The Fabulous Thunderbirds
Driven By The Blues
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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 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 loose THEIR ABILITY TO TURN ANY ROOM—EVEN YOUR LIVING ROOM—INTO A ROADHOUSE BURSTING AT THE SEAMS."

AIN'T THAT "TUFF ENUFF"? THE FABULOUS THUNDERBIRDS, ON CBS ASSOCIATED RECORDS, CASSETTES AND COMPACT DISCS.
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 5% 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.

Possibilities of being on 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 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 controversial, 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 these meetings, I thought they could achieve that, what would you do?

The I.L.A. can be contacted at (213) 379-9878.
ON SUNDAY, MAY 25, 1986, 6 MILLION AMERICANS WILL JOIN HANDS FROM LOS ANGELES TO NEW YORK TO TAKE A STAND AGAINST HUNGER AND HOMELESSNESS IN AMERICA.

BE A PART OF HISTORY • CALL 1-800-USA-9000

Watch for the "Hands Across America" video

"Hands Across America" sung by the Voices of America

© 1986 EMI AMERICA RECORDS, a division of Capitol Records, Inc.
Morton Gould
New ASCAP President

LOS ANGELES — As anticipated, noted composer and conductor Morton Gould was voted president of ASCAP in an 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 1986 Medal of Honor Award.

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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)
Two Mellencamp Projects Go Multi-Platinum


Geffen Establishes Its First Promotion Staff

LOS ANGELES — After what the company claims was "an exhausting volt 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."


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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 discovered a small fortune on making the group road worthy and road ready, investing money into touring, 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. It 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 Allardice, 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 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 Popingo 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, Popingo outlets will display the National Video logo, although the name and managed by Popingo’s own national offices. The remain a separate entity. Reportedly, the video company will explore other areas of the Northwest, such as production of how-to programming.

Executive on the Move

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 oversaw in marketing, sales and finance. He replaced former at CBS top-promotion executive 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, 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 has been independent artist promotion executive for the past three years. Previously, he served as the west coast regional promotion manager 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 — ManhattanRecords 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 he left that company mental by Capital 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 hired to coordinate the company’s pop promotion efforts, amongst them 80s pop/rock duo — John and Paul — midwest; Mark Gorlick — west coast; Kim Stephens — south; and Bruce Tenenbaum — northeast. In addition, Paula Tuggey has been named to the newly-created position of west coast national promotion manager. The new west coast national promotion director Bob Clark was most recently Atlantic’s 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. Now assistant Atlanta pop promotion director Kim Stephens has been an regional pop promotion director for ABC Records and Atlantic local pop promotion rep since 1981, serving in both the New Orleans and Houston territories. Northeast regional pop promotion director Bruce Tenenbaum has been in the promotion field since he joined the company in 1978. He is responsible for the eastern seaboard territories.

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

Bennahum Elects — 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 its 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, 1978. 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/Atlantic Label.

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 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.

Popingo Bought By National Video

By Gregory Dobrin

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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, Popingo outlets will display the National Video logo, although the name and managed by Popingo’s own national offices. The remain a separate entity. Reportedly, the video company will explore other areas of the Northwest, 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 Popingo “will greatly enhance our leadership position in the video retail industry,” and that Popingo has a similar lead in “volume and profitability” and in promotion.

Popingo president Byron Boothe said that “combined, we have the best advertising, marketing and management strengths in the entire industry.” According to reports, Popingo has 140-150 franchises sold, but not yet opened, which National will also acquire in the deal. Additionally, Popingo 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 Popingo, who co-founded the company in 1984, takes the post of senior vice president of franchising for National.

Neither National nor Popingo stocks x-rated cassettes, a policy which underlines another part of the compatibility between the two. "We're very pleased to be attracted by Popingo's computerized network, which he said will facilitate National's new Pay-Per-Transaction program, a program the company hopes will help drive down dealer prices by sharing franchisor rental revenue with home video dealers.

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. Commenting 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."
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, whereas it has now entailed only a toll-free number (1-800-USA-9000) and mail orders. All monies raised by "Hands" (the public face on a version of the event to 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 turn-around...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 involvement of Ticketmaster in this effort will significantly increase the number of people who participate in the "Hands Across America." This is a natural move for us, as our primary mission is to help make people's lives better in America."

"Hands" has been designed to raise money for food and nutrition programs, and other services, throughout the nation during the last week in May and the first week in June. While the event is being directed to helping the hungry and homeless in America, it opens the way for the public to participate in a national fund-raising effort.

The 36-hour event, which will begin on the 25th and conclude on the 26th, is expected to involve over 100,000 volunteers and 1,000,000 people. Participants are asked to pledge a minimum of $10 to help feed the hungry.

Harold Arien Dies In New York At 81

By Paul Iorio

NEW YORK — Harold Arien, 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.

Arien'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." Arien, who is said to have written the song "Over the Rainbow" in 1939 for The Wizard Of Oz's "Over the Rainbow." Arien also wrote the songs 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

 considerebly 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 the song has a 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 "testing seating at a concert. People are going to come to this late...all of our research indicates it."

Today is today 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.

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 "soothing, 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 1928. 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 45th 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.

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 top 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 been as high as high on the charts. Pet Shop Boys, for instance, are hitting pay dirt on this 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 eighth with a "Bad Boy," his debut single, "Conma 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...
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.

PHILIP BAILEY — Inside Out — Columbia AL 40289 — 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.


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. Her 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.

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

Former Bow Wow Wow singer Annabella Lwin has finally made her solo statement and it is a dinky modern dance outburst. Lwin's sassy adolescence is featured on burners "High Powered Girl" and "Under The Gun" among other heats. TRACKS: The POGUES — Rum Soaky & 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. Whither 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 — Pogusty In Motion — Stiff/MCA 36015 — Producer: Elvis Costello — List: 8.98 — 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 chart with artists like Cherie, 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 Wilkowske — 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

Craaf 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-Schmoeling — List: 8.98

This live performance from 1986 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.


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


These various live and 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.


Hush Productions (Freddie Jackson, Melba Moore, Mel's 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-check 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 BREZHEVNY — 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 — Producers: By Coozer — 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 subbed yet emotionally charged musical touch, Cooder has contributed what is easily one of this year's best soundtracks.

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


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


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


RECORDS TO WATCH

Cash Box/May 10, 1986
SINGLE RELEASES

OUT OF THE BOX

PETER GABRIEL (Geffen 7-28718)
Sledgehammer (4:02) (Cliofine-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” con-
tinues Gabriel’s innovative work. He mixes
popular ingredients and comes up with
imaginative, creative results. The album,
“So,” is forthcoming.

KENNY LOGGINS (Columbia 38-05893)
Danger Zone (3:35) (Famous/ASCAP) (G.
Morodor—T. Whitlock) (Producer: Gior-
gio 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’ sig-
ular vocal skills. Could follow Loggins’
other filmsongs, “Footloose” and “I’m
Alight” to saturation CHR.

OUT OF THE BOX

JACK VICTORY

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)
(Producer: Michael Lloyd)
The second Go-Go gone solo, Belinda Carlisle debuts with this Go-like pop
track.

NEW AND DEVELOPING

GARY (A&M 38-05887)
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
too many aural references.

FEATURE PICKS

SHEILA E. (Werner Bros. 7-28704)
Holly Rock (3:58) (Sister Fate adm. by Girlsongs/ASCAP) (Sheila E.) (Producer:
Sheila E.)
Another funky dance floor grove is Sheila E.’s latest, a 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)
(Producer: Michael Lloyd)
The second Go-Go gone solo, Belinda Carlisle debuts with this 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 Lasaisy 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 844572)
Whenever You Need Somebody (3:28) (Terrace/ASCAP) (Stock-Alten—
Waterman) (Producers: Stock—Alten—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.

OUT OF THE BOX

KARA DE VITO (A&M 28368)
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 sixty’s girl group fare. The catchy tune
and DeVito’s vocal 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, anemic 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 (3:39) (Controversy/ASCAP) (Prince) (Producer: Brown Mark)
This kingly, 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/Boutlunes/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 Caulifoul Girl (4:35) (Carlington III/Clyde Lieberman/ASCAP) (Lay-
than—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) (Magnes—Ballard—Mueller) (Producers: Cliff Magnes—Glen
Ballard)

THE LETTERMEN (Alpha Omega AO-07860-1)
Proud Lady Of America (3:28) (Kinship/ASCAP) (Bulala-Preston-Tea) (Producer:
Tony Bulala)

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

JONATHAN BUTLER (Jive JS-I-9500)
Baby Please Don’t Take It (I Need Your Love) (3:42) (Zomba Ent./ASCAP) (Butler)
(Producer: Barry Eastmond)
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 winds of the world were on end and the gulf stream was flowing through Hudson Bay. Toronto's Jane Siberry, for example, second Open Air LP (OA-0-0305) called "The Speckless Sky" and it is being carried on a current that two decades ago was preparing us to welcome Siberry.

The comparison with Joni Mitchell is a no one, but not completely 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, Laura Anderson's name comes up in comparison as well. While similarities exist with Mitchell (melodically, technically), Siberry is just as much not like them.

"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 do I think? All the time when I make me sound derivative," Siberry told Cash Box.

"Even when The Speckless Sky," or 1984's "No Borders Here" (Open Air LP (OA-0302) is convincing evidence that Siberry's very unique talent and imagination.

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 find the exact word." Exactitude: "There, there's the sun/through the bars/cutting swathes/lighting dust/dust/it's here 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 the songs are both so different but helps you see songs as maps."

Siberry's maps are detailed topography. The pictures are arranged loosely around the artist's own peculiar, idiosyncratic sense of balance. She 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 are always hungry for music of substance, know exactly what you mean.

Goldberg's full 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 laboratory he develops new artists like Bruce Cockburn, Keel and Michael Des Barres. Goldberg handles his artists with care as he nurtures that special something, audience-igniting energies. The chemistry between Des Barres and his fans, for example, is explosive that is a recent Radio City Music Hall gig. Des Barres was chased to his loumies by screaming girls. And Goldberg's lab is branching out. RCA recently signed a distribution deal with Gold Mountain.

Goldberg is as successful in film soundtrack production as in the music world. "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 successful
The Fabulous Thunderbirds: Driven By The Blues

By Peter Berk

LOS ANGELES — Before you play the other nine cuts on "Tuff Enuff," the album of 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 vocalists and harmonica player Kim Wil- son, guitarist Jimmie Vaughan (Steve Ray's older brother), drummer Frank Christine and bassist Preston Hubbard share. Yet, their performers couldn't have attained their current status by concentrat- ing 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 of coun- try 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 cross section case for the T-Birds. With all the success the band's members have enjoyed since they first got together 11 years ago (the only thing which can't 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 chang- ing our identity."

As Wilson and many others see it, a great deal of what has made "Tuff Enuff" (its first song title is first, 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 freeflowing, yet disciplined LP, and Wilson knows full well just how much the production has to do with that.

"The new songs were there (eighth 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 em- brace, fundamental roots music. As the absolute antithesis of some super-slick techno-pop band, the T-Birds have appar- ently caught the audience in aNumero virtuous 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 rock and expect airplay, but we found a way to keep our focus and integrity firmly in place and still put it over to the audience. A song like "Tuff Enuff" should call our sound 'state of the art.'"

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 wouldn't go far 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 Isarin, New York

THE BODEANS ARE FROM WAUKESHA, WISCONSIN — 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 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. 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 take turns playing albums." It was Mark's turn to play records after the BoDean's headlining-gig at Maxwell's 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 aren't gonna worry tonight" chorus of "Angels," the most average looking couple in Hoboken (he was wearing a "Puck"-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 Sammy. "You're 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 tour as the opening act for the Bacon Brothers ("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.

SHORT CUTS — The Ben Vaughn Combo's "The Many Moods Of Ben Vaughn" (Making Waves) is a corny collection of eleven full of immediately likable tunes...

"Learn To Whap-A-Dang With The Rauch Hands" (Relativity), the new album by The Rauch 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 Leeaway has left The Thompson Twins...

Ozzy Osbourne fans did not $10,000 worth of damage to the Byrne Arena after Osbourne's recent show there...

Atlantic recording group EnuffZone 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 long-time brand of wackiness on weekends with a two-hour "Soupy Sales Moldy Oldies" program.

Soupy, who already serves as WNBC radio's midday personality, flies, 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 commercials, old story-tells, guest DJs 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 has a unbelievably 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 the 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 1969, Soupy moved to the west coast, and in one year built his "Soupy Sales Show" into Los Angeles' number one television show, capturing 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 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, Mickey Rooney, Jerry Lewis and others. The 1961 episode with Sinatra was the first show to beat the highly rated long-run TV show "Red Skelton," sometimes recalled as "the pie hered 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.


Aside from having his own network show, Soupy has had a bit 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 ended his 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.

U.R.B.

Vol. VII

Coming Soon

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 Interop offices on Park Avenue as president of Hillier, Newman, Wechsler and Howard, Philip Newmark, is preparing to exit his post to become vice president/general manager of Emmis Broadcasting's, Los Angeles radio station KPWY "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 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 dialysis chicana. Anyway, a who's who of super talents (considered a lifetime agreement) has been broadcasting live from London in its (count em) third annual transcontinental 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); ELPI Jon Anderson; Chris Squier; 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.

OUTSTANDING TALENT ACKNOWLEDGED AS OUTSTANDING — Rosemary Young, afternoon newscaster and weekend air personality on WIPX FM, New York, has been named one of America's Outstanding Young Women for 1985. WABBIT WHAT WABBIT — All Star Radio Syndicators has signed up Blanc Communication Corporation for worldwide syndication of Mel Blanc's comedy series, "Blankly Blanks." 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!
**Midwest Retail Breakouts**

**VIENNA CALLING** — Falco & A&M

**TUFF ENUFF** — The Fabulous Thunderbirds — CBS Associated

**HOLDING BACK THE YEARS** — Simply Red — Elektra

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**West Retail Breakouts**

**KSFM — SACRAMENTO, CA** — CHRIS COLLINS & MD — 2-1 JANET JACKSON

**KSIS — LOS ANGELES, CA** — GENE SANDMOUTH — 3-1 PET SHOP BOYS

**KCAO — OXNARD, CA** — GREG WILLIAMS & MD — 4-1 W. HOUSTON

**KITS — SAN FRANCISCO, CA** — RICHARD SANDS & PD — 1-1 PET SHOP BOYS

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**South Retail Breakouts**

**WRSB — BOSTON, MA** — AMY KRONPohl — MD — 2-1 P. COLLINS

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**Cash Box**/May 10, 1986
**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 Specialties 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 Pack Records. The acceptance of this single has caused many industry observers to say she is 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!

**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. (BROADCAP) 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 broadcasting facilities. The conferences are scheduled in Atlanta on May 23 and New York City on June 27. They will be conducted by BROADCAP, the non-profit venture capital company established by NAB in 1978 to assist minorities in the acquisition and ownership of broadcast properties. BROADCAP chairman Donald A. Thruston 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 BROADCAP 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 Midnite Star’s “Headlines,” Joan Love’s “Pee Wee’s Dance” and, via England, 52nd Street’s “Tell Me (How It Feels)” Debuting last week at #7 bullet on the Black Contemporary Chart is first Mengen Engineer Paul Carmin. 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 Mantronik from the duo group, Mantronik. It’s hard to believe that Mantronik was working part-time in a New York record store when he met William Socolor (President of Sleeping Bag). From there Mantronik played a demo tape which was so impressive Socolor let the 20-year-old youth produce Sims’ Just Ice, Tricky T.C., M.E. Tee, and himself.

**SENDING OUT S.O.S.** — Members of the S.O.S. Band, Tabu/CBS recording artists, visited the New York showgirl’s orbit/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 Carroll; E/P/A senior vice president, marketing, Ray Anderson; E/P/A VP, black music promotion, Jim Starks; Mary Davis of the S.O.S. Band; M.C. Erroll, VP and general manager, CBS Associated Labels; and Abdul Raoul of the group.
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<td>32</td>
<td>YOU JOHNNY (SHORT CIRCUIT THEME)</td>
<td>El DeBarge</td>
<td>Gordy/Motown</td>
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<td>31</td>
<td>THE JAMMIN' NATIONAL ANTHEM</td>
<td>Steve Arrington</td>
<td>Atlantic</td>
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<td>30</td>
<td>I WOULDN'T LIE ONE THROUGH &amp; POPLES</td>
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<td>Jermaine Jackson</td>
<td>Arista</td>
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<td>HERE I GO AGAIN</td>
<td>Force M.</td>
<td>Tommy Boy/Warn Bros.</td>
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<td>WEST END GIRLS</td>
<td>Midnight Star</td>
<td>Solar/Elektra</td>
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<td>TELL ME HOW IT FEELS</td>
<td>52ND STREET MCA</td>
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<td>25</td>
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<td>Cheryl Black</td>
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<td>Private-I/Epic</td>
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Midwest Retail Breakouts
1. (You Are My) All And All — J. Sims — Sleeping Bag
2. Prisoner Of Love — M. Scott — 4th & B'way
3. Strung Out — P. Laurence — Capitol

South Retail Breakouts
1. Funky Beat — Whodini — Jive/Arista
2. Sweetheart — R. Davis — Supertronics
3. Pee-Wee's Dance — Joese Love — Vintertainment

West Retail Breakouts
1. Vicious Rumors — Timex Social Club — Jay
2. Tell Me (How It Feels) — 52nd Street — MCA
3. Dial My Number — P. Carmen — Columbia
# TOP 75 12" SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks On 5/3 Chart</th>
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<tr>
<td>1</td>
<td>KISS (REMIX)/LOVE MONEY</td>
<td>Prince/Freddie Perren/Warren Bros.</td>
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<td>WEST END GIRLS (DANCE MIX)/63</td>
<td>Pet Shop Boys (EMI America Inc. 1988)</td>
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<tr>
<td>3</td>
<td>ROCK THE BERTS (ORIGINAL VERSION)/711</td>
<td>The Bert's (Capitol/CBS Soundtrack)</td>
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<tr>
<td>4</td>
<td>ON MY OWN (EXTENDED VERSION/MIX)</td>
<td>Patti Labelle &amp; Michael McDonald (MCA 23907)</td>
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<td>5</td>
<td>THE FINEST (S.O.S. DANCE MIX)/96</td>
<td>S.O.S. Band (T欢喜/CBS 429-05364)</td>
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<td>I CAN'T WAIT (REMIX)</td>
<td>New Jack City (Jive/Warner Bros. 0-25641)</td>
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<td>7</td>
<td>(YOU ARE MY) ALL AND ALL</td>
<td>Joyce Sims (Sleeping Bag SLX-17)</td>
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<td>PEE-WEE'S DANCE/429</td>
<td>PEE-WEE LOVE (Entertainment VTS-002)</td>
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<td>9</td>
<td>ROCK ME AMADEUS/VIENNA CALLING</td>
<td>Falco (A&amp;M SP-12280)</td>
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<td>10</td>
<td>WHAT HAVE YOU DONE FOR ME LATELY (EXTENDED MIX)/7:00</td>
<td>Janet Jackson (A&amp;M SP-12167)</td>
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<td>11</td>
<td>CRUSH ON YOU (EXTENDED VERSION)/35</td>
<td>The Jets (MCA 22813)</td>
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<td>12</td>
<td>FUNKY BEAT (EXTENDED VERSION)/5:02</td>
<td>The Buggles (Island/I.R.S. 9404)</td>
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<td>BAD BOY (REMIX)/11</td>
<td>Talking Heads (Island/I.R.S. 9404)</td>
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<td>14</td>
<td>I'M NOT GONNA LET EXTENDED VERSION (DOLLY ARMSTRONG A&amp;M 20612)</td>
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<td>15</td>
<td>SATURDAY LOVE (REMIX)</td>
<td>Cheezew/Will Cherelle (EMI Europe 49-05332)</td>
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<td>UNSSELFUSE LOVER</td>
<td>Full Force ( צי二氧化碳-05030)</td>
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<td>LAYOTA/FUTUR THAT RECORD BACK ON/5:58</td>
<td>ICE Ice (Irie/Freebird)</td>
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<td>MOVE AWAY (REMIX)/SEXUALITY/7:24</td>
<td>Culture Club (Virgin/EMI 49-06368)</td>
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<td>19</td>
<td>NATTY (EXTENDED VERSION)/8:00</td>
<td>Janet Jackson (A&amp;M SP-12167)</td>
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<td>20</td>
<td>HIGH HORSE/REMEDY</td>
<td>Evelyn &quot;Champagne&quot; King (EMI America Inc. 12150)</td>
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<td>21</td>
<td>DO FRIES GO WITH THE SHARK/10:15</td>
<td>George Clinton (Capt/Val-Ky 15219)</td>
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<td>22</td>
<td>WHENEVER YOU NEED SOMEBODY (PULL IT OFF)</td>
<td>O.C. Brown (Mercury/Polystar 86872-1)</td>
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<td>23</td>
<td>COMPUTER LOVE (EXTENDED VERSION)</td>
<td>Zapp (Warner Bros 0-30442)</td>
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### New 12" Releases

<table>
<thead>
<tr>
<th>Artist, Title</th>
<th>Release Details</th>
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<tbody>
<tr>
<td>JOE JACKSON &amp; THE BANDS</td>
<td>Right And Wrong (4:35) (Jackson) (Pokazuka/admin, by Aimo Music/ASCAP) (Producer: David Kershbaum, Joe Jackson)</td>
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<tr>
<td>CACTUS WORLD NEWS</td>
<td>MCA 11712</td>
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<tr>
<td>TRANS-X (Ato DMD 941)</td>
<td>Years Later (extended mix) (7:18) (Andrews, Kearns, McEvey, Sheehy) (Irving/BMI) (Producer: Chris Kinsey)</td>
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<tr>
<td>JOHN COUGAR MELLENCAMP (Riva 884 412-1)</td>
<td>Rain On The Scarecrow (3:46) (Mellencamp, Green) (Riva Music/ASCAP/PRS) (Producers: Little Bastard, Don Gehman)</td>
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<tr>
<td>ABC (Mercury 884 714-1)</td>
<td>Vanity Kills (U.S.A. Remix) (5:43) (Fry White) (Neutron, 10/BMI) (Producers: Fry, Mark White)</td>
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<tr>
<td>NIVAL (Nightline 162)</td>
<td>If You Can't Spend The Night (don't bother to come over) (4:32) (Victory) (Kernsah/ASCAP) (Producer: George Victory)</td>
</tr>
<tr>
<td>MELLO E. (Force Groove 123)</td>
<td>Busterism (5:45) (Mello E.) (Usang/BMI) (Producer: not listed)</td>
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</tbody>
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### The Cash Box Top 75 12" Singles Chart is Based Solely on Actual Pieces Sold at Retail Stores.
<table>
<thead>
<tr>
<th>Weeks In 5/3 Chart</th>
<th>Weeks In 5/3 Chart</th>
<th>Weeks In 5/3 Chart</th>
<th>Weeks In 5/3 Chart</th>
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<tr>
<td><strong>32 MEAN BUSINESS</strong></td>
<td>32</td>
<td><strong>33 HIGH PRIORITY</strong></td>
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<td><strong>34 THE BROADWAY ALBUM</strong></td>
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<td><strong>35 BIG WORLD</strong></td>
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<td><strong>36 ROCK A LITTLE</strong></td>
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<td><strong>37 MIKE &amp; THE MECHANICS</strong></td>
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<td><strong>38 PRIMITIVE Love</strong></td>
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<td><strong>39 LET'S GO ALL THE WAY</strong></td>
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<td><strong>40 FROM LUXURY TO HEARTACHE</strong></td>
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<td><strong>41 IN SQUARE CIRCLE</strong></td>
<td>41</td>
<td><strong>42 RADIO</strong></td>
<td>42</td>
<td><strong>43 ONCE UPON A TIME</strong></td>
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<td><strong>44 LOVIN' EVERY MINUTE of IT</strong></td>
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<td><strong>45 BORN IN THE U.S.A.</strong></td>
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<td><strong>46 SONGS FROM the BIG CHAIR</strong></td>
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<td><strong>47 THE DREAM OF the BLUE TURTLES</strong></td>
<td>47</td>
<td><strong>48 OUT OF AFRICA</strong></td>
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<td><strong>49 THE KNIFE FEELS LIKE JUSTICE</strong></td>
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<td><strong>50 PRECIOUS MOMENTS</strong></td>
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<td><strong>51 STING (A&amp;M SP 3750) RCA</strong></td>
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<td><strong>52 WHO'S ZONING WHO</strong></td>
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<td><strong>53 THE OTHER SIDE of LIFE</strong></td>
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<td><strong>54 UNDER LOCK and KEY</strong></td>
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<td><strong>56 ROCKY IV</strong></td>
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<td><strong>57 THE DREAM ACADEMY</strong></td>
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<td><strong>59 HOW to BE a ZILLIONAIRE</strong></td>
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<td><strong>60 60 pictures for Pleasure</strong></td>
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<td><strong>62 DIAMOND DAYS</strong></td>
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<td><strong>64 LITTLE CREATURES</strong></td>
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<td><strong>66 FINE YOUTH CANNIBALS</strong></td>
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<td><strong>67 BLACK Celebration</strong></td>
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<td><strong>68 PICTURE BOOK</strong></td>
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<td><strong>69 LOVE</strong></td>
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<td><strong>70 the BLIND Leading the NAKED</strong></td>
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<td><strong>71 COCKER</strong></td>
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<td><strong>74 FRIENDS</strong></td>
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<td><strong>83 STEREOLOGY</strong></td>
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<td><strong>87 LIKE a VIRGIN</strong></td>
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<td><strong>90 BRENT HENDERSON</strong></td>
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<td><strong>91 ANNE McFARLIN</strong></td>
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<td><strong>93 JIMMY CLIFF</strong></td>
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<td>101  WONT BE BLUE ANYMORE</td>
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<td>125  CROSSROADS</td>
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<tr>
<td>126  THE NEW ZAPP IV U</td>
<td>5.88</td>
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<tr>
<td>127  HOME OF THE BRAVE (Trafalgar/Universal 2908-1)</td>
<td>5.88</td>
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<tr>
<td>128  RENDEZ-VOUS</td>
<td>5.88</td>
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<td>129  FACE VALUE</td>
<td>5.88</td>
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<tr>
<td>130  PACK UP THE PLANTATION LIVE + TOM PETTY AND THE HEARTBREAKERS</td>
<td>5.88</td>
<td></td>
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<tr>
<td>131  JIMMY BARNES</td>
<td>5.88</td>
<td></td>
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<tr>
<td>132  IRON EAGLE RECORD</td>
<td>5.88</td>
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</tbody>
</table>

**The Cash Box Top 200 Albums Chart** is based solely on actual pieces sold at retail stores.
Top 40 Videocassettes

**Weeks on 5/13 Chart**

1. **COMMANDO** (CBS-Fox Video 1494) 4 5
2. **RETURN OF THE JEDI** (CBS-Fox Video 1474) 1 1
3. **SILVERADO** (RCA/Columbia Pictures Home Video 6067) 3 9
4. **PRIZZI'S HONOR** (Warner Home Video 11474) 2 16
5. **THE GOONIES** (Paramount Home Video 10027) 9 4
6. **KISS OF THE SPIDER WOMAN** (Chart Video 9001) 9 4
7. **YEAR OF THE DRAGON** (MGM-UA Home Video 8587) 10 5
8. **FRIGHT NIGHT** (RCA/Columbia Pictures Home Video 2066) 7 3
9. **RAMBO: FIRST BLOOD PART II** (Thorn/EMI/HBO Video TVA 3002) 6 13
10. **WITNESS** (Paramount Home Video 1376) DEBUT
11. **PIE-PEE'S BIG ADVENTURE** (Warner Home Video 11523) 8 1
12. **PLENTY** (Thorn/EMI/HBO Video TVA 3334) 13 3
13. **THE SWORD IN THE STONE** (Disney Home Video 299) 16 5
14. **RE-ANIMATOR** (Paramount Video 814) 16 3
15. **SILVER BULLET** (Paramount Home Video 1027) 21 4
16. **TRANSYLVANIA 6-5000** (New World Video 8515) 13 3
17. **THE BRIDE** (RCA/Columbia Pictures Home Video 6059) 14 4
18. **ST. ELMO'S FIRE** (RCA/Columbia Pictures Home Video 6-2050) 11 13
19. **COMPROBING POSITIONS** (Paramount Home Video 1529) 27 3

The Cash Box Top 40 Videocassettes Chart is based solely on rentals at various retail outlets.

Top 15 Music Videocassettes

1. **JOHN LENN non 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** (Warner Music Video 3816) 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. 80025) 6 5
6. **THE MAKING OF THE WORLDSKY** (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 3129-27) 11 3
11. **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** (Warner Music Video 38102) 14 38
14. **THE BEATLES LIVE -- READY STEADY GO!** (Sony Video 97209-01) 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

**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 waiters, 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 method, in case you didn't catch it 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 "hatred for small-time satellite operators." Not so, said HBO brass, the hook-up was far too sophisticated for an ordinary electronics whiz, and required the use of some expensive, high-tech equipment. A commercial uplink facility was most likely. Meanwhile, the FCC has commenced monitoring of certain frequencies that 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 the NBC will try their best to 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 in a less-than-auspicious 1985 theatrical run.

**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 strong box office that the film has achieved, as well as the 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 sound, VHS Beta, for $79.95. Pacific Arts Video has furtured 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 Supervisor 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, James Joyce's Women, the film version of Flannagan'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

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourgeois Tagg</td>
<td>Mutual Surrender — Island</td>
</tr>
</tbody>
</table>

## 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 Brummell — Program Director — Los Angeles
- Howard Jones
- P. Townsend
- Mike & The Mechanics
- Oingo Boingo
- Latin Quarter Models
- B. Manilow
- D. Dylan & The Heartbreakers

### FRIDAY NIGHT VIDEOS — Bette Midler — 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

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

## VIDEO PROGRAMMER'S PICK

**PD** | **Program** | **Market**
---|---|---
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."

---

### TOP 30 MUSIC VIDEOS

<table>
<thead>
<tr>
<th>#</th>
<th>Video</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>West End Girls</td>
<td>Pet Shop Boys (EMI America)</td>
</tr>
<tr>
<td>2</td>
<td>Harlem Shuffle</td>
<td>Rolling Stones (Rolling Stones)</td>
</tr>
<tr>
<td>3</td>
<td>Manic Monday</td>
<td>Bangles (Columbia)</td>
</tr>
<tr>
<td>4</td>
<td>Your Love</td>
<td>The Outfield (Columbia)</td>
</tr>
<tr>
<td>5</td>
<td>What Have You Done For Me Lately</td>
<td>Janet Jackson (A&amp;M)</td>
</tr>
<tr>
<td>6</td>
<td>Addicted To Love</td>
<td>Robert Palmer (Island)</td>
</tr>
<tr>
<td>7</td>
<td>Kiss Prince &amp; The Revolution</td>
<td>(Polydor)</td>
</tr>
<tr>
<td>8</td>
<td>Rock Me Amadeus</td>
<td>Falco (A&amp;M)</td>
</tr>
<tr>
<td>9</td>
<td>The Greatest Love Of All</td>
<td>Whitney Houston (Arista)</td>
</tr>
<tr>
<td>10</td>
<td>What You Need</td>
<td>INXS (Atlantic)</td>
</tr>
<tr>
<td>11</td>
<td>Sanctify Yourself</td>
<td>Simple Minds (A&amp;M)</td>
</tr>
<tr>
<td>12</td>
<td>Let's Go All The Way</td>
<td>S. Fox (Capitol)</td>
</tr>
<tr>
<td>13</td>
<td>So Far Away</td>
<td>Dire Straits (Warner Bros.)</td>
</tr>
<tr>
<td>14</td>
<td>Feel It Again</td>
<td>Honeymoon Suite (Warner Bros.)</td>
</tr>
<tr>
<td>15</td>
<td>If You Leave</td>
<td>Orchestral Manoeuvres In The Dark (A&amp;M)</td>
</tr>
<tr>
<td>16</td>
<td>Move Away</td>
<td>Culture Club (Epic)</td>
</tr>
<tr>
<td>17</td>
<td>Tuff Enuff</td>
<td>Fabulous Thunderbirds (CBS Associated)</td>
</tr>
<tr>
<td>18</td>
<td>For America</td>
<td>Jackson Browne (Asylum)</td>
</tr>
<tr>
<td>19</td>
<td>Take Me Home</td>
<td>Phil Collins (Atlantic)</td>
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<tr>
<td>20</td>
<td>No Easy Way Out</td>
<td>Robert Tepper (Scorpio Bros.)</td>
</tr>
<tr>
<td>21</td>
<td>Bad Boy</td>
<td>Miami Sound Machine (Epic)</td>
</tr>
<tr>
<td>22</td>
<td>NIKITa</td>
<td>Elton John (Geffen)</td>
</tr>
<tr>
<td>23</td>
<td>Shot In The Dark</td>
<td>Ozzy Osbourne (Epic)</td>
</tr>
<tr>
<td>24</td>
<td>R.O.C.K. In U.S.A.</td>
<td>John Mellencamp (Atlantic)</td>
</tr>
<tr>
<td>25</td>
<td>I Think It's Love</td>
<td>Jermaine Jackson (Arista)</td>
</tr>
<tr>
<td>26</td>
<td>These Dreams</td>
<td>Heart (Capitol)</td>
</tr>
<tr>
<td>27</td>
<td>Working Class Man</td>
<td>Jimmy Barnes (Geffen)</td>
</tr>
<tr>
<td>28</td>
<td>I Wanna Be A Cowboy</td>
<td>Boys Don't Cry (Profile)</td>
</tr>
<tr>
<td>29</td>
<td>This Could Be The Night</td>
<td>Loverboy (Columbia)</td>
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<tr>
<td>30</td>
<td>Overjoyed</td>
<td>Stevie Wonder (Tamla)</td>
</tr>
</tbody>
</table>

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

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**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 filled 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 Arby of the band and House.
**TOP 40 COMPACT DISCS**

<table>
<thead>
<tr>
<th>Weeks On 5/3 Chart</th>
<th>Weeks On 5/3 Chart</th>
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</thead>
<tbody>
<tr>
<td><strong>1 BROTHERS IN ARMS</strong></td>
<td>21 MIAMI VICE</td>
</tr>
<tr>
<td>DIRE STRAITS (Warner Bros. 2564-2) WEA</td>
<td>ORIGINAL TELEVISION SOUNDTRACK (MCA/CAO 6150) MCA</td>
</tr>
<tr>
<td><strong>2 WHITNEY HOUSTON</strong></td>
<td><strong>2 ROCK A LITTLE</strong></td>
</tr>
<tr>
<td>(Arista JRD-8231) RCA</td>
<td>STEVIE NICKS (Modern/Atlantic 90479) WEA</td>
</tr>
<tr>
<td><strong>3 DIRTY WORK</strong></td>
<td><strong>23 UNDER A BLOOD RED SKY</strong></td>
</tr>
<tr>
<td>THE ROLLING STONES (Rolling Stones/CBS CS 42059) CBS</td>
<td>UZ (Island/Atlantic 90127-2) WEA</td>
</tr>
<tr>
<td><strong>4 PROMISE</strong></td>
<td><strong>24 DIFFERENT LIGHT</strong></td>
</tr>
<tr>
<td>SADIE (Portrait/RCA 2050) CBS</td>
<td>BANGLES (CBS 0560) CBS</td>
</tr>
<tr>
<td><strong>5 NO JACKET REQUIRED</strong></td>
<td><strong>25 BIG NOTES</strong></td>
</tr>
<tr>
<td>PHIL COLLINS (Atlantic 81402-2) WEA</td>
<td>FLIM AND THE BB'S (Digital Music Products CD545) IND</td>
</tr>
<tr>
<td><strong>6 THE BROADWAY ALBUM</strong></td>
<td><strong>26 RECKLESS</strong></td>
</tr>
<tr>
<td>BARBRA STREISAND (Columbia 40092) CBS</td>
<td>BRYAN ADAMS (A&amp;M/C 5031) WEA</td>
</tr>
<tr>
<td><strong>7 HEART</strong></td>
<td><strong>27 THE MAN AND HIS MUSIC</strong></td>
</tr>
<tr>
<td>HEART (Capitol/CDP-46157) CAP</td>
<td>SAM Cooke (RCA PCI-7127) RCA</td>
</tr>
<tr>
<td><strong>8 THE DARK SIDE OF THE MOON</strong></td>
<td><strong>28 MIKE &amp; THE MECHANICS</strong></td>
</tr>
<tr>
<td>PINK FLOYD (Capitol/CDP-46001) CAP</td>
<td>(Atlantic 61267-2) DEUT</td>
</tr>
<tr>
<td><strong>9 SCARECROW</strong></td>
<td><strong>29 IN SQUARE CIRCLE</strong></td>
</tr>
<tr>
<td>JOHN COUGAR MELLENCAMP (RCA 824 885) POL</td>
<td>STEVIE WONDER (Tamla/Motown TAM 06134) MCA</td>
</tr>
<tr>
<td><strong>10 AFTERBURNER</strong></td>
<td><strong>30 RIGHTE</strong></td>
</tr>
<tr>
<td>ZZ TOP (Warner Bros. 25342) WEA</td>
<td>ROBERT PALMER (Island 90471-1) WEA</td>
</tr>
<tr>
<td><strong>11 GREATEST HITS</strong></td>
<td><strong>31 THE ULTIMATE SIN</strong></td>
</tr>
<tr>
<td>THE CARS (Elektra 60046) WEA</td>
<td>OZY OSBOURNE (CBS Associated 254 0618)</td>
</tr>
<tr>
<td><strong>12 CHRONICLE</strong></td>
<td><strong>32 SONGS FROM THE BIG CHAIR</strong></td>
</tr>
<tr>
<td>CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CRC) IND</td>
<td>TREATS FOR FEARS (Mercury 826 300-2) POL</td>
</tr>
<tr>
<td><strong>13 WELCOME TO THE REAL WORLD</strong></td>
<td><strong>33 A DECADE OF STEELY DAN</strong></td>
</tr>
<tr>
<td><strong>14 LITTLE CREATURES</strong></td>
<td>STERLING INTERNATIONAL (MCA 6570) MCA</td>
</tr>
<tr>
<td><strong>15 WHITE CITY-A NOVEL</strong></td>
<td><strong>34 LISTEN LIKE THIEVES</strong></td>
</tr>
<tr>
<td><strong>16 BOY</strong></td>
<td>INXS (Atlantic 81277-2) WEA</td>
</tr>
<tr>
<td><strong>17 DIAMOND LIFE</strong></td>
<td><strong>35 MEMORIES</strong></td>
</tr>
<tr>
<td>SADIE (Portrait/RCA 2050) CBS</td>
<td>BARBRA STREISAND (Columbia 37617) CBS</td>
</tr>
<tr>
<td><strong>18 THE DREAM OF THE BLUE TURTLES</strong></td>
<td><strong>36 STRANGER IN TOWN</strong></td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN (Columbia CS 30565) CBS</td>
<td>ROB SEGER (Capitol/CDP-46047) CAP</td>
</tr>
<tr>
<td><strong>19 BORN IN THE U.S.A.</strong></td>
<td><strong>37 GREATEST HITS</strong></td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN (Columbia CS 30565) CBS</td>
<td>ALABAMA (RCA PCI-7177) RCA</td>
</tr>
<tr>
<td><strong>20 KNEE DEEP IN THE HOOPLA</strong></td>
<td><strong>38 TAPESTRY</strong></td>
</tr>
<tr>
<td>STARGAR (MCA/SRA 5488) RCA</td>
<td>CAROLE KING (Elektra 54964)</td>
</tr>
</tbody>
</table>

*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 killed a couple of milestones this 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 fresh, lightly-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 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 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. '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 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?"
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 MURPHY — 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)

DWAYNE 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)

THE CHARLIE DANIELS BAND — Band Out Of Control — (Band Out Of Control)

THE ITALIAN BOYS — Harry's Fiddlin' Man — (Tonight We Ride)


THE FREDDIE HUBBARD TRIO — A Special Evening At The Village Gate — (A Special Evening At The Village Gate)

THE EVERLY BROTHERS — The Best Of The Everly Brothers — (The Best Of The Everly Brothers)


THE CHARLIE DANIELS BAND — Band Out Of Control — (Band Out Of Control)

THE ITALIAN BOYS — Harry's Fiddlin' Man — (Tonight We Ride)


THE FREDDIE HUBBARD TRIO — A Special Evening At The Village Gate — (A Special Evening At The Village Gate)

THE EVERLY BROTHERS — The Best Of The Everly Brothers — (The Best Of The Everly Brothers)

COUNTRY RADIO

MOST ADDED

KESG — 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

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

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

WSCG-FM — Corinth — Stan Edwards
Ed Bruce
Billy Swag
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

WJJJ — Commerce — Keith Parnell
David Allan Coe (Pick)
Johnny Paycheck
Jody 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

D.J. Disc-Coyer

CARLTON MOODY & THE MOODY BROS. (Lamon LR 10121)
Midnight Flyer (3:20) (Rocky Top—BMI) (P. Craft) (Producers: Carlton, David and Trent Moody)
Give WMZT'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 WMML, Jack Seccal (pick) at WX2 and KINO's Tom Piper.

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/CORB)
ONE LOVE AT A TIME — Tanya Tucker — (Capitol)
MONK 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 Wills
Johnny Cash & Waylon Jennings
T. Graham Brown
Bobby Bare
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
Dennis Seals
The Vaga Brothers
Dark Horse: Johnny Duncan

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

KOAK — 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: Navel Felts

KTTTS AND JIMMY DICKENS — KTTTS'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.
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.

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 music 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 285 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."

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

It didn't take Michael Johnson long, after his successful debut single with labelmate Sylvia, to get noticed out there by record labels as an up and coming solo artist. With one RCA LP to his credit, Johnson prove 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."

Ringo Starr (MCA-52817)

Nobody In His Right Mind Would Have Left Her (250) (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?

Johnny Cash and Waylon Jennings (Columbia 38-05896)

Even Cowgirls Get The Blues (3:00) (Visa—ASCAP) (R. Crowell) (Producer: Chips Moman)

This single first 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)


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

Waylon Jennings (MCA-52930)


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)


T.G. Sheppard (Columbia 38-05905)

Strong Heart (3:32) (Chappell/Chapin/Hope 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)

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.
GLENN ENGLISH

"SURROUNDED"
(CBT-12095)

ON CBT RECORDS

Cash Box - 59
Indie Bullet - 3
Cashbox Indie - 62

Thanks DJ's
For My 2nd Nationally
Charted Single This Year!
(Watch For #3)

INDIE ALBUM PICK
BOURBON COWBOY - Jack Fox -
Dale-D1R - 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.

INDIE SPOTLIGHT

BERTIE HIGGINS (Southern Tracks)

Gone With The Wind (2:29) (Lowery/Hall-Clement/Brother Bill’s/ASCAP—BMI) (S. Limbo, B. Higgins, K. Bell) (Producers: S. Limbo, S. Macielian) (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.

Ogden Harless's latest recording

Thank You Music Directors
For Helping Chart

INDIE SINGLE PICKS

NORMAN WADE (NCR 327)

Blue House Painted White (2:26) (Pappy Dar—BMI) (S. Burns) (Producer: Johnny Elgin) (NCR P.O. Box 121910, 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) (Unichappel/Mota—BMI/ASCAP) (C. Whittset, 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 EVETTE (Orlando-ORC112)

Danger List (3:40) (Riva—ASCAP) (J. Cougar Mellencamp, L. Crane) (Producers: Mike Daniel) (Leon Evette — Dee Mullins Enterprises, P.O. Box 1255, Gallatin, TN 37066, Phone: 615-451-3920)

Leon Evette 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 Evette does a credible job.
“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 International Gospel Singers 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 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 Lands, 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: Bethm, 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.
Morton Gould (continued from page 5)


Danny Goldberg (continued from page 12)

Goldberg describes himself as "a diligent workaholic who returns all the phone calls I've ever received when I'm home, even if I'm in a bathtub."

The last written especially for Benny Goodman.

Gould's commissions have included works for the symphony orchestras of Washington, Boston, Cleveland, Chicago, the Philadelphia Orchestra, 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 soundtrack—only label? "No," he says. "Soundtracks are not my forte. I'm a concept producer, because each movie has certain needs relative to the soundtrack. So when I first met impressed me with his teacher's talent. One of the most important things about score was that the entire band played in its entirety, on a VHS, TNT SYS. microphone and bass guitar. The entire soundtrack was recorded in Cleveland, Ohio, and included guitar, bass, and drums. The band played the entire soundtrack, and it was recorded on VHS, TNT SYS. microphone and bass guitar. The entire soundtrack was recorded in Cleveland, Ohio, and included guitar, bass, and drums. The band played the entire soundtrack, and it was recorded on VHS, TNT SYS. microphone and bass guitar.

Morton Gould has directed a number of soundtracks for soundtracks, including "Fame," "Pavane," "American Symphonic," "Spirituals for Orchestra," "Tap Dance Concerto," "Jekyll and Hyde Variations," "Amerika," and "Derivationes for Clarinet and Band." These successes led in 1974 to his becoming the vice president of the Swan Songs Records, led Gould's Atlantic imprint. The following year, he and friend Paul Fiskin formed Modern Records, which launched Stevie Nicks' solo career. His long-standing relationship with Nicks is the result of the work on a movie that Nicks was to appear in.

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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.

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 combating 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."
Cash Box Feature

**Newly Arrived And Doing Just ‘Grand!’**

By Camille Compassio

CHICAGO — "As I was trying to select a name for our new company, the word 'grand' kept cropping up in my mind," said Dave Marofsky, who each weekend sports hats, and is 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.

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-EI, "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 for Konami distribution.

Play action centers on a daring, dangerous train robbery where the hero must single-handedly stave off bands of outlaws and varmint 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 a 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 lightemitting diode display literally sounds out features that can be adjusted for "a throw away the book" simplicity. Automatic switch setting allows the game to automatically reprogram 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.
NEIL DIAMOND

HEADED FOR THE FUTURE

The Album. The Single. On Columbia Records,
Cassettes And Compact Discs.

WATCH "NEIL DIAMOND...HELLO AGAIN."
A CBS-TV SPECIAL, SUNDAY NIGHT, MAY 25th.