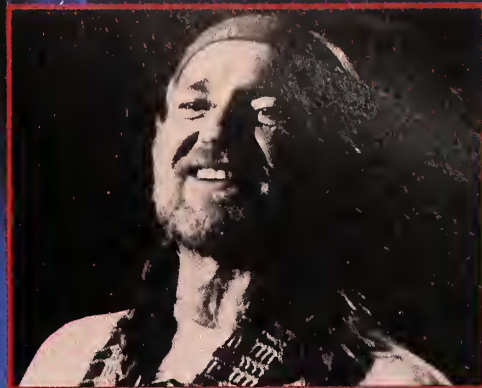


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VOLUME XLIV — NUMBER 21 — October 16, 1982

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EDITORIAL The Pursuit Of Excellence

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

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

That is the most commendable part of this country boom. While it is certainly true that there has emerged a sort of pop country to stand alongside

the more familiar traditional forms, it is all still recognizable as country in spirit. This steadfastness of purpose — perhaps reflecting the "country" morality that lies at the basis of much of the music — certainly has provided the key in Nashville's pursuit of excellence.

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

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

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ON THE COVER

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

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



TOP POP DEBUTS

SINGLES	66	MANEATER — Daryl Hall & John Oates — RCA
ALBUMS	23	THE NYLON CURTAIN — Billy Joel — Columbia

POP SINGLE

JACK & DIANE
John Cougar
Riva/PolyGram

B/C SINGLE

LOVE COME DOWN
Evelyn King
RCA

COUNTRY SINGLE

YESTERDAY'S WINE
Merle Haggard/George Jones
Epic

JAZZ

AS WE SPEAK
David Sanborn
Warner Bros.

NUMBER ONES



Sylvia

POP ALBUM

AMERICAN FOOL
John Cougar
Riva/PolyGram

B/C ALBUM

GET LOOSE
Evelyn King
RCA

COUNTRY ALBUM

JUST SYLVIA
Sylvia
RCA

GOSPEL

PRECIOUS LORD
Al Green
HI/Myrrh

CASH BOX TOP 100 SINGLES

October 16, 1982

	Weeks On Chart	10/9
1 JACK & DIANE	13	1
2 WHO CAN IT BE NOW?	15	8
3 EYE IN THE SKY	15	4
4 ABRACADABRA	21	2
5 I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR)	11	6
6 SOMEBODY'S BABY	12	7
7 HARD TO SAY I'M SORRY	20	3
8 YOU CAN DO MAGIC	12	10
9 HEART ATTACK	7	14
10 HOLD ON	10	12
11 BREAK IT TO ME GENTLY	9	13
12 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU	21	5
13 UP WHERE WE BELONG	8	22
14 EYE OF THE TIGER	20	9
15 I RAN (SO FAR AWAY)	15	18
16 DON'T FIGHT IT	6	17
17 NOBODY	9	19
18 GYPSY	7	20
19 THE ONE YOU LOVE	9	21
20 BLUE EYES	14	11
21 HEARTLIGHT	8	24
22 GLORIA	18	25
23 WHAT'S FOREVER FOR	13	23
24 VACATION	18	15
25 VOYEUR	9	28
26 STEPPIN' OUT	9	35
27 YOU DON'T WANT ME ANYMORE	8	29
28 JUMP TO IT	9	28
29 SWEET TIME	8	32
30 BIG FUN	8	30
31 LET ME TICKLE YOUR FANCY	13	27
32 HURTS SO GOOD	28	18
33 MAKE BELIEVE	11	31

	Weeks On Chart	10/9
34 I NEED YOU	7	38
35 SOUTHERN CROSS	5	40
36 ATHENA	7	39
37 MUSCLES	3	54
38 I GET EXCITED	8	41
39 LOVE COME DOWN	8	42
40 PRESSURE	4	45
41 NEW WORLD MAN	5	48
42 LOVE ME TOMORROW	4	47
43 GET CLOSER	3	63
44 YOU DROPPED A BOMB ON ME	10	37
45 THE LOOK OF LOVE (PART ONE)	8	50
46 YOU KEEP RUNNIN' AWAY	10	34
47 JOHNNY CAN'T READ	10	33
48 TRULY	2	68
49 I'M SO EXCITED	5	53
50 MICKEY	8	55
51 YOUNG LOVE	5	57
52 ROCK THIS TOWN	5	58
53 ONLY TIME WILL TELL	13	44
54 TAKE THE L.	7	48
55 HOLDIN' ON	10	38
56 AMERICAN HEARTBEAT	4	85
57 I.G.Y. (WHAT A BEAUTIFUL WORLD)	2	74
58 DO YOU WANNA TOUCH ME (OH YEAH)	12	49
59 RIBBON IN THE SKY	5	82
60 VALLEY GIRL	14	51
61 GET UP AND GO	4	68
62 MISSING YOU	2	79
63 STATE OF INDEPENDENCE	3	71
64 WHAT ABOUT ME	5	64
65 HEARTBREAKER	2	60
66 MANEATER	1	—

	Weeks On Chart	10/9
67 A PENNY FOR YOUR THOUGHTS	4	73
68 ON THE WINGS OF LOVE	3	75
69 PLEASE BE THE ONE	3	76
70 TUG OF WAR	3	78
71 BE MY LADY	2	83
72 NEVER BEEN IN LOVE	12	43
73 SO MUCH IN LOVE	3	77
74 EVERYBODY WANTS YOU	3	81
75 COOL MAGIC	2	88
76 ROCK THE CASBAH	2	85
77 A LOVE SONG	2	89
78 THE ONLY WAY OUT	3	62
79 DESTINATION UNKNOWN	2	87
80 I WILL ALWAYS LOVE YOU	12	67
81 ALL OF MY LOVE	5	70
82 RIGHT HERE AND NOW	2	90
83 LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	17	56
84 LET IT BE ME	11	59
85 MACHINERY	7	72
86 TAKE IT AWAY	15	60
87 HOLD ME	18	52
88 WHATCHA GONNA DO	1	—
89 SHAKIN'	1	—
90 YOU AND I	1	—
91 HE GOT YOU	9	84
92 BABY, COME TO ME	3	94
93 ELECTRICLAND	2	98
94 LOVE WILL TURN YOU AROUND	18	81
95 STAND OR FALL	1	—
96 I'M THE ONE	12	89
97 I ONLY WANT TO BE WITH YOU	12	91
98 BURNING DOWN ONE SIDE	5	95
99 WASTED ON THE WAY	17	88
100 EVEN THE NIGHTS ARE BETTER	19	93

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

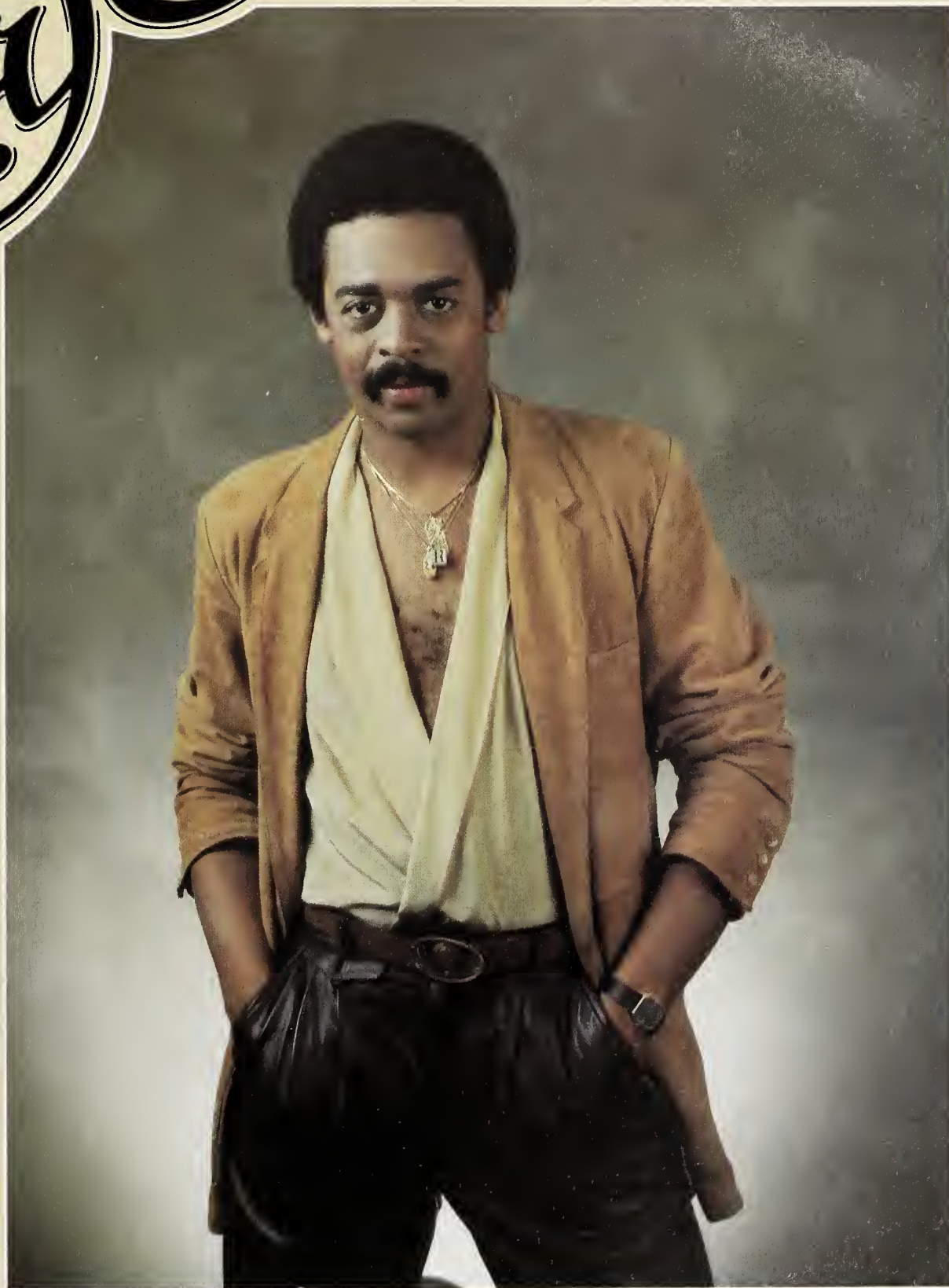
A Love Song (Music Corp. Of America/Sycamore Valley — BMI)	91	Love Is In Control (Yellowbrick Road — ASCAP/Rashida — BMI/Rodsongs — PRS)	83	— ASCAP)	35
A Penny For (Kenny Nolan/Downtown — ASCAP)	77	Love Me Tomorrow (Double Virgofoster Frses/Irving — BMI)	42	Stand Or Fall (Colgems — EMI/ASCAP)	95
Abracadabra (Sallor — ASCAP)	4	Love Will Turn You (Lionsmate/Deb Dave/Brierpatch — ASCAP/BMI)	94	State Of Independence (WB — ASCAP/Spheric B.V. — BMI)	63
All Of My Love (Bobby Caldwell/Happy Stepchild — BMI)	81	Machinery (Dick James Music — BMI)	85	Buma/Toughnot Ltd. — PRS)	63
American Heartbeat (Holy Monley/Rude — BMI/WB/Easy Action — ASCAP)	58	Make Believe (Hudmer — ASCAP)	35	Steppin' Out (Albion — ASCAP)	28
Athena (Tower Tunes — BMI)	38	Maneater (Fut Buzza/Hot-Che/Unichappell — BMI)	88	Sweet Time (Fate — ASCAP)	29
Baby, Come To Me (Rodsongs — PRS)	92	Mickey (Chinnichap/Careers — BMI)	50	Take It Away (MPL Communications — ASCAP)	66
Be My Lady (Allen — BMI)	71	Missing You (Hickory Grove — ASCAP)	62	Take The L. (Excessive/Clean Sheets — BMI)	54
Big Fun (Delightful — BMI)	30	Muscles (Mijac — BMI)	37	The Look Of Love (Virgin/Chappell — ASCAP)	45
Blue Eyes (Intersong — ASCAP)	20	Never Been In Love (Colgems-EMI — ASCAP)	72	The One You (Red Cloud/Night River — ASCAP)	19
Break It To Me Gently (Northern (MCA) — ASCAP)	11	New World Man (Core — BMI)	41	The Only Way Out (WB — ASCAP)	78
Burning Down (Flames Of Albion — ASCAP)	98	Nobody (Tom Collins — ASCAP)	17	Truly (Brockman — BMI)	48
Cool Magic (Silk Stocking — BMI)	75	On The Wings (Lincoln Pond/Almo/Merch 9 — ASCAP)	88	Tug Of War (MPL Communications — ASCAP)	70
Destination Unknown (Private Life/Life After Music/Private Parts — ASCAP/BMI)	79	Only Time (WB/Almond Legg adm. by WB/Ackee — ASCAP)	53	Up Where We (Famous — ASCAP/Ensign — BMI)	13
Do You Wanna (Duchess-MCA — BMI)	58	Please Be The One (Seagrape — BMI)	69	Vacation (Some Other/Daddy-Oh/Lypalnc — ASCAP)	24
Don't Fight It (Milk Money — ASCAP/Lacey Blvd./Warner-Tamerlane/Body Electric — BMI)	18	Pressure (Joel Songs — BMI)	40	Valley Girl (Munchkin Music)	80
Electricland (Badco — ASCAP)	93	Ribbon In The Sky (Jobete/Black Bull — ASCAP)	59	Voyeur (Moonwindow/Hitching — ASCAP)	25
Even The Nights (Hall-Clement — BMI)	100	Right Here And Now (ATV/Mann & Well Songe — BMI)	82	Wasted On The Way (Putzy Putzy — ASCAP)	99
Everybody Wants You (Songs Of The Knight — BMI)	74	Rock The Casbah (Nineden Ltd. — PRS)	78	What About Me (Australian Tumbleweed — BMI)	64
Eye In The Sky (Woolfsongs Ltd./Carars — BMI)	3	Rock This Town (Zomba — BMI)	52	Whatcha Gonna Do (ATV Of Canada/Some Sung Songs/18 Karat Gold/P.R.O. — BMI)	88
Eye Of The Tiger (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP)	14	Shakin' (Grajonce — BMI/Elizabeth Myers — ASCAP)	69	What's Forever (Tree — BMI)	23
Get Closer (Cherry Lane — ASCAP)	43	So Much In Love (ABKCO — BMI)	73	Who Can It Be (April Music Pty. — BMI)	2
Get Up And Go (Deddy Oh/Lip Sync — ASCAP)	81	Somebody's Baby (Jackson Brown/Kortchmar — ASCAP)	6	You And I (Four Way — ASCAP)	90
Gloria (Sugarongs — BMI)	22	Southern Cross (Kenwood/CetPatch — BMI/Gold Hill — ASCAP)	6	You Can Do (April/Russall Baller Ltd. — ASCAP)	8
Gypsy (Fleetwood Mec/Welsh Witch — BMI)	18			You Don't Want (Toneman/Wood Street — ASCAP)	27
Hard To Say (Double Virgo — ASCAP/Foster Freeze — BMI)	7			You Dropped (Total Experience — BMI)	44
He Got You (Chrisswood — BMI/Murfeezongs — ASCAP)	91			You Keep (Rocknocker/Easy Action/W.B. — ASCAP)	46
Heart Attack (Stephen A. Kipner/April/Peul Bilcs — ASCAP)	9			You Should (Warner-Tamerlane/Body Electric — BMI)	12
Heartbreaker (Gibb Brothers — BMI)	85			Young Love (Careers/Bestall Reynolds — BMI/Riva — PRS)	51
Heartlight (Stonebridge/New Hidden Valley — ASCAP/Carole Bayer Seger — BMI)	21				
Hold Me (Fleetwood Mac — BMI/Red Snapper — ASCAP)	87				
Hold On (Over The Rainbow — ASCAP/Mark-Calm — CAPAC)	10				
Holdin' On (Any Garege/Pug Baker — BMI)	55				
Hurts So Good (Riva — ASCAP)	32				
I.G.Y. (Freejunket — ASCAP)	57				
I Keep Forgettin' (Yellow Dog — ASCAP)	5				
I'm So Excited (Braitree/Til Dawn/Blackwood — BMI)	49				
I'm The One (Anitlie Music — ASCAP)	98				
I Get Excited (Robie Porter — BMI)	38				
I Need You (Plengent Visions — ASCAP)	34				
I Only Want (Cheppel Music — ASCAP)	97				
I Ran (Zomba Ent. — BMI)	15				
I Will Always (Velvet Apple Music — BMI)	80				
Jack & Diane (Riva — ASCAP)	1				
Johnny Can't Read (Cass County/Kortchmar — ASCAP)	47				
Jump To It (Uncle Ronnie/April/Sunset Burgandy — ASCAP)	28				
Let It Be Me (MCA Music — BMI)	84				
Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI)	31				
Love Come Down (Music Corp. Of America/Kashif — BMI)	39				

⊖ = Exceptionally heavy radio activity this week

⊕ = Exceptionally heavy sales activity this week

Harry Ray

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ONO ON THE ONE — Yoko Ono recently entered a long-term recording pact with PolyGram Records, Inc. Her first LP offering to the label is due this fall. Pictured are (l-r): Jack Kiernan, executive vice president of sales & marketing, PolyGram; Guenter Hensler, president & chief operating officer, PolyGram; Ono; Peter Shukat, Ono's legal representative; and Mel Ilberman, executive vice president, PolyGram.

Tape Packaging, Pricing Key Topics At NARM Retail Meet

by Richard Imamura

HOUSTON — The possibility of the development of a standard 6"x12" package for prerecorded cassettes and the close examination of record companies' existing list price structures emerged from the opening business session of the National Assn. of Recording Merchandisers (NARM) Retailers Advisory Committee meeting at the Houstonian Hotel here Oct. 7. Spurred by the dramatic findings of a recent market test of discounted cassettes, labels and retailers alike seemed determined to attack the problem of declining prerecorded music sales head-on.

The test — conducted during August at select locations within the Hastings Books & Records, Camelot Music, the Flipside and Tower chains — saw sales increase by as much as 59% on prerecorded cassettes, which were discounted \$2 from their normal shelf and sale prices throughout the month. Label representatives and retailers

acknowledged the open secret that prerecorded cassettes do indeed offer vast potential for major growth and then addressed the task of marketing them effectively.

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

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

Better Merchandising

As fate would have it, Paul Smith, senior vice president of branch distribution, CBS Records and Lou Dennis, senior vice president of sales, Warner Bros. Records both came equipped with 6"x12" cassette packages their respective labels had developed, with the former also emphasizing that "we need to merchandise (prerecorded) cassettes better."

CBS' package featured what amounted to an LP cover folded vertically down the middle, with album graphics on one side and liner notes on the inner flap. The Warner Bros. package, on the other hand, featured the full cover graphic reduced to fit on the front, with the liner notes on the back.

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

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

(continued on page 14)



WINDS OF CHANGE — Bill Thompson, manager of Grunt/RCA recording group The Jefferson Starship, recently flew into New York to attend a listening party for the group's new LP, "Winds Of Change." Present at the party were RCA Records staff, press, radio and cable television personnel. Pictured holding a blow-up of the group's album are (l-r): Jack Craigo, division vice president, U.S. and Canada, RCA Records; Shelly Schultz, vice president, ICM; Thompson and Les Garland, programming, Warner-Amex's MTV.

PolyGram Inks Ono; Album Is Set For Late Fall Release

LOS ANGELES — Yoko Ono, avant-garde artist and widow of John Lennon, has signed a long-term recording agreement with PolyGram Records, Inc. under which her music will be released on the company's Polydor label worldwide, according to a joint announcement by PolyGram's president and chief operating officer Guenter Hensler and Ono.

At the present time Ono is completing her debut album for Polydor/PolyGram, "It's All Right," which is slated to appear this fall.

"This is an album of love and dreams," said Ono of her new work. "I'm hoping that through dreaming together we will create a beautiful reality for the future. Much of the world is living in fear, many people don't know their direction, and music is so important. I believe in the healing power of music and hope that this album will help to make people feel better."

Regarding her label switch from Geffen Records (which released her acclaimed

(continued on page 12)

3,000 Expected For Grand Ole Opry's 57th Birthday

NASHVILLE — As final preparations for the week-long celebration of the Grand Ole Opry's 57th birthday kept Nashville industry members in high gear throughout much of last week, pre-registration for the annual event was running slightly ahead of last year, and Jerry Strobel, publicity director for the Opry, expected final attendance figures to equal last year's mark of approximately 3,000.

Strobel's office laid much of the credit for this year's registration on the addition of radio-oriented functions such as the "special broadcast hook-ups," which will allow stations to send live feeds from the event to their local market. The Opry reported that 53 stations that have never before attended had registered for the Opry celebration.

Once referred to as DJ Week, the ceremonies, which run from Oct. 10-16, may regain the radio-oriented flavor they once held in years past; in addition to the hookups, co-sponsored by the Opry and

(continued on page 22)



IT'S A GAS — Grand Ole Opry officials and entertainers, as well as other members of the country recording industry, are fueling up for the 57th Grand Ole Opry Birthday Oct. 12-16. Disc jockeys will be able to meet and interview Roy Acuff, Ricky Skaggs and a number of artists during the annual taping sessions. Pictured are (l-r): Hal Durham, general manager, Grand Ole Opry; Acuff; and Skaggs.

Label Participation Down, Video Picks Up At MUSEXPO

by Jim Bessman and Joe Martin

BAL HARBOUR, Fla. — Major label participation was visibly down at the 1982 MUSEXPO/VIDEXPO convention, but the increased presence of both domestic and overseas concerns with interests in the areas of home video and cable TV helped fill the void at the five-day event, which concluded Oct. 4.

In what represented the first time that MUSEXPO, the International Record and Music Marketplace, and VIDEXPO, the Video Exposition/Market/Conference, were held jointly, the '82 gathering attracted more than 2,000 executives and personnel from 950 companies and 45 countries, according to official estimates.

Convention president Roddy Shashoua noted that the attendance level of this year's gathering was comparable to last year's and quite acceptable in view of current economic state of the industry. He credited the encouraging turnout to the influx of participants here at the Sheraton Bal Harbour for the video mart, which accounted for a

good number of exhibitors occupying the 34 booths.

Expanded Seminars

The slate of seminars and workshops was also expanded this year to accommodate increased interest in cable programming and communications. Additional seminars covered home video and cable licensing, video marketing and programming, home video distribution and production, artist development and music publishing and radio programming.

Panelists in the workshop entitled "Video and Cable: Legal/International Licensing" included Joseph Barnes of Barnes and Williams; Craig Benson of Benson, Ellis and Siman; Edmund Glinert of Glinert and Associates, Inc.; Eric Greenspan of Finley, Kumble, Wagner, Helne, Underberg and Manley; and Kim Guggenheim of Schlesinger and Guggenheim and Associates.

Participating in the "Video Marketing and Programming" seminar were Don Kirshner; Daniel Marquet, vice president foreign marketing of PolyGram Pictures; Jack Millman, president of Video Music International; Arnie Menls, vice president marketing of The National Video Clearinghouse; and John Ross-Barnard, head of BBC Video.

(continued on page 20)

BUSINESS NOTES

WEA Road Show Makes Four Stops

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

Personnel from the New York, Philadelphia and Boston branches received nine "best of" awards during the northeast regional gathering, the first stop on the tour, Sept. 13 at New York's Essex House. The Atlanta and Dallas branches met on Sept. 14 at the Hyatt Regency in Atlanta, where eight awards were presented. In Chicago, 12 "best of" honors went to members of the Chicago and Cleveland branches during the Sept. 15 meeting at the Hamilton Hotel. Finally, five best of awards went to personnel from the Los Angeles branch and its district sales offices at the concluding meeting of the trip at the Hyatt Airport Hotel.

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

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

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

September Certifications Announced

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

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

The single "I Love Rock 'N Roll," by Boardwalk recording artist Joan Jett, was certified platinum. Singles certified gold were "Hard To Say I'm Sorry," by Full Moon/Warner Bros. recording group Chicago and "Planet Rock," by Tommy Boy recording group Afrika BambaStas and Soulsonic Force.

BMI Renames Writer Workshops

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

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

That committee includes Richard Engquist, lyricist for *Elizabeth and Essex*; Ellen Fitzhugh, lyricist for *Ryan's Hope*; Skip Kennon, composer and lyricist for *Herringbone*; Kleban; Alan Menken, composer of *Little Shop Of Horrors*; Judd Woldin, composer of *Raisin*, and Maury Yeston, who wrote *Nine*.

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

For more information, call (212) 586-2000.

SESAC Pacts With Canadian Agency

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

The agreement calls for CMRRA, which represents over 6,000 Canadian and U.S. publishing companies, to administer all mechanical and synchronization rights for compositions in both the SESAC and Music Royalties catalogs.

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

ITA Bows Directory, Updated Tape Standards

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

The book is available free to members. Non-members in the U.S. can obtain copies by writing requests on company letterhead. Foreign non-member companies must also send \$4.50 to cover postage and handling charges.

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

ASCAP, BMI File Responses In TV Licensing Case

NEW YORK — The American Society of Composers, Authors and Producers (ASCAP) and Broadcast Music, Inc. (BMI) have presented their joint counter form of judgment to U.S. District Court Judge Leo P. Gagliardi. The action suggests ways that Gagliardi implement his Aug. 19 decision that blanket licensing of local television stations violates antitrust laws, and counters the form of judgment already submitted by attorneys for the five local broadcasting entities who brought about the class action suit (**Cash Box**, Oct. 2).

Among the important differences in the two judgments is when the blanket licensing should terminate. The plaintiffs have asked that the licensing cease as soon as judgment is entered by Judge Gagliardi. The defendants request a continuation of the existing arrangements for a period of one year following the end of the appeal process during which a new method of compensation could be phased in. Both ASCAP and BMI have said that they will appeal Gagliardi's original decision of Aug. 19 once judgment is entered.

Main Contention

A main contention of a memorandum submitted with the defendants' proposed judgment is that the local broadcasters proposed judgment is so far reaching that it would necessitate forfeiting copyrights in music written before the advent of commercial TV, music in programs yet unlicensed to local stations, and music in programs produced when the blanket license was lawful for local stations.

The performing rights societies said that as a result of the broadcasters' proposal, "a forfeiture of the interests of thousands of authors, composers and publishers in hundreds of thousands (if not millions) of musical compositions worth millions of dollars" would be the effect.

Further litigation now awaits submission of a second memorandum, this time by the local broadcasters, on Oct. 22. The purpose of these memoranda is to both explain the proponent's position and to try to convince the judge of its merits before he finally makes his judgment. Judge Gagliardi's

(continued on page 12)

Warner Bros. Bows Mini-Cassettes On Devo, Bootsy

LOS ANGELES — Specially priced mini-cassettes released last week by Warner Bros. Records features music by Devo and Bootsy Collins. In a test of the configuration's market potential. The mini-tapes, listing for \$2.98, contain product also available in single and 12" formats.

The Devo mini-cassette features "Devo Dub" and "Dance Velocity" versions of the group's first single from their upcoming "Oh, No! It's Devo" LP, "Peek-A-Boo." The special tape also contains the Devo song, "Find Out."

"Body Slam," Bootsy's new single, and "I'd Rather Be With You," from his "Stretchin' Out In Bootsy's Rubber Band," comprise the second mini-cassette.

Commenting on release of the experimental tape line, Mark Maitland, Warner Bros. vice president/director of singles sales, said, "We're very interested to see how this experimental format is received in the marketplace. We are aiming for something we call the portable market — that is music fans on bikes and skates listening to their personal cassette players. We're anticipating the mini-cassette will expand the sales base of both these artists and offer the music fan a viable listening alternative."

REVIEWS

ALBUMS

OUT OF THE BOX



H2O — Daryl Hall and John Oates — RCA AFL1-4383 — Producers: Daryl Hall and John Oates — List: 8.98 — Bar Coded

Hall and Oates' "Private Eyes" LP was one of the brightest success stories in the recording business last year, and the team obviously means to keep up the winning streak with "H2O," a collection of spirited rockers, pop tunes and mid-tempo ballads all indelibly stamped with harmonies steeped in the Philly soul tradition which have made the duo an AOR and Top 40 staple. Riding on an almost unbroken string of singles smashes, and considering the first 45 from this project, "Maneater," is this week's highest chart debut, expect plenty of action from radio and retail.

FEATURE PICKS

POP

WINDS OF CHANGE — Jefferson Starship — Grunt/RCA BXL1-4372 — Producer: Kevin Beamish — List: 8.98 — Bar Coded

Having shed its spacy, tripped-out identity for a more hard-rocking image, The Starship appears to be aiming point-blank for heavy commercial alrplay with its latest album, which marks the last vinyl appearance by drummer Aynsley Dunbar with the group. Grace Slick, on the other hand, reintegrates herself into the fold once more and hands in a dynamic performance, particularly on the no-holds-barred "Out of Control". Mickey Thomas also takes a high profile on the disc, most noticeably on the lovelorn single pick, "Be My Lady."

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

With only about 75 more shopping days left until Christmas, Gladys Knight & The Pips have a headstart on most of the other seasonal releases with this album of carols including the perennial holiday favorites "Jingle Bells" and "Santa Claus Is Comin' To Town." Duets with Johnny Mathis on "When A Child Is Born" and "The Lord's Prayer," previously available solely in single configuration, add much to the proceedings here, as does Knight's rendition of Frank Loesser's "What Are You Doing New Year's Eve," a prime add for A/C radio this winter.

BLACK CONTEMPORARY I, ASSASSIN — Gary Numan — Atco 790014-1 — Producer: Gary Numan — List: 8.98 — Bar Coded

Gary Numan's latest collection of techno-pop pieces is full of the same computer-generated stuff — buzzes, blips and pings — that brought him to national prominence in 1980 with "Pleasure Principle." Though he tries to branch out on this album in songs such as the bluesy "1930's Rust," unfortunately the bulk of the waxing is devoted to purely mechanical machinery.

(continued on page 10)

LOVE AT FIRST HEARING!

Radio Romance

GC160

The New EDDIE RABBITT Album

Featuring The First Single
"YOU AND I" 89936
With Special Guest
CRYSTAL GAYLE



REVIEWS

(continued from page 8)

tions with little heartfelt substance. However, with the recent turn towards electronic pop in groups such as The Human League and Soft Cell, Numan could possibly find himself embraced as one of the genre's patriarchs.

GRAND SLAM — The Spinners — Atlantic 7 80020-1 — Producer: Freddie Perren — List: 8.98 — Bar Coded

The Spinners, named after Detroit slang for hubcaps, celebrates its 25th anniversary this year as one of black music's seminal vocal groups, and seems ready to jump back onto B/C and pop playlists with "Grand Slam," an album of gyrating R&B. Embellished with synthesizers and full horn and string arrangements on practically every track, the LP is loaded with potent danceables as well as a pair of ballads including the Willie Nelson weeper, "Funny How Time Slips Away."

JANET JACKSON — A&M SP-6-4907 — Producers: Varlous — List: 8.98 — Bar Coded

On her debut solo album, the youngest member of the illustrious Jackson clan pours out her heart and soul in a varied selection of dance-oriented numbers and sentimental ballads. Assisted on several cuts by Leon Sylvers III, the production braintrust behind many Solar hits, along with his talented siblings Foster and Patricia, Ms. Jackson makes a fine showing likely to garner heavy B/C airplay. Special attention should be given to the second side of the platter — completely composed by Capitol recording duo Rene Moore & Angela Winbush — which climaxes with the rock tune "Come Give Your Love To Me."

SEVENTEEN — Bill Summers & Summers Heat — MCA-5367 — Producers: Bill Summers, Larry Battiste and Claytoven Richardson — List: 8.98 — Bar Coded

Formerly in charge of percussion duties for Herbie Hancock's backup band, The Head Hunters, Bill Summers gained considerable recognition last year with his group Summer's Heat's double-entendre groove, "Jam The Box," which raised more than a few eyebrows for its provocative innuendo. Summers continues his body-moving message with a number of saucy songs here, such as "Kinky Dink" and the title tune, which recounts a romance between a teenage girl and a man twice her age.

OFFICIAL BUSINESS — Dunn & Bruce Street — Devaki/Mirus DKT 30003 — Producers: Dunn Pearson and Bruce Gray — List: 8.98

Dapper dudes Dunn & Bruce Street get down to serious business with this set of mostly mellow ballads and mid-tempo dance numbers that never quite reach a really intense level yet still manage to pique interest for their interesting arrangements and constructive use of various types of electronic keyboard instruments. Full of songs just right for slow dancing or late-night romancing, the pair does step out and get rowdy on the spicy "Mt. You (Up On The Hill)," but overall the album maintains a low-key perspective.

GOSPEL

MAINSTREAM — Michael and Stormie Omartlan — Sparrow SPR 1060 — Producer: Michael Omartlan — List: 8.98

Known throughout the pop world as a gifted producer who picked up a Grammy award for his work on the multi-platinum "Sailing" LP by Christopher Cross, Michael Omartlan is also a figure of renown in the field of gospel. Together with his wife Stormie, who inks the lyrics and shares vocal responsibility on their contemporary Christian songs, Omartlan brings a refreshing tone to inspirational music, which is nowhere better conveyed than in the funky

calypso beat of "Come And Give It All You Got."

JAZZ

REVENGE OF THE FAT PEOPLE — Jack Walrath — Stash ST221 — Producer: Jack Walrath — List: 8.98

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

NEW AND DEVELOPING

SPRING SESSION M — Missing Persons — Capitol ST-12228 — Producer: Ken Scott — List: 8.98 — Bar Coded



One of L.A.'s hottest new music combos, Missing Persons' brand of quirk-rock picked up national attention with the release of its mini-LP earlier this year, which is still selling strong and currently stands

at #60 on the **Cash Box** Pop Albums chart. The single that propelled the interest in that 4-song platter, "Words," is also included on the group's first full-fledged long-player.

NEW FACES TO WATCH



Calamity Jane

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

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

The mere existence of Calamity Jane as a whole is the result of the usual industry success story of being in the right place at the right time. During the summer of 1981, four women, the threesome and Mary Fielder, were splitting a pitcher of beer at Jaco's, a west Nashville pizza stop, where a singer was soloing with his acoustic guitar. The quartet bought the perfor-

SINGLES

OUT OF THE BOX



DARYL HALL & JOHN OATES (RCA JB-13354)

Maneater (3:28) (Fust Buzza Music, Inc./Hot-Cha Music Co./Unichappell Music, Inc. — BMI) (D. Hall, J. Oates, S. Allen) (Producers: D. Hall, J. Oates)

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

FEATURE PICKS

POP

APRIL WINE (Capitol 5168)

Tell Me Why (3:14) (Unart Music Corp./MacLen Music Inc. — BMI) (J. Lennon, P. McCartney) (Producers: M. Goowyn, M. Stone)

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

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

DONNIE IRIS (Carousel/MCA 52127)
Tough World (3:43) (Bema Music Co., a div. of Sweet City Records, Inc. — ASCAP) (Avsec, Ierace, Lee) (Producer: M. Avsec)

Another dose of wall-of-sound pop/rock from this latter day Buddy Holly look-alike and his group the Cruisers, singing about a "rough world, tough world, stab-'em-in-the-back world." The theme is easy enough to identify with, but it is the band's dense, rallying cry that is the key.

CHILLIWACK (Millennium/RCA JH-13110)

Watcha Gonna Do (3:50) (ATV Music Publishing of Canada Ltd./Some Sung Songs/18 Karat Gold Music-P.R.O.-Canada/BMI-USA) (B. Henderson, B. MacLeod) (Producers: B. Henderson, B. MacLeod)

Well-crafted, good time pop/rock from the Canadian music scene vets (after all, this is from their tenth LP). Tight, bouyant instrumentals and harmonies exude all the fun of the fair (or, to be more precise, the Calgary Stampede).

BLACK CONTEMPORARY

BAR-KAYS (Mercury/PolyGram 76187)
Do It (Let Me See You Skake) (3:59) (Warner-Tamerlane Publishing Corp./Bar-Kays Music — BMI) (Bar-Kays, A.A. Jones, M. Toles) (Producer: not listed)

Wiggly electronic funk is what the Bar-Kays have programmed for their first single from the forthcoming LP "Propositions." It has the mechanical beat of a Kraftwerk number but the lyrics and vocals are right in Rick James territory.

JERMAINE JACKSON (Motown 1649 MF)
Very Special Part (4:05) (Jobete Music Co., Inc. — ASCAP) (B. Medina, K. Ashby, C. Liles, W.E. Bickelhaupt) (Producers: J. Jackson, H. Davis, K. Ashby, B. Medina)

Jermaine should continue to tickle the fancies of B/C listeners with this party mix of Prince-ly keyboard noodlings, Earth, Wind & Fire-type horn arrangements and a catchy three-beat dance hook.

CARRIE LUCAS (Solar 7-69935)
Men (3:28) (Spectrum VII/Silver Sound Music/Carrific Music — ASCAP) (K. Spencer, R. Randolph, W. Shelby, C. Lucas) (Producers: W. Shelby, K. Spencer)

Oh men, what they do to women! Lucas tells it like it is from the female point of view on this buzzing blast of funk 'n bop from her "Still In Love" LP. You can't live with 'em but you can't live without 'em, as the old saw goes.

THE O'JAYS (Philadelphia Int'l ZS4 02982)
My Favorite Person (3:38) (Mighty Three Music — BMI) (K. Gamble, L.A. Huff) (Producers: K. Gamble, L.A. Huff)

The title track from the O'Jays latest set is a lively, brassy affair that literally swings (listen closely and you may even hear a bit of "Hold Tight" in here). It's a boogie woogie, workout with jumpin' piano and vibes tossed in.

NEW AND DEVELOPING

SCOTT BAIO (RCA JH-13356)
Wanted For Love (3:14) (John Charles Crowley Music/Pomer Rants Music — BMI) (J.S. Crowley, D. Pomerantz) (Producers: B. Reno, S. Metz)



TV teen star ("Happy Days," "Joanie Loves Chachi") and pin-up Balo may be more personality than singer at this stage, but fortunately he's got a cute vehicle here in this Hall & Oates-like pop tune that doesn't stretch him beyond his capabilities.

A New Orbit For The Premier American Band

JEFFERSON STARSHIP

WINDS OF CHANGE

BXL1-4372

Includes the First Hit Single

"Be My Lady"

PB-13350



*TOUR INFORMATION:

October 7	Ventura, Calif.	County Fairground
8	Stockton, Calif.	Univ. of the Pacific/ Spanos Ctr.
9	Laguna Hills, Calif.	Irvine Meadows
28	Chicago	Pavillion Music Hall
29	Normal, Illinois	Illinois State University
30	Detroit	Cobo Arena
November 2	Buffalo	Memorial Auditorium
4	New Haven, Conn.	Coliseum
5	Worcester, Mass.	
6	Meadowlands	Coliseum
	Other dates to follow	
December 1	Los Angeles	Universal Amphitheatre
3	Los Angeles	Universal Amphitheatre
4	Los Angeles	Universal Amphitheatre

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Music Law Meet Set For New York

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

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

Other speakers are William Karsilovsky, co-author *This Business Of Music*; Ted Nussbaum, general counsel, Atlantic Records; Joel Weinstein, an attorney specializing in video rights and contracts; Barry Paltnick, attorney representing Joan Jett, Rachel Sweet and Chubby Checker; Noel Silverman, attorney specializing in songwriting contracts and Maxine Eisenberg-Balis, an attorney representing local bands in management and recording deals.

The symposium will run from 9:30 a.m. to 5:30 p.m. All-day admission for attorneys only is \$45 with lunch and \$25 for musicians and students. Afternoon-only admission for attorneys is \$25 and students while artists must pay \$15. For more information, call (212) 966-3500.

Circle City Merges With Tyscot Records

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

Tyscot is a gospel label whose roster includes Robert Turner & The Silverhearts, Truth & Devotion, The Pentecostal Ambassadors and The Christ Church Choir. Circle City's acts include The Turner Bros. and Terry Huff, as well as Carhee and Rickie Clark.

Rare Record Dealer Opens New Offices

LOS ANGELES — Entertainment Recordings of America, Inc., a wholesaler of hard to find, out of print records, recently opened offices at 445 West Garfield, Glendale, Calif. 91204. The telephone number is (213) 500-9366.

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

Reward Label Opens

LOS ANGELES — Reward Records was recently established by 27-year industry veteran Bill Buster, who announced that the company will be a custom distributed label of CBS.

Already signed to the new label are country artist Johnny Tillotson, singer/actor Tom Sullivan and AOR/pop artist Sarah Moon. The record label will maintain offices in Los Angeles and New Jersey. The L.A. phone is (213) 391-7331 and the New Jersey number is (609) 541-2888.



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

Schwartz Bros. Posts Sales Gain In 1982

NEW YORK — Schwartz Bros., Inc. last week reported net income of \$7,258 or one cent per share on net sales of \$21,457,474 for the six months ending July 31, 1982. While net income fell almost \$3,000 below last year's figure, the sales rose 6.8 percent.

Second quarter income of \$2,569, negligible on a per-share basis on net sales of \$10,617,010, was also reported. This compared with net income of \$7,896 or one cent per share on sales of \$10,317,542 for the second quarter of 1981.

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

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

PolyGram Signs Ono

(continued from page 7)

solo LP "Season Of Glass" last year and the Lennon/Ono collaboration "Double Fantasy" in 1980) Polydor/PolyGram, the artist remarked, "I get a very good feeling from Guenter, and the people I met from the company seem to project a very nice vibe. I feel comfortable and I'm sure that is going to help me produce a lot of good work."

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

ASCAP, BMI Responses

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

Richard H. Relmer, an ASCAP case attorney, said that a hearing before Judge Gagliardi was likely at the end of the month. The judge would then hear arguments and possibly take testimony by those affected by his judgment before he enters it.

Platinum Pretenders

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

EXECUTIVES ON THE MOVE



Resnick

Brennan

Levinson

Cato

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

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

Resnick Named At Arista — The promotion of Michael Resnick to vice president, financial planning and analysis, Arista Records has been announced. Prior to this appointment, he was Arista's director, finance. He joined Arista in 1976, and before that was with CBS Records for ten years.

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

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

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

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

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

Zuffante Joins ITG — The International Talent Group has announced that Mark Zuffante has joined the company as an agent. He comes to ITG from the Cricket Agency, where, for the past two years, he was vice president and managing director.

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

Jacobson Opens Office — Jeffrey E. Jacobson, attorney at law, has opened law offices specializing in entertainment law at 27 East 13th Street in the Greenwich Village section of New York City. He was formerly an attorney for the music licensing firm, SESAC, Inc.

CMA Names Gurley — The Country Music Assn. has announced the appointment of Cathleen Gurley as director of the Public Information Department. Gurley has served as director of publicity for the Columbia Pictures Industries entertainment complex in Wheeling, West Virginia since 1974.

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

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

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

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



BANDSTAND SALUTE TO HALL & OATES — Oct. 16 is the air date for a special salute to RCA recording duo Hall & Oates by Dick Clark's American Bandstand on ABC-TV. The twosome will perform songs from their new "H2O" LP, as well as past hits. Pictured are (l-r): bassist Tom Wolk; Clark; Daryl Hall; John Oates; and drummer Mickey Curry.

Linda Ronstadt • *Get Closer*

60185-1



Her New Album
on Asylum Records & Cassettes

produced by PETER ASHER

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Tape Packaging, Prices Key Topics At NARM Retail Meet

(continued from page 7)

Finally, Russ Bach, executive vice president, marketing development WEA Corp., challenged, "Why don't you (retailers) tell us what you want? We'll do it, we could have it by Christmas. Let's force the issue. But you guys are going to have to make the investment."

Then, for the moment at least, the issue was settled as an informal consensus seemed to develop that the labels would try to have a 6"x12" package ready by January and that the retailers would vigorously merchandise it. As Tower's Russ Solomon put it, "Let's put lots of packages (titles) out there and the customer will decide if this is what we need."

The more volatile issue of pricing was also highlighted when the results of the market test of discounted cassettes were presented. The Hastings store involved experienced a 59% increase in sales over the previous month; the two Camelot Music test outlets saw sales go up 18% and 55% over other stores in the chain with historically similar unit volumes; the Flipside store registered a 58% increase over the previous month; and four Tower stores saw unit sales climb 27-56%.

In addition, the test stores (some of which had frontline product selling for as little as \$3.99) reported that multiple sales had increase dramatically. "The purchase of four or more cassettes at one transaction was not uncommon during the test," said Marmaduke. "It was uncommon before the test."

Marmaduke also reported that the biggest sellers were catalog items. Camelot's Bonk agreed, saying, "The most significant increases in volume came on rock, and some black, items that discounted from normal shelf price. The items that were discounted from their sales prices were not significantly affected."

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

Getting to the heart of the matter, Marmaduke said, "Prerecorded cassettes evidence a high price elasticity. Potential for dramatic increases of unit sales due to price reductions need to be professionally explored."

He then stated, "I don't think you (label representatives) realize the full effect price has on the consumer."

Carrying the point further, Music Plus' Fogelman said, "We used to feel that the music would sell itself; we are now seeing that it is a price sensitive market. We saw it at \$5.98 and we are seeing it again with catalog and midlines."

Finally, Pickwick's Musicland Group president Jack Eugster added, "We must see more clearly what value the consumer attaches to our product. Maybe we should

(continued on page 21)

DDA Bows Music Arm

NEW YORK — Dennis Davidson Assoc. (DDA), the public relations firm, has created a music arm to be headed by Arthur Sheriff, former press and promotion general manager at Polydor Records, who left to form his own business. His association with DDA represents a merger.

Working with Sheriff will be head of press Judy Lipsey, formerly with the British Broadcasting Corp. (BBC) and EMI, CBS and Charisma Records. Geoff Goy, former head of promotion at Chrysalis Records who left to form his own publishing company, will be head of radio and television publicity. The pair will be assisted by Sara Perlman, who brings experience from the film, music and video businesses.

Commenting on the appointment, Dennis Davidson, DDA chairman, said, "We have been waiting for Arthur literally for almost two years. His expertise is a perfect counterpoint to that already existing at DDA."

CBS Inks Ervin Litkei

NEW YORK — CBS Records has signed Ervin Litkei. Under the terms of the deal, Litkei will record and produce a minimum of six albums over the next five years. The first album "March America March," a musical salute to presidents from Franklin D. Roosevelt to Ronald Reagan, will be released in October. Litkei wrote all the songs on the LP, which were performed by the National All Star Band under the leadership of Bernard Ebginghouse.

'Beast' Goes Platinum

LOS ANGELES — Capitol recording group April Wine's "The Nature Of The Beast" LP, released Jan. 12, 1981, has been certified platinum by the Recording Industry Assn. of America (RIAA), representing sales of one million units.

COAST TO COAST

EAST COASTINGS — PolyGram Records last week helped John Cougar celebrate his birthday and recently found platinum status with a party at the Meadowlands in New Jersey following Cougar's show there. The speed with which Cougar's success is snowballing was much in evidence, as the singer was the opener on a double bill with Heart. No doubt if the tour were booked today, the billing would be a little different. . . RCA, said to be wheeling out the big guns for promoting the label debut of Nantucket, has pushed the LP's release date back to January from the fall rather than compete with superstar product. . . November nuptials planned for Rory Johnston, manager of Bow Wow Wow, and Nancy Parisi, RCA's A&R administrator. By-the-by, Mike Chapman will produce Bow Wow Wow's next album. . . Phil Balsam, former branch manager for CBS

in Hartford, can be reached at (203)698-5974. . . Many thanks to ace shutterbug George Pejoves for the fine photo of Joe Cocker in last week's column. . . The Voice From The Control Room: Ace producer and genius-of-the-month Martin Rushent stopped to gab with East Coastings while in New York recently. The outspoken producer, again the apple of the industry's eye following his success with "Dare" by The Human League, is capitalizing on his golden boy status and shoring up his firm, Genetic. That outfit, which in the past took its share of spills, has been reincarnated as a production company through which Rushent will license his product around the world. "I'm tired of being a hooker for the record companies," he said. "This time the rug won't be pulled



ENVOY TO THE RITZ — West Coast tunesmith Warren Zevon recently ventured east for an appointment at New York's Ritz.

Cash Box photo by George Pejoves

out from under me because I shall own the rugs." Already licensed here are recordings by The Members and Pete Shelley, and Rushent is in no hurry to just churn out product. "An artist has got to live in order to write songs," he said. "They wanted an album from Pete Shelly and I wouldn't give it to them — instead I gave Shelly six months off. I said to him 'move to Manchester and give me songs about living in Manchester as you've always done.' And now I think we're starting to get some good tunes." Of his reorganized Genetic, Rushent was particularly enthusiastic. "I'm trying to create a situation where I can make the records I want to make and get them to the public. I sell music, not bits of black plastic, and there are a lot of good bands out there. I just can't understand the philosophy of 'find-me-a-band-like-the-one-I-was-successful-with-last-year.' The last thing I would do now is sign or produce a band that sounds like Human League. That should have been done 18 months ago." Although Rushent's primary projects continue to be audio, including working on his own album ("I'm pandering to my own ego. I don't know whether it will ever see the light of day"), Genetic will soon construct a video studio in England. But the producer promises that his videos will have a more visual quality than most: "My bands will climb out of the TV and ask if you've got any cigarettes." . . . Meanwhile, back in New Jersey, producer Marshall Chess has gotten back into the family business via Sugar Hill's Chess reissue series. And while Chess is pledging in the neighborhood of 50 or 60 albums over the next two years as well as a double-A singles reissue series, Chess also has his eye on expanding the catalog through new recordings. While the label has yet to sign any new artists, Chess allowed that the label's familiar formula would be extended, although not necessarily with blues, gospel or jazz. "The ideal would be black acts that could crossover to a white audience," he said. "And reggae also interests me. I think it could carry." Chess also reported strong response to the revived catalog, especially in Cleveland, Chicago, Washington, D.C., Baltimore, Philadelphia, the Carolinas and Los Angeles. "The improvement in sound quality has helped the reissues a lot," he said, "and the pleasant surprise has been cassettes. We're doing about twice what I had initially projected."

fred goodman

POINTS WEST — Squeeze is putting out just one more single and then its members will go their separate ways, according to informed sources. . . Tom Petty's new album, "Long After Dark," will be unleashed by Backstreets on Nov. 1 and word is the label's bolstered its promotion team considerably for the LP's push. . . Diana Ross' concert at the Los Angeles Forum Oct. 3, produced by Lakers giant Kareem Abdul-Jabbar as part of his contract that allows him one night a year to book a show in the arena, was attended by such notables as Stevie Wonder, The Pointer Sisters and Prince. . . Mobile Fidelity Sound Lab targeted Oct. 8 as the shipping date for its \$325 audiophile Beatles package — "The Collection" — consisting of the total album repertoire the group released in England through EMI Records, Ltd. Though the price tag may seem steep, Mobile Fidelity says its first pressing of 5,000 sold out just two weeks after orders were accepted Sept. 1 and the company hopes to have 10,000 of the limited edition available by Christmas. . . The Pretenders are gearing up for November and December recording sessions. . . Van Morrison trotted off to Europe after doing some work at Sausalito's Harbor Sound studios, and insiders say the sessions there produced about four airy, Eno-esque tracks. . . Teddy Pendergrass is slated to sing the theme to Richard Pryor's next flick, *The Toy*, the first time the crooner has recorded since his controversial car crash earlier this year. . . Fleetwood Mac postponed several of its West Coast dates due to Stevie Nicks coming down with the flu. . . Rhino Records is pressing the first new Jan & Dean album in 15 years, a live two-LP set featuring material from their most recent tour, including all of the team's classic Southern California surf, sand 'n' street anthems. . . Australian combo Mental As Anything performed tunes from its U.S. debut LP, "If You Leave, Can I Come Too?" last Monday on a flatbed truck at A&M's Hollywood lot, getting ready for a tour backing Men At Work for some gigs in the Northern part of the country. . . The same night, The Nails made an appearance at Lingerie riding high on the success of its tune "88 Lines About 44 Women," which has accrued local club and alternative radio play. . . The Museum of Rock Art on Sunset Boulevard will host a tribute of Crosby, Stills, Nash & Young this month. . . Atlantic seems to be interested in picking up a platter being readied by saxophone wizard Norman Salant. . . The Motels returned to Los Angeles for a show at the Universal Amphitheatre where Martha Davis sang mostly tunes from the "All Four One" disc, opening with "Mission of Mercy" and then later performing "Apocalypse," "So L.A.," "Art Fails" and "Only The Lonely" in front of an elaborate motel set design.

jeffrey resner

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Birch Report Gaining Ground In Battle To Gain Legitimacy

by Larry Riggs

NEW YORK — The Birch Report, the radio audience measuring service, has more than doubled its clientele and the number of markets it serves since last March and is continuing to gain credibility with national advertising agencies, according to a **Cash Box** survey of radio station executives. Although those surveyed generally felt that Birch still has a way to go before it wins the prestige held by Arbitron, the dominant ratings service, they all expressed a belief that Birch stands a better chance of success than its past predecessors like Pulse, Hooper, Track 7 and Burke.

When Birch acquired Mediastat last March, it covered only 75 markets and served less than 300 clients. Now, it reportedly serves over 150 markets, 47 of the top 50, and has increased its client base to over 1,200, according to Tom Birch, president of the rating service.

One reason the executives felt Birch stands a better chance than its predecessors centered around its growth strategy. "The other services like Burke and Track Seven folded up quickly because they started in the top 10 markets and did not receive enough support and began to have cash flow problems," said Seth Mason, general manager at progressive rock station WXRT/Chicago. "What Birch did was go into small markets in the Southeast where Arbitron was vulnerable and build up a stronghold."

Discontent With Arbitron

What Birch found, according to the executives surveyed, was discontent with Arbitron's pricing structure and its methodology. "Arbitron's prices are totally out of whack," said Bud Polacek, general manager at A/C outlet WZGC/Atlanta. "They're based on how successful you are as a businessman; in other words, the more money you make, the more they charge you."

Unlike most other stations queried, WZGC uses Birch exclusively to sell commercial time. "It hasn't hurt us," continued Polacek. "We've been without Arbitron for 13 months and this is the best year we've ever had. And not only are we not using Arbitron, none of the other stations of First Media Corporation are either."

Without releasing specific figures, other radio managers surveyed said that Birch charges them from one-third to one-fourth less than what Arbitron does.

Not every station with gripes against Arbitron followed First Media's move, however. "The WHDH Corporation, which owns us, had announced last February that it was going to cancel Arbitron but we eventually negotiated and signed back with them," said Bill Wayland, sales manager at AOR-formatted WCOZ/Boston.

Methodology Questioned

The other chief complaint against Arbitron is its method of determining radio listenership. Each week, it places a diary in a household and asks each member to log in what station he or she listened to for that week. Birch, on the other hand, calls each household member to determine which stations were tuned in each week.

For this reason, AOR stations surveyed preferred Birch over Arbitron. "I'm not sure that Arbitron surveys are the best way to find out about the 18-34 audience," said Mark Morgan, sales manager at AOR station WFLJ/New York. "They're not as prone to fill out a diary as older people so the Birch methodology favors the younger crowd."

"In New York, Arbitron retrieves 5,000 listeners out of a population of 13 million," said Ralph Garone, sales manager at AOR station WAPP/New York. "I'm not sure if that's enough people to find out about

anybody's listening habits."

"It's an awful lot of work to fill out a diary for seven days," said Ted Nixon, general manager at WCMF/Rochester, N.Y. "And people tend to forget what station they listened to seven days ago. Besides, even though everybody in the house is supposed to fill out the diary, often they come back with the same handwriting in them."

Nevertheless, Arbitron defends its methodology. "The diary is the most tested method and its been around for years," said Constance Anthes, director of communications at Arbitron. "You don't have to worry about recall, and when you use telephone retrieval, you have a built-in bias for younger audiences."

Monthly Vs. Quarterly

The other difference between the rating services is that Birch relies exclusively on monthly reports while Arbitron uses quarterly sweeps. Most of the executives queried felt that Arbitron gives them outdated information, while Birch gives them data more useful to determine immediate listening trends. "It's five months from the start of an Arbitron sweep to when you get your results; but with Birch, you know where you're going within 10 days of the end of the month," said WCMF's Nixon.

Arbitron is presently experimenting with monthly ratings sweeps in Houston, Detroit, Cleveland and Philadelphia.

Earlier this month, Birch opened a New York sales office, headed by Ed Keane, who brings sales experience from NBC, Blair and WRKO/Boston. Keane apparently will lend the sales effort to the agencies that many of the radio sales managers felt Birch needs. "The Birch report needs some selling on the national agency level and that's Birch's problem," said WCOZ's Wayland. "He's actually expecting the stations to do the selling for him, and I don't think that Birch can rely on the stations to do that, even though they have a vested interest in doing so."

Selling Job Needed

"It still needs some selling at the agency level," echoed WXRT's Mason. "But what we have here is the most viable service since the days of Pulse. Already between 10 and 12 stations in Chicago use Birch."

Added WAPP's Garone: "I think Birch possibly will gain more credibility with the agencies. Some of them have already subscribed to it to help them make buys, and I think more will follow."

"Birch has only been around for a while but it's better than a lot of the others that have been around," said WPLJ's Morgan. "But everybody likes to take pot shots at the giant. And," continued Morgan, "they have been able to get the credibility that Burke, Track Seven and Source never had. They also have better financing."

On the other hand, Daniel Wachs, general sales manager at WAVA/Washington added a note of caution. "Most agencies want to go with a unified buying system," he said. "So the real test of Birch's strength will be when a major client, like a beer company, uses it to make its buys."

While Birch has grown quickly since last March, it is unclear whether it will ever reach the point where it will rival Arbitron. "The only formats that have strong opinions about Birch are beautiful music and AOR," said WXRT's Mason. "AOR likes Birch because it generally give them higher numbers and vice versa, beautiful music likes Arbitron better." Since the lower-skewing formats are not going to be as prevalent as they used to be, according to several major radio consultants (**Cash Box**, Oct. 9), it is unknown whether the agencies will adopt it readily.

AIRPLAY

NETWORK NEWS — Exactly 364 days after it threw a party to kick off its radio syndication arm, *Rolling Stone* magazine last week staged another bash to celebrate its new distribution agreement with the ABC Radio Networks. Beginning in January, the ABC Rock Radio web will offer its affiliates the right of first refusal to *Rolling Stone Magazine* Prod.'s *Continuous History of Rock and Roll* short and long form features. Those include 60- and 90-minute spots that air weekdays, and an hour-long show intended for Sunday night broadcast... While the ABC webs have been involved with AOR-formatted shows for some time now, the Mutual Broadcasting System only this year entered the fray with its Labor Day special focusing on the **Rolling Stones**. But now the radio-only network, known for its conservatism, has pacted with **Gary Stevens**, Double-day Broadcasting president, to produce a weekly three-hour AOR show beginning in January. While details of the pact are sketchy, it is known that Doubleday AOR stations **KPKE/Denver**, **KDWB/Minneapolis**, **KWK/St. Louis**, **WAPP/New York**, **WLLZ/Detroit**, **WAVA/Washington D.C.** and **WMET/Chicago** will be the first to carry the show... According to film critic **Roger Ebert**, who hosts the ABC FM web's *Movienews* series, **John Travolta** plans to star in a sequel to... of all things *Saturday Night Fever*. The film reportedly will be entitled *Stayin' Alive*, after the **Bee Gee's** song of that name, and will be directed by **Sylvester Stallone**. It will track the life of the hero **Tony Manero** as a dance instructor in Manhattan, hopeful for a part in a Broadway musical... The RKO Radio webs have signed a \$6 million deal with Scientific Atlanta for the manufacture and installation of earth stations for its new Audio Digital Distribution System (ADDS). The new system provides the networks with six digital 15 kHz audio channels, increasing by two its current four analog channel capacity on satellite Westar III. The system is expected to begin operations Sept. 1, 1983... At the same time, the RKO nets have signed a \$9.8 million agreement with RCA Americom to provide ADDS over an eight-year period beginning Sept. 1, 1983.



WASTED ON THE AIR — Atlantic recording group Crosby, Stills & Nash recently taped a two-hour concert and interview special for NBC's *The Source*. They spoke about their recent Atlantic LP, "Daylight Again," which includes the single "Wasted On The Way." Pictured during a break at the taping are (l-r): Graham Nash; Denny Somach, the show's producer; and Steven Stills. The show is being offered to *Source* affiliates the weekend of Oct. 22-24.

music, film and book worlds, as well as politicians and sports figures. Each show will also feature a live music portion taken from either a local band or touring act. First guests include **Hall & Oates**, actress **Mary Beth Hurt**, and **G. Gordon Liddy**, spiced with a live performance by **A Flock of Seagulls**. *Thirsty Ear* will produce the show and *Newsweek* will distribute it... **John Kane** has been named manager, station clearance at United Stations. In that spot, he will supervise the station clearance departments in the program supplier's Big Apple and D.C. offices... Tuesday Prods. has produced a 12-hour radio Christmas special, blending traditional and contemporary music with celebrity interviews. The show will feature interviews with **Sugar Ray Leonard**, **Rod Stewart** and **Fernando Valenzuela**, as well as a never-before-heard on commercial radio Christmas greeting from **John Lennon** and **Yoko Ono**. Each of the 12 hours allows for 10 commercial minutes. The program also comes with programming guides, clocks and promotional materials and will be offered on a market-exclusive basis in the top 200 Arbitron-rated markets.

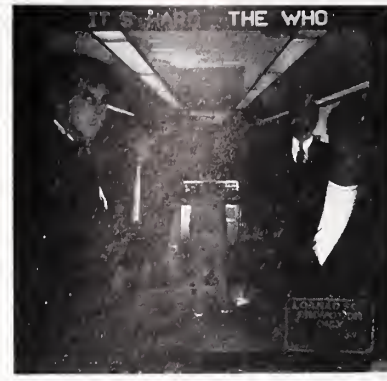
STATION TO STATION — **Lou Simon** has been named music director at Top 40 station **WRQX/Washington, D.C.** A New Jersey native, Simon most recently worked at **WAYS/Charlotte, N.C.** before it recently switched from a similar music format to talk. Simon will also take care of the 8 a.m. to 1 p.m. air shift on Sundays... Meanwhile, back in Detroit, **James Alexander** has been appointed operations manager at B/C station **WJLB**. He brings experience earned at U/C outlet **KRLY/Houston**, where he was assistant PD... While we're on the subject of B/C stations, **Kernie L. Anderson**, general manager at **WBMX/Chicago**, has been chosen to participate in a two-week fact-finding seminar for radio professionals in West Germany... **Orpheus**, the 26-member chamber ensemble, recently kicked off the *Dubonnet Chamber Music Festival*, the new live series broadcast one Thursday each month over the waves of classical station **WQXR/New York**. The next show, slated for Thursday, Nov. 4, features the **Chamber Music Society of Lincoln Center**, which will perform from the station's newly-refurbished concert theater... Switching gears a bit, AOR-formatted **WDHA/Dover, N.J.**, is presenting a Halloween party, concert and dance at the Garden State's Brendan Byrne Arena Saturday, Oct. 30. The prize for best costume will be given by Gov. **Thomas Kean**. Featured artists will be **Utopia**, **Gary U.S. Bonds** and bar band **Southern Cross**. Net proceeds from the affair will benefit Dover General Hospital and the Easter Seal Society of N.J... **Dana Horner** was recently named general manager at AOR station **KZAM/Seattle** and jazz station **KJZZ**. Coming from **KING-AM & FM**, where he was sales manager, Horner has worked in the Seattle broadcasting community since 1976... Well after midnight on a recent Wednesday night, when AOR station **WIOQ/Philadelphia** was operating on an emergency generator because of a power failure, in walked **Kenny Loggins** through a fire escape for an interview by candlelight with promotion director **Lyn Kratz** and air personality **Ed Sciaky**. Loggins was reportedly excited about the first night of his concert tour and expounded on his years with **Loggins & Messina**, his feelings about radio and his new Columbia album, "High Adventure."

ODDS 'N ENDS — AOR consultant **Jeff Pollock** has signed **KWHL/Anchorage, Alaska**... **Jim Duncan**, publisher of the radio research guide *American Radio*, will be releasing *Radio in the United States*, a one-volume history of the medium and its changes since 1976. Instead of covering a single rating period, it will cover seven years. For more info, write Duncan Media Enterprises, Box 2966, Kalamazoo, Mich. 49003. **larry riggs**

CASH BOX ROCK ALBUM RADIO REPORT



— **CHILLIWACK • OPUS X • MILLENNIUM/RCA**
ADDS: KMET, KSHE, WOUR, KEZY, KBPI, WYFE, WMMS. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.



9 THE WHO • IT'S HARD • WARNER BROS.
ADDS: None. **HOTS:** KMET, WBLM, WBAB, WABX, WMMS, WNEW, WYFE, KBPI, WSHE, WCCC, KEZY, WOUR, KNCN, KSHE, KNAC, KROQ, WGRQ. **MEDIUMS:** WROQ, KSJO, WLIR, WHFS. **PREFERRED TRACKS:** Athena, Cry, Title, Man, Front.
SALES: Good in all regions.

1 MOST ADDED

- LP Chart Position
- 20 A FLOCK OF SEAGULLS • JIVE/ARISTA**
ADDS: None. **HOTS:** WBAB, WMMS, WNEW, WYFE, WLIR, KNAC, WHFS, KROO, WGRO. **MEDIUMS:** KMET, KBPI, KSJO, KEZY, KNCN. **PREFERRED TRACKS:** I Ran, Space.
SALES: Good to moderate in all regions.
- 46 AEROSMITH • ROCK IN A HARD PLACE • EPIC**
ADDS: None. **HOTS:** WGRO, KMET. **MEDIUMS:** WBAB, WMMS, WYFE, KBPI, WCCC, KEZY, KNCN, WBLM. **PREFERRED TRACKS:** Lightning, Jellbel, Cry.
SALES: Moderate to fair in all regions.
- 51 BAD COMPANY • ROUGH DIAMONDS • SWAN SONG/ATCO**
ADDS: None. **HOTS:** KBPI, KSJO, KEZY, KSHE, KLLO, WGRO, WBLM, KMET. **MEDIUMS:** WBAB, WABX, WMMS, WYFE, WCCC, WOUR, WROO. **PREFERRED TRACKS:** Electricland, Ryder, Fece.
SALES: Moderate to fair in all regions.
- 41 THE CLASH • COMBAT ROCK • EPIC**
ADDS: KLLO, HOTS: WBAB, WNEW, WSHE, WLIR, KEZY, KNAC, WHFS, KROQ, WGRO, KMET. **MEDIUMS:** WYFE, WCCC, KNCN, WROO. **PREFERRED TRACKS:** Shouid, Casbah.
SALES: Moderate in East and West; fair in others.
- 1 JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM**
ADDS: None. **HOTS:** WBAB, WNEW, KEZY, KLLO. **MEDIUMS:** KSJO, WCCC, WOUR, KSHE, WBLM. **PREFERRED TRACKS:** Jack, Hurts, Chine.
SALES: Good in all regions.
- 56 DIRE STRAITS • LOVE OVER GOLD • WARNER BROS.**
ADDS: KMET, KLLO, HOTS: WHFS. **MEDIUMS:** WBAB, WMMS, WNEW, WYFE, KBPI, WSHE, KNCN, KNAC, WGRO. **PREFERRED TRACKS:** Private.
SALES: Good to moderate in all regions.
- 48 FAST TIMES AT RIDGEMONT HIGH • SOUNDTRACK • FULL MOON/ASYLUM**
ADDS: None. **HOTS:** WNEW, KBPI, KEZY, KNCN, KROO, WBLM, KMET. **MEDIUMS:** WBAB, WABX, KNX, KSJO, KSHE, KLLO, KNAC. **PREFERRED TRACKS:** Waffle, Somebody's, Johnny.
SALES: Moderate to fair in all regions.

5 MOST ADDED

- **FIREFALL • BREAK OF DAWN • ATLANTIC**
ADDS: WROO, WYFE, WNEW, WBAB. **HOTS:** None. **MEDIUMS:** WNEW. **PREFERRED TRACKS:** Open.
SALES: Just shipped.
- 2 FLEETWOOD MAC • MIRAGE • WARNER BROS.**
ADDS: None. **HOTS:** WBAB, WABX, WMMS, KNX, KBPI, KSJO, KEZY, WBLM. **MEDIUMS:** WCCC, WOUR, KSHE. **PREFERRED TRACKS:** Gypsy, Store, Hold.
SALES: Good in all regions.
- 47 PETER GABRIEL • GEFENN**
ADDS: WBLM. **HOTS:** WGRO, WSHE, WLIR, KEZY, KNAC, WHFS, KROO. **MEDIUMS:** WROO, KMET, WBAB, WABX, WMMS, WNEW, WYFE, KBPI, KSJO, WCCC, WOUR. **PREFERRED TRACKS:** Monkey, Touch, Kiss.
SALES: Good to moderate in all regions.
- 31 DON HENLEY • I CAN'T STAND STILL • ASYLUM**
ADDS: None. **HOTS:** WROO, KMET, WMMS, WNEW, KNX, KBPI, KSJO, WSHE, WCCC, KEZY, WOUR, KNCN, WGRO. **MEDIUMS:** WBAB, WYFE, KLLO, KROO, WBLM. **PREFERRED TRACKS:** Johnny, Laundry, Title.
SALES: Good to moderate in all regions.

— **HUGHES/THRALL • BOULEVARD/CBS**
ADDS: None. **HOTS:** WMMS, KBPI, KLLO. **MEDIUMS:** WBAB, KSJO, WCCC, KNCN, KROO, KMET. **PREFERRED TRACKS:** Open.
SALES: Fair initial response in South.

3 MOST ADDED

- **DONNIE IRIS • THE HIGH AND THE MIGHTY • CAROUSEL/MCA**
ADDS: KSHE, KEZY, WCCC, WSHE, WNEW, WMMS. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.
- 23 BILLY JOEL • THE NYLON CURTAIN • COLUMBIA**
ADDS: WROO, WSHE, WBAB. **HOTS:** WROO, WSHE, WBAB, WNEW, WYFE, KBPI, KEZY, WOUR, KNCN, WGRO. **MEDIUMS:** WABX, WMMS, WCCC, KLLO, WBLM. **PREFERRED TRACKS:** Pressure.
SALES: Major breakouts in all regions.
- 24 JUDAS PRIEST • SCREAMING FOR VENGEANCE • COLUMBIA**
ADDS: None. **HOTS:** WMMS, KSJO, WCCC, KEZY, WBLM, KMET. **MEDIUMS:** KBPI, WROO. **PREFERRED TRACKS:** Another, Chains, Bloodstone.
SALES: Moderate to fair in all regions.
- 21 KENNY LOGGINS • HIGH ADVENTURE • COLUMBIA**
ADDS: None. **HOTS:** WBAB, WNEW, WYFE, KNX, KBPI, KSJO, WSHE, KEZY, WOUR, KNCN, KMET. **MEDIUMS:** WABX, WMMS, KSHE, WBLM. **PREFERRED TRACKS:** Fight, Heartlight, Try.
SALES: Good to moderate in all regions.

2 MOST ADDED

- **LYNYRD SKYNYRD • BEST OF THE REST • MCA**
ADDS: WROO, KMET, WGRO, KSHE, WCCC, WSHE, WBAB. **HOTS:** WSHE. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.
- 10 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA**
ADDS: None. **HOTS:** WBAB, WNEW, KSJO, KEZY, WOUR, KNCN, KSHE, KNAC, KROO, WGRO, KMET. **MEDIUMS:** WABX, KBPI, WBLM, WROO. **PREFERRED TRACKS:** Who, Down.
SALES: Good in all regions.
- 25 EDDIE MONEY • NO CONTROL • COLUMBIA**
ADDS: None. **HOTS:** WABX, WMMS, KSJO, KNCN, KSHE, WBLM, KMET. **MEDIUMS:** WNEW, KBPI, KEZY, WOUR. **PREFERRED TRACKS:** Shakin', Take, Think.
SALES: Good to moderate in all regions.
- 16 ROBERT PLANT • PICTURES AT ELEVEN • SWAN SONG/ATCO**
ADDS: None. **HOTS:** WMMS, KSJO, WSHE, KLLO, WBLM, KMET. **MEDIUMS:** WABX, KEZY, KSHE. **PREFERRED TRACKS:** Burning, Pln, Detroit.
SALES: Moderate in all regions.

4 MOST ADDED

- 141 POCO • GHOST TOWN • ATLANTIC**
ADDS: KSHE, KNCN, WOUR, WNEW. **HOTS:** KNX, KBPI. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Open.
SALES: Good to moderate initial response in all regions.
- 40 LINDA RONSTADT • GET CLOSER • ASYLUM**
ADDS: KNCN, WBAB. **HOTS:** KNX, KBPI, KEZY, WGRO, KMET. **MEDIUMS:** WMMS, WYFE, WOUR, WBLM, WROO. **PREFERRED TRACKS:** Title, Lies.
SALES: Major breakouts in all regions.

1 MOST ACTIVE

- LP Chart Position
- 11 RUSH • SIGNALS • MERCURY/POLYGRAM**
ADDS: None. **HOTS:** WROO, WBAB, WNEW, WMMS, WYFE, KSJO, WSHE, WCCC, KEZY, WOUR, KNCN, KSHE, KLLO, WGRO, KMET. **MEDIUMS:** KBPI, WBLM. **PREFERRED TRACKS:** New World.
SALES: Good in all regions.
- 88 MIKE RUTHERFORD • ACTING VERY STRANGE • ATLANTIC**
ADDS: WBLM. **HOTS:** WMMS. **MEDIUMS:** WBAB, KBPI, KSJO, WSHE, KEZY, WOUR, KLLO, WHFS, WGRO, KMET. **PREFERRED TRACKS:** Maxine, Halfway, Title.
SALES: Weak in South; moderate in others.
- **SAGA • WORLDS APART • PORTRAIT/CBS**
ADDS: WROO, WCCC. **HOTS:** WMMS, KSJO, KLLO, WGRO. **MEDIUMS:** WABX, WYFE, WSHE, KEZY, KNCN, WBLM. **PREFERRED TRACKS:** Open.
SALES: Fair initial response in Midwest and East.
- 18 SANTANA • SHANGO • COLUMBIA**
ADDS: None. **HOTS:** WBAB, WMMS, WNEW, KBPI, KSJO, KNCN, KSHE, WBLM. **MEDIUMS:** WABX, KEZY, WOUR, KMET. **PREFERRED TRACKS:** Hold, Run, Body.
SALES: Good to moderate in all regions.
- **SHERIFF • CAPITOL**
ADDS: KSJO. **HOTS:** None. **MEDIUMS:** WABX, WMMS, WYFE, KBPI, WCCC, KEZY, KNCN, WGRO, WBLM, KMET, WROO. **PREFERRED TRACKS:** Open.
SALES: Weak initial response.
- 14 BRUCE SPRINGSTEEN • NEBRASKA • COLUMBIA**
ADDS: None. **HOTS:** KMET, WMMS, WNEW, WCCC, WOUR, KNCN, WGRO. **MEDIUMS:** WROO, WBAB, WYFE, KBPI, KSJO, WSHE, KEZY, WHFS. **PREFERRED TRACKS:** Open.
SALES: Good in all regions.
- 4 BILLY SQUIER • EMOTION IN MOTION • CAPITOL**
ADDS: None. **HOTS:** WROO, KMET, WBLM, WGRO, WBAB, WABX, WMMS, WYFE, KBPI, KSJO, WSHE, WCCC, KEZY, WOUR, KNCN, KSHE, KLLO. **MEDIUMS:** WNEW, KROO. **PREFERRED TRACKS:** Everybody, Learn, Title.
SALES: Good in all regions.
- 110 STEEL BREEZE • RCA**
ADDS: None. **HOTS:** WROO, KMET, WBAB, WYFE, KBPI, KEZY, WGRO. **MEDIUMS:** WABX, WMMS, KSJO, WSHE, WOUR, KNCN, KLLO, WBLM. **PREFERRED TRACKS:** Anymore, 80's.
SALES: Moderate to fair in all regions.
- 26 STRAY CATS • BUILT FOR SPEED • EMI AMERICA**
ADDS: None. **HOTS:** WROO, WBAB, WMMS, KBPI, WSHE, WLIR, KEZY, WOUR, KNAC, WHFS, KROO, WGRO, KMET. **MEDIUMS:** WABX, WYFE, KNCN. **PREFERRED TRACKS:** Strut, Rock, Title.
SALES: Good to moderate in all regions.
- 44 GEORGE THOROGOOD & THE DESTROYERS • BAD TO THE BONE • EMI AMERICA**
ADDS: None. **HOTS:** KBPI, KNCN, KMET. **MEDIUMS:** WBAB, WNEW, WHFS, WGRO, WBLM, WROO. **PREFERRED TRACKS:** Nobody, Title.
SALES: Moderate to fair in all regions.
- 124 UTOPIA • NETWORK/ELEKTRA**
ADDS: KMET, WBLM, KBPI. **HOTS:** None. **MEDIUMS:** WBAB, WMMS, WNEW, KEZY, KNCN. **PREFERRED TRACKS:** Open.
SALES: Moderate to fair in all regions.
- 45 STEVE WINWOOD • TALKING BACK TO THE NIGHT • ISLAND**
ADDS: None. **HOTS:** WMMS, WNEW, KSJO, WSHE, KEZY, WOUR, KLLO. **MEDIUMS:** WBAB, WYFE, KBPI, KSHE, WBLM, WROO. **PREFERRED TRACKS:** Game, Valerie, Title.
SALES: Moderate to fair in all regions.

TOP 30 VIDEOCASSETTES

	Weeks On 10/9 Charts		Weeks On 10/9 Charts
1 CHARIOTS OF FIRE Warner Home Video 7004	1 8	16 DEATHTRAP Warner Home Video 11256	23 2
2 CONAN THE BARBARIAN MCA Distributing Corporation 77010	4 4	17 BUTTERFLY Vestron V6007	16 7
3 CAT PEOPLE MCA Distributing Corporation 77008	2 8	18 SOME KIND OF HERO Paramount Home Video 1118	12 9
4 STAR WARS 20th Century-Fox Home Video 1130	5 19	19 DEATH WISH II Warner Home Video 26032	25 2
5 ON GOLDEN POND 20th Century-Fox Video 9037	3 20	20 CANNERY ROW MGM/UA Home Video MVR/MBR 00143	17 9
6 ARTHUR Warner Home Video 72020	6 24	21 PRIVATE LESSONS MCA Distributing Corporation 71008	14 17
7 TAXI DRIVER Columbia Pictures Home Entertainment 10542	8 6	22 DIAMONDS ARE FOREVER 20th Century-Fox Home Video 4605	19 8
8 SHARKY'S MACHINE Warner Home Video 72024	7 11	23 DRAGONSLAYER Paramount Home Video 1367	21 19
9 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corporation 042	9 16	24 THE HINDENBERG MCA Distributing Corporation 55056	24 4
10 ABSENCE OF MALICE Columbia Pictures Home Entertainment 1005	10 15	25 SUPERMAN II Warner Home Video WB-61120	26 28
11 RAGTIME Paramount Home Video 1486	13 14	26 MAKING LOVE 20th Century-Fox Home Video 1146	27 13
12 NICE DREAMS Columbia Pictures Home Entertainment 10456	20 2	27 STRIPES Columbia Pictures Home Entertainment 10600	22 24
13 THE SEDUCTION Media Home Entertainment M-196	18 3	28 THE BORDER MCA Distributing Corporation 71007	28 12
14 PARTNERS Paramount Home Video 1446	15 5	29 ROLLOVER Warner Home Video 72022	30 10
15 TRUE CONFESSIONS MGM/UA MVR/MBR 00145	11 10	30 THE BOYS IN COMPANY C Columbia Pictures Home Entertainment 10065	— 1

The **Cash Box** Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on rental activity, as reported by leading 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; Tyson Video-Atlanta; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Boston Video-Boston; Warehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go—St. Louis.

INITIAL ORDERS ON 'KHAN' SETS NEW SALES RECORD — As *SoundViews* was going to press last week, we received a call from Paramount Home Video vice president and general manager **Richard (Reg) B. Childs**, who gleefully informed us that the company received firm orders for 68,922 of *Star Trek II: The Wrath of Khan*. As he proudly stated, this represented not only the largest initial order that Paramount has ever had (approximately three times any opening order, to be exact), but more than the lifetime sales of any single Paramount title. By the time the title actually ships next month, Childs expects that it will eclipse the total lifetime unit sales of any studio release ("Obviously, by that we mean *Star Wars*," he added). While he felt those figures were "encouraging" (the understatement of the year), he added that "it still remains to be seen if the title has strong re-order and sell-through appeal. If sales continue to be strong then we can begin to experiment with other titles," he noted . . . Part of Par's massive marketing campaign in support of *Khan* is a Trek To Hollywood display contest, with the grand prize being . . . you guessed it.



NICKELODEON GETS SCRATCHED — Chaz Austin, video buyer for L.A.'s Nickelodeon, gets attacked by a "cat person" during a promotion for MCA Videocassette's *Cat People Weekend*. Nickelodeon was one of 1,300 dealers involved in the promo across the U.S.

many suppliers are eager to cash in on the fitness trend; Paramount is releasing the "prequel" to its own gold-certified *Aerobicise, Aerobicise — The Beginning Workout*, and MCA has announced the impending shipment of two titles, *Judy Sheppard Misset's Jazzercise* and *Jackie Sorenson's Aerobic Dancing (Cash Box, Oct. 9)*. Now comes word that Warner Home Video is releasing perhaps the most specialized program yet in the genre, *Tip Top! with Suzy Prudden*, a two-cassette exercise series for children. Both titles, which are set to go out Nov. 10, will retail for \$39.95, like the MCA programs (Par's *The Beginning Workout* will go for \$44.95). Prudden, a nationally known fitness expert, runs through simple exercises for children ages 3-6 in the first program, while the second is for kids 7 and older. What's next? Well, we wouldn't be surprised to see a follow-up to the Fonda tape, which could include her workout for pregnant women, some time in the near future.

VIDEO SOFTWARE NOTES — Confirmed Rumors Dept.: The good news from Walt Disney, according to our most reliable sources, is that *Tron* (the movie) will be coming out in December, just in time for Christmas. The no-so-good news is the price tag, which is expected to be \$84.95 list (cost to dealers is \$65.50 . . . ouch!). Guess not everyone believes there's a sales market worth stimulating out there . . . Look for the RCA/Columbia joint video venture (they're still mulling over a permanent name) to release *Annie* before Christmas; it's tentatively scheduled for the end of November. Don't have a price on that one, though. You can also expect *Richard Pryor Live On Sunset Strip, Fail Safe, Hanover Street, Monty Python and the Holy Grail, To Forget Venice, Casey's Shadow, Love and Anarchy* and *Columbia Cartoons, Volume 3 (Mr. Magoo)* . . .

What's a pro football junkie to do during the players strike? Watch the baseball playoffs, where the most contact you could probably hope for is *Reggie Jackson* spiking another second baseman? Or turn to college football, which still means you have no excuse not to spend Sunday with the wife? Certainly, the true patriotic American football fan wouldn't tune into the Canadian league games, even if he did have cable. Well, NFL Films Video has another option: three new videocassette releases featuring the Pittsburgh Steelers and "America's Team," the Dallas Cowboys. *Pittsburgh Steelers: The Championship Years* includes 96 minutes of highlights from "The Team of the Decade's" first four championship seasons. The two 120-minute long Dallas Cowboys tapes, *Coming of Age: The Story of the Dallas Cowboys 1970-74* and *America's Team: The Dallas Cowboys 1975-79*, are compilations of individual team highlight films from each year. To sweeten the package, the company is offering free "official" Steelers or Cowboy T-shirts with the purchase of any of the three programs which individually list for \$69.95 . . . Fans of more intimate contact sports may be interested to know that Select/Essex Video is introducing "a new dimension in adult entertainment" with the release of the first full-length, color X-rated feature in 3-D, *Sexcalibur*. The flick, which as you've probably guessed is based on the legend of the Knights of the Round Table (rather loosely, we assure you), comes complete with two free 3-D glasses, while additional specs will be available for purchase through retailers. According to Select/Essex, box graphics for the videocassette will carry a 3-D scene from the movie . . . *Ingrid Bergman* may be gone but she leaves behind a legacy of some truly outstanding film performances, a growing number of which are being made available on videocassette. Two films, 1948's *Joan of Arc*, winner of three Oscars, and the 1949 *Alfred Hitchcock* thriller *Under Capricorn*, are already out through VidAmerica (both list for \$59.95). Ms. Bergman's last work, the Emmy Award winning TV special *A Woman Called Golda* will be available this winter as a two-cassette package from Paramount (at a \$69.95 list). . . Thorn EMI Video Programming Enterprises Inc. (TEVPE) releases 28 (count 'em) titles this month alone, and although there are some fine movies here (i.e. *The Long Good Friday, The Kids Are Alright, Evil Under The Sun*, etc.), some retailers are less than ecstatic about the sheer amount of product. "The glut of titles had diminished there for a while, but now Thorn's flooding the market with a lot of titles that nobody's even heard of," carped one unhappy retailer.

PROMOTIONS, ETC. — MCA Videocassette recently completed a *Cat People*/horror weekend promotion in which more than 1,300 dealers across the U.S. participated. "We've been involved in other promotions before, but never of this magnitude," said MCA Distributing vice president Nell Hartley. "The sales on *Cat People* were tremendous and our horror catalog titles tripled in sales." As reported previously, buttons, posters, T-shirts, bumper stickers and records were supplied to dealers, and even a cat person made some surprise appearances (see accompanying photo) . . . Pacific Arts Video Records is presently making available to dealers a supply of 50,000 full-color

(continued on page 34)

NEW VIDEO SOFTWARE RELEASES

This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassette and Disc groups, followed by manufacturer, catalog number and price. Some product listed may not have been assigned either a catalog number or price at press time.

LOONEY TUNES VIDEO SHOW NO. 1 Cassette — Warner Home Video 11220 \$39.95	THE GREEK TYCOON Cassette — MCA 55063 \$60.95
LOONEY TUNES VIDEO SHOW NO. 2 Cassette — Warner Home Video 11221 \$39.95	THE BEST OF MARVEL COMICS Cassette — MCA 55088 \$60.95
LOONEY TUNES VIDEO SHOW NO. 3 Cassette — Warner Home Video 11222 \$39.95	JAZZERCISE WITH JUDY SHEPPARD MISSET Cassette — MCA 55089 \$39.95
LOONEY TUNES VIDEO SHOW NO. 4 Cassette — Warner Home Video 11223 \$39.95	AEROBIC DANCING WITH JACKIE SORENSON Cassette — MCA 55090 \$39.95
LOONEY TUNES VIDEO SHOW NO. 5 Cassette — Warner Home Video 11224 \$39.95	MARY POPPINS (stereo) Cassette — Walt Disney WD 23 . \$84.95
LOONEY TUNES VIDEO SHOW NO. 6 Cassette — Warner Home Video 11225 \$39.95	ALICE IN WONDERLAND Cassette — Walt Disney WD 35 . \$84.95
LOONEY TUNES VIDEO SHOW NO. 7 Cassette — Warner Home Video 11226 \$39.95	BABES IN TOYLAND Cassette — Walt Disney WD 119
TIP TOP! WITH SUZY PRUDDEN (AGES 3-6) Cassette — Warner Home Video 32001 \$39.95	SNOWBALL EXPRESS Cassette — Walt Disney WD 120 \$69.95
THE THING Cassette — MCA 77009 \$79.95	FUN AND FANCY FREE (featuring Mickey and The Beanstalk, Bongo) Cassette — Walt Disney WD 96 . \$49.95
SOMETIMES A GREAT NOTION Cassette — MCA 55081 \$69.95	DISNEY'S STORYBOOK CLASSICS Cassette — Walt Disney WD 121 \$49.95
	THE LONG GOOD FRIDAY Cassette — Thorn, EMI, TV, TX A 1079 \$79.95
	EVIL UNDER THE SUN Cassette — Thorn, EMI, TV, TX A 1080 \$79.95
	THE LAVENDER HILL MOB Cassette — Thorn, EMI TV, TX C 1107 \$59.95
	KIND HEARTS AND CORONETS Cassette — Thorn, EMI TV, TX C 1102 \$59.95
	PAYDAY Cassette — Thorn EMI TV, TX C 1093 \$59.95



The Thing Mary Poppins

TOP 200 ALBUMS

Columbia Artists Dominate Top 30 Albums This Week

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK Is Columbia Records, which holds one-third of the Top 30 Albums currently charted on the **Cash Box** Top 200 Albums chart. Of the 10 albums, six are bulleting led by Men At Work, which jumps into the Top 10 at #10 bullet from #14. Outstanding retail action everywhere led by the coasts and the South. The LP goes from a Top 75 rack item to a Top 40 item over the last week and the single, "Who Can It Be Now?", leaps to #2 bullet, up from #8 on the **Cash Box** Pop Singles chart. . . Bruce Springsteen is next at #14 bullet, up 19 points from #33. Excellent second week sales in the East, Midwest and West with immediate Top 100 rack sales as well. . . Santana moves up two notches to #18 bullet with retail especially strong in the West, Midwest and East. The "Hold On" single moves into the Top 10 at #10 bullet, up from #12. . . Kenny Loggins moves four points to #21 bullet behind good retail activity in all regions led by the West, Midwest and South along with Top 80 rack sales reports. . . Next is Billy Joel, who is the highest debut this week, coming in at #23 bullet. Very strong first week retail everywhere led by the East, South and Midwest. His "Pressure" single goes to #40 bullet from #45. . . Eddie Money continues to gain momentum and jumps to #25 bullet, up from #27. Retail remains strong in the West, Midwest and South. A new single, "Shakin'," debuts this week at #89 bullet. . . The other albums in the Top 30 are Loverboy at #17; Judas Priest at #24; Willie Nelson at #28; and the *Annie* soundtrack at #30.

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

TOP 100 HIGHLIGHTS — Closing in on the Top 10 is Rush at #11 bullet, up from #13 in its third week. Solid retail in all regions, especially the Midwest, South and East. Top 50 rack action. . . Olivia Newton-John jumps seven points to #19 bullet in her third week. Retail activity remains heavy in the East, South and West. The big story here is that her album explodes into the Top 10 at the rack level in only three weeks. Her "Heart Attack" single jumps to #9 bullet from #14. . . Three of the hottest Black Contemporary albums out are by The Time, Evelyn King and Kool & The Gang. The Time moved to #34 bullet from #39 with very strong retail out of the Midwest, South and West. The album goes to #2 bullet from #5 on

the **Cash Box** Black Contemporary Albums chart. The single, "777-9311," goes to #4 bullet from #8 on the B/C Singles chart. Evelyn King goes to #1 on the B/C Albums chart and moves to #39 bullet from #51 on the Top 200 Albums chart. Best retail sales in the East, West and Midwest. Kool & The Gang jumps to #42 bullet, up from #52 in its third week. Retailing best in the West, East and South. The album also goes to #9 bullet from #15 on the B/C Albums chart. . . Peter Gabriel, at #47 bullet, up from #59, had good retail action in the East, Midwest and West. . . Dire Straits takes a 14-point jump to #56 bullet in its second week. Selling well in the West, Midwest and East. . . Sylvia moves to #85 bullet, up from #92. Best retail in the South and Midwest with action in the East and West beginning to pick up steam. The album goes back to #1 on the Country Albums chart and her "Nobody" single goes to #17 bullet, up from #19 on the Pop Singles chart. . . Mike Rutherford, at #88 bullet, up from #97, is getting favorable sales action in the Midwest, and on the coasts. . . Albums breaking into the Top 100 this week are by Ricky Skaggs at #94 bullet, up from #107; Joan Jett, at #96 bullet, up from #102; Sheena Easton at #98, up from #124; and America at #99 bullet, up from #112. Scaggs is selling best in the South and Midwest and is showing strong initial rack response for the first time this week. Jett, despite only fair retail, is strong due to Top 50 rack reports. Easton jumps 26 points in her second week behind good retail out of the West, Midwest and East. Spurred by its Top 10 single, "You Can Do Magic," America is showing increased retail out of the West and Midwest.

RECORDS TO WATCH — In its second week, Utopia jumps 22 points to #124 bullet, up from #146. Strong sales out of the Midwest and East. . . David Linley, in his second week, takes a 21-point jump to #131 bullet. Good retail in the West and Midwest.

DEBUTS — After Joel, who was previously mentioned, the next highest debut is Linda Ronstadt at #40 bullet. Strong initial sales out of the West, Midwest and South. Her "Get Closer" single goes to #43 bullet, a 20-point jump from #63 and debuts this week at #73 bullet on the Country Singles chart. . . Neil Diamond debuts at #54 bullet. Good initial retail out of the East, West and Midwest. His single, "Heartlight" goes to #21 bullet, up from #24. . . Luther Vandross comes in at #65 bullet. Off to a good start with retail activity in the South, East and Midwest. . . Spyro Gyra debuts at #138 bullet with retail action in the Midwest and West. . . The Psychedelic Furs hit the charts at #143 bullet. Good initial retail out of the Midwest, West and Northeast. . . Grand Master Flash & The Furious Five debut at #150 bullet. Showing good initial retail out of the East, South and Midwest. . . Iggy Pop comes in at #166 bullet with retail action on the coasts. Other debuts include the soundtrack to *Yes, Giorgio*, starring Luciano Pavarotti at #184; and the Fixx at #189.



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 BILLY JOEL | 8 DIRE STRAITS |
| 2 LINDA RONSTADT | 9 PETER GABRIEL |
| 3 KENNY LOGGINS | 10 STRAY CATS |
| 4 DON HENLEY | 11 KOOL & THE GANG |
| 5 THE TIME | 12 EVELYN KING |
| 6 NEIL DIAMOND | 13 RICKY SKAGGS |
| 7 LUTHER VANDROSS | 14 KIM CARNES |
| | 15 SHEENA EASTON |

NORTHEAST 1.

- 1 BILLY JOEL
- 2 PETER GABRIEL
- 3 LUTHER VANDROSS
- 4 KOOL & THE GANG
- 5 EVELYN KING
- 6 NEIL DIAMOND
- 7 LINDA RONSTADT
- 8 STRAY CATS
- 9 DIRE STRAITS
- 10 THE TIME

SOUTHEAST 2.

- 1 BILLY JOEL
- 2 KOOL & THE GANG
- 3 LINDA RONSTADT
- 4 DON HENLEY
- 5 KENNY LOGGINS
- 6 THE TIME
- 7 EVELYN KING
- 8 LUTHER VANDROSS
- 9 NEIL DIAMOND
- 10 STRAY CATS

BALTIMORE/WASHINGTON 3.

- 1 BILLY JOEL
- 2 NEIL DIAMOND
- 3 LINDA RONSTADT
- 4 LUTHER VANDROSS
- 5 PETER GABRIEL
- 6 DON HENLEY
- 7 EVELYN KING
- 8 THE TIME
- 9 KENNY LOGGINS
- 10 DIRE STRAITS

WEST 4.

- 1 LINDA RONSTADT
- 2 BILLY JOEL
- 3 PETER GABRIEL
- 4 STRAY CATS
- 5 KENNY LOGGINS
- 6 NEIL DIAMOND
- 7 DIRE STRAITS
- 8 DON HENLEY
- 9 THE TIME
- 10 SHEENA EASTON

MIDWEST 5.

- 1 BILLY JOEL
- 2 PETER GABRIEL
- 3 KENNY LOGGINS
- 4 NEIL DIAMOND
- 5 DIRE STRAITS
- 6 DON HENLEY
- 7 UTOPIA
- 8 LUTHER VANDROSS
- 9 THE TIME
- 10 LINDA RONSTADT

NORTH CENTRAL 6.

- 1 DON HENLEY
- 2 JOAN JETT
- 3 RICKY SKAGGS
- 4 KENNY LOGGINS
- 5 THE TIME
- 6 STRAY CATS
- 7 M. HAGGARD/G. JONES
- 8 KIM CARNES
- 9 MICHAEL MURPHEY
- 10 SYLVIA

DENVER/PHOENIX 7.

- 1 DIRE STRAITS
- 2 BILLY JOEL
- 3 STRAY CATS
- 4 KENNY LOGGINS
- 5 DON HENLEY
- 6 LUTHER VANDROSS
- 7 PETER GABRIEL
- 8 LINDA RONSTADT
- 9 KIM CARNES
- 10 KOOL & THE GANG

SOUTH CENTRAL 8.

- 1 BILLY JOEL
- 2 LINDA RONSTADT
- 3 LUTHER VANDROSS
- 4 RICKY SKAGGS
- 5 KENNY LOGGINS
- 6 DON HENLEY
- 7 DIRE STRAITS
- 8 THE TIME
- 9 KOOL & THE GANG
- 10 NEIL DIAMOND

WHAT'S IN-STORE

TAKING IT TO THE STREET — The fourth annual **Radio Doctors** Street Festival held two Sundays ago was bigger than ever, according to merchandising coordinator **Wendy Birky**, who credits the 70-degree Milwaukee sunshine with bringing out as many as 20,000 to the Budweiser-sponsored event. For the first time the day-long program took up two city blocks (outside the store) and two stages, and featured nine bands. Country station WMIL hosted the country stage, which was highlighted by **Dave Toland**, whose local album is seeing a lot of action in Brewtown. Among others, the rock stage featured Milwaukee's premier rock & blues band **Short Stuff** and **Grey Star**, which includes former **Black Oak Arkansas** vocalist **Ruby Starr**. The stage was handled by WQFM, which also broadcasted live from the Radio Doctors window for the week leading up to fest. Birky says that a percentage of the cash receipts from beer and food sold outside and the record sales inside go to the Variety Club, a fundraising organization benefitting children's charities. Nearly \$5,000 has been tallied so far.

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

DRAWING FOR DIAMONDS — Six retailers together with the WEA Cincinnati sales office, Swan Song/Atco Records and J.B. Robinson Jewelers promoted **Bad Company's** "Rough Diamonds" LP in Cincinnati and Dayton with a drawing to award a 1/4 carat ladies diamond ring worth several hundred dollars. Listeners of station WSKS were asked to register at any of the five Robinson jewelry stores, or at any of the three **Sight In Sound**, six **Camelot**, and single **Record Theatre**, **Peaches**, **National Record Mart** and **Dingleberry's** locations in the Cincinnati and Dayton markets. All of the stores carried merchandising displays and entry blanks.

TOWER POWER — In conjunction with PolyGram Records, **Tower Records** awarded a "Treasure Chest of Prizes" in promoting *The Pirate Movie* soundtrack. The grand prize was a Kawasaki 750 motorcycle, while first prizes were boogie boards, one given at each of the 22 stores. Other prizes included swimming rafts, fins, masks, coolers, and *Pirate Movie* beach bags. For those of us east of California, PolyGram West Coast press manager **Dan Pine** explains that boogie boards are "tombstone shaped rafts made of reinforced styrofoam by a surfboard manufacturer for riding on waves" and are "totally the rage on the West Coast." Pine added that movie theaters showing the film participated by using counter displays containing information on the album and discount coupons to be redeemed at the Tower stores. As luck would have it, the winning entry from the more than 2,000 total belonged to a recently laid-off motorcyclist who had been forced to sell his bike.

CBS TURNS A DOUBLE PLAY — Official word from CBS Records on its forthcoming line of "Double Play" cassettes — each containing two complete albums by an artist in one cassette shell — has the new line's debut set for the last week of this month. The low wholesale price for the new configuration should place it in the \$8.98 retail range, and the manufacturer is promising an aggressive marketing campaign to build consumer awareness. Print buys in sports, fitness and travel magazines are expected to generate sales among consumers who are not frequent pre-recorded music purchasers but use Walkman-type tape players. Packaged in modified spaghetti boxes, the line is virtually pilferproof, and counter bins will be available. Artists included in the initial release are: **Billy Joel**, **Willie Nelson**, **Journey**, **Dan Fogelberg**, **REO Speedwagon**, **Boyz n the City**, **Blue Oyster Cult**, **Jeff Beck**, **Weather Report**, **Jane Olver**, **The Charlie Daniels Band**, **Ted Nugent**, **Dave Mason**, **Miles Davis**, **Bob Dylan**, **E.L.O.** and **Janis Joplin**.

(continued on page 34)

Retailers Agree That October Is Country Music's Month

BY Jim Bessman

NEW YORK — Although country music is not a major sales factor in all markets, many retailers outside the traditional country music strongholds are taking advantage of Country Music Month in their promotional schemes. While few of the dealers surveyed by **Cash Box** are mounting full-fledged country campaigns, most are capitalizing on the heightened interest in country music by making use of record label co-op dollars, materials provided by the Country Music Assn. (CMA) and National Assn. of Recording Merchandisers (NARM), or in-house support programs targeted at the country buyer.

Milwaukee's Radio Doctors and the Lanham-based Harmony Hut chain are particularly active in tying-in with Country Music Month. Radio Doctors put in a full window display and has teamed with FM country station WMIL in a "Country Calendar" promotion whereby the station features a different country artist each day in October while Radio Doctors sale prices the featured artist's product. Numbered calendars, which are stacked on the front counter, can win trips for two to various cities if the numbers match those called off on the air.

Harmony Hut stores are using the chain's new "SoundBank" midline marketing concept, which designates a permanent marketing area for midlines in each store, to promote country product especially for Country Music Month. According to record and tape merchandising manager Mark Perel, country product will be significantly represented in the SoundBank proper as well as a strictly "Country SoundBank" on front step-ups for special "October Country Music Harmony Hut SoundBank" selections.

CMA Poster Popular

Many retailers are making use of special Country Music Month posters designed by the CMA and NARM. The poster, which bears the "Gift of Music" and Coalition To Save America's Music logos, is a departure from the traditional CMA Country Music Month poster in that it is geared to record retailers. Besides the usual inclusion of "October is Country Music Month" and the

date of the CMA awards show, this year the poster features pictures of the nominees for Entertainer of the Year and listings of the nominees in the other categories.

Availability of the poster was noted in the NARM newsletter. NARM also provided the CMA with a list of retailers, several hundred of whom were then sent letters by the CMA also notifying them of the posters. Of the 8,000 posters printed, some 5,000 were sent out in lots of one to 300 depending on the size of the chain.

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

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

Pittsburgh's National Record Mart chain is including several country titles among the 42 top selling albums being discounted in its current "Octoberfest" promotion. The Hastings stores run by Western Merchandisers in Amarillo, Tex. are tagging all print ads with "October is Country Music Month." Washington, D.C.'s Waxle Maxle is also talking up Country Music Month in its ad copy.

Label Support

Several retailers noted assistance from record labels in promoting country music in

(continued on page 34)

PLUS PROFIT

TOP SELLING VIDEO GAMES

- PITFALL! Activision AX018
- FROGGER Parker Brothers 5300
- DONKEY KONG Coleco 2451
- BERZERK Atari CX2640
- THE EMPIRE STRIKES BACK Parker Brothers 5050
- STAR RAIDERS Atari CX2660
- DEFENDER Atari CX2609
- ATLANTIS Imagic IA3203
- MEGOMANIA Activision AX017
- VENTURE Coleco 2457
- LOCK 'N' CHASE Mattel 5663
- RIDDLE OF THE SPHINX Imagic IA 3600
- PAC-MAN Atari CX2646
- CHOPPER COMMAND Activision AX015
- PRO FOOTBALL Mattel 5658

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York • 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 • Specs — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento • Crazy Eddie — New York • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bale Cynwyd, Stratford — New York • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Lieberman — Kenses City.

TOP SELLING ACCESSORIES *

- (S) Allsop III Cassette Head Cleaner
- Bowers Outer LP Sleeves
- Carroll County 45 Record Crates
- (S) Discwasher D-4 1 1/4 oz. Refill Fluid
- Discwasher D-4 System Kit
- Discwasher "Perfect Path" Cassette Head Cleaner
- Fuji FR 2-90
- Maxell LNC-90 (2/bag)
- (S) Maxell UDXL II C-90
- Maxell XLS Test Pack
- Memorex Cassette Head Cleaning Kit
- Pickwick Cassette Head Cleaner
- Recoton Record Cleaning Cloth
- Savoy Cassette Carrying Case (#2330)
- Scotch HC-90 (3/bag)
- TDK Cassette Head Cleaning Kit
- TDK DC-90
- (S) TDK SAC-90
- TDK SAC-90 (2/bag)

COMPILED FROM: Musicland — St. Louis • Record Theatre — Cincinnati • Licorice Pizza — Los Angeles • Gery's — Virginia • Kerme — Indianapolis • Big Apple Records — Denver • Peaches Records — Cincinnati, Cleveland, Columbus • Alta — Phoenix • Tower Records — Sacramento, Seattle • Sound Video, Unltd. — Chicago • Cavages — Buffalo • Disc-O-Mat — New York City • Lieberman — Denver.

TOP SELLING MIDLINES

- Kurtis Blow • Tough • Mercury/PolyGram MX-1-505
- (S) Paul Carrack • Suburban Voodoo • Epic/CBS ARE 38161
- Crosby, Stills & Nash • So Far • Atlantic SD-15119
- The Doors • The Soft Parade • Elektra EKS 75005
- Duran Duran • Carnival • Capitol ST-15006
- Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
- (S) Joe Jackson • Look Sharp! • A&M SP-4743
- Carole King • Tapestry • Columbia PE 34946
- Landscape • Manhattan Boogie-Woogie • RCA NFL 1-8028
- Life In The European Theatre • Elektra 9 60179-1
- (S) Barry Manilow • Oh, Julie • Arista AB 2500
- Missing Persons • Capitol DLP-15001
- The Psychedelic Furs • Forever Now • Columbia ARC 38261
- Soft Cell • Non-Stop Ecstatic Dancing • Sire 8 23684-1B
- Steel Breeze • RCA AFL 1-4424
- (S) Spyro Gyra • Morning Dance • MCA 9004
- T-Bone Burnett • Trap Door • Warner Bros. 9 23691-1B

COMPILED FROM: Record Theatre — Cincinnati • Licorice Pizza — Los Angeles • Gary's — Virginia • Kerme — Indianapolis • Cherts — Phoenix • Tower Records — Sacramento, Seattle • Sound Video, Unltd. — Chicago • Dan Jay Music — Denver • Disc-O-Mat — New York City • Lieberman — Denver • Peaches — Cincinnati.

* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales



OFFICERS AND GENTLEMEN — A recent get-together at the New York law offices of Island Records' attorneys celebrated the current box office success of *An Officer And A Gentleman* and the film soundtrack's hit single "Up Where We Belong." The single is performed by Island artist Joe Cocker and Jennifer Warnes, and is included in the just released soundtrack on Island. Pictured at the offices of Beldock, Levine and Hoffman are (l-r): Chris Blackwell, founder of Island Records; Taylor Hackford, director of *An Officer And A Gentleman* and Ron Goldstein, president, Island Records.

Label Participation Down, Video Up At '82 MUSEXPO

(continued from page 7)

The "Home Video/Distribution and Producers" seminar was comprised of David Doty, senior editor of Home Video; Charles Tolep, vice president/general manager of Viacom Enterprises, Inc.; Paul Luskin, president of Luskin's; Nelson Lundy, vice president of Video Connection of America Inc.; and Larry Levine, general manager of Brand Mart Inc.

The latter two seminars generated among the largest crowds during the con-fab, along with the panel discussion on "Cable Programming and Communications," which featured Cliff Friedland, director of United Satellite Television; Sam Harte, president of Philmoss Corp.; Deborah Blackwell, director of planning for RCTV: The Entertainment Channel; and Dirk Zimmerman, senior vice president, program development, Group W Satellite.

Divergent Interests

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

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

Representatives of these companies and many others participated in the "A&R/Artist Development/Music Publishing" workshop, which featured panelists Jeff Aldrich, vice president of A&R and artist development, Chrysalis Records; Frank Davies, president of ATV Music Canada;

Norby Walters, president of Norby Walters Associates; David Parker, legal counsel for Amherst Records; and Joe Robinson, president, Sugar Hill Records.

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

Artists showcased in performances throughout the conference included Chrysalis' Shanghai and John Waite, Radio's Phil Garland, Karen Sanborn and the Nashville Rhythm Section, Spectre and Clockwork.

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

"It's been exciting to see the interaction both on a commercial and communications level, not only with the record and music industry internationally but also in the music industry, video industry, cable industries as well. I feel that the addition of VIDEXPO to MUSEXPO is of course very timely and the combination of the two has met with very positive response from participants, with most of them making added contacts and multinational deals with their counterparts around the world."

K-Tel Reports Decline In Net Sales Income

NEW YORK — K-Tel International last week reported net sales of \$163,767,000 for the fiscal year ending June 30, 1982, an eight percent drop from last year's figure. Net income after taxes also fell from \$5,144,000 or \$1.54 per share in 1981 to \$1,264,000 or 38 cents per share this year.

The company attributed the decline in net sales to foreign currency exchange losses. K-Tel reportedly does 60% of its business abroad. It also blamed the net income decline to lower music segment sales, lower income from real estate joint ventures and higher advertising and distribution costs.

"During the year," said K-Tel president Philip Kives, "the company improved overall, if not in terms of profits. Creatively, in the music segment, there have been a number of successes."

TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
1 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	10/9	16 ECHOES OF AN ERA 2/THE CONCERT (Musician/Elektra 9 60165-1)	17 7
2 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	2 22	17 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	19 61
3 LET ME KNOW YOU STANLEY CLARKE (Epic FE 38086)	3 9	18 INCOGNITO SPYRO GYRA (MCA-5368)	— 1
4 HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067)	5 15	19 IN LOVE'S TIME DAVE VALENTIN (GRP/Arista 5511)	16 12
5 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	7 13	20 WE WANT MILES MILES DAVIS (Columbia C2 38005)	20 23
6 OUT OF THE SHADOWS DAVE GRUSIN (GRP/Arista 5510)	4 13	21 CITYSCAPE CLAUS OGERMAN/MICHAEL BRECKER (Warner Bros. 9 23698-1)	23 3
7 DESIRE TOM SCOTT (Musician/Elektra 9 60162-1)	8 7	22 FANDANGO HERB ALPERT (A&M SP-3731)	18 21
8 TOUCHSTONE CHICK COREA (Warner Bros. 9 23699-1)	10 5	23 THE BEST QUINCY JONES (A&M SP-3200)	25 11
9 WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	11 12	24 THE DUDE QUINCY JONES (A&M SP-3721)	26 80
10 OFF THE TOP JIMMY SMITH (Musician/Elektra 9 60175-1)	6 8	25 KENNY G (Arista AL 9608)	— 1
11 ROYAL JAM THE CRUSADERS (MCA 2-8017)	13 17	26 HEATWAVE CAL TJADER and CARMEN McRAE (Concord Jazz CJ-189)	29 2
12 MOVING TARGET GIL SCOTT-HERON (Arista AL 9606)	14 4	27 IT'S A FACT JEFF LORBER (Arista AL 9583)	30 20
13 LOVE NOTES CHUCK MANGIONE (Columbia FC 38101)	9 15	28 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	21 20
14 LOOKING OUT McCOY TYNER (Columbia FC 38053)	12 15	29 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	28 45
15 TRADITION IN TRANSITION CHICO FREEMAN (Musician/Elektra 9 60163-1)	15 6	30 WYNTON MARSALIS (Columbia FC 37574)	24 32

ON JAZZ

WOMEN IN JAZZ — The recent swell of books on popular music has fortunately not been limited to just glossy throw-aways on the latest musical fluff from Great Britain. Since book publishers began exploiting the popular music scene in earnest last fall, jazz fans have been blessed with several fine and informative works, most notably Gary Giddens' *Riding On A Blue Note* and Penguin's paperback editions of *John Hammond On Record* and *Charles Mingus' Beneath The Underdog*. Now New York's Seaview Books has added its own title, *American Women in Jazz* by Sally Placksin, to the growing list of quality works on jazz. Placksin, a free-lance writer and radio producer, undertook the project several years ago when she discovered just how little material was available on female musicians. Augmenting a lot of late nights at the Institute of Jazz Studies at Rutgers University, Placksin conducted interviews with approximately 80 musicians and emerged with a profile that does justice to the ambitious project. From the earliest pre-jazz roots through to the present, Placksin's interview segments and side-trips into such topics as how the music press viewed women, offer a thorough view of the roles and evolution of women in jazz, from *Ma Rainey* through *JoAnne Brackeen*. And despite the problems of acceptance which many of the women faced, Placksin recently told us that she found the issue of womanhood to be secondary among many of the players she interviewed. "They all feel that they are musicians first," she said. "Most of them are not particularly political — they're really survivors, people working on their music and trying to keep going day-to-day." Presented chronologically *American Women in Jazz* is perhaps most successful at demonstrating how female musicians were affected by and responded to the music's different eras. During the thirties and forties, all-girl bands appeared more frequently, if for no other reason than novelty. "The swing era was really about entertainment," said Placksin. "When the music changed and became less accessible to the public, I don't think women were as welcome. Then it was a time for singers, and women like Betty Carter were allowed to excel." At this point, Placksin feels the majority of female musicians coming up have a different background than their predecessors. "With this generation, almost all of them went to school," she said. "It's a very difficult scene. When I was researching the book, I didn't really speak with any young musicians who came up on the streets, and a lot of them tended to be classically trained. It's different from the way it was in the past, where you almost had to lead your own band because nobody was going to hire you. I think there have definitely been changes since the sixties and seventies." Among those noted by Placksin are the advent of self-advocacy groups like the Universal Jazz Coalition and the Women's Jazz Festival in Kansas City. "They've been able to set up forums that attract women," she said, "although there's a lot of controversy about whether they feed into a separation. But in general, they've been able to bring attention to the women involved, and I think they're bringing a generation together. Past projects like that, I think it's really a matter of exposure and re-education. After working on this project, it seems strange to me now when I don't see women playing with a group."

THE DAYS GET SHORTER — *Weather Report's Wayne Shorter* was honored by his hometown of Newark, N.J. last week when it dubbed Oct. 8 as Wayne Shorter Day. The saxophonist received the key to the city, and in the midst of being feted managed to find time to conduct a master class and perform a free concert at William Patterson College. Much of the affair was aired over Newark's NPR station, WBCO. **fred goodman**

PRODUCER OF THE YEAR

Tom Collins

*Thanks to all
my talented friends
for making this
another great year.*

Tom



1. Feels So Right • Alabama • RCA
2. Mountain Music • Alabama • RCA
3. Fancy Free • Oak Ridge Boys • MCA
4. Always On My Mind • Willie Nelson • Columbia
5. Big City • Merle Haggard • Epic
6. The Pressure Is On • Hank Williams, Jr. • Elektra/Curb
7. Greatest Hits • Willie Nelson • Columbia
8. Waitin' For The Sun To Shine • Ricky Skaggs • Epic
9. Bobbie Sue • Oak Ridge Boys • MCA
10. Black On Black • Waylon Jennings • RCA
11. There's No Gettin' Over Me • Ronnie Milsap • RCA
12. Live • Barbara Mandrell • MCA

TOP 50 ALBUMS



13. Step By Step • Eddie Rabbitt • Elektra
14. Still The Same Ole Me • George Jones • Epic
15. Especially For You • Don Williams • MCA
16. Finally! • T.G. Sheppard • Warner/Curb
17. Inside • Ronnie Milsap • RCA
18. Southern Comfort • Conway Twitty • Elektra
19. High Notes • Hank Williams, Jr. • Elektra/Curb
20. Listen To The Radlo • Don Williams • MCA
21. In Black And White • Barbara Mandrell • MCA
22. Somewhere In The Stars • Rosanne Cash • Columbia
23. Juice • Juice Newton • Capitol
24. Share Your Love • Kenny Rogers • Liberty
25. Cimarron • Emmylou Harris • Warner Bros.
26. Bet Your Heart On Me • Johnny Lee • Full Moon/Asylum
27. Quiet Lies • Juice Newton • Capitol
28. Just Sylvia • Sylvia • RCA
29. Love Will Turn You Around • Kenny Rogers • Liberty
30. Heartbreak Express • Dolly Parton • RCA
31. Hollywood, Tennessee • Crystal Gayle • Columbia
32. Some Days Are Diamonds • John Denver • RCA
33. The Family's Fine, But This One's All Mine! • David Frizzell • Warner/Viva
34. Greatest Hits • Charley Pride • RCA
35. I Am What I Am • George Jones • Epic
36. Inside And Out • Lee Greenwood • MCA
37. Busted • John Conlee • MCA
38. Good Time Lovin' Man • Ronnie McDowell • Epic
39. Surround Me With Love • Charly McClain • Epic
40. Seven Year Ache • Rosanne Cash • Columbia
41. Greatest Hits • Kenny Rogers • Liberty
42. Charley Sings Everybody's Choice • Charley Pride • RCA
43. Greatest Hits • Oak Ridge Boys • MCA
44. Number Ones • Conway Twitty • MCA
45. The Frizzell And West Album • David Frizzell And Shelly West • Warner/Viva
46. Strait From The Heart • George Strait • MCA
47. Not Guilty • Larry Gatlin And The Gatlin Brothers • Columbia
48. Greatest Hits • Jim Reeves/Patsy Cline • RCA
49. Dukes Of Hazzard • Various Artists • Scotti Bros./CBS
50. You Don't Know Me • Mickey Gilley • Epic

THANKS TO OUR *FRIENDS* AT CASH BOX AND IN THE INDUSTRY FOR A GREAT YEAR!

CASH BOX TOP COUNTRY ALBUMS

#3 Fancy Free, *The Oak Ridge Boys*

Title cut published by Silverline-Goldline Music, Inc., on MCA Records

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

#14 Still The Same Ole Me, *George Jones*

Title cut published by Silverline Music, Inc., on Epic Records

CASH BOX TOP COUNTRY SINGLES

#1 "Bobbie Sue," *The Oak Ridge Boys*, on MCA Records

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

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

CASH BOX TOP PUBLISHING COMPANIES

#4 Silverline-Goldline Music, Inc.

CASH BOX TOP VOCAL GROUP-ALBUMS

#2 *The Oak Ridge Boys*

CASH BOX TOP VOCAL GROUP-SINGLES

#2 *The Oak Ridge Boys*

And congratulations to our special friends:

JIM HALSEY—Top Five in Manager and Booking Agency

RON CHANCEY—Top Five in Producer

and thanks for another #1 Single "I Wish You'd Turned My Head (and Left My Heart Alone)"

and we know you'll like Brenda Lee's new single, "Just For A Moment,"

published by Silverline-Goldline Music, Inc.

***The*
Oak Ridge Boys™**

MUSIC ORGANIZATION

The Oak Ridge Boys, Inc.
(615) 824-4924

Silverline-Goldline Music, Inc.
(615) 824-7273
(615) 327-4815



Superior Studios, Inc.
(615) 824-5141



The Oak Ridge Boys Broadcasting
Corporation of Indiana WPFR Radio—
WAAC* Radio
(615) 824-4924

*pending FCC approval

*THE OAK RIDGE BOYS is a service mark of The Oak Ridge Boys, Inc.



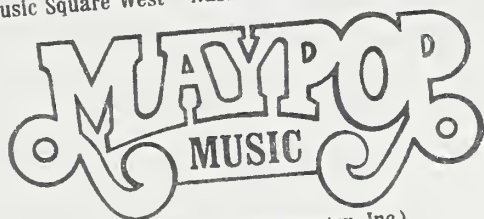
1. **BOBBIE SUE • OAK RIDGE BOYS • MCA**
2. **LISTEN TO THE RADIO • DON WILLIAMS • MCA**
3. **FANCY FREE • Oak Ridge Boys • MCA**
4. Love Will Turn You Around • Kenny Rogers • Liberty
5. Bet Your Heart On Me • Johnny Lee • Full Moon/Asylum
6. Nobody • Sylvia • RCA
7. Finally • T.G. Sheppard • Warner/Curb
8. I Don't Think She's In Love Anymore • Charley Pride • RCA
9. The Clown • Conway Twitty • Elektra
10. Only One You • T.G. Sheppard • Warner/Curb
11. Big City • Merle Haggard • Epic
12. Lonely Nights • Mickey Gilley • Epic

TOP 50 SINGLES



13. Red Neckin' Love Makin' Night • Conway Twitty • MCA
14. Wish You Were Here • Barbara Mandrell • MCA
15. Same Ole Me • George Jones • Epic
16. Mountain Music • Alabama • RCA
17. Take Me Down • Alabama • RCA
18. You're The Best Break This Old Heart Ever Had • Ed Bruce • MCA
19. I Don't Care • Ricky Skaggs • Epic
20. 'Til You're Gone • Barbara Mandrell • MCA
21. Tears Of The Lonely • Mickey Gilley • Epic
22. Lord, I Hope This Day Is Good • Don Williams • MCA
23. Fourteen Carat Mind • Gene Watson • MCA
24. The Sweetest Thing (I've Ever Known) • Juice Newton • Capitol
25. All My Rowdy Friends • Hank Williams, Jr. • Elektra/Curb
26. Never Been So Loved (In All My Life) • Charley Pride • RCA
27. Fool Hearted Memory • George Strait • MCA
28. Mountain Of Love • Charley Pride • RCA
29. I Wouldn't Have Missed It For The World • Ronnie Milsap • RCA
30. Takin' It Easy • Lacy J. Dalton • Columbia
31. Just To Satisfy You • Waylon Jennings/Willie Nelson • RCA
32. Love In The First Degree • Alabama • RCA
33. Blue Moon With Heartache • Rosanne Cash • Columbia
34. Step By Step • Eddie Rabbitt • Elektra
35. If You'r Thinking You Want A Stranger • George Strait • MCA
36. Always On My Mind • Willie Nelson • Columbia
37. Crying My Heart Out Over You • Ricky Skaggs • Epic
38. My Favorite Memory • Merle Haggard • Epic
39. Still Doin' Time • George Jones • Epic
40. Slow Hand • Conway Twitty • Elektra
41. Any Day Now • Ronnie Milsap • RCA
42. Party Time • T.G. Sheppard • Warner/Curb
43. You Don't Know Me • Mickey Gilley • Epic
44. Tight Fittin' Jeans • Conway Twitty • MCA
45. Another Sleepless Night • Anne Murray • Capitol
46. I'll Need Someone To Hold Me (When I Cry) • Janie Fricke • Columbia
47. Women Do Know How To Carry On • Waylon Jennings • RCA
48. Shine • Waylon Jennings • RCA
49. My Baby Thinks He's A Train • Rosanne Cash • Columbia
50. She Left Love All Over Me • Razy Bailey • RCA

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OCTOBER, 1982

M E M O R A N D U M

TO: JIM SHARP AND THE CASHBOX EDITORIAL STAFF

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

THE TITLE SONGS AND SEVEN OTHER WORKS IN THE LP'S WERE FROM THE PENS OF MAYPOP WRITERS AND PRINCIPALS, RANDY OWEN, TEDDY GENTRY AND JEFF COOK. THOSE SONGS, TOGETHER WITH THE EFFORTS OF SOME TWENTY OTHER SONGWRITERS; THE SALES AND MERCHANDISING OF R C A; THE COPRODUCTION OF HAROLD SHEDD; THE FAITH AND LOYALTY OF COUNTRY DJ'S, AND THE SUPPORT OF ALABAMA FANS EVERYWHERE, HAVE MADE 1982 THE BEST YEAR EVER FOR ALABAMA AND MAYPOP MUSIC.

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

SINCERELY,

MAGGIE CAVENDER

MC/LP

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CASHBOX
TWENTY-ONE MUSIC CIRCLE EAST
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COUNTRY MUSIC '82:

THE PURSUIT OF EXCELLENCE

Past Cash Box Award Winners (Singles)

YEAR	MALE	FEMALE	GROUP	DUO	NEW MALE	NEW FEMALE
1981	Ronnie Milsap	Dolly Parton	Alabama	Frizzell & West	Earl Thomas Conley	Terri Gibbs
1980	Ronnie Milsap	Crystal Gayle	Oak Ridge Boys	Bellamy Brothers	Johnny Lee	Rosanne Cash
1979	Ronnie Milsap	Barbara Mandrell	Oak Ridge Boys	Kenny Rogers & Dottie West	Razzy Bailey	Jennifer Warnes
1978	Waylon Jennings/ Willie Nelson (tie)	Crystal Gayle	Oak Ridge Boys	Waylon & Willie	Ronnie McDowell	Zella Lehr
1977	Waylon Jennings	Loretta Lynn	Statler Brothers	Conway Twitty & Loretta Lynn	Gene Watson	Dotsy
1976	Charley Pride/ Ronnie Milsap (tie)	Tanya Tucker	Statler Brothers	Porter Wagoner & Dolly Parton	Tom Bresh	Joni Lee
1975	Conway Twitty	Dolly Parton	Statler Brothers	Porter Wagoner & Dolly Parton	Freddy Fender	Jessi Colter
1974	Charlie Rich	Donna Fargo/ Tanya Tucker (tie)	Statler Brothers	Mel Tillis & Sherry Bryce	Dick Feller	Marilyn Sellers
1973	Merle Haggard	Lynn Anderson	Statler Brothers	George Jones & Tammy Wynette/ Conway Twitty & Loretta Lynn (tie)	Johnny Rodriguez	Marie Osmond
1972	Charley Pride	Lynn Anderson	Statler Brothers	Porter Wagoner & Dolly Parton/ Tammy Wynette & George Jones (tie)	Red Simpson	Donna Fargo
1971	Charley Pride	Tammy Wynette	Statler Brothers	Loretta Lynn & Conway Twitty	Billy "Crash" Craddock	Susan Raye
1970	Johnny Cash	Tammy Wynette	Tompall & The Glaser Brothers	Porter Wagoner & Dolly Parton	Anthony Armstrong Jones	Connie Eaton
1969	Glen Campbell	Tammy Wynette	The Glaser Brothers	The Wilburn Brothers	John Wesley Ryles	Billie Jo Spears
1968	Buck Owens	Loretta Lynn/ Tammy Wynette (tie)	The Hardin Trio	The Wilburn Brothers	Glen Campbell	Dolly Parton
1967	Buck Owens	Loretta Lynn	The Browns	The Wilburn Brothers	Jack Greene	Lynn Anderson
1966	Buck Owens	Connie Smith	The Browns	The Wilburn Brothers	Waylon Jennings	Jeannie Seally
1965	Buck Owens	Loretta Lynn	The Browns	The Wilburn Brothers	Dick Curless	Connie Smith
1964	Buck Owens	Loretta Lynn	The Browns	Lester Flatt & Earl Scruggs	Hank Williams, Jr.	Norma Jean
1963	George Jones	Patsy Kline	The Louvin Brothers	Lester Flatt & Earl Scruggs	Ernest Ashworth	Melba Montgomery
1962	George Jones	Kitty Wells/ Patsy Kline (tie)	The Louvin Brothers	The Wilburn Brothers	Claude King	Loretta Lynn
1961	Webb Pierce	Kitty Wells	The Browns	Owens & Maddox	Buck Owens	Jan Howard
1960	Jim Reeves/ Ray Price (tie)	Kitty Wells	The Browns	The Wilburn Brothers	Buck Owens	Jan Howard
1959	Johnny Cash/ Ray Price (tie)	Kitty Wells	The Browns	The Everly Brothers	Stonewall Jackson	Margie Bowes
1958	Johnny Cash	Kitty Wells	The Browns	The Everly Brothers	Don Gibson	Skeeter Davis
1957	Elvis Presley	Kitty Wells	The Browns	Johnny & Jack	Bobby Helms	Patsy Kline
1956	Elvis Presley	Kitty Wells	The Louvin Brothers	Johnny & Jack	Johnny Cash	Wanda Jackson
1955	Webb Pierce	Kitty Wells	The Carlises	Johnny & Jack	Elvis Presley	Rita Robbins
1954	Webb Pierce	Kitty Wells	Pee Wee King's Band	Jim Ed Brown & Maxine Brown	Tommy Collins	Ginny Wright

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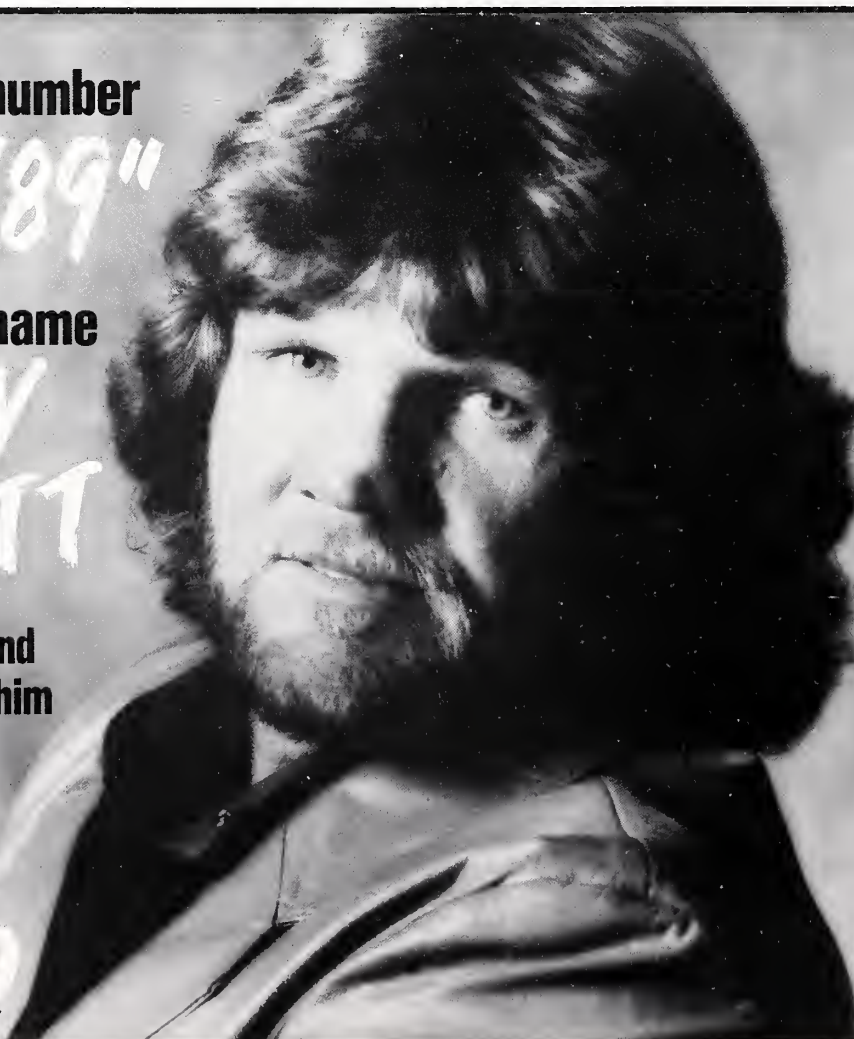
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COUNTRY MUSIC '82: THE PURSUIT OF EXCELLENCE

Mass Appeal Marketing Key To Expanding Country Sales

by Tom Roland

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

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

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

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

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

One of the factors in the label's success is the sheer size of its artist roster, with 35-40 acts signed to Columbia, Epic and the associated labels; yet the CBS staff has, as much as any label, a deep awareness of the different markets reached by its artists. Cash and Charlie Daniels have been accepted in rock circles as progressive country artists, and featured in consumer publications like *Rolling Stone* and *Circus*, while artists

such as Larry Gatlin and the Gatlin Brothers Band and Ronnie McDowell certainly appeal to females, whose purchasing power has increased dramatically in recent years.

Not surprisingly, CBS has earmarked a portion of its advertising budget for consumer publications in which the editorial direction encompasses more than music, such as *Soap Opera Digest* and *Easyriders*. Such tactics help expose CBS artists to people who may not ordinarily be aware of the acts because they

the biggest success stories of 1982, garnering two No. 1 singles from his debut album for a major label, "Waitin' For The Sun To Shine." That feat was accomplished without any crossover action, as Columbia and Epic have not gone overboard in their attempts to gain increased exposure for their rosters.

"We have to promote and spend our money getting the utmost out of what is on the disc," notes Wunsch of the label's crossover efforts. "Whatever opportunities present themselves we'll try to

past, and certainly that's a young medium," says Wunsch. "We're also finding certain categories of print media (specifically the aforementioned *Rolling Stone* and *Circus*) seem to be more open editorially to certain things we represent here in Nashville."

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

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

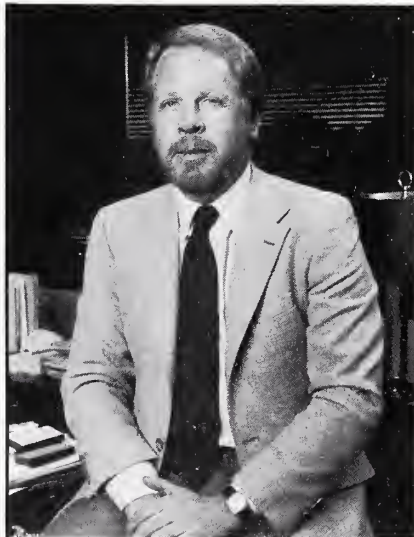
At RCA, similar cross-promotions have been used with White Rain and R.C. Cola to back the efforts of Louise Mandrell and R.C. Bannon, and Peavey Electronics has been enlisted to aid in the promotion of the new Steve Wariner album. Likewise, Sylvia has been presented on posters for Durango boots, while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

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

The Mandrell/Bannon pairing became one of the most successful duet acts of the



JOE GALANTE, RCA RECORDS:
"When you go to a show by Alabama, the Oaks or Willie, you see young, contemporary country buyers."



ROY WUNSCH, CBS RECORDS:
"We're using more television than we have in the past, and certainly that's a young medium."

are not country music listeners. "In my opinion, every time that any label out of Nashville like CBS is successful in getting a TV appearance, for instance, on an artist, it means to me that we're just perpetuating the conditioning process," comments Roy Wunsch, vice president, marketing, CBS. "The more the American public sees and hears of the artists we represent the more palatable that artist, image and music are to those viewers and listeners."

By moving into uncharted waters, Nashville record labels have been able to steer a course that has made country acceptable to a larger cross-section of the nation, but the essential elements of country have been left for the traditionally minded fan to savor. Ricky Skaggs, for example, has become one of

take advantage of. We're not consciously trying to become a pop label, but we're also not going to limit ourselves to what we were last year and the year before. We want to take our music to more people. Sometimes that is accomplished by taking our music to more people who are country fans. There's a base country audience of 100,000, 200,000 or a million for any given artist that we represent, but maybe there's a way to double that."

One of the biggest changes accompanying the growth of country has been its appeal to younger record buyers. To reach that younger demographic, labels are having to reassess their marketing efforts and, for some artists, place a heavier emphasis on advertising mediums that before received little attention. "We're using more television than we have in the

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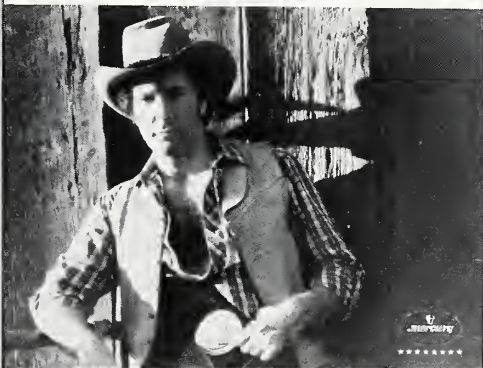
Featuring:
"Can't Even Get The Blues" 76180
BB54★ CB41● SRM-1-4047

The Statler Brothers



Featuring:
"A Child Of The Fifties" 76184 SRM-1-4048

TOM JONES
COUNTRY



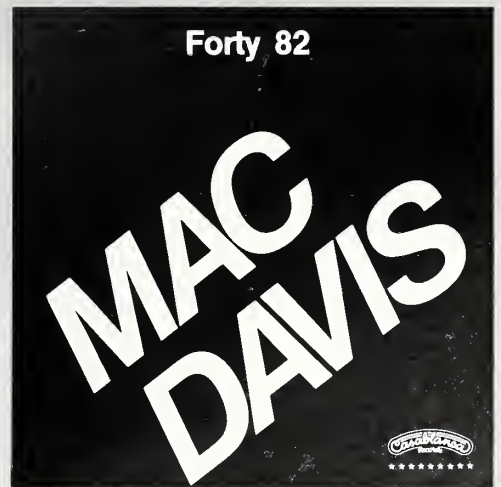
Featuring:
"A Woman's Touch" 76172
BB37★ CB31● SRM-1-4062

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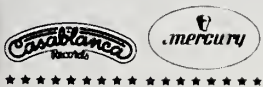
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COUNTRY MUSIC '82: THE PURSUIT OF EXCELLENCE

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

The group has placed such singles as "Love In The First Degree," "Take Me Down" and "Close Enough To Perfect" within the realm of pop listeners, while other RCA acts — Ronnie Milsap ("Any Day Now" and "He Got You"), Jerry Reed ("She Got The Goldmine"), Sylvia ("Nobody") and Dolly Parton ("I Will Always Love You") — scored successes in that direction without diminishing their appeal to country listeners.

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

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

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

Jim Foglesong, division vice president, MCA Records, indicates that while

country overall looks very healthy with acts like Alabama and MCA's Oak Ridge Boys moving well at retail, some of the lesser-known artists have felt the pressure of a sagging economy, and, because of that, companies have not yet been able to maximize the revenues they could be reaping from country's new-found acceptance. "If we've had any diminishing sales, they are not a reflection on country, it's just the economy and the fact that it's a tough year," he notes. "Certainly our major artists are doing extremely well, and as far as more new acts or marginal acts not doing better — you can chalk that up to the economy more than anything else."

The label has spent a great deal of its efforts during the year developing new talents George Strait and Lee Greenwood, while consistently reliable acts Barbara Mandrell, Don Williams and the Oak Ridge Boys continued to dominate the company's sales picture, aided by the developing talents of John Conlee, Ed Bruce and Gene Watson. "Naturally, we're going to lose some of our customers out there because of age and who knows what reasons," comments Foglesong, "so we've got to continue to bring in new fans through the development of new talent."

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

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

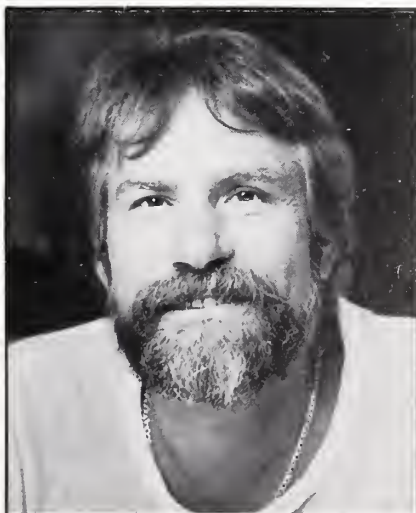
PolyGram was one of the few labels that expanded its Nashville office this year, adding division vice president Joe Polidor while freeing up Jerry Kennedy to run the A&R department. Martha Haggard was also hired to direct publicity for the label. "We were at a very low ebb here," according to Polidor,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

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

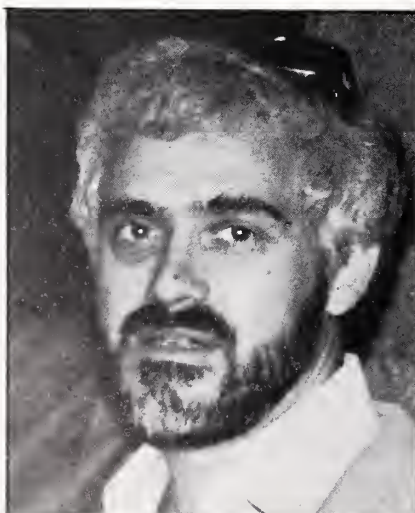
"Our market is always growing and changing," Kennedy suggests. "There are constantly new fans coming into the picture and as people come into country, there are a certain number of people who are dropping, at least as active record buyers. Whether it's through age or other financial obligations, you have this constant transition, so, really, we're always talking about growing even though that growth may be offset to some extent."

To accommodate that changing audience, PolyGram is becoming more involved in video as a means of exposure as well as shoring up the more traditional lines of promotion. "We have to adapt our marketing practices to maintain a contemporary basis for what we're doing," Polidor says. "That means the use of video, it means the use of more effective radio buying, more effective merchandising of product at both the retail and rack levels. Very definitely it means a more careful analysis of artists signed and why they're signed. There is a definite increase in the amount of money we have to consider when we sign someone, not in terms of the actual signing cost, but in the overall cost of developing an artist."

According to Ewell Roussell, vice president, marketing, Elektra/Asylum Records, the label intends to reduce some of that increased cost of development by waiting on the release of new acts' first albums, similar to RCA's game plan with Steve Wariner. "Marginal acts always put out 30-50,000 of an album, and it all helped the bottom line until return time came," he notes. "I foresee that for a new artist, to really help our industry, his first



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



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



LYNN SHULTS, CAPITOL/EMI AMERICA/LIBERTY RECORDS: "Today there is a more diversified buyer than we have ever encountered before."

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Johnny Gimble ★ Lee Greenwood ★ Merle Haggard

Woody Herman & The Thundering Herd ★ Con Hunley

Cindy Hurt ★ Jana Jae ★ Kieran Kane ★ Rodney Lay

George Lindsey ★ Michael Murphey ★ New Grass Revival

Oak Ridge Boys ★ Roy Orbison ★ Minnie Pearl ★ Billie Jo Spears

Hank Thompson ★ Mel Tillis ★ Porter Wagoner ★ Don Williams

Williams & Ree ★ Leona Williams ★ Tammy Wynette

COUNTRY MUSIC '82: THE PURSUIT OF EXCELLENCE

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

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



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

but Bocephus' sales were due totally to country airplay, although Roussell indicates that, like Rabbitt, Williams is appealing to a younger demographic. "Hank, Jr. has never had a mass appeal record," says Roussell, "yet he is selling

more and more product. Every piece of product we come out with lately is turning gold and some of his old stuff is reaching gold status.

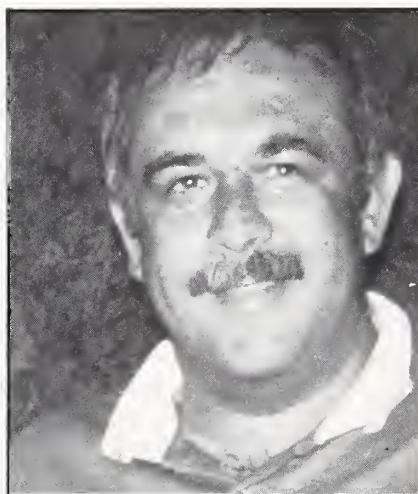
"I think he's appealing to a much younger audience, which is not necessarily a country audience, but the college market, something we've never pursued. We're finding more and more Hank, Jr. tours geared toward the college market and we are going to do a lot of merchandising with that in mind. We deal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

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

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

But Byrd also adds that the new breed of country performer has not made the more traditional strains obsolete, as evidenced by such Warner Bros. artists as

John Anderson and David Frizzell and Shelly West. "We're still trying to offer a very broad-based roster that will serve the needs of a radio station," he insists. "I don't think there's a radio station in country that's looking strictly to a hard-core country audience. If they did, they wouldn't be able to accomplish the dou-



JERRY KENNEDY, POLYGRAM RECORDS: "Our market is growing and changing. New country fans are replacing older, inactive record buyers."

ble digit figures that they're striving for. They still have to be all things to all people musically."

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

"We continue to look more toward the mass appeal market than we do the more

traditional marketplace," says Shults. "The reason for that is that like jazz purists, the country purist marketplace is a shrinking marketplace. The buyer today is a more diversified buyer than we have encountered in the history of the record business. It's one thing that's causing a lot of confusion in the record



STAN BYRD, WARNER BROS. RECORDS: "I don't think there's a radio station in the country that's looking strictly to a hard-core country audience."

industry, both in record sales and concerts. There's an incredibly wide range of likes among the buyers and, therefore, it's not as concentrated as it once was, and it's difficult to break an artist."

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

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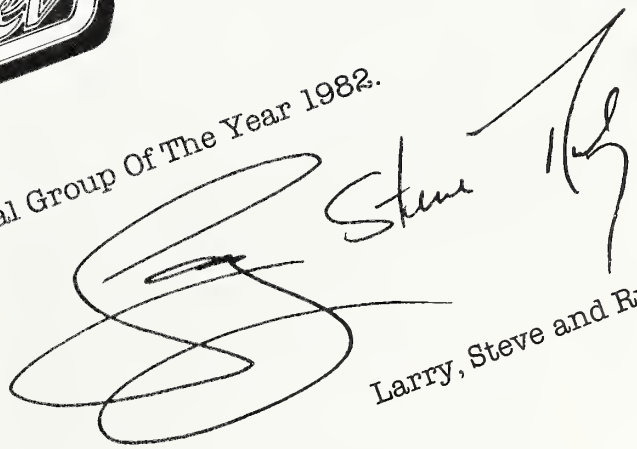
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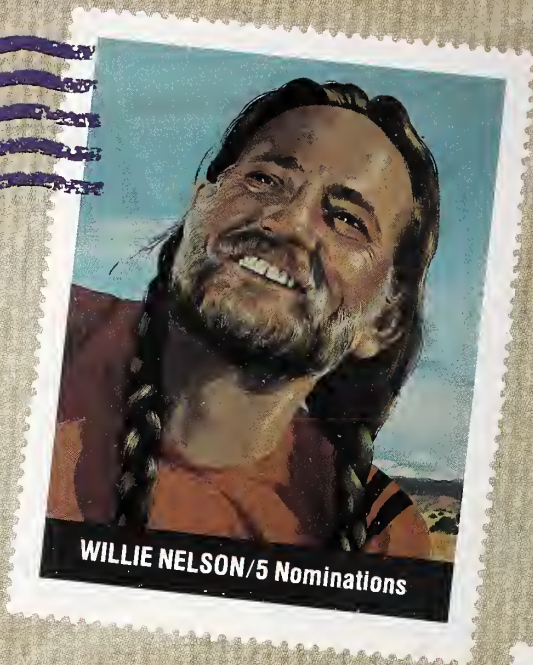
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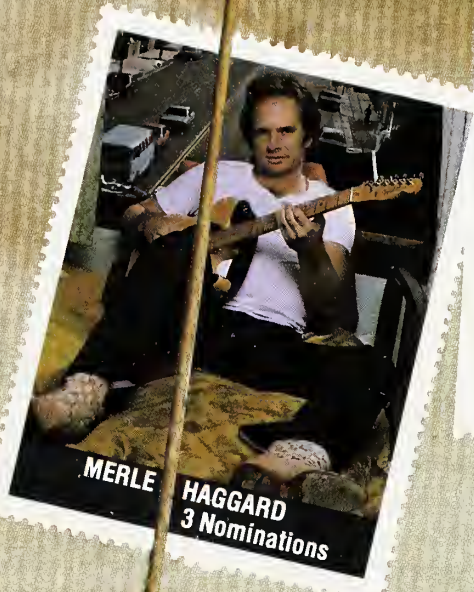


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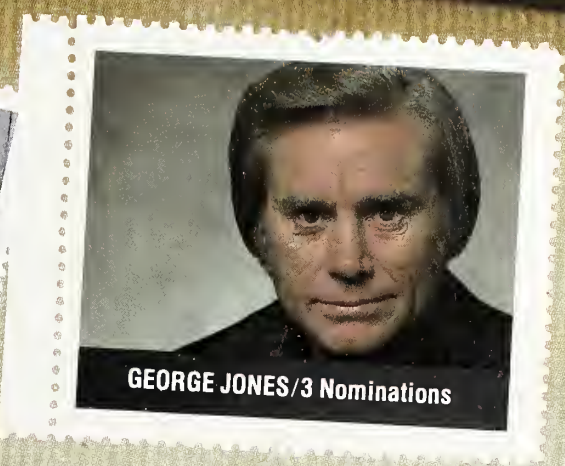
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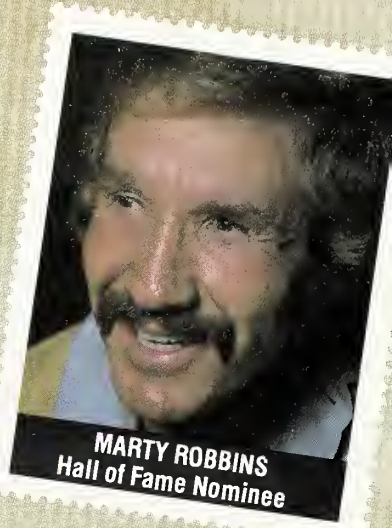
RY SKAGGS/5 Nominations



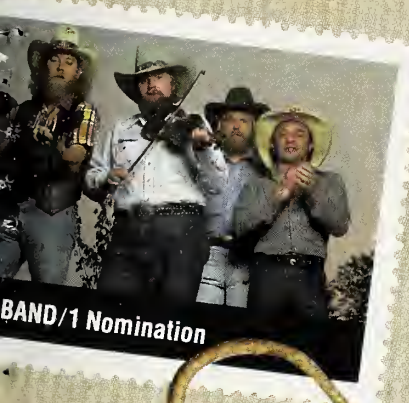
**MERLE HAGGARD
3 Nominations**



GEORGE JONES/3 Nominations



**MARTY ROBBINS
Hall of Fame Nominee**



BAND/1 Nomination



**FLATT & SCRUGGS
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ROSANNE CASH/2 Nominations



JANIE FRICKE/1 Nomination



**LARRY GATLIN &
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COUNTRY MUSIC '82: THE PURSUIT OF EXCELLENCE



Arnold, the "Tennessee Plowboy," who was originally a player in the band of Pee Wee King and his Golden West Cowboys, then Red Foley, Ernest Tubb, Cowboy Copas and many, many others, eventually to include Hank Williams.

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

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

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

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

Then And Now Grand Ole Opry Symbolizes The Essential Qualities Of Country Music

by Quentin Powers

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

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

Now in its 58th year, the Opry has the longest running radio program in the U.S. Over the years, the Opry's roster has included the most colorful names in country music; most of the top stars in country music over the years have ap-

peared on the Opry, either as a regular member or a guest. Today's cast includes over 200, singers, musicians, dancers and comedians.

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

The Grand Ole Opry finally moved to its current location in 1974. Nestled on 369 acres, the Grand Ole Opry's \$20 million auditorium, the Opryland Amusement Park and the Opryland

Hotel provide a sparkling showcase for traditional country music.

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

The introduction of Roy Acuff and the Smoky Mountain Boys saw the beginning of the Opry's transformation into a vehicle to launch the careers of singing stars. With the way paved to the microphone, close on the successful heels of Acuff followed an unending stream of hopefuls, stars and legends to be — Eddy

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COUNTRY MUSIC '82: THE PURSUIT OF EXCELLENCE

Country Radio Flourishes In Face Of Tough Competition

by Tom Roland

The most significant growth story in country music over the past three years has been the phenomenal increase in the number of stations programming country music. A Country Music Assn. (CMA) survey released earlier this year showed that 44.5% of all stations in the U.S. and Canada play country music at some time during the day, and 61.9% of those stations are full-time country outlets.

In fact, the total number of stations programming country music has increased 50% since 1979, and that improvement has not been just a small town phenomenon. Though the music once was scorned, country has now become a viable format for metropolitan areas; where there was once only one station in a market, now two or three are all competing for an expanding audience share. In New York, for example, it was once assumed that WHN had found the entire country audience in the city with a market share that constantly hovered around 3.5. Today, WHN and WKHK-FM have a combined market share near 5.

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

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

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

Cole's solution is to establish himself as the first person in town on those records, build them quickly and back off



DALE TURNER, WSAI: "What we've got to do is program our stations, and that means more than just playing music."



BOB COLE, WPKX-FM: "I am very grateful for crossover music because it has made country what it is today."

on rotation by the time the A/C stations pick them up. Despite such difficulties, he remains excited about the fact that other formats have seen the value of country music through crossover airplay.

"I am very grateful to crossover music," he says, "because it has made country music what it is today, and what we're seeing in terms of that similarity between contemporary radio and stations and ours is only the symbol of the mass acceptance of country music. Frankly, that is an overwhelming positive. We are now able to program our radio station with back-to-back country music, less talk, more music, bam! 'Here's the music, here's the hits, here's the country. The music stands along; do you like it?' 'We sure do; we'll give you an 8 share.' That couldn't happen before."

What has happened is that FM has suddenly become a viable alternative for country formats, as interest in the music has been heightened through A/C and Top 40 rotation. "People's attitudes toward radio are changing," according to Cole. "Not so much do people seek personality from the radio as we used to think they did. It's no secret; when people come to FM they're looking for music."

As country stations have risen to compete with pop stations, country programmers have become more sophisticated in their methods, using call-out research, focus groups and consultants to combat their pop and A/C counterparts. Cole, while strongly advocating the use of research, is somewhat concerned about the use, or misuse, of its findings. "The only real problem in research is in interpretation and then in the execution of the

conclusion as a result of that interpretation," he says. "What ends up happening, to quote (consultant) George Burns, 'We've been so busy for years taking the negatives out of the radio station that as a result of the research, we have failed to replace them with positives.'"

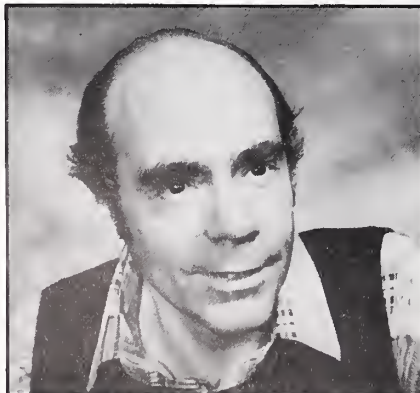
Likewise, Dene Hallam, program director for WHN/New York, believes that research needs to be handled in a wise and prudent manner while leaving room for "gut level" programming. "What we need is rational research," he says. "Using research as a tool, the way it was meant to be, not as a Bible, but as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

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

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



DENE HALLAM, WHN: "Research should be used as a tool — not a Bible — along with instinct and common sense. Maybe that's what happened to pop radio — it got over-researched."



TED CRAMER, WMAQ: "When you're determining your strategy in the market place, you've got to find out who your competition is. The station that is aggressive is the one that will win."

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

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

Turner, who admits he is a product of the "old school," suggests that the personality approach and the trend of playing oldies on the AM band are two proven methods of solidifying that coun-

try image on the station, as opposed to the FM trend of playing "three-in-a-row." "Our FICAP seminar during CMA week will have a seminar session on 'Is There Life After Three In A Row?'" he says. "People are going to lose their image and identity with the three-in-a-row deal. Pretty soon it's going to be a jukebox situation."

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

Mardit suggests that in combating A/C stations, country programmers must provide a distinctive difference in their music, while retaining the mass appeal records to allure listeners who still shy away from the country format. "As all these artists like the Oaks and Kenny Rogers get bigger, you're going to find

more of them crossing over," he states. "But as long as there's a continual influx of newer people — the George Straits, the Earl Thomas Conleys, the Michael Murpheys — we can maintain an advantage. We've still got Don Williams, Charley Pride, Charly McClain, Mel McDaniel, the core. If I base my identity on the fact that I play Ronnie Milsap and Kenny Rogers, then what makes me any different from the pop stations? I want people to know what they're getting when they tune to us. Yes, they're getting Kenny Rogers and Ronnie Milsap, but they're also getting 'Take Me To The Country' and Don Williams. These are our artists. People are not going to hear them on a pop station."

Ted Cramer, program director at WMAQ/Chicago, warns that one of the biggest mistakes a country programmer can make is to assume that his No. 1 competitor is a country outlet on another band. "I think when you're determining strategy in the marketplace, you've got to really find out who your competition is,"

he says. "If you're on FM and you're going after a guy on AM that's a full service radio station, then you may not be able to go after that guy. You may really be going after your FM competitors, as opposed to somebody on the other band, and you have to determine in that market if there's any band switching going on between AM and FM."

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

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What Is Country?

As country music has expanded, its artists have taken a number of different paths, hand in hand with the producers responsible for placing them on vinyl in the most attractive manner possible. Subsequently, country has taken on a host of divergent styles, from the borderline pop sounds of such notables as Eddie Rabbitt, the Oak Ridge Boys and Kenny Rogers to traditionally flavored country marked by newcomers like Ricky Skaggs and George Strait, as well as standbys like George Jones and Merle Haggard. With this in mind, **Cash Box** asked 13 producers, "Will country listeners become confused as to what country really is?"

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

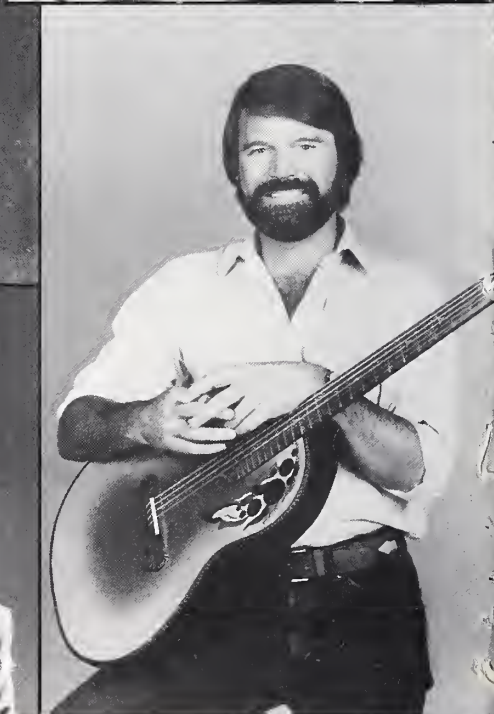
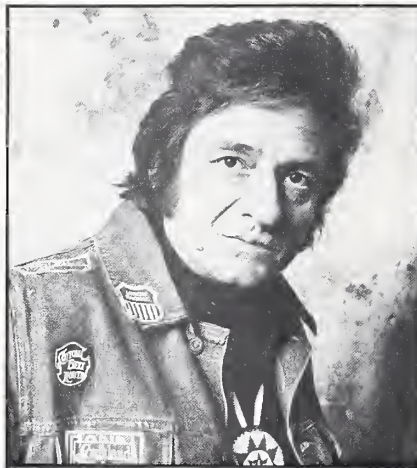
Tom Collins (Barbara Mandrell, Ronnie Milsap): I can't define what country is anyway. What they're doing is buying songs or the artist, and, if the artist says they're country and they're accepted by a country audience, they're going to think that's country. To me there will always be room for traditional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

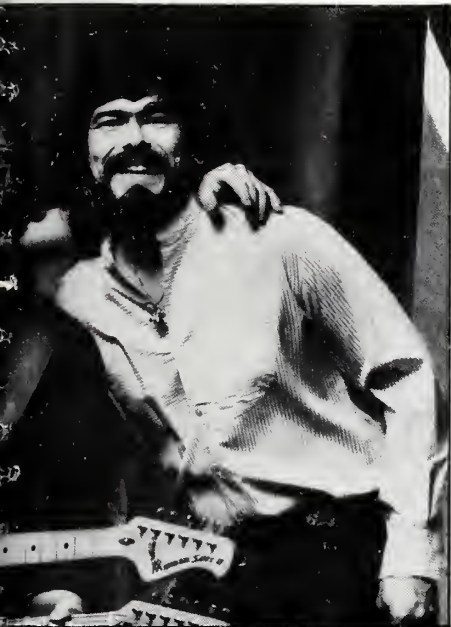
Jerry Crutchfield (Larry Gatlin & the Gatlin Brothers Band, Lee Greenwood): I don't think so. We're doing extremely well with Lee Greenwood, for example, and he is the farthest thing from traditional country, but all the success we're having with him is purely country. We're being programmed by the same stations and being sold through the same marketing process as a Ricky Skaggs, it's just a little different market approach to get to the same objective. I think people

have always had a tendency to oversimplify or generalize what it is we do in Nashville. Everybody wants a bottom line; they want to say, "hey, if you're country you'll sound like George Jones and Ricky Skaggs." I don't believe that. Times have changed. People in south Alabama or the hills of Pennsylvania are just as hip as anybody now who lives in the metropolitan areas. Because of television, etc., they have access to the same lifestyles and so on, and we're not singing about the farm and living way back in the hills anymore. That was in 1940 and 1950, so if we're talking about country music, we're not talking about fiddles and steel guitar necessarily; we're talking about a very contemporary, honest approach to expressing things in songs about society.

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

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





Goldmine (I Got The Shaft).” When you listen to country radio, especially FM progressive country radio, you’re listening to things that aren’t just Bill Monroe and Roy Acuff and Ernest Tubb and Lefty Frizzell. We’ve got a new breed of people; they’ve got a little Presley in them, they’ve got a little bit of Bill Monroe in them. They’ve got all kinds of things combined, and I think the sky’s the limit for country music.

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

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

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

Blake Mevis (George Strait): Only if



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

Ed Penney (Terri Gibbs): I doubt that the listeners are confused or even concerned with what we call the changes in country music. I think they, like any radio listener, either turn on a station and enjoy it or they don't. I would submit that

"I doubt that the listeners are confused or even concerned with what we call the changes in country music."

—Ed Penney

they are more receptive to new ideas and fresh personalities than we are. I think the confusion is just more in the attitudes of the record companies and the radio stations for the most part, with mediocre product that is simply designed to keep with the rate of acceleration that is demanded by the trade magazines. The trade magazines' charts depend more on speed than substance. On a week-to-week basis, if a record does not progress as much as it ought to according to the criteria that is set up, it loses the bullet

and it dies, because radio stations, with shorter lists, have other records that people are promoting. For that reason, we have a watered-down product out of Nashville because we're all afraid of losing our bullets. I don't think the listener is as concerned as we are. They want to be entertained; that's why there's room for a Ricky Skaggs and for Terri Gibbs' "Somebody's Knockin'." With Terri, she's as country as anybody on the charts, but she has a little different style, and, as a producer, I'm trying to find

songs that are right for her. I want to look for quality, but there are times when I get a little timid about it, because I'm a little afraid that the radio stations are reluctant to go on it as quickly as I would like them to in order to keep the record progressing — but I don't think it's because the listeners aren't ready. I think the confusion is more within the industry. We're trying so hard to anticipate what the listener wants, but all the listener wants is to be entertained, and I don't think the listener says, "That's a trumpet, not a steel guitar; I don't like that."

Harold Shedd (Alabama, Marlow Tackett): I don't think so. Traditional country music will always have its place, and I feel that the more contemporary approach to it will widen the basic demographics. When we approach a song, we take it on a per song basis, and



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we don't try to cut a crossover song or a crossover record as such. We just try to take that song that's meaningful and make the best of it that we possibly can. Sometimes it will fall more into the traditional than it will the pop country. I think the thing that Ricky Skaggs is doing is real healthy for the industry. There needs to be more variety. In listening to a lot of material, people have the tendency to want to do more crossover stuff. I wouldn't refuse one, but I don't think it's going to have any difference on the basic country music appeal of the stuff.

Even Stevens (Eddie Rabbitt, Englebert Humperdinck): I don't think it's a matter of whether the artist has made a different type of music, but that more people are turned on to country music and the crossover-type of artist. It's not that anyone is consciously trying

"How many really good female country singers do you know of right now? There's a real need for them today."
—Norro Wilson

to become a pop artist, but more people in number like the music; therefore it becomes a pop act, because it's selling more and is heard more. The responsibility for it is not only on the artist or whoever made the music; it's also on the radio stations, and the formats that they play and the artists that they play. As far as we're concerned about the music that we've always made, we made what we wrote. We didn't say we can do that or we can't do that. Whatever we felt like

writing we wrote and recorded.

Norro Wilson (Charley Pride, Eddy Arnold): Not true country fans, because they're real locked into what they like. It's like going to Texas; you ain't never going to take that shuffle away from them. It makes no difference to them if Bob Wills is dead and gone; they're still going to have that chuck, chuck, chuck with the fiddles, and I've always believed that real country people are going to go to the jukebox and they're going to punch

up George (Jones). We have so many classifications that we don't need sometimes. When you say country music, it's not hard for me to analyze that. I know in my own mind what country music really is — George Jones and Merle Haggard and Kitty Wells, if you want. How many real good country girl singers do you know of right now? There's a real need for that. I'm looking for that bad. I want a female John Anderson. I don't think people are hard to please: I think radio is, so it's really healthy and refreshing to see a John Anderson or a Ricky Skaggs, because it makes you feel like they're not going to destroy something that is simple and good. There's still a need for it, along with the rest of the ways you want your automobile trimmed out.

Tom Roland



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Country Taking First Tentative Steps To Mass Appeal Vid Shows

by Tom Roland

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

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

placement of video product.

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

realistic amount of product from a good cross-section of labels to program such an outlet.

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

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

something like that together. I don't think they can make a living at it."

According to Grossman, cable is not the lucrative industry that its proponents claim (he says cable is just a "buzz word"), and he has pulled *America Rocks* and *R&B Express* off of cable and placed it with "broadcast." *Just Country* was pulled from SPN for lack of advertising sponsors, and Grossman's group is currently shopping for placement with another cable channel.

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

Grossman also indicated that for the

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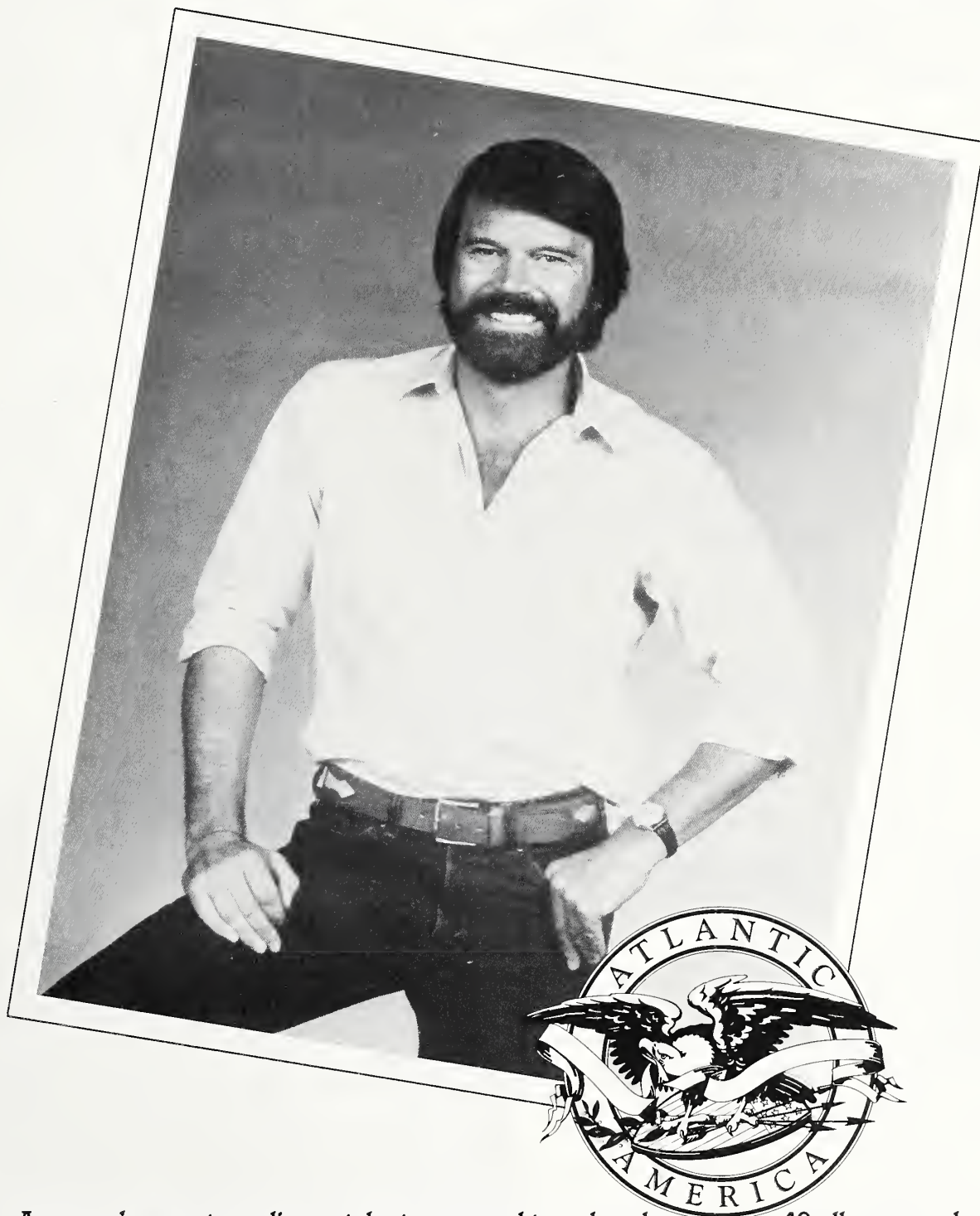
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amount of money that had to be invested, few groups would make a profit in cable, so the eventual number of outlets for a country music video may dwindle substantially. "CBS bit the dust a couple months ago with their cable channel, and they put probably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

Community access stations were one of the outlets that Grossman felt hold potential for placing music video country music video. He noted that several rock stations and KNOK, an R&B outlet in Dallas, have used community access sta-

tions to program videos and tie the labels' acts with their station. "There's all this space on the cable systems," he commented, "especially this community access stuff that's just filled up with PTA meetings. The problem that I see is that it's going to be buried in there."

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



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vice," said Elmer Alley, director of programming for the network, "with game shows, variety shows and a quiz show with Bill Anderson hosting. It's truly a network, but the orientation is the city and what's happening in the city."

Alley clearly noted that there is little if any room for record company-supplied segments. "We will use video in a very limited fashion," he suggested. "We have a dance show with live music. I'm not sure whether we'll include any in that at the moment. We would like to offer a vehicle, but we will not have a program that will be strictly cassette."

Currently the network's programming lineup includes:

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

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

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

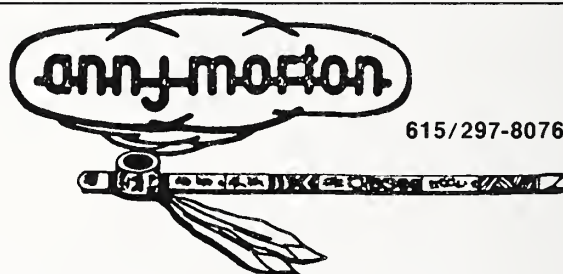
Fandango — a Bill Anderson-hosted quiz show billed as a "fan feud" that tests the knowledge of its competitors in different aspects of country music trivia. At the show's finale, taped spots by the artists themselves lend the correct answer to questions asked about them.

Dancin' U.S.A. — a 60-minute show hosted by Jacky Ward where viewers can learn the latest country dances. The show will also incorporate some form of a countdown of current records.



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Opryland Onstage — a 60-minute musical variety show that will feature performers from Opryland Amusement Park and entertainers who graduated from the theme park training ground.

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

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

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

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

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

Two other shows are currently being produced in Nashville along the same vein — *Razzy*, a half-hour variety and talk show with host Razzy Bailey, and the

Jerry Foster Show, a similarly-formatted series with the noted songwriter.

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

pley. "I could see what video was coming to," said Latta of his decision to get involved with the project, "and Nashville, kind of being a crossroads, is so much cheaper for video than L.A. or New York. There are three or four good production houses with good equipment and good quality of work, and the prices in comparison are so much cheaper. You're talking almost half costwise, and

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I figured if the other people are making money paying double of what I'm doing, I can make that much more money at this cost."

Bailey, he indicated, was at an important point in his career, which made the show feasible. "We tried to pick an artist that was on the rise and who is becoming very popular," he suggested, "and that's what Razy has done. He's got RCA behind him, and they're really pushing his career. Because of his attitude and his

popularity, we felt like it would be a good combination."

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

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

Publisher's Opportunities

(continued from page C-32)

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

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

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2 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	2	23
3 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6696) Title Cut	3	23
4 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	5	44
5 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	6	24
6 BROTHER TO BROTHER WILLIAMS BROTHERS (Myrrh MSB 6717) Unavailable At Press Time	4	12
7 THE RICHARD SMALLWOOD SINGERS (Onyx/Benson R3803) "Call The Lord"	7	4
8 10TH ANNUAL PRAISE AND REDEDICATION CONCERT SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Unavailable At Press Time	8	4
9 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II (Myrrh MSB 6700) Unavailable At Press Time	14	3
10 HOPE SONGS, VOL. I D.J. ROGERS (Hope Song/Benson HS2000) "I Told Him I Would Sing"	11	5
11 HIGHER PLANE AL GREEN (Myrrh MSB 6665) "His Name Is Jesus"	9	24
12 GLORY TO HIS NAME ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Title Cut	12	16
13 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Unavailable At Press Time	15	3
14 WE COME TO PRAISE HIM DONALD VAILS AND THE CHORALEERS (Savoy 7069) Unavailable At Press Time	—	1
15 YOU BL&S SINGERS (Savoy 14684) Unavailable At Press Time	—	1

Inspirational

	Weeks On Chart	10/9
1 MIRACLE B. J. THOMAS (Myrrh 6705) "I'm In Tune"	1	44
2 AGE TO AGE AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	2	22
3 I SAW THE LORD DALLAS HOLM (Greentree R3723) Title Cut	3	44
4 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) "Same Old Fashioned Way"	4	40
5 AMAZING GRACE B. J. THOMAS (Myrrh 6675) Title Cut	7	60
6 UNFAILING LOVE EVIE TORNUQUIST (Word WSB 8867) "How I Love You Lord"	5	44
7 JONI'S SONG JONI EARECKSON (Word WSB 8856) Title Cut	6	44
8 LIFT UP THE LORD SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	8	8
9 MAKE ME READY FARRELL & FARRELL (New Pax NP33104) Title Cut	10	17
10 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly"	9	45
11 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	15	24
12 I'LL NEVER STOP LOVIN' YOU LEON PATILLO (Myrrh/Word MSB-6711) Unavailable At Press Time	12	6
13 ONLY JESUS DION (Dayspring DST-4027) Unavailable At Press Time	13	13
14 FRONT ROW DAVID MEECE (Myrrh/Word MSB 6676) Unavailable At Press Time	—	1
15 BLESS THE LORD WHO REIGNS IN BEAUTY BILL GAITHER TRIO (Word 6670) Title Cut	11	30

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.



PLATINUM GREATEST — Following her sold-out show at L.A.'s Greek Theatre, part of her nationwide tour in support of the album "The Hottest Night Of The Year," Capitol recording artist Anne Murray was awarded double platinum for her "Greatest Hits" LP by label executives. Pictured standing are (l-r): Bob Young, vice president, business affairs, Capitol; Bill Burks, director, creative services, Capitol; Leonard Rambeau, manager; Joe McFaddon, national field manager, marketing, Capitol; and Dan Davis, vice president, video marketing, Capitol. Pictured seated are (l-r): Don Zimmermann, president, Capitol Records Group; Murray; Jim Ed Norman, producer; and Michelle Peacock, national director, press and artist development, Capitol.

Tape Packaging, Prices Key Topics At NARM Retail Meet

(continued from page 14)

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

As with the 6"x12" cassette package, an informal consensus to attack the pricing problem (most likely with a study by a firm outside of the music industry) then seemed to take hold.

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

Tax Not The Answer

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

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

However, most in attendance disagreed with this position. "If the cassette is released early, how can you tell your

customers, 'it's out but you can't get the LP yet,'" asked Al Levenson of Turtles Records. WEA's Bach added, "If it wasn't out on LP, and I were a radio station manager, I would play it all the way through all day long."

Other highlights of the opening business session included:

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

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

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

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

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



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

3,000 Expected For Week-Long Celebration Of Opry's 57th Birthday

(continued from page 7)

the Federation of International Country Air Personalities (FICAP), arrangements have been made whereby radio personnel can attend special functions set up especially for them, including a *Hee Haw* television taping, a \$7.50-a-plate "Goin' Home Radio Breakfast," a luncheon at the home of Tammy Wynette, with free shuttle service from the Opryland Hotel, and a FICAP mini-seminar scheduled for Friday morning, titled "Is There Life After Three-In-A-Row?" As usual, FICAP will sponsor a banquet and show Friday evening, and the artist/DJ tape sessions, which provide radio representatives the opportunity to interview country artists and make promotional station I.D.s, have been expanded to cover Tuesday and Friday.

Productive Hook-up

Strobel indicated that the radio hookup has been highly productive, as the medium's coverage of Country Music Week will "blanket the United States," with participation from what Strobel termed "25 of the top stations." Included among them are KLAC/Los Angeles, WHN/New York, WDLW/Boston and WQIK-FMJ/Jacksonville.

Attendees will catch their first real glimpse of Nashville's annual event on Monday, Oct. 11 when the CMA awards show airs from the Grand Ole Opry House. The show will be co-hosted for the third consecutive year by Barbara Mandrell and Mac Davis on the CBS network beginning at 8:30 CDT.

Presenters and performers who will join the pair on the telecast include Alabama,

Eddy Arnold, Chet Atkins, Calamity Jane, Rosanne Cash, Lacy J. Dalton, Charlie Daniels, Floyd Cramer, Janie Fricke, David Frizzell & Shelly West, Larry Gatlin and the Gatlin Brothers, Crystal Gayle, Mickey Gilley, Johnny Gimble, Terri Gibbs, Boxcar Willie, George Jones, Loretta Lynn, Charly McClain, Charlie McCoy, Reba McEntire, Ronnie Milsap, the Oak Ridge Boys, Ray Price, Eddie Rabbitt, Hargus "Pig" Robbins, Marty Robbins, T.G. Sheppard, Sylvia, Ricky Skaggs, Dottie West and Tammy Wynette.

Other attractions during the week include a host of showcases, three of which are label-sponsored shows. RCA's show, at 10:00 a.m. Wednesday, will feature Jerry Reed, Gary Stewart & Dean Dillon, Marlow Tackett and Steve Wariner. A mixed label show at 2:00 p.m. that day will include Billy "Crash" Craddock, Skip & Linda and Faron Young. Tentatively slated to appear are the Kendalls, Reba McEntire and Helen Cornelius. The CBS show, scheduled for 6:30, will guest Bobby Bare, David Allan Coe, Janie Fricke, Ricky Skaggs and Joe Starnelli.

Thursday's MCA Show, on tap at 1:30 p.m., boasts a lineup of John Conlee, Terri Gibbs, Lee Greenwood, Jerry Lee Lewis, George Strait, the Thrasher Brothers and the Younger Brothers.

Among the other shows set for the week are the Early Bird Bluegrass Concert, 3:00 p.m. Tuesday; the Sho-Bud/Kustom/Gretsch Show, 6:30 Thursday; the Atlas Artists Show, 8:00 p.m. Friday; and the Grand Ole Opry 57th Birthday Celebration Show, 9:30 p.m. Saturday.



LEE MAKES THE GEORGIA HALL OF FAME — Brenda Lee was inducted into the Georgia Music Hall of Fame during the Georgia Music Festival held recently in Atlanta. Following the ceremonies, Lee was greeted by several representatives of the American Society of Composers, Authors and Publishers (ASCAP). Pictured are (l-r): Leon Brettler, president, Shapiro, Bernstein Publishing, and treasurer, ASCAP; Zell Miller, Lieutenant Governor, Georgia; Lee; Georgia Senator Richard Green; and Connie Bradley, southern regional director, ASCAP.

RCA Celebrates 60-Year History Of Involvement With Country Music

BY Tom Roland

NASHVILLE — In a year in which country music has been one of the few bright spots for the recording industry, it is appropriate that one of the oldest country labels, RCA, is celebrating its 60th anniversary, marking an unparalleled commitment to what was once referred to as "hillbilly" music.

To commemorate the event, the label has released a two-record "60 Years Of Country Music" collection with a strong mix of performers associated with the label through the years, including Henry Gilliland, Jim Reeves, Eddy Arnold, Dolly Parton, Jerry Reed and Alabama. "It's hard to keep anything going 60 years without losing interest and with steady growth," comments Jerry Bradley, vice president in charge of overseeing operations for the Nashville division of the label. "We started out with a guy and a guitar, and then to progress and to see it grow and stay on top of it, that's the significant part of our anniversary."

The RCA/Victor record division was started in 1901 when Eldridge Johnson improved on Thomas Edison's original phonograph in creating the Victor Talking Machine Company. Johnson was partly responsible for the development of the flat disc (the first records were cylindrical) and the Victrola phono player was introduced in 1906.

First Country Label

Though Enrico Caruso, the now legendary opera star, was recorded around the same time period, it was not until 1922 that the first strains of country music were placed within the confines of a spiraling record groove. On June 30, 1922, Victor executives in New York were convinced to record Eck Robertson and Henry Gilliland, who performed two fiddle tunes, "Sally Goodin" and "Arkansas Traveller," establishing the company as the first within the country field. Two years later, Vernon Dalhart's two-sided single, "The Prisoner's Song/The Wreck Of The Old '97," became the first million-selling country single, a quarter-century prior to the inception of the RIAA. Further additions to its country roster included Jimmie Rodgers and the Carter Family.

In 1929, the Radio Corporation of America (RCA) purchased what had, until that time, been identified as Victor, buoying the firm through the trying years of the Depression. "We only had a very few radio stations that were playing country music," notes Bradley, "and I think some of the pioneers were the guys that really had it rough. It's like the guys that put the wagon

(continued on page 27)

Opry Birthday Celebration Schedule

October 10 — Sunday

6:30 p.m. — Nashville Songwriter Assn. International Awards — Hyatt Regency Hotel

October 11 — Monday

6:00 p.m. — Third National Bank reception honoring CMA Board — National Life Hospitality Center, Opryland

8:00 p.m. — NATD Alternative Awards Party — Nashville City Club, Third National Bank Building

8:30 p.m. — 16th Annual CMA Awards Show — Opry House

10:06 p.m. — Post Awards Radio Broadcast — Tennessee Ballroom, Opryland Hotel

10:30 p.m. — CMA Post Awards Party — Tennessee Ballroom, Opryland Hotel

October 12 — Tuesday

9:00 a.m. — CMA Board Meeting — First American Center Artist/DJ Tape Session — Opryland Hotel

11:30 a.m. — CMA/DJ Luncheon — Opryland Hotel

2:00 p.m. — CMA European Market Seminar — Hyatt Regency Hotel

3:00 p.m. — Early Bird Bluegrass Concert — Opry House

7:00 p.m. — BMI Awards — BMI

8:00 p.m. — Grand Ole Opry Birthday Spectacular — Opry House

October 13 — Wednesday

10:00 a.m. — RCA Records Show — Opry House

Noon — Lunch — Opryland

2:00 p.m. — Mixed Label Show — Opry House

5:00 p.m. — Dinner — Opryland

6:30 p.m. — CBS Records Show — Opry House

6:30 p.m. — ASCAP Awards — Tennessee Ballroom, Opryland Hotel

October 14 — Thursday

8:00 a.m. — 10th Annual Chuck Cheliman/Georgia Twitty Radio Golf Invitational — Nashboro Village

9:00 a.m. — CMA Membership Meeting — Memphis Room, Opryland Hotel

1:30 p.m. — MCA Records Show — Opry House

5:00 p.m. — Dinner — Opryland

6:30 p.m. — Show — Opry House

7:30 p.m. — SESAC Awards — Woodmont Country Club

8:30 p.m. — Sho-Bud/Baldwin/Gretsch Birthday Show — Opry House

October 15 — Friday

10:00 a.m. — FICAP Radio Seminar — Knoxville A, Opryland Hotel

1:00 p.m. — Artist/DJ Tape Session — Knoxville B, Opryland Hotel

6:00 p.m. — FICAP Banquet & Show — Chattanooga Room, Opryland Hotel

8:00 p.m. — Atlas Artists Show & Dance — Gaslight Theatre, Opryland

October 16 — Saturday

9:30 a.m. — Goin' Home Radio Breakfast — Davidson Room, Hyatt Regency Hotel

11:30 a.m. — Tammy Wynette Luncheon (CMA member DJs only) — Tammy Wynette's home

9:30 p.m. — Grand Ole Opry 57th Birthday Celebration Show — Opry House

Just Sylvia LP First To Hit #1

NASHVILLE — After 28 weeks on the *Cash Box* country albums chart, Sylvia's second RCA album, "Just Sylvia," reached the No. 1 position this week, making it her first LP to reach the coveted spot.

Her debut for the label, "The Drifter," peaked at No. 3 on July 4, 1981, and her current album lofted the top spot on the strength of her "Nobody" single, which spent two weeks at No. 1 and crossed over into the Top 30 on the pop singles chart.



UNITED ARTISTS COOKS WITH #1 SINGLE — United Artists Music recently held a #1 cook-out party to celebrate Mickey Gilley's "Put Your Dreams Away," written by staff writers Richard Leigh and Wayland Holyfield. Pictured outside the company's offices are (l-r): Jimmy Gilmer, vice president, Nashville operations, United Artists; Leigh; Holyfield; and songwriter Mark Wright.

TOP 75 ALBUMS

	Weeks On Chart	10/9	Chart		Weeks On Chart	10/9	Chart
1				JUST SYLVIA SYLVIA (RCA AHL 1-4312)			
2				ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)			
3				A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203)			
4				MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)			
5				WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)			
6				LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124)			
7				BIG CITY MERLE HAGGARD (Epic FE 37593)			
8				HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100)			
9				THE BEST LITTLE WHOREHOUSE IN TEXAS ORIGINAL SOUNDTRACK (MCA 6112)			
10				QUIET LIES JUICE NEWTON (Capitol ST-12210)			
11				SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570)			
12				INSIDE RONNIE MILSAP (RCA AHL 1-4311)			
13				THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 23688-1)			
14				THE LEGEND GOES ON THE STATLER BROTHERS (Mercury/PolyGram SRM-1-4048)			
15				TOO GOOD TO HURRY CHARLY McCLAIN (Epic FE 38064)			
16				INSIDE AND OUT LEE GREENWOOD (MCA-5305)			
17				MICHAEL MARTIN MURPHEY (Liberty LT-51120)			
18				HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)			
19				PUT YOUR DREAMS AWAY MICKY GILLEY (Epic FE 38082)			
20				THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA AHL-4315)			
21				THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23697 1)			
22				FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)			
23				STRAIT FROM THE HEART GEORGE STRAIT (MCA 5320)			
24				SOMEWHERE BETWEEN RIGHT AND WRONG EARL THOMAS CONLEY (RCA-AHL-1-4348)			
25				WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)			
26				16TH AVENUE LAGY J. DALTON (Columbia FC 37975)			
27				NUMBER ONES CONWAY TWITTY (MCA-5318)			
28				UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM-1-4047)			
29				DREAM MAKER CONWAY TWITTY (Elektra 60182-1)			
30				BOBBIE SUE OAK RIDGE BOYS (MCA 5294)			
31				SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia FC 38009)			
32				GREATEST HITS DOLLY PARTON (RCA AHL-1-4422)			
33				HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 60193-1)			
34				THE HOTTEST NIGHT OF THE YEAR ANNE MURRAY (Capitol ST-12225)			
35				COME BACK TO ME MARTY ROBBINS (Columbia FC 37995)			
36				SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-80005)			
37				JUST HOOKED ON COUNTRY ATLANTA POPS ORCHESTRA — ALBERT COLEMAN, conducting (Epic FE 38154)			
38				CONWAY'S #1 CLASSICS CONWAY TWITTY (Elektra ET-60115)			
39				THIS DREAM'S ON ME GENE WATSON (MCA-5302)			
40				BUSTED JOHN CONLEE (MCA 5310)			
41				LISTEN TO THE RADIO DON WILLIAMS (MCA-5306)			
42				THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb E1-60019)			
43				MAKING LOVE FROM MEMORY LORETTA LYNN (MCA-5354)			
44				FAMILY & FRIENDS RICKY SKAGGS (Rouder 0151)			
45				FULL CIRCLE DOTTIE WEST (Liberty LT-51129)			
46				MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)			
47				IN BLACK & WHITE BARBARA MANDRELL (MCA-5295)			
48				I AM WHAT I AM GEORGE JONES (Epic FE 36586)			
49				KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)			
50				THE BEST OF TANYA TUCKER (MCA-5357)			
51				STICKIN' TOGETHER THE KENDALLS (Mercury/PolyGram SRM-1-4046)			
52				STRAIT COUNTRY GEORGE STRAIT (MCA 5348)			
53				HEARTBREAK EXPRESS DOLLY PARTON (RCA AHL 1-4289)			
54				IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)			
55				THE DUKES OF HAZZARD VARIOUS ARTISTS (Scotti Bros./CBS E237712)			
56				YOU'RE MY SUPER WOMAN YOU'RE MY INCREDIBLE MAN LOUISE MANDRELL and R.C. BANNON (RCA AHL-1-4377)			
57				BLACK ON BLACK WAYLON JENNINGS (RCA AHL-1-4247)			
58				FANCY FREE OAK RIDGE BOYS (MCA 5209)			
59				THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643)			
60				JUICE JUICE NEWTON (Capitol ST 12136)			
61				SUGAR FREE DAVE ROWLAND (Elektra E1-60011)			
62				GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL-1-4127)			
63				OH GIRL CON HUNLEY (Warner Bros. 9 23693)			
64				LOVE TO BURN RONNIE McDOWELL (Epic FE 38017)			
65				CHARLEY SINGS EVERYBODY'S CHOICE CHARLEY PRIDE (RCA AHL-1-4287)			
66				WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694)			
67				STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)			
68				SOFT TOUCH TAMMY WYNETTE (Epic FE 37980)			
69				QUIET MAN JOHN SCHNEIDER (Scotti Bros./CBS FZ 37956)			
70				GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)			
71				WHEN WE WERE BOYS THE BELLAMY BROTHERS (Elektra E1-60019)			
72				JACK GRAYSON SINGS (Joe-Wes JW-8100)			
73				BROTHERLY LOVE GARY STEWART & DEAN DILLON (RCA AHL 1-4310)			
74				STEP BY STEP EDDIE RABBITT (Elektra 6E-532)			
75				AMAZING GRACE CRISTY LANE (Liberty/LS LT-51117)			

THE LAST TWO YEARS HAVE BEEN EXCEPTIONALLY TRYING FOR ALL OF US IN THE MUSIC INDUSTRY. HOWEVER, THE CONTINUED SUPPORT AND ENCOURAGEMENT WE HAVE RECEIVED FROM MANY INDIVIDUALS AND COMPANIES IN NASHVILLE HAS MADE THE BURDEN MUCH EASIER TO BEAR.



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TOP 100 COUNTRY SINGLES

October 16, 1982

	Weeks On Chart		Weeks On Chart		Weeks On Chart
	10/9		10/9		10/9
1 YESTERDAY'S WINE MERLE HAGGARD/GEORGE JONES (Epic 14-03072)	2	35 REDNECK GIRL THE BELLAMY BROTHERS (Werner/Curb 7-29923)	43	67 GEORGIANA TOMMY BELL (Gold Sound GS-8013)	72
2 HE GOT YOU RONNIE MILSAP (RCA PB-13286)	5	36 THAT'S WHAT I GET FOR THINKING THE KENDALLS (Mercury/PolyGram 76178)	42	68 IN THE JAILHOUSE NOW WILLIE NELSON & WEBB PIERCE (Columbia 38-03231)	80
3 I WILL ALWAYS LOVE YOU DOLLY PARTON (RCA PB-13260)	7	37 SOMEBODY BETWEEN RIGHT AND WRONG EARL THOMAS CONLEY (RCA PB-13320)	45	69 (LOST HIS LOVE) ON OUR LAST DATE EMMYLOU HARRIS (Warner Bros. 7-29898)	—
4 LET IT BE ME WILLIE NELSON (Columbia 18-03073)	8	38 WHAT'S FOREVER FOR MICHAEL MURPHEY (Liberty P-B-1466)	12	70 PRETTY LADY GUY SHANNON (Comstock COM 1687)	81
5 MISTAKES DON WILLIAMS (MCA-52097)	9	39 TIE YOUR DREAM TO MINE MARTY ROBBINS (Columbia 18-03236)	49	71 IT'S BEEN ONE OF THOSE DAYS BOBBY SMITH (Liberty P-B-1480)	74
6 HEY! BABY! ANNE MURRAY (Capitol P-B-5145)	6	40 I DON'T REMEMBER LOVING YOU JOHN CONLEE (MCA-52116)	50	72 A LOVE SONG KENNY ROGERS (Liberty P-B-1485)	—
7 CLOSE ENOUGH TO PERFECT ALABAMA (RCA PB-13294)	11	41 CAN'T EVEN GET THE BLUES REBA MCDENTIRE (Mercury/PolyGram 76180)	52	73 SOMETIMES YOU JUST CAN'T WIN LINDA RONSTADT (Asylum 7-89948)	—
8 I WISH YOU COULD HAVE TURNED MY HEAD OAK RIDGE BOYS (MCA-52095)	1	42 THE AMERICAN DREAM HANK WILLIAMS, JR. (Elektra 7-69960)	54	74 MEMORY MACHINE JACK QUIST (Memory Machine MMR 1015)	82
9 LIVIN' IN THESE TROUBLED TIMES CRYSTAL GAYLE (Columbia 18-03048)	10	43 NEW WAY OUT KAREN BROOKS (Warner Bros. 7-29958)	31	75 JUST HOOKED ON COUNTRY (III) ALBERT COLEMAN'S ATLANTA POPS (Epic 34-03215)	75
10 SHE'S LYING LEE GREENWOOD (MCA-52087)	13	44 YOU AND I EDDIE RABBITT w/CRYSTAL GAYLE (Elektra 7-69936)	65	76 WHATEVER THE STATLER BROTHERS (Mercury/PolyGram 76162)	51
11 YOU'RE SO GOOD WHEN YOU'RE BAD CHARLEY PRIDE (RCA PB-13293)	14	45 I'D DO IT ALL AGAIN JERRY LEE LEWIS (Elektra 7-69962)	47	77 WOMEN IN LOVE KIN VASSY (Liberty P-B-1489)	53
12 WAR IS HELL T.G. SHEPPARD (Werner/Curb 7-29934)	15	46 I WISH I HAD A JOB TO SHOVE RODNEY LAY and the WILD WEST (Churchill CR 94005)	46	78 YOUR PICTURE STILL LOVES ME BILLY SWAN (Epic 34-03228)	87
13 I JUST CAME HERE TO DANCE DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)	3	47 SOME OF MY BEST FRIENDS ARE OLD SONGS LOUISE MANDRELL (RCA PB-13278)	22	79 LET'S GET CRAZY AGAIN DIANE PFEIFER (Capitol P-B-5154)	79
14 BREAK IT TO ME GENTLY JUICE NEWTON (Capitol PB-5148)	16	48 THE KILLIN' KIND BANDANA (Warner Bros. 7-29936)	27	80 THIS DREAM'S ON ME GENE WATSON (MCA-52074)	55
15 HEARTBROKE RICKY SKAGGS (Epic 34-03212)	19	49 THE BEER DRINKIN' SONG MAC DAVIS (Casablanca/PolyGram 2355)	56	81 WE HAD IT ALL ONE TIME THE CHARLIE DANIELS BAND (Epic 34-03251)	88
16 LOVE'S GONNA FALL HERE TONIGHT RAZZY BAILEY (RCA PB-13290)	17	50 BIG OLE BREW MEL MCDANIEL (Capitol P-B-5138)	23	82 DON'T BLAME IT ON ALCOHOL HUGH X. LEWIS (Black Rose 8272)	88
17 SOUL SEARCHIN' LEON EVERETTE (RCA PB-13282)	18	51 (I'M NOT) A CANDLE IN THE WIND BOBBY BARE (Columbia 18-03149)	34	83 GOODTIME BABY MARVIN PAUL (LS 191)	85
18 EVER, NEVER LOVIN' YOU ED BRUCE (MCA-52109)	21	52 ARE WE IN LOVE CHARLIE ROSS (Town House P-B-1061)	59	84 BACKSLIDIN' JOE STAMPLEY (Epic 34-03290)	—
19 YOU STILL GET TO ME IN MY DREAMS TAMMY WYNETTE (Epic 14-03064)	20	53 THE BIRD JERRY REED (RCA PB-13355)	—	85 MAXIMUM SECURITY DON KING (Epic 34-03155)	90
20 WE DID BUT NOW YOU DON'T CONWAY TWITTY (Elektra 7-69964)	25	54 SOUTHERN FRIED BILL ANDERSON (Southern Tracks ST 1007)	35	86 THAT'S HOW MUCH I LOVE YOU RAMSEY KEARNEY (Safari SR 104)	—
21 OPERATOR, LONG DISTANCE PLEASE BARBARA MANDRELL (MCA-52111)	24	55 MARINA DEL REY GEORGE STRAIT (MCA-52120)	69	87 DARLENE BIG AL DOWNING (Team TRS 1002AS)	—
22 STEP BACK RONNIE McDOWELL (Epic 14-03203)	29	56 CHEROKEE FIDDLE JOHNNY LEE AND FRIENDS (Full Moon/Asylum 7-69945)	78	88 634-5789 MARLOW TACKETT (RCA PB-13347)	—
23 SURE FEELS LIKE LOVE LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-03159)	30	57 I WONDER ROSANNE CASH (Columbia 38-03283)	—	89 RIGHT BACK LOVING YOU AGAIN CHANTILLY (F&L FL-519)	—
24 MAKING LOVE FROM MEMORY LORETTA LYNN (MCA-52092)	26	58 LOST MY BABY BLUES DAVID FRIZZELL (Warner/Viva 7-29901)	71	90 LOVE WHEEL CALAMITY JANE (Columbia 38-03229)	94
25 IT AIN'T EASY BEIN' EASY JANIE FRICKE (Columbia 18-03214)	33	59 MADE IN U.S.A. THE WRIGHT BROTHERS (Warner Bros. 7-29926)	39	91 I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD TOM GRANT (Elektra 7-69961)	95
26 DON'T IT BREAK YOUR HEART STEVE WARINER (RCA PB-13308)	32	60 SHE ONLY MEANT TO USE HIM WAYNE KEMP (Mercury/PolyGram 76165)	60	92 GETTING HIGH ON LOVING YOU RAY PIERCE (Tramline RP-108)	—
27 16TH AVENUE LACY J. DALTON (Columbia 18-03184)	36	61 THE TROUBLE WITH HEARTS ROY HEAD (NSD 146)	61	93 STILL THE ONE TRASHER BROTHERS (MCA-52093)	57
28 YOU PUT THE BLUE IN ME THE WHITES (Elektra 7-69980)	28	62 YOU TO COME HOME TO DEAN DILLON (RCA PB-13295)	62	94 PYRAMID OF CANS MUNDO EARWOOD (Primer PR 1009)	58
29 PUT YOUR DREAMS AWAY MICKY GILLEY (Epic 14-03055)	4	63 THE END OF THE WORLD JUDY TAYLOR (Warner Bros. 7-29913)	63	95 SHE GOT THE GOLDMINE JERRY REED (RCA PB-13268)	66
30 SHE CAN'T GET MY LOVE OFF THE BED DOTTIE WEST (Liberty P-B-1479)	37	64 16 LOVIN' OUNCES TO THE POUND DON LEE (Crescent 103)	64	96 CHOOSEY JESSIE DALTON (Gold Country GC 111001)	—
31 A WOMAN'S TOUCH TOM JONES (Mercury/PolyGram 76172)	40	65 DANCING YOUR MEMORY AWAY CHARLY McCLAIN (Epic 14-02975)	48	97 GOODTIMES ARE FLEETING THINGS FRANK ST. CLAIR (Rosebud RR 1003)	—
32 STAY A LITTLE LONGER MEL TILLIS (Elektra 7-69963)	41	66 CONFIDENTIAL CON HUNLEY (Warner Bros. 7-29902)	77	98 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty P-B-1471)	88
33 IT'S LIKE FALLING IN LOVE THE OSIMOND BROTHERS (Elektra 7-69969)	38			99 SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia 18-02966)	70
34 WILD AND BLUE JOHN ANDERSON (Warner Bros. 7-29917)	44			100 WALK ME 'CROSS THE RIVER JERRY KELLY (Cerrera/CBS ZS5 03017)	73

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Love Song (Music Corp. of America/Sycamore Valley — BMI)	72	I Wish You (Tree Publ. — BMI)	8	Memory Machine (Contention — SESAC)	74	Step Back (Tree — BMI)	22
A Woman's Touch (Blackwood/Fullness — BMI)	31	I Wonder (Bug/Asleep At The Wheel — BMI/Adm. Worldwide by Bug)	57	Mistakes (Jensing/Narwahl/Sweet Glenn — BMI)	5	Still The One (Stren Songs — BMI)	93
Are We In Love (Collins Court — ASCAP)	52	I'd Do It (April — ASCAP)	45	New Way Out (Gee Sharp Music — BMI)	43	Sure Feels Like (Larry Gatlin — BMI)	23
Backslidin' (Jensing/Black Sheep/Old Friends — BMI)	84	I'm Gonna Love (Singletree — BMI)	91	Operator (Hall-Clement c/o Weik — BMI)	21	That's What I (Hall-Clement c/o Weik — BMI)	36
Big Ole Brew (Blendingwell/Bad Ju-Ju — ASCAP)	50	I'm Not (Swallowfork — ASCAP)	51	Pretty Lady (Blue Lake — BMI)	70	The American Dream (Bocaphus — BMI)	42
Break It To (Northern (MCA) — ASCAP)	14	In The Jailhouse (APRS — BMI)	68	Put Your Dreams (UA/Lion-Hearted/Idea of March — ASCAP)	29	The Beer Drinkin' Song (Songpelter — BMI)	49
Can't Even Get (Coal Miners/Elektra/Asylum — BMI)	41	It Ain't Easy (Warner-Tamerlane — BMI/Da-Tic-A-Bo/Bobby Goldsboro — ASCAP)	25	Pyramid Of Cans (Saw Grass — BMI/Sabel — ASCAP)	94	The Bird (Pullman/House of Gold/Willie Nelson — BMI)	53
Cherokee Fiddle (Mystery — BMI)	56	It's Been One (House of Gold — BMI)	71	Redneck Girl (Famous/Bellamy Brothers — ASCAP)	35	The End Of (Summit — ASCAP)	63
Choosey (Western Pride/Lightswitch — BMI)	84	It's Like Falling (Blackwood/Magic Castle — BMI/April/Widmont — ASCAP)	33	Right Back Loving (Old Friends — BMI/Golden Bridge — ASCAP)	89	The Killin' (Hoosier — ASCAP/New Albany — BMI)	48
Close Enough To (Accredit/Raindance — BMI)	7	Just Hooked (Part III) (Medley — Various)	75	She Can't Get (Southern Nights — ASCAP)	30	The Trouble With (Window/Petwood — ASCAP)	61
Confidential (Senor — ASCAP)	66	Let It Be Me (MCA Music, Div. of MCA — BMI)	4	She Got The Goldmine (House of Gold — BMI)	95	This Dream's On Me (Coal Miners — BMI)	80
Dancing Your Memory (Barnwood — BMI)	65	Let's Get Crazy (Warner-Tamerlane/Flying Dutchman/WB — BMI/ASCAP)	79	She's Lying (Unchappell/Jan Crutchfield/Music Corp. of America-MCA — BMI)	10	Tie Your Dream (House Of Gold — BMI/Bobby Goldsboro — ASCAP)	39
Darlene (BMI)	87	Livin' In These (Roger Cook/Cookhouse — BMI)	9	She Only Meant (Jack & Bill/Hall-Clement c/o Weik — ASCAP)	60	Walk Me 'Cross (Kelly & Lloyd — ASCAP)	100
Don't Blame It (Dream City — BMI)	82	Lost This Love (Acuff-Rose — BMI)	69	She's Not Really (Baray/Wood Hall — BMI)	99	War Is Hell (Tree — BMI/Cross Keys (Tree) — ASCAP)	12
Don't It Break (Collins Court/Jack and Bill c/o Weik — ASCAP)	26	Lost My Baby Blues (Ben Peters — BMI)	58	634-5789 East/Memphis/Irving/Pronto — BMI)	88	We Did But (Music City — ASCAP)	20
Ever, Never Lovin' (Calico/Tree/Sugarplum — SESAC/BMI)	78	Love Wheel (Love Wheel — BMI)	90	16 Lovin' Ounces (Maplesville/Fanlorck — BMI/Country Moon — ASCAP)	84	Whatever (American Cowboy Music — BMI)	76
Georgiana (Music City — ASCAP)	87	Love Will Turn (Lionsmate/Debdave/Briarpatch — ASCAP/BMI)	98	16th Avenue (Debdave/Briarpatch — BMI)	27	What's Forever For (Tree — BMI)	38
Getting High On (Tramline — BMI)	92	Love's Gonna Fall (Casa de Oro — SESAC)	16	Some Of My Best (Tree — BMI)	47	Wild And Blue (Sweet Baby — BMI)	34
Goodtime Baby (Second Base — BMI)	83	Made In (Vogue/Baby Chick (Weik) — BMI)	59	Somewhere Between (Blue Moon/April — ASCAP)	37	Women In Love (Hall-Clement c/o Weik — BMI)	77
Goodtimes Are Fleeting (Rosebud — BMI)	97	Making Love (Coal Dust/King Coal — SESAC/ASCAP)	24	Sometimes You Just (Glad Music — BMI)	73	Yesterday's Wine (Willie Nelson — BMI)	1
Heartbroke (Chappel — ASCAP)	15	Marina Del Rey (Hall-Clement c/o Weik/Golden Opportunity — BMI/SESAC)	55	Soul Searchin' (Swallowfork — ASCAP)	17	You And I (Four Way — ASCAP)	44
He Got You (Chriswood — BMI/Murfeezongs — ASCAP)	2	Maximum Security (King's X — ASCAP)	85	Southern Fried (Stallion/Lowery — BMI)	54	You Put (Elektra/Asylum — BMI/Refuge/Cross Keys (Tree) — ASCAP)	28
Hey! Baby! (Le Bill Music/Unart Music — BMI)	8			Stay A Little (Red River — BMI)	32	You Still Get (First Lady — BMI/Tepage — ASCAP)	19
I Don't Remember (Tree — BMI)	40					You To Come (Char-Nele — ASCAP)	82
I Just (Hall-Clement c/o Weik — BMI)	13					Your Picture Still (Music City — ASCAP/Shermen Oaks — BMI)	78
I Will Always (Velvet Apple Music — BMI)	3					You're So Good (Royalhaven — BMI)	11
I Wish (Sister John/Antebellum — BMI)	48						



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

THE OAK RIDGE BOYS™ WOULD LIKE TO WISH YOU AND YOUR CASH REGISTER "MERRY CHRISTMAS" WITH...



FEATURING THE SINGLE

**"Thank God For Kids" /
"Christmas Is
Paintin' The Town"** MCA-52145

**AND THEIR CURRENT
BLOCKBUSTER ALBUM...**

FEATURING THE #1 SINGLE

**"I Wish You Could Have Turned My Head
(And Left My Heart Alone)"**



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MOST ADDED COUNTRY SINGLES

1. THE BIRD — JERRY REED — RCA — 47 ADDS
2. YOU AND I — EDDIE RABBITT & CRYSTAL GAYLE — ELEKTRA — 38 ADDS
3. I WONDER — ROSANNE CASH — COLUMBIA — 37 ADDS
4. CHEROKEE FIDDLE — JOHNNY LEE AND FRIENDS — FULL MOON/ASYLUM — 35 ADDS
5. (LOST HIS LOVE) ON OUR LAST DATE — EMMYLOU HARRIS — WARNER BROS. — 29 ADDS

MOST ACTIVE COUNTRY SINGLES

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

SINGLES REVIEWS

OUT OF THE BOX

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

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



FEATURE PICKS

SYLVIA (RCA PB-13330)

Like Nothing Ever Happened (3:31) (Tom Collins Music Corp. — BMI) (K. Fleming/D.W. Morgan) (Producer: T. Collins)

THE STATLER BROTHERS (Mercury 76184)

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

GAIL DAVIES (Warner Bros. 7-29892)

Hold On (2:44) (Rick Clark Music/Tricia Music — ASCAP/Mark Marchetti Music/Little Chickadee Publ. — BMI)

BRENDA LEE (MCA-52124)

Just For The Moment (3:39) (Silverline Music, Inc. — BMI/Goldline Music, Inc. — ASCAP) (M. Foster/J. Hinson) (Producer: R. Chancey)

LOUISE MANDRELL (RCA PB-13373)

Romance (2:44) (Meadowgreen Music, Inc. — ASCAP/Tree Publ. Co., Inc. — BMI) (J. Huffman/C. Waters) (Producer: E. Kilroy)

LARRY JENKINS (Capitol P-B-5167)

I'm So Tired Of Going Home Drunk (2:19) (Galleon Music, Inc. — ASCAP) (J. Chambers/L. Jenkins) (Producer: J. Chambers)

VINCE & DIANNE HATFIELD (Bluemoon DH 101)

Just Like A Man And A Woman (3:48) (Welk Music Group, Inc. — BMI) (K. Fleming/D. Morgan) (Producer: C. McCoy)

SHYLO (Mercury 76171)

Ain't Love Fine (2:32) (Vogue Music/Partner Music c/o Welk Music Group — BMI) (R. Scaife/J. Hayes/D. Singleton) (Producer: L. Rogers)

NEW AND DEVELOPING

TOM CARLILE (Door Knob DK 82-187)

Green Eyes (3:20) (Opa-Locka Music Pub. — ASCAP) (T. Carlile) (Producer: G. Kennedy)

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



ALBUM REVIEWS

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

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

THE COUNTRY MIKE

CHANGES MADE IN JACKSONVILLE RADIO — The Marshall Rowland Broadcasting Co., owner of **WQIK-FM**/Jacksonville, acquired its chief competitor in Jacksonville, **WVOJ**, effective Oct. 1. With scheduled lineup changes to be made in the near future, parent company Rowland has appointed **Lee Shannon** to the post of program and music director for **WVOJ** and assigned Shannon to also air the morning drive air shift. Shannon, who in the past worked with **WIRE**/Indianapolis and is a previous Country Music Assn. (CMA) disc jockey of the year, most recently served in the same position at **WQIK**. **Jon Anthony** has been named to fill Shannon's shoes as music and program director, along with becoming operations manager for **WQIK**. At present, no plans have been made for simulcasting the new Jacksonville country music combo. At the same



time, **WVOJ** has hired **John Watson** to deliver the news for Shannon's morning air shift. Watson moves to the Rowland station after serving with Channel 12 in Jacksonville, **WTLV-TV**.

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

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

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

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

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

country mike

PROGRAMMERS PICKS

Janet Fort	WSM/Nashville	Marina Del Rey — George Strait — MCA
Ernie Hadaway	WKMF/Flint	Can't Even Get The Blues — Reba McEntire — Mercury/PolyGram
Bill Warren	KLIC/Monroe	Smoke Get In Your Eyes — Narvel Felts — Compleat
Jessica James	WRJZ/Knoxville	You And I — Eddie Rabbitt & Crystal Gayle — Elektra
Tony Petta	WSDS/Ypsilanti	I Just Can't Turn Temptation Down — Skip & Linda — MDJ
Pam Green	WHN/New York	The Bird — Jerry Reed — RCA
Tom Newman	KGA/Spokane	I Wonder — Rosanne Cash — Columbia
David Haley	WJQS/Jackson	Green Eyes — Tom Carlile — Door Knob
Steve Sauder	KSSS/Colorado Springs	Cherokee Fiddle — Johnny Lee and Friends — Full Moon/Asylum
Jeff Davies	KXLR/Little Rock	Backslidin' — Joe Stampley — Epic
Jim Clemens	WPLO/Atlanta	A Love Song — Kenny Rogers — Liberty
Bill Manders	WTOD/Toledo	Pretty Lady — Guy Shannon — Comstock
Jerry Adams	KFDI/Wichita	On Our Last Date — Emmylou Harris — Warner Bros.
Lee Shannon	WQIK/Jacksonville	The American Dream — Hank Williams, Jr. — Elektra
Al Twine	WBXB/Edenton	The Bird — Jerry Reed — RCA

COUNTRY COLUMN

IN THE JAILHOUSE NOW — Waylon Jennings appeared at the Nashville/Davidson County jailhouse Oct. 1 in a \$25-a-ticket benefit for the Muscular Dystrophy Assn., with guests **Jessi Colter** and **Sonny Curtis** and the **Crickets**. The gymnasium lent for poor acoustics, and the show's coordinators had set up seating in an inefficient manner, blocking a third of the audience's vision with speakers, but Jennings was in top form reeling off his distinctive outlaw material. Jennings was aided on several numbers, including the **Bob McDill**-penned "Amanda" and "Jambalaya," by Tennessee governor **Lamar Alexander**, and, in keeping with the occasion, concert-goers were tagged with wristbands as they entered the detention facility. During the state fair in Nashville, Jennings also made a surprise appearance, joining **Willie Nelson** on-stage for a handful of tunes, including the ever-popular "Good Hearted Woman" and "Mamas Don't Let Your Babies Grow Up To Be Cowboys." Three songs from their current "WW II" LP are worth note: "Mr. Shuck And Jive," a **Jimmy Webb** tune, should provide familiar strains, as the instrumental break from Webb's "MacArthur Park" is cleverly worked into their rendition; "Heroes," a plaintive look at the passing of legendary figures; and "Write Your Own Songs," Nelson's stab at music executives. For outlaw diehards, the duo has enough material in the can for another album, scheduled for release on CBS. Purportedly, one title under consideration for the set, due some time next year, is "Where There's a Will, There's a Way."

ATKINS TO INK WITH CBS — **Chet Atkins**, former president of RCA's Nashville division, is currently preparing to sign with CBS. Atkins headed up the label for more than 15 years before giving up the post to his successor, **Jerry Bradley**, who will step down in early spring. CBS inked **Ray Charles** to the division approximately one month ago.

VEGAS ROMANCES A RABBITT — **Eddie Rabbitt** will make his fourth and final stand in Las Vegas for 1982, Oct. 21-27, at the MGM Grand with opening act **David Brenner**.

Rabbitt, whose "Radio Romance" album was just released, took two awards — Country Headliner Of the Year and Best New Performer — in a "Best of Las Vegas" poll initiated by a magazine in the casino capital. Rabbitt will headline for the first time at Harrah's in Atlantic City Nov. 19-21. Likewise, **Crystal Gayle**, Rabbitt's duet partner on his current single, "You And I," will debut at the same Atlantic City hotspot Oct. 15-17. A Home Box Office special *Crystal Gayle In Concert*, will begin airing on the cable network in late October and early November. A 60-minute program, the special was taped live in Ontario.

CONGRATULATIONS — to **Johnny Rodriguez** and new bride **Robin Bernard**, who were married Sept. 9 in Nashville.

EYES ON WYVON — There were approximately 1,000 eyes on **Wyvon Alexander** at the second annual Wyvon Alexander T-Shirt Contest, held recently at the Silver Thorn Resort on Lake Shasta, near Redding, Calif. The following evening, Alexander opened for jazz legend **Gatemouth Brown** and **Merle Haggard** (Lake Shasta is one of his favorite memories) joined by Brown onstage for several numbers. The Hag was a co-writer on "Alice In Dallas," Alexander's last single, which is included on his just-released *Gervasi LP*, "Wyvon." His next single, "Midnight Cabaret," was scheduled to ship Oct. 10.

FAMILY BROWN SWEEPS CANADIAN COUNTRY AWARDS — The **Family Brown** took five of the eight awards presented at the Canadian Academy of Country Music's Entertainer Awards. Among the RCA act's honors were Single of the Year, Album of the Year, Entertainer of the Year, Vocal Group of the Year and Song of the Year.

YOUNGERS WORK ON DEBUT LP — The **Younger Brothers**, who scored a Top 20 success with their second single, "Nothing But The Radio On," have been at Woodland Sound Studios recently with producer **Ron Chancey** working on their album debut. Chancey calls the sessions some of the hottest tracks he's done in the last several years, comparing the group's output to the **Eagles** and **Alabama**. Another single can be expected from the duo — **James** and **Michael Williams** — within the next two weeks.

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

NASHVILLE REPS TO MUSEXPO — A number of Nashville representatives were on hand for MUSEXPO '82 in Florida, including **Karen Sanborn** and the **Nashville Rhythm Section**, who were showcased Sunday night during the event. Others who made their presence known included **Dr. Bob Blough** and **Ann Stokes**, Byrd Nest Prods.; **Pat Briley**, Solid Gold Music; **Sheb Wooley**, Nashwood Prods.; **Rick Shulman**, writer; **Rick Sanjek**, Pete Drake Prods.; **Stan Cornelius**, Denim & Lace Prods.; **Jeff Hudgins**, JMH Records; **Billy Arr**, TEM Records; and **Bonnie Bucy**, The Bonnie Bucy Co. **Lou Lofredo** also represented the Sanborn Publishing and PRTV, Inc., the company which produced the *Razzy* cable series.

MORE ON ATLANTIC — As we mentioned last week, the country division of Atlantic Records, Atlantic America, debuted with the release of **Glen Campbell's** "Old Home Town." While there is no word as to whether the label will open a Nashville branch, **Sissy Spacek** is recording for the company in Los Angeles with **Rodney Crowell** producing.

MCDOWELL TAKES A STEP FORWARD — Scene Three has produced the first video on **Ronnie McDowell** for CBS Records, scheduled to begin airing on Showtime Nov. 1. Supporting his current "Step Back" single, the clip supposedly has a "free spirit" air to it, heightened by the use of red and gold rings and a cloud of low-lying fog.

WELCOME TO NASHVILLE — To those arriving in Nashville to join in the celebration of country music month this week, **Cash Box** extends a hearty welcome. You should be able to spot the magazine's representatives easily — They'll be the ones with a sawed-off pencil behind one ear and ink dripping from a broken pen in the shirt pocket. Seriously, enjoy your stay in Nashville, and let us know you're here if you get the chance.

tom roland

RCA Celebrates 60-Year History Of Involvement In Country Music

(continued from page 22)

trains going west, those were the real people who laid the groundwork, the unsung heroes."

Following the Depression, it took until 1945, just after World War II, to revive a slumping record industry — also the year **Steve Sholes** began an 11-year stint as the label's country division head. Sholes persuaded the company to establish the division's base in Nashville, which eventually swallowed up the bulk of the country business being conducted in such other southern centers as Atlanta, Charlotte, Cincinnati, Dallas and Memphis. During his period of leadership, Sholes signed such acts as **Eddy Arnold**, **Hank Snow**, the **Sons of the Pioneers** and **Elvis Presley**.

The following year, Sholes resigned and turned over the post to **Chet Atkins**, who was instrumental in developing the "Nashville sound." The noted guitarist convinced artists like **Jim Reeves**, **Porter Wagoner**, **Connie Smith**, **Charley Pride**, **Willie Nelson**, **Dolly Parton**, **Jerry Reed** and **Waylon Jennings** to sign with the label before he surrendered the position to **Bradley** in 1974.

During the ensuing eight years, **Bradley** was an important figure in the development and signing of **Gary Stewart**, **Dave & Sugar**, **Alabama**, **Razzy Bailey**, **Sylvia**, **Leon Everette**, **Dean Dillon** and **Steve Wariner**, while the company worked to resolve internal differences between the promotion and A&R departments. Equally important through those years was **Joe Galante**, who came to Nashville in 1972 following his experience with RCA artists **Lou Reed** and **David Bowie**.

Line Of Succession

Both **Atkins** and **Bradley** were chosen by their predecessors to succeed them in heading the division's operations, and much speculation abounds as to who will follow in **Bradley's** footsteps when he relinquishes the position next March. "I have groomed and worked very closely with **Joe downstairs**," says **Bradley**. "Nobody's told me they want me to hand-pick who it's going to be. I happen to think that he is qualified, and he can do the job, but I haven't been asked to hand-pick my successor; maybe that tradition has left."

As **Bradley** prepares to vacate the top seat in the Nashville division, he suggests that the biggest changes that have occurred over the past eight years have been in a sophistication of the music and its proponents. "I've seen more acceptance at the public level," he says. "I've seen the change in the attitude of the disc jockeys. I used to call them bell ringers; you'd get up in the morning and they'd ring a bell. A lot of the rock disc jockeys it seemed to me got out of the rock field and wound up in the country field, and they brought a certain amount of youthfulness with them. Production departments picked up on it at the record companies and the music changed."

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

U.S. Records Enters Distrib Pact With CBS

NASHVILLE — U.S. Records, Inc., recently arrived at a distribution pact with CBS as a result of an agreement between **Jim Hammond**, U.S. president, **Elliot Mazer**, U.S. executive vice president, and **Walter Dean**, CBS executive vice president.

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

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

The fledgling record company's philosophy in signing new artists stresses selectivity; **Mazer** views the current marketplace as competitive enough without having U.S. Record's artists competing against one another. Says **Mazer**, "Our primary objective is to be involved in total artist development from production and promotion to marketing and public relations. We are looking forward to a long and successful future in the music industry here. We recognize the importance of country music as one of the foundations for American popular music and feel that Nashville contributes to this importance. It is now a major international music center. Through new and innovative approaches to marketing and promotion, U.S. Records should be a key label in the future."



October is
Country
Music Month

A Month In The Country
Wherever You Are



SPOILED GOLD — RCA Records Canada executives gathered backstage at Toronto's C.N.E. Grandstand to present Rick Springfield with gold and platinum awards for his "Success Hasn't Spoiled Me Yet" LP. Canadian Recording Industry Assn. (CRIA) gold plaques are given for sales of 50,000 units and platinum for sales of 100,000 pieces. Pictured there are (l-r) John Ford, director, marketing, RCA Canada; Barry Haugen, product management; RCA Canada; Ken Bain, Ontario promotion representative, RCA Canada; Springfield; Don Kollar, director, finance, RCA Canada; Jim Fotheringham, national sales manager, RCA Canada; and Tim Williams, Ontario sales manager, RCA Canada.

Dubois Overcomes Adversity To Sweep 4th Annual Felix Awards

by Kirk LaPointe

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

Numerous CRI Albums Certified Internationally

NEW YORK — Several CBS Records International (CRI) albums have recently been certified platinum, gold and silver in foreign countries. "12 Greatest Hits Vol. II," the most recent LP by CBS recording artist Neil Diamond, has been certified silver in the U.K., representing sales in excess of 60,000 units. In addition, six CBS/Sony albums were certified platinum and five gold in Hong Kong.

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

Albums by local artists certified platinum included "New Songs Old Hits" by Paula Tsui, "Young Trio" by Ken Choi and "Stars Elite Vol. 1," a compilation album.

Certified gold for sales of over 10,000 units were CBS/Sony LPs "Nokoribi" and "Marionette," by Mayumi Itsawa, "Momoe Story" by Momoe Yamaguchi and "Red and White Song Contest Vol. 2 and 3," both compilation LPs.

Local albums certified gold included "Leisure Everywhere" by Paula Tsui, "When The I.Q. Ripens" by Ken Choi and "Stars Elite Vol. 2," a compilation LP.

Dubois, who fought off a heroin habit and drug bust in the past year, capped his resurgence Oct. 3 with awards for Male Singer of the Year, Show of the Year, Song of the Year, Best Album by a Singer-Songwriter and overall Best Album of the Year.

But because Dubois records in French, the album "Sortie" and single "Plein de tendresse" remain virtually unknown to the rest of North America.

Diane Dufresne, whose work has earned her attention at home and in France, took Female Singer of the Year and Pop Album of the Year honors. Corbeau, the gritty Montreal-based rock group, garnered Felixes for Group of the Year and Rock Album of the Year.

First Time Awards

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

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

Pied de Poule won for Most Promising Artists of the Year and Musical of the Year. Francois Dompierre won Instrumental Album of the Year honors and Lime won Dance Music Album of the Year, an award reflecting the still-strong disco market in the province.

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

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

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Mexican actress and lark **Veronica Castro** has arrived in Buenos Aires for what seems to be a long stay. She will tape a soap opera here for the Latin American markets and probably shoot a movie, due to the high ratings of the TV programs coming from Mexico in which she has been starring. RCA has released her latest LP and is promoting it.

Ruben Aprile of Interdisc has traveled to Spain and other European countries. He will stay there for about 20 days, getting in touch with European record companies.

PolyGram gathered a hungry crowd of newsmen to say farewell to **Los Visconti**, the regional music duo that seems to be conquering several other Latin American markets. Los Visconti started as a pure local phenomenon in the province of Buenos Aires, but, 14 albums later, seems to have strong appeal in the U.S. Latin market, Mexico, Venezuela and Ecuador. The duo will stay abroad during two months.

Microfon reports the inking of rock star **Emilio del Guerclo** as part of its move towards local rock, which is gaining force every day. The diskery has also released compilations of the recordings of **Charly Garcia** and **Nito Mestre**, two of the top names in the field, who in the beginning comprised the duo **Sul Generis**. A TV campaign will back these outings and huge sales are expected.

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

Kiddie group **Los Parchis** will visit Uruguay and Argentina in November. **Pancho Vidal**, head of Tonodisc, told **Cash Box** that there will be appearances in Montevideo and promotion in Argentina, since

the unhealthy state of the Argentinian peso against the dollar makes it impossible to successfully venture a tour in this country. Uruguay (and Venezuela) is one of the countries left with a favourable currency sign facing the greenback.

miguel smirnoff

Canada

OTTAWA — CHUM Ltd. has applied to the Canadian Radio-television and Telecommunications Commission to purchase CJYQ in St. John's Newfoundland, and its network of stations throughout that province. Among the promises the CHUM group is making is a \$25,000 fund for Newfoundland musical development. That won't go too far, even if their application does. . .The multi-million-dollar recording industry fund, FACTOR (the Foundation to Assist Canadian Talent on Records) has a new sponsor. The Composers, Artists and Publishers Assn. of Canada has added itself to the list of six other sponsors, including the rival Performing Rights Organization (PRO) of Canada Ltd. . .**Martin Fry**, the silver-suited lead singer with ABC, told **Cash Box** the band will make its North American debut in December with a 16-piece orchestra. A second album to follow the smash "Lexicon of Love" disc (garnering major airplay and only beginning to make its presence felt) won't be written until well into the early part of 1983. And discount reports that the group has parted ways with producer **Trevor Horn**. . .The **Metropolis** project we reported a few weeks ago has taken on a new angle. The group, with **Payolas** wizard **Bob Rock** and **Prism** producer **Bruce Fairbairn** in charge, now is called **Strange Advance** (we think, for the time being anyway), with international signings on Capitol on the basis of demos. It will be a few weeks before the album is completed. . .**Bryan Adams** is back at work on his third album after a short period of hospitalization. . .Capitol has instilled a two-year wage freeze for its executives in the wake of sales slumps and a depressed economy.

kirk lapointe

Gould, Classical Iconoclast, Dies

TORONTO — Glenn Gould, the eccentric pianist who took the classical world by storm as a teenager and earned a reputation as an unparalleled performer of Bach before seeking a life as a recluse, died Oct. 4 of a stroke suffered one week earlier. He was 50.

Able to read music at age three, Gould made his performing debut as an organist on Dec. 12, 1945. By age 15, two years later, he made his first major concert appearance

with the Toronto Symphony Orchestra, playing Beethoven's Concerto No. 4.

The Toronto-born artist recorded more than 60 albums, and more than a dozen television specials. While he was touring by age 20, Gould came to prefer the studio, where he learned perhaps better than any other classical performer to stretch the technological limits of recording to and beyond their limits.

Often criticized for his reclusiveness and his apparent truancy in ignoring the concert stage as an integral part of his career, Gould won the prestigious Harried Cohen Bach Medal in 1959 and scores of other honors throughout his travels.

INTERNATIONAL BESTSELLERS

Australia

- 1 Eye of the Tiger — Survivor — Epic
- 2 Abracadabra — The Steve Miller Band — Mercury
- 3 If You Want My Love — Cheap Trick — Epic
- 4 Hard To Say I'm Sorry — Chicago — Full Moon
- 5 Hurts So Good — John Cougar — WEA
- 6 Great Southern Land — Icehouse — Regular
- 7 The Other Woman — Ray Parker, Jr. — Arista
- 8 Real Men — Joe Jackson — A&M
- 9 Down On The Border — Little River Band — Capitol
- 10 Words — Missing Persons — Capitol

TOP TEN LPs

- 1 1982 Out Of The Blue — various artists — Festival
- 2 Avalon — Roxy Music — Polydor
- 3 Primitive Man — Icehouse — Regular
- 4 Rocktrip '82 — various artists — CBS
- 5 Daddy's Coolest — Daddy Cool — Wizard
- 6 Mirage — Fleetwood Mac — Warner Bros.
- 7 Abracadabra — The Steve Miller Band — Mercury
- 8 Sons of Beaches — Australian Crawl — EMI
- 9 Night and Day — Joe Jackson — A&M
- 10 The Lexicon of Love — ABC — Mercury

—Kent Music

Germany

TOP TEN 45s

- 1 Words — F.R. David — Carrere
- 2 Adios amor — Andy Borg — Papagayo
- 3 Sternenhimmel — Hubert Kah — Polydor
- 4 Abracadabra — The Steve Miller Band — Mercury
- 5 Nur getrauert — Nena — CBS
- 6 Maid Of Orleans — Orchestral Manoeuvres In The Dark — Dindisc
- 7 Wo bist du? — Spider Murphy Gang — Electrola
- 8 I Know There's Something Going On — Frida — Polydor
- 9 Don't Go — Yazoo — Mute
- 10 Hard To Say I'm Sorry — Chicago — Full Moon

TOP TEN LPs

- 1 Yun drinne noh druse — BAP — Musikant
- 2 Fur usszeschnlge — BAP — Musikant
- 3 Happy Guitar Dancing — Ricky King — Epic
- 4 Nimm mich mit, Kapit'n James, auf die Reise — James Last — Polystar
- 5 Abracadabra — The Steve Miller Band — Mercury
- 6 Ruckkehr der phantastischen 5 — Extrabreit — Reflektor
- 7 Grease 2 — original soundtrack — RSO
- 8 8555 — Spliff — CBS
- 9 Dolce Vita — Spider Murphy Gang — Electrola
- 10 Der blaue Planet — Karat — Pool

— der Musikmarkt

United Kingdom

TOP TEN 45s

- 1 Pass The Dutchie — Musical Youth — MCA
- 2 Zoom — Fat Larry's Band — WMOT
- 3 There It Is — Shalamar — Solar
- 4 Do You Really Want To Hurt Me — Culture Club — Virgin
- 5 The Blistered Pill (I Ever Had To Swallow) — The Jam — Polydor
- 6 Love Come Down — Evelyn King — RCA
- 7 Hard To Say I'm Sorry — Chicago — Full Moon
- 8 Walking On Sunshine — Rocker's Revenge — London
- 9 Eye Of The Tiger — Survivor — Scotti Bros.
- 10 Friend Or Foe — Adam Ant — CBS

TOP TEN LPs

- 1 Love Over Gold — Dire Straits — Vertigo
- 2 Upstairs At Eric's — Yazoo — Mute
- 3 New Gold Dream (81-82-83-84) — Simple Minds — Virgin
- 4 In The Heat Of The Night — Imagination — R&B
- 5 The Dreaming — Kate Bush — EMI
- 6 Nebraska — Bruce Springsteen — Columbia
- 7 The Kids From Fame — various artists — BBC
- 8 Two-Rye-Ay — Dexy's Midnight Runners — Mercury
- 9 Rio — Duran Duran — EMI
- 10 Peter Gabriel — Geffen

— Melody Maker

BLACK CONTEMPORARY

TOP 75 ALBUMS

		Weeks On Chart			Weeks On Chart		
1	GET LOOSE EVELYN KING (RCA AFL1-4337)	2	6	39	TOUGH KURTIS BLOW (Mercury/PolyGram MX-1-505)	44	4
2	WHAT TIME IS IT? THE TIME (Warner Bros. 9 23701-1)	5	5	40	ONE MORE MOUNTAIN THE FOUR TOPS (Casablanca/PolyGram NBLP 7266)	35	6
3	JUMP TO IT ARETHA FRANKLIN (Arista AL 9602)	1	11	41	DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	29	21
4	ZAPP II ZAPP (Warner Bros. 9 23583-1)	3	11	42	SECOND TO NUNN BOBBY NUNN (Motown 6022)	54	2
5	GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE-1-3001)	4	19	43	ALL NIGHT LONG B.B. & Q. BAND (Capitol ST-12212)	33	10
6	THIS ONE'S FOR YOU TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38118)	6	9	44	LI'L SUZY OZONE (Motown 6011ML)	27	9
7	INSTANT LOVE CHERYL LYNN (Columbia FC 38057)	7	15	45	HERE WE GO AGAIN BOBBY BLAND (MCA-5297)	40	15
8	CHANGE BARRY WHITE (Unlimited Gold/CBS FZ 38048)	9	7	46	BRILLIANCE ATLANTIC STARR (A&M SP 4883)	42	30
9	AS ONE KOOL & THE GANG (De-Lite/PolyGram DSR 8505)	15	3	47	LET ME KNOW YOU STANLEY CLARKE (Epic FE 38086)	38	8
10	SNEAKIN' OUT STACY LATTISAW (Cotillion/Atco 90002-1)	10	9	48	PRESIN' ON BILLY PRESTON (Motown 6020ML)	51	4
11	TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265)	13	11	49	DOWN HOME ZZ HILL (Malaco MAL 7406)	45	36
12	JEFFREY OSBORNE (A&M SP-4896)	11	18	50	HONESTY CURTIS MAYFIELD (Boardwalk NB 33256-1)	80	2
13	THE REAL DEAL THE ISLEY BROTHERS (T-Neck/CBS FZ 38047)	12	9	51	UPSTAIRS AT ERIC'S YAZ (Sire 9 23737-1)	52	3
14	LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 6017ML)	14	11	52	SOONER OR LATER LARRY GRAHAM (Warner Bros. BSK 3668)	49	18
15	THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL)	8	20	53	WORDS, SOUNDS, COLORS, AND SHAPES DONALD BYRD and 125TH STREET, N.Y.C. (Elektra 9 60188-1)	59	2
16	DONNA SUMMER (Geffen GHS 2005)	16	11	54	FIRST TAKE THE VALENTINE BROTHERS (Bridge BR-101936)	48	8
17	FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235)	—	1	55	THE MESSAGE GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH 268)	—	1
18	IF THAT'S WHAT IT TAKES MICHAEL McDONALD (Warner Bros. 9 23703-1)	18	5	56	SO EXCITED THE POINTER SISTERS (Planet/RCA BXL1-4355)	50	13
19	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamil/Motown 6002TL2)	19	21	57	ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021)	36	28
20	SILK ELECTRIC DIANA ROSS (RCA AFL1-4384)	—	1	58	WINDSONG RANDY CRAWFORD (Warner Bros. 9 60142-1)	47	18
21	STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207)	17	21	59	ABRACADABRA THE STEVE MILLER BAND (Capitol ST-12216)	64	2
22	GWEN GUTHRIE (Island/Atco 90004-1)	25	6	60	THE BAD C.C. CARL CARLTON (RCA AFL1-4425)	—	1
23	KEEPIN' LOVE NEW HOWARD JOHNSON (A&M SP-4895)	24	13	61	SINGING IN THE KEY OF LOVE LATIMORE (Malaco MAL 7409)	57	13
24	WE GO A LONG WAY BACK BLOODSTONE (T-Neck/CBS FZ 38115)	21	15	62	STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015)	46	26
25	LIONEL RICHIE (Motown 6007ML)	—	1	63	VICTORY MIDNIGHT STAR (Solar/Elektra 9 60145-1)	53	8
26	I'M THE ONE ROBERTA FLACK (Atlantic SD 19354)	20	18	64	THE DUDE QUINCY JONES (A&M SP-3721)	66	81
27	VANITY 6 (Warner Bros. 9 23716-1)	32	3	65	TRUE DEMOCRACY STEEL PULSE (Elektra E1-60113)	65	17
28	EDDIE MURPHY (Columbia FC 38180)	28	8	66	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. OWS 3691)	72	2
29	WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	30	12	67	WISE GUY KID CREOLE AND THE COCONUTS (Ze/Sire ARK 3681)	61	17
30	MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	28	23	68	ICE 'N HOT JERRY BUTLER (Fountain FR 2-82-1)	70	2
31	CALL ME GOODIE ROBERT "GOODIE" WHITFIELD (Total Experience/PolyGram TE-1-3002)	23	7	69	STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	73	77
32	NEW DIRECTIONS TAVARES (RCA AFL1-4357)	37	4	70	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	68	61
33	MOVING TARGET GIL SCOTT-HERON (Arista AL 9606)	39	4	71	YOUR MAN IS HOME TONIGHT TONY TROUTMAN (T. Main L-4000)	63	18
34	FRIENDS SHALAMAR (Solar/Elektra S28)	34	35	72	ON THE FLOOR FATBACK (Spring/PolyGram SP-1-6739)	58	14
35	SUNRIZE (Boardwalk NB-33257-1)	41	4	73	NEW DIMENSIONS THE DRAMATICS (Capitol ST-12205)	71	20
36	KEEP IT LIVE DAZZ BAND (Motown 6004ML)	31	31	74	HAPPY TOGETHER ODYSSEY (RCA AFL1-4240)	56	17
37	THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590)	22	26	75	NOW IS THE TIME LOU RAWLS (Epic FE 37448)	55	11
38	ALICIA ALICIA MYERS (MCA-5181)	43	4				



MORE THAN A CAMEO APPEARANCE — PolyGram Records, Inc. and recording group Cameo recently renewed a recording agreement calling for a long-term association between PolyGram and the group through its own Atlanta Artists label. Future Cameo product will be released on the new label as well as records from artists signed by Cameo leader Larry Blackmon. Pictured at the signing in Atlanta are (l-r): Ernie Singleton, national director, black music marketing, west coast, PolyGram; James Mason, Cameo's manager; Joel Katz, the group's attorney; Blackmon; Bill Haywood, senior vice president, black music marketing, PolyGram; Greg Johnson of the group; and Tommy Young, vice president of R&B promotion, PolyGram.

THE RHYTHM SECTION

TO TAPE OR NOT TO TAPE — The Young Black Programmers Coalition (YBPC) has taken an anti-home taping stand. However, the YBPC supports an approach different from other industry groups toward solving the problem. Coalition president Randy Sterling, program director at KGBC/Galveston, in a letter to members, cautioned programmers and air persons not to track LPs or to present music in a manner that would encourage home taping, but he also added that record companies could partly quell the home taping problem by lowering prices on LP product, something he said could be achieved through artists keeping their contract and production costs in line with today's economic realities. This topic will undoubtedly surface at the upcoming YBPC National Conference set for Nov. 12-14 at the White Hall Hotel in Houston. Other topics to be covered in seminars, training sessions and workshops include gaining more national media dollars and evaluating Arbitron and Birch ratings of black programmed stations (particularly Arbitron's Differential Survey Treatment).

SONGWRITERS' EXPO — Booker T. (Jones), of the M.G.'s fame, has been selected to serve as music director for the upcoming Songwriter's Expo/SongSearch concert, which is being sponsored jointly by the L.A.-based Songwriters Resources and Services and the Los Angeles Songwriters Showcase Nov. 6-7 at UCLA's Ackerman Union Grand Ballroom. Billed as the largest undertaking in the history of either association, Booker T. will be responsible for interpreting the winning compositions in six categories, which are to be selected from a recent tally of 4,166 processed song entries, with the help of a band he is currently choosing. Booker T. and company will play music from the rock/new wave, gospel/inspirational, pop/adult contemporary, country/folk, black-oriented and topical music genres. Prizes include \$1,000 per winner in each category and a \$5,000 Grand Prize going to the top song among the six category winners. The Grand Prize will be sponsored by International Creative Management, one of the major corporate sponsors of the event along with Broadcast Music, Inc. (BMI), Shure and Wolf & Rissmiller Concerts. Contest category sponsors consist of the Black Music Assn. (BMA) Snow Music and A&M Records. Winners in the Songsearch '82 are to be selected by Oct. 18, according to a spokesman for the event. Already slated to present the award for and perform the winning song in the pop/adult contemporary category is Tom Snow. Andreae Crouch is to present the award to the winner in the gospel/inspirational category.

RASTAFARIAN THANKS — Denver-based Feyline Presents, Inc. and the Jamaican Ministry of Culture have joined to present the first Jamaican World Music Festival at Montego Bay, Jamaica, set for the upcoming Thanksgiving weekend, Nov. 25-27. This won't be strictly a reggae festival, but 20 acts from a variety of genres, including artists such as the Grateful Dead, Rick James, B-52's, Gladys Knight and the Pips, Ronnie Milsap, the Beach Boys, Aretha Franklin, Stacey Lattisaw, Jimmy Buffet and The Clash will be featured. Reggae artists and dubsters set for the bill include Jimmy Cliff, Peter Tosh, Black Uhuru, Toots and the Maytals, Yellowman and ska funksters the English Beat. For those in the U.S. wishing to attend the three-day fest, tickets are \$100 and are available through ticketron outlets throughout the Continental U.S. and Canada and through selected ticket agencies. Specially priced travel/hotel/show packages are available and there will also be government-approved campsites open for the three-day junket.

NEW VENUE — Nestled snugly at the gateway to one of Southern California's most opulent communities, Beverly Hills, is the Beverly Theatre, where the public will have an opportunity to experience the \$1 million restoration of the venue Oct. 22 to the music of keyboardist Chick Corea and guitarist Paco de Lucia. According to a spokesman for the theatre's operating company, Beverly Hills Live, other dates that have been firmed include Devo Oct. 30, which is to be a multi-media event broadcast live via satellite over Oak Industries Campus Entertainment Network to more than 100 colleges nationwide; Stephanie Mills doing a two night, four-show set Nov. 5-6; Muhal Richard Abrams with Anthony Braxton, Air and the John Carter Quintet, featuring Bobby Bradford and special guest James Newton, will be appearing Nov. 7 at the venue as part of the Kool Jazz Festival in Los Angeles. From Nov. 17-Dec. 5 will be the return of *Beatlemania* and the popular musical *Ain't Misbehavin'* will be booked into the Beverly Theatre the last two weeks of January 1983. According to Jay Marclano, one of the three executive partners in the venue's operating company, other pop acts are also being considered for the theatre, including comedy by artists such as Andy Kaufmann and Father Guido Sarducci, but plans for such books are still being firmed. Other principals in Beverly Hills Live include Robert Steln and Steve Schneider.

RISQUE REGGAE — Musical Youth, a group of London-raised Jamaican youngsters, have scored a No. 1 single in England with a song that had to be altered to fit their juvenile image. The five young men, all between the ages of 11 and 15, changed the name of their MCA manufactured single, "Pass The Kutchie" (meaning "past the joint, reefer, weed"), to "Pass the Dutchie," meaning "pass the cooking pot" (anything like cooking sherry?). The record shot from No. 26 in the country to No. 1 with one day's tally registering more than 100,000 copies of the tune. The rastafarian quintet performed the song on a pair of U.K. children's shows recently which surely helped make it one of the biggest reggae records in England performed by a black artist since Bob Marley. The group is preparing an album and MCA's domestic staffers are looking at the five little Rastas for North American release.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

October 16, 1982

	Weeks On Chart	10/9		Weeks On Chart	10/9		Weeks On Chart	10/9
1 LOVE COME DOWN EVELYN KING (RCA JH-13273)	1	11	34 TRULY LIONEL RICHIE (Motown 1644)	—	1	67 BEAT THE STREET SHARON REDD (Prelude 8058)	73	4
2 JUMP TO IT ARETHA FRANKLIN (Ariste AS 0699)	2	16	35 SITUATION YAZ (Sire 7-29953)	38	8	68 HIDDEN TEARS TIERRA (Boerdwelk NB-11-152-7)	71	4
3 LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 1628FM)	3	12	36 PERFECT LOVE ATLANTIC STARR (A&M 2435)	39	7	69 I WANT TO THANK YOU ALICIA MYERS (MCA 52107)	75	3
4 777-9311 THE TIME (Werner Bros. 7-29952)	8	9	37 TOUGH KURTIS BLOW (Mercury/PolyGram 76170)	40	7	70 YOUR PRECIOUS LOVE AL JARREAU AND RANDY CRAWFORD (Warner Bros. 7-29893)	83	2
5 CHANGE BARRY WHITE (Unlimited Gold/CBS ZS5 02956)	6	14	38 HARD TO GET RICK JAMES (Gordy/Motown 1634GF)	27	13	71 STATE OF INDEPENDENCE DONNA SUMMER (Geffen 7-29895)	84	2
6 BIG FUN KOOL & THE GANG (De-Lite/PolyGram DE 822)	7	8	39 AND I AM TELLING YOU I'M NOT GOING JENNIFER HOLLIDAY (Geffen 7-29983)	17	20	72 NASTY GIRL VANITY 6 (Werner Bros. 7-29908)	81	3
7 YOU DROPPED A BOMB ON ME THE GAP BAND (Total Experience/PolyGram TE 8203)	4	11	40 YOUR BODY'S HERE WITH ME THE O'JAYS (Phila. Int'l./CBS ZS5 03009)	32	15	73 WALKING ON SUNSHINE ROCKER'S REVENGE (Streetwise 2203)	76	4
8 IF THIS WORLD WERE MINE CHERYL LYNN WITH LUTHER VANDROSS (Columbia 18-03204)	10	7	41 MAGIC IN THE MOONLIGHT SPINNERS (Atlantic 7-89962)	51	2	74 SPECIAL JIMMY CLIFF (Columbia 38-03216)	77	3
9 THE MESSAGE GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill 584)	5	12	42 HIGH HOPES THE S.O.S. BAND (Tebu/CBS ZS4 03248)	52	2	75 I'M SO EXCITED POINTER SISTERS (Planet/RCA JH-13327)	82	3
10 DANCE FLOOR (Part 1) ZAPP (Warner Bros. 7-29961)	9	15	43 KEEP IT LIVE DAZZ BAND (Motown 1622MF)	31	12	76 RUNNIN' AWAY ONE WAY (MCA 52112)	79	3
11 DO SOMETHING GOODIE (Total Experience/PolyGram TE8202)	11	12	44 ABRACADABRA THE STEVE MILLER BAND (Capitol P-5126)	49	7	77 SHE'S MY SHINING STAR FATBACK (Spring/PolyGram SP 3026)	61	4
12 LOVE'S COMIN' AT YA MELBA MOORE (EMI America B-8126)	14	9	45 MT. AIRY GROOVE PIECES OF A DREAM (Elektra E-47482)	48	11	78 IT'S OUR OWN AFFAIR RAY PARKER JR. (Ariste AS 1014)	86	2
13 BAD BOY/HAVING A PARTY (MEDLEY) LUTHER VANDROSS (Epic 14-03205)	19	5	46 YOUNG LOVE JANET JACKSON (A&M 2440)	57	2	79 STAY WITH ME R.J.'s LATEST ARRIVAL (Zoo York WS4 03228)	87	2
14 RIBBON IN THE SKY STEVIE WONDER (Tame/Atlantic 1639)	16	6	47 SHE'S SO DIVINE THE LIMIT (Arista AS1003)	50	5	80 I CAN'T WIN FOR LOSING TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS4 03284)	—	1
15 A PENNY FOR YOUR THOUGHTS TAVARES (RCA PB-13292)	18	9	48 WHAT ABOUT MY LOVE JOHNNIE TAYLOR (Beverly Glen BG-2002)	53	6	81 IT'S ALRIGHT WITH ME THE ISLEY BROTHERS (T-Neck/CBS ZS4 03281)	89	2
16 SO FINE HOWARD JOHNSON (A&M 2415)	13	17	49 ALL OF MY LOVE BOBBY CALDWELL (Polydor/PolyGram PD-2212)	54	6	82 LI'L SUZY OZONE (Motown 1627MF)	34	12
17 DON'T THROW IT ALL AWAY STACY LATTISAW (Cotillion/Atco 47011)	12	15	50 SHE'S JUST A GROUPIE BOBBY NUNN (Motown 1643)	70	4	83 LOOPZILLA GEORGE CLINTON (Capitol B-5160)	—	1
18 WHO'S STICKIN' IT? SUNRIZE (Boardwalk NB-11-151-7)	20	9	51 A PUPPET TO YOU ALFIE SILAS (RCA PB-13304)	58	4	84 HEARTBREAKER DIONNE WARWICK (Arista AS1015)	—	1
19 BABY I NEED YOUR LOVING CARL CARLTON (RCA PB-13313)	22	8	52 IN THE GROOVES TOMORROW'S EDITION (Atlantic 7-89995)	55	8	85 WALK ON BY "D" TRAIN (Prelude PRL 8057)	—	1
20 LOVE IT AWAY ASHFORD & SIMPSON (Cepitol P-B-5146)	21	11	53 DO IT TO THE MUSIC RAW SILK (West End WES 22148)	56	6	86 GIVE IT TO ME BABY CHERI (Venture 5022)	—	1
21 GIVE ME YOUR LOVE PEABO BRYSON (Cepitol B-5157)	23	6	54 I AM CHANGING JENNIFER HOLLIDAY (Geffen 7-29910)	63	3	87 ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CC 3235)	78	4
22 I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR) MICHAEL McDONALD (Werner Bros. 7-29933)	28	9	55 WHIP RAP DISCO FOUR (Profile PRO-5010)	59	6	88 SEVENTEEN BILL SUMMERS & SUMMERS HEAT (MCA 52115)	—	1
23 MUSCLES DIANA ROSS (RCA PB-13348)	35	2	56 WOMAN IN MY LIFE STEVIE WOODS (Cotillion/Atco 7-99980)	62	5	89 BODY SLAM WILLIAM "BOOTS" COLLINS (Warner Bros. 7-29919)	—	1
24 ON THE WINGS OF LOVE JEFFREY OSBORNE (A&M 2434)	29	5	57 SEXY DANCER DONALD BYRD & 125TH STREET, N.Y.C. (Elektra 7-69972)	60	5	90 AND YOU KNOW THAT THE JAMMERS (Salsoul/RCA S7 7036)	—	1
25 GO ON AND CRY BLOODSTONE (T-Neck/CBS ZS5-03049)	25	11	58 PUT IT IN A MAGAZINE SONNY CHARLES (Highrise SHR-2001)	74	3	91 IMAGINATION THE B.B.&Q. BAND (Cepitol P-B-5118)	36	13
26 I'M THE ONE ROBERTA FLACK (Atlantic 4068)	15	14	59 1999 PRINCE (Warner Bros. 7-29896)	—	1	92 LET'S ROCK FEEL (Sutra SUA 115)	46	10
27 GIRL, YOU ARE THE ONE ALFONZO (Joe-Wes 81003)	24	13	60 OOH BABY WEST STREET MOB (Sugar Hill SH-588)	66	5	93 GOT MY EYE ON YOU GANG'S BACK (Handshake 9-03199)	88	3
28 IT SHOULD HAVE BEEN YOU GWEN GUTHRIE (Island/Atco IL 150)	30	9	61 WAY OUT STEVE ARRINGTON'S HALL OF FAME (Konglether 7491)	64	6	94 LET ME GO RAY PARKER JR. (Arista AS 0695)	33	18
29 LOVE IS IN CONTROL (FINGER ON THE TRIGGER) DONNA SUMMER (Geffen 7-29982)	26	16	62 BLACK HOLE BOP X-25 BAND (HCRC WS9-01396)	68	4	95 I KNOW YOUR HOT SPOT ENCHANTMENT (Columbia 18-03079)	72	4
30 KEEP AWAY GIRLS STEPHANIE MILLS (Casablanca/PolyGram NB2354)	43	4	63 STOP! DON'T TEASE ME DEBARGE (Gordy/Motown 1635)	69	4	96 PLANET ROCK SOUL SONIC FORCE (Tommy Boy TB-823)	44	20
31 SEXUAL HEALING MARVIN GAYE (Columbia 38-03302)	—	1	64 RED HOT STUFF MAGIC LADY (A&M 2436)	67	5	97 GROOVE YOUR BLUES AWAY AMUZEMENT PARK (Our Gang/Mirus OG 1008)	41	13
32 PACK JAM JONZUN CREW (Tommy Boy TB-826)	37	4	65 FREE DANCER BRICK (Beng/CBS ZS5 03157)	65	5	98 HOT SPOT MIDNIGHT STAR (Solar/Elektra S-48012)	42	13
33 ATTACK OF THE NAME GAME STACY LATTISAW (Cotillion/Atco 7-99968)	45	4	66 LADY IN RED/I DON'T WANT TO LOSE THIS FEELING ALPHONSE MOUZON (Highrise SHR-2000)	80	4	99 RECESS IN HEAVEN BOBBY BLAND (MCA 52085)	85	8
						100 INSIDE OUT ODYSSEY (RCA PB-13217)	47	19

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

A Penny For (Kenny Nolan/Downtown — ASCAP)	5	Groove Your Blues (Content — BMI)	97	The Second — BMI	3	Sexy Dancer (D.B. — ASCAP/East Indies — BMI)	57
A Puppet (ATV/Freddie Dee — BMI)	51	Hard To Get (Jobete/Stone City — ASCAP)	38	Let's Rock (Fools Prayer/Chris Hill — BMI)	92	She's My (Fired Up — ASCAP/House of Gemini — BMI)	50
Abacadabra (Sailor — ASCAP)	44	Heartbreaker (Gibb Bros — BMI)	84	Li'l Suzy (Old Brompton Road — ASCAP)	82	She's So Divine (Ladybird — BMI)	77
All My Love (Bobby Caldwell/Happy Stepchild — BMI)	49	Hidden Tears (Bull Pen — BMI)	88	Loopzilla (Malbiz/Jobete — BMI)	83	Situation (Stainless Music — BMI)	35
Alligator Woman (All Seeing Eye/Camera 5 — BMI)	87	High Hopes (Interior/Irving — BMI/Richer — ASCAP)	42	Love Come (Music Corp. of America/Kashif — BMI)	1	So Fine (Duchess/Kashif — BMI)	16
And I Am (Dreamgirls — ASCAP/Dreamettes — BMI)	39	Hot Spot (Midstar/Hip-Trip — BMI)	98	Love's Comin' At Ya (Mighty M — ASCAP)	12	Special (Sunflower Bahamas/Tammi/Irving — BMI)	74
And You Know (Salsoul/Love Magician — ASCAP)	90	I Am (Dreamgirls — ASCAP/Dreamettes — BMI)	54	Love Is (Yellowbrick Road — ASCAP/Rashida — BMI/Rodsongs — PRS adm. by Almo — ASCAP)	29	State of (WB — ASCAP/Spheric B.V. Buma/Toughnot — PRS)	71
Attack Of (Gratitude Sky — ASCAP/Pologrounds — BMI)	33	I'm So (Baintree/Till Dawn/Blackwood — BMI)	75	Magic In The (Bull Pen — BMI)	41	Stay With Me (Arrival — BMI)	79
Baby I Need (Jobete Music — BMI)	19	I'm The One (Antisia — ASCAP)	26	Mt. Airy Groove (G.W. Jr./Outer National — ASCAP)	45	Stop! Don't (Jobete — ASCAP)	63
Bad Boy (ABKCO — BMI/Legs — ASCAP)	13	I Can't Win (Mighty Three — BMI)	80	Muscles (Mijac — BMI)	23	The Message (Sugar Hill — BMI)	9
Beat The Street (Phylmar/Eric Matthew/Paynetronics — ASCAP)	67	I Keep (Yellow Dog — ASCAP)	22	Nasty Girl (Girl's Song — ASCAP)	72	Tough (Original/Funkgroove/Rushgroove — ASCAP)	37
Big Fun (Delightful Music — BMI)	6	I Know Your (Crown Heights Affair — BMI)	95	On The Wings (Lincoln Pond/Almo/March 9 — ASCAP)	24	Truly (Brockman — BMI)	66
Black Hole Bop (Funtown — BMI)	62	I Want To (Perk's/Duchess/MCA — BMI)	69	Ohh Baby (Sugar Hill — BMI)	60	Walk On By (Blue Seas/Jac — ASCAP)	85
Body Slam (Mash-A-Mug — BMI)	89	If This World Were Mine (Jobete Music — BMI)	8	Pack Jam (Tommy Boy — ASCAP)	32	Walking On (Marco — ASCAP/Trumer — BMI)	73
Change (Seven Songs/Ba-Dake — BMI)	5	Imagination (Little Macho/Pizzazz/Intersong — ASCAP)	91	Perfect Lover (Irving/Baby Shoes/Poopy — BMI)	36	Way Out (Konglather — BMI)	61
Dance Floor (Troutman's — BMI)	10	In The (Amirful/Oon-Stang/Mel-O-Music — BMI)	52	Planet Rock (Shokin' Baker — BMI)	96	What About (Beverly Glen/Spaced Hands — BMI)	48
Do It To (Sugar Biscuit/Fresh Ideas/Bert Reid — ASCAP)	53	Inside Out (Major Toms — BMI/Luzull — ASCAP)	100	Put It In (Pari-Wex/Sun Hill — ASCAP)	58	Whip Rap (Ujima — ASCAP/Hey Skimo — BMI)	55
Do Something (Total Experience — BMI)	11	It Should Have (Ackee — ASCAP)	28	Recess In (Special Agent — BMI)	99	Who's Stickin' It? (Takoya — ASCAP)	18
Don't Throw It (Famous/Gay Noel — ASCAP)	17	It's Alright (April/Bovina — ASCAP)	81	Red Hot Stuff (Irving/Magic Lady/Willow — BMI)	64	Woman In My (Blackwood — BMI/April/Monster — ASCAP)	56
Free Dancer (WB/Good High — ASCAP)	65	It's Our Own (Raydiola — ASCAP)	78	Ribbon In (Jobete/Black Bull (TM) — ASCAP)	14	You Dropped (Total Experience — BMI)	7
Girl, You Are (Llaka/Fonz/Lindee — ASCAP)	27	Jump To It (Uncle Ronnie's/April/Sunset Burgundy — ASCAP)	2	Runnin' Away (Duchess/Perk's — BMI)	76	Young Love (A La Mode/Arista — ASCAP)	46
Give It To (Barcum/Hygroton — BMI)	86	Keep Away Girls (Nick-O-Val — ASCAP)	30	777-9311 (Tionna — ASCAP)	4	Your Body's Here (Mighty Three — BMI)	40
Give Me Your (WB/Peabo — ASCAP)	21	Keep It Live (Ujima/Jobete/Three Go — ASCAP)	43	Seventeen (Bilsum Music — BMI)	88	Your Precious (Jobete — ASCAP)	70
Go On And Cry (Triple Three — BMI)	25	Lady In Red (Mouzon — ASCAP)	66	Sexual Healing (April — ASCAP)	31		
Got My Eye (Larry-Lou — BMI)	93	Let Me Go (Raydiola — ASCAP)	94				
		Let Me Tickle (Black Stallion — ASCAP/Fet Jack					

MOST ADDED SINGLES

- SEXUAL HEALING — MARVIN GAYE — COLUMBIA**
WCIN, WBMX, WAIL, WNHC, WUFO, WTLC, WIGO, WATV, WEDR, WDAO, WWDM, WLUM, KGFJ, WRKS, WAWA, KPRS, KDAY, WDMA, V103, WDAS, KUKQ, WSOK, WJMO, WAMO, KOKA, WQKB, OPLZ, WRBD
- TRULY — LIONEL RICHIE — MOTOWN**
WCIN, WBMX, WAIL, WNHC, OK100, WTLC, WIGO, WATV, WWDM, WLUM, WGIV, KGFJ, WYLD, WRKS, KPRS, KDAY, WDMA, V103, KMJQ, KUKQ, WSOK, WOKB, WJLB, WPLZ, WRBD
- 1999 — PRINCE — WARNER BROS.**
WCIN, WTLC, WIGO, WATV, WGPR, KGFJ, WRKS, KPRS, WDMA, V103, KMJQ, KUKQ, WSOK, WRAP, WOKB, WJLB, WRBD, WZEN, WHRK
- LOOPZILLA — GEORGE CLINTON — CAPITOL**
WBMX, WTLC, WWDM, KGFJ, WAWA, WDMA, WDAS, WLLC, WRAP, WPAL, WRBD, WHRK
- MUSCLES — DIANA ROSS — RCA**
WUFO, WGPR, WGIV, KMJQ, WLLC, KUKQ, WAMO, WPAL, WPLZ, WLOU
- HIGH HOPES — THE S.O.S. BAND — TABU/CBS**
WNHC, OK100, WUFO, WATV, KSOL, WYLD, WLLC, KOKA, WLOU

MOST ADDED ALBUMS

- FOREVER, FOR ALWAYS, FOR LOVE — LUTHER VANDROSS — EPIC**
WBMX, WTLC, WWDM, WGIV, KGFJ, KACE, KPRS, WDMA, V103, WRAP, WAMO, WPAL, WZEN, WLOU, WRBD, WHRK
- SILK ELECTRIC — DIANA ROSS — RCA**
WTLC, WATV, WDAO, WWDM, WGIV, WRKS, WAWA, KPRS, V103, WDAS, WLLC, WSOK, WAMO, WZEN, WHRK
- LIONEL RICHIE — MOTOWN**
OK100, WATV, WDAO, WGIV, KACE, KDAY, V103, WDAS, WWIN, WSOK, WRAP, WZEN, WHRK

UP AND COMING

- SPECIAL OCCASION — MILLIE JACKSON — SPRING/POLYGRAM**
SCORPIO — GRAND MASTER FLASH & THE FURIOUS FIVE — SUGAR HILL
DO IT — THE BAR-KAYS — MERCURY/POLYGRAM
THE SMURF — TYRONE BRUNSON — BELIEVE IN A DREAM/CBS

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — C. LYNN
HOTS: The Time, E. King, Gap Band, A. Franklin, Kool & The Gang, B. Bland, M. Moore, S. Wonder, Jermaine Jackson, L. Vandross, Zapp, J. Osborne, S. Lattisaw, M. McDonald, C. Dyson, C. Carlton, H. Johnson, B. White, Tavares, Bloodstone, R. Parker. ADDS: L. Richie, Prince, M. Gaye, B. Nunn, D. Warwick, Shalamar. LP ADDS: S. Clarke, L. Vandross, D. Ross, L. Richie, Kool & The Gang, D. Byrd, The Time.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — THE TIME
HOTS: Zapp, E. King, C. Lynn, Jonzun Crew, J. Jackson, Alfonso, M. McDonald, Tavares, Sunrize, L. Vandross. ADDS: Prince, L. Richie, M. Gaye, Cheri, C. Mayfield. LP ADDS: Kool & The Gang.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — E. KING
HOTS: H. Johnson, M. McDonald, Gap Band, M.&B. Sutton, Rocker's Revenge, D. Ross, Janet Jackson, Grand Master Flash, The Jammers, L. Vandross, Raw Silk, The Time, L. Richie, M. Gaye, Prince, Pieces Of A Dream, Isley Brothers, C. Lynn, J. Osborne. ADDS: Grand Master Flash, Shalamar, Whispers, Spinners, M. Jackson, T. Pendergrass, A. Mouzon, I. Brunson, N. Straker Band. LP ADDS: J. Butler, Y. McCollough, G. McCrae, R. Lewis, L. Richie, E. King.

WATV — BIRMINGHAM — RON JANUARY, MD — #1 — THE TIME
HOTS: E. King, B. White, Cameo, Goodie, Magic Lady, Bloodstone, Gap Band, M. McDonald, Sunrize, Grand Master Flash, S. Wonder, Disco Four, E. Murphy, L. Vandross, C. Lynn, J. Osborne, Kool & The Gang, G. Guthrie, S. Lattisaw, A. Myers. ADDS: J. Holliday, Prince, M. Jackson, S.O.S. Band, Janet Jackson, Spinners, "D" Train, Hurt'em Bad, M. Gaye, L. Richie, Odyssey, H. Johnson, D. Washington. LP ADDS: D. Ross, Brick, L. Vandross.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — GAP BAND
HOTS: Jonzun Crew, The Time, Kool & The Gang, Bloodstone, M. Moore, A. Myers, C. Lynn, Atlantic Starr, Goodie, Tavares, Ashford & Simpson, E. King, A. Franklin, Funky Four, Disco Four, S. Woods, K. Blow, Jermaine Jackson, Pieces Of A Dream, R.J.'s Latest Arrival. ADDS: S. Arrington, B. Jones, M. Jackson, A. Jarreau/R. Crawford, N. Straker Band, B. Nunn, H. Johnson, S. Miller, G. Clinton, T. Pendergrass, D. Ross, Planet Patrol, D. Washington, Janet Jackson, T. Brunson. LP ADDS: L. Vandross, A. Myers, K. Tony, Brick, Gang's Band, G.E. Thomas, D.&B. Street.

WTV — CHARLOTTE — HAL HARRILL, PD — #1 — E. KING
HOTS: Jonzun Crew, Gap Band, Cameo, Kool & The Gang, Sunrize, A. Mouzon, The Time, Atlantic Starr, Ashford & Simpson, S. Mills, P. Bryson, Bloodstone, M. Moore, B. Caldwell, Tavares. ADDS: D. Ross, "D" Train, A. Myers, B. Summers, Zapp, L. Richie, R. Jones. LP ADDS: D. Ross, S. Woods, Spinners, L. Richie, L. Vandross.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — E. KING
HOTS: The Time, Jermaine Jackson, Kool & The Gang, P. Bryson, Yaz, B. White, S. Arrington, Bloodstone, Ashford & Simpson, M. Moore, Goodie, Raw Silk, G. Guthrie, J. Osborne, Fatback, Heatwave, S. Lattisaw, D. Ross, Jonzun Crew, Rocker's Revenge, B. Summers, S. Mills. ADDS: Valentine Brothers, S. Charles, M. Jackson, M. Gaye, D. Warwick, Disco Four, G. Clinton, L. Richie, T. Pendergrass. LP ADDS: L. Vandross, S. Woods, L.J. Reynolds.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — THE TIME
HOTS: L. Vandross, C. Lynn, S. Wonder, Sunrize, P. Bryson, J. Osborne, S. Arrington, One Way, C. Carlton. ADDS: M. Gaye, Bar-Kays, Dayton, "D" Train, S. Redd, N. Straker Band, Klymaxx, Extra-T's. LP ADDS: D. Ross, L. Richie, Spinners, C. Carlton, S. Woods.

WGPR-FM — DETROIT — JOE SPENCER, PD #1 — JERMAINE JACKSON
HOTS: E. King, The Time, M. Moore, Sweet Pea Atkinson, Sunrize, G. Guthrie, Vanity 6, Jonzun Crew, B. Nunn. ADDS: S.O.S. Band, Fantasy dream, S. Mills, A. Mouzon, C. Mayfield, J.S. Theracon, Tavares, Pressure Drop. LP ADDS: A. Mouzon, Space People, Shotgun. ADDS: Joe Jackson, Extra-T's, Disco Four, G. McCrae, D. Ross, Janet Jackson, D. Summer, Prince, "D" Train, B. Collins, T. Brunson, Columbus Circle, D. Edwards. LP ADDS: A. Franklin, A. Cymone, Kool & The Gang, One Way, D. Byrd, Klymaxx, Brick.

WJLB — DETROIT — JOHN EDWARDS, PD — #1 — M. McDONALD
HOTS: C. Lynn, P. Bryson, Jonzun Crew, Raw Silk, S. Mills, Jermaine Jackson, Kool & The Gang, J. Holliday, M. Moore, The Time, S. Wonder, A. Franklin, B. White, G. Guthrie, Atlantic Starr, Sunrize, Vanity 6, E. King. ADDS: Prince, L. Richie, L.J. Reynolds, The Jammers.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — THE TIME
JUMPS: 7 To 4 — S. Wonder, 10 To 7 — L. Vandross, 22 To 16 — J. Osborne, 32 To 21 — J. Taylor, 30 To 23 — Sunrize, 38 To 28 — Tavares, Ex To 31 — Videe. ADDS: Prince, D. Ross, L. Richie, Spinners, T. Brunson.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — SOUL SONIC FORCE
JUMPS: 19 To 9 — M. McDonald, 20 To 17 — DeBarge, 22 To 18 — S. Charles, 23 To 19 — C. Carlton, 25 To 20 — Sunrize, 26 To 21 — S. Brown, 28 To 22 — General Caine, 31 To 23 — P. Bryson, 32 To 24 — C. Lynn, 33 To 26 — C. Mayfield, 34 To 27 — S. Redd, 35 To 28 — A. Mouzon, 36 To 29 — C. Dyson, 37 To 30 — X-25 Band, 38 To 31 — The Limit, 39 To 32 — B. Nunn, 40 To 33 — Fatback, Ex To 34 — D. Byrd, Ex To 35 — J. Osborne, Ex To 36 — R.J.'s Latest Arrival, Ex To 37 — Cheri, Ex To 38 — S. Wonder, Ex To 39 — L. Vandross, Ex To 40 — Kenny G. ADDS: Starpoint, Prince, L. Richie, D. Summer, M. Gaye, A. Jarreau/R. Crawford, S. Coleridge, Yaz, D. Fagen, The Jammers, Grand Master Flash, Jonzun Crew, Pointer Sisters, K. Blow. LP ADDS: D. Ross, L. Vandross, D. Byrd, One Way, Brick.

KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — G. GUTHRIE
HOTS: The Time, M. McDonald, S. Wonder, Kool & The Gang, E. King, J. Taylor, The System, S. Arrington, DeBarge. ADDS: L. Richie, P. Gabriel, Zapp, M. Gaye, B. Summers. LP ADDS: L. Richie, Tavares, A.W.B., Four Tops, M. McDonald.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — S. ARRINGTON
HOTS: The Time, G. Guthrie, E. King, M. Moore, Rose Royce, J. Taylor, Grand Master Flash, Goodie, DeBarge. ADDS: Prince, M. Gaye, L. Richie, G. Clinton, I-Level, Sunrize, T. Pendergrass. LP ADDS: D. Williams, L. Vandross, R. James, J. Taylor, E. King.

WLOU — LOUISVILLE — NEAL OREA, PD — #1 — ONE WAY
HOTS: S. Wonder, E. King, Klique, S. Lattisaw, B. White, Sunrize, S. Mills, S. Clarke, General Caine, Jermaine Jackson, S. Charles, The Limit, West Street Mob, M. Moore, S. Woods, B.B.&Q. Band, L. Vandross, Fatback, DeBarge, D. Byrd. ADDS: D. Ross, Extra-T's, J. Osborne, R. Parker, Vanity 6, S.O.S. Band, Began Began, The Jammers, Foral Point, R.J.'s Latest Arrival, Spinners, C. Mayfield, D. Warwick, First Love, "D" Train. LP ADDS: L. Vandross.

WDIA — MEMPHIS — CARL CONNER, PD
HOTS: The Time, L. Vandross, C. Lynn, Sunrize, E. King, B. Collins, B. White, Grand Master Flash, J.

Osborne, S. Mills, Tavares, B. Nunn. ADDS: Prince, M. Gaye, L. Richie, Bar-Kays, G. Clinton, M. Jackson, Extra-T's, Videe. LP ADDS: L. Vandross.

WEDR — MIAMI — GEROGE JONES, PD — #1 — E. KING
HOTS: The Time, C. Carlton, Kool & The Gang, K. Blow, Mikki, Sunrize, General Caine, Jonzun Crew, L. Vandross, P. Bryson, D. Byrd, F. Smith, S. Lattisaw, Tavares, Pieces Of A Dream, Vanity 6, M. Moore, The Limit, G. Guthrie. ADDS: D. Warwick, G. McCrae, Change, M. Gaye, B. Summers, A. Jarreau/R. Crawford, The Bang Gang, J.S. Theracon, D. Brown, Cheri. LP ADDS: A. Cymone, B. Nunn, G. McCrae, S. Woods.

WAWA — MILWAUKEE — JIMMY GOODYME, PD — #1 — E. KING
HOTS: The Time, Janet Jackson, Gap Band, Kool & The Gang, DeBarge, Alfonso, M. Moore, Sunrize, G. Guthrie, Goodie, Kid Creole & The Coconuts, L. Vandross, B. Nunn, S. Lattisaw, Latimore, C. Carlton, S. Mills, S. Arrington, Vanity 6, J. Osborne. ADDS: G. Clinton, Tavares, Klymaxx, M. Gaye, J. Taylor, R. Franklin, S. Charles, R. Jones. LP ADDS: C. Carlton, D. Ross, J. Taylor, Brick.

WLUM — MILWAUKEE — JIMMY GOODYME, MD — #1 — E. KING
HOTS: The Time, D. Ross, Kid Creole & The Coconuts, Jermaine Jackson, S. Wonder, C. Lynn, L. Vandross, DeBarge, M. McDonald, Tavares, D. Grusin, Yaz, W. Hutch, J. Osborne. ADDS: L. Rawls & D. Goyette, D. Warwick, T. Pendergrass, D. Summer, M. Gaye, A. Jarreau/R. Crawford, R. Franklin, L. Richie. LP ADDS: C. Carlton, D. Ross, D.&B. Street, J. Taylor, C. Mayfield.

WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — E. KING
HOTS: A. Franklin, Yaz, A. Myers, S. Miller, Kool & The Gang, C. Lynn, C. Carlton, M. Moore, Tavares, M. McDonald, L. Vandross, Jonzun Crew, Raw Silk, S. Wonder, Pieces Of A Dream, Ashford & Simpson, The Time, M. Manchester, D. Byrd, S. Lattisaw, B. White. ADDS: L. Richie, The Clash, M. Gaye, I-Level, S.O.S. Band.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — M. McDONALD
HOTS: E. King, Jonzun Crew, S. Lattisaw, Sunrize, Gap Band, Pieces Of A Dream, Kool & The Gang, The Time, Family Players, Prince, Treacherous 3, West Street Mob, Men At Work, D. Summer, C. Lynn, L. Vandross, Tavares, Olivia Newton-John, D. Ross, S. Redd. ADDS: Planet Patrol, P. Gabriel, M. Gaye, L. Richie, S. Charles, J. Holliday, B. Nunn, Plush. LP ADDS: Kool & The Gang.

WYLD-FM — NEW ORLEANS — TONY BROWN, PD — #1 — JERMAINE JACKSON
HOTS: H. Johnson, A. Franklin, M. Moore, Sunrize, S. Wonder, Magnum Force, Pieces Of A Dream, E. King, Bloodstone, The Time, Grand Master Flash, M. McDonald, L. Vandross, C. Lynn, Zapp, J. Holliday, J. Osborne, Ashford & Simpson, D. Summer. ADDS: T. Pendergrass, Isley Brothers, S.O.S. Band, Spinners, L. Richie, B. Summers, Cheri.

WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — M. MOORE
JUMPS: 17 To 7 — S. Lattisaw, 23 To 20 — N. Martin, 30 To 27 — "D" Train, Ex To 28 — Vanity 6, Ex To 29 — M.&B. Sutton. ADDS: M. Gaye, L. Richie, Prince, J. Osborne. LP ADDS: D. Ross.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — E. KING
HOTS: The Time, M. McDonald, A. Franklin, Gap Band, Kool & The Gang, Yaz, Grand Master Flash, Jermaine Jackson, C. Carlton, Sunrize, S. Wonder, P. Bryson, Tavares, L. Vandross, M. Moore, Ashford & Simpson, G. Guthrie, J. Osborne, Pieces Of A Dream, Jonzun Crew. ADDS: Janet Jackson, M. Gaye, G. Clinton, Grand Master Flash, Klymaxx. LP ADDS: D. Ross, D. Warwick, L. Richie, Mandrill, Spinners.

KUKQ — PHOENIX — STEVE SMITH, MD — #1 — E. KING
HOTS: M. Moore, Kool & The Gang, Tavares, Sunrize, P. Bryson, C. Lynn, B. White, The Time, C. Carlton, L. Vandross, C. Lynn. ADDS: D. Ross, L. Richie, M. Gaye, S. Mills, J. Holliday, Steven & Sterling, D. Warwick, Prince, Queen, Vanity 6, Bar-Kays. LP ADDS: The Time.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — E. KING
JUMPS: 7 To 3 — L. Vandross, 11 To 8 — G. Guthrie, 17 To 9 — Sunrize, 29 To 14 — Pieces Of A Dream, 35 To 15 — The Limit, 28 To 23 — Tavares, 27 To 24 — S. Redd, 33 To 26 — A. Jarreau/R. Crawford, 31 To 27 — J. Osborne, 37 To 29 — Spinners, 40 To 31 — Rocker's Revenge, 39 To 32 — R. Cameron, 38 To 34 — Jonzun Crew. ADDS: D. Ross, S. Mills, A. Silas, D. Summer, M. Gaye, B. Jones. LP ADDS: L. Vandross, Spryo Gyra, D. Ross, S. Hooper.

WLLC — RALEIGH — CHESTER DAVIS, PD — #1 — JONZUN CREW
HOTS: S. Wonder, J. Osborne, M. Moore, E. King, Kid Creole & The Coconuts, Sunrize, P. Bryson, C. Lynn, The Time. ADDS: D. Ross, S.O.S. Band, Janet Jackson, Klymaxx, S. Charles, Bliss, G. Clinton, B. Collins, T. Brunson, A. Jarreau/R. Crawford. LP ADDS: Kool & The Gang, D. Byrd, B. White, D. Ross.

WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — E. KING
HOTS: Grand Master Flash, Jonzun Crew, Zapp, Gap Band, Midnight Star, Sunrize, The Time, Jermaine Jackson, Kool & The Gang, A. Franklin, S. Wonder, Ashford & Simpson, R. James, J. Osborne, P. Bryson, C. Lynn, M. Moore, M. McDonald, Tavares. ADDS: D. Ross, L. Richie, D. Summer, M. Gaye, Janet Jackson, ABC, Spinners, N. Straker Band, S. Clarke, Pressure Drop. LP ADDS: Kool & The Gang.

WZEN-FM — ST. LOUIS — A.J. KEMP, PD — #1 — E. KING
JUMPS: 5 To 2 — The Time, 9 To 6 — Dazz Band, 14 To 7 — Sunrize, 16 To 8 — C. Carlton, 17 To 9 — Kool & The Gang, 18 To 10 — S. Wonder, 19 To 11 — B. White, 29 To 12 — G. Guthrie, 25 To 13 — S. Lattisaw, 29 To 21 — M. McDonald, 21 To 14 — M. Wycoff, 28 To 15 — Valentine Brothers, 22 To 16 — K. Blow, 30 To 17 — X-25 Band, 24 To 18 — P. Bryson, Ex To 19 — Jonzun Crew, 23 To 20 — Tavares, Ex To 22 — L. Vandross, Ex To 23 — Kid Creole & The Coconuts, Ex To 24 — S. Mills, Ex To 25 — Funky Four, Ex To 27 — J. Osborne, Ex To 28 — Vanity 6, Ex To 29 — Yaz, Ex To 30 — S. Charles. ADDS: B. Nunn, Magic Lady, Rocker's Revenge, War, Cameo, Cheri, Zapp, S. Redd, A. Jarreau/R. Crawford, D. Brown, B. Williams, H. Johnson, New Birth, Spinners, "D" Train, Mandrill, Galaxy, Chaz, D.&B. Street, A. Mouzon, Jammers, West Street Mob, A. Silas, DeBarge, D. Summer, C. Mayfield, D. Blackman, The Limit, R. Cameron, R. Parker, D. Warwick, Space People, L.J. Reynolds, Janet Jackson, Klique, Forcast, Treacherous 3, Steven & Sterling. LP ADDS: L. Vandross, J. Tyzik, Shakatak.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — E. KING
HOTS: A. Franklin, M. Moore, Jermaine Jackson, Ashford & Simpson, J. Osborne, Grand Master Flash, The Time, Kool & The Gang, C. Lynn. ADDS: B. Summers, B. Nunn, D. Warwick, S.O.S. Band, B. Caldwell, S. Woods.

KOKA — SHREVEPORT — B.B. DAVIS, PD — #1 — E. KING
HOTS: Gap Band, Grand Master Flash, The Time, Kool & The Gang, J. Jackson, K. Blow, J. Taylor, P. Bryson, S. Miller, M. McDonald, A. Franklin, Goodie, C. Lynn, B. White, S. Wonder, C. Carlton, Tavares, J. Holliday, Pointer Sisters, Atlantic Starr. ADDS: P. Gabriel, M. Gaye, B. Summers, S.O.S. Band, J. Cliff. LP ADDS: E. King, S. Mills.

CASHBOX TOP 100 ALBUMS

October 16, 1982

Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart	
	10/9	Chart		10/9	Chart		10/9	Chart
1 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL	8.98	1 24	36 LOVE WILL TURN YOU AROUND KENNY ROGERS (Libarty LO-51124) CAP	8.98	29 13	69 REACH RICHARD SIMMONS (Elaktra E1-60122F) WEA	10.98	72 20
2 MIRAGE FLEETWOOD MAC (Warner Bros. 9 23807-1) WEA	8.98	2 14	37 GOOD TROUBLE REO SPEEDWAGON (Epic FE 38100) CBS	—	34 15	70 CHANGE BARRY WHITE (Unilm'tad Gold FZ 38048) CBS	—	73 7
3 IF THAT'S WHAT IT TAKES MICHAEL McDONALD (Warner Bros. 9 23703-1) WEA	8.98	3 8	38 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) RCA	8.98	37 31	71 BLACKOUT SCORPIONS (Mercury SRM-1-4039) POL	8.98	71 30
4 EMOTIONS IN MOTION BILLY SQUIER (Capitol ST-12217) CAP	8.98	5 11	39 GET LOOSE EVELYN KING (RCA AFL1-4337) RCA	8.98	51 8	72 THIS ONE'S FOR YOU TEDDY PENDERGRASS (Philadelphia Int'l. FZ 38118) CBS	—	57 9
5 ASIA (Gaffan GHS 2008) WEA	8.98	4 29	40 GET CLOSER LINDA RONSTADT (Asylum 9 60185-1) WEA	8.98	— 1	73 THE BEST LITTLE WHOREHOUSE IN TEXAS ORIGINAL SOUNDTRACK (MCA-8112) MCA	8.98	64 11
6 ABRACADABRA THE STEVE MILLER BAND (Capitol ST-12218) CBS	8.98	8 17	41 COMBAT ROCK THE CLASH (Epic FE 37889) CBS	—	46 19	74 JEFFREY OSBORNE (A&M SP-4898) RCA	8.98	75 18
7 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AL 9599) IND	8.98	9 18	42 AS ONE KOOL & THE GANG (De-Lita DSR 8505) POL	8.98	52 3	75 ESCAPE JOURNEY (Columbia TC 37408) CBS	—	66 83
8 CHICAGO 16 CHICAGO (Full Moon/Warner Bros. 9-23889-1) WEA	8.98	8 18	43 HOOKED ON SWING LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL 1-4343) RCA	8.98	40 34	76 LEXICON OF LOVE ABC (Mercury SRM-1-4059) POL	8.98	84 7
9 IT'S HARD THE WHO (Warner Bros. 9 23731-1) WEA	8.98	10 5	44 BAD TO THE BONE GEORGE THOROGOOD & THE DESTROYERS (EMI America ST-17076) CAP	8.98	49 8	77 BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021) RCA	8.98	65 84
10 BUSINESS AS USUAL MEN AT WORK (Columbia arc 37978) CBS	—	14 15	45 TALKING BACK TO THE NIGHT STEVE WINWOOD (Island ILPS 9777) WEA	8.98	38 9	78 LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 6017ML) IND	8.98	83 11
11 SIGNALS RUSH (Mercury SRM-1-4063) POL	8.98	13 3	46 ROCK IN A HARD PLACE AEROSMITH (Columbia FC 38061) CBS	—	47 5	79 12 GREATEST HITS VOL. II NEIL DIAMOND (Columbia TC 38086) CBS	—	81 21
12 JUMP TO IT ARETHA FRANKLIN (Arista AL 9601) IND	8.98	12 11	47 PETER GABRIEL (Gaffan GHS 2011) WEA	8.98	59 3	80 IMPERIAL BEDROOM ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38158) CBS	—	69 14
13 VACATION GO-GO'S (I.R.S./A&M SP 70031) RCA	8.98	7 10	48 FAST TIMES AT RIDGEMONT HIGH ORIGINAL SOUNDTRACK (Full Moon/Asylum 9 60158-1 R) WEA	15.98	48 9	81 SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD (RCA AFL 1-4125) RCA	8.98	79 30
14 NEBRASKA BRUCE SPRINGSTEEN (Columbia TC 38358) CBS	—	33 2	49 VOYEUR KIM CARNES (EMI America SO-17018) CAP	8.98	54 5	82 THREE SIDES LIVE GENESIS (Atlantic SD 2-2000) WEA	10.98	87 17
15 DAYLIGHT AGAIN CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	8.98	15 14	50 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	—	50 21	83 E.T. THE EXTRA-TERRESTRIAL ORIGINAL SOUNDTRACK (MCA-8109) MCA	8.98	80 17
16 PICTURES AT ELEVEN ROBERT PLANT (Swan Song/Atco SS 8512	8.98	11 13	51 ROUGH DIAMONDS BAD COMPANY (Swan Song/Atco 90001-1) WEA	8.98	32 7	84 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL) IND	8.98	76 20
17 GET LUCKY LOVERBOY (Columbia FC 37838) CBS	—	17 49	52 NO FUN ALOUD GLENN FREY (Asylum E1-60129) WEA	8.98	53 18	85 JUST SYLVIA SYLVIA (RCA AFL1-4312) RCA	8.98	92 10
18 SHANGO SANTANA (Columbia FC 38122) CBS	—	20 7	53 QUIET LIES JUICE NEWTON (Capitol ST-12210) CAP	8.98	55 21	86 SCOTT BAIO (RCA NFL1-8025) RCA	8.98	82 10
19 OLIVIA'S GREATEST HITS VOL. 2 OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	26 3	54 HEARTLIGHT NEIL DIAMOND (Columbia TC 38359) CBS	—	— 1	87 ALL THE BEST COWBOYS HAVE CHINESE EYES PETE TOWNSHEND (Atco SD 38-149) WEA	8.98	77 18
20 A FLOCK OF SEAGULLS (Jiva/Arista VA 66000) IND	8.98	22 22	55 NOW AND FOREVER AIR SUPPLY (Arista AL 9587) IND	8.98	43 18	88 ACTING VERY STRANGE MIKE RUTHERFORD (Atlantic 80015-1) WEA	8.98	97 4
21 HIGH ADVENTURE KENNY LOGGINS (Columbia TC 38127) CBS	—	25 5	56 LOVE OVER GOLD DIRE STRAITS (Warner Bros. 9 23728-1) WEA	8.98	70 2	89 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243) IND	8.98	88 45
22 EYE OF THE TIGER SURVIVOR (Scottl Bros. FZ 38082) CBS	—	18 12	57 ROCKY III ORIGINAL SOUNDTRACK (Libarty LO-51130) CAP	8.98	42 15	90 TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca NBLP 7285) POL	8.98	78 11
23 THE NYLON CURTAIN BILLY JOEL (Columbia TC 38200) CBS	—	— 1	58 SPECIAL FORCES .38 SPECIAL (A&M SP-4888) RCA	8.98	41 21	91 THE REAL DEAL THE ISLEY BROTHERS (T-Nack FZ 38047) CBS	—	88 9
24 SCREAMING FOR VENGEANCE JUDAS PRIEST (Columbia FC 38180) CBS	—	24 14	59 TUG OF WAR PAUL McCARTNEY (Columbia TC 37482) CAP	—	44 23	92 WE ARE ONE PIECES OF A DREAM (Elaktra 9 80142-1) WEA	8.98	95 13
25 NO CONTROL EDDIE MONEY (Columbia FC 37980) CBS	—	27 15	60 MISSING PERSONS (Capitol DLP-15001) CAP	4.98	82 28	93 CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-8335) POL	8.98	94 53
26 BUILT FOR SPEED STRAY CATS (EMI America ST-17070) CAP	8.98	28 17	61 DIVER DOWN VAN HALEN (Warner Bros. BSK 3877) WEA	8.98	58 24	94 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37998) CBS	—	107 3
27 GAP BAND IV THE GAP BAND (Total Exparlanca/TE-1-3001) POL	8.98	18 19	62 HEY RICKY MELISSA MANCHESTER (Arista AL 9574) IND	8.98	58 28	95 AEROBIC SHAPE UP JOANIE GREGGAINS (Parada/Petar Pan 104) IND	8.98	98 27
28 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	—	21 29	63 JUMP UPI ELTON JOHN (Gaffan GHS 2013) WEA	8.98	45 24	96 BAD REPUTATION JOAN JETT (Boardwalk NB-3351-1) IND	8.98	102 8
29 DONNA SUMMER (Gaffan GHS 2005) WEA	8.98	19 11	64 THE HOTTEST NIGHT OF THE YEAR ANNE MURRAY (Capitol ST-12225) CAP	8.98	80 7	97 POWER PLAY APRIL WINE (Capitol ST-12218) CAP	8.98	101 15
30 ANNIE ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	—	31 22	65 FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235) CBS	—	— 1	98 MADNESS, MONEY AND MUSIC SHEENA EASTON (EMI America ST-17080) CAP	8.98	124 2
31 I CAN'T STAND STILL DON HENLEY (Asylum EL-80048) WEA	8.98	35 7	66 ALL FOUR ONE THE MOTELS (Capitol S-12177) CAP	8.98	81 25	99 VIEW FROM THE GROUND AMERICA (Capitol ST-12209) CAP	8.98	112 8
32 NIGHT AND DAY JOE JACKSON (A&M SP-4908) RCA	8.98	38 14	67 SNEAKIN' OUT STACY LATTISAW (Cotillon/Atco 90002-1) WEA	8.98	88 9	100 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamil/Motown 8002TL2) IND	13.98	89 21
33 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS LOUIS CLARK Conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	8.98	30 12	68 A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203) CBS	—	74 7			
34 WHAT TIME IS IT? THE TIME (Warner Bros. 9 23701-1) WEA	8.98	39 5						
35 ZAPP II ZAPP (Warner Bros. 9 23583-1) WEA	8.98	23 11						

Cash Box Top Albums/101 to 200

October 16, 1982

Rank	Album	Artist	Label	Weeks On Chart
101	HOOKED ON CLASSICS	LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL 1-4194)	RCA	93
102	DREAMGIRLS	ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	WEA	91
103	IV	TOTO (Columbia FC 37728)	CBS	83
104	UPSTAIRS AT ERIC'S	YAZ (Sire 9 23727-1)	WEA	104
105	BENEFACTOR	ROMEO VOID (451/Columbia ARC 38182)	CBS	105
106	EDDIE MURPHY	(Columbia FC 38180)	CBS	106
107	JUST HOOKED ON COUNTRY	ALBERT COLEMAN, conducting (Epic FE 38154)	CBS	99
108	INSTANT LOVE	CHERYL LYNN (Columbia FC 38057)	CBS	85
109	OH, JULIE	BARRY MANILOW (Ariste AB 2500)	IND	109
110	STEEL BREEZE	(RCA AFL 1-4424)	RCA	123
111	ABOMINO	URIAH HEPP (Mercury SRM-1-4057)	POL	90
112	AVALON	ROXY MUSIC (Werner Bros. 9-23686-1)	WEA	98
113	MSB	MICHAEL STANLEY BAND (EMI Americ ST-1707)	CAP	114
114	THE JIMI HENDRIX CONCERTS	(Reprise 9-22306-1)	WEA	115
115	STILL LIFE (AMERICAN CONCERT 1981)	THE ROLLING STONES (Rolling Stones/Atco COC 39113)	WEA	87
116	KEEP IT LIVE	DAZZ BAND (Motown 8004ML)	IND	100
117	PELICAN WEST	HAIRCUT 100 (Ariste AL 6600)	IND	116
118	NOTHING TO FEAR	QINGO BOINGO (A&M SP-4903)	RCA	119
119	WE GO A LONG WAY BACK	BLOODSTONE (T-Neck FZ 38115)	CBS	110
120	KEEPIN' LOVE NEW	HOWARD JOHNSON (A&M SP-4895)	RCA	103
121	FEELS SO RIGHT	ALABAMA (RCA AHL 1-3930)	RCA	122
122	DARE	THE HUMAN LEAGUE (Virgin/A&M SP-6-4892)	RCA	111
123	I'M THE ONE	ROBERTA FLACK (Atlantic SD 19354)	WEA	108
124	UTOPIA	(Network/Elektra 9 60183-1)	WEA	146
125	SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH	FRANK ZAPPA (Berkling Pumpkin FW 38066)	CBS	113
126	RANDY MEISNER	(Epic FE 38121)	CBS	120
127	TANE CAIN	(RCA AFL 1-4381)	RCA	129
128	THE ENVOY	WARREN ZEVON (Asylum 9 60159-1)	WEA	118
129	OFFRAMP	PAT METHENY GROUP (ECM-12218)	WEA	125
130	MICHAEL MARTIN MURPHEY	MICHAEL MURPHEY (Liberty LT-51120)	CAP	144
131	WIN THIS RECORD	DAVID LINDLEY (Asylum 9 60178-1)	WEA	152
132	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC 237542)	CBS	128
133	MOVING TARGET	GIL SCOTT-HERON (Ariste AL 9606)	IND	143
134	WALT DISNEY PRODUCTIONS' MOUSERCISE	(Disneyland 61516)	IND	135
135	LOVE AND DANCING	THE LEAGUE UNLIMITED ORCHESTRA (Virgin/A&M SO-3209)	RCA	117
136	FREEZE-FRAME	THE J. GEILS BAND (EMI Americ SOO-17082)	CAP	126
137	ALDO NOVA	(Portrait ZRR 37498)	CBS	121
138	INCOGNITO	SPYRO GYRA (MCA-5368)	MCA	1
139	MARSHALL CRENSHAW	(Werner Bros. BSK 3673)	WEA	127
140	AS WE SPEAK	DAVID SANBORN (Warner Bros. 9-23650-1)	WEA	130
141	GHOST TOWN	POCO (Atlantic 60008-1)	WEA	1
142	LET ME KNOW YOU	STANLEY CLARKE (Epic FE 38088)	CBS	142
143	FOREVER NOW	THE PSYCHEDELIC FURS (Columbia ARC 38261)	CBS	1
144	SPYS	(EMI Americ ST-17073)	CAP	141
145	GREATEST HITS	KENNY ROGERS (Liberty LOO-1072)	CAP	147
146	BRANNIGAN	LAURA BRANNIGAN (Atlantic SD 19289)	WEA	156
147	SEASONS OF THE HEART	JOHN DENVER (RCA AFL-4256)	RCA	132
148	PHYSICAL	OLIVAN NEWTON-JOHN (MCA-5229)	MCA	153
149	PRIMITIVE MAN	ICE HOUSE (Chrysell's CHR 1390)	IND	160
150	THE MESSAGE	GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH-268)	IND	1
151	HANK WILLIAMS JR.'S GREATEST HITS	(Elektra/Curb 9 60193-1)	WEA	161
152	BELLA DONNA	STEVIE NICKS (Modern/Atco MR 38 139)	WEA	154
153	DIARY OF A MADMAN	OZZY OSBOURNE (Jet FZ 37492)	CBS	145
154	I WANT CANDY	BOW WOW WOW (RCA AFL-4375)	RCA	140
155	UNDER THE BIG BLACK SUN	X (Elektra 9 80150)	WEA	138
156	GREATEST HITS	DOLLY PARTON (RCA AHL-4422)	RCA	171
157	STREET OPERA	ASHFORD & SIMPSON (Capitol ST-12207)	CAP	151
158	CONVERTIBLE MUSIC	JOSIE COTTON (Elektra 9 60140-1)	WEA	133
159	GHOST IN THE MACHINE	THE POLICE (A&M SP-3730)	RCA	149
160	THE NUMBER OF THE BEAST	IRON MAIDEN (Harvest ST-12202)	CAP	163
161	GET IT ON CREDIT	TORONTO (Network/Elektra 9 60153-1)	WEA	162
162	MISS PIGGY'S AEROBIQUE WORKOUT ALBUM	(Werner Bros. 9 23717-1)	WEA	174
163	WAITIN' FOR THE SUN TO SHINE	RICKY SKAGGS (Epic FE 37193)	CBS	159
164	SHEFFIELD STEEL	JOE COCKER (Island/Atco IL 9750)	WEA	157
165	PUT YOUR DREAMS AWAY	MICKEY GILLEY (Epic AL 38082)	CBS	166
166	ZOMBIE BIRDHOUSE	IGGY POP (AniMel/Chrysell's APR 8000)	IND	1
167	WINTER INTO SPRING	GEORGE WINSTON (Windham Hill C-1019)	IND	188
168	DON'T SAY NO	BILLY SQUIER (Capitol ST-12148)	CAP	170
169	L'I SUZY	OZONE (Motown 8011ML)	IND	169
170	VANITY 6	(Werner Bros. 9 23716-1)	WEA	180
171	ALICIA	ALICIA MYERS (MCA-5181)	MCA	172
172	OFFERING	AXE (Atco SD 38-148)	WEA	131
173	GWEN GUTHRIE	(Island 99004-1)	WEA	175
174	TOUGH	KURTIS BLOW (Mercury MX1-505)	POL	177
175	SO EXCITED	POINTER SISTERS (Planet BXL1-4355)	RCA	136
176	HEARTBEATS AND TRIGGERS	TRANSLATOR (415/Columbia ARC 38182)	CBS	179
177	SUBURBAN VODOO	PAUL CARRACK (Epic ARE 38161)	CBS	178
178	HANDS DOWN	BOB JAMES (Tappan Zee/Columbia FC 38067)	CBS	134
179	BILLY IDOL	(Chrysell's CHR 1377)	IND	165
180	ANNE MURRAY'S GREATEST HITS	(Capitol SOO-12110)	CAP	181
181	THE ART OF CONTROL	PETER FRAMPTON (A&M SP-4905)	RCA	139
182	SWEETS FROM A STRANGER	SQUEEZE (A&M SP-4800)	RCA	137
183	FIRST TAKE	THE VALENTINE BROTHERS (Bridge BR-101938)	IND	183
184	YES, GIORGIO	ORIGINAL SOUNDTRACK FEATURING LUCIANO PAVAROTTI (London PDV 9001)	POL	1
185	FANDANGO	HERB ALPERT (A&M SP-3731)	RCA	150
186	ONE ON ONE	CHEAP TRICK (Epic FE 38021)	CBS	167
187	THE OTHER WOMAN	RAY PARKER, JR. (Ariste AL 9590)	IND	155
188	KIM WILDE	(EMI Americ ST-17085)	CAP	148
189	SHUTTERED ROOM	THE FIXX (MCA-5345)	MCA	1
190	BLACK TIGER	Y&T (A&M SP-4910)	RCA	176
191	ALL DRESSED UP & NO PLACE TO GO	NICOLETTE LARSON (Werner Bros. BSK 3678)	WEA	186
192	BREAKIN' AWAY	AL JARREAU (Werner Bros. BSK 3576)	WEA	194
193	THE PIRATE MOVIE	ORIGINAL SOUNDTRACK (Polydor PD-2-9503)	POL	158
194	NON-STOP EROTIC CABARET	SOFT CELL (Sire SRK 3847)	WEA	182
195	WILD HEART OF THE YOUNG	KARLA BONOFF (Columbia FC 37444)	CBS	197
196	WISE GUY	KID CREOLE AND THE COCONUTS (Ze/Sire SRK 3881)	WEA	193
197	MY FAVORITE PERSON	THE O'JAYS (Philedaephle Int'l. FZ 37000)	CBS	164
198	VICTORY	MIDNIGHT STAR (Soler/Elektra 9-60145-1)	WEA	173
199	ALLIGATOR WOMAN	CAMEO (Chocolate City CCLP 2021)	POL	188
200	OUT OF THE SHADOWS	DAVE GRUSIN (GRP/Ariste 5510)	IND	187

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	20	Cougar, John	1	J. Geils Band	136	Miller, Steve	6	Rogers, Kenny	36,145	Townshend, Pete	87
ABC	76	Crenshaw, Marshall	139	Jackson, Jermalne	78	Mills, Stephanie	90	Rolling Stones	115	Translator	176
Aerobics (Greggains)	95	Crosby, Stills & Nash	15	Jackson, Joe	32	Missing Persons	60	Romeo Void	105	Uriah Heep	111
Aerobics (Miss Piggy)	162	Dazz Band	116	James, Bob	178	Money, Eddie	25	Ronstadt, Linda	40	Utopia	124
Aerosmith	46	Denver, John	147	James, Rick	84	Motels	66	Roxy Music	112	Valentine Brothers	183
Air Supply	55	Diamond, Nell	54,79	Jarreau, Al	192	Mouserice	134	Royal Philharmonic Orchestra	33,101	Van Halen	81
Alabama	38,121	Dire Straits	56	Jett, Joan	89,96	Murphy, Michael	130	Rush	88	Vanity 6	170
Alpert, Herb	185	Easton, Sheena	98	Joel, Billy	23	Murphy, Eddie	106	Rutherford, Mike	88	Vandross, Luther	65
America	99	Fixx	189	John, Elton	63	Murray, Anne	64,180	Sanborn, David	140	White, Barry	70
April Wine	97	Flack, Roberta	123	Johnson, Howard	120	Myers, Allicia	171	Santana	78	Who	9
Ashford & Simpson	157	Fleetwood Mac	2	Journey	75	Nelson, Willie	28,132	Scorpions	71	Wilde, Kim	188
Asie	5	Fonda, Jane	50	Judas Priest	24	Newton, Juice	53	Scott-Heron, Gil	133	Williams, Hank	151
Atlanta Pops Orchestra	107	Frampton, Peter	181	Kid Creole/Coconuts	196	Newton-John, Olivia	19,148	Simmons, Richard	69	Winston, George	167
Axe	172	Franklin, Aretha	12	King, Evelyn	39	Nicks, Stevie	152	Skaggs, Ricky	94,163	Winwood, Steve	45
Bad Company	51	Frey, Glenn	52	Kool & The Gang	42	Nova, Aldo	137	Soft Cell	194	Wonder, Stevie	100
Baio, Scott	86	Gabriel, Peter	47	Larson, Nicolette	191	Oingo Boingo	118	Springsteen, Bruce	14	X	155
Bloodstone	119	Gap Band	27	Lattisaw, Stacy	67	O'Jays	197	Spyro Gyra	138	Y&T	190
Blow, Kurtis	174	Genesis	82	League Unltd. Orchestra	135	Osborne, Jeffrey	74	Spys	144	Y&T	104
Bonoff, Karla	195	Gilley, Mickey	165	Lindley, David	131	Osbourne, Ozzy	153	Springfield, Rick	81	Zappa	35
Bow Wow Wow	154	Go-Go's	13,77	Loggins, Kenny	21	Ozone	169	Squeeze	182	Zappa, Frank	125
Brannigan, Laura	146	Grand Master Flash	150	Loverboy	17	Parker, Ray	187	Squier, Billy	4,168	Zevon, Warren	128
Cain, Tene	127	Grusin, Dave	200	Lynn, Cheryl	108	Parsons, Alan	7	Stanley, Michael	113		
Cameo	199	Guthrie, Gwen	173	Manchester, Melisse	62	Parton, Dolly	156	Steel Breeze	110		
Carnes, Kim	49	Haggard & Jones	68	Manhattan Swing Orchestra	43	Pendergrass, Teddy	72	Stray Cats	26		
Carrack, Paul	177	Haircut 100	117	Manilow, Barry	109	Pieces of a Dream	92	Summer, Donna	29		
Cheap Trick	186	Hendrix, Jimi	114	McCartney, Paul	59	Plant, Robert	18	Survivor	22		
Chicago	8	Henley, Don	31	McDonald, Michael	3	Poco	141	Sylvia	85		
Clarke, Stanley	142	Human League	122	Meisner, Randy	128	Pointer Sisters	175	.38 Special	58		
Clash	41	Ice House	149	Men At Work	10	Police	159	Thorogood, George	34		
Cocker, Joe	184	Idol, Billy	179	Metheny, Pat	129	Pop, Iggy	188	Time	44		
Costello, Elvis	80	Iron Maiden	180	Midnight Star	198	Psychedelic Furs	143	Toronto	161		
Cotton, Josie	156	Isley Brothers	81			FEO Speedwagon	37	Toto	103		

CLASSIFIED AD RATE 35 CENTS PER WORD

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.

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WORLD WIDE reps & manufacturers Penny Pushers — Splash Downs — Aztec Gold Moon Raker used and new or we can customize your needs with token play and skill features. Phone Joe 800-638-0144. MARMATIC, Baltimore, Maryland.

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ALBUMS/SINGLE WANTED. WE PROMOTE new talent... new material! Will also consider albums that deserve success but failed previously for lack of promotion. No charge unless we succeed. Then we share in your success. Send or album to: James Demos Associates, Suite 1-R, 316 Lexington Avenue, New NY 10016 or phone: 212-935-4662.



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

Retailers Agree That October Is Country Music's Month

(continued from page 19)

October. The Circles and Hollywood stores in Arizona, both operated by Associated Distributors, have an Elektra/Asylum Country Fest going on with label help in air buys. The stores are also disbursing flyers offering discounts on all E/A country catalog and new releases. At Waxie Maxie, RCA is helping provide print support on the new Dolly Parton, Sylvia, and Waylon & Willie albums.

Radio Doctors is in the process of working out a promotion with CBS on its upcoming series of biggest, greatest and latest hits packages by such artists as Johnny Cash, Janie Fricke, Johnny Rodriguez, Moe Bandy, Joe Stampley and many others. Merchandising coordinator Wendy Birky expects an all-country catalog sale when these albums come out, and said that promotional help will also be sought from the other companies.

But not all retailers were aware of industry support for Country Music Month. Word of the CMA/NARM poster campaign had not filtered down to the Houston-based Cactus chain, Buffalo's Cavages and Atlanta's Turtles. John D'Antoni, buyer for New York's Disc-O-Mat, said that although the chain bought the back page of the concert program for Willie Nelson's recent show at New Jersey's Meadowlands, special in-store merchandising was not planned because "we haven't been approached by the labels."

Joe Andrules, vice president general manager of Spec's Music chain in Miami, complained of no interest in Country Music Month from his suppliers. "None of the companies have mentioned it," said Andrules. "Country isn't their priority unless it crosses over, but I'd think that during Country Music Month more could be done."

WHAT'S IN-STORE

(continued from page 19)

HERE IN STARK/CAMELOT — Starting on Sept. 27 and continuing through the entire month of October is the "World Series of Rock" at the Stark/Camelot chain. "We felt that since we had already run big promotions on soundtracks, exercise albums, and country, it was time to concentrate on our bread and butter," says the chain's director of record purchasing **Lew Garrett**. Involved in the event is all \$5.98 and \$8.98 product by over 200 rock artists including "all the hot titles like **Cougar, Squire, Springsteen, Rush** and the **Who**." All sale albums are designated by a baseball sticker containing the "World Series of Rock" logo, and special header cards are in place. Posters detailing the pricing structure are being displayed upfront. All store people get to wear baseball caps, and Saturdays they suit up in full uniforms. Garrett says a heavy print ad campaign is underway, plus two distinctive radio flights. "We hired a guy who sounds exactly like **Howard Cosell** to do a takeoff on baseball broadcasts," he says, claiming a favorable response so far.

THE ZOO STORY — Atlanta favorite son **Johnny Van Zant, Turtles** and 96 Rock/WKLS are helping maintain the Atlanta Zoo by seeing that 96 cents from every sale of Van Zant's "The Last Of The Wild Ones" LP goes to the zoo, to be matched by an equal donation from Van Zant's label Polydor. Incidentally, Georgia Governor **George Busbee** recently cited Van Zant's contributions to music in Georgia and his interest in the zoo in a Governor's proclamation.

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

jim bessman

SOUNDVIEWS

(continued from page 17)

catalog brochures and a number of videocassette trailers featuring its six current titles: *Michael Nesmith in Elephant Parts*, *An Evening With Sir William Martin*, *The Endless Summer*, *The Hungry I Reunion*, *My Dinner With Andre* and *To See Such Fun: Excerpts From The Funniest Films In The History Of British Cinema*. By the way, a second "video single" has been released from Elephant Parts, *Tonite (The Television Song)*, as part of the program's promotion, which, according to Pacific Arts president **David Bean**, is similar to that of an audio record, with airplay being a crucial factor through such outlets as HBO, MTV and Showtime, among others.

AT THE RETAIL LEVEL — Precision Video & Audio of Bellwood, Ill. has printed a brief, to-the-point pamphlet on "How To Sell and Rent Video Movies For The Select Home Viewing Audience" for its salespeople. The 10 pages of sales tips provides some basic insights into different types of home video customers that every clerk should know. For further info, you might want to give Precision president Sid Radomski a call at (312) 544-7770 or you can write to Precision at 436 South Mannheim Road, Bellwood, Ill. 60104... Also in the Midwest video news is St. Louis' *Movies-To-Go*, which is rapidly expanding from its present five stores to seven within the next three weeks, according to John and Joe Ellis.

michael glynn

CASH BOX

October 16, 1982

AROUND THE ROUTE

by Camille Compasio

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

This year's JAA convention in Tokyo marked the 20th anniversary of the noted event, which annually attracts a very large turnout of American traders. The '82 show was held Sept. 30-Oct. 2 at Tokyo International Trade Center,

(continued on page 37)

Jukebox Operators Propose Changes In One-Sided Single

by Camille Compasio
and Jeffrey Ressler

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

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

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

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

Ray Of Hope

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

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COIN MACHINE

Jukebox Operators Propose Changes In One-sided Singles Configuration

(continued from page 35)

siderable impact on the trade, noting, "If the price is cut enough I will certainly go for it."

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

The decision was made to use the small spindle holes after a select test-marketing of the new configuration reported several dealers

were worried about people switching the sleeves on the 45s, exchanging the one-sided platters for the more expensive double-siders. Other changes in the new format initiated as a result of the testing included the non-returnable policy, which CBS' Reed called "the major (cost) factor in singles prices."

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

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

Arroyo Named Advertising Director For Atari's International Division

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

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

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

manager of public relations for Levi Strauss International Group.

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

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



Robert E. Mullane

Israel Bond Group Will Honor Bally Chairman Mullane

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

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

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

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

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

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

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

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

PAMMA Annual Meeting Announced

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

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

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

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

Among other speakers will be Tom Howard of The Tobacco Institute (Washington, D.C.), Gerald Kupris of Tobacco Action Network (Pennsylvania) and Glen Braswell, executive director of the Amusement Game Manufacturers Assn.

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

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

Rock-Ola Appoints London Distributors

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

"London has been in business since 1935," noted Skarda in making the announcement, "and Rock-Ola welcomes their aggressive sales attitude and excellent service department, which is a trademark of the Rock-Ola family of distributors."

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

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

CALENDAR

Oct. 15-16: Amusement & Music Operators of Virginia; annual meeting; John Marshall Hotel; Richmond.

Oct. 15-16: Amusement & Music Operators of Virginia; annual convention; John Marshall Hotel; Richmond.

Oct. 25: Pennsylvania Amusement & Music Machine Assn., annual meeting; Hotel Hershey; Hershey.

Nov. 17-20: AMOA international convention; Hyatt Regency Hotel; Chicago.

Nov. 18-20: IAAPA annual convention; Bartle Hall; Kansas City.

AMOA EXPOSITION 1982

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AMOA's International Trade Show for Coin-Operated Games, Music and Allied Products

AROUND THE ROUTE

(continued from page 35)

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

Attention jukebox ops: Churchill Records is currently plugging the new **Roy Clark** single "Here We Go Again" as a natural for jukebox programming. Operators may secure promo copies by contacting the label at 3225 S. Norwood, Tulsa, Okla. 74135 or phoning (918) 663-3883. . . . Also received word from **Ben Arrigo** of Glenn Productions about a possible two-sided jukebox hit; titles are "Only You Can Do It" and "How Did He Look" by **Carrie Smith** (GP Records). For jukebox promo copies contact Glenn Productions & Promotions, 157 W. 57th St., New York, N.Y. 10019. Phone number is (212) 265-6585. Smith was among the featured singers appearing in the Kool Jazz Festival at Lincoln Center this past July.

Dateline El Cajon, Calif.: Cinematronics, Inc. announced that it has filed for protection under the Reorganization Statute of the Federal Bankruptcy Code, on Sept. 17 of this year, to allow itself to unveil new products at the November AMOA convention in Chicago. "The whole key to this situation is good future product," according to a company spokesman. The company indicated that it would be revealing a number of new games as well as a "multifaceted hardware system" and a new, patented low-cost technology. Cinematronics invites AMOA Expo '82 visitors to stop in at the factory's exhibit for a first hand view of its new product line.

And speaking of AMOA Expo '82, arrangements have been made to provide reduced air fares for travelers coming into Chicago to attend the convention. Participating airlines include American (20% off coach fare), Eastern Airlines (30% off coach fare) and TWA (30% off coach fare.) In order to receive the reduced rates travel arrangements must be made direct with the airlines involved using specific code numbers for verification. For further information call the AMOA office at (312) 654-2662.

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

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

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

Business Builders To Handle Promo Aids By Envirographics

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

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

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

Further information may be obtained by contacting Business Builders at 10381 S. De Anza Blvd., Suite 209, Cupertino, Calif. 95014.



Carol Kantor with a few of the signs in the Envirographics line.

New Equipment

Water Sports

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

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

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

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

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

During the course of the game, the player also attempts to reach a floating "golden ring" which gives him monetary "superpowers." Swimmer also features an end-of-game bonus that



allows every player a chance of extended play.

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

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

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THE JUKEBOX PROGRAMMER

* indicates new entry

October 16, 1981

POP

- 1 **WHO CAN IT BE NOW?**
MEN AT WORK (Columbia 18-02888)
- 2 **I KEEP FORGETTIN'**
MICHAEL McDONALD (Warnar Bros. 7-29933)
- 3 **JACK & DIANE**
JOHN COUGAR (Riva/PolyGram R-120)
- 4 **YOU CAN DO MAGIC**
AMERICA (Capitol B-5142)
- 5 **HOLD ON**
SANTANA (Columbia 18-03160)
- 6 **I RAN (SO FAR AWAY)**
A FLOCK OF SEAGULLS (Jiva/Arista VS 102)
- 7 **EYE IN THE SKY**
THE ALAN PARSONS PROJECT (Arista AS 0696)
- 8 **GYPSY**
FLEETWOOD MAC (Warnar Bros. 7-29918)
- 9 **SOMEBODY'S BABY**
JACKSON BROWN (Asylum 7-89982)
- 10 **HEARTLIGHT**
NEIL DIAMOND (Columbia 18-03219)
- 11 **BREAK IT TO ME GENTLY**
JUICE NEWTON (Capitol B-5148)
- 12 **DON'T FIGHT IT**
KENNY LOGGINS WITH STEVE PERRY (Columbia 18-03192)
- 13 **HEART ATTACK**
OLIVIA NEWTON-JOHN (MCA-52100)
- 14 **ONLY TIME WILL TELL**
ASIA (Geffan 7-29970)
- 15 **UP WHERE WE BELONG**
JOE COCKER AND JENNIFER WARNES (Island/Atco 7-99996)
- 16 **VOYEUR**
KIM CARNES (EMI America B-8127)
- 17 **THE ONE YOU LOVE**
GLENN FREY (Asylum 7-69974)
- 18 **BIG FUN**
KOOL & THE GANG (De-Lite/PolyGram DE 82200)
- 19 **WHAT'S FOREVER FOR**
MICHAEL MURPHEY (Liberty B-1466)
- 20 **NEW WORLD MAN**
RUSH (Mercury/PolyGram 76179)
- 21 **LOVE COME DOWN**
EVELYN KING (RCA PB-13273)
- 22 **MAKE BELIEVE**
TOTO (Columbia 18-03143)
- 23 **LOVE ME TOMORROW**
CHICAGO (Full Moon/Warnar Bros. 7-29911)
- 24 **PRESSURE**
BILLY JOEL (Columbia 38-03244)
- 25 **NOBODY***
SYLVIA (RCA PB-13223)
- 26 **STEPPIN' OUT**
JOE JACKSON (A&M 2428)
- 27 **YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU**
MELISSA MANCHESTER (Arista AS 0676)
- 28 **GLORIA***
LAURA BRANNIGAN (Atlantic 4048)
- 29 **HARD TO SAY I'M SORRY**
CHICAGO (Full Moon/Warnar Bros. 7-29979)
- 30 **TRULY***
LIONEL RICHIE (Motown 1644MF)

COUNTRY

- 1 **YESTERDAY'S WINE**
MERLE HAGGARD/GEORGE JONES (Epic 14-03072)
- 2 **HE GOT YOU**
RONNIE MILSAP (RCA PB-13286)
- 3 **I WILL ALWAYS LOVE YOU**
DOLLY PARTON (RCA PB-13260)
- 4 **HEY! BABY!**
ANNE MURRAY (Capitol B-5145)
- 5 **LET IT BE ME**
WILLIE NELSON (Columbia 18-03073)
- 6 **CLOSE ENOUGH TO PERFECT**
ALABAMA (RCA PB-13294)
- 7 **I WISH YOU COULD HAVE TURNED MY HEAD**
OAK RIDGE BOYS (MCA-52095)
- 8 **YOU'RE SO GOOD WHEN YOU'RE BAD**
CHARLEY PRIDE (RCA PB-13293)
- 9 **BREAK IT TO ME GENTLY**
JUICE NEWTON (Capitol B5148)
- 10 **PUT YOUR DREAMS AWAY**
MICKY GILLEY (Epic 14-03056)
- 11 **HEARTBROKE**
RICKY SKAGGS (Epic 14-03212)
- 12 **WAR IS HELL**
T.G. SHEPPARD (Warnar/Curb 7-29934)
- 13 **LOVE'S GONNA FALL HERE TONIGHT**
RAZZY BAILEY (RCA PB-13290)
- 14 **WE DID BUT NOW YOU DON'T**
CONWAY TWITTY (Elektra 7-69964)
- 15 **IT AIN'T EASY BEIN' EASY**
JANIE FRICKE (Columbia 28-03214)
- 16 **SHE GOT THE GOLDMINE**
JERRY REED (RCA PB-13268)
- 17 **SHE'S LYING**
LEE GREENWOOD (MCA-52087)
- 18 **SOUL SEARCHIN'**
LEON EVERETTE (RCA PB-13262)
- 19 **LIVIN' IN THESE TROUBLED TIMES**
CRYSTAL GAYLE (Columbia 18-03048)
- 20 **REDNECK GIRL**
THE BELLAMY BROTHERS (Warnar/Curb 7-29923)
- 21 **WHAT'S FOREVER FOR**
MICHAEL MURPHEY (Liberty B-1466)
- 22 **I WISH I HAD A JOB TO SHOVE**
RODNEY LAY and the WILD WEST (Churchill CBS 94005)
- 23 **YOU AND I**
EDDIE RABBITT with CRYSTAL GAYLE (Elektra 7-69936)
- 24 **TIE YOUR DREAM TO MINE**
MARTY ROBBINS (Columbia 18-03236)
- 25 **MISTAKES**
DON WILLIAMS (MCA52097)
- 26 **THE BEER DRINKIN' SONG**
MAC DAVIS (Casablanca/PolyGram 2355)
- 27 **SHE CAN'T GET MY LOVE OFF THE BED***
DOTTIE WEST (Liberty B-1479)
- 28 **IN THE JAILHOUSE NOW***
WILLIE NELSON & WEBB PIERCE (Columbia 38-03231)
- 29 **BIG OLE BREW**
MEL McDANIEL (Capitol B-5138)
- 30 **THE AMERICAN DREAM***
HANK WILLIAMS, JR. (Elektra 7-89960)

BLACK CONTEMPORARY

- 1 **LOVE COME DOWN**
EVELYN KING (RCA PB-13273)
- 2 **777-9311**
THE TIME (Warnar Bros. 7-29952)
- 3 **BIG FUN**
KOOL & THE GANG (De-Lite/PolyGram DE 822)
- 4 **IF THIS WORLD WERE MINE**
CHERYL LYNN (Columbia 18-03204)
- 5 **YOU DROPPED A BOMB ON ME**
THE GAP BAND (Total Experience/PolyGram TE 8203)
- 6 **DO SOMETHING**
GOODIE (Total Experience/PolyGram TE 8208)
- 7 **RIBBON IN THE SKY**
STEVIE WONDER (Tamla/Motown 1639TF)
- 8 **LET ME TICKLE YOUR FANCY**
JERMAINE JACKSON (Motown 1628MF)
- 9 **LOVE'S COMIN' AT YA**
MELBA MOORE (EMI America B-8126)
- 10 **LOVE IT AWAY**
ASHFORD & SIMPSON (Capitol B-5146)
- 11 **A PENNY FOR YOUR THOUGHTS**
TAVARES (RCA PB-13292)
- 12 **CHANGE**
BARRY WHITE (Unlimited Gold/CBS ZS5-02956)
- 13 **BAD BOY/HAVING A PARTY**
LUTHER VANDROSS (Epic 14-03205)
- 14 **GIVE ME YOUR LOVE**
PEABO BRYSON (Capitol B-5157)
- 15 **BABY I NEED YOUR LOVING**
CARL CARLTON (RCA PB-13292)
- 16 **I'M THE ONE**
ROBERTA FLACK (Atlantic 4068)
- 17 **GO ON AND CRY**
BLOODSTONE (T-Nack/CBS ZS5-03049)
- 18 **WHO'S STICKIN' IT?**
SUNRIZE (Boardwalk NB-11-151-7)
- 19 **ATTACK OF THE NAME GAME**
STACY LATTISAW (Cotillion/Atco 7-99968)
- 20 **MUSCLES**
DIANA ROSS (RCA PB-13348)
- 21 **ON THE WINGS OF LOVE**
JEFFREY OSBORNE (A&M 2434)
- 22 **JUMP TO IT**
ARETHA FRANKLIN (Arista AS 0699)
- 23 **KEEP AWAY GIRLS**
STEPHANIE MILLS (Caseblanca/PolyGram NB 2354)
- 24 **TRULY***
LIONEL RICHIE (MOTOWN 1644MF)
- 25 **DANCE FLOOR (PART 1)**
ZAPP (Warnar Bros. 7-29961)
- 26 **WHAT ABOUT MY LOVE**
JOHNNY TAYLOR (Beverly Glan BG-2002)
- 27 **I KEEP FORGETTIN'***
MICHAEL McDONALD (Warnar Bros. 7-29933)
- 28 **DON'T THROW IT ALL AWAY**
STACY LATTISAW (Cotillion/Atco 47011)
- 29 **MAGIC IN THE MOONLIGHT***
THE SPINNERS (Atlantic 7-89962)
- 30 **KEEP IT LIVE**
DAZZ BAND (Motown 1622MF)

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MUSCLES — Diana Ross — RCA
 Margot Green (Jones Music, Burbank)
GYPSY — Fleetwood Mac — Warnar Bros.

RECORDS TO WATCH

MANEATER — Daryl Hall & John Oates — RCA
SEXUAL HEALING — Marvin Gaye — Columbia
YOUNG LOVE — Janet Jackson — A&M
SHE'S JUST A GROUPIE — Bobby Nunn — Motown
(SITTIN' ON) THE DOCK OF THE BAY — Waylon & Willie — RCA
A LOVE SONG — Kenny Rogers — Liberty

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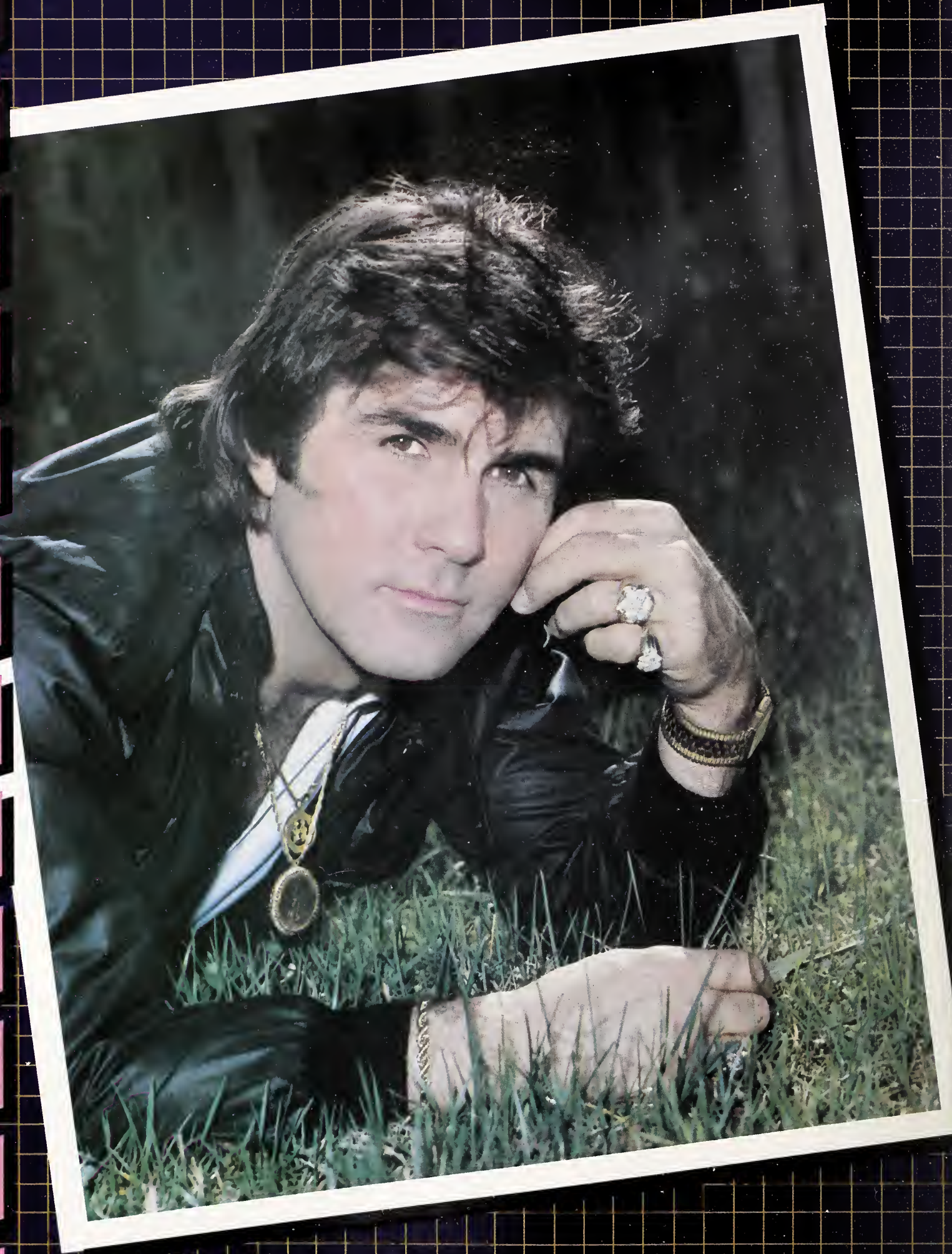
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