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  JERI 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.

CBS RECORDS
NASHVILLE

To:
COUNTRY MUSIC FESTIVAL
HOMETOWN, USA!
THANKS TO BILLBOARD
AND OUR FRIENDS IN THE INDUSTRY FOR A GREAT YEAR!

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

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

Superior Studios, Inc.
(615) 824-5141

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

*pending FCC approval
Gary Morris
Billboard’s no. 1 new male singles artist
Management: (303) 232-1810
TOP ARTISTS

Pos. | Artist, Label | No. Releases On Chart
--- | --- | ---
1. | ALABAMA, RCA | 7
2. | HANK WILLIAMS JR., Electra/Curb | 11
3. | WILLIE NELSON, Columbia | 8
4. | THE OAK RIDGE BOYS, MCA | 3
5. | KENNY ROGERS, Liberty | 9
6. | EDIE RABBITT, Elektra | 6
7. | CONWAY Twitty, Elektra | 4
8. | RONNIE MILLSPAR, RCA | 8
9. | MERLE HAGGARD, Epic | 6
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
15. | T.G. SHEPPARD, Warner/Curb | 4
16. | GEORGE STRAIT, MCA | 6
17. | MICKEY GILLEY, Epic | 8
18. | JUICE JONES, Capitol | 6
19. | JOHNNY LEE, Full Moon/A&M | 3
20. | WAYLON JENNINGS, RCA | 5
21. | DAVID FRIZZELL & SHELLY WEST, Warner/Viva | 5
22. | BARBARA MANDRELL, MCA | 5
23. | JOHN CONLEE, MCA | 5
24. | THE STATLER BROTHERS, Mercury | 6
25. | CRYSTAL GAYLE, Columbia | 6

TOP ARTISTS/LABELS OF THE YEAR

LPs and Singles Combined

RODNEY DOUGLAS

TOP MALE ARTISTS

Pos. | Artist, Label | No. Releases On Chart
--- | --- | ---
1. | HANK WILLIAMS JR., Electra/Curb | 11
2. | WILLIE NELSON, Columbia | 8
3. | KENNY ROGERS, Liberty | 9
4. | EDIE RABBITT, Elektra | 6
5. | CONWAY Twitty, Elektra | 4
6. | RONNIE MILLSPAR, RCA | 8
7. | MERLE HAGGARD, Epic | 6
8. | GEORGE JONES, Epic | 5
9. | DON WILLIAMS, MCA | 7
10. | CHARLEY PRIDE, RCA | 6
11. | RICKY SKAGGS, Epic | 4
12. | T.G. SHEPPARD, Warner/Curb | 4
13. | GEORGE STRAY, MCA | 6
14. | MICKEY GILLEY, Epic | 8
15. | JOHNNY LEE, Full Moon/A&M | 3
16. | WAYLON JENNINGS, RCA | 5
17. | JOHN CONLEE, MCA | 5
18. | RAZZY RAIDER, RCA | 6
19. | RONNIE MCDOWELL, Epic | 5
20. | LODY RIVEN, Elektra | 4
21. | ED BRUCE, MCA | 5
22. | RAY PRICE, DimENSIONS | 5
23. | JOHN ANDERSON, Warner Bros. | 5
24. | HEL McDANIEL, Capitol | 5
25. | GENE WATSON, MCA | 7

TOP LABELS

Pos. | Label | No. Releases On Chart
--- | --- | ---
1. | RCA | 116
2. | MCA | 106
3. | Columbia | 70
4. | Epic | 57
5. | Elektra | 57
6. | Warner Bros | 44
7. | Liberty | 40
8. | Capitol | 30
9. | Electra/Curb | 15
10. | Mercury | 26

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 BROTHERS, RCA | 6
5. | TOMPALL & THE GLASER BROS., Elektra | 4

TOP FEMALE ARTISTS

Pos. | Artist, Label | No. Releases On Chart
--- | --- | ---
1. | ROSANNE CASH, Columbia | 5
2. | LORRAINE WILLIAMS, Columbia | 4
3. | JANN FRIEDE, Columbia | 3
4. | RITA MEYERS, Columbia | 4
5. | JUICE JONES, Capitol | 6
6. | CRYSTAL GAYLE, Columbia | 6
7. | LINDA RONSTADT, Columbia | 6
8. | MICHAELA HARRIS, Warner Bros. | 4
9. | SYLVIA, RCA | 5
10. | JANIE FRICKE, Columbia | 4
11. | REBA MCENTIRE, Mercury | 5
12. | GAIL DAVIS, Warner Bros. | 4
13. | TERRY GENES, MCA | 5
14. | CRISTY LANE, Liberty | 6
15. | WILLIE NEILL, Liberty | 5
16. | DOTTIE WEST, Liberty | 5
17. | EMILY WILLIAMS, Columbia | 5
18. | STEPHANIE WINDSIOH, Primrose | 2
19. | BRENDA LEE, RCA | 3
20. | RHONDA ALLEN, Capitol | 4
21. | COCOLEA ALLEN, Capitol | 4
22. | PATSY CLARK, Columbia | 2
23. | LINDA RAMSEY, Columbia | 2
24. | KIPPO BRANSON, RCA | 2
25. | KAREN TAYLOR, Mesa | 2

RODNEY DOUGLAS

TOP DUO

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

SHELLY WEST & DAVID FRIZZELL

HANK WILLIAMS JR.
Welcome To Nashville

Johnny Cash

June Carter Cash
TOP ALBUMS

No. 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 GETTING 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 YEARS AGO, Ronnie 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. SOUTHWEST COUNTRY, George Strait, MCA
24. ESPECIALLY FOR YOU, Don Williams, MCA
25. GREATEST HITS, Ronnie Milsap, RCA
26. LIVE, Barbara Mandrell, RCA
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, Nicky Gilby, Epic
31. FINALY, T.G. Sheppard, Warner/Curb
32. MR T. Conway Twitty, MCA
33. CINNAMON, Emmylou Harris, Warner Bros.
34. GREATEST HITS, Waylon Jennings, RCA
35. THE DAVID FRIZZELL & SHELLEY WEST ALBUM, David Frizzel, Shelly West, Warner/Reprise
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

TOP ALBUM ARTISTS

No. Releases
1. Alabama, RCA
2. Hank Williams Jr., Elektra/Curb
3. Willie Nelson, Columbia
4. The Oak Ridge Boys, MCA
5. Kenny Rogers, Liberty
6. Eddie Rabbitt, Elektra
7. Ronnie Milsap, RCA
8. George Jones, Epic
9. Conway Twitty, MCA
10. Don Williams, RCA
11. Juice Newton, Capitol
12. Merle Haggard, Epic
13. Waylon Jennings, RCA
14. T.G. Sheppard, Warner/Curb
15. Rosanne Cash, Columbia
16. Barbara Mandrell, MCA
17. David Frizzell & Shelly West
18. Warner Bros.
19. Charley Pride, RCA
20. Johnny Lee, Full Moon/Asylum
21. Asylum
22. Ricky Skaggs, Epic
23. George Strait, MCA
24. Crystal Gayle, Columbia
25. John Conlee, MCA
26. John Denver, RCA
27. Mickey Gilley, Epic

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"

Bookings:
FRANK ROGERS
(615) 790-8111

Contact:
JERRY REED ENTERPRISES
P.O. Box 38
Buckner Station, TN 37179
(615) 790-8111
### Top Male Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Label</th>
<th>No. Releases</th>
<th>On Chart</th>
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<tr>
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<td>Elektra</td>
<td>3</td>
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<tr>
<td>2</td>
<td>MERLE HAGGARD</td>
<td>Elektra</td>
<td>3</td>
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<tr>
<td>3</td>
<td>HANK WILLIAMS JR.</td>
<td>Elektra/Curb</td>
<td>3</td>
<td>Top 50</td>
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<tr>
<td>4</td>
<td>CHARLEY PRIDE</td>
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<tr>
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<td>Liberty</td>
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<tr>
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<td>GEORGE STRAIT</td>
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<td>EDDIE RAVEN</td>
<td>Elektra</td>
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<tr>
<td>8</td>
<td>DON WILLIAMS</td>
<td>RCA</td>
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<tr>
<td>9</td>
<td>GENE WATSON</td>
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<td>Top 50</td>
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<tr>
<td>10</td>
<td>RAZZY BAILEY</td>
<td>RCA</td>
<td>10</td>
<td>Top 50</td>
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<tr>
<td>11</td>
<td>WILLIE NELSON</td>
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<tr>
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<td>T. G. SHEPPARD</td>
<td>Warner/Curb</td>
<td>12</td>
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<tr>
<td>13</td>
<td>ROSANNE CASH</td>
<td>Columbia</td>
<td>13</td>
<td>Top 50</td>
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### Top Female Artists

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<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>ROSANNE CASH</td>
<td>Columbia</td>
<td>3</td>
<td>Top 50</td>
</tr>
<tr>
<td>2</td>
<td>JANIE FRICKIE</td>
<td>RCA</td>
<td>4</td>
<td>Top 50</td>
</tr>
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<td>3</td>
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<tr>
<td>6</td>
<td>CRYSTAL GAYLE</td>
<td>Columbia</td>
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<td>10</td>
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<tr>
<td>9</td>
<td>GAIL DAVIES</td>
<td>Warner Bros.</td>
<td>11</td>
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<tr>
<td>10</td>
<td>ANNE MURRAY</td>
<td>Capitol</td>
<td>12</td>
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### Top Singles Artists

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<td>10</td>
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<td>Capitol</td>
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</tbody>
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### Billboard Spotlight

- "A World of Country Music" is showcased.
- "CONWAY TWITTY" is highlighted.
- Chart awards appearing in this section were compiled over a 12-month research period beginning December 12, 1981 and ending September 4, 1982.
- Billboards were published on October 16, 1982.
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.
More Conservative Tone In The Air
LABELS FIGHT COSTS OF CONSOLIDATING GAINS OF RECENT BOOM YEARS

By BOB MILLARD

Country music held its own this year as unit shipments continued topace across country. 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 ica'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 ad behaviors this year.

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

Label execs were peeled at radio this year, too, as shorter play, lack of 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 in addition of budgeted ad spending.

While "lean" was a watchword in the recording industry in Nashville for 1982 in both label roster and staffing, the music was still the No. 1 music medium 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 out for the tunes and an eagle eye on the bottom line, Nashville labels made it 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 sigificant pop action in addition to hot country sales and play. For Sylvia, the Tom Collins song and production connection pushed her to greater exposure, while Alabama's triple platinum "Wild Horse 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 also popul, while also, Waylon Jennings swooped back with "Black On Black."

Continued growth was seen for Razzie Bailey and Steve Wariner, while Earl Thomas Conley showed movement recently with a critically-acclaimed album just shipped, "Where The Road Takes Me," and double platinum "Wild Horse In Alabama." Ric Ocasek 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 would undoubtedly market through the country channel. Album and single releases for Faron Young and Dean Dillon went duo this year to the benefit of both; and Leon Everette beate the hushtons 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 for 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 justify that cost," said one exec.

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 director. George Sheehery came from the New York office in September to become national country promotions director. Local division vice president of operations Bradley announced his retirement, effective March 1983.

At CBS this year, both Columbia and Epic had excellent years with high-profile hits from country favorites and superstars. Willie Nelson's "Greatest Hits" reached double platinum, while "Always On My Mind" held the No. 1 album spot in pop sales longer than any country album in 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's "I'm A Honky Tonk Kinda Guy," Rosanne Cash bloomed with chart toppers and Janie Fricke also grabbing her first No. 1. Larry Gatlin and the Gatlin Brothers were very strong, Bobby Bare moved from funny songs and back into the country mainstream, while Charlie McClain made new inroads. Marty Robbins had a resurgent year, happily, as 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

Gary Morris at Chicagofest in August.

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

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 lists 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 satisfactory for the first time, while recording as a country act, and group Snuff boarded with first prod- uct. 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 new comers include James Wood, national sales manager; Janice Armbrister, 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 county base audience. New act Shilo released first product, and Leona Williams was signed with a probable debut coming with husband Merle Haggard later in the year. New executives at Mer- cury this year are Joe Poldor, division marketing director; and Martha Haggard, press and artist development director.

Warner Brothers saw T.G. Sheppard reach
(Continued on page WOCM-16)
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 good 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 CRS distribution pact; and Complete Entertainment, a new label formed by Charles Fach, Irwin Stemberg 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. Fairs 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 signed, 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 Oak. Thus, signed to majors this year were the Younger Brothers, Stylo, 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.

Larry Gatlin presents Kenny Rogers with surprise birthday cake, courtesy of WHW Radio, at Nassau Coliseum, Long Island, New York. Gatlin opened the show starring Rogers. (Photo by Chuck Pullin)
COUNTRY MUSIC'S NEWEST SINGING SENSATION

has a winner with her newest release

“I’M THE ONE WHO LOST”

#F-119

off the album
“COUNTRY MUSIC WILL ALWAYS STAY IN MY HEART” #F-1004

BILLIE JO WILLIAMS

Produced by TONY FARR

Produced by

TONY FARR PRODUCTIONS
P.O. Box 783
Madison, TN. 37115
615/865-5559
Songs Going More Directly To Artists

By EDWARD MORRIS

COUNTRY PUBLISHING

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 studied 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, renewal 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. 1 on the company’s “Party Time,” “Finally” and “One Only You”), Ron McDowell, Sue Powell, Crash Graddick, Kamahi, the Wright Brothers, Jerry Roberts and Roger Miller. Upcoming production deals match Killen with Nat Stuckey, Margo Smith, Exile, Sara Johns, Robie 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 Murphy 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-vel Apple and Song Yard companies and Mac Davis’ Songpainter 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 songsmiths as Harlan Howard, Jamie O’Hara, curly Putman, Sonny Throck, morton 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,” by 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 Up To Be Cowboys,” by Ed Bruce, Paty Bruce; “Another Somebody Done Somebody Wrong Song,” by Larry Butler, Chris Mos, “Funny How Time Slips Away,” Willie Nelson; “My Evasive 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 Ray 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 Lowery 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 Management Office.

Bob Montgomery, House Of Gold’s vice president, produces Raaz 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 P.S. and Chess late last year and this year purchased Wavyn Jennings’ Baron Music and gained 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 company 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, Randy 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,” “Loney Street” and “Just Out Of Reach.” Company founder Roy Acuff’s Elektra album, “Back In The Country,” recently hit No. 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 a #1 chart number for songs

(Continued on page WOCM-18)

Labels Fight Costs

• Continued from page WOCM-12

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

“It 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.”

Ronnie Spillman, President
Encore Talent

“Jesus 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.”

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

Reba McEntire at the Lone Star in New York City in June.
The hottest and most exclusive club in the country.

Featuring:
"A Child Of The Fifties" 76184
BB ⭐ CB ⭐

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

Featuring:
"A Woman's Touch" 76172
BB ⭐ CB ⭐

Featuring:
"That's What I Get For Thinking" 76178
BB ⭐ CB ⭐

Watch for the forthcoming Mac Davis album.
Featuring:
"The Beer Drinkin' Song" NB-2355
BB ⭐ CB ⭐

The Statler Brothers
Featuring:
"A Child Of The Fifties" 76184
BB ⭐ CB ⭐

The Kendalls
Stickin' Together
Featuring:
"That's What I Get For Thinking" 76178
BB ⭐ CB ⭐

Forty 82
MAC DAVIS

October is Country Music Month

Manufactured and Marketed by PolyGram Records®
© 1982 PolyGram Records, Inc.
A writing operation, McClinton Other), adopted DAN Brown ("What recorded The Big With Greenwood across geared Kay and United - prosperity. arts director Jim Morris to the Smithsonian's Board of Advocates representing country music history and culture.

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 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

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

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." Con- cerning with Gillmer's more Spartan approach, Russ Marten, Big 3's general manager notes, "We have adjusted our publish- ing 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 Don't 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 Brandon: "Slowly." John Anderson and Merle Haggard cut a duet version of "Long Black Veil," Emmylou Harris "restless," Janie Fricke "Freak," in particular like the location better, and we don't feel the fans complaints were strong enough that they won't come back if we know we are remedying the prob- lems." 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 direc- tor Bill Boyd, was a success. Last year, the Academy held its first Academy of Country Music Golf Tournament, with proceeds going to the fight against MS. Industry executives attended the tournament and were later entertained by Donna Fargo.

BMM enjoyed another year of consistent growth, with its hold of the number one market share staying 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- tems, now streamlined to top-notch efficiency. One of the high points of BMM'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 Melville brought home four apiece, topping 1982's pop success dual, Hall & Oates. Writers recently renewing long-term affiliation agreements with BMI include Bob McDill, Bobbie Gentry, Dennis W. Morgan, Kye Fleming, Ray Stevens, Keith Stegall, Roger Cook, Alabama, Billy Sherrill, Rafe Van Hoy, Jerry Chesnutt, Sil Sil- verstein, John D. Williams, Bucky Halsey, 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 National Academy of Recording Arts & Sciences to gener- al conference, and with membership in virtually every organization in

(Continued on page WOCM-23)

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 Wattles"), 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 Calem- ity 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." MCA also took credit for: "Best Of Friends," recorded by the Thrasher Brothers and adopted the theme for the "Sonic A Symon" TV series. Ad- ditionally, the company placed seven songs on Lee Green- wood's debut album on MCA/Panorama Records, "Inside Out," and eight on "The Best Little Whorehouse In Texas," L.P. Jerry Crutchfield, vice president of MCA Music's Nashville operation, has recently produced Larry Gatlin and the Gatlin Brothers Band, the Head Hunters, Randy Hemphill, Jim South, Brown and MCA writers Lee Greenwood and Mike Campbell. Other MCA writers who work through the Nashville office include Crutchfield, Busby and producer, Dave Loggins, Debrett McClinton and Dennis Akins.

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 organizing it."

The emphasis at United Artists Music has been to hold its writing staff to "a workable size" and to revolve its extensive catalog of country standards. Says Jimmy Gilmer, vice presi- dent 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 Way- land Holyfield and recorded by Mickey Gilley, and "Hey Baby," written by Bruce Channel and recorded by Anne Mur- ray.

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

terrestrial radio stations. For "Drunk Arriving," by the Head Hunters, a hit on"Teddy Bear," the hit single, and "For All The Wrong Reasons" and "Get Into Regina Coyboy," written by David Bellamy and recorded by the Bellamy Brothers. The company scored album cuts with J. Thomas, Tompaill & the Glaser Brothers, Tammy Wynette, Mike Reid and the Younger Brothers. The company made administration deals with Tamplai Glaser, Chuck Glaser, Jim Glaser and Marlow Tackett. The fa- mous/Insignia stable of writers are Johnny Cymbal, the Bell- amy Brothers, Snuff, Rick Klang, Mark Sameth and Steve Gillette.

Reba McEntire, Susie Allison, 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 Con- way Twitty all picked cuts from the King Coal/Coal Miners/ Coal Dust catalogs during the past year. Chart-activities include: Tompaill & the Glaser Brothers, "Man in Black," by Buddy Harden and Ala.; Lola Jean Dillon, "I Wasn't That Love," co-written by Mitch Johnson; "This Dream's On Me," Fred Koller: "I Lie," Thomas Damphier; and "Making Love From Memory," co- written by Damphier.

Noting that it has songs in 20% to 25% of the charted country album, Curb/Colgems/Coles sites "Always On My Mind, ""Take The Memory When You Go, ""I'm Drinkin' Cana- dian Dry" and "Pour My Life" as its top single achievers over the past year. The company also has two feature songs in the upcoming movie, "Tender Mercies," and six others on the soundtrack.

ANNEDDY, Vice President Nashville

Operations

PolyGram Records

"Limited radio playlists and our economy are the biggest problems facing country music today. Our ability to make the adjustments through marketing, pricing and promotion is the key to the direction" - but as always, great product seems to overcome any problem."

DeeDave 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 Ave- nue" and three Eddie Rabbit hits, "Step By Step," "Some- one 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 at least one cut during the year. Writer Thom Schuler has been elevated to BMI/America Records. Writers David Malloy, Eddie Rabbit 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
Chart awards appearing in this section were compiled over a 12-month research period beginning September 12, 1981 and ending September 4, 1982.

### Top Albums and Singles

#### Country Publishing

- **Steve Salsberg, Vice President Marketing, Lieberman Enterprises**
  
  Pricing is also a key. For instance, this year, we backed out $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 Tammy West’s production of Ed Bruce for MCA, Ronnie Rogers for Lifesong and Don King for Epic.


Building on writers he developed while running Fi-Gen and Chess, producer/poster 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 activities include Wariner’s “Don’t Break Your Heart,” co-written by Mack David, and CharlieRoss’s “Are We In Love (Or Am I),” by Don Primmer and Charles Quillen. Collins produces both Sylvia and Wariner.

Silverline/Goldline, owned by the Oak Ridge Boys, reports they have enjoyed the most successful year since the company was reactivated four years ago. The writing staff consists of Michael Foster, Jimbeau Hinson, Tony Brown, Paulette Carlson, Jimmy Tarbutter, Steve Sanders, Rusty Golden, Walter Carter and Larry Wilkougby. 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 cut in early 1983. Larry Wilkougby 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.

### Top Albums

#### ALABAMA

- **ALABAMA**
  - Alabama, MCA
  - The Oak Ridge Boys, MCA
  - The Statler Brothers, Mercury
  - Larry Gatlin & the Gatlin Brothers Band, Columbia
  - T. McCall & the Glaser Bros, Elektra

#### SHELLY WEST & DAVID FRIZZELL

- **Shelly West**
  - David Frizzell & Shelly West, Warner/Use

#### BELLAMY BROS.

- **Bellamy Bros**
  - Warner Bros
  - Warner Bros
  - Warner Bros
  - Warner Bros
  - Warner Bros

### Top Album Labels

- **MCA**
  - RCA
  - Columbia
  - Epic
  - Elektra
  - Liberty
  - Mercury

### Top Single Groups

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist, Label</th>
<th>No. Released</th>
<th>On Chart</th>
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<tbody>
<tr>
<td>1.</td>
<td>Alabama, MCA</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>The Oak Ridge Boys, MCA</td>
<td>7</td>
<td></td>
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<tr>
<td>3.</td>
<td>The Statler Brothers, MCA</td>
<td>6</td>
<td></td>
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<tr>
<td>4.</td>
<td>Larry Gatlin &amp; the Gatlin Brothers Band, Columbia</td>
<td>4</td>
<td></td>
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<tr>
<td>5.</td>
<td>T. McCall &amp; the Glaser Bros, Elektra</td>
<td>4</td>
<td></td>
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### Top Single Duos

<table>
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<th>Pos.</th>
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<th>No. Released</th>
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<tr>
<td>1.</td>
<td>Bellamy Bros, Elektra/Carth</td>
<td>3</td>
<td></td>
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<tr>
<td>2.</td>
<td>David Frizzell &amp; Shelly West, Warner/Use</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>The Kendalls, MCA</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>The Burrito Bros, CBS/Carth</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Waylon &amp; Willie, MCA</td>
<td>4</td>
<td></td>
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</tbody>
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### Top Single Labels

- **MCA**
  - RCA
  - Columbia
  - Epic
  - Elektra
  - Liberty
  - Liberty
  - Mercury
  - Warner/Viva

### New ASCAP Companies

- Petee Drake has formed a new ASCAP company, Pete Wood Music. A movie, “Walking Texas on Your Heart,” 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, Bjorn 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 Texas Starr album, “Beauchamp 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—Biff Lamb, Denise Draper and Josh Levine—have also been signed to Elektra Records for single or album projects. Current cuts from the firm have been recorded by the Whites, Reba McIntyre, 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 chart 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 Hugged On Country."
BUSTING OUT ALL OVER!
The new single by
WILLIE NELSON & WEBB PIERCE
"IN THE JAILHOUSE NOW"
#38-03231

From the album of the same title
on Columbia Records

"IN THE JAILHOUSE NOW" #PC38095
Written by the great JIMMY RODGERS

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BILLY WILLIAMS MEMORIAL AWARD

WILLIE NELSON: Over the years, the legend has demonstrated to show country music's coming of age through his writing and performing. The lyrics he writes and the melodies he sings have become, through the unwavering exuberance, synonymous with the true spirit and beauty of country music. Willie Nile truly embodies the personal and professional qualities inherent in this award, earned by Billboard's late Southern editor.

Owen Bradley

Owen Bradley's illustrious career has encompassed virtually every phase of country music's history. His genius as musician, arranger, producer and record company executive is unarguable, and today his name is found as an active contributor on the country music charts.

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 in the process of showmanship that brought in country's new fans. Indeed, to many, Acuff has been and remains the best definition of country music.

BARBARA MANSELL

Television, recording artist, concert headliner, media celebrity: within the past year, Barbara Mandrell has continued to serve as country music's international ambassador. With warm and loving, she has bridged the borders of country, pop and new gospel. Mandrell has dedicated herself to the embolden of country music's loftiest goals, and her career exemplifies this.

BILLBOARD'S DISTINGUISHED ACHIEVEMENT

PHYLLIS HYMAN

With the traditional country music sound dead for the airwaves, Phyllis Hyman arrived on the scene as a lyrical loubbit for the country's domestic heritage. In a little more than a year, this New York guitar virtuoso has captured the hearts of country fans. Her music is a true reflection of the tradition 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 silence, Robbins hit again this year with "Some Mornin', Just Won't Do." 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 "High Plains Drifter." Like the characters he so often sings of, Marty Robbins is a fighter who keeps coming back.
Thank you, Billboard!

love, Rosanne Cash
During the 1980's, when you listened to 15% of the Top 75 country albums and 11.4% of the Top 100 country singles ... you listened to us.

Special Thanks to:

BOB MONTGOMERY
GLENN FRIEDMAN
JEFF SILBAR
the Staff at
HOUSE OF GOLD MUSIC
CAPITOL RECORDS
RICHARD LANDIS
and especially
JUICE NEWTON
for making
"LOVE'S BEEN A LITTLE BIT HARD ON ME"
A Huge Success!

Gary Burr     Irwin Bailey     Harold Higson

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AG I D(19'82,
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FINDS LIFE AFTER "THREE-IN-A-ROW"

By ROBYN WELLS

When 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 declines 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 blurring into country's bread and butter audience.

To stay on top of the competition, country radio has been moving toward programming ploys 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 Figeneshu of Viacom. "The station that plays the better songs 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 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)

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.
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 probably one of the best years in the music industry 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. A better place for our music. The Expo is perfect for 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.’"

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 Dyce has sold four credits on George Strait’s debut LP, “Strait Country;” as well as Strait’s new single “Marina Del Rey,” two on Gary Lee Owen 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 Caveney 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 songwriters showcase. At a spring symposium, attendees sat with successful writers for collaboration. Combined 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 ignorant 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.

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Do you hear music all the time?

So do we.
Skeptics predicted that interest in country music would 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 RCA'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.

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 motion pictures.

RCA's step-up to video production, with pieces already completed this year on Razzie Bailey, Sylvia, Earl Thomas Conley and Alabama. Polk & Coe 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 fillier time on HBO and Showtime are taking on increasing importance, too.

Cable TV continued to add country to its popularity throughout 1982, at the same time it continued to sift 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, suddenly 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-14).
T

he 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 manager of the Blendingwell, sister John and Black Thunder publishing companies, is married to David Conrad, general manager of Almo Irving Music’s Nashville Office.


Steel guitar genius Pete Drake owns Pete’s Place recording studio, First Generation Records and several publishing companies, including Window, Tomake and Petwood. 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 WTJ-AM, Franklin, Tenn., with his client Tom T. Hall and Hall’s manager John Lentz. Lentz also manages Johnny Rodriguez.

John L. Denny, owner of JED Records, is vice president of Cedarwood Publishing, and brother of Cedarwood’s president, J. William Denny. Michael Heaney, director of creative services at Cedarwood, is the brother of Walt Heaney, 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 Kovai (known as “Johnny K’”) is an independent record promoter and a disk jockey for WSX-AM, Nashville. Bill Hall, head of the Wells Music Group’s Nashville division, is also staff consultant for the newly formed Complete 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 Wrinlow.

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 pressинг gal 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.
or live talent during the past year, it has been a story of how the rich keep getting richer. While perform-
ing 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
due to deftly 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 in 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 Okla-
ahoma, 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,
her other major acts want bigger money. Live entertain-
ment (in many cases) has priced itself out of business. The
Riveria and the MGM Grand are the only two hotels in Vegas
using live talent now. The others are using variety entertain-
ment."
"Expenses are about the same for major and mid-range acts," Barton continues, "but the spread of money is differ-
ent. 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 artists feel the 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 trans-
port 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 at-
tempts 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 nor-
mal, 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 through-
out the southwest has been extremely good for their acts.
"The opening of more state-of-the-art facilities in the 4,000-
7,000 seat range has also been cited as an advantage for en-
tertainers 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 pack-
ing will help to fill the larger halls and coliseums.
Top Billing has a "Nashville on the Road" package in the
taking steps and has been receiving favorable responses
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 Corn-
elius 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-
rage may not go up finan-
cially, they generally do not go
down either; and, they contin-
ually pick up more fans."
In contrast to last year's Bill-
board survey, the fair circuit is

(Continued on page WOCM-33)

THANKS FOR MAKING
THIS PAST YEAR A
BIG HIT

#1 Ricky Scaggs
"I Don’t Care"

#1 George Jones
"Still Don’t ‘Time"

#1 Ricky Scaggs
"Crying My Heart Out Over You"

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JOHNNY PAYCHECK
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CINDY HURT
KIPPI BRANNON
BUDDY HOLLY

RICKY SKAGGS
GEORGE JONES
MARTY ROBBINS
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