CASH BOX
June 28, 1986

RUTHLESS PEOPLE
Produced by Bob Ezrin. Featuring "Love Touch" (Theme from the Motion Picture 'Eagles'), produced by Michael Chapman.

Aw, Come On You Guys!! (And Gals?)

By Roger Williams

I want to start this editorial with a confession. I’m “old”! In the recording industry, I’m absolutely “ancient”! And so are a lot of other artists who only a year or so ago were young, vibrant and the toast of their labels. I meet them everyday with their heads hung low, mooping around and griping about the real and imagined injustices in this “terrible business of ours.” Most of them are pleading with their psychiatrists for answers as to why the world doesn’t love ‘em anymore and they feel deeply wounded that this whole world has suddenly found a new toy; especially after being thanked “ad nauseam” for whatever success said artist might have had . . . How ungrateful! I hear the same story everyday. The one about the record company president who promised, “You’ll be here just as long as we’re here” (he was right, both of you were fired the next week). Now they don’t even send you a Christmas card . . . How weak! And those sneaky accountants who cheat you out of millions — yes millions — in royalties . . . How unjust! How sueable! And those terrible fans who keep asking, “Didn’t you used to be so and so,” when that and so isn’t even you, (he was with another group) . . . How gross . . .

Then there’s the good music stations that don’t even mention your name when they play your records — let alone chip in with a performance fee. They’ve made millions — yes, millions — and poor you can’t even get your Mercedes fixed this week . . . How grievous! (Inagreement!)? Then those damn promoters who won’t even book you, let alone sort out the M&M’s in your dressing room so they’re all green . . . How despicable! . . .

And the trade papers who didn’t give you a “pick” after you took out all those ads. Next, they want you to “congratulate” some jerk who won’t even put you on his TV show anymore . . . How hideous! How insidious . . . and so it goes — on and on and on . . .

Aw . . . come on you guys and gals! Listen to me for a minute. Every dog has his day — and every day, there’s a new dog. If you’re unable to face that fact, here are some alternatives. For starters you can take a few more drugs, (that will fool you for awhile.) Or how about suicide (but do it quickly while you’re still newsworthy)? Better yet, marry someone “latest famous,” (second billing is better than none).

The way I see it: All this boils down to how important it is to you that “they” love you (“They” being your wonderful, loyal, true and everlasting fans). Frankly, after all these years, it’s a hell of a lot more important to me that I love me. And the harder I try, the more I love me. So friends, I’m going to keep plugging on every kind of music I can get my hands on. I may not top the charts, but I won’t bottom out my life either. Stated simply — I’ll be the best damn man I can be.

This year, I’m releasing four albums — everything from “Somewhere In Time” (a collection of oldies), to “Today, My Way” (a collection of Huey Lewis and the News, Tina Turner, Wham!, Julian Lennon, Laura Branigan, Billy Joel, Lionel Ritchie and Stevie Wonder). Now that’s covering the bases (with CDs and synthesizers yet!).

Now I don’t know where this screwy business of ours is going, but its always been a screwy business and I love it! So I leave you with the words of my wife’s favorite priest . . . “Pax Vobiscum” . . . (which I think is a new label out of Newark).
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FEMMES TAKE TOWER BY STORM — Slash/Warner Bros. act The Violent Femmes dropped by Tower Record's Sherman Oaks, CA store for a little impromptu acoustic set. Shown, in less than violent moods are, (standing l-r): Victor Delorenzo, Violent Femmes; Peter Blickinlet, Hornt Of Dilemma; Jason Matthews, WEA; Pat Hall, Slash Records; Bret Mitchell, manager, Tower Sherman Oaks; Rick Bates, Clark & Associates; Linda Clark, Violent Femmes manager; Gordon Gano, Violent Femmes; Michael Landfield, Tower; Sigmund Snoppek Ill, Hornt Of Dilemma and Brian Ritchie, Violent Femmes. (Kneeling l-r): Julie Wexlor, Tower; Dave Van Ingen, Tower; Jay Smith, Tower; Jennifer Roberts, Tower and Naomi Goffman, Tower. (Sitting l-r): Rachel Pollen, Tower and Sabrina Boleware, Tower.

Benny Goodman: The Swing Era's King Is Laid To Rest

By Lee Jeske

NEW YORK — Benny Goodman, who died in his sleep at his New York City apartment June 13 at the age of 77, never appeared to be that comfortable with the appellation, "The King of Swing." An outwardly modest man, Benny Goodman was, more than anybody, aware of his achievements — the glinting clarinet playing, both in jazz and classical music; the pioneering integration of black and white musicians; the stewardship of one of the most fiercely-swinging big bands; the commissioning of some of the most important pieces in the 20th century classical clarinet repertoire — but, a man of few words, he never trumpeted his achievements. During the mid-1930s, beginning with his band's now-legendary triumph at Los Angeles' Palomar Ballroom in 1935, Benny Goodman was the biggest musical star of the day: this ovilsh, horn-rimmed son of a Russian, Jewish immigrant was mobbed and venerated just as more logical choices for fan adoration — Sinatra, Presley, the Beatles — would be later.

"It was beyond me," said Benny Goodman in an interview conducted four years ago in his Manhattan penthouse, "the success. I remember thinking to myself that anybody who took that kind of a thing seriously is out of his mind, that kind of adulation. But I think I handled it pretty well, and I think the reason I did was that I was always looking for something else.

At that time I was starting to play classical music, that kind of thing. I was thinking, Where do you go from here? What do you do that's a little more interesting?"

It would be impossible to list all of Benny Goodman's achievements here. But one of his greatest accomplishments was his ability to recognize talent and his determination to make use of the talent at all costs. With the aid of John Hammond — talent scout extraordinary and, eventually, Goodman's brother-in-law — Benny Goodman found, and hired, pianist Teddy Wilson and vibraphonist Lionel Hampton. The fact that they were black and integrated on the musical stage in America was unheard of.

"I never did feel like a pioneer in that kind of thing," said Goodman in '62. "I like to have good players with me."

But the most important decision Benny Goodman ever made — and what caused his band to sound unlike any other white big band of the Big Band Era — was the decision to utilize the arrangements of Fletcher Henderson. When Goodman was asked, a few years ago, how important Fletcher Henderson was to the ultimate success of his band, he responded, "Terrifically, terrifically important. Of major importance."

"(John Hammond) had something to do with that," he continued. "Fletcher was always having trouble with his band. Fletcher was a lovely, sweet man, but the worst businessman in the world. And I think his personal life was kind of mixed up. And so he disbanded for a while and John said, 'Gee, he's a great arranger.'"

At the end of 1965, after a short period of inactivity due to ill health, Benny Goodman reformed the big band. Every concert that band did — including the one taped for a recent PBS special — was dedicated to Fletcher Henderson.

Benny Goodman never rested on his big band laurels, forging a successful career in classical music, the first jazz musician

Wherehouse To Purchase 23 Record Factory Stores

LOS ANGELES — Wherehouse Entertainment announced Thursday, June 12 that it intends to purchase 23 Record Factory stores. In a statement from Wherehouse, the company is said to have entered into a "memorandum of understanding" to acquire 23 selected retail stores for a purchase price of $11,600,000. Record Factory will close its remaining 14 stores.

Record Factory had been, with Tower Records, Wherehouse's chief competitor in Northern California. The acquisition will significantly improve Wherehouse's presence in the fertile market of the San Francisco Bay area.

Wherehouse, according to the statement, plans to operate 20 of the acquired retail stores under the Wherehouse banner. The other three stores are to be sold or closed. The company says it anticipates a financial gain of approximately $28,000,000 for the fiscal year ended April 30, 1986. Wherehouse will boost the video rental, compact disc and blank tape departments in the new acquisitions. September 1, 1986 is the target for the proposed transaction to close.

Louis A. Kwiker, president of Wherehouse Entertainment, who made the announcement, also announced that

Fischbach New RCA Intl. Pres.; Dobbs To RCA-U.S.

LOS ANGELES — RCA/Ariola International has tapped Gregory Fischbach as its new president while Rick Dobbs moves to RCA Records-U.S. as executive vice president.

Fischbach will now oversee all of RCA/Ariola's prerecorded music operations outside the U.S., including Canada. Fischbach most recently served as president of Activision International and senior vise president of Activision Inc., the computer software and video game company.

In 1975, Fischbach founded the law firm of Fischbach and Fischbach, which represented such clients as Crosby, Stills & Nash, the Steve Miller Band and Boz Scaggs.

According to Elliot Goldman, president and chief executive officer of RCA/Ariola, to whom Fischbach will report, "Greg combines strong experience in international financial and business operations with an in-depth knowledge of the record industry both here and abroad. That background will make him a key member of the RCA/Ariola team, as well as providing strong leadership for our international unit."

Domestically, Rick Dobbs assumes the newly created position of executive vice president, RCA Records. He will oversee the label's marketing, promotion and creative services operations, as well as the national and regional sales staffs.

Dobbs was most recently vice president, marketing for Chrysalis Records, a position he held since February, 1985. He was with Arista Records from 1978 to 1983, rising to the position of senior vice president, artist development. He has also held positions at Columbia and Epic.

Dobbs will report to RCA Records-U.S. president Bob Buziak who stated, "Rick brings to us many years of broad and varied experience. His knowledge and expertise in all aspects of the business will be central to leading the effort to bring out artists' music to the widest possible audience and to the creative development of their careers."

Dobbs remarked, "This is unquestionably the outstanding opportunity in our industry as the company has a great base to build from and we intend to keep a clear leadership position."

BRUCE! — Bruce Hornsby, lead singer/songwriter of Bruce Hornsby and The Range, was feted recently in Los Angeles by RCA Records on the release of his debut album, "The Way It Is." Pictured at the reception are (l-r) RCA product director Don Wardell, Hornsby, Huey Lewis (who produced three cuts on the new LP) and RCA A&R vp Paul Atkinson.
SPANISH STARS — Bhaskar Menon, BMI's music director and CEO, celebrated EMI Spanish recording artists Rocio Jurado and Dyangoy's debut performance at The Music Europe and Int'l; Roel Kruize, A&R marketing director, EMI Music Europe & Int'l; Jaime Torregrosa, Jurado's personal mgr.; Manolo Sanchez, manager, dir., EMI Music Spanish; Bhaskar Menon, chairman, CEO, EMI Music Worldwide; Rocio Jurado; Dyangoy; Mariana Romero, Dyangoy's wife; Oscar Lloyd, dir. of EMI Music U.S. Latin Operations.

BUSINESS NOTES

Elliott Goldman To Receive 1986
AMC Humanitarian Award

LOS ANGELES — Elliott Goldman, president and chief executive of RCA/Ariola, has been chosen as honoree of AMC Cancer Research Center's Entertainment Industry campaign for 1986.

The AMC Humanitarian Award will be presented to Goldman at the organization's 18th Annual Music Industry event, scheduled for December 13 in New York City.

The celebration will mark the culmination of the music industry's 1986 fundraising effort for the AMC Cancer Research Center. The event will also celebrate the establishment and growth of High Priority, a unique effort begun by women in the music community which has grown into a nationwide network for breast cancer information and innovative research under the auspices of AMC.

Dr. Marvin Rick, president AMC Cancer Research Center, speaking for the executive committee said, "We are extremely pleased now to include Elliott Goldman among our prestigious honorees. His accomplishments include not only success in the music industry, but a distinguished career in public service in his city and state and outstanding contributions to health, education and civic organizations. AMC is proud to pay deserved tribute to Goldman for his contributions in all these diverse fields."

Russ Sanjek Dies

NEW YORK — Russell Sanjek, BMI vice president, public relations, for 18 years (1964-1980), died June 11 at his home in Larchmont, New York. He was 70.

When notified of his death, BMI president Frances W. Preston said: "Russ was considered by many as the conscience of BMI. He was extraordinarily knowledgeable about music licensing and music business in general. He was a great asset to our company and to music. From the day I joined BMI to his retirement in 1980, Russ Sanjek was a constant source of strength and knowledge to me. I am saddened by his death, as are all the BMIers who knew him and worked with him through the years."

A respected figure in the music industry who held a number of prestigious posts, Sanjek became A&R manager in the 1930s, a writer and director of recordings, concentrating on popular music, jazz, black and country music. Ultimately he became a leading authority in all these musical areas. Before joining BMI in 1940, he served as a PR writer, stringer for news services based in New York City and as associate editor of the Hot Record Society Rag, one of the first serious jazz magazines.

During his 40 years at BMI, he was director of the company's script department, director of Student Composer Awards and special projects director before being named vice president, Public Relations. He coined the phrase "the many worlds of music," which is the foundation of the company. A champion of all sorts of popular music, Sanjek worked on a three-volume book, American Popular Music and Its Business, after his retirement from BMI. The trilogy, which touches on many aspects of music, entertainment and popular culture, is soon to be published by Oxford University Press.

EXECUTIVES ON THE MOVE

Skoro Appointed — Rob Skoro has been named vice president, A&R, west coast, for PolyGram Records. Skoro was most recently with the Chappell Music Group, where he was director, professional activities U.S., for the past four years.

Blum Promoted — Linda Blum has been promoted to the position of director of professional activities U.S., for the Chappell/Intersong Music Group-U.S. Blum joined Chappell/Intersong in 1985 as director of professional activities, west coast. She previously was on the staff of Arista Music in Los Angeles where she was director of creative activities for six years.

Sandhaus Named — Phil Sandhaus has been named to the newly-created position of director, national marketing development, Columbia Records. He will be responsible for all Columbia label video production and promotion; artist development, including tour and TV appearances and publicity. Sandhaus will also be responsible for expanding the creative exploitation of Columbia artists in all other media, particularly the film, television and the theatrical areas. Sandhaus has been director, product development, east coast for Columbia since 1984.

Jacobson To Island — Island Records has appointed Cathy Jacobson to the position of vice president/general manager of Island Records' independent distribution system, effective immediately. Jacobson's responsibilities will include coordination of all sales, marketing and promotion efforts, dealings with the independent distributors, as well as signing.

Toby Appointed — Chrysalis Records has appointed Chris Toby to the position of national director of marketing development. Toby will be based in New York and his duties will include the development of merchandising plans, and participation in the development of the overall marketing plans for all projects, the implementation of consumer and trade advertising strategies, overseeing all Chrysalis sales activities and liaising with CBS core marketing.

Conlin Appointed — Warner/Elektra/Atlantic Corporation has appointed Clare Conlin as director of national labeling. Conlin joined the WEA Cleveland branch's advertising department in May of 1978 as a clerk.

Barber Named — Warner/Elektra/Atlantic Corporation has appointed Ornetta Barber as director of black music marketing. Barber joined Warner Communications Inc., as a management trainee in September of 1979.

Rovner Promoted — Jack Rovner has been appointed director, product development, east coast, Columbia Records. Rovner will be responsible for the independent label's marketing, advertising and merchandising plans for all east coast based Columbia artists. The Columbia east coast product marketing staff will report to him.

Two Promoted At PolyGram Classics — Richard Rollefonn, most recently vice president of London Records (U.S.), a division of PolyGram Classics, has joined the management team of Decca International in London, England. Assuming the vice president position at London Records is Lynne Hoffman-Ferguson, who had been the classical marketing manager for PolyGram Classics since October 1984.

Intercom Forms — Intercom Records, a subsidiary of Harmony Inc. has been formed by D.R. Walker in association with Louise Etjima/San Juan Management. The Intercom Records' first release is the single, "Talk, Talk, Talk (Overheard Every Woro)" by Terry Vance. The address is 6 Amherst, Laguna Niguel, Ca. 92677; (714) 240-6925.

CBS IS SYRUP OVER BOSCO — Brazilian composer and performer Joao Bosco has signed a worldwide recording contract with CBS Records Brazil. The first album from this agreement is planned for release in July. Pictured at the signing ceremony are: Standing — Marcos Kilzer, managing director, CBS Songs Brazil; Angela Bosco, Bosco's wife and manager; Roberto Augusto, marketing director, CBS Records Brazil; Marcos Maynard, fucal A&R director, CBS Records Brazil; Peter Klam, business affairs director, CBS Records Brazil; and Claudio Condé, senior vice president, CBS Records Brazil. Sitting — Joao Bosco and Hans Beugger, managing director, CBS Records Brazil.
Fela Vows Continued Opposition To Oppression, In N.Y. Visit

By Paul Iorio

NEW YORK — Nigerian musician and composer Fela Anikulapo Kuti, released April 24 after 18 months in prison, provided an inside look at political oppression, during a June 13 visit here. In a Cash Box interview, he vowed to continue to speak out against the conditions that sent him to prison and plans to continue recording and performing his music.

Fela gave his first post-prison performance June 9 at the Wadadli West Arena, "Caravan For Human Rights" in Giants Stadium where he played with Miles Davis, Ruben Blades, Carlos Santana, The Neville Brothers and Joan Baez. Fela credits Amnesty International with "making people aware" of his imprisonment, though his release was actually hastened by a cover story in a Nigerian news magazine, Newswatch.

That Newsweek article, published April 21, 1986, revealed that the judge who sentenced Fela was pressured by officials of the previous Nigerian government to do so for political reasons. Fela, an outspoken opponent of that government, was convicted on November 6, 1984 of exporting foreign currency, though witnesses had contended that Fela had declared the money in question. When the political motive for his jailing became publicized, the government granted Fela an unconditional pardon, adding in a letter that "we hope you will always be law-abiding as you have been."

Fela spent time in four separate prisons including, (L-R): Pioneer, Lagos, the toughest penal colony, and was looked after by 700 people from the music, film and television industries.

The awards were presented to the BMI composers who wrote the music for 1985's top-grossing movies and top-rated prime time television shows and those who received Oscar and Emmy Awards. In addition, the society presented 12 composers with Pioneer Awards to film and TV writers who have been celebrating 25 years with the organization.

ALIVE ON ARRIVAL — Manhattan Recorders president Bruce Lundvall recently welcomed R.J.'s Latest Arrival to Manhattan Records. R.J.'s debut album for the label, a soul ballad called "Dancing In The Dark," has sold over 20,000 copies. Pictured (l-r): Gerry Griffin, Manhattan VP of A&R; lead vocalist DeDe LeRita; J.R.; and Lundvall.

At one point, Fela was transferred from Lagos University Teaching Hospital (where he was being treated for a pecpt ulcer) to Maiduguri prison where he was isolated from the outside world for nearly a year. Still he said he "was never afraid for his life," though he didn't write any music while in prison, Fela described his own method of coping with his sentence: "I just left my mind blank in prison." The Celluloid recording artist has, however, gone on to produce songs for a film called "B.O.N.N. — Beast Of No Nation." As he answered questions at a June 13 press conference, Fela seemed well-composed and at times even joked with his lawyer, personal manager and members of the press. And he sounded as unboved as ever: "I'm not going to back down," he told CB. "I still intend to speak out. (The Government) is still trying to do whatever they want with me by force." But he said he could never leave Nigeria because "it's my home."

Fela's post-prison experience:

"The worst thing that happened to me while I was in prison was that my record, 'Army Arrangement,' was produced by somebody else — Bill Laswell. And that really "I'll" me up in prison.

"I don't want you to do anything about what's happening outside." Fela's own production of "Army Arrangement" was abandoned after his incarceration.

Fela said that his music is very popular in Nigeria, even among the government officials. "Fela or "Fela you can like it," he said at the press conference. "Everybody in the government, the government itself, likes it from north to south," he said.

Fela added that during the period between his arrest and his trial he was under constant surveillance: "They don't want to see me, they don't want to hear my voice alive. They like my records but they prefer to hear me singing dead."

The music four music releases — two of them mini-movies, and two of them consisting of vintage footage in collage, featured Motown hits, this summer and early fall promises a total of four longform music productions from Motown Video, released through MCA Home Video. It is the first such affiliation between Motown and MCA Home Video, despite Motown's distribution deal with MCA.

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THE BEAT FARMERS — Van Go — MCA/Curb 5759 — Producer: Craig Leon — List: 8.98 — Bar Coded
San Diego’s Beat Farmers made a splash last year as an indie. Now on a major, the Farmer’s will see its fortunes improved. Good, solid, no frills rock with tons of feeling.

This three-song EP serves to introduce the band that picks up from split up Split Enz. Fans of Enz will find this immediately appealing. The songwriting is very strong.

DEE WHY HEAD — Check Your Headwear — Palomar BBC-001 — Producer: Dee Why Head — List: 5.98
Fairly well crafted, promising debut from Detroit-area four-piece. Influences range from Loverboy to Men At Work.

THE FIXX — Walkabout — MCA 5705 — Producer: Rupert Hine — List: 8.98 — Bar Coded
A well rounded effort here. Intelligent lyrics and compelling production led by the Top 40 single, “Secret Separation.”

RELAXIN’ IN NEW ORLEANS — Cousin Joe — Great Southern GS 11011 — Producer: John Berthelot — List: 8.88
Old-fashioned, delightful half-talked/half-sung blues by a 79-year-old pianist with a wry way with a lyric (“Me and hard work fell out/50 long years ago”).

ALLONS A LAFAYETTE — Beausoleil — Arhoolie 5036 — Producers: Michael Doucet, Chris Strachwitz — List: 8.98
Beausoleil, under the stewardship of Michael Doucet, in a typically lively set of Cajun dance music — From two-steps and waltzes to bluesy zydeco — played with love, wit and delectable zest.

Live set includes versions of past hits, “Hey You,” “You Ain’t Seen Nothin’ Yet” and “Takin’ Care Of Business” plus two new songs.
SINGLE RELEASES

OUT OF THE BOX

**MADONNA** (Sire 7-28660)
Papa Don't Preach (4:27) (Elliot-Jacobson/ASCAP) (Brian Elliot-Madonna) (Producers: Madonna-Stephen Bray)

With her new album's release just around the corner, there is much anticipation for this new single. It follows "Live To Tell," which topped the charts. The song about teen pregnancy is guaranteed to get people talking but is sure to connect with Madonna's young audience.

**LUTHER VANDROSS** (Epic 34-06129)
Give Me The Reason (4:38) (April-Uncle Ronnie's/ASCAP-Dillard/BMI) (L. Vandross-N. Adderley, Jr.) (Producer: Luther Vandross)

The multi-format blitz underway on behalf of the Ruthless People soundtrack gets its BC/Urban/AC shot in the arm here. The sexy voice of Vandross will be enough to propel this single. A very sensuous track.

**SADE** (Portrait/CBS Assoc. 37-06121)

Another soulful, jazzy and cool mood setter from the reigning queen of hip lounge music. The sensation that has lifted her other singles up the charts is here in force. The muted trumpets, reedy sax, Sade's smoky voice and sultry chords combine for another knockout.

**JOHN COUGAR MELLENCAMP** (Riva/ PolyGram 884 855)
Rumbleseat (2:57) (Riva/ASCAP) (John Mellencamp) (Producers: Little Bastard-Don Gehman)

The distinctive, rocking style of Mellencamp is put to great effect in this gem from "Scarcrow." Mellencamp is riding high on the powerful sentiment delivered in his live shows. Radio should love this sparkling, high energy rocker.

FEATURE PICKS

**MISSING PERSONS** (Capitol B-5569)
I Can't Think About Dancin' (4:18) (Private Life-Private Parts-Life After-Gypsy Joker/ASCAP-BMI) (Missing Persons) (Producer: Bernard Edwards)

After a lengthy absence, Missing Persons reemerges with this high-powered track that contradicts its title. Dale Bozzo's sexy squeal is the focus for the tight rhythm track.

**THE STYLE COUNCIL** (Geffen 7-28674)
(When You) Call Me (3:55) (EMI controlled by Colgems-EMI/ASCAP) (Weller) (Producer: Peter Wilson)

From a live LP, this new song is pretty and melodic and, despite radio's reluctance to play live cuts, should have enough going for it to persuade some.

**SIOUXSIE AND THE BANSHEES** (Geffen 7-28813)
Cities In Dust (3:42) (Chappell/ASCAP) (Siouxsie and the Banshees) (Producer: Siouxsie and the Banshees)

Never ones to concede much to pop radio, nonetheless, the band has managed to create an accessible and captivating record here.

**JUDAS PRIEST** (Columbia 38-06142)

Heavy metal's favorite sons have backed off the crunch of guitars momentarily to produce a single that has a singable, memorable hook and could be a surprise hit for summer radio.

**THE CURE** (Elektra 7-69637)
Let's Go To Bed (3:34) (APB/not listed) (Smith-Tolhurst) (Producer: Parry)

Long a hit with progressive types, this song could launch The Cure into the American mainstream.

**WHAM!** (Columbia 38-06182)
The Edge Of Heaven (4:37) (Morrison Leavy-Chappell/ASCAP) (Michael) (Producer: George Michael)

Wham! will make its swan song a high charting one with this fizzy new single. The live-wire, upbeat track moves along at a "Wake Me Up Before You Go-Go" pace. It features a sizzling horn section and finger-snapping rhythm unit.

**BANANARAMA** (London 886 056)
Venus (3:49) (Dayglow/ASCAP) (R. Leeuwen) (Producers: Stock-Atikin-Waterman)

Bananarama gives the old Shocking Blue classic an energetic and thoroughly modern treatment. Great fun for radio.

**HINDU LOVE GODS** (R.S. IRS-52867)
Gonna Have A Good Time Tonight (3:30) (CBS Miller Catalog Inc./ASCAP) (George R. Harry-Yancy Vanda) (Producers: John Keane-Hindu Love Gods)

A raw, almost garage-band effort from a one-off collaboration involving members of R.E.M. and Warren Zevon. The tune is an Easybeats cover.

**THE NYLONS** (Open Air OS-0018)
Take Me To Your Heart (3:30) (Cabaret-Red Network/BMI) (Annie Lennox-David Stewart) (Producer: Peter Mann)

The four-voice a cappella quartet is burning up American clubs right now and this Eurythmics cover could bring them the radio they need to catapult to even greater heights.

**MIAMI SOUND MACHINE** (Epic 34-06120)
Words Get In The Way (3:23) (Foreign Imported/BMI) (G.M. Estefan) (Producer: Emilio Estefan, Jr.)

A couple of hits under its belt and Miami Sound Machine can now focus on a romantic ballad. A rich and heartfelt performance recommends this to CHR and AC formats.

OUT OF THE BOX

**LESLEY GORE/LOUIE CHRISTIE** (Manhattan B 50039)
Medley: Since I Don't Have You/Its Only Make Believe (4:06) (Southern obo Bonnyview/ASCAP-Conway Twitty-Tree/BMI) (The Skyliners-C. Twitty-J. Nance) (Producer: Beniy King)

**SIMPSONIA** (Cottillion 7-99551)
You And Me (4:48) (Paul Simpson/BMI) (P. Simpson) (Producer: Paul Simpson)

**TAFFY** (Atco 7-99523)
I Love My Radio (3:23) (Creamus/not listed) (C. Cecchetto-P. Bazzelli-B. Pegoraro) (Producer: Claudia Cecchetto)

**TED NUGENT** (Atlantic 7-98442)
High Heels In Motion (3:30) (Broadhead-David Amato/ASCAP) (Ted Nugent-Dave Amato) (Producers: Pete Solley-Michael Verdick-Ted Nugent)

**LE MARCA** (Scotti Bros./CBS ZS4 06126)
When You Question Love (4:13) (Holy Moley/BMI) (LaMarca) (Producer: Larry Lee)

**BETTY WRIGHT** (First String F-968)
The Sun Don't Shine (5:36) (Miami Spice-ASCAP) (Betty Wright) (Producers: Marsha Radcliffe-Betty Wright)

**DEBBIE JOHNSON AND RICH DODSON** (Marigold MPL-731)
Lonley Lovers (3:54) (Sleepy Cat/CAPAC-ASCAP) (Debbie Johnson-Rich Johnson) (Producer: Rich Dodson)

**CHERYL HUNTER** (Mercury 884 871)
It's Your Attitude (4:15) (Bolden-C. Hunter) (Producers: Ken Bolden-Cheryl Hunter)

RECORDS TO WATCH

Cash Box/June 28, 1986
EUONYMICS — A strong showcase for an album that promises to be one of the hottest of the summer.

GAGGED — O.K., here's how it went: Late last week we found out that a prominent artist who was recently dropped from his label was being signed to another label. Well, the folks over at that other label imploded us not to put it in print, so we didn't. Well, after seeing the news in another publication just a few days after going to press, we figured it was all right to spill the beans (refired in this case). Wrong! As we were going to press this week, we received frantic calls from the label saying, "Don't print it." So the bottom line is that we're really not sure if Bob Geldof is signed to Atlantic.

EXPECT CHAOS AGAIN — The last time the National Academy of Songwriters (NAS) held an A&R panel discussion at Santa Monica's intimate At My Place, there were people being turned away at the door. Well, they're going to do it again, this time on July 8 at 7 p.m. with such NAS alums as Stephen Buckley, Motown; Eric Nuri, CBS; Neil Portnow, EMI America; and Stephen Powers, Capitol. The panel will review tapes (from NAS members only) and will field questions from the audience ("Why didn't you sign me?") was a common one last time. If anything, it promises to be interesting.

SHORT CUTS — MCA's Larry Carlson is set for "Sojourner At The Ritz," a benefit for Sojourn, the West Los Angeles-based shelter for battered women and their children. The show is scheduled for the Biltmore Hotel in downtown L.A. on July 12. The Preservation Hall Jazz Band returns to Los Angeles on July 6 for an appearance at UCLA's Royce Hall. The UCLA appearance is an annual event and is traditionally a terrific sellout. The Safdie Jacks have been getting some rave reviews around town. They'll be playing the Music Machine on July 19. Scheduled to take place on June 22 was a benefit for the newly formed Independent Label Association (L.A.A.) at Madame Wong's. Some of L.A.'s brightest young talent was scheduled to appear.

EUONYMICS — A strong showcase for an album that promises to be one of the hottest of the summer.

Seven Performances Announced For New Music Seminar

By Paul Iorio

NEW YORK — This year's New Music Seminar, the first of its kind history, is the first time that our annual music seminar concerts will be open to the public. "We're trying to make a sort of music festival this year," says Mark Josephson, one of NMS's directors. The public concerts will be held on three consecutive nights at The Felt Forum, starting with a show July 14 headlined by The Fabulous Thunderbirds and culminating with a benefit concert for Greenpeace headlined by General Public on the 18th. All shows will be free to NMS registrants except the Greenpeace benefit for which admission will be $25 (public) and $10 (registrants). Three thousand tickets will be sold to the public for all the Forum shows and 1,500 tickets will be held for NMS participants.

The New York Nights package has also been expanded to include an eight-day period during which NMS registrants can attend free shows at 30 clubs where more than 90 bands are expected to perform. NMS shows confirmed as of press time include:

- Art Of Noise, Anna Domino — July 13 at the Palladium.
- Quando Queng, Taffy, Tapos, Rupaul — July 14 — The Saint.
- (TBA) — The World — July 16.

BOYS DON'T CRY

had solo deals for the same label, "Nick took to my style of music," says Chatton. "He had some very inventive ideas. He's definitely off-the-wall. His heart is really into rock 'n roll.'" Chatton too has a bona fide rock 'n roll heart. Though he has played with many rock heavyweights ranging from Jon Anderson to Meat Loaf, he says he always "keeps coming back to those three basic chords." Whatever he feels playing too complicated he tries to "forget everything and go back to just three chords.

Chatton and Richards are already writing and playing new songs for their next album. "We have one Robert Palmer-type track called 'Too Loose' and another that's a little like 'The Cars,'" says Chatton. "I like writing anything that's got a slightly different edge to it." And gauging from their standing in the charts, that's what people like to hear as well.

Cash Box/June 28, 1986
Ruthless People: The Making Of An Epic Soundtrack

By Peter Berk

LOS ANGELES — Given the widespread and seemingly well-founded belief within the music community that Epic's just-released soundtrack to Touchstone Films' "Ruthless People" will prove immensely successful, Cash Box thought it might be interesting to detail how the album was put together and how its promotion was handled. In order to do that, two key music executives were contacted: Robin Garb, vice president of music, motion pictures and television, Disney/Touchstone; and Ray Anderson, senior vice president of marketing, Epic/Portrait/Associated Artists. With the album's first single, Billy Joel's "Modern Woman," quickly closing in on the Top 10, it's clear their efforts, and the efforts of all the people involved with this soundtrack, are already paying off. Based on Garb and Anderson's comments, then, here is a basic play-by-play account of the making of the Ruthless People soundtrack.

October, 1985: Pre-production begins on Ruthless People, which can be best described as a comedic kidnapping caper. From the beginning, though, it is decided to develop a soundtrack during the making of the movie, rather than after, since the new management at Disney is more than anxious to gear up quickly toward making the film-music connection.

November, 1985: A meeting is held in New York, during which Garb; the film's executive producers Richard Wagner, Joanna Lancaster and Walter Yetnikoff (president of the CBS Records Group); producer Michael Peyser; and directors Jim Abrahams, David Zucker and Jerry Zucker (Airplane) map out the musical game plan. Meanwhile, Tommy Mottola (president of Channel Entertainment, which handles such clients as Daryl Hall, John Oates, John Cougar Mellencamp and Carly Simon) is brought in as musical supervisor. The script is 'spotted' for songs, and the most appropriate artists are selected. Disney gives its full commitment to what is quickly shaping up as a decidedly hefty music budget.

December, 1985-January, 1986: With Yetnikoff and Mottola orchestrating the proceedings, Billy Joel, Luther Vandross, Mick Jagger, Kool & The Gang and Dan Hartman are secured to write and record new songs for the picture. In addition, Michel Colombier is hired to compose the complete score, and recordings by Paul Young, Bruce Springsteen (from the B side of his "Glory Days" single), Nicole, and Machinations are obtained for use in Ruthless People as well. On January 8, principal photography begins on the picture, which stars Danny DeVito, Bette Midler, Judge Reinhold and Helen Slater. February, 1986: Jagger's title song, written by Daryl Hall, Jagger and David A. Stewart, is recorded in London. Like the picture itself, the tune is cynically humorous, gritty and energetic.

March, 1986: Joel's 'Modern Woman,' a song designed to capture the essence of Midler's movie character and the state of contemporary women in general. True to form, he delivers a lyrically witty and melodically accessible tune which everyone associated with Ruthless People immediately finds ideal. Toward the end of the month, Hartman holes up in his Connecticut recording studio and emerges with "Waiting To See You," which he has written with Charlie Midnight ("Living In America"). It's a driving, powerful cut dealing with the anticipation of romance, and again, is exactly right for the picture in everyone's opinion. On March 28, principal photography is completed.

May, 1986: By the end of the month, all the final songs are in. Epic is understandably enthused, to say the least, and sets up a special listening party at its New York offices to branch out the retail ball rolling. The label's full sales and promotional force is coordinated to begin a full-out marketing assault. The trailer from the film is shown, and cassettes offering a montage of five of the songs are given to all the vital label people. The strategy is 2, 2, and 2, meaning Joel's single will ship first; two weeks later both the Hartman and Van- dross singles will be released; and two weeks after that, the complete soundtrack will hit the stores (on June 12). In this way, both the pop and B/C markets will simultaneously be saturated. The campaign is complex, but the idea is simple: by the time Ruthless People opens on June 27, its music will be getting maximum exposure on all fronts. To avoid any releasing conflicts with Columbia Records, it is decided to hold off on sending the Jagger title song out as a single for the time being.

June, 1986: Specialty recruited preview audiences get a look at Ruthless People's final cut, and the reaction is sensational. Disney launches a nationwide, 50-market promotional campaign. Concurrently a video version of the Hartman song, featuring clips form the film, begins airing (continue on page 32)

THE SOUND OF TWO HANDS HOLDING — Turns out that more people prefer to listen to other people hold hands than to do the dirty deed themselves. Arbitron ratings released June 4 say that one of every five people in the U.S. heard the May 25 Hands Across America event on the radio, and one in four watched it on TV.

REED IS KING OF GIANTS BUT BAZIE SURPRISES — Listening to Amnesty International's Giants Stadium show June 15 on WNEW-FM (NY) revealed that the strongest set was played by U2 and Lou Reed. Reed was in husky voice as he tore through such tunes as "Rock 'n Roll," "No Money Down," "Video Violence," and "Walk On The Wild Side." But it was Joan Baez who surprised a lot of people with her forceful cover of Tears For Fears' "Shout." Maybe it was just that expectations were low, but to these ears her version sounded like a potential hit.

WHAT WAS THE LAST EXCITING THING? — The cover of The Raunch Hands' sizzling new album, "Learn To Whap-A-Dang With The Raunch Hands" (Relativity), has caused such a stir that some retailers are either refusing to carry it or are planning to put stickers on the shrink wrap. (Will "Whap-A-Dang" meet the same fate as Spinal Tap's "Smell The Glove"?)

JOHNNY'S JUST AN ORDINARY-Y GUY — Elektra's Public Image Limited opened their Beacon Theatre show June 12 with an instrumental version of Led Zeppelin's "Kashmir" and for a couple of minutes it sounded like an Orchestral concert. The Orchestraires have been playing that same arrangement (with violins instead of keyboards) for two years.

YOU ARE WHAT YOU LAMINATE — The Saint, the Manhattan night spot at 233 East 6th Street, will give free admission to anyone with a laminated backstage pass.

A CONNOTABLE BAND — The Connotations played a manic set at CBGB's June 14 that sounded in turns like Oingo Boingo, The Talking Heads and The Specials. The band's distinctiveness lies in the interplay between the percussionist, the keyboardist, and the dead-pan vocalist. The recent release of their LP on CBGB's "Off The Board" label should expand their following.

IF IT'S TUESDAY, IT MUST BE BOCA RATON — Capitol's Sawyer Brown showed up for a Boca Raton, Florida gig only to find that they were also scheduled to play at the same time some 40 miles away in West Palm Beach. Solution: they made some quick phone calls, hopped a helicopter, and played both shows.

MOSQUITOS BITE MONKEYS — No, they do from The Monkees' upcoming "Then And Now" album is a cover of the title track from The Mosquito's' "That Was Then, This Is Now" EP (Vahalla).

THIS AND THAT — The N.Y. summer concert season is off to a roaring start. The Pogues, the only band that matters, play the Ritz June 27. Other upcoming Ritz shows include The Church (7/19), The Blasters (7/25) and Katrina and The Waves (6/28). Atlantic's Twisted Sister, Loudness and Raven have been added to the Pier 84 concert schedule with a July 12 triple-bill. Other Pier shows include Siouxsie and The Banshees (7/ 2) and Public Image Limited (7/23).
EXCESSIVE INTERVIEWING — Michael Hutchence, lead vocalist for INXS, recently stopped by United Stations for an interview with The United Stations' Tom Roland. Hutchence is pictured (c) displaying INXS' latest album, "Listen Like Thieves." Pictured at left is Joni Silverman, director of artist relations, USP.

NELSON VISITS KING — Mutual's Larry King Show hit the road for Los Angeles the week of June 5-6 for a series of special broadcasts originating from both Mutual affiliate KFI and the Sheraton Premiere Hotel. On June 5, Willie Nelson spoke to King and his audience about the upcoming Farm Aid II concert on July 4, which both Mutual and the Westwood One Radio Networks will simulcast in stereo with VH-1. Shown (l-r): Pat Piper, Larry King Show producer; Gary Landis, Westwood One Radio Networks' director of programming, King; and Steve LaBeau, KFI program director.

GOOD HUMOR — The comedy team of Stevens & Gdhric was invited to join Raechel Donahue as guests on her new KLOS Los Angeles morning show recently. "Raechel and Joy made me feel just like one of the girls," quipped Ron Stevens. "I no longer feel like a minority on the airwaves." Pictured (l-r): Raechel Donahue, Ron Stevens and Joy Gdhnic. Photo by David Adelson.

IT'S OFFICIAL — Aaron M. Daniels is the new president of the ABC Radio Networks. Daniels had previously been president and general manager of WPRO-AM/FM in Providence, Rhode Island. He will continue as vice president of Capital Cities/ABC Radio and report to James P. Arcara, president Capital Cities/ABC Radio.

MORE ACCOLADES — The banking firm of Veronis, Suhler & Associates, in an analysis titled "Communications Industry Report," has stated that Westwood One has emerged as the broadcast industry's leader in both the operating income and operating cash flow categories. The analysis examines the financial performance of the top 58 broadcast companies over a five-year period, from 1980-84 in two categories: growth leaders and operating cash flow. In the growth leader category, Westwood One ranked first with a pretax operating income increase of 148.3% and a pro forma operating cash flow increase of 153%. Moreover, in the broadcast industry, broadcast performance leader category during this same five-year span, the report showed the company to be number one again in the operating income ranking and number one in operating cash flow.

AMNESTY FLOWS — The recent Amnesty International broadcast was a success on several fronts. The non-exclusive feed (Westwood One) was carried by multiple stations in several markets. In the New York City area alone, six stations broadcast the event: WAPP-FM, WBAB-FM, WLIR-FM, WNEW-FM, WRIN-FM and WXRK-FM. In Los Angeles both AOR powerhouses, KMET-FM and KLOS-FM, carried the broadcast. Other markets with multiple stations were: Philadelphia, WMRR-FM and WYSP-FM; Chicago, WLUP-FM and WRTX-FM; San Francisco, KFOG-FM, KOME-FM and KRQR-FM; Boston, WBSC-FM and WQIR-FM; Dallas, KTXQ-FM and KZEW-FM and there were many more. Arbitron reports show the broadcasts have resulted in the following changes in listening habits: Total listening increased by 59.1% among adults 18-34, and 153% among 18-34 year-olds. In addition, there was a 59.1% increase in total listening in the 25-54 category. These numbers have been corroborated by Arbitron alone, which has not even added its own radio listening to the numbers, as it only tracks the broadcast on its own.
West Retail Breakouts

Hyperactive — R. Palmer — Island/Atlantic
Peter Gunn — The Art Of Noise feat. China/Chrysais
Rumors — Timex Social Club — Jay/Macola

Midwest Retail Breakouts

Suzanne — Journey — Columbia
All The Love In The World — The Outfield — Columbia
You Don't Have To Cry — Renee and Angela — Mercury/Polymax

West Retail Breakouts

Hyperactive — R. Palmer — Island/Atlantic
Peter Gunn — The Art Of Noise feat. China/Chrysais
Rumors — Timex Social Club — Jay/Macola

South Retail Breakouts

One Step Closer To You — G. Christopher — Manhattan/Capitol
Rumors — Timex Social Club — Jay/Macola
Baby Love — Regina — Atlantic

East Retail Breakouts

Hyperactive — R. Palmer — Island/Atlantic
All The Love In The World — The Outfield — Columbia
One Step Closer To You — G. Christopher — Manhattan/Capitol

MOST ADDED Out Of A Possible 157 Stations

123 Adds

157 Stations Reported This Week

We Don't Have To Take Our Clothes Off — J. Stewart — Arista
34 Adds

Suzanne — Journey — Columbia
32 Adds

Higher Love — S. Winwood — Island/Warner Bros.
28 Adds

Rumbleseat — J.C. Mellencamp — Riva/Polymax
28 Adds

WYHI (1100) — MIAMI, FL — FRANK AMADEO — MD — 2-1 EL DeBarge

KTKS — DALLAS, TX — MARCI GUCCKIAN — MD — 1-1 MADONNA

WJBZ (BJ105) — ORLANDO, FL — DAVID MURRAY — MD — 2-1 JoEL

WHYI (1100) — MIAMI, FL — FRANK AMADEO — MD — 2-1 EL DeBarge

KXOZ — KANSAS CITY, MO — KAREN BARBER — MD — 1-1 NU SHOOZ

WRGN — TOLEDO, OH — JOE THOMAS — PD — 1-1 H. JONES

WKFR — TWIN CITY, MS — RICK CHAPMAN — MD — 1-L P. LA BELLE AND M. MCDONALD
THE BEAT

TEASE IS NOT JOKING — Tease had been together for over 10 years and one rehearsal when they won an L.A. battle of the bands hosted by KACE radio, seven years ago. After seven years of rehearsals and playing wherever someone would listen, Tease is now ready to accept the new demands that have increased greatly with the release of the hit single, “Firestarter” on Epic. “Firestarter” was written by Stephen Shockley of Lakeside for Lakeside but they decided to pass on it. Shockley then presented the song to Tease and they admitted, “we were just that impressed that we wanted to try the result of that decision that lead to one of the most listened to records in the country. The band expressed great pleasure in working with Shockley because he permitted them to, indeed, do their own producing. The group is comprised of lead singer Kipper Jones, drummer Derek Organ, lead and rhythm guitarist Thomas Organ, Jr. and bass guitarist Jay Shanklin. Jones is very optimistic about the group’s future because of their endurance, determination and style. Look for their follow up Epic single, “Better Wild, Than Mild.”

WAMO DRAWS 90,000 — According to John Anthony, music director of WAMO in Pittsburgh, the official figures for their free concert held June 8 (featuring Rene & Angela) surpassed 90,000 attendees. That figure puts WAMO in the record books for having drawn the largest crowd ever for an event (at Point State Park, North Shore) that is a WAMO-Powerful response. Congratulations program director, Chuck Woodson, John and the entire staff of WAMO.

KACE NAMES NEW GM — James P. Blakely, a 20-year radio veteran and truly one of the consummate professionals in the industry, has resigned his position as VP/GM of KACE radio in Inglewood, Calif. Jim has been suffering from poor health and he cited this as the reason for stepping down from the day to day activities of running KACE. He will however continue to serve the station in a consultant capacity according to Mike Davis, president, of All Pro Broadcasting Inc., the station’s parent company. Ann M. Davis will move from her current position of public affairs director (as well as an executive administrator with All Pro) to general manager. We certainly wish Jim the best of health and much continued success to all.

WELCOME TO WCKX — WCKX’s (Columbus, Ohio) ratings were listed incorrectly last week as WCKX. We apologize for any misunderstanding.

XHRM NAMES HARRIS — Darryl Cox, GM of XHRM, San Diego announced the appointment of a new voiceover production director and former programmer Gene Harris to fill the recently vacated slot of PD.

WILD HELP'S A CITY — Dick Lumpkin and the staff of WILD Birmingham, Alabama, recently held a successful promotion offering to “Help Around Roosevelt City.” The live, remote broadcast brought thousands of listeners who sent their financial support for the troubled city of Roosevelt, Alabama. Congratulations to Dick and the staff for conducting a successful campaign for such a worthy cause.

WILLIS EXPANDS — Industry veteran Keith Willis, founder and general manager of his pioneering cable radio station CTN (In Columbus, Ohio since October 1983), has expanded into the Dayton market. Willis and business partner Michael Boyd expect to get more regional and statewide advertisers. Willis and Boyd are both natives of Dayton and are elated to be broadcasting to their hometown. CTN can now reach a potential audience of over 850,000 people, based on cable company figures and the growing number of cable TV hook ups as well as the rapid increase of FM subscribers. The primary demographic is 15-35 years of age with special programming targeted for older audiences.

HART SCORES BIG AT ROXY — Grammy winning singer/songwriter Larry Hart’s “Rocket Of Love Tour” 86 recently played rave reviews at the Roxy in Los Angeles.
<table>
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<tr>
<th>Title</th>
<th>Artilist, Label, Number</th>
<th>Producer, (Songwriter)</th>
<th>Weeks On</th>
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<td><strong>HEADLINES</strong></td>
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<td>MIDNIGHT STAR (Emi/Elektra 7-30547)</td>
<td>Columbia</td>
<td>B. COULTON &amp; D. LOBLEZ</td>
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<td>LIPS TO FIND YOU</td>
<td>Paul McCartney &amp; Wings (Capitol 52829)</td>
<td>J. LENNON &amp; M. JAMIESON</td>
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<td><strong>SALLY'S LOVE SONGS</strong></td>
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**ALPHABETICAL LISTING ON INSIDE BACK COVER**
RADIO

Song:

LIKE

HOTS:

52nd

Yarbrough

M.

Shun,

HOTS:

Midnight

Christopher,

—

McDonald,

—

DENVER,

Midnight

Social

Franklin,

P.

Star,

Rene

52nd

WA

Star,

LaBelle,

Rockwell,

—

Joeski

Funk

Skyy,

Love.

Baker,

Abrams.

—

Bambaataa.

J.

—

Ocean,

MARCO

&

James,

—

ADDS:

Midnight

T.

Atlantic

STEVENS

Skyy.

&

Retail

—

'^'andross

Funk

Came,

M.

C.

Chill,

—

W.

JR.

Angela,

Sade,

11

Sweet

LL

Addes

—

Yarbrough

B.

Edition,

Epic

Love

—

MD

#1

Philly

Band,

DMC

Dramatics

&

Baker.

Midnight

El

Houston,

A.

CLUB

Elektra

El

Funk

Vandross,

—

PD

ADDs

—

John

Moore

—

Label:

E.C.

King,

El

Debarge,

Timex

Club,

S.C.

—

S.

and

in-store

Pieces

of

a

Album:

SOS

me

Label:

Force

HOTS:

HOTS:

Midnight

Star,

P.

Go

in-store

Wonder,

FLOYD

—

a

Clinton,

B.

PD

ADDS:

—

Manhattan

and

Pittsburgh,

—

S.

El

BELLE

Wonder,

S.

El

Funk

Vandross,

—

P.

LaBELLE

Wonder,

B.

PD

ADDS:

—

P.

Mtume,

E.C.

LA

1986

WEST

KDDO — DENVER, CO — RON ASH — PD — #1 MIDNIGHT STAR

WAVE — 103.9 — LOS ANGELES, CA — PAUL HARIRI — MD — PAM ROBINSON — PD

WUHT — 107.1 — LOS ANGELES, CA — DOUG DILMOUTH — PD — #1 MIDNIGHT CLUB

KDIA — OAKLAND, CA — WE BLONDE — PD

WBLP — PHILADELPHIA, PA — LAURENCE WOOD — PD

XHRR-FM — SAN DIEGO, CA — DUFF LINDSEY — PD — #1 EL DEBARGE

KSOL — SAN FRANCISCO, CA — MARK WINDHAM — PD — #1 JANET JACKSON

KRIZ — SEATTLE, WA — FRANK BARNOW — PD
## TOP 75 12" SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks On 6/21 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RUMORS/VICIOUS RUMORS (EXTENDED VERSION)</td>
<td>TIMEX SOCIAL CLUB (Jay 001)</td>
<td>2</td>
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<td>2</td>
<td>MY ADIORS/PETER PIPER/14:19</td>
<td>RUN DMC (Prod. Prof. 702)</td>
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<td>3</td>
<td>NASTY (EXTENDED MIX)/6:02</td>
<td>JANET JACKSON (A&amp;M SP 13178)</td>
<td>4</td>
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<td>4</td>
<td>HEADLINES (EXTENDED MIX)/7:44</td>
<td>MIDNIGHT STAR (Sitar/Euro Ed M1337)</td>
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<td>5</td>
<td>ON MY OWN (EXTENDED VERSION)/7:13</td>
<td>PATTI LABELLE &amp; MICHAEL MCDONALD (MCA 23607)</td>
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<td>6</td>
<td>THE FINEST (SPECIAL DANCE MIX)/6:38</td>
<td>S.O.G. BAND (Takin/DES 429-03306)</td>
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<td>7</td>
<td>I CAN'T WAIT (EXTENDED VERSION)</td>
<td>HU SHOOOZ (Atlantic 0-40809)</td>
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<td>8</td>
<td>PEE-WEE'S DANCE/4:29</td>
<td>JOSEY'S LOVE (Clambake/Eleka E147)</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>SLEDGEDHAMMERS (EXTENDED DANCE REMIX)/7:20</td>
<td>PETER GABRIEL (Geffen/Warner Bros. 0-20456)</td>
<td>11</td>
</tr>
<tr>
<td>10</td>
<td>TELL ME (HOW IT FEELS) (EXTENDED VERSION)</td>
<td>500 STREET (Warner Bros. 23625)</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>SAY IT, SAY IT</td>
<td>E.G. DAILY (A&amp;M SP 12175)</td>
<td>9</td>
</tr>
<tr>
<td>12</td>
<td>FUNKY BEAT (EXTENDED VERSION)/5:02</td>
<td>BROOKIN (Jive/Atlantic 0-41449)</td>
<td>14</td>
</tr>
<tr>
<td>13</td>
<td>I WANNA BE A COWBOY/6:05</td>
<td>BOYS DON'T CRY (Profile Pro 7064)</td>
<td>15</td>
</tr>
<tr>
<td>14</td>
<td>JUMP BACK (SET ME FREE)</td>
<td>Daryl Braxton (Sleeping Bag SLK-19)</td>
<td>10</td>
</tr>
<tr>
<td>15</td>
<td>WHAT I LIKE (EXTENDED DANCE MIX)/6:38</td>
<td>ANTHONY AND THE CAMP (Warner Bros. 20-24444)</td>
<td>17</td>
</tr>
<tr>
<td>16</td>
<td>LIVE TO TELL (EXTENDED VERSION)/5:49</td>
<td>MADONNA (Epic/Warner Bros. 0-20451)</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>I'LL BE YOUR FRIEND/3:28</td>
<td>THE PRECIOUS WILSON (Jive/Atlantic 219457)</td>
<td>20</td>
</tr>
<tr>
<td>18</td>
<td>BANG ZOOM LETS GO-GO!</td>
<td>REAL ROMANCE WITH MIIAM HOWEE TEE (Select (DEBUT 62996)</td>
<td>29</td>
</tr>
<tr>
<td>19</td>
<td>(YOU ARE MY) ALL AND ALL</td>
<td>JOYCE SIMS (Sleeping Bag SLK-11)</td>
<td>12</td>
</tr>
<tr>
<td>20</td>
<td>THE HEAT OF HEART</td>
<td>PATTY AUSTIN (Geffen/Warner Bros. 0-20449)</td>
<td>18</td>
</tr>
<tr>
<td>21</td>
<td>EXPERIENCE (EXTENDED VERSION)/5:26</td>
<td>CONNIE (Brown/you Sun 438)</td>
<td>19</td>
</tr>
<tr>
<td>22</td>
<td>BYE-BYE (EXTENDED VERSION)/7:47</td>
<td>JANICE (Qb &amp; Broadway Island PRO-424)</td>
<td>23</td>
</tr>
<tr>
<td>23</td>
<td>SEX MACHINE (EXTENDED VERSION)/6:30</td>
<td>PAT BOYS (Sutra SUD 546)</td>
<td>21</td>
</tr>
<tr>
<td>24</td>
<td>PETER GUNN (REMIX)</td>
<td>ART OF NOISE featuring DUANE EDDY (Chrysalis VHS-4269)</td>
<td>22</td>
</tr>
<tr>
<td>25</td>
<td>HOLD IT, NOW IT'S 3:30</td>
<td>BEASTIE BOYS (Def Jam/Columbia 44-0358)</td>
<td>24</td>
</tr>
<tr>
<td>26</td>
<td>BABY LOVE (EXTENDED VERSION)/6:30</td>
<td>REGINA (Atlantic DMD 039)</td>
<td>32</td>
</tr>
</tbody>
</table>

## MOST ACTIVE

- **Rumors/Vicious RUMORS — Timex Social Club (— Jay)**

## STRONG ACTIVITY

Opportunities (Let's Make Lots of Money) — Pet Shop Boys — (EMI America)
Sledgehammer — Peter Gabriel — (Geffen/Warner Bros.)
Midnight Star — (Solar/Electra)
You Should Be Mine — Jeffrey Osborne — (A&M)

## CLUB PICK

- **"Who's Johnny"** — El Debarge — (Gordy/Motown)
- **D.J.:** Bobby Griffith
- **Pool:** Soul Disco Record Pool Club
- **Location:** San Francisco

Comments:
"Excellent remix by Barney Perkins. The intro is much better than on the album cut. A great crossover record."

## RETAILER'S PICK

- **"Love Can't Turn Around"** — Jack Master Farley & Jessie Saunders — (House)
- **Store:** Importes Etc.
- **Manager:** Jerine Ahlers
- **Location:** Chicago

Comments:
"This local artist comes on with a real strong cut. It's already my number one record in the store. Should break out nationally."

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

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**REGINA ON THE GO — Regina, who's "Baby Love" (Atlantic) is currently at the top of the charts was fieded by Atlantic Records at Manhattan's Cafe Seiyoko recently. Pictured (l-r): Atlantic's Bruce Carbone; Regina; Brad LeBeau of Pro Motion, which coordinated the promotional campaign with Atlantic; Laura Kuntz from DMR and Nile Adams from Pro Motion.**
Jorge
198
NITE
20
22
15
25
think
5
Delmark
29
she
5
9
SCOTT
24
o
Cash
9
3
38
featuring
just
song
Johnny
American
Round
Horne
peace,
(212)675-1511
—
Hot
Randy
Middletovi^n,
Jobim
the
Wesleyan
with
assistance
and
information
and
a
sold-out
event
—
New
Delights,
With
Emerson’s
and
Davern,
Vince
keto
dem
5
Buddy
Phillips.
—
Buddy
McKee,
Dick
Can
the
Houn,
Boswells’
number
classic
updates
(Atlantic
(indeed,
METHENY/ORNETTE
BAND
104)
(TBA-TB
212)
(TBA
22)
TBA
212
(Atlantic
1015)
(TBA
75)
Zawinul
Note
Ozarks;
Ozarks;
Kurtis,
Wesleyan
Bros.
and
TBA
212
(Atlantic
212)
(MCA
6588)
Begardin
(16:04)
GHS
5684)
SOMETHING
-—
LARRY
TOMMY
BAND
WILLIAM
MUSIKER
LEONARD
DEBUT
JAZZ
HETTIE
BAND
BROS.
TBA
75)
(Atlantic
6/21
WINDHAM
HILL
RECORDS
SAMPLER
86
—
WINDHAM/HILL/WH-1049)
DESIGNATED
HITTER
DANNIE
RENTIE
(Atlantic
1006)
PAUL
WILLIAM
HILL
1050
—
PRODUCERS:
William
Ackerman,
Elliot
Mazer
if
there
is
a
guru
of
new
age
music,
Ackerman
—
Windham
Hill's
founder
—
is
it.
This
is
a
typically
soothing
display
of
Ackerman's
romantic,
near-classical
composer's
skills.
He
is
a
true
pan-piper,
not
just
a
lighthearted
singer
of
prolific
composer
—
Vladimir
Tolkachev
—
Soviet
Eastern
fanatic
—
Southern
Feminist
—
Sister
Sisters
—
Great
Southern
GS
11010
—
Producers:
John
Best
These
two
women
are
not
sisters,
but
they
have
a
sisterly
way
of
singing:
their
tight
three-part
harmonies
are
closely
based
on
the
late,
famed
Boswell
Sisters
(indeed,
they
do
a
number
of
the
Boswells’
arrangements).
This
is
a
good-natured
LP
that
both
pays
tribute
and
updates
a
classic
American
sound
(the
Boswells
were
an
influence
on
the
Andrews
Sisters)
without
resorting
to
too
much
gimmicky
schlock.
TOP 40 COMPACT DISCS

21 PRETTY IN PINK — (A&M CD-5113) RCA 26 4
22 WORLD MACHINE — LEVEL 42 (Polydor 827-481-2) POL 19 3
23 A DECade OF STEEPLY DAN — STEELEY DANKA (MCA 45570) MCA 25 18
24 MEAN BUSINESS — THE FIRM (Atlantic 81628-2) POL 23 7
25 THE SECRET VALUE OF DREAMDANGING — GRAND HOTEL (Atlantic 81629-2) POL 23 7
26 THE BROADWAY ALBUM — J&R (Warner Bros. 25342) CBS 27 31
27 KNEE DEEP IN THE HOOPLA — J&B (Warner Bros. 25342) CBS 27 31
28 AFTERBURNER — ZZ TOP (Warner Bros. 25342) CBS 27 31
29 WINDHAM HILL RECORDS SAMPAGER — VARIOUS ARTISTS (Windham Hill/Atlantic CD-1048) RCA 31 6
30 CHRONICLES — CREEDEENCE CLEARWATER REVIVAL (Fantasy FCD 823-CORR) IND 32 42
31 CONTROL — JANET JACKSON (A&M CD-5106) RCA 33 4
32 TURBO — JUDAS PRIEST (Columbia CK 40505) CBS 36 3
33 IN THROUGH THE OUT DOOR — LED ZEPPELIN (Atlantic 2-16002) POL 34 3
34 KING OF AMERICA — ELVIS COSTELLO (Columbia CK 40713) CBS 35 2
35 RAPTURE — ANITA BAKER (Epic 8042) CBS 37 2
36 FalCO 3 — FALCO (A&M CD-5105) RCA 37 2
37 PLAY DEEP — THE OUTFIELD (Capitol CK 40207) CBS 39 3
38 THE ULTIMATE SIN — OZZY OSBOURNE (CBS Associated ZSR 05610) CBS 39 3
39 UNDER A BLOOD RED SKY — U.Z. (Atlantic 90127-2) POL 39 9
40 NIGHT MOVES — BOB SEGER (Capitol CD-7-81829-2) CBS 29 5

Cash Box/June 28, 1986
1. Whitney Houston — 1/66
   *Available on Compact Disc
   [Arista ALB-2111] RCA

2. Winner in You — 2/69
   [Pattie Labelle (MCA 5737)] RCA

3. Control — 2/80
   Janet Jackson (A&M SP-5106) RCA

4. 5150 — 4/86
   Van Halen (Warner Bros. 25941-1) WEA

5. Love Zone — 6/81
   Billy Ocean (Jive/Jarla 8408) RCA

6. Like a Rock — 9/85
   Bob Seger & the Silver Bullet Band
   (Capitol PT 1298) CAP

7. So — 10/90
   Peter Gabriel (Geffen GHS 50488) WEA

8. Raised on Radio — 6/86
   Journey (Columbia BFC 6007) CBS

9. The Other Side of Life — 11/88
   The Moody Blues (Polydor 629-7917) POL

10. Please — 9/90
    Pet Shop Boys (EMI America PW 17193) CAP

11. Play Deep — 12/88
    The Outfield (Columbia BFC 4004) CBS

    Prince and the Revolution (Parlophone)
    Warner Bros. 25395 WEA

13. Top Gun — Original Motion Picture Soundtrack
    (Columbia SC 4032) CBS

14. Tuff Enuff — The Fabulous Thunderbirds
    (CBS Associated BFC 4004) CBS

15. Strength in Numbers — 8/90
    The Special (A&M SP 5115) RCA

16. Riptide — 7/82
    Robert Palmer (Island 90441) WEA

17. Dirty Work — 12/86
    Rolling Stones (Rolling Stones DC 40506) CBS

18. Picture Book — 3/89
    Simply Red (Elektra 60445-1) WEA

19. Raising Hell — 4/90
    RUN D.M.C. (Profile PRO 1217) WEA

20. Heart — 5/90
    (Capitol ST-14140) CAP

21. Chartbreaker — Invisible Touch
    Genesis (Atlantic 61541) WEA DEBUT

22. World Machine — 2/86
    Level 42 (Polydor 627-427-1) POL

23. Pretty in Pink — Original Soundtrack
    (A&M SP 5113) RCA

24. Sands of Time — The S.O.S. Band
    (Tabu FZ 40278) CBS

25. GTR — 7/80
    (Arista ALB 9409) RCA

26. Falco — 5/88
    Falco (A&M SP 5105) RCA

27. Headed for the Future — Neil Diamond
    (Columbia OC 4036) CBS

28. Poolside — 1/88
    Nu Shooz (Atlantic 16147-1) WEA

29. No Jacket Required — Phil Collins (Atlantic 82410) WEA

30. Back in the Highlife — Howlin' Wolf
    (Jive/Jarla 8407) RCA

31. Turbo — Judas Priest (Columbia OC 40158) CBS

32. Action Replay — Howard Jones
    (Elektra JK-002) POL

33. Emerson, Lake & Powell — (Polydor 25571) POL

34. Afterburner — ZZ Top (Warner Bros. 25634) RCA

35. Promise — Sade (Portrait FR 40263) WEA

36. Brothers in Arms — Dire Straits (Warner Bros. 25824-1) WEA

37. The Jets — (MCA 5967) MCA

38. Scarecrow — John Cougar Mellencamp
    (Riva 524 865-1) POL

39. Headlines — Midnight Star (Solar 60451-1) WEA

40. Primitive Love — Miami Sound Machine
    ( Epic 8PE 40313 )

41. Mike & the Mechanics — (Atlantic 81278) WEA

42. Big World — Joe Jackson (A&M SP 6021) RCA

43. Welcome to the Real World — Mr. Mister (RCA NFL-10464) RCA

44. The Ultimate Sin — Ozzy Osbourne
    (CBS Associated B2 4044) CBS

45. Big & Beautiful — Fat Boys (Sun 5167) Sun

46. Alabama Greatest Hits — Alabama (RCA ARL 1170)

47. Listen Like Thieves — INXS (Atlantic 81278)

48. Rapture — Ani Teker (Elektra 9-00444) WEA

49. Double Vision — Rob James/David Sandborn
    (Warner Bros. 25381-1) WEA

50. From Luxury to Heartache
    Culture Club (Virgin/Epic OF 45049) CBS

51. Lives in the Balance — Jackson Browne
    (Elektra 60545) WEA

52. Walkabout — The Fixx (MCA 5705) MCA

53. Who Made Who — AC/DC (Atlantic 78156) EMI

54. Different Light — Bangle (Columbia BFC 40029) CBS

55. Master of Puppets — Metallica (Elektra 60401-1) WEA

56. Knee Deep in the Hoopla — Starship
    (Grande/RCA BBL-6488) RCA

57. In Visible Silence — The Art of Noise
    (CBS BFR 4715) CBS

58. Nervous Night — Hooters (Columbia BFC 39912)

59. Belinda — Belinda Carlisle (I.R.S. 5741) MCA

60. Misrath — Lou Reed (RCA AFL-1790) RCA

61. Cocker — Joe Cocker (Capitol ST-1384) WEA

62. Change of Address — Krokus
    (Arista ALB 9402) RCA

63. As the Band Turns — Atlantic Starr
    (A&M SP-5019) RCA

64. Stephanie Mills — (MCA 6699) MCA

65. Songs from the Big Chair — Tears for Fears
    (Mercury 24330-1) POL

66. Those of You With Children, You'll Understand — Bill Cosby
    (Geffen GHS 24104) WEA

67. Once Upon a Time — Simple Minds
    (A&M/Virgin 5092) RCA

68. El DeBarge — (Gordy/Motown 61912) MCA

69. Inside Out — Phil Spector (Columbia FC 40026) CBS

70. Emotional — Jeffrey Osborne (A&M SP 5103) RCA

71. The Secret Value of Daydreaming — Julian Lennon
    (Atlantic 81640) WEA

72. Mean Business — The Firm (Atlantic 7-61628) WEA

73. Black Celebration — Depeche Mode
    (Sire/Warner Bros. 25429-1) WEA

74. Born in the U.S.A. — Bruce Springsteen
    (Columbia QC 36553) CBS

75. Under Lock and Key — D.O.K.
    (Elektra 60409) WEA

76. Rock a Little — Steve 'n' Seagulls (Modern/Atlantic 90479) CBS

77. The Big Prize — Honeymoon Suite
    (Warner Bros. 25293-1) WEA

78. Standing on a Beach — The Cure (Sire/Elektra 40176-1) WEA

79. Fine Young Cannibals — (I.R.S.-5653) MCA

80. Rendez-vous — Jean-Michel Jarre
    (Dreyfus/Polydor 629 125-1-1) POL

81. King of America — Costello Show (Featuring Elvis Costello)
    (Columbia FC 40173) CBS

82. In Square Circle — Steve Wonder
    (Tamla/Motown 6134) CBS

83. All For Love — New Edition (MCA 6579) MCA

84. The Final Frontier — Kees
    (Soul Mountain/MCA 7527) MCA

85. The Dream Academy — (Reprise/Warner Bros. 25286) WEA

86. Diamond Life — Sade (Polydor BFR 3951) CBS

87. High Priority — Cherelle (Tabu BFZ 4004) CBS

88. Crossroads — Original Motion Picture Soundtrack
    (Warner Bros. 25399-1) WEA

89. Guitars, Cadillacs, ETC.
    (Atlantic 8102) POL

90. Lovin' Every Minute of It — Loverboy
    (Columbia FC 39953) CBS

91. The Colour of Spring — Talk Talk (EMI America ST-1717) CAP

92. Boys Don't Cry — (Profile PRO-1219) DEBUT

93. Let's Go All the Way — SLF (Capitol ST-12926) CAP

94. Rockin' with the Rhythm — The Judds (RCA/Curb ALH-7042) RCA

95. Chillín' — Force MD'S (Tommy Boy/Wea 1-2556-1) WEA

96. How to Be a Millionaire — ABC (Mercury 824 904-1) POL

97. Animal Magic — Blow Monkeys
    (RCA NFI-8860) RCA

98. The Blind Leading the Naked — Violent Femmes
    (Slash/Warner Bros. 25340-1) WEA

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**THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.**
DO IT THE DIVINE WAY — For those of you who look upon aerobics as "a religious experience," have I got a video for you! Introducing Blessercize. Yes, Blessercize, and no, I'm not kidding, Look at it this way, it was only a matter of time and that time has arrived. We're taking fitness and that "old time religion here," so pay attention: Blessercize is the brainchild of La Jolla, CA-based minister Marie Chaplin, who has written books on both fitness and Christian insights. She brings the two together in Blessercize, combining aerobics, religious technique, and a bit of spiritual guidance.

WARNING TO COBRA COPIERS — Boy oh boy, Warner Home Video is getting tough these days about pirated videocassettes of its titles. Have you seen those print ads about the film-to-tape duping of Cobra? Gaidozzio, the author of the book, saw a video in the Warner Bros. flicker palace to tape the latest feature. Certainly not Cobra, anyway. (You pirates are probably thinking, "Well, that camera is kinda' bulky anyway, and the person next to me always complains about the distraction . . . And then ya' barely have the tripod in place when all of a sudden someone starts walking past — they really isn't worth the trouble anyway"). Every print of Cobra will have a serial marking encoded upon it that shows up on video, enabling Warner Home Video to track phony prints. The company also offers a $5,000 reward for info about specific Cobra pirate copies. The Cobra "hotline" is (818) 985-6600, which gets you the Motion Picture Association of America's Film Security Office.

AND SPEAKING OF PIRACY — MGM Home Video is the latest of the big guns who have decided to sign on with the makers of Macrovision to apply the process to virtually all of its cassettes duplicated heretofore. The decision comes after months of testing, the company says.

HOME VIDEO REVIEW: James Joyce's Women — MCA Home Video — $69.95 This filmed version of Fionnuala Flanagan's acclaimed one-woman theatre piece was both written and produced by the actress, who not only stars in the film as well, but acts six characters in it. The hour and a half long work throughs the lives of Nora Barnacle Joyce (Flanagan), the chambermaid with whom Joyce spent most of his life — and eventually married. Flanagan also brings to life three characters from the author's work, including Molly Bloom and Gerty MacDowell from Ulysses, and the washerwoman from Finnegan's Wake, as well as the famed Sylvia Beach and Joyce's benefactress, Harriet Shaw Weaver, both early publishers of Joyce. The film is sensual and highly erotic in parts, and is wonderfully acted by Flanagan throughout, to say nothing of the masterful Joyce prose she embodies.

The Release Beat

MCA Home Video races into July with Motown's Mustang, a "mini-movie" featuring original recordings of classic Motown hits. The film stars Clyde Jones, Cristi Shay and Losi Cerr, Jr., with cameos by Billy Preston, Rockwell, Adolfo "Shabba-Doo" Quintone and Steve "Teapot" Adams. Suggested retail is $29.95, with a July 10 street date. Also in July, MCA Home Video will release Night Rider — 7 Wishes Tour. This eighty-minute concert video features all of the band's top tunes, including "Slow Ride," "I Can't Help Myself," "Lay It On The Line," "Return Of The Mack," "Hot Stuff" and "Breakaway." The film will be released on VHS, Beta, and Stereo, Dolby B on regular tracks, and Beta Hi-Fi Stereo. Karl Lmman Home Video releases the critically-acclaimed Island Alive production Insignificance to home video next month, featuring Tony Curtis and Gary Busey in varying roles. The film was directed by Nicholas "The Man Who Fell To Earth" Roeg, and takes place in New York in the '60's. Suggested retail is $59.95. Also from Karl Lmman in July comes Best Revenge, starring John Heard (The Trip To Bountiful). It's a story about an aging hippie involved in the recording of a "Progressive Rock" LP at Muirport,2 with the help of John Trent, and costars Leon Hehm, former member of The Band whose film credits now include Coal Miner's Daughter and The Right Stuff. Suggested retail is $59.95 ... Playboy Video puts humorist Tommy Chong on the split in July with the release of Playboy Comedy Roast: Tommy Chong. Taped at the Landmark Hotel in Las Vegas, the video is hosted by comedian David Steinberg, and features numerous other celebrity guests.

SHOT IN THE DARK

Top 40 Videocassettes

1. BACK TO THE FUTURE MCA Home Video 80196 1 3
2. COCCOON CBS-Fox Video 41476 2 7
3. WITNESS Paramount Home Video 1736 3 7
4. ROCKY IV CBS-Fox Video 4750 17 2
5. LOVE AND DIE IN LA. Vestron Video 5133 7 4
6. AGNES OF GOD Columbia Pictures Home Video 6-20663 6 5
7. DEATH WISH 3 MGM-UA Home Entertainment 802621 8 5
8. COMMANDO CBS-Fox Video 1496 5 12
9. INVASION U.S.A. MGM-UA Home Video MB 80764 4 9
10. THE SISTERS OF THE SPIDER WOMAN Columbia Video 854 9 11
11. RETURN OF THE JEDI CBS-Fox Video 1478 10 15
12. SILVERADO RCA/Columbia Pictures Home Video 13 16
13. JAGGED EDGE RCA/Columbia Pictures Home Video 60591 23 2
14. A CHORUS LINE RCA/Columbia Home Entertainment 2143 12 6
15. SWEET DREAMS RCA/Columbia/EMI Video TVA 3666 11 8
16. POWER Carl Lmman Home Video 401 31 2
17. THE GODDIES Warner Home Video 11474 14 11
18. FRIGHT NIGHT RCA/Columbia Pictures Home Video 20656 15 10
19. THE 100 IN A LIFETIME Vestron Home Video VA 1105 29 2
20. SILVER BULLET Paramount Home Video 1827 16 11

Top 15 Music Videocassettes

1. JOHN LENNON LIVE IN NEW YORK John Lennon (Sony Video 96W50128-00127) 1 16
2. MADONNA LIVE — THE VIRGIN TOUR Madonna (Warner Music Video 38105) 2 29
3. I CAN'T WAIT Stevie Nicks (MusicVision 6-20524) 3 21
4. MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM-UA Home Video 300302) 4 28
5. PORTRAIT OF AN ALBUM Frank Sinatra (MGM-UA Home Video 44003) 5 12
6. ALABAMA Alabama (MusicVision 6-20675) 5 10
7. IMAGINE John Lennon (Sony Video RO429) DEBUT
8. THE MAKING OF THE BROADWAY ALBUM Barbara Streisand (CBS-Fox Video 7101) 4 11
9. ROCK ME FALCO Falco (A&M Video 6-21015) DEBUT
10. LIVE BY THE BAY Jimmy Buffet (MCA Dist. Corp. 80332) 7 3
11. SO EXCITED The Pointer Sisters (MusicVision 6-20609) 9 3
12. HEAR N' AID, THE SESSIONS Various Artists (Sony Video RO428) DEBUT
13. NO JACKET REQUIRED Phil Collins (Atlantic Video 50104) 10 32
14. DEEP END Pete Townshend (Atlantic Video 50109-3-5) DEBUT
15. LOOK TO THE RAINBOW Patti Labelle (USA Home Video 312647) 8 11

The Cash Box Top 15 Music Videocassettes Chart is Based on Actual Pieces Sold at Retail Stores.
MOST ADDED

John Eddie — Jungle Boy — Columbia

STRONG ADDS

Love Touch — Rod Stewart — Warner Bros.
Mountains — Prince and the Revolution — Paisley Park
In the Shape of A Heart — Jackson Browne
Voice Of America's Sons — John Cafferty and the Beaver Brown Band — Sculli Bros.

PROGRAM ADDS

NIGHT TRACKS — Bill Brummel — Program Director — Los Angeles
A. Taylor
J. Lennon
Cashflow
The S.O.S. Band
Bangles
Rolling Stones
D. Hartman
Queen
J. Osborne
L. Cole and the Commotions
P. Carmen
G. Christopher

VIDE PROGRAMMER'S PICK

Jennifer Thompson
Program Catch 22 Market Anchorage

Top 30 Music Videos

1. CRUSH ON YOU — The Jets (MCA)
   6
2. NO ONE IS TO BLAME — Howard Jones (Elektra)
   4
3. TUFF ENUFF — Fabulous Thunderbirds (CBS Associated)
   3
4. THERE'LL BE SAD SONGS (TO MAKE YOU CRY) — Billy Ocean (Arista)
   5
5. HOLDING BACK THE YEARS — Simply Red (Elektra)
   11
6. SLEDGEHAMMER — Peter Gabriel (Geffen)
   14
7. I CAN'T WAIT — Nu Shooz (Atlantic)
   8
8. VIENNA CALLING — Falco (A&M)
   9
9. ON MY OWN — Patti LaBelle and Michael McDonald (MCA)
   2
10. LIVE TO TELL — Madonna (Sire)
    10
11. DANGER ZONE — Kenny Loggins (Columbia)
    17
12. WHO'S JOHNNY — El DeBarge (Gordy)
    22
13. NASTY — Janet Jackson (A&M)
    27
14. ALL THE THINGS SHE SAID — Simple Minds (A&M)
    1
15. A DIFFERENT CORNER — George Michael (Columbia)
    16
16. OUT OF MIND, OUT OF SIGHT — Models (Geffen)
    20
17. MAD ABOUT YOU — Belinda Carlisle (I.R.S.)
    29
18. I WANNA BE A COWBOY — Boys Don't Cry (Profile)
    13
19. MOVE AWAY — Culture Club (Epic)
    7
20. YOUR WILDEST DREAMS — The Moody Blues (Polydor)
    21
21. LIKE NO OTHER NIGHT — 38 Special (A&M)
    25
22. OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) — Pet Shop Boys (EMI America)
    DEBUT
23. SOMETHING ABOUT YOU — Level 42 (PolyGram)
    12
24. LOVE TOUCH — Rod Stewart (Warner Bros.)
    DEBUT
25. NOTHIN' AT ALL — Heart (Capitol)
    15
26. I MUST BE DREAMING — Giuffria (MCA)
    DEBUT
27. NO PROMISES — Icehouse (Chrysalis)
    30
28. MOUNTAINS — Prince And The Revolution (Paisley Park)
    DEBUT
29. JUNGLE BOY — John Eddie (Columbia)
    DEBUT
30. RAIN ON THE SCARECROW — John Cougar Mellencamp (Riva)
    19

The Cash Box Top 30 Music Videos Chart is Based on Television Rotation at Various Stations and Networks.
**COUNTRY RADIO**

**MOST ADDED**

Wayne Kemp & Bobby G. Rice
Benji Wilhoite
The Parrotts
Dark Horse: Indiana

KVGB — Great Bend — Randy Hooker
Girls Next Door
Vince Gill
Nelvel Felts
Nicolette Larson
R.J. McClintock
Ron Roberts
Dark Horse: Leon Everette

KFMS — Las Vegas — J.C. Simon
John Conlee
Carl Perkins (Pick)
Louise Mandrell
Steve Earle
The Whites
Patsy Cline
Vince Gill
Keith Whitley
Girls Next Door
Dark Horse: None

KVOO — Tulsa — Billy Parker
Nitty Gritty Dirt Band
The Kendalls
Dark Horse: None

KAPK — Redding — Dave Tappan
Eddy Raven
Con Hunley
Crossroads
Holly Dunn
Carl Perkins
John Conlee
Nicolette Larson
Dark Horse: Carlton Moody And The Moody Brothers

KVOX-FM — Moorhead — Scott Winston
Conway Twitty
Hank Williams, Jr.
Michael Johnson
Girls Next Door
Nitty Gritty Dirt Band
Dark Horse: None

KNOE — Monroe — Brian Ringo
Reba McEntire
Little David Wilkins
Razzy Bailey
Ray Price (Pick)
Cruisers
Tommy Thomason
Ray Lynch and Lorrie Donato
Clarence Jolson & Isleta Poor Boys
Pam Tillis
Dark Horse: Nanci Griffith

WLWI-FM — Montgomery — Greg Mozola
Reba McEntire
William Lee Golden (Pick)
The Osmond Bros.
Schuyler, Knobloch & Overstreet
Gene Watson
Louise Mandrell
Ray Price
The Kendalls
Allen Taille & Linda Holloway
Dark Horse: None

KJUN — Puyallup — Johnny Clark
Ernie Ewens 3rd

**STATION ADDS**

KFRD-FM — Rosenberg — Bill Ingram
Janie Fricke
Gene Watson
Reba McEntire
Nitty Gritty Dirt Band
Schuyler, Knobloch & Overstreet
Fan Tilt's
Billy Burnette
B.J. Morgan
Dark Horse: Trade Martin

KUSA — St. Louis — Lou Goad
William Lee Golden
Lacy J. Dalton
Nitty Gritty Dirt Band
Keith Whitley
Dark Horse: None

KDFI — Wichita — Gary Hightower
The Kendalls
Nitty Gritty Dirt Band
Tommy Overstreet
Jim Collins
Steve Earle
New Grass Revival
Nicolette Larson
The Osmond Bros.
Janie Fricke (Pick)
Tommy Thomason
Dark Horse: None

WOTE-FM — Adrian — Ron Allan
Don Williams
Mel McDaniel
Conway Twitty
Carlton Moody And The Moody Brothers
Girls Next Door
Lacy J. Dalton (Pick)

**DJ Disc-Cover**

SOUTHERNER (MPO 407)
I Wonder If Willie Knows (4-03) (Magic Pedal—ASCAP) (J. Henry) (Producers: Southener, Ron Wilkerson, Ken Carthel)
"Crazy" Eddie Edwards of WSIX in Nashville take a bow! Eddie found this one in a cardboard box, flipped it on the turntable and got instant response. So let's go, guys. Start digging in those cardboard boxes you got underneath your desks (or whatever) for this sure-fire audience tickler. Hit! Hit! Hit! Crazy Eddie: "When I played it, the phones lit up across the board."

**HOT PHONES**

ON THE OTHER HAND — RANDY TRAVIS — (WARNER BROS.)
EVERYTHING THAT GLITTERS IS NOT GOLD — (DAN SEALS — EMI/AMERICA)
NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER — GEORGE STRAIT — (MCA)
Drinkin' My Baby Goodbye — The Charlie Daniels Band — (Epic)
Rockin' With The Rhythm of the Rain — The Judds — (RCA/Curb)
Hearts Ain't Made To Break — (they're made to love) — Lee Greenwood — (MCA)
Birth Of Rock & Roll — Carl Perkins — (America/Smash)

Crossroads
The Parrotts
G. Rucker
Dark Horse: Indiana

WSCG — Corinth — Stan Edwards
The Kendalls (Pick)
Walt Cassidy
Lindy Graville
Girls Next Door
Floyd Boling
Topel And Ware
New Grass Revival
Dark Horse: The Louies

KKS-FM — Fayetteville — Tom Sleeper
T.G. Sheppard
Reba McEntire
Girls Next Door
Nitty Gritty Dirt Band
Lacy J. Dalton
Dark Horse: None

WMUS — Muskegon — Tim Achterhoff
Mark Gray
Hank Williams, Jr.
Nicolette Larson
Dark Horse: None

WGTO — Cypress Gardens — Henry Jay
Ray Price (Pick)
Gene Watson
Louise Mandrell (Pick)
John Conlee
Dark Horse: Linda Graville

WQST — Forest — Wayne Sheffield
Girls Next Door (Pick)
Nicolette Larson
Keith Whitley
Vern Gosdin

Steve Earle
Carlton Moody And The Moody Brothers
Dark Horse: Tommy Overstreet

KNNN — Salina — Jim Cory
Nitty Gritty Dirt Band
John Conlee
Dark Horse: Darlene Austin

WJLM-FM — Roanoke — Dave Hurst
Pam Tillis
Reba McEntire
Janie Fricke (Pick)
Gene Watson
Dark Horse: None

WOKQ-FM — Dover — Dan Lunnie
Girls Next Door
Razzy Bailey
Steve Earle (Pick)
Ed Bruce
Dark Horse: None

WOPY — Jacksonville — Billie Williams
Tog & Ware
Clarence Jolson & Isleta Poor Boys
The Everly Brothers
Keith Whitley
Rick Nelson
The Kendalls (Pick)
John Conlee
Cruisers
Dark Horse: Mike Snider

WMKK-FM — Deslin — Skip Davis
The Forester Sisters (Pick)
Gene Warson
Janie Fricke
Louise Mandrell
Orleans
Schuyler, Knobloch & Overstreet
Dark Horse: Carl Perkins

**BACK IN SUNNY CAL — The Nitty Gritty Dirt Band's Jimmy Fadden stopped by Southern California's country station, KIK-FM for a visit before the group's sold-out performance at the Crazyhorse. Pictured (l-r) are: Fadden and KIK-FM afternoon personality Don Jeffrey.**
PERFUME, RIBBONS & PEARLS — The Forester Sisters — Warner Brothers 1-25411 — Producers: J.L. Wallace and Terry Skinner

"Perfume, Ribbons and Pearls" is filled with a few diamonds, too. The Forester Sisters' second LP is a gem-filled effort containing smooth harmonies and slick production but never losing that "down-home" appeal. Featured cuts are "Heartache Headed My Way," "Back In My Arms Again" and "That's Easy For You To Say." The group's newest single, "Lonely Alone" has just been released and is included as well.

FALLIN' FOR YOU FOR YEARS — Conway Twitty — Warner Brothers 1-25408 — Producers: Conway Twitty, Deee Henry and Ron Treat

Add another potential top-selling LP to Conway Twitty's seemingly endless list. "Desperado Love," the best single to come along in a while from this country music superstar is a favorite cut. A tune called "A Thing Of The Past" is a real neat trip back to the nostalgia of the '50s and '60s as is "Jennifer (Johnson and Me)." There's the Rafe Van Hoy and Deborah Allen number, "If I Didn't Love You" and a sad but sweet "You're The Best I Never Had for a GOOD TIME — Tanya Tucker smiles for the camera as she takes time out from her Entertainment Tonight interview.

ALABAMA'S JUNE JAM held in Fort Payne this month drew a record-breaking crowd of 61,867 as compared to last year's 54,687. Over $1,180,000 was raised to be donated to various charities throughout the state of Alabama. Dick Clark Productions filmed almost all of the 14-hour event and segments of the show which included CDB, Willie Nelson, Restless Heart, Gary Morris and John Schneider will be aired in the fall in a syndicated TV special titled, My Home's In Alabama. . . . Tanya Tucker just wrapped up her first video which was shot in L.A. Her newly released single, "Just Another Love" is also the title of the video. Tanya's been busy making national television appearances too, doing a feature on Entertainment Tonight and an interview on CBS Nightwatch, talking about her three-year absence in the country music world and the resurgence in her career . . . . Mel McDaniel and wife Mary recently celebrated their 25th wedding anniversary during a surprise party given by their daughter, Dee, at the Bluegrass Country Club in Hendersonville. The club was full of long-time friends, family and well-wishers. Don Williams and Barbara Fairchild are returning from a successful tour of Europe. The two were overseas during the past two weeks and played in Norway, Switzerland, etc. Williams has gained a big following in England in the past years . . . Meanwhile T. Graham Brown is enjoying his tour with superstar Kenny Rogers. T's been opening shows for Kenny for the past several weeks and also has some dates lined up with Waylon. In the Studio: Marie Osmond is completing a brand new LP and talk of a duet single with singer/songwriter Paul Davis is ongoing . . . Former duet partner Dan Seals is working on the details of his new LP too . . . Speaking of duets: Earl Thomas Conley and Anita Pointer will have a single out titled, "Two Many Times" and labelmates Eddie Rabbit and Juice Newton will release "Both To Each Other," off the "Rabbit Trax." LP. . . Johnny Rodriguez has been dropped from CBS. . . The Sweethearts of the Rodeo are doing the March Of Dimes Telethon in L.A. June 29 and we can expect new albums on the CBS roster from The Sweethearts as well as Ray Charles, Exile, Janie Fricke, Marty Stuart, Lacy J. Dalton and Rodney Crowell . . . The Jim Halsey Company has expanded their offices here bringing in Steve Pritchard, Debbie Clark and George Mallard. Corporate sponsorships and representation of sports personalities as well as a larger country artist roster are just some of the things happening at Halsey.

CONWAY GOES TO THE CAYMANS — Conway Twitty is finalizing his plans for his upcoming trip to the Grand Cayman Islands. Twitty is scheduled to perform at a benefit for the island's local chapter of the Lion's Club to raise funds for their drug awareness program. While there, Twitty will likely check the progress of the island's new Treasure Island Resort Hotel of which he is an investor. Pictured (l-r) are: Derrington Miller, pres., Miller's Financial Services, consultant for the resort hotel and Twitty.

GENE WATSON ( Epic 34-06507) Bottle Of Tears (3:10) (Grand Coalition/Fur Fly—BMI/ASCAP) (J. Allen, J. Pasquale, D. Lax) (Producers: Gene Watson, Larry Booth)

It's a real treat to know that when you put Gene Watson's music on the turntable you're going to hear straight-from-the-shoulder "country." Watson adheres to his hit-proven formula of traditional sounds and tunes and he's doing it again with his new single, "Bottle Of Tears." We expect the effort to climb much higher than his last release.


The first single release from the sisters' new LP, "Perfume, Ribbons & Pearls," "Lonely Alone," is a strong offering, sure to follow in the footsteps of the Foresters' past hit efforts.

RONNIE MILSAP ( RCA PB-14365) In Love (4:28) (Lodge Hall/Milsap—BMI/ASCAP) (M. Reid, B. Dees) (Producers: Ronnie Milsap, Tom Collins and Rob Galbraith)

Milsap produces a pretty love song with "mass appeal." Sure to delight fans and open the doors to new listeners. Good production techniques too!

JANIE FRICKE ( Columbia 38-06144) Always Have, Always Will (3:40) (Texas/Caessons—ASCAP) (J. Mears) (Producer: Norrie Wilson)

Janie's clear, crisp voice suits this '40s-flavored number well. Also pretty much a "mass appeal" number.


Sylvia takes a pop direction with her new catchy, easy-to-like single.
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For Our First Nationally Charted Single

Ray Lynch & Lorrie Donato
"Two Lonely People"
SC-258

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This is the first time since
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America - Little David Wilkins

Promotions
BOBBY WITTE
SUE AUSTIN

Promotion Coordinator
MIKE BORCHETTA
(615)321-5080

MARCIA LYNN (Soundwaves SW-4776-NSD)
Good Ole Country Mood (2:51) (All-marie—BMI) (J. Shoffner, W. Kirby)
(Producer: Tommy Jennings) (Nation-wide Sound, 1204 Elmwood Ave.
Nashville, TN 37212)
Smoky vocals give this one just the
shot it needs to get some folks to perk
up. This gal sounds good and should
be received with much gusto from a
wide band of broadcasters. We look
for a lot more from "good ole" Marcia.

INDIE SPOTLIGHT

CRAIG SOUTHERN (Royal Master RM6605)
Dixie U.S.A. (3:22) (Philips—BMI) (G. Simmons, G. Deaton)
(Producer: Jack Eubanks) (Royal Master, P.O. Box 140441, Nashville, TN 37214)
Southern's schedule is booked through December with appearances in the
Carolinas. He'll have a nice effort to delight the audiences with in "Dixie U.S.A."
Top notch production and vocals.

MERRILEE RUSH (Teli 45-430)
Don't (3:15) (Glady—ASCAP) (Lieber, Stoller) (Producers: Bob Bogel, Bill
McCarthy) (Tell International Records Co., 10804 N.E. Hwy. 99, Vancouver, WA
98686) (209)-574-5086
Merrilee Rush's version of "Don't," which was recorded by Elvis a few decades
back, is highlighted by a strong delivery.

RICK & VAL (Destiny WRC-4395)
The Eyes Never Lie (Chappell/Robin Hill/Unichappell) (R. Bourke, J. Tweet)
(Destiny Records, P.O. Box 901 Louis&e; Rd., R.R. 6, Gloucester, Ontario, K1G3N4)
The teaming of this duo's pleasant vocals is a super match, paving the way
for a promising future.

CARLA LADD (Fifth Street Records CR-1061)
That All Over Luck Is All Over You (3:33) (Ladd/Chaple — BMI) (C. Ladd)
(Producers: V. Mason and D. Brock) (Fifth Street Records, 228 W. 5th, Kansas
City, MO (818) 842-6854)
Carla Ladd's strong voice makes this catchy tune appealing and pleasing.

TOP INDIE SINGLES

1 GUILTY EYES
DARLENE AUSTIN
(RCA-4146)
Contact: (615) 367-1823
1 5
2 I'M GOING CRAZY
KENNEDY DLAE (BDM-3016)
Contact: (615) 654-4772
2 7
3 BIRTH OF ROCK & ROLL
CARL PERKINS (America Smash 884
763-7)
Contact: (615) 244-3776
4 6
4 ALL THE WAY
RAY PRICE (Epic One SBO 355)
Contact: (615) 255-3800
5 3
5 NEW SHADE OF BLUE
PERRY LIPOINTE (Door Knob DK-BE-
248)
Contact: (615) 353-6052
6 5
6 MIDNIGHT FLYER
CARLTON MOODY AND THE
MOODY BROTHERS (Lamon LR
102)
Contact: (704) 637-0123
7 4
8 DANGER LIST (GIVE ME
SOMEONE I CAN LOVE
LEON EVETTRE (Orlando CRC 112)
Contact: (615) 451-3920
9 7 5
9 IF THAT AIN'T COUNTRY
BLUE HOUSE PAINTED
WHITE
NORMAN WADD (NCR 327)
Contact: (615) 304-8922
10 8 4
9 WAS IT JUST THE
WINNIE GODDIN (Complete CP-155)
Contact: (615) 836-9002
10 13 3
10 THE THINGS I'VE
DONE TO ME (BECAUSE OF
YOU)
JIM COLLINS (TKM 11216)
Contact: (713) 336-1641
11 4 4
11 ONE MORE TIME
AROUND
BOBBY G. RICE AND WAYNE KEMP
(Door Knob DX-96-250)
Contact: (615) 836-9002
12 16 3
12 MY GOOD LUCK CHARM
TRECIA (Puck R-1821)
Contact: (615) 392-9343
13 14 3
13 ONCE IN A VERY BLUE
MOON
NANCY GRIFFTH (Puck PH-
1068)
Contact: Rounder Records (615) 354-0700
14 DEBUT
15 DEBUT
16 DEBUT
17 DEBUT
18 DEBUT
19 DEBUT
20 DEBUT

INDIE ALBUM PICKS

NICK SEEGER — Nick Seeger — Rumpelstiltskin RLP-1303 — Produc-
ers: E. Rothpearl, C. Cassone, R. Sabino (Wood'n Music Inc. 1875 Sec-
ond Ave. New York, NY 10029)
Nick Seeger, who has been widely
received abroad, is trying to make this
mark in the States. The young singer/
 songwriter has penned 10 of the 12
cuts on the album, some of which
include the emotional "Don't Let The
Past . . .", "Take Two" and "I Live For
You." Nick's distinct sound separates
him from many other artists trying to
make the music scene and this par-
ticular LP shows off his style and
talents in a fine light.

WALKIN' PROUD — Boots Clements
— WLP-1005 — Producers: Boots
Clements and Tarry Petersen (West
Records P.O. Box 6875, Universal City,
CA 91608)
Boots Clements' anticipated LP is a
final shot and includes several of the
California cowboy's chart-makers: Sukiyaki (My First Lonely Night) and
"You Can Have Her." Boots had a hand
in producing the project too, which
spots such familiar treats as
"Ghost Riders In The Sky" and "Never
Gonna Fall In Love Again," as well as
the title cut, "Walkin' Proud."
Alan Jay Lerner, My Fair Lady Lyricist, Dies At 67

By Peter Berk

LOS ANGELES — For the countless theatre-goers and music-lovers who had grown accustomed to his witty and romantic lyrics, it was a sad day June 14 when Grammy, Oscar and Tony winner Alan Jay Lerner, 67, was pronounced dead at a Los Angeles hospital after a two-month battle with cancer. He was hospitalized for the past two months, and finally succumbed Saturday morning at the Sloan-Kettering Memorial Hospital where his late wife, Lisa Robertson, his eighth wife, was at his bedside.

Although Lerner's amazing gift with words gave life to many plays and films, it is the classic My Fair Lady, which he adapted from George Bernard Shaw's Pygmalion along with his longtime partner Frederick Loewe, that stands as his towering achievement. The musical, which starred Rex Harrison as the loveable pompous Professor Higgins and Julie Andrews as the scrappy, determined Eliza Doolittle, won a Tony and became the longest running show of its time, spawning such enduring and treasured songs as "I Could Have Danced All Night," "The Rain In Spain," "Get Me To The Church In Time," "Wouldn't It Be Loverly?" and more.

Paint Your Wagon, which was set during the California gold rush, opened to mixed reviews in 1951, but Lerner had a fabulous year nonetheless. His songs for his screenplay to the filmed Gene Kelly movie, An American In Paris, were proven hits.

The latter was the decade of course, proved immeasurably rewarding for Lerner and Loewe, who established themselves with My Fair Lady as the reigning giants of the musical genre. In 1958, the amazingly productive team picked up an Academy Award for the title song, and Lerner also received an Oscar for his screenplay.

Although the bulk of Lerner and Loewe's work was on Broadway, their influence was widespread: the cool jazz scores for I Could Have Danced All Night, a light hearted optimism up until then, their next show, which first staged in 1960, had a decidedly more serious tone. The result was Simple Simon; the two had decided to adapt T.H. White's Arthurian legend, The Once And Future King. The result was Camelot, which belied just how popular Lerner and Loewe were at the time. The Tony-winning production, starring Richard Burton, Julie Andrews and Richard Gomez, wound up running for about two and a half years. Soon after, Richard Harris starred as King Arthur in a film version of Camelot.

Above and beyond the success it enjoyed on stage, Camelot was embraced symbolically by the Kennedy administration, which obviously saw in Lerner's touchingly idealistic lyrics the perfect metaphor for the nation's visionary new president.

Just as the early '60s proved a pivotal turning point for America, it was for Lerner, whose often turbulent relationship with Loewe in part led to the breakup of the partnership. And so, after 19 years of collaboration in Lerner soon found the going somewhat rougher. Loewe was ill health and so for the most part simply penned his own songs. Despite Lerner and Grammy and earned yet more accolades for his and Burton's Lan's On A Clear Day You Can See Forever (in 1965), several subsequent Lerner musicals, including Coco, 1600 Pennsylvania Avenue, Camelina, and in 1983, Dance A Little Closer, failed to match his past glories.

Despite the disappointments, though, no one ever lost sight of what a tremendous impact Lerner and Loewe made on the musical theatre. Just in time, as it suddenly turned out, the two were honored early this year with lifetime achievement awards at the Kennedy Center in Washington. And as the appropriate cliche goes, Lerner's work obviously will live on; in the memories of his many admirers, in the work of his many imitators, and best of all, in the words themselves that he put together during his remarkable career.

Kate Smith Dies In North Carolina at 79

By Peter Berk

LOS ANGELES — Even as music lovers around the world were still mourning the deaths of both Benny Goodman and Alan Jay Lerner, another famed musical talent was lost last week as Kate Smith, best known for her stirring rendition of Irving Berlin's "God Bless America," died in a Raleigh, North Carolina hospital on Tuesday. She was 79, and according to reports, succumbed to respiratory arrest.

While Smith's rousing, no-holds-barred version of the patriotic standard helped to garner her the most public awareness, it was hardly her only claim to fame. Despite not being a trained singer, she landed a number of stage roles by the time she was 20. Unfortunately, though, the job offers were due more to her considerable weight than her considerable vocal skills. But enduring the endless barrage of fat jokes these comedic roles entailed paid off in 1930 when she caught the eye and ear of Columbia Records' representative Ted Collins, a man who was dramatically changing the course of her career.

With Collins' support, Smith soon found herself playing the top venues in the country and landing a 15-minute, day-a-week CBS Radio program. It became clear very quickly that her passionate, commanding and rich singing style was Infectiously appealing, and as a result, Smith was the most popular and highest paid woman on radio by the middle of the decade. Along the way, she recorded "When The Moon Comes Over My Shoulder," her first hit, and two personal favorites: "God Bless America," her first number one, and "I Don't Want To Set The World On Fire.

Films and further involvement in radio followed throughout the '30s, and in 1938, "Top Ten Lps"

1. The Kind of Magic — Queen — EMI
2. Invisible Touch — Genesis — Charisma
3. So — Peter Gabriel — Virgin
4. Picture Book — Simply Red — Elektra
5. Midnight on the Market Street — Finbar Furey
6. Brothers In Arms — Dire Straits — Vertigo
7. Love Zone — Billy Ocean — Jive
8. World Machine — Level 42 — Polydor
10. Into The Light — Chris DeBurgh — A&M
TALENT ON STAGE

THE BEACON THEATRE, N.Y.C. — From my 10th row seat, I was hit by the following things: one human body thrown from the stage, someone's elbow, an empty can of beer, a piece of some of the most forceful rock 'n roll since The Sex Pistols. But that was nothing compared to the melee on stage as the audience clashed with security men and band members in a ballet of high rock 'n roll theatre.

Vocalist John Lydon danced wildly as fans jumped on stage to grab, kiss and punch him. By the third song Lydon had enough. He knocked some mohawk-haired punters with his microphone stand and yelled "You're just giving these chops (security people) nothing but an excuse to cause riot?"

Knowing full well the incendiary power of the next song, Lydon advised everyone to "stay where you are" as his band ripped into The Sex Pistols' "Pretty Vacant." Unfortunately, Lydon only got as far as his patented Lucille Ball scream just before the "Vacant" part of the chorus when off- and on-stage scuffles caused him to temporarily stop the song and the show. "Alright, we're coming back when you fully decide you want us to play," shouted Lydon.

A few minutes later the band came back to a hail of iron and another audience chant, "Keep Banging The Door." The tables were turned. The more civilized the audience and the nastier Lydon got. One fan in the front row innocently clapping along to Allen Dias's looped bass line was dragged by "Stageline" and Lydon mocked him with hilarious cruelty. But that didn't stop the audience from showing its enthusiasm for a band that got more out of an Rutger Hauer gimmick than the Hauer himself.

The best song of the set, "Rise," also the best song from Public Image Ltd.'s new album Night and the Damage Done, and the only new song informed by the actual music? Everything. This band's stock-in-trade is in dramatizing the naked essence of the Sex Pistols: Meat Elektra, boomed with a big bottom and rants with treble guitar. By that encore, the crowd got considerably more generous, handing Lydon money which he eagerly took in a cartoonish caricature of greed. At one point he displayed what appeared to be a hundred dollar bill and then kissed a poster picture of himself repeatedly.

What, one might ask, do all these extraneous activities have to do with the actual music? Everything. This band's stock-in-trade is in dramatizing the naked essence of the Sex Pistols: Meat Elektra, boomed with a big bottom and rants with treble guitar. By that encore, the crowd got considerably more generous, handing Lydon money which he eagerly took in a cartoonish caricature of greed. At one point he displayed what appeared to be a hundred dollar bill and then kissed a poster picture of himself repeatedly.

He certainly dazzles the eye, but he also dazzles the ear periodically, especially with Saturday's large orchestral backing, lead by Joe Sherman. And while the two-hour show (with no opening act) relied heavily on Allen's uptempo tunes for its budging, Las Vegas-like entertain-ment scheme, the songwriter's ballads shone brightest.

This attested to what seemed like opening night uneasiness, Allen embezzled himself in the second act, partly by laughing at his outrageous gymnastics on the piano ("What am I doing?""). And it was the Judy Garland-dedicated ballad, "Quilt Peace, There's A Lady On Stage That Needs A Pad", which made the most effective. Other Allen chestnuts, such as the dramatic, "Don't Cry Out Loud" and "I'll Give You The World" (performed by Allen's rough-edged voice), made the second act a more textured and engaging show.

Of special note was the steaming saxophone of Louis Corteleezzi, whose interludes were an added treat on many occasions.

The show also included solo performances by each of Allen's sensational backgrounders, Ian Soreil and Nikki Gregoroff.

Both possess soaring voices with enough guts to make them interesting, but Gregoroff stole the show on several occasions, nearly blowing the roof off the Amphitheatre once or twice. (She was, in fact, too loud at times, but it was nothing that some further training with the microphone won't cure).

The most intriguing audience was a surprisingly button-down bunch who seemed to devour his every gesture, every line, every exchange with the crowd, every sense of their own importance.

One of the last songs for which Allen is best known was "Kidney Stew" — and he sang both with his customary eloquence: "He's one of the last singers who recalls the great blues shouters of yore, his singing darts with the Southwest. But the Southwest is most evident in his alto saxophone... he's got that same rough-heat quality of his fellow Texans and his solos are filled with the soulfulness that imbues his vocals. Roomful chugged along at full tilt.

His set was set to short and should have included more than the one quick instrumental.

Jimmy Witherspoon is a different animal altogether — his singing reeks of urbanity, although he too is a product of the Southwest. He also headed straight for his anthems — "Ain't Nobody's Business" and "Stormy Monday Blues" — delivering each note with clarity and feeling, you'd never know he had sung these things a million times. Roomful's purpose was somewhat lost here — though they did dig their riffs shining in for "Kansas City," inspired by the presence of the house Jerry Leiber and Mike Stoller — it would have been more apt to team Witherspoon (who likes to sing slow) with a jazz trio and a simpatico saxophonist like... well, like Eddie Vinson.

Vinson did his very best work with Ben Webster purring in his ear, and the teaming of his slick voice with Witherspoon's deniro alto would have been divine. Twerent't to be at his short set. Roomful honked good night and the houselights came on. Witherspoon and Vinson packed their suitcases and moved on down the line. Roomful tossed their togs in a gym bag and shuffled along.

Eddie "Cleanhead" Vinson/Jimmy Witherspoon

THE BLUE NOTE, N.Y.C. — If you saw Eddie "Cleanhead" Vinson and Jimmy Witherspoon sauntering down the street, you would never guess they were great blues artists. Bankers, accountants. But if you try to draw both favor expensive, finely-cut suits and Witherspoon wears a diamond pinky ring that would anchor a steamship — but that doesn't tell the story of those fans who are members of opening act Roomful of Blues walking down the street — done up in their best blues gear, (with a purpose — you'd probably say, "Those guys play in a jump/blues band." Roomful of Blues is a good punk band — they honk out riffs, they honk out solos while guitarists

services when he plays notes — but the band is an anachronism, nobody in it has very much of interest to say. Vinson and Witherspoon are the real stuff — singers who would sound like blues singers if they didn't play "Waltzing Matilda." The billing of Vinson, Witherspoon, and Roomful at the Blue Note was a good one, but that one was a tad overcrowded.

Each set began with too much of Roomful of Blues. They're like pigs-in-blankets — great for noshing on your feet at a party, not sufficient for a sit-down meal. The music was adequate, but dull — every riff too fat, too comfortably in place. But one or two functions that Roomful serves is as a self-contained backup band, and things picked up when Vinson took the stage. Since each singer was allotted a half-hour, Vinson wasted no time in getting to his anthems — "Cleanhead's Blues" and "Kidney Stew" — and he sang both with his customary elan: he's one of the last singers who recalls the great blues shouters of yore, his singing darts with the Southwest. But the Southwest is most evident in his alto saxophone... he's got that same rough-heat quality of his fellow Texans and his solos are filled with the soulfulness that imbues his vocals. Roomful chugged along at full tint.

Gregory Dobrin

KBC SIGNS IN — Arista Records has signed The KBC Band, formed by singer Marty Balin, guitarist Paul Kantner and bassist Jack Casady, all members of the original Jefferson Airplane. The band is currently in the studio in San Francisco recording its debut album for a fall release on Arista. Arista president Clive Davis (fourth from left) is shown in the studio with the members of The KBC Band (l-r): Keith Crossan (sax), B alan, Darrell Verdusco (drums), Casady, Kantner, Nick Aguilera (lead guitar). Tim Forman (keyboards).
15, 1986.

Wherehouse has opened nine stores in the first four months of 1986 and plans to open 16 during the entire year. They currently have 11 stores open.

In addition to 23 new stores, year-end totals for Wherehouse will be approximately 196 stores, all in the Western United States.

Benny Goodman (continued from page 5)

to be fully accepted as a classical mu-
sician. And, not content to spend his
time on the classical stage going through
every piece of music, being a good
trombonist, he moved on to study pe-
musions worked with Bartok, Copland,
Hindemuth, Milhaud, and other con-
temporary composers.

As famous as Benny Goodman was for
his music, he is as infamous as he was
among musicians for his lack of social
curiosity. His stated philosophy was
"The Ray" used to glare across the band
at musicians who displeased him — and
his absent-mindedness.

"It's true, I do have a very mercurial
type of temperament," said Goodman, "which I know
about and have learned more about. I
think I did somehow get interested in the
tune of the moment when I have been
completely exhausted or emotion-
ally over-the-moon with a song. But I think
these are perfectly normal characteristics
which have certain degrees — certain
to see all the musicals and musicals
in America's hit parade, and have no idea about it... not to brag about it.

Benny Goodman was buried in a private
memorial service in Connecticut on June 15.
A public memorial service will be planned
in the near future.

Over 900 Tapes Seized From L.A. Home

NEW YORK — A search warrant was executed and 941 alleged counterfeit
cassettes were seized by the Los Angeles
Police Department's Hollenbeck Vice
Unit, headed by Sgt. Carlos Figueroa, on
May 23. Maria Rubio was allegedly
making and distributing illicit top-40 title
cassettes in her apartment at 2466 Lancaster,
Los Angeles. In addition to the tapes, law
enforcement officers seized 132 pre-printed
cards, approximately 60,000 insert cards and 360,000 pre-printed
counterfeit copies. Maria Rubio was arrested
at the time of the raid.

RRIA Anti-Piracy personnel assisted in
the raid.

Ruthless People

(a Vandross video is in the works — and a Joel video is also a possibility, again
depending on arrangements with Colum-
bus Records, and ads for the film, featuring the Joel and Jagger songs, are
repeatedly aired on all three networks.
In advance of the film's release, two
songs were cut that were not included
also containing the Joel and Jagger
songs, are screened nationwide, bringing
all the more attention to the music's
a sea-coast-to-coast point of

Kate Smith (continued from page 30)

Smith hit her highest career plateau
with "If You're Not in It for Love..." But
she also was the woman behind the
song, and the song was so bound to
each other that Berlin agreed to allow no
one else to sing it on the air (that
includes Bing Crosby) for a time, the
song was even considered to be a more
suitable national anthem than "Star
Spangled Banner." This patriotic zeal was
again evidenced during World War II,
when she helped raise a remarkable
$600 million through the sale of war
bonds, and also traveled extensively
to entertain troops.

Despite a successful television variety
series in the 50s, Smith decided to slow her career down, and toward the end of the '60s, went into semi-
retirement. During the 1973-74 televis-
ion year, however, she found herself
again in demand to sing "God Bless
America," but just before July 4, ironically, she was being semi-disbanded.
In 1943, she traveled to and tour the
Europea
Wall Street, New York, 10321, 524-9870.

BON "VOYAGE" — CBS France recording artist François Cabrel (1) was recently
represented with a Gold Record, for France sales of his current album "Photos de
Voyage" by CBS France Records President Henri de Bodinat. Cabrel was in the
midst of a concert tour of France after which he travelled to Canada for a concert

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tour of Canada for a concert
AROUND THE ROUTE
By Camille Compasio
The new Konami, Inc. facilities which are currently under construction in Wood Dale, Illinois, are close to completion — but not quite. As we learned from company exec Steve Kaufman, tentative target date for the big move is late August. Meanwhile, the firm's concentrating on sales and shipments of its current "Konami GT" and will continue operations out of its present Elk Grove, III. quarters until the new digs are ready.

It's official. U.S. Billiards, one of the trade's prominent pool table manufacturers, has discontinued manufacturing this product line to devote full energy to games production. Thus, the company has changed its name to Imagination Leisure, Inc. but will maintain the same facilities in Amityville, New York. Current games include the "SST" air cushion hockey game and the "Super-Bowl" big ball bowler (see separate story).

Patent granted. IDEA, the Syca-more, Illinois-based dart firm, advised that it has been granted U.S. patent 4,586,716 for a technology it developed called "Double Bullseye for a Dart Game" which allows individual scoring of the inner (50 points) outer (25)

Name Change For U.S. Billiards

CHICAGO — U.S. Billiards, one of the coin-op industry's longest running traditions, announced on June 5, 1986, that effective July 1 of this year, its product lines would be produced and marketed under a new corporate name, Imagination Leisure, Inc., that "better reflects the thrust of our energies," said company president Dick Simon.

At the same time, according to Simon, U.S. Billiards is discontinuing the manufacture of pool tables — both the U.S. Billiards and K lines. Imagination will concentrate on games, starting initially with its popular SST air cushion hockey game and its Super-Bowl, which is a big ball bowler. "SST is a stable performer and Super-Bowl is just beginning to gather momentum," he said.

"Imagination is a name that reflects where our thinking lies. We believe the growth in this industry will come from innovative ideas, that are translated into new and imaginative games," explained Simon. "That's what we are currently doing and that's where we are heading. We have discontinued building pool tables because we accept what the market has been telling us for several years. There's just no growth left in the pool table market," he continued. "I'd rather concentrate my energies, experience and financial strength in the parts of the industry where significant growth potential lies. That's in the games area."

Simon went on to describe his air hockey game as "the standard of the industry. We've been building SST's and air hockey games for 13 years . . . We've incorporated every feature that both operators and players need to provide fun for the players and profit for the operators. Don't forget," he added, "I'm also a distributor and an operator, too, so I guess you could say, I know this industry from every angle. Our games reflect all those perspectives.

He further noted that, "Super-Bowl is our other current product. We've just been told that Disney World's recent installation of a number of Super Bowls is working out just great. Lots of money in the cash box and no down time. This is a product that is perfect for this market place."

U.S. Billiards was started by Dick Simon's father, the late Al Simon, in 1963. It blossomed into one of the industry's leading pool table manufacturers, but has always dabbled in games. Addressing himself to what he termed the dwindling pool table market, Simon stated that he felt the only way to make money manufacturing pool tables was to produce large quantities. He feels the days of large volume pool table sales are gone. Thus, the name change makes sense to him.

"There is just no way we could be concentrating exclusively on games and keep a name like U.S. Billiards, no matter how much we're respected," he said. "Our products, our people and our customers will provide the continuity with the U.S. Billiards past. Imagination Leisure will provide the thrust for the future."

Imagination Leisure maintains the same address at 251 Dixon Ave. in Amityville, New York and the same phone number 516-842-4422.
Around The Route

(continued from page 33)

points) bulls eye. This dual scoring is prescribed by the original game of darts played on bristol boards and ruled by the British and American dart associations.

A first. On June 11 and 12, Betson Pacific did a presentation on cranes and redemption equipment for op customers at both their L.A. and San Francisco facilities. The sessions were designed to provide all the answers and there were enough experts on hand, including members of the Betson-New Jersey team along with Bob Snyder, whose expertise in the area of legalities is well known throughout the trade, to field questions and assist ops. A full display of these products was also featured. Based on response, you can bet this was the first of more to come.

Deutsche Wurlitzer recently established executive and sales office in Lev- ern, West Germany — in addition to their long-standing facilities in Huellhorst.

Nice goin'. Pin sales are definitely on the rise at Brady Dist. and the firm's Jim Frye singled out Williams "High Speed," Bally's "Motorrome" and Premier's "Hollywood Heat" as the heavy hitters. Among their hottest videos are Atari's "Super Spring" and Trade Winds' "Leviathan." And, "business is excellent," Jim added!

State association news, OMAA, the Ohio state association, has a new name — Ohio Coin Machine Associa- tion (OCMA), effective Sept. 1, as ap-

proved by the association's membership- ship at their May 10 meeting. And speaking of the state group's annual exposition 5/8-10, this year's event drew not only outstanding membership participation but also attracted a very good number of manufacturer representatives — but, then, this is not unusual for OMAA, one of the trade's most prominent state organizations. Their latest newsletter tells of the Gov- ernor's signing of a tavern liability bill which provides relief for liquor permit holders from cause of action claims involving intoxicated individuals. Since this liability situation is of so much concern to ops a copy of the bill was sent to association members advising them to share the information with location owners.

On its way. Dynamo just started ini-
tial shipments of its new Dynamo Hockey air cushion hockey table, which was introduced by the firm at ACM Expo '86. Mark Robbins, who knows a great deal about this type of equipment, is working with the Dyna- mo people, in the area of sales, promo-
tions, tournaments, et al to help gener-
ate interest. He happens to be one of the top three air hockey players in the country and, in this regard, will be joining national men's champ Robert Hernandez and national women's champ Patrice Nale for a special exhibition match in Atlantic City — on a new Dynamo Hockey table, which will be brought in especially for the occasion.

Modern Vending Hosts Spring Gala

CHICAGO — The recent Modern Vending Sales open house, held at the distrib-
utor's Indianapolis showroom, drew an attendance of some 185 people, including many representatives from both vending and amusement game manufacturers, who flew in from all over the country for the occasion. As noted by vice president Scott Housefield, "This was part of an ongoing effort that we have made over the years to help keep our customers top of our ever-changing industry and to best represent our extensive line of products and services."

During the festivities a new member of the MVS team was introduced. He is Jim McNally, formerly with Bally Distributing of Indianapolis and Bally of Chicago, whose career in the coin machine business spans 16 years. Modern Vending has been in the vending business for 55 years. "I think our effort was well received," said McNally. "It gave us an excellent opportunity to let people know that we sell vending machines as well as games, and to also show some of the new equipment that is currently available."

A number of prizes were donated by manufacturers and a catered luncheon was served. The MVS premises were fashioned in arcade style to more effectively present the vast assortment of equipment that was on display. In summing up the day's activities, company founder and board chairman Albert Calderon stated, "This kind of event serves everyone's needs. That is why we've had such great success with them — and as long as people keep coming, we'll keep doing it."

Atari Intro's Two New Games At '86 Reunion Distribs Mtg.

CHICAGO — On May 21-23 over 85 Atari games' distributors and their spouses from across the U.S. and Europe gathered at the Mark Hopkins in San Francisco to participate in the factory's reunion meeting.

A highlight of the event was the introduc-
tion by Atari of two new games, which were presented during a magic show. Real life characters from Atari's "Gauntlet" game appeared on stage to transform the original Gauntlet into the new two-player Gauntlet designed in a smaller cabinet especially for street locations. Atari's two-player version of Gauntlet will offer all the same successful features of the original game and will fit into any type of location.

The second game was "Road Runner" for Atari's System L. Road Runner features the popular cartoon characters in a humorous chase where the player takes on the role of the Road Runner trying to outwit his eternal pursuer Wile E. Coyote.

Atari also announced a new redemption prize, "Road Runner's A-Ticket" which will allow operators to add a ticket dispensing feature on their Road Runner games. Adding this option will allow players a chance to receive tangible rewards for their playing skills.

During the breakfast meeting, Atari pres- ident Hide Nakajima, "We are very satisfied with the product we showed off at this year's show. "With the lineup of strong products during the year, and the continued support from our distributors, we were able to report a very satisfying profit for the fiscal year ending March 31, 1985,"

"86 Video Game Masters Tourney Set for June 27-29

CHICAGO — Bally's Aladdin's Castle Inc. will be hosting the 1986 Video Game Masters Tournament collection of the world's finest players, have agreed to jointly sponsor the 1986 "Video Game Masters Tournament" on June 27-29. This annual competition decides the top players on a variety of games and provides the editors of the Guinness Book of World Records, with the necessary information needed to update their video game listings.

This tournament is an open contest for players from across North America to compete on over 125 popular titles. The games selection incorporates a variety of machines, ranging from classics like "Ms. Pac-Man" and "Galaga" to newer releases such as "Space Harrier" and "Super Mario Bros." All games are placed on special settings during the tournament to increase difficulty and decrease the stamina factor found in many games, making it easier to locate the most proficient players. After the contest, the top scores will be presented to the editors of Sterling Publishing company for publication in the 1986 edition of the Guinness Book of World Records and the Guinness Book of Sports Records.

Bally's Aladdin Castle Inc. will be hosting the 1986 Video Game Masters Tournament at all of its 330 locations which will be decked out with colorful posters as promotional back- up. Top Carcione, sales manager, who pay a one-time registration fee of five dollars and the contest will be supervised by Aladdin's Castle managers, who will act as official witness. Half of every player entry fee will go to the March of Dimes.

HELLO! — With its recent appointment as a distributor of the Wizelco/5000 payphones, World Wide Dist. immediately arranged a nice display of the new models in its Chicago showroom. From what we understand, operator customers have been most receptive — which is reason enough for the smiling faces you see here.

Pictured are (l-r) World Wide execs Doug Skor, vice president; Fred Skor, president; Joseph Carcione, sales manager and George Schlagel, sales exec.
THE IMAGINATION OF JIM HENSON
THE WIZARDRY OF GEORGE LUCAS
THE MUSIC OF DAVID BOWIE AND TREVOR JONES

Labyrinth

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PRODUCED BY DAVID BOWIE AND ARIF MARDIN
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