held a minar for industry dents at local programs. The me 50 attendees ive efforts of Hum- r the lucrative field e system whereby ing and the actual e workshop were) manager Travis

s and a Music City w add the National to the list of just- d to reflect actual does so. Country — "Always On My n You Around" by ggs; Best Selling n, "Just Sylvia" by Cash; Best Selling Boys, "Mountain thers. In addition, Artist overall, and) Group and Best

ather close call in rors. It seems that onoxide and Reed r members of the t it will take more

he second album rded at Southern rnered sales in x country album ntry Instrumental arances by such : McCoy, Boots

ng the "Dixieland eginning to show latter's new con- continue his own Out Tonight" on

in an interesting tted that the first n Atlanta. "These o the public con- o refer to me as

at and two instru- onies which sur- endered his six- il Went Down To hich he used for

e Country Music ie Hyatt Regency eady-announced rior to it. Eastern r chairman. Sup- r the record label ll also sponsor a or record com- tom roland

RECORD COMPANIES

- A&M RECORDS**
1416 N. La Brea Ave.
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Nashville, TN 37203
- A.M.I. RECORDS**
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Hendersonville, TN 37075
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(502) 754-5050
- CHARTA RECORDS**
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(615) 255-7175
- CHURCHILL RECORDS LTD.**
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- Tulsa, OK 74135
(918) 663-3883
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P.O. Box 39439
Los Angeles, CA 90039
(213) 633-8073
- COLUMBIA RECORDS, INC.**
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Nashville, TN 37203
(615) 742-4321
- COMPLEAT RECORDS**
21 Music Circle East
Nashville, TN 37203
(615) 255-8855
- COMSTOCK RECORDS**
P.O. Box 3247

(continued on page CRD-22)

Advancement For Women In Country Programming Slow

(continued from page 5)

radio stations have just one woman disc jockey on the air, and that's usually at night. We're just starting to break the barriers — we've already broken down the barriers in sales, but I think we still have some rather archaic barriers in the programming end where you think you certain kind of job, w

Still, Pam Green, at New York's top co nearly nine years nov tly. Rather than blam ing slow to change t that the general lack more from degree of time career. In othe there are more r because men more nothing attitude towas is necessary in orde tremely competitive tion.

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

DJ O'11

One woman who challenge of the PD of WGTO/Cypress much concurs with G the situation. Women end of the business l certainly requires career, says West, v the first woman eve Jockey of the Year l Assn. (CMA).

"Women on the ai go," she explains, "b overnight and then y way up to midday and progress in the sale just aren't as many s the way."

West acknowledg lack seniority at cou

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



1983 COUNTRY RADIO DIRECTORY

Country Music Stations

| | | | | | | | | | |
|---|--|--|--|--|--|---|--|---|--|
| WMTN P.O. Box 70 1211 N. Church St. P.O. Box 860 | Murfreesboro Nashville Nashville Nashville Nashville Nashville Nashville Newport Oak Ridge Paris Pikeville Pulaski Ripley Selmer Sparta Sweetwater Tazewell Trenton Tullahoma Union City Wartburg Waverly Waynesboro Woodbury | 37814 37683 37130 37203 37203 37210 37210 37202 37202 37821 37830 38242 37367 38478 38063 38375 38583 37874 37879 38382 37388 38261 37887 37185 38485 37190 | Morristown Mountain City Murfreesboro Nashville Nashville Nashville Nashville Nashville Newport Oak Ridge Paris Pikeville Pulaski Ripley Selmer Sparta Sweetwater Tazewell Trenton Tullahoma Union City Wartburg Waverly Waynesboro Woodbury | 37814 37683 37130 37203 37203 37210 37210 37202 37202 37821 37830 38242 37367 38478 38063 38375 38583 37874 37879 38382 37388 38261 37887 37185 38485 37190 | (615) 586-7993 (615) 727-6701 (615) 893-6611 (615) 244-7300 (615) 244-7300 (615) 259-2200 (615) 259-2200 (615) 794-2244 (615) 794-2244 (615) 623-3095 (615) 546-2861 (901) 642-2621 (615) 447-2906 (615) 363-6439 (901) 635-2221 (901) 645-6165 (615) 836-3714 (615) 337-5025 (615) 626-4203 (901) 855-1500 (615) 455-2807 (901) 885-2014 (615) 346-3900 (615) 296-2456 (615) 722-3631 (615) 563-2313 | KLAR S. Zapata 1211 N. Main St. P.O. Box 240 Rt. 4 Box 531 P.O. Box 2727 2112 Broadway P.O. Box 64670 1314 50th 1314 50th P.O. Box 585 P.O. Box 1326 P.O. Box 1130 401 W. Missouri 1903 S. La Mesa 2304 N. Big Spring P.O. Box 638 P.O. Box 1077 P.O. Box 990 P.O. Box 1111 P.O. Box 848 P.O. Box 6350 P.O. Box 6350 P.O. Box 3509 5304 N. Meeks P.O. Box 789 210 First Nat'l. Bldg. P.O. Box 469 P.O. Box 630 P.O. Box 1420 P.O. Box 147 P.O. Drawer U 7700 Gulfway P.O. Box 2307 P.O. Box 456 P.O. Box 752 P.O. Box 752 P.O. Box 832 P.O. Box 475 P.O. Box 1711 P.O. Box 1711 P.O. Box 20267 P.O. Box 20267 South Tower Plaza Level 8022 Bandera Rd. P.O. Box 206 120 SE Ave. "B" P.O. Drawer M P.O. Box 220 P.O. Box 1205 P.O. Box 570 P.O. Box 818 303 W Broad P.O. Box 6397 P.O. Box 804 P.O. Box 4248 P.O. Box 6367 P.O. Box 2209 P.O. Box 3487 P.O. Box 7957 P.O. Box 7912 P.O. Box 558 P.O. Box 219 P.O. Box 5344 P.O. Box 5005 P.O. Box 458 | Laredo Liberty Lockhart Longview Longview Lubbock Lubbock Lubbock Lubbock Lubbock Lufkin Marshall Memphis Midland Midland Midland Mineral Wells Mineral Wells Morton Mount Pleasant Nacogdoches Nacogdoches Odessa Odessa Odessa Orange Palestine Paris Pecos Perryton Plainview Plainview Pleasanton Port Arthur Port Arthur Quannah Robstown Robstown Rosenberg Rusk San Angelo San Angelo San Antonio San Antonio San Antonio San Antonio San Antonio San Antonio San Antonio San Antonio Seminole Sherman Sherman Sherman Stamford Sweetwater Terrell Texarkana Texarkana Tulia Tyler Tyler Victoria Victoria Waco Waco Waxahachie Weatherford Wichita Falls Wichita Falls Woodville | 77575 78644 75601 75606 79401 79401 79412 79412 75901 75670 79245 79701 79701 79701 76067 76067 79346 75457 75961 75961 79762 79762 79760 77630 75801 75460 79772 79070 79072 79072 80064 77640 77640 79252 78380 78380 77471 75785 76902 76902 78200 78220 78216 78228 76877 79360 75090 75090 79553 79556 75160 75501 75501 79088 75712 75711 77901 77903 76710 76710 75165 76086 76307 76307 75979 | (512) 723-7459 (713) 336-5793 (512) 398-3485 (214) 753-0411 (214) 757-2662 (806) 747-0101 (806) 797-7979 (806) 763-1911 (806) 763-1911 (713) 634-5597 (214) 938-5136 (806) 259-3511 (915) 682-4331 (915) 684-5152 (915) 682-4300 (817) 325-6397 (817) 325-6397 (806) 266-5545 (214) 572-8726 (713) 564-4443 (713) 564-3723 (915) 366-2801 (915) 366-2801 (915) 332-5791 (713) 883-4381 (214) 729-6077 (214) 784-6676 (915) 445-2497 (806) 435-5458 (806) 296-2771 (806) 293-2661 (512) 569-2194 (713) 963-1276 (713) 727-0771 (817) 663-5309 (512) 387-1510 (512) 387-1510 (713) 342-6601 (214) 883-2258 (915) 653-6863 (915) 653-6863 (512) 222-9191 (512) 222-9191 (512) 349-3275 (512) 684-0068 (915) 372-5131 (915) 758-5878 (214) 893-1151 (214) 893-7477 (915) 773-3401 (915) 236-6655 (214) 563-2646 (214) 793-4671 (214) 793-1137 (806) 995-3531 (214) 593-1744 (214) 593-1771 (512) 573-9176 (512) 576-6111 (817) 772-2101 (817) 772-7100 (214) 937-1390 (817) 594-3826 (817) 691-2311 (817) 855-3555 (713) 283-3734 |
|---|--|--|--|--|--|---|--|---|--|

TOP 75 ALBUMS

1 MOUNTAIN MUSIC
ALABAMA (RCA AHL 1-4229)

Weeks
On
2/12 Chart

1 50

38 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE!
DAVID FRIZZELL
(Warner/Viva 9 22688-1)

Weeks
On
2/12 Chart

COUNTRY COLUMN

INITIAL REACTION — RCA is slowly getting the word out about Alabama's forthcoming LP, "The Closer You Get," apparently attempting to build the market for its March release date. The label recently gave an advance tape of three of the tunes to **Cash Box**, and, quite frankly, it's the best product yet to emanate from the quartet's studio work with producer **Harold Shedd**. Included on the cassette were, of course, the current single, "Dixieland Delight," and the title cut, the group's version of the **Don King** single that was released on Epic more than a year ago. Planned as the second release from the package, "The Closer You Get" takes on a more fiery air with a backing synthesizer and electronically-altered snare, coupled with a few choicely placed rock

Down On Love," the heard, is the most substantial of the trio ant of love lost through nterest on the part of a reer. An austere string the perfect wrapping ntle gift of harmony, k that capsulizes the in the space of one

THE JINGLE — The er of the National rding Arts And S) recently held a Seminar for industry students at local try programs. The some 50 attendees rative efforts of Hum-) on the lucrative field (the system whereby coring and the actual) the workshop were dio manager **Travis**

rds and a *Music City* Now add the National ls to the list of just- sed to reflect actual h does so. Country r — "Always On My urn You Around" by ikagns; Best Selling ton, "Just Sylvia" by ne Cash; Best Selling ge Boys, "Mountain rothers. In addition, e Artist overall, and y A Group and Best

a rather close call in *vivors*. It seems that monoxide and Reed her members of the out it will take more

of the second album rded at Southern " garnered sales in **Box** country album ntry Instrumental pearances by such lie **McCoy**, **Boots**

iting the "Dixieland beginning to show e latter's new con-) continue his own el Out Tonight" on

ly in an interesting nitted that the first r in Atlanta. "These t to the public con-) to refer to me as

hat and two instru- monies which sur- rrendered his six- vil Went Down To r which he used for

the Country Music the Hyatt Regency ready-announced prior to it. Eastern iar chairman. Sup- w the record label will also sponsor a ajor record com- tom roland

1983 COUNTRY RADIO DIRECTORY

Country Music Stations

| | | | | | |
|------------------------------|------------------------|----------------|----------------------------------|-----------------------|----------------|
| WBLB P.O. Box 915 | Pulaski 24301 | (703) 980-3411 | WRRL-FM P.O. Box 764 | Rainelle 25962 | (304) 438-7811 |
| WRAD P.O. Box 1168 | Radford 23230 | (703) 639-2481 | WMOV P.O. Box 647 | Ravenswood 26164 | (304) 273-2544 |
| WEET P.O. Box 11183 | Richmond 23225 | (804) 359-1357 | WKLC P.O. Box 556 | Saint Albans 25177 | (304) 722-3308 |
| WXGI P.O. Box 8872 | Richmond 24017 | (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 24151 | (703) 387-0234 | WWVA 1015 Main St. | Wheeling 26003 | (304) 232-1170 |
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| WNNT-FM P.O. Box 877 | Warsaw 22572 | (804) 333-4900 | WDMP-FM P.O. Box 116 | Dodgeville 53533 | (608) 935-2302 |
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| KMPS P.O. Box 24888 | Seattle 98124 | (206) 622-2312 | WCCN-FM Wisconsin Pavilion | 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 |
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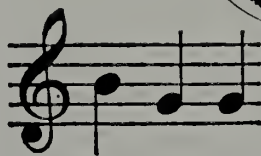
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Advancement For Women In Country Programming Slow

(continued from page 5)

radio stations have just one woman disc jockey on the air, and that's usually at night. We're just starting to break the barriers — we've already broken down the barriers in sales, but I think we still have some rather archaic barriers in the programming and where you think you can do a certain kind of job.

Still, Pam Green at New York's top country radio station, WJLA, has nearly nine years of experience. Rather than blaming the industry for being slow to change, she says that the general lack of interest in women's music is more from degree of time career. In other words, there are more women in the industry because men more often have a "nothing attitude" toward women's music, which is necessary in order to be extremely competitive.

She herself has had the past year-and-a-half in the WHN PD position, both times. "I don't know what I want," she says, "but I don't want to be a DJ. I may have as starting a family career. Radio is my spare time, I would love to be a DJ."

One woman who has challenged the position of WGTO/Cypress is much more concurred with the situation. Worroney, at the end of the business, certainly requires a career, says West, the first woman disc jockey of the Year Assn. (CMA).

"Women on the go," she explains, "overnight and then way up to midday and progress in the station just aren't as many as the way."

West acknowledges lack seniority at country radio stations.

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



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(continued from page CRD-19)

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COUNTRY COLUMN

TOP 75 ALBUMS

| | Weeks On Chart | | Weeks On Chart |
|---|----------------|----|----------------|
| 1 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) | 1 | 50 | |
| 2 HIGHWAYS & HEARTACHES | | | |
| 38 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL IW 9707/Viva 9 23589 1) | | | |

INITIAL REACTION — RCA is slowly getting the word out about Alabama's forthcoming LP, "The Closer You Get," apparently attempting to build the market for its March release date. The label recently gave an advance tape of three of the tunes to **Cash Box**, and, quite frankly, it's the best product yet to emanate from the quartet's studio work with producer **Harold Shedd**. Included on the cassette were, of course, the current single, "Dixieland Delight," and the title cut, the group's version of the **Don King** single that was released on Epic more than a year ago. Planned as the second release from the package, "The Closer You Get" takes on a more fiery air with a backing synthesizer and electronically-altered snare, coupled with a few choicely placed rock

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RCA Records



Down On Love," the heard, is the most substantial of the trio ent of love lost through interest on the part of a eer. An austere string the perfect wrapping brittle gift of harmony, ok that capsulizes the in the space of one

THE JINGLE — The er of the National eording Arts And AS) recently held a Seminar for industry students at local try programs. The some 50 attendees erative efforts of Hum- g on the lucrative field (the system whereby scoring and the actual o the workshop were dio manager Travis

ards and a Music City Now add the National ds to the list of just- sed to reflect actual ch does so. Country et — "Always On My Turn You Around" by Skaggs; Best Selling rton, "Just Sylvia" by ne Cash; Best Selling ge Boys, "Mountain Brothers. In addition, le Artist overall, and y A Group and Best

a rather close call in rrvivors. it seems that monoxide and Reed ther members of the but it will take more

of the second album eorded at Southern " garrered sales in Box country album ountry Instrumental ppearances by such rlie McCoy, Boots

riting the "Dixieland s beginning to show he latter's new con- o continue his own el Out Tonight" on

tly in an interesting mitted that the first ar in Atlanta. "These nt to the public con- g to refer to me as

' hat and two instru- emonies which sur- urrendered his six- evil Went Down To ar which he used for

the Country Music n the Hyatt Regency already-announced f prior to it. Eastern ar chairman. Sup- ew the record label will also sponsor a major record com- tom roland

Advancement For Women In Country Programming Slow

(continued from page 5)

radio stations have just one woman disc jockey on the air, and that's usually at night. We're just starting to break the barriers — we've already broken down the barriers in sales, but I think we still have some rather archaic barriers in the programming and

where you think you can get a certain kind of job.

Still, Pam Greer at New York's top country radio station, WABC, has been on the job for nearly nine years now. Rather than blaming the industry for being slow to change, she says that the general lack of interest in women more from degree holders is a time career. In other words, there are more women in the industry because men more so. "I have a nothing attitude to it," she says. "It is necessary in our industry, and it's extremely competitive."

She herself has held the position of WHN PD for the past year and a half. "I do it both times," she says. "I do what I want," she says. "I don't want the pressure. I may have started a family career. Radio is my spare time, I would love to be a DJ."

One woman who has faced the challenge of the PMA is WGTO/Cypress. "I think much concurs with the situation. Women at the end of the business certainly require a career," says West, the first woman to be named Jockey of the Year by the CMA Assn. (CMA).

"Women on the go," she explains, "overnight and then they way up to midday and progress in the industry just aren't as much as men the way."

West acknowledges the lack of seniority at country radio stations.

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



"THE CLOSER YOU GET" TOUR '83 *

- February**
- 18 • Asheville, NC
 - 19 • Charlotte, NC
 - 20 • Richmond, VA
 - 25 • Dayton, OH
 - 26 • Huntington, WV
 - 27 • Williamsburg, VA

- March**
- 2 • Orlando, FL
 - 4 • Huntsville, AL
 - 5 • Ozark, AL
 - 6 • Mobile, AL
 - 11 • Johnson City, TN
 - 12 • Chattanooga, TN
 - 13 • Cookeville, TN
 - 17 • Fayetteville, NC
 - 18 • Savannah, GA
 - 19 • Albany, GA
 - 20 • Montgomery, AL
 - 25 • Ames, IA
 - 26 • Columbia, MO
 - 27 • Champaign, IL

- April**
- 1 • Wheeling, WV
 - 2 • Charleston, WV
 - 4 • Winston-Salem, NC
 - 8 • Tallahassee, FL
 - 9 • Birmingham, AL
 - 10 • Atlanta, GA
 - 15 • Louisville, KY
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 - 19 • Tampa, FL
 - 20 • Jacksonville, FL
- December**
- 2 • San Diego, CA
 - 3 • Long Beach, CA
 - 4 • Oakland, CA
- * All dates subject to change



ALABAMA

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- May**
- 1 • Oklahoma City, OK
 - 13 • Pontiac, MI
 - 14 • Richfield, OH
 - 15 • Buffalo, NY

- June**
- 4 • San Bernardino, CA
 - 11 • June Jam
Ft. Payne, AL
 - 12 • Cummings, GA

- August**
- 3 • Ionia, MI
 - 5 • Milwaukee, WI
 - 26 • DuQuoin, IL
 - 30 • Minneapolis, MN

- October**
- 28 • Pittsburg, PA
 - 29 • Philadelphia, PA
 - 30 • Norfolk, VA

"I HAVE SEEN TI don't like it much when he took tim pearance at HARR his hand at skiing. ing in support Nightmare" single doubt faring bette the slopes.

TOP 75 ALBUMS

| | Weeks On Chart | | Weeks On Chart |
|---|----------------|--|----------------|
| 1 MOUNTAIN MUSIC ALABAMA (RCA A&L 1-4229) | 1 50 | 38 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 9 23888-1) | 38 33 |
| 2 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996) | 2 21 | 39 COME BACK TO ME MARTY ROBBINS (Columbia FC 37395) | 39 30 |
| 3 GOING WHERE THE LONELY GO MERLE HAGGARD (Epic FE 38092) | | 40 BIG CITY MERLE HAGGARD (Epic FE 37593) | 44 68 |
| 4 JUST SYLVIA SYLVIA (RCA A&L 1-4312) | 5 46 | 41 DREAM MAKER CONWAY TWITTY (Elektra 60192-1) | 41 20 |
| 5 THE WINNING HAND KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND SHENDA LEE (Monument JEG 38389) | 6 13 | 42 SOUNDS LIKE LOVE JOHNNY LEE (Full Moon/Asylum 60147-1) | 42 18 |
| 6 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) | 3 49 | 43 TOM JONES COUNTRY (Mercury/PolyGram SRM-1-4062) | 52 18 |
| 7 WW II WAYLON AND WILLIE (RCA A&L 1-4455) | 7 18 | 44 MICHAEL MARTIN MURPHY (Liberty LT-51120) | 40 24 |
| 8 HAND WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 60193-1) | 8 19 | 45 SOMEWHERE IN THE STARS ROSANNE CASH (Columbia TC-37570) | 45 35 |
| 9 RADIO ROMANCE EDDIE RABBITT (Elektra 60160-1) | 9 17 | 46 GREATEST HITS OAK RIDGE BOYS (MCA-5150) | 46 3 |
| 10 A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203) | 10 25 | 47 CONWAY'S #1 CLASSICS VOL. II CONWAY TWITTY (Elektra 60209) | 47 5 |
| 11 LAST DATE EMMYLOU HARRIS (Warner Bros. 9 23740-1) | 11 15 | 48 THE BEST LITTLE WHOREHOUSE IN TEXAS ORIGINAL SOUNDTRACK (MCA-5112) | 53 26 |
| 12 PONCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) | 12 4 | 49 BOBBIE SUE OAK RIDGE BOYS (MCA-5294) | 56 53 |
| 13 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23697-1) | 14 26 | 50 PERFECT STRANGER T.G. SHEPPARD (Warner/Curb 23726-1) | 50 18 |
| 14 ANNIVERSARY — TEN YEARS OF HITS GEORGE JONES (Epic KE2 38328) | 13 15 | 51 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO 51124) | 51 32 |
| 15 TRUE LOVE CRYSTAL GAYLE (Elektra 60206-1) | 15 12 | 52 UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM 1-4047) | 63 32 |
| 16 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193) | 16 62 | 53 STRAIT FROM THE HEART GEORGE STRAIT (MCA-5320) | 36 34 |
| 17 GREATEST HITS DOLLY PARTON (RCA A&L 1-4422) | 17 20 | 54 LET THE HARD TIMES ROLL McGUFFEY LANE (ATCO 90300-1) | 55 2 |
| 18 THE BIRD JERRY REED (RCA A&L 1-4529) | 19 12 | 55 AMERICAN MADE OAK RIDGE BOYS (MCA-5380) | — 1 |
| 19 WILD & BLUE JOHN ANDERSON (Warner Bros. 23721-1) | 20 18 | 56 GET CLOSER LINDS RONSTADT (Asylum 9 60185) | 48 14 |
| 20 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542) | 21 64 | 57 THE LEGEND GOES ON THE STATLER BROTHERS (Mercury/PolyGram SRM-4048) | 54 64 |
| 21 FEELS SO RIGHT ALABAMA (RCA A&L 1-3930) | 28 100 | 58 BEST OF BOXCAR, VOL. ONE BOXCAR WILLIE (Main Street ST 73002) | 57 14 |
| 22 SOMEWHERE BETWEEN RIGHT AND WRONG EARL THOMAS CONLEY (RCA A&L 1-4348) | 22 23 | 59 THE ELVIS MEDLEY ELVIS PRESLEY (RCA A&L 1-4530) | 61 9 |
| 23 INSIDE AND OUT LEE GREENWOOD (MCA-5305) | 23 43 | 60 WALK ON KAREN BROOKS (Warner Bros. 23678-1) | — 1 |
| 24 BUSTED JOHN CONLEE (MCA-5310) | 24 45 | 61 FORTY 82 MAC DAVIS (Casablanca NBLP-7274) | — 1 |
| 25 STRONG WEAKNESS THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1) | 25 9 | 62 GREATEST HITS ANNE MURRAY (Capitol SOO-12110) | 62 6 |
| 26 SURE FEELS LIKE LOVE LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38135) | 26 18 | 63 THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643) | 49 55 |
| 27 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214) | 27 19 | 64 16TH AVENUE LACY J. DALTON (Columbia FC 37375) | 52 30 |
| 28 PUT YOUR DREAMS AWAY MICKEY GILLEY (Epic FE 38062) | 29 27 | 65 HE SET MY LIFE TO MUSIC BARBARA MANDRELL (MCA/Songbird MCA-5330) | 59 18 |
| 29 INSIDE RONNIE MILSAP (RCA A&L 1-4511) | 35 35 | 66 GREATEST HITS JANIE FRICKE (Columbia FC 38310) | 66 14 |
| 30 BIGGEST HITS MARTY ROBBINS (Columbia FC 38309) | 30 9 | 67 TOO GOOD TO HURRY CHARLY McCLAIN (Epic FE 38264) | 60 17 |
| 31 HONKYTONK MAN ORIGINAL SOUNDTRACK (Warner Bros./Viva 9 23739-1) | 31 6 | 68 CONWAY'S #1 CLASSICS CONWAY TWITTY (Elektra E-60115) | 68 23 |
| 32 OUR BEST TO YOU FRIZZELL & WEST (Warner Bros./Viva 9 23754-1) | 32 5 | 69 LISTEN TO THE RADIO DON WILLIAMS (MCA-5306) | 69 45 |
| 33 BIG AL DOWNING BIG AL DOWNING (Team TRA-2001) | 33 3 | 70 THE BEST OF JERRY LEE LEWIS (Elektra 60191-1) | 64 14 |
| 34 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072) | 34 101 | 71 GREATEST HITS MOE BANDY (Columbia FC 38315) | 71 3 |
| 35 QUIET LIES JUICE NEWTON (Capitol ST 12210) | 18 39 | 72 STEVE WARINER (RCA A&L 1-4154) | 65 14 |
| 36 MERLE HAGGARD'S GREATEST HITS MERLE HAGGARD (MCA-5386) | 43 4 | 73 THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA A&L 1-4215) | 67 38 |
| 37 MY HOME'S IN ALABAMA ALABAMA (RCA A&L 1-3644) | 37 137 | 74 BIGGEST HITS MICKEY GILLEY (Epic FE 38320) | 70 9 |
| | | 75 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb E1-60019) | 72 16 |

INITIAL REACTION — RCA is slowly getting the word out about Alabama's forthcoming LP, "The Closer You Get," apparently attempting to build the market for its March release date. The label recently gave an advance tape of three of the tunes to **Cash Box**, and, quite frankly, it's the best product yet to emanate from the quartet's studio work with producer **Harold Shedd**. Included on the cassette were, of course, the current single, "Dixieland Delight," and the title cut, the group's version of the **Don King** single that was released on Epic more than a year ago. Planned as the second release from the package, "The Closer You Get" takes on a more fiery air with a backing synthesizer and electronically-altered snare, coupled with a few choicely placed rock guitar riffs. "Lady Down On Love," the third cut we heard, is the most penetrating and substantial of the trio — a plaintive lament of love lost through an over-zealous interest on the part of a husband in his career. An austere string setting provides the perfect wrapping for the band's gentle gift of harmony, tied up with a hook that capsulizes the entire drama within the space of one simple phrase.



LEHR AT SOUND EMPORIUM — Zella Lohr (l) was recently recording at the Sound Emporium, where she completed work on her just-released Columbia single, "Haven't We Loved Somewhere Before." The resulting album, recorded with producer Mark Sherrill, is the follow-up to her debut release, "Feedin' The Fire."

NARAS GETS THE JINGLE — The Nashville chapter of the National Academy of Recording Arts And Sciences (NARAS) recently held a Jingle Production Seminar for industry members and students at local recording industry programs. The seminar attracted some 50 attendees through the cooperative efforts of Hummingbird Prods. and Bullet Recording Studio Jan. 29, elaborating on the lucrative field of jingle recording, handling such topics as SYMPTI time codes (the system whereby video tape is synchronized with audio tape), story boards, post-scoring and the actual recording sessions. Among those making presentations during the workshop were Hummingbird president **Bob Farnsworth** and Soundshop studio manager **Travis Turk**.

MORE AWARDS — We just got through the American Music Awards and a *Music City News* Awards show, and the Grammys are set for late February. Now add the National Assn. of Recording Merchandisers (NARM) Best Seller Awards to the list of just-completed and impending ceremonies. The balloting is supposed to reflect actual sales of prerecorded music, purportedly the only award which does so. Country nominees include: Best Selling Country Album By A Male Artist — "Always On My Mind" by **Willie Nelson**, "Big City" by **Merle Haggard**, "Love Will Turn You Around" by **Kenny Rogers** and "Waitin' For The Sun To Shine" by **Ricky Skaggs**; Best Selling Country Album By A Female Artist — "Greatest Hits" by **Dolly Parton**, "Just Sylvia" by **Sylvia**, "Quiet Lies" by **Juice Newton** and "Seven Year Ache" by **Rosanne Cash**; Best Selling Country Album By a group — "Bobbie Sue" by **The Oak Ridge Boys**, "Mountain Music" by **Alabama** and "The Legend Goes On" by **The Statler Brothers**. In addition, Nelson garnered a nomination for Best Selling Album By A Male Artist overall, and Alabama copped similar nominations for Best Selling Album By A Group and Best Selling Album.

REED SURVIVES NEAR-FATAL INCIDENT — Jerry Reed had a rather close call in New York state while working on his latest movie project, *The Survivors*. It seems that poor ventilation in his dressing trailer caused an excess of carbon monoxide and Reed fainted from the lack of oxygen, providing a major shock to the other members of the cast. Always the humorist, Reed quipped, "No laughing matter, but it will take more than a little bad gas to finish me."

POPS, VOL. II — Epic Records is gearing up for an April release of the second album by **Albert Coleman's Atlanta Pops Orchestra**, currently being recorded at Southern Tracks Studio in Atlanta. The first album, "Hooked On Country," garnered sales in excess of 300,000 units and maintained a position on the **Cash Box** country album charts for 26 weeks, acquiring a Grammy nomination for best Country Instrumental Performance in the process. The second venture will include appearances by such noted instrumentalists as **Chet Atkins**, **Floyd Cramer**, **Charlie McCoy**, **Boots Randolph** and **Johnny Gimble**.

ROGERS RIDING HIGH — **Ronnie Rogers** is riding high after writing the "Dixieland Delight" single for Alabama, and the singer/songwriter's career is beginning to show signs of new life. He wrote the first single for **David Wills** under the latter's new contract with RCA and is currently negotiating with a major label to continue his own recording career, which started well with "Gonna Take My Angel Out Tonight" on Lifesong.

WHO'S RELATED TO WHO? — **Johnny Cash** was quoted recently in an interesting piece in the *Houston Post* written by **Bob Claypool**, where he admitted that the first time he had ever seen his daughter, **Rosanne Cash**, was just last year in Atlanta. "These days I go to her for advice," he said, speaking on her recent ascent to the public conscience, "and I guess it's finally happened — people are starting to refer to me as Rosanne Cash's daddy!"

DANIELS GIVES 'EM UP — **Charlie Daniels** donated his "bullrider" hat and two instruments to the Country Music Hall of Fame and Museum during ceremonies which surrounded the advent of his Volunteer Jam IX in late January. He surrendered his six-year-old Barcus Berry fiddle, which he used to premiere "The Devil Went Down To Georgia" during Vol Jam V and red Gibson Les Paul Standard guitar which he used for the only time during this year's Jam.

TALENT BUYERS SEMINAR TO MOVE — Beginning this year, the Country Music Assn. (CMA) will move the Talent Buyers Seminar in October from the Hyatt Regency Hotel in downtown Nashville to the Opryland Hotel, aiding the already-announced decision to hold the seminar during Country Music Week instead of prior to it. Eastern States Exposition's **Wayne McCary** has been named the 1983 seminar chairman. Supposedly, this will provide the talent buyers with an opportunity to view the record label showcases which accompany the week's festivities, and the CMA will also sponsor a three-hour exhibition of talent which is not represented by the major record companies.

tom roland

TOP 100 COUNTRY SINGLES

February 19, 1983

| | Weeks On Chart | | Weeks On Chart | | Weeks On Chart |
|--|----------------|----|---|----|----------------|
| 1 WHY BABY WHY CHARLEY PRIDE (RCA PB-13397) | 3 | 12 | 35 ALMOST CALLED HER BABY BY MISTAKE LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-03517) | 40 | 4 |
| 2 FAKING LOVE T.G. SHEPPARD and KAREN BROOKS (Werner/Curb 7-29854) | 4 | 14 | 36 DOWN ON THE CORNER JERRY REED (RCA PB-13422) | 44 | 4 |
| 3 IF HOLLYWOOD DON'T NEED YOU DON WILLIAMS (MCA-52152) | 6 | 11 | 37 SOUNDS LIKE LOVE JOHNNY LEE (Elektra/Asylum 7-69848) | 42 | 3 |
| 4 'TIL I GAIN CONTROL AGAIN CRYSTAL GAYLE (Elektra 7-69893) | 5 | 14 | 38 AMARILLO BY MORNING GEORGE STRAIT (MCA-52162) | 44 | 2 |
| 5 LAST THING I NEEDED FIRST THING THIS MORNING WILLIE NELSON (Columbia 38-03385) | 8 | 12 | 39 SHAME ON THE MOON BOB SEGER & THE SILVER BULLET BAND (Capitol PB-5187) | 45 | 5 |
| 6 STILL TAKING CHANCES MICHAEL MURPHEY (Liberty P-B-1468) | 7 | 15 | 40 THE FOOL IN ME SONNY JAMES AND SILVER (Dimension DS 1040) | 41 | 9 |
| 7 THE ROSE CONWAY TWITTY (Elektra 7-69854) | 11 | 9 | 41 YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING REBA MCENTIRE (Mercury/PolyGram 810 338-7) | 50 | 4 |
| 8 SOMEBODY'S ALWAYS SAYING GOODBYE ANNE MURRAY (Capitol P-B-5183) | 10 | 14 | 42 I LOVE HOW YOU LOVE ME GLEN CAMPBELL (Atlantic America 7-99930) | 46 | 6 |
| 9 VELVET CHAINS GARY MORRIS (Warner Bros. 7-29853) | 13 | 13 | 43 THE JIM REEVES MEDLEY JIM REEVES (RCA PB-13410) | 43 | 7 |
| 10 I WOULDN'T CHANGE YOU IF I COULD RICKY SKAGGS (Epic 34-03482) | 12 | 9 | 44 PERSONALLY RONNIE McDOWELL (Epic 34-03526) | 52 | 4 |
| 11 C.C. WATERBACK GEORGE JONES/MERLE HAGGARD (Epic 34-03405) | 14 | 12 | 45 BREAKIN' IT LORETTA LYNN (MCA 52158) | 51 | 4 |
| 12 EVERYTHING'S BEAUTIFUL DOLLY PARTON/WILLIE NELSON (Monument WS4 03408) | 15 | 11 | 46 DON'T PLAN ON SLEEPING TONIGHT STEVE WARINER (RCA PB-13395) | 20 | 12 |
| 13 DIXIELAND DELIGHT ALABAMA (RCA PB-13446) | 18 | 2 | 47 NEVER ENDING SONG OF LOVE THE OSMOND BROTHERS (Elektra 7-69883) | 47 | 9 |
| 14 SHINE ON GEORGE JONES (Epic 34-03489) | 16 | 6 | 48 IF THAT'S WHAT YOU'RE THINKING KAREN BROOKS (Werner Bros. 7-29789) | 58 | 4 |
| 15 SHADOWS OF MY MIND LEON EVERETTE (RCA PB-13391) | 17 | 13 | 49 RAINBOWS AND BUTTERFLIES BILLY SWAN (Epic 34-03505) | 57 | 4 |
| 16 SWINGIN' JOHN ANDERSON (Warner Bros. 7-29788) | 21 | 5 | 50 THOSE WERE THE DAYS GARY STEWART & DEAN DILLON (RCA PB-13401) | 54 | 6 |
| 17 INSIDE RONNIE MILSAP (RCA PB-13362) | 1 | 14 | 51 WHATEVER HAPPENED TO OLD-FASHIONED LOVE B.J. THOMAS (Cleveland Int'l/Epic 38-03492) | 71 | 2 |
| 18 AIN'T NO TRICK LEE GREENWOOD (MCA-52150) | 19 | 11 | 52 POOR BOY RAZZY BAILEY (RCA PB-13383) | 29 | 12 |
| 19 HONKYTONK MAN MARTY ROBBINS (Warner/Vive 7-29847) | 22 | 9 | 53 THERE'S NO SUBSTITUTE FOR YOU YOUNGER BROTHERS (MCA-52148) | 37 | 12 |
| 20 WHEN I'M AWAY FROM YOU THE BELLAMY BROTHERS (Elektra/Curb 7-69850) | 23 | 6 | 54 THANK GOD FOR KIDS OAK RIDGE BOYS (MCA-52145) | 38 | 14 |
| 21 WHAT SHE DON'T KNOW WON'T HURT HER GENE WATSON (MCA-52131) | 2 | 16 | 55 YOU COULDN'T HEARD A HEART BREAK RODNEY LAY (Churchill CR 94012) | 55 | 7 |
| 22 WHEN YOU'RE NOT A LADY JIM GLASER (Noble Vision NV-101) | 24 | 14 | 56 THE LIGHT OF MY LIFE TOMMY ST. JOHN (RCA PB-13405) | 56 | 7 |
| 23 I HAVE LOVED YOU, GIRL EARL THOMAS CONLEY (RCA PB-13414) | 27 | 6 | 57 ONLY IF THERE IS ANOTHER YOU MOE BANDY (Columbia 38-03309) | 39 | 18 |
| 24 FEELS RIGHT TANYA TUCKET (Ariste AS 0677) | 26 | 14 | 58 JOSE CUERVO SHELLY WEST (Warner/Vive 7-29778) | 78 | 2 |
| 25 A GOOD NIGHT'S LOVE TAMMY WYNETTE (Epic 34-03384) | 25 | 11 | 59 EASIER SANDY CROFT (Angelsong ASB 1821) | 59 | 10 |
| 26 HANGIN' AROUND THE WHITES (Elektra 7-69855) | 28 | 9 | 60 HOW LONG WILL IT TAKE TENNESSEE EXPRESS (RCA PB-13423) | 76 | 3 |
| 27 REASONS TO QUIT MERLE HAGGARD/WILLIE NELSON (Epic 34-03494) | 30 | 6 | 61 MY FINGERS DO THE TALKIN' JERRY LEE LEWIS (MCA-52151) | 48 | 10 |
| 28 WE'VE GOT TONIGHT KENNY ROGERS & SHEENA EASTON (Liberty P-B-1492) | 31 | 4 | 62 RAININ' DOWN IN NASHVILLE TOM CARLILE (Door Knob DK82-191) | 53 | 6 |
| 29 YOU DON'T KNOW LOVE JANIE FRICKE (Columbia 38-03498) | 34 | 6 | 63 TODAY MY WORLD SLIPPED AWAY VERN GOSDIN (AMI 1310) | 60 | 18 |
| 30 GONNA GO HUNTIN' TONIGHT HANK WILLIAMS, JR. (Elektra/Curb 7-69846) | 33 | 4 | 64 LIKE NOTHING EVER HAPPENED SYLVIA (RCA PB-13330) | 61 | 17 |
| 31 I CAN'T GET OVER YOU BANDANA (Warner Bros. 7-29831) | 32 | 11 | 65 (LOST HIS LOVE) ON OUR LAST DATE EMMYLOU HARRIS (Warner Bros. 7-29898) | 62 | 19 |
| 32 MY FIRST TASTE OF TEXAS ED BRUCE (MCA 52156) | 35 | 5 | 66 FINDING YOU JOE STAMPLEY (Epic 34-03558) | — | 1 |
| 33 BORN TO LOVE ME RAY CHARLES (Columbia 38-03429) | 36 | 9 | 67 TELL ME A WARM LIE BARBARA ANN (Stergem SG2150) | 73 | 3 |
| 34 TALK TO ME MICKEY GILLEY (Epic 34-03326) | 9 | 15 | | | |
| 68 I KNOW WHAT IT MEANS TO BE LONELY BOBBY BRIDGES (Roxy 3011) | 75 | 7 | | | |
| 69 ONE FIDDLE, TWO FIDDLE RAY PRICE (Werner Bros. 7-29830) | 69 | 4 | | | |
| 70 FRIDAY NIGHT FEELIN' VERN GOSDIN (A.M.I. 1312AA) | 90 | 2 | | | |
| 71 TAKE IT ALL RICH LANDERS (A.M.I. 1311AA) | 85 | 4 | | | |
| 72 WHEREVER YOU ARE THRASHER BROTHERS (MCA-52153) | 72 | 6 | | | |
| 73 IT TAKES LOVE BIG AL DOWNING (Team THS 1004AS) | 81 | 2 | | | |
| 74 AMERICAN MADE OAK RIDGE BOYS (MCA-52179) | — | 1 | | | |
| 75 AFTER THE LAST GOODBYE GUS HARDIN (RCA PB-13445) | — | 1 | | | |
| 76 TENDER LOVIN' LIES JUDY BAILEY (Werner Bros. 7-29799) | 93 | 2 | | | |
| 77 THERE'S STILL A LOT OF LOVE IN SAN ANTONIO CONNIE HANSON & FRIEND (Soundwaves NSD/SW 4692) | 80 | 4 | | | |
| 78 STORM OF LOVE CHANTILLY (F & L 523) | 89 | 2 | | | |
| 79 THE WAYWARD WIND JAMES GALWAY WITH SPECIAL GUEST SYLVIA (RCA PB-13441) | — | 1 | | | |
| 80 I'LL NEVER GET THROUGH (MISSING YOU) TERRI MILLER (Winner WN7482) | 83 | 2 | | | |
| 81 THE JUKEBOX NEVER PLAYS HOME SWEET HOME JACK GREEN (EMH-0016) | 88 | 2 | | | |
| 82 SHE WALKS IN HIS SLEEP CAPITAL CITY BOYS (Compass C050) | 82 | 4 | | | |
| 83 HELLO MORNING JANECEE (West W717) | — | 1 | | | |
| 84 GREEN TO BLUE PETE RICHMOND (World Label Music, Inc. WLM 379) | 84 | 2 | | | |
| 85 COUNTRY MUSIC NIGHTMARE BOXCAR WILLIE (Main Street B954) | 92 | 2 | | | |
| 86 SHE FEELS LIKE A NEW MAN TONIGHT CLIFFORD RUSSELL (Sugarfree ST 0509) | 86 | 4 | | | |
| 87 TODAY I STARTED LOVING YOU AGAIN G.H. HAMILTON (TCR S45-01) | 87 | 2 | | | |
| 88 UNFINISHED BUSINESS LLOYD DAVID FOSTER (MCA-52173) | — | 1 | | | |
| 89 REASONS TO BELIEVE THE WRAY BROTHERS BAND (CIS Northwest Inc. CIS 3011-AM) | 94 | 2 | | | |
| 90 IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) VERN GOSDIN (Compass CP-102) | — | 1 | | | |
| 91 WHO'S GONNA KEEP ME WARM PHIL EVERLY (Capitol P-B-5197) | 95 | 2 | | | |
| 92 GONE WITH THE WIND RAMSEY KEARNEY (Seferl SR 105) | 96 | 2 | | | |
| 93 LONELY EYES BRICE HENDERSON (Union Station ST-1000) | — | 1 | | | |
| 94 THE BALLAD OF E.T. WES ST. JON (Star-Key 8651) | 74 | 5 | | | |
| 95 WEEKEND RENDEZVOUS CONI CAUSEY (Deep South A.G. 717) | 79 | 3 | | | |
| 96 RING THEM BELLS BEN SANDERS (SOS 1012) | — | 1 | | | |
| 97 SAN ANTONIO NIGHTS EDDY RAVEN (Elektra 7-69929) | 63 | 18 | | | |
| 98 WHAT'S SHE DOING TO MY MIND JOHNNY BAILEY (Soundwaves NSD/SW4695) | 91 | 3 | | | |
| 99 DALLAS BAMA BAND (Oasis BB-1) | 67 | 10 | | | |
| 100 HOMEMADE LOVE RONNIE RENO (EMH-1110) | 70 | 10 | | | |

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | |
|---|---|---|---|
| A Good Night's Love (House of Gold — BMI) 25 | I Can't Get (New Albany/Hoosier — ASCAP) 31 | Shadows Of My Mind (Hermitage — BMI) 15 | The Wayward Wind (Bibo/c/o Welk Group — ASCAP) 79 |
| After The Last Goodbye (Fame Inc./Rick Hall Inc. — ASCAP) 75 | I Have Loved (Blue Moon — ASCAP) 23 | Shame On The Moon (Coolwell/Granite — ASCAP) 39 | There's No Substitute (Collins Court/Famous — ASCAP) 53 |
| Ain't No Trick (House of Gold — BMI) 18 | I Know What (Dream City — BMI) 68 | She Feels Like A New Man (House Of Gold — BMI) 86 | There's Still A Lot (Unichappeli — BMI) 77 |
| Almost Called Her Baby (Larry Gatlin — BMI) 35 | I'll Never Get Through (Golden Horn — ASCAP) 80 | She Walks In His Sleep (Play/ATV — BMI) 82 | Those Were The Days (Tree/Forrest Hills — BMI) 50 |
| Amarillo By Morning (Cotillion/Terry Stefford/Admin. by Cotillion — BMI) 38 | I Love How (Screen Gems-EMI — BMI) 42 | Shine On (Southern Nights — ASCAP) 14 | 'Til I Gain Control (Jolly Cheeks — BMI) 4 |
| American Made (Music City, Inc. — ASCAP/Combine — BMI) 74 | I Wouldn't Change (Peer Int'l — BMI) 10 | Somebody's Always Saying (Hall-Clement c/o Welk — BMI) 8 | Today I Started Loving You Again (Blue Book — BMI) 87 |
| Born To Love Me (Music City — ASCAP) 33 | If That's What (Gee Sharp — BMI) 48 | Something Cloudin' My Eyes (Berdo — Bmi) 83 | Today My World (Vogue c/o Welk/Gary Pexton — BMI) 63 |
| Breakin' It (Music City, Inc. — BMI) 45 | If You're Gonna (Hookit/Blue Lake — BMI) 90 | Sounds Like Love (Chappell/Bibo c/o The Welk Music Group — ASCAP) 37 | Unfinished Business (House of Gold — BMI) 88 |
| C.C. Waterback (Shade Tree — BMI) 11 | Jose Cuervo (Easy Listening/Galleon Inc. — ASCAP) 58 | Still Taking Chances (Timberwolf — Be Music — ASCAP) 6 | Velvet Chains (Cross Keys — ASCAP) 9 |
| Country Music Nightmare (Column II Music — BMI) 85 | Inside (Lodge Hall — ASCAP) 17 | Storm Of Love (Buzz Cason/Let There Be Music — ASCAP) 78 | We Can Only Say Goodbye (Metaphor — BMI/Simlie — ASCAP) 73 |
| Dallas (Unart/Mighty Mississippi/Spoonfed — BMI) 99 | Last Thing I Needed (Nunn — BMI) 5 | Swingin' (Anderson/Delmore — BMI) 16 | Weekend Rendezvous (Fricout/Dream Dealers — ASCAP) 95 |
| Dixieland Delight (Sister John, Inc. — BMI) 13 | Like Nothing Ever (Tome Collins — BMI) 64 | Take It All (Escrow/Plum Creek — BMI) 71 | We've Got Tonight (Gear — ASCAP) 28 |
| Don't Plan On (Arista/Gloria's Songs — ASCAP) 46 | Lonely Eyes (Hall-Clement — BMI) 93 | Talk To Me (Jay & Cee — BMI) 34 | Whatever Happened To (Ole Friends — BMI) 51 |
| Down On The Corner (Jondora — BMI) 36 | Lost His Love (Acuff-Rose — BMI) 65 | Tell Me A Warm Lie (Coal Miners — BMI) 67 | What She Don't (Booth & Watson/Crosstimbors/Blue Creek — BMI) 21 |
| Easier (Sawgrass/Duck Songs — BMI) 59 | My Fingers Do The Talkin' (First Lady Songs — BMI) 61 | Tender Lovin' Lies (Music Corp. of American Inc. — BMI/MCA Music-A division of MCA Inc. — ASCAP) 76 | What's She Doing (Pen Line — BMI) 90 |
| Everything's Beautiful (Combine — BMI) 12 | My First Taste (Tree/Newkeys/Sugarplum — BMI) 32 | Thank God For Kids (Milene — ASCAP) 54 | When I'm Away (Rare Blue — ASCAP) 20 |
| Faking Love (Tree — BMI) 2 | Never Ending Song (Unart — BMI) 47 | The Ballad Of E.T. (Star-Keys/Red's Black gold — ASCAP) 94 | When You're Not (Colgems — EMI/Tiny Tiger — ASCAP) 22 |
| Feels Right (Deb/Dave/Briar Patch — BMI) 24 | One Fiddle, Two Fiddle (Peso/Wallet — BMI) 69 | The Fool (Leeds-MCA/Patchwork/Chappell/Sailmaker — ASCAP) 40 | Wherever You Are (Hall-Clement c/o Welk — BMI) 72 |
| Finding You (Baray, Inc./Brandwood, Inc. — BMI) 66 | Only If There (Baray — BMI) 57 | The Jim Reeves (Various — ASCAP/BMI) 43 | Who's Gonna Keep (Money Honey/April Morning/Glen Rock — BMI) 91 |
| Friday Night Feelin' (Nub-Pub — ASCAP) 70 | Personally (Tree/Five Of A Kind/Tree Group — BMI) 44 | The Jukebox Never (Baray Inc./Mullet Corp. — BMI) 81 | Why Baby Why (Fort Knox — BMI) 1 |
| Gone With The Wind (Japanica — ASCAP/Don's Big Vee — BMI) 92 | Poor Boy (Living/Down 'N Dixie/Simonton/Fifty Grand — BMI) 52 | The Light Of (Bill Hayes — ASCAP) 56 | You Couldn't Hear (Songmaker — ASCAP) 55 |
| Gonna Go Huntin' (Bocephus — BMI) 30 | Rainbows And Butterflies (Music City — ASCAP) 49 | The Rose (Warner-Tamerlane — BMI) 7 | You Don't (House Of Gold/Don King — BMI/King's X — ASCAP) 29 |
| Green To Blue (World Label, Inc. — BMI) 84 | Rainin' Down (Opa-Lock — ASCAP) 62 | | You're The First (Maplehill/Hall-Clement Vogue c/o Welk — BMI) 41 |
| Hangin' Around (Refuge — ASCAP/Elektra/Asylum — BMI) 26 | Reasons To Believe (Hudson Bay — BMI) 89 | | |
| Homemade Love (Shady Dell — BMI) 100 | Reasons To Quit (Shade Tree — BMI) 27 | | |
| Honkytonk Man (Peso/Wallet — BMI) 19 | Ring Them Bells (Times Square — BMI) 96 | | |
| How Long Will It Take (Hall-Clement c/o The Welk Music Group — BMI) 60 | San Antonio Nights (Milene — ASCAP) 97 | | |

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week

MOST ADDED COUNTRY SINGLES

1. FINDING YOU — JOE STAMPLEY — EPIC — 32 ADDS
2. WHATEVER HAPPENED TO OLD FASHIONED LOVE — B.J. THOMAS — CLEVELAND INTERNATIONAL — 25 ADDS
3. AMARILLO BY MORNING — GEORGE STRAIT — MCA — 22 ADDS
4. AMERICAN MADE — THE OAK RIDGE BOYS — MCA — 22 ADDS
5. AFTER THE LAST GOODBYE — GUS HARDIN — RCA — 22 ADDS

MOST ACTIVE COUNTRY SINGLES

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

SINGLES REVIEWS

OUT OF THE BOX



OAK RIDGE BOYS (MCA MCA-52179)
American Made (2:39) (Music City Music, Inc. — ASCAP/Combine Music Corp. — BMI) (B. Dipiero, P. McManus) (Producer: R. Chancey)

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

FEATURE PICKS

CHARLEY PRIDE (RCA PB-13451)

More And More (2:16) (Cedarwood Pub., Inc. — BMI) (W. Pierce, M. Kilgore) (Producer: N. Wilson)

TOM JONES (Mercury 810-445-7)

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

MOE BANDY (Columbia 38-03625)

I Still Love You In The Same Ol' Way (2:48) (Baray Music, Inc. — BMI) (V. Warner) (Producer: R. Baker)

LOUISE MANDRELL (RCA PB-13450)

Save Me (3:21) (Rare Blue Music, Inc. — ASCAP) (R.C. Bannon, D. Flett, G. Fletcher) (Producer: E. Kilroy)

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

The Wayward Wind (3:02) (Bibo Music Pub. c/o The Welk Music Group — ASCAP) (H. Newman, S. Lebowsky) (Producer: T. Collins)

ZELLA LEHR (Columbia 38-03593)

Haven't We Loved Somewhere Before (3:24) (Irving Music, Inc. — BMI) (B. Hobbs, C. Parton) (Producer: M. Sherrill)

HUGH X. LEWIS (Black Rose 8276)

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

NEW AND DEVELOPING

WYVON ALEXANDER (Gervasi SP 662)

Good Lovin' Bad (2:37) (Fruit Jar Music — BMI) (Golden Opportunity Music — SESAC) (J. Sun, F. Dycus, T. Dycus) (Producer: J. Shook)

Wyvon applies his gruff vocals to a solid country production, replete with standard bass and whining steel parts. Alexander has built up a reputation for delivering consistent top-quality product, and "Good Lovin' Bad" follows in the same vein, making excellent usage of his hard-nosed and husky delivery. Twin guitars in the center of the disc add a well-thought contrast.



Women In Country Programming

(continued from page 22)

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

"If anybody wants to go after a job, work for it," adds Janet Bozeman, MD at WJKZ/Nashville. "I'm certainly not radical or anything, but I think women should be allowed to have their chance if they're capable."

"Women are still relatively new to this field. They're probably going after (the jobs of) the people with the most experience, and unfortunately, they're men. The main things a woman needs are intelligence, drive, ambition and a sixth sense about the broadcasting business."

THE COUNTRY MIKE

CASH BOX ADDS NEW STATIONS — Effective Feb. 14, *Cash Box* will add five new stations to its list of reporters. The new additions are: **KYTX-FM/Amarillo**, **KFYO/Lubbock**, **KSD/St. Louis**, **KVOX-FM/Moorhead, Minn.**, and **WLAS/Jacksonville**. These stations are among the 106 that provide research information weekly for the *Cash Box* Top 100 Country Singles chart.

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



GOSDIN DOES IT RIGHT — In support of his latest single, "If You're Gonna Do Me Wrong (Do It Right)," Compleat recording artist **Vern Gosdin** has appeared on a number of network country radio programs. Recently, Gosdin appeared with his brother, **Rex Gosdin**, on the Country Music Network. On Feb. 10, Gosdin appeared on the Talkin' Country Network along with **Mel Tillis**. Host **Charle Cook** spoke with Gosdin and Tillis over the phone from Los Angeles

STILL TAKING INTERVIEWS — *Liberty* recording artist **Michael Murphey** (l) was recently featured on *Cash Box* Syndicator of the Year *United Stations'* The Weekly Country Music Countdown, where he was interviewed by vice president of programming **Ed Salamon**. *Murphey* appeared on the program in support of his current single, "Still Taking Chances."

to **WJKZ/Nashville** about the latest happenings in both artists' careers.

CONCERTS AIRED BY RADIO — **Roy Clark** recently headlined five "Listener Appreciation Shows" conducted by the Great Empire broadcasting chain and sponsored in part by various retail businesses. Other artists on the bill were Churchill recording artists **Debbie Campbell**, **Ronnie Dunn**, **Cindy Hurt** and **Rodney Lay**. The concerts were as follows: Feb. 2, Denver Coliseum (**KBRO-AM&FM/Denver**), Feb. 14, Hirsh Auditorium (**KWKH/Shreveport**), Feb. 15, Hammonds Center (**KTTS-AM&FM/Springfield**), Feb. 16, Civic Auditorium (**KYNN-AM&FM/Omaha**), and Feb. 17, The Kansas Coliseum (**KFDI-AM&FM/Wichita**). Several in-store appearances scheduled as part of the tour.

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

STATION CHANGES — **Troy Wayne** is returning to **KFRM/Salinas** to serve as program director. He was music director for the station one and a half years ago. Since then he has been at **KFDI/Wichita** on a part-time basis. Wayne will begin at **KFRM** the first of March. . . **KENO/Las Vegas**, previously an a/c station, is changing to a country format March 1. It will be competing with **KRAM/Las Vegas** and **KVEG/Las Vegas**, which are already established in the country market. **Nancy Reynolds** is the general manager of **KENO** and can be reached at (702) 876-1460, 4660 S. Decatur Blvd. Las Vegas, Nev. 89103. . . **Mike Wilson** is joining **KWEN-FM/Tulsa** as its midday air personality. Wilson was previously at **WRFD/Columbus**. Also at **KWEN-FM**, **Barry Friedman** will be a new part-time reporter in the news department, and **Jim Davis** is new on the air from midnight to 6 a.m. Friedman formerly wrote for the *Tulsa World and Tribune* and Davis is from **KOMA/Oklahoma City**. . . At **WSIX/Nashville**, **Diane Richey** will take over 9 a.m.-2 p.m. midday slot. Richey has been at the station for a year and a half, working in commercial production and filling in on the air for both **WSIX-AM&FM**.

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

juanita butler

PROGRAMMERS PICKS

| | | |
|---------------|-------------------|--|
| Mike Carta | WIL/St. Louis | Amarillo By Morning — George Strait — MCA |
| Tony Petta | WSDS/Ypsilanti | Hold Me — David Rogers — Music Masters |
| Chris Adams | KGEM/Boise | Breakin' It — Loretta Lynn — MCA |
| Ron Norwood | KMPS/Seattle | Take It All — Rich Landers — AMI |
| John Brejot | WKHK/New York | American Made — Oak Ridge Boys — MCA |
| Dugg Collins | KYTX/Amarillo | Friday Night Feelin' — Vern Gosdin — AMI |
| Ken Donovan | KVOX/Moorhead | American Made — Oak Ridge Boys — MCA |
| Bill Coffey | KSD/St. Louis | The Wayward Wind — James Galway and Sylvia — RCA |
| Jessica James | WRJZ/Knoxville | Reasons To Quit — Merle Haggard and Willie Nelson — Epic |
| J.D. Cannon | WFMS/Indianapolis | American Made — Oak Ridge Boys — MCA |
| Brent Cobb | KBHL/Lincoln | Swingin' — John Anderson — Warner Bros. |

Dealers Differ In Assessing Country Radio's Ad Merits

(continued from page 8)

begin with, let alone country co-op money."

Brad Hunter, advertising director for the Framingham, Mass.-based Strawberries Records & Tapes chain, also complains of little label support for advertising on country radio. "Companies aren't putting a whole lot of money in country in this area, which is really kind of a shame because though we won't sell a lot of gut country here, there is product that will sell like Sylvia, Earl Thomas Conley, Hank Williams, Jr., and, of course, Willie Nelson. But Nashville seems to have separate budgets for different regions in the country, and they don't give the Northeast too much."

Slow In Nashville

Strangely enough, Music City itself is another place lacking in label support for country radio, at least according to Robert Diehl, advertising manager for the eight-store Cat's Records chain based there. He noted a decrease in country co-op money for radio and attributes it to label belt-tightening. He adds that although some ad money is freed up for major new releases by artists like the Oak Ridge Boys, George Jones, Dolly Parton, Willie Nelson and even "traditional artists" like Ronnie Milsap, funds do not flow as frequently or consistently as in the case of AOR artists.

In Washington, D.C., Waxie Maxie advertising manager Marcy Penner finds that although country stations WMZQ and WPKX approach a combined nine share in the market, the chain's sales of country product, while significant, are not enough to accrue label advertising dollars. "Radio spots are a very reasonable \$65 each, but Washington is a strange place for country music," she explained. "The stations don't play any twangy hardcore country, but program to a more upscale audience of downtown lawyers instead of truckers. Our

Marlboro Set To Back Country Music Shows

NASHVILLE — Marlboro cigarettes will embark upon its first venture into the sponsorship of country music concerts with a two-city test run of its "Marlboro Country Music" program scheduled for Dallas on March 6 and Tulsa on March 26. Both shows will feature Ricky Skaggs, who will be joined by Barbara Mandrell and Ronnie Milsap at Dallas' Reunion Arena and Merle Haggard and Mandrell at the Tulsa Assembly.

The concerts represent an attempt to provide three headlining country artists at a price generally charged for one top attraction. Tickets for the Dallas show will be offered to the public for \$10 and \$11. "Marlboro Country Music" will utilize elaborate lighting facilities and will incorporate a multi-dimensional video presentation for live screenings of the performers in-concert and between-set entertainment.

In conjunction with the Dallas concert, the company will conduct the "Marlboro Country Music Talent Roundup," a competition that will showcase local performers at local nightclubs and provide winners an opportunity to perform as the concert's opening act. Along with the opening appearance at the concert, winners of the finals will take home \$5,000, while second and third place winners will collect \$1,000 and \$500 respectively.

Local performers or groups not associated with a record label may enter the "Marlboro Country Music Talent Roundup" by submitting an entry form and a cassette tape to P.O. Box 10608, Dallas, Texas 75207. Entry forms are available at the 10 participating clubs.

strength is R&B, so unfortunately, we can't afford to spend on country and sacrifice a flight on an R&B station. We have to hang on to the basic segments of our business now, when ad dollars are scarce."

However, Jim Profitt, manager of the Peaches outlet in nearby Rockville, Md., reports an increase in his use of radio in the last six months and said that obtaining label support for country is "no more difficult than getting it for anything else." Noting that he is situated in a "great market," including the well-known Cowboys Restaurant eatery and country entertainment lounge half a mile away, Profitt adds that his spots often bring increased overall sales of product for up to two weeks afterwards.

Not all retailers share Profitt's enthusiasm for country radio as an advertising vehicle. Mike Duncan, general manager for the five-store Houston-based Cactus Records chain, feels that print ads reach a broader base, and wonders whether country record buyers actually listen to country radio as much as country cassettes or Top 40 and all-news radio. Linda Wilson, media coordinator for the huge Stark/Camelot chain, says that country radio buys and radio dollars in general had fallen off recently due to the preference for print ads.

(continued on page 34)

Warner Staffers Form Indie Companies

NASHVILLE — Former Warner Bros. employees who were released during the recent restructuring of the WEA organization have regrouped to form two independent companies — B.R.-P.R. and Chart Attack — to handle publicity and record promotion.

The latter company was formed by Stan Byrd, Mike Sirls and Chris Palmer. Byrd, who served as national country promotion and sales manager for the Warner Bros. label, has been named president, while Sirls, who worked with Warner Bros. until 1979, when he joined the Sunbird label, will serve as vice president. Palmer, a graduate of the Belmont College music business program, spent three years with Warner Bros. and will continue his duties in the field of marketing. Chart Attack can be contacted through P.O. Box 120554, Nashville, Tenn. 37212. The telephone number is (615) 297-5245.

Bonnie Rasmussen, who has a long history within the country industry as a public relations professional, has formed B.R.-P.R. to handle publicity for a number of clients, including John Anderson, Ray Price, Porter Wagoner, Randy Howard, and Viva Records. Rasmussen founded the publicity department at Top Billing International and later worked with the Country Music Assn. and concert promoter C.K. Sprurlock. Since 1975, Rasmussen had acted as the director of Nashville publicity/artist relations for the Warner Bros. label. The B.R.-P.R. mailing address is P.O. Box 121032, Nashville, Tenn. 37212. The telephone number is (615) 352-6122.

Lavender Killed In Auto Accident

NASHVILLE — Bob Lavender, who had served as a vice president for the Lavender Agency for the last nine months, was killed Feb. 8 in an automobile accident in Nashville.

Lavender, 22, had been named to the position nine months ago after four years of experience with the talent firm. He is survived by his mother, Barbara Lavender, who is currently the agency president.

TOP 15 ALBUMS

Spiritual

| | Weeks On Chart | |
|---|----------------|----|
| 1 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Unavailable At Press Time | 2 | 21 |
| 2 PRECIOUS LORD AL GREEN (Hi/Myrrh MSB-6702) Title Cut | 1 | 28 |
| 3 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut | 5 | 41 |
| 4 BROTHER TO BROTHER WILLIAMS BROTHERS (Myrrh MSB 6717) "Call Him Up" | 3 | 30 |
| 5 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) Title Cut | 4 | 62 |
| 6 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA VOL. II (Myrrh MSB 6700) "I Know A Man" | 6 | 21 |
| 7 YOU BROUGHT THE SUNSHINE THE CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time | 7 | 15 |
| 8 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6695) Title Cut | 8 | 41 |
| 9 THE JOY OF THE LORD IS MY STRENGTH DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospearl Records PL-16008) Unavailable At Press Time | 10 | 5 |
| 10 LORD MAKE ME OVER THE BENNY CUMMINGS SINGERS (New Birth Records NEW-7057) "Hold Out" | 11 | 5 |
| 11 SINCERELY THE CLARK SISTERS (New Birth Records NEW-7058) "Name It, Claim It" | 13 | 3 |
| 12 THE RICHARD SMALLWOOD SINGERS (Onyx/Benson R3803) "I Love The Lord" | 14 | 22 |
| 13 I FEEL LIKE GOIN' ON KEITH PRINGLE (Hope Song HS-2001) Title Cut | — | 1 |
| 14 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man" | 9 | 42 |
| 15 MIGHTY CLOUDS ALIVE MIGHTY CLOUDS OF JOY (Myrrh MSB-6687) Unavailable At Press Time | 15 | 4 |

Inspirational

| | Weeks On Chart | |
|---|----------------|----|
| 1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord" | 1 | 40 |
| 2 LIFT UP THE LORD SANDI PATTI (Impact 3799) "How Majestic Is Thy Name" | 3 | 25 |
| 3 STAND BY THE POWER IMPERIALS (Dayspring DST-4100) Unavailable At Press Time | 2 | 15 |
| 4 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut | 4 | 78 |
| 5 PEACE IN THE VALLEY B.J. THOMAS (Myrrh MSB-6710) Unavailable At Press Time | 6 | 5 |
| 6 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) "Same Old-Fashioned Way" | 5 | 58 |
| 7 SPIRIT WINGS JONI EARECKSON (Word WSB-8878) Unavailable At Press Time | 7 | 6 |
| 8 THE LIVE CONCERT DON FRANCISCO (Newpax NP 33128) Unavailable At Press Time | 9 | 4 |
| 9 MIRACLE B.J. THOMAS (Myrrh 6705) Unavailable At Press Time | 8 | 62 |
| 10 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus" | 12 | 42 |
| 11 JONI'S SONG JONI EARECKSON (Word WSB 8856) Title Cut | 10 | 42 |
| 12 MORE POWER TO YA PETRA (Star Song SSR0045) Unavailable At Press Time | 13 | 5 |
| 13 I SAW THE LORD DALLAS HOLM (Greentree R3723) Title Cut | 11 | 32 |
| 14 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly" | 14 | 53 |
| 15 LET THE WHOLE WORLD KNOW FARRELL & FARRELL (New Pax NP-33127) Unavailable At Press Time | 15 | 2 |

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a broad cross-section of sales reports from national distributors and one-stops.

Central South Offers New Gospel Service

NASHVILLE — In January, Central South Music Sales has introduced a new service to the gospel industry with the first professional one-stop presented by a major distributor that will concentrate its efforts on the needs of Christian bookstores.

Called Central South Christian Distribution, the service is an attempt by the company to "bridge the gap between the secular and Christian stores," using secular distribution techniques within the realms of the gospel system. The company is offering guaranteed same day shipping on orders received before 4:00 p.m. CST, with no minimum order required. In addition, the one-stop will also handle a full line of blank tape and accessories to augment its Christian record inventory.

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

Benson, Rooftop Set Pressing, Distrib Pact

NASHVILLE — The Benson Company has signed an exclusive distribution agreement with Rooftop Records of Wilderville, Ore. The pact, which takes effect immediately, will see The Benson Company press and distribute Rooftop product for three years.

Rooftop Records' staff will continue to handle marketing, promotional and advertising functions, while Benson will take an active part in placing product in mass market record outlets, Christian shops, one-stops, racks and other distributors.

Commented Rooftop president Jim Palosaari, "The one factor we most needed was a powerful distribution system, which we have found in The Benson Company. They have demonstrated their ability to work closely with record stores and Christian outlets not simply by getting albums into the stores, but by getting the products creatively displayed and merchandised."

TOP 75 ALBUMS

| | | Weeks On Chart | | Weeks On Chart | |
|----|--|----------------------|----|--|-------|
| 1 | THRILLER MICHAEL JACKSON (Epic QE 38112) | 1 9 | 39 | BLUES IN MY BEDROOM LYNN WHITE (Waylo/Peter Pan TAS 12121) | 45 6 |
| 2 | LIONEL RICHIE (Motown 6007ML) | 2 19 | 40 | GIVE EVERYBODY SOME RICHARD "DIMPLES" FIELDS (Boardwalk NB-33258-1) | 42 12 |
| 3 | MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197) | 3 14 | 41 | THE SUN STILL SHINES SONNY CHARLES (Highrise HR 102) | 40 11 |
| 4 | FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235) | 4 19 | 42 | SUE BOBBY RUSH (Lajam LJ 0001) | 50 4 |
| 5 | 1999 PRINCE (Warner Bros. 9 23720-1F) | 5 14 | 43 | LIVE AND LET LIVE AURRA (Saisou/RCA SA 8559) | 56 2 |
| 6 | ALL THIS LOVE DeBARGE (Motown 6012G) | 7 17 | 44 | HARD TIMES MILLIE JACKSON (Spring/PolyGram SP-1-6737) | 44 15 |
| 7 | CHAKA KHAN (Warner Bros. 9 23729-1) | 6 11 | 45 | SILK ELECTRIC DIANA ROSS (RCA AFL-4386) | 47 19 |
| 8 | GET LOOSE EVELYN KING (RCA AFL 1-4337) | 8 24 | 46 | WOLF BILL WOLFER (Constellation/Elektra 9 60187) | 46 5 |
| 9 | TOUCH THE SKY SMOKEY ROBINSON (Tamlam/Motown 6030TL) | 12 4 | 47 | LEARNING TO LOVE RODNEY FRANKLIN (Columbia FC 38198) | 49 5 |
| 10 | DON'T PLAY WITH FIRE PEABO BRYSON (Capitol ST-12241) | 9 12 | 48 | HEARTBREAKER DIONNE WARWICK (Arista AL 9609) | 48 18 |
| 11 | PROPOSITIONS THE BAR-KAYS (Mercury/PolyGram SRM-1-4065) | 11 15 | 49 | BLAST! THE BROTHERS JOHNSON (A&M SP-4927) | 33 10 |
| 12 | COMPUTER GAMES GEORGE CLINTON (Capitol ST-12246) | 13 12 | 50 | SECOND TO NUNN BOBBY NUNN (Motown 6022) | 52 20 |
| 13 | THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1) | 10 11 | 51 | CASINO LIGHTS — RECORDED LIVE AT MON- TREUX, SWITZERLAND VARIOUS ARTISTS (Warner Bros. 9 23718-1) | 51 16 |
| 14 | THE OTHER SIDE OF THE RAINBOW MELBA MOORE (Capitol ST 12243) | 14 17 | 52 | INSTANT FUNK V INSTANT FUNK (Saisou/RCA SA 8558) | 59 2 |
| 15 | GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE-1-3001) | 18 37 | 53 | DONNA SUMMER (Geffen GHS 2005) | 53 29 |
| 16 | TYRONE DAVIS (Highrise HR 103) | 16 9 | 54 | THE BAD C.C. CARL CARLTON (RCA AFL 1-4425) | 57 19 |
| 17 | THE YOUTH OF TODAY MUSICAL YOUTH (MCA-5389) | 20 6 | 55 | WILD NIGHT ONE WAY (MCA-5369) | 41 18 |
| 18 | JANET JACKSON (A&M SP-6-4907) | 15 17 | 56 | ICE 'N HOT JERRY BUTLER (Fountain FR2-82-1) | 58 20 |
| 19 | TOO TOUGH ANGELA BOFILL (Arista AL 9616) | 24 5 | 57 | VISIONS OF THE LITE SLAVE (Cotillion/Atco 7 90024-1) | 54 8 |
| 20 | THE RHYTHM & THE BLUES ZZ HILL (Mataco MAL 7411) | 22 11 | 58 | IT'S GOOD TO BE HOME HARRY RAY (Sugar Hill SH 269) | 43 6 |
| 21 | EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. QWS 3691) | 21 20 | 59 | THE NIGHTFLY DONALD FAGEN (Warner Bros. 9 23696-1) | 60 12 |
| 22 | WHAT TIME IS IT? THE TIME (Warner Bros. 9 23701-1) | 19 23 | 60 | BACK TO THE FRONT PETER BROWN (RCA AFL-1-4604) | — 1 |
| 23 | ON THE ONE DAZZ BAND (Motown 6031 ML) | 32 3 | 61 | RIGHT BACK AT CHAI DYNASTY (Solar/Elektra 9 60176-1) | 62 12 |
| 24 | JUST AIN'T GOOD ENOUGH JOHNNIE TAYLOR (Beverly Glen BG 1001) | 25 17 | 62 | NEW DIRECTIONS TAVARES (RCA AFL 1-4357) | 66 22 |
| 25 | TO THE MAX CON FUNK SHUN (Mercury/PolyGram SRM-1-4067) | 28 14 | 63 | LIVIN' IN THE NEW WAVE ANDRE CYMONE (Columbia FC 38123) | 64 16 |
| 26 | VANITY 6 (Warner Bros. 9 23716-1) | 23 21 | 64 | ZAPP II ZAPP (Warner Bros. 9 23583-1) | 55 29 |
| 27 | ALL THE GREAT HITS THE COMMODORES (Motown 6028 ML) | 26 12 | 65 | ONE MORE MOUNTAIN THE FOUR TOPS (Casablanca/PolyGram NBLP 7266) | — 1 |
| 28 | GREATEST HITS RAY PARKER, JR. (Arista AL 9612) | 17 10 | 66 | FRICTION CHOCOLATE MILK (RCA AFL-1-4412) | 61 13 |
| 29 | LIVING MY LIFE GRACE JONES (Island/Atco 7 90018-1) | 27 11 | 67 | HERE WE GO AGAIN BOBBY BLAND (MCA-5297) | 67 33 |
| 30 | AS ONE KOOL & THE GANG (De-Lite/PolyGram DSR 8505) | 30 21 | 68 | TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265) | 74 29 |
| 31 | TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244) | 31 15 | 69 | ENCHANTED LADY ENCHANTMENT (Columbia FC 38024) | 71 14 |
| 32 | THE MESSAGE GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH 266) | 29 19 | 70 | ALICIA ALICIA MYERS (MCA-5181) | 70 22 |
| 33 | HIMSELF BILL COSBY (Motown 6026ML) | 34 6 | 71 | WINDSONG RANDY CRAWFORD (Warner Bros. 9 60142-1) | 72 36 |
| 34 | H2O DARYL HALL & JOHN OATES (RCA AFL 1-4383) | 38 9 | 72 | LET ME IN YOUR LIFE MARLENA SHAW (South Bay SB- 1004) | — 1 |
| 35 | S.O.S. III THE S.O.S. BAND (Tabu/CBS FZ 38352) | 35 13 | 73 | DISTANT LOVER ALPHONSE MOUZON (Highrise HR 100AE) | 65 13 |
| 36 | SKYYJAMMER SKYY (Saisou/RCA SA-8555) | 37 14 | 74 | L-O-V-E ROBERT WINTERS & FALL (Casablanca/PolyGram NBLP 7275) | 75 9 |
| 37 | JEFFREY OSBORNE (A&M SP-4896) | 39 36 | 75 | STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamlam/Motown 6002TL2) | 73 39 |
| 38 | JUMP TO IT ARETHA FRANKLIN (Arista AL 9602) | 36 29 | | | |



POLYGRAM CELEBRATES A KOOL WIN — PolyGram Records executives gathered at a reception following the American Music Awards at the Shrine Auditorium in Los Angeles Jan. 17 to congratulate De-Lite's Kool & the Gang on winning the Favorite Soul Group Award. Pictured in the back row are (l-r): Len Eppard, vice president, press and video communications, PolyGram; Kenny Hamlin, L.A. branch manager, PolyGram Distribution; Jeff Laufer, western regional promotion director, PolyGram; and Jeff Sydney, vice president, business affairs, West Coast, PolyGram. Pictured in the bottom row are (l-r): Bill Follett, vice president, sales, western region, PolyGram; Robert "Kool" Bell of the group; Bill Cataldo, national promotion director, PolyGram; James "JT" Taylor of the group; Emiel Petrone, vice president, marketing, West Coast, PolyGram; and Russ Regan, senior vice president, West Coast, PolyGram.

THE RHYTHM SECTION

LIQUID ASPHALT — "I find that jazz is limited and that good music is the best music; Ahmad Jamal can play anything and make it sound good because he is good." So goes the prevailing attitude of young Palo Alto Jazz Records artist **George Howard**, whose debut for the company, "Asphalt Gardens," aptly illustrates the saxophonist's belief that diversity is the prime ingredient of self-expression. "I've made it a rule of thumb that nothing could inhibit me but myself," Howard told *Cash Box*. The Philadelphia-bred and raised artist made this resolve in 1979 when he left **Grover Washington Jr.**'s touring band to concentrate on a solo career. But prior to that, Howard had pursued the goal of many jazz musicians of the Philadelphia area — to be respected and accepted by his peers. "I came up in an environment when they said you had to be a player to make it," he recalls, adding, "these were guys from the old school of jazz who thought that the more sophisticated you could be, the more marketability you could command. So when I began to play in my teens I took the music very seriously." But times changed, according to Howard, who remembers that the club and recording atmosphere that had allowed jazz musicians to survive if not thrive in the Northeast was beginning to disintegrate. During that time, "I had been playing locally and been getting a reputation for 'speaking over people's heads,'" Howard said. "I had limited myself. I knew I could play; but could I communicate with a multitude of people." Setting out to build confidence in himself, Howard toured and recorded with a number of Philadelphia International Records singing groups, including the **O'Jays**, from '73-'75 and later, PIR stalwart **Dexter Wansel** took him on tour from '77-'78 before he joined Washington on tour in 1979. "After '79, I decided I wouldn't do anymore tours unless it was for myself. I asked myself, 'Will I be content to be a sideman or do I have the heart to produce what I have to say?'" It was through **Bob Gooding**, a former Warner Bros. staffer that Howard came to the attention of **Herb Wong**, Palo Alto Jazz chief, who heard a much traveled tape by the artist. "I couldn't believe I got a deal after all that time," he said. "Herb left choosing the material, personnel and studio up to me, so I knew I had my foot in the door. I don't want my music to be bigger than life, but the music is my life."

SHOWDOWN — At least one station has announced the winner of the local Budweiser Talent Showdown. WLBS/Detroit, after paring down 150 entries to the talent competition to 10 finalists, finally selected local jazz group **Magic** for their performance of the original tune "Theme For Paris." The 10 finalists performed live at Detroit's Roostertail Entertainment complex. Magic's "Theme For Paris" will be produced for 2,000 45 singles and then be played over WLBS. The group also won \$500 in Rickenbacker musical equipment. Magic is one of 30 winners that will be evaluated in the national Talent Showdown sponsored jointly by Budweiser, Rickenbacker and PolyGram Records, which will give a recording contract to the national winner. The winner will also receive \$10,000 in Rickenbacker equipment. The national winner will be selected from six finalists. Magic was selected as Detroit's representative in the talent competition by a panel of judges comprised of **Gordon Alderson**, Capitol Records; **Kelvin Ventour**, A&M Records; and **Darla Langford**, RCA Records. Stations in the other 30 participating markets are expected to make announcements within the next few weeks.

SIPPY IN BLUE — **Sippy Wallace**, the legendary blues songstress, will headline the eighth concert presented by the Southern California Blues Society Feb. 24 at the Music Machine in West Los Angeles. Joining Wallace will be the **Chambers Brothers**, who will have **Luke "Lone Gone" Miles** as a special guest. Wallace, by the way, is nominated for a Grammy Award this year. The Chambers Brothers were never quite considered bluesmen, but their folksy rock had the sharp wit and pungence that was often associated with the blues. Augmenting their sound will be the creamy country blues of "Long Gone" Miles.

HUNGER STRIKE — RCA recording group **War** headlined a fundraising concert at Fairfax High School Feb. 11 in Los Angeles to raise money for the End Hunger Televent set to air April 9 on local station KCOP TV. Preceding the concert was a celebrity basketball game. Following the concert there was a special after party and jazz jam with **Brian Auger** and **Search Party**. Other celebrities on hand for the event included **Mary Wells**, **Melvin Franklin** of the **Temptations**, **Edmund Sylvers** and **Frankie Gaye**. The event was sponsored by the Los Angeles World Hunger Event and brought together such organizations as CARE, UNICEF, Meals for Millions, Save the Children, VIISA, Africare and ECCA.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

February 19, 1983

| | Weeks On Chart | 2/12 | Chart |
|--|----------------|------|---|
| 1 BILLIE JEAN | 5 | 4 | MICHAEL JACKSON (Epic 34-03509) |
| 2 OUTSTANDING | 1 | 13 | THE GAP BAND (Total Experience/PolyGram TE 8205) |
| 3 BETCHA SHE DON'T LOVE YOU | 3 | 15 | EVELYN KING (RCA PB-13380) |
| 4 ARE YOU SERIOUS | 4 | 14 | TYRONE DAVIS (Highrise SHR-2005) |
| 5 YOU ARE | 8 | 5 | LIONEL RICHIE (Motown 1657) |
| 6 FALL IN LOVE WITH ME | 7 | 5 | EARTH, WIND & FIRE (Columbia 38-03375) |
| 7 SEXUAL HEALING | 6 | 19 | MARVIN GAYE (Columbia 38-03302) |
| 8 I LIKE IT | 13 | 11 | DeBARGE (Motown 1645) |
| 9 I'VE MADE LOVE TO YOU A THOUSAND TIMES | 10 | 5 | SMOKEY ROBINSON (Temla/Motown 1655) |
| 10 PASS THE DUTCHIE | 15 | 9 | MUSICAL YOUTH (MCA-52149) |
| 11 BAD BOY | 9 | 12 | RAY PARKER, JR. (Arista AS 1030) |
| 12 HEARTBEATS | 2 | 10 | YARBROUGH & PEOPLES (Total Experience/PolyGram TE 8204) |
| 13 THE GIRL IS MINE | 11 | 15 | MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288) |
| 14 KNOCKOUT | 17 | 14 | MARGIE JOSEPH (HCRS WS 4 03337) |
| 15 MIND UP TONIGHT | 16 | 14 | MELBA MOORE (Capitol B-5180) |
| 16 THE BEST IS YET TO COME | 14 | 12 | GROVER WASHINGTON, JR. with PATTI LABELLE (Elektra 7-69887) |
| 17 PUT IT IN A MAGAZINE | 12 | 21 | SONNY CHARLES (Highrise SHR-2001) |
| 18 ATOMIC DOG | 23 | 4 | GEORGE CLINTON (Capitol B-5201) |
| 19 SINCE I LOST MY BABY | 22 | 6 | LUTHER VANDROSS (Epic 34-03487) |
| 20 PAINTED PICTURE | 18 | 13 | COMMODORES (Motown 1651) |
| 21 WE DON'T HAVE TO TALK (ABOUT LOVE) | 20 | 10 | PEABO BRYSON (Capitol B-5188) |
| 22 TURN TO ME | 19 | 15 | MAXINE NIGHTINGALE FEATURING JIMMY RUFFIN (Highrise SHR-2004) |
| 23 BABY, COME TO ME | 24 | 17 | PATTI AUSTIN (Owest/Warner Bros. OWE50036) |
| 24 THE BEAT GOES ON | 26 | 10 | ORBIT (Quality/RFC 7025) |
| 25 THE MESSAGE II (SURVIVAL) | 27 | 6 | MELLE MEL AND DUKE BOOTEE (Sugar Hill 594) |
| 26 TOO TOUGH | 31 | 4 | ANGELA BOFILL (Arista AS1031) |
| 27 LAST NIGHT A D.J. SAVED MY LIFE | 33 | 9 | INDEEP (Sound Of New York, S.N.Y. 5102) |
| 28 I'M FREAKY | 34 | 4 | O'BRYAN (Capitol B-5203) |
| 29 GOT TO BE THERE | 25 | 16 | CHAKA KHAN (Warner Bros. 7-29881) |
| 30 LADY IN RED | 21 | 22 | ALPHONSE MOUZON (Highrise SHR-2000) |
| 31 LOVE ME RIGHT | 29 | 13 | ARETHA FRANKLIN (Arista AS1023) |
| 32 NIPPLE TO THE BOTTLE | 28 | 17 | GRACE JONES (Island/Atco 7-99963) |
| 33 ON THE ONE FOR FUN | 45 | 3 | DAZZ BAND (Motown 1659) |
| 34 YOU AND I | 35 | 9 | GOODIE (Total Experience/PolyGram TE 8206) |

| | Weeks On Chart | 2/12 | Chart |
|-------------------------------------|----------------|------|--|
| 35 BABY GETS HIGH | 37 | 6 | PETER BROWN (RCA PB-13413) |
| 36 LET LOVE SHINE | 39 | 5 | SKYY (Salsoul/RCA S7 7045) |
| 37 MS. GOT-THE-BODY | — | 1 | CON FUNK SHUN (Mercury/PolyGram 76198) |
| 38 SWING THAT SEXY THANG | 40 | 6 | CARL CARLTON (RCA PB-13406) |
| 39 ALWAYS ON MY MIND | 43 | 5 | SONNY CHARLES (Highrise SHR-2006) |
| 40 'TIL TOMORROW | — | 1 | MARVIN GAYE (Columbia 38-03589) |
| 41 SHE'S OLDER NOW | 48 | 2 | BETTY WRIGHT (Epic 34-03523) |
| 42 PAPA WAS A ROLLIN' STONE | 44 | 9 | WOLF (Constellation/Elektra 7-69849) |
| 43 SUCH A FEELING | 47 | 9 | AURRA (Salsoul/RCA S7 7043) |
| 44 CHECK IT OUT | — | 1 | DYNASTY (Solar/Elektra 7-69843) |
| 45 I BELIEVE IN YOU AND ME | 51 | 6 | THE FOUR TOPS (Cesablanca/PolyGram NB 2353) |
| 46 TRULY | 32 | 19 | LIONEL RICHIE (Motown 1644) |
| 47 IT'S RAINING MEN | 49 | 11 | THE WEATHER GIRLS (Columbia 38-03354) |
| 48 DO IT ANY WAY YOU WANNA | 58 | 5 | CASHMERE (Philly World 2009) |
| 49 SPACE IS THE PLACE | 52 | 6 | JONZUN CREW (Tommy Boy 828) |
| 50 TOO HOT TO BE COOL | 56 | 4 | EBONEE WEBB (Capitol B-5181) |
| 51 TRY AGAIN | 61 | 2 | CHAMPAIGN (Columbia 38-03563) |
| 52 YOU CAN DO IT | 36 | 10 | VAUGHAN MASON FEATURING BUTCH DAYO (Salsoul/RCA S7 7042) |
| 53 ARE YOU GETTING ENOUGH HAPPINESS | 59 | 6 | HOT CHOCOLATE (EMI Amarc 8143) |
| 54 MY LOVE GROWS STRONGER (PART 1) | 30 | 10 | BLOODSTONE (T-Nack/CBS ZS4 03394) |
| 55 HEART TO HEART | 57 | 9 | KENNY LOGGINS (Columbia 38-03377) |
| 56 COME GIVE YOUR LOVE TO ME | 70 | 3 | JANET JACKSON (A&M 2522) |
| 57 THE WOMAN IN ME | 63 | 5 | DONNA SUMMER (Geffen 7-29805) |
| 58 YOU'VE SAID ENOUGH | 65 | 4 | CENTRAL LINE (Mercury/PolyGram 76192) |
| 59 EVERY LITTLE BIT HURTS | 64 | 5 | ELLIS HALL, JR. (HCRS HC7-31300) |
| 60 YOU ARE IN MY SYSTEM | 69 | 4 | THE SYSTEM (Mirage/Atco WTG 7-99937) |
| 61 I'M SO PROUD | 67 | 5 | JOHNNIE TAYLOR (Beverly Glen BG-2004) |
| 62 LOOKING FOR THE PERFECT BEAT | 68 | 4 | SOUL SONIC FORCE (Tommy Boy TB-831) |
| 63 MIRDA ROCK | 66 | 5 | REGGIE GRIFFIN & TECHNOFUNK (Sweet Mountain 2001) |
| 64 GOT TO FIND MY WAY BACK TO YOU | 73 | 2 | TAVARES (RCA PB-13433) |
| 65 NO STOPPIN' THAT ROCKIN' | 71 | 3 | INSTANT FUNK (Salsoul/RCA S7 7041) |
| 66 TAKE IT TO THE TOP | 72 | 3 | RUFUS (Warner Bros. 7-29790) |
| 67 YA MAMA | 41 | 11 | WUF TICKET (Prelude 644) |

| | Weeks On Chart | 2/12 | Chart |
|---|----------------|------|--|
| 68 I JUST GOTTA HAVE YOU (LOVER TURN ME ON) | 79 | 2 | KASHIF (Arista AS 1042) |
| 69 ONE ON ONE | 77 | 2 | DARYL HALL & JOHN OATES (RCA PB-13421) |
| 70 IMAGINE | 78 | 3 | RANDY CRAWFORD (Warnar Bros. 7-29801) |
| 71 BODY MECHANIC | 74 | 4 | QUADRANT SIX (RFC/Atlantic 7-89692) |
| 72 FUNNY HOW TIMES SLIPS AWAY | 38 | 12 | SPINNERS (Atlantic 7-89922) |
| 73 ALL I NEED | 76 | 4 | SYLVESTER (Magatone 1005) |
| 74 DO YOU REALLY WANT TO HURT ME | 86 | 2 | CULTURE CLUB (Epic 34-03368) |
| 75 YOU CAN'T RUN FROM MY LOVE | 84 | 2 | STEPHANIE MILLS (Cesablanca/PolyGram 810 336-7) |
| 76 OUR LOVE WILL STOP THE WORLD | 83 | 2 | ERIC MERCURY & ROBERTA FLACK (Atlantic 7-89931) |
| 77 DON'T EVER STOP CHASING YOUR DREAMS | 88 | 2 | RICHARD "DIMPLES" FIELDS (Boerdwelk 029-5-5) |
| 78 LOVE'S A MERRY-GO-ROUND | 85 | 2 | JUICY (Arista AS 1032) |
| 79 SHE'S GOT TO BE (A DANCER) | 87 | 2 | JERRY KNIGHT (A&M 2519) |
| 80 IT'S A MYSTERY TO ME | 82 | 3 | FIRST LOVE (C.I.M./CBS ZS4 03533) |
| 81 WE'RE AT THE PARTY | 89 | 2 | DISCO FOUR (Profile PRO-5016) |
| 82 LIFE IS SOMETHING SPECIAL | 90 | 2 | NEW YORK CITY PEECH BOYS (Island/Atco 7-99926) |
| 83 MAKE YOUR BODY MOVE | — | 1 | BOHANNON (Compleet CP-103) |
| 84 NEVER SAY I DO | — | 1 | CLIFF DAWSON & RENEE DIGGS (Boerdwelk NB-12-173-1) |
| 85 I AM SOMEBODY | — | 1 | GLENN JONES (RCA PB-13435) |
| 86 CAN I | — | 1 | ONE WAY (MCA-52164) |
| 87 KEEP THE FIRE BURNING | 60 | 6 | GWEN McRAE (Atlantic 7-89910) |
| 88 NOBODY CAN BE YOU | — | 1 | STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89976) |
| 89 WE'VE GOT THE JUICE | — | 1 | ATTITUDE (RFC/Atlantic 7-89879) |
| 90 BAD TIME TO BREAK UP | — | 1 | WILLIAM BELL (Kat Family/CBS ZS4 03502) |
| 91 GOT TO GET UP ON IT | 55 | 6 | BOBBY NUNN (Motown 1653) |
| 92 BE MINE TONIGHT | 75 | 4 | THE JAMMERS (Salsoul/RCA S7 7044) |
| 93 YOUNG LOVE | 42 | 20 | JANET JACKSON (A&M 2440) |
| 94 1999 | 54 | 19 | PRINCE (Warnar Bros. 7-29896) |
| 95 LET'S GO DANCIN' (OOH LA, LA, LA) | 53 | 16 | KOOL & THE GANG (De-Lite/PolyGram DE824) |
| 96 DO IT (LET ME SEE YOU SHAKE) | 46 | 18 | THE BAR-KAYS (Mercury/PolyGram 76187) |
| 97 NASTY GIRL | 62 | 21 | VANITY 6 (Werner Bros. 7-29908) |
| 98 THE SMURF | 50 | 17 | TYRONE BRUNSON (Belleve In A Dream/CBS ZS4 03163) |
| 99 AFTER I CRY TONIGHT | 81 | 14 | LANIER & COMPANY (LARC 81010) |
| 100 NUNK | 80 | 10 | WARP 9 (Prism 450) |

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

| | |
|---|-----|
| After I Cry (Wishbone/Hot Sluff — BMI) | 99 |
| All I Need (Warrick — ASCAP/Pequet — BMI) | 73 |
| Always On My Mind (Screen Gems/Rose Bridge — BMI) | 39 |
| Are You Getting Enough (Finchley — ASCAP) | 53 |
| Are You Serious (Content/Tiara Ani Kiki — BMI) | 4 |
| Atomic Dog (Malbizi — BMI) | 18 |
| Baby, Come To Me (Roadsongs — PRS) | 23 |
| Baby Gets High (Minong — BMI) | 35 |
| Bad Boy (Raydiola — BMI) | 11 |
| Bad Time (Bell-Kat/Unichappell — BMI) | 90 |
| Be Mine Tonight (Salsoul/Love Magician — ASCAP) | 92 |
| Betcha She Don't (Music Corp of America/Kashif — BMI) | 3 |
| Billie Jean (Mijac — BMI) | 1 |
| Body Mechanic (Kathy's/Indulgent — BMI) | 71 |
| Do It (Warner-Tamerlane/Bar-Kays — BMI) | 96 |
| Do It Any Way You (Philly World/On The Move/SUJAA/Wizkid — BMI) | 48 |
| Do You Really Want (Virgin/Chappell — ASCAP) | 74 |
| Don't Ever Stop Chasing (On The Boardwalk/Dat Richfield Kat — BMI/Songs Can Sing/Hense Forth — ASCAP) | 77 |
| Every Little Bit (Jobete — ASCAP) | 59 |
| Fall In Love (Saggifire/Yougoulei/Wenekewa — ASCAP) | 6 |
| Funny How Time (Tree/Tree Group — BMI) | 72 |
| Got To Be (Jobete/Glenwood — ASCAP) | 29 |
| Got To Find (Perrin-Vibes, Inc. — ASCAP) | 64 |
| Got To Get Up (Stone Diamond — BMI/Chaguana — ASCAP) | 91 |
| Heart To (Milk Money/Genevieve — ASCAP/Foster Frees — BMI) | 55 |
| Heartbeats (Total Experience — BMI) | 12 |
| I'm Freaky (Big Train — ASCAP) | 28 |
| I'm So Proud (Mighty Three — BMI) | 61 |
| I've Made Love (Bertam — ASCAP) | 9 |
| I Am Somebody (Spectrum VII/Hindu — ASCAP) | 85 |
| I Believe In (Manhattan Island/Sandy Linzer — BMI) | 45 |
| I Just Gotta (Music Corp. of America/Keshif — BMI) | 68 |
| I Like It (Jobeta — ASCAP) | 8 |
| Imagine (Maclen — BMI) | 70 |
| It's A Mystery (Ensign/Burnt Out/We Are Starbound — BMI) | 80 |
| It's Raining (Songs of Manhattan Island/Olga — BMI/Postvalda — ASCAP) | 47 |
| Keep The Fire (Warner-Tamerlane/It's The Song — BMI) | 87 |
| Knockout (Mannish Kidd/Funtown — BMI) | 14 |
| Lady In Red (Mouzon — ASCAP) | 30 |
| Last Night (Fools Prayer/Young Lions — BMI) | 27 |
| Let Love Shine (Alligator — ASCAP) | 36 |
| Let's Go Dancin' (Delightful — BMI/Double F — ASCAP) | 95 |
| Life Is Something (Citi Peach/Dez Bee — BMI) | 82 |
| Looking For The Perfect (Shakin' Bakar/T-Girl — ASCAP) | 62 |
| Love Me Right (April/Uncle Ronnie's — ASCAP) | 31 |
| Love's A Merry-Go-Round (Tricky Track — BMI) | 78 |
| Make Your Body Move (Raydiola — ASCAP) | 83 |
| Mind Up (Mighty M — ASCAP) | 15 |
| Mirda Rock (Sugar Hill — BMI) | 63 |
| Ms. Got-The-Body (Val-je Joa/Bee Garmaine/Felstar Publ. — BMI) | 37 |
| My Love Grows (Tripla Three — BMI) | 54 |
| Nasty Girl (Girl's Song — ASCAP) | 97 |
| Never Say I Do (Harrindur/Ensign — BMI) | 84 |
| 1999 (Controversary — ASCAP) | 94 |
| Nipple To The (Ackea/Graca Jones Entrp. — ASCAP/Ixat/Island — BMI) | 32 |
| No Stoppin' (Lucky Three — BMI) | 65 |
| Nobody Can Be You (Konglather — BMI) | 88 |
| Nunk (Snowflake/RC Songs — ASCAP/Prismatic/Sonic Rock — BMI) | 100 |
| On The One For Fun (J. Regg — ASCAP/Hey Skimo — BMI) | 33 |
| One On One (Hot-Cha/Unichappell — BMI) | 69 |
| Our Love Will Stop (Teaincense/CBS Songs/Mystary Man/Right Song — BMI) | 76 |
| Outstanding (Total Experience — BMI) | 2 |
| Painted Pictura (Walter Orange/Snousia — ASCAP) | 20 |
| Papa Was A Rollin' Stone (Stona Diamond — BMI) | 42 |
| Pass The Dutchie (Virgin/Hal Shaper — ASCAP) | 10 |
| Put It In (Pari-Wex/Sun Hill — ASCAP) | 17 |
| Sexual Healing (April — ASCAP) | 7 |
| She's Got To Be (Almo/Crimco — ASCAP) | 79 |
| She's Older Now (Danbat — ASCAP/Native Songs — BMI) | 41 |
| Since I Lost (Jobete — ASCAP) | 19 |
| Space Is The Place (T.Boy/Boston — International/Red) | 49 |
| Such A Feeling (Aurra — BMI) | 43 |
| Swing That Sexy (Bell Boy — BMI/Grattuda Sky — ASCAP) | 38 |
| Sky — ASCAP | 38 |
| Take It To The Top (Shoi Sho/Watsushi/Ovardua Adm. by Warner Bros./Masterjam — ASCAP) | 66 |
| The Beat Goes (Chris Marc-Cotillon — BMI) | 24 |
| The Best Is Yet (Assortad — BMI) | 16 |
| The Girl Is Mine (Mijac — BMI) | 13 |
| The Message II (Sugar Hill — BMI) | 25 |
| The Smurf (Dextois/Band of Angals — BMI) | 98 |
| The Woman In Me (Warner-Tamerlane/Rashida/Flying Dutchmen/Sweet Harmony — ASCAP) | 57 |
| 'Til Tomorrow (April/Buggie — ASCAP) | 40 |
| Too Hot To (Eboney Webb/Cessess — BMI) | 50 |
| Too Tough (Grattuda Sky/Pologrounds — BMI) | 26 |
| Truly (Brockman — BMI) | 46 |
| Try Again (Walkin — BMI) | 51 |
| Turn To Me (Peer Int'l Corp./Jet D'au/Cinescore — BMI) | 22 |
| We Don't Have (WB/Peabo — ASCAP) | 21 |
| We're At A Party (Protoons, Inc./Eric Mathews — ASCAP) | 81 |
| We've Got The Juice (Science/Lab — ASCAP) | 89 |
| Ya Mama (Trumar/Mason-Malcolm — BMI) | 67 |
| You And I (Total Experience — BMI) | 34 |
| You Are (Brockman — ASCAP) | 5 |
| You Are In My (Science Lab/Green Star — ASCAP) | 60 |
| You Can Do It (Silver Flute — BMI) | 52 |
| You Can't Run From (Frozen Butterfly — BMI) | 75 |
| You've Said Enough (Warner Bros./Copyright Control) | 58 |
| Young Love (A La Mode/Arista — ASCAP) | 93 |

MOST ADDED SINGLES

- NEVER SAY I DO — CLIFF DAWSON & RENEE DIGGS — BOARDWALK**
WATV, WTLC, WCIN, WDAS, WGPR, WSOK, WLLC, WWDM, WPAL, WLUM, WJLB
- TRY AGAIN — CHAMPAIGN — COLUMBIA**
WATV, WTLC, WDIA, WYLD, KDAY, KGFJ, WWDM, WPAL, KUKQ, WLOU
- 'TIL TOMORROW — MARVIN GAYE — COLUMBIA**
WATV, WGIV, WTLC, WYLD, WNHC, WDMT, WPAL, KPRS, WPLZ
- CHECK IT OUT — DYNASTY — SOLAR/ELEKTRA**
WIGO, WTLC, V103, WDIA, WJMO, WRKS, WJLB, WILD, WRBD
- MAKE YOUR BODY MOVE — BOHANNON — COMPLEAT**
WATV, WIGO, WGPR, WSOK, WLLC, WNHC, WEDR, WLUM
- MS. GOT-THE-BODY — CON FUNK SHUN — MERCURY/POLYGRAM**
WGIV, WGPR, WDMT, KPRS, WAWA, WPLZ, WLOU
- I JUST GOTTA HAVE YOU — KASHIF — ARISTA**
WTLC, WGPR, WLLC, WDMT, WPLZ, WEDR, WILD

MOST ADDED ALBUMS

- SECRET WEAPON — PRELUDE**
WGIV, WGPR, WLLC, WNHC, WPAL, WHRK
- LANIER & CO. — L.A.R.C.**
WTLC, WCIN, WDIA, WGPR, WJMO, WEDR
- LIVE AND LET LIVE — AURRA — SALSOU/RCA**
WTLC, WLLC, WWDM, KPRS, WEDR

UP AND COMING

- TRY MY LOVING — KIDDO — A&M**
TONIGHT — WHISPERS — SOLAR/ELEKTRA
SO CLOSE — DIANA ROSS — RCA
TAKE THE SHORT WAY HOME — DIONNE WARWICK — ARISTA

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — DeBARGE
 HOTS: Michael Jackson, M. Joseph, L. Richie, Isley Brothers, M. Gaye, Earth, Wind & Fire, D. Summer, Gap Band, Musical Youth, P. Bryson, L. Vandross, E. King, Commodores, Aurra, R. Parker, Jr., P. Austin, T. Davis, Goodie, R. Crawford, Orbit, M. Moore. ADDS: Dynasty, B. Wright, B. Summers, Juicy, G. Kihn Band, Attitude, Divine, Rufus, Tramps.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — DeBARGE
 HOTS: Prince, M. Joseph, Michael Jackson, Musical Youth, T. Davis, Earth, Wind & Fire, Orbit, M. Mel/D. Bootee, Soul Sonic Force, G. Clinton. ADDS: Hall & Oates, Sylvester, Dynasty, Disco Four, Bohannon. LP ADDS: Bar-Kays.

WATV — BIRMINGHAM — RON JANUARY, MD — #1 — MICHAEL JACKSON
 HOTS: DeBarge, R. Parker, Jr., Gap Band, E. King, C. Carlton, Earth, Wind & Fire, L. Richie, M. Mel/D. Bootee, C. Khan, M. Joseph, Grace Jones, P. Bryson, M. Moore, Weather Girls, S. Robinson, Chocolate Milk, Yarbrough & Peoples, A. Bofill, IndeeP, P. Brown. ADDS: Bohannon, B. Wright, M. Gaye, Millie Jackson, Hi Inergy, D. Ross, O'Bryan, Champaign, J. Osborne, Dawson & Diggs.

WILD — BOSTON — ELROY R.C. SMITH, ACTING PD — #1 — L. RICHIE
 JUMPS: 9 To 4 — Michael Jackson, 10 To 6 — E. Hall, Jr., 12 To 8 — Earth, Wind & Fire, 11 To 9 — Culture Club, 21 To 11 — G. McRae, 20 To 12 — D. Summer, 28 To 13 — A. Bofill, 18 To 14 — S. Robinson, 26 To 15 — Skyy, Ex To 16 — DeBarge, 29 To 18 — Sylvester, Ex To 19 — G. Clinton, Ex To 20 — J. Knight, Ex To 21 — D. Warwick, Ex To 22 — Tavares, Ex To 23 — ABC, Ex To 25 — Yarbrough & Peoples, Ex To 26 — Hall & Oates, Ex To 28 — M. Gaye, Ex To 29 — R. James, Ex To 30 — Con Funk Shun. ADDS: S. Mills, J. Osborne, Sylvester, S.O.S. Band, Central Line, Janet Jackson, Kashif, D. Ross, Dynasty.

WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — E. KING
 HOTS: Musical Youth, Janet Jackson, M. Moore, B. Nunn, M. Joseph, G. Washington, Jr., Michael Jackson, Orbit, Earth, Wind & Fire, S. Robinson, Con Funk Shun, DeBarge, O'Bryan, L. Richie, L. Vandross, R.D. Fields, P. Bryson, Gap Band, Yarbrough & Peoples, Dazz Band. ADDS: Mandrill, Midra Rick, Secret Weapon, Starshine, One Way, Glenn Jones, L. Hall, D. Warwick, M. Shaw. LP ADDS: G. Dunlap Band, McFadden & Whitehead.

WGIV — CHARLOTTE — HAL HARRILL, PD — #1 — YARBROUGH & PEOPLES
 HOTS: B. Nunn, Gap Band, E. King, Nalrobi, V. Mason, Michael Jackson, Aurra, M. Joseph, Goodie, T. Davis, DeBarge, G. Washington, Jr., S. Robinson, G. Clinton, L. Vandross, R. Parker, Jr., Four Tops, M. Moore. ADDS: A. Bofill, Con Funk Shun, B. Wright, R. Franklin, M. Gaye. LP ADDS: System, M. Joseph, Slave, A. Bofill, Secret Weapon.

WGCI — CHICAGO — RICHARD PEGUE, PD
 ADDS: Prince, R. Ayers, W. Jackson, Kiddo, Whispers, Rev. M. Brunson, P. Wynne, S. Brown.

WCIN — CINCINNATI — FRANK BAILEY, MD — #1 — MICHAEL JACKSON
 HOTS: Musical Youth, Dazz Band, S. Robinson, IndeeP, L. Richie, Yarbrough & Peoples, M. Mel/D. Bootee, Jonzun Crew, Cashmere, Bobby M, Sylvester, Aurra. ADDS: R. Crawford, Culture Club, W. Bell, Starshine, Dawson & Diggs, DeBarge, R. Sheppard. LP ADDS: Hall & Oates, Weather Girls, L. Galaway, McFadden & Whitehead, G. Dunlap Band, Lanier & Co.

WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — MICHAEL JACKSON
 HOTS: G. Clinton, Men At Work, L. Richie, Musical Youth, Earth, Wind & Fire, DeBarge, Dazz Band, Weather Girls, G. Washington, Jr., K. Loggins, Yarbrough & Peoples, S. Robinson, Sylvester, E. King, Soul Sonic Force, A. Bofill, C. Cross, Culture Club, One Way, Hall & Oates. ADDS: M. Gaye, B. Wright, S. Mills, Janet Jackson, Con Funk Shun, Kashif.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — GAP BAND
 HOTS: M. Joseph, M. Mel/D. Bootee, P. Bryson, Wuf Ticket, Earth, Wind & Fire, L. Vandross, Four Tops, Jonzun Crew, J. Taylor. ADDS: R. Franklin, L. White, O'Bryan, Rufus, Kleeer, E. Mercury/R. Flack, D. Warwick, D. Weaver, Dynasty. LP ADDS: Lanier & Co.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — C. KHAN
 HOTS: E. King, T. Davis, P. Bryson, Commodores, R. Winters & Fall, A. Franklin, Enchantment, R. Parker, Jr., Yarbrough & Peoples, M. Moore. ADDS: The Time, Wolf, Aurra, Hot Chocolate, L. Richie, Mandrill, G. Guthrie, Atlantic Starr, T. Lee, Hunt's Determination. LP ADDS: Kleeer, T. Davis, S. Charles, Wolf.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — DeBARGE
 HOTS: B. Nunn, Hot Chocolate, Cashmere, G. Clinton, A. Bofill, Earth, Wind & Fire, O'Bryan, Janet Jackson, Michael Jackson, E. Webb, Culture Club. ADDS: Bohannon, Kashif, Dawson & Diggs, Con Funk Shun, One Way, Attitude, Kiddo, Starshine, Citispeak, S. Christopher. LP ADDS: P. Brown, G. Dunlap, Lanier & Co., Secret Weapon.

WJLB — DETROIT — J. MICHAEL MCKAY, MD
 HOTS: Janet Jackson, Earth, Wind & Fire, A. Bofill, I-Level, Cashmere, D. Train, M. Moore, A. Franklin, E. King, Michael Jackson, Skyy, DeBarge, Prince, L. Vandross, L. Richie, S. Robinson, A. Cymone. ADDS: C. Dawson/R. Diggs, Dynasty, R. Franklin.

KMJQ — HOUSTON — FRED HENDERSON, PD — #1 — MICHAEL JACKSON
 JUMPS: 10 To 7 — LeMelle, 22 To 11 — Weather Girls, 19 To 14 — Grace Jones, 20 To 15 — Earth, Wind & Fire, 26 To 18 — E. Hall, Jr., 29 To 19 — Orbit, 32 To 21 — Hall & Oates, Ex To 22 — A. Bofill, Ex To 24 — S. Robinson, Ex To 31 — G. Washington, Jr., Ex To 33 — Dazz Band, Ex To 35 — J. Taylor, Ex To 39 — Aurra. ADDS: Instant Funk, Cashmere, Skyy, Sunrize, Hall & Oates. LP ADDS: D. Sanborn, V. Montana, Spyro Gyra.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — MICHAEL JACKSON
 JUMPS: 16 To 11 — Kool & The Gang, 17 To 12 — E. Hall, Jr., 19 To 9 — Musical Youth, 20 To 13 — Lanier & Co., 22 To 14 — Planet Patrol, 23 To 15 — Orbit, 25 To 16 — Earth, Wind & Fire, 26 To 17 — G. Washington, Jr., 27 To 18 — Wuf Ticket, 28 To 19 — M. Mel/D. Bootee, 29 To 20 — G. McRae, 30 To 21 — Men At Work, 31 To 22 — B. Nunn, 32 To 23 — P. Bryson, 33 To 24 — C. Carlton, 36 To 25 — Arlana, 37 To 26 — Cashmere, 38 To 27 — Weather Girls, 39 To 28 — First Love, 40 To 29 — T. Davis, Ex To 30 — L. Vandross, Ex To 31 — K. Loggins, Ex To 32 — D. Summer, Ex To 34 — L. Richie, Ex To 35 — Dazz Band, Ex To 36 — Sylvester, Ex To 37 — IndeeP, Ex To 38 — Slave, Ex To 39 — S. Robinson, Ex To 40 — Red Parrot Orchestra. ADDS: G. Kihn Band, L. Ritenour, Glenn Jones, War, M. Gaye. LP ADDS: J. Knight, Aurra.

KDAY — LOS ANGELES — JACK PATTERSON, PD — #1 — MICHAEL JACKSON
 HOTS: G. Washington, Jr., M. Joseph, Commodores, M. Moore, Jonzun Crew, Men At Work, Earth, Wind & Fire, Toto, L. Richie. ADDS: L. Ritenour, G. Clinton, Juicy, R. Griffin, Central Line, Janet Jackson, R. Crawford, Champaign, Cashmere, S. Robinson, L. Vandross, R.D. Fields.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — DeBARGE
 HOTS: Michael Jackson, Gap Band, Bar-Kays, M. Joseph, IndeeP, System, Musical Youth, L. Richie, Yarbrough & Peoples, P. Bryson, Earth, Wind & Fire, Bobby M., R. Griffin, Central Line, Cashmere, M. Mel/D. Bootee, Aurra, Hi Inergy, Planet Patrol. ADDS: A. Bofill, Champaign, Kiddo, Love Unlimited Orchestra, Whispers. LP ADDS: A. Cymone.

WLOU — LOUISVILLE — NEAL OREA, PD — #1 — G. CLINTON
 HOTS: Earth, Wind & Fire, G. Washington, Jr., Michael Jackson, L. Richie, Klymaxx, V. Mason, D. Summer, Slave, M. Mel/D. Bootee, S. Turrentine, Skyy, R. Winters & Fall, R. Franklin, Janet Jackson, Cashmere, Central Line, A. Bofill, DeBarge, Instant Funk, S. Robinson. ADDS: Funkacise Gang, Tavares, Con Funk Shun, Champaign, O'Bryan, L. White, Glenn Jones, R.D. Fields, Cheri, D. Warwick, The System. LP ADDS: G. Van Buren.

WDIA — MEMPHIS — CARL CONNER, PD
 HOTS: T. Davis, G. Clinton, J. Taylor, L. Vandross, M. Joseph, Michael Jackson, L. Richie, Earth, Wind & Fire, P. Bryson, S. Robinson, E. Webb, B. Nunn, E. King, M. Mel/D. Bootee. ADDS: Champaign, D. Warwick, Dynasty, Four Tops, Instant Funk. LP ADDS: DeBarge, Lanier & Co.

WEDR — MIAMI — GEORGE JONES, PD — #1 — MICHAEL JACKSON
 HOTS: M. Joseph, Yarbrough & Peoples, IndeeP, Goodie, E. King, B. Nunn, Soul Sonic Force, Earth, Wind & Fire, D. Summer, R. Griffin, V. Mason, Quadrant 6, M. Mel/D. Bootee, Space Kadet, G. Washington, Jr., Jonzun Crew, G. Clinton, Skyy, E. Hall, Jr., R.D. Fields. ADDS: S. Arrington, Sunrize, S. Mills, Attitude, Kashif, Citispeak, Cybotron, Glenn Jones, Bohannon, B. Summers. LP ADDS: Instant Funk, Aurra, Lanier & Co., McFadden & Whitehead.

WLUM — MILWAUKEE — JIMMY GOODYTME, MD — #1 — MICHAEL JACKSON
 HOTS: R. Parker, Jr., Gap Band, Commodores, S. Robinson, D. Summer, L. Richie, Grace Jones, Wolf, DeBarge, Earth, Wind & Fire, M. Joseph, M. Moore, E. Hall, Jr., A. Bofill, IndeeP, E. King. ADDS: Bohannon, W. Bell, Tavares, Glenn Jones, H. Ray, N.Y. Citi Peech Boys, D. Warwick, O'Bryan, Dawson & Diggs.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — MICHAEL JACKSON
 HOTS: IndeeP, Musical Youth, Gap Band, Yarbrough & Peoples, E. King, G. Washington, Jr., C. Kahn, M. Joseph, P. Bryson, Commodores, M. Moore, M. Mel/D. Bootee, Orbit, Cashmere, Four Tops, Earth, Wind & Fire, P. Brown, L. Richie, A. Bofill, Weather Girls, G. Clinton. ADDS: Whispers, Janet Jackson, E. Webb, G. Gaynor, M. Miller, P. Dodson, Fatback Band, Dawson & Diggs, Trouble Funk.

WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — M. JOSEPH
 HOTS: IndeeP, The System, Four Tops, Michael Jackson, L. Richie, E. Rabbitt/C. Gayle, Central Line, Gap Band, Junior, Cashmere, D. Summer, Man Parrish, Culture Club, M. McLaron, Jammers, Commodores, Earth, Wind & Fire, G. Washington, Jr., Hi Inergy, C. Carlton. ADDS: Bohannon, J. Moore, inner Life, M. Gaye, C. Earland, C. Brand. LP ADDS: The System, Secret Weapon, A. Bofill.

WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — GAP BAND
 HOTS: G. Washington, Jr., M. Joseph, Louisiana Purchase, P. Bryson, L. Vandross, Yarbrough & Peoples, Michael Jackson, Material, Musical Youth, Slave, D. Summer, S. Robinson, Earth, Wind & Fire, L. Richie, R. Winters & Fall, Dazz Band, G. McRae, E. Hall, Jr., Con Funk Shun, Fritz, Hi Inergy, Attitude, Kiddo. ADDS: P. Scott/J. Benson, M. Gaye, S.O.S. Band, Champaign, Orbit.

WRKS — NEW YORK — BARRY MAYO, PD — #1 — HALL & OATES
 JUMPS: 12 To 3 — Michael Jackson, 14 To 11 — P. Brown, 15 To 12 — IndeeP, 23 To 16 — Mahogany, 27 To 17 — Soul Sonic Force, 25 To 22 — L. Richie, Ex To 30 — Earth, Wind & Fire. ADDS: C-Bank, Dazz Band, M. Moore, DeBarge, Dynasty.

KDIA — OAKLAND — JEFF HARRISON, PD — #1 — MICHAEL JACKSON
 HOTS: P. Austin, P. Bryson, L. Richie, M. Joseph, DeBarge, Earth, Wind & Fire, Musical Youth, Gap Band, Yarbrough & Peoples, Janet Jackson. ADDS: S.O.S. Band, A. Bofill, Dazz Band, S. Arrington, D. Richard, R.D. Fields.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — GAP BAND
 JUMPS: 5 To 2 — L. Richie, 9 To 3 — Michael Jackson, 15 To 6 — Musical Youth, 28 To 15 — E. Hall, Jr., 19 To 16 — System, 20 To 17 — DeBarge, 24 To 18 — Aurra, 26 To 19 — S. Robinson, 36 To 23 — Rufus, Ex To 25 — Cashmere, 31 To 28 — Material, 34 To 30 — Janet Jackson, Ex To 31 — R. Franklin, Ex To 33 — N.Y. Citi Peech Boys, Ex To 36 — Dazz Band, 37 To 34 — Four Tops, Ex To 40 — B. Wright. ADDS: Hall & Oates.

WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — MICHAEL JACKSON
 HOTS: Wolf, G. Washington, Jr., R. Parker, Jr., Gap Band, Yarbrough & Peoples, M. Joseph, C. Khan, M. Moore, L. Vandross, A. Bofill, T. Davis, Earth, Wind & Fire, M. Mel/D. Bootee, Soul Sonic Force, Four Tops, IndeeP, Culture Club, Hall & Oates, L. Richie, Nairobi. ADDS: M. Gaye, Con Funk Shun, Tavares, Kashif, Instant Funk. LP ADDS: Con Funk Shun.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — R. PARKER, JR.
 HOTS: C. Khan, DeBarge, M. Joseph, V. Mason, J. Taylor, M. Mel/D. Bootee, IndeeP, G. Washington, Jr., Gap Band. ADDS: Tavares.

WSOK — SAVANNAH — JAY BRYANT, PD — #1 — COMMODORES
 JUMPS: 8 To 4 — L. Vandross, 9 To 5 — Musical Youth, 15 To 7 — M. Mel/D. Bootee, 15 To 10 — L. Richie, 18 To 14 — Jonzun Crew, 19 To 15 — Michael Jackson, 20 To 17 — DeBarge, 27 To 19 — R. Crawford, 21 To 18 — Skyy, 28 To 25 — Black Diamond, 29 To 26 — Rufus, 30 To 27 — E. Mercury/R. Flack, Ex To 28 — T. Davis, Ex To 29 — M. Gaye, Ex To 30 — O'Bryan. ADDS: D. Ross, Bohannon, Dawson & Diggs, One Way, C. Earland, S.O.S. Band.

WWDM — SUMTER — BARBARA TAYLOR, PD
 HOTS: Goodie, J. Taylor, IndeeP, Gap Band, Michael Jackson, Earth, Wind & Fire, Cashmere, G. Clinton. ADDS: Attitude, Champaign, T. Lee, Secret Weapon, D. Richards, Culture Club, Whispers, Dawson & Diggs, R.D. Fields. LP ADDS: System, Aurra, Juicy, D. Grusin.

OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — MICHAEL JACKSON
 HOTS: Gap Band, E. King, R. Parker, Jr., P. Austin, G. Washington, Jr., M. Joseph, L. Richie, D. Summer, Dazz Band, M. Moore, DeBarge, Earth, Wind & Fire. ADDS: Culture Club, T. Brunson, Men At Work, D. Summer, K. Loggins, Hot Chocolate, Orbit, Alfonso, Soul Sonic Force, Jonzun Crew.

WKYS — WASHINGTON, D.C. — DONNIE SIMPSON, PD — #1 — GAP BAND
 HOTS: DeBarge, P. Austin, Michael Jackson, Musical Youth, M. Moore, Yarbrough & Peoples, C. Khan, L. Vandross, E. King, M. Jackson/P. McCartney, M. Gaye, L. Richie, Earth, Wind & Fire, Spinners, G. Washington, Jr., IndeeP, A. Bofill, A. Franklin, D. Summer, S. Robinson. ADDS: T. Basil, Hall & Oates, Culture Club, C. Carlton, T. Huff, P. Collins. LP ADDS: Juicy.

Industry Mourns Death Of Singer Karen Carpenter

(continued from page 5)

1970s, The Carpenters, and together they garnered 17 Top 20 singles and sold an estimated 60 million records worldwide. Their romantic, easy-listening hits such as "Close To You," "We've Only Just Begun," "There's a Kind of Hush" and "Solitaire" continue to be staples on MOR and A/C playlists and, at the time of her death, The Carpenters were in the process of recording a new album for A&M.

"Where she graced this world was with a song — a new song," said Rev. Charles A. Neal, who spoke at the funeral service. "Suddenly, in the midst of the rock era, the world was graced with a new song."

The service, held at the small United Methodist Church, was attended by scores of music industry members, fans, and family friends from the Downey area, a primarily working class suburb where Karen and her brother spent their adolescence before being signed by A&M Records co-founder Alpert in 1969. The singer was buried later in the afternoon during a private ceremony at Cypress Forest Lawn Mortuary.

Carpenter died at Downey Community Hospital, shortly after collapsing from a heart attack at her parent's home in the Los Angeles suburb. Although medical experts have classified her death as the result of heart failure, the Los Angeles County coroner's office is seeking to determine the exact cause, which was still undetermined at press time. Over the last one or two years the singer had suffered from anorexia nervosa, a psychological disorder characterized by severe, compulsive dieting that can lead to dangerous health problems.

Playboy Features Old And New Jazz

(continued from page 15)

salis, Branford Marsalis and Bobby McFerrin, Buddy Rich, Modern Jazz Quartet (featuring John Lewis, Milt Jackson, Percy Heath and Connie Kay), Spyro Gyra, Steps Ahead (featuring Michael Brecker, Peter Erskine, Eddie Gomez, Mike Mainieri and Elaine Elias), a "Tribute To Thelonious Monk" (featuring Kenny Barron, Charlie Rouse, Buster Williams and Ben Riley), Brazilian singer Tania Maria and the Gerald Wilson Orchestra of the '80s.

Second day (June 19) performers include: Count Basie and his Orchestra, Benny Carter Quartet, Joe Williams, Hubert Laws, Playboy Stars of the '80s (Alphonso Johnson, Ndugu, Dianne Reeves, Patrice Rushen and Tom Scott),

Video Music

(continued from page 18)

something different from what you would ordinarily get from MTV or *Night Flight*."

Showtime's Chernin noted that while the service will have "three or four major events along the Sinatra vein," he feels that the bulk of competitor HBO's original music programming "tends to be a little more MOR" than he would prefer for Showtime.

"We want to fill what I believe is a void right now in the major cable services," he said. "It's important to get the youth market now as a loyal audience and one of the ways to clearly accomplish that is by big music specials. We're talking about cross-promotions with rock stations in various markets and music stores for various shows, to get involved on more than one level with the act.

"MTV has clearly had a big impact on the pay TV business, but I think it clearly indicates that there can be some improvements made, that there can be some competition by offering something a little different."

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

Her death, however, came as a shock to her friends and family, who reported that she had seemingly recovered from her health disorder and a bout with harsh depression after the breakup of her marriage to a Newport Beach businessman in 1982. A photo session with past Grammy winners (The Carpenters won three Grammys in 1970 and 1971) at CBS-TV and the work on a new album appeared proof positive that she was putting her past problems behind and starting to begin a new life.

Born March 2, 1950 in New Haven, Conn., Carpenter moved to Downey in the early 1960s with her family, and began pursuing music actively in high school by playing drums in the marching band. After a stint with her brother and a friend of his in a group called The Carpenter Trio, Richard and Karen formed another band known as Spectrum which specialized in rock melodies with an emphasis on a slower tempo and soft pop melodies. After that team disbanded, the siblings produced some demo tapes which were rejected by several record producers until studio man Jack Daugherty took the material to Alpert.

Although their first LP, "Offering," failed to chart, it heralded their second effort, "Close To You," which reached the top positions on both the albums and singles charts. Over the course of their career, The Carpenters earned numerous awards, including an Oscar for 1970's Best Song of the Year ("For All We Know," from the film *Lovers and Other Strangers*), hosted a summer variety television show on NBC, and performed before sellout audiences across the country. The team's last Top 20 singles success came in 1981 with "Touch Me When We're Dancing."

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

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

In addition to the two days at the Hollywood Bowl, the Playboy Jazz Festival will again include a number of community events throughout the city. To kick off the festival, Playboy will be one of the co-sponsors of the King Harbor Bill Cosby Celebrity Tennis Tournament May 14-15. That will be followed May 29 by a Collegiate Jazz Band contest, with first prize being the opportunity to open one of the Hollywood Bowl dates. Also, for senior citizens, the Watts Labor Action Center will be the site of a concert by the Air Force Band.

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

All of the community events will be free of charge.

Thiele Labels Bow

(continued from page 12)

Signature masters from the 40s. Other artists with forthcoming titles include Shelley Manne, Johnny Hodges, Earl Hines and Erroll Garner. Some of these titles have never been released, and all of them have been unavailable in the last 10 years.

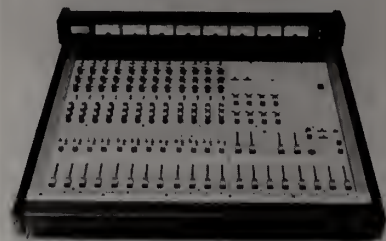
"The first five releases established the label," stated Thiele, adding that his artist roster would include "jazz, MOR pop and some contemporary but not hard rock." As for new artists, "I'll find this guitar player or that singer and go from there. I've always been successful in finding new and exciting talent."

To help launch the new label, Thiele attended MIDEM last month. He said he is currently negotiating with 15 foreign companies as a result of the convention.

TASCAM Bows M-50 Mixing Console

LOS ANGELES — Tascam has introduced a new mixing console designed for recording basic tracks and overdubbing, as well as mixdown. The 12"x8" console, tagged M-50, features multiple inputs per channel, re-assignable submixes and complete monitoring capability.

Each of the M-50's 12 input channels has three switch-selectable inputs, in addition to electronically balanced XLR mic input and a tape input. Two channels have RIAA Phono inputs for playing effects library or reference disks, while two channels have instrument inputs serving as "direct boxes." Eight of the channels have Line inputs. The eight main mixing busses facilitate one-take, 8-track recording, while



Tascam M-50 Console

simplifying normal overdubbing.

Performer cues, effects send, remote feeds, or stage monitor (foldback) mixes can be done utilizing two completely independent, auxiliary stereo mixing systems. Talkback mic, with CR monitor muting to prevent feedback, is part of the complete control room and studio monitor facilities that come along with the M-50, as well as a slate/tone test oscillator. Stereo solo "in place" allows the monitors to be used to check each channel or whole portions of the mix, while pre-fader listen permits level trim, pre-roll cues or input source identification before the channel is brought into the mix.

Other features in the M-50 include 3-band sweep-type parametric EQ on each channel, and a bridge housing eight output buss VU meters with peak LEDs. Switches on the bridge can select rear panel external meter inputs for monitoring effects, tape machine returns, remote feeds, etc.

The M-50 is designed for rapid 8-track (or 4-track) mixing in ad agencies, video post production rooms and multi-media facilities. It is also suitable for small-club P.A., final film assembly or broadcast on-air mixing.

California Sales Tax

(continued from page 8)

woes might be eased.

Regarding the recording industry, the recently passed AB 2871, which was sponsored by Assemblywoman Gwen Moore (D-Los Angeles), would be affected. The bill, signed into law Sept. 10, 1982 by former Gov. Edmund G. Brown, Jr., was designed to exempt independent producers, engineers, production companies and studios from state sales taxation for all personal services rendered leading to the fabrication of a master tape (**Cash Box**, Sept. 25, 1982).

When the bill was passed, it ended a year-long struggle between the State Board of Equalization, which had interpreted the 1975 California Tax code to mean it could collect such taxes, and the California Entertainment Organization (CEO), which held that the state board interpreted the law incorrectly.

In recent months, CEO officials, led by producer/manager David Robinson, have been meeting with members of the State Board of Equalization to draft new regulations for implementation of AB 2871.

SESSION MIX

Le Studio out in Morin Heights, Quebec (Canada) has been playing host to a number of top-selling recording acts, including superstar groups The Police and Asla. The Police have been putting the finishing touches on their new album, with **Hugh Padgham** engineering and co-producing. **Mike Stone** has been producing and co-engineering the new Asla LP, with **Le Studio's Paul Northfield**. Among the other acts at **Le Studio** were April Wine and Rush. All the groups are mixing their projects on the JVC digital recording system.

Vancouver-based rockers **Chilliwack** were recently recorded in concert for a television special, produced by **Rock Video Prods.** The **Enactron** mobile truck was used for the taping.

At the Enactron-affiliated **Magnolia** Sound studios in North Hollywood, Calif., guitarist **Leo Kottke** is recording his next album, with **T-Bone Burnett** producing. Also at **Magnolia** has been new artist **Delia Bell**, whose Warner Bros. debut is being produced by labelmate **Emmylou Harris** and **Jack Nitzsche** who completed scoring and producing the 20th Century-Fox motion picture release *Without A Trace*.

Farther west, at **Village Recorder**, **Tommy Tutone** has been laying down tracks for a new Columbia record with **Ed Thacker** producing and engineering, and **Cliff Jones** assisting. Prior to that, **Fleetwood Mac** was in doing overdubs and mixing for its Home Box Office concert special, with **Ken Caillat** producing and co-engineering, along with **Gary Lubow**. **Robin Laine** assisted.

At Hollywood's **Sound Lab Studios**, singer/songwriter **Chris Bennett** wrapped up her first major recording session, with **Tom Saviano** producing and **Juergen**

Koppers engineering.

At **Group IV Recording**, **Englebert Humperdinck** laying down tracks for an upcoming **Love Boat** segment, with **Dennis Sands** engineering and **John Oliver** conducting.

Nashville hopping with plenty of studio activity, including sessions at **Soundshop**, **Emerald**, **Stargem** and **Bullet**. At the **Soundshop**, MCA's **Lee Greenwood** is finishing up work on his new LP, with **Jerry Crutchfield** producing and **Ernie Winfrey** engineering. **Winfrey** has also been behind the boards for sessions with RCA's **Razzy Bailey**. MCA's **Kippl Brannon** still in with **Buddy Killen** overseeing production and **Mike Bradley** engineering. CBS' **Bobby Bare** producing his own sessions, with **Bradley** engineering. Producer **Killen** has also been in the studio with **Warner Bros.** recording **T.G. Sheppard**, **Winfrey** engineering. On the gospel side, **The Williams Brothers** have been cutting a new record for **Word Inc.** with **Andy Tolbrd** producing and **Travis Turk** and **Winfrey** sharing engineering duties.

Other gospel action has included work on an artist video presentation reel for **CBS/Priority Records** at **Bullet (Audio/Video) Recording**, featuring **B.J. Thomas**, **Johnny Rivers**, **Cynthia Clawson**, **Bob Bennett**, **Carmen**, and **Johnny Cash**. **Jay Griffin** produced, with **Ted Riggs** directing.

Among the acts recording at **Emerald Sound**: **Johnny Lee**, **Conway Twitty**, **Sabrina Venessa** and **Gary Morris**, while mixing was being done on a new single from **Eddie Rabbitt's "Radio Romance"** LP.

Another name from the past pops up again in Nashville. **Tommy Roe** ("Shella," etc.) has been at work on some new tracks, which were being mixed at **Stargem** by producer **Nelson Larkin** along with **Tommy Sims**.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Effective immediately, PolyGram Discos S.A. has moved to new headquarters, located at Hipolito Yrigoyen 1628, fourth floor. The building of the previous location has been sold.

Alberto Luna, artistic manager of Sicamericana, has formed his own radio-TV production company, retaining his post at the company. The new venture has blueprints also for a movie and represents several artists, including recently formed group **Autobus**.

Jorge Nalman, who is in charge of international repertoire at Editorial Musical Korn, traveled to Brazil to get in touch with labels and the Intersong representative in that market. As we have reported before, he has been also recently in Uruguay to meet Spanish chanteur **Julio Iglesias** during his visit to the cities of Montevideo and Punta del Este.

Most of the top local artists of rock music are attending and performing at the La Falda music festival, in the province of Cordoba. Although traditionally the most important festivals in the interior have always featured folklore, the appearance of **Juan Carlos Baglietto** at a national level last year through La Falda has focused the attention of many labels on this event.

Mercedes Sosa has ended her series of dates covering the entire country in what has been considered by many the most important tour of recent times. In Buenos Aires, Sosa gathered nearly 40,000 people per evening at two stances in the Ferro Carril Oeste stadium, while concerts in the interior were also usually performed at soccer fields. **Daniel Grinbank** has been the manager and impresario of the tour. Mercedes records for PolyGram.

Microfon is enjoying good sales with the soundtrack of *E.T.* the **Steven Spielberg** movie that is the only hit on the local movie scene. The label has also released an album with tunes from this one and other Spielberg films, with good acceptance.

Silvina Garre, who started a career singing with **Juan Carlos Baglietto** and his group, is now recording her first solo album for EMI. The record will be released next April. **mguel smirnoff**

Japan

TOKYO — "We have to concentrate our efforts on the settlement of controversial and complicated problems this year, in which the so-called record rental shops and rental shops and revision of the copyright laws are included," said Japan Phonograph Record Assn. (JPRA) president **Takami Shobochi** at the organization's new years reception Jan. 6. "We are now looking with deep concern at the unprecedented sales drop in 1982, which for the first time in 20 years failed to increase over the previous

year. We believe the main reason for that was the rapid increase of record rental shops, so we have to promote the new law before the Diet (parliament) that will control these shops."

On the retail level, New Year's holiday sales in Tokyo showed mixed results. Shikjuku-Kotani and Teitomusen, two large metropolitan area chains, reported sales increases of 15-20% over the same period last year. On the other hand, a number of small stores in the downtown area were even or a bit down from last year. Big sellers in the domestic category included **Hiroshi & Keybou, Elsaku Ookawa, Akina Nakamori** and **Takashi Hosokawa**. International acts doing well included **Julio Iglesias**, the late **John Lennon** and **Led Zeppelin**. In the big outlets in the cities of Sapporo, Sendai, Yokohama, Osaka, Hiroshima and Fukuoka, retail sales were up slightly over last year. Most of the dealers surveyed by **Cash Box**, both in Tokyo and the other cities, cited exceptionally good weather as a cause for the good sales.

kozo otsuka

United Kingdom

LONDON — Following the final troupe of U.K. music biz people who filtered back to London from Cannes last week, the general consensus of opinion concerning the 17th annual MIDEM was overtly negative. Many key industry personnel expressed disappointment over the new exhibition palais. Complaints about the claustrophobic and muddled nature of the general hall layout — have been constantly reiterated, despite the fact that it was designed by an English architect. Many people have complained about the austere, sterile (recessionary?) atmosphere, with no glamour or showmanship evident. Where was the flair, flamboyance and showmanship that used to make the music business crazy, but profitable! That was the general tone of U.K. *Music & Video Week* editorial comment on MIDEM, which the majority of the U.K. business agrees with.

Sadly, *Music & Video Week's* rival, the other U.K. trade magazine, *Record Business* cannot survive any longer and is closing its doors indefinitely next week. The journal, run by **Brian Mulligan** and **John Hayward** with ex-L.A. *Cash Box* staffer **Patti Thomas** heading up the research department, did much to support and nurture the thriving indie label scene in the U.K. . . Virgin Video in conjunction with Maxell Tapes, is set to release the first ever video single on Feb. 14. The video single features three tracks from Virgin mega band **Human League** — "Don't You Want Me," "Love Action" and "Mirror Man" — and retails at 10 pounds 99 pence (\$17).

nick underwood



DIAMONDS FOR I MUSICI — During their recent tour of Holland, each member of I Musici received a platinum record with an inset diamond to commemorate a total worldwide record sales of 10 million units, and for sales of Vivaldi's "Four Seasons" in excess of 25,000 units in Holland. The presentation took place at Amsterdam's Concertgebouw with Italy's Ambassador to Holland, His Excellency E. Mario Bolasco, making the actual presentation. The concert also marked the group's 30th anniversary. Next month, Philips expects to release a new digital recording of "Four Seasons" by I Musici with soloist Pina Carmirelli.

WEA U.K. Starts Discount Program For Singles, LPs

by Nick Underwood

LONDON — WEA Records U.K. has implemented two new marketing strategies in an effort to pep up sluggish mid-winter sales. WEA will run a discount program on selected singles and LPs and push it with a TV blitz.

The retail campaign, formulated in conjunction with the massive HMV chain of record stores, is based on six of WEA's current singles and LP releases. Six new singles releases will be priced at 99 pence (\$1.52). Anyone purchasing one of these singles receives a 50 pence (75 cents) voucher that is redeemable against the cost of a corresponding WEA LP by the same artist.

Featured Product

Product involved in this pricing cut includes: Christopher Cross, "All Right" (single), "Another Page" (LP); Eric Clapton, "I've Got A Rock 'n' Roll Heart" (single), "Money And Cigarettes" (LP); Linda Ronstadt, "I Knew You When" (single),

"Get Closer" (LP); Fleetwood Mac, "Oh Diana" (single), "Mirage" (LP); Echo And The Bunnymen, "The Cutter" (single), "Porcupine" (LP); Donald Fagan, "New Frontier" (single), "The Nightfly" (LP).

Commenting on the two-week campaign, Stewart Till, WEA marketing manager, said: "The aims are two-fold. First, the reduced price will boost singles sales, and second, the voucher scheme will get them back into the stores to buy the LPs at a reduced rate."

The same product releases, excluding Ronstadt and Fagan, and including Foreigner's "Records" LP and Incantation's "Cacharpaya," will be the subject of a two-and-a-half minute television commercial to be screened on the Channel 4 rock show, *The Tube*. The commercial effectively monopolizes the entire length of a British commercial break on TV and features a series of video clips related to each act. The TV campaign will work in conjunction with over 20 record stores over the next few weeks.

The stores will offer the albums at a special reduced rate of 3 pounds 99 pence (\$6.00). "It represents a unique opportunity to hit a pure target market. By taking over the whole of a commercial break we hope for maximum effect," explained Till.

Polydor Int'l Taps Auffray, Kaundinya

HAMBURG — Franz Auffray has been named vice president A&R/marketing, while Peter J. Kaundinya has been appointed vice president, business affairs and legal, for Polydor International. The announcement was made by Polydor International president Rudolf Grassner.

Auffray, who'll now be responsible for A&R acquisitions and international artist development in his new post, joined Polydor International in 1980 as manager of the product marketing department. He has previously served, at various times, as a staff producer with Barclay Records and as director of A&R and International with Decca Records in Paris. He has also been an independent producer.

Kaundinya joined PolyGram in 1970 after graduating from the Law Faculty at Hamburg University, heading up the legal department of Deutsche Grammophon Gesellschaft/Hamburg from 1972-1979. He subsequently served as legal advisor to Polydor International GmbH. Most recently, he has held the position of director, legal and business affairs, for the PolyGram Publishing division, which includes the Chappell and Intersong Publishing companies.

Headquartered in Hamburg, Polydor International is the popular repertoire division of PolyGram GmbH. Polydor's artist roster includes such acts as James Last, ABBA, the Bee Gees, Barclay James Harvest, Jean-Michel Jarre and Level 42.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Ovidame** — Pimpinela — CBS
- 2 **Perdoname** — Silvestre/A.del Boca — Music Hall
- 3 **Che Pibe** — Raul Porchetto/Leon Gleco — Music Hall
- 4 **Da Da Da** — Trio — PolyGram
- 5 **Me Enamoro** — Leonardo Jury — Microfon
- 6 **Ojo De Tigre** — Survivor — CBS
- 7 **Juntos** — Veronica Castro — RCA
- 8 **Abacadabra** — Steve Miller — PolyGram
- 9 **El Dia Antes** — ABBA — RCA
- 10 **Uno Mas Uno** — Luis Miguel — EMI

TOP TEN LPs

- 1 **Pimpinela** — CBS
- 2 **17 Top Hits** — various artists — PolyGram
- 3 **Momentos** — Julio Iglesias — CBS
- 4 **Las Locuras De . . .** — Los Parchis — Tonodisc
- 5 **40** — Los Iracundos — RCA
- 6 **Celeste Carballo** — Celeste Carballo — SG/Interdisc
- 7 **Exclusivo Para Disc Jockey** — various artists — Interdisc
- 8 **Con Ganar** — Camilo Sesto — Ariola/Microfon
- 9 **En Conclerto** — Pedro y Pablo — Music Hall
- 10 **Cancones Para Conocernos** — Litto Nebbia — RCA

—Prensario

Italy

TOP TEN 45s

- 1 **Carletto** — Corrado — Durium
- 2 **Words** — F.R. David — CBS/Carrere
- 3 **Hard To Say I'm Sorry** — Chicago — WEA/Full Moon
- 4 **Non Slamo In Pericolo** — Pooh — CGD
- 5 **Your Eyes** — Cook Da Books — Delta
- 6 **Canzone Del Puffi** — Cristina D'Avena — Five
- 7 **Ballo Ballo** — Raffaella Carrà — CGD/Hispavox
- 8 **Der Kommlissar** — Falco — CGD/A&M
- 9 **Wot** — Captain Sensible — CBS/A&M
- 10 **Piccolo Amore** — Ricchi e Poveri — Baby

TOP TEN LPs

- 1 **L'Arca Di Noe** — Franco Battiato — EMI
- 2 **Ale O O'** — Claudio Baglioni — CBS
- 3 **John Lennon Collection** — EMI/Parlophone
- 4 **Via Tagliamento 1965-1970** — Renato Zero — RCA/Zeroland
- 5 **Moment** — Julio Iglesias — CBS
- 6 **Love Over Gold** — Dire Straits — PolyGram/Vertigo
- 7 **Mamma Marla** — Ricchi e Poveri — Baby
- 8 **Famous Last Words** — Supertramp — CBS/A&M
- 9 **Un . . . Uh . . .** — Adriano Celentano — CGD/Clan
- 10 **Fragole Infinitie** — Alberto Fortis — PolyGram/Philips

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 **Down Under** — Men At Work — Epic
- 2 **Sign Of The Times** — Bellestars — Stiff
- 3 **Too Shy** — Kajagoogoo — EMI
- 4 **Electric Avenue** — Eddy Grant — Ice
- 5 **The Cutter** — Echo & The Bunnymen — Karova
- 6 **New Year's Day** — U2 — Island
- 7 **Gloria** — Laura Branigan — Atlantic
- 8 **Last Night A DJ Saved My Life** — Indeep — Sounds Of New York
- 9 **Wham Rat** — Wham! — Innervision
- 10 **You Can't Hurry Love** — Phil Collins — Virgin

TOP TEN LPs

- 1 **Business As Usual** — Men At Work — Epic
- 2 **Fellie** — The Stranglers — Epic
- 3 **Hello, I Must Be Going!** — Phil Collins — Virgin
- 4 **Night And Day** — Joe Jackson — A&M
- 5 **The Art Of Falling Apart** — Soft Cell — Some Bizarre
- 6 **Raiders Of The Pop Charts** — various artists — Ronco
- 7 **Cacharpaya** — Incantation — Beggar's Banquet
- 8 **Live Evil** — Black Sabbath — Vertigo
- 9 **The John Lennon Collection** — Parlophone
- 10 **Thriller** — Michael Jackson — Epic

—Melody Maker

CASH BOX TOP 100 ALBUMS

February 19, 1983

| Title, Artist, Label, Number, Distributor | Weeks On 2/12 Chart | Weeks On 2/12 Chart | Weeks On 2/12 Chart |
|--|---------------------|---------------------|---------------------|
| 1 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37978) CBS | 1 | 33 | |
| 2 THRILLER MICHAEL JACKSON (Epic QE 38112) CBS | 2 | 9 | |
| 3 THE DISTANCE BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP | 3 | 6 | |
| 4 BUILT FOR SPEED STRAY CATS (EMI America ST-17070) CAP | 4 | 35 | |
| 5 H2O DARYL HALL & JOHN OATES (RCA AFL 1-4383) RCA | 5 | 17 | |
| 6 LIONEL RICHIE (Motown 6007 ML) IND | 6 | 18 | |
| 7 GET NERVOUS PAT BENATAR (Chrysalis CHR 1396) CBS | 7 | 14 | |
| 8 THE NYLON CURTAIN BILLY JOEL (Columbia TC 38200) CBS | 8 | 19 | |
| 9 HELLO, I MUST BE GOING PHIL COLLINS (Atlantic 80035-1) WEA | 10 | 13 | |
| 10 SPRING SESSION M MISSING PERSONS (Capitol ST-12228) CAP | 11 | 17 | |
| 11 COMBAT ROCK THE CLASH (Epic FE 37689) CBS | 9 | 37 | |
| 12 RECORDS FOREIGNER (Atlantic 7 80999-1) WEA | 14 | 9 | |
| 13 RIO DURAN DURAN (Harvest ST-12211) CAP | 20 | 10 | |
| 14 IV TOTO (Columbia FC 37728) CBS | 18 | 45 | |
| 15 TRANS NEIL YOUNG (Gaffan GHS 2018) WEA | 16 | 5 | |
| 16 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL | 17 | 42 | |
| 17 FRIEND OR FOE ADAM ANT (Epic ARE 38370) CBS | 19 | 17 | |
| 18 FRONTIERS JOURNEY (Columbia QC 38504) CBS | — | 1 | |
| 19 MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197) CBS | 13 | 14 | |
| 20 LONG AFTER DARK TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR-5360) MCA | 12 | 14 | |
| 21 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS | 24 | 39 | |
| 22 PYROMANIA DEF LEPPARD (Mercury 810 308-1 M-1) POL | 42 | 2 | |
| 23 EMOTIONS IN MOTION BILLY SOUIER (Capitol ST-12216) CAP | 23 | 29 | |
| 24 NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA | 22 | 22 | |
| 25 WORLDS APART SAGA (Portrait ARR 38246) CBS | 28 | 17 | |
| 26 1999 PRINCE (Warner Bros. 9 23720-1F) WEA | 25 | 14 | |
| 27 THREE LOCK BOX SAMMY HAGAR (Gaffan GHS 2021) WEA | 31 | 9 | |
| 28 FAMOUS LAST WORDS SUPERTRAMP (A&M SP-3732) RCA | 15 | 15 | |
| 29 GREATEST HITS LITTLE RIVER BAND (Capitol ST-12247) CAP | 27 | 12 | |
| 30 ANOTHER PAGE CHRISTOPHER CROSS (Warner Bros. 9 23757-1) WEA | — | 1 | |
| 31 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398) CBS | 39 | 12 | |
| 32 LEXICON OF LOVE ABC (Mercury SRM-4059) POL | 29 | 25 | |
| 33 OLIVIA'S GREATEST HITS VOL. 2 OLIVIA NEWTON-JOHN (MCA-5347) MCA | 33 | 21 | |
| 34 NEVER SURRENDER TRIUMPH (RCA AFL1-4382) RCA | 41 | 4 | |
| 35 DAYLIGHT AGAIN CROSBY, STILLS & NASH (Atlantic SD 19360) WEA | 34 | 32 | |
| 36 SPEAK OF THE DEVIL OZZY OSBOURNE (Jat ZX2 38350) CBS | 21 | 11 | |
| 37 BEATITUDE RIC OCASEK (Gaffan GHS 2022) WEA | 40 | 5 | |
| 38 THE YOUTH OF TODAY MUSICAL YOUTH (MCA-5389) MCA | 46 | 6 | |
| 39 I CAN'T STAND STILL DON HENLEY (Asylum EL-60048) WEA | 32 | 25 | |
| 40 GREATEST HITS DAN FOGELBERG (Full Moon/Epic QE 38308) CBS | 30 | 15 | |
| 41 FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235) CBS | 36 | 19 | |
| 42 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) RCA | 35 | 49 | |
| 43 LIVE EVIL BLACK SABBATH (Warner Bros. 9 23742-1 G) WEA | 55 | 3 | |
| 44 HEARTLIGHT NEIL DIAMOND (Columbia TC 38359) CBS | 37 | 19 | |
| 45 HERE COMES THE NIGHT BARRY MANILOW (Arista AL 9610) IND | 38 | 11 | |
| 46 CUT GOLDEN EARRING (21 T1-1-9004) POL | 58 | 12 | |
| 47 THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1) WEA | 45 | 11 | |
| 48 MONEY AND CIGARETTES ERIC CLAPTON (Duck/Warner Bros. 9 23773-1) WEA | — | 1 | |
| 49 HIGH ADVENTURE KENNY LOGGINS (Columbia TC 38127) CBS | 50 | 23 | |
| 50 SPECIAL BEAT SERVICE THE ENGLISH BEAT (I.R.S./A&M SP 70032) RCA | 51 | 18 | |
| 51 CODA LED ZEPPELIN (Swan Song/Atco 7 90051-1) WEA | 26 | 10 | |
| 52 LOVE OVER GOLD DIRE STRAITS (Warner Bros. 9 23728-1) WEA | 54 | 20 | |
| 53 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS | 48 | 47 | |
| 54 THE SINGLES ABBA (Atlantic 80036-1-G) WEA | 47 | 11 | |
| 55 ALL THE GREAT HITS COMMODORES (Motown 6028 ML) IND | 49 | 12 | |
| 56 GET LUCKY LOVERBOY (Columbia FC 37638) CBS | 59 | 67 | |
| 57 CHAKA KHAN (Warner Bros. 9 23729-1) WEA | 43 | 11 | |
| 58 GREATEST HITS RAY PARKER, JR. (Arista AL 9612) IND | 53 | 12 | |
| 59 MIRAGE FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA | 44 | 32 | |
| 60 SHOWTIME THE J. GEILS BAND (EMI America SO-17087) CAP | 56 | 12 | |
| 61 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. OWS 3891) WEA | 67 | 13 | |
| 62 WINDS OF CHANGE JEFFERSON STARSHIP (Grunt BXL1-4372) RCA | 52 | 17 | |
| 63 THE EVER POPULAR TORTURED ARTIST EFFECT TODD RUNDGREN (Baarsville 0 23732-1) WEA | 69 | 5 | |
| 64 TOUCH THE SKY SMOKEY ROBINSON (Tarnia/Motown 8030TL) IND | 72 | 4 | |
| 65 SCREAMING FOR VENGEANCE JUDAS PRIEST (Columbia FC 38160) CBS | 61 | 32 | |
| 66 GET CLOSER LINDA RONSTADT (Asylum 9 80185-1) WEA | 60 | 19 | |
| 67 PROPOSITIONS BAR-KAYS (Mercury SRM-1-4065) POL | 68 | 15 | |
| 68 AEROBIC SHAPE-UP II JOANIE GREGGAINS (Parada/Patar Pan PA 106) IND | 76 | 9 | |
| 69 IT'S HARD THE WHO (Warner Bros. 9 23731-1) WEA | 57 | 23 | |
| 70 CREATURES OF THE NIGHT KISS (Casablanca NBLP 7270) POL | 73 | 12 | |
| 71 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL 1-4373) RCA | 63 | 30 | |
| 72 SINGLES — 45's AND UNDER SQUEEZE (A&M SP-4922) RCA | 78 | 11 | |
| 73 WORD OF MOUTH TONI BASIL (Chrysalis CHR 1410) CBS | 65 | 18 | |
| 74 PONCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS | 92 | 4 | |
| 75 PETER GABRIEL (Gaffan GHS 2011) WEA | 66 | 21 | |
| 76 REACH RICHARD SIMMONS (Elektra E160122F) WEA | 80 | 38 | |
| 77 TROUBLE IN PARADISE RANDY NEWMAN (Warner Bros. 9 23755-1) WEA | 89 | 3 | |
| 78 THE NIGHTFLY DONALD FAGEN (Warner Bros. 9 23696-1) WEA | 70 | 17 | |
| 79 DAWN PATROL NIGHT RANGER (Boardwalk NB-33259-1) IND | 97 | 5 | |
| 80 AEROBIC SHAPE-UP JOANIE GREGGAINS (Parada/Patar Pan 104) IND | 82 | 44 | |
| 81 TOO TOUGH ANGELA BOFILL (Arista AL 9616) IND | 96 | 5 | |
| 82 TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12233) CAP | 79 | 16 | |
| 83 SIGNALS RUSH (Mercury SRM-1-4083) POL | 64 | 21 | |
| 84 MORE JAZZERCISE JUDI SHEPPARD MISSETT (MCA-5375) MCA | 85 | 15 | |
| 85 DECEMBER GEORGE WINSTON (Windham Hill C-1025) IND | 86 | 9 | |
| 86 THE JOHN LENNON COLLECTION (Gaffan GHSP 2023) WEA | 62 | 13 | |
| 87 HIMSELF BILL COSBY (Motown 8026 ML) IND | 90 | 11 | |
| 88 NERUDA RED RIDER (Capitol ST-12228) CAP | 109 | 3 | |
| 89 ON THE ONE DAZZ BAND (Motown 6031 ML) IND | 105 | 3 | |
| 90 VANITY 6 (Warner Bros. 9 23716-1) WEA | 93 | 21 | |
| 91 GET LOOSE EVELYN KING (RCA AFL1-4337) RCA | 95 | 24 | |
| 92 QUIET LIES JUICE NEWTON (Capitol ST-12210) CAP | 94 | 39 | |
| 93 LIVING MY LIFE GRACE JONES (Island/Atco 7 90018-1) WEA | 74 | 11 | |
| 94 FOREVER NOW THE PSYCHEDELIC FURS (Columbia ARC 3826) CBS | 98 | 19 | |
| 95 DON'T PLAY WITH FIRE PEABO BRYSON (Capitol ST-12241) CAP | 84 | 12 | |
| 96 BRANIGAN LAURA BRANIGAN (Atlantic SD 19288) WEA | 81 | 25 | |
| 97 GAP BAND IV THE GAP BAND (Total Exparianca/TE-1-3001) POL | 114 | 37 | |
| 98 SOMETHING'S GOING ON FRIDA (Atlantic 80013-1) WEA | 122 | 15 | |
| 99 WHAT TIME IS IT? THE TIME (Warner Bros. 9 23701-1) WEA | 101 | 23 | |
| 100 ANNIE ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS | 91 | 40 | |

Cash Box Top Albums/101 to 200

February 19, 1983

| | Weeks On | 2/12 Chart |
|--|----------|------------|
| 101 ASIA | 8.98 | 87 47 |
| 102 WILD THINGS RUN FAST | 8.98 | 77 14 |
| 103 EYE IN THE SKY | 8.98 | 100 36 |
| 104 HEARTBREAKER | 8.98 | 83 18 |
| 105 JANET JACKSON | 6.98 | 99 17 |
| 106 A FLOCK OF SEAGULLS | 8.98 | 75 40 |
| 107 OH, NO! IT'S DEVO | 8.98 | 88 14 |
| 108 CHICAGO 16 | 8.98 | 71 36 |
| 109 THE OTHER SIDE OF THE RAINBOW | 8.98 | 111 15 |
| 110 IT'S ALRIGHT | 8.98 | 104 9 |
| 111 MEMORIES | --- | 123 5 |
| 112 HOOKED ON SWING | 8.98 | 106 52 |
| 113 CAROL HENSEL'S EXERCISE & DANCE PROGRAM - VOLUME 3 | 8.98 | 126 10 |
| 114 DIG THE NEW BREED | 8.98 | 116 5 |
| 115 12 GREATEST HITS VOL. II | --- | 113 39 |
| 116 ALL THIS LOVE | 8.98 | 128 4 |
| 117 NO CONTROL | --- | 108 33 |
| 118 SILK ELECTRIC | 8.98 | 119 18 |
| 119 VANDENBERG | 8.98 | 133 9 |
| 120 CATS | 16.98 | 121 5 |
| 121 TOO-RYE-AY | 8.98 | 162 2 |
| 122 MEN WITHOUT WOMEN | 8.98 | 125 15 |
| 123 BLINDED BY SCIENCE | 5.98 | 156 3 |
| 124 GREATEST HITS | 8.98 | 124 123 |
| 125 FEELS SO RIGHT | --- | 112 102 |
| 126 TO THE MAX | 8.98 | 127 15 |
| 127 HERE TO STAY | --- | 138 4 |
| 128 NOW AND FOREVER | 8.98 | 130 36 |
| 129 LOVE WILL TURN YOU AROUND | 8.98 | 110 31 |
| 130 AS ONE | 8.98 | 103 21 |
| 131 NEBRASKA | --- | 107 20 |
| 132 THE MESSAGE | 8.98 | 120 19 |
| 133 GUTS FOR LOVE | --- | 146 4 |
| 134 SCANDAL | --- | 158 3 |
| 135 IF THAT'S WHAT IT TAKES | 8.98 | 102 26 |

| | Weeks On | 2/12 Chart |
|--|----------|------------|
| 136 ESCAPE | --- | 145 81 |
| 137 AMERICAN MADE | 8.98 | --- |
| 138 PLEASURE VICTIM | 6.98 | 159 2 |
| 139 QUARTET | --- | 149 4 |
| 140 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) | --- | 139 75 |
| 141 ANNE MURRAY'S GREATEST HITS | 8.98 | 142 155 |
| 142 COMPUTER GAMES | 8.98 | 147 12 |
| 143 TYRONE DAVIS | 8.98 | 153 4 |
| 144 THE ART OF FALLING APART | 8.98 | --- |
| 145 TUNE UP WITH THE HITS | --- | 155 4 |
| 146 SHUTTERED ROOM | 8.98 | 148 19 |
| 147 E.T. THE EXTRA-TERRESTRIAL | 11.98 | 129 12 |
| 148 RADIO ROMANCE | 8.98 | 115 16 |
| 149 UTOPIA | 8.98 | 134 20 |
| 150 S.O.S. III | --- | 140 13 |
| 151 GREATEST HITS, VOLUME 2 | 8.98 | 117 15 |
| 152 SKYYJAMMER | 8.98 | 131 14 |
| 153 WW II | 8.98 | 118 18 |
| 154 THE JAZZ SINGER | 8.98 | 135 16 |
| 155 GREATEST HITS | 8.98 | 132 20 |
| 156 CUTS LIKE A KNIFE | 6.98 | --- |
| 157 NO-MAN'S LAND | --- | 143 12 |
| 158 HEAVEN 17 | 6.98 | 171 2 |
| 159 JACKI SORENSEN'S AEROBIC DANCING | 8.98 | 168 4 |
| 160 PARTY, PARTY | 8.98 | 150 6 |
| 161 SIDE KICKS | 6.98 | --- |
| 162 CASINO LIGHTS - RECORDED LIVE AT MONTREUX, SWITZERLAND | 8.98 | 154 16 |
| 163 THE RHYTHM & THE BLUES | 8.98 | 169 4 |
| 164 STATES OF EMERGENCY | 8.98 | 166 5 |
| 165 BELLA DONNA | 6.98 | 174 5 |
| 166 HOOKED ON SWING 2 | 8.98 | --- |
| 167 THE WINNING HAND | --- | 170 4 |

| | Weeks On | 2/12 Chart |
|--|----------|------------|
| 168 BLACKOUT | 8.98 | 160 48 |
| 169 REMATCH | 8.98 | 172 4 |
| 170 TOOTSIE | 8.98 | --- |
| 171 GREATEST HITS | 8.98 | --- |
| 172 CALL OF THE WEST | 8.98 | 178 2 |
| 173 DAYS OF INNOCENCE | 8.98 | 175 5 |
| 174 THE SINGLES 1969-1973 | --- | --- |
| 175 DONNA SUMMER | 8.98 | 177 29 |
| 176 SUCCESS HASN'T SPOILED ME YET | 8.98 | 136 48 |
| 177 RIT/2 | 8.98 | 141 13 |
| 178 FINESSE | 8.98 | --- |
| 179 CHARIOTS OF FIRE | 8.98 | 181 71 |
| 180 20 GREATEST HITS | 9.98 | 157 14 |
| 181 LAST DATE | 8.98 | 137 16 |
| 182 HANK WILLIAMS, JR.'S GREATEST HITS | 8.98 | 163 20 |
| 183 ONE DOWN | 8.98 | 183 4 |
| 184 HOOKED ON CLASSICS | 8.98 | 161 66 |
| 185 JUST SYLVIA | 8.98 | 165 28 |
| 186 BLIZZARD OF OZZ | --- | 173 6 |
| 187 INCOGNITO | 8.98 | 167 19 |
| 188 JUMP TO IT | 8.98 | 152 29 |
| 189 DIVER DOWN | 8.98 | 182 42 |
| 190 STEEL BREEZE | 6.98 | 193 22 |
| 191 JUST AIN'T GOOD ENOUGH | 8.98 | 184 14 |
| 192 DIARY OF A MADMAN | --- | 176 66 |
| 193 BIGGEST HITS | --- | 164 9 |
| 194 PICTURES AT ELEVEN | 8.98 | 151 31 |
| 195 JEFFREY OSBORNE | 8.98 | 185 36 |
| 196 AN OFFICER AND A GENTLEMAN | 8.98 | 186 18 |
| 197 E.T. THE EXTRA-TERRESTRIAL | 9.98 | 179 35 |
| 198 ABSOLUTELY LIVE | 11.98 | 144 14 |
| 199 TRUE LOVE | 8.98 | 180 13 |
| 200 VISIONS OF THE LIGHT | 8.98 | 192 10 |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | | | | | | | | |
|----------------------|---------|------------------------|--------------|--------------------|---------|---------------------|--------------|-------------------------|----------|--------------------|-----|
| A Flock of Seagulls | 106 | Cosby, iBill | 87 | Hagar, Sammy | 27,169 | Manchester, Melissa | 171 | Rabbit, Eddie | 148 | Supertramp | 28 |
| ABBA | 54 | Cougar, John | 16 | Haggard & Nelson | 74 | Manhattan Swing | 171 | Red Rider | 88 | Sylvia | 185 |
| ABC | 32 | Crosby, Stills & Nash | 35 | Hall & Oates | 5 | Orchestra | 112, 166 | Richie, Lionel | 6 | Taxxi | 164 |
| Adams, Bryan | 156 | Cross, Christopher | 30 | Hancock, Herbie | 139 | Manilow, Barry | 45 | Ritenour, Lee | 177 | Taylor, Johnnie | 191 |
| Aerobics (Fratianna) | 145 | Culture Club | 31 | Harris, Emmylou | 181 | Material | 183 | Robbins, Marty | 193 | Thompson Twins | 161 |
| Aerobics (Greggains) | 68, 80 | Davis, Tyrone | 143 | Heaven 17 | 158 | McDonald, Michael | 135 | Robinson, Smokey | 64 | Time | 99 |
| Aerobics (Hensel) | 113 | Dazz Band | 8 | Henley, Don | 39 | Men At Work | 124, 129 | Saga, Kenny | 124, 129 | Toto | 14 |
| Aerobics (Missett) | 84 | DeBarge | 116 | Hill, Z.Z. | 163 | Missing Persons | 10 | Ronstadt, Linda | 66 | Triumph | 34 |
| Aerobics (Sorensen) | 159 | Def Leppard | 22 | J. Geils Band | 60 | Mitchell, Joni | 102 | Ross, Diana | 118 | Utopia | 149 |
| Air Supply | 128 | Devo | 107 | Jackson, Janet | 105 | Money, Eddie | 117 | Royal Philharmonic Orch | 71, 184 | Van Halen | 189 |
| Alabama | 42, 125 | Dexys Midnight Runners | 121 | Jackson, Joe | 24 | Moore, Melba | 109 | Rundgren, Todd | 63 | Vandenberg | 119 |
| Ant. Adam | 17 | Diamond, Neil | 44, 115, 154 | Jackson, Michael | 2 | Moving Pictures | 173 | Rush | 83 | Vanity 6 | 90 |
| Asia | 101 | Dire Straits | 52 | Jam | 114 | Murray, Anne | 141 | S.O.S. Band | 150 | Vandross, Luther | 41 |
| Austin, Patti | 61 | Dolby, Thomas | 123 | Jefferson Starship | 62 | Musical Youth | 38 | Saga | 25 | Wall Of Voodoo | 172 |
| Bar-Kays | 67 | Duran Duran | 13 | Jeffreys, Garland | 133 | Nelson, Willie | 53, 140 | Scandal | 134 | Warwick, Dionne | 104 |
| Basil, Toni | 73 | E.T. Storybook | 147 | Joel, Billy | 8 | Newman, Randy | 77 | Schon & Hammer | 127 | Washington, Grover | 47 |
| Beatles | 180 | Eagles | 151 | Jones, Grace | 93 | Newton, Juice | 92 | Scorpions | 168 | Waylon And Willie | 153 |
| Benatar, Pat | 7 | English Beat | 50 | Journey | 18, 136 | Newton-John Olivia | 33 | Seeger, Bob | 7 | Who | 69 |
| Berlin | 138 | Fagen, Donald | 78 | Judas Priest | 65 | Nicks, Stevie | 165 | Simmons, Richard | 36 | Williams, Hank | 182 |
| Black Sabbath | 43 | Fixx | 146 | Khan, Chaka | 57 | Night Ranger | 79 | Sky | 152 | Winning Hand | 167 |
| Bofill, Angela | 81 | Fleetwood Mac | 59 | King, Evelyn | 91 | Oak Ridge Boys | 137 | Slave | 200 | Winston, George | 85 |
| Branigan, Laura | 96 | Fogelberg, Dan | 40 | Kiss | 70 | Ocasek, Ric | 37 | Soft Cell | 144 | Young, Neil | 15 |
| Bryson, Peabo | 95 | Fonda, Jane | 21 | Klemmer, John | 178 | Osborne, Jeffrey | 195 | Springsteen, Bruce | 131 | | |
| Carpenters | 174 | Foreigner | 12 | Klugh/James | 82 | Osbourne, Ozzy | 36, 186, 192 | Spyro Gyra | 187 | | |
| Casino Lights | 162 | Franklin, Aretha | 188 | Kool & The Gang | 130 | Parker, Ray | 98 | Springfield, Rick | 76 | | |
| Chicago | 108 | Frida | 98 | Led Zeppelin | 51 | Parsons, Alan | 103 | Squeeze | 172 | | |
| Clapton, Eric | 48 | Gabriel, Peter | 75 | Lennon, John | 86 | Parton, Dolly | 155 | Squier, Billy | 23 | | |
| Clash | 11 | Gap Band | 97 | Little River Band | 29 | Petty, Tom | 20 | Steel Breeze | 190 | | |
| Clinton, George | 142 | Gaye, Marvin | 19 | Loggins, Kenny | 49 | Plant, Robert | 194 | Stewart, Rod | 198 | | |
| Collins, Phil | 9 | Gayle, Crystal | 199 | Loverboy | 56 | Prince | 26 | Stray Cats | 4 | | |
| Commodores | 55 | Golden Earring | 46 | LoVich, Lene | 157 | Psychedelic Furs | 94 | Streisand, Barbra | 111 | | |
| Con Funk Shun | 126 | Grand Master Flash | 132 | | | | | Summer, Donna | 175 | | |

SOUNDTRACKS

| | |
|------------------|-----|
| An Officer And | 196 |
| Annie | 100 |
| Cats | 120 |
| Chariots Of Fire | 179 |
| E.T. | 197 |
| Party, Party | 160 |
| Tootsie | 170 |

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Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35c per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office, 6363 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

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DYNAMO POOL TABLES 4x8 - \$1,000 each, 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

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ACE LOCKS KEYS ALIKE: Same locks and the key you want them mastered to: \$1.35 each, 10% D/C in lots of 100 or more. **RANDEL LOCK SERVICE**, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 925-6216. Our 49th year in vending.

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WE HAVE been representing recording artists, record labels, music publishers since 1953. National promotion and distribution. Send records or tapes to: E. Saphir Record Promotion Enterprises, 1730 Losantivilla Road, Cincinnati, Ohio 45237.

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Dealers Differ In Assessing Country Radio's Ad Viability

(continued from page 26)

"Print offers us the opportunity to show a product mix that we can't do on radio," explained Wilson, noting a shift by the chain and many others toward taking out print ads in weekend entertainment sections in daily newspapers. Wilson further notes that radio advertising at the chain differs by region according to cost effectiveness. She explains that purchasing a spot for \$95 in Baltimore, where the chain has one store, is less cost effective than the same spot costing \$10-15 for a Southern store, where country music is the best-selling genre, and where a label might target money specifically for radio rather than taking out a chainwide print ad.

Some other retailers feel that television is the most effective media to promote country product. Chuck Adams, vice president of the Nashville-based Central South Music Sales, which operates 37 Sound Shops in the Southeast, says that a TV ad for Alabama was successful because the medium visually conveyed the act's excitement. "The wide coverage of TV ads make them cheaper compared to individual market radio buys," Adams explained, "but convincing manufacturers of that is hard, since they'd rather target the country audience."

Nevertheless, Adams is among several retailers who make use of radio time for special projects and promotions and is currently proposing a CBS-supported spot to promote Merle Haggard's and Willie Nelson's "Pancho & Lefty" album. The proposal seeks to advertise availability of

the title at 35 Central South-services Truck Stops of America locations via three or four clear channel country stations covering the market areas.

At Stark/Camelot, Wilson includes grand opening country radio flights with all other formats whenever a new store opens. Cat's Records' Diehl says that his radio involvement focuses on Fan Fair in June and CMA week in October; similarly, Cactus' Duncan is readying a major radio campaign to support the Houston Livestock Show & Rodeo Feb. 19-March 6, during which 17 major country acts will perform.

'Consistent Artists'

National Record Mart's director of promotions, Ken Herman, likes to tie in radio buys with concerts as much as possible and especially with "consistent artists" like Waylon Jennings, Willie Nelson and the Oak Ridge Boys, all of whose catalog moves steadily. He says that cross-promotions with stations in the chain's Pittsburgh home base are particularly effective. "We have around 20 stores in Pittsburgh, so when we incorporate a station's logo and call letters into a display, it gives them more visibility than a billboard."

Milwaukee's Radio Doctors frequently ties in with country station WMIL, staging in-store remotes every few months. Merchandising coordinator Wendy Birky says that the store is firming up advertising plans for a major country sale next month and will try to increase its radio involvement, as country sales have been rising there for the last year or two. Additional WMIL cross-promotions have included a

recent CBS-supported giveaway of a weekend trip to Gilley's in Pasadena, Texas, and the station's own advertising participation in the store's monthly country mailer.

The Glendale, Calif.-based Licorice Pizza chain is among many that tie-in radio buys with country music entertainment clubs, in its case, the Palomino Club. "We take ads regularly when there is tour support," said advertising director Rick Zeff. "We also buy country radio on our rotating top 20 sales, when the sale product for that

week is country. We like to buy time for new releases whenever we can, but the labels usually wait until they get a pop crossover. So we try to get co-op support before that happens and then try to help it cross over.

While recognizing the difficulty in obtaining co-op support from the labels, Zeff suggests that country radio can help by adding more product. "Playlists are kind of tight," he said. "If the stations opened them up to new country music like KROQ has done for rock, we might get more support from the labels."

Radio Playwright Wins Copyright Injunction

NEW YORK — Radio playwright Arch Oboler and Nostalgia Lane, Inc., the company that held the exclusive license to Oboler's radio play series, *Lights Out Everybody*, have been granted a judgment against Kos Records, Radio Yesteryear, Radiola Records and its chief operating officer, David Goldin, enjoining them from distributing the series on records and tapes.

In 1978, Oboler granted Nostalgia Lane the license to distribute the series on records and tapes. Simultaneously, the defendants obtained copies of the series, which they then sold and distributed on grounds that the radio plays were in the public domain. On Feb. 7 of this year, U.S. District Court Judge Robert L. Carter found the defendants' claims of public domain to

be without merit and directed the jury to find for Oboler and Nostalgia Lane and further awarded them \$15,000 in punitive damages. Attorney's fees were also awarded and the defendants were permanently enjoined from distributing "Lights Out Everybody."

TDK Co. Reports Rise In Sales And Earnings

NEW YORK — On the strength of magnetic recording tape sales, TDK Electronics Co. last week reported net sales of \$1.2 billion for fiscal 1982, 12.8% over 1981 sales, and net earnings of \$115.9 million, up 6.2% from the previous year period. Earnings per common share rose 3.9% to \$1.08 during fiscal 1982.

COAST TO COAST

(continued from page 14)

ladies would be confused with the band that blesses the rains down in Africa . . . **Pretenders, B.B. King, Bob James, Ray Charles, Rickie Lee Jones, Donald Fagen, Talking Heads, Tom Petty and Ric Ocasek** all have music featured in **Martin Scorsese's King of Comedy**, starring **Jerry Lewis** and **Robert DeNiro**. **Robbie Robertson** produced the soundtrack . . . Crediting a superstar roster of acts including **X, Count Basie, Kool & The Gang, The Tubes, Joe Jackson, Heart/John Cougar and Merle Haggard**, Northern Calif.'s Concord Pavilion posted record-breaking attendance and revenue reports for 1982 . . . Speaking of records, Mercury/PolyGram's **Rush** recently sold out L.A.'s Forum quicker than anyone else over the past two years. According to a Forum spokesperson, tickets for the Feb. 14 and 15 shows sold out within hours. "By midday, we were clean," the rep said. "We can safely say that the response and enthusiasm were tremendous, and the tickets sold as fast as humans and machines can sell. Rush definitely set a two-year record." The Forum seats 18,759 for Laker basketball, slightly less for concerts . . . Word has it that famed Broadway musical composer **Stephen Sondheim** has decided to take a breather from his career on the Great White Way and pursue his puzzle fetish by designing computer games . . . Freaky local act **Suburban Lawns**, which raised eyebrows with its catchy & kinky "Janitor" in 1980-1981, has returned to the stage following a long absence, most recently appearing at Perkins Palace in Pasadena Feb. 12 with **The Members**.

Jeffrey resner

ON JAZZ

(continued from page 19)

networks of the viability of jazz programming, Legon feels that a uniform arrangement between music publishers and video directors is essential. "The publishing business as a whole has a great deal to gain from videos," he said. "Mechanicals for records are 4.5 cents, but rarely paid, and sometimes when a publisher is negotiating with a video producer, he wants a lot more. Subsequently, that publisher's music isn't used, so who gets hurt? We have to create reasonable guidelines that are equitable." Despite the problems, Legon says that jazz is here to stay. "Rock to me is the music of the young," he reflected. "Many of the rock fans of the '60s became the jazz fans of the '70s, and once you're hooked on the music, you never stop listening to it. This is the thing I personally relate to, even though I think of rock as the popular folk music of this century and don't expect jazz to ever equal it in popularity. And because I get so much from the music, I also love the challenge of being involved in a live performance — the idea that I'm picking these shots as they come, responding to the things that the musicians are playing. I get to play my buttons right along with them, and nothing beats it."

fred goodman

CASH BOX

February 19, 1983

AROUND THE ROUTE

by Camille Compasio

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

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

Dateline El Cajon, Calif., home of Cinematronics, Inc., where director of marketing **Tom Campbell**, who recently rejoined the firm, is in the process of

(continued on page 37)



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

Cash Box photo, and those on page 38, by Jeffrey Ressler

Atari 'Customer Day' Stresses Closer Ties With Distributors

by Jeffrey Ressler

MILPITAS, Calif. — The domestic debut of a dazzling new coin-op machine called "Xevious," the introduction of a convert-a-game kit for last year's "Gravitar" upright module and the development of a closer relationship with distributors were the key issues discussed by Atari, Inc.'s Coin Video

Games Division during a special "customer day" Feb. 7 at the company's plant here.

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

(continued on page 38)

CONTENTS

| | |
|-------------------------------|----|
| Industry Calendar | 36 |
| Industry News | 36 |
| In Review | 39 |
| Jukebox Programmer | 40 |
| Manufacturers Equipment | 42 |
| New Equipment | 37 |

COIN MACHINE

Williams Earnings Up In First Three Months Of Fiscal '83

CHICAGO — Williams Electronics, Inc. reported higher revenues and earnings for the initial three months of the 1983 fiscal year ended Dec. 31, 1982.

Revenues for the period totaled \$37,865,000, up from \$34,496,000 in the comparable quarter of fiscal year 1982. Net income reached \$4,596,000 or 61 cents per primary (56 cents fully diluted) share versus net income of \$4,352,000 or 58 cents per primary (55 cents fully diluted) share recorded in the first three months of fiscal 1982.

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

Looking ahead to the second quarter, Stroll stated, "The coin-operated amusement game industry is undergoing another period of uncertainty. Net sales for the month of

January 1983 are estimated to be approximately 19% below those of January 1982 and we do not anticipate a significant resurgence in buying activity over the short term.

"The second quarter, however, will be favorably affected by recent events in our efforts to acquire a controlling interest in the Sands Hotel and Casino in Atlantic City, New Jersey. Our proposal to purchase Burton and Richard Koffman's interest in PPI Corporation, which controls approximately 57% of the hotel, was not concluded and the Koffmans sold their interest to their 50% partners. Pursuant to agreement with the Koffmans, we have been paid \$4,000,000 in cash and we retain sole ownership of 465,811 (8.8%) shares of Greate Bay Casino Corporation which we purchased in private transactions at a price of \$14 per share. In addition, we retain sole ownership of options, which expire in April 1983, to purchase 21.83% of the shares of Greate Bay Hotel Corporation. Together the shares and options represent, directly or indirectly, approximately 24.8% of the outstanding shares of Greate Bay Casino Corporation. We have not made a decision to date as to whether or not we will exercise the options.

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

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

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

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

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

Ira Bettelman, president of AVMDA, said the distributors association has long been in-

terested and active in supporting operators at the local level and looks forward to combining their efforts with those of manufacturers and the AMOA.

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

Williams Appoints Weatherhead Dist.

CHICAGO — Joseph Dillon, director of sales for Williams Electronics, Inc., announced the appointment of J.E. Weatherhead Dist. Ltd. as a distributor of Williams products in Canada.

J.E. Weatherhead has two offices located at 4318 Dawson Street, Burnaby, British Columbia, Canada V5C 4B6, and 9785 45th Avenue, Edmonton, Alberta, Canada T6E 5V8.

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

New Equipment

Car And Drlver

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

Unlike other driving games, this one puts the driver behind a joystick instead



of a wheel, which allows for full-scale maneuverability, the object being to bump other cars off the road without running into a wall.

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

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

Shiver Me Timbers

Nintendo of America, Inc., under a 1982 licensing agreement with King Features Syndicate, recently introduced a new coin operated electronic video game based on the famous



cartoon character, "Popeye."

In this humorous game, Popeye is found cavorting with his well-known circle of characters — Brutus, Olive Oyl, the Sea Hag, Wimpy and Sweet Pea. Three different play boards incorporate action-packed lifelike graphics, continuous sounds and music plus exciting adventure plots with ascending levels of difficulty.

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

Conversion Kit

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

As the name implies, the object of the game is to work your way through to the bottom of the pyramid and then escape. The pyramid consists of 91 rooms and 13 levels, with a time limit in each room that is reset by picking up a chest. A chest may contain either bonus points, extra zaps or extra bullets. If the timer reaches zero, an earthquake begins



and the walls begin to spray an array of bullets, which can only be stopped by picking up a chest.

To add to the challenge, there are one or more nasties appearing in each room, and the bullets or zaps are used to destroy them in order to leave the chamber. If no exit appears, picking up the chest with the key in it will open the exit. Every fifth room is the throne room bonus where 1,000 to 8,000 points can be earned.

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

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INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 35)

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

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

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

etc. which serve to enhance the appeal of the game, there will always be a market for the pinball machine," according to Kem. The players are out there, he added, and the bottom line is that the operator has a certain number of dollars to work with and if pinballs are competitively priced he will buy them.

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



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

CALENDAR

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

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

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

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

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

April 22-24: NAMA Western Convention Assn.; annual convention; Anaheim, Calif.

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

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

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

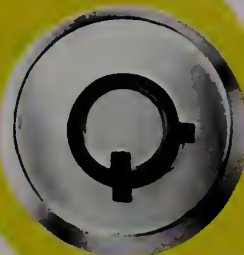
June 9-11: Illinois Coin Machine Operators Assn.; state convention; Holidome; Springfield.

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

Oct. 28-30: Amusement & Music Operators Assn.; annual exposition; The Rivergate; New Orleans.

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

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Atari 'Customer Day' Stresses Closer Ties With Distributors

(continued from page 35)

referred to the manufacturer-distributor connection as a unique "partnership," and discussed the company's latest entries into the coin-op marketplace — "Millipede," "Pole Position" and Xevious, a fantasy battle amusement with striking visuals that will be the focus of an intense consumer advertising campaign costing in excess of \$1 million.

Although Farrand stated emphatically at the dinner conversion kits were "not for Atari" because their proliferation overseas was partly responsible for the European market's decline and could have the same effect in the U.S., earlier in the day the company announced to distributors that a replacement game entitled "Black Widow" would be made available in early March to help those customers who had purchased Gravitator and failed to recoup their investment. The move, however, is not indicative of any future involvement with convert-a-games; Farrand made it clear "Black Widow" modification packages would be an offer only to aid distributors and ops who purchased Gravitators and they

would not be used to change any other vid game.

Too Difficult

"It (Gravitator) was far, far too difficult for people to play," commented Farrand at a press conference the next day. "The arcades where we tested it had a high degree of player skill. In some locations across the country where they have these players the machine has done well, but in the average location it didn't. A lot of distributors were caught with inventory, some of the operators more importantly couldn't get a reasonable return. So what we did to try and alleviate the problem was to provide them with something else. It's not an attempt to enter the conversion business, it's merely something to 'weaken the blow'. The kits are going out at cost, it's not something we're making money on."

If Black Widow proves successful as a substitute game for Gravitator, it will be marketed as a full-fledged new game in weeks to come. Originally, the game was researched and developed to be sold as an upright and not specifically for conversion kit purposes, but

when Gravitator's collections proved disappointing, it was served up to assuage distributors and ops.

Another important topic discussed with both distributors and the press was the major advertising support pledged to Xevious, due to begin March 7. For three consecutive weeks, ending with the commencement of the Amusement Operators Exposition (AOE) in Chicago, about 300 ad spots will run on network, independent and cable channels in the U.S. describing the game and its play, stressing the fact that Xevious is strictly a coin-op amusement. Billed as "the game you can't play at home," the machine will be seen on sports telecasts, late night shows, *American Bandstand*, *Dance Fever* and prime time programs in well over 10 major markets, including New York, Los Angeles, Chicago, Philadelphia, Boston, Cleveland, Dallas and San Francisco; national ad support for the game will be covered by spots on the cable-fed Music Television: MTV service and numerous radio buys. Advertising production is being handled by the Young & Rubicon agency.

Don Osborne, vice president of marketing for Atari's coin-op division, explained that television advertising is necessary because varying life cycles of games demand immediate awareness of new product to insure success, and distributors and operators demand a higher level of confidence in a game before they make an investment. Quoting an Atari study, he said operators favored arcade game ads for three reasons: they maximize the potential for earnings, offer some form of competition with the heavy advertising for home vid games and help the reputation of the entire industry by promoting coin-ops as wholesome entertainment.

Osborne cited results of an ad campaign initiated last June in selected markets for Atari's "Dig Dug" game, which consisted of short televised spots and two-minute "Screenvision" commercials shown in movie theaters before the features. "By August of 1982," he reported, "awareness of Dig Dug in the test markets was 227% above the level of awareness in non-test markets . . . The more players who know about the game means more players will seek and try it . . . (They) specifically requested Dig Dug at locations and operators ordered units to meet the demand."

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

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

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

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

And Atari obviously had that exact sentiment in mind when it invited customers up to the house for a visit. On tours of the research centers, engineering labs and production plants, distributors were able to see first-hand how coin-op games are developed, the marriage of artistry and technology in vid amusement design and the company's commitment to top-quality merchandise that's satisfying for the player. Though the tours revealed just an infinitesimal portion of the company's R&D work, distributors seemed to come away from the event more informed, involved and in touch with the video game giant.



BIRTH OF A GAME — Coin-op distributors and members of the trade press had the opportunity last week to check out first-hand Atari's Coin Video Games Division production facilities. Pictured clockwise from upper left are: Carl Nielsen, director of LSI Testing and Design, in charge of developing the integrated circuits that fit onto the silicon chips used in the game boards; two workers in the

company's wood shop, cutting a board into a side panel for a game cabinet; a finished upright of the firm's latest entry into the marketplace, "Xevious," being hoisted via crane for boxing; and an employee of the division's silk-screening department using sophisticated equipment to place a fresh layer of ultraviolet ink onto a side panel in one step of the cabinet graphics process.

IN REVIEW: Following is a photographic lineup of some of the amusement machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.



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

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



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



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



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



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



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



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



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



SEGA 'SUPER ZAXXON'. Another interesting "successor" piece. In a 3-dimensional, isometric setting the player guides a ship on a space journey, amidst challenging confrontations. (12/25/82).



GOTTLIEB 'Q*bert'. The game's name is the main character who hops onto vividly colored blocks, from atop a 3-D pyramid, with the blocks changing colors in the process. Lots of obstacles, of course. (1/8/83). (12/11/82).



SEGA 'MONSTER BASH'. Creepy castles, haunted houses and spooky graveyards provide the setting in the hunt for Dracula, Frankenstein, etc., which is the game theme. Many other spooky adversaries. (1/8/83).



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



ATARI 'QUANTUM'. An imaginary journey into a subatomic world is the game theme. Player must capture stray atoms while avoiding various particles that flash across the screen. Progressive difficulty levels. (1/15/83).

THE JUKEBOX PROGRAMMER

February 19, 1983

* indicates new entry

POP

- 1 **STRAY CAT STRUT**
STRAY CATS (EMI America B-8122)
- 2 **BABY, COME TO ME**
PATTI AUSTIN (Qwest/Werner Bros. OWE50036)
- 3 **SHAME ON THE MOON**
BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187)
- 4 **DO YOU REALLY WANT TO HURT ME**
CULTURE CLUB (Epic 34-03368)
- 5 **BACK ON THE CHAIN GANG**
PRETENDERS (Sire 7-029840)
- 6 **GOODY TWO SHOES**
ADAM ANT (Epic 34-03367)
- 7 **ALL RIGHT**
CHRISTOPHER CROSS (Warner Bros. 7-29843)
- 8 **AFRICA**
TOTO (Columbia 38-03335)
- 9 **HUNGRY LIKE THE WOLF**
DURAN DURAN (Capitol B-5185)
- 10 **DOWN UNDER**
MEN AT WORK (Columbia 38-03303)
- 11 **YOU ARE**
LIONEL RICHIE (Motown 1657MF)
- 12 **WE'VE GOT TONIGHT**
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
- 13 **BILLIE JEAN**
MICHAEL JACKSON (Epic 34-03509)
- 14 **THE OTHER GUY**
LITTLE RIVER BAND (Capitol B-5185)
- 15 **ONE ON ONE**
DARYL HALL & JOHN OATES (RCA PB-13421)
- 16 **PASS THE DUTCHIE**
MUSICAL YOUTH (MCA-42149)
- 17 **YOU CAN'T HURRY LOVE**
PHIL COLLINS (Atlantic 7-89933)
- 18 **HEART TO HEART**
KENNY LOGGINS (Columbia 38-03377)
- 19 **I'M ALIVE**
NEIL DIAMOND (Columbia 38-03503)
- 21 **TIED UP**
OLIVIA NEWTON-JOHN (MCA-52155)
- 21 **BREAKING US IN TWO**
JOE JACKSON (A&M 2510)
- 22 **ALLENTOWN**
BILLY JOEL (Columbia 38-03413)
- 23 **MY KIND OF LADY***
SUPERTRAMP (A&M 2517)
- 24 **DIRTY LAUNDRY**
DON HENLEY (Asylum 7-69894)
- 25 **I'VE GOT A ROCK 'N' ROLL HEART**
ERIC CLAPTON (Werner Bros. 7-29780)
- 26 **YOUR LOVE IS DRIVING ME CRAZY**
SAMMY HAGAR (Geffen 7-29816)
- 27 **SEPARATE WAYS (WORLDS APART)**
JOURNEY (Columbia 38-03513)
- 28 **YOU GOT LUCKY**
TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52144)
- 29 **DON'T TELL ME YOU LOVE ME***
NIGHT RANGER (Boardwalk NB-11-171-7)
- 30 **MR. ROBOTO***
STYX (A&M 2525)

COUNTRY

- 1 **LAST THING I NEEDED FIRST THING THIS MORNING**
WILLIE NELSON (Columbia 38-03385)
- 2 **'TILL I GAIN CONTROL AGAIN**
CRYSTAL GAYLE (Elektra 7-69893)
- 3 **EVERYTHING'S BEAUTIFUL**
DOLLY PARTON/WILLIE NELSON (Monument WS4 03408)
- 4 **WHY BABY WHY**
CHARLEY PRIDE (RCA PB-13397)
- 5 **C.C. WATERBACK**
GEORGE JONES/MERLE HAGGARD (Epic 34-02405)
- 6 **IF HOLLYWOOD DON'T NEED YOU**
DON WILLIAMS (MCA-52152)
- 7 **STILL TAKING CHANCES**
MICHAEL MURPHEY (Liberty B-1468)
- 8 **INSIDE**
RONNIE MILSAP (RCA PB-13362)
- 9 **I WOULDN'T CHANGE YOU IF I COULD**
RICKY SKAGGS (Epic 34-03482)
- 10 **THE ROSE**
CONWAY TWITTY (Elektra 7-69854)
- 11 **REASONS TO QUIT**
MERLE HAGGARD/WILLIE NELSON (Epic 34-03494)
- 12 **WE'VE GOT TONIGHT**
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
- 13 **HONKYTONK MAN**
MARTY ROBBINS (Werner/Vive 7-29847)
- 14 **SWINGIN'**
JOHN ANDERSON (Werner Bros. 7-29788)
- 15 **FAKING LOVE**
T.G. SHEPPARD and KAREN BROOKS (Werner/Curb 7-29854)
- 16 **SHINE ON**
GEORGE JONES (Epic 34-03489)
- 17 **GONNA GO HUNTIN' TONIGHT**
HANK WILLIAMS, JR. (Elektra/Curb 7-69846)
- 18 **SOMEBODY'S ALWAYS SAYING GOOD-BYE**
ANNE MURRAY (Capitol B-5183)
- 19 **YOU DON'T KNOW LOVE**
JANIE FRICKE (Columbia 38-03495)
- 20 **SHADOWS OF MY MIND**
LEON EVERETTE (RCA PB-13391)
- 21 **AIN'T NO TRICK**
LEE GREENWOOD (MCA-52150)
- 22 **DOWN ON THE CORNER**
JERRY REED (RCA PB-13422)
- 23 **TALK TO ME**
MICKEY GILLEY (Epic 34-03326)
- 24 **WHEN I'M AWAY FROM YOU**
THE BELLAMY BROTHERS (Elektra/Curb 7-69850)
- 25 **I HAVE LOVED YOU, GIRL**
EARL THOMAS CONLEY (RCA PB-13414)
- 26 **DIXIELAND DELIGHT***
ALABAMA (RCA PB-13446)
- 27 **LIKE NOTHING EVER HAPPENED**
SYLVIA (RCA PB-1330)
- 28 **FEELS RIGHT**
TANYA TUCKER (Ariste AS 0677)
- 29 **BREAKING' IT***
LORETTA LYNN (MCA 52158)
- 30 **WHAT SHE DON'T KNOW WON'T HURT HER**
GENE WATSON (MCA-52131)

BLACK CONTEMPORARY

- 1 **BILLIE JEAN**
MICHAEL JACKSON (Epic 34-03509)
- 2 **YOU ARE**
LIONEL RICHIE (Motown 1657 MF)
- 3 **FALL IN LOVE WITH ME**
EARTH, WIND & FIRE (Columbia 38-03375)
- 4 **BETCHA SHE DON'T LOVE YOU**
EVELYN KING (RCA PB-13380)
- 5 **HEARTBEATS**
YARBROUGH & PEOPLES (Total Experience/PolyGram TE8204)
- 6 **PASS THE DUTCHIE**
MUSICAL YOUTH (MCA-52149)
- 7 **BAD BOY**
RAY PARKER, JR. (Arista AS 1030)
- 8 **OUTSTANDING**
THE GAP BAND (Total Experience/PolyGram TE 8205)
- 9 **I'VE MADE LOVE TO YOU A THOUSAND TIMES**
SMOKEY ROBINSON (Temple/Motown 1655 TF)
- 10 **MIND UP TONIGHT**
MELBA MOORE (Capitol B-5180)
- 11 **SINCE I LOST MY BABY**
LUTHER VANDROSS (Epic 34-03487)
- 12 **KNOCKOUT**
MARGIE JOSEPH (HCRC WS4 03337)
- 13 **BABY COME TO ME**
PATTI AUSTIN (Qwest/Werner Bros. OWE50036)
- 14 **THE BEST IS YET TO COME**
GROVER WASHINGTON, JR. with PATTI LABELLE (Elektra 7-69887)
- 15 **THE BEAT GOES ON**
ORBIT (Quelty/RFC 7025)
- 16 **ON THE ONE FOR FUN**
DAZZ BAND (Motown 1659MF)
- 17 **ARE YOU SERIOUS**
TYRONE DAVIS (Highrise SHR-2005)
- 18 **I LIKE IT**
DeBARGE (Motown 1645)
- 19 **GOT TO BE THERE**
CHAKA KHAN (Werner Bros. 7-29881)
- 20 **LAST NIGHT A D.J. SAVED MY LIFE**
INDEEP (Sound Of New York, S.N.Y. 5102)
- 21 **WE DON'T HAVE TO TALK (ABOUT LOVE)**
PEABO BRYSON (Capitol B-5188)
- 22 **SWING THAT SEXY THANG**
CARL CARLTON (RCA PB-13406)
- 23 **YOU AND I**
GOODIE (Total Experience/PolyGram TE8208)
- 24 **TOO TOUGH**
ANGELA BOFILL (Ariste AS 1031)
- 25 **PAINTED PICTURE**
THE COMMODORES (Motown 1851 MF)
- 26 **GOT TO FIND MY WAY BACK TO YOU**
TAVARES (RCA PB-13433)
- 27 **ATOMIC DOG***
GEORGE CLINTON (Capitol B-5201)
- 28 **TRULY**
LIONEL RICHIE (Motown 1844MF)
- 29 **'TIL TOMORROW***
MARVIN GAYE (Columbia 38-03589)
- 30 **IT'S RAINING MEN**
WEATHER GIRLS (Columbia 38-03354)

OPERATORS PICKS

Brad Hamma (A.H. Entertainers, Inc., Rolling Meadows)
I DON'T CARE ANYMORE — Phil Collins — Atlantic

Margot Green (Jones Music, Burbank)
BACK ON THE CHAIN GANG — The Pretenders — Sire

Vic McCarthy (Catskill Amusements, Inc., Hurleyville)
WE'VE GOT TONIGHT — Kenny Rogers and Sheena Easton — Liberty

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SO CLOSE — Diana Ross — RCA
MS-GOT-THE-BODY — Con-Funk-Shun
I DON'T CARE ANYMORE — Phil Collins — Atlantic
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WFLY d-30 • WAEB d-30 • WACZ 39-34 • KTFM d-38 • KITY d-38 • WCSC d-32 •
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• KGHO d-28 • KCBN 38-30

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• XTRA d-29 • KIMN • WPHD 27 • WPST 37 • K104 21-16 • WKEE
36 • KYST 33-29 • KITY 35-27 • KSET-FM d-29 • Q100 27-24 •
WDOQ d-37 • WOKI • WSEZ 35-31 • WSSX 25 • WANS-FM d-29 •
WVIC 22 • WJXQ 16-13 • KIKI 28 • KMGK 29 • WNAM d-27 •
WKDD d-22 • KO09 29-25 • KHOP d-30 • KGGI 36 • KNBQ d-39 •
KBBK d-35 • KSKD 39-35 • WJBO 40-35 • WACZ d-38 • WTX d-40
• OK100 20-12 • WSQV 25-22 • WOMP-FM 34-28 • WXIL 25 •
WKHI d-39 • Q104 24 • WSGF 31-25 • WHSL 29-24 • FM 99 d-33 •
WYKS d-29 • KKQV 26-22 • KQIZ d-29 • KFMZ 14 • KCBN 33-29 •
KBIM 37-26 • KDDQ d-31

WKFM • WHFM • WRCK • WIFI • Q106 • WYCR • WKRZ-FM •
KZZB • 94TYX • WABB-FM • WZYP • WBBQ • WSKZ • WSFL •
WCSC • WNOK-FM • WRVQ • WZZR • WKFR • Z104 • WKAU •
KFI • WIKZ • WCIR • WZYQ • WFOX • WJAD • WISE • WFLB •
WPFM • KILE • Q101 • KNOE-FM • KISR • KYTN • KFYR • WSPT
• WBWB • KRNA • KENI • KGHO • KSLY • KDZA • KOZE

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



EVELYN KING "Betcha She Don't Love You"

B94 d-30 • WXKS-FM 4-2 • Z93 d-30 • Y100 13 • Q105 30 •
CKLW d-24 • KEARTH 12-8 • KII-FM 27-19 • KIQQ 27-22 •
KFRC 16-14 • B100 add • XTRA 26-18 • KHFI add • WTX
31-24 • WBBQ 4 • WSFL 18-9 • KYNO-FM 10-8 • KIDD 20-13
• WGUY 8-6 • Z102 9-5 • WCAU-FM • WSPK • WFLY •
WTIC-FM 23-21 • KTFM 35-33 • KBFM d-25 • WFMF •
WDOQ 30-26 • FM100 25-20 • KX104 • WSEZ 33 • KFI d-35
• KGGI 28-26 • KQMQ d-29 • WSGF 13 • WFOX • WJAD

Single sales over 200,000! From the 500,000-plus selling
album!



* Look for Robert Hazard's "Escalator of Life"

Already on:
WPST, WIFI
KITY, WCSC, WJXQ
KYYX, WSQV

RCA

Records and Tapes



PINBALL MACHINES

BALLY

Flash Gordon (2/81)
Eight Ball Deluxe (4/81)
Fireball II (5/81)
Embryon, w.b. (7/81)
Fathom (8/81)
Medusa (10/81)
Centaur (10/81)
Elektra (12/81)
Vector (2/82)
Mr & Mrs. Pac-Man (5/82)
Rapid Fire (5/82)
Spectrum (8/82)
Speakeasy, 2-pl. (9/82)

GAME PLAN

Coney Island (3/80)
Super Nova (4/80)
Lizard (6/80)

GOTTLIEB

Force II (1/81)
Pink Panther (3/81)
Mars (6/81)
Volcano (8/81)
Black Hole (10/81)
Haunted House (2/82)
Devil's Dare (4/82)
Caveman Pin/Video (5/82)
Rocky (8/82)
Spirit (9/82)
Punk (11/82)
Q*bert's Quest (2/83)

STERN

Nine Ball (1/81)
Free Fall (2/81)
Lightning (4/81)
Split Second (7/81)
Catacomb (9/81)
Viper (11/81)
Orbitor I (4/82)

WILLIAMS

Jungle Lord (4/81)
Pharaoh (7/81)
Solar Fire (9/81)
Barracora (10/81)
Hyperball Pin/Video (2/82)
Cosmic Gunfighter (7/82)
Defender (2/83)
Warlok (2/83)

VIDEO GAMES (upright)

AMSTAR

Laser Base (7/81)

ATARI

Asteroids Deluxe (4/81)
Asteroids Deluxe Cabaret (4/81)
Centipede (6/81)
Centipede Cabaret (6/81)
Red Baron (8/81)
Red Baron, sit-down (8/81)
Tempest (10/81)
Tempest Cabaret (10/81)
Dig Dug (4/82)
Dig Dug Cabaret (4/82)
Kid Kangaroo (6/82)
Gravitar (8/82)
Pole Position (12/82)
Millipede (12/82)
Liberator (12/82)
Quantum (12/82)

BALLY MIDWAY

Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounters (8/80)
Space Encounters Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)
Pac-Man Mini-Myte (11/80)
Rally-X (2/81)
Rally-X Mini-Myte (2/81)
Gorf (4/81)
Gorf Mini-Myte (4/81)
Wizard of Wor (6/81)
Wizard of Wor Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race Sit-In Capsule (8/81)
Galaga (11/81)
Galaga Mini-Myte (11/81)
Kick-Man (1-82)
Kick-Man Mini-Myte (1/82)

MANUFACTURERS EQUIPMENT

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

Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)
Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)
Satan's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Myte (11/82)
Burger Time (11/82)
Domino Man (12/82)
Baby Pac-Man, pin/video (12/82)

CENTURI

Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)
Challenger (11/81)
The Pit (3/82)
Loco-Motion (3/82)
D-Day (3/82)
Tunnel Hunt (7/82)
Swimmer (10/82)
Time Pilot (12/82)

CINEMATRONICS

Armor Attack (5/81)
Solar Quest (10/81)
Jack The Giantkiller (4/82)
Naughty Boy (5/82)

DATA EAST

Explorer (9/82)
Burger Time (11/82)

DYNAMO

Lil Hustler (12/81)

EXIDY

Spectar (1/81)
Venture (8/81)
Mousetrap (12/81)
Victory (2/82)
Pepper II (6/82)
Whirly Bucket non-video game (11/82)
Hardhat (12/82)

GAME PLAN

Intruder (2/81)
Tank Battalion (3/81)
Killer Comet (4/81)
Megatack (9/81)
King And Balloon (10/81)
Enigma II (10/81)
Kaos (11/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

Red Alert (10/81)
Slither (8/82)

GOTTLIEB

New York, New York (2/81)
Reactor (7/82)
Q*bert (12/82)

NAMCO AMERICA

Sweet Licks (4/82)

NINTENDO

Donkey Kong (9/81)
Donkey Kong Jr. (8/82)
Popeye (12/82)

ROCK-OLA

Warp-Warp (9/81)
Eyes (7/82)

SEGA/GREMLIN

Astro Blaster (3/81)
Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)
Turbo (1/82)
005 (1/82)
Eliminator 4-player (2/82)

Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
Subroc 3-D (8/82)
Pengo (10/82)
Tac/Scan (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)

SIGMA

Launcher Z (12/81)
Rolling Star Fire (12/81)

STERN

Berzerk (1/81)
The End (3/81)
Scramble (4/81)
Super Cobra (7/81)
Moon War (10/81)
Turtles (11/81)
Strategy X (11/81)
Jungler (2/82)
Frenzy (5/82)
Tazz-Mania (5/82)
Tutankham (7/82)
Dark Planet (11/82)

TAITO AMERICA

Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zarzon (5/81)
Zarzon Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'N Chase (10/81)
Grand Champion (12/81)
Alpine Ski (3/82)
Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)
Space Dungeon (7/82)
Jungle King (9/82)
Jungle Hunt (11/82)
Front Line (12/82)

THOMAS AUTOMATICS

Triple Punch (6/82)
Oli Boo Chu (7/82)
Holey Moley (9/82)

UNIVERSAL USA

Zero Hour (1/81)
Space Panic (1/81)
Cosmic Avenger (8/81)
Lady Bug (12/81)

U.S. BILLIARDS

Quasar (4/81)

WILLIAMS

Stargate (10/81)
Make Trax (10/81)
Robotron 2084 (3/82)
Moon Patrol (8/82)
Joust (10/82)

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

Asteroids Deluxe (4/81)
Centipede (6/81)
Tempest (10/81)
Dig Dug (4/82)

BALLY MIDWAY

Rally-X (2/81)
Gorf (4/81)
Wizard of Wor (6/81)
Omega Race (8/81)
Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)
Bosconian (2/82)
Tron (8/82)
Solar Fox (8/82)
Blueprint (11/82)

CENTURI

Route 16 (4/81)
Pleiades (7/81)
Swimmer (10/82)

ELCON

Diversions booth size (9/81)

GAME PLAN

Shark Attack (5/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

The Thief (4/82)
Slither (8/82)

GOTTLIEB

New York, New York (3/81)

SEGA/GREMLIN

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

STERN

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

TAITO AMERICA

Crazy Climber (5/81)
Zarzon (5/81)
Qix (10/81)

THOMAS AUTOMATICS

Triple Punch (6/82)
Oli Boo Chu (7/82)

WILLIAMS

Defender (4/81)

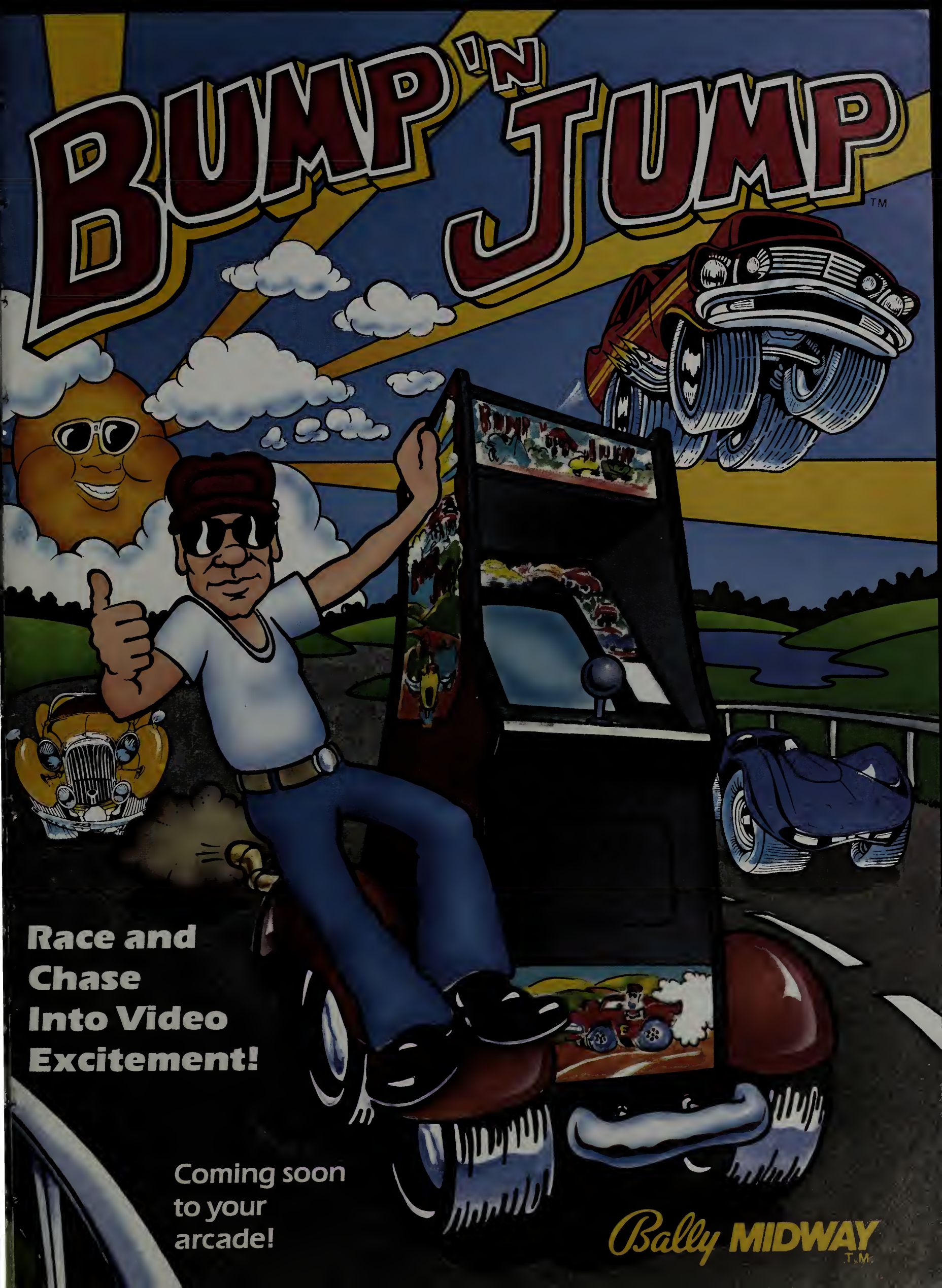
PHONOGRAPHS

Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM Festival
Lowen-NSM 250-1
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rock-Ola Deluxe (10/82)
Rowe R-85 (10/80)
Rowe Jewel
Rowe R-87 (10-82)
Seeburg Phoenix (12/80)
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
VMI Startime Video Jukebox
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL TABLES & FOOSBALL

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
Dynamo-The Tournament foosball (5/82)
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat bumper pool (6/82)
Valley Cougar Cheyenne (8/82)

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T.M.

SIZZLING!

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HOT
TO BE
COOL"**



TOO HOT