Thanks CASHBOX for selecting "A LITTLE GOOD NEWS"
Country single of the year

[signature]
CELEBRATING COUNTRY MUSIC

With October being Country Music Month, and this particular week being the focal point of many activities, it is appropriate that Cash Box analyze how the country music industry is doing. Three years ago a Cash Box editorial stated, "Country has made it to the big time — it is now a mass appeal commodity. Country has outgrown its stereotype as the music of hillbillies and cowboys to become a product attractive well beyond any regional or stylistic considerations." Just three years later, this statement is more true than ever before. The recession has caused many music-related companies to close their doors. However, country music, withstanding all the pressures, has grown more popular than most people could have ever imagined. People have started taking country music more seriously. It has become a multi-million dollar business, run by some of the top executives in the music trade. Its artists have emerged as major corporations, going well beyond their abilities as singers of country songs. In its rise to becoming a major force in today's music, the entire country music community, including music businesses, the artist, and the fans have all stuck together in a fashion rarely seen in the industry. This was seen earlier in the year when hundreds of people in the broadcasting industry gathered in Nashville for the Country Radio Seminar and it was witnessed again when thousands of people flocked to Music City for the 13th annual Fan Fair. As a result of everyone's dedication, country has become one of the most preferred, most stable and best loved of all forms of music.

ON THE COVER
This week's Annual Cash Box Country Music special is a tribute to the ever strengthening country music scene. The last year has provided a host of strong albums from new and established country recording artists and Cash Box's album, single and general award categories were able to those artists. While major labels have again produced a majority of the country music available, we also see growing strength among the various independent record companies and their ability to introduce and develop new songwriters and performers. Country music has also enjoyed greater visibility on the performance stages. In an article that surveys many of the country's top bookers, the industry is finding that major country artists are able to draw significant crowds across the country. Each of these aspects adds up to a banner year for one of the consistently strongest segments of the music industry and Cash Box takes pride in once again saluting country music.

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UNCLE PEN
Pat Metheny Group Epic

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THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY
VOLUME XLVII — NUMBER 19 — October 13, 1984

MUSIC VIDEO
SHE BOP
Cyndi Lauper
Portrait/CBS

12" SINGLE
MEDICINE SONG
Stephanie Mills
PolyGram

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MTV's Exclusivity Pacts Face Preliminary Federal Investigation

by Gregory Dobrin

LOS ANGELES — MTV: Music Television has recently come under the scrutiny of the Justice Department in a preliminary federal investigation of the video music channel's exclusivity pacts with major record labels. The inquiry is being led by the anti-trust division of the Department of Justice, but bears no connection to the recently anti-trust suit filed against MTV by the Discovery Music Network, the video music channel slated to debut January 1, 1985.

Justice Department spokesman Mark Sheehan stressed that this is only a preliminary investigation, the purpose of which is to collect the facts and look into them and then determine whether or not a full-fledged investigation is necessary. Though Sheehan declined to state what prompted the investigation, he stated that the intention of the inquiry is to check the legality of the MTV pacts. "Basically, we want to see whether or not the exclusivity provisions of the contracts that MTV is entering into are of a nature that could damage competition, whether they are a danger to the country's MTV competitors to such an extent that they could possibly constitute a violation of the anti-trust laws.

A formal statement from MTV acknowledged the action as a "routine inquiry," and said, "we are confident," the statement said, "that our agreements with the record companies do not violate the anti-trust laws. In particular, we believe the exclusivity provisions are appropriate and valid — exclusivity being a common and acceptable manner of entertainment industry contracts.

The record divisions of five companies: MCA, RCA, PolyGram, CBS and Geffen, are currently engaged in contracts with the cable music channel, which contribute... (continued on page 29)

INTERNATIONAL AGREEMENTS — Motown and RCA Records have signed an initial long-term contract for RCA Records' distribution of Motown product outside of North America and Africa. Pictured at the signing seated (l-r): Jay Lasker, president Motown Records; Joe Merendet, executive vice president of operations, RCA Records; Pictured standing (l-r): Lee Young, Jr., vice president, business affairs, Motown Records; Ekke Schnabel, vice president, international business affairs, licensing and pacific operations, RCA Records.

"Kiss The Sky" Package Offers Rare, Remastered Jimi Hendrix

by Peter Holden

LOS ANGELES — Since guitarist-vocalist-songwriter Jimi Hendrix died in 1971, more compilation albums and bootlegs have been made of his work than probably any other rock recording artist save for Elvis Presley. So when the word went out a few months ago that Warner Bros. and former Hendrix producer Alan Douglas were working on a new compilation LP, the initial response was mild.

Yet looking past the surface of the project, it is obvious that the overall quality of the record and its multi-media aspect will make "Kiss The Sky" a very unique representation of one of the most influential guitarists and performers in history. Including two rare cuts, "Killing Floor" which Hendrix opened with at his legendary 1967 Monterey Pop appearance and the Band of Gypsy's only single release "Stepping Stone" which was quickly recalled, the LP is very attractive to both collectors and to the new wave of fans that Douglas sees in the current music market.

Producer of the Band of Gypsies, which included Buddy Miles on drums and Billy Cox on bass as well as Hendrix on guitar, Alan Douglas is coordinator of the "Kiss The Sky" project and explained why the time is right for such an album. "The record sales in the last year have reflected a tremendous increase in consumer interest in Jimi. This increase in sales as well as the constant references to him in... (continued on page 13)

Publisher Finds Los Angeles A Strong Market For Country Music

by David Adelson

LOS ANGELES — Though Nashville continues to reign as the undisputed headquarters for all types of country music, Los Angeles is making its mark as a hot bed for talented country writers and performers. ATV Publishing's Steve Stone has grown up in the country music world of Los Angeles and continues to successfully cultivate new country material for ATV as well as finding outlets for ATV's expanding country catalog.

As general creative and professional director for ATV Music, Stone deals with all types of material — from pop to R&B — however as he remarked, "anything that has to do with country music at ATV will always cross my desk." Stone is quick to point out that the Los Angeles country music environment is not nearly as vast as Nashville's but adds, "the talent is here and available, there are people all over the place.

ATV's country catalog is deep and includes such recent hits as Alabama's "When We Make Love," David Allen Coe's "Monty Lost Her Smile," George Strait's " Fool For Your Memory" and John Conlee's "Way Back." Stone points out that from a publishing standpoint, country material often proves quite lucrative despite the smaller market. "With country, copyright value remains solid. If we get a country hit, we will get covers on it. The life of the country artist, if they are successful is much longer than on other... (continued on page 29)

Optimism And Realism Mix At Third Jazz Convention

by Lee Jeske

NEW YORK — For the fourth year in a row, the Jazz Times Convention took place at N.Y.'s Roosevelt Hotel, Sept. 27-30, with... (continued on page 14)

Sony's Portable CD Player Due On Shelves In November

NEW YORK — Sony's first portable compact disc player, the Sony D-5, will be on the market in November, the same month Sony begins marketing their first car compact disc players, the CDX-5 and CDX-R7. Both products will be part of a $3 million "umbrella" ad campaign, including network television, MTV, and print advertising, to run throughout the holiday season. The Sony D-5 measures 5" by 5" and can be used with an optional carrying case/battery pack for maximum portability. The player lists for $299.95 with the battery pack listing for $49.95. The auto CDX-5 lists for $599.95, the CDX-7, with an am/fm tuner, lists for $999.95. In an attempt to gain wider public attention for the CD, Sony will be participating in a number of promotions this fall, including an MTV giveaway in conjunction with WEA, CBS and PolyGram Records; participation as the only CD hardware manufacturer at the Rolling Stone Electronics Expo; a cross-merchandising effort with Bose to present... (continued on page 28)

HONORED MILLION-AIRS — A group of million-airs were honored at two invitation only luncheons given by Broadcast Music, Inc. (BMI). Both affairs paid tribute to those writers and publishers whose songs have been broadcast over one million times in the United States. Pictured (l-r) in picture one: J.B. Carmicle, vice president, administrator, Cash Box; George Albert, president and publisher, Cash Box; and Leeds Levy, president, MCA/Duchess Music; Picture two: Jay Lowy, Stone Agate Music; Lamont Dozier. Picture three: Barry Mann, Linda Perry, ATV Music; Steve Love, ATV Music.
**RCA Signs International Distribution Pact With Motown**

NEW YORK — RCA records will manufacture, market and distribute Motown Record products worldwide outside of North America and Africa. The new agreement, which covers all product formats, is an expansion and extension of current agreements between the two companies. RCA began distributing Motown in Mexico in 1979, in England in 1981, and throughout Europe on Jan. 1, 1984.

**Music Library Association Formed**

NEW YORK — The Production Music Library Association has been formed by the leading recorded music libraries in the U.S. The libraries, with a supply of several thousand albums, offer producers music on a non-exclusive basis and grant licenses for use of the music in a production. The primary goals of the association are to educate the music producer to obtain a proper license for music publishers and composers, who are the rightful copyright owners.

**“Rock In Rio” Set For 1985**

LOS ANGELES — Fourteen of the world’s top music groups will be performing at a spectacular music festival, “Rock in Rio,” a 10 day, 90-hour extravaganza in Rio de Janeiro, January 11-20, 1985. AC/DC, B-52’s, George Benson, Del Lppard, the Go-Go’s, Nina Hagen, Iron Maiden, Al Jarreau, Men At Work, Queen, Ozzy Osbourne, Scorpions, James Taylor and Yes, as well as many of Brazil’s musical talents will be featured at what has been hailed as “the World’s Fair of Rock & Roll.” Entrepreneur Roberto Medina, president of Artplan Publicidade, a Brazilian advertising and promotions firm, has initiated the $10 million project. This January will mark the first of a five-year plan for the “Rock in Rio” festivals.

“Rock in Rio” will take place at a specially built $3 million amphitheatre, on a 900,000-square foot site, with state-of-the-art sound and lighting effects, two fully equipped shopping and food centers, a revolving stage, video centers, a helicopter, it’s own specially trained security staff of 750, and on-location medical facilities. Medina is also negotiating regarding South American and worldwide TV rights, as well as cable, home video and recording rights to the event. The bands will also be involved with special merchandising, featuring the “Rock in Rio” banner and logo, which is a guitar-shaped impression of the South American continent.

Tickets will be kept low-priced, especially by American standards, at $5 per day, or $40 for the entire 10-day event. To prevent illegal duplication, tickets will be magnetically encoded and special devices will be employed at the ticket entrance.

**NARM Schedules Conferences**

LOS ANGELES — A vast array of speakers, panel discussions and presentations will highlight the National Association of Recording Merchandisers Rack Jobbers and One Stop Conferences being held from October 29 to November 2 at La Posada in Scottsdale, Arizona. Henry Droz, president of WEA will first address the Rack Jobbers session, utilizing the theme, “Quality Speaks,” while Paul Smith, senior v.p. and general manager of marketing for CBS Records will follow at the One Stop Conference. The theme for this second conference, which begins the evening of October 31 will be “The Contemporary One Stop.” Among the many topics slated for discussion are the potential of video, home computers, NARM marketing, the 12-inch single and the Grammys. Alan Perpetual, national director of product marketing for WEA will headline discussions revolving around the issue of compact discs and related products. Other panelists will include Randall Davidson, John Burns, Jason Blains, David Colson and Sam Ginsburg. Of general importance to all will be the enhancement of future business dealings by the scheduling of one-on-one meetings with manufacturers.

Both conferences offer all inclusive registration fees for $250 and $100 for spouses. Manufacturers fares are to be paid also $100 for spouses. For information contact Pat Daly at (609) 424-7404.
OUT OF THE BOX

SINGLES

OUT OF THE BOX

NEW AND DEVELOPING

BIG BAM BOOM — Hall & Oates
RCA AFL-13599 — Producers: Daryl Hall-John Oates-Bob Cinnamon
— List: 8:98 — Bar Coded

Alreddy being hailed as one of the hottest albums in years by this prolific and hit-prone duo, "Big Bam Boom" is an LP of substantial pop that is distinctly anchored to a big funk sound. From the intro "Dance On Your Knees" co-written with Arthur Baker which leads into the hit "Out Of Touch," it is obvious Hall & Oates are heavily dance-conscious. Yet for all the big bam booming drums of "Method Of No Returns" and The Motions," the classic blue-eyed soul brothers still can deliver bopping pop vignettes like "All American Girl." Pop sure thing with dance appeal.

TEACHERS — Original Motion Picture Soundtrack — Various Artists — Cat No: SV 12371 — Producer: Aaron Russo — List: 8:98 — Bar Coded

Teachers represents a two-fold sales potential. First, there is the tie-in to a strong, highly-advertised, youth-oriented film, and second, there is the soundtrack itself with songs by several rock superstars. Powerful, pulsating tunes dealing with knowledge and survival make up the bulk of the album. The first single is 38 Special's "driving Teacher, Teacher" to be followed by Joe Cockers "Edge of a Dream," and the collection is perfectly blending. All three are top contenders for major CHR and AOR attention.

PETER WOLF (EMI America B-8241)
I Need You Tonight (3:37) (Pat-Fark Music/ASCAP) (Wolf-Biss) (Producer: Michael Jonzun-Peter Wolf)
The follow-up single to Wolf's solo smash "Lights Out" is a more up-tempo effort which spotlights Wolf's unique growl and phrasing. Though still relying heavily on synthesizer backing, Wolf should retain his newly found club audience while also pleasing his diehard J. Geils followers. Minimal and sound-effective production leave room for Wolf and for a clean and simple guitar solo. Debuting strongly on this week's Cash Box pop singles chart, Wolf has clearly established himself as a strong and consistent solo artist who can break formats from AOR to CHR and dance.

THE HONEYDIPPERS (Esperanza 7-9973)
Sea Of Love (3:02) (Fort Knox Music/BMI) (Khoury-rt Baptiste) (Producer: Ahmet Ertegun)
This classic ballad betrays the hidden guise of the Honeydippers as Robert Plant's gruff croon helps to make this track an out of the box AOR winner. A full back drop of strings makes way for Plant's vocalizations which break away to a surprise lead from Jimmy Page, whose slide work is as tasteful and restrained as ever. Though the track clocks in at only three minutes, it is already gathering substantial airplay and is also sure to create strong sales for the album it is culled from.

BOBBY WOYACK & PATI LABELLE (Beverly Glen Music BG 2018)
The vocals of recording greats Bobby Womack and Pati LaBelle bring to this light B/C ballad a soaring intensity that rings with a soulful resonance. A mellow gospel chord, moves the tune with a rolling undercurrent while alternately astounding vocal tracks sail high and heavy. A certain B/C radio fade, "It Takes A Lot of Strength to Say Goodbye" has crossover potential in its rich, emotionally universal appeal. Womack and LaBelle prove a winning combination with this cut.

JULIAN LENNON (Atlantic 7-89609)
Valotide (4:15) (Charisma Music-Chappell Music/ASCAP) (Lennon-Clayton-Morales) (Producer: Phil Ramone)
This debut from John Lennon's eldest at once recalls his father's vocal phrasing and melodic arrangement but establishes the young songwriter as an independent and sophisticated artist. Phil Ramone's thick and multi-instrumental production works off the inherent similar sound yet the song also achieves a quality of Elton John pop that should thrust it to the fore of many CHR playlists regardless of the illustrious name connection.

EVELYN "CHAMPAGNE" KING (RCA PB-13914)
From the album, "So Romantic," Evelyn "Champagne" King's latest single "Just For The Night" is an uplifting and tuneful dance song performed with her usual flair. The song also features particularly well-played bass and synthesizer which back up the vocals energetically. Already proving itself as last week's second best B/C debut single, "Just For The Night" should remain on the charts far longer than it's title might suggest.

TWISTED SISTER (Atlantic 7-89617)
I Wanna Rock (2:49) (Zomba Enterprises-Snised Music/ASCAP) (Snider/producer: Tom Werman)
Consisting of the monumental success of the anthemic "We're Not Gonna Take It," heavy metal pounders Twisted Sister return with this track which is an exercise in hard rocking. Though not breaking any new ground, this group does what it does well and captures the senses of a large segment of the heavy metal and pop audience. Sure to be another winner on AOR and rocking CHR stations.

FEE WAYBILL (Capitol B-5399)
Fee Waybill of the Tubes makes a notable debut as a solo artist with this first single from the LP "Read My Lips." "You're Still Laughing" affords Waybill ample opportunity to display the power and energy which has always marked his work. More than a little is hard rock and the strong tempo, melody and lyrics create a definite tension and excitement throughout. The tracks are consistently tight, encompassing many rhythmic and dynamic complexities. Fee Waybill should easily be able to launch his "second" career judging by this debut single.

FEATURING PICKS

I FEEL FOR YOU — Chaka Khan — Warner Bros, 251614 — Producer: Arif Mardin — List: 8:98 — Bar Coded
Producer Arif Mardin brings his Faithleigh-meets-R&B sound to Chaka Khan's consistently thrilling vocalizations in what is a powerful melding of classic soul and high tech. Utilizing dynamic material from the System as on "This Is My Night," Khan soars as never before through rough funk and moving ballads such as Bacharach, Sager and Roberts' "Stronger Than Before." Excellent musicianship and lyric vocal execution on each cut should thrust "I Feel For You" to the top of both urban and CHR playlists.

This debut LP from Jakarta is full of straightforward pop with appealing melodies and varied instrumentalists that should capture audiences from CHR to A/C. Steve Kragen's lead vocals are bright and smooth and the writing over all shows inventive imagery. Hinting at the technical expertise of Toto and the lush instrumental technique of Ambrosia, Jakarta is sure to find a broad audience awaiting this LP brimming with subtle and truly musical fare. A host of hit possibilities.

JUST LIKE DREAMIN' — Terri Wells — Philly World 7 90189-1 — Producer: Nick Martinelli — List: 8:98 — Bar Coded
Terri Wells provides a breezy, appealing vocal style to this B/C oriented album. Several of the cuts over cross into light jazz, while still maintaining the strong dance tempo which marks all but one of the songs on the LP. The exception, a flowing ballad entitled "Falling Leaves," ironically offers the most melodic and emotional range on the album. Despite a certain repetitiveness in style, fine rhythm arrangements by Donald Robinson compliment this strong effort from Wells.

TWELEVE — Bob James — Columbia FC 39580 — Producer: Bob James — List: 8:98 — Bar Coded
Bob James, noted jazz arranger, composer and keyboardist again displays his talents in this latest record. Throebum skillfully combines a gritty, pulsating style with a slower highly ethereal sound. Strong tracks showcase all the musicians, who are afforded many opportunities to improvise along the way. Of particular note are the pieces "Courtship," "Ruby, Ruby, Ruby" and "Midnight." Fans of Bob James, as well as jazz lovers in general, should greet these works quite warmly.

Jethro Tull is back again, bringing the unusual style of Ian Anderson along with it. This time, however, the emphasis leans more toward current rock, rather than the Renaissance flavor of his earlier works. Though the songs are occasionally wordy and the melodies seem a bit too busy, the tracks spotlighting Jethro Tull's long-time guitarist, Martin Barre, are consistently light. The single, "Lap of Luxury," is already getting some video exposure and should bolster the waxing's potential at both the radio and retail level. Tull's loyal legion of fans won't be disappointed by this latest effort from Anderson.

FEATURE PICKS

BOBBY WOYACK & PATI LABELLE (Beverly Glen Music BG 2018)
It Takes A Lot Of Strength To Say Goodbye (3:49) (ABKCO Music) (C. Brubeck) (Producers: B. Womack, A. O'Leary, J. Jackson)
The vocals of recording greats Bobby Womack and Pati LaBelle bring to this light B/C ballad a soaring intensity that rings with a soulful resonance. A mellow gospel chord, moves the tune with a rolling undercurrent while alternately astounding vocal tracks sail high and heavy. A certain B/C radio fade, "It Takes A Lot of Strength to Say Goodbye" has crossover potential in its rich, emotionally universal appeal. Womack and LaBelle prove a winning combination with this cut.
NEW FACES TO WATCH

Melvis & The Megatones — Melvis & The Megatones are one of the bands that are lending the local L.A. music scene some extra color. Their classic rock sound is led vocal lead vocalist.

Atlantic Releases Julian Lennon LP

In announcing the release of Lennon's premiere recording, Atlantic chairman Ahmet M. Ertegun commented: "It is a rare event indeed when a new artist comes along who immediately contributes a very special, one-of-a-kind voice to our musical landscape. At the age of 21, Julian has a unique gift which enables him to continue a musical tradition and at the same time forge his own thoroughly personal style. We are excited and honored to welcome him into the Atlantic family.

LOS ANGELES — Atlantic Records has announced the forthcoming release of the debut album from Julian Lennon. Entitled "Valotte," the LP was produced by Phil Ramone and recorded at studios in New York and Los Angeles. Julian played on five of the seven songs but one was written or co-written by Julian Lennon, who is featured on lead vocals, bass guitar, keyboards, Simmons drum machines, and piano. "Valotte" is due for national release on October 12, and is preceded by the title track single, reviewed this week in Cash Box.

Rodney Saulsbury

ment. Who is it for? He said Stanley Clark and Jermaine just said, "You're a Rob-

JAMMIN’ ON KGO — Poltroon’s Jeff Tzyk stopped by KOKO’s studios recently to say hello to daytime air personality Laura Lee.

PLAYING POLITICAL — In the wake of his recording contract with Atlantic Records, Julian Lennon has removed himself from the music business to pursue his political career.

Atlantic Records has announced the release of Julian Lennon's premiere recording, Atlantic chairman Ahmet M. Ertegun commented: "It is a rare event indeed when a new artist comes along who immediately contributes a very special, one-of-a-kind voice to our musical landscape. At the age of 21, Julian has a unique gift which enables him to continue a musical tradition and at the same time forge his own thoroughly personal style. We are excited and honored to welcome him into the Atlantic family."
STUDIO PROFILE
Sunset Sound Factory

When Paul Camarata purchased what is now Sunset Sound Factory in Hollywood, he became the owner of one of the most successful and active recording studios: Sunset Sound. His new facility, previously owned by David Hal- singer, had stood uninhabited for two years. After many months of tedious labor (all the equipment had to be overhauled and updated) Sunset Sound Factory was born.

Camarata knew the building, at the corner of lar and Selma in Hollywood, had previously been the site where a number of hit projects were recorded. When we first came in the place was in a bit of disrepair, but Camarata immediately realized the studio’s potential. He worked hard to set up and furnish the space, relying on the help of friends and family to bring the studio back to life.

Sunset Sound Factory’s general manager, Ann Caramata, says that the studio’s “cool factor is a product of its location. The studio’s top priorities are the atmosphere at the studio. It’s extremely important that the studio feel at home rather than like a hotel. We want people to feel like they’re in a studio or a club or a zoo. Some places are too big and have too many people running around.” Cama- rata explains that the studio’s location in central Hollywood is a major draw. “People love being in the neighborhood because it’s a great place to hang out. We don’t have a lounge for a producer or an artist to relax in and that’s really a shame. The studio has aRequiresa lot of people and it can be a little overwhelming in the surroundings he’s working in, then he can’t be 100 percent creative.”

The studio’s list of clientele certainly implies that more than one artist has found the studio comfortable. From Jackson Browne to George Jones to Neil Young, Sunset Sound Factory has been home to some of the most successful musical projects of all time.

WEST COAST

In the Studio

The A&R records at Sirius B are mixing with Ethel Schneir behind the controls. Producing the project is Richard Rudolph - up the coast at The Automaty. Lauper is in mixing a recent live performance with Lenine Petie producing and Ed Thacker engineering. Dick Adam is in current tracks for Aretha Franklin LP. Baldwin is working with Dave Frazier engineering, assisting on Ray Pyle. Over at the ST Studio, Neil Young is finishing up recording along with the band Bang Bang; the producer was Robert Margoules engineering Howard Snider. Sunset Sound Factory, Melissa Manches- ter is recording with Trevor Veitch producing the upcoming LP for his own label, Tandy Bower at the boards, assisting Todd Boulton.

EAST COAST

At Atlantic Recording Nine Rodles of Coke are mixing the upcoming LP for his own label, PD, engineering, Bobby Warner producer. producer Kshish is in mixing tracks for a solo projects with Joe Dalessi engineering. EP, Tandy Bower at the controls - Kenny Loggings is completing the final overtimes on his upcoming CBS album. Fred Smith, the lead singer of Shagat, is completing EP, Tandy Bower at the controls - Kenny Loggings is completing the final overtimes on his upcoming CBS album.

CARMEN REVIEWS

ROCK UPDATE - Kiss new album "Animalize" is out. The record is the band's 15th studio album and is their first release since 1984. The album features a mix of hard rock and heavy metal, and it includes the singles "Animalize," "The Other Side," and "Lock This Door." The album is expected to be a huge success, as the band has a loyal following and has been touring extensively in support of the new material.


TWO CHANNELS IS NEVER ENOUGH - MTV Networks Inc. has named their second video music channel, set to debut January 1, 1985. The channel will be called "MTV2." Like its older sister, "MTV" is a 24-hour-a-day advertiser-supported service. As a complement to MTV, the channel will be offered free of charge to cable operators who carry MTV. The new service is targeted at the 25-40-year-old age group. The programming will consist of music videos, news, and special events.

WAMHI THANK YOU BAND - Columbia recording group Wamhi, made up of Englishmen Michael George and Andrew Ridgely, have hit the top 40 in the U.K. with "Wake Me Up Before You Go Go," the first release from their upcoming LP "Wake Me Up." Their single has been a hit in the U.K. and has charted well in other countries as well.

BRUCE GETS ROADIE - Meanwhile, back at MTB, the grand prize winner of the "On the Road with Bruce" contest is 22-year-old Brian Zaremisky of Hanover Park, Illinois. His postcard was chosen from over 650,000 entries received by MTV from the contest. Brian will get to spend one week on the road with Bruce Springsteen and his band for one year on their concert tour. At the end of the week, Bruce will evaluate Brian's performance as a roadie and present him with his Fender guitar. (What a great idea — roadie internships. Universities should jump at the chance to offer this kind of experience.)

HOT FLASHES - Annie Lennox and Dave Stewart (aka Eurythmics) keep on racking up the cudos and the gigs. The group was named "Best New Artist in a Video" at the 1985 MTV Video Music Awards and has completed the second leg of its 1984 "Touch" tour. Concurrently, the band is completing work on the soundtrack album for the upcoming film 1984, which stars John Hurt and the late Richard Burton in his last film performance. The soundtrack LP is tentatively slated for a simultaneous release with the film in late October.

Cash Box/October 13, 1984
### TOP 30 COMPACT DISCS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 10/5 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> PURPLE RAIN (PRINCE AND THE REVOLUTION) (Warner Bros. 25119-2) WEA</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>2</strong> BORN IN THE U.S.A. (BRUCE SPRINGSTEEN (Columbia CK 38603) CBS</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>3</strong> THE DARK SIDE OF THE MOON (PINK FLOYD (Capitol CDP-46001) CAP</td>
<td>15.98</td>
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<tr>
<td><strong>4</strong> CAN'T SLOW DOWN (LIONEL RICHIE (Motown 8099 MD) MCA</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>5</strong> HEARTBREAK CITY (THE CARS (Elektra 60296-2) WEA</td>
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<tr>
<td><strong>6</strong> ELIMINATOR (ZZ TOP (Warner Bros. 23774-2) WEA</td>
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<tr>
<td><strong>7</strong> THRILLER (MICHAEL JACKSON (Epic 381212) CBS</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>8</strong> SYNCHRONICITY (THE POLICE (A&amp;M CD 3735) RCA</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>9</strong> FOOTLOOSE (ORIGINAL SOUNDTRACK (Columbia CK 39042) CBS</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>10</strong> SHE'S SO UNUSUAL (CYNDI LAUPER (Portrait RK 38930) CBS</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>11</strong> 1984</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>12</strong> WHAT'S NEW (VAN HALEN (Warner Bros. 23952-2) WEA</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>13</strong> ROCK 'N SOUL PART 1 (LINDA RONSTADT (Asylum 60260-2) WEA</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>14</strong> AN INNOCENT MAN (DARYL HALL &amp; JOHN OATES (RCA PAC1-4858) RCA</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>15</strong> PRIVATE DANCER (BILLY JOEL (Columbia CK 38873) CBS</td>
<td>15.98</td>
</tr>
</tbody>
</table>

### Regional Album Analysis

#### NATIONAL BREAKOUTS

1. DAVID BOWIE
2. KISS
3. DIANA ROSS
4. BILLY OCEAN
5. ROD STEWART
6. THE EV'RY BROTHERS
7. KENNY ROGERS
8. TALKING HEADS
9. DONNA SUMMER
10. BANGLES

#### WEST

1. RICKIE LEE JONES
2. DAVID BOWIE
3. DIANA ROSS
4. THE EV'ERY BROTHERS
5. BILLY OCEAN
6. TALKING HEADS
7. DONNA SUMMER
8. KISS
9. ROD STEWART
10. MTUME

#### EAST

1. RICKIE LEE JONES
2. DAVID BOWIE
3. DIANA ROSS
4. THE EV'ERY BROTHERS
5. BILLY OCEAN
6. TALKING HEADS
7. DONNA SUMMER
8. KISS
9. ROD STEWART
10. MTUME

#### SOUTH CENTRAL

1. KENNY ROGERS
2. KISS
3. DIANA ROSS
4. DAVID BOWIE
5. ROD STEWART
6. BILLY OCEAN
7. TALKING HEADS
8. DONNA SUMMER
9. RICKIE LEE JONES
10. MTUME

#### NORTHERN MIDWEST

1. DAVID BOWIE
2. BILLY OCEAN
3. KISS
4. DIANA ROSS
5. THE EV'RY BROTHERS
6. TALKING HEADS
7. RICKIE LEE JONES
8. ROD STEWART
9. KENNY ROGERS
10. DONNA SUMMER

#### NORTHEAST

1. DIANA ROSS
2. BILLY OCEAN
3. KISS
4. DIANA ROSS
5. THE EV'RY BROTHERS
6. TALKING HEADS
7. RICKIE LEE JONES
8. ROD STEWART
9. KENNY ROGERS
10. DONNA SUMMER

#### SOUTH EAST

1. BILLY OCEAN
2. KISS
3. ROD STEWART
4. JIMMY BUFFET
5. DIANA ROSS
6. KENNY ROGERS
7. RICKIE LEE JONES
8. DAVID BOWIE
9. THE EV'ERY BROTHERS
10. DONNA SUMMER

#### DENVER/PHOENIX

1. ROD STEWART
2. BILLY OCEAN
3. KISS
4. DAVID BOWIE
5. MTUME
6. DIANA ROSS
7. BILLY OCEAN
8. TALKING HEADS
9. KENNY ROGERS
10. DONNA SUMMER

#### TOP 10 OF THE WEEK

1. IN THE DIGITAL MOOD (THE GLENN MILLER ORCHESTRA (GRP GRP 9002) IND | 19.98 |
2. THE NIGHTFLY (DONALD FAGEN (Warner Bros. 23696-2) WEA | 19.98 |
3. MADONNA (Sire 23667-2) WEA | 19.98 |
4. STAR TRACKS (CINCINNATI POPS ORCHESTRA (KUNZER) (Takara CD-80094) IND | 17.96 |
5. HEAR THE LIGHT VOLUME 1 (VARIOUS ARTISTS (PolyGram 815684-2) POL | 21.93 |
6. DIGITAL DOMINION (VARIUS ARTISTS (Elektra 60503-3) WEA | 20.95 |
7. 90125 (YES (Acoo 90125-2) WEA | 18.95 |
8. GENESIS (Atlantic 80116-2) WEA | 23.93 |
9. AJA (STEELY DAN (MCA MCA-37214) MCA | 19.98 |
10. AUTUMN (GEORGE WINTON (Windham Hill/WAM 1012) RCA | 25.98 |

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

## TOP 10 "12" SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks on 10/18 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE MEDICINE SONG (O.A. DUKON)</td>
<td>STEPHANIE MILLS (Casablanca-PolyGram 829-890)</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>YOU GET THE BEST FROM ME</td>
<td>ALCIA MYERS (MCA 23511)</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>THAT'S NOT QUEEN (SPECIAL MIX)</td>
<td>BILLY OCEAN (Arista JBL-919)</td>
<td>14</td>
</tr>
<tr>
<td>4</td>
<td>SHE ROBS (SPECIAL DANCE MIX-INSTRUMENTAL)</td>
<td>WHIM (Columbia 44-0549)</td>
<td>25</td>
</tr>
<tr>
<td>5</td>
<td>SWEEP AWAY (VOCAL &amp; DUB)</td>
<td>CYNDI LAUPER (Sire 205011)</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>ELECTRIC CITY/LET'S GO CRAZY</td>
<td>DIANA ROSS (RCA-JD-13956)</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>THE GLORIOUS LIFE/E.33 (From &quot;I Am Stevie&quot;&quot;)</td>
<td>SHIRL E. (Stevie Wonder)</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>JUST LIKE YOU WANT IT TO BE</td>
<td>MBCRUEL© (U.S.A.&quot;&quot;)</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>DON'T STAND ANOTHER CHANCE (REMIX &amp; DUB VERSION)</td>
<td>JANET JACKSON (A&amp;M SP 12105)</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>EZRA</td>
<td>MTUME (Epic 45-05044)</td>
<td>10</td>
</tr>
</tbody>
</table>

## WHAT'S IN-STORE


ROCK JACKET — Record stores and record departments of chain stores will serve as the retail outlets for "Roadie," a new jacket by rock 'n roll artists and their crews. Roadie jackets will carry the official endorsements, names and logos of The Police, Cyndi Lauper, Duran Duran, Journey, Judas Priest, Iron Maiden, Metallica and the Rolling Stones, with more recording artists expected to be added shortly. According to Bernard Braverman, president of United Pioneer Co., significant orders for the jackets have already been received from record chains such as Tower Records, Strawberry's and Turtles, as well as independent and regional record stores. Braverman commented that "the jackets can sense a hit. They feel that audiences will feel a greater sense of participation with the recording artists who endorse them." They also obtain a complete information packet on the group, including personal biographies, photos and news items. The jackets will be available in nylon satin with both a lightweight nylon and a poly quilted lining, and will carry a suggested retail price of $49.95. For info contact Hilka Klinkenberg. (212)279-3931.

TURTLES AQUIRES OZ — According to Joe Martin of Turtles Records, Turtles has acquired all six Oz Record stores in the Birmingham, Ala. area, changing their names to that of the acquiring company. Turtles now has 42 stores, all located in significant Georgia and Alabama. Martin commented that Turtles' policy of acquisition will continue as more stores become available.

NEW ENTERTAINMENT GUIDE — Ticketmaster's new Southern California Entertainment Guide is a monthly pamphlet with listings of many major events occurring in the Southern California area. Guides are being distributed free at Ticketmaster centers, through the mail with ticket purchases and to charge-by-phone customers. Ticketmaster estimates that their initial distribution was 75,000 to 100,000 reaching an affluent audience that spends dollars for leisure and activities. Call Ticketmaster for advertising rate information and space reservation. (213) 381-1000.

LABEL WATCH — Breaking out of their Hollywood office and into LA's music scene are five individuals that shape Neophonics Records. Eveyen J. Klein heads the group as founder/president. The executive staff includes administrative assistant, Lorenzo Buford: visual arts coordinator, Chris Andrews: publicist, Bill Clodfeller: and promotions, Cynthia Faulker. Neophonics provides complete facilities for rehearsing, recording and visual arts. They can act as a production package that assists in artistic development and promotion of demos and then turns the demo to the package to major labels, or through private investors, as an independent label that presses and distributes its own albums. The company is currently working with artist Zamp Nicolli, with an LP due shortly, and they are looking for innovative acts. Contact Bill Clodfeller at (213)466-8776.

NOTE — All news concerning promos, in-stores, new tech and label watch should be sent to Cash Box, 6063 Sunset Blvd., #930, Hollywood, CA 90028.
**COOL DUDE** — Key Video will release classic Clint Eastwood with "For A Few Dollars More," available on Beta and VHS, eroding the service these centers offer: patrons of video stores can now rent their film and, they can also duplicate, and add music, titles, and sound effects. Customers are warned about copyright laws, however, and are carefully restricted from any illegal duplication. A construction video is shown to those who want to do the whole job themselves (without the presence of an engineer), and must then prove they can handle the equipment by editing a trial tape.

**ACE AWARDS** — The National Cable Television Association is set to present its annual awards December 4, in a ceremony in the Beverly Hills, CA. 125 programs and performances have been nominated for the Network Award of Cable Excellence (ACE), with winners being announced June 1, 1983. This is the first year that the ACE awards have been divided into the categories of System and Network. Thirty-five local ACE awards were presented September 6 at Ford's Theatre in Washington, D.C. where 96 programs and performances were nominated. The awards program will be produced by Trans World International.

**MUS VI MUSE** — Tommy Boy Record's has recently leased Unity, the combined video effort of rapmaster Afrika Bambaata and "The Godfather of Soul," James Brown, a cut from their Unity Parts 1-6 LP, produced by Fred Allen Productions — "Millenue, Grant, Mallet, Mulechay has completed videos for Culture Club's "War Song," Queen's "Hammer To Fall" and dokken's "Into the Fire." Russel Mulchay directed War Song in London's East End abandoned gasworks, with 1,000 local kids in skeleton costumes. David Mallet directed Queen's live concert footage and dokken's London docks filming ... keep an eye out for Jermaine Jackson's "Dynamite video" at your local movie theatre, where it is being shown as a pre-feature. "For the first time," a concept cannot buy in the forties, "fare to a new industry." More to come on this one ... Produced and directed by Marty Kahn is the first music video from Elvis Presley, Blue Suede Shoes, featuring appearances by Carl Perkins and a "fantasy band" of name performers.

**MUSIC VIDEO REVIEWS**

**LEFT OF RECKONING** • R.E.M. • 20 MIN. • IRS RECORDS • R.E.M.

Filmmaker and University of Georgia professor of art James Herbert is responsible for the visual artistry of this cinematically rich video album, shot entirely on location at a windmill farm near Gainsborough Georgia known as "Bill Miller's Whirligig Place," this abstraction of video images is a cinema verite approach to video music, charging it with a rough-hewn artistic edge. A fantasy of shipo and motion achieved in part with unusual tinting and varying film speeds.

**UP AROUND THE BEND** • HANOI ROCKS • 3:29 • EPIC RECORDS • KELLER THORNTON PRODUCTIONS

Descending upon a black-tie pool party of unsuspicious cocktail types, European headbangers Hanoi Rocks sabbages a stained dance ensemble and takes the stage. The glitter-rock band soon has even its gentile host boogying full tilt. Well stagged performance sequences acconut the lightnessheartedness of this frolicksome cak, all the while the video shows the stuffy crowd how to have a real party. Good fun for the whole family.

**I'M GIVIN' ALL MY LOVE** • TERRI WELLS • 4:10 • PHILLY WORLD RECORDS • MOTO PRODUCTIONS

Dressed-for-success career woman Terri Wells brings femme business cronies home to dinner only to find her would-be house husband passed out on the couch and no food in sight — just beer bottles. Some sassy sashaying from the women gets the lazy left off of the couch and into the shower, while they proceed to clean the disheveled abode (woman's work?). General acting lack and sketcy movements hinder an otherwise clever concept.

**TOP 15 MUSIC VIDEOS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHE BOP</td>
<td>Cyndi Lauper (Portrait)</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>CRUEL SUMMER</td>
<td>Bananarama (London/PolyGram)</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>CARIBBEAN QUEEN</td>
<td>Billy Ocean (Jive/Arista)</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>LET'S GO CRAZY</td>
<td>Prince (Warner Bros.)</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>THE LUCKY ONE</td>
<td>Laura Branigan (Atlantic)</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>GO INSANE</td>
<td>Lindsey Buckingham (Elektra)</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>DANCING IN THE DARK</td>
<td>Bruce Springsteen (Columbia)</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>FLESH FOR FANTASY</td>
<td>Billy Idol (Chrysalis)</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>DRIVE The Cars</td>
<td>Elektra</td>
<td>6</td>
</tr>
<tr>
<td>10</td>
<td>WAKE ME UP BEFORE YOU GO</td>
<td>Wham! (Columbia)</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>TWO TRIBES</td>
<td>Frankie Goes To Hollywood</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>BETTER BE GOOD TO ME</td>
<td>Tina Turner (Capitol)</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>YOU TAKE ME UP</td>
<td>The Thompson Twins (Arista)</td>
<td>12</td>
</tr>
<tr>
<td>14</td>
<td>MISSING YOU</td>
<td>John Waite (EMI America)</td>
<td>7</td>
</tr>
<tr>
<td>15</td>
<td>WHAT'S LOVE GOT TO DO WITH IT</td>
<td>Tina Turner (Capitol)</td>
<td>10</td>
</tr>
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**Steve Perry Video “Prequel” Spells New Twist For Video Music**

LOS ANGELES — With what is a possible first in video music, and certainly a first for MTV, Columbia recording artist Steve Perry debuted an innovative concept on the video music channel October 1: the video "Prequel." It is entitled Strung Out, produced by Picture Music International, from the third single of Perry's solo LP. Though following the hit Oh Sherry video in its release, Strung Out actually sets up, or leads into Oh Sherry, a concept developed by Perry and cowriters John Miller, Paul Fattrey (the clip's producer) and Jack Cole (its director).

In Perry's Prequel, the director is the bad guy, a figure of derision because of his artistic myopia. But the importance of Strung Out as a new entry into the video legions goes beyond its statement about videos and video directors: by virtue of its own unique format, Strung Out essays a solution to the situation it critiques. Perry's initial hope was to avoid falling into the "smoke and torches" music video stereotype. "You can see that kind of thing on any station," said Perry, who lays no blame with the programming. "(The fault really comes back to the director)," continued Perry, "that's why we made the director the villain in my video. Sometimes their imagination gets a little generic. It's really fun to watch a director do a video about how directors are so generic ... while being a director!"

MTV aired Strung Out together with Oh Sherry, a random video for continuity sake, or discontinuity (take your pick), giving the full impact of the concept. The clips are particularly humorous when seen together, with defined characters and dialogue.

Aside from writing and performing, Perry took an active role in the editing of Strung Out, and it marks only the second in what will eventually become Perry's video album. "The longform is something we've been talking about top to bottom," said Perry, but (as for continuing the same theme) "we don't want to carry this thing out too far."
“Kiss The Sky” Captures Hendrix

(continued from page 5)

House’ and ‘Are You Experienced?’ take on a new dimension because we have remastered them all digitally and the sound is just brand new. The package is visually very nice with beautiful cover art. So, what we are really putting together is a Jimi Hendrix primer.”

This extensive audio package is being backed up by three videos which should give that new generation of Hendrix fans a picture of some of the artist’s most thrilling magic: his outrageous performance. Working with Jerry Kramer and associates and Jeff Ayeroff of Warners, Douglas is coordinating the three clips. “Are You Experienced?” will be the major clip and is done in a very contemporary format and

(continued on page 29)

GOING BONZAI – Proud author Mr. Bonzai displays his book Studio Life — The Other Side Of The Tracks as Mark Mothersbaugh of Devo (right) and Phil Procter of the Firesign Theatre (left) look on with interest. The satirical book, which sells for $7.95, was launched at a 500 person gala on the Paramount Studios lot.

TAKING A BREAK — Lucinda Dickey and Adolfo “Shabba-Doo” Quinones get their kicks when retired World Heavyweight Champ Muhammad Ali visits them on the set of their film, Electric Boogaloo is Breakin’ II produced by Cannon as a sequel to the hit Breakin’ which also had the platinum soundtrack on Polydor Records.

ROLL OVER, SALIERI — Fantasy has released a double album of the original soundtrack from Amadeus. The film, which has opened to nearly unanimously acclaim, premiered September 19. All of the music in Amadeus was recorded by the baton of Neville Marriner. The Academy of St. Martin-in-the-Fields, which Marriner founded 25 years ago, was used for all the orchestral works. The choral groups were the Amici Italiani, London’s St. Mark’s-in-the-Fields, and, as the choristers of Westminster Abbey, Samuel Ramey, Felicity Lott and Ivan Morec and Imogen Cooper are two of the featured instrumentalists. “My main concern in Amadeus,” says Marriner, “is that the music itself should be presented faultlessly, not just technically, but as a perfect complement to what is on the screen. You can’t cut the music to fit the film. One of the good things about Amadeus was that the film was shot around the music — not the other way around as is usually the case. Thanks to the vastly increased potential of the screen, there’s much, much more of Mozart’s music in the film of Amadeus than was possible to employ in the stage version.” Amadeus was produced by Saul Zaentz and directed by Milos Forman, with screenplay and original stage play by Peter Shaffer. The film stars F. Murray Abraham, Tom Hulce and Elizabeth Berridge. The soundtrack is also available in cassette and CD.

TRI-STAR’S MUSICAL AUTUMN — Tri-Star Pictures’ fall schedule holds much of interest to the music business. Already in release is Songwriter, starring Willie Nelson and Kris Kristofferson, which premiered Sunday (7) in Nashville. The Columbia soundtrack has just been released with Nelson and Kristofferson each taking a side to showcase their talents. At present, the film is scheduled for regional release, but fans of the real life songwriters should have no trouble finding their music in the record stores. Meanwhile, the film debuted at Nashville’s Belle Meade Theater with the appropriate hoopla and the stars in attendance. Nelson and Kristofferson were also set to perform on the Country Music Association Awards show October 8 from the Grand Ole Opry in Music City. Songwriter marks the first time Nelson and Kristofferson have appeared together in a film. Nelson portrays a songwriter who, with his love of music, learns the hard way about the perils of fame and its double-edged sword. The original track list of their film Electric Boogaloo is Breakin’ II produced by Cannon as a sequel to “Doc.” The old saying is if a sequel does one-tenth the business of its hit predecessor, it’s worth making. By those standards Tri-Star should have its hands full with this film, which will doubtless be plenty to smile about come Christmas. That’s when Electric Boogaloo is Breakin’ II is scheduled to hit 1,000 — count ’em — 1,000 theaters. This time the public is going to have plenty of lead time to get ready for the film. PolyGram’s Russ Regan, who is again serving as musical consultant, says that the title track (by Ollie and Jerry, who created the hit title track “Breakin” . . . There’s No Stopping Us” for the first film) will be released October 19. The soundtrack LP, still being compiled at press time, will hit the stores November 15, which gives fans an entire month to familiarize themselves with the music before hitting the theaters. Tri-Star picked up the distribution of Breakin’ II from Cannon Films, the producers. MGM distributed the first film.

MORE FROM POLYGRAM — In early December PolyGram will release the soundtrack from Dune, the long-awaited science fiction spectacular based on the classic Frank Herbert trilogy. The film will have its world-premiere December 3 at the Kennedy Center in Washington D.C. The music for the film was written and scored by Toto and is performed by the world-famous Vienna Philharmonic. One track was written by Brian Eno, the influential musician/producer. Regan remarked, “Toto and Eno have come up with brilliant music for this film. Musically, it’s a marriage made in heaven and to my knowledge, it’s the first time rock musicians have developed a score specifically for a science fiction thriller.” Regan will also be musical consultant to the Paramount film Thief Of Hearts, starring Steven Bauer, who was Al Pacino’s cohort in Scarface. Thief Of Hearts is produced by Don Simpson and Jerry Bruckheimer, who produced Flashdance for Paramount. The title track has been written by Giorgio Moroder, Keith Forsey and Melissa Manchester. Manchester has already recorded the tune (produced by Moroder), and a 12-inch of the song is being prepared by ace DJ/re-mixer John “Jellybean” Benitez. But Regan has assembled an all-new face female team for musical support, including Annabella (former Bow Wow Wow lead singer), Darwin, Beth Anderson and Elizabeth Daily, Joe Beane Esposito, and is also contributing to the soundtrack. Harold Faltermeyer is writing the score, which includes the “love theme” from the film.

rusty cutchin
Optimism, Realism At Jazz Convention (continued from page 5)

providing everything entertaining and a two-track fair offering—goes
along the way with its dollars.

Technological advances were discussed at a number of panels. "I think jazz music
benefits from compact disc technology as much, or more, than any kind of music," said
Tom Jung, president, Digital Music Products, pointing out the many subtleties of
digital mastering that can be used effectively for storage purposes—rerecording tapes
digitally would stop the deterioration that has been occurring in the past.

Many of the current trends in jazz reissues—rerelease material in its
original packaging, reissuing complete sessions chronologically, issuing limited
ditions—were addressed by the panelists. Fishel mentioned a situation at Columbia
Records several years back when "The Lester Young Story Vol. Five" was released after
Vols. One through Three were already released.

"Major record companies aren't interested in making a profit, they're interested
in making a killing," said independent producer Bob Porter, suggesting that
limited editions "may be the future of jazz reissues." He added, "The idea is to
get various reissues released somewhere in the world."

"I think the problem we're looking at is that a record company is a business."

STANDING STILLS — Stephen Still brought his newest song-writing partner,
his son Christopher Still, who co-wrote "Covers," and Jim Edmonds, who
when he recently guested on PG Productions' "Live From The Record Plant." They
are pictured here with the show's host Lou Simon.

ON THE CAMPAIGN TRAIL — NBC News will provide live coverage of a series
of debates sponsored by the League of Women Voters. There will be two debates
between Presidential candidates Ronald Reagan and Walter Mondale, one on
the California coast with George Bush and Geraldine Ferraro. NBC News
will also provide post-debate analysis, led by Tom Brokaw, with chief political
correspondent Roger Mudd and NBC News commentator John Chancellor
picking up the coverage. The debates will be carried on both WWOR Radio
Network and The Source, NBC Radio's young adult network. Programming will
include a full debate special — on both networks — and portions will be excerpted
on both networks' newscasts. NBC Radio News Correspondents Steve Porter
and Dan Blackburn will be the anchors and will provide brief analysis. Porter
will be traveling with President Reagan and Blackburn will be covering the Mondale
campaign. The executive producer of radio debate coverage will be
Shelley Lewis, News Director, The Source.

CLASSICALLY NEW YORK — For the eighth consecutive season, WCNQ (classical
(104.3 FM) in New York City will broadcast performances from the Chicago Symphony Orchestra's (CSO) current series of radio broad-
casts, underwritten by Amoco and sponsored on WCNQ by Scientific American and Lord & Taylor, will be

DANNY BREAKS — Q107, s program director, Alan Burns has announced
the recording of a follow-up single, "Natalie," featuring Danny Wright. "Natalie"
does not go past an agreement on what direction his show should take, so we decided to amicably part
company," said Alan Burns. "Danny's very talented air personality and I would recommend him highly to any radio station." Wright went to Q107 after working for WGGC in Cleveland, KJR in Seattle and KNX in Los Angeles. Washington, Parkard
interested in Danny Wright should contact Alan Burns at (202) 666-3252. A replacement for Wright has not been announced.

ELVIS TRIBUTE — January 8th, 1986 will mark 20 years since the birth of Elvis
Presley. Commemorating this event, Creative Radio Shows will present a six
hour tribute, "Elvis, The 50th Birthday Special." CRS President Darwin Lamm
commented, "We feel this special will please both fans of old-time radio and
format stations. The program has been designed solely for the 50th anniversary
and each hour will stand on its own, leaving program flexibility to the individual
stations. Each station along the CRS Network will receive a complete "Birthday" kit, including customized promos, unusual facts and Elvis trivia questions
be used by local personalities to tie their station into the Elvis celebration. The
CRS Elvis Special will trace the early years at Sun Records with rare recordings
of the Million Dollar Quartet and will continue through the movie years of the
sixties, and the incredible concert years of the seventies. Elvis, The 50th Birthday
Radio Special will be nationally sponsored and available on a barter basis
over the top 150 markets. It will also be available to advertisers at one reduced price. For more information contact CREATIVE RADIO SHOWS,
toll free, 1-800-392-9999.

HAPPY THEATER MIBILIZE — Joseph A. Reilly, executive vice president of
The New York State Broadcasters Association announced that the state's
broadcast trade association has initiated
the 2nd Annual "Broadcasting In The Classroom" and Editorial Awards Program. "I don't
think there's an issue of greater importance in the state today than that
of drunk driving. Broadcasters from across the state have already demonstrated
their deep concern for the problem of drunk and drugged driving by airing literally hundreds of thou-
sands of public service announcements, editorials and public affairs
programs on the topic," Reilly said. Reilly also announced that New York State
Governor Mario M. Cuomo has "wholeheartedly endorsed" the program's efforts.
"We strongly support the Governor's efforts to address the problem of drunk
driving and would like to support the Governor's efforts by following the lead of the
media," he said.

NEWS FROM THE RANCH — John Tierney, president of Dick Orkin Creative
Services, Inc. announced the opening of Outlaw Sound, a new audio production
facility at Dick Orkin's Radio Ranch in Hollywood. Owners Orkin, along with old
friends in association with veteran Hollywood radio engineer Allen Roth, offers independent
and agency producers state-of-the-art services for multi-track radio and television
sound recording. Tierney explained the origin of the DCOS/Allen Roth project:
"Many agencies which have worked with comedy radio commercial specialist Dick
Orkin over the years expressed a desire to use our recording facilities to produce
their own spots because they sought our unique approach and expertise. Since
our studio is tied up with our own Radio Ranch production, Outlaw Sound
meets a pent-up demand." david adelson
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 10/6 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>35 THE BLITZ KROOKUS (Arista ALS-8243) RCA</td>
<td>33 6</td>
</tr>
<tr>
<td>36 WHAT ABOUT ME? KENNY ROGERS RCA AFL-15043</td>
<td>52 3</td>
</tr>
<tr>
<td>37 AN INNOCENT MAN* BILLY JOEL Columbia GC 36873 CBS</td>
<td>34 6</td>
</tr>
<tr>
<td>38 CATS WITHOUT CLAWS DONNA SUMMER (Geffen GHS 24040)</td>
<td>43 4</td>
</tr>
<tr>
<td>39 SELF CONTROL* LAURA BRANGAN Atlantic 7 61471 (WEA)</td>
<td>37 25</td>
</tr>
<tr>
<td>40 PRIMITIVE NEIL DIAMOND Columbia GC 31095 (CBS)</td>
<td>38 9</td>
</tr>
<tr>
<td>41 CONDITION CRITICAL QUIET RIOT (Pasha Q2 3916)</td>
<td>39 11</td>
</tr>
<tr>
<td>42 YOA SAMMY HAGAR (Geffen GHS 24040)</td>
<td>44 10</td>
</tr>
<tr>
<td>43 LEGEND BOB MARLEY AND THE WAILERS (Island 9 7010-1)</td>
<td>41 2</td>
</tr>
<tr>
<td>44 LIGHTS OUT PETER WOLF (EMI America ST-17131)</td>
<td>40 10</td>
</tr>
<tr>
<td>45 ANIMALIZE KISS (Mercury 422-879 495-1 M-1)</td>
<td>51 2</td>
</tr>
<tr>
<td>46 COULDN'T STAND THE WEATHER* STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE (Epic FE 3350)</td>
<td>47 17</td>
</tr>
<tr>
<td>47 PARADE SPANDAU BALLET (Chrysalis FV 41473)</td>
<td>42 9</td>
</tr>
<tr>
<td>48 1984* VAN HALEN (Warner Bros. 9 25190-1)</td>
<td>46 42</td>
</tr>
<tr>
<td>49 THE MAGAZINE RICKIE LEE JONES (Warner Bros. 9 75117-1)</td>
<td>49 2</td>
</tr>
<tr>
<td>50 YOU, ME AND HE MTUME (Epic FE 39473)</td>
<td>55 7</td>
</tr>
<tr>
<td>51 JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu FZ 33939)</td>
<td>51 7</td>
</tr>
<tr>
<td>52 GO INSANE LINDEY BUCKINGHAM/Strait (GHS 63093-1)</td>
<td>45 8</td>
</tr>
<tr>
<td>53 INSTINCTS ROMEO VOID (Columbia BFC 31955)</td>
<td>59 5</td>
</tr>
<tr>
<td>54 REFDICATIONS* RICK JAMES ( Gordy/Motown 60935) MCA</td>
<td>48 8</td>
</tr>
<tr>
<td>55 TONIGHT DAVID BOWIE (EMI America SJ-17138)</td>
<td>49 30</td>
</tr>
<tr>
<td>56 LOVE LANGUAGE TEDDY PENDERGRASS (MOTOWN 61-1)</td>
<td>50 18</td>
</tr>
<tr>
<td>57 THRILLER* MICHAEL JACKSON (Epic FE 38117-1)</td>
<td>56 95</td>
</tr>
<tr>
<td>58 FIRST OFFENSE COREY HAYT (EMI America ST-17117)</td>
<td>49 30</td>
</tr>
<tr>
<td>59 INTO THE GAP THOMPSON TWINS (Arista AL 8-8300) RCA</td>
<td>53 31</td>
</tr>
<tr>
<td>60 EB 84 THE EVERYBLOKERS (Mercury 422 431-1Y-1)</td>
<td>97 2</td>
</tr>
<tr>
<td>61 LOVE AT FIRST STING* SCORPIONS (Mecury 61-1611-1)</td>
<td>55 3</td>
</tr>
<tr>
<td>62 THE SWING INXS (Asco 090-106-1) RCA</td>
<td>57 21</td>
</tr>
<tr>
<td>63 NEW SENSATIONS LOW Reed (RCA AML 1-4991)</td>
<td>58 17</td>
</tr>
<tr>
<td>64 SLIDE IT IN WHITESNAKE (Geffen GHS 4018)</td>
<td>63 14</td>
</tr>
<tr>
<td>65 IN ROCK WE TRUST Y&amp;T (A&amp;M SP-5007) RCA</td>
<td>61 6</td>
</tr>
<tr>
<td>66 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML) MCA</td>
<td>68 52</td>
</tr>
<tr>
<td>67 RIDDLES IN THE SAND JIMMY BUFFETT (MCA-5512) MCA</td>
<td>85 3</td>
</tr>
</tbody>
</table>

** Weeks * Available on Compact Disc

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 10/6 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>68 JERMAINE JACKSON (Arista ALS 8205) RCA</td>
<td>70 22</td>
</tr>
<tr>
<td>69 FOOTLOOSE* ORIGINAL SOUNDTRACK (Columbia JS 3924) CBS</td>
<td>60 35</td>
</tr>
<tr>
<td>70 BREAKIN* ORIGINAL SOUNDTRACK (Polydor I2 919-1 Y-1 FOL)</td>
<td>62 20</td>
</tr>
<tr>
<td>71 L.A. IS MY LADY FRANK SINATRA WITH QUINCY JONES AND ORCHESTRA (Geffen 9 25115-1) WEA</td>
<td>64 8</td>
</tr>
<tr>
<td>72 CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)</td>
<td>65 10</td>
</tr>
<tr>
<td>73 RUN D.M.C. Profile PRO-1201 IND</td>
<td>74 24</td>
</tr>
<tr>
<td>74 WILD ANIMAL VANITY (Motown 50262ML) MCA</td>
<td>114 3</td>
</tr>
<tr>
<td>75 GOODBYE CRUEL WORLD ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 3925)</td>
<td>67 15</td>
</tr>
<tr>
<td>76 TOUCH* Eurythmics (RCA AFL-24927)</td>
<td>75 37</td>
</tr>
<tr>
<td>77 BOX OF FROGS (Epic BFE 39237) CBS</td>
<td>66 15</td>
</tr>
<tr>
<td>78 NUCLEAR FURNITURE* JEFFERSON STARSHIP (Geffen 46-4621)</td>
<td>59 18</td>
</tr>
<tr>
<td>79 SEND ME YOUR LOVE KASHIF (Arista ALS 8205) RCA</td>
<td>78 15</td>
</tr>
<tr>
<td>80 STRAIGHT FROM THE HEART PEABO BRYSON (Elektra 62632-1)</td>
<td>79 18</td>
</tr>
<tr>
<td>81 OUTRAGEOUS LAKESIDE (Elektra 63550) WEA</td>
<td>62 12</td>
</tr>
<tr>
<td>82 TALK SHOW* GO-GOS (IRR/ASAP SP-7004) RCA</td>
<td>71 28</td>
</tr>
<tr>
<td>83 THE ALLNIGHTER GLENNY FREY (MCA-5501) MCA</td>
<td>72 12</td>
</tr>
<tr>
<td>84 STREET TALK* STEVE PERRY (Columbia FC 39334) CBS</td>
<td>73 25</td>
</tr>
<tr>
<td>85 SOUND-SYSTEM HERBIE HANCOCK (Columbia FC 39478) CBS</td>
<td>86 7</td>
</tr>
<tr>
<td>86 ALL OVER THE PLACE BANGLES (Columbia BFC 39260) CBS</td>
<td>99 8</td>
</tr>
<tr>
<td>87 SHOUT AT THE DEVIL MOTLEY CRUE (Epic FE 9209-1)</td>
<td>76 53</td>
</tr>
<tr>
<td>88 SEVEN AND THE RAGGED TIGER* DURAN DURAN (Capitol ST-12510) CAP</td>
<td>77 46</td>
</tr>
<tr>
<td>89 ACCESS ALL AREAS SPYRO GYRA (MCA 2-6893) MCA</td>
<td>81 14</td>
</tr>
<tr>
<td>90 GREATEST HITS 2 OAK RIDGE BOYS (MCA-5490) MCA</td>
<td>100 5</td>
</tr>
<tr>
<td>91 DIFFORD &amp; TILBROOK* (A&amp;M SP 4968) MCA</td>
<td>80 15</td>
</tr>
<tr>
<td>92 NO CULTHE RUSHEN (Elektra 63630-1)</td>
<td>64 18</td>
</tr>
<tr>
<td>93 RIGHT BY YOU STEPHEN STILLS (Atlantic 7 80717-1)</td>
<td>102 6</td>
</tr>
<tr>
<td>94 BEAT STREET* ORIGINAL SOUNDTRACK (Atlantic 7 8075-1)</td>
<td>63 19</td>
</tr>
<tr>
<td>95 ROLL ON* ALABAMA (RCA AFL-1-4993) RCA</td>
<td>93 47</td>
</tr>
<tr>
<td>96 JAM OF REVENGE NEWCULUS (Sunray JRF 9018) IND</td>
<td>67 14</td>
</tr>
<tr>
<td>97 RECKONING* (IRR/ASAP SP-7004) RCA</td>
<td>84 28</td>
</tr>
<tr>
<td>98 ALL FIRED UP* FASTWAY (Columbia FC 39373) CBS</td>
<td>90 13</td>
</tr>
<tr>
<td>99 LEARNING TO CRAWL* THE PRETENDERS (Sire 9 23980-1)</td>
<td>92 37</td>
</tr>
</tbody>
</table>

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** Weeks On 10/6 Chart
BUILDING A BETTER COUNTRY

American Society of Composers, Authors & Publishers
Past Cash Box Award Winners (Singles)

<table>
<thead>
<tr>
<th>YEAR</th>
<th>MALE</th>
<th>FEMALE</th>
<th>GROUP</th>
<th>DUO</th>
<th>NEW MALE</th>
<th>NEW FEMALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1982</td>
<td>Conway Twitty</td>
<td>Rosanne Cash</td>
<td>Alabama</td>
<td>Bellamy Brothers</td>
<td>Ricky Skaggs</td>
<td>Kippi Brannon</td>
</tr>
<tr>
<td>1981</td>
<td>Ronnie Milsap</td>
<td>Dolly Parton</td>
<td>Alabama</td>
<td>Frizzell &amp; West</td>
<td>Earl Thomas Conley</td>
<td>Terri Gibbs</td>
</tr>
<tr>
<td>1980</td>
<td>Ronnie Milsap</td>
<td>Crystal Gayle</td>
<td>Oak Ridge Boys</td>
<td>Bellamy Brothers</td>
<td>Johnny Lee</td>
<td>Rosanne Cash</td>
</tr>
<tr>
<td>1979</td>
<td>Ronnie Milsap</td>
<td>Barbara Mandrell</td>
<td>Oak Ridge Boys</td>
<td>Kenny Rogers &amp; Dottie West</td>
<td>Razzy Bailey</td>
<td>Jennifer Warnes</td>
</tr>
<tr>
<td>1978</td>
<td>Waylon Jennings/</td>
<td>Loretta Lynn</td>
<td>Oak Ridge Boys</td>
<td>Waylon &amp; Willie</td>
<td>Ronnie McDowell</td>
<td>Zella Lehr</td>
</tr>
<tr>
<td>1977</td>
<td>Waylon Jennings</td>
<td>Tanya Tucker</td>
<td></td>
<td></td>
<td>Gene Watson</td>
<td>Dotty</td>
</tr>
<tr>
<td>1976</td>
<td>Charley Pride/</td>
<td>Dolly Parton</td>
<td>Statler Brothers</td>
<td>Conway Twitty &amp; Loretta Lynn</td>
<td>Tom Bresh</td>
<td>Joni Lee</td>
</tr>
<tr>
<td>1975</td>
<td>Conway Twitty</td>
<td>Donna Fargo/Tanya</td>
<td>Statler Brothers</td>
<td>George Jones &amp; Tammy Wynette</td>
<td>Freddy Fender</td>
<td>Jesci Colter</td>
</tr>
<tr>
<td>1973</td>
<td>Merle Haggard</td>
<td>Lynn Anderson</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton</td>
<td>Johnny Rodriguez</td>
<td>Marie Osmond</td>
</tr>
<tr>
<td>1972</td>
<td>Charley Pride</td>
<td>Tammy Wynette</td>
<td>Statler Brothers</td>
<td>Tammy Wynette &amp; George Jones (tie)</td>
<td>Red Simpson</td>
<td>Donna Fargo</td>
</tr>
<tr>
<td>1971</td>
<td>Charley Pride</td>
<td>Tammy Wynette</td>
<td>Tommy &amp; The Glazer Brothers</td>
<td>Loretta Lynn &amp; Conway Twitty</td>
<td>Billy “Crash” Craddock</td>
<td>Susan Raye</td>
</tr>
<tr>
<td>1970</td>
<td>Johnny Cash</td>
<td>Tammy Wynette</td>
<td>Tommy &amp; The Glazer Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton</td>
<td>Conway Wagoner &amp; Dolly Parton</td>
<td>Connie Eaton</td>
</tr>
<tr>
<td>1969</td>
<td>Glen Campbell</td>
<td>Tammy Wynette</td>
<td>Tommy &amp; The Glazer Brothers</td>
<td>The Wilburn Brothers</td>
<td>The Wilburn Brothers</td>
<td>Willi Jo Spears</td>
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<tr>
<td>1968</td>
<td>Buck Owens</td>
<td>Loretta Lynn/Tammy</td>
<td>Tommy &amp; The Glazer Brothers</td>
<td>The Wilburn Brothers</td>
<td>The Wilburn Brothers</td>
<td>Dolly Parton</td>
</tr>
<tr>
<td>1967</td>
<td>Buck Owens</td>
<td>Loretta Lynn</td>
<td>The Browns</td>
<td>The Wilburn Brothers</td>
<td>Jack Greene</td>
<td>Lynn Anderson</td>
</tr>
<tr>
<td>1966</td>
<td>Buck Owens</td>
<td>Loretta Lynn</td>
<td>The Browns</td>
<td>The Wilburn Brothers (tie)</td>
<td>Waylon Jennings</td>
<td>Jeanie Sealy</td>
</tr>
<tr>
<td>1965</td>
<td>Buck Owens</td>
<td>Loretta Lynn</td>
<td>The Browns</td>
<td>The Wilburn Brothers</td>
<td>Dick Curless</td>
<td>Connie Smith</td>
</tr>
<tr>
<td>1964</td>
<td>Buck Owens</td>
<td>Loretta Lynn</td>
<td>The Browns</td>
<td>The Wilburn Brothers</td>
<td>Hank Williams, Jr.</td>
<td>Norma Jean</td>
</tr>
<tr>
<td>1963</td>
<td>George Jones</td>
<td>Patsy Cline</td>
<td>The Louvin Brothers</td>
<td>The Wilburn Brothers</td>
<td>Ernest Ashworth</td>
<td>Melba Montgomery</td>
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<tr>
<td>1962</td>
<td>George Jones</td>
<td>Patsy Cline/Tanya</td>
<td>The Browns</td>
<td>The Wilburn Brothers</td>
<td>Claude King</td>
<td>Loretta Lynn</td>
</tr>
<tr>
<td>1961</td>
<td>Webb Pierce</td>
<td>Webb Pierce</td>
<td>The Browns</td>
<td>The Everly Brothers</td>
<td>Jack Greene</td>
<td>Jan Howard</td>
</tr>
<tr>
<td>1960</td>
<td>John Reeves/Ray</td>
<td>Webb Pierce</td>
<td>The Browns</td>
<td>The Everly Brothers</td>
<td>Buck Owens</td>
<td>Jan Howard</td>
</tr>
<tr>
<td>1959</td>
<td>Johnny Cash/Ray</td>
<td>Webb Pierce</td>
<td>The Browns</td>
<td>The Everly Brothers</td>
<td>Buck Owens</td>
<td>Margie Bowes</td>
</tr>
<tr>
<td>1958</td>
<td>Johnny Cash</td>
<td>Webb Pierce</td>
<td>The Browns</td>
<td>The Everly Brothers</td>
<td>Stonewall Jackson</td>
<td>Skeeter Davis</td>
</tr>
<tr>
<td>1957</td>
<td>Elvis Presley</td>
<td>Webb Pierce</td>
<td>The Browns</td>
<td>Johnny &amp; Jack</td>
<td>Don Gibson</td>
<td>Patsy Cline</td>
</tr>
<tr>
<td>1956</td>
<td>Elvis Presley</td>
<td>Webb Pierce</td>
<td>The Browns</td>
<td>Johnny &amp; Jack</td>
<td>Bobby Helms</td>
<td>Wanda Jackson</td>
</tr>
<tr>
<td>1954</td>
<td>Webb Pierce</td>
<td>Webb Pierce</td>
<td>Pe Wee King's Band</td>
<td>Johnny &amp; Jack</td>
<td>Elvie Presley</td>
<td>Ginny Wright</td>
</tr>
</tbody>
</table>

LOOKING FOR A WAY TO BUILD YOUR RADIO AUDIENCE?
CONSIDER ADVERTISING IN
TELEVISION’S #1 RATED WEEKLY COUNTRY MUSIC HALF HOUR SERIES

This week in Country Music

THIS WEEK IN COUNTRY MUSIC provides you with a unique opportunity to promote your RADIO station to a targeted audience of country viewers . . . . CONVERT THEM TO YOUR LISTENERS!

Call the Sales Manager or Promotion Director at your local television station which airs THIS WEEK IN COUNTRY MUSIC. Place your advertising dollars (or develop a cross-promotional program) with your local television station . . . and reach an audience of receptive Country Music viewers that you can convert to listeners.

If THIS WEEK IN COUNTRY MUSIC is not broadcast locally . . . ask your local station to schedule it . . . and then advertise in it!

A Jim Owens Television production. 1525 McGavock St., Nashville, TN 37203
ENTERTAINER OF THE YEAR
ALABAMA

ALBUM LABEL
1. RCA
2. MCA
3. Epic
5. Columbia

COMPOSER/PERFORMER
1. Larry Gatlin
2. J.P. Ponsetto
3. Hank Williams, Jr.
4. Deborah Allen
5. Don Reid

SINGLES LABEL
1. RCA
2. MCA
3. Warner Bros.
4. Epic
5. Columbia

COUNTRY AWARDS

TOP RECORD COMPANY
1. RCA
2. CBS
3. MCA
4. WCI
5. PolyGram

PUBLISHING COMPANY
1. Tree
2. Unichappell
3. Cross Keys
4. Lodge Hall
5. April
6. Chappell
7. Rick Hall
8. Music City
9. Hall-Clement
10. Intersong

NEW RECORD COMPANY
1. Hal Kat Kountry
2. Evergreen
3. Paradise
4. Awesome
5. Rustic

COMPOSER
1. Mike Reid
2. Rafe Van Hoy
3. Tommy Rocco
4. Barbara Wyrick
5. Rory Bourke

INDEPENDENT RECORD COMPANY
1. Noble Vision
2. EMH
3. Audiograph
4. Jamex
5. Moonshine

BOOKING AGENT
1. Keith Fowler Prod.
2. Haisry Company
3. Lavender Agency
4. World Class Talent
5. Headline Inter'l Talent

MANAGER
1. Dale Morris
2. Irby Mandrell
3. Georgeanne Galante
4. Tex Whitson
5. Chip Peay
DATE: OCTOBER 8, 1984
TO: CASH BOX
FROM: JIM ED

Please contact the following people and tell them thanks for making it possible:


P.S. I promise I've never been photographed in the nude.
### Male Vocalists

| 1. | Earl Thomas Conley — RCA |
| 2. | Merle Haggard — Epic |
| 3. | George Strait — MCA |
| 4. | John Conlee — MCA |
| 5. | Ricky Skaggs — Epic |
| 6. | Don Williams — MCA |
| 7. | Ronnie Milsap — RCA |
| 8. | Lee Greenwood — MCA |
| 10. | Steve Wariner — RCA |

### Female Vocalists

| 2. | Barbara Mandrell — MCA |
| 3. | Janie Fricke — Columbia |
| 4. | Deborah Allen — RCA |
| 5. | Anne Murray — Capitol |
| 6. | Reba McEntire — MCA |
| 7. | Ricky Skaggs — RCA |
| 8. | Sylvia — RCA |
| 9. | Louise Mandrell — RCA |
| 10. | Charly McClain — Epic |

### New Male Vocalists

| 1. | Mark Gray — Columbia |
| 2. | Bill Medley — RCA |
| 3. | Darrell Clanton — Audiograph |
| 4. | David Wills — RCA |
| 5. | Lionel Richie — Motown |

### New Female Vocalists

| 1. | Kathy Mattea — Mercury |
| 2. | Jan Gray — Jamec |
| 3. | Micki Furrman — MCA |
| 4. | Lois Johnson — EMH |
| 5. | Billie Jo Spears — Parliament |

### Vocal Groups

| 1. | Alabama — RCA |
| 2. | The Statlers — Mercury |
| 3. | The Oak Ridge Boys — MCA |
| 4. | Larry Gatlin & The Gatlin Bros. — Columbia |
| 5. | Exile — Epic |

### New Vocal Groups

| 1. | Exile — Epic |
| 3. | Osmond Brothers — Warner Bros. |
| 4. | Burrito Brothers — MCA |
| 5. | Mason Dixon — Texas |

### Vocal Duets

| 1. | The Judds — RCA |
| 2. | The Kendalls — Mercury |
| 3. | The Bellamy Brothers — MCA |
| 4. | Mickey Gilley/Charly McClain — Epic |
| 5. | Kenny Rogers/Dolly Parton — RCA |

### New Vocal Duets

| 1. | The Judds — RCA |
| 2. | Kenny Rogers/Dolly Parton — RCA |
| 3. | Julio Iglesias/Wille Nelson — Columbia |
| 4. | Ray Charles/George Jones — Columbia |
| 5. | Johnny Lee/Lane Brody — Warner Bros. |
Over 80% of America's Country music is licensed by BMI.

We got our 80% by giving you 100%.

It's an achievement we're proud of. And one we've worked hard for. As Country's most dedicated, most active licensing organization, we've always believed in the music, the writers and the publishers 100%. That's why we're honored that so many of Country music's music-makers believe in us, too. And that's why we intend to keep on giving you what we always give you ... 100%.

Wherever there's music, there's BMI.
### Male Vocalist
1. Ricky Skaggs — Epic
2. Kenny Rogers — RCA
3. Earl Thomas Conley — RCA
4. Hank Williams, Jr. — WB
5. George Strait — MCA
6. Lee Greenwood — MCA
7. Willie Nelson — Columbia
8. Merle Haggard — Epic
9. Ronnie Milsap — RCA
10. John Conlee — MCA

### Female Vocalist
1. Barbara Mandrell — MCA
2. Dolly Parton — RCA
3. Janie Fricke — Columbia
4. Anne Murray — Capitol
5. Deborah Allen — RCA
6. Charly McClain — Epic
7. Crystal Gayle — WB
8. Sylvia — RCA
9. Shelly West — Viva
10. Juice Newton — Capitol

### Vocal Group
1. Alabama — RCA
2. The Oak Ridge Boys — MCA
3. The Statler Brothers — Mercury
4. Atlanta — MCA
5. Larry Gatlin & The Gatlin Bros. — Columbia

### New Vocal Group
1. Exile — Epic
3. Wright Bros. — Mercury
4. The Maines Bros. — Mercury
5. Sierra — Cardinal

### New Male Vocalist
2. Eddy Raven — RCA
4. Vince Gill — RCA
5. John Schneider — MCA

### New Female Vocalist
1. Kathy Mattea — Mercury
2. Gus Hardin — RCA
4. Karen Taylor-Good — Mesa
5. Sandy Croft — Angelsong

### Vocal Duet
1. Mickey Gilley & Charly McClain — Epic
2. Merle Haggard & Willie Nelson — Columbia
3. Willie Nelson & Waylon Jennings — Columbia
4. The Kendalls — Mercury
5. The Judds — RCA

### New Vocal Duet
1. Merle Haggard/Willie Nelson — Columbia
2. The Judds — RCA
3. Barbara Mundell/Lee Greenwood — MCA
4. Merle Haggard/Leona Williams — Mercury
WHAT WENT WRONG?

THIS IS THE STORY OF FOUR
RECORD COMPANIES:
EVERYBODY, SOMEBODY,
ANYBODY AND NOBODY.
THERE WAS AN IMPORTANT JOB TO BE DONE, AND
EVERYBODY WAS SURE THAT SOMEBODY WOULD DO
IT. ANYBODY COULD HAVE DONE IT, BUT NOBODY
DI'D IT. IT ENDED UP THAT THE JOB WASN'T DONE
AND EVERYBODY BLAMED SOMEBODY, WHEN
ACTUALLY NOBODY
ASKED ANYBODY.

DEBORAH ALLEN
- Horizon award

Earl Thomas Conley
- Single of the year
- Horizon award

Kenny Rogers/Dolly Parton
- Single of the year “ISLANDS IN THE STREAM”
- Vocal duo of the year
- Song of the year “ISLANDS IN THE STREAM”
(Robin Gibb/Barry Gibb/Maurice Gibb)

THE JUDDS
- Single of the year
- “MAMA HE’S CRAZY”
- Vocal group of the year
- Horizon award

RONNIE MILSAP
- Entertainer of the year

“One More Try for Love” delivers one more hit
for Ronnie with “Prisoner Of The Highway”.
- Congratulations to our
CMA final nominees

RCA—WE DID IT.
## Country Music 1984

### TOP 50 SINGLES

| 1.         | A Little Good News | Capitol        |
| 2.         | Islands In The Stream | Kenny Rogers & Dolly Parton | RCA |
| 3.         | Mama He's Crazy | The Judds | RCA |
| 4.         | You Look So Good In Love | George Strait | MCA |
| 5.         | That's The Thing About Love | Don Williams | MCA |
| 6.         | Houston To Denver | Larry Gatlin & The Gatlin Brothers |
| 7.         | Still Losing You | Ronnie Milsap | RCA |
| 8.         | Every Heart Should Have One | Charley Pride | RCA |
| 9.         | Holding Her and Loving You | Earl Thomas Conley | RCA |
| 10.        | I Got Mexico | Eddy Raven | RCA |
| 11.        | Roll On | Alabama | RCA |
| 12.        | In My Eyes | John Conlee | MCA |
| 13.        | Tell Me A Lie | Janie Fricke | Columbia |
| 15.        | Angel In Disguise | Earl Thomas Conley | RCA |
| 16.        | Tennessee Whiskey | George Jones | Epic |
| 17.        | Long Hard Road | The Nitty Gritty Dirt Band | Warner Bros. |
| 18.        | Somebody's Gonna Love You | Lee Greenwood | MCA |
| 19.        | I Can Tell By The Way You Dance | Vern Gosdin | Complete |
| 20.        | One Of A Kind Pair Of Fools | Barbara Mandrell | RCA |
| 21.        | I Don't Want To Be A Memory | Exile | Epic |
| 22.        | Atlanta Blue | The Statler Brothers | Mercury |
| 23.        | Show Her | Ronnie Milsap | RCA |
| 24.        | Let's Fall To Pieces Together | George Strait | MCA |
| 25.        | To All The Girls I've Loved Before | Julio Iglesias & Willie Nelson | Columbia |
| 26.        | Someday When Things Are Good | Merle Haggard | Epic |
| 27.        | When We Make Love | Alabama | RCA |
| 29.        | Slow Burn | T.G. Sheppard | Warner Bros/Curb |
| 30.        | Elizabeth | The Statler Brothers | Mercury |
| 31.        | You've Got A Lover | Ricky Skaggs | Epic |
| 32.        | Lady Down On Love | Alabama | RCA |
| 33.        | Ozark Mountain Jubilee | The Oak Ridge Boys | MCA |
| 34.        | Don't Make It Easy For Me | Earl Thomas Conley | RCA |
| 35.        | Stay Young | Don Williams | RCA |
| 36.        | Just Another Woman In Love | Anne Murray | Capitol |
| 37.        | I Don't Wanna Lose Your Love | Crystal Gayle | Warner Bros. |
| 38.        | As Long As I'm Rockin' With You | John Conlee | MCA |
| 39.        | Save The Last Dance For Me | Dolly Parton | RCA |
| 40.        | That's The Way Love Goes | Merle Haggard | Epic |
| 41.        | Don't Cheat In Our Hometown | Ricky Skaggs | Epic |
| 42.        | Lonely Women Make Good Lovers | Steve Wariner | RCA |
| 43.        | Baby I Lied | Deborah Allen | RCA |
| 44.        | I Guess It Never Hurts To Hurt Sometimes | The Oak Ridge Boys | MCA |
| 45.        | Right Or Wrong | George Strait | MCA |
| 46.        | I Could'a Had You | Leon Everette | RCA |
| 47.        | You've Still Got A Place In My Heart | George Jones | Epic |
| 48.        | I've Been Wrong Before | Deborah Allen | RCA |
| 49.        | B-B-B-Burnin' Up With Love | Eddie Rabbitt | Warner Bros. |
| 50.        | Your Love Shines Through | Mickey Gilley | Epic |

### TOP 50 ALBUMS

| 1.         | Roll On | Alabama | RCA |
| 2.         | Don't Cheat In Our Hometown | Ricky Skaggs | Epic |
| 3.         | Eyes That See In The Dark | Kenny Rogers | RCA |
| 4.         | Don't Make It Easy For Me | Earl Thomas Conley | RCA |
| 5.         | Right Or Wrong | George Strait | MCA |
| 6.         | Deliver | The Oak Ridge Boys | MCA |
| 7.         | Without A Song | Willie Nelson | Columbia |
| 8.         | That's The Way Love Goes | Merle Haggard | Epic |
| 9.         | Somebody's Gonna Love You | Lee Greenwood | MCA |
| 10.        | Man Of Steel | Hank Williams, Jr. | Warner Bros. |
| 12.        | The Closer You Get | Alabama | RCA |
| 13.        | Keyed Up | Ronnie Milsap | RCA |
| 15.        | Spun Gold | Barbara Mandrell | RCA |
| 16.        | Pictures | Atlanta | MCA |
| 17.        | It Takes Believers | Mickey Gilley & Charly McClain | Epic |
| 18.        | A Little Good News | Anne Murray | Capitol |
| 19.        | I Can't Help It | I Can't Help It | RCA |
| 20.        | The Woman In Me | Charly McClain | Epic |
| 21.        | The Great Pretender | Dolly Parton | RCA |
| 24.        | One More Try For Love | Ronnie Milsap | RCA |
| 25.        | Atlanta Blue | The Statler Brothers | Mercury |
| 26.        | Don't Let Our Dreams Die Young | Tom Jones | Mercury |
| 27.        | You've Got A Good Love Comin' | Lee Greenwood | MCA |
| 28.        | Pancho & Lefty | Merle Haggard & Willie Nelson | Columbia |
| 29.        | Clean Cut | Barbara Mandrell | MCA |
| 30.        | Shot Shot | Sylvia | RCA |
| 31.        | Houston To Denver | Larry Gatlin & The Gatlin Brothers | Columbia |
| 32.        | Love Lies | Janie Fricke | Columbia |
| 33.        | Exile | Exile | Epic |
| 34.        | All The People Are Talkin' | John Anderson | Warner Bros. |
| 36.        | American Made | The Oak Ridge Boys | MCA |
| 37.        | Take It To The Limit | Willie & Waylon | Columbia |
| 38.        | It's All In The Game | Merle Haggard | Epic |
| 39.        | Today | The Statler Brothers | Mercury |
| 40.        | Castles In The Sand | David Allan Coe | Columbia |
| 41.        | Burlap & Satin | Dolly Parton | RCA |
| 42.        | West By West | Shelly West | Viva |
| 43.        | It Ain't Easy | Janie Fricke | Columbia |
| 44.        | The Best Of Vol. III | Don Williams | MCA |
| 45.        | Movin' Train | The Kendalls | Mercury |
| 46.        | Cafe Carolina | Don Williams | MCA |
| 47.        | You've Still Got A Place In My Heart | George Jones | Epic |
| 49.        | Slow Burn | T.G. Sheppard | Warner Bros. |
| 50.        | Waylon & Company | Waylon Jennings | RCA |
Thanks for making us the Number One Country Music Publisher for Twelve Consecutive Years.

Tree International

CROSS KEYS (ASCAP) • TREE (BMI)
8 Music Square West  Nashville, Tennessee 37202
Buddy Killen, President and C.E.O.; Donna Hilley, Vice President; Roger Sovine, Vice President
At this time last year the major record labels were holding down all but two positions out of the Top 40 on the Cash Box country singles chart, and the majors also held all of the Top 40 positions on the country album chart. The only two independently distributed labels in the Top 40 singles were Noble Vision with Jim Glaser at #22 and MDJ with Atlanta at #27. It will probably always be that the major labels will dominate the charts, if only by pure volume. While Cash Box receives anywhere from 20 to 40 country singles each week for review, there are only 10 to 15 new entries onto the chart each week. While the major labels release more product, their percentages are increased.

When we re-examine the cover of Cash Box Oct. 21, 1978, the smaller labels covered which are no longer active is revealing. The labels listed at that time were: ABC, Capricorn, 50 States, MRC, Republic, Con Brio, Scorpion, PolyDor (country), Lone Star, Ovation, Monument, Starday, Gusto, Scrim Shaw, Chute, and Inergi. Now added to that inactive list are United Artist, Audograph, Indigo, Koala, Elektra and Songbird. The strength of a record company often lies not only in its success, but in its future.

When we speak of major labels we are generally referring to the big six — RCA, CBS, MCA, Warner Bros., Mercury, Capital/EMI-America. This is the order in which the major labels ranked according to the accumulated points from the Cash Box singles and album charts for the period of September 9, 1983 through September 8, 1984. RCA Records gathered most of its points by chart activity in the above denoted period with acts Alabama, Earl Thomas Conley, Ronnie Milsap, Eddy Raven, Kenny Rogers, Dolly Parton, and newcomers The Judds and Deborah Allen. RCA had 16 number one singles and 4 number one albums.

The strength of CBS came with its strongest chart activity on the Epic side. Epic artists such as Merle Haggard, Exile and George Jones garnished many points for the label. On the Columbia side Janie Fricke, Larry Gatlin And The Gatlin Brothers, and Willie Nelson added points to the CBS total. RCA had just signed Kenny Rogers. His Liberty single, “Scarlet Fever,” had just peaked at #5, and his duet with Dolly Parton, “Islands In The Stream,” was #6 bullet on the country charts and #7 bullet on the pop charts. The only other country single on the pop chart at that time was Anne Murray’s “A Little Good News.” It was at #90 on the pop chart, while bulleted up the country chart at #15.

Other singles hot on the charts during the week of country music festivities were “Lady Down On Love” by Alabama, “Somebody’s Gonna Love You” by Lee Greenwood, “Holding Her And Loving You” by Earl Thomas Conley, Janie Fricke’s “Tell Me A Lie,” Larry Gatlin And The Gatlin Brothers’ “Houston,” and “You Look So Good In Love” by George Strait. Songs just starting to peak on the charts were “In My Eyes” by John Conlee, “You Made A Wanted Man Of Me” by Ronnie McDowell, and Kathy Mattea’s “Street Talk.”

The week after the focus on country music, however, industry executives would ponder the trade paper headlines, “Summer Arbitron Shows Downward Movement For Country.”

Less interest in country music at the retail level meant that many labels would have to take a closer look at their artist rosters and their A&R people would have to re-evaluate artists and producers. The strategies put in motion by the major labels effect the entire music industry to a certain degree.

Many of the major labels continued

Independents: Still Strong In 1984

by Brenna Davenport-Leigh

The strength of independent record companies most frequently lies in their artist roster, whether it is based on the company’s sole focus on a particular artist or on the presence of an established performer to strengthen the label and thus allow the new talent a firmer foundation. The credibility of an independent record company indeed relies on the success of its artists and their activity on the national charts. The division may be broken into independent record labels working with a source of major label distribution, or independent labels with a solely independent means of distribution, but the ability of the company to provide their artists with a vehicle through which to promote and maintain their careers works, of course, to the benefit of the entire independent record community. In the past year the independent labels have been well represented on the charts with two number one records, and several top ten entries. Vern Gosdin on Compleat Records and Jim Glaser on NobleVision Records both took numbers to the top of the charts, marking for each the first number one record of their careers.

Through the categories of independent record company (with major distribution), independent record company (with independent distribution), and new record company, Cash Box has acknowledged the top five companies in these divisions based on the chart activity of the past year.

Independent Record Co. (With Major Distribution)

Compleat Records, formed in May 1982, is headed by Charlie Fach, and has had much success this year with the distinctive talents of artist/songwriter Vern Gosdin. His “I Wonder Where We’d Be Tonight” was a top 15 hit, and “I Can Tell By The Way You Dance” went to the top of the charts. His latest song “What Would Your Memories Do” has also become a top 10 hit.

Fach said, “I believe Compleat Records has proven that an independent label can compete with the major labels and succeed with certain conditions such as a good distribution system as we have with PolyGram Records.”

Compleat Records had a charted record on Compleat with “One Step Closer.” Compleat has also made substantial increases in their artist roster during the past year with the signings of Zolla Lehr, Susan Jacks, Mike Martin, Kim & Carman, and the John Arnold Band. Compleat Records distribution is handled by PolyGram.

Compleat Records has been accounted for this past year with the help of new artist Larry McBride. Larry has been with the label for the past six months and has been very successful in the Kansas City area.

Compleat Records’ distribution is handled by PolyGram.

Independent Record Co. (With Independent Distribution)

NobleVision Records, a two-year-old Atlanta-based label, has quickly entered the music scene as a top independent record company. Founded by Don Tolles and Hal Owen, the label through artist Jim Glaser had its first number one record “You’re Gattin’ To Me Again,” plus two top 10 hits, “If I Could Only Dance With You” and “The Man In The Mirror.” Owen said, “I’m happy about this award from Cash Box because we have worked very hard in two years as an independent label, and it adds to our credibility to our distributors credibility, and it also strengthens their growth potential. I am happy to add to the success of other independent labels and independent distribution, and as a company we are looking forward to growing even more.” Noble Vision signed

successes with Johnny Lee’s “Hey Bartender,” and his duet of “The Yellow Rose” with Lane Brody under distribution of Warner Bros.

Independent Record Co. (With Independent Distribution)

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(continued on page C-20)
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Country Music 1984

Creating The Music: Cash Box's Top Country Producers

by Brenna Davenport-Leigh

The range in background, experience and genre of the ten producers listed in this section of the Cash Box top producer chart is a pretty good picture of the diversity of country music today. They represent the progressive new sounds of country as well as the tried-and-true traditionalists. It's not only a who's who of the top producers but also a survey of the state of the industry, with the makeup of the industry changing as music fans have embraced new genres and expanded their taste in the music they enjoy.

Jennifer Warnes' hit "Right Time Of The Night." He then began producing Anne Murray's "Wear My Ring Around Your Neck," one of the biggest hits of 1976, from the "Let's Keep It That Way." LP to "A Little Good News." In July of 1983 Norman arrived in Nashville to serve as the producer for RCA Records, and in February of this year was named executive vice president. Norman produced four of Cash Box's Top 50 country singles of 1984. Anne Murray's "A Little Good News" and T.G. Sheppard's "Slow Burn" both went to the top of the charts, while Murray's "Just Another Woman In Love" and Mickey Gilley's "Your Love Shines Through" were both top five hits.

Norman commented, "It's always a thrill to be singled out and patted on the back for one's work. It's even more exciting, though, when you realize that work means meeting new and interesting people, spending time with the most talented people in the industry to offer and, finally, having a good time. This is a special time in country music, and I feel fortunate to have the chance to participate."

Jimmy Bowen, president of the Nashville division of MCA Records, began his career in the 1950s as a 2000 watt radio station in the Top 20 hit in 1957 with "I'm Stickin' With You," and a Top 40 success with "Warm Up To Love" both on Record-Box's. Bowen was soon to have much more notoriety in the production end of the recording industry. He produced various albums for Nashville legend Dean Martin and Frank Sinatra. Bowen moved to Nashville in the late '70s after his own record label, Atlantic, was purchased by Capitol Records, and with the Nashville divisions of both Elektra and Warner Brothers Records before going to MCA this year. Bowen produces artists Crystal Gayle, Hank Williams, Jr. and many of the artists on the MCA roster.

Norro Wilson, executive vice president for RCA Records since 1981, has produced two of the Top 50 singles for 1984 with RCA recorded artist 48th & Vine, the number one song "Every Heart Should Have One," and Steve Wariner's "Lonely Women, Maybe Good Lovers," a co-producing effort with Tony Brown. Wilson came to Nashville in 1966 after a six-year stint in Las Vegas' Golden Nugget, and studio session player. He is the noted writer and country producer and songwriter. He has a catalog of over 200 songs, including the Charley Rich Grammy for "A Very Special Love Song" and "The Most Beautiful Girl." Other of Wilson's songs have been recorded by artists such as the Oak Ridge Boys, Lanny Wimett, and Charlie McClain. Wilson has also worked as an independent producer, and he was the manager of the Nashville-based Brothers/Nashville. As a producer his list of credits is extensive and includes such artists as David Houston, Joe Stampley, Buck Owens, John Anderson, Charley Pride, Margo Smith, Rick Allen, Jr., Eddy Arnold, Pat Boone and Gary Morris.

Two named as Cash Box's producer of the year, Tom Collins has produced such talents as Ronnie Milsap, Barbara Mandrell, Sylvia, Steve Wariner and Marie Osmond. In fact, he is credited with introducing Milsap into the country music business with producing three of Milsap's Top 10 hit songs. Collins, a native of Tennessee, first began his career in the music business in 1970 when he was hired by Jack D. Johnson and Charley Pride at Pi-Gem Music. Besides his producing efforts, Collins is now the owner of a publishing company, Collins Music. This year two songs produced by Collins were on Cash Box's Top 50 songs of 1984. "Slow Burn," a hit on "Wear My Ring Around Your Neck," and "Somebody In A Song," are "Old Fools" which reached the number two position on the charts, and Roni & Jerry's "Somebody In A Song," "Slow Burn," which Collins co-produced with Milsap.

With credits in the fields of producing, songwriting and publishing, Blake Mevis takes another tally in Cash Box's Top Country Producers in Nashville's music industry. Mevis, who is an independent producer and is involved in a joint venture with Warner Brothers. (continues on page C-21)

Publishing The Music: Cash Box Cites Country's Best

by Bob Campbell

Nashville has emerged in the '80s as a powerful music publishing center. The great country and gospel hits, as a rule, have always come out of Nashville, but now the city is producing the pop charts, in rock albums, in movie soundtracks, on the R&B charts and in the MOR and international markets. Established writers from both coasts are moving here and are visiting on a regular basis to write with Nashville writers. Music row publishing houses have the welcome mat out to all types of writers. The publishing industry has come a long way since the early '40s when pop writer Fred Rose and country star Roy Acuff decided Nashville needed an outlet for country songs and formed Acuff-Rose Music, the first music publishing company in Nashville. Music row now has become the Tin Pan Alley of the '80s.

Cash Box acknowledges the top country publishing companies. The international Tree Publishing conglomerate ranks #1 on the Cash Box's Top 50 Country Chart this year, including "As Long As I'm Rocking With You" by John Conlee; "I Don't Want To Be A Movie" by the group, Exile; "That's The Thing About Love" by Don Williams; "I Can Tell By The Way You Dance" by Vern Gosdin; and "Somebody's Gonna Love You" by Lee Greenwood. Between Cross Keys and Tree, Tree International compiled 19 Top-10 hits and 48 charted songs.

The company signed 16 new staff writers this year, including Sonny Curtis and Jeff Silbar, who now lives in Los Angeles and represents Tree in the West coast. In the past year, Tree acquired the Jim Reeves catalogue, which includes such songs as "Welcome To My World," "Mohair Sam," and "Am I Losing You." Tree also purchased the OAS Music catalogue, including 18 songs written by Dennis Dromgoole, production chief Moman's Baby Chic Music, which contains "Lunkenbach, Texas," and "Wunlitizer Prize," among others. Tree also expanded its print folio division and is the company's history, as well as comprehensive song books for Harlan Howard, Sonny Throckmorton and Bobby Braddock.

A self-admitted 'workaholic,' Buddy Kilen is sure to handle all projects. He produces Exile, along with Ronnie McDowell. He is also involved in a special project for the Nashville Television Network (NTN) on harpist Lloyd Lindroth through Tree Productions. In addition, Kilen will assist in the music supervision for the upcoming movie, Alamo Bay, which is being produced by Louis Malle and stars Ed Harris and Amy Madigan.

He will play a minister as a supporting role in the movie. Also, Kilen has been instrumental in an upcoming film project that will make a movie out of the song, "War Is Hell On The Homefront," a hit by T.G. Sheppard and written by Curly Putnam and Bucky Jones.

Tree has also purchased two additional recording studios from Soundshow Recording. Tree now owns three, 24-track facilities, including the management of engineer Pat McGinn.

Chappell Music

The Nashville-based A&R Chappell Music operates behind the philosophy of quality over quantity. With a small staff of award-winning songwriters, Chappell in the past year has racked up nine #1 hits and placed 10 songs in the Top 10 of the country charts. Each of the three Chappell songwriters, Tom Collins, Donnagood and John Hooper, have several songs in the Top 10 country publishing companies, according to the Cash Box year-end poll. Henry Hurt, vice president and general manager of the Nashville division said the company "had a great year, one of the best years ever in the company's history."

Unichappell, a BMI affiliate, produced two songs on the chart, "We've Got The Stream," a Dolly Parton/Kenny Rogers duet, which Unichappell administered. Last year Unichappell's Alamon, Jimmie Rowland, Harrison and Jan Cruftfield were signed exclusively to Unichappell. "Let's Stop Talking About It" (Janie Fricka), "Going, Gone" (Lee Greenwood) and Deborah Allen's "Baby I Lied" are among Unichappell's top songs of the year.

Chappell, the ASCAP affiliate, ranked #6 in the poll, purely on the strength of writers' Charlie Black and Rory Bourke. Black and Bourke are two of Nashville's most consistent writers of hits. Along with Wayland Holyfield, they were awarded ASCAP's "Writer of the Year" last year. With writer Tommy Rocco, Black and Bourke wrote "A Little Good News," the Anne Murray #1 song that was one of the year's biggest and most distinctive tracks. With two other writers, the pair also authored George Strait's #1 hit, "You Look So Good In Love." Black also cowrote "Slowburn," the #1 hit by T.G. Sheppard.

Intersong, another Chappell ASCAP company, rounded out the Cash Box Poll at #10 on the list of top publishing companies. Intersong hit the #1 spot with the song, "In My Eyes," sung by John Conlee and written by Barbara Wyrick, and Country Music's "I'm Needing Somebody," written by Len Chera.

(continues on page C-22)
2 YEARS OLD & GROWING!

Jim Glaser

Tony Arata

Noble Vision Records
3109 Maple Dr. NE., Suite 300, Atlanta, GA. 30305, 404/266-0177

Dick James Organization

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Alabama
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Moe-Bandy
Ed Bruce
Craig Dillingham
Reba McEntire
Allen Frizzell

Crystal Gayle
Mickey Gilley
Lee Greenwood
Becky Hobbs
Con Hunley
Tom Jones
Kendalls
Johnny Lee
Barbara Mandrell

Charly McClain
Charley Pride
Johnny Rodriguez
Joe Stampley
Sylvia
B.J. Thomas
Shelly West
David Wills
Country Music

Songwriters: Making The Music

by Brenna Davenport-Leigh

The lyric in country music, with its storytelling, its hooks, its ability to relate to a mass of listeners as it is speaking directly to them and their experiences — the lyric along with a usually strong and distinctive melody have long been the key ingredients in the success of a country song.

The similarities, when the structure of the body and lyrics are in full flow, are not that far away from the forms of the most formal poetry.

But this combination of lyric, melody and a dash of the graphic novel, do not originate out of the record companies, or from the walls of a studio, or when the guitar, with its rolls, meets the stage. It is, of course, the songwriter who provides the base for the magic of the reproduction of music to take place.

At their best, the songs of country music are timeless, carrying the same emotional appeal with them today as they did yesterday and the day before that.

One of the best examples is the legacy of songs left by the late Hank Williams. And there have been several other President out of Nashville — Hank Cochran, Dallas Frazier, Harlan Howard and Bob McDill to name only a few. Then there are those individuals, again like Hank Williams and Lee Hazle, who not only write but perform their works on stage, performing them so well, in fact, that they have become popular in their own right among the recording artists. There was a wave of composer/performers whose popularity actually grew through their written hits. I think that it has been a year before they are great songs from the pens of many great writers, and I would have been hard pressed to make the choice of those songwriters to be shown here.

In regards to where the music began, Cash Box recognizes the talents of the noted composers and composer/performers of this music. Hank Williams, Sr. went to the number one position on the charts, marking not only Reid's first hit for the label, but its first single release. Reid's background, however, is not the run-of-the-mill prep experience for a songwriter. He excelled in football and was an All-American at Penn State and in 1969 won the Outland Trophy. He later was Ali- mond's pose, the first single before moving to Nashville four years ago. The year he had two number one hits with "Still Loving You" and "Show Her" both written with John Anderson. For 1984, he is the writer of "Stranger In My House," and Milsap's current "Prisoner Of The County Line," the co-writer of Sylvain's "I Never Got Back And" the main of Barbara Mandrell and Lee Greenwood, with most of the songs done in "Tell Me A Lie." The year, both went to the number one position on the country charts. Reid's career in the music business got off to an early start at the age of 12 when she entered a contest and was signed by Rick Hill, who has since become a long way as both a writer and a top background singer. Her songs have been cut by many artists including

BMI/Nashville: Making The South A Great Place To Be

With over 1,000 new writers already affiliated this year, the BMI/Nashville office, representing all kinds of music over a territory of 16 southern states, is ahead of last year's pace. The Nashville office now represents 30,000 writers. BMI has more than 28,000 publishers affiliated nationally and over 45,000 songwriters on its open catalog of more than 1,200,000 licensed compositions. In addition to its American licensing activities, BMI has reciprocal agreements with 39 foreign licensing groups worldwide, including many countries behind the Iron Curtain.

In recent years, the use of BMI's copyrights has increased. BMI helped the cause of writers in 1984. Led by the efforts of BMI's Jack Jones and the CMA and BMI legal staff, BMI won a landmark decision in the U.S. Appeals Court of "the Buffalo Case," a decision which reversed a lower court order, and in effect vindicated BMI's blanket licensing procedure of music used on television.

BMI involved in major writers and publishers at the bargaining table when they were able to implement an increase of nearly 10 percent from radio broadcasters. The BMI leaders also

ASCAP: Building A Better Country In 1984

In its 70th year the American Society of Composers, Authors and Publishers has enjoyed its strongest year ever in country music. With 23 number one songs since January, ASCAP members have established success on 40 percent of the country charts thus far in 1984. Connie Bradley, ASCAP's Southern Director, noted that in the last five years ASCAP has retained all of its major chart writers and this year the society has added Jerry Reed, Don McLean, Chris Stapleton, Gene Golden, John Anderson, Lyle Lovett, David Frizzell, to mention a few. ASCAP's current career, Rock's career in the music business got off to an early start at the age of 12 when she entered a contest and was signed by Rick Hill, who has since become a long way as both a writer and a top background singer. Her songs have been cut by many artists including

three writers rooms, which are available to ASCAP members. This made ASCAP the first and only performing rights organization to have such facilities available to the songwriter.

The country songwriters workshop, sponsored by the ASCAP foundation, was moderated by Eddy Raven and Don Fawcett and included a panel of 20 writers and publishers which worked with over 60 songwriter participants. This year the ASCAP songwriter TV series was premiered on cable channels. ASCAP, the only performing rights organization that has received this honor for 1984, with the ASCAP Songwriters Guild includes growing up with the music of the '50s and '60s, having a pop act in the '70s, and making a

(continued on page C-18)
CONGRATULATIONS TO ALL CMA NOMINEES AND WINNERS!

LODGE HALL MUSIC, INC.; MILSAP MUSIC, INC.
ASCAP
BMI
The business of country music has grown and succeeded in the 1980s beyond almost anyone's wildest dreams. Country music is now a respected, international, multi-million dollar industry. Nowhere is this success reflected more than in the proliferation and commercialization of the genre. In the early days of country music, when acts like Bill Monroe and his Bluegrass Boys and Roy Acuff and his Smokey Mountain Boys would ride long hours in cramped cars up and down dusty back roads, there were no organized booking agencies.

Country acts survived in the best way they could. The first real booking agency started in the early '50s when the late Jim Denny formed the Atlas Agency, which booked Grand Ole Opry Stars on package tours. Even through the '60s, most country music stars had to settle for playing rough honky tonks, high school auditoriums and an occasional concert date. Now, country acts purr around the country in sleek, air-conditioned Silver Eagle buses and earn $50,000 a night in huge arenas. Country stars are on prime-time television, entertain in Las Vegas and star in movies. Country music is playing a brand-new ballgame, and country music promoters and booking agencies are primed to cash in on the growing popularity of this original American art form.

Capped here are five booking agencies that Cash Box recognizes as leaders in the booking industry.

**Keith Fowler Promotions**

The Keith Fowler Promotion Company specializes in booking and promoting the group, Alabama. The company has long been associated with Ronnie Milsap, who manages Alabama. The company reports "a great year . . . one of the best years in the history of the label," and it notes that this past year, ranging from fare dates to a 20,000-seat sell-out in the Rupp Arena in Lexington, Ky., to a date in the cavernous Superdome in New Orleans. The company reports that Alabama set attendance records at nearly every fair date this summer, including the huge Indianapolis State Fair in Indiana. Currently, Alabama is touring a 52-date concert series under the sponsorship of Salem Cigarettes, promoted in conjunction with Keith Fowler Promotions.

**The Jim Halsey Co., Inc.**

The Jim Halsey Booking and Management company, a leader in the industry, has added new acts and expanding into new areas. The company maintains offices in Tulsa, Oklahoma, Nashville, Los Angeles, New York City, handling nearly 40 acts and booking each year over 400 rodeo and far dates, in addition to television and other activities.

The Jim Halsey artist roster reads like a who's who in country music. Bottled by a group of newly signed artists, the Halsey roster includes Ray Clark, Bobby Bare, Jimmie Dean, Lee Greenwood, Merle Haggard, Woody Herman, The Judds, Johnny Cash, The Statler Brothers, Merle Haggard, Nitty Gritty Dirt Band, The Oak Ridge Boys, Roy Orbison, Minnie Pearl, Bonnie Raitt, Waylon Jennings, Syle, B.J. Thomas, Don Williams, Tammy Wynette and several others.

**The Shorty lavender Agency**

The lavender Agency has reorganized this past year with a strong emphasis on the bluegrass market. Once known as the Lavender/Blake Talent Agency, the company is now streamlined through many major changes in the last 12 months. Directly now by Barbara Lavender, the company has signed a host of new acts in the past year and will manage the future talent roster more in the coming year. General manager John McMeen said the company is "worried about the bluegrass division," McMeen said "bluegrass is a growing and very popular music and most of the bluegrass artists seem to book themselves. We want to be involved in the many fair and bluegrass festivals."

Artists now signed to the lavender Agency include Ray Price, Jeannie Pruett and The Lonesome 4. Other artists who are on the list include Bill Anderson, The Captain of Country, Ry Cooder, Penny DeHaven, The Kendalls, J.C. Riley and Freddie Weller. Ms. Berry reports the company is also growing a stronger act with Barbara Mandrell and Louise Mandrell, each playing over 100 dates. She said Louise Mandrell played over 30 dates this summer. "We will be looking hard for new talent this year," Ms. Berry said. "We are still on the aggressive. You either grow or stand still."

Ms. Berry also said 31 dates have been cancelled because of the recent injuries to her booking desk. She will be off the road for three to six months.

**Headline International Talent**

Headline International Talent (HIT), in operation less than two years, operates as a small, quality-based company that is active in all venues of country music booking and promotion. With a roster headed by Ronnie Millsap and Jerry Reed, HIT has enjoyed a busy, fruitful year. The company's other two clients are the group, Bandina, and the gospel group, Bobby Jones II and New Life. Charles Dorris, president of HIT, said the company is involved in fair dates, college dates, television dates, and a great deal of private convention work.

Milsap has played 19 dates this year under the sponsorship of the Marlborough Country Music Promotion, who signed him in 1985 under the Marlborough banner. Milsap also guested this year on The Today Show, Good Morning America and The Phil Donahue Show. On the Donahue Show, the performer was the only guest and he was allowed to bring his own band on the show, which is a very rare happening in the country music business. Dorris also said HIT is helping coordinate Reed's new movie project. Reed is starring in and directing a feature movie to be released in March, 1986. The movie about the music business is untitled at this point, but we will also star Ned Beatty and Bob Hopekin.

**Major Labels: Inside The Changes**

(from page C-12)

Milsap, Barbara Mandrell, Larry Gatlin and The Gatlin Brothers, Hank Williams, Jr., Gary Morris, Conway Twitty and George Jones. The duet of Willie Nelson and Julio Iglesias with "To All The Girls I've Loved Before" topped the country charts (Cash Box, June 2, 1984) and hit #1 five days later. The fourth quarter got underway with Earl Thomas Conley's RCA Album, "Don't Make It Easy For Me." Conley's first country album ever to spawn four number one singles along with Nitty Gritty Dirt Band's "Plain Dirt Fashion" LP.

During the months of August and September the only major events surrounding the big labels were CBS's restructuring of its A&R division with the promotion of Bonnie Garner, and the expansion of the Nashville division of Capitol America under Jim Foglesong.

One distinctive change in this year's charts, however, came when two small independent labels each captured the number one singles chart position, a spot which many have grown to consider major label territory. Wes Boykin's single "I Can Tell By The Way You Dance" reached the number one position, though his label, Country Music, is independent. The other major label, PolyGram. The big battle came when a small, two-year old label out of Nashville, Sony Music, records, reached the number one spot on the Cash Box's singles chart with Jim Glaser's "You're Getting To Me Again." A small label had, indeed, won out over the only competition in a major label — a major label.

**Songwriters: Nashville's Best Keep The Music Moving**

(from page C-16)

move into country in the '80s. Versatile, yes, and it shows within his talents not only as a performer, but as a songwriter. Even before becoming a performer in his own right, Coti has written many industry hits, including a number one tune "I Don't Want To Be A Memory," which is on Cash Box's Top 50 singles of 1984. Along with Exile member Sonny Lemaire he has written all of the selections with the exception of one song, on Exile's latest "Kentucky Hearts" LP.

Hank Williams, Jr. emerged from singing the songs of his late father years ago, and has developed into one of the most distinctive voices in songwriting around today. The tunes are often trademarks of his life and views today as well as reflections on his past and the past history of country music. Over the past few years he has taken to the Top 10 with "Man Of Steel," "Attitude Adjustment," and "Queen Of My Heart." A strong writing force on his LP of the past few years, his latest album, "Major Moves," includes seven self-penned selections. From her first years in Nashville, singer/songwriter Deborah Allen certainly touched all the bases in establishing herself as an artist. In March, 1986. The movie Memphis home and family found her living on Music Row. A first big push with "playing her own tune." She also worked at Opryland, accompanied Tennessee Fred Ford on a tour of the USSR and worked in L.A. with Jim Stafford. Her songwriting was first encouraged by Shel Silverstein, and she lists one of her major influences as the music of the late Patti Cline. This past year Allen co-wrote her hits "Baby I'm Lied" and "I've Been Wrong Before" with husband Ray VanHoy and writer Rory Blocker. Allen's songs have also been recorded by Conway Twitty, Loretta Lynn, John Conlee, Tammy Wynette, Gus Hardin and Shonnie Easton, among many others.

The Statlers' Don Reid has long been a writer of many of their most popular hits such as "Class Of 57" and "Do You Know You Are My Sunshine." The Statlers' tunes often deal with the everyday realities of life. Reid said of the songs, "We write about things we know — real people and things that happen to us." The Statler that comes from the songs is so familiar, in fact, that author Kurt Vonnegut dubbed their show "The Statler's Show." Their number one single "Atlanta Blue" included on this year's Top 50 list, was penned by Don Reid, and he wrote six of the tunes on their latest LP of the same title.
THE STATLERS
AMERICA'S COUNTRY MUSIC POETS
Their hit single
"ONE TAKES THE BLAME"
From their current album
"ATLANTA BLUE."

TOM T. HALL
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The STORYTELLER
at his natural best
from his brand new album
"NATURAL DREAMS."

VERN GOSDIN
"WHAT WOULD YOUR MEMORIES DO"
There is a time and "THERE IS A SEASON."
This is Vern's.
Also Just Released! Vern's First Gospel Album
"IF JESUS COMES TOMORROW (WHAT THEN)."

KATHY MATTEA
"THAT'S EASY FOR YOU TO SAY"
The hit single from
Kathy's current album
"KATHY MATTEA."

TOM JONES
"LOVE IS ON THE RADIO"
Tom's exciting new album
just released!

Mercury Records
a second artist to its roster this year, the Savannah, Georgia singer/songwriter Tony Arata. The label plans to release an Arata album in 1985, along with a second LP for Glaser. Both will be produced by label president Don Tole.

The company has also entered into overseas licensing agreements this year. The international agreements were signed with Range Records for England, Wales, Scotland and Northern Ireland; RCA Records for Canada; and Ode Records for New Zealand.

Headed by owner Eugene M. Henry and Ray Pennington, EMH Records has had eight charted records this year. The company, which was formed almost three years ago, had a top forty record with Lois Johnson’s “I Won’t Be Easy,” and country recording artist Jack Greene had three of the charted records with “Dying To Believe,” “To Do As Much For You,” and “Midnight Tennessee Woman.” Other artists included Ronnie Reno, Jesse Shufner, and Ray Pennington.

Audiograph Records, owned by Andy Andreason and managed by Mike Figlio, had a top thirty success with artist Darrell Clinton’s version of “Lonesome 7-7203,” but the company is no longer involved in the recording business, and has put its efforts into video production. “Southern Women” by The Owen Brothers and Clinton’s “I’ll Take As Much Of You As I Can” were also on the Audiograph label.

Singer Jan Gray’s “Bad Night For Good Girls” was a top forty record for Jameex Records, headed by Sol Greenburg. She also had the company’s second nationally charted record with “Before We Knew It.” Within the past year Moon Shine Records had seven chart records, with Rex Allen, Jr. providing three of the tunes. His “Dream On Texas Ladies,” “Sweet Rosanna,” and a version of “The Air That I Breathe,” which went top 40, along with records by Margo Smith and Cedar Creek added to the growth of the Nashville label. The company, under president Andy D’Martino, also established a business affairs department headed by Michael Starling, and expanded their in-house promotion and marketing. Other artists on the Moon Shine roster are Kikki, O.B. McClintock and newly signed Steve Hagard and The Nichols Brothers.

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the past year, the company, under president Andy D’Martino, also established a business affairs department headed by Michael Starling, and expanded their in-house promotion and marketing. Other artists on the Moon Shine roster are Kikki, O.B. McClintock and newly signed Steve Hagard and The Nichols Brothers.

New Record Company

The Nashville-based label, Hal Kat Country Records, which is owned and operated by Hal Wayne has experienced chart activity, particularly through artist David Roger whose “I’m A Country Song” reached #52 on the singles charts, while his “I’m Born Out Dreams And Dresses” peaked at #62. Other charted songs for Hal Kat Country were Billy G. Smith’s “(We Found) Paradise,” “I Found Somebody” by Johnny G. Newman, and “Over And Over Again” by Hal Wayne himself.

Evergreen Records, besides having a string of records on the charts over the past year, has increased its staff, created an in-house marketing and distribution department and made a venture into video. The company, under Don Bedell, president, and Johnny Morris, vice president, has a roster which includes Robin Lee, Buzz Cason, the group Ozark, and country music veterans T.G. Sheppard, whose “Let’s Live This Dream Together,” “Fool,” and “You Lay So Easy On My Mind,” added to the label’s nine charted singles. Another of the records, Robin Lee’s “Want Ads,” was Evergreen’s first video. The company’s increased staff includes T.J. Sharp, sales manager, and Jackie Sharp, marketing coordinator.

Within recent months Paradise Records, which was originally formed in 1976, announced its re-opening with recording artist Leon Russell as chairman and Bobby Roberts as president of the label. The company plans to release a variety of product including rock, adult contemporary and country, and its first country single release, “Good Time Charlie’s Got The Blues” by Russell, hit the top 50 on the charts. With there activation of the label, Russell also revived his country alter-ego “Hank Wilson” for the label’s completely country album release.

Awesome Records label president Nelson Larkin formed the company in January of this year under a distribution agreement with JEM Records of New Jersey, and since that time has had chart success with the group Sierra’s recordings of “Love Is The Reason,” and “Branded Man.” Although Larkin said the first year was basically a time of “getting off the ground,” the label’s Joel Hughes, former pop singer Tommy Roe and a recording of “Where’s The Beef” by Coyote McCloud and Wendy’s Clara Peller all gained attention for the new company.

The future goals of the Awesome label include building up a catalog of album product, an increase of the overall image of the label, and an increase in staff members to create a full administrative base.

The Rustic Record label, headed by Bill Wence, experienced chart activity with artist Kathy Lynn Sacra’s “Afraid To Love Again,” and her recording of “Crazy Arms,” along with Donnie Baer’s “Don’t Call Me I’ll Call You.” Two newcomers to join Sacra and Baer on the Rustic artist roster this year were Cathy Buchanan and Danny Newsome. Other independent record labels, which did not appear as poll winners, also had a positive year of growth with their artists. Spotlighting the talents of Karen Taylor-Good, Mesa Records had chart success with “We Just Gotta Dance” and “Handsome Man.” The label released its first LP on Taylor-Good, and made its first venture into video with the artist. The Kansas-based Comstock Records charted with its new country acts such as Anne Lord, Bill Hersh, Doug Peters, and Robert Bouchard. Buckboard Records, a division of the Inspiration Resources Corp., was formed, and has seen the growth of its artists Shaua Smith and The Brooks Brothers not only through completed album projects but with concept videos. In Nashville, Chips Moman, Buddy Killen and Phil Walden formed Triad Records with signings from artists Jessi Colter, Tony Orlando, Toni Wine, the Atlanta Rhythm Section, Toy Caldwell and Robert Duvall.
Producers

(continued from page C-14)

Music, moved to Nashville from Indiana in 1971, honing his skills as a songwriter. In 1973 he became a professional manager at Coal Miner’s Music, then moved to ABC Music in 1976 in that same position. It was at ABC that his first work as a producer came along on a song he co-wrote for Helen Cornelius, “What’cha Doin’ After Midnight.” Movis was a staff writer for Pi-Gem before Charley Pride formed The Pride Music Group and appointed Movis president. Movis served as president for three years. Movis has produced such artists as George Strait, The Kendalls and Dean Dillon, and is currently producing Ed Bruce, Becky Hobbs, David Wills, Vern Gosdin and Moe Bandy and Joe Stampley as Moe and Joe. His productions of “I Can Tell By The Way You Dance,” a number one song for Complete’s Vern Gosdin, and “I Could’ve Had You” by Leon Everette were both Cash Box Top 50 singles this year.

Ray Baker, a longtime Nashville music figure, had a string of number one singles this past year. Three of George Strait’s singles which he produced, “You Look So Good In Love,” “Right Or Wrong,” and “Let’s Fall To Pieces Together,” topped the charts as well as two tunes he co-produced with Merle Haggard, “That’s The Way Love Goes” and “Somebody When Things Are Good.” Baker, a San Antonio native, came to Nashville in 1965 and worked for Jim Reeves until his death in 1964. He then formed Blue Crest Music, whose writers included Dallas Frazier, Whitey Shafer and Doodle Owens. The catalog was acquired by Acuff-Rose in 1974, and in 1976 Baker resigned his position as vice president at Acuff-Rose to concentrate on his production and publishing interests. Besides his success with artists such as Haggard and Strait, Baker has been involved over the past years in producing such acts as Vern Smith, David Houston, Freddy Weller, Moe Bandy, Joe Stampley and Sammi Smith.

Another veteran of the Nashville music community, MCA Music vice president Jerry Crutchfield, has extensive producing credits in not only country music but in pop and gospel as well. Crutchfield was a performer during his college days and at the urging of Chet Atkins at RCA Records he began making demos in Nashville. His group was known as the Country Gentlemen, then later the Escorts, and it was for that group that Crutchfield did his first writing. He then began writing for Tree, before leaving in 1962 to head up Champion Music and Northern Music, Decca’s Nashville publishing company. In 1965, when MCA acquired Decca, the companies became MCA Music, and Crutchfield has since headed the Nashville office. Crutchfield’s songs have been recorded by Elvis Presley, Tammy Wynette and Charley Pride among many others, and in his other creative field he has produced such artists as Barbara Fairchild, Dave Loggins, Tanya Tucker, Dottie West and Bill Medley. His production credits in gospel music include albums by Doug Olcham, the Hemphills, Cynthia Clawson, Terry Bradshaw and Candy Hemphill. Crutchfield also is the producer behind former singer Leo Greenwood, producing the number one singles, “Going, Going, Gone” and “Someone’s Gonna Love You,” and he was co-producer of Larry Gatlin and the Gatlin Brothers’ “Houston,” included on Cash Box’s Top 50 singles of 1984.

At age 14 in Clovis, New Mexico, Bob Montgomery was doing demo tunes for producer Norman Petty along with a childhood friend, Buddy Holly. He and Holly continued their musical pursuits together, writing and performing, until Holly got more heavily involved in his career as an entertainer, while Montgomery developed more of an interest in the technical aspects of recording. In the 60’s, however, Montgomery moved to Nashville as a writer for Acuff-Rose Music, later forming a publishing company, Talmont Music, with John Talley. It was there he wrote “Misty Blue” and “Back In Baby’s Arms.” In 1967 his first efforts in producing came when he was appointed head of A&R for United Artists/Nashville. He produced Bobby Goldboro’s hit “Honey,” and from this venture he and Goldboro went on to form House Of Gold Music. Much of Montgomery’s energies went into building the extensive House Of Gold catalog until 1976, when he resigned his producing interest with Austin Roberts’ pop hit “Robby.” Montgomery then went on to produce Razzzy Bailey, Lobo and Marty Robbins and has recently produced artists such as Jim Stafford, Dobie Gray, Gary Morris, Mark Gray, Slim Whitman, B.J. Thomas and Janie Fricke, whose number one hit “Tell Me A Lie” is one of the Cash Box Top 50 singles.

Buddy Killen, president and CEO of Tree International — the world’s largest publisher of Country Music, made his move to Nashville only 24 hours after he graduated from high school in Alabama and from that time on has managed to cover the roles of singer, songwriter, song plugger, picker, producer and publisher. Killen has also been a prominent figure head of several organizations and serves on the board of directors for many groups, both in the Nashville business and music communities. He has also served as chairman and co-host of the Middle Tennessee Easter Seal Telethon for the past four years. In his endeavors in producing he has worked with a variety of artists from Joe Tex to Dinah Shore and T.G. Sheppard. The first record he produced was a hit for The Little Dippers.
Country Music 1984

Publishers
(continued from page C-14)

Other Chappell songs that reached hit status last year include "Candy Man" (Mickey Gilley and Charly McClain), "I've Been Wrong Before" (Deborah Allen), "Uncle Pen" (Ricky Skaggs), "Save The Last Dance For Me" (Dolly Parton) and "Without A Song" (Willie Nelson).

Lodge Hall Music, Inc.
Lodge Hall Music, the ASCAP affiliate of Ronnie Milsap Enterprises, rose to fourth place in the Cash Box publisher's poll because of one man — songwriter Mike Reid. Named "Songwriter of the Year" by Cash Box, Reid wrote two #1 songs this past year and his songs have been recorded by Tammy Wynette, Anne Murray, B.J. Thomas, Joe Cocker, Janie Fricke, Mark Gray, Sylvia and John Schneider. Reid's "Show Her" was a #1 song this year by Ronnie Milsap along with "Girl Losing You," another Milsap #1 tune. Reid co-wrote "Back From Loving You," which hit the #5 spot for Sylvia. With Mac Davis, Reid co-wrote "To Me," the hit duet by Barbara Mandrell and Lee Greenwood. A former professional football player with the Cincinnati Bengals, Reid has been signed with Lodge Hall for only three years.

In addition to Reid's talent as a writer, which vice president, Gallibrath calls "a good marriage between Reid and Milsap," Gallibrath and Bruce Dees are producing sessions on Reid as an artist. Gallibrath is also producing Rhonda Gunn, a new singer from Arkansas. Other staff writers are Mike Stewart, who also plugs songs, and Tony Haselden. Also, Milsap Enterprises has entered a partnership with Dan Williams and formed a company specializing in commercial jingles. With the emergence of Mike Reid as an artist as well as writer, the Lodge Hall Company of Milsap Enterprises should continue its success in the coming year.

April Music
One of many publishing companies within the huge CBS Songs Conglomerate, April Music distinguished itself with an outstanding year and ended up in the #5 spot in the Cash Box poll. April Music registered five #1 hits and five other Top 10 hits this past year. A strong corps of writers are signed to April Music; Earl Thomas Conley, Richard Leigh, Bill Rice, M. Sharon Rice, Wayland Holyfield, Jim McBride, Guy Clark, Susanna Clark, T. Graham Brown and LA writer Peter McCann, who will soon move to music city. CBS Songs also has announced the signing of RCA producer Norro Wilson as a staff writer.

Earl Thomas Conley contributed three #1 songs this year that he co-wrote with Randy Scruggs and recorded himself. The songs are "Angel In Disguise," "Your Loves On The Line" and "Don't Make It Easy On Me." Richard Leigh co-wrote the Don Williams #1 record, "That's The Thing About Love," and April also published the #1 hit "To All The Girls I've Loved Before," recorded by Willie Nelson and Julio Iglesias. The song was written by Hal David and Albert Hammond. Other Top 10 songs in the April catalogue include "Don't Count The Rainy Days" (Michael Murphey), co-written by Wayland Holyfield and "Your Love Shines Through" (Mickey Gilley), also co-written by Holyfield.

Rick Hall Music, Inc.
The only non-Nashville music publishing company to make the list of top Cash Box country publishers is the independently owned Rick Hall Music out of Muscle Shoals, Ala. Originally an outlet for pop and R&B songs, the company has made a deliberate effort in the past couple of years to compete in the country market and the decision has paid off. Rick Hall Music, with numerous charted country songs and two #1 records in the past year, ranks #7 in the Cash Box poll. Staff writers Walt Aldridge and Tommy Brashfield share much of the credit for the success of the company. The two writers co-wrote "Holding Her, Loving You," a #1 song by Earl Thomas Conley and the current, "She's Sure Got A Way With My Heart," by John Anderson. Rick Hall Music also published "Tell Me A Lie," the #1 record by Janie Fricke.

Lodge Hall reports a good deal of activity for the coming year. Aldridge and Brashfield, along with Mac McCannaly, have co-written "One-Owner Heart," the title song of T.G. Sheppard's new album and set to be released as a single. Aldridge and Brashfield have also co-written a new song, "I'm Gonna Love You Right Out Of The Blues," that is set to be released as

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NEW OFFICERS/TRUSTEES FOR NARAS/NASHVILLE 1984-85 — The Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) elected new officers and national trustees for 1984-85. Front row (l-r): John Knowles, secretary, Jim Black, president; and Ralph Murphy, first vice president. Second row (l-r): Paul Jackson, executive director; Glen Snoddy, national trustee; John Sturdivant, national trustee; Charlo Monk, treasurer; Terry Chilato, vice president; Don Butler, national vice president; Joe Moscho, vice president; and Charlie Fach, vice president.

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December 13, 1984

C-22
Producers
(continued from page C-21)
It was a tune called "Forever," which Killen wrote and which has since been recorded by numerous other artists. Currently Killen is producing Freddie Hart, Ronnie McDowell and the group Exile. The group's number one "I Don't Want To Be A Memory" which is at number 21 on the Cash Box Top 50 singles for the year, along with other hits "High Cost Of Leaving" and "Woke Up In Love," once again mark the success of Killen's diversified talents.
Ricky Skaggs has the distinction of being the only performer/producer on the Cash Box Country Awards. It is his talent of finding the traditional country sounds and fitting them into a contemporary mode that brings Skaggs his success not only as a recording artist but as a producer. His production of his singles "You've Got A Lover" and "Don't Cheat In Our Hometown," both on the Cash Box Top 50 country singles for 1984, along with overseeing all of his musical endeavors and those of the recording group The Whites have enabled the young musical virtuoso to become one of the best interpreters of his brand of country music.

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Cash Box/October 13, 1984
Music City Music
Music City Music is the ASCAP affiliate of the solid Combine Music Group, a company with a well-deserved reputation as a creative haven for songwriters—a place for writers to learn and develop their craft. Under the direction of President Bob Beckham, one of Nashville’s best song men, Combine has signed and nurtured such writers as Kris Kristofferson, Lee Clayton, Larry Gatlin and Bob Morrison.

Music City Music, with two #1 country songs under its belt and several Top 10 records, sits in the ninth position in the Cash Box year-end publisher’s poll. Music City writer Darrell Steadler penned the #1 “A Fire I Can’t Put Out,” recorded by George Strait, and Patty Ryan and Wanda Mallette wrote “Just Another Woman In Love,” the #1 song by Anne Murray. Other top songs are Jim Glaser’s #4 hit, “You’re Getting To Me Again,” written by Woody Bomar and Pat McManus, and Glaser’s #9 hit, “If I Could Only Dance With You,” also written by McManus. “Sentimental Old You,” a #3 recording by Charly McClain, was written by McManus and Bob DePiero.

Staff writers for Music City Music include the award-winning Bob Morrison (with his own company, Southern Nites, administered by Music City Music), Pat McManus, Woody Bomar, Johnny MacRae, Debbie Hupp, Mark Germino, Darrell Steadler, Wanda Mallette, Patty Ryan, Gene Dobkins and Don DeVaney. Writers for Combine Music (the BMI affiliate) include Dennis Linde, Tim Krekel, John Scott Sherrill, Thomas Cain, Bob DePiero, Kris Kristofferson, Billy Swan, Lee Clayton, Tony Joe White, Larry Gatlin all have their own companies administered by the Combine Music Group.

A great deal of Nashville history runs through the catalogue of Hall-Clement Music. Originally formed and owned by the late Bill Hall and Jack Clement, the company is now a part of the international WMC Music Group. Since moving to Nashville a few years ago, the WMC Group has acquired more publishing catalogues than any other Nashville publishing company—over 85 catalogues and some 25,000 copyrights.

Ranked #9 in this year’s Cash Box Poll, Hall-Clement co-published one #1 hit, “Let’s Fall To Pieces Together,” sung by George Strait and written by Tommy Rocco, Dickey Lee and Johnny Russell and published several Top 10 songs, “Tennessee Whiskey” by George Jones, “I Call It Love,” by Mel McDaniel, “I May Be Used (But Baby I Ain’t Used Up)” by Waylon Jennings and the current “I’ve Been Around Enough To Know” by John Schneider are a sample of some of the many Hall-Clement songs to ride the charts this past year.

Hall-Clement exclusive songwriters include Bob McDill, Dickey Lee, Terry Skinner, Jerry Wallace, Ken Bell, Dennis Clark and Lionel Delmore. Newly signed writers include James Younger, Jerry Kennedy, Rick Peoples, Gordon Kennedy, Dennis Knutson and David Frizzell.

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TO EVERYONE IN FRONT OF AND BEHIND THE SCENES,
THANKS.

THE Statlers
OPRY BIRTHDAY CELEBRATION SCHEDULE

October 8 — Monday
8:30 p.m. — 18th Annual CMA Awards Show — Grand Ole Opry House
10:00 p.m. — Post Awards Party And Press Reception, Opryland Hotel

September 10 — Tuesday
9:00 a.m. — CMA Board Meeting — Opryland Hotel
11:00 a.m. — CMA/Opry DJ Brunch — Opryland Hotel
12:00 noon — Artist/DJ Tape Session — Opryland Hotel
7:00 p.m. — Early Bird Bluegrass Concert — Roy Acuff Theater
*7:30 p.m. — BMI Awards — BMI

October 10 — Wednesday
11:00 a.m. — Ronnie Milsap Brunch (CMA member DJs only), Two Rivers Mansion
(bus departing Opryland Hotel)
2:00 p.m. — Best In Country Show — Roy Acuff Theater
7:00 p.m. — “The Door Is Always Open” — television concert — Grand Ole Opry House
*7:30 p.m. — ASCAP Awards — Opryland Hotel

October 11 — Thursday
9:00 a.m. — CMA Membership Meeting — Opryland Hotel
2:00 p.m. — Country Music Showcase — Grand Ole Opry House
4:30 p.m. — Cocktail Reception, Opry House and Plaza Area
*6:30 p.m. — SESAC Awards — Opryland Hotel
7:00 p.m. — “Superstar Spectacular” MCRN — Grand Ole Opry House

October 12 — Friday
1:30 p.m. — Artist/DJ Tape Session — Opryland Hotel
5:30 p.m. — Grand Ole Opry Cocktail Reception & Disc Jockey Hall Of Fame Awards Presentation — Opryland Hotel

October 13 — Saturday
9:30 p.m. — 59th Anniversary Celebration For WSM Radio & The Grand Ole Opry — Grand Ole Opry House

October 14 — Sunday
10:00 a.m. — Sunday Morning Country Showcase — Opryland Hotel
*By Invitation Only

William G. Hall Scholars Announced
NASHVILLE — The William G. Hall Scholarship committee, chaired by Mar-
jorie Hall, widow of the late Nashville music publisher, made the announcement of the first two recipients of the scholarship in music business at Belmont College.
Making the announcement in a ceremony in Belmont’s School of Business, Mrs. Hall
named Jill Flowers, senior, and Jeff Getz, junior, in Belmont’s music business
program, as the winners of the scholar-
ships which included a full year’s tuition,
books and fees. The William G. Hall Scholarship memorial was established by
Hall’s friends in the music industry after
his death in May, 1983. The awards will
be made on the basis of grade point average, a thesis relating to the music
industry and an interview with the scho-
larship committee. Flowers, who serves as

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MOST ADDED COUNTRY SINGLES

1. HOW BLUE — Reba McEntire — MCA — 27 Adds
2. WHY NOT ME — The Judds — RCA — 24 Adds
3. THE BEST YEAR OF MY LIFE — Eddie Rabbit — Warner Bros. — 19 Adds
4. GOT NO REASON NOW FOR GOIN’ HOME — Gene Watson — MCA — 19 Adds
5. FIRST LOVE FEELINGS — Glenn Barber — Tudor — 19 Adds

MOST ACTIVE COUNTRY SINGLES

1. CITY OF NEW ORLEANS — Willie Nelson — Columbia — 74 Reports
2. GIVE ME ONE MORE CHANCE — Exile — Epic — 72 Reports
3. I DON’T KNOW A THING ABOUT LOVE — Conway Twitty — Warner Bros. — 68 Reports
4. IF YOU’RE GONNA PLAY IN TEXAS — Alabama — 64 Reports
5. SHE SURE GOT AWAY WITH MY HEART — John Anderson — Warner Bros. — 63 Reports

THE COUNTRY MIKE

STATION CHANGES AND ANNOUNCEMENTS — KROK-FM/Shreveport has changed call letters to KKWQ-FM. The switch was made at 7:30 p.m. Sept. 27 to coincide with the official announcement, made during a reception hosted by Great Empire Broadcasting, Inc., which owns the station. The first hour of programming for the new station originated live from the event where sponsors and advertisers were introduced to the station’s promotional campaign. Great Empire Broadcasting vice president Mike Oatman said the station will have an improved FM antenna and transmitter facility with twice the height of the existing tower and will feature 100,000 watts on FM. KKKK-FM will program no less than 24 minutes of country music an hour according to Peter Stewart, program manager for the KWWM-AA/FM. The two sister stations will be different with only the midnights - 5:30 a.m. Interstate Road Show being simulcast. The show is hosted by Larry Scott and features weather and road conditions throughout the continental U.S. KWWM-AA went on the air in 1952. KKKK-FM first debuted in 1948 and switched to KROK-FM in 1972 with an AOR format. Carl Reid of KLIX/Twin Falls will be leaving the station for KOEL/Elko. Ken Hixman will be assuming the midday slot at KXIT/Dalhart. He is formerly of KOEL. KKEN/Tulsa has announced the changes of Jim Davis to music director. Jennifer Wood from midnight - 6a.m., and Bob Cooper is the program director... KBRO/Denver announced that executive Don Nelson will also handle the responsibilities of director of sales training at the station... KCCN/Kosswell program director Gary Bailey announced the promotion of Tommy Welch to music director... KSO/Des Moines is announcing a change with Teamsters local 147 sponsored the annual Labor Day softball tournament. The games raised over $14,000 for Camp Sunny Side, the official camp for the Easter Seals Foundation... Wade Jesson of KSO/P/Salt Lake City has left the station to pursue a military career... Program director Country Joe Flint will now handle the music.

A COUNTRY RADIO FIRST — During the weekend of Oct. 5-7 the new George Jones album "Ladies Choice" was premiered on over 300 radio stations. This marked the first time an album by a country artist has been featured on the World Premiere Radio Special. The special was also the largest radio promotion ever on a single album in the history of country music. Bob Hamilton, president of RadioStar, compiled the program into a 52-minute interview with Jones, a 10-minute musical collage of the history of Jones, and all interviews from the album were complete with introductions to the songs. The album features nine duets with Jones and some of country music's best female artists.

CHART RE-CAP — Here are a few statistics compiled from the charts over the past year. There were 569 records that hit the top 100 country singles chart, 133 of which made to the Top 10. Only five records charted in a number one record for more than one week, including Alabama, George Strait, Earl Thomas Conley, Kenny Rogers and Dolly Parton; and Julio Iglesias and Willie Nelson. Only 42 of the 169 albums that hit the chart reached the Top 10. There were eight different number one albums with two from Alabama and others by Kenny Rogers, Merle Haggard and Willie Nelson, The Oak Ridge Boys, Hank Williams, Jr. and Ricky Skaggs.

STATION NEEDS HELP — KWOC/Poplar Bluff station has burned down. Terry Hostetler of the station has asked that any donations of records or equipment would be greatly appreciated. Please contact Hester at (314) 785-0881.

John Lentz

PROGRAMMERS PICKS

Martty Bea KSB/Joliet/Chicago How Blue — Reba McEntire — MCA
Todd McAlley WQET/Atlanta Whatever Turns You On — Keith Stegall — Epic
Mike Puhl CKRY/Calgary Why Not Me — The Judds — RCA
Dave Hensey WMTZ/Augusta How Blue — Reba McEntire — MCA
Dick Deno WCCN/Nellisville Why Have You Been Gone So Long — Nat Stuckey — Crystal
Billy Cole KSO/Des Moines Got No Reason For Goin’ Home — Gene Watson — MCA

SINGLES REVIEWS

OUT OF THE BOX

CRYSTAL GAYLE (Warner Bros. 7-29151)
Me Against The Night (2:49) (Irving/LoveWheel-BMI) (P. Rose, M. A. Kennedy, P. Bunch) (Producer: Jimmy Bowen)

The gentle stringing of a guitar leads into Crystal Gayle's latest single entitled "Me Against The Night," a country-flavored ballad that is reminiscent of her earlier songs. Penned by a trio of women writers, it is a tune in which Gayle's clear, distinct phrasing turns into lovely, pure emotions, putting the heartbeat into each line. Sure to be a big favorite to her fans as well as to country radio.

FEATURE PICKS

B.J. THOMAS (Cleveland Int. 38-04608)
The Girl Most Likely To (3:08) (Warner-Tamerlane/ Writers House-BMI) (S. Pippin, W. Newton) (Producer: Bob Montgomery)

JOHN CONLEE (MCA-52470)
Years After You (3:28) (Deb/Dave/Brarpatch - BMI) (T. Schuyler) (Producer: Bud Logan)

MEMPHIS (A Rose AR-078)
Closer To Crazy (4:07) (Cedarwood-BMI) (W. Wright, D. Orender) (Producer: Ron Oates, Memphis)

THE WRAY BROTHERS BAND (Sassaparilla SAS 0002)
I Need Someone Bad Tonight (2:54) (Banfield Flyer Music) (S. Wray) (Producer: Not Listed)

TERESA BREWER (Signature WS-04654)
The Pilgrim - Chapter 33 (5:11) (Combine-BMI) (K. Kristofferson) (Producer: Bob Thiele)

JACK GREENE (EMH 0035)
If It's Love (3:53) (Tee Off Tunes-BMI) (J.R. Cochran) (Producer: Ray Pennington)

DANNY SHIRLEY (Amor DS-1002)
Love And Let Love (3:23) (Sunlight Emeryville-BMI) (J. Gray, B. Renouf) (Producer: Scott Macellani, Sonny Limbo)

THE SHOPPE (American Country S 45-2)
If You Think I Love You Now (3:05) (Mundy/Sherman/Marlark/ASCAP) (J. Mundy) (Producer: Charles Stewart)

NEW AND DEVELOPING

JAMIE (Nashville NR-701)
My New Baby (2:17) (Blackwood-BMI) (S. Harris, H. Dunn) (Producer: Ken Laxton)

Hailing from Dallas, this singer/entertainer named Jamie has been performing in Las Vegas and Reno, and the transformation of her energy and talent from stage to disc is not lost. On this uptempo, bouncy tune which sings the praises of a newfound beau, Jamie is able to get across a personable, engaging delivery with the unique quality of her vocals, which come through as refreshing as a wink and a smile.

PLANNING AHEAD — The 1985 Country Radio Seminar made plans for the event recently at its agenda meeting in Nashville, Beverlye Blesch, chairman of the committee, presided over the two day meeting schedule. The 16th Country Radio Seminar is set for March 7, 8 and 9.
THE ULTIMATE IN TYPE CASTING...

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it's the new film produced by Sydney Pollack ("Honeysuckle Rose," "Tootsie") and starring WILLIE NELSON and KRIS KRISTOFFERSON.

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Willie and Kris wrote all new songs for "Songwriter," and they're among their very best.

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WB To Ship Songwriter Biographies

NASHVILLE — In a joint effort between Warner Brothers/Nashville and the Nashville Songwriter’s Assoc. (NSAI), the biographies of songwriters will be shipped with selected singles released from Warner Brothers’ division.

Martha Sharp, vice president of A&R, explained how Warner Brothers decided on the project, “We as a label feel that songwriters don’t receive enough credit or visibility for their role in making music happen.”

It was through Sharp’s participation with the Professional Involvement Committee of the NSAI that the songwriters project was developed.

The first singles to release to ship with one of the biographies will be Crystal Gayle’s “Me Against The Night,” and will acknowledge writers Pam Rose, Mary Ann Kennedy and Pat Bunch. Along with crediting the songwriters, it is hoped that these biographies will provide the background details needed and other interesting information to the disc jockeys as well as to the listeners.

Sharp noted that the reaction from radio would be an important gauge as to when the next biographies will ship, although there are no criteria in selecting the particular singles which will include them.

These biographies will make Warner Brothers/Nashville the first label to be involved in a project of this kind, and Sharp added, “We have a great appreciation for songwriters and are willing to help them out in any manner we can.”

William Hall

Scholarship Announced

(continued from page 17)

secretary of the student chapter of the Nashville Music Association, and Getz, who has served internships at Criterion Records, Cash Box, and CBS Records, are both working toward Bachelor of Business Administration degrees. Bill Hall had experienced success in several areas of the music industry — artist management, recording production, music promotion, and music publishing. He was noted in helping to develop the careers of others’ artists, including songwriters Bob McDill and Foster and Rico, producers Allen Reynolds and Jack Clement, executives Roger Sovine and Maggie Cavendar and recording artists George Jones and Johnny Preston. Included on the scholarship committee with Mrs. Hall are Bob McDill, staff writer for The Welk Music Group; Charles Fach, president, Complet Entertainment; Roger Sovine, vice president, Internatch, Bob Beckham, president, Music Corporation of America; Cynthia Rodgers, director of administrative affairs, The Welk Music Group; and Bob Mulloy, professor of Music Business, Belmont College.

A NUMBER ONE GROUP — The Nashville division of Chappell/Intersong has created special #1 award for those writers whose songs have topped the charts. At a recent party and barbecue the awards were presented to writers (l-r): Charlie Black (Slow Burn), Barbara Wrynick (In My Eyes), Rory Bourke (A Little Good News) and Rafe VanHoy (Somebody’s Gonna Love You.)
Bobby McFerrin

Jon Faddis

THE BLUE NOTE, N.Y. — The jazz double bill has become something of a rarity in New York clubs. Fortunately, the Blue Note — which makes bookings like its Carnegie Hall — realizes that two solid acts can draw people like one blockbuster act. Bobby McFerrin, the startling vocalist who gets more starting every day, and Jon Faddis, the trumpet virtuoso who spends more time prowling the jazz joints than bebopping in the clubs, provided a well-rounded double-header.

Both acts are singers is like calling the Grand Canyon a hole. Sure, he sings, but he is capable of effects that, normally, are produced either by real instruments of brass and wood or by pre-programmed synthesizers. Not only can he sing bass, but he can sing bass seemingly at the same time he’s singing tenor and, by slapping his sternum, can even add a percussive track: he’s got a four-track trickster. He opened his Blue Note set a capella — doing a Bo Diddley bass line and scatting furiously, and quite rhythmically, on top of it. He’s got the chops, but he is also developing a fine sense of style and a knowledge of when to ease up on the vocal phrasing.

When his fine band — guitarist John Scofield, bassist Will Lee, and drummer Peter Erskine on a tall — joined in, the four men settled down to an easy, brisk jam session, the vocalist matching the guitarist bluesy lick for bluesy lick. There was a lot of meandering during the set, but a lot of fun — everybody meeting for a windowd “World On A String” and a rip-snorting workout on Charlie Parker’s “Donna Lee.” McFerrin also tried to lead a sing-along, but it was a failure — everybody was too entranced by his capella pyrotechnics to learn their parts.

All in all, McFerrin, who was something of a trickster when he first came on the scene a few years ago, is putting the tricks back to good, solid, musical use. He’s also one of the funkiest singers around today, a combination of a low-key, slight-bump singer.

Jon Faddis’ set was more conventional, but no less musical. Three regular members of his quintet — reedman Greg Osby, pianist James Williams, and drummer Ralph Peterson — were joined by bassist Ron Carter, and every band. Every band stretched out considerably on four numbers, the leader taking solo honors with a lovely, muted foray on “Whisper Not.” Faddis used to be criticized for sounding too much like his mentor, dizzy Gillespie, but it seems that he’s managed to shake off the Gillespie mannerisms and build his own style from the granite of the trumpet master. He’s also a supremely confident player — the hallmark of the bands they’re being heard in. He can work his way more finely-controlled than in his earlier days on the scene, when he tried to emulate his hero.

The PALACE, LOS ANGELES — A great buzz over Sheila E.’s latest album and single “The Glamorous Life,” as well as the possibility of seeing “royalty” at the show brought out a SRO crowd for the performer’s former Palace appearance.

Opening with an incendiary jam which recalled some of the musicianship and choreography of Sheila’s mentor, Prince, the bassist — and a gay thing, the crowd with her dynamic stage presence. Working into “The Belle Of St. Mark,” one of the single’s tracks, Faddis is off on his debut solo album, Sheila and her band proved that the thick and full sound of the drums was simply a production choice. He’s a top drummer with experience with George Duke, Lionel Richie and others, she also showed off her percussion expertise with well-placed grooves and riffs on the timbales.

While the cuts “Oliver’s House” and “The Belle Of St. Mark” displayed strength in composition and arrangement and as well as in five execution, it became clear after half the set that Sheila E. and her top-notch six-piece backing band had to back the artist’s lack of material with extended instrumental breaks and came out whole. At point one, a young man was pulled from the crowd and rather propitiously by the sheer sexiness of the vocalist; while the vocal was entertaining, it was also obvious that she was forced into such tactics to take up time.

Strange enough, the song that best captures Sheila E.’s artistry and would conceivably take up a good chunk of time was edited by dramatic flourish: “The Glamorous Life” started out strong enough, yet after the wailing sax solo which marks the track’s breakdown, Sheila was left off stage, and then led back with a fur coat which she twirled around for awhile after which she led her group into story book songs.

Unusual to make the best use of her huge single, the vocalist then came back to encore with “Erotic City,” her duet with Prince which makes up the b-side of her single “Let’s Go Crazy.” While the song did establish a pounding groove, it couldn’t compete with the sizzling studio version.

All in all, Sheila E. showed that she has the potential to be more than just another hollow Prince protege in the vein of Vanity and Apollonia, yet she also needs another collection of songs as strong as the one she had on “The Glamorous Life.” With an opening slot on the Prince tour coming up may be Sheila E. will make the adjustments necessary to make the whole of her set as strong as many of its parts.

SAN FRANCISCO BLUES — Picture this at the 12th annual San Francisco Blues Festival are (f-r): Alligator recording artist Son Seats, Bon Ton West, booking agent, Ice Cube Slim; Amo Mazzolini, Blues Festival producer; Toru Oki, Japanese blues star; Marcus Ball, blues star. More than 8,500 people attended the two-day festival on September 8 and 9.

THE BLUENOTE.N.Y.

S
tanley Clarke

BEVERLY THEATRE, LOS ANGELES — Stanley Clarke set the tone for the evening 45 seconds into his first song as he jumped into the audience and began to make the rounds. While his feet and eyes might have been moving within the audience, the real action was happening with his hands. Stanley Clarke can make a bass do whatever he wants it to.

When the four-piece Stanley Clarke Band took the stage and the wide range of sounds began emanating from the four-string extension of his body, nobody seemed to notice there wasn’t a guitarist.

Opening up with the driving “Wild Dog,” Clarke gave the audience a sample of the styles he’d be hearing as the night progressed. From lightening fast picking to thunderous slurring to literally pounding his fist on the bass. Stanley Clarke utilized the capabilities of his bass to the furthest extreme.

During one of his many solos in the audience, Clarke discovered his producer and longtime friend George Duke taking it all in. Clarke jumped up and encouraged the audience to acknowledge the multi-talented artist. For the next song, “Sweet Baby,” Duke found himself behind the synthesizer and vocal mike, in what was obviously an unexpected guest appearance (it took five minutes of the audience chanting “Duke, Duke,” to get him out of his seat).

Using a talk box for the bluesy/funk “I Wanna Play For You,” Clarke continued to display a talent for a wide variety of musical styles, each one pleasing the audience with its sophisticated instrumentation and musicianship.

When Clarke began the opening notes of his now classic “School Days,” he remarked to the audience that he always likes to play it differently each time he performs. Taking center stage alone, Clarke’s solo rendition of the tune had the audience realizing that it was Duke’s turn before “Dance” eventually filled out the background. Encouraging the crowd to move toward the stage, the “School Days” finale had the Beverly Jumping. The audience loved it. The security guards hated it.

Clarke’s first encore was highlighted by the bassist’s duet with former mentor, Howard Hewett, whose smooth vocal work was warmly received but eventually took a back seat to Clarke’s riveting bass riffs. In the heat of a performance there is very little that can upset Stanley Clarke’s bass.

The man obviously has fun on stage as demonstrated by his casual stage demeanor and natural rapport with the audience. For his last encore, Clarke asked if there were any aspiring bass players in the audience. Immediately a horde of people rushed the stage. The security guards hated it.

Clarke gave each aspiring musician a chance at jamming a bit with the band. “Be gentle now,” he warned each one. At the shows conclusion the stage was crowded with young men who had just made their Beverly Theatre debut in front of a highly worked-up audience. The security guards had packed it in.

Stanley Clarke is, (pardon the cliche) a musician’s musician. Those who have seen him perform will readily attest to his ability to carry his recorded musical intricacies to a concert stage. To any bass player (or any other musician) in the audience, Clarke’s Beverly Theatre show was a school day indeed.

FOR THE RECORD

Tina Turner keyboardist Kenny Moore’s name was erroneously listed as Kenny Bolin in the Talent On Stage review (Cash Box, Sept. 29) of Turner’s Los Angeles Beverly Theatre show.
JAZZ

ON THE RECORDS — When Ted Curson referred to the terrific young guitarist Stanley Jordan as “Blue Note recording artist, Stanley Jordan,” the other day at the Jazz Times Convention (see related story this issue), it had a nice ring to it. There isn’t a jazz fan on Earth whose heart wouldn’t sing for Blue Note, the company that敢to put nothing but pure, sweet jazz. As a matter of fact, at another panel at the Convention, I learned that Blue Notes are the most highly-prized records amongst hard-core jazz collectors. That’s why nationally recognized jazz buffs, famous and not, turned up Saturday at the sight of some Japanese import: Blue Notes uncapped in a record store. (Jazz writers are usually about as quick to part with their money as Fred Mertz, but I witnessed the sight of a colleague of mine buying a couple of these magnificent records.)

Well, as is aromatic, well-known beginning in January those familiar blue covers will be back, and not imported from other lands. Manhattan Records, and their jazz-loving chief, Bruce Lundvall, will be resurrecting Blue Note in a big way. There will be no signposts to the label (Jordan and Stanley Turrentine, to name two), and reissues galore (Lundvall guesses 60 to 70 by the end of ’95). The first product (five new artists, about 100 reissues) will see the light of day in January, with 10 CDs in the first flush. Also in the planning is Blue Note, home video cassettes, with Thelonious Monk, Buddy Rich, Duke Ellington, Bill Evans and others soon to be available.

“As we must stay with the serious jazz musicians, and that’s going to be the philosophy of the label,” says Lundvall.

Bruce Lundvall, last time there, was, of course, Elektra Records, where his baby was the Elektra/Musical label. Manhattan Records made an attempt to buy the Musical catalogue, but it proved to be too expensive. Happily, WE is planning on continuing the label, with Bob Hurwitz in charge. Hurwitz, the new head of Nonesuch, used to be in charge of the Crossroads reissues of ECM in America, now in the hands of Lee Townsend. Sound confusing? In any case, it means more good jazz, and that’s the bottom line.

Which brings us to Orrin Keepnews, one of the doggeddest men in the business. The co-founder of one of the best jazz labels in the ’80s, Riverside; the founder of one of the best jazz labels in the ’70s, Fantasy, Keepnews is ready to crack the market again, this time on what he hopes will be one of the best jazz labels in the ’90s, Landmark Records. Also set for January debut, Landmark will hit the streets with dates from Bobby Hutcherson (with Branford Marsalis and Philly Jo Jones), Yusef Lateef, and Keith MacDonald, with a Jack DeJohnette piano album and a record of the Kronos Quartet playing Monk on deck. Keepnews also has his eyes open for reissue, or never-released, material which he had something to do with at its origin. Fantasy Records will be handling the domestic distribution for that.

Yet another familiar name in the jazz business is Steve Backer, and he is the man in charge of a new jazz subsidiary from Windham Hill (which is a jazz label, yes, but which records music that doesn’t really sound like jazz).

He has the same kind of vision, like 1960s hip, for the future. Now it’s time for some of the lagging labels to fall in step (they know who they are). As Lundvall put it, “It would be nice to see some of the successful entrepreneurs running these labels, paying some attention to this music.”

A NOVEMBER PAIR — Two autumn jazz festivals should get the blood of Durham, N.C. and Chicago, Ill. hopping the first weekend in November. The “Umbria At Duke Jazz Festival,” held at Duke University, will try to capture some of the essence of the Umbria Jazz Festival’s home base, Perugia, Italy. Paul Jeffrey, the fine saxophonist who runs the clinics every summer in Perugia, is also in charge of Duke’s jazz studies department (Duke, or course, being a very good name for any school involved with jazz). The festival will include performances by Art Blakey and the Jazz Messengers and the Franco D’Andrea Trio (D’Andrea being one of Italy’s shining jazz piano lights) and will also feature clinics and other activities. Information can be had from the Duke Music Department; Duke U.; Durham, N.C. 27708.

The other festival the same weekend will, hopefully provide some hot sounds too. Now, both the Umbria and the Umbria At Duke Jazz Festival, will held at Duke University, will try to capture some of the essence of the Umbria Jazz Festival’s home base, Perugia, Italy. Paul Jeffrey, the fine saxophonist who runs the clinics every summer in Perugia, is also in charge of Duke’s jazz studies department (Duke, or course, being a very good name for any school involved with jazz). The festival will include performances by Art Blakey and the Jazz Messengers and the Franco D’Andrea Trio (D’Andrea being one of Italy’s shining jazz piano lights) and will also feature clinics and other activities.

ON JAZZ

FEBRUARY 1

JAZZ ON TOP 30 ALBUMS

MY FEET CAN’T FAIL ME NOW — The Dirty Dozen Brass Band — The George Wein Collection GW-3005; dist. by Concord Jazz — Producer: George Wein — List: 8.99

The Dirty Dozen takes the New Orleans brass band tradition and gives it new, jubilant life. With songs ranging from the expected (“St. James Infirmary”) to the unexpected (Charlie Parker’s “Bongo Boop”) to the bizarre (“I Ate Up The Apple Tree” — the original ODB raises the spirits, gets the crowd tapping, and brings a little Crescent City sunshine to the turntables of the world.


A welcome, swinging Yuletide package. Oh sure, there are the standards (Dinah Washington’s “Silent Night,” Ted Weems’ “Winter Wonderland,” etc.), but it’s the oddball that makes this package shine. SDBB raises the spirits, gets the crowd tapping, and brings a little Crescent City sunshine to the turntables of the world.

DREAMS CAN BE — The Janet Lawton Quintet — Omniscound N1052 — Producers: Bill Goodwin, Chris Fichera — List: 8.98

Talk about unrecognized! Janet Lawton has been out there singing for years, but this is only her second LP (the first was nominated for a Grammy). She swoops and slithers through a half-dozen pieces (including a sparkling version of Charles Mingus’ “Better Get Hit In Your Soul”), usually becoming another instrument in her fine quintet in the process.

FIRST CIRCLE — Pat Metheny Group — ECM 25008-E — Producer: Pat Metheny — List: 8.98

Lots of Brazilian-type percussion and vocals, lots of melodicism and a lot of achingly pretty guitar playing — especially on “If I Could” — highlight yet another excellent Metheny set. The guitarist continues to expand his horizons by bringing various elements to his acoustic/electric band, the opening “Forward March” is one of the year’s funnest tracks.

EL REY — Tito Puente and his Latin Ensemble — Concord Jazz Picante CJP-250 — Producer: Tito Puente — List: 8.98

Puente, certainly a king of salsa, is also a king of latin jazz. With some of the bumpiest soliders in the latin jazz biz (Joe Daito, Mario Rivera, Ray Gonzalez), Puente uncocks his own “Oye Come Va,” “Cuban Stars,” “Giant Steps” and others, with spice and excitement. The jazz of the head and the feet.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Just Called to Say I Love You</td>
<td>Stevie Wonder</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Let's Go Crazy</td>
<td>Prince and the Revolution</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Caribbean Queen (No More Love On Our Run)</td>
<td>Billy Ocean</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Just the Way (Mary Jane)</td>
<td>The S.O.S. Band</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Feel It</td>
<td>The Kray Half (Brother, Bros.)</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>The Last Time I Made Love</td>
<td>Joy Stevens &amp; Jeffrey Osborne</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>You Get the Best From Me (Say, Say, Say)</td>
<td>Al Green</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Swept Away</td>
<td>Diana Ross</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Cool It Now</td>
<td>New Edition</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>The Medicine Song</td>
<td>Steppenwolf</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>You, Me and He</td>
<td>M.T.U.</td>
<td>11</td>
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<tr>
<td>12</td>
<td>Don't Stand Another Chance</td>
<td>Jimmy Ruffin</td>
<td>12</td>
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<tr>
<td>13</td>
<td>Centipede</td>
<td>Archie England</td>
<td>13</td>
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<tr>
<td>14</td>
<td>What's Love Got to Do with It</td>
<td>Tina Turner</td>
<td>14</td>
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<td>15</td>
<td>Torture</td>
<td>Jackson Five</td>
<td>15</td>
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<tr>
<td>16</td>
<td>Your Love's Got a Hold on Me</td>
<td>Lillo Thomas</td>
<td>16</td>
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<td>17</td>
<td>Dynamic</td>
<td>Jermaine Jackson</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>You're My Baby</td>
<td>Donna Summer</td>
<td>18</td>
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<tr>
<td>19</td>
<td>Jungle Love</td>
<td>The Time</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>You're My Choice Tonight (Choose Girl)</td>
<td>Teddy Pendergrass</td>
<td>20</td>
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<tr>
<td>21</td>
<td>In the Name of Love</td>
<td>The Commodores</td>
<td>21</td>
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<td>22</td>
<td>Fragile Handle With Care</td>
<td>Cherrelle</td>
<td>22</td>
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<tr>
<td>23</td>
<td>Pretty Mess</td>
<td>Vanity</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>I've Been Watching You (On and On)</td>
<td>Randy Hall</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>When Does Love Cry</td>
<td>Prince and the Revolution</td>
<td>25</td>
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<tr>
<td>26</td>
<td>Ghostbusters</td>
<td>Ray Parker Jr</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>8 Million Stories</td>
<td>8 Million</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>Get Off (You Fasinate Me)</td>
<td>Patrice Rushen</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>Slow Dancing</td>
<td>Percy Bryant</td>
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<tr>
<th>Week</th>
<th>Best Songs/Fresh Face单曲</th>
<th>Artist</th>
<th>Chart Position</th>
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**Alphabetized Top 100 B/C (Including Publishers & Singles)**
### TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week(s) In Chart</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>FLEA Flicker</td>
<td>&quot;Rain&quot; (MCA-14740)</td>
<td>Universal Soundtrack</td>
<td>39/26</td>
</tr>
<tr>
<td>2</td>
<td>系列产品</td>
<td>&quot;New Edition&quot; (Epic FE 33739)</td>
<td>Epic</td>
<td>30/10</td>
</tr>
<tr>
<td>3</td>
<td>系列产品</td>
<td>&quot;I Am A Blues Man&quot; (Z.Z. Hill)</td>
<td>Back Street</td>
<td>27/5</td>
</tr>
<tr>
<td>4</td>
<td>系列产品</td>
<td>&quot;Victory*&quot; (Motown FE 3031)</td>
<td>Motown</td>
<td>17/9</td>
</tr>
<tr>
<td>5</td>
<td>系列产品</td>
<td>&quot;Ready To Go&quot; (Epic FE 36401)</td>
<td>Epic</td>
<td>11/6</td>
</tr>
</tbody>
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### THE RHYTHM SECTION

**FLEA Flicker** — *Rain* 
A Mirage recording artist Shannon was among the special invited guests at a recent New York event honoring top U.S. fashion designer Marsha Atkins. Held at Visage, the affair celebrated the 10th anniversary of Maksim's own show (1+1). Among the guests was Atkins, noted theatrical producer/actor artistic projects. Shannon's latest release, "Rain," is a collection of songs that blend the sounds of jazz, funk, and soul, with Shannon's distinct voice serving as the centerpiece. The album's title track sets the tone, exploring themes of love and resilience in a way that is both raw and soulful. "Rain" is a musical journey that fans of Shannon's work won't want to miss. Shannon's collaboration with Atkins and the event's host, Visage, highlights the intersection between music and fashion, with both industries coming together to celebrate a shared aesthetic that is both timeless and modern.

**FASHION PLAY** — Mirage recording artist Shannon was among the special invited guests at a recent New York event honoring top U.S. fashion designer Marsha Atkins. Held at Visage, the affair celebrated the 10th anniversary of Maksim's own show (1+1). Among the guests was Atkins, noted theatrical producer/actor. A Mirage recording artist Shannon was among the special invited guests at a recent New York event honoring top U.S. fashion designer Marsha Atkins. Held at Visage, the affair celebrated the 10th anniversary of Maksim's own show (1+1). Among the guests was Atkins, noted theatrical producer/actor. Shannon's latest release, "Rain," is a collection of songs that blend the sounds of jazz, funk, and soul, with Shannon's distinct voice serving as the centerpiece. The album's title track sets the tone, exploring themes of love and resilience in a way that is both raw and soulful. "Rain" is a musical journey that fans of Shannon's work won't want to miss. Shannon's collaboration with Atkins and the event's host, Visage, highlights the intersection between music and fashion, with both industries coming together to celebrate a shared aesthetic that is both timeless and modern.

**NOTES IN THE NIGHT** — Rodney Saulsberry's single "I Wonder" is steadily climbing the charts, which should make him and producer Stanley Clarke happy. Saulsberry recently took time out to fly to his native Detroit to perform with Clarke at the state fair. He joined in on Clarke's "Heaven Sent" in front of 11,000 fans. Back in L.A., Saulsberry taped a performance of his single for Pat Boone's USA. Over CBN. The singer, who got his start in television, will also be seen on an upcoming episode of "Walt Disney's The Honeymooners."

**MAKE ME DEODATO** — Reggae-pop artist Deodato's MCA debut album "Make My Day" has just been released. More information is shown with Eumir Deodato, who produced three of the nine tracks, following the single "Vera!" on the album's cover. The MCA publicity department. The album's cover, which features Deodato's image, is a bold and eye-catching design that captures the essence of the artist's musical style. The cover art is a blend of reggae and pop elements, with Deodato's face taking center stage. The album itself is a fusion of reggae and pop music, with Deodato's distinctive vocals and melodies shining through. From the opening track, "Make My Day," to the closing track, "Vera!," the album delivers a fresh and innovative sound that is sure to appeal to fans of both genres.
Argentina

BUENOS AIRES — Local trade paper Prensario announced the winners of the Prensario Awards at a party held at the Bauen Hotel last week. The awards are given to artists attending the event. The trophies were given to Victor Heredia (PolyGram), Chuy Suárez (RCA), Alejandro Lepanti (EMI), Pablo Gardel, Julia Zanko (PolyGram), Jose Angel Trelles (EMI) and Marilina Ross (CBS) and covered the activities of 1983. At the Bauen Hotel, the auditorium of the Bauen Hotel was filled to capacity by artists, record executives, radio & TV personnel and music journalists. The awards are given to radio, theater, cinema, advertising and TV personalities and programs.

Local impresario Oscar Lopez told Cash Box that he is opening branches of his booking agency La Corporacion in the States and Venezuela and will start operating with a tour of his artist Ruben Rada at the end of this month. Lopez is also producer of the Alejandro Lerner recordings and a new album will be recorded in New York this month by this artist.

RCA is starting its sales & promotion campaign this week, staged in the city of Mar del Plata and unveiling the end-of-year product. One of the hottest items in the house is the recent recording of the new singer recently contracted by the label about several years of association with PolyGram. RCA has also been spending a series of dates in a downtown Buenos Aires theater in a few weeks and a nationwide TV ad campaign has been blueprinted for the effort.

CBS' promotion manager Norberto Tejero sends word about a new single which is aimed at the hard rock music lovers in this market, with albums recorded by Ozzy Osbourne, Judas Priest and Queen of the House. In addition, there are recordings with by this other artists in the works. In the local field there will be a new album by chanteuse Marilina Ross, recorded live at the Odeon Theatre three months ago.

PolyGram promotion manager Leo Bechara writes about the release of the new Luis Miguel album, which will be in the market November 9. Luis Miguel recorded one of the tracks of recent Shauna Easton album, which is selling very well.

miguel simoff

Japan

 TOKYO — MCA Records has launched its association with the Warner-Pioneer Corporation beginning Oct. 1, 1984 Victor M. Burr, MCA's VP of International Marketing, and its contract with the company expired at the end of Sept. 1984. Mr. Tokugawa, president of Warner-Pioneer Co., said, "MCA Records has a splendid catalog with numerous recent smash. We would like to increase MCA's sales in Japan and approximately 10,000,000 yen ($5,200,000). The bringing in of new artists and their exploitation and promotion in Japan are the main two points of our strategy.

A joint-distribution system of six major labels of this country has started from Sept. 21, 1984. They are: Tokuma-Japan, Polydor, Pony/Cayon, CBS Sony Group, Warner-Pioneer and Toshiba-EMI. Prior to this, the six labels established a joint company with distribution system-on-line system, "K.K. Japan Distribution System" (JDS), on Dec. 1983 (president: Yasuyuki Tokuma) and since then have prepared the starting of its business. For the first step, two companies among six, who are K.K. Japan and MCA have entered into the joint-distribution-business through this company from July 23 of this year. In the second step, the other four companies have taken part in this joint-distribution-system at this time.

According to JRP (Japan Phonograph Record Association), the total sales of records and pre-recorded-tapes in Aug. 1984 in this country reached 16,234,000,000 yen ($67,700,000), down 25 percent and 22 percent from the previous month and the comparable month of the previous year, respectively. Breaking them down, records sold 9,277,000 copies (CD with 558,000 copies), a drop of 22 percent and a decrease from the previous month and the same month of the previous year respectively. At the same time, this was 6,900,000,000 yen ($45,000,000), 30 percent and 15 percent down respectively from the previous month and the comparable month of the previous year. Pre-recorded tapes sold 4,661,000 units, 22 percent and 26 percent down from the prior month and the same month of the previous year, respectively. Breaking them down, videos was 3,634,000,000 yen ($227,600,000), 17 percent and 27 percent decrease from the previous month and the same month of the previous year respectively. According to these sales, both the number of records and pre-recorded-tapes in this country has been feeling down and far from full recovery from the recession which has continued for more than two years.

kozo otsuka

International Best Sellers

Argentina

TOP TEN 45's
1 El Sueño de una Nina — Robertino Escobar
2 Un Tiempo de Deseo — Agustín Raggio
3 El Otro — Luis Alberto de la Nuez
4 Celos — Daniela Ronco
5 Viaje — Miguel de la Guarda
6 Caminando Al Sol — Luis de la Plaza
7 Tres — Pablo Milanes
8 Corazón — Hernán García
9 Por Que Mas Hablas Besado? — Tometita/Marcelo E. Vicic
10 Juntos — Julio Iglesias/CBS

Japan

TOP TEN 45's
1 I Just Called To Say I Love You — Stevie Wonder / Motown
2 Higher Love — George Michael / Epic
3 Pride — U2 / Island
4 Blue Jeans — David Bowie / EMI America
5lost In Music — Sister Sledge / Cotillion
6 I Love Music — Michael Jackson / Epic
7 Why? — Bronski Beat / Forbidden Fruit
8 Dr. Beat — Miami Sound Machine / Epic
9 Valencia — Julio Iglesias
10 Hammer To Fall — Queen / EMI

TOP TEN LPs
1 The Women In Red — Original Soundtrack / Motown
2 Diamond Life — Sade / Virgin
3 No Fun At All — Music-Mix 3 — Various Artists / EMI
4 Powerlove — Iron Maiden / EMI
5 Eliminator — Z.Z. Top / Warner Bros.
6 Rubberband Love — Paul Young
7 Parado — Sandu Ballet / Reformation
8 Mano a Mano — Sandu Ballet
9 No Remoasca — Metaloid
10 Under Wraps — Jethro Tull / Chrysalis

PRIEST GOES EAST — CBS recording artists Judas Priest recently completed an SRO concert tour of Japan's major cities. After their Tokyo concert at Budokan Hall, Judas Priest visited the executives of Epic/Sony at the company's Tohoku. Pictured at the presentation are top row (L-R): group members Ian Hill, K.K. Downing, Rob Halford, Glen Tipton and Dave Holland. Bottom row: Terry Tsutsumi, manager, international A&R, Epic/Sony, Jim Silva, tour manager and Tomi Inoue, president, Epic/Sony, and Andy Stephens, director, international A&R, CBS Records U.K.

United Kingdom

LONDON — Culture Club has released its latest anticipated new single. It is titled "The War Song" — a strange choice — echoing the summer sensational success of Frankie Goes To Hollywood's "Two Tribes" which was the longest standing number one in the UK charts. Boys Girls In The Mix will be released in a number of languages — Spanish, French, German and Japanese. All versions of the single were produced by Steve Levine and John Moss. It will be accompanied by a video directed by Russel Muclay to include a BPI Fines Independent Distribution Services

LONDON — The BPI has fined Independent Distribution Services (IDS) £12,500 for a serious breach of contract for the service of the distribution of the Warner-Pioneer catalog. The fine follows a full investigation by the Gallup chart compilers. Their report concluded that a sales representative employed by IDS had made false entries into the Dataport chart in a machine chart return. The representative admitted the offence and has since been suspended by IDS. The sum is the highest fine ever levied by the BPI during the four years of the "industry code" which has been in existence.

BPI director general John Dearcon commented, "It is now clear that we have to continue to be vigilant in our back-up of the industry code. Our industry's reputation can still be taken for granted and this is a breach of the practice. The BPI wishes to be fair to all its members and to its members and the only regrettable that this breach occurred at all. With the BPI's charter firm of three of which were prepared in Paris earlier this year by Pierre Boulez with the "Ensemble Intercontinentale".

Spandau Ballet will perform in front of the Prince and Princess of Wales. This will be the British leg of their world tour in December. The albums will be played the Royal Highberg Exhibition Centre, and all proceeds from the concert will go to the Prince's Trust Fund.

Virgin has signed Madness and their new label Zarjazz. In keeping with their new direction as record company moguls, Madness are to be found illustrating the demo tape of new hopefuls. The band is offering recording deals to a number of new artists they deem promising. Madness is also writing new material for themselves.

The first release on the Zarjazz label is Fleargal Sharkey's "Listen To Your Father."

christy iley

INTERNATIONAL DATELINE

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45's
1 Explotante — Michael Jackson — CBS
2 La Otra — Alfredo Murgui — PolyGram
3 De Profesión... Tu Amante — Julio Sandiego — EMI
4 La Otros — Alfonso Murgui — PolyGram
5 Celos — Daniela Ronco — Music Hall
6 Cade — Pink — PolyGram
7 Caminando Al Sol — Luis de la Plaza — PolyGram
8 Corazón — Hernán García — CBS
9 Por Que Mas Hablas Besado? — Tometita/Marcelo E. Vicic
10 Juntos — Julio Iglesias/CBS

Japan

TOP TEN 45's
1 I Just Called To Say I Love You — Stevie Wonder — Motown
2 Higher Love — George Michael — Epic
3 Pride — U2 — Island
4 Blue Jeans — David Bowie — EMI America
5 Lost In Music — Sister Sledge — Cotillion
6 I Love Music — Michael Jackson — Epic
7 Why? — Bronski Beat — Forbidden Fruit
8 Dr. Beat — Miami Sound Machine — Epic
9 Valencia — Julio Iglesias
10 Hammer To Fall — Queen — EMI

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1 The Women In Red — Original Soundtrack — Motown
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4 Powerlove — Iron Maiden — EMI
6 Rubberband Love — Paul Young
7 Parado — Sandu Ballet — Reformation
8 Mano a Mano — Sandu Ballet
9 No Remoasca — Metaloid
10 Under Wraps — Jethro Tull — Chrysalis

Tokyo

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cash box
Realism, Optimism (continued from page 1)

said Bruce Lundvall, president, Manhattan Records—which will be reviving the Blue Note label in 95—on the "Jazz and the Music Industry" panel. "My view is that jazz is an arts music and therefore, is similar to classical music," he pointed out, though, that at Columbia, the sales of records by Bob James, Weather Report and other fusion acts, enables the jazz industry to stick its head up, and therefore, sign traditional and experimental musicians. It was a very viable, and

Two musicians on the same panel, pianist Monty Alexander and trumpeter Clark Terry, expressed dismay at the record industry. Alexander pointed out the number of "extremely gifted people who are now unknown," while others whose "talent were medals" are being heard to "hype and promotion."

"In this country if you package garbage correctly, you can get a lot of money on a fluke, souring a theme heard frequently from musicians throughout the weekend.

Monty Alexander also suggested that foundation of something called Creative Artists for Drug Free Creativity, to "set an example for the others."

Pianist Norman Simmons, in a statement from the floor, suggested that jazz musicians "should find a way to get organized."

During Orrin Keepnews' Keynote Address, somebody in the audience suggested that the jazz community consider organizing an association modeled on the Country Music Association, a suggestion that was greeted with both enthusiasm and skepticism.

On other fronts, optimism was expressed at panels devoted to radio programs that were "From the Air to the Profitable World of Clinicians." A panel devoted to "News Horizons for Jazz and Symphony Collaborations" found musicians David Amram, Billy Taylor, Nathan Davis and Paquito D'Rivera discussing the growing amount of such opportunities. Amram saying that "seemed to be happening more and more" and Taylor noting that symphonies "seem to be taking jazz more seriously."

Dr. George Butler, vice president, communications, Columbia Records, stated that Bob James, Branford Marsalis, Kent Jordan and Herbie Hancock would be releasing classical LPs, following in the footsteps of Wynton Marsalis, who he appeared on the "Future of Jazz Education" panel. Moderator Herb Wong, president, National Association of Music Merchants, was joined by from Leo Karp, president, Paio Alto Records, said that there were 800,000 students in some form of teaching jazz, and "I'm calling them the future concertgoers, compact disc buyers, etc.

"Jazz education for the past 25 years has been a negative influence on our music in that time," said Clem De Rosa, former NAJE president, "a fact. But here we have a recognition of young people going to make a living." De Rosa says he sees a lot of players coming out of schools who can't "play in a section or in tune."

David Franklin, head of the Winthrop College jazz program, said that a great concern was "where to put the emphasis since jazz was an improvisatory music, claiming that there is not enough emphasis on the education of students in schools. Which should we attempt to turn out, he wondered, clean players or innovators?"

A second panel on the theme of the Creative Music Studio, suggested "not trying to teach the students what to play, but imparting the common elements of jazz."

Other panelists included the "Jazz Performer and the Union.," "The Future of Jazz in Home Video," "Women in Jazz," and a number of panels devoted to jazz organizations. During a session entitled "The Art of Jazz Marketing," composer/composer/arranger/producer Weather said, "I think the role of the jazz critic is that of proselytizer," while Dan Morgenstern pointed out that "you cannot make a living making this music, it is impossible."

Morgenstern moderated the panel on "The Future of Jazz Collectors and Collectors," where he stated that "collecting is a hobby, but it's much more than that — it's a part of the business."

Phil Vann, who called to have over 5,000 different Ellington LPs. A trip downtown to the "Jazz and the Radio" panel, including over items ranging from Dizzy Gillespie records for $1 to Stan Loney LPS marked at $100.

Clifford was the Convention's guest of honor, but he only made one brief mid-afternoon appearance. The jam sessions, however, were well-attended with fine jazz players, with Ted Curson, John Hicks, Tommy Flanagan, Red Rodney, Lee Konitz, Stanley Jordan, Jon Faddis and others taking part.

On the second day a jazz was cast aside for the closing session, in which John Hammond, Jimmie Heath, Milt Jackson, Leon Fairchild, Tommy Flanagan, Orrin Keepnews and others reminisced about "The Good Old Days." Flanagan got the biggest laugh when he told of Thomos Monson having had a fort in Los Angeles by a club owner only to have another hat "unemployment, and I don't seem to remain in agreement the entire season with something Orrin Keepnews said in his opening day keynote speech. Money, hype and high-tech, this music is really nothing, it's all about."

Country Music In Los Angeles (continued from page 5)

never take the place of Nashville as the dominant area of country music, however as evidenced by ATTy's Stone, it will continue to remain a major force and utilization of some of the best material country music has to offer.

CD Player (continued from page 6)

audio/visual demonstrations at major hi-fi retailers; and a cross-merchandising effort, it was reported that the purchaser of any Sony compact disc player to buy up to 30 CBS CDs for $7.99 each.

Hendrix Release (continued from page 13)

"Voodoo Child" will be made up of various performance shots culled from an old BBC broadcast as well as from the Isle of Wight concert. The most historically interesting should be for "Killing Floor." Amazingly, a four camera shoot was made at the concert and with these Douglas said, "We can make a lot of cutaways and modern looking edits."

There are many Hendrix compilations on the market and many more will be released after this as there has always been rumours of "hours of unreleased material. The difference with "Kiss The Sky" is that it is at once a "hits" record and a "rarity" record and is pressed on quality vinyl. While Hendrix was writing these songs, his music is still alive and well, and through such well-crafted projects as this release, CBS hopes many generations to enjoy and learn from. 
AROUND THE ROUTE
by Camille Compassio
A meeting on "illegal video poker machines" has been called for Monday, October 1, in the Dirksen Senate Office Building (Chicago). Hope to have more details next week.

AMOA's executive veepee Leo Droste states that this year's Expo is shaping up just beautifully, in terms of exhibitors and advance registration. There's more space this year so there'll be more to see, including the traditional array of new products since, Leo pointed out, a number of manufacturers expressed plans to introduce new pieces at the show. He also mentioned that banquet ticket sales are mounting. Bobby Vinton is this year's headliner, with his Las Vegas revue, which is a big draw.

The AMOA State Association Manual is near completion. "We looked over the initial draft and are very pleased with it," said Droste. "It is an excellent reference piece for existing associations and newly forming groups as well." The manual will be distributed at the annual state association meeting in Chicago during AMOA Expo.

Show dates, by the way, are October 24-27 at the Hyatt Regency in downtown Chicago.

Space Fills Up For AMOA Expo
CHICAGO — The 1980 AMOA International Exposition, scheduled for October 24-27 at the Hyatt Regency Chicago, will occupy over 59,000 net square feet of space (127,000 gross sq. ft.) which is a record amount of exhibit space for this convention. Over 170 exhibitors have confirmed their participation, as of this writing, "and the list is growing," according to AMOA's executive vice president Leo Droste, "because we are still receiving calls from firms who are anxious to take part in this year's convention.

There are only a few booths left, as Droste pointed out, and the figures change almost on a daily basis, depending upon the time needed for responding to the continuous flow of inquiries.

Advance registration is running on a par with last year at this point in time, and "we expect it to get much heavier as we get closer to the opening of the show," he told Cash Box. He estimates between 5,000 - 6,000 advance registrations.

Last year's convention, held in New Orleans, drew an attendance of a little over 9,000, which reflected a decrease that was expected by AMOA simply because the show enjoys its biggest draw when it is held in Chicago.

This year's event will mark the association's 35th annual convention and Expo will occupy more exhibit space than in previous years.

"In response to rumors in the trade that a number of exhibitors are 'bailing out' of this year's exposition, let me set the record straight," said Droste. "There are no 'bail outs,' only those exhibitors we have cancelled for non-payment." The annual AMOA convention is the industry's major showcase for the introduction of new products, he added, and a number of firms have indicated that they will indeed debut new equipment at this year's convention.

AGMA Gains Support In Campaign
CHICAGO — The Federal Trade Commission has requested that the Amusement Game Manufacturers Association supply the agency with information regarding ongoing industry copyright lawsuits in an effort to prevent counterfeiters convicted in civil court from other amusement games in the future.

According to AGMA executive director Glenn Braswell, the request came during a September 11 meeting on Capitol Hill with AGMA; Rep. James T. Broyhill (R-NC), Ranking Minority Member of the House Energy and Commerce Committee; and FTC officials.

Braswell said that FTC staff present agreed that amusement game counterfeiters are in violation of federal fair trade practices and are subsequently subject to stringent cease and desist orders once convicted on civil counterfeiting charges.

"Our biggest problem to date has been that once counterfeiters are convicted on civil charges, there's nothing to stop them from paying the fines and going back to copying a different type of game," explained Braswell. "But after the FTC steps in and issues a cease and desist order against the individual for the class of activity, a counterfeiter had better think long and hard about copying any game.

(continued on page 51)
New Appointments At Bally Sente

CHICAGO — Peter Townsend has been named controller for Bally Sente, the Sunnyvale, California based video game subsidiary of Bally Manufacturing Company. Townsend specializes in the creation of software and conversion systems for coin-operated video games.

As controller, Townsend will be responsible for all accounting functions, including cash forecasting, budgeting and control systems for Bally Sente. Prior to his new appointment, he served as cost accounting manager for the company.

Townsend is the former sales tax supervisor for Pizza Time Theatre, Inc., where he formalized and streamlined sales and tax reporting for more than 200 stores in the system.

He also worked as a tax auditor for the California State Board of Equalization where he performed sales, use and excise tax audits for Santa Clara County companies.

He and his wife currently reside in San Jose, California.

Chang Named V.P., Finance

Kim Chang has been named vice president, finance, at Bally Sente. In this position, he will be responsible for all accounting and financial functions for the firm, including financial planning, accounting, reporting and interaction with the parent company, Chicago.

New Equipment

Meet The Challenge

As a sequel to its highly successful "Track and Field," Konami/Centuri has introduced "Hyper Sports," a new color raster scan game, which presents a new dimension in video sports entertainment. The game offers players a new challenge, with more points awarded and a number of the proven features of its predecessor.

The voice synthesis announces starts, fouls and qualifying times and there's the high-score initial registration of up to 200 names plus speed, time and angle displays. Just as in "Track and Field," the player must qualify in order to proceed to the next event.

"Hyper Sports" offers seven new events, namely swimming, Skeet shooting, long horse, archery, triple jump, and the 100 meter dash. The required skill, precision, accuracy and timing involved in each of these sports is called upon in the play to add realism and provide a challenging play experience. The position of the control panel buttons is the same as in "Track and Field," but features two "GO" buttons to accelerate, shoot or lift, and one "Up" button to jump or shoot.

"Hyper Sports" is available as a standard upright, a cocktail table model and most recently as a full PCB conversion kit.

Further information may be obtained through factory distributors or by contacting Century, Inc., 245 W. 74th Place, Hialeah, Florida 33014.

Touchdown

Capitalizing on the upcoming, ever popular college and professional football season, Myistar Electronics, Inc. has announced the release of its latest four-player pinball called "Touchdown," which affords players the thrills and fast action of this famous sport.

Players compete on this electronic gridiron board by scoring touchdowns while running the ball, kicking field goals, converting two-pointers, etc. As their team scores a touchdown, the scoreboard lights up, while the sound effects of the players are heard.

AGMA Gains Support In Campaign

(continued from page 30)

New York City, C Sohn replied, will face a criminal contempt of court charge and those aren't too easy to shrug off.

But he said he believes that the industry now has a solid rapport with federal law enforcement agencies involved in counterfeiting, including the U.S. Customs Service, the Federal Communications Commission, the Federal Bureau of Investigation, the International Trade Commission, the Department of Commerce and the Federal Trade Commission.

Chang was the controller for Sente's technologies prior to the company's talk to Bally in early 1984. As controller, she initiated changes in the accounting practices that directly improved reporting accuracy.

Prior to her association with Sente, Ms. Chang worked as plant controller for the Audio-Video Systems Division of Ampex Corporation where she managed the accounting staff.

In addition to her three years of Ampex experience, Chang also worked at Hewlett-Packard and the Bank of America.

She graduated Phi Beta Kappa from the University of California, Berkeley, with a dual Bachelors degree in Business Administration, with an emphasis on Accounting, from the University of California-Los Angeles.

Bally Sente is well known in the coin-op industry as the creator of the Sente Arc Control System (SACS) rapid game conversion system which enables game operators to interchange their Bally Sente games by installing a new control panel, graphics and a hand-sized software cartridge onto a generic game frame cabinet.

The software for as many as seven new Bally Sente games is expected to premiere in the fall, as is the SAC I system, which combines the SACS technology with actual player movement.

INDUSTRY NEWS

AROUND
THE ROUTE

(continued from page 20)

been any dramatic changes in the market over the past months there are those in the industry who feel you just can't get away from the explosive growth of the video game business or the incredible market success of the Nintendo Entertainment System.

A proponent of this attitude is John Nebraske, managing director of Bally Banner in Philil. "In our market, now is the time when an aggressive distributor can get a high market share," he advised. "If business turns around he is then in a better position."

At present, the distributors are enjoying an upsurge in vending sales, which is picking up a lot of the slack. Reconditioned and refurbished vending machines are doing quite well for them. In the games department, Data East's "Karate Champ" is showing very strong earnings on test.

"The machine is a good puller," said John, "and the day our shipment arrives it will go right back out the door — which is something that hasn't happened in a long while." The Karate Champ will be one of the big winners this fall, he added... Among the most impressive reports received thus far on the video jukebox comes from Joe Bost, sales manager for Coin Machine Distributors in New York, where the Rowe V/MEC has been generating a great deal of interest. For instance — an op in Manhattan that bought one, put it on a 30-day trial, was so pleased he bought four more! This is only one incident.

Joe said a number of good models are out and doing very well in his market. Incidentally, the Rowe V/MEC video jukebox will be the subject of a 4-minute segment on the PBS-TV New Tech Time program, which is scheduled for airing starting around October 4. Check your local listings for exact dates in your area of the country. Included in the coverage will be footage from Rowe's Grand Rapids factory and, on location, from the Century Hall (dance hall) in Milwaukee.

Mr. Bost is also正值 some over the past couple of weeks tradetards began revealing their exhibit contracts, housing applications, etc. for the 1985 Amusement Showcase International, scheduled for March 1-3 at the Exposition Center/Downtown in Chicago. More than 70,000 net square feet of exhibit space has been allotted for the show and management has arranged a comprehensive program of some 30 or more hours of educational sessions. Next year marks the second annual edition of ASI, which is sponsored by the Amusement Game Manufacturers Assn. and the Amusement & Vending Machine Distributors Assn.

Be on the watch for a new pin coming from Game Plan, Inc. It's called "Agents 777," and the Addison, Illinois-based factory is planning to show it at AMOA Expo '84.

Do your shopping early! American Graphamone Records is alerting ops to their newly released Christmas single, "Deck the Halls" b/w "Silent Night" by Mannheim Steamroller. Two such traditional favorites should do well on jukeboxes. For information on obtaining op promo copies contact Carol Davis, American Graphamone Records, 9130 Mormon Bridge Road, Omaha, Nebraska 68152.

AGMA Gains Support In Campaign

(continued from page 30)

New York City, C Sohn replied, will face a criminal contempt of court charge and those aren't too easy to shrug off.

But he said he believes that the industry now has a solid rapport with federal law enforcement agencies involved in counterfeiting, including the U.S. Customs Service, the Federal Communications Commission, the Federal Bureau of Investigation, the International Trade Commission, the Department of Commerce and the Federal Trade Commission.
PANBELL MACHINES

BALLY
Grand Slam (4/83)
Goldball (10/83)
X’s and O’s (1/84)
Kings of Steel

GOTTLIEB (see MYLSTAR)

GAME PLAN
Sharp Shooter II (10/83)
Attila The Hun (2/84)

MYLSTAR
Q’bert’s Quest (2/83)
Super Orbit (4/83)
Royal Flush Deluxe (4/83)
Amazon Hunt (5/83)
Rack ‘Em Up (7/83)
Ready, Aim, Fire (9/83)
Jack’s To Open (11/83)
Alien Star (4/84)
The Games (5/84)
Touchdown (9/84)

WILLIAMS
Defender (2/83)
Warlock (2/83)
Joust, Zax (3/83)
Time Fantasy (4/83)
Firepower II (8/83)
Laser Cue (4/84)
Pennant Fever (6/84)
Starlight (9/84)

ZACCARIA/BHUZAC
Soccer King
Pinball Champ (5/83)
Time Machine (6/83)
Farfalla (10/83)
Devil Riders (2/84)

VIDEO GAMES
( upright )

ATARI
Crystal Castles (6/83)
Star Wars (7/83)
Firefly, Laserdisc (1/84)
Major Havoc (1/84)
TX-1 (3/84)
I, Robot (6/84)
Return Of The Jedi (9/84)

BALLY/MIDWAY
Bump ‘N Jump (2/83)
Journey (4/83)
Mappy (6/83)
Discs Of Tron (9/83)
Granny & The Gator (10/83)
Actron Bolt, Laserdisc (10/83)
NFL Football (12/83)
Spy Hunter (1/84)
Tapper (2/84)
Galaxy Ranger Laser (3/84)
Up ‘N Down (4/84)
Two Tigers (7/84)
Big Bat — elec. mech. (8/84)

BHUZAC INTL
Love Meter (9/83)

CENTURY
Gyruss (5/85)
Konami/Centuri Hyper Sports (5/84)
Konami/Centuri Track & Field (11/83)

CINEMATRONICS
Cosmic Chaos (4/83)
Dragon’s Lair, Laserdisc (7/83)
Space Ace, Laserdisc (4/84)

COMPUTER KINETICS
Super Monte Carlo, c.t. (10/83)
You Pick It II, c.t. (1/84)

MANUFACTURERS
EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

DATA EAST
Distlyn, Non-Video Game (9/83)
Boga’s Battle, Laserdisc (9/83)
Karate Champ (9/84)
Tag Team Wrestling (3/84)
Boomer Rang’r (4/84)
Cobra Command (6/84)

TAITO AMERICA
Zoo Keeper (4/83)
Elevator Action (7/83)
Change Lanes (7/83)
Ice Cold Beer (11/83)
The Tin Star (3/84)
Zekr’s Peak (3/84)
10-Yard Fight (4/84)

TECHSTAR
Sporti Casino, c.t. (12/83)

WILLIAMS
Sinistar (3/83)
Sinistar, Cockpit (3/83)
Bubbles (3/83)
Bubbles-Mini-Upright (3/83)
Motorcycle USA (7/83)
Blaster (10/83)
Star Rider, Laserdisc (11/83)
Turkey Shoot (6/84)

ZACCARIA/BHUZAC
Money Money (7/83)
Jackrabbit (2/84)
Shooting Gallery (6/84)

GOTTLIEB (see MYLSTAR)

INTERLOGIC, INC.
Roc ‘N’ Hope (6/83)

MYLSTAR
Mad Planets (3/83)
Krull (5/82)
Junio First (7/83)
M.A.C.H. 3, Laserdisc (10/83)
Three Stooges (6/84)

NICHIBUTSU USA
Rug Rats (3/83)
Crazy Climber (9/1)
Radical Racer (10/83)
Skelelagon (10/83)
Gilgit (5/84)

NINTENDO
Mario Bros. (6/83)
Donkey Kong III (11/83)
Punch Out (3/84)
VS. Baseball (6/84)
VS. Golf (9/84)
VS. Pinball (9/84)
VS. Tennis (3/84)

SEGA/GREMLIN
Star Trek (2/83)
Star Trek, cockpit (2/83)
Champion Baseball (6/83)

SENTLE
Sente Arcade Computer (SAC)
Snake Pit (12/83)

SIGMA ENTERPRISES
Stinger (12/83)

STERN
Lost Tomb (2/83)
Bag Man (2/83)
Mazer Blazer (3/83)
Cliff Hanger, Laserdisc (9/83)
Go! To Go, Laserdisc (1/84)
Great Guns (1/84)
Super Bagman (5/84)

MECHANICALS

LOWEN-NSM
City II
Lowen-NSM, Soundmaster Compact
Rock-Ola 475, Furniture Model
Rock-Ola 480
Rock-Ola 483 (‘83)
Rowe R-88 (9/83)
Rowe R-89 (9/84)
Rowe V-MEC (video jukebox) (9/83)
Seeburg Phoenix (12/80)
Star Gaze, Video Jukebox
Stern/Seeburg Devinci (7/81)
Stern/Seeburg VMC (11/81)
VMI Startime Video Jukebox
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL, SHUFFLE, TABLE GAMES, ETC.

Bally Midway, 10 Fin Deluxe shuffle alley (4/84)
Coin Computer, V-Back Shuffleboard
Irring Kayo Silver Shadow
Irring Lion’s Head
Dynamo Big O Pool Table (9/83)
Dynamo Soccer Table
Exidy Whirly Bucket (11/82)
Exidy Tidal Wave (15/80)
G.T.I., V-Back Shuffleboard
I.C.E., Cheex
I.C.E. Fire Escape
TS Tournament Eight Ball
U.S.I. Bronco
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/82)
Valley Cougar Cheyenne “New Yorker” (6/84)
Williams Big Strike Shuffle Alley
Williams Triple Strike Shuffle Alley

CONVERSION KITS

(including interchangeable games & enhancement kits)
Atari Pole Position II (11/83)
Atari, Clock & Digger (2/84)
Atari, Crystal Castles (3/84)
Atari, Major Havoc (5/84)
Atari, Millipede (3/84)
Bally Midway, Pac-Man Plus (12/82)
Bally Midway, Jr. Pac-Man (12/83)
Centuri, Guzzter
Centuri, Circus Charlie
Centuri, Hyper Sports
Cinematronics, Brix (1/83)
Computer Kinetics, You-Pick-It
Intrepid Marketing, Encore Retro-Kit (1/83)
Data East, Burger Time
Data East, Bump ‘N Jump (2/83)
Data East, Multi Conversion Kit
Data East, Cluster Buster (7/83)
Data East, Pro Bowling (7/83)
Data East, Pro Soccer (8/83)
Data East, Boomer Rang’r (4/84)
Exidy Hardhat (2/83)
Exidy Pepper II (6/82)
Exidy Retroflip
Exidy, Boulder Dash
Exidy, Flip & Flop
Exidy, Astro Chase
Exidy, Brites
Konami, Gyrrus
Konami, Time Pilot
Konami, Time Pilot
Myntlar/Gottlieb, Royal Flush Deluxe (5/83)
Interlogc Roc ‘N Rope (6/83)
Nichibutsu, Rug Rats (3/83)
Nichibutsu, Radical Rial (10/83)
Nichibutsu, Skelelagon (10/83)
 Sega, Tale/Scan (9/82)
 Sega, Monster Bash (11/82)
 Sega, Super Zaxxon (1/83)
 Stern, Lost Tomb (2/83)
 Stern, Pop Flamer (3/83)
 Stern, Pop Flamer (3/83)
 Stern, Super Draw (7/83)
 Stern, Fast Draw (7/83)
 Stern, Goal To Go (5/83)
 Taito America, Eleverator Action (7/83)
 Taito America, Exotron
 Taito America, Pit N Run (6/84)
 Taito America, Tin Star (3/84)
 Taito America, Zookkeeper (10/83)
 Universal, Lady Bug
 Universal, Mr. Do
 Universal, Mr. Do’s Castle (11/83)
 Williams, Mystic Marathon
 Williams, Blaster

CASH BOX/October 13, 1984
<table>
<thead>
<tr>
<th>POP</th>
<th>COUNTRY</th>
<th>BLACK CONTEMPORARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>DRIVE</strong></td>
<td>1. <strong>IF YOU'RE GONNA PLAY IN TEXAS</strong></td>
<td>1. <strong>I JUST CALLED TO SAY I LOVE YOU</strong></td>
</tr>
<tr>
<td>2. <strong>I JUST CALLED TO SAY I LOVE YOU</strong></td>
<td>2. <strong>UNCLE PEN</strong></td>
<td>STEVE WONDER (Motown 1745F)</td>
</tr>
<tr>
<td>3. <strong>COVER ME</strong></td>
<td>3. <strong>I DON'T KNOW A THING ABOUT LOVE</strong></td>
<td>2. <strong>CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)</strong></td>
</tr>
<tr>
<td>4. <strong>LET'S GO CRAZY</strong></td>
<td>4. <strong>TO ME</strong></td>
<td>3. <strong>LET'S GO CRAZY</strong></td>
</tr>
<tr>
<td>5. <strong>SHE BOP</strong></td>
<td>5. <strong>THE LADIES TAKE THE COWBOY EVERYTIME</strong></td>
<td>PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)</td>
</tr>
<tr>
<td>6. <strong>CRUEL SUMMER</strong></td>
<td>6. <strong>GIVE ME ONE MORE CHANCE</strong></td>
<td>JOYCE KENNEDY &amp; JEFFERI O'SBORNE (A&amp;M 2690)</td>
</tr>
<tr>
<td>7. <strong>HARD HABIT TO BREAK</strong></td>
<td>7. <strong>THERE'S ENOUGH TO KNOW</strong></td>
<td>5. <strong>THE LAST TIME I MADE LOVE</strong></td>
</tr>
<tr>
<td>8. <strong>THE GLAMOROUS LIFE</strong></td>
<td>8. <strong>THE WILD SIDE OF ME</strong></td>
<td>ALICIA MYERS (MCA 24293)</td>
</tr>
<tr>
<td>9. <strong>IF THIS IS IT</strong></td>
<td>9. <strong>PRISONER OF THE HIGHWAY</strong></td>
<td>SWEEP AWAY</td>
</tr>
<tr>
<td>10. <strong>MISSING YOU</strong></td>
<td>10. <strong>I'VE BEEN AROUND ENOUGH TO KNOW</strong></td>
<td>DIANA ROSS (RCA BP-1364)</td>
</tr>
<tr>
<td>11. <strong>BLUE JEAN</strong></td>
<td>11. <strong>THE WILD SIDE OF ME</strong></td>
<td>7. <strong>JUST THE WAY YOU LIKE IT</strong></td>
</tr>
<tr>
<td>12. <strong>WAKE ME UP BEFORE YOU GO- GO</strong></td>
<td>12. <strong>PRINCESS OF THE HIGHWAY</strong></td>
<td>THE S.O.S. BAND (Tabu/CBS Z54 0433)</td>
</tr>
<tr>
<td>14. <strong>THE LUCKY ONE</strong></td>
<td>14. <strong>DON'T GIVE FOOL'S LOVE</strong></td>
<td>MTLUME (Epic 34-05404)</td>
</tr>
<tr>
<td>15. <strong>F所以他 ON THE DARK</strong></td>
<td>15. <strong>NOBODY LOVES ME LIKE YOU DO</strong></td>
<td>LILLO THOMAS (Capitol R-5357)</td>
</tr>
<tr>
<td>16. <strong>I FEEL FOR YOU</strong></td>
<td>16. <strong>YOUR HEART'S NOT IN IT</strong></td>
<td>DON'T STAND ANOTHER CHANCE</td>
</tr>
<tr>
<td>17. <strong>GO INSOLE</strong></td>
<td>17. <strong>TINA TURNER</strong> (RCA B-5354)</td>
<td>JANET JACKSON (A&amp;M 2660)</td>
</tr>
<tr>
<td>18. <strong>PURPLE RAIN</strong></td>
<td>18. <strong>TURNING AWAY</strong></td>
<td>CENTEPIDE</td>
</tr>
<tr>
<td>19. <strong>WHAT ABOUT ME</strong></td>
<td>19. <strong>MOODY HEARTACHE</strong></td>
<td>REBBIE JACKSON (CBS 3-04547)</td>
</tr>
<tr>
<td>20. <strong>SOME GUYS HAVE ALL THE LUCK</strong></td>
<td>20. <strong>NOBODY LOVES ME LIKE YOU DO</strong></td>
<td>YOU'RE MY CHOICE (REVEAL ME)</td>
</tr>
<tr>
<td>21. <strong>WHAT'S LOVE GONNA DO WITH IT</strong></td>
<td>21. <strong>YOUR HEART'S NOT IN IT</strong></td>
<td>TINA TURNER (Capitol B-5357)</td>
</tr>
<tr>
<td>22. <strong>BE BETTER TO ME</strong></td>
<td>22. <strong>RIDE 'EM COWBOY</strong></td>
<td>RICKY NELSON (Capitol B-5376)</td>
</tr>
<tr>
<td>23. <strong>WE'RE NOT GONNA TAKE IT</strong></td>
<td>23. <strong>TOO GOOD TO STOP NOW</strong></td>
<td>JUICE NEWTON (Capitol B-5376)</td>
</tr>
</tbody>
</table>

**RECORDS TO WATCH**

SHINE SHINE — Barry Gibb (MCA)
P.S. I LOVE YOU — Tom T. Hall (Mercury)
RADIO LAND — Michael Martin Murphy (Liberty)
GOD WON'T GET YOU — Dolly Parton (RCA)
DOES FORTH WORTH EVER CROSS YOUR MIND — George Strait (MCA)
SHES MY ROCK — George Jones (Epic)
I CANT HOLD BACK — Survivor (Scotti Bros./CBS)
DESSERT MOON — Dennis DeYoung (A&M)
WHO WEARS THESE SHOES — Elton John (Geffen)
TENDERLOIN — Leon Haywood (Modern/Allantic)
SHOW ME — Glenn Jones (RCA)
LEFT IN THE DARK — Barbara Streisand (Columbia)
NO MORE LONELY NIGHTS — Paul McCartney (Columbia)
SOME HEARTS GET ALL THE BREAKS — Charly McClain (Epic)
AMERICA — Waylon Jennings (RCA)
MAMA SHE'S LASY — Pinkard & Bowden (Warner Bros.)
WHY NOT ME — The Judds (RCA)
WORLD'S GREATEST LOVER — The Bellamy Brothers (Warner Bros.)

**CASH BOX** Subscription Blank

330 W 58th Street, New York, N.Y. 10019 (212) 586-2640

NAME _____

COMPANY _____

ADDRESS_ BUSINESS_ HOME_ STATE_ PROVINCE_ COUNTRY_ ZIP_]

NATURE OF BUSINESS_ □ PAYMENT ENCLOSED

DATE_ SIGNATURE_ USA_ OUTSIDE USA FOR A YEAR_ □ AIRMAIL $195.00

□ 1 YEAR (2 ISSUES) $125.00

□ 1 YEAR FIRST CLASS/MAIL, $180.00

□ FIRST CLASS STEAMER MAIL $170.00

Please Check Classification

□ DEALER

□ ONE-STOP

□ DISTRIBUTOR

□ RACK JOBBER

□ PUBLISHER

□ RECORD COMPANY

□ DISC JOCKEY

□ JUKEBOXES

□ AMUSEMENT GAMES

□ VENDING MACHINES

□ OTHER

October 13, 1984

*Indicates new entry
JERRY REED

JERRY REED ENTERPRISES
45 Music Circle S. West
Nashville, Tn. 37203
615/256-4770