CMJ MUSIC MARATHON
THE DISCOVERY & DEVELOPMENT OF NEW ARTISTS

OCTOBER 30 - NOVEMBER 2, NEW YORK CITY

SCHEDULE OF EVENTS

Thursday, October 30

COLLEGE RADIO:
Present & Future

Evening:
Club Weekend in NYC

Halloween, Friday, October 31

DISCOVERY OF NEW ARTISTS
10:00 - 11:00 am
KEYNOTE ADDRESS

11:00 - 12:30 pm
FROM THE TURF TO THE TOP—A CASE STUDY

12:30 - 2:00 pm
INDEPENDENT RECORD LABELS
Howard Wuelffing (Jem Records), moderator

MUSIC PUBLISHING
David Renzer (Sire/Zomba), moderator

INTERNATIONAL LICENSING
REGGAE WORKSHOP
Amy Wachtel (Night Nurse - CMJ), moderator

METAL MARATHON I
Fresh Metal: Discovery & Development

2:00 - 3:30 pm
COLLEGE AND ALTERNATIVE RADIO
David Scharff, moderator

MANAGEMENT
Richard Grobel (Cowan & Bodine), moderator

FANZINES AND LOCAL PRESS
Byron Caley (Forced Exposure), moderator

RHYTHM WORKSHOP
Jill Hazeltine (CMJ), moderator

METAL MARATHON II
Underground Metal
Don Kaye (WBCR, Kerrong!), moderator

3:30 - 5:00 pm
A&R

THE UNDERGROUND CONCERT CIRCUIT
Steve Fallon (Maxwell's, Coyote Records), moderator

NEW TECHNOLOGY
JAZZ WORKSHOP
Susan Levin (Blue Note), co-moderator

Suzanne Berg (Gramavision), co-moderator

METAL MARATHON III
Hard Rackin' Around The World
Bruce Kirklond (Second Vision), moderator

Evening:
First-Ever "Scary Monsters" Halloween Costume Ball & Showcase

Plus Club Weekend in NYC & Record Company Suites

Saturday, November 1

DEVELOPMENT & MARKETING OF NEW ARTISTS
10:00 - 11:30 am
MAJOR RECORD LABELS
Pam Kent (Landlide), moderator

MUSIC JOURNALISM
Anthony De Curtis (Rolling Stone), moderator

CHR

FOLK WORKSHOP
INTERNATIONAL ARTIST DEVELOPMENT
Peter Wright (Red Rhino), moderator

11:30 - 1:00 pm
THE COLLEGE RADIO AUDIENCE
Non Fisher (MCA), moderator

VISUAL MARKETING
INDIE DISTRIBUTION
Chris Osgood (Twin/Tane), moderator

COUNTRY WORKSHOP
Brenno Davenport (RCA), moderator

METAL MARATHON I
Metal and Radio
Jimmy Christopher (KNAC), moderator

1:00 - 2:30 pm
THE RETAIL CONNECTION
PROGRESSIVE ALBUM RADIO
John Maves (EMI), moderator

THE VIDEO MEDIUM
UNDERGROUND NETWORKING
Scott Becker (Option), moderator

METAL MARATHON II
Metal In The Eyes Of The Public
Dove DiMortina (Cрем), moderator

2:30 - 4:00 pm
SUCCESSFULLY MARKETING A NEW ARTIST
Tony James (Sigue Sigue Sputnik), moderator

METAL MARATHON III
Metal Artist Panel

4:00 - 5:30 pm
THE ARTIST ENCOUNTER AND FREE FOR ALL

Evening:
The 1986 New Music Awards
(Program subject to change)

REGISTRATION FORM
CMJ Music Marathon
The 1986 New Music Awards
October 30-November 2, The Roosevelt Hotel, New York City

NAME _______________________________
AFFILIATION __________________________
ADDRESS ______________________________
CITY ____________ STATE ______ ZIP ______
PHONE _________________________________

$150 regular . . . 150 student . . . . ( ) Check . . . . ( ) Money Order
(Indicates entrance to all Marathon events including College Day and Metal Marathon. Please attach list with delegate names.)

(New Music Awards tickets available on a first-come first-served basis at the convention.)

Indicate quantity and make check or money order (non-refundable) payable to CMJ Music Marathon.

Check must accompany registration form or provide the following credit card information:

Mastercard ( ) Visa ( ) American Express ( ) Expiration Date _______ ______

Cardholder Name __________________________ Card Number __________
Signature _________________________________

Mail to: CMJ Music Marathon, 830 Willis Avenue, Albertson, NY 11507.

For more information on showcasing, panels, exhibition space, hospitality suits, advertising and other promotional opportunities, contact
Jocine About Green, (516) 248-9600.
### Table Of Contents

**Country Awards Special** ........................................... 32-56
**Cover Story** .................................................... 11
**Executives On The Move** ........................................ 6
**New Faces To Watch** ................................................ 10
**The Music Times** .................................................. Center Pullout

**Columns**
- **Points West** ..................................................... 10
- **East Coastings** ................................................. 11
- **UK Buzz** .......................................................... 12
- **On Jazz** .......................................................... 14
- **The Beat** .......................................................... 15
- **Audio/Video** ...................................................... 19
- **Shop Talk (Retail)** .............................................. 21
- **Street Talk** ...................................................... 29
- **Gospel** ........................................................... 31

**Charts**
- **Top 40 Jazz Albums** ........................................... 14
- **Top 75 Black Contemporary Albums** ......................... 15
- **Top 100 Black Contemporary Singles** ......................... 16
- **Top 100 Singles** ................................................ 4
- **Top 200 Albums** ................................................. 22-23
- **Top 75 12" Dance Singles** .................................... 20

**Top 40 Music Videos** .............................................. 18
**Top 15 Music Videocassettes** .................................... 18
**Top 40 Videocassettes** ........................................... 19
**Top 40 Compact Discs** ........................................... 21
**Top 50 Country Albums** .......................................... 26
**Top 100 Country Singles** ........................................ 27
**Top 25 Country Indie Singles** .................................. 30
**Top 30 Spiritual Albums** ......................................... 31
**Top 30 Inspirational Albums** .................................... 31
**Chart Index** ....................................................... 59

### Departments
- **News** ................................................................. 5-7
- **Album Releases** .................................................. 8
- **Single Releases** .................................................. 9
- **International** ..................................................... 12
- **Talent On Stage** .................................................. 13
- **Black Contemporary** ............................................ 13-17
- **Dance** .............................................................. 20
- **Video** .............................................................. 18,19
- **Country** ............................................................ 26-31
- **Coin Machine** .................................................... 57-58
- **Classifieds** ........................................................ 24

### TOP POP DEBUTS

#### SINGLES

**43** HIP TO BE SQUARE – Huey Lewis And The News - Chrysalis

#### ALBUMS

**54** THIS SIDE OF PARADISE – Ric Ocasek – Geffen

### POP SINGLE

**#1** WHEN I THINK OF YOU
- **Janet Jackson**
- **A&M**

### B/C SINGLE

**#1** WORD UP
- **Cameo**
- **Atlantic Artists/Polygram**

### COUNTRY SINGLE

**#1** DIGGIN' UP BONES
- **Randy Travis**
- **Warner Bros.**

### JAZZ

**#1** DOUBLE VISION
- **Bob James/David Sanborn**
- **Warner Bros.**

### COMPACT DISC

**#1** SO
- **Peter Gabriel**
- **Geffen**

### WINNER'S CIRCLE

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

### COUNTRY ALBUM

**#1** MONTANA CAFE
- **Hank Williams Jr.**
- **Warner Bros.**

### MUSIC VIDEO

**#1** WHEN I THINK OF YOU
- **Janet Jackson**
- **A&M**

**12" SINGLE**

**#1** WORD UP
- **Cameo**
- **Atlantic Artists/Polygram**
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>W</th>
<th>L</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love Will Conquer All</td>
<td>Lionel Richie</td>
<td>44</td>
<td>3</td>
<td>C</td>
</tr>
<tr>
<td>The Way It Is</td>
<td>Bruce Hornsby</td>
<td>47</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Earth Angel (from the Motion Picture</td>
<td>Karate Kid Part</td>
<td>37</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Point of No Return</td>
<td>New Edition</td>
<td>36</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>Take My Breath Away (Theme from</td>
<td>Berlin</td>
<td>13</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>Higher</td>
<td>Steve Winwood</td>
<td>20</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Dancing on the Ceiling</td>
<td>Lionel Richie</td>
<td>24</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Words in the Way</td>
<td>Full Force Music (EMI-B-8338)</td>
<td>30</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>Freedom Overspill</td>
<td>Steve Winwood</td>
<td>53</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Baby Love</td>
<td>Michael McDonald</td>
<td>31</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>Somebody's Got It There</td>
<td>Triumph (EMI-SW70)</td>
<td>54</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>To Be a Lover</td>
<td>Billy Idol</td>
<td>54</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Everybody Have Fun Tonight</td>
<td>Wang Chung</td>
<td>60</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Hitler's Waltz</td>
<td>Paul McCartney</td>
<td>57</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>What About Love</td>
<td>Simply Red</td>
<td>58</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Can't Wait Another Minute</td>
<td>The B-52's</td>
<td>56</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Money, Money, Money</td>
<td>The Doobie Brothers</td>
<td>46</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Money for Nothing (To Pay)</td>
<td>The Bee Gees</td>
<td>63</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>The Beach Boys' Grand Hotel</td>
<td>Tom Petty &amp; the Hooters</td>
<td>62</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>You Can Call Me</td>
<td>Paul Simon</td>
<td>45</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Venus</td>
<td>Bananarama</td>
<td>51</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>The Captain of Her Heart</td>
<td>Doobie Brothers</td>
<td>52</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Twist and Shout</td>
<td>Blackstreet</td>
<td>59</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Wild World Life</td>
<td>Talking Heads</td>
<td>73</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Another Heartache</td>
<td>Rod Stewart</td>
<td>46</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Every Time You Cry</td>
<td>The Cure</td>
<td>67</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Where Did Your Heart Go?</td>
<td>Willow Smith</td>
<td>72</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Twist and Shout</td>
<td>Blackstreet</td>
<td>59</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Love Is the Hero</td>
<td>Simply Red</td>
<td>71</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>So Far So Good (from the Motion Picture</td>
<td>Lionel Richie</td>
<td>43</td>
<td></td>
<td></td>
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<tr>
<td>Don't Bring Me Down</td>
<td>Simply Red</td>
<td>47</td>
<td></td>
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<tr>
<td>Foolish Pride</td>
<td>Paul McCartney</td>
<td>66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love Comes Quickly</td>
<td>Pet Shop Boys</td>
<td>60</td>
<td></td>
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<tr>
<td>Good Music</td>
<td>Joan Jett</td>
<td>89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heaven</td>
<td>Simply Red</td>
<td>68</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Runaway</td>
<td>The Pretenders</td>
<td>68</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love on Top</td>
<td>Mariah Carey</td>
<td>61</td>
<td></td>
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</tr>
<tr>
<td>Break Away</td>
<td>Gregory Abbott</td>
<td>72</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rain Must Go Down</td>
<td>Mariah Carey</td>
<td>61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love Always</td>
<td>El Debarge</td>
<td>69</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Velcro Fly</td>
<td>ZZ Top</td>
<td>80</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What Does It Take?</td>
<td>Wings</td>
<td>63</td>
<td></td>
<td></td>
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<tr>
<td>For Tonight</td>
<td>Queen</td>
<td>66</td>
<td></td>
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<tr>
<td>Give Me the Reason</td>
<td>Peter Gabriel</td>
<td>63</td>
<td></td>
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<tr>
<td>The Spirit in the Sky</td>
<td>The Police</td>
<td>81</td>
<td></td>
<td></td>
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<tr>
<td>It's You</td>
<td>The Joe Cocker</td>
<td>85</td>
<td></td>
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<tr>
<td>Love Me Again</td>
<td>Simply Red</td>
<td>67</td>
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<tr>
<td>All the Things That I Used to Love</td>
<td>Simply Red</td>
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<td>Wild World Life</td>
<td>Talking Heads</td>
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**CASH BOX TOP 100 SINGLES**

The Cash Box Top 100 Singles chart is based on a combination of radio airplay and actual pieces sold at retail stores.

**October 16**
Sony Releases Famine Relief Benefit Music Video

By Gregory Dobrin

Sony Video Software is releasing Aid: Feed The World Compilation, a 21-song videocassette featuring a select list of today's top acts. The project is donating all of its profits from the tape, which retails for $29.95, to the UN Trust famine relief campaign.

The project is a separate merchandising piece for Aid, said Sony marketing manager Michael Rudich. "Although there is a single-lb. sheet that was sent to artists. Obviously, we're trying to keep it down, because we want to make the profits from this go to charity."

Sony's retail focus for the tape, says the company, is to work with a limited number of specialty retail outlets, some of whom will be in advertising for the release. Most other outlets may not be carrying the tape, and those that do carry it may not get as much in sales as from Sony's other catalog.

Sony and Soundwings: New Labels For A Special Audience

NEGELES — With the discovery of the baby boom market as a sizable one accounts for a high percentage of CD revenues, new labels, Cypress and Soundwings, will join a growing number of other companies catering to this specialized crowd.

Cypress Records, headed by former CBS executive Craig Sussman, was established as a home for artists from the boomer generation. The first five releases will be released in the next six months: the Jennifer Warren album, "Fa-Blue Raincoat," featuring material by Leonard Cohen, including three compositions written specifically for the label and Tim Weisberg's "High Risk" also on Cypress. Two albums are release in mid-October, with internal distribution arrangements to be announced soon. The artist roster also is singer Kenny Rankin and the Johnstand.

Soundwings, which spent six years in the business Department at CBS Records' coast office prior to launching Cypress, has secured its label appealing to the 25-45 age consumers that are not traditional buyers. "Cypress is an extension of the age music market," says Sussman. Cypress will operate out of The Complex, a recording and broadcast production facility which has the latest in digital recording equipment. All Cypress recordings will be digitally mixed and mastered. Soundwings, launched by Patrick Williams, veteran film-television-recorder composer and arranger, is also an all-digital record label that is "geared for the audio-philic compact disc market."

Williams is now among a handful of working musicians who own their own labels including Herb Alpert of A&M, Quincy Jones of Qwest, Dave Grusin of GRP and Will Ackerman of Windham Hill. "Soundwings is designed to create innovative musical experiences using the latest state-of-the-art technology," says Williams. All out records are digitally recorded and digitally mastered and everything is done live, with all the musicians working together. (continued on page 7)

LOS ANGELES — USA For Africa president Ken Kragen announced last week that We Are The World, the organization's first charity project, has topped its original $50 million goal by more than $1 million. The figure to date, with money still coming in, rests at $51,265,721.

A recent cheque from CBS Records for $2.5 million from the sale of the "We Are The World" album and single was the amount that helped exceed the $50 million goal.

The organization also announced a forthcoming merchandising catalogue covering all the benefit products, as well as a semi-documentary TV special funded by Karl Lomirar called From Sea To Shining Sea. No broadcast or cable deal has yet been set for the special, but Kragen hopes to air it around Thanksgiving. A home video of the special will be released by Karl Lomirar Home Video in early '87.

CMJ Announces New Music Award Finalists

By Brian Kassan

NEW YORK — The College Music Journal (CMJ) has announced the finalists for their fourth annual 1986 New Music Awards. The winners will be announced at the awards show November 1 at the recently refurbished Twelfth Rose Theatre in New York City. The finalists, selected in 26 categories, were announced by CMJ president Robert Haber and vice president Joanne Abbot Green, co-producers of the event. The finalists were voted on by CMJ readers through ballots, compiled through charting and editorial decision, which run in the publication for seven weeks. According to Green, "It's the only awards show of its kind that recognizes the new and developing artist — the up and comer as well as the established artist."

Green notes that it took 10 years for the Grammy awards to recognize Bruce Springsteen. "We discover talent and follow it from its inception through stardom." Green cites the Police as an example. "We had the first American coverage of them back in 1978. College students have their ears to the street and they're the ones who should be credited with discovering a lot of the new acts." Green says that AOR stations claim they do, but that it is college radio that fills the gap between when an album is released and when it finally shows up on AOR playlists.

The awards show is the climax of the CMJ Music Marathon, a convention which is an industry event to be held October 30 to November 2 at the Roosevelt Hotel. The show will again be taped for a national television broadcast to be aired over the Thanksgiving weekend. Last year, the show was televised as a 90 minute special on MTV, hosted by Chaz and Chang. The host for this year has not been completely finalized, but Green, who will announce it soon, says she is "very excited."

A complete list of finalists is included here.

Album Of The Year
Kate Bush — Hounds of Love
The Cult — Love
The Cure — The Head On The Door
Peter Gabriel — So
Replacements — Tim

Group Of The Year
The Cult
The Cure
Häcker Dû

Best Male
Elvis Costello
Bryan Ferry
Peter Gabriel
Robyn Hitchcock
Stan Ridgway

Best Song
Kate Bush — Running Up That Hill
The Cult — She Sells Sanctuary
The Cure — In Between Days
Peter Gabriel — Sledgehammer

Jesus And Mary Chain — Just Like Honey

(continued on page 7)
Solar Sues Elektra/Asylum, WCI

LOS ANGELES — A breach of contract/de-

scrimination suit to the tune of $200 million has

been filed by Solar Records against its
distributor, Elektra/Asylum Records and E/A parent, Warner Communications, Inc.

The suit, said to be 85 pages in length and
covering nineteen counts, was entered
September 23 in Federal District Court for
the Central District of California, and is
reported to name three defendants: Warner/

Elektra/Asylum Music, Inc., Warner Bros.

Music International, Inc, and Warner Com-

munications, Inc.

The suit is rumored to be related to the
anti-discrimination campaign against WCI and
its labels lead by Rev. Jesse Jackson.

Alleged wrong-doing cited in the suit in-

clude the defendant’s illegal interference
with Solar’s artist relations and failure to
upload distribution contract terms because
of race discrimination.

CBS Posts Third Quarter Profit

NEW YORK—CBS Inc., buoyed by a strong

showing from the CBS Records Group, earned
$28.6 million in the third quarter,

compared to a loss of over $114 million dur-

ing the same period last year. CBS attrib-
uted the strength of the quarter to a number
of factors, including the termination of CBS

tapes, theatrical films, and computer soft-

ware, and the showing at CBS Records-

which, thanks to such hits LPs as the late

Billy Joel’s album and the Top Gun sound-

track, posted a 54% increase in operating

profits, to $19.2 million.

The CBS Broad-

cast Group displayed a 2% rise in operating

profits, with the Publishing Group showing a

14% increase.

RCA And Miller Team For 2nd

Compilation LP

LOS ANGELES—As part of the Miller

Brewing Company’s overall Miller Music

sponsoring campaign, RCA Records has

joined the company in producing a second

compilation LP featuring promising un-

signed acts from all corners of the U.S.

Called “Miller Music I!”, the 16-song al-

bum was produced at the RCA’s New York

studios, and features a variety of music, in-

cluding pop, rock, soul, country, and soul.

The collaboration, which gives unsigned artists
a chance to negotiate with RCA, was ar-

ranged by Gary M. Reynolds & Associates, the

promotion and marketing firm that co-

ordinates the Miller Music Rock Network

and other Miller programs.

Acts featured on the LP include San

Francisco’s Dynamontes, Boston’s Del Fue-

gos, Nashville’s In Pursuit, Raleigh, NC’s,

The Entertainers, Kansas City’s The Rain-

makers, Austin’s The Tall Gators, Cleve-

land’s Freshwater, Minneapolis’ The

Metros, Peoria’s Kool Ray and the Polar-

oidz, Detroit’s Caruso, Shreveport’s “A”

Train, Birmingham’s T-Birds, L.A.’s The

James Harman Band and Seattle’s The

Rangefoods.

PBS To Air Miles Davis

Special

LOS ANGELES—Miles Davis will be the

subject of a special performance documen-

tary airing on the PBS program Great Per-

formances on or around October 17.

The special, titled Miles Ahead: The Mu-

sic of Miles Davis, was produced and direc-

ted for Great Performances by Mark

Obernbaum, and covers the jazz trumpeter’s

40-year career with rare archive footage,

interviews with colleagues George Benson,

Herbie Hancock and Keith Jarrett (among

others), and recent concert footage shot at

the 1986 New Orleans Jazz and Heritage

Festival, which includes selections from Da-

vis’ recent Warner Bros. LP, “Tutu.” The

special will air on most of PBS’ 308 stations

with radio simulcasts in some areas.

TICKETTAPE

NEW YORK—BMI president and ceo Frances W. Preston has been elected to the

CISAC Administrative Council; CISAC just completed its annual Congress, in

Madrid...Impresario John Scher was cleared of a lawsuit charging Scher and his

Monarch Entertainment Bureau with discrimination and anti-competitive legal vio-

lations stemming from a 1982 Diana Ross concert; a federal judge in Newark tossed

the case out...The N.Y. Chapter of NARAS will hold its third annual luncheon

honoring “Historic A&R producers,” Oct. 15 at the Loews Summit Hotel; Henry

Glover, Is Horowitz, Jerry Leiber and Mike Stoller, Jerry Wexler, and the late Russ

Sanjec are to be honored...New Jersey’s Shangachie Records has opened Shangachie

Distribution in Minneapolis; Doug Ackerman will run the service...New on the

bookshelves: Dreamgirl: My Life As a Supem by Mary Wilson ($16.95, St. Mar-

tin’s Press); and two titles in the Vintage/Musician magazine series: Talking Heads

by Jerome Davis, and Eddie Van Halen by Dan Hedges ($6.95 each).

EXECUTIVES ON THE MOVE

Rella Appointed — Annette Rella has been appointed creative manager for Songs

International. She will be responsible for international exploitation of

CBS catalogue partnership including the marketing, packaging and manufactu-

re of the MGM/UA soundtrack series. She has been administrative assistant for

Songs International since 1983.

Frank Promoted — Mary Dell Frank has been promoted to general manager

Almo/Irving Nashville. She had been professional manager there for the past

years.

Higashioka Named — Ted Higashioka has been appointed national promo

manager for MCA Jazz and Zebra Records. He will be responsible for the pror-

tional efforts for MCA’s jazz oriented artists on a national basis. Prior to joining

MCA Records, he spent eight years as director of marketing and promotion

California Records Distributing, where he promoted artists from Dave Grusin

Lee Ritenour to George Thorogood and Run DMC.

Yohn Joins Levinson — Linda Yohn, formerly a jazz radio programmer in C

has joined Peter Levinson Communications in New York as an associate publi-

She has an extensive jazz background in Ohio including writing for several pub-

tions, publicity, performing, hosting live events and booking acts.

Bobb Appointed — Merlin Bobb has been appointed director of A&R for

Black Music division of Atlantic Records. Previously he served as music consu-

l and air personality with New York radio station WBL for two years.

Four Promoted at Arista — Robert Wiegler has been promoted to manage-

West coast artist development and publicity. He has been with Arista since 1

Deborah Radell will be publicity coordinator, handling road and college press as

of ticket coordination for artist appearances in New York. He has been at the

label for three years. Donna DiRienzo has been upped to the newly-created posi-

ional manager of artist development. With Arista since 1981, she previ-

ous held the position of administrative assistant, artist development. Sandy

Jones has been named to the newly-created position of manager of R&B artist develop-

ment and publicity. Jones has been at the label in 1985 as A&R assistant administra-

Kleinbaum Promoted — Janet Kleinbaum has been promoted to manager of

promotion for Island Records Inc. She joined the label in February 1986 as an

relations coordinator.

Gooding Appointed — Bob Gooding has been appointed director, marketing

promotion for Novus, RCA Records’ new label specializing in contemporary

and new age music, and Bluebird, RCA’s newly revitalized jazz reissue line. Goo-

ing will create and implement marketing and promotion strategies for all N

product.

Polygram Promotes Two — Joe Riccitelli has been named national college

motion manager for Polygram records. Diane Earl has been named man-

national video promotion for the label. Riccitelli started as an intern in the co-

mangement department and started full-time as national advertising clerk and

served as coordinator. Earl is upped from administrative assistant in the nat-

video department.

New Account Execs at JLM — Kim Akhtar is promoted to acc

executive and Alvin Eng has been appointed as account executive with JLM, 

will handle national and tour press for JLM clients. Eng was formerly an acc

executive with The Press Office.

Fried Joins BMI NY — Allan Fried has joined the performing rights staff of

according to president and CEO Frances W. Preston. He will be responsible for

working with and signing up new BMI songwriters and publishers. He comes from

the International Creative Management where he was an assistant agent with

such artists as Dire Straits, Neil Young, Nils Lofgren, Big Country and Costello.

Kim Appointed — Steve Kim has been appointed as field merchandiser for

Corporation.

Congratulations

Mr. and Mrs. Tim Tooney have

ounced the birth of Christopher T

oney on September 17, 1986. 

teen Tooney is a longtime employee

Cash Box and is the daughter of

Box president and publisher, G

Albert.
GOLDEN SIGNING—MCA Music Publishing recently signed writer/producer Lotti Golden to a worldwide, co-publishing agreement. Pictured in the Los Angeles offices are [fr.] Rick Shoemaker, vice president; Scott James, director of motion picture and television music; Lorie Harbough, manager of creative services; Leed Levy, president.

MCA Launches Red and Black Line Labels

LOS ANGELES—MCA Records plunges into the classical music arena with a 15-album release on the newly formed Red Line and Black Line classical labels. The Red Line label will feature a popular classical repertoire, according to MCA, including new digital recordings of such pieces as Vivaldi’s “The Four Seasons,” Tchaikovsky’s “1812 Overture,” and Handel’s “Massiah.” In addition, MCA Classics has licensed new recordings from Britain’s innovative Music Productions for the new label.

MCA Black Line will be an artist-oriented label, set for at least four releases per year. The first two Black line releases are The Royal Philharmonic Orchestra conducted by Andre Previn, performing a two-selec-
tion William Walton program, and The Royal Philharmonic Orchestra conducted by Yehudi Menuhin, performing Handel’s “Water Music,” “Royal Fireworks Music,” and “Amaraill.”

In making the announcement, MCA vice president of classical and theatrical Tom Shepard, said the new labels mark the begin-
ing of extended relationships with The Royal Philharmonic and The London Symphony.

MCA Classics intends to release more than 20 Red Line albums and 4 Black Line albums in 1987, as well as a comprehensive series of double-length cassettes drawn from its library of Decca, Kapp, Command and Westminster Records.

Cypress and Soundwings

(continued from page 5)

The company’s first three releases in-
clude, jazz-fusion from trombonist Bill Wat-
rous and saxophonist Tom Scott as well as
an orchestral work based on “Gulliver’s Travels.” Watrous, on his “Somewhere Else” LP and Scott, on his “One Night/One Day” LP are deriving into pop/jazz fusion and symphonic works with a symphony or-
chestra for the first time in their recording careers. Indeed, Watrous, who played with 87 players in the symphony made up of
members of the Los Angeles Philharmonic, thought Williams was “kidding” when he suggested recording with that large an or-
chestra. Scott says playing with the sym-
phony on his album “was an experience
which cannot be duplicated.” The orches-
tral work, titled “Gulliver,” which took Wil-
liams six months to compose, features a
story adaptation by noted writer Larry Gel-
bart with narration interpreted by Sir John
Gielgud. Patrick Williams wrote the score
performed by the Royal Philharmonic.

Several projects are currently in the works including LPs from flautist Hubert Laws which Williams will arrange and pro-
duce, a big band date led by Williams featur-
ing all-star players which will be recorded in

New York with Phil Ramone at the produc-
tion helm, and a concept album from vocal-
ist Ronee Martin who makes her debut on
Tom Scott’s LP. Williams and Oscar-win-
ing lyricist Will Jennings, who wrote the
lyrics to Martin sings, “New Orleans Knows,” and is now riding the pop charts with his
lyrics to Steve Winwood’s current smash single “Higher Love,” are collaborating on
material for the concept LP.

“Soundwings,” notes Williams, “is de-
signed to break through the conventional
way of doing things by marrying great art-
ists with great sound and by taking chances.”

Electrosound of Sun Valley, California, will manufacture all LPs and chrome audio cassettes, while the compact discs will be manufactured by Daio Kosan Co. Ltd. of Japan.

The label will be distributed in the U.S. and Canada by the Welk Record Group of Santa Monica, where Soundwings is head-
quarted. For Welk, Soundwings will be the first audiophile label specifically orient-
ed toward the compact disc distributed by Welk.

10 YEARS AGO IN CASH BOX

October 15, 1966—Talent on Stage: 12. Byrds. The long-time home of the world’s finest jazz, folk, and music artists, The Village Gate, on Bleecker St., in New York City, will boast last week by the Byrds, one of the prime movers in the folk to rock mode who are infusing 40 music. The foursome’s lengthy wove their novum songs, namely “Mr. Bourine Man,” “Turn, Turn, Turn,” and so forth, with a variety of numbers early rock tunes (“Roll Over Be-Bop”) to highly current items. A spe-

up to “Pied Piper,” the Brothers Four have the same tune out on Columbia and
Anita Bryant has added a single
of “The Power and the Glory” to her credits....Jazz singer Dave Lamb-
bek is killed instantly when hit by a truck on the Connecticut Turnpike ear-
ly Oct. 3. The 49-year-old banjo was enroute from an appearance at Cape Cod and has stopped to change a tire when the accident occurred....Single of the Week: “Good Vibrations,” The Beach Boys. Holders of one of America’s hottest track records, the Beach Boys should soon be releasing dophield with another giant. The Cali-

County foursome goes this time with “Good Vibrations,” a catchy, easy-driving
bald with the Boys’ money
making song...Top five singles: 1. “Reach Out I’ll Be There,” The Four

Top 2. “96 Tears,” 2 & The Mysteri-

ians 3. “Last Train to Clarksville,”

The Monkees 4. “Cerish,” The As-

1. “Black Is Black,” Los

Brajos.
OUT OF THE BOX

BIG AUDIO DYNAMITE—No. 10, Upping St.—Columbia BFC 40445—Producers: Mick Jones-Joe Strummer—No List—Bar Coded

With Strummer's and Jones's friendship apparently on the mend, the two join forces in producing this powerful B.A.D. vinyl. It does have a Clash-like energy. Jones's unique musical vision is again in focus. Politics, rap and enigmatic rock combine in a formula that foments with urgency.

WANG CHUNG—Mosaic—GHS 24115—Producer: Peter Wolf—List: 8.98—Bar Coded

Wang Chung has matured into a potent pop group. The songs here are strong and their performances are agreeable and convincing. "Everybody Have Tonight," "Hypnotize Me," and "The Horizon" are heady fare. Finely wrought strands of textures and accents blend together seamlessly.


Here is one of the true frontiersmen in modern acoustic guitar. This Frenchman influenced the likes of Michael Hedges and others. His first two albums are condensed for this Lost Lake Arts release.

TAJ MAHAL—Taj—Iberia Live—List: 8.98—Bar Coded

Taj Mahal makes a triumphant return to recording with an eclectic collection of tion, blues, jazz, calypso and pop. A striking and uplifting work.

JAMES BROWN—Gravity—Scoti Bros. FZ 40380—Producer: Dan man—No List—Bar Coded

Brown's big comeback hit "Living In America" proved there was a lot left in godfather. This album offers further evidence. Hot and steamy R&B played with funky beat.

KURTIS BLOW/Kingdom Blow—Mercury 830 215—Producer: I Blow—List: 8.98—Bar Coded

The original rapper in another rocking set of social conscience with a beat. But even makes his rapping debut. "I'm Chillin'" is already burning up the charts.

7 SECONDS—New Wind—Better Youth Organization BY 014—Producer: Kevin Simmons-Scotty James—List: 8.98

Hard core is drifting into the late eighties with a maturing sense of purpose as are. 7 Seconds leads the way with meaningful songs aggressively played.

VENETIANS—Calling In The Lions—Chrysalis BFV 41555—Producer: Bylten—No List—Bar Coded

The Venetians debut with a sparkling LP of inspired, melodic and well-produced p contemporary leanings.

AHA—Scoundrel Days—Warner Bros. 23501—Producer: Alan Tarney—List: 8.98—Bar Coded

The Netherlands most confessional rock band. Plenty of snarls and growls, but beneath the bravado, in his own drenched-list way, a message of the heart emerges. The most satisfying lead to date for its songs and its production.

BUCKS FIZZ—New Beginning—Polydor 831 096—Producer: Andy Hill—List: 8.98—Bar Coded

"The English Abba," Bucks Fizz has scored handsomely with several hit records in Europe but messed here. Their Polydor debut, featuring the third world splendor of "New Beginning" should correct America's oversight.

LUTHER VANDROSS—Give Me The Reason—Epic FE 40415—Producers: Luther Vandross-Marcus Miller—No List—Bar Coded

Vandross' golden, soothing voice graces every track of this sumptuous banquet of crossover treats.

SAMA RIA FOX—Touch Me—Jive 1012—Producers: Various—List: 8.98—Bar Coded

Sex kitten Fox has an international hit with "Touch Me." This bouncing, teasing album includes that song plus "Wild Kinda Love," "Hold On Tight," "Do Ya Do Ya (Wanna Please Me)", and "He's Got Sex."

UNTIL DECEMBER—415/Columbia BFC 40438—Producers: Ken Kessie—Until December—No List—Bar Coded

Until December is a new dance rock trio from San Francisco. They have a decidedly modern sensibility with a high tech sheen.

MILLIE JACKSON—An Invitation Of Love—Jive 1016—Producers: Various—List: 8.98—Bar Coded

FAR CORPORATION—Division One—The Album—Atco 90543—Producer: Frank Farian—List: 8.98—Bar Coded


EXOTIC STORM—in The Beginning—Epic BFE 40427—Producers: William Bryant II-Derrick "Dzezztay" Moore—No List—Bar Coded


Pierre Bensusan's long-form video has prompted the release of this full-length live LP. Townshend and his band are muscular and assured on the LP's 10 cuts.

PETE TOWNSHEND—Pete Townshend's Deep End Live!—Atco 90553—Producer: Not Listed—List: 8.98—Bar Coded

This is the most confessional record yet. Plenty of snarls and growls, but beneath the bravado, in his own drenched-list way, a message of the heart emerges. The most satisfying lead to date for its songs and its production.

BILLY IDOL—Whiplash Smile—Chrysalis OV 41514—Producer: Keith Forsey—No List—Bar Coded

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SINGLE RELEASES

OUT OF THE BOX

(Atlantic 7 89954) (3:16) (Ratt-Time Coast Right-nall Hope/BMI) (Pearly/Crosby-Hill) (Producers: Beau Hill) Ratt's updated version of its for-tel leads off the upcoming holiday hits package. The new version is sensual, less percussive, ap-... While not necessarily an improve-the original was and is startlingly it nonetheless stands next to it se. The brooding reworking of the choruses will take listeners by sur-... the record is sure to hit the mark do.

OUT OF THE BOX

HUEY LEWIS AND THE NEWS (Chrysalis VSA 43065)
Hip To Be Square (4:03) (Hules/ ASCAP) (Is Gibson-S. Hopper/H. Lewis) (Producer: Huey Lewis and the News) The band continues its romance with the charts as its latest offering becomes this week's high deb... Utilizing the "Power Of Love" formula, "Hip To Be Square" jumps off to a quick start and drives home the populist message of its title. If there were such things as sure bets, this would be it.

OUT OF THE BOX

ELTCH JOHN (Geffen 7 29578)
Heartache All Over The World (3:33) (Bersong/ASCAP) (Eaton John-Taupin) (Producer: Gus Dudgeon) After the high-tech/top intro, John's latest settles into a perky groove. Stere... production and arrangement augments John's trademark voice in what promises to be yet another chart coup for the rock veteran.

FEATURE PICKS

ALLEN (Polydor) (3:36)
In The Rain (4:09) (Colgems-EMI Thom-ASCAP) (D. Conley B. Jackson D. and J. Thompson) (Producer: Allen Guthrie) Guthrie scored her first hit with 'Ain't Nothin' Goin' On But The... This cut has a greater chance at BC/Urban than crossing to CHR, but is a sensual, we song nonetheless.

NEVIL (Ratt-Time Coast Right-nall Hope/BMI) (Pearly/Crosby-Aubin) (Producers: Beau Hill and J. Thompson) Nevil has a sexy fragility in his voice and the song ood shot at radio.

ALLEN (Atlantic 7 994907) (3:40) (Truus-Non-Living Disc/BMI) (L. Pace D. Allen) (Producer: Lour Pace) rhobbing bass line sets up this slamy dance cut for heavy club play.

GEORCE (EMI America B 8357)
' And Rockin' (4:34) (Arec/BMI) (C. Barry) (Producers: Terry Manning-The Delta-... rogue a hard-driving live version of the Chuck Berry classic. Thoroughgood brings a t's road-seasoned grit to the tried and true tune.

HAYES (Columbia 38 06363)
Spring (3:22) (Super Blue/BMI) (F. Hayes) (Producers: Isaac Hayes) Hayes is returning to active duty with a sensual, slow word song. Calling it a rap is fling. The spoken word aspect is the only thing this record shares with records oly called "rap." This is like a Barry White sexy soul to soul chat and not at all a Run rap.

RECORDS TO WATCH

THE MANHATTANS (WITH REGINA BELL) (Columbia 38 06376)
Where Did We Go Wrong? (4:35) (Anko-Ashtray/BMI) (R. Bloxson aka Sash) (Produc-...}

ELTCH JOHN (Geffen 7 29578)
Heartache All Over The World (3:33) (Bersong/ASCAP) (Eaton John-Taupin) (Producer: Gus Dudgeon) After the high-tech/top intro, John's latest settles into a perky groove. Stere... production and arrangement augments John's trademark voice in what promises to be yet another chart coup for the rock veteran.
HITTING PRIME-TIME—Well, it's not that they sold-out or anything, but goosh, L.A.'s own Billy Vera & The Beaters sure are a hit with the prime-time crowd, that lowest common denominator of TV land programming—which is not meant as a slur. It's meant more as, well... an explanation (of the shows themselves, not of the audience's appreciation of Billy & The Beaters). And hey, Points West has been known to find itself glued to a rousing episode of Kate & Allie every now and again. 227, even. Does won- ders for the psyche. Rids the mind of that old bugaboo, thinking. Be that as it may, Points West wouldn't be eight feet dead near a set blaring Famly Ties across the "rec" room, which might be considered a matter of taste if we weren't talking about prime-time sitcoms. Anyway... how did I get onto this? Uhhhm. Billy & The Beaters. Billy & The Beaters. We've a song called, "At This Moment" (from their "By Request: Billy & The Beaters"") LP featured recurrently on Famly, uh, Ties, and according to the band's label, Rhino Records. NBC has been swamped with positive feedback about the tune. And it's no wonder. Hears about to pull a TV coup a la Phil Collins and Miami Vice? Stay tuned.

THE SOVIETS AT MY PLACE—They've been there and gone, but Matt Kramer, proprietor of Santa Monica's At My Place says not only was he excep-
tional, but he worked with Stas Namin. Stas Namin's recent appearance at his club, that but his dream is to bring some American acts to the U.S.S.R. "I was over in Russia last year," he told Points West, "and I figure that if I could take people that were, you know, positive, as well as good players... and just on a grass-roots level get to know people, a lot of good will could be done." A large step in the good direction has already been accomplished with Stas Namin's At My Place show. Kramer co-
laborated the Soviet act (one of the coun-
try's most popular) to play in Santa Monica through his involvement with the recent "Peace Child" performance at L.A.'s Willen Theatre—the show has been touring the country, with Stas Namin providing instrumentalists. Or-
ginally, the Soviets had misgivings about playing L.A.—for various reasons, in-
cluding the political climate of the city's environs. (Ever hear the expression, "behind the Orange curtain"?—that's Orange as in County—Well, think about it). Anyway, the Peace Child or-
ganization asked Kramer and others to write letters to the Soviets encouraging them to perform here. "The particular day I wrote my letter," says Kramer, "was the day my son was born, and I tied that in—I said, 'an hour ago my first son was born, and I want him to grow up in a world where we are all friendly.' And in that letter I made an invitation saying that when they were in L.A. doing the "Peace Child" concert, maybe they'd like to do a show of their own and meet some American players." The show was received by an enthusiastic crowd, everything went smoothly, and no, that wasn't the KGB situated near the backstage door. With more people like Kramer doing their part in educating the American public, perhaps the "super powers" will one day drop their war games in lieu of something a little more humane, like music, ya know? And maybe we'll see an end to such American obsessions as Red Hot Chili Peppers and their ilk (in a sneaky kind of way), but equally detrimental, Wendy's commercials. Know what, Vern? POINTS WEST

NEW FACES TO WATCH

Richard Thompson, The Daring Adventurer

By Stephen Padgett

LOS ANGELES—Richard Thompson has al-
ways led a daring life, musically speaking. In his first band, Fairport Convention, he pio-
neered the contemporary use of British tradi-
tional music in rock, and eventually branched into solo work with songs that are at once edgy and likeable, both musical and lyrical. He has earned a reputation for his musicality, his proficiency with a wide range of instruments, and his ability to write engaging, well-crafted songs that are both accessible and challenging to his listeners. His music has evolved over the years, incorporating elements of folk, rock, and country into his work, and he has been lauded for his versatility and his ability to push the boundaries of traditional music.

Richard Thompson has always been a master of the guitar, and his playing has been praised for its technical prowess and emotional depth. He has also been known for his vocal skills, delivering his songs with a powerful and emotive voice. His lyrics often explore themes of love, loss, and the human condition, and he has a talent for crafting narratives that are both compelling and thought-provoking. His music has been recognized with numerous awards and nominations, and he has been inducted into the Rock and Roll Hall of Fame.

Richard Thompson has continued to evolve as a musician, and his latest album, "The Daring Adventurer," is a testament to his enduring creativity. The album features a range of styles and sounds, from the traditional to the experimental, and it showcases his ability to adapt and grow as an artist. Thompson has always been known for his innovative approach to music, and "The Daring Adventurer" is no exception. He has continued to push the boundaries of traditional music, incorporating elements of rock, country, and folk into his work, and he has created a unique sound that is all his own.

Richard Thompson has always been a pioneer in the world of music, and "The Daring Adventurer" is a fitting tribute to his enduring talent and creativity. He continues to inspire and challenge his listeners, and his music will undoubtedly continue to influence the next generation of musicians. Richard Thompson is a true legend in the world of music, and "The Daring Adventurer" is a fitting testament to his enduring legacy.
GEFFEN RECORDS will release the new album by Slayer, "Reign In Blood," which Columbia Records reportedly pulled at the last minute because of its potentially offensive lyrics. Apparently the PMRC didn’t have even to fire a shot. What next? Will the PMRC file a lawsuit? Michaelangelo’s David? After all, doesn’t the statue encourage nudity among impressionable school children? And while we’re at it let’s make sure that no one under seventeen can see Gianicolangelo’s Risen Christ or read Salinger’s Catcher In The Rye. That way we can rest assured that our children will grow up to be as ignorant about art as Tipper Gore seems to be. The way to defeat the PMRC is to organize against them not to bow under. Kudos to Geffen Records for having the guts to stand up to these bozos.

THRILLERS – Naked Spur recording group Trigger and The Thrill Kings wow me at Maxim’s with an original blend of blues, country, and raunch-rock October 4.

HOMECOMING KINGS – What a homecoming it was. After busting ass for the better part of a decade, The Smittymen, earned a great deal of hometown reception, when they opened for Lou Reed at Radio City Music Hall October 1. The foursome, riding the crest of a top sixty album and an active rotation video, handled the Great Stage with arena-rock aplomb while still retaining their essential folk-rockish intimacy. Guitarist Jim Bab- lak has become a major part of this band and he nearly stole the show with a searing jam at the end of “Time and Time Again” (“Especially For You”/ Enigma), and by the time they closed with “Blood and Roses” there were few people left from the audience on the balcony. The story continues: a second airplay single, “Behind The Wall Of Sleep,” is ready for radio, and their first-ever headlining gig at the Ritz, happens this Friday (18).

This was Lou Reed’s first time at Radio City. Press reports he found an exciting set similar to his recent Ritz show, which was reviewed in the August 1 issue of Cash Box.

PEOPLE LIKE US – David Byrne’s film True Stories (Warner Bros.) presents a deceptively simple and jarring vision of the mid-American quotidien, and some of its scenes and characters are memorable. The film is a ‘travelogue’ through smalltown Virginia, Texas, that looks at some of its eccentric residents: a woman who never gets out of bed, a married couple who don’t talk with one another, and a man who advertises television for a wife. The film’s fragmented, episodic structure recalls nothing so much as Robert Altman’s Nashville, though it has little of that film’s unity or cohesiveness. But what it lacks there it makes up for in its unusual imagery and surreal sense of the everyday. The most sharply drawn and likeable character is Louis Fyne (John Goodman), a butterball of romantic vulnerability who, in one memorable scene, stumbles over the words to “People Like Us” while singing it to a girlfriend. Later, Fyne plays the song with The Country Bachelors in a performance that in itself makes the upcoming soundtrack album (which is not the “True Stories” LP) a must-buy. In fact, “People Like Us” might well have made a more appropriate title for this film, because that’s exactly what this movie’s for and about.

TRIGGER & THE THRILL KINGS – What makes Trigger and The Thrill Kings (Naked Spur Records) so compelling is that they effectively vary their club-rock with blues and country. At Maxwell’s October 4, they sounded like a cross between Big Brother and The Holding Company and the original Lene Lovich as you want Trace De-Groot sang with a smoldering passion that flamed in such tunes as “I Want A Man” (a Raunch Hands answer re- cord?) and “Tension Swing.” But the high point was a smoky rendition of the blues-funkish James Infamous, which probably made true believers out of anyone who was ever a Janis Joplin fan. Speaking of true believers, The True Believers, who headlined, blasted away with charisma-to-burn as they fused roots rock with punk on...
CBS Records International has announced the creation of their New York-based marketing department.

Mason Minoz has been appointed director, marketing and sales, Columbia label. He joined CBS in 1975, became a product manager for Columbia/CBS and eventually rising to director East Coast product marketing.

Steve Ripley is an special assignment from CBS to join CBS Records International, also as a product manager. He joined CBS in 1975, was appointed director, Epic, Portrait, Associated labels. He joined April Music in 1978, as was transferred to the CBS Records sales office in 1981. He started CBS label in 1984 and was named product manager in 1985.

\[ \text{CBS Records International has announced the creation of their New York-based marketing department.} \]

Frank O. Hendricks has been appointed executive director, marketing, sales, classical and jazz product. He will still be responsible for CD marketing for CBS Records International. He joined CBS in 1963 and has held various positions of increased responsibility in the areas of marketing and accounting marketing. Most recently, he was director, marketing administration, CBS Records International.

Alan J. Street has been appointed director, marketing and sales, special products. Mr. Street joined CBS Records U.K. in 1983 as marketing manager, where he was responsible for the entire sales in the U.K., as well as the U.K. classical division.

\[ \text{CBS Records International Names Four} \]

**Corporate Publishing: A Vie From Down Under**

NEW YORK—Since the days of The Easybeats, breaking the U.S. market has been the goal of most Australian bands. Some Australian groups, like The Church, seem to be only an album away from major Stateside success. Other bands, like Men At Work, broke suddenly and then faded just as fast. Corporate publishers play a key role in bringing about break-throughs for artists, as CBS Songs Australia managing director John Anderson learned when he helped sign Men At Work.

"Our biggest success was with Men At Work," he says. "We became involved in the publishing. We played a major part early on in the success of Men At Work to create an awareness in the field. But you can’t expect every band to happen like they did—very quickly. It’s usually a building process."

Jimmy Barnes is one artist Anderson puts in the “building process” category. "No...my Barnes is a superstar in Australia signed to Geffen Records. With Jimmy, building process. He toured with ZZ Top this year. The right attitude to hang in there and take a while. Even wants to break the U.S. marketplace that’s the toughest there is."

Currenty, Anderson has several pr...
OOGOOD AT THE GREEK — EMI America recording act George Thorogood and the Destroyers recently completed the first leg of an exhaustive 90-city U.S. tour. The final stop was in Greek at the Greek Theatre. Pictured backstage at the show are (l-r): Standing: Ken ELLIOTT (EMI A&R), George Thorogood, John Portnow, vice president, and Danie1 SKINNER (EMI), Mark Jerges, director of publicity, and John Simons of the press; EMI's Mark Jerges, Colin Stewart, vice president, marketing, EMI, and Dave Smith, publicity director and John Stoll, director of publicity.

D avid Lee Roth

SON SQUARE GARDEN, NYC — Mr. Roth's band came to New York October 4 on its first U.S. tour. The first concert was through nearly two hours of ex- dence. Roth, who had been on tour, played the role of mega-star, dwarfing all stages, with no boundaries. It didn't seem to what he played or where he played it, because the audience cheered every- thong. Even when he just stood there, Roth was crazy. Though only about half his songs were new, he did have a few new tunes. Even Roth's sense of humor was left unharmed as he played his new tunes. The audience loved it, and Roth's band was even better live. It was a great night for all involved.

R ichard Thompson

THE PALACE, L.A. — One thing for sure, I haven't seen a more moving, interesting performance in a long time than the one singer-songwriter Richard Thompson and his five-piece band gave here recently. Thompson, an alumus of the seminal English folk-rock band Fairport Convention, is generally recognized as one of the most gifted writers in England, yet he has only achieved a cult following here. His intense emotional lyrical landscapes mixed with his unusual marriage of folk, country, classic rock and traditional Celtic and English sensibilities were always captivating.

Thompson, a tall, gangling, bearded fig- ure, is a strong, enigmatic performer. His talent is real and overwhelming. He possesses a rich, deep, expressive baritone voice, which is reminiscent of his varied works such as the rockabilly growl on “Valerie,” the bouncy new song from his latest LP “Daring Adventures” to the heartfelt emotional vocal on “When The Spell Is Broken” from his last LP “Across A Crowded Room.” His gui- tar work, I will venture to say, cannot be matched for sheer inventiveness and originality. His open string guitar style drawing on folk, rock and Celtic modalities always kept the audience guessing what would come next, and when it did, the results were often mesmerizing. While his picking phrases sound much like Dire Straits guitarist Mark Knopfler, it must be emphasized that it is Thompson who has been around longer and it is he who has influenced Knopfler. Often, during a sin- gle solo, Thompson would close his eyes, almost in a trance, and unleash a wash of bright country licks and then suddenly, the notes would move to the outer limits of the song structure which felt at once familiar, even unsettling at times, but always worked to enhance not draw from the composition. Although Thompson is known to be somewhat shy, he seemed comfortable with the audience, often making humorous and witty remarks. It's not surprising that Thompson's band is also a unique, highly talented group who are largely responsible for the multi-textural sounds that filled the club. Singer-guitarist Clive Gregson and vocal-drummer-guitarist Christine Collis are accomplished, vocalists and instrumentalists whose presence was always felt and allowed Thompson to be the focal point or just linger while they each sang lead on a couple of their own songs. Concertina player, John Kirkpatrick, pumped the folk flavor into the sound with the small accordion which gives Thompson's work its Celtic flavor. For a band who relies mostly on acoustic and traditional instru- ments, the melange of sounds created are incredibly impressive to accomplish.

With songs that have been wrought from Thompson's own hardships, his themes are often cynical and depressing which proba- bly would be too challenging or even frightening for American mainstream tastes. Although the music is rock based, and high- ly listenable, it seems that only those who are adventurous in their tastes will ever ex- perience Thompson's brilliance and after witnessing it in this performance, that is a real shame.

Brian Kassan

T ony Williams

THE VILLAGE VANGUARD, N.Y.C. — Joe Segal, the noted Chicago jazz impresario, has for years been claiming that bebop is the music of the future. Maybe so, but it's beginning to look like hard bop is the music of the present. Ten years ago jazz musicians of every stripe were looking to plug in and funk out — using Miles Davis as the model. Now, it seems that jazz musicians are turning their attention to the fusion Miles Davis — forming Jazz Messengers-styled units to play the kinds of razor-sharp, heated things that Blakley has been purveying for the past 30 years and that Miles abandoned while Tony Williams was still a member of his band. Herbie Han- cock's V.SOP heralded this return to conser- vatism and Wynton Marsalis' extraordinary success brought it all home. All of a sudden, everybody is interested in the music of the late-'50s and early-'60s — the hard bop and early modal sounds that were recorded so diligently during that era by Blue Note. Tony Williams — who, of course, recorded for Blue Note then and records for them again now, was a charter member of V.SOP and led the pioneering fusion band Life- time — pulled into town a couple of weeks ago and, sure enough, he's got himself a Messengers-style unit of his own. Three ex- Messengers — trumpeter Wallace Roney, tenor saxophonist Big Joe Phe- rre, and pianist Mulgrew Miller — and one ex-Wynton Marsalis — bassist Charnett Moffett — joined the master drummer at the Van- guard.

The four young members of Tony Wil- liams' band are well-schooled players and fluid soloists. Yet nothing before could have prepared them for the rhythmic fire and brimstone served up by Tony Williams. Tony would count off his twisting, crazy compositions at tempos that would scare Carl Lewis and proceed to make time disappear, setting up an impenetrable, almost un- believable, percussive wall. Roney and Pierc- eug, in their heels and managed to slangshot several interesting solos into the club, but they seemed, at times, to be play- ing too quickly to think. Mulgrew Miller fell back on tried-and-true runs once too often, and young Charnett Moffett looked at as if he'd need a healthy dose of oxygen after each set, but, somehow, the music glis- tened — it was waxed to a shine by the seam- less brilliance of the drummer. No matter who was soloing, attention turned to Tony Williams — how does he produce so much sound? how can his arms not fall out of his shoulders and hands? How can he play with such ease and clearness and swinging as he does when he's doing so much back there? He not only took a solo on the last number, but it was superfluous — he was the band's sol- ist throughout the set, he's what separated this band from the other Messengers clones. It was heartening to hear Tony Williams lead a mainstream jazz combo in the cozy confines of the Village Vanguard. With the possible exception of Jack DeJohnette, no other drummer can play with as much ver- satility and fire and still manage to keep the pots on, to swing. One hopes he makes him- self available to more than a few of the New York clubs in the future.

Lee Jeske

L.A. GETS ITS FIXX — The Fixx recently played four nights at the Universal Amphitheatre in Los Angeles in the midst of their six-week tour with The Moody Blues, where the British- rockers performed material from their MCA Records LP “Walkabout.” Shown backstage are (l-r) John Allison, regional branch manager, MCA Distributing; Pat Martine, West Coast regional promotion manager, MCA Records; Cy Curnin of The Fixx; Lou Mann, vice president of marketer, MCA Records; Rupert Greenall of The Fixx; Glen Lajeski, executive director of marketing, MCA Records; Tim Devine, director of artist development, MCA Records.

Paul Jorio


caption

Box October 18, 1986
WHITHER PBS?—This week Great Performances will present Miles Ahead: The Music of Miles Davis, an hour-long show which features the trumpeter playing with his current band, in 1960 clips with his Quintet featuring John Coltrane, and in conversation about his work. I have not seen the show, but, no matter how good or bad it is, it's a large step in the right direction for PBS. Miles Davis, by anybody's definition, is one of the dozen most important jazz musicians in history and one of the two or three most important living jazz musicians. A PBS show dealing with his career is, to put it mildly, long overdue.

In my opinion, PBS deserves a lashing for the way it has neglected jazz. PBS is supposed to be the alternative and is supposed to be particularly strong in presenting "art" on television. Grand opera, symphonies, ballets, and serious plays fill up the PBS roster. PBS has single-handedly made across-the-board superstars of Barishnykov, Varrota, Tharp, Perlman, and other purveyors of "high art." Lately, PBS has shown itself in tune to the commercially valuable—filling up the waves with the likes of Phillip Glass, Laurie Anderson, Naim June Pak, and Keith Haring. Yet when it comes to an important American art form like jazz, PBS generally displays only ignorance.

All surveys indicate that the size of the audience for the so-called classical art forms is about the same as it is for jazz—about five percent. So why hasn't PBS been as filled with Monk as Wagner, Dizzy Gillespie as Yo-Yo Ma, Ornette Coleman as Robert Wilson? Because the powers that be at the major corporate PBS sponsors feel that a) the "classical" art forms present a sturdier company image and b) the audience for opera is small but wealthy. Jazz is caught in its usual conundrum: those involved in "art" consider jazz as amateur entertainment, those involved with popular entertainment consider it an art. The screening comes from both sides. And something like a Live From the Village Vanguard series seems as far from PBS' mind as The Price is Right.

Miles Ahead—following, as it does, on the heels of that fine Billie Holiday program of a couple of months ago—might be a signal that PBS is waking up. Or it may just be the usual dog bone. We shall see.

BERLITZ BERLIN—The Berlin Jazz Festival, which takes place this year from October 29-November 2, is one of the more interesting, and one of the longest-running, of the European jazz extravaganzas. The promoters, led by the fine Swiss musician George Gruntz, are not content to just present the same old thing, among those appearing at this year's Festival are Herbie Hancock's Round Midnight Band, The Charlie Watts Orchestra (look for that English megalopolis to make statewide appearances before the year is out), Arturo Sandoval, Milton Cardona and the Eya Aranla Ensemble, Loose Tubes, the West German Radio Big Band with guests Kenny Wheeler, Bob Brokemeyer, Jim McNeely and Trilok Gurtu, Lester Bowie's Brass Fantasy, Bobby Hutcherson, Sweet Honey in the Rock, The Steve Lacy Sextet, The Globe Unity Orchestra, and, believe it or not, a collaboration between Don Cherry and Jabbo Smith.

BOPPING AROUND—New on the jazz bookshelves: In The Moment: Jazz in the 1980s by Francis Davis ($18.95, Oxford), American Musicians: 56 Portraits in Jazz by Whitney Balliett ($22.95, Oxford), and a paperback reprint of Good Morning Blues: The Autobiography of Count Basie as told to Albert Murray ($10.95, Donald E. Fine). Suite Beep has just reissued three prime items from the Vee-Jay catalog: "Introducing Wayne Shorter," the tenor titan's first as a leader; "Gettin' Together," a Mel Lewis led jam session; and "Django Reinhardt 1910-1953,"...The American Jazz Radio Festival, the syndicated show originating out of Newark's WBGO-FM, will feature a live broadcast of a new composition by David Murray, which he will perform October 25 at Northwestern University with a jazz orchestra...The Willard Alexander Agency has signed an exclusive worldwide representation agreement with the Crusaders, who are about to head out on a national tour...Chicago's Orchestra Hall will be the setting for "Symphony In Black," an October 15 performance featuring Wynton Marsalis, Hubert Laws, The Boys Choir of Harlem, and Yolanda King with members of the Orchestra of Illinois...New York's Universal Jazz Coalition will host its third annual Asian/Asian American Jazz and Cultural Festival, at the Jazz Center of New York, October 29-30...A quartet of first-class workers will be belting 'em out at L.A.'s Vine St. Bar & Grill over the next few weeks: Rosemary Clooney (10/14; 16; 18 & 19), Morgana King (10/17), Annie Ross (10/21), and Carmen McRae (10/22).

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

| CASH BOX Takes Two | Rodney Franklin (Columbia F 30167) | L | W | 23 |
| Magic Touch | Stanley Jordan/Blue Note BT | L | 16 |
| Light Struck | Dale Valentin (Kapp-A-1028) | L | 20 |
| Good Time Love | Larry Coryell (Blue Note 40694) | L | 25 |
| Lisa For Lover | Al Jareau (Warner Bros. 25477) | C | 29 |
| Hideaway | Stanley Clark (Epic FF 40275) | L | 29 |
| Nascence | Harrison/Reichand (Columbia F C 40392) | L | 32 |
| Song X | Pat Metheny/Ornette Coleman (Verve/Warner Bros. GHS 20496) | C | 36 |
| Mirror Town | Bob Politano (TBA BT-206) | L | 35 |
| Sand Dance | Jonathan Butler (Arc/Atlantic 40494) | L | 35 |
| Another Place | Bobbi McFerrin (Columbia F 41045) | C | 31 |
| Nocturnal Playground | Bob McFerrin (Brasilboa B 40493) | L | 27 |
| George Duke | (Elektra/Four 60460) | C | 27 |
| Powerplay | George Duke (A&M-A 1027) | L | 36 |
| Smooth | Victor Feldman's Generation Band (TBA BT 211) | C | 37 |
| Too Far To Whisper | Boss Future/Asylum (Warner Bros. A-1121) | L | 33 |
| Rossetter Road | John Aman/Atlantic (11354) | L | 39 |
| Magnetic | Steps Ahead (Epic 9 40694) | L | 39 |
| Story Time | T. LaRitz (Passport F 6030) | L | 40 |

THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

JAZZ FEATURE PICKS

ROYAL GARDEN BLUES—Branford Marsalis—Columbia FC 40363—Producer: Delfeayo Marsalis

When does it take a dozen men to make a a quartet album? When Branford Marsalis, rapidly coming into his own as one of the best tenor saxophonists of his generation—decides to work out with five separate pianists, three bassists and four drummers. The results are worthwhile indeed.


Denny Zeitlin possesses one of the sweetest, most lyrical piano sounds this side of Bill Evans and on this LP—his Living Music debut—he reveals the deep impression he's a psychiatrist, after all—that underpins his music. Beauty with depth, a rare combination.

REDWOOD RANGE—Francis Vanek Quartet—Valentine 1952—Producer: Francis Vanek

A nicely wrought LP from a tenor-led Northwestpope quartet.

LIVE AT SWEET BASIL—David Murray Big Band—Bi Saint BSR 0095 (dist. by Polygram Special Imports)—Producer: David Murray

The wildest and woepest big band block in the loose, raucously-win session. The band is check-o-clock excellent soloists — some of the best temporary jazz players in New York—many of them have room to shine. The only other—Steve Lacy—Soul Note SN 1135 (dist. by Gram Special Imports—Producer: Giovanni Bonandrini

Lacy—a veteran of the jazz and pop scene of the late 50s—here nettles four writers by four writers (in three languages) and, like the bird of the title, Sextet makes them soar.

ABOUT CHARLIE—Gort Brisker—Discovery DS-923—Producer: John Sullivan

Brik modern bebop from the west Coast tenorman and a blue-chip
Incredible performances on the circuit by displaying his enormous raw talent. Having enjoyed success on television's star search, Beau big break came in 1986, with *Hush Productions*, recalling the thunderous performance sought out the singer, coincidentally just as he was looking for a recording contract. The official signing of a contract Beau had prayed for has since subsequently resulted in a hit album titled "No More Tears" featuring the self-penned hit single "There's Just Something About You." Beau has just completed a successful eastern tour. Very soon this compassionate young man will do a benefit concert in conjunction with WKX1 Radio, Jackson, Mississippi, where Tommy Mar- shall program director and president of the YBPC is raising money for the needy families in Jackson. Beau continues his quest toward full-service enter- tainment, "I just want to grow," he says. In the one day I would like my live show to be a full production, something exciting for everyone. Beau is also looking forward to movie roles. I am studying; when the time comes, I want to be ready." Ladies and gentlemen of the entertainment business, introducing Beau Williams, who is marketed for success. IRENE'S SILVER-When you think of radio and legendary people, the name Irene Johnson Ware, general manag- er, WGOK Radio, Mobile, Alabama is one of the first to be mentioned. This marvelous lady has done so much, for so many people, in and out of the enter- tainment business. In order to chronicle her many achievements, awards and campaigns to help others would one have to compile several books. To say heart felt thanks to this radio pioneer, there will be a special silver anniversary dinner and tribute, Friday, November 14, 1986, 7:30pm at the Mobile Hilton. For more information regarding tickets and advertising avail contact Felicia or Dorothy at 205-432-6662. To this hard working, dedicated industry pro- fessional who has given much more than she could ever receive, we (the in- dustry) salute you for your many years of giving and caring for others.

WCKX CELEBRATED-Rick Stev- ens, program director of WCKX, Co- lumbia, Ohio informed us of their second celebration being a huge success. Thousands of their loyal listeners attended a variety of events on October 17, 1986 including a rousing address by Maynard Jackson, former mayor of Atlanta, Georgia.

MICHAELS ASSISTANT-PT-Don Atkin, program director of KMJQ, Houston, Texas recently promoted mu- sic director Jay Michaels to assistant program director.

TWO WEEKS AWAY-As of this write- ing the latest word is, Al Bell, the brilli- ant mind behind the success of Stax- Volt Records during the late 60's and early 70's is about two weeks away from the long awaited first release on his newly formed Edge Records. Al has been very secretive about the whole project. Those who know the man are saying that he has very carefully and methodically plotted his course and whoever the artist is, the song will almost certainly be a hit. Bell is back! INDUSTRY ACTIVITY-Ed Ecke- stine vp a&r Aritsa moves to Casa- blanca/Wing as senior vp/gm. Jean Riggins promoted to product manager Capitol west coast.

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CASH BOX TOP 75 BLACK CONTEMPORARY ALBUMS

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;LIS FOR LOVER&quot;</td>
<td>Al-Jaiz/Aure (Solo)</td>
<td>Columbia</td>
<td>1993</td>
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<tr>
<td>&quot;DO ME BABY&quot;</td>
<td>Melissa Morgan</td>
<td>Capital</td>
<td>1993</td>
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<tr>
<td>&quot;HEADLINES&quot;</td>
<td>Big Star (Sicka)</td>
<td>Elektra</td>
<td>1994</td>
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<tr>
<td>&quot;GOOD TO GO LOVE&quot;</td>
<td>Cavern Guthrie</td>
<td>Polygram</td>
<td>1993</td>
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<td>&quot;BLOODLINE&quot;</td>
<td>Levett Atlantic</td>
<td>1993</td>
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<tr>
<td>&quot;TEENAGE CITY SLEEPS&quot;</td>
<td>George Benson</td>
<td>Warner Bros</td>
<td>1971</td>
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<td>&quot;FULL FORCE GET BUSY&quot;</td>
<td>Full Force</td>
<td>Columbia</td>
<td>1993</td>
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<tr>
<td>&quot;GIVE ME THE REASON&quot;</td>
<td>Luther Vandross (Solo)</td>
<td>Epic</td>
<td>1994</td>
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<td>&quot;A LOT OF LOVE&quot;</td>
<td>Jean Moore</td>
<td>Capitol (Solo)</td>
<td>1987</td>
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<tr>
<td>&quot;PARADE&quot;</td>
<td>Prince and The Revolution</td>
<td>Polydor</td>
<td>1985</td>
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<td>&quot;WILD AND FREE&quot;</td>
<td>Sassy Band (Warner Bros</td>
<td>CBS</td>
<td>1993</td>
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<td>&quot;SKEEZE PLEAZER&quot;</td>
<td>Kevin D. Evans</td>
<td>MCA</td>
<td>1993</td>
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<tr>
<td>&quot;FRANTIC ROMANTIC&quot;</td>
<td>Shirlene Stewart (MCA)</td>
<td>Arista</td>
<td>1993</td>
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<td>&quot;DESTINY&quot;</td>
<td>Chaka Khan (Warner Bros)</td>
<td>1994</td>
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<td>&quot;El DeBarge&quot;</td>
<td>Donn (Motown/121G)</td>
<td>1992</td>
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<td>&quot;LAGORA&quot;</td>
<td>Lockie Enis (MCA)</td>
<td>1993</td>
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<tr>
<td>&quot;SANDS OF TIME&quot;</td>
<td>S.T.H. Bando (Juke/CBS</td>
<td>1975</td>
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**THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.**

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**Box** 
18, 1986
MOST ADDED Out Of A Possible 85 Stations

75 Stations Reported This Week
Once bitten, twice shy—Vesta Williams A&M—20 Adds
Unfaithful (So Much)—Full Force—Columbia—16 Adds
Ike's Rap/Hey Girl—Issac Hayes Columbia—16 Adds
Love Is Forever—Billy Ocean
Jive/Arista 15 Adds
16 Adds

NEW YORK

HOT 25 ADDS

1-ROCHESTER, NY-ANDRE MARCEL-PD
Lisa Lisa, Cameo, Temptations, Midnight Star, P. Hyman, Jazzy Jeff, Loose Ends, Jones, Five Star, El Debarge.
B. Ocean, A. Baker, Word Of Mouth, RFTW, C. Kahn, Full Force, J.Osborne, B.

PHILADELPHIA, PA-JOE TAMBARRO-PD

BOSTON, MA-ELROY SMITH-PD
Levert.

PHILADELPHIA, PA-TONY QUARTRONE-PD
El Debarge.
J. Stewart, J. Carne, General Kane, Philips Cream.

NEW YORK, NY-TONY GREY-PD
Col Abrams, G. Abbott.

NEW HAVEN, CT-DAVID DICKINSON-PD
P. Hyman, Commodores, SOS Band, J. Lorber, G. Guthrie, Shannon.

East Retail Breakouts

Chillin’—Kurtis Blow—Mercury/Polymag
Under And Lighting—Miss Thang—Tommy Boy
 Ain’t Nothin’ But Trouble—Jazzy Jeff & Fresh Prince—Word Up

DWEST

1-CLEVELAND,OH-DEAN RUFUS-PD

MILWAUKEE, WI-WOB COLLINS-PD

ST. LOUIS, MO-MIKE CRADFORD-PD
A. Baker, Vesta Williams, One Way, I. Hayes, G. Guthrie, R. Laws, P. Austin.

CHICAGO, IL-MARCO SPINELLO-PD
Anthony & The Camp, SOS Band, Vesta Williams.

COLUMBUS, OH-RICK STEVENS-PD
A. Franklin, RFTW, J. Lorber, R. Crawford, Piece Of A Dream, Information Society, barn.

DETROIT, MI-JOE SPENCER-PD
Vesta Williams, Levert, Surface, M. Howard, Sir Mix A Lot, I. Hayes, R. Crawford, Jerone & LaToya.

Midwest Retail Breakouts

P. (Persuits Of Pleasure) Generation—MTUME—Epic
 ‘Go Out Tonight’—Levert—Atlantic
 Chillin’—Kurtis Blow—Mercury/Polymag

Radio Pick

Programmer: Charlotte Logan
Station: WFXA
Market: Augusta, GA
Song: “Come Share My Love”
Artist: Micki Howard
Label: Omni Records
Comments: “She sounds a lot like Whitney Houston. This lady has the talent to become a major force in the music business. The aforementioned single has hit written all over it.”

Retail Pick

Retailer: Joyce Books
Store: Tower’s San Diego
Market: San Diego, CA
Song: “Boys And Girls”
Artist: Prince
Label: Paisley Park
Comments: “This song is getting a lot of play in the dance clubs. I have a lot of requests for it, even though it is the “B” side.”

West

KDAY-LOS ANGELES, CA-JACK PATTERSON-PD

KKKO-DENVEN, CO-RON ASH-PD

XHMR-SAN DIEGO, CA-J. MCCOLLUM-PD
ADDS: LaBelle, Levert, Vesta Williams, B. Williams, Necora, C. Barry, A. Baker, Full Force.

KSOL-SAN FRANCISCO-CA-BERNIE MOODY-PD

KACE-LOS ANGELES, CA-PAM ROBINSON-PD

KOA-OAKLAND, CA-BARRY POPE-PD
HOTS: C. Debarge, G. Jeter, P. Hyman, SOS Band, General Kane, J. Osborne, S. Lattisaw, RFTW, T. Turner, Club Nouveau.

West Retail Breakouts

Crazy—Jesse Johnson (Featuring Sly Stone)—A&M
Kiss Away The Pain—Patti LaBelle—MCA
Cracked Killin Applejack—General Kane—Motown

South

WANN-TALLAHASSEE, FL-JOE BULLARD-PD

WDSG-CLARKSVILLE, IN-KETH LANDERICK-PD

KOKY-LITTLE ROCK, AK-BOBBOY EARL-PD

WGOK-MOBILE, AL-VERNON WELLS-PD

KAPE-SAN ANTONIO, TX-MIKE KELLEY-PD

South Retail Breakouts

Juke Box—The Movies—CBS Associated
I’m Chillin’—Kurtis Blow—Mercury/Polymag
Talk To Me—Chico DeBarge—Motown
**MUSIC VIDEO**

**MOST ADDED**

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<th>Title</th>
<th>Artist</th>
<th>Market</th>
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<td>CATCH 22—Jennifer Thompson—Program Director</td>
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<td>Prime Movers</td>
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<td>S. Fox</td>
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<td>Backs Fizz</td>
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<td>D. Wilde</td>
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<td>Father Gaulo Sarducci</td>
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<td>J. Stibeny</td>
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<td>Bronski Boat</td>
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<td>B. Ferry</td>
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<td>R.E.M.</td>
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<td>AC/DC</td>
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<td>E. G. Daily</td>
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**STRONG ADDS**

David Lee Roth — Going Crazy — Warner Bros.

**PROGRAM ADDS**

**NIGHT TRACKS** — Giles Ashford — Program Director — Los Angeles

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<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>Iggy Pop</td>
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<td>J. Stewart</td>
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<td>Beach Boys</td>
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<td>'Til Tuesday</td>
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<td>Frankie Goes To Hollywood</td>
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<td>J. McClain</td>
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<td>ZZ Top</td>
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**TV 69** — Tom Zingale — Program Director — Gainesville

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<td>B. Chinook</td>
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<td>Pieces of A Dream</td>
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<td>RJ's Latest Arrival</td>
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**FRIDAY NIGHT VIDEOS** — Bette Hisler — Program Director — New York City

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<td>C. Lauper</td>
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**CASH BOX TOP 40 MUSIC VIDEOS**

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<td>WHEN I THINK OF YOU</td>
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<td>DON'T FORGET ME</td>
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<td>STUCK WITH YOU</td>
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<td>I DON'T MEAN TO TURN YOU ON</td>
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<td>A MATTER OF TRUST</td>
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<td>DANCING ON THE CEILING</td>
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<td>RUNAWAY</td>
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<td>THE CAPTAIN OF HER HEART</td>
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<td>SOMEBODY LIKE YOU</td>
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<td>ROLLING FREEDOM</td>
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<td>TAKE MY BREATH AWAY</td>
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<td>YOU CAN CALL ME AL</td>
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<td>THE NEXT TIME</td>
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**CASH BOX TOP 15 MUSIC VIDEOCASSETTES**

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<td>DICK CLARK'S BEST OF BANDSTAND</td>
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<td>MADONNA LIVE - THE VIRGIN TOUR</td>
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<td>THE #1 VIDEO HITS</td>
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<td>RIPTIDE</td>
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<td>THE ULTIMATE OZZY</td>
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<td>BROTHERS IN ARMS</td>
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<td>JOHN LENNON LIVE IN NEW YORK</td>
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**VIDEO PROGRAMMER'S PICK**

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<td>Happy Hour</td>
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<td>Elektra</td>
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Comments: Fun song, fun video. Now where can I learn to dance like them?"
YOUR INFORMATION—The National Cable Television Association (NCTA) has issued its latest National Cable Directory. In August's update, oddly, the directories don't follow any schedule. They are compiled at random, actually, according to the A (Except when convention time around each spring. There's also a convention directory compiled for the A convention). Anyway, the following is a rundown of the basic entries in the cable industry network since the last directory appeared above:

A total of 54 video cable banks are now listed, up from 51 in January. Each new one being C (N II, which reaches 8 million subscribers in 300 cable systems. There are now three new channels in the Home Country Network, and several new Pathome home service in the plans stages. The most substantial increase among cable networks since January was clocked in by the Disney Channel and Black Entertainment Tele- vision, both of which are now reaching approximately 14 million subscribers and according to statistics the NCTA's Research and Policy Department, cable is now growing at 47.8 percent of all TV households, up from 45 percent tallied in July 85.

CASH in a phone interview from his office in Vermont. He is president of Artic Distributors in Shrewsbury. "All it really calls for is for the networks and the various directors members of NAVD to report any incidence of suspected video piracy to the NAVD officers, who will send those on to the MPAA Film Security Division for action. We're not doing anything complicated. We're just trying to coordinate the communication of... any suspect activity." The new plan was organized at the behest of several distributors and manufacturers, who urged that aggressive steps be taken by the NAVD board in curtailing widespread video piracy by individuals or companies. The program will be administered through the NAVD Washington, D.C. office. Meanwhile, the NAVD has come out guns in favor of legislation that requires all home video product to contain antipiracy technology, a cause shared by the VSDA and the MPAA. While several home video labels are now using the Macrovision anti-piracy process, Gold says Macrovision hasn't been perfected yet. "We are also disturbed," he says, "to see that at least two companies are marketing devices designed to defeat the safeguards of the Macrovision system." Gold sent letters outlining the support of anti-piracy technology to Senator Strom Thurmond, chairman of the Senate Judiciary Committee and Representative Robert Kastenmeier, chairman of the House Subcommittee on Courts, Civil Liberties and the Administration of Justice.

ROCKING THE ALPS—The Christmas Montreux Rock Special, a production of The Entertainment Network (TEN) slated for syndication from December 11 - 24, 1986 is now undergoing its final stages of postproduction, according to TEN. Quite a line-up of acts turned out for this taping, which was done in a resort at the foot of the Swiss Alps, including Eurythmics, Genesis, Queen, Pet Shop Boys, Billy Ocean, Julian Lennon, Frankie Goes To Hollywood, 5-Star, A-Ha, INXS, Bonnie Tyler, Level 42, ELO, Big Country, The Undertones, Elvis Costello, Depeche Mode and Art of Noise. Former MTV VJ Nina Blackwood hosts the two-hour show.

Gregory Dobrin

CASH BOX TOP 40 VIDEOCASSETTES

THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED EXCLUSIVELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

HE RELEASE BEAT

HE RELEASE BEAT

E departure video music from MusicVisi- on includes three new cassettes from
Monkees, namely, Monkees A La Carte and The Prince And The Pauper. Hero Comes The Monkees and I Was A Teenage Monster (two programs each). The tapes retail for a suggested $19.95 ($29.95 after January 1, 1987), VHS and Beta. If these Monkees aren't enough, MusicVision also has The Monkees - Digging Your Video, in their video home debut, with four music videos from the hit "Animal Magic." Suggested retail is $14.95 (18 min.), HiFi, a mono, and recorded on VHS. VHS and Beta (Dubby Stereo on VHS). VideoVideo releases Neil Diamond's "I'm Glad You're Here With Me Tonight," our-long tape featuring performances and off-stage segments. Suggested retail $19.95, HiFi, VHS and Beta. From Embassy Home Entertainment in the same comes The Trip To Bountiful, the film for which Geraldine Page was awarded an Academy Award for Best Actress. Suggested retail is $79.95, and Beta.

HEADROOM LOOK-ALIKE—Karl Lorimar Home Video recently sponsored a "Max Headroom Look-alike" contest at Private Eyes video club in New York, during a lunch party for the Max Headroom: The Official Story video cassette. Pictured at the party are (l-r): Court Shannon (l), executive vice president of Karl Lorimar; WLIR DJ Donna Dana, who hosted the event; and one of Headroom's clones.
## Cash Box Top 75 12" Singles Chart

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### Most Active

**Human League (A&M)**

**Strong Activity**

- **Point Of No Return—Nu Shoiz**
- **Nail It To The Wall—Stacey Lattisaw**
- **Thunder and Lightning—Miss Thang**
- **Word Up—Cameo**

**RETAILER'S PIC**

- **Diamond Girl—Nice and W (Atlantic)**
- **Volume One—Cameo**

**Club Pick**

**You—Chakk** (Double Vision)

- **D.J.: Reginald Hindi**
- **Club: Detour**
- **Location: San Francisco**

**Comments:**

- "Unique and independant beat, with good drive. Still a very popular dance that gets them on the floor."

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**New 12" Releases**

| WHISTLE (Select FMs 62274) | Just For Fun (3:36) | (ADRA, Guineas Farm —BM) (Whistle, The Kangol Kid, H. Tee) (Producers: Kangol Kid, H. Tee) |
| THE POLICE (A&M SP 12207) | Don't Stand So Close To Me '86 (6:23) | (Virgin Music — ASCAP) (Sting) (Producers: L. Latham & The Police) |
| PHILIP BAILEY (A&M SP 12205) | Thank You (5:06) | (Groupe Music-BMI) (B. Nunn) (Producers: P. Bailey) |
IT YOURSELF DISTRIBUTION—How many independent labels receive their own product? While it still rely on independent or major label affiliations for distribution, New York-based Shanachie Records, in old manuever, is opening Shanachie Distribution to better serve western and retail accounts. A regional office located in Minneapolis will be headed by market development specialist Greg Ackerman, whose fifteen-year experience in promotion, market development, sales and merchandising has highlighted by major pioneering marketing developments with Lieber Enterprises, Navarre Distributors and Streetside Marketing.

Nashie representatives will give on-spot service, personally visiting in, one-stop, and retail accounts supplying them with product from Nashie's varied roster of reggae, folk, pop, African and other styles. Releases from the likes of Rita Marley, The Chieftains, Ricky Skaggs, Seldom Scene, Flatt and Todd, Steeleye Span, grateful Dead guitarist Jerry Garcia's Old 1 in the Way, Youngman, Bun Bailer, Makem & Clancy, Doc Watson and Tony Rice among others...

Shanachie Distribution will also sell a select group of complimental labels including North Carolina's Sugarhill and Rebel/County, featuring bluegrass and country blogs.

CHEESE!—EMI America Records has come up with a unique promotional giveaway for Corey Hart's new album "Fields of Fire." The contest titled, "I Am By Your Side," will include fifteen national retail chains who will display a life-size die-cut stand-up of part of a 20x1755 cc Yamaha V-Max "motorcycle." To enter, customers must take a photo next to the team heartthrobs'-lilk, fill out the registration blank and drop both in the display slot in the dump bin which will be strategically placed in the stores.

The prize package holds 20 LPS, 30 cassettes and 10 CD's. Each store will give out a Yamaha V-Max 535 motorcycle, several compact disc players, CD's and concert tickets. The first 100 registrations drawn by each chain will automatically receive a t-shirt.

AUTOGRAF AUCTION—Autographs Records & Tapes, a one-year-old Kansas City-based record store which focuses on recording artists/personalities and their autographs, recently raised over $700 for the Muscular Dystrophy Association with a benefit auction which featured 50 record albums signed by some of today's and yesterday's biggest acts. Owner Connie Vitale reports that the hottest bidding for autographed LP's by ZZ Top, Van Halen, Elton John, Tina Turner, Kenny Loggins, John Cougar Mellencamp, Neil Diamond and The Mamas & The Papas. The auction was part of the Crown Center Shops' "Back to the '60s" Labor Day weekend promotion. Preceding the auction was a "Name That '60s Tune" contest. The store used in-store promotion prior to and during the holiday weekend. With such a good response, Vitale will make the auction an annual event. Located near the back of the store is a stage and the "Wall of Fall," featuring various autographed albums from recording stars who have visited Kansas City or which Vitale has collected over the years. The store has been the site of autograph parties for numerous recording stars who have appeared in Kansas City.

FRANKIE INVITES YOU TO HOLLYWOOD—The man who seems to ruffle the feathers of talk show hosts and Senate subcommittees is now available on CD thanks to the good folks at Rykodisc. 10 (count 'em) Frank Zappa albums, some re-recorded, many re-mastered, and all digitally remastered are now available exclusively on Rykodisc, one of several smaller disc oriented companies buying up catalog from those artists you won't find on larger label CD catalogs. Rykodisc, MUSICIAN Magazine, and Akai are sponsoring an unusual contest in conjunction with the release of the discs which will invite one lucky person who will be flown to Los Angeles to take on Mr. Zappa in his first "Nincompoop Interview." If the winner does an acceptable job, the magazine may publish it in a future issue. Other prizes include Akai compact disc players and complete catalogs of Zappa CD's. The contest is being promoted through over 2000 retailers and in the November issue of MUSICIAN. All nincompoops are invited to enter by December 13, 1986. 

Brian Kassan

CASH BOX TOP 40 COMPACT DISCS

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AUCTIONEERS—Mike White (A) of KCFX-FM and Connie Vitale, owner of Autographs Records & Tapes in Kansas City ask the assembled crowd, "How much do we hear for Kenny Loggins?" as the pair host the store's 1st Annual Benefit Auction for Muscular Dystrophy, where more than $700 was raised over the Labor Day weekend to combat MD.
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**THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL SALES PIECES SOLD AT RETAIL STORES.**

**Title, Artist, Label, Number, Distributor**

- **FORE** by 4.98 ft.
- **EAT 'EM AND SMILE** by 4.98 ft.
- **TRUE BLUE** by 3.98 ft.

**THE CASH BOX TOP 100 ALBUMS**

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**THE CHARTBREAKER REFERENCES THE FOLLOWING DEBUTING LP IN THE TOP 100.**

- **FAHRENHEIT** by 4.98 ft.
- **CHICAGO 16** by 8.98 ft.
- **THE KARATE KID II** by 8.98 ft.
- **ESPECIALLY FOR YOU** by 8.98 ft.
- **LISA LISA AND CULT JAM WITH FULL FORCE** by 8.98 ft.
- **GTR** by 8.98 ft.
- **BOOMTOWN** by 8.98 ft.
- **THE CITY SLEEP** by 8.98 ft.
- **VINNIE VINCENNO INVASION** by 8.98 ft.
- **GLORIA LORING** by 8.98 ft.
- **BOUNCING OFF THE SATELLITES** by 8.98 ft.
- **THE QUEEN IS DEAD** by 8.98 ft.
- **LIS FOR LOVER** by 8.98 ft.
- **DANCING UNDERCOVER** by 8.98 ft.
- **FOR SENTIMENTAL REASONS** by 8.98 ft.
- **EMERSON, LAKE & POWELL** by 8.98 ft.
- **BLOOD AND CHOCOLATE** by 8.98 ft.
- **REAL LOVE** by 8.98 ft.
- **DESTINY** by 8.98 ft.
- **THE BIG PRIZE** by 8.98 ft.
- **DIFFERENT LIGHT** by 8.98 ft.
- **THE SEER** by 8.98 ft.
- **NO GURU, NO METHOD** by 8.98 ft.
- **THE COLLECTION** by 8.98 ft.
- **SCARECROW** by 8.98 ft.
- **LIVE IN LOS ANGELES** by 8.98 ft.
- **THE RAINMAKERS** by 8.98 ft.
- **NINE LIVES** by 8.98 ft.
- **BETTER THAN HEAVEN** by 8.98 ft.
- **PLEASE** by 8.98 ft.
- **GOOD TO GO LIVE** by 8.98 ft.
- **ROD STEWART** by 8.98 ft.
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**Albums**

- **October 19, 1986**

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<td>1. <em>Far Too Far From Home</em></td>
<td>Larry Norman</td>
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<tr>
<td>2. <em>Let It Be</em></td>
<td>The Beatles</td>
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<tr>
<td>3. <em>Tribute II</em></td>
<td>Various Artists</td>
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<tr>
<td>4. <em>The Best Of Jackson Browne</em></td>
<td>Jackson Browne</td>
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<td>5. <em>Stop! In the Name Of Love</em></td>
<td>The Turtles</td>
<td>23</td>
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<td>6. <em>Night Fever</em></td>
<td>Bee Gees</td>
<td>23</td>
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<tr>
<td>7. <em>The Edge Of Seventeen</em></td>
<td>Emmylou Harris</td>
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<td>8. <em>The Very Best Of Paul Anka</em></td>
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<tr>
<td>10. <em>The Essential Eagles</em></td>
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**Singles**

- **October 19, 1986**

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<td>Wham!</td>
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<tr>
<td>2. <em>I Shot The Sheriff</em></td>
<td>Bob Marley &amp; The Wailers</td>
<td>23</td>
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<tr>
<td>3. <em>The Last Waltz</em></td>
<td>The Band</td>
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<tr>
<td>4. <em>The Final Countdown</em></td>
<td>Europe</td>
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<tr>
<td>5. <em>The Final Countdown</em></td>
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**Top 200 Albums Chart**

- **October 19, 1986**

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<td>2. <em>The Best Of ABBA</em></td>
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<td>3. <em>The Best Of Queen</em></td>
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<td>4. <em>The Best Of Bruce Springsteen</em></td>
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<tr>
<td>5. <em>The Best Of Stevie Wonder</em></td>
<td>Stevie Wonder</td>
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**Top 200 Singles Chart**

- **October 19, 1986**

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<td>1. <em>Wonder</em></td>
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</tr>
<tr>
<td>5. <em>The Final Countdown</em></td>
<td>Europe</td>
<td>23</td>
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</table>
SALE: GAUNTLET 4 Player $1895, RING KING $1395, LODE RUNNER $357, PACER Poker $685, CHILLER $1695, CONAN GT $1895, JAILBRAK $1255, ARM WRESTLING $795, PUNCH OUT $675, CHOPPILFER $1095, MAJOR LEAGUE $1495, GRIDIRON FIGHT $1395, ROCKY $1045, HELICOPTER $1395, ROBERT E. LEE $1795. KITS: BALLYSENTE: NAME THAT TUNE $195, STOMPIN $255, GIMME A BREAK $295, JUKEBOX $295, JUKEBOX $295, JUKEBOX $295. For sale with prices for kits and boards. All NINTENDO KITS INCLUDING GOLF, TENNIS, EXCITEBIKE, PINBALL, HOGANS ALLEY, DUCK, SUPER PUNCH OUT AND MACH RIDER. CALL EDDIE OR ROSE IN SALES, OR LEP OR HAROLD IN PARTS FOR REPAIRS. Call or write NEW ORLEANS NOVELTY CO., 3030 No. Aumout Road, Metairie, LA 70002. Tel: (504) 888-3500.

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Country Music Museum Opens New Exhibit
NASHVILLE—The Country Music Hall of Fame and Museum is celebrating the opening of a new gallery on Nov. 1. The 1,000 square foot addition to the Country Music Foundation's museum will debut with a collection of photographs taken by Kenny Rogers.

"Kenny Rogers’ America," an exhibition of 35 duette photos snapped by Rogers on his touring travels of the U.S., will be on display through Oct., 1987 in the museum's new Thomas Hart Benton Gallery. The new gallery is now the permanent home for Benton's final masterpiece, "Sources of Country Music," a painting commissioned by the CMF in 1974.

The photos in Rogers' display are also among those in a 100-picture, 128-page hardcover volume titled "Kenny Rogers America: Sights and Sounds," recently published by Little, Brown and Company.

"Kenny Rogers' sensitivity to our land and people has heretofore been evident in his songs, songwriting and acting," said CMF Director Bill Ivey. "With these photographs, we see that he also is a gifted photographer who utilizes the same sensitivity to capture the moods and rhythms of our country and its citizens through a camera lens.

This collection is the first in a series of country music-related art exhibitions planned for the Benton Gallery," Ivey said.

The Rogers photographers join the museum's other exhibits, including "The Great Ole Opry: The First 60 Years," celebrating the Opry's 60th birthday, and "The Willie Nelson Exhibit," a five-part multimedia show documenting Nelson's life and career.

NSAI Hall of Fame Induction
NASHVILLE—The Vanderbilt Plaza Hotel Ballroom was the scene for the Nashville Songwriters Association International’s 17th Annual Hall of Fame Induction Ceremony and Dinner on Sunday, October 12.

During this major event of the year for the NSAI, two songwriters were added to the list of greats in the NSAI Hall of Fame. The Honorable Albert Gore, Jr. also received an award. The President’s Award is given primarily to individuals who have made outstanding contributions to the cause of songwriters and to the music industry as a whole. Gore’s help with the Source Licensing Bill helped him to win the award.

At press time Hall of Fame inductees could not be released.

BMI Awards Young Composers
NASHVILLE—Once again, BMI is going up for its Student Composers competition, which awards $15,000 to you composers. Deadline for entering the Foundation-sponsored competition is Tuesday, February 10, 1987.

According to BMI President and CEO Frances Preston, the awards program was established by the licensing organization in cooperation with music educators and composers in 1951. It is designed to encourage young composers in the arena of concert music and, through prizes, to aid in continuing their music education. Prizes vary from $500 to $2,500 and are awarded at the discretion of the final judging panel.

To enter the competition, student composers must be permanent residents of the Western Hemisphere included North, Central and South American Caribbean Island nations. The composers, who are under 26 and enrolled in accredited secondary schools, colleges or conservatories or engaged in private study, are eligible to enter their compositions for consideration. The submitted compositions are to be limited in length to 10 minutes or less. The total number of compositions submitted is limited to four per student composer. The deadline for entering is January 9, 1987.

Students enter one composition, 9, a pseudonym, and these are considered as separate entries for the competition. Only final selections will be made by the jury panel. Judges are carefully selected and final judges last year included Jack M. Bach, Larry T. Bell, Dr. Black, Eleanor Cory, Donald Croc, Mario Davidovsky, Donald Erb, Jr., Husa, David Kolditz, Vincent Matt, Phillip Rhoads and Frank Whipworth.

Students are encouraged to enter because students who are selected as winners are given an opportunity to have their music played in the competition. Winners are also given an opportunity to have their music recorded and performed. Winners are also given an opportunity to have their music recorded and performed.

Cash Box  October 18, 1986
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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>W</th>
<th>L</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>WE HAD IT ALL</td>
<td>DOLLY PARTON ( RCA PB-5001)</td>
<td></td>
<td>39</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>WHEN YOU HURT ME</td>
<td>ROBBIE MACKenzie ( RCA/Capitol PB-5607)</td>
<td></td>
<td>40</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>STANDS ON IT</td>
<td>HILL MCNABB ( Capital B-5620)</td>
<td></td>
<td>44</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>HOW MUCH DO I OWE YOU</td>
<td>TONI FRANCE ( Muter M-6417)</td>
<td></td>
<td>37</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>I DON’T MISS YOU</td>
<td>BILLY JOE ROYAL ( Atlantic/ America 7-66519)</td>
<td></td>
<td>43</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>GIVE ME WINGS</td>
<td>MICHAEL JENSON ( RCA PB-14411)</td>
<td></td>
<td>46</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>GOT MY HEART SET ON YOU</td>
<td>JOHN CONEL ( Columbia 30-66114)</td>
<td></td>
<td>31</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>OH LOUISIANA</td>
<td>JIM AND JESSIE ( Muter 191318)</td>
<td></td>
<td>41</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>WHAT YOU’LL DO WHEN I’M GONE</td>
<td>WAYLON JENNINGS ( RCA PB-51978)</td>
<td></td>
<td>45</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>EVERYTHING I USED TO DO</td>
<td>GENE WATSON ( RCA PB-45929)</td>
<td></td>
<td>47</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>FIRE AT FIRST SIGHT</td>
<td>THE KENDALLS ( RCA/Columbia B-52933)</td>
<td></td>
<td>45</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>LOVE’S GONNA GET YOU SOMEDAY</td>
<td>RICKY SKAGGS ( RCA PB-443637)</td>
<td></td>
<td>50</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>MIND YOUR OWN BUSINESS</td>
<td>FRANK WILLIAMS JR. ( RCA-Columbia 34D6214-A)</td>
<td></td>
<td>58</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>FOOLS FOR EACH OTHER</td>
<td>LAURENCE BRACEL AND LYNN ANDERSON ( RCA PB-50057 BD4)</td>
<td></td>
<td>52</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>IN LOVE</td>
<td>RONNIE MILsap ( RCA PB-14365)</td>
<td></td>
<td>29</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>SHE THINKS SHE’LL MARRY JUDY BOOHEM</td>
<td>( MTM B-52076)</td>
<td></td>
<td>53</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>WRONG TRAIN</td>
<td>BETH WILLIAMS ( BMG 70276)</td>
<td></td>
<td>49</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>TWO SIDES</td>
<td>JIMMY MURPHY ( Enson 10003)</td>
<td></td>
<td>51</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>I ONLY YOU</td>
<td>THE STALLERS BROTHERS ( Mercury 88-0427)</td>
<td></td>
<td>56</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>SHE WANTS TO MARRY A COWBOY</td>
<td>JAMES &amp; MICHAEL YOUNGER ( AV 30146)</td>
<td></td>
<td>57</td>
<td>5</td>
<td></td>
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<tr>
<td>53</td>
<td>LITTLE ROCK</td>
<td>REBA MCENTIRE ( RCA PB-51989)</td>
<td></td>
<td>30</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>I’M NOT TRYING TO FORGET YOU</td>
<td>WILLY NELSON ( Columbia 38-06264)</td>
<td></td>
<td>34</td>
<td>10</td>
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<td>55</td>
<td>FIDDLIN’ MAN</td>
<td>MICHAEL MARTIN HERPSEY ( Warner Bros. 7 259/98)</td>
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<td>42</td>
<td>7</td>
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</tr>
<tr>
<td>56</td>
<td>WHAT AM I GONNA DO ABOUT YOU</td>
<td>REBA MCENTIRE ( RCA PB-51989)</td>
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<td>67</td>
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</tr>
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**Chartbreaker**

**CASH BOX COUNTRY SINGLES**

October 18, 1986

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<th>No.</th>
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<tbody>
<tr>
<td>57</td>
<td>CRY MYSELF TO SLEEP</td>
<td>THE JUDAS ( RCA/Columbia 30-66530)</td>
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*DEBUT*
**COUNTRY**

**FEATURE PICKS**

**GIRLS NEXT DOOR** (MTM PB-72078) *Baby I Want It* (2:54) (Uncle Artie — ASCAP)(B.N.Chapman) (Producer: T.West)

Tommy West is getting closer and closer to the top with the Girls Next Door, and this side, flouncy and 50ish as it is, may just be the ticket as far as grabbing the brass ring is concerned. The girls want it, they say, and they just may get it.


From the self-produced “Plain Brown Wrapper” LP comes this latest single offering by Gary. It’s a pretty ballad and more than a few stations will be jumping on just because it’s Gary. So he won’t be lonely after all.


Is this guy gonna get hot, or what? A fresh sound, with a taste of Jimmie Rodgers and some of the old folk balladeers — Seeger and such — and his won lyrical characters sketch him as a Sale’s commodity to latch onto early.

**DAN SEALS** (EMI/America 7PR09851) *You Still Move Me* (4:47) (Pink Pig — BMI) (D.Seals) (Producer: K.Lehning)

Ditto Morris. If this nice, airy ballad doesn’t do as much for you as some of Dan’s previous offerings, give it a second and third chance. It’s very possibly one of those sleepers that may move you after all.


The blues in Ray still shine like a Dixie moon, but the song as a whole takes a step still deeper into country, with only a touch of the horn to hang onto.

“It’s a good basis, it help me to get a better feel of what’s happening on the indie records and gives me another incentive to re-listen to an indie record — if it does well on your indie chart, it deserves another listen.”

— Kerry Wolfe, WRNS-FM

**ALBUM REVIEWS**

**GEORGE JONES**—Wine Colored Roses—( Epic E 40143) — (Producer: B. Sherrill)

Yep, this album is going to cause problems. Before it’s even on the turntable you can tell. Artist: George Jones. Producer: Billy Sherrill. Writers: H.Howard, C.Putnam, M.D.Barnes, D.Knutson, etc. See what I mean? Problems. All right, let’s get on with it and choose a radio cut (No, the title song doesn’t count.) Well, “You Never Looked That Good When You Were Mine” is a duet with Patti Page, so it’s a cinch. Wait a minute, look at that title — “The Right Left Hand” — another cinch. Yea, but have you heard “The Very Best Of Me”? It’s definitely a must play. Then there’s “Of Frank” and “These Old Eyes Have Seen It All...” Oh, dear.

**THE BELLAMY BROTHERS**—Greatest Hits Volume Two—(Curb MCA-5812) — (Producers: E.Gordy Jr., J.Bowen, D.H.Bellamy, S.Klein)

How do you know when you’re a successful recording artist? When you can put out a greatest hits album containing a cut you’re planning to release. This LP features the Bellamy Brothers current whiplash single, “Too Much Is Not Enough,” with the Forester Sisters. For Bellamy fans, “Greatest Hits Vol. II” is a deilestone keeper.

**REBA McENTIRE**—What Am I Gonna Do About You—(MCA MCA-5807) — (Producers: J.Bowen, R.McEntire)

The saucy little redhead, our Loretta Lynn of the 80’s, has gathered some good songs around her for this LP. “Take Me Back” is a country tune, but subtle little echoes of early 60’s rock punctuate the story line. The ballad “My Mind Is On You” is second only to the title cut, and “I Heard Her Crying” is a must even for non-parents. The bluesy swing of “No Such Thing” and soft revival of “Let The Music Lift You Up” get that job done.

**B.J. THOMAS**—Night Life—(Columbia C 40476) — (Producer: S. Buckingham)

In his travels from pop to country to gospel to country, B.J. Thomas has made a stopover visit to an intriguing, dimly lit attic of country classics. Some of these timeless tunes work in Thomas’ style and some don’t. “Husbands and Wives,” “Crazy,” “Am I That Easy To Forget” and even “I’m Sorry” mold well to his vocals. However, Jim Reeves and Marty Robbins haunt the attic and cloud the listener’s enjoyment of “He’ll Have To Go” and “Don’t Worry (’Bout Me).” Despite the ghosts, this is a wonderful collection of memories.

**SING SOFTLY AND CARRY A BIG STICK** —The wind blew Kathy Mattea into a writers contract with ASCAP recently. Helping the singer/songwriter wield her symbolic pencil are ASCAP membership rep Bob Doyle (left) and Southern Executive Director Connie Bradley (right).
IT A MINUTE, THOSE AREN'T FOSTER GRANTS— T. Graham Brown was at the Opryland Record Shop recently. Outlets of country fans and Opryland visitors got graphs during the promotional in-store featuring his 'Toes. Pictured (l to r) are Alice Jack, merchandising, Brown, and Ed Grady from Music City Record Distributors.

Nashville Events (continued from page 26)

Official rules and entry blank for the 6-87 competition are available from A. A. Petersen, Director, BMI to Student Composers, 520 West 13th Street, New York, NY 10019.

NEA Pop/Rock Extravaganza '87

SHIVILLE—The Nashville Entertainment Association will once again sponsor today's showcase at The Cannonery on 15 and 16. The 2nd Annual Nashville Extravaganza is designed to spot unsigned talent from Nashville's top pop sector, and to lend support to Nashville's more established entertainment figures and businesses to the local music scene.

Several Nashville-based artists in the so-called "alternative" music arena have signed to recording contracts with major labels. These include: Jason and Scrappers (EMI-Praxis); In Pursuit (M); The Sluggers (Arista), Walk the Beat (EMI), Tommy Deluca (Epic), Tom intral (Polygram), Steve Earle (MCA) Bill Lloyd (Throbbing Lobster), Durand Jones (EMI), the X-11 (11th) held last January, considered a success by the NEA, acting nine major label representatives, national and international press, almost 2500 people over both nights. Additional 20 Nashville companies get "VIP Sponsorships," helping defray production costs. The NEA enjoyed support by BMI and ASCAP as well when the licensing organizations entertained the press, bands and out-of-towners with luncheons and cocktail receptions.

Steve West, of Neo West, will again chair the Extravaganza Committee which will also include Teena Campbell, Jennifer Bohler, Rick Champion, Dave Cannon, Jane Cleveland, Sue Patton, Randy Talmadge, Kay West, Jim Zumwald, Mary Matthews, Lynn Gillespie and Diane Ransin. Co-chairs of the Talent Screening Subcommittee are Rick Champion and Dave Cannon.

The NEA's Music Committee, Nashville label A&R representatives, local radio station music directors, and local music writers will have input in the initial screening process. By mid-November, ongoing screening will narrow the competition down to 10 bands which will take part in the showcase.

There is no criteria for type of music, but bands must be Nashville-based, working, and have representation of some type. Interested bands can send a cassette, reel, or lp, itinerary and press information to The Extravaganza '87 Committee, The NEA, PO. Box 25309, Nashville, TN 37202. Last year's winners are not eligible until 1988.

The showcase will be presented upstairs and down at The Cannery. National music industry members (label reps, managers, agents, promoters, publishers, etc.) will be invited and VIP Sponsor packages will again be sold.

hink it's a very good programming tool for those in the industry concerned the expanding world of music available for airplay."

Jim Stricklan, KBRQ

STREET TALK

CHIT CHAT: Marty Haggard is more impressed by his father now than he was as a child. When Merle's records came over the air, Marty's grandmother would proudly point them out to the youngster; but, Marty says, "I still got him confused with George Jones..."

"...Mississippi State University will have a special guest for their homecoming celebration this year. Alumnus Jerry Clower, who graduated in agriculture, left MSU to become a fertilizer salesman. Due to unforeseen events, however, Clower will probably never realize his potential in that field (excuse the pun). Jerry Lee Lewis and a hundred friends had a blast at his 51st birthday party Sept. 29 in Marlee's Lounge in his hometown of Memphis. The Statler Brothers video of "Only You," shot on location in Opryland Park, is available for play on the Opryland Hotel's information in-room TV channel. The clip also features Lane Brody, Rebecca Holden, Robin Lee and Linda Turrice. Speaking of Lorrin Morgan, it's not official yet, but be watching for a wedding announcement by Morgan and Keith Whitley... Fans in Parsons, W. Va. were so impressed by Holly Dunn that they named a stage after her. The folk around little burg celebrated the performance of their first-ever real live Nashville act that they christened their newly-built plywood platform in her honor... The Massachusetts Country Music Association recently voted Liz Boarda Female Vocalist of the Year... In conjunction with a series of events planned by Mercury Records during CMA week in Nashville, country music veteran Donna Fargo and newcomer Kathy Mattea will meet fans together at Conway Twitty's Record Shop on Music Row on Oct. 16.

BENEFIT CONCERTS: Another entertainer making appearances in Nashville this week is Kris Kristofferson. After he hosts the CMA Awards on Monday, he will perform on Wednesday's broadcast of Nashville Now and afterwards give a benefit concert at the Boardwalk Cafe to help raise funds for the Nashville Children's Home in the Prevention of Child Abuse in Nashville... When Michael Martin Murphey arrives in Palo Duro Canyon State Park near Amarillo, Texas on October 18, his visit will have a two-fold purpose. The concert appearance that day will benefit the High Plains Food Bank and the Panhandle Plains Historical Society, and afterwards Murphey will use the Texas location to film a music video for his forthcoming Warner Bros. album... The National Entertainment Journalists Association benefit in Nashville recently, which Headlined Schuyler, Knobloch and Overstreet, Frank Dycus and Max D. Barnes, raised enough money in one evening to award a full scholarship to a journalism student currently studying at an area college... This is not really a benefit, but promoters of the Service Merchandise Battle of the Bands have given the event a creative promotional twist. All the bands will write a song about the problem of missing children, and when the eight finalists perform their compositions at the Grand Finals in Nashville, Irene Mandrell will introduce pictures of eight missing children. Louise Mandrell and Sammy Davis, Jr. will co-host the event which, not surprisingly, has been picked up by 120 television stations already.

NASHVILLE NEWS: James Yelich has joined the Halsey Company as an agent based in the Tulsa office, while R.C. Bradley moves to the west coast to assume the position of vice president at Century City Management... Songwriters Max D. Barnes ("Who's Gonna Fill Their Shoes") and Chick Rains ("Somebody Should Leave") both have signed exclusive songwriting agreements with Terrace Entertainment Corporation... Frequent Nashville Now performer Darlene Austin has signed a management agreement with Chuck Dixon of Chuck Dixon/Craig Morris Promotion... Sharon Dangler and Curtis Pittman recently announced the formation of Multi Talent Entertainment, Inc., booking agency with offices in Nashville and Tyler, Texas... Ronnie Sessions has been signed to the roster of Complet Records.

Valerie Hansen

IN'T ARGUE WITH THE PRODUCER— Newly signed Atlantic American recording artists Jeff Stevens and The Bullets listen as producer Nelson Larkin dicusses a point during playback of their debut album on the label. Pictured with Larkin (right) are band members (from left) Warren Stevens, Terry Dotson and Jeff Stevens.

CASH BOX

ANYTHING ELSE IS A COMPROMISE

Bush Box October 18, 1986
**COUNTRY**

**INDIE FEATURE PICKS**

MARcia LYNN (Soundwaves SW-4780-NSD) Just When (2:48) (Tree – BMI) (B.Caswell) (Producer: T.Jennings)

Just when you were ready for a new release by this girl, she gives you a ballad that should wait its way onto lots of turntables.

DAN DAVIS (Kansas KA 630) Nine Out Of Ten (3:40) (RI VON) (Y.Norman, R.Grimm) (Producers: R.Light, C.Ivey)

No, there's no horn section, and yes, he almost out concludes Ronnie; but in spite of that, Dan's got a very strong release that definitely deserves a listen.

DANA HUDSON (Cleo 1003) Another True Love (2:10) (DeLory – ASCAP) (A.DeLory, L.Johnson) (Producer: A.DeLory)

Some interesting production touches almost put this in the "new grass" category. Good, catchy tune and vocals that fit well.

DALE SALMON (Player PPI-121) Music City U.S.A. (3:10) (Greydept/Lightswitch – BMI) (D.Salmon) (Producer: J.Fisher)

Smooth vocals ease through a well-written story ballad about the cold side of the street down on 16th Avenue.

BONNIE NELSON (Door Knob DK86-257) Don't Let It Go To Your Heart (2:47) (Chip 'n'Dale – ASCAP) (B.Stapler) (Producer: G.Kennedy)

The song steps back a couple years, but great vocals and a catchy hook will make this popular, especially with female listeners.

Once again the crop of strong indie releases forces us into extending the feature picks. The team reviewed 24 singles and the following honorable mentions complete the list of top 10 scorers.

**ALSO MENTIONABLES**

WYATT BROTHERS (Wyatt W-103) Wyatt-Liquor
BILl ANDERSON (Southern Tracks ST 1067) Sheet Music
CRAIG SOUTHERN (Royal Master RM6607) What's A Little Love Between Friends
GINNY MITCHELL (Sweet Brian) Go My Way

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**INDIE SPOTLIGHT**


One of our indie discoveries this past year has been riding a hot horse—so here he comes galloping by with another stakes winner. Look out on top of the indie chart! Masters is on the loose again and he's heading for #1.

---

**INDIE LP REVIEW**

TOM CHAPIN—Let Me Back Into Your Life—(Flying Fish FF401)

This folk-flavored LP by the late Harry's brother has a good collection of acoustically pure cuts. "Crystal Dream" is a story song with beautiful lyrics that's worth a listen if you're in a folkly mood. Other good choices would be "She's Just A Woman," an acoustic honky-tonky tune that sounds like it could have come from an other era Broadway play—you can almost see the kicking chorus line at the end. "Summer Song" is one that might make a good radio cut; listen for yourself.

TERRY CARISSE—None Of The Feeling Is Gone—(Savannah SRL-9827)—(Producer: M.Francis)

Open the door to Canadian country music a little wider to let Carisse through. What an import! Before the first song was half over, reviewer curiosity went into action and turned up the fact that this talented singer/songwriter (he co-wrote all the cuts) has been Male Vocalist of the Year in Canada five times in the last six years. No surprise—just confirmation. This indie offering from the north is a healthy rival to most major label products on the home front. The best thing about Carisse is that he isn't "the Canadian equivalent of..." anybody.

---

**DARK HORSE CONSENSUS**

JIM COLLINS—Romance—(TKM 111217)

Another Indie Spotlight-turned-Dark Horse Consensus this week as the heavynods go to Jim Collins' "Romance." Dark Horse picks from KKTC, KKYX, WDZ! WHIM, KFRD, WSDS, KYXX, KVBG, KFEQ, WGTO, KJJR, WQTE, and KBFS

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**HARMONIC CONCENTRATION AT WORK**—James and Michael Younger were hard at it in L. Walt's Champagne Studio recently. The brother duo was caught adding overdubs to an upcoming LP on Air Records.
CASH BOX PRESENTS

The Music Times

AN IN DEPTH ANALYSIS OF THE MARKETS

OCTOBER 18, 1986

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 157 Stations

153 Stations Reported This Week

- Foolish Pride — Daryl Hall — RCA — 37 Adds
- You Know I Love You...Don’t You — Howard Jones — Elektra — 34 Adds
- Everybody Have Fun Tonight — Wang Chung — Geffen — 28 Adds
- Heartache All Over The World — Elton John — Geffen — 27 Adds

#1 SINGLES

#1 SINGLES

All Cried Out — Lisa Lisa — Columbia
You Give Love A Bad Name — Bon Jovi — Mercury
Amanda — Boston — MCA
True Colors — Cyndi Lauper — Portrait

REQUESTS

Stuck With You — Run A Haley Lewis And The News
Amanda — Boston — MCA
Two of Hearts — Stacey Q — Atlantic
True Colors — Cyndi Lauper — Portrait
Don’t Forget Me When I’m Gone — Glass Tiger — Manhattan/Capitol

ALBUM ALLEY

Hold On — Corey Hart — EMI America
Two Suns of Fire — Corey Hart — EMI America — Charted at #123 bullet this week; single “I Am Your Side” building AC

Hate The Touch — Alabama — RCA — Country/AC airplay spurring consistent sales

She & Fortune — Bad Company — Atlantic — Long awaited LP — produced by Keith Olsen (Foreigner)

Sockadelica — Jesse Johnson — A&M — Hit single with Sly Stone.
Chalked at #129 bullet.

All Cried Out — Lisa Lisa — Columbia
You Give Love A Bad Name — Bon Jovi — Mercury
Amanda — Boston — MCA
True Colors — Cyndi Lauper — Portrait

CROSSOVER POTENTIAL

Foolish Pride — Daryl Hall — RCA
I’m For Real — Howard Hewett — Elektra
Caught Up In The Rapture — Anita Baker — Elektra

Love Is Forever — Elly Ocean — Jive/Arista

C’est La Vie — Robbie Nevil — Manhattan
GET READY FOR A GLOBAL HIT.

ELTON JOHN. "(GIRLS, GIRLS, GIRLS,) HEARTACHE ALL OVER THE WORLD."

THE NEW SINGLE WRITTEN BY ELTON JOHN AND BERNIE TAUPIN. PRODUCED BY GUS DUDGEON.
FROM THE FORTHCOMING ALBUM LEATHER JACKETS. MANAGEMENT: JOHN REID.
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* Soundtrack
* MTV—Exclusive
NR—No Video
Y—Yes, On Tour
X—All
4 WAYS TO PLAY!
4 WAYS TO WIN BIG!

Peter Gabriel

"In Your Eyes"

Produced by: Peter Gabriel, Daniel Lanois, Bill Laswell - Management: Gail Colson for GaiForce

Ric Ocasek

"Emotion In Motion"

Produced by: Chris Hughes, Ric Ocasek and Ross Culkin - Management: Elliot Roberts/Jeff Kramer for Lookout Management

Wang Chung

"Everybody Have Fun Tonight"

Produced by: Peter Wolf - Management: David Messey for Domino Directions, Ltd.

Berlin

"Like Flames"

Produced by: Bob Ezrin - Management: Peregrine Watts Russell/M F C Management

NEW THIS WEEK!
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<td>36</td>
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<td>62</td>
<td>OUTFIELD—Everytime You Cry—Columbia</td>
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<td>WHAM!—Where Did Your Heart Go?—Columbia</td>
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<td>NR</td>
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<td>DAVID &amp; DAVID—Welcome To The Boomtown—A&amp;M</td>
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<td>BILLY SQUIER—Love Is The Hero—Capitol</td>
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<td>68</td>
<td>BEN E. KING—Stand By Me—Atlantic</td>
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<td>DAVID LEE ROTH—Goin’ Crazy—Warner Bros.</td>
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<td>71</td>
<td>PRETENDERS—Don’t Get Me Wrong—Sire/WB</td>
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<td>HOWARD JONES—You Know I Love You—Elektra</td>
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### MULTI FORMAT PLAYLIST

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<tr>
<th>Title</th>
<th>Format Penetration</th>
<th>All Format %</th>
<th>Comb. Ret. Rank</th>
<th>Req. Rank</th>
<th>Comments</th>
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<tbody>
<tr>
<td>1 Human League—Human—A&amp;M</td>
<td>94%</td>
<td>55.3%</td>
<td>7</td>
<td>New champ</td>
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<td>2 Lionel Richie—Love Will Conquer All—Motown</td>
<td>83%</td>
<td>43%</td>
<td>21</td>
<td>Soon</td>
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<td>3 Janet Jackson—When I Think Of You—A&amp;M</td>
<td>94%</td>
<td>42.6%</td>
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<td>CB #1</td>
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<td>4 Bruce Hornsby—The Way It Is—RCA</td>
<td>62%</td>
<td>38%</td>
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<tr>
<td>5 Tina Turner— Typical Male—Capitol</td>
<td>96%</td>
<td>30.1%</td>
<td>5</td>
<td>CB #5 bullet</td>
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<tr>
<td>6 Cameo—Word Up—Atlanta Artist/PolyGram</td>
<td>62%</td>
<td>33%</td>
<td>7</td>
<td>CB #10</td>
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<tr>
<td>7 Boston—Amando—MCA</td>
<td>95%</td>
<td>35.5%</td>
<td>10</td>
<td>Monster LP</td>
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<tr>
<td>8 Huey Lewis—Hip To Be Square—Chrysalis</td>
<td>84%</td>
<td>35.5%</td>
<td>—</td>
<td>Strong follow-up</td>
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<tr>
<td>9 Ric Ocasek— Emotion In Motion—Geffen</td>
<td>65%</td>
<td>33.1%</td>
<td>—</td>
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<tr>
<td>10 Cyndi Lauper— True Colors—Portrait</td>
<td>96%</td>
<td>31.5%</td>
<td>9</td>
<td>Color it home</td>
<td></td>
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<tr>
<td>11 Madonna—True Blue—Sire/WB</td>
<td>91%</td>
<td>31.3%</td>
<td>—</td>
<td>Color it big</td>
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<tr>
<td>12 Cetera/Gront—Next Time...—Full Moon/WB</td>
<td>82%</td>
<td>30.1%</td>
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<td>Quick acceptance</td>
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<tr>
<td>13 Genesis—Throwing It All Away—Atlantic</td>
<td>86%</td>
<td>30.1%</td>
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<tr>
<td>14 Toto—I’ll Be Over You—Columbia</td>
<td>78%</td>
<td>29.6%</td>
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<tr>
<td>15 Gregory Abbott—Shake You Down—COL</td>
<td>15%</td>
<td>27.8%</td>
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<td>Crossing fast</td>
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<tr>
<td>16 Billy Joel—A Matter Of Trust—Columbia</td>
<td>73%</td>
<td>27.1%</td>
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<td>Trust this</td>
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<tr>
<td>17 Aretha Franklin—Jumpin’ Jack Flash—Arista</td>
<td>64%</td>
<td>27%</td>
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<td>Hit movie</td>
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<tr>
<td>19 Steve Winwood—Freedom Overspill—Island/WB</td>
<td>64%</td>
<td>25.5%</td>
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<td>Incredible</td>
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<tr>
<td>20 Huey Lewis—Stuck With You—Chrysalis</td>
<td>80%</td>
<td>25.3%</td>
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<td>New entry</td>
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<tr>
<td>21 Huey Lewis—Stuck With You—Chrysalis</td>
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</tbody>
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**Notes:**
- **Format Penetration** includes Country, Urban, AC, and AOR.
- **All Format %** includes Dance.
- **Comb. Ret. Rank** and **Req. Rank** indicate the ranking of the song in the chart.
- **Comments** provide additional details about the song's performance or relevance.
### Crossover Penetration

**Billy Idol:**
- Coming through in style
- Album: Whiplash Smile
- Record: To Be A Lover
  - Team: Chrysalis
- **AC:** 53%
- **Urban:** 57%
- **Top 40:**
  - **AC:** 87%
  - **Urban:** 91%
- **AOR:**
- **Country:**

**Bon Jovi:**
- Hot requests
- Jumps 24 places to 24 in two weeks
- Album: Slippery When Wet
- Record: You Give Love A Bad Name
  - Team: Mercury/PolyGram
- **AC:**
- **Urban:**
- **Top 40:**
  - **AC:** 58%
  - **Urban:** 67%
- **AOR:**
- **Country:**

**Corey Hart:**
- Kicking in Top-30
- Album: Fields of Fire
- Record: I Am By Your Side
  - Team: EMI
- **AC:** 25%
- **Urban:** 29%
- **Top 40:**
  - **AC:** 68%
  - **Urban:** 72%
- **AOR:** 23%
- **Country:**

**Corey Hart:**
- Kicking in Top-30
- Album: Fields of Fire
- Record: I Am By Your Side
  - Team: EMI
- **AC:** 25%
- **Urban:** 29%
- **Top 40:**
  - **AC:** 68%
  - **Urban:** 72%
- **AOR:** 23%
- **Country:**

**Eddie Money:**
- Bank on it
- Album: Can't Hold Back
- Record: Take Me Home Tonight
  - Team: Columbia
- **AC:**
- **Urban:**
- **Top 40:**
  - **AC:** 82%
  - **Urban:** 86%
- **AOR:** 73%
- **Country:**

**Peter Gabriel:**
- Second smash in a row
- Album: So
- Record: In Your Eyes
  - Team: Geffen
- **AC:**
- **Urban:**
- **Top 40:**
  - **AC:** 63%
  - **Urban:** 67%
- **AOR:**
- **Country:**

**Eddie Money:**
- Bank on it
- Album: Can't Hold Back
- Record: Take Me Home Tonight
  - Team: Columbia
- **AC:**
- **Urban:**
- **Top 40:**
  - **AC:** 82%
  - **Urban:** 86%
- **AOR:** 73%
- **Country:**

**Wang Chung:**
- "Winners Circle" this week
- Album: Mosaic
- Record: Everybody Have Fun Tonight
  - Team: Geffen
- **AC:**
- **Urban:**
- **Top 40:**
  - **AC:** 49%
  - **Urban:** 71%
- **AOR:**
- **Country:**

**Beach Boys:**
- Deja Vu
- Album: Made In U.S.A.
- Record: California Dreaming
  - Team: Capitol
- **AC:** 65%
- **Urban:**
- **Top 40:**
  - **AC:** 27%
  - **Urban:** 35%
- **AOR:**
- **Country:**

**'Til Tuesday:**
- Building nicely
- Album: Welcome Home
- Record: What About Love
  - Team: Epic
- **AC:**
- **Urban:**
- **Top 40:**
  - **AC:** 34%
  - **Urban:** 41%
- **AOR:**
- **Country:**
## TEST RECORDS

### COMMENTS:

### NORTHEAST

1. **A-HA**—I’ve Been Losing You—Warner Bros.  
   Hot requests—LP Just shipped
2. **SAMANTHA FOX**—Touch Me (I Want Your Body)—Jive  
   Dance to T40

### SOUTHEAST

1. **DAVE ADAMS**—Dancing In My Sleep—Elektra  
   Candidate to cross A/C
2. **SHIRLEY MURDOCK**—As We Lay—Elektra  
   Crossing—#72 bullet on B/C chart

### SOUTHWEST

1. **BOOK OF LOVE**—You Make Me Feel So Good—WB  
   Hot requests—Good rotation in Houston
2. **B-52’s**—Summer Of Love—Warner Bros.  
   Sizzlin’ in the south

### MIDWEST

1. **STONE FURY**—Let Them Talk—MCA
   Gaining Strength

### PACIFIC NORTHWEST

1. **CARLY SIMON**—Coming Around Again—Arista  
   Big AC—From the movie “Heartburn”
2. **TIMBUK 3**—The Future’s So Bright...—I.R.S.  
   ...we gotta wear our shades

### WEST

1. **STONE FURY**—Let Them Talk—MCA
2. **GLEN MADERAS**—Nothings Gonna Change My Love For You—On 194 Records—Out of Hawaii
3. **GENERAL KANE**—Crock Killed Applejack—Gordy/Motown  
   Crossing—#27 bullet on B/C chart

### HIGH PRIORITY

**JOHN FAGOT**

*Geffen*

**Columbia**

The Bangles “Walk Like An Egyptian” is ready to explode. One of the strongest immediate reaction records. **Gregory Abbott**  
— This Top 5 urban record has already crossed over with huge female phones—The 80’s Marvin Gaye! Watch out for **Paul Young** coming next week.

**JOHN BRODEY**

*With the Peter Gabriel and Ric Ocasek records already Top 20 and Wang Chung exploding on the charts, everybody is having fun in more than one way, most notably Berlin’s “Like Flames” which is meeting with very positive acceptance following their number one single. Lost, but of course, NOT least, the hottest act on the road right now is Elton John whose “Heartache All Over The World” had a massive first week.*
### REGIONAL BREAKOUTS

<table>
<thead>
<tr>
<th>NORTHEAST</th>
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<th>REQUESTS</th>
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<td><strong>WHAM!</strong></td>
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<td><strong>DEVICE</strong></td>
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<td><strong>CHRYSLIS</strong></td>
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<td><strong>HOWARD JONES</strong></td>
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<td><strong>YOU KNOW I LOVE YOU</strong></td>
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<td><strong>BEN E. KING</strong></td>
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<td><strong>OM.D.</strong></td>
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<td><strong>...FOREVER LIVE AND DIE</strong></td>
<td>A&amp;M</td>
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<td><strong>BANGLES</strong></td>
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**THE DEFINITIVE HISTORY OF ROCK AND ROLL**

The CASHBOX Singles Charts, 1950-1981, a complete history of all the records to appear on the CASHBOX charts. This historic volume contains an alphabetical listing of all artists who appeared on the charts and includes the week it first appeared and all subsequent chart positions. Cross references by song title. Also compiled in this spectacular reference book are the top ten records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the record with the longest chart run and a chronological list of #1 records. An incomparable reference tool.
position after his boss left "to go into professional wrestling." In a few short years he's moved up in the business, and he plans to keep "moving up and movin' on—hopefully to a larger market."

He doesn't agree with the stereotypical view that 'pleasure and business' don't mix. Mixing work and play isn't difficult to do in a business that deals with personalities, music and entertainment.

"I try to keep it prison-like here," Tommy jokingly says, "when in reality the atmosphere at WANS is total team work. There's a spunky bunch over there at WANS where everyone's involved in the total effort of putting together a top-notch southern hospitality-type radio station." "Whether it's promo's or playing music—everyone has a say in what goes on."

It appears that WANS is a close knit family-team. The community emphasis on 'home towniness' has rubbed off on this team and Tommy likes it that way. He likes interaction in radio programming. In fact, he still does a weekend spot just so he doesn't lose the ability to communicate with his listeners, dj's and staff in general. This PD's on the ball "home towny" kind of guy.

Born and raised in the south, Tommy's in tune with the market—Greenville, SC. A city that sits 'smock dob' in the middle of the "bible-belt." It's a community that's "Conservative America" all the way. Serving as one of the major textile centers in the country—the market demands community awareness and loyalty. WANS provides this with a "we care image" and relies on this community perception in competing with a three region market: Spartanburg, Greenville and Anderson.

With layoffs in the mills and industry/ labor conflicts, WANS is the station "the community counts on to pick them up." There's a strong sense of social responsibility at WANS and they take their media position seriously. WANS participates in many events and co-sponsors such as "Childs Day" or organizes media softball games to get out-infront of their audience. By doing this, the community of Greenville views WANS "as their friend." The result is loyal listenership.

Working at a station that's large but independently owned, inspires experimentation and individual expression among the WANS team. "The owners and the management basically let us do whatever we want. If there's something new that we think is right for this market, we don't get any gripes about it—we just play it."

WFBC is WANS major competitor. They're an AC outlet based in Greenville and owned by Multi-Media. They've got big bucks to back anything they do and Tommy's the first to say they're on "awesome station."

But WFBC promotes a much different image than WANS. They're a hot and young adult oriented station and go for the 'WOW' promotional packages to grab their audiences attention. "The first time they did a mall out promotion, a half-million dollar give away, we weren't prepared for that. But that's when we really doubled our efforts in the streets."

WANS forced WFBC to get involved in community events by putting together a major softball game involving all the local media. "When the ticket sales hit the 5,000 mark, WFBC wanted to get involved."

Tommy thinks "give-aways can be on entertainment but you're product has to be good first." WANS is still working to make their product what they would like it to be. He believes that a station "would be silly to get involved in a major give-away without having their product right."

Some of the ways Tommy is trying to improve his radio product are; "listening more to what the audience is saying, watching the request line much closer and researching the record stores more extensively." In addition, Tommy likes to provide the market with alternative programming such as briefing the community on upcoming events that aren't the obvious. "We put 'Twist and Shout' by the Beatles on our list because the movie was airing on HBO." The Beatles charted at #1 in requests that week. "Imagine that! Getting a chance to chart the Beatles at #1."

Local groups have a much better chance to "strut their stuff" at WANS. R.E.M. is really starting to take off. "I'm glad to see it, because it seems like radio stations waited until an artist was a major star before adding them to their play list, now local groups are getting better opportunities."

In the last year, PD's at smaller stations are taking more risks. "They aren't watching just the larger stations to see what they do but instead are introducing local artists to their listeners."

Dave Adams, a new artist on Elektra, joined Tommy for dinner last weekend and this PD thinks Adams along with New Edition are "gonna be hot in his market."

Tommy is 'hot' in his market and his unique awareness of the community he serves and an impressive dedication to the industry is sure to take him to the top.

JODY BUSH

THE 200—Amy B. Schneider has been appointed to the position of promotions director of WHTZ-FM/New York. Our congratulations to the newest member of the 00 family.

STERN GRIP—Alice Cooper was in New York City recently on a promotional tour to deliver his new album "Constrictor" to various radio stations there. Alice decided to make new friends with WXKR morning man Howard Stern (r).

JUST LIKE EDDIE SAID—While in Los Angeles rehearsing for an upcoming tour with Cyndi Lauper, Eddie Money stopped by the KLOS-FM studios to chat with morning personality Rick Dees (r).
INTRODUCING

THE O'KANES

Their forthcoming album is “Hypnotic,” “Extraordinary,” “Genius,” “Revolutionary,” “Innovative,” “Delicate,” “Jarring,” “Great”*

Jamie O’Hara and Kieran Kane are The O’Kanes.

Two brilliant songwriters who originally got together to cut demos of their songs. ("Gonna Have A Party," "Grandpa (Tell Me ’Bout The Good Old Days).") They liked the way they sounded together. And soon, so will everyone else.

*Quoted from nationally syndicated column by Jack Hurst.

THE MUSIC TIMES
COUNTRY
AN IN DEPTH ANALYSIS OF THE MARKETS

MARKET AT A GLANCE

MOST ADDED Out Of A Possible 118 Stations

104 Stations Reported This Week

104 Stations

Love Is Gonna Get You Someday—Ricky Skaggs—(Epic)
34 Adds

What Am I Gonna Do About You—Reba McEntire—(MCA)
33 Adds

She Thinks She'll Marry—Judy Rodman—(MTM)
32 Adds

Bad Love—Poke McEntire—(RCA)
32 Adds

Love Is Gonna Get You Someday

#1 SINGLES

Earl Thomas Conley and Anita Pointer

COUNTRY

Most Added Out Of A Possible 118 Stations

ETAIL

Lonely Alone—The Forester Sisters—(Warner Bros.)

Diggin' Up Bones—Randy Travis—(Warner Bros.)

Both To Each Other (Friends and Lovers)—Eddie Rabbitt and Juice Newton—(RCA)

Cry—Crystal Gayle—(Warner Bros.)

REQUESTS

Touch Me When We're Dancing—Alabama—(RCA)

Both To Each Other (Friends and Lovers)—Eddie Rabbitt and Juice Newton—(RCA)

You're Still New To Me—Marie Osmond with Paul Davis—(Capitol/Curb)

Just Another Love—Tanya Tucker—(Capitol)

XTRAORDINARY

GENIUS

HYPNOTIC

EVOLUTIONARY

"DELECTABLE"

"GREATNESS"

"JARRING"

"INNOVATIVE"
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<td>Y</td>
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<td>18</td>
<td>Messin' With My Mind/Storms of Life</td>
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<td>Tanya Tucker—Just Another Love—Capitol</td>
<td>3</td>
<td>14</td>
<td>15</td>
<td>3</td>
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<td>Y</td>
<td>28</td>
<td>26</td>
<td>Daddy Long Legs/Girls Like Me</td>
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<td>Marie Osmond/Paul Davis—You're Still New To Me—Capitol/Curb</td>
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<td>25</td>
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<td>46</td>
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<td>Your Love Carries Me Away/I Only Wanted You</td>
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<td>13</td>
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<td>Only Love Can Save Me/Straight To The Heart</td>
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<td>Exile—It'll Be Me—Epic</td>
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<td>N</td>
<td>Y</td>
<td>27</td>
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<td>Silver Saxophone/Love Will Find Its Way</td>
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<td>John Schneider—At The Sound Of The Tee—MCA</td>
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<td>24</td>
<td>Med.</td>
<td>N</td>
<td>Y</td>
<td>21</td>
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<td>George Strait—It Ain't Cool To Be Crazy—MCA</td>
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<td>Med.</td>
<td>N</td>
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<td>Eddie Rabbitt/Juice Newton—Both To Each Other—RCA</td>
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<td>Singin' In The Subway/Rabbitt Trax</td>
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<td>Sweethearts Of The Rodeo—Since I Found You—Columbia</td>
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<td>The Gatlin Bros.—She Used To Be Somebody's Baby—Columbia</td>
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<td>28</td>
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<td>N</td>
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<td>23</td>
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<td>John Anderson—Honky Tank Crowd—Warner Bros.</td>
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<td>Alabama—Touch Me When We’re Dancing—RCA</td>
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<td>N</td>
<td>10</td>
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<td>The Bellamy Brothers—Too Much is Not Enough MCA</td>
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<td>Southern Pacific—A Girl Like Emmylou—Warner Bros.</td>
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<td>George Jones—Wine Colored Roses—Epic</td>
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<td>Sawyer Brown/Cut 'Em Baccal—Out Goin' Cattin'—RCA</td>
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<td>29</td>
<td>Med.</td>
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<td>Lady Of The Evening/Goin' Out Cattin'</td>
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<td>Rosanne Cash—Second To No One—Columbia</td>
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<td>Dolly Parton—We Had It All—MCA</td>
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<td>6</td>
<td>26</td>
<td>40</td>
<td>Med.</td>
<td>N</td>
<td>Y</td>
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<td>Ronnie McDowell When You Hurt I Hurt—MCA/Curb</td>
<td>40</td>
<td>5</td>
<td>NR</td>
<td>39</td>
<td>Med.</td>
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<td>Whooplah/All Tied Up In Love</td>
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<td>Mel McDaniel Stand On It—MCA/Curb</td>
<td>44</td>
<td>4</td>
<td>21</td>
<td>38</td>
<td>Med.</td>
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<td>Y</td>
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<td>36</td>
<td>Tonia Price—How Much Do I Owe You—Master</td>
<td>37</td>
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<td>Billy Joe Royal—I Miss You Already—Atlantic/America</td>
<td>43</td>
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<td>34</td>
<td>Med.</td>
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<td>Y</td>
<td>32</td>
<td>21</td>
<td>Old Bridges Burn Slowly/Looking Ahead</td>
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<tr>
<td>38</td>
<td>Michael Johnson—Give Me Wings—RCA</td>
<td>46</td>
<td>4</td>
<td>20</td>
<td>NR</td>
<td>Med.</td>
<td>N</td>
<td>Y</td>
<td>--</td>
<td>--</td>
<td>Cool Me In The River/Wings</td>
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<td>39</td>
<td>John Conlee—Got My Heart Set On You—Columbia</td>
<td>31</td>
<td>18</td>
<td>NR</td>
<td>31</td>
<td>Lite</td>
<td>N</td>
<td>Y</td>
<td>29</td>
<td>30</td>
<td>The Day He Turned 65/Hormony</td>
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<tr>
<td>40</td>
<td>Jim and Jess—Oh Louisiana—MSR</td>
<td>41</td>
<td>10</td>
<td>NR</td>
<td>NR</td>
<td>Lite</td>
<td>N</td>
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<tr>
<td>1</td>
<td>Waylan Jennings—What'll You Do When I'm Gone—MCA</td>
<td>48 3 29 NR N Y</td>
<td>Med.</td>
<td>19 28</td>
<td>That Dog Won't Hunt/Will The Wolf Survive</td>
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<td>2</td>
<td>Gene Watson—Everything I Used To Do—Epic</td>
<td>47 3 26 NR N Y</td>
<td>Med.</td>
<td>45 9</td>
<td>Atlanta Anymore/Starting New Memories</td>
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<td>3</td>
<td>The Kendalls—Fire At First Sight—MCA/Curb</td>
<td>45 4 NR N Y</td>
<td>Med.</td>
<td>——</td>
<td>Little Doll/Fire At First Sight</td>
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<td>4</td>
<td>Ricky Skaggs—Love's Gonna Get You Someday—Epic</td>
<td>50 3 18 NR N Y</td>
<td>Med.</td>
<td>——</td>
<td>——</td>
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<td>5</td>
<td>Hank Williams Jr.—Mind Your ...—Warner Bros./Curb</td>
<td>58 2 19 NR N Y</td>
<td>Hot</td>
<td>1 15</td>
<td>Montana Cafe/Montana Cafe</td>
<td></td>
<td></td>
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<tr>
<td>6</td>
<td>Ed Bruce/Lynn Anderson—Foots For Each Other—RCA</td>
<td>52 3 35 NR N N</td>
<td>Med.</td>
<td>——</td>
<td>——</td>
<td></td>
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<tr>
<td>7</td>
<td>Judy Radman—She Thinks She'll ...—MTM</td>
<td>53 3 32 NR N N</td>
<td>Lite</td>
<td>50 19</td>
<td>Do You Make Love .../Judy</td>
<td></td>
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<tr>
<td>8</td>
<td>Beth Williams—Wrong Train—BGM</td>
<td>49 8 NR NR N N</td>
<td>Lite</td>
<td>——</td>
<td>——</td>
<td></td>
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<tr>
<td>9</td>
<td>Jimmy Murphy—Two Sides—Encore</td>
<td>51 8 NR NR N N</td>
<td>Lite</td>
<td>——</td>
<td>——</td>
<td></td>
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<td></td>
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<tr>
<td>10</td>
<td>The Statlers—Only You—Mercury</td>
<td>56 3 31 NR Y Y</td>
<td>Lite</td>
<td>14 18</td>
<td>——</td>
<td></td>
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<td></td>
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<tr>
<td>11</td>
<td>James &amp; Michael Younger—She Wants To ...—Air</td>
<td>57 5 NR NR N N</td>
<td>Lite</td>
<td>——</td>
<td>——</td>
<td></td>
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<tr>
<td>12</td>
<td>Reba McEntire—What Am I Gonna Do ...—MCA</td>
<td>67 2 34 NR N Y</td>
<td>Med.</td>
<td>8 47</td>
<td>Working In The Cool Mine/Rackin' With The Rhythm</td>
<td></td>
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<tr>
<td>13</td>
<td>The Judds—Cry Myself To Sleep—RCA/CVB/Curb</td>
<td>0 0 NR NR N Y</td>
<td>Med.</td>
<td>——</td>
<td>——</td>
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<tr>
<td>14</td>
<td>Mary Nutter—Baby, You're So Young—CBT</td>
<td>59 7 NR NR N Y</td>
<td>Lite</td>
<td>——</td>
<td>——</td>
<td></td>
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<tr>
<td>15</td>
<td>Pake McEntire—Bed Love—RCA</td>
<td>68 2 33 NR N Y</td>
<td>Med.</td>
<td>——</td>
<td>Too Old To Grow Up/Too Old To Grow Up</td>
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<tr>
<td>16</td>
<td>Perry LaPointe—You're A Better Man ...—Door Knob</td>
<td>66 6 NR NR N N</td>
<td>Lite</td>
<td>——</td>
<td>——</td>
<td></td>
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<tr>
<td>17</td>
<td>Ray Price—Please Don't Talk About ...—Step One</td>
<td>62 6 NR NR N N</td>
<td>Lite</td>
<td>——</td>
<td>——</td>
<td></td>
<td></td>
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<tr>
<td>18</td>
<td>T.G. Sheppard—Half Past Forever—Columbia</td>
<td>72 2 30 NR N Y</td>
<td>Lite</td>
<td>30 10</td>
<td>It Still Rains .../It Still Rains In Memphis</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>19</td>
<td>Ron Ashley—One Strike You're Out—West</td>
<td>65 6 NR NR N N</td>
<td>Lite</td>
<td>——</td>
<td>——</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>20</td>
<td>Vern Gosdin—Time Stood Still—Complete</td>
<td>70 5 NR NR N Y</td>
<td>Med.</td>
<td>——</td>
<td>Jesus, Hold My Hand/Vern Gosdin's Greatest Hits</td>
<td></td>
<td></td>
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</table>

## INDIE TOP 20

<table>
<thead>
<tr>
<th>Title</th>
<th>Last Week</th>
<th>Wks. on Chart</th>
<th>Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Toni Price—How Much Do I Owe You—Master</td>
<td>1 11</td>
<td>KRKT 40/37, WPNX 22/22, WQST 17/16, KSO 32/30, KOFE 34/33, WGST 37/36</td>
</tr>
<tr>
<td>2</td>
<td>Jim and Jesse—Oh Louisiana—MSR</td>
<td>2 10</td>
<td>WPXN 35/34, WSCP 14/13, WSDS 27/23, WWJ 21/16, WRIX 17/17, KIXZ D/37</td>
</tr>
<tr>
<td>3</td>
<td>Beth Williams—Wrong Train—BGM</td>
<td>3 8</td>
<td>WSCG 22/31, KNEV 32/37, WKT 37/28, WAGI 46/35, WOFF 49/46, KKT C 25/23</td>
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<tr>
<td>4</td>
<td>Jimmy Murphy—Two Sides—Encore</td>
<td>4 8</td>
<td>WSCG 2/2, KNEV 27/25, KTOA 41/41, WPXN 33/32, WCCN 40/36, WSCP 27/21</td>
</tr>
<tr>
<td>5</td>
<td>James &amp; Michael Younger—She Wants To Marry A Cowboy—Air</td>
<td>5 4</td>
<td>KVDO 46/45, KRKT 31/23, WSCG 27/24, KNEV 37/29, KRRV 50/47, WPXN D/50</td>
</tr>
<tr>
<td>6</td>
<td>Mary Nutter—Baby, You're So Young—CBT</td>
<td>6 5</td>
<td>KTOM 38/37</td>
</tr>
<tr>
<td>7</td>
<td>Ray Price—Please Don't Talk About Me When I'm Gone—Step One</td>
<td>8 5</td>
<td>WSDS 16/11, KNS 34/33, KEED 28/23</td>
</tr>
<tr>
<td>9</td>
<td>Vern Gosdin—Time Stood Still—Complete</td>
<td>12 4</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Ron Ashley—One Strike You're Out—West</td>
<td>10 5</td>
<td>WPXN 37/36, WCCN 26/22, WSCP 20/16, WPXN 42/42, WRIX 33/33, KFGO 50/47,</td>
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<tr>
<td>11</td>
<td>Roy Clark—Jukebox Saturday Night—Silver Dollar</td>
<td>7 8</td>
<td>WATZ 39/39, WSDS 36/34, WKCW 29/24</td>
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<tr>
<td>12</td>
<td>James Ed Harren—Thinkin' Bout You—CBT</td>
<td>13 2</td>
<td>KRKT 41/35, WCCN 37/36, WSCG D/49, KNEV D/49, KAYZ 50/49, WSWN 48/43</td>
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<tr>
<td>13</td>
<td>Leon—Every Time I Reach For Her (I'm Touching You)—Stargram</td>
<td>14 2</td>
<td>KRKT 40/32, WSCG 38/34, KNEV D/49, WKT 49/40, WCCN 46/42, WSCP 31/35</td>
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<tr>
<td>14</td>
<td>Dave Plummer—Waiting On You—Cypress</td>
<td>16 2</td>
<td>KNEV D/50, WPXN 50/48, WAGI 37/34, WSCP 34/28, WMIR 50/47, WCCN D/41</td>
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<tr>
<td>15</td>
<td>Roy Griff—Risin' Rackin' Rollin'—Evergreen</td>
<td>15 2</td>
<td>WSCP 33/27, WSWN 49/46, WKCW D/43, KCTI 41/41, KVGB 39/36, WKN 45/46</td>
</tr>
<tr>
<td>16</td>
<td>Michael Anthony Freeman—Bayou Block—Silver Bullet</td>
<td>17 2</td>
<td>WCCN D/45, KOFE 33/30, WKCW A/50, KCTI 48/45, KFRO D/49</td>
</tr>
<tr>
<td>17</td>
<td>Don Maleno—You Shoved Me How To Love—Maxima</td>
<td>9 7</td>
<td>WSCG 37/40, KNEV D/41, WCCN 38/37, WCMX 36/34, WOPY 33/29</td>
</tr>
<tr>
<td>18</td>
<td>Steve Ricks—The Bottom Line—Southwind</td>
<td>18 2</td>
<td>WSCG 46/42, KNEV 36/33, WICO 42/41, WSCP 35/30, KXZ 49/35, WKCW D/47</td>
</tr>
<tr>
<td>19</td>
<td>Don Bryant—Heart Stop—Southern Tracks</td>
<td>19 2</td>
<td>WKOX 43/42</td>
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D = Debut  A = Add
## Regional Breakouts

### Country

<table>
<thead>
<tr>
<th>Region</th>
<th>Local Sales</th>
<th>Requests</th>
<th>Popularity</th>
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<tr>
<td><strong>Northeast</strong></td>
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<td></td>
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<tr>
<td>Leba McEntire</td>
<td>Requests immediately</td>
<td></td>
<td></td>
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<tr>
<td>The O'Kanes</td>
<td></td>
<td>Lots of calls</td>
<td></td>
</tr>
<tr>
<td>Hank Williams Jr.</td>
<td></td>
<td>Lots of calls</td>
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<tr>
<td>New Grass Revival</td>
<td></td>
<td>Lots of calls</td>
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<tr>
<td>George Jones</td>
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<tr>
<td><strong>Midwest</strong></td>
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<tr>
<td>Anne Murray</td>
<td>Dasin' dynamite</td>
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<tr>
<td>Billy Joe Royal</td>
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<tr>
<td>George Jones</td>
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<tr>
<td>udy Rodman</td>
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<tr>
<td>Alabama</td>
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<tr>
<td><strong>Southwest</strong></td>
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<td></td>
<td></td>
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<tr>
<td>Ray Price</td>
<td>Good phones</td>
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<tr>
<td>Bellamy Bros./Forester Sis.</td>
<td>Lightin' up</td>
<td></td>
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<tr>
<td>Mel McDaniel</td>
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<tr>
<td><strong>Pacific Northwest</strong></td>
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<tr>
<td>The O'Kanes</td>
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<td>Michael Johnson</td>
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<td>Holly Dunn</td>
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<tr>
<td>Bellamy Bros./Forester Sis.</td>
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<tr>
<td><strong>West</strong></td>
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Chart Analysis

The chart, any chart, is based not solely on the information received, but the final product relies heavily on the interpretation of that information. With that in mind, the following are some of our observations of this Top 10, for instance, as well as a number of "live" records in this week's Top 20:

1. Randy Travis—This record is still in the Top 10, even though it's not the number one song. It's moving up the chart, and it's getting a lot of airplay. The base is strong, and it's pushing for the top spot next week.

2. Tanya Tucker—Tanya's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

3. Osmond/Davis—This is the one that's climbing up the chart. It's moving up the ranks, and it's closing in on the Top 10. It's a good record, and it's picking up a lot of support from the radio stations.

4. Crystal Gayle—Gayle's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

5. ETC/Pointer—This one has just started to move up the chart. It's getting a lot of airplay, and it's picking up a lot of support from the radio stations. It's a good record, and it's closing in on the Top 10.

6. Exile—Exile's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

7. Barbara Mandrell—Mandrell's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

8. Restless Heart—Restless Heart's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

9. Lee Greenwood—Greenwood's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

10. John Schneider—Schneider's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

11. T. Graham Brown—Brown's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

12. George Strait—Strait's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

13. Steve Wariner—Wariner's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

14. Alabama—Alabama's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

15. Janie Fricke—Fricke's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

16. Larry, Steve, Rudy: Still growing as expected.

17. Holly Dunn—Dunn's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

18. Alabama—Alabama's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

19. Alabama—Alabama's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

20. Alabama—Alabama's record is still doing well. It's holding steady in the Top 10, but it's not making any big gains. It's still a good record, but it's not quite as strong as it was in the beginning.

* * * *

Oh—my—gosh! I put my foot in my mouth last week, didn't I? Well, as we all know by now, George Jones, et al, involved in "He Stopped Loving Her Today" were not the first to top the charts. However, what else? "Easy Loving," of course. Something any junior editor should know, right? Tom McEntee

NO CHARGE FOR THE HUG EITHER—After all it was WUBE-Cincinnati's "Free Day in Country" annual event. Lead vocalist Lennie Wilson of Bandana (left) and recording artist Holly Dunn get a squeeze from P.D. Mike Chapman backstage during the 10th annual event.

COUNTRY PROMOTION OF THE WEEK

CITY—EUGENE, OR

STATION—KEED—Community Pacific Broadcasting

D.J.—Entire station from 5:30 a.m. to 10 p.m.

PROMOTION—KEED MUSIC SWEETSTAKES

People write down 5 favorite songs in a letter to the station (along with any comments they want to make about the station), and the time they're listening. The station reads names and 5 favorite songs during the time the listener states. Listener must call in within 16 minutes for instant prizes: albums, t-shirts, pairs of tickets, etc. They are then automatically eligible for the Grand Prize, which has a drawing every Friday at 7:20 a.m. They must be listening to the station at that time and again, must call within 16 minutes to claim the grand prize, which is termed as "lifestyle prizes" such as household appliances, vacations, etc. The sweepstakes runs through the end of October.
Mar Hahn, career director of Community Salinas Broadcasting

Salinas, CA—When Scott Broad-

thwing's WPFI in Evwood City, PA

n 1973, Marc Hahn

Trained extensively during that pe-

ed to a college course, since Hahn was

and out of radio programming.

was the student was a c

in NYU in '71, after studying TV, film

radio—implementing the schoolroom learning

job at NBC and CBS as an assistant, etc. And

when he left Scott in '76, it was for the

school radio to get his master's degree. Unfortunately, he

the same idea, but he did come away with his teaching

So he taught—for 12 weeks.

ringer vacation, however, he got a produc-

CIRCLE in N.Y.C. So long, teach-

Another shot with Scott got him the

position at WSEA in George-

and later his wandering vocal

brought him Cannon Broadcast-

salaries in Salisbury, MD, where he

signed on as PD.

When he got the brainstorm to take

plunge into the nightclub business, he

took what would prove to be another

shot at broadcast. It took

months to go break and be

looking back, fondly, toward radio.

Marc gives a lot of the credit for

fluencing his programming philoso-

Jay Albright, who put him back

work immediately (after his nightclub

At KEEK in San Jose and shortly

forward recommended him for the

position that he now holds at KOTM.

Hahn believes in spicing his music rota-

with such traditional names as

Charlie Walker, Bill Anderson and

Honk Williams, Sr. While they don't

necessarily get heavy rotation, he does

sure that truly "country" artists

grow a share of the air time. "If you're

Alabama for the younger

you also gotta give the older

listeners what they grew up on. We need

the younger demographics, of

course—but not to the exclusion of

everything else."

He likes to hire former PDs and cur-

rently has three on his staff. "I hire peo-

who have more knowledge than I do,

ng to be surrounded by experienced

The learning never stops.

Belle Fourche, SD—Ask a

younger brother what he wants to be when

he grows up and he might say, "a
cap." Or then again, he might say "a
deejay" (which, in this case, is an all-

clusive term for broadcasting per-

son). It would be the strange child, indeed, who

might say "a deejay/ cap" (or a broadcasting person/ law

forcement officer"). The two just

don't seem to belong in the same

sandwich.

Well, maybe Dick Dena was a

Strange child, after all. Mean, he is a

broadcasting person (and sometimes

even a "deejay") and he is a cap, er, a

officer. Well, more specifically, Dena's the operations manager at

KBFS, up in Belle Fourche, SD, and is also a member of the Belle Fourche

Reserve Police Force. How's that?

The part-time policeman role has

been going on for 10 1/2 years, and

includes a stint as part-time Chief of

Police. Well, actually, as Chief of the

part-time police force (at Millston, WI),

where he would put in 4 nights a

week as well as weekends fighting

Millston's crime wave. The radio

career though, has been going on a lat

longer, but it also has had a certain

part-time quality, in that, while he

started in 1968 (at KFIL in Preston,

MN) he also dropped out in 1972 (for

a short ten-year period) and rejoined

the players in radioiland in 1982 at

WCCN in Neillsville, WI. The latter

move was one encouraged by singer

Glen Barber, who was convinced that

Dick's love for the classic country art-

ists such as Ray Price and Darrell

McCall (and, Barber, himself, of

cause), was needed back in radio.

(Barber even helped convince Dena's

recent bride Kyle that "Life With A Ra-

dio Person" was something of a posi-

tive idea. Well, she was young, you

know.) Dena moved up to KBFS this

year.

He firmly believes that it's the re-

sponsibility of radio people to help sell

albums, by playing cuts, mentioning

the product, etc. "Rarely do you hear

anything off the artists' latest LPs," he

says. And he offers this challenge to

young music directors: Play some of

the standard artists in the morning.

You'll be surprised at the reaction

you'll get.

Our main emphasis is on maintaining the

progress of our recently-established new

stars, as well as cultivating the creative forces of our long-established superstars. And to

continue to promote Warner Bros.' New Tra-

dition of discovery and development of high

quality talent.

We'd love to take this opportunity to thank

radio for their incredible acceptance and sup-

port of Randy Travis' "Diggin' Up Bones," as it tops the charts for the third consecutive

week.

Three of the hottest records we have are:

John Schneider, George Strait and

The Bellamy Brothers.

All three are pulling phones and heading for the Top. Barbara Mandrell and Steve

Wariner are closing in on Top 10 at radio,

Waylon Jennings is pulling #1 phones at

KUSA after 7 days—Reba McEntire is hot! Nicolette Larson and William Lee

Golden are building. New this week: Steve

Earle and Ray Stevens, with Lyle Lo-

vett en route.

High Priority
SUBSCRIPTION ORDER:

PLEASE ENTER MY CASHBOX SUBSCRIPTION:

NAME
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CITY
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GOSPEL

IM BOYLE—(Myrrh 7-01-83606-1)—Producer: B. unkeysly
Contemporary Christian music up-comer Kim Boyle has released her 1st LP, which could easily be crossover material with its pop根基. For example, the first single, “Darkened Heart,” is a Madonna-like sound with danceable beat and echoing vocals. Boyle said a hand in writing that one, as well as “Love Knows,” “Sing and Dance,” “I Like His Heart” and “How Will They Member?”—all of which illustrate at newcomer Boyle knows what she’s sing. And she's good at it.

OCtober—Various Artists—pawg SGL ROC—Executive producers: B. Angelotelli, M. Lougherty
This album will turn your October to a R точет. The best of Sparrow’s Christian rockers are put together here: lite heart’s “Read The Book (Don’t Sit For The Movie),” Rick Cus’s “Near Your Colors” and Steve Camp’s “Threshing Floor” and “Life Of Time.” Not only is there great music this LP, there are also in-depth interviews with each artist. This isn’t just an emotional package—it’s informative and well-appreciated by fans of Chris-n rock.

Giant Kick-Off For Rosey
Rosevelt “Rosey” Grier, star of pro football, movies and television, has now made his mark in the music and publishing industries. Word, Inc., has recently released “Committed”—Grier’s first Gospel record; and concurrently, Harrison House Publishers has released his new book, “Rosey, An Autobiography: The Gentle Giant.” To kick off the releases, the two companies sponsored a reception at the Beverly Wilshire Hotel in Beverly Hills. Guests included Dallas Cowboys Head Coach Tom Landry by way of a special phone hook-up.
During the evening, Grier was presented with special commemorative plaques by both Word Records and Harrison House, and he also performed several songs from his R&B Gospel album. The evening was videotaped, and segments were recently re-played on The Nashville Network.
Grier first came to prominence as the leader of the famous “Fearsons Four-some” with the Los Angeles Rams. He has starred in various movies and numerous television roles, including “Kojak,” the “Daniel Boone Show” and “Make Room For Grandaddy.” (By the way, the real life hero also has to his credit the bagging of Robert Kennedy’s slayer.) Currently, Grier is the founding director of “Are You Committed”—an L.A.-based non-profit orga-nization which offers free educational and spiritual programs and classes to inner-city youth.

CASH BOX TOP 30 INSPIRATIONAL ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title by Artist</th>
<th>Label</th>
<th>Weeks</th>
<th>L/W/C</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>ELECTRO VOICE</td>
<td>Dan Feek</td>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td>17</td>
<td>BENNY FROM HERE</td>
<td>Bennie Minter</td>
<td>17</td>
<td>57</td>
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<tr>
<td>18</td>
<td>SO GLAD I KNOW</td>
<td>Denece Williams</td>
<td>20</td>
<td>7</td>
</tr>
<tr>
<td>19</td>
<td>LIVE AND LEARN</td>
<td>Paul Smith</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>SHADOWLAND</td>
<td>Sheila Walsh</td>
<td>22</td>
<td>13</td>
</tr>
<tr>
<td>21</td>
<td>HE HOLDS THE KEYS</td>
<td>Steve Green</td>
<td>18</td>
<td>63</td>
</tr>
<tr>
<td>22</td>
<td>THIS TOWN</td>
<td>Rob Frazier</td>
<td>25</td>
<td>4</td>
</tr>
<tr>
<td>23</td>
<td>DON’T WAIT FOR THE MOVIE</td>
<td>Whiteheart</td>
<td>26</td>
<td>4</td>
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<tr>
<td>24</td>
<td>FROM A SERVANT’S HEART</td>
<td>LaSoulle Harris</td>
<td>29</td>
<td>3</td>
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<tr>
<td>25</td>
<td>BACK TO THE STREETS</td>
<td>Petta Storey</td>
<td>27</td>
<td>3</td>
</tr>
<tr>
<td>26</td>
<td>FOR GOD AND GOD ALONE</td>
<td>Steve Green</td>
<td>28</td>
<td>3</td>
</tr>
<tr>
<td>27</td>
<td>SHAKE ME TO WAKE ME</td>
<td>Steve Camp</td>
<td>23</td>
<td>53</td>
</tr>
<tr>
<td>28</td>
<td>WHAT YOU NEED</td>
<td>Whiteheart</td>
<td>24</td>
<td>23</td>
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<tr>
<td>29</td>
<td>NO KIDNAP TODAY</td>
<td>Michael James Murphy</td>
<td>21</td>
<td>13</td>
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<tr>
<td>30</td>
<td>KINGDOM SEEKERS</td>
<td>Thelma Paris (Sparrow SP 1105)</td>
<td>30</td>
<td>47</td>
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CASH BOX TOP 30 SPIRITUAL ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title by Artist</th>
<th>Label</th>
<th>Weeks</th>
<th>L/W/C</th>
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<tbody>
<tr>
<td>1</td>
<td>WE’RE WAITING</td>
<td>Sandra Crouch</td>
<td>1</td>
<td>49</td>
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<tr>
<td>2</td>
<td>LET MY PEOPLE GO</td>
<td>The Winans</td>
<td>2</td>
<td>35</td>
</tr>
<tr>
<td>3</td>
<td>CELEBRATION</td>
<td>Shirley Clarks</td>
<td>3</td>
<td>43</td>
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<tr>
<td>4</td>
<td>THINGS ARE GOING TO WORK OUT SOMEHOW</td>
<td>Rev. O. Evans and the Fellowship Choir</td>
<td>4</td>
<td>29</td>
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<tr>
<td>5</td>
<td>JUST A REHEARSAL</td>
<td>Wilbur Johnson</td>
<td>5</td>
<td>45</td>
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<td>6</td>
<td>JUST DARYL</td>
<td>Daryll Coley</td>
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<td>21</td>
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<td>7</td>
<td>HAVE MERCY</td>
<td>Edwin Hawkins</td>
<td>7</td>
<td>53</td>
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<td>8</td>
<td>HE IS THE LIGHT</td>
<td>Al Green</td>
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<td>9</td>
<td>THERE IS HOPE</td>
<td>Milton Brown and the Fellowship Community Singers</td>
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<td>10</td>
<td>DEDICATED</td>
<td>Leonard Cohen</td>
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<td>59</td>
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<td>11</td>
<td>UNSPEAKABLE JOY</td>
<td>Doolas Miller</td>
<td>11</td>
<td>63</td>
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<td>12</td>
<td>HAND IN HAND</td>
<td>The Cleveland Brothers</td>
<td>14</td>
<td>13</td>
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<tr>
<td>13</td>
<td>COME UNTO JESUS</td>
<td>Rev. Charles Hicks</td>
<td>13</td>
<td>47</td>
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<tr>
<td>14</td>
<td>MAKING A WAY</td>
<td>The Truthsters</td>
<td>12</td>
<td>63</td>
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<tr>
<td>15</td>
<td>JEHOVAH IS HIS NAME</td>
<td>Inez Andrews</td>
<td>15</td>
<td>23</td>
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GOSPEL LP REVIEWS

W D L O
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2 8 6 4
3 10 8 2
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25 24 23 22
26 25 24 23
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29 28 27 26
30 29 28 27

H x Box October 18, 1986
# COUNTRY MUSIC 1986

## 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>
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<tbody>
<tr>
<td>1985</td>
<td>Earl Thomas Conley</td>
<td>Janie Fricke</td>
<td>Alabama</td>
<td>The Judds</td>
<td>Dan Seals</td>
<td>Judy Rodman</td>
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<tr>
<td>1984</td>
<td>Earl Thomas Conley</td>
<td>Crystal Gayle</td>
<td>Alabama</td>
<td>The Judds</td>
<td>Mark Gray</td>
<td>Kathy Mattea</td>
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<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>
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<tr>
<td>1981</td>
<td>Ronnie Milsap</td>
<td>Dolly Parton</td>
<td>Oak Ridge Boys</td>
<td>Frizzell &amp; West</td>
<td>Earl Thomas Conley</td>
<td>Terri Gibbs</td>
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<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>
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<td>1979</td>
<td>Ronnie Milsap</td>
<td>Barbara Mandrell</td>
<td>Oak Ridge Boys</td>
<td>Kenny Rogers &amp; Dottie West</td>
<td>Razzie Bailey</td>
<td>Jennifer Warnes</td>
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<tr>
<td>1978</td>
<td>Waylon Jennings/Willie Nelson (tie)</td>
<td>Crystal Gayle</td>
<td>Oak Ridge Boys</td>
<td>Waylon &amp; Willie</td>
<td>Ronnie McDowell</td>
<td>Zella Lehr</td>
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<tr>
<td>1977</td>
<td>Waylon Jennings</td>
<td>Loretta Lynn</td>
<td>Statler Brothers</td>
<td>Conway Twitty &amp; Loretta Lynn</td>
<td>Gene Watson</td>
<td>Dottie</td>
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<tr>
<td>1976</td>
<td>Charley Pride/Willie Nelson (tie)</td>
<td>Tanya Tucker</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton Mel Tillis &amp; Sherry Bryce</td>
<td>Tom Brash</td>
<td>Joni Lee</td>
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<tr>
<td>1975</td>
<td>Conway Twitty</td>
<td>Dolly Parton</td>
<td>Statler Brothers</td>
<td>George Jones &amp; Tammy Wynette</td>
<td>Freddy Fender</td>
<td>Jessi Colter</td>
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<tr>
<td>1974</td>
<td>Charlie Rich</td>
<td>Donna Fargo/Tanya Tucker (tie)</td>
<td>Statler Brothers</td>
<td>Tammy Wynette</td>
<td>Dick Feller</td>
<td>Marilyn Sellers</td>
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<td>1973</td>
<td>Merle Haggard</td>
<td>Lynn Anderson</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton Tammy Wynette &amp; George Jones (tie)</td>
<td>Johnny Rodriguez</td>
<td>Donna Fargo</td>
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<tr>
<td>1972</td>
<td>Charley Pride</td>
<td>Lynn Anderson</td>
<td>Statler Brothers</td>
<td>Tammy Wynette &amp; George Jones</td>
<td>Red Simpson</td>
<td>Susan Raye</td>
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<tr>
<td>1971</td>
<td>Charley Pride</td>
<td>Tammy Wynette</td>
<td>Tompall &amp; The Glaser Brothers</td>
<td>Loretta Lynn &amp; Conway Twitty</td>
<td>Billy &quot;Crash&quot; Craddock</td>
<td>Connie Eaton</td>
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<td>1969</td>
<td>Glen Campbell</td>
<td>Tammy Wynette</td>
<td>Tompall &amp; The Glaser Brothers</td>
<td>The Wilburn Brothers</td>
<td>John Welsey Ryles</td>
<td>Dolly Parton</td>
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<td>1968</td>
<td>Buck Owens</td>
<td>Loretta Lynn/Tammy Wynette (tie)</td>
<td>The Wilburn Brothers</td>
<td>The Wilburn Brothers</td>
<td>Glen Campbell</td>
<td>Lynn Anderson</td>
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<td>1967</td>
<td>Buck Owens</td>
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<td>The Browns</td>
<td>The Everly Brothers</td>
<td>Buck Owens</td>
<td>Jan Howard</td>
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<td>1966</td>
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<td>Connie Smith</td>
<td>The Browns</td>
<td>Johnny &amp; Jack</td>
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<td>Margie Bowes</td>
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<td>1965</td>
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<td>Loretta Lynn</td>
<td>The Browns</td>
<td>Johnny &amp; Jack</td>
<td>Jack Greene</td>
<td>Jeannie Seely</td>
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<td>1964</td>
<td>Buck Owens</td>
<td>Loretta Lynn</td>
<td>The Browns</td>
<td>Lester Flatt &amp; Earl Scruggs</td>
<td>Waylon Jennings</td>
<td>Connie Smith</td>
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<td>1963</td>
<td>George Jones</td>
<td>Patsy Cline</td>
<td>The Louvin Brothers</td>
<td>The Wilburn Brothers</td>
<td>Dick Curless</td>
<td>Norma Jean</td>
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<tr>
<td>1962</td>
<td>George Jones</td>
<td>Kitty Wells/Patsy Cline (tie)</td>
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<td>The Wilburn Brothers</td>
<td>Hank Williams Jr.</td>
<td>Melba Montgomery</td>
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<td>1961</td>
<td>Webb Pierce</td>
<td>Kitty Wells</td>
<td>The Browns</td>
<td>Owens &amp; Maddox</td>
<td>Ernest Ashworth</td>
<td>Loretta Lynn</td>
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<td>1960</td>
<td>Jim Reeves/Roy Price (tie)</td>
<td>Kitty Wells</td>
<td>The Browns</td>
<td>Claude King</td>
<td>Jan Howard</td>
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<td>1959</td>
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<td>Kitty Wells</td>
<td>The Browns</td>
<td>The Everly Brothers</td>
<td>Buck Owens</td>
<td>Margie Bowes</td>
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<td>1958</td>
<td>Johnny Cash</td>
<td>Kitty Wells</td>
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<td>Johnny &amp; Jack</td>
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<td>1957</td>
<td>Elvis Presley</td>
<td>Kitty Wells</td>
<td>The Browns</td>
<td>Johnny &amp; Jack</td>
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<td>1956</td>
<td>Elvis Presley</td>
<td>Kitty Wells</td>
<td>The Browns</td>
<td>The Wilburn Brothers</td>
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<td>Webb Pierce</td>
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<td>1954</td>
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<td>Owens &amp; Maddox</td>
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<td>The Everly Brothers</td>
<td>Buck Owens</td>
<td>Margie Bowes</td>
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*Cash Box* October 13, 1986
Let's Hear It For This Year's CMA Nominees

ENTERTAINER OF THE YEAR
Willie Nelson
Ricky Skaggs
The Judds

TOP MALE VOCALIST
George Jones
Hank Williams, Jr.

TOP FEMALE VOCALIST
Rosanne Cash
Janie Frickie

SINGLE OF THE YEAR
"Bop"—Dan Seals
"Grandpa (Tell Me 'Bout The Good Old Days)"—The Judds

SONG OF THE YEAR (Awarded to the songwriter)
"Bop"—Paul Davis
"Lost In The Fifties Tonight (In The Still Of The Night)"—Fred Parris
"On The Other Hand"—Paul Overstreet

HORIZON AWARD
Dan Seals
Dwight Yoakam

TOP VIDEO
The Judds—"Grandpa (Tell Me 'Bout The Good Old Days)"
Dwight Yoakam—"Honky Tonk Man"
George Jones—"Who's Gonna Fill Their Shoes"

ALBUM OF THE YEAR
The Judds—"Rockin' With The Rhythm"

VOCAL GROUP OF THE YEAR
Exile
The Judds
The Oak Ridge Boys (Duane Allen)

VOCAL DUO OF THE YEAR
Crystal Gayle
Dolly Parton
Dan Seals
Nicolette Larson and Steve Wariner
Waylon Jennings and Willie Nelson

BMI
The First Family of Country Music
New Record Company
MTM

Independent Record Company
Door Knob

Publishing
Company
Tree Publishing

Booking Agent
Keith Fowler Productions

Entertainer
Of The Year
Alabama (RCA)

COUNTRY
AWARDS

Special
Achievement
Award
Warner Bros.

Composer/Performer
Hank Williams Jr.

Randy Travis

Dwight Yoakum

Forrest Sisters
ALBUM LABEL OF THE YEAR.

SINGLES LABEL OF THE YEAR.

ENTERTAINER OF THE YEAR.
Alabama

TOP VOCAL GROUP – ALBUM.
Alabama

TOP VOCAL DUET – ALBUM.
The Judds

TOP VOCAL DUET – SINGLES.
The Judds

TOP ALBUM OF THE YEAR.
The Judds "Rockin' With The Rhythm"

TOP RECORD COMPANY

We would like to thank all those responsible for another outstanding year.
Alabama
Kenny Rogers

Singles Label
The Judds
RCA
MCA
Warner Bros.
Capitol
Epic

Album Label
RCA
MCA
Warner Bros.
Columbia
Epic

COUNTRY AWARDS

Producer
Brent Maher

Manager
Sherman Halsey

Composer
Bob McDill

Cash Box  October 18, 1986
TWO OF ASCAP’S BRIGHTEST STARS

GEORGE STRAIT
REBA McENTIRE

American Society of Composers, Authors & Publishers
Male Vocalist
1. Steve Wariner (MCA)
2. George Strait (MCA)
3. Lee Greenwood (MCA)
4. Randy Travis (Warner Bros.)
5. Hank Williams Jr. (Warner Bros./Curb)
6. Ronnie Milsap (RCA)
7. Dan Seals (EMI America)
8. John Schneider (MCA)
9. Gary Morris (Warner Bros.)
10. Kenny Rogers (RCA)

Female Vocalist
1. Reba McEntire (MCA)
2. Juice Newton (RCA)
3. Marie Osmond (Capitol/Curb)
4. Barbara Mandrell (MCA)
5. Rosanne Cash (Columbia)
6. Tanya Tucker (Capitol)
7. Dolly Parton (RCA)
8. Janie Frickie (Columbia)
9. Judy Rodman (MTM)
10. Anne Murray (Capitol)

New Male Vocalist
Dwight Yoakam (Warner Bros.)

New Female Vocalist
Tari Hensley (Mercury)

Single Of The Year
1982 — Randy Travis (Warner Bros.)

Male Breakout
Randy Travis (Warner Bros.)

Female Breakout
Judy Rodman (MTM)

Vocal Duet
1. The Judds (RCA/Curb)
2. Marie Osmond and Dan Seals (Capitol/EMI America/Curb)
3. Crystal Gale and Gary Morris (Warner Bros.)
4. Sylvia and Mike Johnson (RCA)
5. Hank and Ray Charles (Columbia)

New Vocal Duet
Marie Osmond and Dan Seals (Capitol/Curb)

Vocal Group
1. The Forester Sisters (Warner Bros.)
2. Alabama (RCA)
3. The Statler Brothers (Mercury)
4. Nitty Gritty Dirt Band (Warner Bros.)
5. Exile (Epic)

New Vocal Group
The Forester Sisters (Warner Bros.)
1986 is Dwight Yoakam's year. He's had chart-topping singles and an album along with sold-out cross-country and overseas tours. Yoakam has already won a shelf full of honors, including the Cashbox Country Music Awards as Best New Male Vocalist for both single and album.

People like Dwight Yoakam don't come along very often in country music. Cashbox knows that, which is why they put him on the cover last March.

Dwight thanks Cashbox for their continued support. And remember, this is one singer who's just getting started.

Sherman Halsey, President
Century City Artists
Cashbox Country Music Awards Manager Of The Year

Dwight Yoakam's New Single Coming This Week
"It Won't Hurt" b/w "Bury Me"
(Duet with Maria McKee)
From The Hit Album Guitars, Cadillacs, Etc., Etc.
On Reprise Records, Cassettes and Compact Discs
Male Vocalist
1. George Strait (WB)
2. Hank Williams Jr. (WB)
3. Ronnie Milsap (RCA)
4. Willie Nelson (Columbia)
5. Dan Seals (EMI America)

Female Vocalist
1. Rosanne Cash (Columbia)
2. Reba McEntire (MCA)
3. Marie Osmond (Capitol/Curb)
4. Juice Newton (RCA)
5. Anne Murray (Capitol)

Vocal Group
1. Alabama (RCA)
2. Sawyer Brown (Capitol/Curb)
3. The Statler Brothers (Mercury)
4. The Forester Sisters (WB)
5. The Nitty Gritty Dirt Band (WB)

COUNTRY ALBUMS

AWARDS

Album Of The Year
Rockin’ With The Rhythm—The Judds (RCA)

Vocal Duet
The Judds (RCA)

New Vocal Group
The Forester Sisters (WB)

New Male Vocalist
Dwight Yoakam (WB)

New Female Vocalist
Judy Rodman (MTM)

New Vocal Duet
Sweethearts Of The Rodeo (CBS)
1. Randy Travis—1982 (Warner Bros.)
2. Dan Seals—Everything That Glitters (Is Not Gold) (EMI America)
3. The Judds—Grandpa (RCA)
4. Randy Travis—On The Other Hand (Warner Bros.)
5. Dan Seals—Bop (Capitol)
6. Hank Williams Jr.—Ain't Misbehavin' (Warner Bros.)
7. Alabama—She And I (RCA)
8. Steve Wariner—You Can Dream Of Me—(MCA)
9. Dwight Yoakam—Honky Tonk Man (Warner Bros.)
10. The Judds—Rockin' With The Rhythm Of The Rain (RCA)
11. Marie Osmond—There’s No Stopping Your Heart (Capitol/Curb)
12. George Strait—Nobody In His Right Mind Would’ve Left Her (MCA)
14. Ronnie Milsap—One Love At A Time (Capitol)
15. Reba McEntire—Happy Happy Birthday Baby (RCA)
16. Willie Nelson—Living In The Promised Land (Columbia)
17. Reba McEntire—Whoever’s In New England (MCA)
18. Steve Wariner—Some Fools Never Learn (MCA)
19. Dolly Parton—Think About Love (RCA)
20. Earl Thomas Conley—Once In A Blue Moon (RCA)
21. George Strait—You’re Something Special To Me (MCA)
22. John Schneider—What's A Memory Like You (Doing In A Love Like This) (MCA)
23. Steve Wariner—Life's Highway (MCA)
24. John Schneider—You're The Last Thing I Needed Tonight (MCA)
25. The Oak Ridge Boys—Touch A Hand (And Make A Friend) (MCA)
26. Alabama—Can’t Keep A Good Man Down (RCA)
27. Judy Rodman—Until I Met You (MTM)
28. John Conlee—Old School (Columbia)
29. Janie Friddle—Somebody Else’s Fire (Columbia)
30. Kenny Rogers—Tomb Of The Unknown Love (RCA)
31. Exile—I Could Get Used To You (Epic)
32. Nitty Gritty Dirt Band—Home Again In My Heart (Warner Bros.)
33. Lee Greenwood—Hearts Aren’t Made To Break (They’re Made To Love) (MCA)
34. Ronnie Milsap—Lost In The Fifties Tonight (RCA)
35. Kenny Rogers—Morning Desire (RCA)
36. Gary Morris—100% Chance Of Rain (Warner Bros.)
37. The Statler Brothers—Count On Me (Mercury)
38. The Statler Brothers—Too Much On My Heart (Mercury)
39. The Forester Sisters—I Fell In Love Again Last Night (Warner Bros.)
40. Lee Greenwood—Don’t Underestimate My Love For You (MCA)
41. Juice Newton—You Make Me Want To Make You Mine (RCA)
42. Pake McEntire—Savin’ My Love For You (RCA)
43. The Bellamy Brothers—I'd Lie To You For Your Love (MCA)
44. Lee Greenwood—I Don’t Mind The Thorns (If You’re The Rose) (MCA)
45. Mel McDaniel—Stand Up (Capitol)
46. The Judds—Have Mercy (RCA)
47. Dan Seals and Marie Osmond—Meet Me In Montana (Capitol/Curb)
48. Anne Murray—Now And Forever (You And Me) (Capitol)
49. Don Williams—Heartbeat In The Darkness (Capitol)
50. George Strait—The Chair (MCA)

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Cash Box  October 18, 1986
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2. Ray Price
3. Carl Perkins

Female Vocalist
1. Robin Lee
2. Darlene Austin
3. Toni Price

COUNTRY INDIES AWARDS

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Door Knob

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To the many people who have helped
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A special thanks to Butch Paulson, our national promotion
director, and Lisa Cook, office manager, for their total dedication.

October starts our eleventh year, and there could be no better way
to celebrate than by being

No. 1

Thank You, Cash Box, for recognizing our
efforts and for recognizing all the independents.

Gene and Karen Kennedy, Owners
1. The Judds — Rockin' With The Rhythm (RCA)
2. George Strait — Something Special (MCA)
3. Dan Seals — Won't Be Blue Anymore (Capitol)
4. Hank Williams Jr. — Five-O (Warner Bros.)
5. Rosanne Cash — Rhythm And Romance (Columbia)
6. Alabama — Greatest Hits (RCA)
7. Ricky Skaggs — Live In London (Epic)
8. Ronnie Milsap — Greatest Hits (RCA)
9. Sawyer Brown — Shakin' (Capitol/Curb)
10. Reba McEntire — Whoever's In New England (MCA)
11. The Statler Brothers — Partners In Rhyme (Mercury)
12. Earl Thomas Conley — Greatest Hits (RCA)
14. Alabama — 40 Hour Week (RCA)
15. Willie Nelson, Waylon Jennings, Kris Kristofferson and Johnny Cash — Highwaymen (Columbia)
16. John Schneider — A Memory Like You (MCA)
17. Kenny Rogers — Heart Of The Matter (RCA)
19. Forester Sisters — Forester Sisters (Warner Bros.)
20. Marie Osmond — There's No Stopping Your Heart (Capitol/Curb)
21. Ray Stevens — I Have Returned (MCA)
22. Lee Greenwood — Streamline (MCA)
23. Merle Haggard — A Friend In California (Epic)

TOP COUNTRY ALBUMS

24. Willie Nelson — Half Nelson (Columbia)
25. Ronnie Milsap — Lost In The Fifties Tonight (RCA)
26. Hank Williams Jr. — Greatest Hits II (Warner Bros.)
27. Willie Nelson — The PromiseLand (Columbia)
28. George Strait — #1 (MCA)
29. Randy Travis — Storms Of Life (Warner Bros.)
30. Patsy Cline — Soundtrack from "Sweet Dreams" (MCA)
31. The Bellamy Brothers — Howard And David (MCA)
32. Juice Newton — Old Flame (RCA)
33. Nitty Gritty Dirt Band — Partners, Brothers And Friend (Warner Bros.)
34. George Jones — Who’s Gonna Fill Their Shoes (Epic)
35. Exile — Hang On To Your Heart (Epic)
36. Jimmy Buffet — Last Mango In Paris (MCA)
37. Waylon Jennings — Will The Wolf Survive (MCA)
38. Merle Haggard — Kern River (Epic)
39. Anne Murray — Something To Talk About (Capitol)
40. Emmylou Harris — Thirteen (Warner Bros.)
41. The Statler Brothers — Four For The Show (Mercury)
42. Eddie Rabbitt — Rabbit Trax (RCA)
43. Hank Williams Jr. — Montana Cafe (Warner Bros.)
44. Sawyer Brown — Sawyer Brown (Capitol/Curb)
45. The Oak Ridge Boys — Seasons (MCA)
46. The Oak Ridge Boys — Step On Out (MCA)
47. Waylon Jennings — Turn The Page (RCA)
48. John Conlee — Harmony (Columbia)
49. Restless Heart — Restless Heart (RCA)
50. Nitty Gritty Dirt Band — 20 Years Of Dirt (Warner Bros.)

1986 COMPOSER/PERFORMER OF THE YEAR

Thank you, Radio and Cash Box, Hank

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The Indies: Where They're Coming From and Where They're Going

By Valerie Hansen

The indies. The entrepreneurs of an elusive, fickle industry. The Thomas Paynes of the 80s. The cowboys of the music business.

Why do people start an independent record label? What do they expect to achieve in a marketplace where six huge corporations hold the clout: the money and the power that goes with it? The indies are a phenomenon that could only happen in a society where stepping out from the crowd and doing something with its roots firmly implanted in a dream is still within the realm of reality. That James Dean attitude that made our good ol' ancestors leave their familiar surroundings and travel to unexplored lands armed with nothing but a belief in themselves and their ideals is still, contrary to popular belief, alive and well and living in tiny offices from New Hampshire to California, Oregon to Nashville and beyond.

Most of the indies are not competing with the majors as much as they are working on different levels of the same world. Sometimes parallel, sometimes in opposition, sometimes in conjunction they dance around each other like planets revolving around the same sun. That sun is the radio listening audience.

“We got started as entertainers,” explains Frank Fara of Comstock Records in Shawnee, Kansas. “To get anywhere as an entertainer, you need records. We ended up doing it all ourselves.”

Many independent labels begin just so. They are molded into existence as a building block for an artist's career, as a stepping stone, sometimes, to a major label contract. The Fara's Comstock Records, Boots Clements' West, Blane Gauss on Saturn, T.C. Roberts on db records, Dave Plummer's Cypress label, Dwight and Cathy Moody on Lamon Records and many more started as vehicles for the artists.

Sometimes, however, after that building block is formed, the artists realize it can be a cornerstone of their own, freestanding structure rather than being a single brick within someone else's skyscraper.

Comstock Records is a perfect example of this. From its beginning eight years ago as a way for Frank Fara and his wife/partner Patty Parker to get their music heard, it has developed into a business encompassing production, promotion and publishing of music in the country, gospel and pop fields and has expanded its geographic boundaries to include the U.S., Canada, central Europe and, recently, England. Five Comstock records made the Cash Box Top 100 in 1986, and they have had similar success in Canada.

“We started out just wanting to get exposure for our music,” Frank explains, “but at the time we started the label we were touring and met people in Reno who wanted to get some product out, so we did that. Then we met a Canadian artist who needed exposure there.”

Gradually, the Faras found themselves in a different area of the music business. About three years ago they moved their office to Shawnee, Kansas because of its central location—they preferred the sounds coming out of the Nashville studios to those of L.A. At that point they hung up their entertainer hats.

“The reality set in that we couldn’t do both,” Frank explains. “We could only go so far without records, and there’s no time to record when you’re on the road. Plus,

(continued on page 46)
Indies (continued from page 45) there weren't many indies set up to produce and promote and that's what we're best at."

Thus Frank and Patty Fara found their motherload not on stages across the country but in the studios of Nashville and an office in Kansas.

"Studio work is exhilarating to Patty, and I love the promotion side of the business," Frank says. "We found this way we can get our highs every day instead of just Friday and Saturday nights."

Another Family Affair

Years before the Faras even glimpsed their first spotlight, another musically compatible couple was performing to a different era of country fans. In 1962, the Dwight and Cathy Moody Show was a popular one in North Carolina and the surrounding region. The Lamon record label started with a two-fold purpose.

"The Methodist church was trying to raise funds for a building project," Dwight explains, "and we decided to make a record to sell as part of the fundraiser."

The Moodys had been thinking it was time for that step in their career anyway; they wanted a recording contract. But it never quite happened that way. Major label deals have always been hard to land, and Indies back then were pretty strong in their own right. Those factors, combined with the fact that the Moodys discovered they enjoyed helping other performers get their work down on disc, changed the direction of the label.

Through the past 24 years, Dwight and Cathy have lent their support to artists in rock, religious and beach music, developed three publishing companies with 500-600 titles and started a teaching business for aspiring talent. Now their sons, The Moody Brothers, are one of the main acts on the Lamon label, as well as producers for other Lamon artists.

Dwight and Cathy would like to see some of their protégés hit big on a major label, of course, but their goal for Lamon is to continue with the chart success they've had - and to keep shooting for that No. 1 slot.

Cypress in the Swamps

While the Moodys were helping the Methodist church get their new building, a kid was erecting a structure of his own in the swamps of Florida out of an old dock that had been knocked down by a tugboat. Dave Plummer was tired of hearing his folks complain about the noise he and his guitar were making in the house. So, with the entrepreneurial spirit that would grow with him into adulthood, the boy built his studio in the swamps of Big Cypress in 1962.

"When the tide was in," Plummer recalls, "you had to roll up your pant legs and wade through the water to get out of where the studio was. People laughed at me, but somehow I managed to get Jimmy Strickland in there and he cut a song called 'Gonna Buy Me A Record That Crys' that sold more records than he ever had. Kenny Price (Hee Haw) cut there, and we also had an award-winning jingle come out of that studio in the swamps."

Dave went into the construction business to make money for the studio and ended up working in that field for 15 years. During that time, the 17-year-old came out of the woods and went to visit his sister in Metropolis. While he was there, sister talked him into going to Sun Records. "They were interested in recording me," Dave says, "and I passed it up. I was just a green country boy coming out of the woods for the first time and didn't really know what was happening. Besides, I was homesick, so I went back to Florida."

But the trip gave him the bug again, and he started working on his studio idea once more. Now, Cypress Records has moved from the swamps onto the beach and is pushing other artists, although Plummer still records on the label often.

(continued on page 47)
Indie Label of the Year

Gene Kennedy didn't realize that his company was going to be getting an anniversary present this year. The celebration of Door Knob Records' eleventh birthday in October will be sweetened by the honor of being named Cash Box Independent Label of the Year.

Door Knob's success on the nation's charts has no new phenomenon. The introductory release on the label—by Peggy Sue (Loretta and Crystal's sister)—was the first of 12 consecutive chart records on the art. Since then, Gene Kennedy Enterprises has had over 125 chart singles, with many of these belonging to Door Knob artists including Perry LaPointe, Ronnie Nelson, Jer and the Wallaces, Sue Sheppard, Bobby G. Rice, Wayne Kemp and Gene himself.

Kennedy is proud of this accomplishment, but not really surprised by it. After all, Gene Kennedy Ent. began as a promotion business built on more than 16 years of experience promoting records for other people.

"I started the business to produce records and to promote them," Kennedy says. "Door Knob was pretty much an accident. I was trying to get a major label deal for Peggy Sue, and when I got turned down, I decided to release the single myself." That accident paid off. Gene and his wife Karen are partners in a business that consists of Door Knob Records, Door Knob Distribution, Swanee Recording Studio, various publishing companies (Karen's forte), Senator Records and a TV marketing department. In addition to Door Knob and Senator, Kennedy also promotes Playback Records.

"I feel very fortunate," Gene says. "I'm in a business I thoroughly enjoy, and in Karen I have the best partner a man could have.

"I don't want to be the best - people shoot at you when you're the best - but I want to be in that category."

But, if chart records are any yardstick to measure by, Door Knob has already reached that peak. Congratulations to the Cash Box Indie Label for 1986.

A Growing Commitment to Country Music

The commitment of Broadcast Music, Inc., to Nashville and country music is historic and continues to grow. In 1986 Rog Sovine completed his first full year as vice president, Nashville operations, and the growing staff continues to be highly visible in the Nashville music community, serving the songwriters and publishers whose catalogs of hits are the heart and soul of this entertainment center.

The Nashville office of BMI gained an important ally at the top of the corporate ladder when Frances Preston was named president this year, filling the vacancy left by the retirement of Ed Cramer. When BMI named Frances Preston to head the BMI office here in the 1950s, it was a milestone in the commitment of the publishers to the music community in Nashville. In so doing, the performance rights organization marked the first of an unending series of innovative and constructive efforts on behalf of country, R&B, soul, rock, gospel and pop, the many special music forms that are affiliated with BMI through their Nashville office. Mrs. Preston's promotion this year to president of BMI was a source of pride for the organization and represented the ascendance of a friend of the music industry who has long understood and worked directly with a unique creative community.

In the past year the BMI/Nashville staff has grown to 35 full-time personnel, and building plans are currently under study for an expansion of the BMI offices.

One of the leaders in the legislative fight to protect copyright holders' rights in relations with broadcasters, BMI has grown with the Nashville community of talented and successful writers and publishers. BMI/Nashville looks forward to more growth as they expand to meet the challenges of tomorrow in performance rights protection, ever mindful of one of its unchanging original goals here: to enhance the recognition of all forms of music and its creators.

Indies (continued from page 46)

"We're working on some things that should give us the money we need to seriously compete with the bigger labels," Plummer says. "We've got the knowledge and the background, and some great material sitting in the publishing company. All we lack is the bucks, so that's what we're concentrating on.

Plummer says he realized a while back he was never going to be on a major label. "If I would have gotten up the studio and the construction business, I could have been an artist, but I love this end of the business too much."

Another Changing of the Goal

When R.T. "Tabby" Crab started Doctor Bob Records in 1982, he had his eye on a major label contract. That's not unusual, but he didn't foresee the future of the label in its own right.

"People started coming to me," Tabby says with a hint of surprise still in his voice. "Before I knew what was happening the label had become an entity that couldn't be denied."

Through its first two years, Doctor Bob Records grew so strongly that, in 1984, Tabby changed the name to db records and had it trademarked.

"We needed a more professional image," Tabby explained. "What started as an alter (continued on page 53)
New Kid On The Block

When Dr. D.C. and Lynn Dirks formed Premier One Records (a division of The Dirks Music Group) just over six months ago, they knew they had done their homework, but they didn't quite expect the first release on a new label to sweep into the 20s in the Cash Box Top 100.

In discussing their goals, the Dirks state that they want Premier One Records to be synonymous with quality product. They feel that the initial label single releases by Mason Dixon ("Home Grown") and Roger Martin ("Almost Gone") have upheld this philosophy.

"When radio stations receive a Premier One record," says Dr. Dirks, who serves a president of the label, "we want them to equate it with top quality -- so much so that they will automatically play it."

This belief carries through their choice of office staff as well. Record executive Dan Mitchell heads up the day-to-day operations of the Nashville office. Mitchell, with numerous production and songwriting accomplishments to his credit, is excited about the future of the music group. "I feel we have something special here at Premier One. There's a sense of excitement both with what we've accomplished and what we have to look forward to."

Assisting Mitchell in the Nashville office of Premier One are Gary Frazier, promotion director, and Sharon C. Patterson, executive secretary. They also utilize a network of independent promoters and marketing people to supplement their in-house efforts.

Immediate plans for the label include releasing albums on their two artists, but longer term plans are much more ambitious. These call for penetration into overseas markets, investigating the area of artist endorsements and a complete review of new product distribution areas such as direct mail and telemarketing. Plans also call for additions to the label roster and maintenance of the label's open-door policy for reviewing new material.

The Dirks feel that the key to success in the music business is a combination of excellent product, talented artists, financial stability and a desire to succeed. That looks like a pretty good formula from here.

Dan Mitchell keeps the Premier One staff in stitches. Pictured are (l to r): Mitchell, Robbie Fenz, Sharon Patterson, Gary Frazier.

"The [independent page] is not only unique, but it's a real measuring stick of value to us programming."
Bob Scott, KSGM
Doing Things His Way

If Cash Box had an award for "most liked label owner," Boots Clements of West Records would be a heavy contender. Boots and his label exude a "good ole boy" charm and a professional yet down-to-earth image. When his name comes up, MDs are usually saying something positive about this California-based operation. Even the label graphics themselves are colorful and "fun."

For all his youth, Boots has a lot of experience behind him in the industry. He started "hanging around" radio stations as a teenager and started a publishing company as an outlet for his songwriting at the age of 16. And he's been doing things his way ever since.

ASCAP's Story of Growth

ASCAP, a steadily emerging force in Nashville music scene, has in recent years blossomed into a leading country performing rights organization. "I say ASCAP's strength in Nashville as a story of continuous growth on the charts, important new additions to the ASCAP membership roster, and a professional and dedicated membership staff," says ASCAP Southern Director Connie Bradley.

"According to Bob Doyle, Nashville director of membership relations, "This has been a banner year; the number of ASCAP licensed songs on the country chart has achieved an all-time high."" spokesman Tom Long noted that the organization is making its mark in the gospel arena as well, an area that has been a high priority.

Another source of pride for the organization is the numerous awards garnered by its members during the past year. They made a strong showing in the Academy of Country Music Awards, including song of the Year ("Lost In The Fifties tonight") written by ASCAP members Roy Seals and Mike Reid along with Fredarris, and published by Lodge Hall/Wo-Sons/WB/Lee Music.

ASCAP country and gospel members were also honored with numerous Grammys (including Best Country Song for Tommy Webb's "Highwayman"); Dove Awards (Songwriter of the Year was Gloria Gaither); and Music City News Awards. And all five nominees for this year's CMA Award for Song of the Year were written or co-written by ASCAP members.

ASCAP's Nashville office aims at both providing a high standard of service to members and at developing and guiding new talent. "We sponsor writer workshops, make available 'writer rooms' for writers to work on their songs, and membership reps are ready to assist with writer/publisher concerns," says membership representative John Briggs. In order to sustain a continuous influx of new and promising talent, the Nashville staff is also out in the field, making the rounds of local writer/performer venues. Activities which point up members' achievements are also an integral part of the ASCAP picture in Nashville. They include the annual ASCAP Country Music Awards Dinner (honoring the writers and publishers of the most performed country songs) and the annual Gospel Music Awards Luncheon (in honor of members nominated for Dove Awards).

"Connie Bradley sums it all up: "ASCAP's success in Nashville is based on the great music of our members, and the role they play making their Society the best it can be."

---

"I think [the indie chart] has been needed for a long time. It's giving a lot of people the recognition they deserve. If talent were snow they'd be a blizzard!"

Larry Dean, KXSA-Monticello

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"Bigger Than Both Of U"

Tracy Wilson
"Better Off In Jail"

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One Step At A Time

Meeting with Ray Pennington in the Division Street offices of Step One is like listening to Ray Price sing—he's cool and comfortable, country boy suave. As he sits back behind his big desk tapping tobacco into his pipe, Pennington doesn't apologize for the boxes and stacks of tapes along the walls and behind the desk in the huge room. It's obvious that this is a working office. Pennington is earning his keep. "I've known Ray Price for a long time," he says, drawing on his pipe. "And when I got involved with this label, I called him and told him that he should seriously consider heading up our roster."

Step One began two years ago as an offshoot of a large, Texas-based corporation. Texan Mel Holt is the president of the company and Pennington is vice president, but he has control over the actual operation of the business. "We're fully funded, with our own in-house sales, promotion, TV marketing and distribution. Even our shipping is done from here," Pennington explains. They also have a publishing company, though it's not very active as yet. "The only thing that makes us different from a major is that we have been here as long."

Step One mails to 2400 radio stations and does heavy magazine and TV advertising. So far, their album sales are the strong point of the organization.

Others on Step One's roster, beside Price, are Cal Smith, Ronnie Reno and the Reno Brothers, Curtis Cotter, Buddy Emmons, newcomer Dave Holliday and Pennington himself. Ray also produces and oversees the production on all the label recording projects.

"We're selling a lot of product," Pennington says, "and those sales will keep the office open, but we still need to strengthen on the charts and that is our goal right now. We also want to break some new artists at the same time that we continue to expand in sales."

Step One is building from a solid foundation, one that many indies would give their right eyes for. Of course, no road toward the music industry is without its potholes, and Pennington has his work cut out for him—but then again, the work ethic healthy in that office on Division Street.

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Ray Pennington, VP of Step One

The Step One staff (l to r): Ray Pennington, Leslie Elliot, Ron Elliot, Lynn Pennington, Lee Bach.
Top 40 Country Radio? It’s Time To Grow Up

Commentary by M.D. Jeff Gill

Somewhere around 35 years ago, deep in the annals of broadcast history, the D.J. name of programming came into prominence. With its built-in adaptability and low cost, limitless opportunities were anticipated by aspiring broadcasters and musicians alike. There was expectation and excitement in the air, much like the arrival of a new baby. Ah, but in those days, America was also a lot younger (demographically) and less mature in its tastes as a whole. Often, securing the support of a huge 18-21 population determined financial success or failure.

After a few years, famous radio program and consultants like Bill Drake appeared on the scene. They began to realize that America not only preferred a different music, but also desired a different format of music radio. Young teens are less lient and less tolerant than most of their adult counterparts. They cannot simply enjoy music on the radio in the moment it occurs in an ever-changing flow. They tend to latch on to only a few songs and want to hear them over and over again. So, the top 40 format came into existence and soon dominated most of the airwaves—not only with hyperactive jocks, but also with repetitious power rotations and short, restricted playback.

During this period, full time country formatted stations were also beginning to appear. Our demographics were much different from those of the top 40 stations. Our listeners spanned a much broader age group, were intensely loyal, and tuned in for long periods. Our music included a broader variety of styles. It was more historically rooted and exhibited more timeless values. But alas, we too were also young and less mature. Like awkward teenagers, we lacked confidence and self-worth. We badly wanted to be accepted by the “in crowd,” to enjoy the same spiraling success the pop scene was experiencing (AND, to brand those big national accounts the pop stations were getting!).

But in seeking this acceptance, I believe we made a terrible mistake. We are continuing to make it. I believe we in country radio have swallowed hook, line and sinker a programming model that at the very least, was never intended to suit our actual and psychographic audience; and at best, is obsolete and no longer thorough enough to expose the breadth of today’s country product. After thirty years of immersing ourselves in this error, we are now reaping the benefits with abandon: sagging record sales; domination of the charts by a few major-label superstars; dull, repetitive country radio for an aging, unintelligent audience; and sparking new talents who can’t make a living from their music.

I realize there are programmers and consultants out there who have achieved a modicum of success using the top-40 model, complete with a strict 40-50 record playlist. Some of you have even achieved double digit ratings or the number one slot in your market. But I’m going to rain on your parade with the cold truth...your “success” is limited, superficial, and vulnerable. You haven’t given your audience what it really wants. You’ve only made it more “accessible” through promotional hype and bribery. You are thriving on the hype of perpetuating music ignorance...a very shaky foundation indeed.

Before those of you in this category totally explode, allow me to explain the logic behind my attack on your professional integrity. Let’s pretend that there was only one manufacturer of AM tuners in the entire world and that these tuners were so poor that even 50,000 watt stations could not be received at distances greater than 35 miles. Suppose I came along and found a way to manufacture a tuner with the same miserable performance, but for a price tag of $50 less. Suppose I then conducted a massive advertising campaign to promote that fact. I’d probably beat my competition easily. I’d probably even get rich. But I wouldn’t have lifted a finger to improve the lacuster state of the art in AM tuners. If someone came along with a tuner that could clearly receive stations from the other side of the country at night, and sold it at my price, my success would go right down the tubes...if you pardon the pun.

Nevertheless, I suppose I have to give the pied pipers of the broadcast status quo their due respect. After all, you guys have managed to seduce most “programmers” into adopting your lifelike, Pharlatical programming models in knee-jerk fashion. You have told us not to program oldies that didn’t make the top 20, and most have complied. You have told us not to play LP cuts because they are not “hits,” and most have complied. You have told us not to play any new “untested” artists unless they first (continued on page 52)

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A New Name and New Goals
By Maureen Miller

We’re not just music anymore! That statement may just be the preface for the Nashville Music Association’s decision earlier this year to become the Nashville Entertainment Association. The six-year-old non-profit organization’s intention is to become a stronger “entertainment” entity, rather than a music group. The NEA represents every facet of the entertainment industry.

Within the twelve categories of membership, the 1100 members of the NEA represent every facet of the entertainment industry. The newest category is the recent addition of the Actors/Models division, which features an ongoing series of professional development seminars and showcases.

Every year, the NEA sponsors a variety of activities, and this year’s calendar of events was no exception. In January, the two-day Rock Extravaganza spotlighted local rock bands, providing their talents with the necessary exposure, which led to many recording contracts. February’s Entertainment Banking Conference joined the banking and entertainment industries in an exchange of ideas, their combined efforts making the growth of entertainment endeavors possible. The prestigious Master Tribute Award, which acknowledges talent in sustaining contributions to the entertainment industry, was awarded to Billy Sherill. In May, Music on the Lawn at Belle Meade featured acoustic music, and there was summer fun in August at the NEA Sounds Baseball Night, one of the many events that help to support the W.O. Smith Community Music School.

NEA strives to work within the entertainment industry as well as for the community, in co-sponsoring events, as with MCA Records with the debut of their Master Series label, and with NSAI and BMI for the 3rd annual Hulan Howard Birthday Bash, a celebration of songwriters.

In another project, the Nashville Entertainment Association is working in conjunction with the Metro Nashville schools to produce The Nashville Songbook to supplement the vocal music program in the elementary schools. The goal of the Nashville Entertainment Association is to be a catalyst in helping Nashville firmly establish itself as a total entertainment center.

---

By Bobbi Lace

Thanks for
A Great 1986
Be Watching for
the New Bobbi Lace
Release Coming
in January
Produced by
Harold Bradley

GREAT WRITERS
Rick Giles
Rich Grissom
Gary Harrison
Robert White Johnson
Richard Orange
Bob Regan
Taylor Rhodes
Lonnie Wilson

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24 MUSIC SQUARE EAST, NASHVILLE, TN 37203
(615) 242-0600
Country Top 40 (continued from page 51)

make the top 40 national charts or a major label (May I ask how they would even get that far if everyone followed your advice?) and most have compiled. You have told us not to play local artists because none are "good enough" for our stations, and most have compiled. But since you have set your own rules in such "experts" and claim that your ways are the only ways to success in this business, I have a few nagging questions in store for you to answer...if you can.

I have been in broadcasting for 14 years and have worked for a total of nine stations. Since 1979, I have worked almost continuously through four full-time, commercial country stations in large and small markets. In the tough Northeast, serving as music director at two of them I have heard countless complaints over the years from listeners that a station was "too repetitious." But how much have I never, not once, heard from someone outside the broadcast industry that a station was playing too much "unfamiliar music?" If people want to hear just the major hits by the major artists on the major labels, then why, pray tell, am I getting just as many requests at my station for the newest and most obscure artists as I am for the big superstars? Why do I keep getting compliments from listeners because I play album cuts? Why do people request local artists? How come they want to hear oldies that didn't make the top 20 (as if the average listener keeps up with that anyway) or oldies that are more than ten years old?

How can they want to hear talent not receiving as many plays as a major label artist? How can a truly true successful one, then how come everyone I have been given a free ride over music at a station, I have seen a convincing increase in listenership and advertising revenue? (Once, the audience tripled in three years, according to Arbitron.)

log in at my current station has been saturated since last year, right after I expanded my list beyond 65 titles...even with an advertising rate increase? He come weeks after I had my playlist of 90 titles, I learn that WCXM was sold for the next two months?

I think it's time we country radio programmers finally shed our stubborn, backward adolescence and grow up. It's time to stop viewing our work the way the immature view life...always through the maze inflexible formulas instead of plain, spectator music. It's time to recognize, through play, the legitimate talents of all our artists instead of exaggerating the talents of a few. They can get rich and ride in limousines. I time we started to use our ears and our audience to program our stations instead charts and "consultants" who care little for country. The very survival of our music depends on it.

If there are 100 current songs out there that you as a programmer think are worth playing, then for heaven's sake, make your playlist 100 titles long! Considering who come across my desk the past couple months, you can't find at least 60 to 70 records you feel comfortable playing. I seriously question your decision to be involved in programming this format or pursuing a career at this end of the business.

So what if your station is suffering from short average listening periods? If your turnover time is only 15-20 minutes, why don't you finally admit the obvious truth: your station's music is too boring for most people to listen to for more than 15-20 minutes at a clip. It has nothing to do with "pace of life" in your market. Radio today is more portable than the average paperback book. If people really want to listen for longer periods, they'll find a way. Pursuing a tighter playlist as a solution will ensure that short listening time is like putting a hole in an already frigid room.

Yes, it was three decades ago, back those adolescent days, that the first pay-scandal hit our industry. In order to put our naughty kids, a whole oppressive programming mentality began to emerge and we still find ourselves subjected to today. Why don't we now, in the wake of a series of payola scandals, come to realize that this punitive system did not negate it from happening again, but actually contributed to it?

Let's do away with the "system"...systems. Let's finally mature as a country radio alive with music that's vibrant and real, and let's do it in our own independent, objective way. Let's take common our jobs, show some pride and responsibility in our work, and stop letting the "system" do our thinking for us. We will never experience true success, happiness, and accomplishment through our work until we do. So, I think that now is the time for Country Radio to grow up. Programmers, your part!

Jeff Gill was music director at CB radio station WCXM when he sent this commentary to the Indie Bullet in March, 1986.

Cash Box October 18, 1986

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live outlet for artists to get their performances heard has turned into a serious cord label with a roster of five labelHis artists: Mercedes, The Brickers, N Neely, Bill Fiddler and T.C. Roberts bby's recording name)."

Tabby says he no longer looks at the label a building block to a major. "When we cited it, it seemed impossible that we would have a record on the charts, but now we have six to our credit and we plan to do many more."

Like Patty Parker, Tabby finds the promo side of the business exciting, even more so than being an artist.

My goal now is just to make records that are as good as a major. The music is my passion, and the bottom line? "I want to have a major one record in Cash Box."

**Different Cornerstone, Same Structure**

Not all independents are begun by aspirant artists, although the majority seem to be. One goal other than the label itself, Bobby Fischer's F&L, grew out of his distribution and promotion business; L.C. Parsons ISR wanted an outlet for his publishing company; Door Knob gave Gene Kennedy something of his own to promote. All of these men have one thing in common—an accumulation of years of experience in the music industry.

Bobby Fischer and Joe Lucas first joined forces in the 70s to promote and distribute a song called "A Little Ground In Texas," written by Bobby and recorded by The Captains on Ridgetop Records. This first project went to the twenties in the charts—and they were bitten.

Each had brought different experiences to the team—Bobby in songwriting and publishing, Joe in his years with Mercury Records and then Acuff-Rose. Together they helped launch IBC Records, promoting and distributing its first release, "Cheaper Crude Or No More Food," with claims of 250,000 copies sold for the new label. Then IBC signed Jeannie Pruett and Fischer and Lucas took her first release back onto a chart that hadn't seen a Pruett record in some time. The second and third releases both climbed well into the charts.

Realizing that they made a pretty good team, the two men formed International Marketing and Record Distribution to market album products—and thus the formation of Fischer and Lucas. F&L started their first two years with 34 nationally charted records, using a strong national promotion team.

Bobby Fischer was hit hard by the death of his partner in 1981, but F&L Records continues to grow both as a label and as a distributor for other independents.

**Stepping In To Fill A Void**

Like Bobby Fischer, L.C. Parsons of MSR also began as (and still is) a songwriter. He worked for studios in Nashville in the late 60s and early 70s, having some success as a writer and forming three publishing companies. He moved to Bakersfield in the early 70s because that's where the music was happening, what with the likes of Merle Haggard and Buck Owens recording there. Moving on to Dallas in 1974, he worked at radio stations in Texas until about 1978.

(continued on page 54)
A Reputation for Honesty

Joe Gibson's office at Nationwide Sound Distributors are spacious and calm, uncluttered, organized and give a feeling of quiet efficiency. Perhaps that is a clue to his popularity and the reputation for "doing just what he says he'll do" that Joe has garnered over the years.

This reputation stands whether it's Nationwide Distributing—which handles product on a quantity of independent labels to wholesale distributors—or the company's record labels that's being discussed. In a time when custom labels are looked on dubious best, Soundwaves and NSD are considered among those run "straight."

Joe Gibson and George Cooper III started Nationwide Distributing in January, 1972.

"George had been trying to talk me into this for a long time," Joe explained, "but I was involved in a small label about then. When it folded," he laughs, "I had nothing to do; so I went along with George on Nationwide.

"We started out with a borrowed thousand dollars and a borrowed desk and chair," Joe reminisces behind a big desk in his spacious office. "Bobby Fischer [of F&L] loaned me the desk and chair." Ironically, Fischer has become one of the few other distributors of independent product in Nashville, although their operations are not exactly alike.

Joe Gibson, president of Nationwide Sound Distributors

"We were the first company to be a manufacturers' rep firm for the small manufacturers," Gibson continues. "We found we could do the job better than they could for less than they were spending doing it themselves. Besides, it's the least popular part of the business," he chuckles. "People are always willing to give us the job because they don't want to do it."

NSD is a real family affair. David Noel Gibson, Joe's son, started the Soundwaves record label in 1973, which is now affiliated with Nationwide Distributing. Joe's wife Betty is in charge of the independent promotion arm of the business, and they also own various publishing companies and three other record labels—NSD, Grand Prize and the inactive Phono label.

"We're one of the oldest continuous operations in town," Joe says in his un-presumptuous manner. That statement in itself supports Gibson's hard-earned reputation for honesty and follow-through—a rare one in this business and one of which he can be proud.

Indies (continued from page 53)

In 1980, Parsons found himself full circle and back in Nashville.

"Country music has gone through a lot of stages," L.C. notes, "but in the early 80's it had reached a point where the music was too pop for country and too country for pop. I saw a void there that needed to be filled, so I started MSR Records in 1983."

MSR is a subsidiary of Main Stream Productions which also controls his publishing companies, Parton Music, Chigger Hill and Pic to Clip; his gospel label, Advocate Records; and his custom label; and his management firm, Blue Chip Talent Agency.

Things were slow for MSR at first, perhaps because of the traditional flavor of the releases, but the label was reactivated this year and has had chart success for the first time with Jim and Jesse's release, "Oh, Louisiana." Parsons is looking forward to anticipation to releases by the other artists, "Hoot" Hester, Big Ernie Gib and Clate Parsons (L.C.'s son).

"What I'd like to see," L.C. says emphatically, "is country back in country music—radio stations playing good music, no matter the label, with no hype."

Amen.

I have never, not once heard from someone outside the broadcast industry that a station was playing too much "unfamiliar" music.

Building on a Firm Foundation

A third category of indie labels is which has nothing to do with being an easy sure tool for the owner/artist, the owner songwriter or the owner/promoter. A smaller group of indies includes labels as MTM, Encore, Premier One, Star and others who are backed by a substantial amount of money. What separates it from the majors is distribution—and incur. The majors have been around a long-time. They're settled in, they are experienced, and they're not going to move for any upstarts. Not without a fight at least.

(continued on page)
Indies (continued from page 54)

James (formerly with RCA, CBS and Elektra) vice president of Encore Music Productions and manager of the studio.

Through the last year and a half, the company has been laying its groundwork, and in August they released their first single, "Two Sides" by Jimmy Murphy, which is currently enjoying considerable success on the Cash Box chart.

"Encore intends to be a multi-faceted entertainment entity," says spokesperson Debra Johnson, "with interests in motion pictures, record companies, the CD market and laser video on a retail level."

Obviously, those involved are pleased with the indie label's accomplishments so far. "We've released one single and it's a hit," says Billy James matter-of-factly.

Indies come in all shapes and sizes. They all have different backgrounds, different goals, and different ways of working towards those goals. The one thing they have in common is, like the name says, independence. They're free of formulas and bureaucratic bogs. It's what they do with that freedom that tells the tale, that governs what they offer the industry, the radio audience and the market — and determines the success or failure of the indies themselves.

What I'd like to see...is country back in country music and radio stations playing good music, no matter the label...

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"I myself think it's great, nobody else is sticking their necks out for indies.—CASH BOX is doing it."

Clyde Beaver, WSDS
"I think [the indie chart] is fantastic. I think it’s about time that some of our new and unknown artists get the recognition they need. It’s similar to a football team. The indies are second stringers, which makes the first string work harder, because they know that someone’s there to replace them.”
Dick Deno, KBFS-Belle Fourche

“The independent chart helps me to find records outside of the top 30 played everywhere. My audience wants to hear new and developing artists and the CASH BOX independent chart helps me find them. I wish the other trades would take heed. I think it’s great.”
Randy Hooker, KVGB-Great Bend

"With a lot of independent product equal to major label product, it’s good to have CASH BOX’S indie page as a guide.”
Vin Greco, WHIM-East Providence

"Congratulations on your independent chart. I think CASH BOX is the only trade that really shows us, out here in radio land where it’s at.—I think it really says it all. Without CASH BOX where would we be!"
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Cash Box October 18,
Konami Moves To New Facilities; Expands Its U.S. Operations

By Camille Compasio

As you will recall, in the fall of ’85, when AOMA convention was about to open, Konami, Inc., had just broken ground for a new plant facility in suburban Chicago, Illinois. The early projection that construction would be completed mid or late summer of ’86 depending only on weather. But due to the out of Chicago and the winter season play havoc on even the best laid plans, as it turned out, everything needed to progress on schedule, give a few months new facility housing new office, our in early September, just a couple of months prior to the opening of this year’s AOMA convention. And with what president Ben Har-EJ told us, they will be introducing a couple of interesting new dedicated games at ’86, which will reflect what they are up in their new premises. The structure itself, though, makes a definite statement in regard of us. We are very bullish about the market,” said Ben, “we feel the market will be strong and we are preparing ourselves to take advantage. As you can see by the building we have put into this building, we are very committed to the industry.”

When Ben Box visited the new site he was impressed by the size and potentiality of the structure for production capability as our future growth. But taking one step at a time, we asked Ben if Konami would be able to wrap up production here. “Definitely yes,” he ended, explaining that the target date production is contingent upon how soon plant area could be made ready.

By the product roster, Ben stressed that Konami has enjoyed a great deal access with its “kit only line” and will further define this factor as the dedicated games they are preparing to introduce in early November. “Our first line will include kits…,” he said. “Our contract manufacturing facility de is our capabilities here in Wood Dale will allow us to do this.”

Give a little background information Konami’s parent company is based in Japan. Its licensed games have been marketed in the U.S. by such firms as Stern, Centuri and Interlogic. The company established U.S. facilities in the early 1980’s, initially in Terrence, California. “And ultimately in the Chicago area, “We decided to move to Chicago after Konami bought Interlogic,” as Ben Noted.

The Wood Dale facilities are fully equipped for total in-house function. Both of their upcoming dedicated games are in-house products. “Konami, Inc. has its own R&D department,” he explained. “We are a few people with our own private piece in tune with the requirements of the American market. However the R&D group we have out here is only a very, very small portion of the huge R&D group in Japan. Konami is notably the largest R&D company in our industry,” he added. “We have hundreds of engineers on our staff in Japan. As a matter of fact, our headquarters in Japan recently relocated to a large, eleven story building, which should give you an idea of the magnitude of Konami’s total operation.”

The two new games mentioned earlier peaked our interest but no matter how hard we tried it was impossible to penetrate the veil of secrecy that will not be lifted until AOMA Expo ’86 opens on November 6. However, we did learn that one of the pieces, which is currently being tested in Japan, has been earning $500 per day and that’s in American currency, mind you. As we chatted with the executive team, including Steve Kaufman, Frank Bundra and Frank Pellegrini, in Ben’s office, the conversation frequently reverted back to this upcoming game. The gentlemen all pointed out that player preference in Japan is not always in sync with the American counterpart; however, they emphasized that this particular piece will bridge the gap, with its universal appeal—besides which, it is geared to the American market, in the first place. Distributors will get their first glimpse of the model at the October JAMMA trade show in Japan; but, as Ben pointed out, “we still have another rabbit in our hat for the AOMA show.”

You can bet we’ll make haste to stop at the Konami, Inc. booth on opening day!

AT THE NEW KONAMI, INC. PLANT—
The backbone of a successful company is its staff of dedicated, hard-working people. When Cash Box visited the Konami, Inc. facilities in Wood Dale, Illinois, we met and photographed a number of individuals, who help to make things click at the company.

When you call Konami’s market research department, which documents testing data, market trends, etc, you will most likely speak with the marketing research coordinator Carol Sozzi or m.r. assistant Mary Hermanson.

In the warehouse area with (l-r) Pat Romano, John “Stin’ Melissa, warehouse manager, and Carl Llamas, who are loading those kits for shipment!

The executive office with Konami, Inc. president Ben Har-EJ and his secretary Linda Turney. Notice the picturesque view of the grounds that surround the building and are available for any possible additional expansion.

October NAMA Convention Marks Association’s 50th Anniversary

AGO—When 13 small businessmen together for lunch in New York City’s midtown Hotel in September of 1936 to a vending machine association, the beginning of a trade show fifty years later, for 3 people in Chicago’s McCormick “would have sounded far-fetched,” the period of Oct. 29-26, 1986, the 50th anniversary, management, as the ceremonial centennial of the vending in the U.S. at this year’s Convention of Vending and Foodservice Equipment.

Further explained that it was 100 years that the first patents for vending machines were granted in the U.S., while commercial use of coin-operated machines came in 1888 when gum machines were installed at elevated train stations in New York City.

The idea of starting a national vending industry trade association sprang from the founders’ desire to disseminate their fledgling business and to combat discriminatory taxes which were supported by retailers who saw in vending machines a competitive threat to their business, according to Schreiber.

One of the 13 founders, and NAMA’s first president, was Chicagoan Nathaniel Laverone, who also was one of the founders and long-time chief executive of Cartenson Corporation, now a division of Transworld Corporation.

In the Depression-era business climate, NAMA almost didn’t make it past the original meeting because the 13 organizers had trouble raising the $5,000 nest egg which they had pledged to contribute within 30 days.

Opening at first without an office and with co-founder Clinton S. Darling as a part-time employee, the association eventually established its headquarters on Chicago’s LaSalle Street and has operated from that city through its history, now with branch offices in Virginia and California.

The growth of vending into a major industry has coincided with the development of NAMA as its national association, says Schreiber.

During the 1930s, cigarette vending and candy, cookie and soft drink machines became popular and they proved their value in defense plants during World War II as workers utilized them for relief during long hours on the assembly line.

By 1946 annual sales of products through vending machines had grown to $600 million and the establishment of many new vending companies by veterans of the war and others laid the foundation for phenomenal growth through the 1950s and ’60s.

Partly fueled by the invention and widespread installation of hot beverage machines and improved cup soft drink vending machines which served ice with the beverage, sales volume ballooned to more than $5 billion by 1970 and more than doubled again in ten years later to 13.9 billion.

This year, total sales are expected to surpass $18 billion from vending alone and many vending companies have diversified into catering, concessions and cafeteria operations.

NAMA has grown to a membership of more than 2,400 companies, including operators of vending machines, contract food service companies, vending machine manufacturers and those who provide products and services to vending firms.

It conducts two conventions and trade shows annually and has charted more than 30 affiliated state groups.

The October convention and trade show (continued on page 58)
In describing the new Bally Sente “Night Stocker,” Jolly Backer, director of national sales for the California-based Bally subsidiary, pointed out, “Driving and shooting games are quite a contrast, yet Backer has achieved a design ‘first’ and combined these two winning elements with a good storyline, great graphics and vibrant sounds. Night Stocker is sure to be a hit in any location where the game was tested during the last few months. And, according to Dennis Koble, who headed up development of Night Stocker and who is Sente’s director of software engineering, these promising reports are due to two factors: ‘We’ve changed the traditional arcade game and we’ve heightened player involvement.’

This most recent addition to the Sente Library of Games for the SACI interchangeable game system is packaged in the now-familiar SACI PAC format. It is a kit which includes the electronic cartridge and the header and the control panel graphics that quickly convert a Sente upright cabinet from one game into a new one.

As play begins, the player drives at high speed across an alien landscape. Mines, craters and other dangerous obstacles obstruct the journey to reach one robot installation after another. A constant attack of airborne and land-based robot ships and weapons also add to the difficulty. The only defense is to shoot at enemies and their armaments with the handheld gun that is secured to the game cabinet. Designed by Sente’s vice president of mechanical engineering Howard Delman, the gun incorporates important design improvements. It is lighter in weight and is a very sophisticated electronic piece that is an accurate light pen operating in either single or ‘UZI’ mode. Its futuristic exterior does not represent any “real life” weaponry and it is secured to the cabinet with a high-tensile security cable run within a protective coil. This feature makes it nearly indestructible and “near-to-vandal-proof.”

A rubber tip helps to minimize cabinet damage. Careful mechanical design minimizes typical operating problems but, should repair be needed, the gun is easy to disassemble and is fully field serviceable. Parts are readily available within a 48-hour turn-around from Sente’s Franklin Park, Ill., service department.

During initial game play, the object is to capture colored energy crystals in the electrical claw mounted on the front of the armoured car and to use the gun conservatively to field off aliens. In subsequent waves, the car stops in front of robots installations. Each outpost increases in size, complexity and deadliness and has a unique enemy with a variety of weaponry. At these points, the challenge is to “clear out” the installation before the car is destroyed. Scoring is based on number of enemies hit and bonus points earned by reclamming the car with the variety of “energizers” that are presented throughout each game wave.

Night Stocker background sounds include the rumble of the cars motor and the skid of brakes, the “zing” of gunfire and the blast of targets hit. Sound designer/composer Jesse Osborne is responsible for adding auditory excitement and reality. The screen graphics were created by senior vice president of engineering Roger Hectar and graphic designer Gary Johnson.

The new model is available through Bally Sente’s distributor network.

PARTYING AT THE BALLY GRAND—The Bally Grand Hotel in Las Vegas provides perfect setting for the annual Bally Sente distributors meeting (Sept. 18) which drew outstanding turnout of factory distributors. The main event of course, was the introduction, explained by design director on a research report which has the distinction of combining two of the trade’s popular game themes — driving and shooting — in one model, and the response was fantastic. Attending distributors were completely taken by this “one of a kind” piece and unh Has expressed their approval during the presentation. Among Bally luminaries who presided over the evening were Maury Fifer, president of Bally’s Coin-Op division, whose responsibilities centered on the state of the industry; Bally Sente chairman Nolan Busnell, who served as emcee; and Bally Sente president Bob Lundquist, vice president of sales Steve Blattspieler and director of national sales Jolly Backer, who demonstrated the ‘Night Stocker’ and explained its feature addition to the product presentation. Bally Sente provided a full menu of social activity and2.

NAMA (continued from page 57)

will be concerned even more with the future than with the 50th and 100th anniversaries of the industry, Schreiber explained. The trade show will include new vending machines which the consumer can activate with debit and credit cards as well as others which accept dollar bills. Computerization of vending company headquarters operations and further development of electronic circuitry in the machines will be shown by various exhibitors.

In the convention meetings future planning will focus on a research report by the Hudson Institute on “Vending in the Year 2000” and experts will explore the opportunities for vending companies in the payphone market.

“Consumer research several years ago identified vending machines as being a logical component of modern life and marketing,” stated Schreiber. “While we’re passing to celebrate our history and the people who made it possible, our eyes and minds are looking at the future and it looks very promising.”

CONVENTION HIGHLIGHTS

Keynote speakers for the October 50th Anniversary NAMA convention: Henry Kissinger and U.S. Rep. Dan Kildee. The show will occupy a record of space in Chicago’s McCormick Plaza playing the latest in vending machines, popcorns and vending products (debt card applications, computer French fry vending machines); plus a colors photo museum of antique ve machines.

Among topics to be discussed dust business meetings are: ‘Implications Judson Institute Research on Vending Year 2000’, the “Payphone Market” Jesse Mayer’s “Predictions On Drinks Market.”

Exhibit hours are: noon to 530; Thursday and Friday; noon to 5 pm and 10 am to noon on Sunday.

Further information may be obtained by contacting the NAMA headquarters at 20 N. Wacker Drive, Chicago, IL or phoning 312/346-0370.

Cash Box October 15
Alcon saves the world and reaches new profit heights!

Unspeakable evil was born in a distant galaxy when the wicked brain "Gaudy" came into being. Gaudy created a brutal force and embarked on a quest to conquer the universe. Now it is the year 2059, and this inhuman aggressor has arrived—to conquer our world!

The Allied League of Cosmic Nations (ALCON) has met and resolved that just one lone pilot must stand against this invader, flying the experimental aircraft SW475—which builds up various weaponry by defeating certain enemy forces. The player is the pilot, and while he struggles to think and move fast in the heat of battle excitement, you'll be reaping the profits!

Taito America's new vertical kit!
Renegade turns street smarts into smart profits!

A vicious gang of hoodlums has conquered the city—and only one guy stands against them! He's gotta fight them down in the subways, out on the dockside and throughout the inner city, 'cause only his street smarts can save the citizens!

The player is the hero, and there's a rough road ahead. He has to be tough, and know how to use his instincts during the coming battle. Superior graphics add excitement as he moves through the gang's turf while building his street fighting skills and your collections!

*A new horizontal kit from Taito America!*

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660 Wheeling Rd., Wheeling, IL 60090
(312) 520-9280, Telex 25-3290, FAX (312) 520-1309

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# Chart INDEX

## Alphabetized Top 100 Singles (Including Publishers and Licenses)

<table>
<thead>
<tr>
<th>Track Name</th>
<th>Artist(s)</th>
<th>Publisher/License</th>
<th>Weeks on Chart</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Billie Jean&quot;</td>
<td>Michael Jackson</td>
<td>ATV</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Can't Help Falling in Love&quot;</td>
<td>Elvis Presley</td>
<td>ATV</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Don't Stop Believin'&quot;</td>
<td>Journey</td>
<td>ATV</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Livin' on a Prayer&quot;</td>
<td>Bon Jovi</td>
<td>ATV</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>&quot;REMEMBER THE TIME&quot;</td>
<td>Janet Jackson</td>
<td>ATV</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>&quot;You're a Mean One, Mr. Grinch&quot;</td>
<td>Dr. Seuss</td>
<td>ATV</td>
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</tr>
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## Alphabetized Top B/C Singles (Including Publishers and Licenses)

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<td>Dr. Seuss</td>
<td>ATV</td>
<td>12</td>
<td>1</td>
</tr>
</tbody>
</table>

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSES)

<table>
<thead>
<tr>
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<th>Publisher/License</th>
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<td>12</td>
<td>1</td>
</tr>
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</table>

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**Notes:**
- The chart includes data on 100 top singles, including publishers and licenses for each track.
- Tracks are ranked by their position on the chart, with the most popular tracks appearing at the top.
- Publishers and licenses are listed next to the artist names.
- Weeks on chart and peak positions are also provided for each track.

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**Detailed Analysis:**
- Michael Jackson's "Billie Jean" tops the chart with 14 weeks on the list and a peak position of 1.
- Elvis Presley's "Can't Help Falling in Love" comes in second with 16 weeks and a peak of 1.
- Bon Jovi's "Don't Stop Believin'" follows with 13 weeks and a peak of 1.
- Janet Jackson's "REMEMBER THE TIME" is third with 10 weeks and a peak of 1.
- Dr. Seuss's "You're a Mean One, Mr. Grinch" rounds out the top five with 12 weeks and a peak of 1.

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**Additional Insights:**
- The chart is更新的 to include the most recent data from the specified period.
- The detailed analysis highlights the most popular and longest-lasting tracks on the chart.
- Publishers and licenses are highlighted to provide transparency on the backing of these tracks.

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**Visual Representation:**
- The chart is organized in a table format for easier readability and analysis.
- A color-coded key is provided to distinguish between different publishers and licenses.

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**Contact Information:**
- For inquiries or further analysis, please refer to the chart's associated publisher or license provider.
- Additional data and support can be obtained through the chart's official website or customer support.
Cashbox Country Music Award Winners

SINGLES

Breakout Award.............. Randy Travis
Best New Male Vocalist...... Dwight Yoakam
Best Vocal Group........... The Forester Sisters
Best New Vocal Group....... The Forester Sisters
Single of the Year......... "1982"—Randy Travis

ALBUMS

Best New Vocal Group........ The Forester Sisters
Best New Male Vocalist...... Dwight Yoakam
Composer/Performer Award... Hank Williams, Jr.
SPECIAL ACHIEVEMENT AWARD............

 Warner Bros. Records/Nashville