

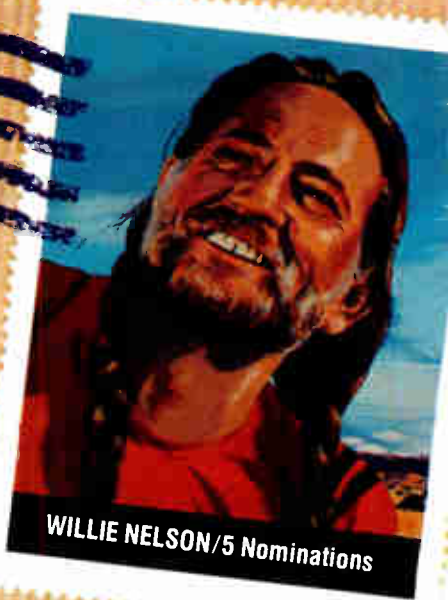
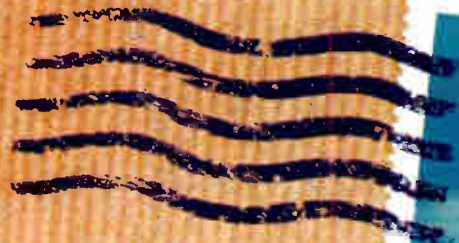
the
**World of
Country
Music**

A BILLBOARD
SPECIAL REPORT

WE ONLY DELIVER FIRST CLASS

MOE BANDY · BOBBY BARE
MARCIA BEVERLY
THE BURRITO BROTHERS
CALAMITY JANE · MIKE CAMPBELL
JOHNNY CASH · ROSANNE CASH
RAY CHARLES · PETULA CLARK
DAVID ALLAN COE · LACY J. DALTON
CHARLIE DANIELS BAND · JANIE FRICKE
LARRY GATLIN & GATLIN BROS. BAND
MICKEY GILLEY · MERLE HAGGARD
GEORGE JONES · JERRI KELLY
DOUG KERSHAW · DON KING
FRED KNOBLOCK · ZELLA LEHR
CHARLY McCLAIN
RONNIE McDOWELL
WILLIE NELSON · JOHNNY PAYCHECK
MARTY ROBBINS
JOHNNY RODRIGUEZ
JOHN SCHNEIDER
EARL SCRUGGS · BILLY JOE SHAVER
JOHN SCOTT SHERRILL
RICKY SKAGGS · JOE STAMPLEY
BILLY SWAN · SLIM WHITMAN
GARY WOLF · TAMMY WYNETTE

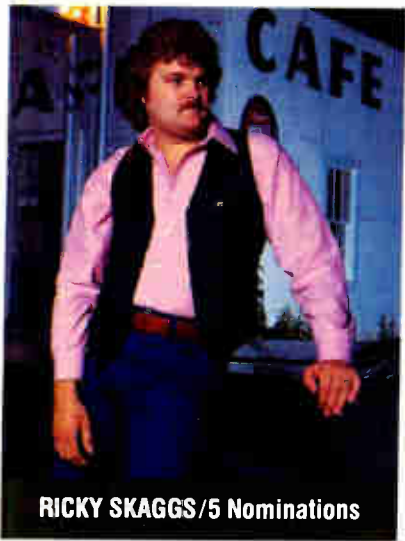
CBS Records Nashville
and our artists
congratulate our
nominees and salute
the CMA and
Country Music Month
1982



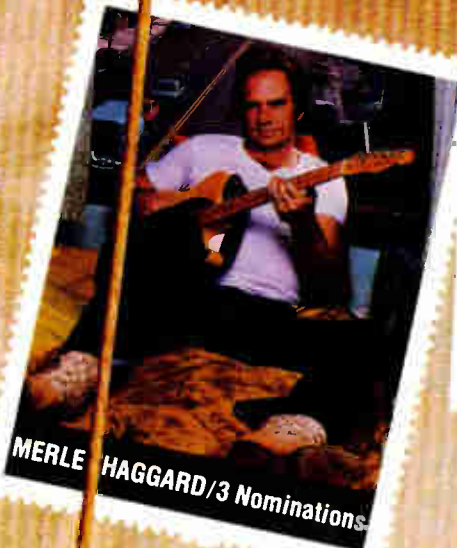
**FIRST
CLASS**

CBS RECORDS
N A S H V I L L E

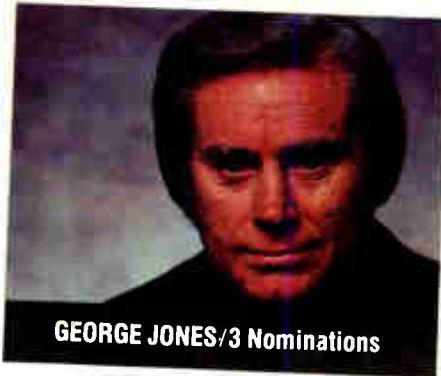
To:
COUNTRY MUSIC F
HOMETOWN, USA!



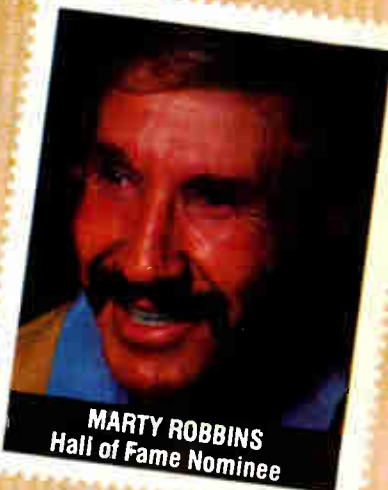
RICKY SKAGGS/5 Nominations



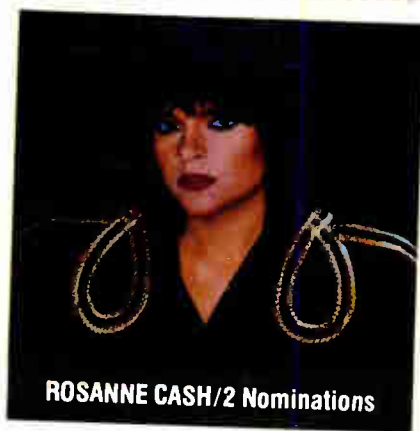
MERLE HAGGARD/3 Nominations



GEORGE JONES/3 Nominations



MARTY ROBBINS
Hall of Fame Nominee



ROSANNE CASH/2 Nominations



JANIE FRICKE/1 Nomination



CHARLIE DANIELS BAND/1 Nomination



FLATT & SCRUGGS
Hall of Fame Nominees



LARRY GATLIN &
THE GATLIN BROS. BAND/1 Nomination

S
E

NS
#321



THANKS TO BILLBOARD

AND OUR FRIENDS IN THE INDUSTRY FOR A GREAT YEAR!



*The Oak Ridge Boys*TM
MUSIC GROUP

The Oak Ridge Boys, Inc.
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Superior Studios, Inc.
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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.



Gary Morris

Billboard's no.1 new male singles artist



TOP ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	ALABAMA, RCA	7
2.	HANK WILLIAMS, JR., Elektra/Curb	11
3.	WILLIE NELSON, Columbia	8
	RCA	3
4.	THE OAK RIDGE BOYS, MCA	7
5.	KENNY ROGERS, Liberty	9
6.	EDDIE RABBITT, Elektra	6
7.	CONWAY TWITTY, Elektra	4
	MCA	4
8.	RONNIE MILSAP, RCA	8
9.	MERLE HAGGARD, Epic	4
	MCA	5
10.	GEORGE JONES, Epic	5
11.	DON WILLIAMS, MCA	7
12.	ROSANNE CASH, Columbia	5
13.	CHARLEY PRIDE, RCA	6
14.	RICKY SKAGGS, Epic	4
	Rounder	1
15.	T. G. SHEPPARD, Warner/Curb	4
	Warner Bros.	1
16.	GEORGE STRAIT, MCA	6
17.	MICKEY GILLEY, Epic	8
18.	JUICE NEWTON, Capitol	6
19.	JOHNNY LEE, Full Moon/Asylum	3
	Elektra	2
	Asylum	1
20.	WAYLON JENNINGS, RCA	5
21.	DAVID FRIZZELL & SHELLY WEST, Warner/Viva	5
	Warner Bros.	1
22.	BARBARA MANDRELL, MCA	5
23.	JOHN CONLEE, MCA	5
24.	THE STATLER BROTHERS, Mercury	6
25.	CRYSTAL GAYLE, Columbia	6



ALABAMA

TOP ARTISTS/LABELS OF THE YEAR LPs and Singles Combined

the World of Country Music

TOP MALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	HANK WILLIAMS JR., Elektra/Curb	11
2.	WILLIE NELSON, Columbia	8
	RCA	3
3.	KENNY ROGERS, Liberty	9
4.	EDDIE RABBITT, Elektra	6
5.	CONWAY TWITTY, Elektra	4
	MCA	4
6.	RONNIE MILSAP, RCA	8
7.	MERLE HAGGARD, Epic	4
	MCA	5
8.	GEORGE JONES, Epic	5
9.	DON WILLIAMS, MCA	7
10.	CHARLEY PRIDE, RCA	6
11.	RICKY SKAGGS, Epic	4
	Rounder	1
12.	T. G. SHEPPARD, Warner/Curb	4
	Warner Bros.	1
13.	GEORGE STRAIT, MCA	6
14.	MICKEY GILLEY, Epic	8
15.	JOHNNY LEE, Full Moon/Asylum	3
	Elektra	2
	Asylum	1
16.	WAYLON JENNINGS, RCA	5
17.	JOHN CONLEE, MCA	5
18.	RAZZY BAILEY, RCA	6
19.	RONNIE McDOWELL, Epic	5
20.	EDDY RAVEN, Elektra	4
21.	ED BRUCE, MCA	5
22.	RAY PRICE, Dimension	5
23.	JOHN ANDERSON, Warner Bros.	5
24.	MEL McDANIEL, Capitol	5
25.	GENE WATSON, MCA	7



HANK WILLIAMS JR.

TOP GROUP

Pos.	ARTIST, Label	No. Releases On Chart
1.	ALABAMA, RCA	7
2.	OAK RIDGE BOYS, MCA	7
3.	THE STATLER BROTHERS, Mercury	6
4.	LARRY GATLIN & THE GATLIN BROS. BAND, Columbia	6
5.	TOMPALL & THE GLASER BROS., Elektra	4

TOP FEMALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	ROSANNE CASH, Columbia	5
2.	JUICE NEWTON, Capitol	6
3.	BARBARA MANDRELL, MCA	5
4.	CRYSTAL GAYLE, Columbia	6
5.	ANNE MURRAY, Capitol	7
6.	DOLLY PARTON, RCA	6
7.	CHARLY McCLAIN, Epic	6
8.	LACY J. DALTON, Columbia	5
9.	EMMYLOU HARRIS, Warner Bros.	4
10.	SYLVIA, RCA	5
11.	JANIE FRICKE, Columbia	4
12.	REBA McENTIRE, Mercury	5
13.	GAIL DAVIES, Warner Bros.	4
14.	TERRI GIBBS, MCA	7
15.	CRISTY LANE, Liberty	6
16.	DOTTIE WEST, Liberty	5
	RCA	2
17.	LORETTA LYNN, MCA	3
18.	STEPHANIE WINSLOW, Primero	2
	Warner/Curb	1
19.	BRENDA LEE, MCA	4
20.	DEBORAH ALLEN, Capitol	3
21.	ZELLA LEHR, Columbia	2
22.	LOUISE MANDRELL, RCA	2
23.	PETULA CLARK, Scotti Bros.	1
24.	KIPPI BRANNON, MCA	2
25.	KAREN TAYLOR, Mesa	2



ROSANNE CASH

TOP DUO

Pos.	ARTIST, Label	No. Releases On Chart
1.	DAVID FRIZZELL & SHELLY WEST, Warner/Viva	5
	Warner Bros.	1
2.	BELLAMY BROS., Elektra/Curb	3
	Warner/Curb	2
3.	THE KENDALLS, Mercury	5
4.	JIM REEVES & PATSY CLINE	2
5.	THE BURRITO BROS., CBS/Curb	4

SHELLY WEST & DAVID FRIZZELL



TOP LABELS

Pos.	ARTIST, Label	No. Releases On Chart
1.	RCA	106
2.	MCA	89
3.	Columbia	70
4.	Epic	57
5.	Elektra	57
6.	Warner Bros.	44
7.	Liberty	40
8.	Capitol	30
9.	Elektra/Curb	15
10.	Mercury	26



Welcome To Nashville

Johnny Cash

Jane Carter Cash

TOP ALBUMS

- Pos., TITLE, Artist, Label
1. FEELS SO RIGHT, Alabama, RCA
 2. ALWAYS ON MY MIND, Willie Nelson, Columbia
 3. STEP BY STEP, Eddie Rabbitt, Elektra
 4. MOUNTAIN MUSIC, Alabama, RCA
 5. GREATEST HITS, Willie Nelson, Columbia
 6. THE PRESSURE IS ON, Hank Williams Jr., Elektra/Curb
 7. FANCY FREE, The Oak Ridge Boys, MCA
 8. JUICE, Juice Newton, Capitol
 9. GREATEST HITS, Kenny Rogers, Liberty
 10. BIG CITY, Merle Haggard, Epic
 11. MY HOME'S IN ALABAMA, Alabama, RCA
 12. SHARE YOUR LOVE, Kenny Rogers, Liberty
 13. THERE'S NO GETTIN OVER ME, Ronnie Milsap, RCA
 14. I AM WHAT I AM, George Jones, Epic
 15. WAITIN' FOR THE SUN TO SHINE, Ricky Skaggs, Epic
 16. BOBBIE SUE, The Oak Ridge Boys, MCA
 17. SEVEN YEAR ACHE, Rosanne Cash, Columbia
 18. BET YOUR HEART ON ME, Johnny Lee, Full Moon/Asylum
 19. STILL THE SAME OLE ME, George Jones, Epic
 20. GREATEST HITS, The Oak Ridge Boys, MCA
 21. HOLLYWOOD TENN., Crystal Gayle, Columbia
 22. SOUTHERN COMFORT, Conway Twitty, Elektra
 23. STRAIT COUNTRY, George Strait, MCA
 24. ESPECIALLY FOR YOU, Don Williams, MCA
 25. GREATEST HITS, Ronnie Milsap, RCA
 26. LIVE, Barbara Mandrell, MCA
 27. YEARS AGO, The Statler Bros., Mercury
 28. BLACK ON BLACK, Waylon Jennings, RCA
 29. ROWDY, Hank Williams Jr., Elektra/Curb
 30. YOU DON'T KNOW ME, Mickey Gilley, Epic
 31. FINALLY, T.G. Sheppard, Warner/Curb
 32. MR. T, Conway Twitty, MCA
 33. CIMARRON, Emmylou Harris, Warner Bros.
 34. GREATEST HITS, Waylon Jennings, RCA
 35. THE DAVID FRIZZELL & SHELLY WEST ALBUM, David Frizzell, Shelly West, Warner/Viva
 36. GOOD TIME LOVIN MAN, Ronnie McDowell, Epic
 37. DESPERATE DREAMS, Eddy Raven, Elektra
 38. GREATEST HITS, Charley Pride, RCA
 39. SURROUND ME WITH LOVE, Charly McClain, Epic
 40. NOT GUILTY, Larry Gatlin & The Gatlin Bros. Band, Columbia
 41. GREATEST HITS, Anne Murray, Capitol
 42. HIGH NOTES, Hank Williams Jr., Elektra/Curb
 43. THE BEST OF EDDIE RABBITT, Eddie Rabbitt, Elektra
 44. WINDOWS, The Charlie Daniels Band, Epic
 45. WITH LOVE, John Conlee, MCA
 46. HEARTBREAK EXPRESS, Dolly Parton, RCA
 47. TAKIN IT EASY, Lacy J. Dalton, Columbia
 48. I LOVE 'EM ALL, T. G. Sheppard, Warner/Curb
 49. HORIZONS, Eddie Rabbitt, Elektra
 50. FAMILY TRADITION, Hank Williams Jr., Elektra/Curb



HANK WILLIAMS JR.

the World of Country Music

TOP ALBUMS OF THE YEAR

TOP ALBUM MALE ARTISTS

Pos., ARTIST, Label	No. Releases On Chart
1. HANK WILLIAMS JR., Elektra/Curb	8
2. WILLIE NELSON, Columbia	4
RCA	1
3. KENNY ROGERS, Liberty	4
4. EDDIE RABBITT, Elektra	3
5. RONNIE MILSAP, RCA	4
6. GEORGE JONES, Epic	3
7. CONWAY TWITTY, MCA	2
Elektra	1
8. DON WILLIAMS, MCA	3
9. MERLE HAGGARD, Epic	1
MCA	3
10. WAYLON JENNINGS, RCA	3
11. T. G. SHEPPARD, Warner/Curb	2
12. CHARLEY PRIDE, RCA	2
13. JOHNNY LEE, Full Moon/Asylum	1
Asylum	1
14. RICKY SKAGGS, Epic	1
Rounder	1
15. GEORGE STRAIT, MCA	2



JUICE NEWTON

TOP ALBUM FEMALE ARTISTS

Pos., ARTIST, Label	No. Releases On Chart
1. JUICE NEWTON, Capitol	2
2. ROSANNE CASH, Columbia	2
3. BARBARA MANDRELL, MCA	3
4. CRYSTAL GAYLE, Columbia	2
5. ANNE MURRAY, Capitol	3
6. EMMYLOU HARRIS, Warner Bros.	2
7. CHARLY McCLAIN, Epic	3
8. LACY J. DALTON, Columbia	2
9. DOLLY PARTON, RCA	2
10. CRISTY LANE, Liberty	3
11. SYLVIA, RCA	2
12. TERRI GIBBS, MCA	3
13. REBA McENTIRE, Mercury	2
14. GAIL DAVIES, Warner Bros.	1
15. DOTTIE WEST, Liberty	2
RCA	1

TOP ALBUM ARTISTS

Pos., ARTIST, Label	No. Releases On Chart
1. ALABAMA, RCA	3
2. HANK WILLIAMS JR., Elektra/Curb	8
3. WILLIE NELSON, Columbia	4
RCA	1
4. THE OAK RIDGE BOYS, MCA	3
5. KENNY ROGERS, Liberty	4
6. EDDIE RABBITT, Elektra	3
7. RONNIE MILSAP, RCA	4
8. GEORGE JONES, Epic	3
9. CONWAY TWITTY, MCA	2
Elektra	1
10. DON WILLIAMS, MCA	3
11. JUICE NEWTON, Capitol	2
12. MERLE HAGGARD, Epic	1
MCA	3
13. WAYLON JENNINGS, RCA	3
14. T. G. SHEPPARD, Warner/Curb	2
15. ROSANNE CASH, Columbia	2
16. BARBARA MANDRELL, MCA	3
17. DAVID FRIZZELL & SHELLY WEST	1
Warner/Viva	1
Warner Bros.	1
18. CHARLEY PRIDE, RCA	2
19. JOHNNY LEE, Full Moon/Asylum	1
Asylum	1
20. RICKY SKAGGS, Epic	1
Rounder	1
21. GEORGE STRAIT, MCA	2
22. CRYSTAL GAYLE, Columbia	2
23. JOHN CONLEE, MCA	2
24. JOHN DENVER, RCA	2
25. MICKEY GILLEY, Epic	4



ALABAMA

Chart awards appearing in this section were compiled over a 12-month research period beginning September 12, 1981 and ending September 4, 1982.

**THANKS TO RADIO, RETAIL
AND JUKEBOX OPERATORS
YOU GUYS ARE ALL #1 WITH ME!**



Watch for "THE BIRD"



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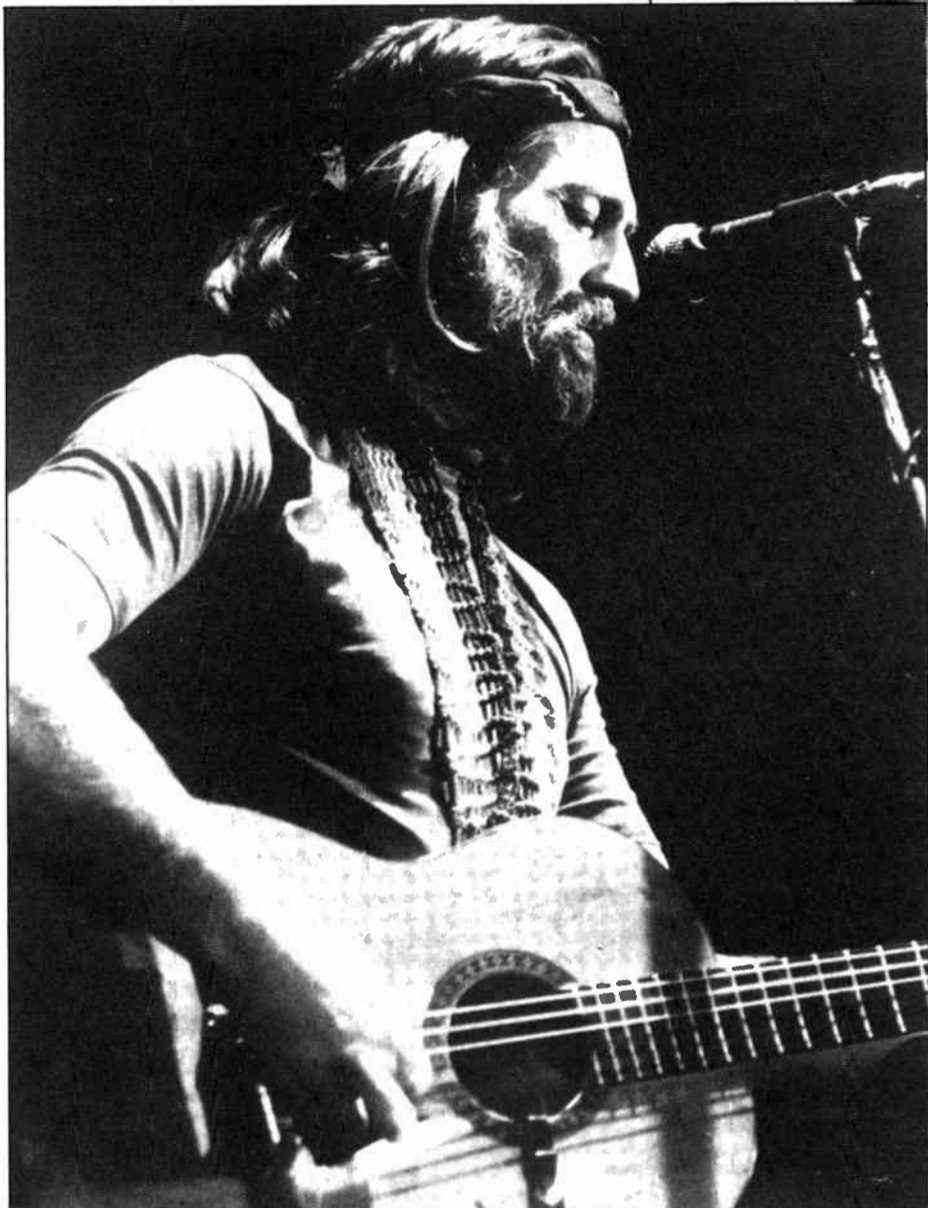
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the World of Country Music

TOP SINGLES OF THE YEAR



WILLIE NELSON



CONWAY TWITTY

Chart awards appearing in this section were compiled over a 12-month research period beginning September 12, 1981 and ending September 4, 1982.

TOP MALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	CONWAY TWITTY, Elektra	3
	MCA	2
2.	MERLE HAGGARD, Epic	3
	MCA	2
3.	HANK WILLIAMS JR., Elektra/Curb	3
4.	CHARLEY PRIDE, RCA	4
5.	RICKY SKAGGS, Epic	3
6.	KENNY ROGERS, Liberty	5
7.	MICKEY GILLEY, Epic	4
8.	GEORGE STRAIT, MCA	4
9.	EDDIE RABBITT, Elektra	3
10.	T. G. SHEPPARD, Warner/Curb	2
	Warner Bros.	1
11.	RAZZY BAILEY, RCA	4
12.	WILLIE NELSON, Columbia	4
	RCA	2
13.	GENE WATSON, MCA	4
14.	EDDY RAVEN, Elektra	3
15.	DON WILLIAMS, MCA	4

TOP SINGLES ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	CONWAY TWITTY, Elektra	3
	MCA	2
2.	MERLE HAGGARD, Epic	3
	MCA	2
3.	HANK WILLIAMS JR., Elektra/Curb	3
4.	CHARLEY PRIDE, RCA	4
5.	RICKY SKAGGS, Epic	3
6.	KENNY ROGERS, Liberty	5
7.	ALABAMA, RCA	4
8.	ROSANNE CASH, Columbia	3
9.	MICKEY GILLEY, Epic	4
10.	GEORGE STRAIT, MCA	4
11.	JANIE FRICKE, Columbia	3
12.	EDDIE RABBITT, Elektra	3
13.	T. G. SHEPPARD, Warner/Curb	2
	Warner Bros.	1
14.	RAZZY BAILEY, RCA	4
15.	THE OAK RIDGE BOYS, MCA	4
16.	WILLIE NELSON, Columbia	4
	RCA	2
17.	GENE WATSON, MCA	4
18.	DOLLY PARTON, RCA	4
19.	THE STATLER BROS., Mercury	4
20.	EDDY RAVEN, Elektra	3
21.	DON WILLIAMS, MCA	4
22.	LEON EVERETTE, RCA	4
23.	JOHN ANDERSON, Warner Bros.	3
24.	RONNIE MILSAP, RCA	4
25.	ED BRUCE, MCA	4
26.	JOHN CONLEE, MCA	3
27.	THE BELLAMY BROTHERS, Elektra/Curb	2
	Warner/Curb	2
28.	JOHNNY LEE, Elektra/Full Moon/Asylum	2
29.	SYLVIA, RCA	3
30.	CHARLY McCLAIN, Epic	3
31.	CRYSTAL GAYLE, Columbia	4
32.	LACY J. DALTON, Columbia	3
33.	MOE BANDY, Columbia	3
34.	RAY PRICE, Dimension	4
35.	EARL THOMAS CONLEY, RCA	3
36.	RONNIE McDOWELL, Epic	3
37.	GARY MORRIS, Warner Bros.	3
38.	REBA McENTIRE, Mercury	3
39.	GAIL DAVIES, Warner Bros.	3
40.	ANNE MURRAY, Capitol	4

TOP FEMALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	ROSANNE CASH, Columbia	3
2.	JANIE FRICKE, Columbia	3
3.	DOLLY PARTON, RCA	4
4.	SYLVIA, RCA	3
5.	CHARLY McCLAIN, Epic	3
6.	CRYSTAL GAYLE, Columbia	4
7.	LACY J. DALTON, Columbia	3
8.	REBA McENTIRE, Mercury	3
9.	GAIL DAVIES, Warner Bros.	3
10.	ANNE MURRAY, Capitol	4
11.	BARBARA MANDRELL, MCA	5
12.	EMMYLOU HARRIS, Warner Bros.	2
13.	TERRI GIBBS, MCA	4
14.	JUICE NEWTON, Capitol	4
15.	DOTTIE WEST, Liberty	3

TOP SINGLES

Pos.	TITLE, Artist, Label
1.	ALWAYS ON MY MIND, Willie Nelson, Columbia
2.	CRYING MY HEART OUT OVER YOU, Ricky Skaggs, Epic
3.	JUST TO SATISFY YOU, Waylon & Willie, RCA
4.	IF YOU'RE THINKING YOU WANT A STRANGER, George Strait, MCA
5.	A COUNTRY BOY CAN SURVIVE, Hank Williams Jr., Elektra/Curb
6.	SHE LEFT LOVE ALL OVER ME, Razy Bailey, RCA
7.	'TIL YOU'RE GONE, Barbara Mandrell, MCA
8.	LORD, I HOPE THIS DAY IS GOOD, Don Williams, MCA
9.	BIG CITY, Merle Haggard, Epic
10.	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD, Ed Bruce, MCA
11.	FOURTEEN CARAT MIND, Gene Watson, MCA
12.	THE CLOWN, Conway Twitty, Elektra
13.	THE SWEETEST THING, Juice Newton, Capitol
14.	SLOW HAND, Conway Twitty, Elektra
15.	SAME OLE ME, George Jones, Epic
16.	I LIE, Loretta Lynn, MCA
17.	MOUNTAIN MUSIC, Alabama, RCA
18.	FOR ALL THE WRONG REASONS, The Bellamy Bros., Elektra/Curb
19.	YOU NEVER GAVE UP ON ME, Crystal Gayle, Columbia
20.	ANOTHER SLEEPLESS NIGHT, Anne Murray, Capitol
21.	LONELY NIGHTS, Mickey Gilley, Epic
22.	I DON'T THINK SHE'S IN LOVE ANYMORE, Charley Pride, RCA
23.	ONLY ONE YOU, T.G. Sheppard, Warner/Curb
24.	TEARS OF THE LONELY, Mickey Gilley, Epic
25.	ANY DAY NOW, Ronnie Milsap, RCA
26.	MOUNTAIN OF LOVE, Charley Pride, RCA
27.	ARE THE GOOD TIMES REALLY OVER, Merle Haggard, Epic
28.	DON'T WORRY 'BOUT ME BABY, Janie Fricke, Columbia
29.	ALL ROADS LEAD TO YOU, Steve Wariner, RCA
30.	TAKE ME DOWN, Alabama, RCA
31.	BLUE MOON WITH HEARTACHE, Rosanne Cash, Columbia
32.	WOULD YOU CATCH A FALLING STAR, John Anderson, Warner Bros.
33.	BOBBIE SUE, The Oak Ridge Boys, MCA
34.	MISS EMILY'S PICTURE, John Conlee, MCA
35.	ALL MY ROWDY FRIENDS, Hank Williams Jr., Elektra/Curb
36.	I DON'T CARE, Ricky Skaggs, Epic
37.	SOMEONE COULD LOSE A HEART TONIGHT, Eddie Rabbitt, Elektra
38.	YOU'LL BE BACK, The Statler Bros., Mercury
39.	NEVER BEEN SO LOVED, Charley Pride, RCA
40.	BUSTED, John Conlee, MCA
41.	THE WOMAN IN ME, Crystal Gayle, Columbia
42.	RING ON HER FINGER, TIME ON HER HANDS, Lee Greenwood, MCA
43.	ANOTHER HONKY TONK NIGHT ON BROADWAY, David Frizzell & Shelly West, Warner/Viva
44.	DO ME WITH LOVE, Janie Fricke, Columbia
45.	RED NECKIN LOVE MAKIN NIGHT, Conway Twitty, MCA
46.	HONKY TONKIN', Hank Williams Jr., Elektra/Curb
47.	LISTEN TO THE RADIO, Don Williams, MCA
48.	ROUND THE CLOCK LOVIN', Gail Davies, Warner Bros.
49.	FINALLY, T. G. Sheppard, Warner Bros.
50.	JUST GIVE ME WHAT YOU THINK IS FAIR, Leon Everette, RCA



TOP PUBLISHERS

Pos.	ARTIST, Label	No. Releases On Chart
1.	TREE, BMI	45
2.	HOUSE OF GOLD, BMI	22
3.	HALL-CLEMENT, BMI	21
4.	CEDARWOOD, BMI	7
5.	ALGEE, BMI	10
6.	CROSS KEYS, ASCAP	14
7.	SHADE TREE, BMI	6
8.	CHAPPELL, ASCAP	10
9.	MILENE, ASCAP	5
10.	BLACKWOOD, BMI	10
11.	TOM COLLINS, BMI	3
12.	PI-GEM, BMI	4
13.	RICK HALL, ASCAP	3
14.	BOCEPHUS, BMI	2
15.	PESO, BMI	6
16.	LARRY GATLIN, BMI	3
17.	SOUTHERN KNIGHTS, ASCAP	3
18.	BIBO, ASCAP	5
19.	ATLANTIC, BMI	6
20.	ACUFF ROSE, BMI	9
21.	COAL MINERS, BMI	3
22.	VELVET APPLE, BMI	4
23.	EASY LISTENING, ASCAP	7
24.	BELLAMY BROTHERS, ASCAP	5
25.	DEB DAVE, BMI	5

ROSANNE CASH



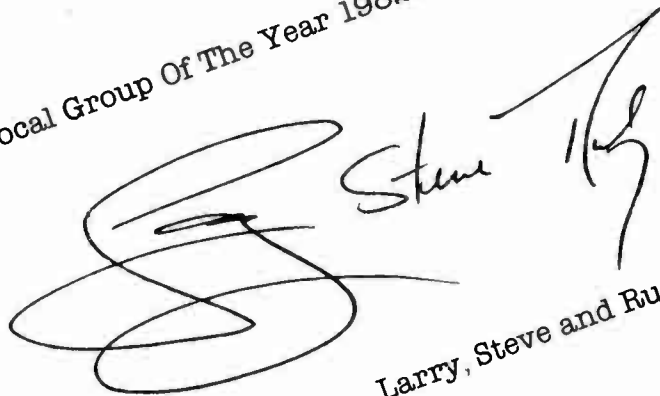


**Larry Gaitsin
and the
Gaitsin Brothers
BAND**

Dear CMA:

Thank you for our nomination as Vocal Group Of The Year 1982.

We love you all!



Larry, Steve and Rudy

P.S.

Congratulations on another fine year.

By BOB MILLARD

Country music held its own this year as unit shipments dropped across the overall record industry. The costs in dollars and human effort was higher than ever before to consolidate the gains enjoyed by country in the past few years, according to leaders in Nashville's labels, large and small. For runaway album smashes like those enjoyed by Alabama, Willie Nelson and the Oak Ridge Boys, there were thoughts that multiple platinum certifications could have been even higher in the economic climate of a few short years ago. To combat America's sagging economy and its effect on record purchases, there were several instances of belt tightening around town; and playing close to the vest was the tenor of most promotion, marketing and a&r behaviors this year.

"The spiraling effect of the economy—high interest rates, lower disposable income—has caused a sluggish retail environment," sums up Rick Blackburn, senior vice president and general manager of CBS Nashville.

Label execs were peeved at radio this year, too, as shorter playlists, sweeps without artist identification and increased numbers of oldies in rotations were seen as hampering new artist development. Not by any coincidence then was the general trend toward fewer roster additions across the board here. While there is no siege mentality among industry leaders, there certainly is a more conservative tone in the air as the use of indie promotion held static or shrank slightly and promotion and marketing dollars were not seen up front as in years past, but as RCA's Joe Galante puts it, the labels "are waiting to see smoke out there before we fan the fire."

While "lean" was a watchword in the recording industry in Nashville for 1982 in both label roster and staffing, the music was still the focus in most corners. It was widely stated by industry leaders that nothing could happen in any economic climate without the hits, and hits there were this year. With an ear cocked to the tunes and an eagle eye on the bottom line, Nashville labels made the best of a challenging year and had much to brag about.

Joe Galante, marketing vice president at RCA Nashville, cited pop crossovers as a big factor in their success this year. Alabama, Ronnie Milsap, Jerry Reed and Sylvia enjoyed significant pop action in addition to hot country sales and airplay. For Sylvia, the Tom Collins song and production connection pushed her to greater exposure, while Alabama's triple platinum "My Home's In Alabama," and double platinum "Mountain Music," represented arrival at superstar status in its second year of major label affiliation. Dolly Parton's "Heartbreak Express" and "Greatest Hits" were top product also, while Waylon Jennings swooped back with "Black On Black."

Continued growth was seen for Razy Bailey and Steve Wariner, while Earl Thomas Conley showed movement recently with a critically-acclaimed album just shipped, "Somewhere Between Right And Wrong." Louise Mandrell and R.C. Bannon turned television exposure into album sales, as Charley Pride re-signed and made a new commitment toward expanded international market development for his product. Industry giant Kenny Rogers was inked by the New York pop office, but will undoubtedly market through the country office when product does come. Gary Stewart and Dean Dillon went duo this year to the benefit of both; and Leon Everette beat the hustings hard in his continuing touring and promotional activities.

Video crept into many label marketing plans this year, but Galante sums up the general industry feeling on that point, at least until a country MTV arrives:

"It isn't economical at \$30,000 a clip, but it is at \$5,000 a clip because there are enough sources in terms of software users to cover that cost," he stated.

New artists signed at RCA this year included Marlow Tackett, Donna Fargo, Texas Vocal Group and Gus Hardin. Cynthia Spencer was added to the staff as publicity manager. Bob Heatherly came from the New York office in September to become national country promotions director. Local division vice president of operations Jerry Bradley announced his retirement, effective March 1983.

At CBS this year, both Columbia and Epic had excellent years with hot-breaking acts and a stable of solid country artists and superstars. Willie Nelson's "Greatest Hits" reached double platinum, while "Always On My Mind" held the No. 1 album chart position several weeks longer than his previous 11-week score with "Stardust" and is expected to go beyond the current platinum to double platinum by year's end.

George Jones, Charlie Daniels, Johnny Paycheck and Johnny Cash had new product while their catalog continued strong in stores. Merle Haggard and Ricky Skaggs are rapidly approaching gold status with this year's albums, as the former enjoys his first full year at the label and the latter delivered his first two No. 1 singles as a second year artist. Mickey Gilley stayed hot this year, as Rosanne Cash blossomed with chart toppers and Janie Fricke also grabbing her first No. 1. Larry Gatlin and the Gatlin Brothers were very strong, Bobby Bare edged away from funny songs and back into the country mainstream, while Charly McClain made new inroads. Marty Robbins had a resurgent year, happily, as did Tammy Wynette.

Special CBS projects this year included the "Survivors" album featuring former Sun Records artists Johnny Cash, Jerry Lee Lewis and Carl Perkins in a live performance. The six-record Columbia Historic Edition was a colorful and fresh approach to catalog, while George Jones and Merle Haggard

More Conservative Tone In The Air LABELS FIGHT COSTS OF CONSOLIDATING GAINS OF RECENT BOOM YEARS



Janie Fricke in the studio with producer Billy Sherrill, vice president a&r, CBS Nashville.

teamed up for a duo album, "Yesterday's Wine." To break new ground in the Northeast, CBS provided major acts combined with comers in a series of "Rock 'n' Country Tuesday" shows in Boston which showed results in the region as far as New York City.

Moe Bandy and Joe Stampley showed well, as did Crystal Gayle, who nonetheless jumped the label late this year for Elektra. Additions to the CBS family included r&b legend Ray Charles, Calamity Jane, Zella Lehr, Gary Wolf and Judy Bailey. Lacy J. Dalton made great strides and remains very promising. Numerous staff positions were cut following the closing of CBS Studios here in midsummer, but CBS Records enjoyed the additions of Cindy Leu and Debbie Banks in charge of publicity for Columbia and Epic respectively.

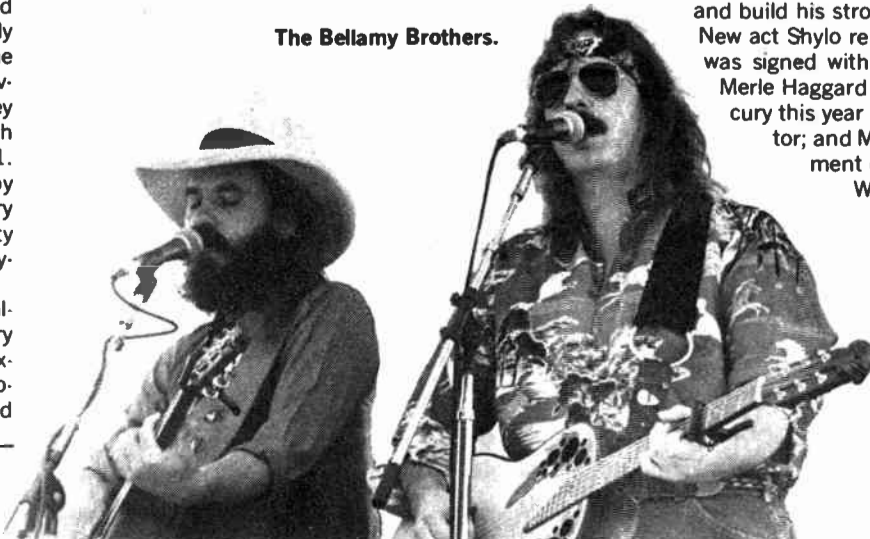
Big product years were had at MCA with the Oaks and twice CMA Entertainer of the Year Barbara Mandrell, with great promise for the soundtrack from the Universal motion picture, "Best Little Whorehouse In Texas." The Oak Ridge Boys certified double platinum for "Fancy Free" and "Bobbie Sue" albums and broke wide open in pop charts and radio. Both the Oaks and Mandrell had their biggest gross dollar touring years ever. Though Haggard and Twitty flew the label, six months of legal wrangles finally signed Jerry Lee Lewis and Mel Tillis returned to the label as well. Loretta Lynn was rock-steady as always, while veterans Ed Bruce and Gene Watson scored their first No. 1 singles this year. Don Williams continued to turn mellow into greenbacks as Brenda Lee was very productive, and newcomers George Strait and Lee Greenwood came on exceedingly strong. Strait had his first chart topper after a string of solid top fivers.

John Conlee made progress with "Busted," Terri Gibbs continued to develop after last year's quick jump forward, and the Younger Brothers broke the top 20 with their second single release. New artists Kippi Brannon and Lloyd David Foster looked good in introduction. Julie Henry came on board as coordinator of publicity and a&r.

At Elektra/Asylum, they stayed busy keeping up with four Conway Twitty albums in one year. Eddie Rabbitt was commercially active, as Hank Williams, Jr. stayed nearly as strong with catalog as with new product. Hank had eight albums in the Billboard charts at one time this past year and chased hit after hit to the top or near the top of the singles charts while busting loose like crazy with college-aged record buyers, bringing new blood into the proximity of country record racks.

The E/A roster was pared down substantially this year, with

The Bellamy Brothers.



Gary Morris at Chicagofest in August.



Terri Gibbs with Chuck Morgan of "Music Country Network."



Sylvia and Steve Wariner take turns playing their new songs at a radio station.

numerous other artists committed to new singles-only contracts for the time being. Joe Sun, Eddy Raven and Tompall & the Glaser Brothers were among the fine talents there who held on during the cuts and continue to develop. New artists were few this year, as the Osmond Brothers broke satisfactorily as a country act, and group Snuff bowed with first product. Crystal Gayle signed and immediately went into the studio. The label grew in staff despite roster cutbacks, with five new positions in place by the end of summer. Those newcomers include James Wood, national sales manager; Janice Azrack, public relations director; Nancy Solinski; promotion coordinator; Randy Carlisle, marketing coordinator; and Jan Ballard, marketing assistant.

At PolyGram/Mercury the Statler Brothers were extremely strong this year, becoming the subject of the country division's first video presentation. The Kendalls held steady and Reba McEntire bloomed, rising to another plateau of country recognition this year. George Burns sold country product while Tom Jones continued to play numerous country venues and build his strong undercurrent country base audience. New act Shylo released first product, and Leona Williams was signed with a probable duet coming with husband Merle Haggard later in the year. New executives at Mercury this year are Joe Polidor, division marketing director; and Martha Haggard, press and artist development director.

Warner Brothers saw T.G. Sheppard reach

(Continued on page WOCM-16)

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the World of Country Music



Larry Gatlin presents Kenny Rogers with surprise birthday cake, courtesy of WHN Radio, at Nassau Coliseum, Long Island, New York. Gatlin opened the show starring Rogers. (Photo by Chuck Pulin)

On Higher Ground

• Continued from page WOCM-4

The touring front stayed relatively strong for country throughout 1982. Used to low overhead expenses and modest contract demands, country acts were able to stay busy on the live circuit. Their reasonable ticket prices were a natural hedge against flagging concert attendances which played havoc with rock shows. Booking agents and promoters found packaging an effective way to combine headliners, openers and mid-range acts and assure full houses . . . and country acts agreed, for few are saddled with rock's overblown egos.

For a while, it seemed that small independent labels were going to take the worst beating of all, unbuffered as they are by the financial security of the majors. Yet by late 1982, two new Nashville label ventures were announced: the rebirth of Monument Records, with a CBS distribution pact; and Compleat Entertainment, a new label formed by Charles Fach, Irwin Steinberg and Bill Hall, linked with PolyGram for distribution.

TANDY RICE, President Top Billing International

"The inflated prices some country superstars are charging have ruined it for the rest of our acts. Pairs that used to be able to dole out their talent budgets over six or eight acts now have to spend all their money on one or two headliners with exorbitant demands. It's greed, plain and simple.

It's a blatant myth that you must have a record label or be on the charts in order to get good bookings. Our six top income-generators at Top Billing aren't even on labels."

Other new label enterprises finding their way onto the country charts included Town House, Main Street, AMI and Philadelphia's Team Records.

Record companies in Nashville sighed, dug in their heels and started looking for alternative ways to break their artists. Without big promotional and marketing budgets to fall back on, labels showed greater selectivity in their signings. Throughout 1982, country divisions suffered fewer staff cutbacks than their coastal counterparts; and since their operational costs weren't as staggering, nor their recording budgets as inflated, Nashville record companies could keep profits up in the face of a worsening economy.

It was certainly a favorable year for acts with more than one member, too, with every record company secretly hoping to unearth the next Alabama or Oaks. Thus, signed to majors this year were the Younger Brothers, Shylo, Bandana and the Wright Brothers, among others.

As the industry eases cautiously into 1983, country's greatest challenge may well come from within its own ranks rather than from any outside pressures. Of course it faces the same hurdles as the rest of the industry. But if 1982 goes down in the books as one the record business would just as soon forget about when all's said and done, country still stands on higher ground right now. It's an edge that should not be sacrificed for complacency or formula productions that could quickly make stale what once was fresh.

Most important, country can't afford to forget that new artists, first and foremost, have always been the key to its success. Country has built its reputation over the years on a willing, open approach to breaking new talent.

In the current economy, this becomes more of a challenge than ever, but one that's vital for country's survival. For every Karen Brooks or Lee Greenwood or Earl Thomas Conley who breaks through the ranks, country music stands to attract that many more new listeners . . . listeners who, hopefully, will become buyers and thereby keep country's flame alive.

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Songs Going More Directly To Artists

COUNTRY PUBLISHING

By EDWARD MORRIS

SUCCESS RIDES ABOVE FORTUNES OF RECORD INDUSTRY

Despite the setbacks and disappointments common to other sectors of the country music business, the publishing field this year has been studded with success stories. Accounting for this happy state are several factors, including production deals that channel the publishers' songs directly to the recording artists, more aggressive songplugging, revival of old catalog material, better selection and use of writers and diversification of investments and efforts.

Tree International, Billboard's top country music publisher for the 10th straight year, had its biggest overall earnings in history during the 1981-82 fiscal year—despite an estimated 20% drop in mechanical royalties, another reflection of sagging record sales.

Buddy Killen, Tree's president, produced sessions for T. G. Sheppard (who scored No. 1s on the company's "Party Time," "Finally" and "Only One You"), Ronnie McDowell, Sue Powell, Crash Craddock, Kamahl, the Wright Brothers, June Roberts and Roger Miller. Upcoming production deals match Killen with Nat Stuckey, Margo Smith, Exile, Sara Johns, Robin Killen and Dana McVickers.

Besides the No. 1 Tree songs recorded by Sheppard, Janie Fricke had one with "Don't Worry About Me Baby" and Michael Murphey another with "What's Forever For."

Tree also purchased Jerry Chesnut's catalog, signed him as a writer and took over the administration of Dolly Parton's Vel-

Edward Morris is a Billboard contributor in Nashville.

vet Apple and Song Yard companies and Mac Davis's Song-painter catalog. Roger Sovine was hired from the Welk Group to become a vice president for Tree. The company signed or re-signed 30 writers, including such stellar wordsmiths as Harlan Howard, Jamie O'Hara, Curly Putman, Sonny Throckmorton and Sterling Whipple. Writer Bucky Jones did the theme song for the CBS-TV comedy series "Filthy Rich."

At its annual Christmas brunch this year, Tree will honor the top 10 earning songs for the past 10 years. They are "Green, Green Grass Of Home," by Curly Putman; "Heartbreak Hotel," Mae Axton, Tommy Durden, Elvis Presley; "King Of The Road," Roger Miller; "Make The World Go Away," Hank Cochran; "Mamas Don't Let Your Babies Grow



Dolly Parton, Tree International president Buddy Killen, Tree's Donna Hilley.

Up To Be Cowboys," Ed Bruce, Patsy Bruce; "Another Somebody Done Somebody Wrong Song," Larry Butler, Chips Moman; "Funny How Time Slips Away," Willie Nelson; "My Elusive Dreams," Curly Putman, Billy Sherrill; "Heartaches By The Number," Harlan Howard; and "Crazy," Willie Nelson.

House Of Gold continues to live up to its name, posting five No. 1 country hits this year and one adult contemporary one. These were Razy Bailey's "Midnight Hauler"/"Scratch My Back" and "She Left Love All Over Me"; Alabama's "Love In The First Degree"; the Oak Ridge Boys' "Bobbie Sue"; Jerry Reed's "She Got The Goldmine (I Got The Shaft)"; and Juice

Newton's "Love's Been A Little Bit Hard On Me."

The company also earned pop cuts with such artists as Millie Jackson, Dr. Hook, Billy Burnette, Natalie Cole, Dan Seals, Sheena Easton and Gladys Knight. Its "China Girl," written by Jeff Silbar and Joe New, was the only outside cut on John Cougar's double platinum album, "American Fool."

Signed to exclusive contracts with the company this year were Beckie Foster, Greg Gordon, B. James Lowry and Kendal Franceschi. House Of Gold has taken over administration of Steve Buckingham's publishing companies, Pullman Music and Santa Fe Music and has formed a SESAC division, Casa de Oro. In addition, the company has opened a House Of Gold office in Australia.

Bob Montgomery, House Of Gold's vice president, produces Razy Bailey, Janie Fricke, Marty Robbins, Lloyd David Foster, Bobby Smith, Jim Stafford and Jack Jones.

For the Welk Music Group, this has been another year of major acquisitions and of a triumphant foray into the pop field. Welk bought Pi-Gem and Chess late last year and this year purchased Waylon Jennings' Baron Music and gained co-publishing rights to the Hank Thompson and Ricky Skaggs catalogs. Writers working through the Nashville office supplied Air Supply with its hit, "Even The Nights Are Better."

Bob Kirsch, former general manager of Warner Bros. Records country division, replaced departing vice president Roger Sovine, who went from Welk to Tree. Welk has 12 writers attached to its Nashville division, including Bob McDill, Chips Moman, Bobby Emmons and Dickey Lee. Many of the writers double as producers, among them Moman, Jerry Gillespie, Ricky Skaggs, Don Williams, Larry Rogers and the "Even The Nights Are Better" composers, Kenneth Bell, J. L. Wallace and Terry Skinner.

Acuff-Rose enriched its already priceless collection of copyrights with the purchase—for \$1,750,000—of the Four Star catalogs. Among the standards thus acquired were "Release Me," "In The Misty Moonlight," "Lonely Street" and "Just Out Of Reach." Company founder Roy Acuff's Elektra album, "Back In The Country," charted, as did 20 of the company's singles. Two of these went No. 1.

Combine Music earned itself three cuts in the "Grease II" soundtrack album, as well as high chart numbers for songs

(Continued on page WOCM-18)

the
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Labels Fight Costs

Continued from page WOCM-12

ing the summit over and over to reach new sales peaks. Label chief Frank Jones reported superior growth for Gail Davies, John Anderson and Con Hunley. Frizzell and West as a team built on last year's surprise No. 1 with solid base-broadening, with David Frizzell achieving a No. 1 single as a solo artist this year as well. Warners successfully introduced the Wright Brothers, Bandana and Judy Taylor, but Karen Brooks burst forth as one of the biggest finds of the year. Already a successful songwriter, Brooks was the only new artist here to come forth fullblown with an album along with the first single. Sophomore developing artist Gary Morris bowed his first album this year and continues to gather steam. Aggressive and selective in-stores with other promotional and marketing in-person appearance by artists were credited for much of the gain by developing artists here.

Capitol/EMI/Liberty watched Kenny Rogers take two albums to platinum and one to gold before he left the label this



Reba McEntire at the Lone Star in New York City in June.

TOM PHIFER, Operations Manager KRMD-AM/FM Shreveport, La.

"If radio is the theatre of the mind, we seem to feel we're programming to idiots. I honestly don't know why people listen to radio today, when it all sounds like one big jukebox. I think radio programmers are depending on record companies to improve the quality of programming, when what it will take is more people pulling together to work out the problems. Too many programmers are playing just what they see on trade charts instead of listening to the records on their own."

year for RCA. Juice Newton captured the gold for "Quiet Lies" and the "Queen Of Hearts" single, while "Juice" went on to platinum. Juice Newton was the big success story, as she literally exploded through to the top levels. Mel McDaniel garnered two consecutive top 10s as he built a fine momentum through 1982 and Michael Murphey made his first Liberty releases, taking one to the No. 1 chart slot recently. Dottie West was involved in a special project with Larry Gatlin producing her most recent issue, while Cristy Lane sold a huge number of her gospel product in mail order this year.

Monument signed a two year distribution pact with CBS at summer's end, bringing it out of a nearly three year hiatus. Kris Kristofferson and Charlie McCoy have product shipping soon, but first fruit will likely to be a 20-song special project of over-dubbed duets featuring Willie Nelson and Dolly Parton, Kristofferson and Brenda Lee. Scotti Brothers had a fine year with John Schneider, Petula Clark, Doug Kershaw and a multi-artist package project, "Dukes Of Hazzard," with CBS. Main

RONNIE SPILLMAN, President Encore Talent

"It used to be enough to change your stage show once a year and keep people happy. But now, it's much more competitive and you have to prove yourself each time out. . . .

"In 1983, I'm going to try to offer concert packages with several acts for the price of one superstar headliner. I think promoters can get better value with less cost through careful packaging."



Janie Fricke

Street sold a boxcar full of Boxcar Willie product, though not exclusively through regular retail channels.

It was an equally tough year for the smaller independents. Free of the staff and overhead problems of some bigger labels, they were also shy the budgets of those majors as well. As most artists on smaller indies are developing or redeveloping (except, notably, Roy Clark on Churchill) the tighter playlists and increased expenses put a real squeeze on breaking those artists.

"It's probably been the hardest I've ever seen it," says Joe Gibson of Nationwide Sound Distributors of the problems in charting now product as an indie.

"The strong ones are going to survive—and that's all," conjectures Gene Kennedy of Door Knob.

Still, numerous independent labels charted artists this year, including AMI with Vern Gosdin, Nashville Records with Allen Tripp, Churchill with Cindy Hurt and Rodney Lay, Koala with Jack Grayson, Tom Carlile for Door Knob, Terry Gregory at Handshake, and Mundo Earwood and Stephanie Winslow for Primero. Dimension, Soundwaves, Mesa, Moon Shine, Tanglewood, Casablanca, Viva, I.E., NSD, Lobo and Townhouse also placed artists in the top 100 this year.

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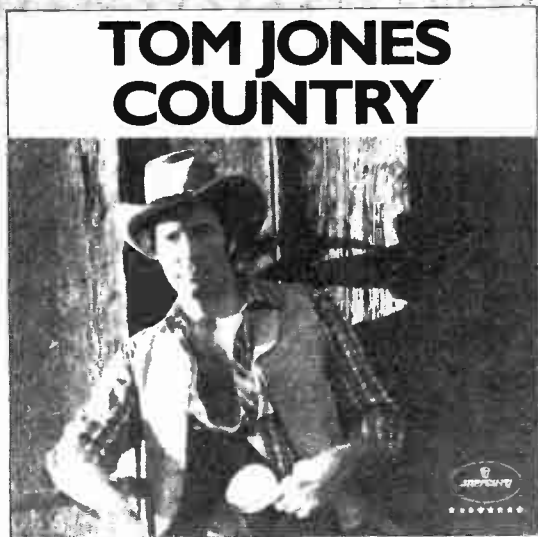
Featuring:
"Can't Even Get The Blues" 76180
BB ☆ CB ①

SRM-1-4047



Featuring:
"A Child Of The Fifties" 76184

SRM-1-4048



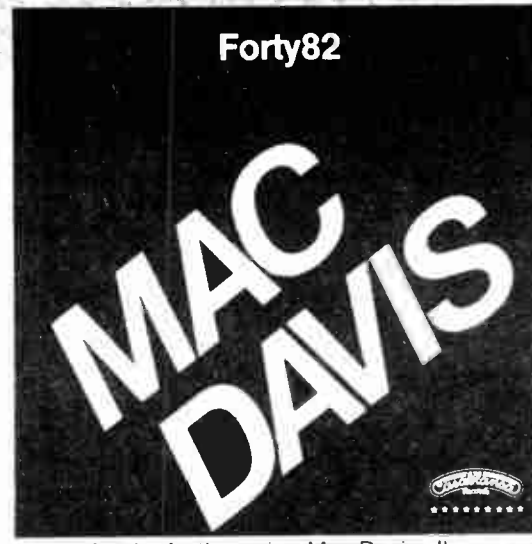
Featuring:
"A Woman's Touch" 76172
BB ☆ CB ①

SRM-1-4062



Featuring:
"That's What I Get For Thinking" 76178
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Watch for the forthcoming Mac Davis album,
featuring:
"The Beer Drinkin' Song" NB-2355
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October is Country Music Month

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At a time when the music industry as a whole is singing the "Brother, Can You Spare Some Good News Blues," country music and Nashville are a bustling port in the storm, alive with activity, confidence and optimism. Having ridden the wave of "urban country" popularity safely back to shore, Nashville's organizations are unanimous in their desire to show off their success, prosperity and hometown. They'll have that chance with the first Nashville Entertainment Expo in mid-November geared to showcase Music City as Music Business City. The time is right to let the rest of the world in on one of the music business's best kept secrets.

Fulfilling one of six major goals set last year by board chairman Rick Blackburn, the Country Music Association reached across the Atlantic and began operations in London. The new office, headed by director of European operations Ed Benson, is the first step toward achieving closer contact with members outside the U.S. and expansion into international markets. Working with Benson is administrative assistant E.O. Jana Talbot.

A specially commissioned Arbitron psychographic/demographic survey of country radio listeners and a membership survey propelled the CMA towards achieving other goals:

Kay Shaw is a freelance writer based in Nashville.

By KAY SHAW

establishing itself as an industry problem solver, and instituting an aggressive membership drive. Under membership committee chairman Tandy Rice, the CMA projects 10,000 members for its 25th anniversary in 1983. The CMA has been active in the home taping issue, via the Save America's Music Coalition. And, answering the call of cable and video developments, the Radio/Television membership category has been changed to Audio/Video.

Fan Fair was moved from the Municipal Auditorium to the Tennessee State Fairgrounds this year attracting a record 16,000 visitors. Says Jo Walker-Meador, CMA executive director, "We feel the first year was very successful. Excepting the weather of course, something can be done about all the negatives. The industry in particular liked the location better, and we don't feel the fans complaints were strong enough that they won't come back if they know we are remedying the problems." The first All-American Country Games were held at

Academy of Country Music is at 3,000, highest since the Academy's inception in 1964. The 17th ACM Awards show placed first in its time slot for the ninth consecutive year; and according to executive director Bill Boyd, was their biggest.

Last year, the Academy held its first Academy of Country Music Golf Tournament, with proceeds going to the fight against MS. Industry people participated in the tournament and were later entertained by Donna Fargo.

BMI enjoyed another year of consistent growth, with its hold on the country music market share steady at close to 70%. The approximately 16,000 writers and 7,000 publishers affiliated throughout the 16-state region are serviced with one of the industry's most accurate and rapid data furnishing sys-

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First Entertainment Expo in November ORGANIZATIONS FOR NASHVILLE A BUSTLING PORT IN THE STORM



Vanderbilt Stadium, benefiting the Tennessee Special Olympics.

As a member of the Music Industry Development Committee of the Nashville Area Chamber of Commerce, Walker-Meador is enthusiastically looking forward to Entertainment Expo '82. "Anything that helps promote Nashville and the music of Nashville will help country music." Membership in the L.A.-based

Tom T. Hall meets with Smithsonian Institution's performing arts director Jim Morris to solidify Hall's appointment to the Smithsonian's Board of Advocates representing country music history and culture.

tems, now streamlined to top-notch efficiency.

One of the high points of BMI's year was New York going country at the BMI Awards Ceremony this summer. Of the 100 awards presented that evening, 52 went to vice-president Frances Preston's southern regional office. Kye Fleming and Dennis Morgan brought home four apiece, topping 1982's pop success duo, Hall & Oates.

Writers recently renewing long-term affiliation agreements with BMI include Bobby Goldsboro, Sonny Curtis, Dennis W. Morgan, Kye Fleming, Ray Stevens, Keith Stegall, Roger Cook, Alabama, Billy Sherrill, Rafe Van Hoy, Jerry Chesnut, Shel Silverstein, Hank Cochran, Curly Putnam, Gail Davies, and the Statlers. BMI also renewed agreements with all of its major publishing companies.

Along with service to their members, involvement is the key to maintaining the lofty reputation BMI enjoys. They offer their conference rooms to organizations ranging from the NMA to the GMA, and BMI officers hold board positions, officer titles, and membership in virtually every organization in

(Continued on page WOCM-27)

Country Publishing

• Continued from page WOCM-16

recorded by Conway Twitty ("We Did But Now You Don't"), Conway and Loretta ("I Still Believe In Waltzes"), Larry Gatlin ("What Are We Doing Lonesome," "In Like With Each Other"), Johnny Lee ("When You Fall In Love"), Rex Smith and Rachel Sweet ("Everlasting Love"), Ray Price ("It Don't Hurt Me Half As Bad"), Billy Swan ("Their Kind Of Money And Our Kind Of Love," "Stuck Right In The Middle") and Calamity Jane ("Send Me Somebody To Love").

Other significant Combine cuts came through Mel Tillis, Freddie Hart, Helen Cornelius, LaCosta Tucker, John Scott Sherrill, Dottie West and John Anderson.

With Tree, MCA Music shared No. 1 honors on Janie Fricke's "Don't Worry About Me Baby." MCA also took credit for "Best Of Friends," recorded by the Thrasher Brothers and adopted as the theme for the "Simon & Simon" TV series. Additionally, the company placed seven songs on Lee Greenwood's debut album on MCA/Panorama Records, "Inside Out," and eight on "The Best Little Whorehouse In Texas" LP.

Jerry Crutchfield, vice president of MCA Music's Nashville operation, has recently produced Larry Gatlin and the Gatlin Brothers Band, the Hemphills, Candy Hemphill, Jim Ed Brown and MCA writers Lee Greenwood and Mike Campbell. Other MCA writers who work through the Nashville office include Crutchfield, Paul Harrison, Dave Loggins, Delbert McClinton and Dennis Adkins.

DAN WOJCIK, President The Lavender Talent Agency

"Sometimes it seems like the entertainment industry is living in a fantasy world... Our real need is to educate ourselves, and our acts, and make them understand that with the economy the way it is, they've got to be working with it, not against it."

The emphasis at United Artists Music has been to hold its writing staff to "a workable size" and to revivify its extensive catalog of country standards. Says Jimmy Gilmer, vice president of Nashville operations, "Large staff writer operations are no longer viable." Recent chart action for UA included "Put Your Dreams Away," written by Richard Leigh and Wayland Holyfield and recorded by Mickey Gilley, and "Hey Baby," written by Bruce Channel and recorded by Anne Murray.

Big 3, United Artists' print division, has had two strong-selling country folios, "Historical Anthology/50 Years Of Country



Doug Green of Riders In The Sky, Mel Tillis, Marty Robbins, and Ricky Skaggs at WSM radio in Nashville.

Music" and "The Very Best Of The Country Superstars." Concurring with Gilmer's more Spartan approach, Russ Martens, Big 3's general manager notes, "We have adjusted our publication schedule to a more selective production of books and sheets."

Like UA, Cedarwood has trimmed its in-house writing staff and elected to work its impressive catalog of past hits, both here and abroad. Cuts of note lately have been "Crying My Heart Out Over You" and "I Don't Care," both recorded by Ricky Skaggs and both No. 1s, and "Still Doin' Time," a chart-topper for George Jones. "Teddy Bear" by Red Sovine came to life in England during the past year and went to number four there. Dolly Parton did "Detroit City," Kippi Brannon "Slowly," John Anderson and Merle Haggard cut a duet version of "Long Black Veil," Emmylou Harris did "Restless," Janie Fricke "Pride," Leon Everette "Midnight Rodeo" and Johnny Paycheck "D.O.A. (Drunk On Arrival)."

At Famous Music/Ensign Music the top cuts were "(So This Is) Happy Hour," co-written by Steve Gillette and recorded by Snuff; "I'm Drinkin' Canada Dry," co-written by Johnny Cymbal, recorded by the Burrito Brothers; "Growin' Pains," co-written by Cymbal, recorded by Frankie Ford; and "For All The Wrong Reasons" and "Get Into Reggae Cowboy," written by David Bellamy and recorded by the Bellamy Brothers. The company scored album cuts with B. J. Thomas, Tompall & the Glaser Brothers, Tammy Wynette, Moe Bandy and the Younger Brothers.

The company made administration deals with Tompall Glaser, Chuck Glaser, Jim Glaser and Marlow Tackett. The Famous/Ensign stable of writers are Johnny Cymbal, the Bellamy Brothers, Snuff, Rick Klang, Mark Sameth and Steve Gillette.

Reba McEntire, Susie Allanson, Frizzell & West, Family

RICK BLACKBURN, Senior Vice President CBS Records Nashville

"In 1983, our biggest challenge is going to be finding alternatives in our marketing. What we did five years ago has to be thrown out the window. Cable TV needs to be harnessed. If we do that, we can market our artists' image and promote stronger record sales to people sitting at home."

Brown, Gene Watson, Kenny Rogers, Loretta Lynn and Conway Twitty all picked cuts from the King Coal/Coal Miners/Coal Dust catalogs during the past year. Chart-activities included "Today All Over Again," written by Bobby Harden and Lola Jean Dillon; "Wasn't That Love," co-written by Mitch Johnson; "This Dream's On Me," Fred Koller; "I Lie," Thomas Dampier; and "Making Love From Memory," co-written by Dampier.

Noting that it has songs in 20% to 25% of the charted country albums, Screen Gems/Colegems cites "Always On My Mind," "Take The Memory When You Go," "I'm Drinkin' Canada Dry" and "Pain In My Past" as its top single achievers over the past year. The company also has two featured songs in the upcoming movie, "Tender Mercies," and six others on the soundtrack.

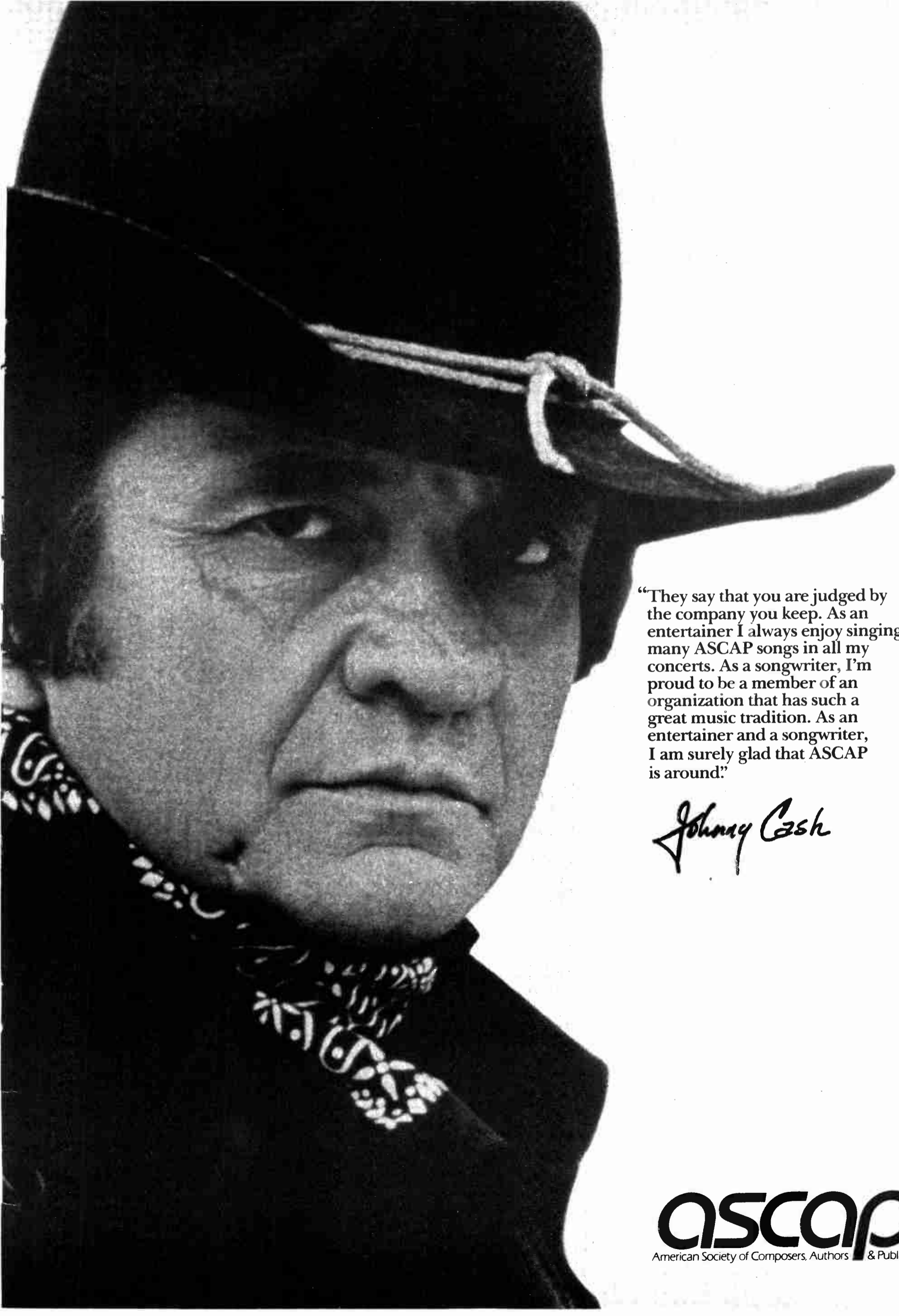
JERRY KENNEDY, Vice President Nashville Operations PolyGram Records

"Limited radio playlists and our economy are the big problems facing country music today. Our ability to make the adjustments through marketing, pricing and so forth is a step in the right direction—but as always, great product seems to overcome any problem."

Debdave and Briarpatch showed their mettle through the Kenny Rogers crossover smash, "Love Will Turn You Around," the title cut on Lacy J. Dalton's LP, "Sixteenth Avenue" and three Eddie Rabbitt hits, "Step By Step," "Someone Could Lose A Heart Tonight" and "I Don't Know Where To Start."

The writing staff of the two companies has grown to nine, each of whom has had at least one cut during the year. Writer Thom Schuyler has been signed to EMI/America Records. Writers David Malloy, Eddie Rabbitt and Even Stevens also double as producers.

(Continued on page WOCM-20)



“They say that you are judged by the company you keep. As an entertainer I always enjoy singing many ASCAP songs in all my concerts. As a songwriter, I’m proud to be a member of an organization that has such a great music tradition. As an entertainer and a songwriter, I am surely glad that ASCAP is around.”

Johnny Cash

ascap
American Society of Composers, Authors & Publishers

TOP ALBUMS AND SINGLES

Chart awards appearing in this section were compiled over a 12-month research period beginning September 12, 1981 and ending September 4, 1982.



ALABAMA

the World of Country Music



SHELLY WEST & DAVID FRIZZELL

TOP SINGLE GROUPS TOP ALBUM LABELS

Pos., ARTIST, Label	No. Releases On Chart
1. ALABAMA, RCA	7
2. OAK RIDGE BOYS, MCA	7
3. THE STATLER BROTHERS, Mercury	6
4. LARRY GATLIN & THE GATLIN BROS. BAND, Columbia	6
5. TOMPALL & THE GLASER BROS., Elektra	4

Pos., ARTIST, Label	No. Releases On Chart
1. RCA	33
2. MCA	31
3. Columbia	21
4. Epic	19
5. Elektra	14
6. Elektra/Curb	9
7. Liberty	10
8. Capitol	8
9. Warner Bros.	10
10. Mercury	7

TOP SINGLE DUOS

Pos., ARTIST, Label	No. Releases On Chart
1. BELLAMY BROS., Elektra/Curb	3
Warner/Curb	2
2. DAVID FRIZZELL & SHELLY WEST, Warner/Viva	5
Warner Bros.	1
3. THE KENDALLS, Mercury	5
4. THE BURRITO BROS., CBS/Curb	4
5. WAYLON & WILLIE, RCA	1

TOP SINGLE LABELS

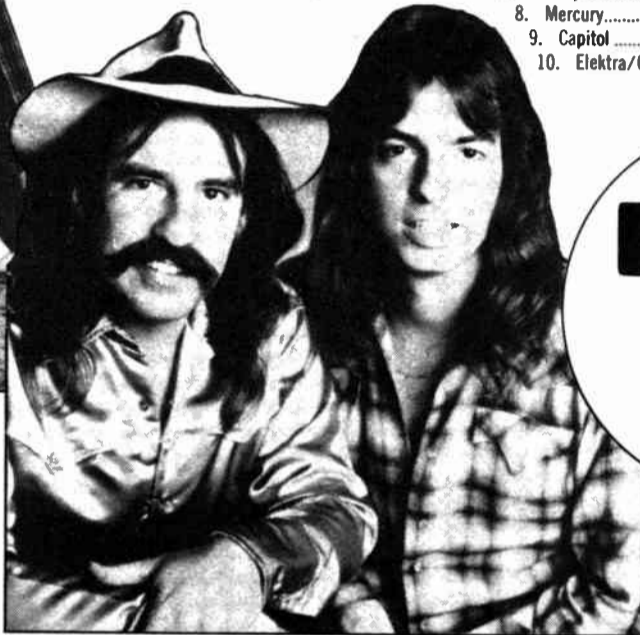
Pos., ARTIST, Label	No. Releases On Chart
1. RCA	73
2. MCA	58
3. Columbia	49
4. Epic	38
5. Elektra	43
6. Warner Bros.	34
7. Liberty	30
8. Mercury	19
9. Capitol	22
10. Elektra/Curb	6

TOP ALBUM GROUPS

Pos., ARTIST, Label	No. Releases On Chart
1. ALABAMA, RCA	3
2. THE OAK RIDGE BOYS, MCA	3
3. THE STATLER BROS., Mercury	2
4. LARRY GATLIN & GATLIN BROS. BAND, Columbia	2
5. THE CHARLIE DANIELS BAND, Epic	1

TOP ALBUM DUOS

Pos., ARTIST, Label	No. Releases On Chart
1. DAVID FRIZZELL & SHELLY WEST, Warner/Viva	1
Warner Bros.	1
2. THE BELLAMY BROS., Elektra/Curb	1
3. JIM REEVES & PATSY CLINE, RCA	1
4. LOUISE MANDRELL & R.C. BANNON, RCA	1
5. GARY STEWART AND DEAN DILLON, RCA	1



BELLAMY BROS.



Country Publishing

Continued from page WOCM-18

House of Bryant garnered cuts through Del Reeves, Simon & Garfunkel, the Atlanta Pops, the Osborne Brothers, the Young Ambassadors and June LaSalvia in this country, and in England through Carey Duncan and Billie Jo Spears. A Dolly Parton-Kris Kristofferson duet on the Bryants' "Ping Pong" will be in the new Monument album, "Winning Hand."

Picalic made the charts with "Too Many Lovers" (a No. 1) and "Livin' In These Troubled Times," recorded by Crystal Gayle, and "He Got You," Ronnie Milsap.

At Blendingwell Music, there was single action via the Oak Ridge Boys, Don Williams, Ronnie Rogers, Mel McDaniel, Patti Page, Ed Bruce, the Corbin Hanner Band, the Kendalls and Rodney Lay, as well as album cuts by Eddy Raven, Rosanne Cash, T. G. Sheppard, Joe Sun, Jessi Colter, Alabama

STEVE SALSBERG, Vice President Marketing Lieberman Enterprises

"Pricing is also a key. For instance, this year, we backed off \$8.98 catalog and went heavy on midlines, budget LPs and cutouts. It's vital that the country industry know its buyers and aim its efforts at reaching them."

and Don King. The company's Cashwest Productions and Lifesong Records have seen a surge of activity through Tommy West's production of Ed Bruce for MCA, Ronnie Rogers for Lifesong and Don King for Epic.

Chappell/Intersong, ASCAP's country publisher of the year in 1981, continues its strong country showing, tapping the talents of writers Charlie Black, Rory Bourke, Jan Crutchfield, Layng Martine Jr., Rafe VanHoy and Barbara Wyrick. Current and recent active copyrights include "Heartbroke," recorded by Ricky Skaggs; "She's Lying," Lee Greenwood; "Tennessee Saturday Night," Roy Clark; "It's Who You Love," Kieran Kane; "No Relief In Sight," Con Hunley; "Another Sleepless Night," Anne Murray; "Be There For Me Baby," Johnny Lee; and "Round The Clock Lovin'," Gail Davies.

Building on writers he developed while running Pi-Gem and Chess, producer/publisher Tom Collins has scored some major hits with his new companies, Tom Collins Music and Collins Court. "Nobody," written by Rhonda Fleming and Dennis W. Morgan and recorded by Sylvia went No. 1 on the country charts and climbed high on the pop listings. Sylvia's "Sweet Yesterday," also by Fleming and Morgan, went to number 12, and their "Kansas City Lights," recorded by Steve Wariner, hit number 15.

Current activity includes Warner's "Don't It Break Your Heart," co-written by Mack David, and Charlie Ross's "Are We In Love (Or Am I)," by Don Pfrimmer and Charles Quillen. Collins produces both Sylvia and Warner.

Silverline/Goldline, owned by the Oak Ridge Boys, reports they have enjoyed the most successful year since the companies were reactivated four years ago. The writing staff consists of Michael Foster, Jimbeau Hinson, Tony Brown, Paulette Carlson, Jimmy Tarbutton, Steve Sanders, Rusty Golden, Walter Carter and Larry Wiloughby. They have had cuts on projects by the Oak Ridge Boys, George Jones, the Boys Band, Dottie West, Brenda Lee, Bobby Jones, Shirley Caesar and several others, including artists in Norway and Australia.

Aside from these cuts, the publishing companies have been pursuing record deals for their writers in conjunction with Duane Allen's affiliated production division, Rockland Roadhouse. Michael Foster will have an MCA album out in early 1983, Larry Wiloughby has had a project produced by Rodney Crowell and Jimbeau Hinson has had one by Michael Foster and Tony Brown. Silverline/Goldline has gained West Coast representation this year through the Music Umbrella.



Karen Brooks is interviewed by R.A.I. Italian Television's Claudio Masenza at Brooks' farm in Franklin, Tenn. The special on country music will be aired in Italy this month.

In November April/Blackwood Music became CBS Songs. It has recently signed Jim McBride, Randy Goodrum, Guy Clark and Susanna Clark to its Nashville writing staff, which already included such standouts as Keith Stegall, Stewart Harris and Earl Thomas Conley. CBS reports that it has had 38 songs in the singles chart this year, among these being "Lonely Nights," "Bet Your Heart On Me," "Hurricane," "Preachin' Up A Storm," "After The Love Slips Away," "I Think About Your Lovin'," "Blue And Green," "She's Playing Hard To Forget" and "Heavenly Bodies." It has also been represented in 39 chart albums.

BUDDY KILLEN, President/Owner Tree International

"Country is facing the same challenge as the rest of the industry: home taping, and singles sales. I think we've got to come up with other alternatives... Sales are dropping too much, and there seems to be some confusion throughout the whole industry about where we're going. We need to work together."

The Drake Music Group named Ron Cornelius its professional manager this past June. The company now has publishing and administration agreements with the Jerry Reed, B. J. Thomas and Jerry Foster publishing firms. In addition, owner Pete Drake has formed a new ASCAP company, Pete-wood Music. A movie, "Waltz Across Texas," has been shot on the Drake copyright of that name, and Drake served as executive co-producer with Dick Clark on the TV special, "Ernest Tubb: An American Original."

Drake has produced records recently for B. J. Thomas, Slim Whitman, Bjoro Haaland (of Norway), George Hamilton IV (a tv album for release in England), the Country Ramblers (for release in Mexico), Jimmy Crawford and the Texas Troubadours. The Ringo Starr album, "Beaucoup of Blues," which Drake produced and which contains 10 Drake songs, has set for re-release worldwide by Capitol/EMI.

Writers signed this year to exclusive Drake contracts are Larry Kingston and Lathan Hudson.

Three Elektra/Asylum writers—Bill Lamb, Denise Draper and Josh Leo—have also been signed to Elektra Records for single or album projects. Current cuts from the firm have been recorded by the Whites, Reba McEntire, the Boys Band, Tompall & the Glaser Brothers, Charly McClain, Dave Rowland & Sugar and Wendy Waldman.

The Lowery Group has made its mark on the country charts this year via cuts by Bertie Higgins, Bill Anderson and Albert Coleman's Atlanta Pops. Their songs were "Key Largo," "Just Another Day In Paradise," "Casablanca," "Southern Fried" and "Just Hooked On Country."

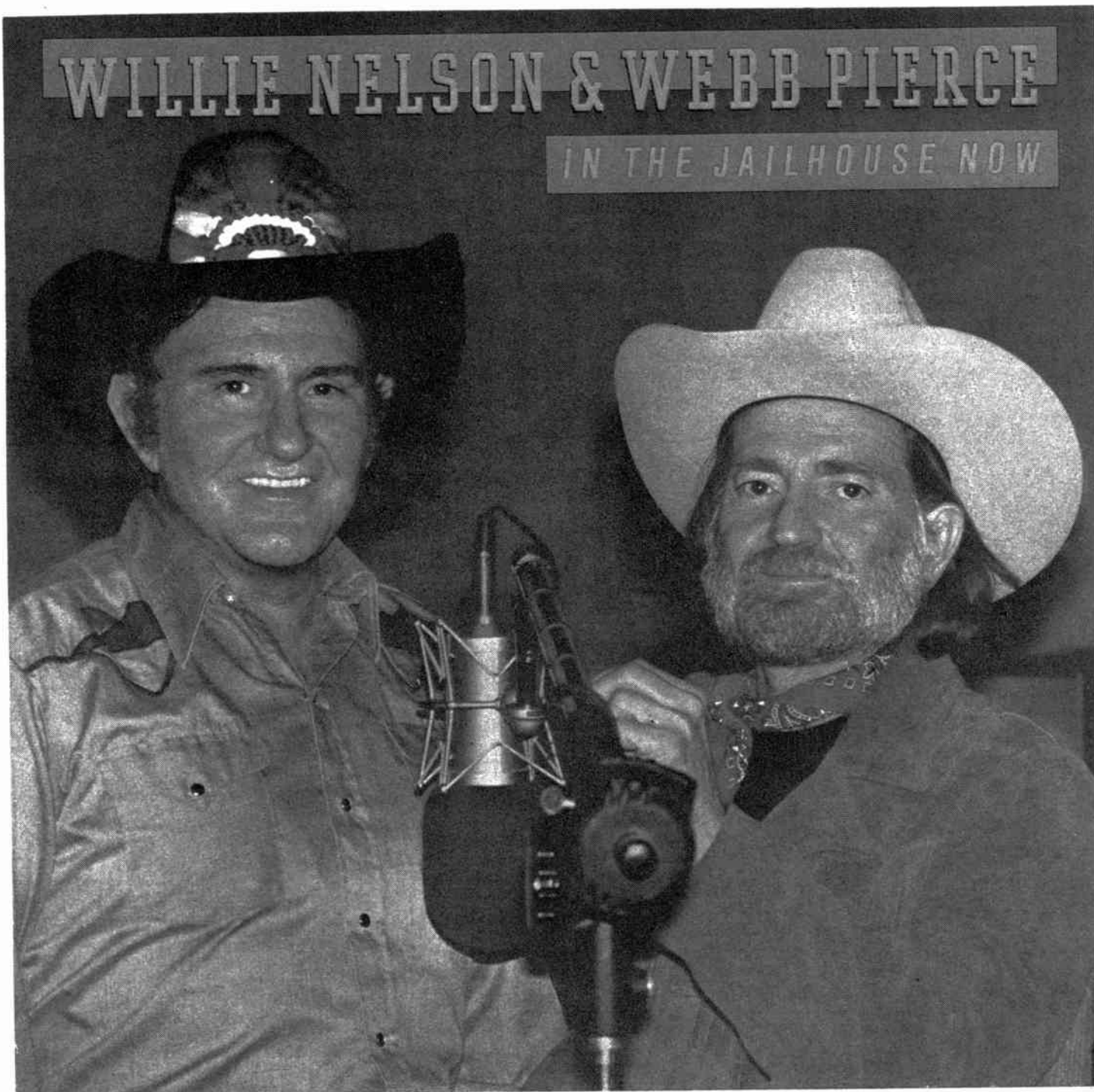
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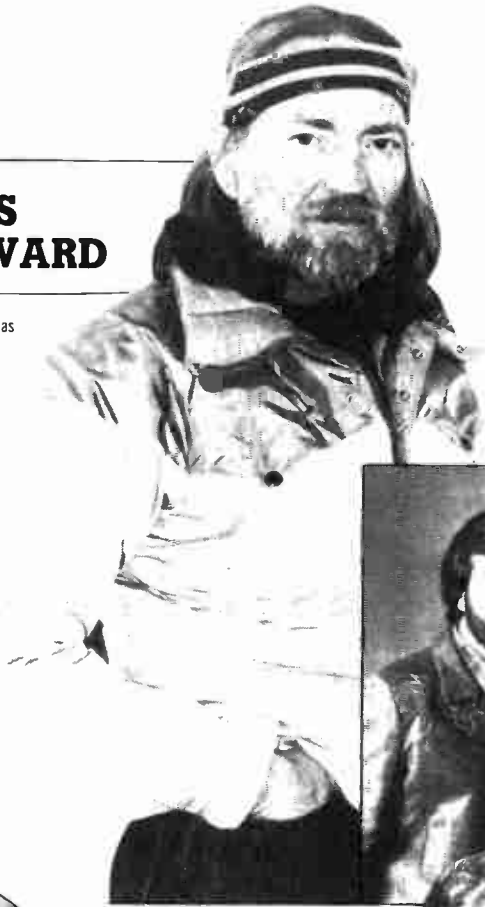
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the World of Country Music

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THE OSMOND BROTHERS

In the early 1970s, the Osmond Brothers (Wayne, Merrill, Jay and Alan) were part of a family act that reached the top of the pop charts with "One Bad Apple." In 1982, the four brothers showed their commitment to country with both an E/A album and a top 30 country single, "I Think About Your Lovin'," regaining old fans and creating new ones.

BREAKTHROUGH

ALABAMA

Country in origin and inspiration, Alabama nevertheless has proved itself contemporary enough to appeal widely to audiences raised on rock'n'roll. Alabama's impressive platinum and gold track record in its three years with RCA proves that country acts can cross boundaries with fervor and style.



OWEN BRADLEY

Owen Bradley's illustrious career has encompassed virtually every milestone in country music's history. His genius as musician, a&r man, producer and record company executive is ongoing; even today, his name is found as an active contributor on the country music charts.



PIONEER

ROY ACUFF

Roy Acuff has been a pioneer in many ways, perhaps most notably as a goodwill ambassador for country music across the world. He helped bring country to network radio and infused a sense of showmanship that brought in countless new fans. Indeed, to many, Acuff has been and remains the best definition of country music.



SOUNDTRACK LP

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With Dolly Parton's delicate, moving vocals, her new material written for the film in conjunction with its original Broadway score, and the success of the movie itself, a most unlikely subject is elevated into a likable slice of Americana. MCA has the soundtrack RCA has the Parton singles.



BARBARA MANDRELL

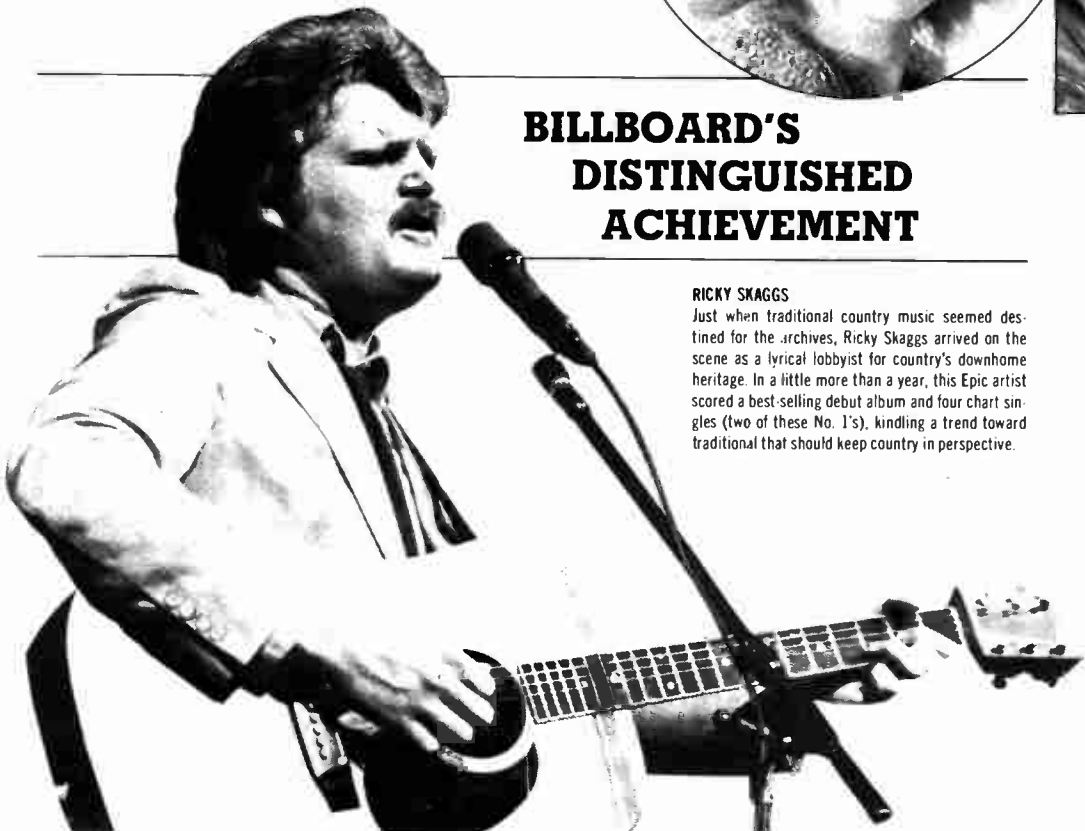
TV star, recording artist, concert headliner, media celebrity: within the past year, Barbara Mandrell has continued to serve as country music's international ambassador. With ease and finesse, she has bridged the borders of country, pop and now gospel. Mandrell has dedicated herself to the embodiment of country music's loftiest goals, and her career exemplifies this.



BILLBOARD'S DISTINGUISHED ACHIEVEMENT

RICKY SKAGGS

Just when traditional country music seemed destined for the archives, Ricky Skaggs arrived on the scene as a lyrical lobbyist for country's downhome heritage. In a little more than a year, this Epic artist scored a best-selling debut album and four chart singles (two of these No. 1's), kindling a trend toward traditional that should keep country in perspective.



ARTIST RESURGENCE

MARTY ROBBINS

Marty Robbins had his first top 10 record in 1953 with "I'll Go On Alone." After a period of chart inactivity, Robbins hit again this year with "Some Memories Just Won't Die." In 1958, he sang the theme song for Gary Cooper's classic, "The Hanging Tree"—this year, he'll be doing the same for Clint Eastwood's "Honky Tonk Man" film. Like the characters he so often sings of, Marty Robbins is a fighter who keeps coming back.



Thank you, Billboard!



love, Rosanne Cash

the World of Country Music

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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



"Ah honey you turn me on I'm a radio
I'm a country station I'm a little bit corny
I'm a wildwood flower wavin' for ya
And a broadcastin' tower wavin' for ya"

Joni Mitchell, 1972,
Crazy Crow Music c/o Segal & Goldman (BMI)

W

By ROBYN WELLS

hen Joni Mitchell wrote "You Turn Me On I'm A Radio" in 1972, country music did carry the connotation of being "a little bit corny." Although the genre had long spawned crossover artists like Jim Reeves and Skeeter Davis, country music still meant "Hee Haw" and Mother Maybelle's "Wildwood Flower" to the majority of Americans.

Ten years later, Gail Davies' cover of "You Turn Me On I'm A Radio" was a top 20 country hit. That Davies' version strays little from Mitchell's original pop styling is a measure of how far country music, and country radio, has come in the past decade.

According to Country Music Assn. figures, there are now 2,114 full-time country radio stations, up from 1,785 in 1981 and 633 in 1972. Country is being touted as the format of the '80s, a prediction backed by some solid statistics. A study commissioned by the National Assn. of Broadcasters for its recent Radio Programming Conference states that the number of people between the ages of 16 and 24 will decline by one million during the '80s. The bulk of the population is moving into the 35 to 54 age bracket, the peak demographic for country listeners, with 42% of its audience falling into this age bracket.

In short, country radio has come of age. But like any other rite of passage, certain residual problems go hand-in-hand with this newfound maturity. Virtually every major market has more than one country station. Programmers must also face the increasing number of country songs appearing on AC playlists and the threat of beautiful music and AC stations biting into country's bread and butter audience.

To stay on top of the competition, country radio has been moving toward programming plays commonly found in other formats, such as tightened playlists and "three-in-a-row" music sweeps.

"Anytime you have a heated competitive battle, people are going to chop playlists. It happens in any format," asserts Bill Figneshu of Viacom. "The station that plays the better songs

Robyn Wells is a Billboard reporter in New York specializing in country radio.



Jerry Reed with WPLO Atlanta DJ Johnny Gray.

Dylan, in order to appeal to their converts. Conversely, programmers worry about whether to add a contemporary non-country artist like Bertie Higgins and Charlene or to play the latest release from a new, traditional artist like George Strait or Ricky Skaggs.

Most programmers agree, however, that playlists top-heavy with oldies will taper out. Right now, it is one means country radio stations have of establishing their identity within the market. But p.d.s are acutely aware that oldies have a burnout factor the same as more current songs.

"You play what the marketplace wants," says Dene Hallam, program director of WHN New York. "It's a supply and demand situation. Eventually, the marketplace will level off between the traditional and non-traditional artists."

Tom Phifer, operations manager of KRMD-FM Shreveport,

(Continued on page WOCM-34)

the World of Country Music

Larger Base Audience Than Ever

FULL-SERVICE RADIO

FINDS LIFE AFTER 'THREE-IN-A-ROW'

wins." He also contends that because of the increased competition, country stations are actually playing more music per hour than ever before because that's "what the audience wants."

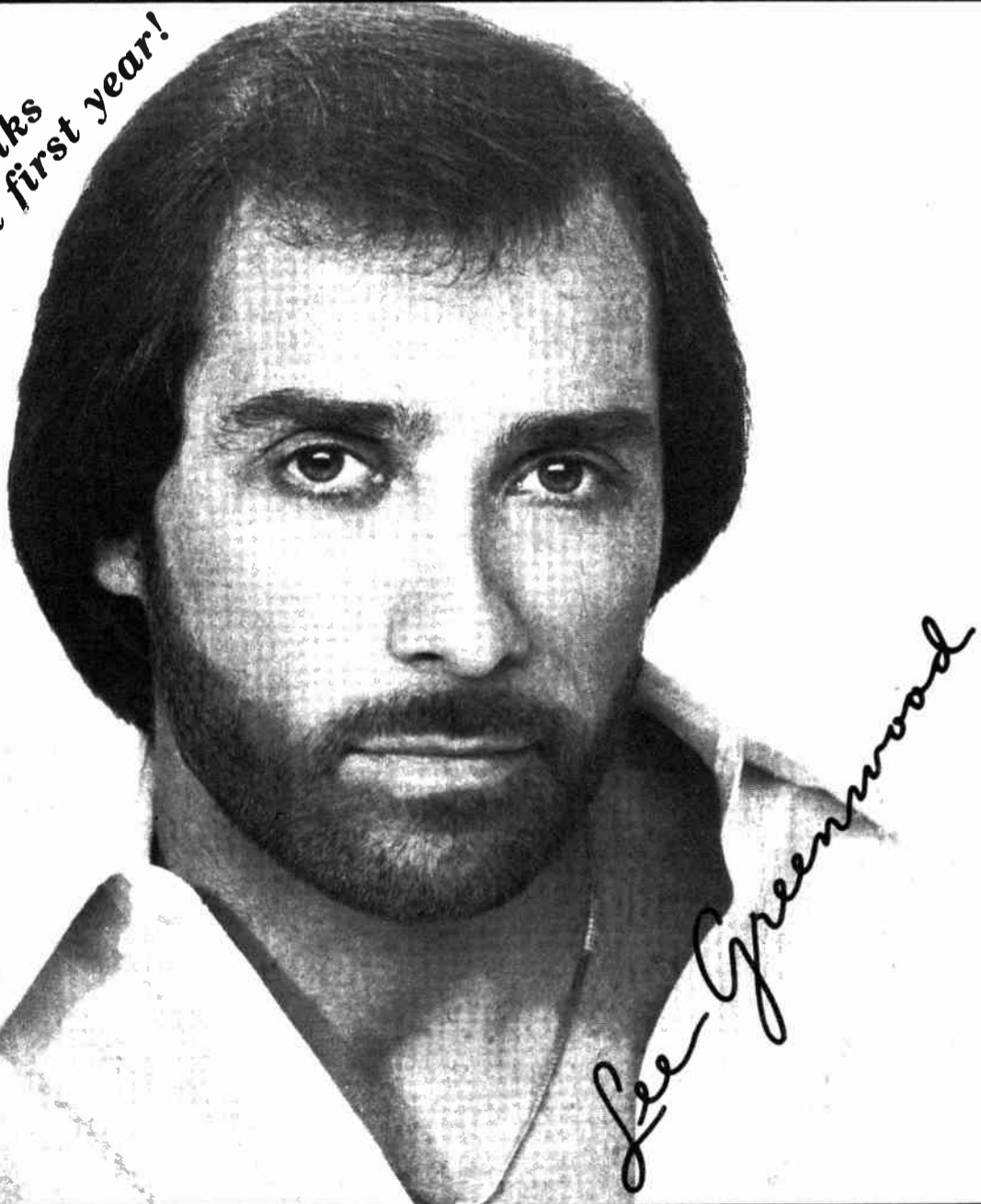
But a growing concern among the country music industry is radio's predilection for playing oldies. Some playlists in the past year contained as much as 70% country gold, a situation which is mirrored in other formats, most notably rock.

Other country programs implement oldies from acts like Eric Clapton, James Taylor, Gary Puckett & the Union Gap, Creedence Clearwater Revival and Bob

David Frizzell receives No. 1-with-a-star cake in honor of his No. 1 single "I'm Gonna Hire A Wino To Decorate Our Home." On hand were, from left: WSM general manager Tom Cassidy, Frizzell, and "Music Country Network's" Chuck Morgan.



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A Bustling Port

• Continued from page WOCM-18

the industry and community. Among others, the CMA, GMA, NSAI, NARAS, the National Kidney Foundation, the Music City Tennis Invitational, the Tennessee Performing Arts Center, and Entertainment Expo all receive strong BMI support.

That Nashville and country music has been the "vibrant spot in the music industry" is large cause for celebration. Says Preston, "Nashville songwriters have had perhaps one of the best years in the history of country music—in the history of Nashville music. The record companies here have had to lay off very few people. Nashville's success is due to people working together here towards making a better environment for our industry. The Expo is a perfect example of people uniting and saying hey, this is our industry. It's a good industry and we want to draw attention to it. We want to tell everybody about it."



Earl Thomas Conley signs autographs in Atlanta. Next to Conley, manager Georgeann Galante looks on.

"Major increases are the key words to what we feel is ASCAP's membership success story of 1982. We have created a presence in Nashville that is substantial," reports Connie Bradley, ASCAP's Southern Regional Director. "Last year, we projected a major increase in chart activity and it has happened, as evidenced by the fact that our number of songs on the chart and our chart percentage has dramatically increased."

ASCAP has seen a major overall increase in contemporary music representation, encompassing gospel, pop, r&b and MOR, as well as country. Bradley notes that this is a result of what she calls "the increasing cross-pollination of music today." This interweaving led to Gary Chapman, a gospel writer, scoring his first No. 1 country song with "Finally," and Aaron Williams having two cuts on the country chart at the same time he was nominated as Gospel Songwriter of the Year. ASCAP has been influential this past year in breaking musical boundaries by looking closely at the "total industry" and at the songwriter "not as a gospel writer or a country writer but as a songwriter."

ASCAP points to writers like Johnny and June Carter Cash, Ed and Patsy Bruce, Wayland Holyfield, and Don Williams switching their catalogs to ASCAP as proof of the Society's growing stature in country music. Among new signings are Tanya Goodman, Emmylou Harris, George Strait, Tim Dubois, Razy Bailey, Butch Baker, Leon Everette, Marvin Morrow, Gary Burr and Jim Huffman.

ASCAP sponsored a four-week seminar, the ASCAP Songwriters Workshop, open to all writers and co-chaired by Rory Bourke; and participated in many out of town writer seminars.

ASCAP executives have maintained their high profile in the industry and community. Particularly, Bradley is chairman of the Music Industry Development Committee, liaison between the music industry and the Expo, and the Chamber of Commerce, as well as serving on the boards of the NMA, NSAI and GMA. "There is not any form of music organization that we are not a major part of."

SESAC, now representing 1,200 writers and 900 publishers, made real inroads in chart activity in 1982. Dianne Petty, SESAC vice president, puts special emphasis on new writers her firm has affiliated. Among them were Nilda Daniel, who has the title cut on Loretta Lynn's new LP, "Making Love From Memory"; "Love's Gonna Fall Here Tonight," Razy Bailey's current single written by Kendal Franceschi; artist/writer Kay T. Oslin with a top 10 writer credit on "Round The Clock Lovin'" and her first single on Elektra, "Younger Men"; writer/artist Karen Taylor; and Ken Barken, writer of Patti Page's "My Man Friday." Eighty percent of SESAC's new writers have had songs recorded, and of those, 60% have been singles.

FRANCES PRESTON, Vice President BMI

"The biggest challenge facing country? The technological explosion!!! Video... digital... cable... satellite... understanding the potential and being creative enough to exploit it. We must be prepared artistically as well as technically to effectively capitalize on each scientific breakthrough as it occurs."

the World of Country Music

Along with new writers, the success of some longer-affiliated members has led SESAC to being on the country charts 50 of 52 weeks. Since coming to SESAC, Frank Dycus has tallied four credits on George Strait's debut LP, "Strait Country," as well as Strait's new single "Marina Del Ray," two on Gary Stewart and Dean Dillon's first collaborative LP and two on their next.

Petty says the emphasis is on quality, not quantity, resulting in SESAC being intimately involved with their writers and able to offer personal contacts and efforts. She also pointed to "broken barriers" as a key element in last year's success. "Writers are beginning to interact. Good writers are able to transcend those barriers. The lines are coming down and it's healthy for all of us."

Since humble beginnings in 1967, the Nashville Songwriter's Association International has signed up nearly 2,000 members. Under the tireless efforts of executive director Maggie Cavender and new president Ann Stuckey, NSAI devoted much of its efforts to the Save America's Music coalition, helping collect and send over 10,000 signatures to Washington. The second annual Summer Seminar was attended by over 200 at Belmont College, followed by a songwriters showcase. At a spring symposium, attendees sat with successful writers for collaboration. Combine has published one of the resulting songs, and it is being demoed.

Most ambitious are plans to establish a foundation, ultimately to provide a home of the NSAI Hall of Fame, an education center, and a qualified recipient of federal grants.

While NSAI is devoted to making the songwriter a first class citizen, AGAC, the Songwriters Guild, is trying to make writers better businessmen by offering information, knowledge and protection. Though AGAC is a 50-year-old organization, Nashville's office didn't open its doors until March 1982. An opening party was held in April and introduced regional director Susan Loudermilk and vice president John D. Loudermilk to more than 100 industry people. Lori Miller has since joined the staff as assistant regional director.

Holding ignorance responsible for loss of dollars, vice president Loudermilk says, "Writers in Nashville are the bastard children of the business. They are way behind the times—in contracts, pay and organization. While NSAI promotes the writer, this office is phase two of that protection."

Activities so far have included monthly "Ask A Pro" sessions during which industry leaders offer answers and advice. AGAC president David Weiss and executive director Lewis Bachman have flown in from N.Y. for sessions. AGAC offers an open-to-the-public publishing course, "Songwriter/Publisher Awareness," in its offices Monday and Tuesday nights. During convention week, AGAC will hold a marbles tournament, playing up the Guild's "Aggie Award" and a chance for members to get together.



Bandana

With membership now totalling over 700, and new memberships recently increasing, the Nashville chapter of NARAS is the third largest in membership, and one of the most influential in national decision making. Keeping pace with numbers growth is an acceleration of activity and visibility. NARAS showcases continue to spotlight artists while raising funds for the chapter. Jim Stafford entertained in May and others are planned for fall and winter. A chartered bus took NARAS members to a VIP tour of the World's Fair in July, and another contingent will go in October. Also in October will be a seminar at Bullett Recording, where 50 college students will participate in a master song session. September saw the first issue of a quarterly newsletter.

New chapter executive director Carolyn McClain was introduced during a general membership meeting in July, and the board of governors elected new officers. President Joe Moscheo will lead first vice president Jim Black, second vice president John Sturdivant, third vice president Bob Farnsworth, trustee Don Butler, secretary Fred Vail and treasurer Charlie Fach.

States McClain, "We are offering a lot of visibility and communication to our members and we are just beginning. NARAS will be doing positive things to promote our industry."

(Continued on page WOCM-32)

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COUNTRY SHEDS COWBOY IMAGE FOR MULTI-MEDIA SOPHISTICATION



Gail Davies with Charlie Louvin on "Nashville Alive!"

Mary Ann McCready, director of artist development for CBS Nashville, admits that no one can be sure yet that video exposure will create album sales in country, but she is optimistic. "We just don't know yet," she says. "We're looking at video as an additional promotional tool in the overall media mix, in the same way we would other promotion."

By ROSE CLAYTON

Skeptics predicted that interest in country music world decline as the "Urban Cowboy" craze faded. But though the media's obsession with things "cowboy" has finally subsided, country music itself still holds its own. Nowhere is that more apparent than in television, video and films.

Hollywood may have gone heavier for country in previous years, but at a time when movie budgets are scrutinized down to the penny, country managed to claim its share of the celluloid screen. Two major country-oriented productions during the last 12 months were 20th Century Fox's "Six Pack," starring Kenny Rogers; and "The Best Little Whorehouse In Texas," with Dolly Parton. Rogers' film even produced a No. 1 country single: "Love Will Turn You Around," while MCA's "Whorehouse" soundtrack and RCA's Parton singles indicate active consumer interest.

Rogers starred in a CBS telefeature, "Coward Of The County," based on his former hit. Willie Nelson was spotlighted in a CBS TV film, "Coming Out Of The Ice," and his "Barbarosa" is picking up distribution on the credibility of its advance reviews.

And three other feature films had been completed with Nashville themes by the end of 1982: "Country Gold," with Loni Anderson; Hank Williams Jr.'s autobiographical "Living Proof," starring Richard Thomas; and Clint Eastwood's "Honky Tonk Man." This latter movie carries its own soundtrack on Warner/Viva Records, with Marty Robbins singing the title cut.

Will the success story for 1983 be country video? No one is predicting, although MTV's runaway AOR success has Nashville acts and executives casting a longing eye at the possibility. Though few care to admit it, high hopes are being pinned on WMS's national cable operation, the Nashville Network, which takes to the airwaves early next year via distribution through Group W Satellite Communications.

Rose Clayton is a Billboard contributor in Nashville.

Donna Sparks, publicity coordinator for the Nashville Network, says the cable station plans 18-hour daily programming, with all shows Nashville-oriented and originated. By debut time, the station anticipates four million subscribers.

Among its scheduled shows will be "Top 20 Countdown," offering video clips of country artists. CBS Records is actively involved with its own video, basing this on research showing that video clips are now worked on 37 TV shows, 15 national cable programs reaching 10 million people, 100 clubs, 500



Rosanne Cash (Photo by J. Clark Thomas)

college campuses, and 68 different local and regional TV shows using cable.

Other Nashville Network programs will include "Nashville Now," a nightly 90-minute live entertainment talk show hosted by Ralph Emery; "Stars Off Stage," a half-hour music show with performers, producers, publishers and key industry executives; "I-40 Paradise," a country-oriented situation comedy; "Fandango," a game show hosted by Bill Anderson; and "Dancin' U.S.A.," a 60-minute show hosted by Jacky Ward (and with singer Lee Greenwood's wife Melanie teaching dance routines).

RCA is stepping up its video production, with pieces already completed this year on Razy Bailey, Sylvia, Earl Thomas Conley and Alabama. PolyGram entered the field with a concept clip on the Statler Brothers, while Elektra/Asylum showcased Eddie Rabbitt.

Other areas for video exposure, such as the Atlanta-based Music Video Channel, Dallas-based SPN, and filler time on HBO and Showtime are taking on increasing importance, too. Cable TV continued to plug country's popularity throughout 1982, at the same time it continued to siphon off viewers from network channels.

HBO's "Standing Room Only" series filmed "25 Years Of Jerry Lee Lewis" with Carl Perkins, Charlie Rich, Kris Kristofferson, Mickey Gilley, Johnny Cash, the Oak Ridge Boys and Dottie West. Crystal Gayle's HBO special airs in October, and the Oaks signed the dotted line to star in their own cable special on the same channel.

Says Janice Bender, manager of affiliate public relations, succinctly sums up HBO's corporate attitude toward country programming when she states, "If we hadn't had success with country music, we wouldn't keep doing it."

"Soundstage" and "Austin City Limits" were able to retain their untarnished reputations for providing some of the best concert situations on television. Both shows emphasize artistic creativity and top-notch sound, making the programs valuable both to acts themselves and to people interested in hearing their music.

Regular TV programming still relies on country artists, especially in syndication. "America's Top 10" includes a country countdown, as does "Solid Gold."

Jim Owens Entertainment, Inc., in association with Multimedia Program Productions, produced five two-hour specials this past year. These included "Texas And Tennessee—A Musical Affair," "Jerry Reed And Special

(Continued on WOCM-34)



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The executive connections among country music companies is a shade more intricate than the wiring in a 24-track console. But in both cases, the music eventually gets out, and almost everybody involved is pleased with it.

While there is nothing particularly secretive or sinister about these business connections, their existence explains why outsiders tend to see the country music industry—particularly in Nashville—as a clannish and close-knit world.

The following citations are more representative than exhaustive:

Owen Bradley, former head of the Decca (later MCA) operations in Nashville, continues to produce MCA artist Loretta Lynn. He owns Music City Music Hall and the recently rebuilt Bradley's Barn recording studios. His son, Jerry, is divisional vice president for RCA, Nashville, (although he has announced that he will not renew his contract with the label). Jerry's wife, Connie Bradley, is southern regional executive director of ASCAP, and his sister, Patsy Bradley, is director of publisher relations for BMI.

Buddy Killen, chief executive officer of Tree International, also owns the Soundshop recording studios, at which he records acts signed to his production company. He is also a major stockholder in the Stockyard, a Nashville nightclub which routinely showcases Tree writers and production clients.

Joe Galante, vice president of marketing at RCA, Nashville, is married to Georgeann Galante, head of No Big Productions, a music marketing firm, and Management Plus, a talent management company. Karen Scott Conrad, general professional manager for the Blendingwell, Sister John and Black Thunder publishing companies, is married to David Conrad, general manager of Almo Irving Music's Nashville Office.

Jimmy Bowen, vice president of Elektra/Asylum Records, is married to Dixie Gamble-Bowen, who heads the Elektra/Asylum Music publishing company. Paul Richey, who now sings under the name "Wyley McPherson" for I.E. Records, heads sister-in-law Tammy Wynette's publishing firm, First Lady Songs.

Steel guitar genius Pete Drake owns Pete's Place recording studio, First Generation Records and several publishing companies, including Window, Tomake and Petewood. Ron Cornelius, professional manager for the Drake Music Group, is married to Dale Franklin Cornelius, executive director of the Nashville Music Assn.

The Sound Emporium recording studios are owned by Roy Clark, Churchill Records artist and co-host of "Hee Haw"; independent producer Larry Butler; and engineer Jim Williamson. Clark is booked by Jim Halsey, who owns Churchill Records.

Fred Foster is founder and chairman of the board of both Monument Records and Combine Music. Mike Hyland, creative services director for Monument, is married to Kathy Hyland, office manager for Screen Gems/Colgems publishers. Tandy Rice, owner of the Top Billing booking agency, also co-owns radio station WTJT-AM, Franklin, Tenn., with his client Tom T. Hall and Hall's manager. John Lentz. Lentz also manages Johnny Rodriguez.

John E. Denny, owner of JED Records, is vice president of Cedarwood Publishing, and brother of Cedarwood's president, J. William Denny. Michael Heeney, director of creative services at Cedarwood, is the brother of Walt Heeney, publisher of American Showman and former publisher of Amusement Business.

Jeff Walker is special projects consultant to Con Brio Records, of which his father, arranger and conductor Bill Walker, is president and for which his wife, Terri Hollowell, records. Walker is also president of Aristo, a public relations and music promotion company.

Johnny Koval (known as "Johnny K") is an independent record promoter and a disk jockey for WSIX-AM, Nashville. Bill Hall, head of the Welk Music Group's Nashville division, is also

staff consultant for the newly formed Compleat Records. Epic artist Ricky Skaggs produces the Whites, a group that includes his wife, Sharon, for Elektra. Vernell Hackett, editor of the fan magazine Country Hotline News, also heads the S.O.S. agency, a public relations firm for artists.

Superstars Loretta Lynn and Conway Twitty own their own booking agency, United Talent. Joe Sullivan, owner of Sound Seventy Productions, a concert promotion company, also serves as general manager of Hat Band Music, Charlie Daniels' publishing company. Ray Ruff, who handles promotions for Primero Records, is married to Primero artist, Stephanie Winslow.

Music industry figures now sit on the boards of most Nashville area banks, an indication of how far the industry has come from the not-long-ago days when the city leaders looked upon it as a minor annoyance and a major public relations problem.

**CHARLIE MONK, Operations Director
CBS Songs Nashville**

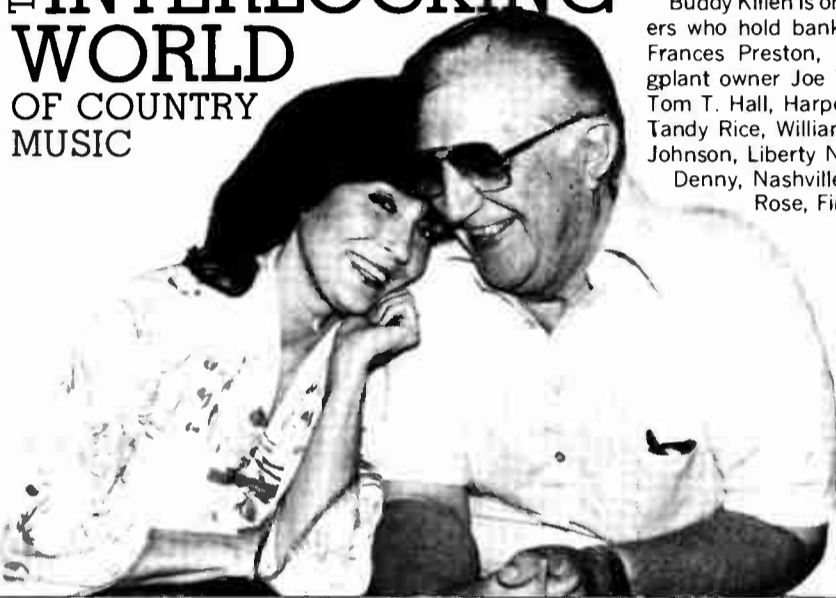
"Our biggest challenge is to develop new songwriters and artists in spite of the tight budgets. Too many people only want to take a chance on a sure thing. Everyone's afraid to stick their necks out in creative decisions."

Buddy Killen is on the trust board of Commerce Union. Others who hold bank director offices are BMI vice president Frances Preston, US Bank; music publisher and press plant owner Joe Talbot, Third National; writer and singer Tom T. Hall, Harpeth National; talent booker and manager Tandy Rice, Williamson County Bank; talent agent Jack D. Johnson, Liberty National Bank; music publisher J. William Denny, Nashville City Bank; and music publisher Wesley Rose, First American Bank. **EDWARD MORRIS**

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For live talent during the past year, it has been a story of how the rich keep getting richer. While performing has been extremely lucrative for some acts (which can be counted on two hands), for all too many more it has been a juggling act—an effort to stay active by delicately balancing soaring costs against limited income.

The market for superstars is as great as it has ever been. The major acts between superstars and mid-rangers appear to be the ones caught the tightest in the economic squeeze.

"The problem is there is too much product on the market," says Dave Barton of Dick Blake International, Inc. "Tickets are not selling like they used to. If it wasn't for Texas and Oklahoma, we would be in bad shape; and, if it wasn't for the Grand Ole Opry, there would be a lot of artists looking for day jobs.

"There is a lot of personal jealousy in the business," Barton says. "When Dolly Parton sells for \$300,000 a week in Vegas, it makes other major acts want bigger money. Live entertainment (in many cases) has priced itself out of business. The Riviera and the MGM Grand are the only two hotels in Vegas using live talent now. The others are using variety entertainment."

"Expenses are about the same for major and mid-range acts," Barton continues, "but the spread of money is different. An act that grosses \$40,000 may net \$30,000, while an act that grosses \$15,000 will net \$7,500. There is probably not more than \$700 dollars difference in their payrolls."

Most agents feel that the acts are making a sincere effort to cut expenses to allow promoters to make money. Choosing less expensive hotels, doubling up on rooms, cutting the size of their crews, renting equipment rather than paying to transport their own systems, negotiating to rent busses on a daily and weekly basis instead of having to buy and maintain them, and eliminating big sets are some of the ways acts are attempting to reduce their overhead.

Tony Conway of Buddy Lee Attractions says his company is doing a tremendous amount of packaging to increase profits. "There are two good reasons for this," Conway says. "The

more people on a show, the greater the possibility of selling tickets; and with three or four acts doing tours, we can share equipment costs and get better block booking rates at hotels.

"Opening acts for majors is changing," says Conway. "Headliners are cutting back and not paying for a supporting act."

While many country-oriented clubs across the nation have closed during the past year, this does not seem to be a major concern for either bookers or promoters.

"For every club that closes, another one opens up," says Conway. "We have been having more cancellations than normal, but we pick up more dates. It seems to even out."

Ronnie Spillman, president of Encore Talent based in San Antonio, says he has had no problem in keeping his roster (which includes Joe Stampley, Moe Bandy, and Gene Watson) booked despite many clubs closing. The rodeo circuit throughout the southwest has been extremely good for their acts.

The opening of more state-of-the-art facilities in the 4,000-6,000-seat range has also been cited as an advantage for entertainers that offsets the club closings. Agents agree that most acts want to get out of the honky tonks into a concert situation as soon as possible, and that more effective packaging will help to fill the larger halls and coliseums.

Top Billing has a "Nashville on the Road" package in the talking stages and has been receiving favorable response from promoters who have been introduced to that idea.

Reggie Mac, assistant manager at United Talent, says the fairs are still providing a "heck of a good living" for some of their acts that do not have current hot product. "Helen Cornelius will play close to 50 fairs this year and Sonny James will do about 60," he says. He notes that while acts in the mid-range may not go up financially, they generally do not go down either; and, they continually pick up more fans."

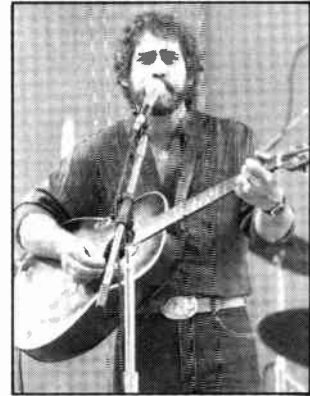
In contrast to last year's Billboard survey, the fair circuit is

the
**World of
Country
Music**

(Continued on page WOCM-33)



Lacy J. Dalton (Photo by Scott Newton)



Earl Thomas Conley (Photo by Don Williams)



The Oak Ridge Boys (Photo by Bill Burke)

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A Bustling Port

• Continued from page WOCM-27

We're getting excited, building momentum, and we're rolling."

Local #257 of the AFM re-elected president Johnny DeGeorge to a third three-year term, begun in January while Vic Willis began his first term as secretary/treasurer. With jurisdiction in middle Ten-

nessee and Kentucky, the AFM #257 boasts the union's eighth largest membership with 3,100, but leaps to the second or third spot in the number of members working. Though earnings didn't increase as they had been for several years, they remained steady, says DeGeorge, "a good sign with the

economy the way it is."

Though Tennessee is a right to work state, most musicians join the union when they turn pro. Highlighting the year was a labor agreement reached with Opryland Productions and the Nashville Network. DeGeorge calls it "a plus for our organization and Opryland Productions that we were able to get together. It is the only existing agreement for basic cable tele-

vision." Local #257 also renegotiated other contracts and is now working on a health and welfare plan for members.

Perhaps best representing and actively promoting Nashville as more than a one tune town is the Nashville Music Association. Barely two years old, the NMA now claims over 900 members and a board culled from every facet of the industry. Formed to attract international at-

tention to the quantity, quality, and a variety of creative talent existing in and emanating from Nashville, the NMA also promotes cooperation, communication, and the exchange of ideas among members.

The contemporary music division alternates monthly forums and spotlights. The three forums held so far—"What Is This Thing Called Video," "Is Nashville Ready To Go Pop?" and "The Times They Are A-Changing—We're All In This Together"—met with standing-room only audiences. The Spotlights are an effort to re-activate Nashville's live music scene and promote the local clubs.

The Black Music Division presented its second SummerSoul, the culmination of a national talent search to which national label executives, managers and business representatives are invited. The Reference Directory, a joint effort of the Studio Division and the Film and Video Division, is a massive listing of all Nashville area studios, with comprehensive information on equipment and personnel. The second WKDF-sponsored "One For The Sun" concert attracted over 10,000 people and netted \$20,267.67 for the NMA, retiring all debts and leaving it for the first time in the black.

JIM FOGLESONG, President MCA Records Nashville

"We've got an ongoing challenge: how do we maintain the fans that country already has while we continue to pick up new ones? Especially as some of country's fans hit the age that's been traditionally considered "non-record buying."

The hottest topic in town is the Entertainment Expo, co-sponsored by the NMA and the local Tennessean. To be held in Nashville's Municipal Auditorium November 12-14th, the event has a triple purpose: to serve as a gesture of appreciation to Nashville; to strengthen ties between the entertainment industry and the general business and financial community; and to present a panoramic display of unity and strength by members of the industry. It will offer exhibits from close to 150 business as well as performers from almost 50 Nashville affiliated groups and individuals.

A little over a month away, preparations are now a "well-oiled machine" according to Dale Franklin Cornelius, NMA executive director. "The Expo is a chance to show the rest of the music world how far we've come and to show Nashville who we are. We are the third largest industry in Tennessee and a healthier market than Los Angeles or New York. We're bringing it all back home." Billboard

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