

CASHBOX

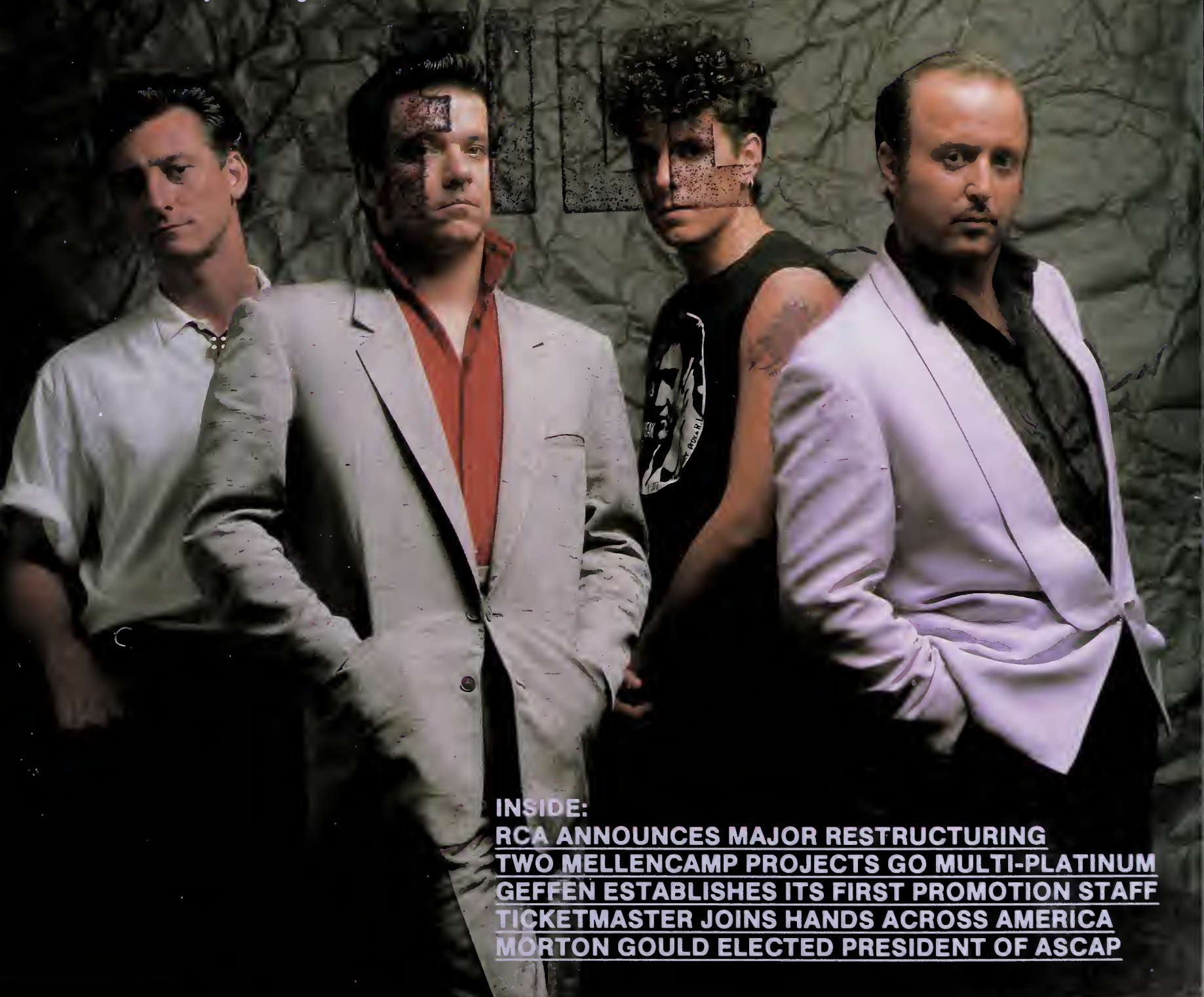
May 10, 1986

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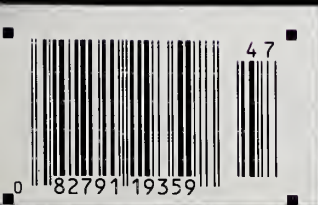
NEWSPAPER \$3.50

The Fabulous Thunderbirds

Driven By The Blues
Story On Page 13



INSIDE:
RCA ANNOUNCES MAJOR RESTRUCTURING
TWO MELLENCAMP PROJECTS GO MULTI-PLATINUM
GEFFEN ESTABLISHES ITS FIRST PROMOTION STAFF
TICKETMASTER JOINS HANDS ACROSS AMERICA
MORTON GOULD ELECTED PRESIDENT OF ASCAP



**THE GROUP THAT WOULDN'T GO AWAY
FINALLY HAS AN ALBUM
THAT JUST WON'T QUIT!**



THE FABULOUS THUNDERBIRDS, LIKE ROCK AND ROLL ITSELF, IS HERE TO STAY!

THEIR CURRENT "TUFF ENUFF" ALBUM HAS ALREADY OUTSOLD ALL FOUR OF THEIR PREVIOUS ALBUMS COMBINED! AND IT'S JUST GETTING STARTED!

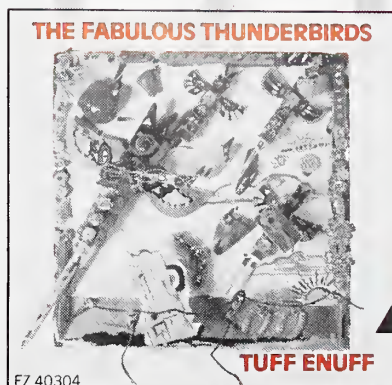
THE FIRST SINGLE, "TUFF ENUFF," IS HOLDING ON TO A TOP-5 SLOT ON THE *BILLBOARD* AND *R&R* ALBUM TRACK CHARTS.

IT'S FEATURED IN THE SMASH RON HOWARD MOVIE, "GUNG HO."

AND, NOT SURPRISINGLY, IT'S PICKING UP DOZENS OF TOP-40 ADDS EVERY DAY!

THE PRESS, TOO, HAS BEEN NOTHING SHORT OF FABULOUS. IN ADDITION TO COVERAGE BY NETWORK TV VIRTUALLY EVERY MAJOR PUBLICATION IN AMERICA HAS PICKED UP ON THE THUNDERBIRD PHENOMENON. AND *ROLLING STONE* POINTS OUT, "THE FABULOUS THUNDERBIRDS WILL NEVER LOSE THEIR ABILITY TO TURN ANY ROOM—EVEN YOUR LIVING ROOM—INTO A ROADHOUSE BURSTING AT THE SEAMS."

Producer: Dave Edmunds for Dave Edmunds Productions, Ltd. "CBS" is a trademark of CBS Inc. © 1986 CBS Inc.



AIN'T THAT "TUFF ENUFF"? THE FABULOUS THUNDERBIRDS,
ON CBS ASSOCIATED RECORDS, CASSETTES AND COMPACT DISCS.

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GEORGE ALBERT
President and Publisher

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PUBLICATION OFFICES
NEW YORK
330 W. 58th Street, (Suite 5D)
New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Circulation
NINA TREGUB, Manager

HOLLYWOOD
6363 Sunset Blvd. (Suite 930)
Hollywood CA 90028
Phone: (213) 464-8241
TELEX: 6711051 CASBX UW

NASHVILLE
21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2898

CHICAGO
CAMILLE COMPASIO, Coin Machine, Mgr.
1442 S. 62nd Ave., Cicero IL 60650
Phone: (312) 863-7440

WASHINGTON, D.C.
EARL B. ABRAMS
3518 N. Utah St.
Arlington VA 22207
Phone: (703) 243-5664

GENERAL COUNSEL
GITTLER & WEXLER
GREGG J. GITTLER
GARY A. WEXLER

ARGENTINA — **MIGUEL SMIRNOFF**
Lavalle 1569, Pico 4, Of. 405
1048 Buenos Aires, Argentina
Phone: 45-6948

AUSTRALIA — **ALLAN WEBSTER**
37 Shelley Street
Elwood, Australia
Phone: 0305315026

BRAZIL — **CHRISTOPHER PICKARD**
Av. Borges de Medeiros, 2475
Apt. 503, Lagoa
Rio de Janeiro, Brazil
Phone: 294-8197

CANADA — **GRANT LAWRENCE**
173 Alfred St.
Kingston, Ontario
Canada K7L 3R8
(613) 549-2119

ITALY — **MARIO DE LUIGI**
"Musice e Dischi" Vie De Amicis.47
201233 Milan, Italy
Phone: (902) 839-18-37/832-79-37

JAPAN — Adv. Mgr. **SACHIO SAITO**
Editorial Mgr., **KOZO OTSUKA**
3rd Floor of Chuo-Tatemono bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651

UNITED KINGDOM — **CHRISSY ILEY**
Flat 3, 51 Cleveland Street
London W1P 5PQ England
Phone: 01-631-1626
HILARY BRIGHT
Flat 3, 162 Bethune Road
London N16 5DS England
Phone: 01-809-1067

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GUEST EDITORIAL

I.L.A./M.B.S.: Independents' Day . . .5/3/86

By Michael Bayler

The Independent Label Association (I.L.A.) held its first open meeting last Saturday evening at the Music Business Symposium in the Ambassador Hotel in Los Angeles. Their hope is to continue to attract interested parties from all sectors of the business: indies, majors, distributors, local and out-of-state retailers, songwriters, etc., etc. But why bother, right? Wrong.

What makes an indie independent? The I.L.A. says that an independent label has to sell at least 51% of currently released product through independent distribution outlets in order to be the *bona fide* real McCoy. That's more of a definition than an explanation.

All independent sales combined apparently make up a stunning 3% of domestic product moved annually.

A small percentage of these labels release music that should really be kept off the market, perhaps even sent home to Mom.

An equally small percentage releases music that belongs right up there with the grown-ups: potential chart fodder.

The bulk of independently released music constitutes the big gray bit: average or good product, healthy sales potential, nice possibilities in radio and/or press, perhaps a dash of integrity, rarely advertised to the business or the consumer, discreetly ignored by most corporate buyers who operate under continuous and diverse pressures, yet snapped up by those who have the market (college location, special clientele, etc. . . .)

Nobody can deny that the existence and prosperity of these companies is crucial to the business and there's no need to go over and over the obvious reasons. Just imagine a record store without indies in the racks.

The pleasures of being an indie operation: Overheads can be heart-warmingly low; success is often a big surprise; failure is to be anticipated at every turn; contact with the street, working closely with the artist; the possibility of a major label

buy-out, taking risks, or even just plain ol' buckin' the system. But let's not forget that most of these people are in business: They want, and need, to make money and any wild talk of risks and idealism has to be tempered with that priority.

Let's say you're a reasonably strong independent label with an O.K. roster, reasonable support at distributor level, perhaps a cozy little radio network and a bit of money in the bank. What kind of thing keeps you awake while the grown-ups slumber?

Awareness of independent (read: your) product at retail and consumer level is far too low.

Radio may know about your releases, but response and support could be a lot better. Radio, club, and dj promotion is sporadic and disjointed and links with local retailers are minimal.

Information flow between members of the indie sector is very limited. That's strange, since the advantages of improvement are obvious and, perhaps controversially, I don't believe we are competitive in a manner that would preclude this improvement.

No central information source exists for the involved retailer to track down release details, local availability etc., and no newsletter covers this either.

Legal fees are prohibitive.

Getting paid is frequently an adventure.

What are you doing in video marketing? Where are your Compact Discs?

And so on.

Now if I were to tell you that the I.L.A. is identifying, analyzing, and tackling these issues, as well as approaching other possibilities in profile and marketing, and that, having attended most of their meetings, I thought they could achieve that, what would you do?

The I.L.A. can be contacted at (213) 379-9878.



Michael Bayler is general manager at Street Level in Los Angeles.

TOP POP DEBUTS

SINGLES

71 **WHEN THE HEART RULES THE MIND** — GTR — Arista

ALBUMS

24 **RAISED ON RADIO** — Journey — Columbia

POP SINGLE

#1 **WEST END GIRLS**
Pet Shop Boys
EMI America

B/C SINGLE

#1 **ON MY OWN**
Patti LaBelle and
Michael McDonald
MCA

COUNTRY SINGLE

#1 **AIN'T MISBEHAVIN'**
Hank Williams, Jr.
Warner/Curb

JAZZ

#1 **LOVE WILL FOLLOW**
George Howard
TBA

COMPACT DISC

#1 **BROTHERS IN ARMS**
Dire Straits
Warner Bros.

WINNER'S
CIRCLE

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



POP ALBUM

#1 **5150**
Van Halen
Warner Bros.

B/C ALBUM

#1 **CONTROL**
Janet Jackson
A&M

COUNTRY ALBUM

#1 **ALABAMA'S GREATEST HITS**
Alabama
RCA

MUSIC VIDEO

#1 **WEST END GIRLS**
Pet Shop Boys
EMI America

12" SINGLE

#1 **KISS**
Prince
Paisley Park/Warner Bros.

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.

May 10, 1986

| | | Weeks On 5/3 Chart |
|-----------|---|--------------------------|
| 1 | WEST END GIRLS PET SHOP BOYS (EMI America B-8307) | 2 11 |
| 2 | WHY CAN'T THIS BE LOVE VAN HALEN (Warner Bros. 7-28740) | 4 9 |
| 3 | ADDICTED TO LOVE ROBERT PALMER (Island/Atlantic 7-99570) | 1 16 |
| 4 | KISS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751) | 3 12 |
| 5 | HARLEM SHUFFLE ROLLING STONES (Rolling Stones/ CBS 38-05802) | 5 9 |
| 6 | GREATEST LOVE OF ALL WHITNEY HOUSTON (Arista AS1-9466) | 10 7 |
| 7 | TAKE ME HOME PHIL COLLINS (Atlantic 7-89472) | 8 9 |
| 8 | BAD BOY MIAMI SOUND MACHINE (Epic 34-05805) | 9 10 |
| 9 | WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON (A&M AM-2812) | 11 12 |
| 10 | YOUR LOVE THE OUTFIELD (Columbia 38-05796) | 12 13 |
| 11 | LIVE TO TELL MADONNA (Sire/Warner Bros. 7-28717) | 15 5 |
| 12 | IF YOU LEAVE ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2811) | 14 10 |
| 13 | MANIC MONDAY BANGLES (Columbia 38-05757) | 6 16 |
| 14 | WHAT YOU NEED INXS (Atlantic 7-89460) | 7 17 |
| 15 | ALL I NEED IS A MIRACLE MIKE & THE MECHANICS (Atlantic 7-89450) | 18 8 |
| 16 | BE GOOD TO YOURSELF JOURNEY (Columbia 38-05869) | 19 5 |
| 17 | ON MY OWN PATTI LABELLE and MICHAEL McDONALD (MCA 52770) | 21 8 |
| 18 | IS IT LOVE MR. MISTER (RCA PB-14313) | 20 7 |
| 19 | I CAN'T WAIT NU SHOOZ (Atlantic 7-89446) | 22 10 |
| 20 | MOVE AWAY CULTURE CLUB (Virgin/Epic 34-05847) | 24 6 |
| 21 | SOMETHING ABOUT YOU LEVEL 42 (Polydor/PolyGram 883 362-7) | 23 13 |
| 22 | ROCK ME AMADEUS FALCO (A&M AM-2821) | 13 14 |
| 23 | AMERICAN STORM BOB SEGER & THE SILVER BULLET BAND (Capitol B-5532) | 17 9 |
| 24 | NO ONE IS TO BLAME HOWARD JONES (Elektra 7-69549) | 31 6 |
| 25 | LET'S GO ALL THE WAY SLY FOX (Capitol B 5463) | 16 17 |
| 26 | ROUGH BOY ZZ TOP (Warner Bros. 7-28733) | 28 7 |
| 27 | NEVER AS GOOD AS THE FIRST TIME SADE (Portrait/CBS 37-05846) | 29 7 |
| 28 | THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN (Arista JS1-9465) | 35 4 |
| 29 | TOMORROW DOESN'T MATTER TONIGHT STARSHIP (Grun/Virgin FB-14332) | 32 6 |
| 30 | MOTHERS TALK TEARS FOR FEARS (Mercury/PolyGram 884 638-7) | 33 5 |
| 31 | NOTHIN' AT ALL HEART (Capitol B-5572) | 36 4 |
| 32 | FEEL IT AGAIN HONEYMOON SUITE (Warner Bros. 7-28799) | 34 10 |
| 33 | A DIFFERENT CORNER GEORGE MICHAEL (Columbia 38-05888) | 39 3 |
| 34 | ALL THE THINGS SHE SAID SIMPLE MINDS (A&M AM-2828) | 38 6 |
| 35 | STICK AROUND JULIAN LENNON (Atlantic 7-89437) | 37 8 |

| | | Weeks On 5/3 Chart |
|------------------------|---|--------------------------|
| 36 | CRUSH ON YOU THE JETS (MCA 52774) | 44 5 |
| 37 | TENDER LOVE FORCE M.D.'S (Warner Bros. 7-28818) | 25 14 |
| 38 | THESE DREAMS HEART (Capitol B-5541) | 26 17 |
| 39 | SO FAR AWAY DIRE STRAITS (Warner Bros. 7-28789) | 27 11 |
| 40 | I THINK IT'S LOVE JERMAINE JACKSON (Arista AS1-9444) | 30 12 |
| 41 | RAIN ON THE SCARECROW JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 635-7) | 49 3 |
| 42 | WHERE DO THE CHILDREN GO HOOTERS (Columbia 38-05854) | 46 6 |
| 43 | RIGHT BETWEEN THE EYES WAX (RCA PB-14306) | 47 8 |
| 44 | HOLDING BACK THE YEARS SIMPLY RED (Elektra 7-69564) | 54 5 |
| WINNER'S CIRCLE | | |
| 45 | VIENNA CALLING FALCO (A&M AM-2832) | 57 3 |
| 46 | I WANNA BE A COWBOY BOYS DON'T CRY (Profile PRO-5084) | 56 4 |
| 47 | R.O.C.K. IN THE U.S.A. (A SALUTE TO 60's ROCK) JOHN MELLENCAMP (Riva/PolyGram 884 455-7) | 40 15 |
| 48 | WHO'S JOHNNY (SHORT CIRCUIT THEME) EL DeBARGE (Gordy/Motown 1842GF) | 68 3 |
| 49 | SATURDAY LOVE CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4 05767) | 42 13 |
| 50 | I DO WHAT I DO . . . (THEME FOR 9½ WEEKS) JOHN TAYLOR (Capitol B-5551) | 41 10 |
| 51 | PRETTY IN PINK THE PSYCHEDELIC FURS (A&M AM-2826) | 63 5 |
| 52 | SECRET LOVERS ATLANTIC STARR (A&M AM-2788) | 43 20 |
| 53 | I CAN'T WAIT STEVIE NICKS (Modern/Atlantic 7-99565) | 45 11 |
| 54 | NIKITA ELTON JOHN (Geffen/Warner Bros. 7-28800) | 48 17 |
| 55 | THE LOVE PARADE THE DREAM ACADEMY (Reprise/Warner Bros. 7-28750) | 65 3 |
| 56 | LIKE NO OTHER NIGHT 38 SPECIAL (A&M AM-2831) | 76 2 |
| 57 | FOR AMERICA JACKSON BROWNE (Asylum 7-69556) | 50 11 |
| 58 | HOW WILL I KNOW WHITNEY HOUSTON (Arista AS1-9431) | 52 23 |
| 59 | SARA STARSHIP (Grun/Virgin FB-14253) | 51 20 |
| 60 | THIS COULD BE THE NIGHT LOVERBOY (Columbia 38-05765) | 53 17 |
| 61 | ABSOLUTE BEGINNERS DAVID BOWIE (EMI America B-8308) | 62 7 |
| 62 | TUFF ENUFF THE FABULOUS THUNDERBIRDS (CBS Associated ZS4 05838) | 78 3 |
| 63 | OVERJOYED STEVIE WONDER (Tamla/Motown 1832TF) | 55 12 |
| 64 | YOUR WILDEST DREAMS THE MOODY BLUES (Polydor/PolyGram 883 906-7) | 74 3 |
| 65 | RESTLESS STARPOINT (Elektra 7-19910) | 58 8 |
| 66 | KYRIE MR. MISTER (RCA PB-14258) | 59 21 |
| 67 | A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 52768) | 61 12 |
| 68 | CALL ME DENNIS DeYOUNG (A&M AM-2816) | 66 8 |

| | | Weeks On 5/3 Chart |
|---------------------|--|--------------------------|
| 69 | OUT OF MIND OUT OF SIGHT MODELS (Geffen/Warner Bros. 7-28762) | 77 3 |
| 70 | GREAT GOSH A'MIGHTY LITTLE RICHARD (MCA 52780) | 60 10 |
| CHARTBREAKER | | |
| 71 | WHEN THE HEART RULES THE MIND GTR (Arista AS1-9470) | DEBUT |
| 72 | LEAD A DOUBLE LIFE LOVERBOY (Columbia 38-05867) | 81 3 |
| 73 | MUTUAL SURRENDER (WHAT A WONDERFUL WORLD) BOURGEOIS TAGG (Island/Atlantic 7- 99558) | 80 3 |
| 74 | THE HEAT OF HEAT PATTI AUSTIN (Qwest/Warner Bros. 7-28788) | 82 2 |
| 75 | CALLING AMERICA ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05766) | 64 15 |
| 76 | I MUST BE DREAMING GIUFFRIA (Camel/MCA 52794) | 85 2 |
| 77 | UNDER THE INFLUENCE VANITY (Motown 1833MF) | 79 3 |
| 78 | IF SHE KNEW WHAT SHE WANTS BANGLES (Columbia 38-05886) | DEBUT |
| 79 | IF YOUR HEART ISN'T IN IT ATLANTIC STARR (A&M AM-2822) | 87 2 |
| 80 | DON'T WALK AWAY ROBERT TEPPER (Scotti Brothers/CBS ZS4 05879) | 88 2 |
| 81 | CHAIN REACTION DIANA ROSS (RCA PB-14244) | 89 2 |
| 82 | IS THAT IT? KATRINA AND THE WAVES (Capitol B-5566) | 90 2 |
| 83 | SHOT IN THE DARK OZZY OSBOURNE (CBS Associated ZS4 05810) | 83 3 |
| 84 | DIGGING YOUR SCENE THE BLOW MONKEYS (RCA PB-14325) | DEBUT |
| 85 | DANGER ZONE KENNY LOGGINS (Columbia 38-05893) | DEBUT |
| 86 | LISTEN LIKE THIEVES INXS (Atlantic 7-89429) | DEBUT |
| 87 | SLEDGEHAMMER PETER GABRIEL (Geffen/Warner Bros. 7-28718) | DEBUT |
| 88 | INNOCENT EYES GRAHAM NASH (Atlantic 7-89434) | DEBUT |
| 89 | SAY IT, SAY IT E.G. DAILY (A&M AM-2825) | DEBUT |
| 90 | I WANT YOU ANIMATION (Casablanca/PolyGram 884 729-7) | DEBUT |
| 91 | HANDS ACROSS AMERICA VOICES OF AMERICA (EMI America B-8319) | 86 5 |
| 92 | ONCE IN A LIFETIME TALKING HEADS (Sire/Warner Bros. 29163) | 84 5 |
| 93 | KING FOR A DAY THOMPSON TWINS (Arista AS1-9450) | 67 17 |
| 94 | LIVE IS LIFE OPUS (Polydor/PolyGram 883 730-7) | 70 15 |
| 95 | (HOW TO BE A) MILLIONAIRE ABC (Mercury/PolyGram 884-382-7) | 73 17 |
| 96 | SANCTIFY YOURSELF SIMPLE MINDS (A&M/Virgin AM-2810) | 69 16 |
| 97 | BEAT'S SO LONELY CHARLIE SEXTON (MCA 52715) | 71 21 |
| 98 | LIFE IN A NORTHERN TOWN THE DREAM ACADEMY (Reprise/Warner Bros. 7-28841) | 72 24 |
| 99 | SILENT RUNNING MIKE & THE MECHANICS (Atlantic 7-89488) | 75 24 |
| 100 | NIGHT MOVES MARILYN MARTIN (Atlantic 7-89465) | 92 17 |

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May 25, 1986



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Our charts are compiled by **QUANTITATIVE** professionals
that count units sold and don't count on
abstractions, emotion or hype.

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and the odds favor the professional who relies on the
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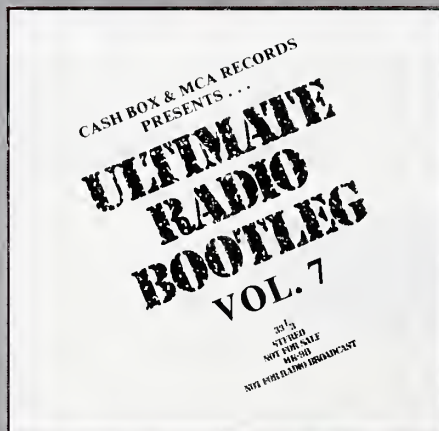
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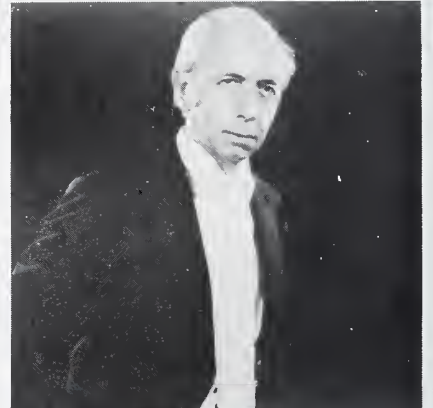
Morton Gould New ASCAP President

LOS ANGELES — As anticipated, noted composer and conductor Morton Gould was voted president of ASCAP in a unanimous election by the 24-member board of directors last week at the society's New York offices. Gould replaces Hal David, who will remain with the society as a board member as well as spearheading ASCAP's legislative activities in Washington, D.C.

"I think that Mr. David's presidency was really a very very good one," Gould told *Cash Box*. "Under his administration the society has grown and flourished. Every president has a different style and different ideas. I think there are things in every organization, and ASCAP is a very complex organization, that one must try to look at and improve. We live in an age of many changes and we must keep up with them."

In addition to his concert works, Gould has also written musical scores for the Broadway stage, the ballet, films and television. Among the many professional accolades Gould has received are numerous Grammy nominations as well as a 1966 Grammy Award for the year's best classical recording, Charles Ives' "First Symphony" (with the Chicago Symphony); the 1983 Gold Baton Award presented by the American Symphony Orchestra League; and the 1985 Medal of

(continued on page 32)



Morton Gould

Nelson Gears For FarmAid II

LOS ANGELES — Willie Nelson, speaking at a press conference held last week in the University of Texas Memorial Stadium in Austin, expressed his optimism about FarmAid II, which will be staged there in conjunction with his annual July 4 picnic celebration. While FarmAid I, staged last September in Illinois, raised some \$9 million for the cause, Nelson said he expects the upcoming event to easily surpass that tally.

"We have no goal money-wise," he told reporters. "A hundred billion dollars would be nice, but we'll take anything up to that. . . The more attention we can draw to (the plight of farmers), the better chance of getting legislation passed." Nelson said nearly half of the money raised by FarmAid I has already been utilized to provide legal assistance to farmers, crisis hot lines, food pantry programs and donations to Future Farmers Of America. FarmAid II is officially being sponsored by the Texas Agricultural Department, though the state will bear none of the concert's costs.

According to Nelson, over 90,000

(continued on page 32)



QUITE A QUINCY — Qwest Records president and veteran producer Quincy Jones was honored at the 11th annual dinner of the T.J. Martell Foundation for Leukemia and Cancer Research, held at the New York Hilton April 19. Pictured at the event are (from l-r): actress Peggy Lipton, wife of Quincy Jones; CBS/Records Group president Walter Yetnikoff; Warner Communications chairman Steve Ross; Quincy Jones; T.J. Martell Foundation president Tony Martell; and foundation chairman Floyd Glinert. This year's campaign raised a record \$3.66 million.

Major RCA Restructuring Buziak, Licata In; New Jazz Label Formed

LOS ANGELES — In a major restructuring of RCA/Ariola's international recorded music operations, three major independent operating units have been established. In addition, Elliot Goldman, president and chief operating officer of RCA/Ariola has made several key appointments in conjunction with the restructuring.

RCA Records-U.S. has been expanded to encompass a national and regional sales team exclusive to the label. Industry vet Robert Buziak has been appointed president of the division. According to the company, "Buziak will be responsible for all facets of the domestic RCA label operations, including the development and direction of a new national and regional sales team to be formed within the label."

Buziak was most recently president of his own management firm. He also served as a consultant with such companies as EMI, MCA, Tri-Star, Paramount and Warner Bros. films. He served as president of Full Moon/Epic Records in 1978 and 1979 and was with Arista Records from 1975 to 1978.



Buziak

marketing and sales. This knowledge, combined with his proven ability as a record executive, match perfectly the needs of the new sales and distribution company he's been chosen to lead."

Also established is RCA/Ariola Records International which will cover the company's overseas operations, now to include Canada. According to the company, the president of the new division will be appointed shortly.

Red Seal will continue to function as an independent operating unit of RCA/Ariola, reporting to Goldman. Announcements of the replacement for former Red Seal president Robert Summer, who left to assume the presidency of CBS Records International, will be forthcoming, according to the label.

The company also noted that Arista Records will maintain its independent status under Clive Davis.

In related announcements, Thomas W. McIntyre has been named vice president and chief financial officer of RCA/Ariola. McIntyre was previously with the RCA corporation as staff vice president, operations analysis for the consumer products and entertainment businesses. He served as division vice president, strategic planning for RCA Records from 1972 to 1984.

In addition, Goldman announced the



Licata

According to Goldman, "I am extremely pleased that Bob Buziak is joining us as president of RCA Records-U.S. He brings to his new position an especially broad base of experience and success in all facets of the industry. In particular, Bob's strong relationships in the creative community will take the U.S. label precisely where the action is and significantly enhance RCA Records-U.S. as an attractive home for artists and producers."

Also established is the RCA/A&M/Arista sales and distribution unit under the guidance of newly named president Sal Licata. In his new position, Licata will oversee the operations of the new company which merges the present RCA and A&M and Associated labels/Arista sales force with the existing RCA/Ariola domestic distribution operations. Licata, a former president of Chrysalis Records, was most recently executive vice president and general manager of Arista Records, a position he held since August of 1983.

Goldman commented, "Sal's 25 years in the record industry have given him an unmatched breadth of experience in



McIntyre

launch of a new RCA label, covering new age music, contemporary jazz, and vintage jazz from RCA's vaults. The label will be managed and marketed as part of RCA/Ariola's Red Seal unit.

Heading the label will be Steve Backer, former vice president of east coast operations for Windham Hill and executive producer for Magenta. Windham Hill's jazz label. Backer has also been affiliated with Elektra Records, MGM/Verve, ABC Impulse, and Arista Records, where he was director of Jazz A&R and involved with the Savoy, Novus, and Freedom labels.

First release for the new RCA label is scheduled for fall of 1986 with a sampling of four to five LPs each in the fields of new age, new jazz, and jazz reissues. The label name will be revealed at the time of the initial product introduction. It is anticipated that each of the three fields will have a distinct marketing and packaging identity under the label's umbrella.



Backer

Two Mellencamp Projects Go Multi-Platinum

LOS ANGELES — John Cougar Mellencamp was the big winner in the April RIAA certification derby as his "Scarecrow" and "American Fool" albums were each certified multi-platinum for sales in excess of 3 million units. Other multi-platinum nods went to "The Broadway Album," Barbra Streisand (3 million); "Theater of Pain," Motley Crue (2 million) and "Greatest Hits," Ronnie Milsap (2 million). It is Milsap's first multi-platinum award.

Platinum awards went to: "The Pressure Is On," Hank Williams Jr.; "Children's Favorites Vol 1," various artists; "The Ultimate Sin," Ozzy Osbourne; "Bark At The Moon," Ozzy Osbourne; "Strikes,"

Blackfoot and "Why Not Me," The Judds.

There were a number of first time gold certifications. They were: "The Very Best Of The Everly Brothers," The Everly Brothers; "Primitive Love," Miami Sound Machine; "Different Light," The Bangles; "Riptide," Robert Palmer, "Control," Janet Jackson; "Slide It In," Whitesnake; "Radio," LL Cool J; "Play Deep," The Outfield; and "Falco 3," Falco. Other award winners were: "Love Over Gold," Dire Straits; "High Notes," Hank Williams Jr.; "Pretty In Pink," various artists; "The Ultimate Sin," Ozzy Osbourne and "Feats Don't Fail Me Now," Little Feat.

Geffen Establishes Its First Promotion Staff

LOS ANGELES — After what the company claims was "an exhaustive effort spanning the past several months," Geffen Records has solidified its first field promotion staff in the label's six-year existence.

According to the company, "The creation of a first class promotional staff had been the top priority of senior label executive Al Coury who spearheaded an intensive drive to find the very best in multi-talented personnel."

Coury characterized his new staff as, "one of the most dynamic, young and aggressive promotional forces in the industry." He also stated, "In this new age of company record promotion, we will set the pace which others will follow."

According to Geffen president Ed

Rosenblatt, "Al has put together the number one promotion staff in the business. He and they have our total support."

The new Geffen Records promotional force consists of Al Perry, Boston; Jann Zlotking, Baltimore/Washington; Peter Napoliello, New York; George Cappellini, Atlanta; Barry Griffin, Nashville; Howard Lesnick, Detroit; Marvin Gleicher, Chicago; Jeff Ifland, Kansas City/St. Louis; Mark Niederhauser, Dallas; Bob Margolis, Denver; Arthur Promoff, Los Angeles; David Newmark, San Francisco; Michael Stein, Seattle.

The Geffen promotional arm will interface with certain elements of the Warner Bros. promotion department in addition to fulfilling their duties on a nationwide basis.



GEFFEN CELEBRATES — Geffen Records announced its new promotion force with a sign and pictures outside Tower Records' Sunset Strip location. Pictured above: "The New Stars On Geffen Records."

Allied Artists Sues For Over \$10 Million For Renegade Name

LOS ANGELES — Allied Artists Records has filed suit against a group of musicians going under the name Renegade. Renegade is also the name of one of Allied's signings, a four-member group, that the company has spent many years and a considerable amount of money developing. Allied claims it recently invested a small fortune on making the group road worthy and road ready, investing money into staging, sound equipment, special lighting and pyro effects and numerous other trappings of the hard rock arena.

Renegade recently came off the road in support of Blue Oyster Cult and Night Ranger, the acts having played a series of west coast dates. Allied Artists' chairman of the board Kim Richards, who also manages Renegade, said, "I regret having to take legal action against anyone, but it is the policy of this company to protect our artists fully. Renegade, and all of our acts, are very important to us, and we provide them with all of the necessary services to protect them. If protecting our acts' names and trademarks requires taking legal action, we will use the full protection that the law provides."

The suit has been filed against producer Steve Katz, (a former member of Blood, Sweat and Tears), and musicians Mark Allardyce, Charles Tacinelli, Kevin Smith, Jay R. McCarty and Arthur Papanastasiou. According to the complaint, the defendants formed a label called Renegade Records and released a record by



Renegade

"Renegade."

The complaint filed by Allied specifically asks for full accounting, damages, preliminary and final injunctions, alleging infringement of trademark and service marks. Also filed was an action for unfair competition and conspiracy. The eight-page complaint filed under statute 15 USC sections 1051 through 1127 Trademark Infringement asks for punitive and exemplary damages of \$2,500,000 and compensatory and general damages of \$8,000,000. It also restrains the defendants from ever using the name Renegade again and from distributing any more records bearing Allied's name "Renegade."

Popingo Bought By National Video

By Gregory Dobrin

LOS ANGELES — Two of the largest franchisors of video in the U.S. and Canada became one recently when the North American leader, Portland-based National Video, bought out its competitor, Wichita-based Poppingo Video, adopting the chain's franchise system of 133 stores and 58 other video retail locations.

The deal was struck through a transfer of National Video stock, reported at 10 percent outstanding. The actual cash value of the deal has not been released by either company.

Under a July 31 deadline, Poppingo outlets will display the National Video logo, although Poppingo Video Inc. will remain a separate entity. Reportedly, the video company will explore other areas of home video, such as production of how-to programming.

National Video had 525 franchises open in the U.S. in all 50 states before the deal, plus 145 in Canada. The company has sold a total of 1,140 franchises.

National Video president Ron Berger said that acquiring Poppingo "will greatly enhance our leadership position in the video retail industry," and that Poppingo has a similar lead in "volume and profitability" and in promotion.

Poppingo president Byron Boothe said that "combined, we have the best advertising, marketing and management strengths in the entire industry." According to reports, Poppingo has 140-150 franchises sold, but not yet opened, which National will also acquire in the deal. Additionally, Poppingo has purchased the rights to 60 National outlets in Texas, Florida, Southern California and Guam.

Boothe joins the board of directors of National as part of the agreement. Larry Schauf, senior vice president of Poppingo, who cofounded the company in 1984, takes the post of senior vice president of franchising for National.

Neither National nor Poppingo stocks x-rated cassettes, a policy which underlines another part of the compatibility between the two companies. Berger was also attracted by Poppingo's computerized network, which he said will facilitate National's testing of Pay-Per-Transaction, a program the company hopes will help drive down dealer prices by sharing franchisor rental revenue with home video labels.

Reportedly, National intends to gain 1,100 locations in the U.S. and Canada by the end of this year. The company will announce further acquisitions in the near future. Remarking on the agreement, Boothe added, "My goal has always been to be involved with the leader of the industry, and with the combined strength of over 800 stores open — there is no question as to who that leader is."

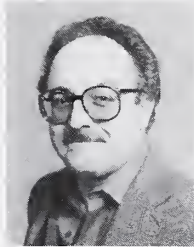


LEADING THE CARAVAN — Rock promoter Bill Graham (r) and Jack Healey, executive director of Amnesty International USA, officially announced the Rock n' Roll Caravan For Human Rights series of concert dates headlined by U2 and Sting at Amnesty's 25th Anniversary celebration at Texarkana Restaurant. The concert will kick off in San Francisco on June 4 and wrap up at a show at Giants Stadium on June 15 which will be aired live on MTV.

EXECUTIVES ON THE MOVE



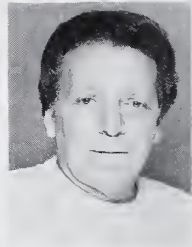
Jamieson



Martine



Salinas



Tamburro

Jamieson Named — Bob Jamieson has been named executive vice president, marketing and sales for PolyGram Records. Jamieson joins PolyGram after 17 years of domestic and international experience at CBS Records, where he most recently was vice president, marketing and sales for Europe at CBS International. In his newly created position, Jamieson will oversee all aspects of U.S.-based marketing and sales for the PolyGram family of labels, with the promotion, marketing, merchandising, sales, video and international departments reporting directly to him.

Martine to MCA — Pat Martine has been appointed to the position of western regional promotion manager for MCA Records. A 15-year record industry veteran, Martine had an independent AOR promotion company for the past three years. Previously, he served as the west coast regional promotion director for Arista Records.

Salinas Promoted — Irma Salinas has been named international publicity manager for Warner Bros. Records. Salinas previously held the position of international publicity coordinator. Salinas began her tenure at Warner Bros. Records in 1977. She worked in the label's country division from 1979 to 1980 and, in 1982, joined the international department.

Tamburro Appointed — Manhattan Records has appointed Rich Tamburro as the company's east coast national promotion director. In his new position, Tamburro will be responsible for all areas of radio promotion on a national level. He will report directly to Jack Satter. Tamburro's 17-year industry career includes five years (1973-78) as a regional promotion representative for United Artists Records. When the company merged with Capitol/EMI in 1978, Tamburro continued as a local promotion director for EMI-America, based in Philadelphia.

Atlantic Reestablishes Regional Promotion — Atlantic Records has reestablished a regional pop promotion staff. Four new regional pop promotion directors have been appointed, all former Atlantic local promotion representatives: Bob Clark — midwest; Mark Gorlick — west coast; Kim Stephens — south; and Bruce Tenenbaum — northeast. In addition, Paula Tuggey has been named to the newly-created post of west coast promotion coordinator. Midwest regional pop promotion director Bob Clark was most recently Atlantic local pop promotion rep in Cleveland. He joined the company in 1977 as local pop promotion rep in Pittsburgh, and served a previous stint as regional pop promotion director from 1980 to 1982. West coast regional pop promotion director Mark Gorlick had been Atlantic's local pop promotion rep in Los Angeles since 1983. He joined the label in 1980 as local pop promotion rep in Denver, following which he served in the same capacity in Seattle. Southern regional pop promotion director Kim Stephens had been an Atlantic local pop promotion rep since 1981, serving in both the New Orleans and Houston territories. Northeast regional pop promotion director Bruce Tenenbaum was most recently Atlantic local promotion rep covering the New York/New Haven market. He joined the company in 1977 as national college promotion manager and previously served as regional pop promotion director from 1979 to 1982. Newly-appointed west coast promotion coordinator Paula Tuggey has been with Atlantic since 1983, serving most recently as assistant to the west coast director of artist relations and TV.

MHE Names Three — Media Home Entertainment has named three to vice-presidencies in marketing, sales and finance. Newly-hired to fill the position of vice president of marketing is Mark S. Gilula, formerly head of software buying and marketing for The Federated Group, with Henry Mandell and Peter R. Pidutti promoted to fill the positions of vice-president of finance and vice-president of sales, respectively.

Bennahum Elected — Michael Bennahum, international investment banker and theater/film producer, has been elected a director, president and co-chief executive officer of Kaufman Astoria Studios. In his new post, Bennahum will develop and implement long-range plans for the further expansion of the 15-acre studio center, overseeing strategies to finance various studio projects.

Heyward Appointed — Sharon L. Heyward has been appointed product director, RCA Records. Heyward will be the product director for the following RCA Records artists: Evelyn King, the Pointer Sisters, Five Star, 9.9, Greg Phillinganes and Shy. She joined RCA Records as black music coordinator in March, 1976. In 1978 she was named black music field representative for New York, Boston and Connecticut. In 1982 she became manager, product management, black music. Her most recent position was promotion manager, black music promotion, for Epic/Portrait/Associated Labels.

Meyer Tapped — Media Home Entertainment has named Michael Meyer to the newly-created position of manager of special markets, where he will be responsible for sales to all specialty markets. Based in the Minneapolis area, Meyer will handle all national accounts that fall outside of traditional video distributor/dealer channels. He will report directly to Jack Bernstein, executive vice president of Media Home Entertainment.

Kurland Expands — Boston based talent agency Ted Kurland Associates has announced the addition to its staff of veteran agent Michael Gianuzzi. Gianuzzi is a six year veteran of the Willard Alexander Agency in New York City where he was most recently the head of their entire jazz department.

Ticketmaster Joins; Kragen Updates 'Hands Across America'

By Peter Berk

LOS ANGELES — During a press conference held last week at Le Bel Age Hotel, USA For Africa president Ken Kragen announced the involvement of the nationwide Ticketmaster chain in handling pledges to and route assignments from "Hands Across America," the upcoming coast to coast hand-holding event. This new arrangement will substantially augment the charity's route assignment system, which up until now has entailed only a toll-free number (1-800-USA-9000) and mail orders. All monies raised by "Hands" (to take place on May 25) will be directed to helping the hungry and homeless in America.

According to Kragen, "We've been examining ways to have a delivery system which would allow instantaneous turnaround . . . to sign people up on the 24th, (in time) to stand in line on the 25th. This is a way for people to . . . immediately get a route assignment. That, for us, clears a major hurdle; to deal with what appears now to be a last minute rush . . . and that's not wishful thinking, it's based on research and seeing what's happening out there."

Ticketmaster's chairman, Fred Rosen, also commented on the new arrangement, saying, "The reason Ticketmaster has gotten involved in this project is essentially to make it easier for people to make donations to this very worthwhile cause." Those dealing with Ticketmaster, Rosen mentioned, will actually receive two tickets, one detailing the participant's assigned or chosen location on the line; the other to be mailed for commemorative gifts. In addition to offering its services to USA For Africa at a reduced rate, Ticketmaster will also help the cause

considerably by making a sizable direct contribution to "Hands" after the event, based on ticket sales.

Despite the announcement of Ticketmaster's association with "Hands," however, last week's press conference seemed primarily designed to convince any skeptics that the project is still very much alive and well, although approximately three quarters of the six million hoped-for participants have yet to be signed up. The apparent failure of the "Hands Across America" single to take hold has helped fuel uncertainty about the event as well (even though a video version of the song is getting high-profile airplay, courtesy of MTV).

Obviously addressing, though not directly citing, these concerns, Kragen said, "From our standpoint, we're not only on schedule, but if anything, we're maybe even a little ahead of schedule." Warning of the "danger in playing the numbers game," he added that "Hands" is turning out to be akin to "festival seating at a concert. People are going to come to this late . . . all of our research indicates it. The overall purpose today is to give you a view of the enormity of all this . . . the numbers won't tell you the story. The only numbers we want you to judge will be the numbers on May 25 and the numbers subsequent (to that), in terms of what we raise. We must not lose sight of why we (created this project). We're in it to make a substantial difference in the issues of hunger and homelessness in this country." According to Kragen, the "Hands" budget was originally set at between \$12 million and \$14 million, and as of now, some \$18 million has already been pledged or contributed to the cause.

Harold Arlen Dies In New York At 81

By Paul Iorio

NEW YORK — Harold Arlen, the composer of such classics as "Over The Rainbow," "Come Rain Or Come Shine," and "Stormy Weather," died at his home here April 23. He was 81 years old.

Arlen's songwriting catalog includes dozens of standards which he wrote for Broadway plays and for films. His most acclaimed work is his score for the film *The Wizard Of Oz*, which included such songs as "We're Off To See The Wizard," "Ding Dong The Witch Is Dead," and "If I Only Had A Brain." Arlen won an Oscar in 1939 for *The Wizard Of Oz*'s "Over The Rainbow."

Arlen also wrote the scores for such films as *A Star Is Born*, *The Marx Brothers Of The Circus*, *Star Spangled Rhythm*, *Up In Arms*, *Here Comes The Waves*, *The*

Country Girl and *Purr-ee*. His Broadway stage scores included *Jamaica*, *St. Louis Woman*, *House Of Flowers* and four editions of *The Cotton Club*. Arlen collaborated with such lyricists as Ralph Blane, Lew Brown, Dorothy Fields, Ira Gershwin, E.Y. Harburg, Ted Koehler, Johnny Mercer, Leo Robin and Jack Yelen.

(continued on page 32)

Behind The Bullets

Top Five: Song Remains The Same Top Ten: Open Field For Newcomers

By Stephen Padgett

This week's Top Five albums are identical to last week's. On the singles chart, the same five records occupy the top spots, but they have switched their order, "West End Girls" by Pet Shop Boys capturing No. 1 and Van Halen's "Why Can't This Be Love" moving up to No. 2.

It would be a mistake to derive from this that not a lot is going on out there. The competition is intense and it is coming from some acts who have never before been as high on the charts. Pet Shop Boys, for instance, are hitting pay dirt on their debut single. Robert Palmer, whose "Addicted To Love" was No. 1 last week, has never been in the Top 10. Miami Sound Machine is eight bullet with "Bad Boy." Its debut single, "Conga," got as high as 17. "What Have You Done For Me Lately" is Janet Jackson's first Top 10 record. It is at nine bullet this week. British newcomer The Outfield have



HEART OF TRIPLE PLATINUM — Heart received triple-platinum awards for their first Capitol Records' album "Heart" during a recent ceremony at New York's Private Eyes. Pictured (l-r) are: Heart's Mark Andes and Howard Leese, MTV senior vice president of music programming Les Garland, actress Maria Conchita Alonso, Heart's Denny Carmassi and Nancy Wilson, Capitol assoc. national AOR promo director Dave Morrell and Heart's Ann Wilson.

New Madison Square Garden To Be Built; Old Building To Be Razed

By Paul Iorio

NEW YORK — Madison Square Garden will be razed and a new arena will be built west of Eleventh Avenue between 31st and 33rd Streets, Gulf & Western Industries, Inc. announced. The new Madison Square Garden, the fifth in the city's history, is targeted for completion in the fall of 1990. The new hall's cost is estimated at between \$150 and \$200 million and will be funded by private investors. Construction will begin in the fall of 1987.

The new arena, termed by Gulf & Western as "the most technologically advanced in North America," will have seating for 22,000 and parking for 1,500 cars. It will have facilities for television and cable entertainment, unimpaired sight lines for all seats, and one hundred-fifty sky boxes.

The old arena, which the *Wall Street Journal* quoted G&W as calling "poorly built and useless," will be demolished and

a retail and office building complex will be built on the site. In addition, the Pennsylvania Station transit complex adjacent to MSG will be renovated.

The existing MSG, between Seventh and Eighth Avenues on 33rd Street, opened in 1968. The original MSG opened in 1879 on Madison Avenue and 23rd Street and was replaced by a new arena at the same site 11 years later. The third MSG opened in 1925 and remained in use on Eighth Avenue between 49th and 50th Streets for 41 years.

The biggest names in entertainment and sports have played MSG over the decades and G&W expects this tradition will continue with the new center. Gulf & Western says that the television and entertainment facilities in the new arena will be used exclusively by Madison Square Garden Network, Paramount Television and USA Network, which are partially owned by G&W.



MARITAL ARTS — Writer-producer-arranger Peter Wolf (r) and his songwriter wife Ina (c) have signed a worldwide publishing agreement with the Chappell/Intersong Music Group-USA. Wolf co-produced and arranged the multi-platinum plus Starship LP "Knee Deep In The Hoopla." Pictured at left is Chappell/Intersong sr. vp, creative Ira Jaffe.



VIENNESE VJ — MTV traveled to Vienna to tape a guest VJ segment with A&M recording artist Falco, which appeared on MTV April 15.

(continued on page 36)

ALBUM RELEASES

OUT OF THE BOX

NEIL DIAMOND — *Headed For The Future* — Columbia OC 40368 — Producers: Various — No List — Bar Coded

Neil Diamond is "Headed For The Future" indeed as the singer/songwriter unleashes his most progressive project in years. Certainly, there are the lush, romantic ballads for which he is known, but there are some aggressive, tougher sounding tracks that could put Diamond back into the mainstream.



OUT OF THE BOX

GEORGE CLINTON — *R&B Skeletons (In The Closet)* — Capitol ST-12481 — Producer: George Clinton-Stephen Washington — List: 8.98 — Bar Coded

Here's the latest entre into the freaky, funky mind of the master of bass slap R&B. "R&B Skeletons" is funky, biting and funny. Clinton is again brilliant in combining humorous sexual double entendre ("Do fries go with that shake?") and pithy, raised eyebrow social critique — all in a spine-bending funk.



OUT OF THE BOX

PHILIP BAILEY — *Inside Out* — Columbia AL 40209 — Producer: Nile Rodgers — No List — Bar Coded

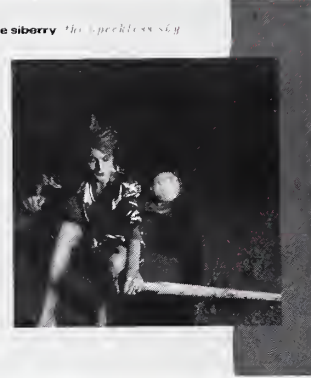
Bailey teams with ace producer Nile Rodgers for this engaging set of shimmering pop/R&B gems. Bailey's trademark tenor works out on muscular rhythm tracks like the single, "State Of The Heart" and a sensuous ballad, "Long Distance Love," where he pulls out the stops on his limitless falsetto.



NEW AND DEVELOPING

JANE SIBERRY — *The Speckless Sky* — Open Air OA-6-0305 — Producers: Jane Siberry-John Switzer-John Nasien — List: 6.98 — Bar Coded

Combining elements of folk melodicism, progressive, technological musicianship and brilliant, trenchant lyrics, Siberry has delivered her third LP (second in the U.S.) and it is sensational. She can no longer be Canada's best kept secret. The rich and memorable melodies, her innocent and vulnerable voice and unusual song craftsmanship make Siberry a pick to be with us for years to come.



FEATURE PICKS

ANNABELLA — *Fever* — RCA NFL1-8061 — Producers: Various — List: 8.98 — Bar Coded

Former Bow Wow singer Annabella Lwin has finally made her solo statement and it is a decidedly modern dance outburst. Lwin's sassy adolescence is featured on burners "High Powered Girl" and "Under The Gun" among other heated tracks.

THE POGUES — *Rum Sodomy & The Lash* — Stiff/MCA 5744 — Producer: Elvis Costello — List: 8.98 — Bar Coded

The 1985 U.K. story of the year was The Pogues. This drunken cross between Irish gig and punk rock took the Isles by storm. Whether Shane MacGowan and friends can repeat the spell stateside remains to be seen, but in the meantime, this energetic collection is worth checking out.

THE POGUES — *Poguetry In Motion* — Stiff/MCA 36015 — Producer: Elvis Costello — List: 5.98 — Bar Coded

This four-song EP will bring U.S. audiences up to date on The Pogues.

THE S.O.S. BAND — *Sands Of Time* — Tabu FZ 40279 — Producers: Jimmy Jam-Terry Lewis — No List — Bar Coded

Former Time keepers and prodigious producers Jimmy Jam and Terry Lewis are all over the charts with artists like Cherelle, Janet Jackson and Force M.D.s. S.O.S. Band delivers a sensuous, smooth soul set ripe for BC, AC, easy jazz and CHR.

B.E. TAYLOR GROUP — *Our World* — Epic BFE 40282 — Producer: Rick Witkowski — No List — Bar Coded

B.E. Taylor Group covers turf similar to Journey and stands a good chance of claiming some of the bay area band's audience.

CRAFT — *Epic BFE 40290* — Producer: Peter Hauke — No List — Bar Coded

Craaft is a German metal trio specializing in rock on the pop edge. They join compatriots Scorpions in a wave of German heavy metal.

TANGERINE DREAM — *Pergamon* — Caroline/Virgin Carol 1333 — Producers: Francke-Froese-Schmoelling — List: 8.98

This live performance from 1980 is now available in the U.S. via a Caroline/Virgin deal. Another delicious serving of Tangerine Dream technology in the service of a rich humanism.

ROB JUNGKLAS — *Closer To The Flame* — Manhattan ST-53017 — Producers: William Wittman-Jack Holder — List: 8.98 — Bar Coded

With "Born To Run" energy and heartland rootedness, songwriting find Jungklas comes up with a debut rich in adolescent pathos and growing pains.

LIVE! FOR LIFE — *Various Artists* — I.R.S. 5731 — Producers: Various — List: 8.98 — Bar Coded

These various live and/or unreleased tracks have been donated by various artists to aid AMC Cancer Research Center. Sting, R.E.M. and The Alarm highlight a collector's dream come true.

KEEL — *The Final Frontier* — Gold Mountain/MCA 5727 — Producer: Gene Simmons — List: 8.98 — Bar Coded

L.A. rocker Keel in its second for label Gold Mountain. "The Final Frontier" features Ron Keel's bracing metal vocals and the band's power drive.

WILLIE COLLINS — *Where You Gonna Be Tonight?* — Capitol ST-12442 — Producers: Various — List: 8.98 — Bar Coded

Hush Productions (Freddie Jackson, Melba Moore, Meli'sa Morgan) has another great shot at chart success with Collins' smooth grooving sound. Collins has a classic good voice aptly fitted to this cool urban material.

FAT BOYS — *Big & Beautiful* — Sutra SUS 1017 — Producers: Various — List: 8.98 — Bar Coded

The ample rap sounds of Fat Boys includes a reworking of the James Brown classic "Sex Machine" as well as a bunch of tongue-in-cheek originals. Will probably become their third gold album.

JOHNNY KEMP — *Columbia BFC 40192* — Producers: Various — No List — Bar Coded

Bright debut from newcomer Kemp is full of good, clean danceable R&B.

LETTER TO BREZHNEV — *Original Motion Picture Soundtrack* — MCA-6162 — Producers: Various — List: 8.98 — Bar Coded

There's something for everyone on this effective compilation album, which features gritty and powerful tracks by such artists as Bronski Beat, Paul Quinn and Fine Young Cannibals.

BLUE CITY — *Original Motion Picture Soundtrack* — Warner Bros. 25386-1 — Producer: By Cooder — List: 8.98 — Bar Coded

You can expect quality music whenever Ry Cooder is involved, and his latest score is certainly no exception. With his subdued yet emotionally charged musical touch, Cooder has contributed what is easily one of this year's best soundtracks.

RECORDS TO WATCH

KERRY CHESTER — *Listen To This* — Planetspeak PS 5001 — Producer: Kerry Chester — List: 8.98

E*I*E*I*O — *Land Of Opportunity* — Frontler FLP 1017 — Producers: Steve Berlin-Mark Linett — List: 8.98

CANEDY, FEINSTEIN, BORDONARO & CAUDLE — *Hollywood* — Passport PB 6052 — Producers: Carl Canedy-David "Rock" Feinstein — List: 8.98

CROSSOVER — *Atomic Theory 1002* — producers: Greg McNeely-Eugenio Toussaint-Hayward Collins — List: 8.98

STAR SEARCH: THE WINNERS ALBUM — Camel/MCA 5732 — Producer: Joey Carbone — List: 8.98 — Bar Coded

FX — *Personal* — RCA NFL1-8059 — Producers: Spruce Brillantline-F.X.—Trevor Lucus — List: 8.98 — Bar Coded

THE MAIN ATTRACTION — *All The Way* — RCA NFL1-8066 — Producer: Wayne Douglas, Jr. — List: 8.98 — Bar Coded

SINGLE RELEASES

OUT OF THE BOX

PETER GABRIEL (Geffen 7-28718)
Sledgehammer (4:02) (Clif Fine-Hidden Pun/BMI) (Peter Gabriel) (Producers: Daniel Lanois—Peter Gabriel)

Gabriel ends his long silence with this riveting, hard-hitting track. With a nod to Stevie Winwood, "Sledgehammer" continues Gabriel's innovative work. He mixes popular ingredients and comes up with imaginative, creative results. The album, "So," is forthcoming.



OUT OF THE BOX

BANGLES (Columbia 38-05886)
If She Knew What She Wants (3:47) (Funzalo-Juters/BMI) (Jules Shear) (Producer: David Kahne)

Bangles follows its first Top Five single, "Manic Monday," with this infectious, gorgeous pop song from the pen of Jules Shear. With classic pop dimensions, including a can't-stop-singing-it chorus, "If She Knew" is destined to be a chart climber.



OUT OF THE BOX

KENNY LOGGINS (Columbia 38-05893)
Danger Zone (3:35) (Famous/ASCAP) (G. Morodor—T. Whitlock) (Producer: Giorgio Morodor)

Loggins lends his immense voice to this Morodor/Whitlock song from the film *Top Gun*. The driving rhythm track is propelled by crunching guitars and Loggins' singular vocal skills. Could follow Loggins' other filmsongs, "Footloose" and "I'm Alright" to saturation CHR.



NEW AND DEVELOPING

GTR (Arista AS1-9470)
When The Heart Rules The Mind (3:58) (Basedown/PRS-W.B./ASCAP-Kid Glove/BMI—Steve Hackett) (Hackett-Howe) (Producer: Geoffrey Downes)

The latest supergroup to rise from the ashes of seventies mega bands is GTR featuring Yes' Steve Howe and Genesis' Steve Hackett. This record shows all the signs of being a big summer record with hints of Howe's "Roundabout" acoustic guitar and full vocal choruses.



FEATURE PICKS

SHEILA E. (Warner Bros. 7-28704)
Holly Rock (3:58) (Sister Fate adm. by Girlsongs/ASCAP) (Sheila E.) (Producer: Sheila E.)

Another funky dance floor groove is Sheila E.'s latest. Great percussion, two-meaning lyrics and plenty of pizzazz for radio. Taken from *Krush Groove*.

NEIL DIAMOND (Columbia 38-05889)
Headed For The Future (3:35) (Stonebridge/ASCAP) (N. Diamond—T. Hensley—A. Lindgren) (Producers: Neil Diamond—Tom Hensley—Alan Lindgren)
 "Headed For The Future" marks a departure for Diamond — it is not a ballad like many of his recent singles. It picks up where "Beautiful Noise" left off.

BELINDA CARLISLE (I.R.S. 52815)
Mad About You (3:37) (Pub. Pending) (P. Brown—J. Wheland—M.Y. Evans) (Producer: Michael Lloyd)

The second Go-Go gone solo, Belinda Carlisle debuts with this Go-Go-like pop track.

COCK ROBIN (Columbia 38-05720)
The Promise You Made (3:52) (Edwin Ellis—Nurk Twins/BMI) (P. Kingsbery) (Producer: Steve Hillage)

Peter Kingsbery and Anna Lacasio are two of the best new voices in rock. This single, enjoying success in Europe, features the two in a heart-wrenching duet.

O'CHI BROWN (Mercury 884 572)
Whenever You Need Somebody (3:26) (Terrace/ASCAP) (Stock-Aitken—Waterman) (Producers: Stock—Aitken—Waterman)

A tasty serving of modern dance music featuring Brown's expressive, sexy voice.

STEVIE NICKS (Modern 7-99532)
Has Anyone Ever Written Anything For You (3:59) (Welsh Witch/BMI—Popologo/ASCAP) (Nicks-Olsen) (Producer: Rick Nowels)

An emotion-packed ballad from Nicks' rhythmic "Rock A Little" LP, "Has Anyone Ever Written Anything For You" asks its musical question with poignant piano strains and a mesmerizing, somber Nicks vocal.

KARLA DE VITO (A&M 2836)
Money Can't Buy Love (3:08) (Jesse John/ASCAP—Tommy Mandel/BMI) (Ian Hunter—Tommy Mandel) (Producer: Bob Ezrin)

Label debut for DeVito is reminiscent of sixties girl group fare. The catchy tune and DeVito's pop voice should find the mark at CHR.

JAMES TAYLOR (Columbia 38-05884)
That's Why I'm Here (3:37) (Country Road/BMI) (James Taylor) (Producers: James Taylor—Frank Filipetti)

The title track from Taylor's successful "That's Why I'm Here" is a happy celebration of the artist's years as public property. Evokes all the great feelings Taylor has shared with the world since "Fire And Rain."

DAMON RENTIE (TBA TB-712)
Love Me Tonight (3:36) (Century 22 adm. by Palo/ASCAP) (D. Rentie—G. Shaw) (Producer: George Shaw)

This cool little instrumental is just the thing for those hot summer days ahead. Watch out BC, AC and easy jazz.

THE ALARM (I.R.S. 52828)
Absolute Reality (3:24) (Illegal adm. by Atlantic/BMI) (MacDonald-Peters) (Producer: Mike Howlett)

The Alarm applies its dramatic, anthemic touch to this track from "Strength." The time might be right for The Alarm at radio. If so, this cut is perfect.

MAZARATI (Paisley Park/Warner Bros. 7-28705)

100 MPH (3:09) (Controversy/ASCAP) (Prince) (Producer: Brown Mark)
 This kinky, high-blood-pressure cooker is another Prince composition. Right for BC and dance clubs.

RECORDS TO WATCH

PLATINUM ICE (Meg M-1001-A)
U.S. Prime (3:14) (Colgems—EMI/BMI/Boulton/ASCAP) (Wallace-Bolton) (Producer: Tommy DeVito)

LIMITED WARRANTY (Atco 7-99541)
Victory Line (3:57) (Pink Bat) (Newman—Limited Warranty) (Producer: Brian Tench)

HINTON BATTLE (Qwest 7-28709-A)
Super Cautious Girl (4:35) (Carlinton III/Clyde Lieberman/ASCAP) (Laythan—Armor—Lieberman) (Producer: Laythan Armor)

JACK WAGNER (Qwest 7-28703-A)
If She Loves Like She Looks (3:14) (YellowBrick Road/MCA/ASCAP/Music Corp. of America/BMI) (Magness—Ballard—Mueller) (Producers: Clif Magness—Glen Ballard)

THE LETTERMEN (Alpha Omega AO-078601-A)
Proud Lady Of America (3:28) (Kinship/ASCAP) (Bulala—Preston—Tea) (Producer: Tony Bulala)

JEAN CARNE (Omni 7-99531)
Closer Than Close (4:08) (Sloopus/BMI) (Price) (Producer: Grover Washington, Jr.)

JONATHAN BUTLER (Jive JS-1-9500)
Baby Please Don't Take It (I Need Your Love) (3:42) (Zomba Ent./ASCAP) (Butler) (Producer: Barry Eastmond)

IN THE PALM(ER) OF HIS HAND — At first I thought I was going to hate last week's Robert Palmer show at the Wiltern Theatre. I mean, out strut this dashing young man with perfect hair, a model's face and an immaculate gray suit that looked as if it was torn from the pages of GQ. The women screamed as Palmer first approached the mike. "Here we go," I thought. "The only one who adores Robert Palmer more than these throngs of screaming fans is Robert Palmer." Wrong. Palmer then proceeded to deliver as unassuming and satisfying a set as they come. Relying heavily on cuts from his latest and most successful Island project, "Riptide," Palmer blended soul, rhythm & blues, jazz and pop into a tight 90-minute set that thrust his band into as bright of a spotlight as the one he seemed to shun. Palmer was cordial, low key and even somewhat shy and his conservative stage movements seemed to reflect the music of his nine-piece band, not the wishes of those in the audience who were wishing for a bit of gyration with their perfectly pleated pants. Though the set was sprinkled with such gems as the enchanting, "Riptide," the driving, "Discipline Of Love" (both off the latest Island project), and the now classic, "In My System," it was, "Some Like It Hot" (off the Power Station LP), "Addicted To Love" (his current and only number one hit to date) and the sizzling, "Bad Case Of Loving You," that brought the crowd to its feet. Let's face it, back in the '70s when Palmer was looking as dapper as ever, he couldn't buy a number one single. It paid to look more like the Atlanta Rhythm Section back then. Today, we're in the video age, and to Palmer's credit, he never abandoned his wardrobe.



ROBERT PALMER — Low key, unassuming, musically satisfying and so well dressed.

SHORT CUTS — East Coastings knew all along that Slouxsie And The Banshees was signed to Geffen/W.B. Paul was just testing you last week . . . We reported last week that there was no release date planned for the Beat Farmers' first Curb/MCA project and we were dead wrong. "Van Go" will hit the stores 5/28, with the first single, "Riverside," shipping 5/14 . . . Chris D. And The Divine Horsemen have been regulars in Los Angeles for years and years, always flirting with a record deal. Well now the guys have hooked up with manager Mike Minky (the man who gave us Elektra's soon-to-be-unveiled Unforgiven — more on them in the coming weeks) and are showcasing at the Club Lingerie on May 15. Chris D., by the way, has a major part in the upcoming film *Finished With Injuns*. He plays a CIA agent . . . Blind ("I ain't blind, I'm just out of sight") Joe Hill and Queen Ida and the Bon Temps Zydeco Band will be appearing at the Music Machine on May 9. The show is being presented by the Southern California Blues Society . . . From the better late than never file comes word that both "The Very Best Of The Everly Brothers" (1964), and Little Feat's "Feat's Don't Fail Me Now" (1974) have been certified gold (sales in excess of 500,000 units) by the RIAA . . . There's been lots of talk about Ken Kragen seeking political office. Some are saying America's "Hands" are giving him the needed boost . . . Look for Joe Isgro to file suit against the majors (except for CBS), charging them with conspiracy to eliminate Isgro and other indies in violation of the Sherman Anti-Trust Act, the Cartwright Act Of California and the state's Unfair Competition laws . . . And finally, Rounder recording artist Ted Hawkins left the secure (but slimy)



DO IT DEBBIE! — Actress Rose Marie (l), Video Associates acting president/CEO Don Penfield (c) and Debbie Reynolds enjoy a reception at Jimmy's restaurant in Beverly Hills, honoring the 100,000th videocassette of "Do It Debbie's Way."

confines of Venice Beach to travel to Minneapolis at the insistence of the Replacements' manager Peter Jesperson. Hawkins, whose second Rounder project will be released soon, played the city's Seventh Street Entry to a sold out crowd and enthusiastic response. Thanks to Jesperson, local press had the singer's mug all over the place and in-store appearances became mini-events with Hawkins even playing a couple tunes at one outlet. Ted's silky voice wowed them in the town that gave us the Replacements and Husker Du, let's see what he can do with the rest of the country.

A strong wind is blowing out of the north. A Canadian wind — but it is not harsh and arctic. On the contrary, it is warm and inviting. It is as if the world were on end and the gulf stream was flowing through Hudson Bay. Toronto's Jane Siberry has just released her second Open Air LP (OA-6-0305) called "The Speckless Sky" and it is being carried on a current that two decades ago was preparing to bring us Joni Mitchell.



Jane Siberry

The comparison with Joni Mitchell is a safe one, but not completely an unfair one. Both Siberry and Mitchell hail from Canada. Both have enchanting melodic visions. Both are driven by an artistic desire to explore and redefine boundaries. But Siberry is undeniably cutting her own path.

In addition to Mitchell, Laurie Anderson's name comes up in comparison as well. While similarities exist with Mitchell (melodically, harmonically) and Anderson (lyrically, technically), Siberry is just as much *not* like them. Does being compared bother her? "No, I think they're fair. I use comparisons all the time in what I do. I mean, it's just another way of describing something. What I don't like, though, is when it makes me sound derivative," Siberry told *Cash Box*.

One listen to "The Speckless Sky," or 1984's "No Borders Here" (Open Air LP (OA-0302) is convincing evidence that a truly unique talent is at work. Beyond the initial charm of her melodies and the stunning complexity of the arrangements, one is faced with Siberry's powerful lyrics. "I use them," said Siberry of lyrics' importance, "to be as accurate as I can. When I try to describe something, I like to find the exact word." Exactitude: "There/there's the sun/through the bars/cutting swathes/lighting dust/i love dust/that it's there/that it falls" (From "Seven Steps To The Wall"). Two songs are called "Map Of The World." Part One is on "No Borders," Part Two on the new album. "I like calling them 'Map Of The World,'" claimed Siberry, "because they are both completely different but it helps you see songs as maps."

Siberry's maps are detailed topographic vignettes arranged loosely around the artist's own peculiar, idiosyncratic sense of balance. She

describes "One More Colour" from the new album: "It goes from seeing tiny details and finding patterns in them in a way that pleases me to a chorus that really expands to the whole atmosphere of the sky."

May 24 marks the beginning of a month-long tour that will bring Siberry and her band to many American cities. A&M Records, which distributes Open Air via Windham Hill, has indicated that it will throw its support behind Siberry. A single, "One More Colour" and video hit the airwaves any day now.

Siberry is that charming, whimsical, intelligent sort of artist that is such a pleasure to discover. The more you listen, the more you hear. And while growing popularity puts pressure on any artist concerned about the quality of their work, you get the feeling that you will always be able to count on her. "The more successful you become, the less freedom you have," she bemoaned. "You have to fight harder to do what you want because there's more money on the line."

"I just keep looking for things that interest me," said Siberry. When someone making records claims this as their goal, it makes listeners eager, anticipating the artist's next move. Siberry confessed, "I just want to be proud of what I do. That's the main thing. I think I'd rather do something else" than make "company" records. "Do you know what I mean?" she asked. Yes ma'am, those of us who look, often in vain, for music of substance, know exactly what you mean.

Entrepreneurs

Goldberg's Gold Mountain: 'A Laboratory To Develop New Artists'

By Paul Iorio

This is the fifth of a six-part series on music business entrepreneurs.

NEW YORK — Danny Goldberg's laboratory is called Gold Mountain Records. In that lab, he develops new artists like Bruce Cockburn, Keel and Michael DesBarres. Goldberg handles his artists with care as he nurtures their explosive, audience-igniting energies. The chemistry between DesBarres and his fans, for example, is so explosive that after a recent Radio City Music Hall gig, DesBarres was chased to his limousine by screaming girls. And Goldberg's lab is branching out. MCA recently signed a distribution deal with Gold Mountain.

Goldberg is as successful in film soundtrack production as he is with Gold Mountain. "I don't look at Gold Mountain as my only business at all," he says. Goldberg was executive producer of the *Miami Vice* soundtrack album, which in itself makes him one of the most success-

ful soundtrack producers in the business. He cites his relationship with Don Johnson as one of the most rewarding of his career. "The kind of relationship I have with him is so intimate and rewarding that it lives up to any fantasy I have about working in show business," he says.

(continued on page 32)



Danny Goldberg

Cover Story



The Fabulous Thunderbirds: Driven By The Blues

By Peter Berk

LOS ANGELES — Before you play the other nine cuts on "Tuff Enuff," The Fabulous Thunderbirds' high-charting CBS Associated album (the band's first for the label), drop the needle on the last song on side B, and have yourself an uninhibited good time "Down At Antone's." It may have no lyrics, but this foot-stomping, fun-loving tune, in all its profound simplicity, says a great deal about the love for the blues which lead vocalist and harmonica player Kim Wilson, guitarist Jimmie Vaughan (Stevie Ray's older brother), drummer Fran Christina and bassist Preston Hubbard share. Yet, these performers couldn't have attained their current status by concentrating solely on that sadly neglected musical genre. Instead, they've created a wonderfully eclectic hybrid form which shows them to be, in equal parts, serious purveyors of blues music, good ol' country boys and gritty urban rockers. And it's precisely this seemingly unnatural but perfectly realized mixture of musical and personal identities which has the T-Birds' records selling and momentum building.

Austin, Texas, where Antone's thrives as the ultimate blues haven, is home base for the T-Birds. With all the success the band's members have enjoyed since they first got their act together 11 years ago, nothing can change their attraction to the city, with its white hot days and hot blues nights. Austin, in turn, can be proud of its adopted sons, not just because they've finally stepped into the limelight of commercial success, but because they've managed to stay several steps ahead of compromise in the process, selling out their albums and concert venues, but not their musical integrity.

Kim Wilson is particularly proud of that fact, as he told *Cash Box* last week. "The material on "Tuff Enuff" may be a little more uptempo and contemporary than in the past," he first said. "The overall flavor and our basic style, though, is the same as always. We *did* have a lot of people wondering if we would 'sell out,' but now they realize we can still appeal to them and attract new audiences, *without* changing our identity."

As Wilson and many others see it, a great deal of what has made "Tuff Enuff" (and its title song first single, featured in Ron Howard's *Gung Ho*) so commercially viable has to do with the contributions of producer Dave Edmunds. "Tuff Enuff," with him at the helm, is an album which showcases the compositional and improvisational skills of the four T-Birds while never indulging in overkill. It's a free-flowing, yet disciplined LP, and Wilson knows full well just how much the production has to do with that.

"The new songs were there (eight of them written by members of the band), and we've always had the performances on our records that a producer could work with," he said. "But Dave truly hit on the right formula, and once he found it, he used it consistently. He kept the 'dirt' in our style, he kept the grit and still made the album radio playable. You don't hear anything else like it on the radio. It's really the ultimate radio record, and any of its cuts could have worked as the second single, although "Wrap It Up" will come out next."

In and out of the music industry, timing can be everything, and timing has certainly played a significant role in putting the T-Birds so visibly on the map lately. Perhaps the key factor has been America's recent re-discovery, and desire to embrace, fundamental roots music. As the absolute antithesis of some super-slick techno-pop band, the T-Birds have apparently caught on with a public anxious to return, at least to some extent, to a more honest and basic musical foundation. According to Wilson, "People want to hear music that's real. I think we've really hit on the secret this time. We knew we couldn't record songs that sounded like old 78s and still expect airplay, but we found a way to keep our focus and integrity firmly in place and still put it over to an '80s audience. I guess you could call our sound 'state of the art dirt.'"

Another decisive move of late came when the T-Birds opted to sign with CBS Associated, a label which immediately pioneered the band's cause. "The new label has really made a big difference for us," Wilson commented. "It takes more than quality to attract listeners, and being on CBS Associated now, we're getting the kind of support we never had before. They're really putting everything into it, and that means a lot to us."

For Wilson, all roads and all conversations inevitably lead back to Antone's and the blues. Not surprisingly, his most treasured musical heroes are centered there, and the fact that they like what the T-Birds are doing gives him a special sense of satisfaction. Asked about the present state of blues in general, Wilson said, "I know if some of these guys, guys like Albert Collins and Robert Cray, had their music produced and handled the way ours has been lately, audiences would go for it in a big way. These people need that chance. Hopefully what we're doing, getting the blues message across, will help, but it's still an uphill battle. Whatever happens, though, we'll keep coming back to Antone's, to play on stage or just sit back in the audience and enjoy the music." For the T-Birds, then, the color of success is, and always will be, an unmistakable shade of deep blue.

EAST COASTINGS

Paul Iorio, New York

THE BODEANS ARE FROM WAUKESHA, WISC. — Waukesha, Wisconsin was once an important stop for slaves riding to freedom on the Underground Railroad. It was such a key stop that for four years Waukesha published its own anti-slavery newspaper, *The American Freeman*. The Underground Railroad is gone today but Waukesha can boast of a new homegrown liberating force: **The BoDeans**. The BoDeans sing about more personal struggles for freedom. They sing about breaking the shackles of despair in "Fadeaway" and "Lookin' For Me Somewhere." They sing about a woman murdering an abusive lover who "just pushed her too far" in "She's A Runaway." "That song is about standing up for yourself, not taking a lot of crap," says **Sammy BoDean**, who sings the song. Sammy and **Beau BoDean**, the singing and songwriting core of the group, are old high school buddies who used to play as a duo in Waukesha before they added drummer **Guy BoDean** and bassist **Bob BoDean**. Every Tuesday night the two would drive past Blue Mound Road and East Moreland Boulevard on their way to play a bar called L.T. Lyles. "Nobody was there except a couple of pool tables," says Sammy, "and people would come in and shoot pool." Other nights they would take the half-hour drive on Interstate-94 to Milwaukee, but usually they'd wind up at their manager's house in Waukesha. "We used to hang out at **Mark (McCraw)**'s house a lot," says Beau. "We used to go there and we'd do this thing where we'd each take turns playing albums." It was Mark's turn to play records after the BoDean's headlining-gig at Maxwells' April 24. From behind the mixing board, Mark (also the associate producer of the BoDeans LP) put on **T-Bone Burnett's** "When The Night Falls." "Good song," I said. "Real simple," he agreed. Burnett's spare production values have helped make the BoDeans' debut album, "Love and Hope and Sex and Dreams" (Warner Bros./Slash), an enormous record that's at least as good as **Marshall Crenshaw's** first one, but is actually more akin to a railroad ride through **Everly Brothers** territory, Brownie, Kentucky, places like that. When you tell Sammy that his harmonies with Beau sound like The Everlys he just laughs and asks "Who can sound like The Everly Brothers?" But nobody else is laughing; they're too busy dancing. And I don't mean just the club-going cognoscenti either. When the BoDeans hit the "we ain't gonna worry tonight" chorus of "Angels," the most average looking couple in Hoboken (he was wearing a "Puck" t-shirt, I think) got up and danced. This music has a heartland appeal that bridges Sears Roebuck and Fiorucci, CBGB's and L.T. Lyles. "I just want people to hear us and like us," says Beau. "Fadeaway," the album's first single and video, is going to be the acid test that determines whether AOR (and CHR for that matter) has open ears and common sense. If imaginative radio programmers don't see the potential for B/C airplay in "Say You Will," they will certainly see the country radio potential in "Lookin' For Me Somewhere" (paging **Johnny Cash**). Currently, the BoDeans are on their way back to Waukesha ("There's a lot of good people out there," says Beau). But when they come back to New York for a tentatively scheduled gig at Irving Plaza May 30, they're probably not going to be riding any underground railroad. A bullet train, straight through the heartland and up the charts, is more like it.



GUY, BOB, SAMMY AND BEAU BODEAN



YOU CAN CALL HIM ZIMMY — Bob Dylan will play Madison Square Garden July 15 and 16 with Tom Petty and the Heartbreakers.

SHORT CUTS — **The Ben Vaughn Combo's** "The Many Moods of Ben Vaughn" (Making Waves) is a consistently rockin' album full of immediately likable tunes . . . "Learn To Whap-A-Dang With The Raunch Hands" (Relativity), the new album by **The Raunch Hands**, will be released later this month . . . Profile Records has moved to 740 Broadway, 7th Floor, NY, NY 10003 (tel.: 212-529-2600) . . . Celluloid Records has moved to 330 Hudson Street, 4th Floor (Tel.: 741-8310) . . . **Joe Leeway** has left **The Thompson Twins** . . . **Ozzy Osbourne** fans did about \$10,000 worth of damage to the Byrne Arena after Osbourne's recent show there . . . Atlantic recording

artist **John Parr** has recorded "Two Hearts," the opening track from the upcoming Lorimar film *American Anthem* . . . Sire recording group **Erasure** will play the Ritz May 9 and PolyGram's **Opus** plays there May 17 . . .

Moldy Madness Sustains Skyrocket Sales Of The Soup!

By Jimi Fox

LOS ANGELES — As a kid they called him soupbone. Today, that super mod clown who elevated "pie-in-the-face" humor to an art form, continues his unique brand of wackiness on weekends with a two-hour "Soupy Sales Moldy Oldies" program.

Soupy, who already serves as WNBC radio's midday personality, fries, flies and dives into this weekend madness with co-host and infamous sidekick Ray D'Ariano. The program features music from the late '50s through the mid-'70s along with pop memorabilia like old television themes, vintage commercials, news actualities and of course, Soupy's wonderfully unique sickness!

You want a quote from Soupy? Great! Bite down on this one: "This is perfect for me. I'm one of the moldiest, oldest people around. There's nothing like this on the air today. It will be like the old days of comedy radio, and there's no heavy lifting!" Help! someone get me a custard cream pie!

Oddly enough Franklinton, North Carolina has volunteered to claim itself as the birthplace of Soupy Sales. While Huntington, West Virginia proudly points a finger at itself as being the radio roots of this high energy, glib, gift-for-gab comedic maniac at station WHTN (now WKEE.)

From Huntington, Soupy left for Cincinnati, where he starred in his first television show. The year was 1950 and "Soupy's Soda Shop" became America's first television teenage dance program. This was later followed by "Club Nothing," a 45-minute talk show spiced with Soupy's zany comedy routines, guests and music.

Soupy went on to perform on both radio and television in Cleveland before coming to Detroit in 1953 where he began his fantastic television rise as the motor city's top-rated personality for seven years. The comedian helmed an unbelievable 11 hours of TV time each week, including his Saturday noontime ABC-TV network "Lunch With Soupy Sales," which marked the first non-cartoon Saturday morning program on the ABC-TV network. This program has been described as a "hip" kiddie show and was probably the fastest paced half-hour ever on TV. His format became an inspiration to the many kid show imitators that were to come.

In 1957, Soupy started ABC-TV's Saturday morning network programming with his hit show from Detroit.

In 1960, Soupy moved to the west coast, and in one year built his "Soupy Sales Show" into Los Angeles's number one television show, pulling more fan mail than all of ABC-TV's network shows put together.

Soupy's first Friday night network show will long be remembered by the American



Soupy Sales

TV viewing public, for at the climax of the half-hour show, his surprise guest Frank Sinatra joined Soupy to receive a custard pie smack in the face! Frank was followed by such pie-faced notables as Tony Curtis, Burt Lancaster, Micky Rooney, Jerry Lewis and others. The 1961 episode with Sinatra was the first show to beat the highly rated long-run TV show "Rawhide," sometimes recalled as "the pie herd around the range!"

Soupy has received over 19,000 pies since he has been on TV. According to the comedian, "It's not enough to 'catch a pie' in a comedy routine, there must be reason for it. The events leading up to such a climax have to be done in a reasonable manner in order for the situation to come off as funny."

In late 1964 Soupy brought "The Soupy Sales Show" to New York and it soon became the biggest show of its kind on local television. In 1966, the show went national and was seen throughout the U.S. as well as in Canada, Australia and New Zealand.

Soupy's zany creation of the dance, "The Mouse," took New York by storm. His recording of the song sold over a quarter of a million copies in two weeks in the New York area alone. Soon thereafter "The Mouse" became a top hit on the national charts. His first album, "Soupy Sales Show," grabbed a Grammy nomination in 1961. Its steaming sales soared to over 25,000 albums in four days in Los Angeles alone.

Aside from having his own network shows, Soupy has a list of varied credits as a guest-star on such shows as "The Tonight Show," and "The Bob Hope Show" and he was a regular on "What's My Line" beginning in 1968. He stayed on for seven years. Soupy also has the distinction of appearing on "The Ed Sullivan Show," when Ed broke an 18-year tradition by inviting Soupy back (on the air!) on the following Sunday — something previously unheard of.

Ray D'Ariano, the happy cherub and adhesive to all this masterful madness is said to be a young Turk, cleverly disguised as a crusty old record executive, running up and down the WNBC hallways screaming "We need more airplay!"

Finally, how can you miss with this show? By not airing it, that's how! Contact NBC Radio Entertainment and Radio Today and get with the moldy madness served up by Soupy Sales.

AIRPLAY

Jimi Fox, Los Angeles

MIXED TOASTS AND MIXED EMOTIONS — Good morning from the Big Apple, home of E.J. (the D.J.) Koch. Mixed celebration is going on at the Interep offices on Park Avenue as president of Hiller, Newmark, Wechsler and Howard, Phillip Newmark, is preparing to exit his post to become vice president/general manager of Emmis Broadcasting's, Los Angeles radio station KPWR "Power" FM. I say mixed because many regret seeing Phil's departure but also sincerely extend their best wishes to a consummate contributor to success. Phil Newmark will be arriving on the heels of an outstanding debut by Power 106 with a 4.4 in 12+ and 7.2 in 18-34 demos. For L.A., that's impressive numbers to say the least.

Oh, by the way, the impact of Power 106 has caused "the house that Wally built" to retrace and regroup itself back to when it was plundering the market. No longer is the drive an offensive attack on the marketplace, but a protective, defensive stance. On a side note, Rachael Donahue slammed the door shut as she left the KIIS-FM sphere and in no uncertain terms left Dees' ego on notice as the dirty laundry piles up. Rachael's next rumored stop . . . "Sommers Resort." For those of you who have inquired as to the whereabouts of former Magic 106 talents Robert W. Morgan, Laurie Allen, Joni Caryl, Rich Hogan, Ron Rodrigues and Haagin Higgins — here's a



OUTSTANDING TALENT ACKNOWLEDGED AS OUTSTANDING! — Rosemary Young, afternoon newscaster and weekend air personality on 102 WPIX FM, New York, has been named one of America's Outstanding Young Women for 1985.

quick rundown: Robert W. Morgan is bass fishing, getting a tan, doing various voiceovers and collecting a big severance from the ill-fated "Magic 106"; Haagin Higgins is now wearing a broadcasting counselor's cap at the Los Angeles Broadcaster's facility; Ron Rodrigues is station liaison director for Jim Brown Productions; Laurie Allen, Rich Hogan and Joni Caryl all landed at Greater Media's KBZT in L.A. Of the three, Caryl is rumored to have ended up with a nearly six-figure contract to tolerate Charlie Tuna, morning personality and the king of open mike dialytic diarrhea. A well deserved sum for a very talented lady. Back at WNEW-FM, so much has been going on that this New York entity has been spinning out of control on its own axis and no one wants to get off (and why should they, when they are all having so much fun.) As you're aware, vice-president and general manager Michael Kakoyiannis (of WNEW-FM) has also added to his responsibilities the same title and duties at WNEW-AM. No cloning (one man, two jobs). Go get 'em Mike! To keep the management team together, WNEW-FM's national sales manager, Wendy Stock, will ease WNEW-AM national sales responsibilities under her wing. Scott Muni, "the professor" who signed a long term contract (considered a lifetime agreement) has been broadcasting live from London in his (count 'em) third annual transamerican broadcast, with a stunning list of superstars. They include: David Bowie; The Rolling Stones' Bill Wyman; Elton John; Tears for Fears; Bryan Ferry; Alan Parsons and Eric Woolfson (of the Project); ELP; Jon Anderson; Chris Squire; The Moody Blues; Dave Edmunds; Golden Earring; Alvin Lee and of course, how could anyone omit or forget the Box of Frogs — really! The show will originate from Capitol Studios and is produced by none other than Denny Somach.



WABBIT WHAT WABBIT — All Star Radio Syndicators has signed up Blanc Communication Corporation for worldwide syndication of Mel Blanc's comedy series, "Blankity Blancs." Blanc is best known as the voice of Bugs Bunny, Daffy Duck, Porky Pig and many others. Pictured (l-r): Mel Blanc, Merrill Barr, All-Star's managing partner and a happy hare!

U.R.B.

Vol. VII

Coming Soon

POP RADIO/RETAIL

| MOST ADDED | STRONG ADDS | RETAIL PICK | RADIO PICK |
|--|---|---|---|
|  | <p>Like No Other Night — 38 Special — A&M</p> <p>Who's Johnny — El DeBarge — Gordy/Motown</p> <p>Crush On You — The Jets — MCA</p> <p>If She Knew What She Wants — Bangles — Columbia</p> | <p>Retailer — Caron Vikre Store — Tower Records (#113) Market — Sacramento</p> <p>Single: "I Can't Wait" Artist: Nu Shooz Label: Atlantic</p> <p>Comments: <i>"We just can't keep it in the store. It is really selling well, and it keeps moving up our chart."</i></p> | <p>Programmer — Matt Hudson Station — WZEE (Z104) Market — Madison</p> <p>Single: "Vienna Calling" Artist: Falco Label: A&M</p> <p>Comments: <i>"Amazingly so, the album has gone Top 10 nationally. Believe it or not, this is mass appeal music. "Vienna Calling" could be bigger than 'Amadeus.'"</i></p> |

MIDWEST

WHYT — DETROIT, MI. — KATHY MEANS — MD — 1-1 R. PALMER
JUMPS: (4-3) Van Halen, (8-4) Rolling Stones, (15-5) P. LaBelle, (10-6) B. Seger, (12-7) W. Houston, (22-10) Madonna, (34-30) G. Michael, (35-31) Tears For Fears. DEBUTS: (X-33) P. Austin, (X-34) H. Jones, (X-35) Journey. ADDS: Falco.

WKTI — MILWAUKEE, WI. — DENISE LAUREN — MD — 1-1 P. COLLINS
JUMPS: (6-3) R. Palmer, (7-4) O.M.D., (8-6) Janet Jackson, (12-7) Van Halen, (13-8) W. Houston, (17-12) Level 42, (18-15) Outfield, (19-16) Mr. Mister, (23-17) Madonna, (25-19) P. LaBelle, (24-20) Starship, (26-23) Tears For Fears, (30-24) Nu Shooz, (29-25) J. Cougar Mellencamp. DEBUTS: (X-27) H. Jones, (X-28) Journey, (X-29) Falco, (X-30) ZZ Top. ADDS: 38 Special, Moody Blues.

WLOL-FM — MINNEAPOLIS, MN — GREG SWEDBURG — MD — 1-1 PET SHOP BOYS
JUMPS: (3-2) P. Collins, (4-3) Outfield, (5-4) Level 42, (7-5) W. Houston, (8-6) Miami Sound Machine, (10-7) Madonna, (14-8) O.M.D., (11-9) ZZ Top, (12-10) Van Halen, (16-13) Janet Jackson, (17-14) H. Jones, (21-17) Mr. Mister, (23-20) Culture Club, (25-22) Nu Shooz, (26-23) Jets, (27-24) Wax, (33-26) Heart, (31-28) P. LaBelle, (32-29) Honeymoon Suite, (35-31) G. Michael, (36-32) J.C. Mellencamp, (38-33) B. Ocean. DEBUTS: (X-34) Falco, (X-36) Tears For Fears. ADDS: Psychedelic Furs, Fabulous Thunderbirds.

KHTR — ST. LOUIS, MO — TOM KELLY — MD — 3-1 PET SHOP BOYS
JUMPS: (4-3) Van Halen, (11-5) W. Houston, (8-6) Janet Jackson, (9-7) Miami Sound Machine, (16-10) Madonna, (19-16) Mike & The Mechanics, (20-17) Level 42, (26-18) P. LaBelle, (22-19) O. Osborne, (27-24) Nu Shooz, (29-25) Moody Blues, (34-28) J. Cougar Mellencamp, (33-30) Heart, (35-32) H. Jones. DEBUTS: (X-33) Tears For Fears. ADDS: Simple Minds, Jets, K. Loggins.

Midwest Retail Breakouts

VIENNA CALLING — Falco — A&M
TUFF ENUFF — The Fabulous Thunderbirds — CBS Associated
HOLDING BACK THE YEARS — Simply Red — Elektra

WEST

KSFM — SACRAMENTO, CA — CHRIS COLLINS — MD — 2-1 JANET JACKSON
JUMPS: (3-2) Pet Shop Boys, (6-3) Nu Shooz, (5-4) Miami Sound Machine, (9-7) Sade, (10-8) Level 42, (11-9) P. LaBelle, (12-10) The Jets, (18-14) Madonna, (20-17) Culture Club, (22-18) O.M.D., (24-19) H. Jones. DEBUTS: (X-22) Janet Jackson, (X-24) P. Austin. ADDS: Magazine 60, One To One, J. Stewart, Art Of Noise.

KIIS-FM — LOS ANGELES, CA — GENE SANDBLOOM — MD — 1-1 PET SHOP BOYS
JUMPS: (5-4) W. Houston, (6-5) O.M.D., (10-6) P. LaBelle, (12-10) Nu Shooz, (18-15) The Jets, (21-17) G. Michael, (24-20) Culture Club, (33-30) Erasure. DEBUTS: (X-34) B. Ocean, (X-35) Level 42. ADDS: Janet Jackson, El DeBarge, The Dream Academy, The Blow Monkeys.

KCAQ — OXNARD, CA — GREG WILLIAMS — MD — 4-1 W. HOUSTON
JUMPS: (6-3) P. Collins, (11-5) O.M.D., (12-7) Madonna, (10-8) The Outfield, (16-11) Culture Club, (18-14) Journey, (19-15) Simply Red, (20-16) The Jets, (24-17) Mr. Mister, (26-19) Mike & The Mechanics, (25-20) Wax, (28-22) ZZ Top, (29-23) P. LaBelle, (30-26) Simple Minds, (32-27) Nu Shooz, (31-28) Julian Lennon, (36-30) H. Jones, (38-31) G. Michael, (39-36) Boys Don't Cry, (40-37) Tears For Fears. DEBUTS: (X-38) Heart, (X-39) Starship, (X-40) Falco. ADDS: The Psychedelic Furs, The Dream Academy, 38 Special, P. Austin, ABC, Wild Blue.

KITS — SAN FRANCISCO, CA — RICHARD SANDS — PD — 1-1 PET SHOP BOYS
JUMPS: (7-3) Madonna, (5-4) Nu Shooz, (14-5) W. Houston, (10-6) P. LaBelle, (9-7) Simply Red, (21-14) Miami Sound Machine, (30-26) Psychedelic Furs. DEBUTS: (X-21) Journey, (X-27) Vanity, (X-29) Level 42. ADDS: J.C. Mellencamp, El DeBarge, The Moody Blues, The Fabulous Thunderbirds.

West Retail Breakouts

HOLDING BACK THE YEARS — Simply Red — Elektra
TUFF ENUFF — The Fabulous Thunderbirds — CBS Associated
VIENNA CALLING — Falco — A&M

SOUTH

WINZ-FM — MIAMI, FL — MARK SHANDS — MD — 1-1 W. HOUSTON
JUMPS: (8-4) P. LaBelle, (10-8) The Outfield, (30-9) G. Michael, (20-11) Nu Shooz, (25-12) B. Ocean, (17-13) Mike & The Mechanics, (19-15) Mr. Mister, (25-19) Culture Club, (29-22) Heart. DEBUTS: (X-25) H. Jones, (X-26) Julian Lennon, (X-29) Wax, (X-30) Dream Academy. ADDS: 38 Special.

WLRS — LOUISVILLE, KY — LISA LYONS — MD — 2-1 PET SHOP BOYS
JUMPS: (3-2) Van Halen, (4-3) P. Collins, (10-7) W. Houston, (11-9) Madonna, (22-18) Nu Shooz, (23-20) Mr. Mister, (31-26) G. Michael, (30-27) J.C. Mellencamp. DEBUTS: (X-35) Models, (X-38) The Jets, (X-39) Fabulous Thunderbirds. ADDS: El DeBarge.

WOKI — KNOXVILLE, TN — GARY ADKINS — MD — 2-1 PET SHOP BOYS
JUMPS: (4-2) Van Halen, (5-4) Level 42, (8-5) The Outfield, (10-6) P. Collins, (9-7) Miami Sound Machine, (11-8) W. Houston, (13-9) Janet Jackson, (12-10) ZZ Top, (17-13) Mr. Mister, (18-15) O.M.D., (19-16) Mike & The Mechanics, (20-17) Julian Lennon, (22-18) Simple Minds, (28-19) Madonna, (24-20) Starship, (27-22) Nu Shooz, (30-23) Hooters, (33-24) H. Jones, (29-25) P. LaBelle, (31-28) Journey, (34-29) Heart, (35-30) Tears For Fears, (37-31) The Moody Blues, (36-32) Dream Academy, (38-33) Loverboy, (39-35) Culture Club, (40-36) D. Bowie. DEBUTS: (X-34) El DeBarge, (X-37) Models, (X-38) Fabulous Thunderbirds, (X-39) Simply Red, (X-40) Wax. ADDS: B. Ocean, Psychedelic Furs, R. Tepper, K. Loggins, Bangles.

KOFM — OKLAHOMA CITY, OK — SEAN CASEY — MD — 3-1 R. PALMER
JUMPS: (9-3) Van Halen, (7-4) Janet Jackson, (15-8) Madonna, (16-10) Mr. Mister, (19-12) Mike & The Mechanics, (25-14) P. LaBelle, (27-16) Sade, (23-17) ZZ Top, (28-18) Journey, (31-20) Nu Shooz, (33-22) Julian Lennon, (35-25) Heart, (32-26) Honeymoon Suite, (37-28) B. Ocean, (36-30) Culture Club, (38-33) Starship, (40-35) H. Jones. DEBUTS: (X-34) The Jets, (X-40) Simple Minds. ADDS: The Dream Academy, El DeBarge, Giuffria, Bangles.

South Retail Breakouts

TUFF ENUFF — The Fabulous Thunderbirds — CBS Associated
LIKE NO OTHER NIGHT — 38 Special — A&M
WHO'S JOHNNY — El DeBarge — Gordy/Motown

EAST

WXKS-FM — BOSTON, MA — JENI DONAGHEY — MD — 1-1 PET SHOP BOYS
JUMPS: (4-3) Janet Jackson, (6-4) Miami Sound Machine, (8-5) Cherrille, (9-6) Van Halen, (11-8) P. Collins, (13-9) W. Houston, (15-11) Mike & The Mechanics, (16-12) Culture Club, (19-14) Madonna, (20-15) O.M.D., (22-19) Jets, (26-20) ZZ Top, (30-21) Sade, (34-28) Heart, (35-32) Tears For Fears. DEBUTS: (X-33) B. Ocean, (X-34) Fabulous Thunderbirds, (X-35) Simple Minds. ADDS: GTR, Blow Monkeys, Falco, S. Vega, S.O.S. Band, Animation, Mai Tai.

WKSE — BUFFALO, NY — BOOM BOOM CANNON — MD — 5-1 O.M.D.
JUMPS: (6-4) W. Houston, (10-5) Nu Shooz, (14-6) Madonna, (13-9) Mike & The Mechanics, (15-11) Level 42, (18-13) Mr. Mister, (24-14) Jets, (21-17) Culture Club, (29-18) P. LaBelle, (23-19) Simple Minds, (25-21) E.G. Daily, (28-22) Boys Don't Cry, (27-23) Wax, (31-25) Tears For Fears, (33-26) Vanity, (32-27) H. Jones, (36-30) E. Ocean, (39-34) Falco, (40-36) Mai Tai. DEBUTS: (X-31) G. Michael, (X-38) Psychedelic Furs, (X-39) Pet Shop Boys, (X-40) Dream Academy. ADDS: El DeBarge, Blow Monkeys, Hooters, Giuffria, Erasure, Bronski Beat.

WPLJ — NEW YORK, NY — LISA TORACCI — MD — 3-1 W. HOUSTON
JUMPS: (4-3) P. LaBelle, (5-4) Pet Shop Boys, (6-5) Janet Jackson, (11-8) Madonna, (14-9) Van Halen, (20-14) O.M.D., (25-15) Outfield, (21-16) Miami Sound Machine, (22-17) Mike & The Mechanics, (27-20) Jets, (26-23) Level 42. ADDS: Sade.

WAVA — WASHINGTON, D.C. — GENE BAXTER — MD — 1-1 VAN HALEN
JUMPS: (5-2) Pet Shop Boys, (6-4) R. Palmer, (8-5) Outfield, (10-7) W. Houston, (11-9) O.M.D., (12-10) Rolling Stones, (16-11) Madonna, (15-12) H. Jones, (18-15) P. LaBelle, (19-16) Mr. Mister, (20-17) ZZ Top, (21-18) Mike & The Mechanics, (22-19) Nu Shooz, (23-20) Jets, (25-21) Tears For Fears, (26-22) Hooters, (27-23) Journey, (28-24) Culture Club, (29-25) Billy Ocean, (30-26) El DeBarge. DEBUTS: (X-27) G. Michael, (X-28) D. Ross. ADDS: Heart, Simply Red, Falco, Psychedelic Furs.

WBSB — B104 — BALTIMORE, MD — AMY KRONPHAL — MD — 2-1 P. COLLINS
JUMPS: (6-3) W. Houston, (8-4) P. LaBelle, (7-5) R. Palmer, (10-6) Pet Shop Boys, (9-7) Miami Sound Machine, (12-9) Van Halen, (14-11) O.M.D., (19-12) Nu Shooz, (17-14) Madonna, (22-16) Outfield, (26-17) G. Michael, (24-19) B. Ocean, (25-22) Sade, (27-23) D. Ross. DEBUTS: (X-25) El DeBarge, (X-29) Falco, (X-30) Jets. ADDS: Simply Red, Psychedelic Furs.

East Retail Breakouts

VIENNA CALLING — Falco — A&M
I WANNA BE A COWBOY — Boys Don't Cry — Profile
PRETTY IN PINK — The Psychedelic Furs — A&M

BLACK CONTEMPORARY

TOP 75 ALBUMS

| Title, Artist, Label, Number, Distributor | Weeks On 5/3 Chart | Weeks On 5/3 Chart |
|--|--------------------|--------------------|
| 1 CONTROL ★□ JANET JACKSON (A&M SP5106) | 1 12 | |
| 2 PROMISE ★■ SADE (Portrait/CBS FR 40263) | 2 21 | |
| 3 PARADE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 9-25395) | 5 4 | |
| 4 AS THE BAND TURNS ★□ ATLANTIC STARR (A&M SP-5019) | 4 51 | |
| 5 DO 'SA MORGAN MELI'SA MORGAN (Cepitla ST-12434) | 6 13 | |
| 6 WHITNEY HOUSTON ★■ (Ariste AL7-8212) | 3 54 | |
| 7 HIGH PRIORITY CHERELLE (Tabu/CBS BFZ 40094) | 7 24 | |
| 8 CHILLIN' FORCE MD'S (Tommy Boy/Warner Bros. 1-25394) | 8 17 | |
| 9 STREET CALLED DESIRE ★□ RENE & ANGELA (Mercury/PolyGram 824-6071 M-1) | 9 45 | |
| 10 RAPTURE ANITA BAKER (Elektre 9-60444-1) | 12 6 | |
| 11 WORKIN' IT BACK ★ TEDDY PENDERGRASS (Asylum 9-60447-1) | 13 25 | |
| 12 STEPHANIE MILLS (MCA 5669) | 14 18 | |
| 13 THE NEW ZAPP IV U ZAPP (Warner Bros. 9-25327-1) | 10 25 | |
| 14 ALL FOR LOVE ★□ NEW EDITION (MCA 5679) | 11 22 | |
| 15 RADIO ★□ LL COOL J (Columbia BFC 40239) | 15 15 | |
| 16 GAP BAND VII (Total Experience/RCA TEL 8-5714) | 16 19 | |
| 17 ROCK ME TONIGHT ★■ FREDDIE JACKSON (Cepitla ST 12404) | 17 51 | |
| 18 IN SQUARE CIRCLE ★■ STEVIE WONDER (Temla/Motown 6134TL) | 18 24 | |
| 19 COLOR OF SUCCESS ★□ MORRIS DAY (Werner Bros. 1-25320) | 19 28 | |
| 20 COLONEL ABRAMS (MCA 5682) | 21 20 | |
| 21 CARAVAN OF LOVE ★ ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118) | 20 28 | |
| 22 RESTLESS ★□ STARPOINT (Elektre 9-60424) | 22 36 | |
| 23 SKIN ON SKIN VANITY (Motown 6167ML) | 25 8 | |
| 24 LUXURY OF LIFE FIVE STAR (RCA NFL 1-8052) | 24 38 | |
| 25 GUILTY YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715) | 26 18 | |
| 26 CASH FLOW (Atlente Artist/PolyGram 826 028-1) | 28 6 | |
| 27 THE JETS (MCA 5667) | 29 23 | |
| 28 PRECIOUS MOMENTS ★ JERMAINE JACKSON (Ariste AL8-8277) | 27 9 | |
| 29 SERENADE EUGENE WILDE (Philly World/MCA-5743) | 23 21 | |
| 30 MASTERPIECE THE ISLEY BROTHERS (Werner Bros. 1-25347) | 31 22 | |
| 31 GETTIN' AWAY WITH MURDER PATTI AUSTIN (Qwest/Werner Bros. 1-25276) | 34 27 | |
| 32 FRIENDS ★□ DIONNE WARWICK (Ariste AL8-8398) | 30 20 | |
| 33 FULL FORCE (Columbia FC 40117) | 33 27 | |
| 34 WHO'S ZOOMIN' WHO ★□ ARETHA FRANKLIN (Ariste AL8-8286) | 32 41 | |
| 35 SHEILA E. IN ROMANCE 1600 ★□ (Paisley Park/Warner Bros. 9-25317-1) | 35 33 | |
| 36 TA MARA & THE SEEN (A&M SP 6-5078) | 36 29 | |
| 37 IT TAKES TWO JUICY (Private I/Epic ZS4 05694) | 41 11 | |
| 38 FALCO ★□ FALCO (A&M SP 5105) | 39 7 | |
| 39 SANDS OF TIME S.O.S. BAND (Tabu/CBS FZ 40279) | DEBUT | |
| 40 LOVE WILL FOLLOW GEORGE HOWARD (TBA/Pelo Alto TB 210) | 40 8 | |
| 41 ROSE BROTHERS (Muscle Shoals Records 2201) | 45 9 | |
| 42 BEDTIME STORIES MICHAEL HENDERSON (EMI America ST 17181) | 49 5 | |
| 43 THE SOURCE GRANDMASTER FLASH (Elektre 9-60476) | 48 4 | |
| 44 YOU MIGHT BE SURPRISED ROY AYERS (Columbia FC 40022) | 38 22 | |
| 45 READY FOR THE WORLD ★■ (MCA 5594) | 37 49 | |
| 46 MAZARATI (Paisley Park/Werner Bros. 1-25368) | 47 5 | |
| 47 TOUCH ME THE TEMPTATIONS (Gordy/Motown 6164GL) | 42 20 | |
| 48 THE COLOR PURPLE ★ ORIGINAL SOUNDTRACK (Qwest/Warner Bros. 9-25389-1) | 43 11 | |
| 49 WALL TO WALL JOHNNY TAYLOR (Meleco M 7431) | 44 15 | |
| 50 SMOKE SIGNALS ★ SMOKEY ROBINSON (Temla/Motown 6156TL) | 46 13 | |
| 51 CASUALLY FORMAL ALEEM featuring LEROY BURGESS (Atlantic 9-81622) | 50 5 | |
| 52 IN VISIBLE SILENCE THE ART OF NOISE (Chryselis BFV 42528) | 57 3 | |
| 53 SHIRLEY MURDOCK (Elektre 9-60443) | 55 7 | |
| 54 MANTRONIX (Sleeping Bag TLX 6) | 60 17 | |
| 55 TOTAL CONTRAST (London/PolyGram 828-002-1) | 53 8 | |
| 56 BIG & BEAUTIFUL FAT BOYS (Sutro SUS 1017) | DEBUT | |
| 57 ACQUIRED TASTE ★ JUNIOR (London/PolyGram 828 001-1) | 63 2 | |
| 58 PLEASE PET SHOP BOYS (EMI America ST-17193) | 64 2 | |
| 59 TEASE (Epic BFE 40091) | 65 2 | |
| 60 LISA LISA AND CULT JAM WITH FULL FORCE ★ (Columbia BFC 40135) | 58 35 | |
| 61 STAY THE CONTROLLERS (MCA-5681) | DEBUT | |
| 62 ALEXANDER O'NEAL (Tabu FZ 39331) | RE-ENTRY | |
| 63 PATTI LABELLE (Philadelphia Int'l/CBS FZ 40020) | 51 39 | |
| 64 THE SEARCH IS OVER TRAMAINÉ (A&M SP-6-5110) | 36 8 | |
| 65 KEEP YOU SATISFIED NANCY WILSON (Columbia FC 40330) | DEBUT | |
| 66 MISTER MAGIC (Profile PRO-1000) | 62 10 | |
| 67 SOMEWHERE IN TIME THE DRAMATICS (Fantasy F-9642) | 61 4 | |
| 68 MR. WRIGHT BERNARD WRIGHT (Manhattan/Capitol ST-53014) | 54 26 | |
| 69 THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882) | 52 57 | |
| 70 A LONG TIME COMING, A CHANGE IS GONNA COME EVELYN "CHAMPAGNE" KING (RCA AFLI-7015) | 68 24 | |
| 71 MAURICE WHITE ★ (Columbia FC 39883) | 69 32 | |
| 72 CONDITION OF THE HEART ★ KASHIF (Ariste AL8 8358) | 59 23 | |
| 73 HOW COULD IT BE ★□ EDDIE MURPHY (Columbia FC 39952) | 74 45 | |
| 74 FRANTIC ROMANTIC JERMAINE STEWART (Ariste AL8 8395) | 66 9 | |
| 75 MORE THAN YOU CAN HANDLE LUSHUS DAIM & THE PRETTY VAIN (Conceited/Motown 6150) | 73 25 | |

THE BEAT

Bob Long, Los Angeles

TRINERE SCORES BIG — Every once in a while, a young, talented performer comes along whose rise to fame is considered inevitable. Such is the case of 20-year-old **Trinere**. She was introduced to innovative producer **Tony Butler** (AKA "Pretty Tony Butler") and their musical friendship flourished. Soon afterwards they were able to secure a record contract with **Music Specialists Inc.** and their combined talents, along with the professionals at Music Specialists, led to the successful, chart climbing single, "I'll Be All You Ever Need" on **Jam Packed Records**. The acceptance of this single has caused many industry observers to say she is one of the fastest developing and most promising artists to hit the contemporary music scene in a long time. This Miami native is now spending a lot of time performing in cities all around the country. But that's what hit records will do — put a lot of demands on a performer's time. However this talented and ambitious young lady is not complaining, because she's always been determined to become a respected artist. From Miami to the world comes the latest singing sensation, **TRINERE!**



POISED AND READY FOR TOUR — Twenty-year-old Miami native "Trinere" seems ready to accept the rigors of travelling from city to city, performing for her many fans.

WHITE HOUSE PARTNERSHIP — At a recent White House reception **Frederick J. Ryan Jr.**, deputy assistant to the President and director of private sector initiatives, announced the White House's sponsorship of the "Broadcast Opportunity Partnership," a presidential initiative to foster minority ownership of broadcast stations. The public/private partnership, co-sponsored by the Broadcast Capital Fund, Inc. (BROADCAST), of the National Association of Broadcasters (NAB), the Federal Communications Commission and the department of Commerce, will begin with training conferences for minority entrepreneurs interested in acquiring broadcast facilities. The conferences are scheduled in Atlanta on May 23 and New York City on June 27. They will be conducted by BROADCAST, the non-profit venture capital company established by NAB in 1978 to assist minorities in the acquisition and ownership of broadcast properties. BROADCAST chairman **Donald A. Thurston** said, "since its inception, we have always had cooperation at the highest levels of government, and this new partnership is the most exciting opportunity yet presented." The conferences will teach participants the critical steps necessary to become a successful broadcast owner. Panelists will be "hands on" experts with in-depth experience in the broadcast area. For more information call **Raymond Suarez** of BROADCAST at (202)429-5393.

STREET TALK — New music that is sure to do well with black radio and retail in the next few weeks are **Midnight Star's** "Headlines," **Joekil Love's** "Pee Wee's Dance" and, via England, **52nd Street's** "Tell Me (How It Feels)." Debuting last week at 87 bullet on the Black Contemporary Singles chart is former Campaign member **Pauli Carlin**. He's back with his first solo project on **Columbia**, "Dial My Number." The production and songwriting was handled by veteran producers **David Frank** and **Mic Murphy** for **Science Lab Productions**. . . **Sleeping Bag Records** is enjoying success with **Joyce Sims'** "(You Are My) All and All," produced by Labelmate **Mantronix** from the duo group, **Mantronix**. It's hard to believe that **Mantronix** was working part-time in a New York record store when he met **William Socolov** (President of Sleeping Bag). From there **Mantronix** played a demo tape which was so impressive **Socolov** let the 20-year-old youth produce **Sims' Just Ice, Tricky Tee, M.C. Tee**, and himself.



SENDING OUT AN S.O.S. — Members of the S.O.S. Band, Tabu/CBS recording artists, visited the New York offices of Epic/Portrait/CBS Associated Labels recently to preview their new album, "Sands of Time" and single, "The Finest." Pictured from left are E/P/A marketing VP **Ron McCarrell**; E/P/A senior vice president, marketing, **Ray Anderson**; E/P/A VP, black music promotion, **Jimi Starks**; **Mary Davis** of the S.O.S. Band; **Tony Martell**, VP and general manager, CBS Associated Labels; and **Abdul Raoul** of the group.

THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

CASH BOX BLACK CONTEMPORARY SINGLES

SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

May 10, 1986

| | Weeks On 5/3 Chart |
|--|--------------------------|
| 1 ON MY OWN PATTI LABELLE and MICHAEL McDONALD (MCA 52770) | 2 7 |
| 2 I LEARNED TO RESPECT THE POWER OF LOVE STEPHANIE MILLS (MCA 52799) | 3 10 |
| 3 I CAN'T WAIT NU SHOOZ (Atlantic 7-89446) | 1 13 |
| 4 THE FINEST THE S.O.S. BAND (Tabu/CBS 4-05848) | 8 7 |
| 5 KISS PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28751) | 4 11 |
| 6 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON (A&M AM-2812) | 5 16 |
| 7 CRUSH ON YOU THE JETS (MCA 52774) | 6 12 |
| 8 GREATEST LOVE OF ALL WHITNEY HOUSTON (Arista ASI-9466) | 14 6 |
| 9 LOVE IS JUST A TOUCH AWAY FREDDIE JACKSON (Capitol B-5565) | 9 9 |
| 10 IF YOUR HEART ISN'T IN IT ATLANTIC STARR (A&M AM 5204) | 12 9 |
| 11 NEVER AS GOOD AS THE FIRST TIME SADE (Portrait/CBS 37-05846) | 13 7 |
| 12 WHAT'S MISSING ALEXANDER O'NEAL (Tabu/CBS 4-05850) | 17 6 |
| 13 THE HEAT OF HEAT PATTI AUSTIN (Qwest/Warner Bros. 7-28788) | 15 10 |
| 14 UNDER THE INFLUENCE VANITY (Motown 8133MF) | 16 9 |
| 15 DO YOU STILL LOVE ME MELISSA MORGAN (Capitol B 5567) | 19 6 |
| 16 NASTY JANET JACKSON (A&M AM 2830) | 20 4 |
| 17 HIGH HORSE EVELYN "CHAMPAGNE" KING (RCA PB-14308) | 18 9 |
| 18 I'M NOT GONNA LET (YOU GET THE BEST OF ME) COLONEL ABRAMS (MCA 52773) | 7 11 |
| 19 WATCH YOUR STEP ANITA BAKER (Elektra 7-69554) | 25 8 |
| 20 ROCK THE BELLS L.L. COOL J (Def Jam/Columbia 38-05840) | 21 9 |
| 21 DO IT TO ME GOOD MICHAEL HENDERSON (EMI America B 8312) | 22 8 |
| 22 OH LOUISE JUNIOR (London/PolyGram 886 037-7) | 24 8 |
| 23 LOVE'S ON FIRE ALEEM Featuring LEROY BURGESS (Atlantic 7-89439) | 23 10 |
| 24 DO FRIES GO WITH THAT SHAKE GEORGE CLINTON (Capitol B 5558) | 26 7 |
| 25 LOVE TAKE OVER 5 STAR (RCA JB-14323) | 27 5 |
| 26 STAY THE CONTROLLERS (MCA 52704) | 29 8 |
| 22 FIRESTARTER TEASE (Epic 34-05789) | 30 7 |
| 28 I GET OFF ON YOU THE ROSE BROTHERS (Music Shoals Sound/102 Malaco) | 28 6 |
| 29 YOU DON'T HAVE TO CRY RENE & ANGELA (Mercury/PolyGram 884-587-7) | 32 4 |
| 30 JUST ANOTHER LOVER JOHNNY KEMP (Columbia 38-05353) | 33 5 |
| 31 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN (Arista JS1-9465) | 36 4 |
| 32 RESTLESS STARFOUNT (Elektra 7-13910) | 10 10 |
| 33 STATE OF THE HEART PHILIP BAILEY (Columbia 38-05861) | 42 4 |

| | Weeks On 5/3 Chart |
|--|--------------------------|
| 34 PARTY FREAK CASH FLOW (Mercury/PolyGram 884-454-7) | 11 14 |
| 35 THE CHARACTER MORRIS DAY (Warner Bros. 7-28729) | 38 5 |
| 36 WHO'S JOHNNY (SHORT CIRCUIT THEME) EL DeBARGE (Gordy/Motown 1842GF) | 46 3 |
| 37 THE JAMMIN' NATIONAL ANTHEM STEVE ARRINGTON (Atlantic 7-89428) | 37 5 |
| 38 I WOULDN'T LIE YARBROUGH & PEOPLES (Total Experience/RCA TES1-2437) | 50 2 |
| 39 I THINK IT'S LOVE JERMAINE JACKSON (Arista ASI 9144) | 31 13 |
| 40 HERE I GO AGAIN FORCE MDs (Tommy Boy/Warner Bros. 7-28742) | 48 4 |
| 41 HEADLINES MIDNIGHT STAR (Solar/Elektra 7-69547) | 53 2 |
| 42 WEST END GIRLS PET SHOP BOYS (EMI America B 8307) | 49 4 |
| 43 TELL ME (HOW IT FEELS) 52ND STREET (MCA 23623) | 54 3 |
| 44 SATURDAY LOVE CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767) | 34 16 |
| 45 ROCK ME AMADEUS FALCO (A&M AM 2821) | 35 10 |
| 46 OVERJOYED STEVIE WONDER (Tamla/Motown 1832TF) | 39 11 |
| 47 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 52768) | 40 13 |
| 48 SEX MACHINE FAT BOYS (Sutra SUD 045) | 60 4 |
| 49 FEMALE INTUITION MAI TAI (Critique 100) | 57 5 |
| 50 STYLE GRANDMASTER FLASH (Elektra 7-69552) | 35 4 |
| 51 I'LL BE ALL YOU EVER NEED TRINERE (Jam Packed JP 2001) | 45 12 |
| 52 UNSELFISH LOVER FULL FORCE (Columbia 38-05776) | 41 12 |
| 53 GOING IN CIRCLES THE GAP BAND (Total Experience/RCA TES-1-2436) | 43 15 |
| 54 CHIEF INSPECTOR WALLY BADAROU (Island Visual Arts/Atlantic 7-99557) | 44 10 |
| 55 RUMORS TIMEX SOCIAL CLUB (Jay 7001) | 68 4 |
| 56 SUGAR FREE JUICY (Private I/Epic 4-05793) | 56 14 |

MOST ACTIVE

| | |
|--|-------|
| 57 PEE-WEE'S DANCE JOESKI LOVE (Vintertainment VTS-007) | 80 3 |
| 58 MAY I THE ISLEY BROTHERS (Warner Bros. 7-28714) | 47 9 |
| 59 YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884-271-7) | 51 21 |
| 60 IT'S YOU TROY JOHNSON (Motown 1831MF) | 61 4 |
| 61 STRUNG OUT PAUL LAURENCE (Capitol B 5564) | 67 4 |
| 62 I'LL BE YOUR FRIEND PRECIOUS WILSON (Arista JPI 9457) | 72 4 |
| 63 ACE OF MY HEART BARBARA MITCHELL (Atlanta Artist/PolyGram 884-586-7) | 65 4 |
| 64 AIN'T NOBODY EVER LOVED YOU ARETHA FRANKLIN (Arista ASI-9474) | 78 2 |
| 65 DIAL MY NUMBER PAULI CARMAN (Columbia 38-05865) | 87 2 |
| 66 LET'S GET STARTED WILLIE COLLINS (Capitol B 5554) | 77 3 |

| | Weeks On 5/3 Chart |
|--|--------------------------|
| 67 ONE STEP CLOSER TO YOU GAVIN CHRISTOPHER (Manhattan/Capitol 50028) | 74 3 |
| 68 SWEETHEART RAINY DAVIS (Supertronics 13) | 75 3 |
| 69 FUNKY BEAT WHODINI (Jive/Arista JS 1-9461) | 76 3 |
| 70 JAIL BAIT WEST COAST CREW (KMA 12-004) | 58 7 |
| 71 PROGRAMMED FOR LOVE ROY AYERS (Columbia 38-05874) | 81 3 |
| 72 ONE WAY LOVE T.K.A. (Tommy Boy/Warner Bros. 7-99011) | 59 7 |
| 73 COMPUTER LOVE ZAPP (Warner Bros. 7-28805) | 52 17 |
| 74 BEST FRIENDS (ET) EDDIE TOWNS (Total Experience/RCA TES1-2433) | 62 13 |
| 75 SLEEPLESS NIGHTS SMOKEY ROBINSON (Tamla/Motown 1839) | 85 2 |
| CHARTBREAKER | |
| 76 RECONSIDER THE MAIN ATTRACTION (RCA-PB 14321) | DEBUT |
| 77 DON'T WASTE MY TIME PAUL HARDCASTLE (Chrysalis 4V942983) | 88 2 |
| 78 A FINE MESS (TITLE SONG) THE TEMPTATIONS (Motown 1837MF) | 86 2 |
| 79 GET OFF MY TIPI! THE MASTERDON COMMITTEE (Profile 7097) | 79 3 |
| 80 (YOU ARE MY) ALL AND ALL JOYCE SIMS (Sleeping Bag 17) | 89 2 |
| 81 PRISONER OF LOVE MILDRED SCOTT (4th & B'way 421-A) | 90 2 |
| 82 BREATHLESS MTUME (Epic 34-05899) | DEBUT |
| 83 SAY IT, SAY IT E.G. DAILY (A&M AM-2825) | DEBUT |
| 84 CAN YOU FEEL THE BEAT LISA-LISA & CULT JAM with FULL FORCE (Columbia 38-05665) | 63 6 |
| 85 (NOTHING SERIOUS) JUST BUGGIN' WHISTLE (Select FMS 100) | 71 12 |
| 86 GIVIN' IT (TO YOU) SKYY (Capitol B-5560) | DEBUT |
| 87 100 MPH MAZARATI (Paisley Park/Warner Bros. 7- 28705) | DEBUT |
| 88 LIVE TO TELL MADONNA (Sire/Warner Bros. 7-28717) | DEBUT |
| 89 ITCHIN' FOR YOUR TWITCHIN' ZAPP (Warner Bros. 7-28719) | DEBUT |
| 90 BAD BOY MIAMI SOUND MACHINE (Epic 34-05805) | DEBUT |
| 91 NO MORE SHIRLEY MURDOCK (Elektra 7-69590) | 64 12 |
| 92 LADY IS LOVE MAURICE WHITE (Columbia 38-05836) | 70 4 |
| 93 ON THE SHELF THE B.B. AND O. BAND (In Your Face 1775) | 91 7 |
| 94 IF YOU SHOULD EVER BE LONELY VAL YOUNG (Gordy/Motown 1830) | 66 13 |
| 95 LOVE 4/2 TEDDY PENDERGRASS (Elektra 7-69532) | 69 13 |
| 96 HOW WILL I KNOW WHITNEY HOUSTON (Arista ASI-9434) | 92 21 |
| 97 TENDER LOVE FORCE MD'S (Warner Bros. 7-28818) | 73 22 |
| 98 TEASER TAKANAKA (Amherst 306) | 82 4 |
| 99 DIANA EUGENE WILDE (Philly World/MCA 52600) | 83 15 |
| 100 TURN ME OUT JULIAN FLENOY (KMA 7-005) | 84 3 |

BLACK RADIO/RETAIL

| MOST ADDED | STRONG ADDS | RETAIL PICK | RADIO PICK |
|------------|--|--|--|
| | <p>Dial My Number — P. Carmen — Columbia</p> <p>Headlines — Midnight Star — Solar/Elektra</p> <p>I Wouldn't Lie — Yarbrough & Peoples — Total Experience/RCA</p> <p>Who's Johnny — El DeBarge — Gordy/Motown</p> | <p>Retailer — Royce Fortune Store — Fortune Records Market — Inglewood, Calif.</p> <p>Song — "Jall Ball" Artist — West Coast Crew Label — KMA Records</p> <p>Comments: "We are getting very strong sales on this record. It's not only being bought by teens but by all age groups. This record has the makings of being a solid hit record."</p> | <p>Programmer — Daryl Cleveland Station — WXXV Market — Monroeville, Pa.</p> <p>Song: "Set Me Free" Artist: Foxx Label: Malaco</p> <p>Comments: "Very strong, driving, dancable song with some great sax work that has all of the ingredients necessary to be a Top 10 record."</p> |

MIDWEST

WBMX-FM — CHICAGO, IL — MARCO SPOON — PD
HOTS: Nu Shooz, Falco, Colonel Abrams, F. Jackson, Jermaine Jackson, Starpoint, The Jets. ADDS: Force MDs, S. Robinson, Mtume, Sheila E., R. Davis.

WGCI — CHICAGO, IL — LEE MICHAELS — PD
HOTS: Nu Shooz, F. Jackson, Sade, Atlantic Starr, A. O'Neal, S.O.S. Band, Janet Jackson, G. Clinton, S. Mills. ADDS: Yarbrough & Peoples, El DeBarge, Midnight Star, Mai Tai, Timex Social Club, R. Davis, Joeski Love.

WDGS — CLARKSVILLE, IN — KEITH LANDECKER — PD
HOTS: Nu Shooz, The Jets, Colonel Abrams, S. Mills, Prince. ADDS: El DeBarge, T. Johnson, Total Contrast, Booker T. Newberry, Juicy, LA Dream Team, S. Robinson, Whodini.

WDMT "FM 108" — CLEVELAND, OH — DEAN DEAN RUFUS — PD — #1 P. LABELLE
HOTS: S. Mills, Pet Shop Boys, Atlantic Starr, Joeski Love, Falco, Rene & Angela, Janet Jackson, Prince. ADDS: Midnight Star, Beastie Boys, Mtume, Kopper, Timex Social Club.

WZAK "93FM" — CLEVELAND, OH — LYNN TOLLIVER, JR. — PD — DEE PERRY — MD
HOTS: Pet Shop Boys, P. LaBelle, S. Mills, S.O.S. Band, Sade, Atlantic Starr, Janet Jackson, Vanity, G. Clinton. ADDS: 52nd Street, Timex Social Club, The Fresh Force, S. Robinson, Romeo & Cupid, Skyy, Mazarati, Rap-o-matic, P. Hardcastle.

WCIN — CINCINATI, OH — STEVE HARRIS — MD
HOTS: P. LaBelle, S.O.S. Band, S. Mills, Rodney O, Prince, Midnight Star, Janet Jackson, G. Clinton, W. Houston. ADDS: Midnight Star, Joeski Love, Yarbrough & Peoples, El DeBarge, Grandmaster Flash.

WVKO — COLUMBUS, OH — K.C. JONES — PD
HOTS: P. Austin, S. Mills, Nu Shooz, P. LaBelle, Cash Flow, W. Houston, Prince, E.C. King, A. O'Neal, S.O.S. Band. ADDS: Midnight Star, Janet Jackson, B. Ocean, El DeBarge, P. Bailey, Mai Tai.

WDAO — DAYTON, OH — LANKFORD STEVENS — PD — #1 P. LABELLE
HOTS: S. Mills, Atlantic Starr, S.O.S. Band, M. Morgan, W. Houston, F. Jackson, Rose Brothers, Sade, Colonel Abrams. ADDS: No Adds This Week.

KPRS-FM — KANSAS CITY, MO — DELL RICE — PD — #1 PRINCE
HOTS: Gap Band, Atlantic Starr, Nu Shooz, Cherrille, The Jets, Starpoint, Colonel Abrams, P. Austin, Force MDs. ADDS: New Edition, Kopper, A. Franklin, Zapp, Alphonso, Falco, Neville, R. Ayers, Alisha, Timex Social Club, Total Contrast.

WTLC — INDIANAPOLIS, IN — JAY JOHNSON — PD — KELLY KARSON — MD
HOTS: S. Mills, Glenn Jones, M. Henderson, P. Austin, S.O.S. Band, E.C. King, S. Arrington, Sade, Vanity. ADDS: Taffy, Mtume, Skyy, Main Attraction, J. Blackfoot, Cherrille.

WNOV — MILWAUKEE, WI — ROB HARDY — PD
HOTS: S. Mills, Cash Flow, M. Henderson, The Jets, W. Houston, P. Austin, Gap Band, 5 Star. ADDS: Janet Jackson, M. Scott, Pet Shop Boys, R. Davis, Booker T. Newberry, Exception.

Midwest Retail Breakouts

- (You Are My) All And All — J. Sims — Sleeping Bag**
- Prisoner Of Love — M. Scott — 4th & B'way**
- Strung Out — P. Laurence — Capitol**

SOUTH

WTKL — BATON ROUGE, LA — E. RODNEY JONES — PD
HOTS: P. LaBelle, S. Mills, Nu Shooz, W. Houston, P. Austin, Sade, Vanity, A. O'Neal, Janet Jackson. ADDS: Booker T. Newberry, Capt. Rock, Mazarati, 52nd Street, J. Taylor, Ted Taylor, Little Milton.

WGIV — CHARLOTTE, NC — DON CODY — PD — KENNY HARRIS — MD
HOTS: Nu Shooz, T. Penderson, Cash Flow, Jermaine Jackson, The Jets, S. Wonder, E.C. King, P. Austin. ADDS: Infinity, Kenny & Johnny, Slim Goodv, Nadeen, Romeo & Cupid.

KKDA — DALLAS, TX — TERRI AVERY — MD — MICHAEL SPEARS — PD
HOTS: P. LaBelle, Timex Social Club, Nu Shooz, West Coast, Janet Jackson, A. O'Neal, Prince, M. Henderson, Controllers, G. Clinton. ADDS: Mtume, P. Carmen, Janice, R. Ayers, Joeski Love, Booker T. Newberry.

WQMG — GREENSBORO, NC — DOC FOSTER — PD
HOTS: S. Mills, Rose Brothers, W. Houston, Vanity, M. Morgan, P. Austin, S.O.S. Band, Sade. ADDS: Connie, Skinny Boys, Precious Wilson, P. Hardcastle, Champaign, Skyy, Juice, Rap-o-matic.

KHYS-FM — "KISS 98" — PORT ARTHUR, TX — DOUG DAVIS — MD — MARC PETRY — PD
HOTS: P. LaBelle, S. Mills, S.O.S. Band, Nu Shooz, W. Houston, Sade, Atlantic Starr, A. O'Neal, Vanity. ADDS: J. Sims, Origin Concept, G. Christopher, 52nd St., E. Wilde, Main Attraction, P. Carmen, Kopper, Jefferson Inc., S. Robinson, M. Scott, W. Collins, Mtume.

KAPE — SAN ANTONIO, TX — MIKE KELLY — PD
HOTS: P. LaBelle, S.O.S. Band, W. Houston, Atlantic Starr, S. Mills, Sade, Rose Bros., A. O'Neal, A. Baker, The Controllers. ADDS: Main Attraction, Mtume, S. Robinson, E.G. Daley.

WZEN — ST. LOUIS, MO
HOTS: LL Cool J, S.O.S. Band, Sade, Tease, P. LaBelle, Sly Fox, A. Baker, Grandmaster Flash, Janet Jackson, G. Clinton. ADDS: Joeski Love, Rose Brothers, Mtume, R. Davis, E. Wilde, Ochi Brown, LA Dream Team.

KDKS — SHREVEPORT, LA — C. ERWIN DANIELS — PD
HOTS: Prince, Timex Social Club, Starpoint, Ivy, Nu Shooz, F. Jackson, M. Morgan, Colonel Abrams. ADDS: New Edition, Midnight Star, Total Contrast, Lovebug Starski.

WWDM — SUMPTER, NC — TONY DEAN — PD
HOTS: Jermaine Stewart, Prince, W. Houston, Cash Flow, Starpoint, 5 Star, Nu Shooz, M. Day, Janet Jackson. ADDS: A. O'Neal, Yarbrough & Peoples, P. Carmen, Precious Wilson, R. Ayers, W. Collins, Whodini.

South Retail Breakouts

- Funky Beat — Whodini — Jive/Arista**
- Sweetheart — R. Davis — Supertronics**
- Pee-Wee's Dance — Joeski Love — Vintertainment**

WEST

KDKO — DENVER, CO — JAY JOHNSON — PD — #1 — P. LABELLE
HOTS: S. Mills, P. Austin, S.O.S. Band, Nu Shooz, Falco, Atlantic Starr, Sade, Vanity, W. Houston. ADDS: Pet Shop Boys, Yarbrough & Peoples, Main Attraction, W. Collins, Midnight Star, Voltage Bros., P. Carmen, Tramaine.

KACE — LOS ANGELES, CA — PAM ROBINSON — PD
HOTS: P. LaBelle, S. Mills, P. Austin, Sade, A. Baker, F. Jackson, D. Warwick, G. Howard, S.O.S. Band. ADDS: El DeBarge, D. Peck, Hiroshima, Force MDs, J. Holliday.

KJLH "102.3" — LOS ANGELES, CA — FRANKIE ROSS — MD — #1 P. LABELLE
HOTS: Nu Shooz, Prince, Janet Jackson, Pet Shop Boys, G. Howard, Falco, S.O.S. Band, S. Wonder, P. Austin. ADDS: Atlantic Star, Midnight Starr, T. Johnson, 52nd Street, Fat Boys, Precious Wilson.

KDIA — OAKLAND, CA — BARRY POPE — PD
HOTS: Janet Jackson, El DeBarge, Ready For The World, M. Henderson, Blow Monkeys, Miami Sound Machine, A. O'Neal, J. Kemp, S.O.S. Band, Prince. ADDS: P. Carmen, Tease, Yarbrough & Peoples, W. Collins, Madonna, Mazarati.

KUKQ — PHOENIX, AZ — ED HAMLIN — PD — ROBERT WIDEMAN — MD — #1 FALCO
HOTS: Nu Shooz, S. Mills, Cash Flow, Jermaine Jackson, Starpoint, F. Jackson, Colonel Abrams, P. LaBelle, S.O.S. Band. ADDS: T. Johnson, El DeBarge, M. Morgan, 5 Star, A. O'Neal, J. Kemp, P. Bailey.

XHRM-FM — SAN DIEGO, CA — DUFF LINDSEY — PD — #1 — P. LABELLE
HOTS: P. Austin, S.O.S. Band, W. Houston, Vanity, S. Mills, Sade, Expose, Joeski Love, Tease. ADDS: Midnight Star, E.G. Dailey, Cherrille.

KSOL — SAN FRANCISCO, CA — BERNIE MOODY — MD — MARVIN ROBINSON — PD
HOTS: Prince, Nu Shooz, P. Austin, The Jets, M. Henderson, P. LaBelle, Starpoint, Falco, Vanity, Colonel Abrams. ADDS: El DeBarge, Madonna, Midnight Star, B. Ocean, 52nd Street, Whodini, D. Pittman, Beastie Boys, Cherrille, The Dramatics.

KDAY — LOS ANGELES, CA — GREG MACK — MD — JACK PATTERSON — PD
HOTS: LL Cool J, Joeski Love, P. LaBelle, W. Houston, Nu Shooz, Sade, Vanity, S.O.S. Band, Force MDs, Whodini. ADDS: Cherrille, New Kids On The Block, 52nd Street, Ready For The World, E. Wilde, A. Baker.

West Retail Breakouts

- Vicious Rumors — Timex Social Club — Jay**
- Tell Me (How It Feels) — 52nd Street — MCA**
- Dial My Number — P. Carmen — Columbia**

EAST

WXYV "V103" — BALTIMORE, MD — ROY SAMPSON — PD
HOTS: S.O.S. Band, Vanity, W. Houston, Atlantic Starr, Sade, P. LaBelle, E.C. King, M. Day, A. O'Neal, S. Mills. ADDS: M. Day, Janet Jackson, Tease, Rene & Angela, P. Bailey, El DeBarge, 5 Star, Yarbrough & Peoples, Tease, S. Arrington.

WWIN-AM — BALTIMORE, MD — STEPHANIE DUNN — MD — KEITH NEUMAN — PD
HOTS: P. LaBelle, S. Mills, S.O.S. Band, A. Baker, Vanity, Sade, LL Cool J, Atlantic Starr. ADDS: Mtume, The Stylistics, P. Carmen, Timex Social Club.

WNHC — NEW HAVEN, CT — JAMES JORDAN — PD
HOTS: S. Mills, P. LaBelle, The Jets, A. O'Neal, O. Brown, J. Kemp, P. Laurence, S.O.S. Band. ADDS: Alphonso, W. Collins, Princess, Mtume, Main Attraction, G. Christopher, E.G. Dailey, Skyy.

WRKS — NEW YORK, NY — TONY GRAY — PD
HOTS: P. LaBelle, Prince, S. Mills, Falco, Janet Jackson, New Edition, Cherrille, W. Houston, M. Morgan, Joeski Love. ADDS: D. Broxton, Whodini.

WAMO — PITTSBURGH, PA — CHUCK WOODSON — PD
HOTS: P. Bailey, New Edition, B. Ocean, Vanity, Midnight Star, M. Henderson, Sade, Tease, Rose Brothers, S.O.S. Band. ADDS: None.

POWER 99 — PHILADELPHIA, PA — TONY "Q" — MD
HOTS: P. LaBelle, Prince, Nu Shooz, S. Mills, Falco, Starpoint, W. Houston, M. Morgan, New Edition, Rene & Angela. ADDS: Midnight Star, O. Brown, Rene & Angela, E.G. Dailey, Fatboys.

WDKX — ROCHESTER, NY — ANDRE MARCEL — PD
HOTS: P. LaBelle, Sade, E.C. King, Pet Shop Boys, P. Austin, S. Mills, P. Austin, W. Houston, S.O.S. Band, Colonel Abrams. ADDS: Tease, El DeBarge, A. Franklin, Whodini, E.G. Dailey, Total Contrast, Mtume.

WDJY — WASHINGTON, DC — TONY HARRIS — MD — BRUTE BAILEY — PD
HOTS: Colonel Abrams, Zapp, Prince, New Edition, S. Mills, Vanity, A. Baker, Whistle, Starpoint. ADDS: Mai Tai, E. Wilde, Mtume, Kopper, P. Bailey.

East Retail Breakouts

- (You Are My) All And All — J. Sims — Sleeping Bag**
- Headlines — Midnight Star — Solar/Elektra**
- Firestarter — Tease — Epic**

TOP 75 12" SINGLES

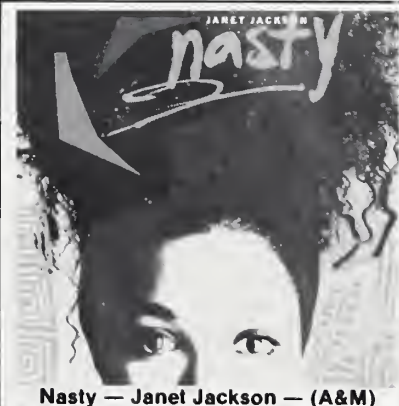
| | Weeks On 5/3 Chart | | Weeks On 5/3 Chart | | Weeks On 5/3 Chart |
|---|--------------------|----|--|-------|--------------------|
| 1 KISS (REMIX)/LOVE OR MONEY PRINCE (Peisley Park/Warner Bros. 0-20442) | 2 | 8 | 26 SAY IT, SAY IT E.G. DAILY (A&M SP 12175) | 32 | 3 |
| 2 WEST END GIRLS (DANCE MIX)/6:31 PET SHOP BOYS (EMI America V 19206) | 1 | 9 | 27 (NOTHING SERIOUS) JUST BUGGIN' WHISTLE (Select FMS 62267) | 21 | 12 |
| 3 ROCK THE BELLS (ORIGINAL VERSION)/7:11 LL COOL J (Def Jam/Columbia 44-05349) | 3 | 7 | 28 LOVE'S ON FIRE (EXTENDED VERSION)/6:01 ALEEM featuring LEROY BURGESS (Atlantic DMD 924) | 26 | 7 |
| 4 ON MY OWN (EXTENDED VERSION)/7:13 PATTI LABELLE and MICHAEL McDONALD (MCA 23607) | 6 | 6 | 29 LET'S GO ALL THE WAY (EXTENDED BLIX MIX) SLY FOX (Capitol V-15222) | 30 | 9 |
| 5 THE FINEST (SPECIAL DANCE MIX)/8:38 S.O.S. BAND (Tabu/CBS 4Z9 05364) | 5 | 6 | 30 SEX MACHINE (EXTENDED VERSION)/4:46 FATBOYS (Sutro SUD 045) | 51 | 3 |
| 6 I CAN'T WAIT (EXTENDED VERSION) NU SHOOZ (Atlantic 0-86826) | 4 | 12 | 31 HIT THAT PERFECT BEAT BRONSKI BEAT (MCA 23605) | 22 | 9 |
| 7 (YOU ARE MY) ALL AND ALL JOYCE SIMS (Sleeping Bag SLX-17) | 7 | 11 | 32 HOLD IT, NOW HIT IT/3:30 BEASTIE BOYS (Def Jam/Columbia 44-05369) | 46 | 4 |
| 8 PEE-WEE'S DANCE/4:29 JOESKI LOVE (Vintertainment VTIS-007) | 10 | 5 | 33 PARTY FREAK (EXTENDED VERSION) CASH FLOW (Mercury/PolyGram 884-454-1) | 26 | 7 |
| 9 ROCK ME AMADEUS/VIENNA CALLING FALCO (A&M SP-12170) | 6 | 12 | 34 LIVE TO TELL (EXTENDED VERSION)/5:49 MADONNA (Sire/Warner Bros. 0-20461) | DEBUT | |
| 10 WHAT HAVE YOU DONE FOR ME LATELY (EXTENDED MIX)/7:00 JANET JACKSON (A&M SP 12167) | 9 | 13 | 35 YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884-271-1) | 34 | 36 |
| 11 CRUSH ON YOU (EXTENDED VERSION)/6:35 THE JETS (MCA 23613) | 11 | 6 | 36 SHELL SHOCK NEW ORDER (A&M SP 12174) | 40 | 6 |
| 12 FUNKY BEAT (EXTENDED VERSION)/5:02 WHODINI (Jive/Arista JDI 9462) | 17 | 5 | 37 A LITTLE BIT OF LOVE (IS ALL IT TAKES) NEW EDITION (MCA 23608) | 29 | 10 |
| 13 BAD BOY (REMIX)/6:11 MIAMI SOUND MACHINE (Epic/CBS 49-05338) | 15 | 6 | 38 ONE WAY LOVE TKA (Tommy Boy TB-866) | 41 | 4 |
| 14 I'M NOT GONNA LET (EXTENDED VERSION) COLONEL ABRAMS (MCA 23612) | 12 | 9 | 39 ANOTHER NIGHT (EXTENDED VERSION) ARETHA FRANKLIN (Ariste ADI 9454) | 31 | 13 |
| 15 HARLEM SHUFFLE (REMIX) ROLLING STONES (Rolling Stones/Columbia ZSS 17945) | 14 | 6 | 40 WHAT I LIKE (EXTENDED DANCE MIX)/8:38 ANTHONY AND THE CAMP (Warner Bros. 0-20449) | 45 | 3 |
| 16 I'LL BE ALL YOU EVER NEED TRINERE (Jempecked/Music Specialists JPI-2001) | 16 | 12 | 41 THE HEAT OF HEAT PATTI AUSTIN (Owest/Warner Bros. 0-20462) | DEBUT | |
| 17 SATURDAY LOVE (REMIX) CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS 4Z9-05332) | 13 | 15 | 42 RESTLESS (EXTENDED VERSION)/4:43 STARPOINT (Elektre ED 5127) | 37 | 7 |
| 18 UNSELFISH LOVER FULL FORCE (Columbia 44-05333) | 20 | 7 | 43 EXPERIENCE (EXTENDED VERSION)/5:28 CONNIE (Sunnyview SUN 438) | DEBUT | |
| 19 LATOYA/PUT THAT RECORD BACK ON/4:26 JUST ICE (Fresh FRE-003) | 19 | 6 | 44 UNDER THE INFLUENCE (REMIX) VANITY (Motown 4558MG) | 44 | 5 |
| 20 MOVE AWAY (REMIX)/SEXUALITY/7:24 CULTURE CLUB (Virgin/Epic 49-05360) | 24 | 3 | 45 STATE OF THE HEART (DUB MIX)/14:15 PHILIP BAILEY (Columbia 44-05372) | 53 | 2 |
| 21 NASTY (EXTENDED MIX)/6:00 JANET JACKSON (A&M SP 12176) | 36 | 2 | 46 STYLE (PETER GUNN THEME)/5:12 GRANDMASTER FLASH (Elektre ED 5134) | 50 | 4 |
| 22 HIGH HORSE (REMIX) EVELYN "CHAMPAGNE" KING (RCA PW-14309) | 23 | 7 | 47 CAN YOU FEEL THE BEAT (EXTENDED VERSION)/ 6:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295) | 35 | 25 |
| 23 DO FRIES GO WITH THAT SHAKE/10:15 GEORGE CLINTON (Capitol V-15219) | 25 | 6 | 48 ABSOLUTE BEGINNERS DAVID BOWIE (EMI America V 19205) | 48 | 4 |
| 24 WHENEVER YOU NEED SOMEBODY (PULL IT OFF MIX)/7:40 O'CHI BROWN (Mercury/PolyGram 884572-1) | 27 | 5 | 49 JOCK BOX (AMERICA LOVES THE SKINNY BOYS)/ 4:30 SKINNY BOYS (Werlock WAR002) | 56 | 3 |
| 25 COMPUTER LOVE (EXTENDED VERSION) ZAPP (Warner Bros. 0-20442) | 18 | 7 | 50 I ENGINEER (REMIX VERSION)/5:53 ANIMOTION (Casablanca/PolyGram 884 433-1) | 49 | 9 |
| | | | 51 JUMP BACK (SET ME FREE) DHAR BRAXTON (Sleeping Bag SLX-19) | DEBUT | |
| | | | 52 IF YOU SHOULD EVER BE LONELY (REMIX) VAL YOUNG (Gordy/Motown 4557GG) | 33 | 12 |
| | | | 53 GOING IN CIRCLES (EXTENDED VERSION) GAP BAND (Total Experience/RCA 2436) | 58 | 3 |
| | | | 54 TAKE ME HOME/6:10 PHIL COLLINS (Atlantic 0-86821) | 59 | 2 |
| | | | 55 HOW WILL I KNOW (DANCE REMIX)/6:35 WHITNEY HOUSTON (Arista AD1-9449) | 38 | 17 |
| | | | 56 IF YOU LEAVE (EXTENDED VERSION) ORCHESTRAL MANOEUVRES IN THE DARK (A&M SP-12176) | DEBUT | |
| | | | 57 I GET OFF ON YOU/FREAKY LOVER (EXTENDED MIX) THE ROSE BROTHERS (Muscle Shoals Records 3001) | 63 | 2 |
| | | | 58 WHO NEEDS LOVE LIKE THAT/HEAVENLY ACTION ERASURE (Sire/Warner Bros. 0-20404) | 39 | 11 |
| | | | 59 NEVER AS GOOD AS THE FIRST TIME SADE (Portrait/CBS 4R9-05375) | DEBUT | |
| | | | 60 JANE GET ME OFF THIS CRAZY THING (LATE NIGHT DANCE MIX)/THE JETSONS THE TEE VEE TOONS MASTER MIX (Tee Vee Tunes TVT 5005) | DEBUT | |
| | | | 61 SUGAR FREE (SUPER DANCE MIX)/6:50 JUICY (Privete I/CBS 4Z9 05337) | 52 | 7 |
| | | | 62 PLAYERS BALL (EXTENDED VERSION)/6:10 MAZARATI (Peisley Park/Warner Bros. 0-20438) | 47 | 7 |
| | | | 63 SOMETHING ABOUT YOU (REMIX) LEVEL 42 (Polydor/PolyGram 883 957-1) | DEBUT | |
| | | | 64 DON'T YOU WANT MY LOVE NICOLE (Portrait/CBS 4R9-05331) | 43 | 10 |
| | | | 65 SHADOWS OF YOUR LOVE J.M. SILK (D.J. International D.J. 777) | DEBUT | |
| | | | 66 BEST FRIENDS (SUPER MIX)/7:55 ET (EDDIE TOWNS) (Total Experience/RCA TED 1-2433) | 55 | 6 |
| | | | 67 THE DREAM TEAM IS IN THE HOUSE/5:07 L.A. DREAM TEAM (Dream Team DRT-63) | 61 | 30 |
| | | | 68 DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR B-54) | 54 | 22 |
| | | | 69 WE DON'T HAVE TO TAKE OUR CLOTHES OFF (DANCE REMIX)/5:45 JERMAINE STEWART (Ariste AD1-0423) | 57 | 5 |
| | | | 70 LIVING IN AMERICA (R&B DANCE VERSION)/6:15 JAMES BROWN (Scotti Bros./CBS 4Z90531) | 42 | 17 |
| | | | 71 FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028) | 60 | 21 |
| | | | 72 NO MORE (EXTENDED VERSION) SHIRLEY MURDOCK (Elektra 0-66865) | 62 | 8 |
| | | | 73 LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230) | 64 | 25 |
| | | | 74 THE RIVER/SUNSHINE TOTAL CONTRAST (London/PolyGram 886 032-1) | 65 | 11 |
| | | | 75 NIGHTMARES/5:50 DANA DANE (Profile PRO 7086) | 66 | 16 |

THE CASH BOX TOP 75 12" SINGLES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

New 12" Releases

- JOE JACKSON** (A&M 17274)
Right And Wrong (4:35) (Jackson) (Pokazuka/admin. by Aimo Music/ASCAP)
(Producer: David Kershenbaum, Joe Jackson)
- CACTUS WORLD NEWS** (MCA 17112)
Years Later (extended mix) (7:18) (Andrews, Kearns, McEvey, Sheehy) (Irving/
BMI) (Producer: Chris Kimsey)
- TRANS-X** (Atco DMD 941)
Living On Video (vocal/remix version) (5:30) (Languirand) (Larry Spier Inc./ASCAP,
New Image/CAPAC) (Producer: Daniel Bernier)
- L.A. DREAM TEAM** (MCA 23627)
The Dream Team Is In The House (5:13) (Pardee, Wilson) (Beblica/ASCAP)
(Producer: Dream Team Productions)
- JOHN COUGAR MELLENCAMP** (Riva 884 412-1)
Rain On The Scarecrow (3:46) (Mellencamp, Green) (Riva Music/ASCAP/PRS)
(Producers: Little Bastard, Don Gehman)
- ABC** (Mercury 884 714-1)
Vanity Kills (U.S.A. Remix) (5:43) (Fry White) (Neutron, 10/BMI) (Producers: Martin
Fry, Mark White)
- NIVAL** (Nightline 162)
If You Can't Spend The Night (don't bother to come over) (4:32) (Victory) (Kernesha/
ASCAP) (Producer: George Victory)
- PAMEL'LA** (Treasure 1962-A)
Make You Mine (5:47) (Rodriguez, Floyd, Devine) (Usang/BMI) (Giorgia/ASCAP)
(Producer: P.B. Floyd)
- MELLO E.** (Force Groove 123)
Busterism (5:45) (Mello E.) (Usang/BMI) (Producer: not listed)

MOST ACTIVE



Nasty — Janet Jackson — (A&M)

STRONG ACTIVITY

- The Finest — S.O.S. Band — (Tabu/
CBS)
- Live To Tell — Madonna — (Jive/
Arista)
- Hold It, Now Hit It — Beastie Boys —
(Def Jam/Columbia)

CLUB PICK

I'm Your Man — Barry Manilow —
(RCA)
D.J. — Barry Johnson
Club — Starz
Record Pool — Indiana Record Pool
Location — Kansas City

Comments:
"It's a smash. This is the strongest
record he has ever done. Should go
Top 10."

RETAILER'S PICK

"I'll Take The Rap For That One" —
Carol Cass (with Geoffrey Holder) —
(Rock Dream)
Store — Bowman's Records
Manager — Gabriel Dillon
Location — New York City

Comments:
"A great debut from this new indie.
It's picking up strong sales from in-
store play alone. Geoffrey Holder's
distinctive voice is a great hook."

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

May 10, 1986

★ = Available on Compact Disc
 ■ = Platinum (RIAA Certified)
 □ = Gold (RIAA Certified)

| | | 8.98 | Weeks On 5/3 Chart | | 8.98 | Weeks On 5/3 Chart | | 8.98 | Weeks On 5/3 Chart |
|---------------------|--|---|--------------------|--------------|------------|---|--|--------------|--------------------|
| 1 | 5150 | VAN HALEN (Warner Bros. 25394-1) WEA | 1 | 5 | 32 | MEAN BUSINESS | THE FIRM (Atlantic 7-81628) WEA | 32 | 13 |
| 2 | WHITNEY HOUSTON ★■ | (Arista AL8-8211) RCA | 2 | 59 | 33 | HIGH PRIORITY | CHERRELLE (Tabu BFZ 40094) CBS | 34 | 12 |
| 3 | PARADE | PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25395) WEA | 3 | 4 | 34 | THE BROADWAY ALBUM ★■ | BARBRA STREISAND (Columbia OC 40092) CBS | 26 | 25 |
| 4 | PRETTY IN PINK | ORIGINAL SOUNDTRACK (A&M SP 5113) RCA | 4 | 11 | 35 | BIG WORLD | JOE JACKSON (A&M SP 6021) RCA | 40 | 5 |
| 5 | DIRTY WORK | ROLLING STONES (Rolling Stones OC 40250) CBS | 5 | 5 | 36 | ROCK A LITTLE ★■ | STEVIE NICKS (Modern/Atlantic 90479) WEA | 31 | 23 |
| 6 | HEART ★■ | (Capitol ST-12410) CAP | 6 | 44 | 37 | MIKE & THE MECHANICS | (Atlantic 81287) WEA | 38 | 21 |
| 7 | LIKE A ROCK | BOB SEGER & THE SILVER BULLET BAND (Capitol PT 12398) CAP | 9 | 4 | 38 | PRIMITIVE LOVE ★ | MIAMI SOUND MACHINE (Epic BFE 40131) CBS | 39 | 24 |
| 8 | FALCO 3 ★ | FALCO (A&M SP 5105) RCA | 7 | 11 | 39 | LET'S GO ALL THE WAY | SLY FOX (Capitol ST-12367) CAP | 43 | 9 |
| 9 | RIPTIDE ★ | ROBERT PALMER (Island 90471) WEA | 10 | 23 | 40 | FROM LUXURY TO HEARTACHE | CULTURE CLUB (Virgin/Epic OE 40345) CBS | 53 | 3 |
| 10 | CONTROL ★ | JANET JACKSON (A&M SP-5106) RCA | 13 | 11 | 41 | IN SQUARE CIRCLE ★■ | STEVIE WONDER (Tamla/Motown 6134) MCA | 33 | 31 |
| 11 | PLEASE | PET SHOP BOYS (EMI America PW 17193) CAP | 18 | 5 | 42 | RADIO ★■ | L.L. COOL J (Def Jam/Columbia BFC 40239) CBS | 37 | 20 |
| 12 | PLAY DEEP ★ | THE OUTFIELD (Columbia BFC 40027) CBS | 14 | 30 | 43 | ONCE UPON A TIME ★ □ | SIMPLE MINDS (A&M/Virgin 5092) RCA | 44 | 26 |
| 13 | PROMISE ★■ | SADE (Portrait FR 40263) CBS | 8 | 23 | 44 | LOVIN' EVERY MINUTE OF IT ★■ | LOVERBOY (Columbia FC 39953) CBS | 41 | 35 |
| 14 | TURBO | JUDAS PRIEST (Columbia OC 40158) CBS | 16 | 5 | 45 | BORN IN THE U.S.A. ★■ | BRUCE SPRINGSTEEN (Columbia QC 38653) CBS | 45 | 98 |
| 15 | BROTHERS IN ARMS ★■ | DIRE STRAITS (Warner Bros. 25264-1) WEA | 11 | 50 | 46 | SONGS FROM THE BIG CHAIR ★■ | TEARS FOR FEARS (Mercury 824 300-1 M-1) POL | 46 | 59 |
| 16 | THE ULTIMATE SIN | OZZY OSBOURNE (CBS Associated OZ 40026) CBS | 12 | 13 | 47 | THE DREAM OF THE BLUE TURTLES ★■ | STING (A&M SP 3750) RCA | 47 | 47 |
| 17 | NO JACKET REQUIRED ★■ | PHIL COLLINS (Atlantic 81240-1) WEA | 15 | 62 | 48 | OUT OF AFRICA ★ | ORIGINAL SOUNDTRACK (MCA 6152) MCA | 49 | 45 |
| 18 | SCARECROW ★■ | JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL | 19 | 35 | 49 | THE KNIFE FEELS LIKE JUSTICE | BRIAN SETZER (EMI America ST-17178) CAP | 50 | 9 |
| 19 | AFTERBURNER ★■ | ZZ TOP (Warner Bros. 25342) WEA | 20 | 26 | 50 | PRECIOUS MOMENTS ★ | JERMAINE JACKSON (Arista AL8-8277) RCA | 56 | 10 |
| 20 | WELCOME TO THE REAL WORLD ★■ | MR. MISTER (RCA NFL1-8045) RCA | 17 | 38 | 51 | LIVE IN NEW YORK CITY | JOHN LENNON (Capitol SV-12451) CAP | 36 | 8 |
| 21 | LISTEN LIKE THIEVES □ | INXS (Atlantic 81277) WEA | 21 | 28 | 52 | KING OF AMERICA | THE COSTELLO SHOW (Featuring ELVIS COSTELLO) (Columbia FC 40173) CBS | 42 | 8 |
| 22 | LIVES IN THE BALANCE | JACKSON BROWNE (Elektra 60457) WEA | 23 | 10 | 53 | THE OTHER SIDE OF LIFE | THE MOODY BLUES (Polydor 829-179-1) POL | DEBUT | |
| 23 | DIFFERENT LIGHT | BANGLES (Columbia BFC 40039) CBS | 22 | 14 | 54 | WHO'S ZOOMIN' WHO | ARETHA FRANKLIN (Arista AS 8276) RCA | 52 | 42 |
| CHARTBREAKER | | | | | 55 | UNDER LOCK AND KEY □ | DOKKEN (Elektra 60458) WEA | 54 | 22 |
| 24 | RAISED ON RADIO | JOURNEY (Columbia OC 39936) CBS | | DEBUT | 56 | ALL FOR LOVE ★ □ | NEW EDITION (MCA 6579) MCA | 57 | 24 |
| 25 | KNEE DEEP IN THE HOOPLA ★■ | STARSHIP (GrunT/RCA BXLI-5488) RCA | 25 | 31 | 57 | ROCKY IV ★■ | ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS | 51 | 25 |
| 26 | MASTER OF PUPPETS | METALLICA (Elektra 60439-1) WEA | 27 | 8 | 58 | THE DREAM ACADEMY ★ | (Reprise/Warner Bros. 25266) WEA | 55 | 27 |
| 27 | THE SECRET VALUE OF DAYDREAMING | JULIAN LENNON (Atlantic 81640) WEA | 29 | 4 | 59 | THE COLOUR OF SPRING | TALK TALK (EMI America ST 17179) CAP | 60 | 8 |
| 28 | TUFF ENUFF | THE FABULOUS THUNDERBIRDS (CBS Associated BFZ 40304) CBS | 35 | 10 | 60 | HOW TO BE A ZILLIONAIRE ★ | ABC (Mercury 824 904-1) POL | 58 | 32 |
| 29 | ALABAMA GREATEST HITS ★ | ALABAMA (RCA AHL1-7170) RCA | 24 | 11 | 61 | PICTURES FOR PLEASURE ★ | CHARLIE SEXTON (MCA 5629) MCA | 63 | 20 |
| 30 | AS THE BAND TURNS □★ | ATLANTIC STARR (A&M SP-5019) RCA | 28 | 32 | 62 | GREATEST HITS ★■ | THE CARS (Elektra 60464) WEA | 48 | 26 |
| 31 | NERVOUS NIGHT ★■ | HOOTERS (Columbia BFC 39912) CBS | 30 | 52 | 63 | DIAMOND LIFE ★■ | SADE (Portrait BFR 39581) CBS | 59 | 63 |
| | | | | | 64 | THE BIG PRIZE | HONEYMOON SUITE (Warner Bros. 25293-1) WEA | 71 | 9 |
| | | | | | 65 | LITTLE CREATURES ★ □ | TALKING HEADS (Sire 25305-1) WEA | 64 | 48 |
| | | | | | 66 | FINE YOUNG CANNIBALS | (IRS-5683) MCA | 72 | 17 |
| | | | | | 67 | BLACK CELEBRATION | DEPECHE MODE (Sire/Warner Bros. 25429-1) WEA | 73 | 4 |
| | | | | | 68 | PICTURE BOOK | SIMPLY RED (Elektra 60452-1) WEA | 76 | 7 |
| | | | | | 69 | LOVE | THE CULT (Sire 25359) WEA | 69 | 16 |
| | | | | | 70 | THE BLIND LEADING THE NAKED | VIOLENT FEMMES (Slash 25340-1) WEA | 67 | 12 |
| | | | | | 71 | COCKER | JOE COCKER (Capitol ST 12394) CAP | 80 | 5 |
| | | | | | 72 | RAPTURE | ANITA BAKER (Elektra 9-60444) WEA | 85 | 6 |
| | | | | | 73 | CLASSICS LIVE | AEROSMITH (Columbia FC 40329) CBS | 79 | 3 |
| | | | | | 74 | FRIENDS ★ □ | DIONNE WARWICK (Arista AL8 8398) RCA | 66 | 21 |
| | | | | | 75 | WHITE CITY—A NOVEL ★ □ | PETE TOWNSHEND (Atco 90473) WEA | 65 | 24 |
| | | | | | 76 | IN VISIBLE SILENCE | THE ART OF NOISE (Chrysalis BFV 41528) CBS | 88 | 3 |
| | | | | | 77 | THEATRE OF PAIN ★■ | MOTLEY CRUE (Elektra 60418-1) WEA | 74 | 44 |
| | | | | | 78 | CHANGE OF ADDRESS | KROKUS (Arista AL8 8402) WEA | 105 | 2 |
| | | | | | 79 | SONGS FROM LIQUID DAYS | PHILIP GLASS (CBS Masterworks FM 39564) CBS | 87 | 7 |
| | | | | | 80 | ICE ON FIRE ★ | ELTON JOHN (Geffen 24077) WEA | 70 | 25 |
| | | | | | 81 | BALANCE OF POWER | ELECTRIC LIGHT ORCHESTRA (CBS Associated FZ-40048) CBS | 62 | 11 |
| | | | | | 82 | LUXURY OF LIFE | FIVE STAR (RCA NFL 1-8052) RCA | 68 | 33 |
| | | | | | 83 | HERE'S TO FUTURE DAYS ★ □ | THOMPSON TWINS (Arista AL8-8286) RCA | 75 | 31 |
| | | | | | 84 | CHILLIN' | FORCE MD'S (Tommy Boy/Warner Bros. 1-25394) WEA | 81 | 9 |
| | | | | | 85 | STEPHANIE MILLS | (MCA 5669) MCA | 112 | 5 |
| | | | | | 86 | RESTLESS ★ | STARPOINT (Elektra 60424) WEA | 83 | 34 |
| | | | | | 87 | LITTLE MISS DANGEROUS | TED NUGENT (Atlantic 81632-1) WEA | 89 | 8 |
| | | | | | 88 | HUNTING HIGH AND LOW ★■ | A-HA (Warner Bros. 25300) WEA | 61 | 44 |
| | | | | | 89 | WORLD MACHINE | LEVEL 42 (Polydor 827 427-1) POL | 104 | 6 |
| | | | | | 90 | SECRET DREAMS AND FORBIDDEN FIRE | BONNIE TYLER (Columbia OC 40312) CBS | 92 | 3 |
| | | | | | 91 | STEREOTOMY ★ | THE ALAN PARSONS PROJECT (Arista AL9-8384) RCA | 77 | 15 |
| | | | | | 92 | WORKIN' IT BACK ★ | TEDDY PENDERGRASS (Asylum 9-60447) WEA | 103 | 6 |
| | | | | | 93 | CLUB NINJA ★ | BLUE OYSTER CULT (Columbia FC 39979) CBS | 78 | 10 |
| | | | | | 94 | PREMONITION | PETER FRAMPTON (Atlantic 81290-1) WEA | 90 | 14 |
| | | | | | 95 | LIKE A VIRGIN ★■ | MADONNA (Sire 25157-1) WEA | 91 | 66 |
| | | | | | 96 | MIAMI VICE ★■ | ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA | 93 | 31 |
| | | | | | 97 | BRIEF ENCOUNTER | MARILLION (Capitol MLP 15023) CAP | 98 | 8 |
| | | | | | 98 | COLOR OS SUCCESS ★ □ | MORRIS DAY (Warner Bros. 25320) WEA | 82 | 29 |
| | | | | | 99 | READY FOR THE WORLD ★■ | (MCA 5594) MCA | 84 | 46 |
| | | | | | 100 | SOMETHING TO TALK ABOUT | ANNE MURRAY (Capitol SJ-12466) CAP | 96 | 10 |

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.

TOP 40 VIDEOCASSETTES

| | Weeks On 5/3 Chart | | Weeks On 5/3 Chart |
|---|--------------------|----|--------------------|
| 1 COMMANDO CBS/Fox Video 1484 | 4 | 5 | |
| 2 RETURN OF THE JEDI CBS-Fox Video 1478 | 1 | 8 | |
| 3 SILVERADO RCA/Columbia Pictures Home Video 60567 | 3 | 9 | |
| 4 PRIZZI'S HONOR Vestron Home Video VA 5106 | 2 | 16 | |
| 5 THE GOONIES Warner Home Video 11474 | 5 | 4 | |
| 6 KISS OF THE SPIDER WOMAN Charter Video 90001 | 9 | 4 | |
| 7 YEAR OF THE DRAGON MGM/UA Home Video 800713 | 10 | 5 | |
| 8 FRIGHT NIGHT RCA/Columbia Pictures Home Video 20582 | 7 | 3 | |
| 9 RAMBO: FIRST BLOOD PART II Thorn/EMI/HBO Video TVA 3002 | 6 | 13 | |
| 10 WITNESS Paramount Home Video 1736 | DEBUT | | |
| 11 PEE-WEE'S BIG ADVENTURE Warner Home Video 11523 | 8 | 9 | |
| 12 PLENTY Thorn/EMI/HBO Video TVA 3394 | 13 | 3 | |
| 13 THE SWORD IN THE STONE Disney Home Video 229 | 16 | 5 | |
| 14 RE-ANIMATOR Vestron Video 5114 | 15 | 3 | |
| 15 SILVER BULLET Paramount Home Video 1827 | 21 | 4 | |
| 16 TRANSYLVANIA 6-5000 New World Video 8515 | 19 | 3 | |
| 17 THE BRIDE RCA/Columbia Pictures Home Video 60589 | 14 | 4 | |
| 18 ST. ELMO'S FIRE RCA/Columbia Pictures Home Video 6-20559 | 11 | 13 | |
| 19 COMPROMISING POSITIONS Paramount Home Video 1829 | 27 | 3 | |
| 20 NATIONAL LAMPOON'S EUROPEAN VACATION Warner Home Video 11521 | 12 | 9 | |
| 21 MASK MCA Dist. Corp. 80173 | 20 | 16 | |
| 22 SUMMER RENTAL Paramount Home Video 1785 | 17 | 9 | |
| 23 INVASION U.S.A. MGM/UA Home Video MB 800764 | 28 | 2 | |
| 24 TEEN WOLF Paramount Home Video 2350 | 18 | 11 | |
| 25 THE BREAKFAST CLUB MCA Dist. Corp. 80167 | 25 | 31 | |
| 26 BETTER OFF DEAD Key Video 7083 | 23 | 4 | |
| 27 WEIRD SCIENCE MCA Dist. Corp. 80200 | 22 | 10 | |
| 28 MAD MAX—BEYOND THUNDERDOME Warner Home Video 11519 | 24 | 14 | |
| 29 VOLUNTEERS Thorn/EMI/HBO Video TVA 2983 | 26 | 8 | |
| 30 BEVERLY HILLS COP Paramount Home Video 1134 | 31 | 26 | |
| 31 REAL GENIUS RCA/Columbia Pictures Home Video 6-20585 | 29 | 6 | |
| 32 SWEET DREAMS Thorn/EMI/HBO Video TVA 3666 | DEBUT | | |
| 33 AMADEUS Thorn/EMI/HBO Video TVA 2997 | 33 | 31 | |
| 34 MY SCIENCE PROJECT Touchstone Home Video 360 | 32 | 14 | |
| 35 THE EMERALD FOREST Embassy Home Entertainment 2179 | 34 | 24 | |
| 36 PALE RIDER Warner Home Video 11475 | 30 | 20 | |
| 37 GHOSTBUSTERS RCA/Columbia Pictures Home Video 60413 | 38 | 27 | |
| 38 BRAWLER'S MILLIONS MCA Dist. Corp. 80194 | 35 | 24 | |
| 39 GREMLINS Warner Home Video 11388 | 36 | 22 | |
| 40 FLETCH MCA Dist. Corp. 80190 | 40 | 17 | |

THE CASH BOX TOP 40 VIDEOCASSETTES CHART IS BASED SOLELY ON RENTALS AT VARIOUS RETAIL OUTLETS.

TOP 15 MUSIC VIDEOCASSETTES

| | | |
|---|----|----|
| 1 JOHN LENNON LIVE IN NEW YORK John Lennon (Sony Video 96W50128-00127) | 1 | 9 |
| 2 MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 300302) | 2 | 21 |
| 3 MADONNA LIVE — THE VIRGIN TOUR Madonna (Warner Music Video 38105) | 3 | 22 |
| 4 NO JACKET REQUIRED Phil Collins (Atlantic Video 50104) | 4 | 25 |
| 5 PACK UP THE PLANTATION LIVE Tom Petty and the Heartbreakers (MCA Dist. Corp. 80328) | 6 | 5 |
| 6 THE MAKING OF THE BROADWAY ALBUM Barbra Streisand (CBS-Fox Video 7101) | 8 | 4 |
| 7 WHITE CITY Pete Townshend (Vestron Music Video 1025) | 5 | 13 |
| 8 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS Elvis Costello And The Attractions (CBS-Fox Video 7093) | 7 | 14 |
| 9 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048) | 10 | 42 |
| 10 LOOK TO THE RAINBOW Patti LaBelle (USA Home Video 312847) | 11 | 3 |
| 11 ALABAMA Alabama (MusicVision 6-20575) | 12 | 3 |
| 12 SCENES FROM THE BIG CHAIR Tears For Fears (MusicVision 6-20534) | 9 | 13 |
| 13 PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102) | 14 | 38 |
| 14 THE BEATLES LIVE — READY STEADY GO! (Sony Video 97W50091) | 13 | 26 |
| 15 PORTRAIT OF AN ALBUM Frank Sinatra (MGM/UA Home Video 400648) | 15 | 5 |

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES

AUDIO/VIDEO

Gregory Dobrin, Los Angeles

CAPTAIN MIDNIGHT, COSMIC TERRORIST — At least one satellite dish owner out there likes his signal over-easy, not scrambled, and he doesn't want to tip the waitress, either. He's Captain Midnight, terrorist of the satellite feed, the person (or persons) who interrupted a perfectly enjoyable movie (April 26 on HBO), *The Falcon and the Snowman*, to balk at the cable channel's scrambling of its signal and the \$12.95 per month charge (his message, in case any of you didn't catch the 11 o'clock news the night it happened, went like this: "Good Evening HBO from Captain Midnight. \$12.95 a month? No way! (Showtime Movie Channel Beware)"). Captain Midnight is now wanted by the FBI, the FCC and the Department of Justice, not to mention the legions of worried network executives who stand to be similarly "hijacked." Originally, the interruption was thought to be the work of a "hacker," or small-time prankster. Not so, say HBO brass, the hook-up was far too sophisticated a task for an ordinary electronics whiz, and required the use of some expensive, high-tech equipment. A commercial uplink facility was most likely used. Meanwhile, the FCC has commenced monitoring of certain frequencies, and the FBI and Justice Department are hot on the trail. As for the chances for rude interruptions during (for example) a presidential speech, CBS and NBC say their signals are secure; CBS because of its dual-feed system, which gives stations a backup signal, and NBC because of its use of digital, rather than analog equipment, which is nearly pirate-proof. Nevertheless, Captain Midnight has proven the vulnerability of satellite transmission, a crime that so seriously threatens commerce, some say the court's year in jail and \$10,000 fine for Captain Midnight, should he ever be caught, is not nearly enough punishment.



AMERICANA — Warner Home Video has high hopes for *Revolution*, starring Al Pacino, which comes to home video this month after a less-than-auspicious 1985 theatrical run.

WARNER GOES INTL. WITH AN INDIE — Warner Records Video has tapped the services of L.A.-based **Radio Vision International** for overseas homevideo licensing of *Kid Songs*, the half-hour kiddie sing-along shows hosted by **Marlette Hartley**. Because Warners is only obligated to offer their international subsidiaries strictly music product, the company apparently decided to go with an indie licensing agent that could peddle the product territory by territory, thus finding the best deals and bringing in more money.

TED TURNER AND THE BEAVER — It's always fun to take the tram ride through Universal's back door, wending through the studio's hillside backlot (waving at tourists headed in the opposite direction) for one of MCA's thematic press conferences. This time it was **WTBS** chairman **Ted Turner** and **MCA** president **Sidney Sheinberg's** joint announcement that the "superstation" (WTBS) will be carrying *The New Leave It To Beaver*, at least 74 episodes of it. It's an exclusive deal that has each episode aired twice a week. Naturally, the announcement was made in front of the original Cleaver house, with plenty of ice cream and cookies on hand. **HOME VIDEO REVIEW: The Ike and Tina Turner Show** — **Vestron Musicvideo** — \$16.95. This 21-minute sampling of the sizzling Ike and Tina act of the late '60s is a fascinating reminder of where the now-anointed Tina Turner once stood in relationship to her career and her husband. Captured during a Ceasars Palace, LV, gig, the pair are interviewed between snippets of performances of such songs as "Proud Mary," "Everyday People," "Honkytonk Woman," and "Sweet Soul Music." When asked what her plans are for the future, Tina replies, "I don't have any plans. My plans are Ike's plans (to achieve success.)" Performance value is muddled by stylish photography and aging tape, still, the piece is a must-have for Turner fans.

The Release Beat

The battle cry from **Warner Home Video** next month is *Revolution*, the early American saga that features **Al Pacino**, **Donald Sutherland** and **Nastassja Kinski** in starring roles. Critical response to the film's late '85 debut was cold, but Warner's points to the success of such other box office turkeys as *The Cotton Club* (a big seller for **Embassy Home Entertainment** last year) as an example of how well critical bombs can do in home video incarnations. The tape is closed captioned and features digitally-processed Hi-Fi stereo, VHS/Beta, for \$79.95 . . . **Pacific Arts Video Records** furthers its reputation for high quality, intelligent programming with the June release of the Oscar-winning documentary, *The Times of Harvey Milk*. The film parallels the professional rise of two drastically disparate personalities, San Francisco supervisors **Harvey Milk** and **Dan White**, culminating in White's 1978 murder spree at San Francisco City Hall and the ensuing mayhem. VHS and Beta, \$34.95 . . . **MCA Home Video** also has an intelligent, and surprisingly literate offering for the home video market next month in **James Joyce's Women**, the film version of **Flonula Flanagan's** extraordinary one-woman stage interpretation of the author's life and work. Beta Hi-Fi Mono and VHS Dolby B Mono, \$69.95.

MOST ADDED



Bourgeois Tagg — Mutual Surrender
— Island

STRONG ADDS

Band Of The Hand — Bob Dylan & The Heartbreakers — MCA
I Wanna Be A Cowboy — Boys Don't Cry — Profile
Move Away — Culture Club — Virgin/Epic
We're Stars — Hear'n'Aid — PolyGram

PROGRAM ADDS

NIGHT TRACKS — Bill Brummel — Program Director — Los Angeles
Howard Jones
P. Townshend
Mike & The Mechanics
Oingo Boingo
Latin Quarter
Models
B. Manilow
B. Dylan & The Heartbreakers

FRIDAY NIGHT VIDEOS — Bette Hlsgler — Program Director — New York City
Starpoint
O.M.D.
Miami Sound Machine
Atlantic Starr
Culture Club
Dire Straits

HIT VIDEO USA — Mike Opelka — Program Director — Houston
R. Tepper
D. Bowie
King
Roaring Boys
Culture Club
J. Taylor
Dire Straits

Ice House
Wild Blue
Talk Talk

U68 — Steven Leeds — Program Director — New York City
A. DeGrassi
D. Latarski
P. Hardcastle
Flock of Seagulls
Starpoint
Bronski Beat
Talk Talk
S. Ridgeway
Wax
B. Dylan & The Heartbreakers
Queen
Everly Brothers
Hear'n'Aid
Isley, Jasper, Isley
Marillion

THE RECORD BUYERS GUIDE — Beth Comstock — Program Assistant
John Lennon
Culture Club
G. Chandler
Divinyls
J. Foster
P. LaBelle & M. McDonald
Wax
Lushus Daim
Big Audio Dynamite
Boys Don't Cry
Phantom, Rocker & Slick

CATCH 22 — Richard Hadley — Music Director — Anchorage
G. Burtnick
Bourgeois Tagg
Boys Don't Cry

TV-69 — Thomas Zingale — Program Director — Gainesville
ZZ Top
King
Krokus
Ozzy Osbourne
Judas Priest
R. Tepper
P. Townshend
T. Nugent
Talking Heads
W. Houston
B. Dylan & The Heartbreakers
Bourgeois Tagg
L. Anderson
D. Bowie
Miami Sound Machine
P. LaBelle & M. McDonald

CALIFORNIA MUSIC CHANNEL — Sheryl Kurkjian — Associate Producer — San Francisco
Falco
K. Bush
Virginia Wolf
Opus
Level 42
Outfield

TOP 30 MUSIC VIDEOS

| | | Weeks On 5/3 Chart |
|----|---|--------------------|
| 1 | WEST END GIRLS Pet Shop Boys (EMI America) | 2 6 |
| 2 | HARLEM SHUFFLE Rolling Stones (Rolling Stones) | 3 5 |
| 3 | MANIC MONDAY Bangles (Columbia) | 1 7 |
| 4 | YOUR LOVE The Outfield (Columbia) | 7 5 |
| 5 | WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson (A&M) | 10 4 |
| 6 | ADDICTED TO LOVE Robert Palmer (Island) | 5 10 |
| 7 | KISS Prince & The Revolution (Paisley Park) | 4 6 |
| 8 | ROCK ME AMADEUS Falco (A&M) | 6 8 |
| 9 | THE GREATEST LOVE OF ALL Whitney Houston (Arista) | 12 3 |
| 10 | WHAT YOU NEED INXS (Atlantic) | 8 11 |
| 11 | SANCTIFY YOURSELF Simple Minds (A&M) | 9 9 |
| 12 | LET'S GO ALL THE WAY Sly Fox (Capitol) | 14 4 |
| 13 | SO FAR AWAY Dire Straits (Warner Bros.) | 17 2 |
| 14 | FEEL IT AGAIN Honeymoon Suite (Warner Bros.) | 16 3 |
| 15 | IF YOU LEAVE Orchestral Manoeuvres In The Dark (A&M) | 24 2 |
| 16 | MOVE AWAY Culture Club (Epic) | DEBUT |
| 17 | TUFF ENUFF Fabulous Thunderbirds (CBS Associated) | 22 4 |
| 18 | FOR AMERICA Jackson Browne (Asylum) | 19 2 |
| 19 | TAKE ME HOME Phil Collins (Atlantic) | 28 2 |
| 20 | NO EASY WAY OUT Robert Tepper (Scotti Bros.) | 13 9 |
| 21 | BAD BOY Miami Sound Machine (Epic) | DEBUT |
| 22 | NIKITA Elton John (Geffen) | 11 11 |
| 23 | SHOT IN THE DARK Ozzy Osbourne (Epic) | 23 6 |
| 24 | R.O.C.K. IN THE U.S.A. John Mellencamp (Riva) | 18 5 |
| 25 | I THINK IT'S LOVE Jermaine Jackson (Arista) | DEBUT |
| 26 | THESE DREAMS Heart (Capitol) | 20 7 |
| 27 | WORKING CLASS MAN Jimmy Barnes (Geffen) | DEBUT |
| 28 | I WANNA BE A COWBOY Boys Don't Cry (Profile) | DEBUT |
| 29 | THIS COULD BE THE NIGHT Loverboy (Columbia) | 21 7 |
| 30 | OVERJOYED Stevie Wonder (Tamla) | 15 4 |

THE CASH BOX TOP 30 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

VIDEO PROGRAMMER'S PICK

| | | |
|----------------|----------------|---------------|
| <u>PD</u> | <u>Program</u> | <u>Market</u> |
| Richard Hadley | Catch 22 | Anchorage |

Video: Out of Mind, Out of Sight
Artist: The Models
Label: Geffen

Comment:
"A hot song. It has appealing vocals, arrangement and delivery. This should be a Top 10 hit. A high energy level. An infectious video."



KROKUS SETS HOUSE VIDEO AFIRE — Arista recording artist Krokus recently completed a video to their new single, "Burning Up The Night," from their "Change Of Address" LP. The video was shot at SIR Studios in Hollywood, under the direction of John B. House of L.A.-based Razor Productions. The fiery one-day shoot included the use of 30 butane tanks which lit up the Krokus logo, suspended above a blood-red stage surrounded by 16-foot high mirrors, each separated by a large jet flame. Pictured on the set are (l-r): Mark Kohler and Fernando Von Arb of the band and House.

SHOP TALK

Stephen Padgett, Los Angeles

NAIRD CONVENTION — The National Association of Independent Record Distributors and Manufacturers held its 11th annual convention May 1 through 4 in Chicago at the Americana Congress Hotel. The convention featured a keynote address from Atlantic Records co-founder **Jerry Wexler**. Ten panel discussions (including the topics "Artist Development," "Publicity," "Promotion" and "Retail" — retailers on this panel included **Frank Lord** of Rose Records, **Jlm Thompson** of Record Bar and **Val Camilletti** of Vall's Halla), evening performances and an awards dinner were also highlights.

AMERICAN CAN, WHEREHOUSE FINANCIAL REPORTS — The American Can Corporation, which owns **The Musicland Group**, released its 1985 Annual Report last week. According to the report, The Specialty Retailing Sector, which includes direct mail marketing operations and a sporting goods chain in addition to the businesses operated under The Musicland Group, achieved a "16 percent increase in revenues and a 40 percent income gain for the year, bringing its return on sales to 8.7 percent." The Musicland Group was involved in audio/video retailing in 457 **Musicland**, **Sam Goody** and **Discount Records** stores in the United States in 1985. Of course, as *Cash Box* reported last week, The Musicland has agreed to purchase 26 more **Record Bar** stores to add to the nine bought last year and 34 **Licorice Pizza** stores. Retailing

revenues for 1985 were \$370 million, up from \$306 million in 1984. Total Specialty Retailing sector revenues were \$1.156 billion, up from \$995 million. Business operating income for the Retailing Sector was \$100 million in 1985, up from \$72 million the previous year. **Wherehouse Entertainment, Inc.**, which operates Wherehouse Entertainment stores, changed its fiscal year end from June 30 to January 31. WEI thus, April 22, announced the results for the seven-month fiscal year ending January 31. Revenues rose 36 percent to \$108,590,000 compared to \$79,885,000 in the same seven-month period a year ago. Net income was up 16 percent to \$4,886,000 compared to \$4,225,000 in the comparable prior year seven-month period. Earnings per share were \$.68 for each year with 1,006,000 more average shares outstanding in the 1986 period. January revenues were up 43 percent to \$16,489,000 compared to \$11,570,000 in January a year ago. Net income for the month rose 44 percent to \$775,000 compared to \$538,000 for January 1985. Earnings per share reached \$.11, an increase of 22 percent over the \$.09 earned in the same month of the prior year on 958,000 more average shares outstanding. Prior year earnings per share have been restated to reflect the 5-for-4 stock split paid November 13, 1985.

BCD GOES BI-COASTAL — **Boston Compact Disc**, the innovative New England retail store that deals exclusively in CDs has announced

the opening of its second store, a convenient hop, skip and jump across the North American continent to the *other* bay, San Francisco. The Grand Opening occurred May 3 when the 600+ square-foot store opened up for business with approximately 3,000 titles. **BCD West** will offer a listening booth, just like the good ole' days. The store's manager/buyer is **Hugh Pruitt**. Prior to BCD, Pruitt worked with CD Establishment in Minneapolis. BCD West is located at 3027 Fillmore Street, one half block from Union Street. According to BCD, "Any great city, known for its sea food, will be a prime location for a

BCD." And that ain't all that's going on at BCD. Last Thursday, May 1, **WBCN**, "The Rock Of Boston," featured CDs all day long. BCD provided the discs and **Nantucket Sound** provided 20 **JVC** CD players for giveaway over the air. BCD also contributed dozens of CDs as giveaways.

RHYTHM & NEWS — Chicago's **Jazz Record Mart** hit the street last week with issue #946 of its in-store/mail order magazine/catalog *Rhythm & News*. The 16-page tabloid is crammed full of great features on jazz and blues as well as a comprehensive listing of difficult-to-get records that JRM has for sale.

Classical Reviews

RACHMANINOV: PIANO CONCERTOS 2 & 4 — Vladimir Ashkenazy/Bernard Haitink/Concertgebouw Orchestra — London 414 475 — Producer: Andrew Cornall — Bar Coded

No one knows these concerti better than Ashkenazy. His past performances of these works were masterpieces, and this recording is another winner. The combination of the second and fourth concerti is the only such coupling on compact disc; should be a best seller.

CELEBRATION — ISAAC STERN — LIFE WITH MUSIC — Isaac Stern — CBS Masterworks M4 42003 — Producers: Various

This four-record boxed-set is a fabulous retrospective of violinist Isaac Stern's amazing career. Spanning the years 1946 to 1982, this collection of remixed and remastered recordings is full of highlights, including selections that have not been available for 20 years. A collector's dream come true.

HAYDN: CELLO CONCERTOS 1 & 4 — Julian Lloyd Webber/English Chamber Orchestra — Philips 412 793 — Producer: Not Listed — Bar Coded

Webber's performance is beautiful as he shows great sensitivity and technique. Here he both plays and conducts; he's a very talented musician who will keep getting better. In-store play highly recommended.

HOROWITZ — Vladimir Horowitz — Deutsche Grammophon 419 045 — Producer: John Pfeiffer — Bar Coded

This recording is the soundtrack to the film *Vladimir Horowitz: The Last Romantic* and it is wonderful. Included are pieces by Mozart, Chopin, Liszt and others, as this album marks the return of the piano legend to performing. This top-seller is, to quote Horowitz himself, "not bad, you know, for an old man."

TOP 40 COMPACT DISCS

| | | Weeks On 5/3 Chart |
|----|--------------------------------------|---|
| 1 | BROTHERS IN ARMS ★ | 15.98 |
| 2 | WHITNEY HOUSTON | 1 48 |
| 3 | DIRTY WORK | (Arista JRCD-8221) RCA 2 33 |
| 4 | PROMISE | THE ROLLING STONES (Rolling Stones/CBS CK 40250) CBS 4 5 |
| 5 | NO JACKET REQUIRED | SADE (Portrait RK 40263) CBS 3 17 |
| 6 | THE BROADWAY ALBUM | PHIL COLLINS (Atlantic 81240-2) WEA 6 53 |
| 7 | HEART | BARBRA STREISAND (Columbia CK 40092) CBS 5 20 |
| 8 | THE DARK SIDE OF THE MOON | HEART (Capitol CDP-46157) CAP 8 14 |
| 9 | SCARECROW | PINK FLOYD (Capitol CDP-46001) CAP 9 87 |
| 10 | AFTERBURNER | JOHN COUGAR MELLENCAMP (Riva 824 865) POL 7 29 |
| 11 | GREATEST HITS | ZZ TOP (Warner Bros. 25342) WEA 10 24 |
| 12 | CHRONICLE | THE CARS (Elektra 60464) WEA 11 17 |
| 13 | WELCOME TO THE REAL WORLD | CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND 12 35 |
| 14 | LITTLE CREATURES | MR. MISTER (RCA PCD 1-7180) RCA 15 16 |
| 15 | WHITE CITY-A NOVEL | TALKING HEADS (Sire 2-25305) WEA 13 40 |
| 16 | BOY | PETE TOWNSHEND (Atco 90473) WEA 17 15 |
| 17 | DIAMOND LIFE | U2 (Island/Atlantic 90040-2) WEA 18 2 |
| 18 | THE DREAM OF THE BLUE TURTLES | SADE (Portrait RK 39581) CBS 16 53 |
| 19 | BORN IN THE U.S.A. | STING (A&M CD 3750) RCA 14 41 |
| 20 | KNEE DEEP IN THE HOOPLA | BRUCE SPRINGSTEEN (Columbia CK 38653) CBS 20 87 |
| | | STARSHIP (GrunT/RCA 5488) RCA 19 25 |

| | | Weeks On 5/3 Chart |
|----|------------------------------------|--|
| 21 | MIAMI VICE | — |
| 22 | ROCK A LITTLE | ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA 22 25 |
| 23 | UNDER A BLOOD RED SKY | STEVIE NICKS (Modern/Atlantic 90479) WEA 15.98 21 15 |
| 24 | DIFFERENT LIGHT | U2 (Island/Atlantic 90127-2) WEA 12.98 25 2 |
| 25 | BIG NOTES | BANGLES (Columbia CK 40039) CBS 24 6 |
| 26 | RECKLESS | FLIM AND THE BB'S (Digital Music Products CD454) IND 23 12 |
| 27 | THE MAN AND HIS MUSIC | BRYAN ADAMS (A&M CD-5013) RCA 26 68 |
| 28 | MIKE & THE MECHANICS | SAM COOKE (RCA PCD1-7127) RCA 30 5 |
| 29 | IN SQUARE CIRCLE ★ | (Atlantic 81287-2) DEBUT |
| 30 | RIPTIDE ★ | STEVIE WONDER (Tamla/Motown TAMD 06134) MCA 15.98 27 27 |
| 31 | THE ULTIMATE SIN | ROBERT PALMER (Island 90471-2) WEA 15.98 29 14 |
| 32 | SONGS FROM THE BIG CHAIR | OZZY OSBOURNE (CBS Associated ZS4 05810) 31 3 |
| 33 | A DECADE OF STEELY DAN | TEARS FOR FEARS (Mercury 824 300-2) POL 32 56 |
| 34 | LISTEN LIKE THIEVES | STEELY DAN (MCA MCAD-5570) MCA 15.98 36 11 |
| 35 | MEMORIES | INXS (Atlantic 81277-2) WEA 34 9 |
| 36 | STRANGER IN TOWN | BARBRA STREISAND (Columbia CK 37678) CBS DEBUT |
| 37 | GREATEST HITS | BOB SEGER (Capitol CDP7-46074) CAP 37 7 |
| 38 | TAPESTRY | ALABAMA (RCA PCD1-7170) RCA DEBUT |
| 39 | THE BEST OF ELVIS COSTELLO | CAROLE KING (Epic EK 34946) CBS 28 4 |
| 40 | PACK UP THE PLANTATION—LIVE | ELVIS COSTELLO (Columbia C2K 40121) CBS 35 8 |
| | | TOM PETTY AND THE HEARTBREAKERS (MCA MCAD2-8021) MCA 38 6 |

★ INDICATES FULL DIGITAL RECORDING

ON JAZZ

Lee Jeske, New York

JOE — "Strain and overstrain," says **Joe Williams** in response to a question about why, at age 67 and after 50 years of professional singing, he sounds so damned good. "There's strain, and then there's overstrain to compensate for the fact that you have to strain. You dig? I think that every singer in the world should be forced to sit and listen to **Maxine Sullivan**."

I don't think that any singer in the world — if they're worth their vocal salt — has to be forced to listen to Maxine Sullivan. Or Joe Williams. For over 30 years — since the day he joined the **Count Basie Orchestra** — Joe Williams has been one of our most consistent, most delightful vocalists. Joe Williams has just passed a couple of milestones — a half-century of singing (he began as a band singer in Chicago) and a quarter-century since he left Count Basie

— but he passed them without fuss, he passed them on the road. He also passed them with a freshly-minted Grammy Award on his Las Vegas mantle, a Grammy he won last year for "Nothin' But the Blues," the swinging, *fun* Delos LP that is one of the finest albums in a distinguished career. Now Delos has released "I Just Want To Sing" — the title, of course, is Joe Williams' — and it, too, is an easy-going, popping, cooking LP.

During a recent stint at New York's Blue Note, Joe Williams, bass-baritone in marvelous trim, was in the middle of a typical set — a blues, a couple of ballads, etc. — when a woman in the back

called for **Memphis Slim's** "Every Day," Joe's smash hit with the Basie band. Joe Williams has sung this song thousands of times, but he closes his eyes and sings "Every Day" like he just heard it yesterday for the first time. I asked him about this. His answer brings him back to 1947, when he suffered a nervous breakdown.

"When I first sang it, I think it related to me and related to the time when I was 'in therapy' where it could have gone either way — I could either have been locked away and just stayed in the hospital and had three meals a day and let the state take care of me for the rest of my life. Or . . .

"Because at one point I had a letter from **Andy Kirk**, with whom I had been working at the time that I had this breakdown, saying that Decca was releasing the records that we had made and that he was looking forward to my returning to the band so that we could publicize the records, and perform them as well. Andy was going to give me a salary, I think, of \$225 a week. And my wife — I don't believe that she, at that point, ever heard of \$225 a week — and my mother — who, to my knowledge, never made more than \$45 a week in all of her life — these two women said to me, 'You stay here, in the hospital, and get well.' Now when they said 'get well,' they were talking about thinking, in your head. And I don't know what possessed me, but something rose up in me that made me say, 'Well, I don't care if I never see either one of you again.' 'Cause I felt as if they didn't understand me as a man enough to know that my only desire was to get out — 'Wow, I can get out and sing these songs and make that kind of money; and I can buy things for you guys and stuff.' Wow, that made me feel wonderful, to think that I could do that. And for them to say, 'There, there dear, we'll take care of you.' Well, it was never my dream or goal to get to the point where some women would take care of me. And I resented it to such an extent, until I told them, 'I don't care if I ever see either one of you again.' And I walked away from them and left them. I walked away from them.

"So, at the end of a year, I left the hospital — was released — and began working, doing whatever it is I wanted to do; including, besides singing, being a door-to-door salesman — selling cosmetics and stuff like that door to door. I remember, after they left and I could watch them walking and realize that I had dismissed them from my life — I mean, like, 'Take the canteen and go on without me and I'll make it on this desert on my own' — I cried. Because I was alone, as far as I could feel. See, so it was easy for me, when I heard this song: 'Every day I have the blues.' And, 'Nobody loves me.' And, 'Nobody seems to care' what I feel and what my desires are — nobody cares about my desires, nobody. 'And speaking of bad luck and trouble' — here I am in this position — 'I have my share' — of bad luck and troubles. You know? It's very easy to sing that when you've been through that desolate thing of being alone and at the mercy of your own devices, devices which everybody is telling you are incompetent. Can you understand what I'm telling you?"



Joe Williams

TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

| | | Weeks On 5/3 Chart | Weeks On 5/3 Chart |
|----|---|--------------------------|--------------------------|
| 1 | LOVE WILL FOLLOW GEORGE HOWARD (TBA-TB 210) | 1 | 8 |
| 2 | MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101) | 2 | 81 |
| 3 | BLACK CODES (From The Underground) ★ WYNTON MARSALIS (Columbia FC 40009) | 3 | 31 |
| 4 | ANOTHER PLACE ★ HIROSHIMA (Epic BFE 39938) | 4 | 27 |
| 5 | EXPLOSION PAQUITO D'RIVERA (Columbia FC 40156) | 5 | 12 |
| 6 | SCHUUR THING ★ DIANE SCHUUR (GRP-1022) | 7 | 24 |
| 7 | FLOPPY DISK KIRK WHALUM (Columbia FC 40221) | 6 | 13 |
| 8 | SONG X PAT METHENY/ORNETTE COLEMAN (Geffen/Warner Bros. GHS 24096) | 11 | 2 |
| 9 | CELEBRATE PERRI (Zebra/MCA ZEB5684) | 9 | 13 |
| 10 | THE CHICK COREA ELEKTRIC BAND ★ (GRP-A-1026) | 13 | 8 |
| 11 | LYLE MAYS (Geffen/Warner Bros. GHS 24097) | 14 | 2 |
| 12 | THE BOHEMIANS SKYWALK (Zebra/MCA ZEB 5715) | 15 | 6 |
| 13 | PARKER'S MOOD SADAO WATANABE LIVE AT BRAVAS CLUB '85 (Elektra 60475) | 12 | 8 |
| 14 | ALONE/BUT NEVER ALONE LARRY CARLTON (MCA 5689) | 16 | 7 |
| 15 | THIS SIDE UP DAVID UENOIT (Spindle Top STP 104) | 10 | 12 |
| 16 | FABLES JEAN LUC PONTY (Atlantic 81276) | 8 | 29 |
| 17 | DIALECTS JOE ZAWINUL (Columbia FC-40081) | 19 | 9 |
| 18 | STILL WARM JOHN SCOFIELD (Gramavision 18-8508) | 17 | 8 |
| 19 | ROAD HOUSE SYMPHONY HANK CRAWFORD (Milestone M-9140) | 18 | 10 |
| 20 | DECEMBER ★ GEORGE WINSTON (Windham Hill/A&M WH-1025) | 20 | 79 |
| 21 | WINDHAM HILL RECORDS SAMPLER '86 (Windham Hill/A&M WH-1048) | 23 | 6 |
| 22 | DOUBLE TAKE FREDDIE HUBBARD/WOODY SHAW (Blue Note BT 85121) | 24 | 4 |
| 23 | ROSSITER ROAD AHMAD JAMAL (Atlantic 81645-1) | 25 | 4 |
| 24 | CLOSER TO THE SOURCE DIZZY GILLESPIE (Atlantic 81646-1) | 26 | 2 |
| 25 | BREAKTHROUGH EDDIE DANIELS (GRP-A-1024) | 27 | 5 |
| 26 | GRP LIVE IN SESSION ★ (GRP-1023) | 21 | 15 |
| 27 | INTRODUCING JONATHAN BUTLER (Jive/Arista JL8-8408) | 28 | 5 |
| 28 | DISCERNMENT TERENCE BLANCHARD/DONALD HARRISON (George Wein/Concord GW-3008) | 29 | 4 |
| 29 | ON THE COOL SIDE BEN SIDRAN (Magenta/Windham Hill MA 0204) | 31 | 3 |
| 30 | RIGHT ON THE MONEY CABO FRIO (Zebra/MCA ZEB5685) | 22 | 12 |
| 31 | ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606) | 30 | 48 |
| 32 | SKIN DIVE ★ MICHAEL FRANKS (Warner Bros. 25275-1) | 32 | 48 |
| 33 | SEVEN STANDARDS 1985, VOLUME II ANTHONY BRAXTON (Magenta/Windham Hill MA-0205) | DEBUT | |
| 34 | HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015) | 34 | 57 |
| 35 | DESIGNATED HITTER DAMON RENTIE (TBA TB 212) | DEBUT | |
| 36 | SOUL SCAPE ROB MULLINS (RMC 1005) | 35 | 12 |
| 37 | A HOUSE FULL OF LOVE MUSIC FROM THE BILL COSBY SHOW GROVER WASHINGTON JR./VARIOUS ARTISTS (Columbia FC-40270) | 37 | 9 |
| 38 | VOCALESE ★ THE MANHATTAN TRANSFER (Atlantic 81266-1) | 33 | 40 |
| 39 | ACOUSTICITY DAVID GRISMAN (Zebra/Acoustic ZEA 6153) | 39 | 18 |
| 40 | STATE OF THE ART JIMMY McGRUFF (Milestone M-9135) | 36 | 10 |

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

FEATURE PICKS

LENNY BREAU TRIO — Lenny Breau — Adelphi AD-5018 — Producer: Joe Overhold

The late Lenny Breau was a jazz guitarist with a clear, bright tone and a fine improvisational sense. This LP — which was previously issued in a limited edition, direct-to-disc format — features excellent playing from the leader, who brings a patina of country picking to his jazz playing, bassist Don Thompson, drummer Claude Ranger, and, for one number, Chet Atkins.

AZIMUTH '85 — John Taylor/Norma Winstone/Kenny Wheeler — ECM 1298 (dist. by PolyGram Special Imports) — Producer: Manfred Eicher

No, not the Brazilian fusion band — that's Azymuth with a "Y" — but this unusual English trio made up of pianist Taylor, vocalist Winstone, and trumpeter Wheeler. The music is spatial and eerie — it's like the soundtrack to a nonexistent mystery — and it sort of creeps up on you. A beautifully-recorded, haunting set of tone poems.

PANGEA — Pangea — NDA 8501 — Producers: H.E. DeBon, Rick Amaya — List: 8.98

This California ensemble has many things going for it: engaging writing (almost all of it by bassist H.E. DuBon), a fresh neo-fusion ensemble sound this is often pleasantly dense, and good to-the-point solos by, among others, guitarist Rick Amaya and saxophonist Charles Erdahl.

FREEFALL — Fran Caruso — Quaver Q 1007 — Producers: David Baker, Bill Bradley

A pretty solo piano album with one foot in "new age" and one foot in jazz romanticism (a la Bill Evans, say, or early Keith Jarrett). Pristinely recorded, this LP has charm, elegance, and, unlike many in this genre, a soul.

TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

| | | Weeks On 5/3 Chart | Weeks On 5/3 Chart |
|----|---|--------------------------|--------------------------|
| 1 | ALABAMA GREATEST HITS ★ ALABAMA (RCA AHLI-7170) | 1 | 11 |
| 2 | ROCKIN' WITH THE RHYTHM ★□ THE JUDDS (RCA/Curb AHL1-7042) | 2 | 24 |
| 3 | SOMETHING SPECIAL ★□ GEORGE STRAIT (MCA 5605) | 3 | 34 |
| 4 | SHAKIN' SAWYER BROWN (Capitol/Curb ST-12438) | 5 | 29 |
| 5 | A MEMORY LIKE YOU JOHN SCHNEIDER (MCA 5668) | 4 | 13 |
| 6 | GREATEST HITS EARL THOMAS CONLEY (RCA AHL1-7032) | 6 | 25 |
| 7 | SOMETHING TO TALK ABOUT ANNE MURRAY (Capitol/EMI SJ-12466) | 8 | 12 |
| 8 | WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 5691) | 9 | 9 |
| 9 | WON'T BE BLUE ANYMORE DAN SEALS (EMI America ST-17166) | 7 | 31 |
| 10 | FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267) | 11 | 33 |
| 11 | WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598) | 10 | 33 |
| 12 | LIVE IN LONDON ★ RICKY SKAGGS (Epic FE 40103) | 12 | 23 |
| 13 | I HAVE RETURNED RAY STEVENS (MCA 5635) | 14 | 28 |
| 14 | THIRTEEN EMMY LOU HARRIS (Warner Bros. 25352) | 16 | 9 |
| 15 | OLD FLAME ★ JUICE NEWTON (RCA AHL1-5493) | 13 | 22 |
| 16 | STREAMLINE ★ LEE GREENWOOD (MCA 5622) | 17 | 33 |
| 17 | GREATEST HITS VOL. 2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328) | 18 | 23 |
| 18 | RHYTHM AND ROMANCE ★■ ROSANNE CASH (Columbia FC-39463) | 15 | 46 |
| 19 | GUITARS, CADILLACS, ETC. ETC. DWIGHT YOAKAM (Warner Bros./Reprise 25372-1) | 24 | 21 |
| 20 | THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414) | 21 | 33 |
| 21 | PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1) | 22 | 53 |
| 22 | A FRIEND IN CALIFORNIA MERLE HAGGARD (Epic FE 40286) | 27 | 7 |
| 23 | LOST IN THE FIFTIES TONIGHT RONNIE MILSAP (RCA AHL1-7194) | 29 | 5 |
| 24 | LIFE'S HIGHWAY STEVE WARINER (MCA 5672) | 25 | 21 |
| 25 | THE HEART OF THE MATTER ★□ KENNY ROGERS (RCA AFL1 7023) | 23 | 25 |
| 26 | WILL THE WOLF SURVIVE WAYLON JENNINGS (MCA 5688) | 32 | 5 |
| 27 | GREATEST HITS ★□ GEORGE STRAIT (MCA 5567) | 26 | 59 |
| 28 | HANG ON TO YOUR HEART ★ EXILE (Epic BFE 40000) | 19 | 28 |
| 29 | NEW MOVES DON WILLIAMS (Capitol ST 12440) | 30 | 8 |
| 30 | THE PROMISELAND WILLIE NELSON (Columbia FC 40327) | 36 | 3 |
| 31 | ANYTHING GOES GARY MORRIS (Warner Bros.1-25279) | 20 | 36 |
| 32 | HARMONY JOHN CONLEE (Columbia FC-40257) | 33 | 7 |
| 33 | SEASONS OAK RIDGE BOYS (MCA 5714) | 39 | 3 |
| 34 | GIRLS LIKE ME TANYA TUCKER (Capitol ST-12474) | 37 | 3 |
| 35 | HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056) | 28 | 51 |
| 36 | THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314) | 31 | 33 |
| 37 | HALF NELSON WILLIE NELSON (Columbia FC 39990) | 34 | 29 |
| 38 | HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586) | 35 | 42 |
| 39 | PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304) | 38 | 37 |
| 40 | GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL 1-5425) | 42 | 50 |
| 41 | WHEN LOVE IS RIGHT CHARLY McCLAIN & WAYNE MASSEY (Epic FE-40249) | 40 | 7 |
| 42 | RABBITT TRAX EDDIE RABBITT (RCA AHL1-7041) | DEBUT | |
| 43 | BORN YESTERDAY THE EVERLY BROTHERS (Mercury 826 142-1) | 46 | 9 |
| 44 | 40 HOUR WEEK ★■ ALABAMA (RCA AHL1-5339) | 43 | 65 |
| 45 | ME & THE BOYS ★ THE CHARLIE DANIELS BAND (Epic-39878) | 41 | 21 |
| 46 | THINK ABOUT LOVE DOLLY PARTON (RCA AHL1-9508) | DEBUT | |
| 47 | STAND UP MEL McDANIEL (Capitol ST-12437) | 44 | 28 |
| 48 | TONIGHT WE RIDE MICHAEL MARTIN MURPHEY (Warner Bros. 1-25369) | 45 | 7 |
| 49 | GREATEST HITS ★□ LEE GREENWOOD (MCA 5582) | 48 | 53 |
| 50 | CHASIN' RAINBOWS CONWAY TWITTY (Warner Bros. 25294) | 49 | 22 |

HOT CUTS

- THE JUDDS** — Rockin' With The Rhythm Of The Rain — (Rockin' With The Rhythm)
- MERLE HAGGARD** — A Friend In California — (A Friend In California)
- STEVE EARLE** — Guitar Town — (Guitar Town)
- ALABAMA** — The Fans — (Alabama Greatest Hits)
- MICHAEL MARTIN MURPHEY** — Fiddlin' Man — (Tonight We Ride)
- THE JUDDS** — Cry Myself To Sleep — (Rockin' With The Rhythm)
- WAYLON JENNINGS** — The Shadow Of Your Distant Friend — (Will The Wolf Survive)
- DWIGHT YOAKAM** — Guitars, Cadillacs — (Guitars, Cadillacs, Etc. Etc.)
- DON WILLIAMS** — Then It's Love — (New Moves)
- EMMYLOU HARRIS** — Mystery Train — (Thirteen)
- REBA McENTIRE** — Little Rock — (Whoever's In New England)
- RONNIE MILSAP** — Old Fashioned Girl Like You — (Lost In The Fifties Tonight)
- TANYA TUCKER** — Just Another Love — (Girls Like Me)

NASHVILLE FORUM

Tom McEntee, Nashville

Chart-watching is becoming a favorite pastime among a lot of Music Rowans (Rowites?) these days, and it's no wonder, what with so many interesting tidbits in any given weekly 100 (Especially if you're a sucker for pursuits of a trivial nature.)

Take "oldies" for example. True, they've become pretty much a staple in the country charts, but some weeks it seems they're just more noteworthy and more conspicuous than others.

And how much more conspicuous can you be than Number One? Which, we see, is where one of the granddaddies of oldies, "Ain't Misbehavin'" has been comfortably perched for the past two weeks. It's been nigh unto 60 years since **Fats Waller** first sat "like Jack Horner in a corner" (and it's been a few years since the tune was revived as the title number of a smash Broadway musical), but it would appear that time has not dimmed its audience-pleasing capabilities whatsoever. In fact, the passage of the years has only served to broaden its base, from blues lovers to Broadway sophisticates and now (thanks to **Hank, Jr.'s** funky, Redbone-like approach) to "rowdy" hillbilly fans.

Though they're not quite as venerable, a couple of other senior musical citizens are enjoying a second coming at 29 and 30 years old, respectively — one in the hands of a seasoned veteran and the other a debut outing by a rookie. The veteran, **Ronnie Milsap**, has been scoring huge points with his recent tributes to '50s rock, soaring to the top of the charts with "Lost In The '50s Tonight," which, as you trivia buffs recall, incorporated almost the entirety of "I Remember (In The Still Of The Night)," the **Five Satins** 1956 bell-ringer that has subsequently become a rock classic. This week, Milsap roars into the Top Five with his followup, "Happy, Happy Birthday Baby" (**Tune Weavers**, 1957), which looks like a strong bet to be a repeat chart-topper.

Naturally, a lot of the success of "oldies" can really be attributed to the artist's current popularity, as in the cases of Milsap and Hank, Jr. — but that doesn't apply in the case of the **Johnny Horton** oldie, "Honky Tonk Man," which is poised just outside the Top Ten this week. The revision of the song isn't by a familiar face at all, but by someone totally new to the charts with this recording — **Dwight Yoakam**. And judging from the audience response to his faithful rendition of the 1956 chestnut, Yoakam ain't exactly serving up chopped liver.

Of course, young Dwight is not the first to break into the rarefied atmosphere of the higher chart elevations using a past hit tune as his vehicle. In fact, about a decade ago a younger **Emmylou Harris** finally established herself nationally (after several "almosts") with her soulful update of the **Buck Owens** landmark "Together Again." This week, the silver-throated Harris suggests that lightning is about to strike again in that regard as she comes smoking into the Top 100 with **Merle Haggard's** legendary "Today I Started Loving You Again." The most interesting bit of trivia here concerns Hag's original-1968 rendition of the song, then called "I Started Loving You Again," without the "Today," and relegated to the "B" side of his Number One single, "The Legend Of Bonnie And Clyde." So strong was audience response to the flip side that the **Cash Box** chart carried it, week after week, with bullets until the label released a new Haggard single, killing "I Started Loving You Again" at 22 on the chart. The song was never given "A" side status by the label and it was never charted in any other trade magazine in existence today. Which makes it, perhaps the most famous "B" side in "recorded" history (and the "killing" of the record perhaps one of the most inexplicable label moves in history).

Footnote: Label decisions to "kill" or "get off" records before they've had chance to prove themselves, one way or another, (as one particular major has been doing frequently lately) is *always* inexplicable to me. I'm also confused when labels release singles and then completely ignore them when they start receiving widespread acceptance on their own. A good example, at the moment, is the **Patty Loveless** single "I Did." More than a dozen **Cash Box** reporting stations, ranging from California to Maryland, are giving the single significant chart positions (many also reporting "Hot Phones"), yet they also report that the label has ignored it week after week.

— And we blame radio for standing in the way of hits. Curiouser and curiouser?????



THE GIRLS GO NEXT DOOR — MTM artists *The Girls Next Door* recently signed with ASCAP. Pictured (from l-r) are: Doris King, Tommy West, producer, Tammy Stephens; ASCAP's associate dir. Merlin Littlefield, Cindy Nixon and Diane Williams.

CASH BOX COUNTRY SINGLE

May 10, 1986

| | | Weeks On 5/3 Chart |
|-----------|---|--------------------------|
| 1 | AIN'T MISBEHAVIN' HANK WILLIAMS JR. (Warner/Curb 7-28794) | 1 12 |
| 2 | TOMB OF THE UNKNOWN LOVE KENNY ROGERS (RCA PB-14298) | 3 11 |
| 3 | ONE LOVE AT A TIME TANYA TUCKER (Capitol B-5533) | 5 13 |
| 4 | GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) THE JUDDS (RCA/Curb PB-14290) | 2 13 |
| 5 | HAPPY, HAPPY BIRTHDAY BABY RONNIE MILSAP (RCA PB-14286) | 8 10 |
| 6 | WHOEVER'S IN NEW ENGLAND REBA McENTIRE (MCA 52767) | 10 12 |
| 7 | ONCE IN A BLUE MOON EARL THOMAS CONLEY (RCA PB-14282) | 4 14 |
| 8 | 1982 RANDY TRAVIS (Warner Bros. 7-28828) | 6 20 |
| 9 | FEELIN' THE FEELIN' THE BELLAMY BROTHERS (MCA/Curb MCA-52747) | 7 14 |
| 10 | NOW AND FOREVER (YOU AND ME) ANNE MURRAY (Capitol B-5547) | 9 15 |
| 11 | HONKY TONK MAN DWIGHT YOAKAM (Warner Bros./Raprise 7-28793) | 18 11 |
| 12 | LIFE'S HIGHWAY STEVE WARINER (MCA 52786) | 16 9 |
| 13 | WORKING WITHOUT A NET WAYLON JENNINGS (MCA 52776) | 14 13 |
| 14 | YOU'RE SOMETHING SPECIAL TO ME GEORGE STRAIT (MCA 52764) | 11 17 |
| 15 | LIVING IN THE PROMISELAND WILLIE NELSON (Columbia 38-05834) | 22 7 |
| 16 | HOLD ON ROSANNE CASH (Columbia 38-05794) | 17 13 |
| 17 | PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28780) | 20 11 |
| 18 | SHE AND I ALABAMA (RCA PB-14281) | 12 16 |
| 19 | MAMA'S NEVER SEEN THOSE EYES THE FORESTER SISTERS (Warner Bros. 7-28795) | 23 9 |
| 20 | WE'VE GOT A GOOD FIRE GOIN' DON WILLIAMS (Capitol B-5526) | 13 17 |
| 21 | EVERYTHING THAT GLITTERS (IS NOT GOLD) DAN SEALS (EMI America B-8311) | 30 6 |
| 22 | I HAD A BEAUTIFUL TIME MERLE HAGGARD (Epic 34-05782) | 15 15 |
| 23 | EASY TO PLEASE JANIE FRICKE (Columbia 38-05781) | 19 15 |
| 24 | HARMONY JOHN CONLEE (Columbia 38-05778) | 26 12 |
| 25 | 100% CHANCE OF RAIN GARY MORRIS (Warner Bros. 7-28823) | 21 18 |
| 26 | JULIET OAK RIDGE BOYS (MCA 52801) | 28 8 |
| 27 | LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY GIRLS NEXT DOOR (MTM B-72059) | 24 15 |
| 28 | DON'T UNDERESTIMATE MY LOVE FOR YOU LEE GREENWOOD (MCA 52741) | 25 19 |
| 29 | BORN YESTERDAY EVERLY BROTHERS (Mercury 884 428-7) | 32 11 |
| 30 | MIAMI, MY AMY KEITH WHITLEY (RCA PB-14285) | 27 13 |
| 31 | REPETITIVE REGRET EDDIE RABBITT (RCA PB-14317) | 34 7 |
| 32 | CAJUN MOON RICKY SKAGGS (Epic 34-05748) | 29 17 |
| 33 | DRINKIN' MY BABY GOODBYE THE CHARLIE DANIELS BAND (Epic 34-05835) | 39 7 |
| 34 | TIL I LOVED YOU RESTLESS HEART (RCA PB-14292) | 37 8 |

| | | Weeks On 5/3 Chart |
|-----------|--|--------------------------|
| 35 | YOU CAN'T KEEP A GOOD MEMORY DOWN JOHN ANDERSON (Warner Bros. 7-28748) | 36 8 |
| 36 | I'LL TAKE YOUR LOVE ANYTIME ROBIN LEE (Evargraan EV-1039) | 41 7 |
| 37 | WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) JOHN SCHNEIDER (MCA 52723) | 31 21 |
| 38 | WHEN YOU GET TO THE HEART BARBARA MANDRELL (MCA 52802) | 44 6 |
| 39 | THINK ABOUT LOVE DOLLY PARTON (RCA PB-14218) | 33 21 |
| 40 | READ MY LIPS MARIE OSMOND (Capitol/Curb B-5563) | 46 6 |
| 41 | OLD FLAME JUICE NEWTON (RCA PB-14295) | 45 5 |
| 42 | HEART DON'T FALL NOW SAWYER BROWN (Capitol/Curb B-5548) | 35 15 |
| 43 | UNTIL I MET YOU JUDY RODMAN (MTM B-72065) | 50 6 |
| 44 | HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) LEE GREENWOOD (MCA 52807) | 57 4 |
| 45 | HILLBILLY HIGHWAY STEVE EARLE (MCA 52785) | 47 8 |
| 46 | WHEN IT'S DOWN TO ME & YOU CHARLEY McCLAIN & WAYNE MASSEY (Epic 34-05842) | 51 6 |
| 47 | SUPER LOVE EXILE (Epic 34-05860) | 52 5 |
| 48 | THAT'S ONE TO GROW ON DOBIE GRAY (Capitol B-5562) | 48 7 |
| 49 | NIGHTS ED BRUCE (RCA PB-14305) | 54 4 |
| 50 | YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY CONWAY TWITTY (Warner Bros. 7-28772) | 42 11 |
| 51 | RENO BOUND SOUTHERN PACIFIC (Warner Bros. 7-28722) | 61 4 |
| 52 | YOU SHOULD HAVE BEEN GONE BY NOW EDDY RAVEN (RCA PB-14250) | 38 22 |
| 53 | HEY DOLL BABY SWEETHEARTS OF THE RODEO (Columbia 38-05824) | 58 5 |
| 54 | I COULD GET USED TO THIS JOHNNY LEE & LEE BRODY (Warner Bros. 7-28747) | 56 5 |
| 55 | LOVE AT THE FIVE & DIME KATHY MATTEA (Mercury 884 573-7) | 65 4 |
| 56 | BACK WHEN LOVE WAS ENOUGH MARK GRAY (Columbia 38-05857) | 63 4 |
| 57 | SWEETER AND SWEETER THE STATLER BROTHERS (Mercury 884 317-7) | 43 17 |
| 58 | SOMEBODY WANTS ME OUT OF THE WAY GEORGE JONES (Epic 34-05862) | 66 3 |
| 59 | SURROUNDED GLENN ENGLISH (CBT-12095) | 60 7 |
| 60 | CAN'T STOP NOW/ON THE OTHER HAND RANDY TRAVIS (Warner Bros. 7-28962) | 67 3 |
| 61 | THE LIGHTS OF ALBUQUERQUE JIM GLASER (MCA/Nobla Vision 52808) | 69 2 |
| 62 | WHAT MY WOMAN DOES TO ME RAY GRIFF (RCA JB-50846) | 64 6 |
| 63 | CROSS MY HEART JAN GRAY (Cypress CYP 8510) | 70 3 |
| 64 | I WISH THAT I COULD HURT THAT WAY AGAIN T. GRAHAM BROWN (Capitol/Curb B 5571) | 73 2 |
| 65 | LET ME DOWN EASY MALCHAK & RUCKER (Alpina APS-002) | 68 5 |
| 66 | GOTTA LEARN TO LOVE WITHOUT YOU MICHAEL JOHNSON (RCA PB 14294) | 74 3 |

| | | Weeks On 5/3 Chart |
|------------|--|--------------------------|
| 67 | CHARTBREAKER TODAY I STARTED LOVEING YOU AGAIN EMMY LOU HARRIS (Warner Bros. 7-28714) DEBUT | |
| 68 | HEARTACHE THE SIZE OF TEXAS THE VEGA BROTHERS (MCA 52777) | 76 3 |
| 69 | OH YES I CAN TARI HENSLEY (Mercury 884 484-7) | 71 5 |
| 70 | COME IN PLANET EARTH (ARE YOU LISTENIN') KAREN TAYLOR-GOOD (Masa NSD/M-2011) | 77 3 |
| 71 | TOBACCO ROAD ROY CLARK (Silver Dollar SD7-70001) | 79 3 |
| 72 | THE LOOK OF A LADY IN LOVE JOHNNY DUNCAN (Pharoah PR 2502) | 72 4 |
| 73 | COWPOKE GLEN CAMPBELL (Atlantic America 7-99559) | 81 2 |
| 74 | ALL TIED UP RONNIE McDOWELL (MCA/Curb 52816) | 82 2 |
| 75 | BOARD WALK ANGEL BILLY JOE ROYAL (Atlantic America 7-99555) | 83 2 |
| 76 | SHAKIN' SAWYER BROWN (Capitol/Curb B-5585) DEBUT | |
| 77 | I KNOW IT'S NOT OVER CAL SMITH (Stap Ona SOR 353) | 78 4 |
| 78 | TIE OUR LOVE (IN A DOUBLE KNOT) DOLLY PARTON (RCA PB-14297) DEBUT | |
| 79 | THIS TIME IT'S YOU LISA CHILDRESS (A.M.I. 1941) | 87 2 |
| 80 | BACK ON THE RADIO AGAIN JAMES & MICHAEL YOUNGER (Air 00102) | 85 2 |
| 81 | TRUE LOVE (NEVER DID RUN SMOOTH) TOM WOPAT (EMI America P-B-8316) DEBUT | |
| 82 | YOU MUST BE LOOKIN' FOR ME BILLY SWAN (Mercury 884 668 7) DEBUT | |
| 83 | WE ALMOST DID EARL MCCOWAN (Door Knob DK 86-246) | 86 2 |
| 84 | LONE STAR LULLABY MASON DIXON (NLT-1989) DEBUT | |
| 85 | I'LL BE THERE JACK FOX (Dale DR3) | 88 2 |
| 86 | THE WRONG KIND VICKI LEE (Rustic R-1030) DEBUT | |
| 87 | TRYING TO HOLD ON TO NOTHING DANA HUDSON (Ciao 1002) DEBUT | |
| 88 | BOOGIE WOOGIE BABY MIKE ARNETT (Dalux DE 1006) | 89 2 |
| 89 | BLUE TRAIN (OF THE HEARTBREAK LINE) SAM THOMPSON (Door Knob DK 86-247) DEBUT | |
| 90 | LIL' RED RIDIN' HOOD STEVE DOUGLAS (Banka BA-2186) | 75 4 |
| 91 | WHEN I LAY YOU GENTLY DOWN AUSTRALIA (Bear Creek A101) DEBUT | |
| 92 | BACK HOME A.J. MASTERS (Bermuda Dunas Records C112) | 55 10 |
| 93 | TAKE YOUR TIME CARLA COLLEN (Tumbleweed TW 1002) DEBUT | |
| 94 | I DON'T HAVE TO GET BACK TO THE COUNTRY (Tumbleweed TW 1002) DEBUT | |
| 94 | I DON'T HAVE TO GET BACK TO THE COUNTRY JOHNNY TRAVIS (TIP TRSS-386) DEBUT | |
| 95 | CATCH ME (BEFORE I FALL TOO FAR) OGDEN HARLESS (Cypress CYP 8507) DEBUT | |
| 96 | NOTHING BUT YOUR LOVE MATTERS LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764) | 40 16 |
| 97 | I THINK I'M IN LOVE KEITH STEGALL (Epic 34-05815) | 49 11 |
| 98 | IN OVER MY HEART T.G. SHEPPARD (Columbia 38-05747) | 59 20 |
| 99 | CARMEN GENE WATSON (Epic 34-05817) | 62 11 |
| 100 | WE DON'T DO THAT ANYMORE BIG ERNIE GIBSON (MSR 19838) | 80 5 |

ALPHABETICAL LISTING ON INSIDE BACK COVER

COUNTRY RADIO

MOST ADDED



STRONG ADDS

Shakin' — Sawyer Brown — (Capitol/Curb)
Tie Our Love (In A Double Knot) — Dolly Parton — (RCA)
True Love (Never Did Run Smooth) — Tom Wopat — (EMI America)
You Must Be Lookin' For Me — Billy Swan — (Mercury)
The Lights Albuquerque — Jim Glaser (MCA/Noble Vision)
I Wish That I Could Hurt That Way Again — T. Graham Brown — (Capitol/Curb)

STATION ADDS

KROW — Reno — Joel Muller
T. Graham Brown
Johnny Cash & Waylon Jennings
Sawyer Brown
Dark Horse: None

WDXE — Lawrenceburg — Dan Hollander
Bandana
Cody Michaels
Jack Fox
Carla Colleen
Sam Thompson
Dark Horse: Michael Shamblin

KCKN-FM — Roswell — Tim Mack
Sawyer Brown (Pick)
Bandana
Johnny Cash & Waylon Jennings
T.G. Sheppard
Pake McEntire
Dark Horse: Jan Gray

KFH — Wichita — Pete Brier
Sawyer Brown (Pick)
Pake McEntire
George Jones
Michael Johnson
Johnny Cash & Waylon Jennings
Emmylou Harris
Dark Horse: None

KVOX-FM — Moorhead — Scott Winston
Lee Greenwood
Judy Rodman
Ronnie McDowell
Dark Horse: None

KSGM — St. Genevieve — Bob Scott
Southern Pacific
Johnny Rodriguez
Jim Glaser
Billy Swan
Lee Greenwood
Ed Bruce
Mark Gray
Dark Horse: None

KICE — Bend — Sue Daniels
Tanya Tucker
Brenda Lee
Lewis Storey
Tom Wopat
John Schneider
Bandana
David Allan Coe
Barbara Fairchild
Bobby Bare
Dark Horse: Roy Clark

WPNX — Columbus — Ken Carlile
Jay Gray
Bertie Higgins
T.C. Roberts
Gordon Dee
Jim Glaser
Dark Horse: None

WMGR — Balnbridge — Marty Osborne
Emmylou Harris
Bobby Bare
Glen Campbell
George Jones (Pick)
Sawyer Brown
Randy Travis
Dark Horse: Waycross Express

WSCG-FM — Corinth — Stan Edwards
Ed Bruce
Billy Sway
Ronny Robbins
Del York
Ronnie Dove
Bill Thornbury
Jim Glaser
Tracy Wilson
Don Grantham
Brenda Lee
Dark Horse: None

WMUS-FM — Muskegon — Tim Achterhoff
T.G. Sheppard (Pick)
Dolly Parton
Michael Johnson
Sawyer Brown
Dark Horse: None

WJJC — Commerce — Keith Parnell
David Allan Coe (Pick)
Johnny Paycheck
Joy Ford
Pat Garrett
Jim Glaser
Dark Horse: Geary Hanley

KYKX-FM — Longview — Bill McClain
John Anderson
T. Graham Brown
John Schneider
Bandana
T.G. Sheppard
Dark Horse: Dana Hudson

HOT PHONES

HAPPY, HAPPY BIRTHDAY BABY — RONNIE MILSAP — (RCA)
AIN'T MISBEHAVIN' — HANK WILLIAMS, JR. — (WARNER/CURB)
GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) — THE JUDDS — (RCA/CURB)
ONE LOVE AT A TIME — Tanya Tucker — (Capitol)
HONKY TONK MAN — Dwight Yoakam — (Warner/Reprise)
WHOEVER'S IN NEW ENGLAND — Reba McEntire — (MCA)
EVERYTHING THAT GLITTERS (IS NOT GOLD) — Dan Seals — (EMI America)

WATZ — Alpena — Elaine Wils
Johnny Cash & Waylon Jennings
T. Graham Brown
Brenda Lee
Lewis Storey
Johnny Paycheck
Barbara Fairchild
Dolly Parton
Mark Gray
Lee Greenwood
Michael Johnson
Southern Pacific
Kathy Mattea
Johnny Rodriguez
Emmylou Harris
Billy Joe Royal
Jim Glaser
Pake McEntire
Sweethearts of the Rodeo
The Vega Brothers
Dark Horse: Johnny Duncan

KTOM — Salinas — Marc Hahn
Sawyer Brown (Pick)
Johnny Travis
Sam Thompson
Michael Shamblin
Tracy Wilson
Natalie Nugent
Dark Horse: Cody Michael

KPOX-FM — Havre — Bill Wright
Lee Greenwood
Johnny Lee & Lane Brody
Kathy Mattea
Ed Bruce
Dark Horse: Cody Michael

KPAK — Redding — Dave Tappan
Ed Bruce (Pick)
Lee Greenwood
Kathy Mattea
Southern Pacific
Exile
Sweethearts of the Rodeo
Dark Horse: None

KBFS — Belle Fourche — Dick Deno
Johnny Duncan
T. Graham Brown
Ronnie McDowell
Dennis Robbins
Emmylou Harris
Tari Hensley
Lee Greenwood (Pick)
Dark Horse: Narvel Felts

D.J. Disc-Covery

CARLTON MOODY & THE MOODY BROS. (Lamon LR 10121)
Midnight Flyer (3:20) (Rocky Top—BMI) (P. Craft) (Producers: Carlton, David and Trent Moody)
 Give WMTZ's Dave Hensley a pat on the back for picking up on this audience pleaser, which is already grabbing hot phones at the station. Right behind Dave comes Joe Davis at WMMI, Jack Seckel (pick) at WIXZ and KINO's Tom Piper.



KTTS AND JIMMY DICKENS — KTTS's PD Don Paul visits with country Music Hall of Famer, Little Jimmy Dickens at the conclusion of the recent "Legendmakers" concert series. The series took country legendmakers such as Dickens, Bill Monroe, Jean Shepard, Billy Walker and others to radio stations across the country.

ALBUM RELEASES

MICHAEL JOHNSON *WINGS*



WINGS — Michael Johnson — RCA-AEL1-9501 — Producer: Brent Maher

It didn't take Michael Johnson long, after his successful duet single with labelmate Sylvia, to get noticed out there by radioland as an up and coming solo artist. With one RCA LP to his credit, Johnson proves things get better the second time around, as his new single, "Gotta Learn To Love Without You," is currently climbing the charts. What we hear in "Wings" is a mixture of ballads, heart songs, dramatic and light cuts. Highlights include "It's Only Over For You," "Give Me Wings" and "The Moon Is Still Over Her Shoulder."

TOO OLD TO GROW UP NOW — Pake McEntire — RCA-AEL1-5809 — Producer: Mark Wright

When Pecos McEntire debuted his new LP at the Cannery recently, he performed most of the eight cuts on "Too Old To Grow Up Now" and the kids and kids-at-heart in the audience loved it! Fitting the title's theme comes several light cuts (including - one penned by T. Graham Brown, "I'm Having Fun"), while Pake proves he can also sing a serious song, such as "Heart vs. Heart," with deep feeling. His current single, "Savin' My Love For You," kicks off the LP to be followed by his successful debut on RCA, "Every Night." A well-rounded package that ends all too soon.



SINGLE RELEASES

OUT OF THE BOX

GEORGE STRAIT (MCA-52817)
Nobody In His Right Mind Would Have Left Her (2:50) (Hall-Clement—BMI) (D. Dillon) (Producers: Jimmy Bowen and George Strait)

George Strait scores high with the first single off his new LP. It's another Dean Dillon tune and, much like "The Chair," has that same potential to top the charts — due, in part, of course, to Strait's smooth delivery and ever-increasing popularity. Traditional country and clean-cut, with a great voice - what more can we say about such a straight, proven combination?



FEATURE PICKS

EMMYLOU HARRIS (Warner Bros. 7-28714)
Today I Started Loving You Again (3:12) (Tree — BMI) (M. Haggard, B. Owens) (Producers: Emmylou Harris, Paul Kennerley)

No newcomer to the recording of "oldies," Emmylou Harris wastes no time in charting with the Merle Haggard classic, "Today I Started Loving You Again," which debuts this week at 67 with a bullet. Another killer.

ANNE MURRAY (Capitol 7-9674)
Who's Leaving Who (3:39) (Youngster Musikverlag/Edition Sunrise—GEMA/BMI) (J. White, M. Spiro) (Producers: Jack White and Mark Spiro)

This high-powered single grabs the listener right from the start, although more traditional stations may not find anything "country" about it. Slick, pop-oriented production and a great dance tune!

JOHNNY CASH AND WAYLON JENNINGS (Columbia 38-05896)
Even Cowgirls Get The Blues (3:00) (Visa—ASCAP) (R. Crowell) (Producer: Chips Moman)

This first single off the duet LP, "Heroes," offers fans the familiar hard-core country sound from longtime veterans and pals Cash and Jennings. A real treat!

GARY MORRIS (Warner Bros. 7-28713)
Anything Goes (4:37) (WB/Gary Morris/Warner-Tamerlane—ASCAP/BMI) (G. Morris, E. Setser) (Producer: Jim Ed Norman)

Gary's powerful vocals stand out once again in his self-penned number, "Anything Goes." Off the LP by the same name, this singles touches on the perils of today's society.

WAYLON JENNINGS (MCA-52830)
Will The Wolf Survive (3:07) (Davince/No. K.O.—BMI) (D. Hidalgo, L. Perez) (Producers: Jimmy Bowen, Waylon Jennings)

Previously a CB "Hot Cut," Waylon's new single, "Will The Wolf Survive" is highlighted by some fine production techniques and his stronger-than-ever vocals. Should do real well working itself up playlists.

BILLY JOE ROYAL (Atlantic/America)
Boardwalk Angel (3:46) (John Cafferty/Warner-Tamerlane—BMI) (J. Cafferty) (Producer: Nelson Larkin)

T.G. SHEPPARD (Columbia 38-05905)
Strong Heart (3:32) (Chappell/Chriswald/Hopi Sound/Bibo—ASCAP) (T. Rocco, C. Black, A. Roberts) (Producer: Rick Hall)

SAWYER BROWN (Capitol B-5585)
Shakin' (3:14) (Zoo Crew/Labor of Love—ASCAP/BMI) (M. Miller, R. Scruggs) (Producer: Randy Scruggs)

Country Radio Format Remains Stable

NASHVILLE — The number of full-time country programmed radio stations is down slightly but the format is expanding in its reach with more FM stations boosting their power over 50,000 watts, according to the 1986 Country Music Association's annual radio survey.

The report shows that the stabilization of the country market is mirrored by the number of stations programming country music. The 1986 totals for full-time stations is 2,275 which is a decrease of

14 stations from last year while 283 FM stations have upped their power, compared to 1985's 273.

"There seems to be a perception that country radio peaked during the 'Urban Cowboy' days," says Al Greenfield, chairman of the CMA's radio committee. "The fact is, that thought is a myth. Looking back to 1980, country radio stations numbered 1,534. Over the last four years, that number has risen and maintained a level of more than 2,265."

'The Grand Ole Opry: The First 60 Years' Exhibit Opens

By Mary Kujawa

NASHVILLE — "The Grand Ole Opry: the First 60 Years," the Country Music Hall of Fame's new \$125,000 exhibit celebrating the Opry's 60th anniversary opened April 30 here and will remain open for the next three years.

The new exhibit is the largest single display in the 21-year history of the Country Music Foundation and is expected to attract more than a million visitors to the museum this summer. The CMF joined forces with Opryland USA Inc. to create the display, which is partially

funded by a \$50,000 grant from Opryland.

Visitors are offered a wide range of memorabilia in the six-part exhibit. The first part sets the mood of a 1930 Opry broadcast and is followed by an entertaining "history" lesson regarding the growth of the Opry, and also covers its stars down through the years.

Costumes, rare instruments, historical photos, programs and other artifacts are featured throughout the exhibit, which closes with a "Class of '86" photo of the 63-member current Opry roster.

CASH BOX
The Weekly Trade Journal.

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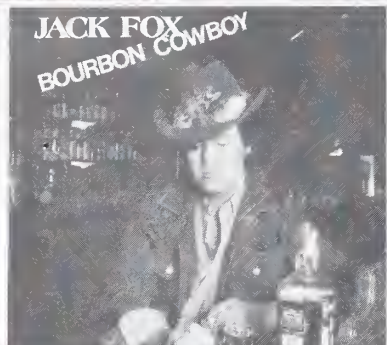


NITTY GRITTY TWITTY BAND — When Warner Bros. artist Conway Twitty began working on his upcoming LP, "Fallin' For You For Years," he called upon friends and labelmates, the Nitty Gritty Dirt Band to lend vocal support. The group was happy to oblige and will be heard on "You Can't Say I Haven't Tried." Shown (from l-r) are: Jeff Hanna, Twitty, Bob Carpenter and Jimmy Ibbotson.

INDIE ALBUM PICK

BOURBON COWBOY — Jack Fox — Dale-DR1 — Producer: Jack Fox

Jack Fox has enjoyed some success on radio with this recent single, "Bourbon Cowboy," (as well as its well-played B-side, "Tell Me Dear"). Now, comes an LP by the same name, which, after one spin around the turntable, proves that Fox put a lot of TLC into this effort. The project includes his latest single, "I'll Be There," as well as other standouts, "Farewell Waltz" and "How Is This Possible."



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| 3 LET ME DOWN EASY MALCHAK & RUCKER (Alpine APS-002) Contact: (615) 327-2227 | 3 5 | |
| 4 CROSS MY HEART JAN GRAY (Cypress-CYP8510) Contact: (615) 297-2820 | 7 3 | |
| 5 WHAT MY WOMAN DOES TO ME RAY GRIFF (RCA PB 50846) Distr. 2245 Markham Rd., Scarborough, Ontario, Canada M1B 2W3 | 5 6 | |
| 6 COME IN PLANET EARTH (ARE YOU LISTENIN') Karen Taylor-Good (Mesa NSD/M-2011) Contact: (615) 269-0593 | 9 3 | |
| 7 THE LOOK OF A LADY IN LOVE JOHNNY DUNCAN (Pharoah PR 2502) Contact: (615) 321-4460 | 4 4 | |
| 8 TOBACCO ROAD ROY CLARK (Silver Dollar SD 7-70001) Contact: 2400 Fall Creek Road, Branson, Missouri | 11 3 | |
| 9 THIS TIME IT'S YOU LISA CHILDRESS (A.M.I. 1941) Contact: (615) 258-0197 | 14 2 | |
| 10 BACK ON THE RADIO AGAIN JAMES & MICHAEL YOUNGER (Air 00102) Contact: (615) 822-1081 | 12 2 | |
| 11 I KNOW IT'S NOT OVER CAL SMITH (Step One SOR 353) Contact: (615) 255-3009 | 8 4 | |
| 12 LONE STAR LULLABYE MASON DIXON (NLT-1989) Contact: (615) 255-4343 | | DEBUT |
| 13 THE WRONG KIND VICKI LEE (Rustic R-1030) Contact: (615) 865-4399 | | DEBUT |
| 14 TRYING TO HOLD ON TO NOTHING DANA HUDSON (Cleo 1002) Distr. 47 Music Sq. E., Nashville, TN 37203 | | DEBUT |
| 15 BLUE TRAIN (OF THE HEART BREAK LINE) SAM THOMPSON (Door Knob DK 86-247) Contact: (615) 383-6002 | | DEBUT |

Up and Coming

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T.C. Roberts (db-86103) Contact: db Records, Box 5807, Columbus, GA 31906

WISHFUL DREAMIN'
Michael Shamblin (F&L Records FL 549) Contact: (615) 329-2278

ONCE IN A VERY BLUE MOON
Nanci Griffith (Philo PH-1096) Contact: Rounder Records (617) 354-0700

SHE'S THE ONE
Cody Michael (Comstock COM 1805) Contact: (913) 631-6060

TEARS ON THE JUKEBOX
Dow Jones And The Nashville Stock Exchange (CCR-9685) Contact: (817) 461-8481

INDIE SPOTLIGHT

BERTIE HIGGINS (Southern Tracks)
Gone With The Wind (3:25) (Lowery/Hall-Clement/Brother Bill's/ASCAP-BMI) (S. Limbo, B. Higgins, K. Bell) (Producers: S. Limbo, S. Maclellan) (Southern Tracks Records, 3051 Clairmont Rd. N.E. Atlanta, GA 30329 Phone: 404-325-0832)

Bertie Higgins, known for his smash pop hit, "Key Largo," back several years ago, is now releasing material geared toward country audiences. His new single, "Gone With The Wind," proves to be a pleasant, smooth-flowing number, much like "Key Largo" and should do well introducing him to new listeners.



INDIE SINGLE PICKS

NORMAN WADE (NCR 327)
Blue House Painted White (2:58) (Pappy Daly-BMI) (S. Burns) (Producer: Johnny Elgin) (NCR P.O. Box 121890, Nashville, TN 37212, Phone: 615-824-8025)
Norman Wade's intriguing vocals may get a surprising audience response. It's a hard-core country record in the tradition of Hank, Lefty and other giant names of the past. One of the top indie offerings this week.

DOW JONES AND THE NASHVILLE STOCK EXCHANGE (CCR-9685)
Tears On The Jukebox (2:45) (Upstart-BMI) (CCR Records, 2210 Raper Blvd. Arlington, TX 76013)
Sticking to the traditional sound of country music, Dow Jones and the Nashville Stock Exchange offer listeners a well-rounded effort with strong vocals and a pleasing melody.

SLEWFOOT (Musicom MC-56703)
Better Than This (2:34) (Unichappell/Mota-BMI/ASCAP) (C. Whitsett, D. Tyler) (Producers: Ken Woods, Roger Ball) (Bob Ham Enterprises, 7020 Church St. #533, Brentwood, TN 37027, Phone: 615-371-0707)
A nice effort with pretty female lead vocals and solid backing from the rest of the group.

LEON EVERETTE (Orlando-ORC112)
Danger List (3:40) (Riva-ASCAP) (J. Cougar Mellencamp, L. Crane) (Producers: Mike Daniel) (Leon Everette - Dee Mullins Enterprises, P.O. Box 1255, Gallatin, TN 37066, Phone: 615-451-3920)
Leon Everette tries his hand at the rock-flavored "Danger List" off John Cougar Mellencamp's successful "American Fool" LP. It's sometimes hard to make the transition work from an established rock number to a country effort, but Everette does a credible job.

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GOSPEL ALBUM REVIEWS

TONY ELENBURG — First Things First
— Greentree MHC1077 — Producer: Phil Nalsh

Tony Elenburg's debut LP release, "First Things First," is a heartfelt message of praise and obedience delivered in an AC/MOR style. "Wash Their Feet" is a beautiful song about servanthood, "We Are One" urges unity among denominations, and "Holy, Holy, Holy" is a worshipful song in which Tony's voice and a melodic piano combine to offer a tribute to God's magnificence.



JIMMY SWAGGART



JIMMY SWAGGART — It's Beginning to Rain — Jim 01-145

Jimmy Swaggart's beautiful baritone voice and piano playing make this album a delight. People familiar with his ministry will recognize such cuts as, "Bring All Your Needs to the Altar," "He's Coming Back," and "Finally Home." The bluesy "He'll Calm Your Storms" has some great saxophone sounds and the title cut, "It's Beginning to Rain" is about the Lord giving His living water to us.

TIM & LaDONNA — Tim & LaDonna — Stronghold U1002LP — Producer: Phil Johnson

This team of vocalists/musicians/songwriters has combined their efforts to make an outstanding LP. With Tim as tenor and LaDonna (sister to the Gatlin Brothers) as alto, their sound sends chills up the spine. "At Your Word," "What He Did For Love" and "Here I Go" could all easily be single releases from this dynamic duo.

TIM & LADONNA



HEAVENBOUND — Revived — Riversong RO3914 — Producers: Eldridge Fox and Ken Eubanks

This Southern Gospel group, with its well-known and well-orchestrated harmonies, is beginning its second decade together with a terrific LP called "Revived." Group member Jeff Gibson wrote all 10 new songs on the album, among which are uplifting, "The Battle is Not Yours," the comforting "I Am With You Always" and "Welcome Home," a delightful song of inspiration.



"Chronology" LP Marks Special Point In Meece's Career

By Amy Lavelle

NASHVILLE — David Meece is in the studio working on his eighth album, "Chronology." This LP marks a special point in Meece's career, he says, not only because it's his first "Best Of," but also because Gino and Joe Vanelli helped to produce it.

"Working with the Vanellis has been a great experience. Gino wanted to create a totally unique sound, and this was the first time we've had the time to sit in the studio and create a sound that was uniquely my own," Meece says.

Meece's "oldies but goodies" such as "We Are The Reason," "Follow You" and "Are You Ready" are on the LP, as well as the new "Seventy Times Seven," a ballad by Meece and Gino, and "Judgment Day" by Gino.

After recording, Meece will embark on an international tour, mostly in Australia, during the month of May. In the early part of June he will be performing in Puerto Rico and on July 28, he will sing at the 12th Annual Christian Artists Seminar in Estes Park, CO.

Meece is also a professional pianist who started taking lessons at the age of five and was playing solos with the Houston Symphony by age 16. He was composing music by his senior year in high school. After graduation, he entered Peabody



David Meece

Conservatory of Music in Baltimore.

He is also a comedian and usually weaves a comedy monologue throughout his show. Everything he does is carefully designed to fit his concept of what Christian entertainment is all about, he says. As he explains it, "I want to give people a good time but I also want to minister. I want to give them a message of hope and joy. A message that will change their life."

KFC Holds Gospel Music Competition

NASHVILLE — The Kentucky Fried Chicken Gospel Music Competition Series celebrated its launching recently in Washington, D.C. The series, which grew out of local competitions in the Baltimore-D.C. area, captured the interest of Kentucky Fried Chicken because of past support from that area and the family-oriented nature of gospel music, according to Helen Peterson, public relations coordinator for the series.

There will be contests in four different areas: Baltimore-D.C., with a deadline of May 25, Philadelphia, deadline July 27, Detroit, deadline July 6 and Atlanta, deadline August 16. Grand prizes will be awarded in the following categories: Best Choir, Best Ensemble, Best Male Soloist and Best Female Soloist. The only stipulation is that entrants must be sponsored by a church. For more information contact Helen Peterson (202) 842-4170.

DaySpring Tour Set

NASHVILLE — Word-owned DaySpring Records of Nashville and Houston-based Celebration Concerts and Management are combining their efforts to produce the 1st promo tour ever for DaySpring artists.

Called the "Just What You're Looking For" tour, artists Kenny Marks, Teri DeSario and Wayne Watson are featured.

Each of these three artists attract a different audience, says Barry Landis, marketing dir. for DaySpring. "We believe by combining all of their strengths in retail sales, radio airplay and concert attendance, we can produce a program that will reflect positively on the artists and on our label."



HEMPHILLS CELEBRATE — The Hemphill family recently took time out from their recording schedule at Great Circle Studio to have a surprise birthday party for LaBreeska. They were in the process of recording the Hemphill's new album, "I Can Smile." Pictured in the front row (from l-r) are: Bethni, daughter-in-law; LaBreeska; Candy, daughter; Faye Cox, Hemphill secretary; Joel, husband; (back row) Trent, son; David Murphy, engineer; Lari Goss and Bob Clark engineers; and Joey, son.

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Morton Gould (continued from page 6)

Honor for Music from the National Arts Club. Most recently, he was elected to the American Academy and Institute of Arts and Letters.

Gould's credits as a composer include "Pavane" (a pop music hit), "Latin American Symphonette," "Spirituals for Orchestra," "Tap Dance Concerto," "Jekyll and Hyde Variations," "American Salute" and "Derivations for Clarinet and Band,"

Danny Goldberg

(continued from page 12)

Goldberg describes himself as "a diligent workaholic who returns all the phone calls and writes everything down." He could, in fact, be credited with helping to bring the work ethic to rock 'n' roll. It was this quality that first impressed Led Zeppelin enough to make him their publicist on their record-breaking 1973 tour. "When you're working with major artists," he says, "the major factor is the personal relationship, the vibe. And I was different from the average music business person... I had the discipline to do the things that needed done relative to publicity on that tour."

He met Led Zeppelin while working as a publicist for Solters & Roskin. "Prior to meeting (Lee Solters) my idea of publicity was taking someone to lunch and asking for a favor," he says. "Lee (Solters) explained to me that the idea of publicity was to come up with a good story, and if you had a good story you didn't need to ask a favor. A major lightbulb went on at that point." Taking that advice, Goldberg made Led Zeppelin's eighth U.S. tour the biggest news of 1973, as the British band broke single-act attendance records in city after city.

These successes led in 1974 to his becoming the vice president of Swan Songs Records, Led Zeppelin's Atlantic imprint. Three years later, he and his friend Paul Fishkin formed Modern Records, which launched Stevie Nicks' solo career. His long-standing relationship with Nicks is the result of his working on a movie that Nicks was to appear in.

the last written especially for Benny Goodman.

Gould's commissions have included works for the symphony orchestras of Washington, Boston, Cleveland, Chicago, Philadelphia, and Los Angeles as well as the Library of Congress, the Chamber Music Society of Lincoln Center, the Cello Society, and the New York City Ballet.

Has Goldberg seriously considered making Gold Mountain a soundtracks-only label? "No," he says. "Soundtracks should not be concentrated on one label because each movie has certain needs relative to the soundtrack. So when I'm wearing my hat as a movie supervisor for films, I don't want to be constrained by any particular label." Gold Mountain is, after all, his "laboratory to develop new artists."

FarmAid (continued from page 6)

people are expected to fill Memorial Stadium July 4. He said he's contacted all 58 of the acts who performed in FarmAid I, and such performers as Neil Young, John Cougar Mellencamp, Johnny Cash, Merle Haggard, Emmy Lou Harris and Kris Kristofferson are already set to appear on July 4. Tickets for the benefit concert will sell for \$20. The event will also be televised live in its entirety on VH1, MTV's sister music cable network. MTV itself will air performances of select artists featured in Farm Aid II as well.

Arlen (continued from page 9)

Arlen was born in Buffalo, N.Y. on February 15, 1905. He began his music career at age 7, singing in the choir of the synagogue where his father was a cantor. The first song he composed, "Get Happy," was incorporated in the 9:15 Revue and was sung by Ruth Etting. Arlen joined ASCAP in 1930 and had been a member of ASCAP's board of directors.

Behind The Bullets

(continued from page 9)

Noise (88-76); Krokus (105-78); Stephanie Mills (112-85); Level 42 (104-89) and Teddy Pendergrass (103-92).

Over on the singles chart, several mid-charting records have begun to make their move. "No One Is To Blame" by Howard Jones jumps seven from 31 to 24 bullet. Billy Ocean climbs to 28 from 35. Newcomer The Jets moves into the Top 40, 44 to 36 bullet. Elektra Records' push Simply Red is red hot at 44 bullet, up from 54. Independent Profile Records is getting unusual pop action on its "I Wanna Be A Cowboy" by Boys Don't Cry which

hikes 10 from 56 to 46 bullet. The biggest jump for any record in the Top 50 this week was registered by El DeBarge. His "Who's Johnny (Short Circuit Theme)" leaps 20 from 68 to 48 bullet.

Arista's new supergroup GTR featuring Steve Howe and Steve Hackett has this week's high debut single as "When The Heart Rules The Mind" checks in at 71 bullet. This week's Winner's Circle is Falco's attempt to repeat the chart topping performance of his "Rock Me Amadeus." The new single is called "Vienna Calling" and is 45 bullet this week, up from 57.



THE UNTOUCHABLES TAKE A BREAK — Stiff/MCA recording act The Untouchables were interviewed recently by the National College Television Network following their performance at Florida's Spring Break '86 in Daytona Beach. Topics of discussion included the band's recent U.S. tour and their current LP, "Wild Child." Pictured (l-r) in Daytona Beach are: Clyde Grimes, Chuck Askernese and Jerry Miller of the band; and National College Television Network interviewer Meg Griffin.

CASH BOX

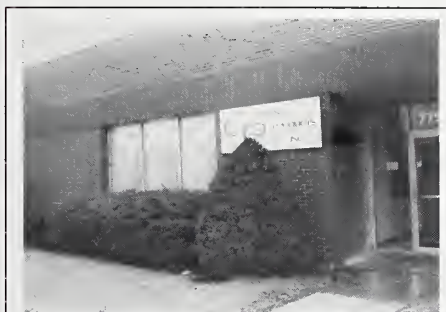
May 10, 1986

Bally Acquires MGM Grand

CHICAGO — Bally Manufacturing Corp. announced that on Thursday, April 17, 1986, the Nevada Gaming Commission unanimously approved Bally's acquisition of the MGM Grand Hotels, Inc. The approval was subject to the conditions recommended by the Nevada Gaming Control Board.

Robert E. Mullane, president and chairman of the board of Bally, stated that "Bally is excited about being a major factor in the Nevada gaming market. We believe we will be acquiring two of the premier properties in the state of Nevada."

Mullane noted that the acquisition was expected to be completed on April 25. Bally will operate the new casino hotels under the name, Bally's Grand Hotels.



An exterior view of the Grand Products facilities in Elk Grove Village, IL — and how do you like the new sign! Grand Products is profiled on page 34.

AMOA Issues Position Paper On Counterfeiting & Parallel Imports

CHICAGO — To firmly establish itself as a partner in the industrywide effort to stop the flow of counterfeit games and parallel imports which has plagued the coin-op business, AMOA, at its recent mid-year board meeting in Honolulu, Hawaii, adopted a position paper outlining its views regarding this matter. The position paper, which is being sent to all AMOA members, contains five recommendations, applicable to manufacturers, distributors and operators, to help correct this serious problem.

These recommendations are: that video game boards be introduced in the U.S. at least 90 days before being introduced in the Japanese market; dedicated games be introduced in kit form 90 days after their release in the U.S.; coin-operated games should not be sold in the home market for at least one year after their release (otherwise these games should be produced exclusively for home market consumption); operators should buy only from authorized distributors and request a "hold harmless letter" (a sample of which was prepared by AMOA) guaranteeing that the games or boards purchased do not violate U.S. Copyright Law; and that any information on suspect boards or equipment be immediately forwarded to the FBI or the

American Amusement Machine Assn.

Manufacturers have lost millions of dollars in sales as a result of illegal pirating activities and the economic impact on the total industry is in excess of \$2 billion, as estimated by AAMA. The two trade organizations announced their intent to combine forces in combatting counterfeiting and parallel imports (games that are illegally manufactured but shipped into the U.S. in violation of exclusive distribution agreements held by legitimate U.S. importers) at a joint press conference held during the March ACME '86 convention in Chicago (*Cash Box*, 3/29/86).

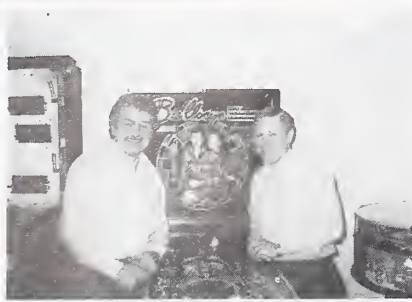
This move on the part of AMOA is especially significant in that it brings this matter to the direct attention of the operator who is the "logical market" for illegal equipment and must be put on the alert.

In announcing AMOA's position, AMOA president Al Marsh stated, "This action clearly puts AMOA in concert with the manufacturers' association (AAMA) and other groups who have been fighting this problem. We strongly urge all operators to carefully review the points outlined and ask all manufacturers to follow recommendations regarding the introduction of new games in the United States."

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COIN MACHINE

Coin Machine



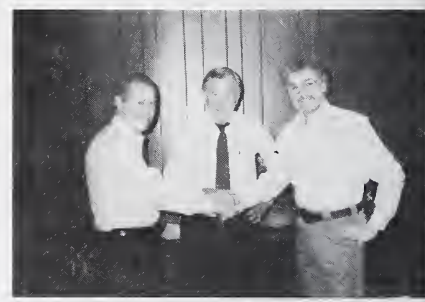
This is a rare pose for GP officials (l-r) Dave Marofske, Hank Ross and Stan Jarocki, who each wear many hats, are constantly pitching in at the factory and are almost never found behind their desks.



With much pride, David gave us a closer view and a full demonstration of the Grand Products' velocity ball system.



"Andy here" is a familiar salutation to anyone who has ever called Andy Ducay for service assistance and he's now doing his thing at GP.



If you like darts you'll love 301 Bullseye, 'cuz that's the play theme of this GP pin kit, pictured (l-r) with Stan and Dave.

Cash Box Feature

Newly Arrived And Doing Just 'Grand'!

By Camille Compasio

CHICAGO — "As I was trying to select a name for our new company, the word 'grand' kept cropping up in my mind," said Dave Marofske. "Grand" is easy to spell, easy to pronounce, easy to remember and, most importantly, it is indicative of the 'grand' ideas and 'grand products' which are the basics of our organization." Or . . . to quote Hank Ross, "It's a lot easier to spell than Kleigahenschmidt!"

David Marofske, Hank Ross and Stanley Jarocki are the key individuals who are making things happen at Grand Products, Inc., the coin-op industry's newest manufacturing firm and the combined experience of this threesome adds up to a lot of years, not to mention the impeccable reputation each has established during their tenures in coinbiz.

The company was incorporated in August of 1985 and by January of 1986 had established its headquarters in Elk Grove Village, Illinois with full in-house capabilities and a determination to get some initial product together in time for introduction at the March ACME convention. And this they accomplished with the "301 Bullseye" pin kit (which is adaptable to a number of Bally pinball machines) and the presentation of their "velocity ball" system.

This system involves moving a ball by air, picking it up with a flipper device and projecting it towards the targets, as featured in "Thunder Dome" and "Four Kings" (a motorcycle theme and a card game theme) at ACME '86. Numerous other game themes will ultimately be employed and, as Marofske pointed out, there will be a series of games that can be changed over retrofit to the top section. If you saw the piece at the show, it is circular in design with a domelike covering and is compact enough in size to fit into just about any type of location. As Stan Jarocki interjected, "This is the first time that an electro-mechanical game, as such, has been offered as a systems piece. With this system all you have to do is replace the top section to put a whole new flavor into the game . . . and you select the theme that suits you."

The systems piece and the 301 Bullseye pin kit represent GP's early thrust into the marketplace, and are only a portion of their total product line. David stressed that diversification will be a key factor at the new firm and this will be reflected in their future products. "Our background is to be involved with it all," he noted. "The marketplace needs all types of equipment and we at Grand Products intend to address this need."

After touring the new facilities, *Cash Box* sat with company officials for an informal chat in David's office and a number of questions came to mind, including the obvious one, "What made you start a new company at a time when things were not going too great in coinbiz?" Jarocki answered this one. "Dave is too modest to respond, but if it wasn't for him Grand Products would never have happened. He had so many offers from other companies . . . where he could write his own ticket, actually, but he chose instead to start a new company. Dave has a lot of faith in

this industry, and he has the knowhow for running a company." Marofske made the point that "There are a lot of people here in the midwest and here in Chicago who are out of the industry now but still have their hearts in it . . . I'd like to pull some of these people back . . . and I think it can be done as the industry gets back on its feet."

Another familiar and highly regarded name popped into the conversation — "Iggy" Wolverton who, with Hank Ross, helmed Midway Mfg. Co. at its inception and with whom all three gentlemen have maintained a close relationship through the years. Said Dave, "I'd love to bring Iggy out of retirement" . . . and Hank Ross chimed in, "But we're optimistic that we can pick his brain." Ross, as we know, is a man of a few words but his creative/design genius is known industrywide and he will, indeed, be utilizing his expertise at Grand Products.

While GP has full in-house capabilities at their Elk Grove Village facilities and a lot of in-house talent as well, the company is not above securing the services of outside help for various projects (as in the case of indie design engineer Ron Halliburton who did the systems piece).

What about your marketing plans, we asked? Stan Jarocki stressed that GP will follow the basic principles, with due focus on the importance of the distributor. "Our philosophy is to have the distributor back in the middle of everything," he advised. "The distributor has a very important role in today's market, he's more involved in financing, used equipment (which will become more of a factor as time goes on) . . . and he can provide a vital service to operators in many ways. When you look at our 301 Bullseye kit, you know that a Bally pin can be converted by the operator, however, it is our feeling that the distributor should bring the operator's pin in, refurbish it, install the kit and then get it back to the operator. As we see it, it is right for the operator to be dependent upon the distributor." Grand Products made a good number of distributor appointments at ACME '86 (adhering to their policy of limited distribution) and, since this interview, have subsequently rounded out their complete network (which boasts some of the top names in the industry).

The company had a minimum of time to get at least a portion of their initial product line ready for presentation at the ACME convention . . . so we asked how it went over and what kind of reception it got. "Considering that the equipment we showed was not exactly quite ready, we were pleased with the response," said Hank Ross. "Most importantly we appreciated the feedback." Operators made some suggestions which the company is addressing. "There are those companies who are reluctant to accept and implement suggested ideas regarding their products," he added, "but at Grand Products we are open to suggestions . . . and, yes, we will listen."

Andy Ducay, whose reputation in the area of service and technology is well known and respected throughout the industry, is the most

recent addition to the GP team and his tenure serves to tip the scale even more when you add it to the experience of the three aforementioned.

So what we have here is a new company,

staffed by some of the most knowledgeable men in the industry, who have what it takes to make things happen big at Grand Products, Inc.

New Equipment

'On-Track' Action

CHICAGO — A familiar theme from the Old West is dramatically portrayed in the "Iron Horse" kit from Konami. As noted by company president Ben Har-El, "Iron Horse" is a kit that's really on-track for today's marketplace in more ways than one. The theme and action not only have tremendous player appeal, but the game is also priced right, Konami-complete and quality built."

Play action centers on a daring, dangerous train robbery where the hero must single-handedly stave off bands of outlaws and varmints strategically attacking from all cars of the train. The player is armed with a pistol, a whip or a strong-arm punch (chosen at the start of the game) and must try to outwit the bandits and save the bags of gold from falling into the wrong hands. To add to the excitement, triple scrolling creates 3-D realism for mile after mile of play.

Further information about the new model



may be obtained through Konami distributors.

Pinballs = Profits

CHICAGO — They're popular entertainers for the entire family . . . a source of additional income . . . and can turn a minimum amount of floor space on location into maximum profits. They keep regular customers happy and build more traffic as well; besides which their resale value is high. What is this phenomenon? It's the mighty pinball and it is enjoying a resurgence across the country.

Right now, "High Speed" from Williams Electronics Games is leading the pack. This is the factory's first driving pinball and it features an action packed police chase.

Unique special effects like the rotating police light on top of the backglass, the revving of the engine whenever the flippers are hit, police car radio messages, shrieking sirens and hi-fidelity, simultaneous chase music create an environment full of excitement.

"High Speed" has the first ever pivoting playfield that flips up for easy accessibility. The alphanumeric display literally spells out features that can be adjusted for a "throw away the book" simplicity. Automatic switch testing allows the game to automatically re-program play around any switch it determines



is malfunctioning to eliminate downtime, and a print-out on the display spells out exactly which switch is in need of repair.

The mode is available through Williams distributor network.

ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Misbehavin' (Intersong/Mills—ASCAP) 1
All Tied Up (Tree Pub. Inc./Strawberry Lene Music (Tree Group)—BMI) 74
Beck Home (Desert Sands Publishing—BMI/Desert Breeze Publishing—ASCAP) 92
Beck On (Jack and Bill Music Co., Hell-Clement Pub., Laurel Mt. Music & Ricky Skaggs Music c/o TWMG, BMI/ASCAP) 80
Beck When Love (WB Music Corp./Two Sons Music/Lodge Hell Music—ASCAP) 56
Blue Train (Acuff-Rose Opryland, Inc.—BMI) 89
Boerdwek Angel (John Cefferty Music-Werner-Temerland Pub. Co.—BMI) 75
Boogie Woogie (Welbeck Music c/o ATV—ASCAP) 88
Born Yesterday (Tropicbird Music Inc.—BMI) 29
Cejun Moon (Hall-Clement Pub./Ricky Skaggs Music c/o The Welk Music Group—BMI) 32
Can't Stop/On The Other (Writers Group Music/Scerlett Moon Music—BMI, MCA Music/Don Schlitz Music—ASCAP) 60
Cermen (Hall-Clement Pub. c/o The Welk Music Group/Booth & Watson Music—BMI) 99
Catch Me (big Cypress Pub. Co.—BMI) 95
Come In Planet (BIL-KAR Music, Giraffe Tracks Music—SESAC, Out of the Heart Music, Uncle Artie Music—ASCAP) 70
Cowpoke (Stanley Music—ASCAP) 73
Cross My Heart (Music City Music, Inc.—ASCAP) 63
Don't Underestimate (MCA/Diamond/Dorff/Leed/Patchwork—ASCAP/BMI) 28
Drinkin' My Baby Goodbye (Hat Bend Music—BMI) 33
Easy To Please (Irving Music Inc./Englewood Music Inc./BMI) 23
Everything That Glitters (Pink Pig Music/Hell-Clement Pub./Bob McDill Music c/o The Welk Music Group—BMI) 21
Feelin' The (Bellamy Brothers Music—ASCAP) 9
Gotta Learn (Irving Music Inc.—BMI Tonke Tunes—ASCAP) 66
Grendpe (Cross Keys—ASCAP/Tree Group) 4
Heppy, Heppy Birthday Baby (Arc Music Corp.—BMI) 5
Hermony (Silverline/Goldline—BMI/ASCAP) 24
Heert's Aren't Made (Tom Collins Music Corp.—BMI) 44
Heert Don't (Screen Gems EMI Music Inc./Ben Hall

Music—BMI/ASCAP) 42
Heertache The Size (Precedent Music Ltd.—BMI) 68
Hey Doll Baby (Rightsong Music—BMI) 53
Hillbilly Highway (Goldline Music, Inc.—ASCAP) 45
Hold On (Chelceit, Adm. by Atlente Music—BMI) 16
Honky Tonk Men (Caderwood Pub. Co.—BMI) 11
I Could Get Used (Werner-Temerland Pub. Co./Duck Songs/Blue Cheese Music Inc.—BMI) 54
I Don't Heve (Tip Music/Cernobe Music, Inc.—BMI) 94
I Hed A (Inorbit Music, Inc./BMI edm. by Careers Inc., Inc.) 22
I Know It's (Tree Pub. Co., Inc., BMI; Cross Keys Pub. Co. Inc./Tree Group—ASCAP) 77
I Think I'm (Blackwood Music Inc./Screen Gems—EMI Music Inc.—BMI) 97
I Wish That (Tree Pub. Co., Inc.—Cross Keys Pub. Co., Inc.—BMI/ASCAP) 64
I'll Be There (Jock Fox Music Publications—BMI) 85
I'll Take You (Cheppell & Co., Inc. & Bibo Music Pub. Co.—ASCAP/BMI) 36
In Over My Heart (Rick Hell Music, Inc.—ASCAP) 98
Juliet (Lyndelane Music/Siren Songs—BMI) 26
Let Me Down (Life of the Record Music, ASCAP/Melchek Music—ASCAP) 65
Life's Highway (April Music Inc./Lion-Hearted Music/Blackwood Music Inc.—ASCAP—BMI—BMI) 12
Lil Red Ridin (Fred Rose Music—BMI) 90
Living In The (Mighty Nice Music/Victrola Music/Skunk DeVille Music—BMI) 15
Lone Star Lullaby (Great Pair Music—BMI) 84
Love At The Five (Wing & Wheel Music—BMI) 55
Love Will (WB Music Corp./Bob Montgomery Music, Inc.—ASCAP) 27
Mama's Never Seen (Hall-Clement Pub. c/o The Welk Music Group—BMI) 19
Miemi (Tree/Larry Butler—BMI/South Wing—ASCAP) 30
1982 (Grend Alliance Publ. ASCAP/Grand Coalition Music—BMI) 8
Nights (Requested Songs/Queen's Crown Music—ASCAP) 49
Nothing But (Larry Getlin Music/BMI) 96
Now And Forever (Air Bear Music edm. by Warner-

Temerland Pub. Corp./Irving Music, Inc., Calypso Toonz/California Phase Music—BMI/ASCAP/PROCAN) 10
Oh Yes I (Cheppell Music Co./Reidem Music—ASCAP) 69
Old Flame (Englishtown Music—BMI) 41
100% Chence (Cheppell—ASCAP) 25
Once In A Blue (Rick Hall Music, Inc.—ASCAP) 7
One Love (Web IV/Writers Group/Scarlet Moon—BMI) 3
Pertners, Brothers (Unemi Music, Inc./Le Boneaire Music—ASCAP) 17
Read My Lips (MCA Music, e div. of MCA, Inc.—ASCAP) 40
Reno Bound (Long Tooth Music, BMI; Endless Frog Music—ASCAP) 51
Repetitive Regret (Blackwood Music, Inc./Land of Music/Englishtown Music—BMI) 31
Shekin' (Zoo Crew Music/Lebor of Love Pub. Co.—ASCAP/BMI) 76
She And I (MCA Music, div. of MCA Inc./Patchwork Music/ASCAP) 18
Somebody Wents (Cavesson Music Enterprises Co.—ASCAP/Hell-Clement Publications/Frizzell Music c/o TWMG—BMI) 58
Super Love (Tree Publishing Co., Inc. Pacific Island Publishing c/o Cereers Music, Inc.—BMI) 47
Surrounded (Bibo Music Pub. c/o Welk Music Group and MCA Music, e div. of MCA Music, Inc./Chrisweld Music Inc./Hopi Sound Music—ASCAP) 59
Sweeter And Sweeter (Stetler Bros. Music, Inc./BMI) 57
Take Your Time (Hell-Clement Pub. c/o TWMG—BMI) 93
That's One (Blackwood Music Inc. under license from ATV Music Corp./Wingtip Music—BMI) 48
The Look (Monk Family & 19th St. Music/Old Friends Music—BMI) 72
The Lights (Cross Keys Pub. Co. Inc., Tree Group—ASCAP—Hell-Clement Pub.—Maplehill Music c/o TWMG—BMI) 61
The Wrong Kind (Crimson Creek Songs—ASCAP)86

Think About (Mellven/Cottonpetch/Bibo c/o Welk—ASCAP) 39
This Time (Bant-Cent Music, Kelbrow Music—BMI) 79
Tie Our Love (Cross Keys Pub. Co., Inc./Tree Group/Reidem Music—ASCAP) 78
Til I Loved (Werner-Temerland Pub. Corp./Writers House Music, Inc. BMI/WB Music Corp./Bob Montgomery Music, Inc.—ASCAP) 34
Tobacco Road (Cedarwood Pub. Co.—BMI, a div. of Musilex Group, Inc.) 71
Today I Started (Tree Pub. Co., Inc.—BMI) 67
Tomb Of The (Seventh Son Music/If Eyes, Inc./Garbo Music/Koppelman Family/Bandier Family/R.L. August Music—ASCAP) 2
True Love (MCA Music, e div. of MCA Inc./Don Schlitz Music/Meypop Music, a div. of Wildcountry, Inc.—ASCAP) 81
Trying To Hold (Mike Borchetta Music—BMI) 87
Until I Met (King Coal Music, Inc.—ASCAP) 43
We Almost Did (General Delivery Music—BMI) 83
We Don't Do (Pertion Music—BMI) 100
We've Got (MCA Music/Patchwork Music Corp./ASCAP) 20
What My Women (Blue Echo Music—ASCAP) 62
What's A Memory (Deja/Quillsong/Aleabama Bend—ASCAP) 37
When I Lay (Gum Tree Music—BMI) 91
When It's Down (Little Shop of Morgansongs/ Tapadero Music (a div. of Ment Music Corp.)—BMI) 46
When You Get (April Music, Inc./Ideas of March Music/Silverline Music, Inc.—ASCAP/BMI) 38
Whoever's In New England (Silverline/W.B.M.—BMI/SESAC) 6
Working Without (Tree—BMI/Cross Keys/Tree Group—ASCAP) 13
You Can't Keep (Tom Collins Music Corp./Ensign Music Corp.—BMI) 35
You Must Be (Sherman Oaks Music—BMI) 82
You Should Have (Reven Song Music, Inc./Michael H. Goldsen, Inc./Collins Court Music, Inc./ASCAP) 52
You'll Never (Brother Bill's Music/Music Grinder Pub.—ASCAP) 50
You're Something (Jack & Bill Music/Cowdoddies Music/Reba McEntire Music c/o The Welk Music Group/ASCAP) 14

ALPHABETIZED TOP B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ace Of My Heart (Better Nights—ASCAP) 63
A Fine Mess (Golden Touch—ASCAP/Gold Horizon/Tunework—BMI) 78
A Little Bit (House of Champions—ASCAP) 47
Ain't Nobody (Gratitude Sky—ASCAP/Polo Grounds—BMI) 64
Bed Boy (Foreign Imported—BMI) 90
Best Friends (Temp Co.—BMI) 74
Breathless (Mtume Co.—BMI) 82
Can You Feel (Mokojumbo/Willesden—BMI/Personal/Ariste—ASCAP/PPP) 84
Chief Inspector (Island—BMI) 54
Computer Love (Troutman/Saje—BMI) 73
Crush On You (Almo Corp./Crimco/Irving Inc.—BMI/ASCAP) 7
Diane (Philly World Music—BMI) 99
Dial My Number (April-Science Lab—ASCAP) 65
Do It To Me (Shennon Latisse/American League—BMI) 21
Do Fries Go With That (Werner-Temerland/X-O-Skeletal—BMI) 24
Don't Waste My (Not Listed) 77
Female Intuition (Critique/Intersong/Solid Smash—ASCAP) 49
Funky Beat (Zomba Enterprises—ASCAP) 69
Get Off My Tip! (Protoons—ASCAP) 79
Givin' It To (One To One—ASCAP) 86
Going In Circles (Temp Co.—BMI) 53
Greatest Love (Golden Torch—ASCAP/Gold Horizon—BMI) 8
Headlines (Hip-Trip/Midster Inc.—BMI) 41
Here I Go (T-Boy/Fly Girl/Force MDs—ASCAP) 40
High Horse (Werner-Temerland Pub. Corp.) 17
How Will I Know (Irving—BMI) 96

I'll Be All (Music Specialist—BMI) 51
I'll Be Your Friend (Zomba—ASCAP) 62
I Can't Wait (Poolside—BMI) 3
I Get Off (Muscle Shoals/Jelwe—BMI) 28
I Wouldn't Lie (Temp Co.—BMI) 38
I've Learned To Respect (Careers/Moore & Moore—BMI) 2
I Think It's Love (Bleck Stellation—BMI/See This House/Blackbull/Jobete—ASCAP) 39
If You Should (Stone City/National League—ASCAP) 94
If Your Heart I (Jodesey/Almo Irving—ASCAP) 10
I'm Not Gonna Let (MCA/Unicity/Moonwalk—ASCAP) 18
It's You (Stone Diamond/Reel Vein—BMI/Jobete/Concaited/R.K.S.—ASCAP) 60
Itchin' For You (Troutman's Co./Saje—BMI) 89
Jeil Beit (Fether Thunder—BMI) 70
Just Another Lover (Music Corp. of America/New Music Group/Keshif—BMI) 30
Just Buggin' (Select—BMI) 85
Kiss (Controversy—ASCAP) 5
Ledy Is Love (April/Seggfire/Michel/Colombier/Zomba—ASCAP) 92
Let's Get Started (Bill-Lee/Bush Burnin'—BMI—ASCAP) 66
Live To Tell (WB/Bleu Disque/Webo Girl edm. by WB—ASCAP/Johnny Yume—BMI) 88
Love 4/2 (Teddy Bear—BMI) 95
Love Is Just A Touch (Zomba House—BMI) 9
Love Take Over (The Company-Eaton/MCPs) 25

Love's On Fire (West Kenye—ASCAP) 23
May I (USA Exotic—ASCAP) 58
Nasty (Flyte Tyme Tunes—ASCAP) 16
Never As Good (Silver Angel c/o Famous Corporation—ASCAP) 11
No More (Troutman/Saje—BMI) 91
One Step Closer (Not Listed) 67
Oh Louis (Junior EMI/MCA—ASCAP) 22
100 MPH (Controversy—ASCAP) 87
One Way Love (T-Boy—ASCAP) 72
On The Shelf (Pizzazz/Guedeloupe—BMI) 93
On My Own (New Hidden Valley/Cerol Beyer Sager—BMI/ASCAP) 1
Overjoyed (Jobete/Bleck Bull—ASCAP) 46
Party Freek (All-Seeing Eye Music—ASCAP) 34
Pee Wee's (Not Listed) 57
Prisoner Of Love (Beizer/Eatmon—ASCAP) 81
Programmed For Love (Mtume—ASCAP) 71
Reconsider (Wyteria/Minded—BMI) 75
Restless (Willesden/Jo Skin—BMI) 32
Rock Me Amedeus (Nede/Almo—ASCAP Manuscript) 45
Rock The Balls (Def Jem—ASCAP) 20
Rumors (J. King IV—BMI) 55
Seturday Love (Flyte Tyme Tunes—ASCAP) 44
Say It, Say It (Beby Tenzi/House of Fun—BMI/Bleck Lion—ASCAP) 89
Sex Machine (Sutre—ASCAP) 48
Sleepless Nights (Almo/Redhead/Lergo—ASCAP) 75
State Of The Heert (April & Science/Lab—ASCAP) 33
Stey (MCA Music) 26

Strung Out (Burnin' Bush—ASCAP) 61
Style (Northridge/Ariste—ASCAP) 50
Sugar Free (Tricky Truck—BMI) 56
Sweetheart (Werner Thunder/Werner Bros./Real Deel/SESAC/Frederick—SESAC) 68
Tender Love (Flyte Tyme Tunes—ASCAP) 97
Teaser (Not Listed) 98
Tell Me (How It Feels) (Not Listed) 43
The Character (Ye D Sir edm. by WB/ASCAP) 35
The Finest (Flyte Tyme Tunes/Avante Gerde—ASCAP) 4
The Heat Of Heat (Flyte Tyme Tunes Adm. by Avante Gerde Music—ASCAP) 13
The Jemmin' National (Konglether—BMI/Cheyenne/Motor—ASCAP) 37
There'll Be Sad Songs (Zomba Enterprises—ASCAP) 31
Turn Me Out (KMA—ASCAP) 100
Unselfish Lover (Forceful—BMI) 52
Under The Influence (MCA a division of MCA/Music Corp. of America/It's Gonna Rein/WB Music/Ertoleje Musicque LTD.—ASCAP—BMI) 14
Watch Your Step (Beker's—BMI) 19
West End Girls (Cage/Virgin—ASCAP) 42
Whet Heve You (Flyte Tyme Tunes—ASCAP) 6
Whet's Missing (Flyte Tyme/Avante Gerde—ASCAP) 12
Who's Johnny (Petwolf/Cheppell—ASCAP/Kikiko/Unicheppell—BMI) 36
You Are My (Beech House/Smokin' Amigos/Tewanne Lemont—ASCAP) 80
You Don't Heve To Cry (A Le Mode edm. by WB—ASCAP) 29
Your Smile (A Le Mode—ASCAP) 59

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Different (Chappell/Morrison Leahy—ASCAP) 33
A Little (House of Champions—ASCAP) 67
Absolute Beginners (Jones—ASCAP) 61
Addicted To (Bungelow edm. by Ackee—ASCAP) 3
All I (Michael Rutherford/Pun/63 Songs/Cheppell & Co.—ASCAP) 15
All The Things (Colgems—EMI—ASCAP) 34
American Storm (Geer—ASCAP) 23
Bed Boy (Foreign Imported—BMI) 8
Be Good (Street Talk/Rock Dog/Frisco Kid adm. by Colgems—EMI—ASCAP) 16
Beet's So (Pending/Swindle—ASCAP) 97
Cell Me (Grend Illusion edm. by Almo—ASCAP) 68
Calling America (April—ASCAP) 75
Chain Reaction (Gibb Bros. edm. by Unicheppell—BMI) 81
Crush On (Almo/Crimco/Irving—BMI/ASCAP) 36
Denger Zone (Femous—ASCAP) 85
Digging Your (Blue Network—ASCAP) 84
Don't Walk (Flowering Stone/Heavy Breather—ASCAP) 80
Feel It (Screen Gems—EMI/Auto Tunes—BMI) 32
For America (Swallow Turn—ASCAP) 57
Great Gosh (Peytons/WEP—BMI) 70
Greatest Love (Golden Torch—ASCAP/Gold Horizon—BMI) 6
Hends Across (Hennah Heertie/Southern/Julenn—ASCAP) 91
Herlem Shuffle (Merc-Jeen adm. by Bug/Keymen—BMI) 5
Holding Back (April—ASCAP) 44
How To (Neutron/10 adm. by Nymph—BMI) 95
How Will (Irving—BMI) 58
I Can't (Welsh Witch/Future Furniture—ASCAP) 53
I Can't (Poolside—BMI) 19

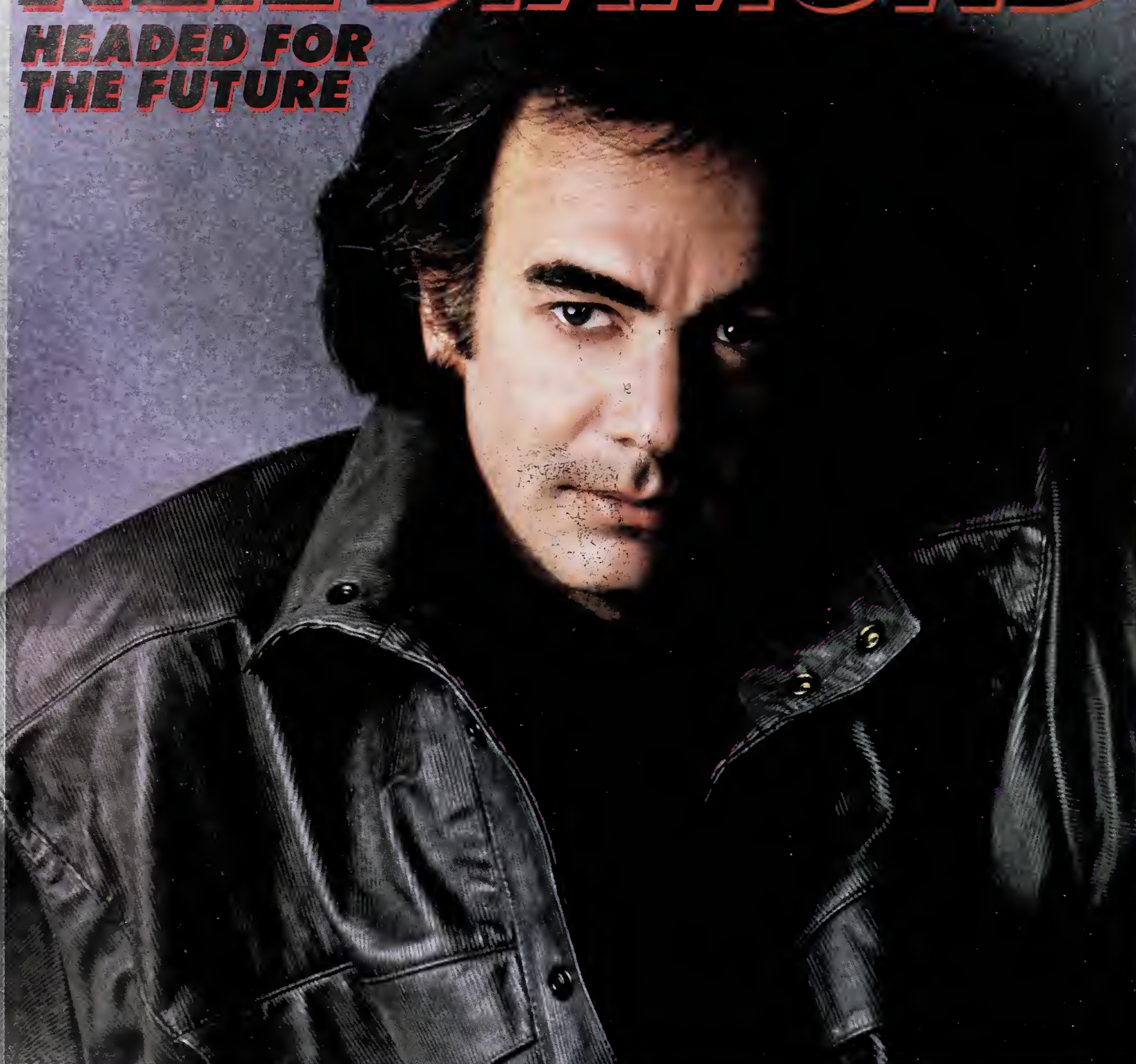
I Do (Music Design/Tritec/Femous—ASCAP) 50
I Must (Senpen—ASCAP) 76
I Think (Bleck Stellation edm. by Jobete/See This House/Bleck Bull/Jobete—ASCAP) 40
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I Went (Big Wed edm. by Femous—ASCAP/Vogue edm. by Welk—BMI) 90
If Sue (Fonzelo/Juters—BMI) 78
If You (Virgin/Femous—ASCAP) 12
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Kiss (Controversy—ASCAP) 4
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Leed A (Blackwood/Handsome Two/Deen of Music—BMI/The Great Theatre of Oklahome/Almo/Mel-Devo/April/Duke Reno—ASCAP) 72
Let's Go (Lifa—BMI) 25
Life In (Cleverite Ltd./Ferrowise Ltd. edm. by Werner Bros.—BMI) 98
Like No (Rockknocker/John Bettis edm. by Werner Bros.—ASCAP/Irving—BMI/Celypso Toonz—PROC) 56
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Menic Monday (Controversy—ASCAP) 13

Mothers Talk (Virgin/10 edm. by Nymph—BMI) 30
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Never As (Silver Angel c/o Femous—ASCAP) 27
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Nikite (Intersong—ASCAP) 54
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Rock Me (Colgems—EMI—ASCAP) 22
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Sere (Kikiko/Petwolf edm. by Cheppell/Unicheppell—ASCAP/BMI) 59
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Silent Running (Micheel Rutherford/Pun—ASCAP/ B.A.R. edm. by Werner-Temerland—BMI) 99
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