BILLY JOEL
THE BRIDGE
IN STORE JULY 28
INCLUDES THE HIT SINGLES
MODERN WOMAN
A MATTER OF TRUST
ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISC.
HARDLY THE TIP OF THE ICEBERG...

After 44 years, more than 2,200 issues, a record of longevity that few businesses in America can match, CASH BOX is launching a new era of change, innovations, evolution, revolution and development that will go on for many years to come.

This issue is the first change in size for 44 years. A more convenient, modern size. In addition, this issue is totally different from the previous two thousand plus issues in layout, format and type styles. Our goal is to offer a more concise, compact, readable and informative product.

But, this IS hardly the tip of the iceberg. In the coming weeks, CASH BOX will introduce MUSIC TIMES, a new publication dedicated to the kind of research that is absolutely essential in today's marketplace. MUSIC TIMES will be a self-contained publication within the pages of CASH BOX, easily removable and efficient as an incomparable source of information that will prove necessary and invaluable to programmers of all formats. In effect, CASH BOX will become two publications for the same subscription price you are now paying for CASH BOX alone.

And still, this is hardly the beginning. The plans to expand MUSIC TIMES to include the same kind of precise and exacting research for all formats are already on the drawing board. This expansion will take weeks, not years, and will broaden the base to include helpful information from all formats, helping programmers to make valid decisions, helping records to cross.

And still more changes are planned. We will be debuting in CASH BOX an entirely new concept for retail readers. A program of efficient, currently unavailable marketing information that will be of enormous help in marketing and buying decisions.

We know this is a lot to digest, but, believe it or not, this is only the tip of the iceberg.

We at CASH BOX are very excited about the many changes that have been instituted and are coming. We know you will be too.

TOP POP DEBUTS

SINGLES

| #1 | STUCK WITH YOU | Huey Lewis And The News | Chrysalis |

ALBUMS

| #1 | REVENGE | Eurythmics | RCA |

POP SINGLE

#1

SLUDGEHAMMER

Peter Gabriel

Geffen

B/C SINGLE

#1

CLOSE THAN CLOSE

Jean Carne

OMNI/Atlantic

COUNTRY SINGLE

NOBODY IN HIS RIGHT MIND

WOULDN'T LEAVE HER

George Strait

MCA

JAZZ

#1

DOUBLE VISION

Bob James/David Sanborn

Warner Bros.

COMPACT DISC

#1

INVISIBLE TOUCH

Genesis

Atlantic
LOS ANGELES—MCA Inc. last week reported record earnings for the second quarter and first half of 1986, with almost all of the conglomerate’s diverse operations showing profit. Operating income, net income and earnings per share more than doubled the comparable amounts of a year earlier.

Revenues for the three months ended June 30 were $522.7 million as against $416.3 million in 1985. Operating income was $40.1 million compared to $17.4 million in 1985. Income prior to taxes was $40.2 million compared to $16.5 million for 1985. And net income was $28.1 million (7 cents per share), as opposed to $12.2 million (17 cents per share) in 1985.

MCA reported first-half net income at $59.08 million, representing a 93% increase over last year’s $30.67 million. First-half revenue was $1.04 billion, versus $479.95 million in the first six months of 1985. The bulk of the financial improvement, it was reported, came as a result of improved theatrical distribution results offsetting decreased television revenues. The box office popularity of The Money Pit, and the home video success of Back To The Future played a significant role in boosting MCA’s overall profits.

MCA’s recently restructured Music Entertainment Division (which now includes the Universal Amphitheatre along with the record and publishing companies) had increased operating income on slightly lower revenues for both the second quarter and first half of this year as compared to the same periods in 1985. The music division showed second quarter income of $4.69 million on revenue of $70.17 million, versus $3.88 million on revenue of $70.27 million the previous year.

These new figures from MCA’s music operations also reflect the results of Facility Merchandising and Front Line Management, which were both formerly owned by music division president Irving Azoff. MCA acquired the two companies in May for $500,000 shares of MCA common stock.

Goldberg Launches Hard-Edged Anti-Drug Campaign

By Peter Berk

LOS ANGELES—In a press conference held here a couple of weeks back, Gold Mountain Records’ president Danny Goldberg and California attorney general John Van de Kamp announced they’ve joined forces to launch a formidable new anti-drug campaign simply called Rock Against Drugs. The campaign, targeted toward the traditionally iconoclastic teenage sector, will entail the use of familiar rock artists in music video-like public service announcements to be aired on MTV, national and local television stations, and perhaps in movie theaters. Current plans call for the campaign to kick in some time this fall.

In an interview with Cash Box last week, Goldberg (who’s already enlisted the support of Michael De Barres, Kiss’ Gene Simmons, former Sex Pistols’ lead guitarist Steve Jones and former Go-Go Belinda Carlisle) elaborated on his heartfelt crusade. “Last fall, when I came rather outspoken about the whole X-rated lyric issue and put together the Musical Majority, I developed some visibility as a real appointed spokesman for the music business,” Goldberg first commented. Because of that high profile, he said, he was approached earlier this year to address a California commission dealing with the all-too-prevalent problem of drug abuse around the country.

“We’ve had all our friends who’ve killed themselves, or ruined their lives or careers as a result of drug abuse,” Goldberg stressed. “And no business has been hit harder by this problem than the music business.” Given his passionate concern to help combat the widespread use of drugs both in and out of the entertainment industry, Goldberg unhappily agreed to develop a new strategy of informing young people about the considerable dangers involved. He also immediately garnered the support of De Barres, who “is a strong believer that you can have a glamorous, sexy and charismatic persona and not kill yourself by taking drugs.”

Goldberg’s initial concern was to undo the damage he felt had been done by the recent governmental assaults on the moral integrity of the music business. According to Goldberg, “When young people feel their music and culture is being hypocritically and irrationally attacked, they’ll ignore any advice from those same people on vital things like birth control or drug abuse. I want to turn that around with this campaign.” Therefore, Goldberg decided

(continued on page 30)
EXECUTIVES ON THE MOVE

RCA/A&M/ARISTA DISTRIBUTION NAMES FOUR—RCA/A&M/Arista Distribution announced today the appointment of four branch managers. James Kelly will be New York branch manager; Daryl Booth will be Cleveland branch manager; Rick Wilcoxen will be Chicago branch manager; and Curt Swedlow will be Seattle branch manager. The announcements were made by Pete Jones, vice president, sales, RCA/A&M/Arista and the regional directors to whom each will report.

Kelly, who will report to eastern regional director Larry Palmacci, was most recently manager, field marketing, Dallas. Booth, who will report to north central regional director Fred Love, has been manager, field marketing, Cleveland, for the past three years. Wilcoxen, who will also report to Mr. Love, has been field marketing manager, Chicago since 1981. Swedlow, who will report to western regional director Bill Graham, was most recently manager, field marketing, Los Angeles.

EMI MUSIC NAMES TWO—EMI Music has announced the appointment of Brian Southall as director public relations & communications, EMI Music Worldwide, reporting directly to Bhaskar Menon, chairman & chief executive, EMI Music Worldwide. Southall will be based in London and responsible for planning and executing EMI Music’s public relations and internal communications programmes on a global basis. At the same time Sue Satriano has been appointed director public relations & communications, EMI Music North America and Japan, reporting to Southall.

ARISTA NAMES SHMERLER—Don Lenner, Sr. VP, marketing and promotion, and Roy Lott, Sr. VP, operations, have announced the appointment of Steven Shmerler to the position of VP, marketing for Arista Records, New York. Shmerler will be responsible for both marketing and creative services at the label with a dual reporting structure to Lenner (marketing) and Lott (creative services), respectively. In his new post, Shmerler’s responsibilities include the development of all album related artwork, merchandising advertising materials in addition to campaign development, special projects and cross-merchandising from inception through implementation.

LAMBERT APPOINTED—Lori L. Lambert has been appointed manager, marketing, Columbia House, as announced by Marshall Wilcoxen, director, marketing, Columbia House. Ms. Lambert will be responsible for developing and implementing strategies and coordinating sales promotional activities for the Columbia & Tape Club and the CBS Compact Disc Club.

MATTIUSSI NAMED—Jeanne Mattiussi has been appointed director, development/video, West Coast, Columbia Records, as announced by Arma vice president, product development, Columbia Records. Ms. Mattiussi will coordinate video music production for Columbia artists and the distribution of promotional materials including video clips to U.S. broadcast, cable and club outlets, arrangements by Columbia artists on broadcast and cable TV programs, public relations department, marketing, West Coast, Columbia Records.

PINO APPOINTED—Jorge Pino has been appointed director, U.S. Latin music, RCA/Ariola, it was announced by Gregory Fischbach, president, RCA/Ariola International, to whom he reports. In his new post, Mr. Pino will oversee all aspects of the RCA/Ariola U.S. Latin Music operations and will coordinate the development of RCA and Ariola Latin artist in the United States. The U.S. Latin operation, headquartered in Miami, will continue to be supervised by Bob Wilcox, vice president, marketing, RCA/Ariola International.

HORTON NAMED—Gretchen Horton has been named director of public relations & artist development at Atlantic/Blackhawk/Blue Heron Records. Ms. Horton, a music industry veteran, has held lengthy positions at Rolling Stone, Fantasy Records and GFI Publications (Guitar Player, Keyboard, and Frets magazines).
JHR – Frances W. Preston, only appointed president and active officer, has been with the organization since she opened the office in 1958. She was appointed president, Nashville in 1964; e president, Performing Rights executive vice president and serving officer of the president and chief executive May. Preston, who replaced Ed president, has kept a high pub since assuming the presidency, has continued to remain an active member of the writers and rs who license their music BMI and has begun to implement at the organization. Lee Jeske with her in BMI’s New York office weeks ago to discuss her feel her new role and her priorities president.

What is the top priority at

The priority, of course, is sensing. That is a bill that we support, and we’re giving a lot of en that Ed Cramer has been re-BMI to handle the Washington until its defeat. So that’s where the energy is going.

Priority, of course, is to maxi me, and that has always been a day BMl because the more money we make for our affiliates the bet are.

How confident are you about the source licensing bills?

I feel very good about it. Grant going to be a long, hard fight, it’s to go away any time soon. And ers are spending a tremendous m of money and energy and time on nd, naturally, their resources are ur ours to fight something. We can only match them on en time. It’s a massive undertak have three firms in Washington working with us and we ha at are down there a good bit of

Box: That is one weapon you are against the writers.

That’s right, exactly. And been very, very helpful—we have d any writer to walk the halls of on, call on his senator or con c hasn’t been glad to do it. think, really, there are fronts and ere that are not particularly hep the legislation themselves. I just they haven’t spoken out, but in round the country with some of ey are not necessarily happy to it of it. It’s an impossible task to the broadcaster—to try to locate with the individual copyr owners of every given work that is ed in a day. And if they try to put back of the producer, it’s likely expensive and complicated for e wouldn’t want to spend the probly attorneys, accountants, ers—to get the rights for this ma at, still, not too be sure that he is infringement.

Box: Do you feel that copyright on has improved in the nearly 30 have at BMI?

There’s always been a threat to, coming from all directions.

It seems that by the time we get new copyright laws in place, we find that there’s technology that wasn’t in exist ence at the time of the last writing. Like cable TV—cable was practically non-exist ence at the time of the revision of the copyright. There’s always a threat, we’re always having to fight to defend the rights of writers and publishers, and I think since I’ve been at BMI I can only think of about six months or so that we didn’t have legislation of one kind or another, or a law suit of one kind or another, that we were dealing with.

Cash Box: How about the creators, the writers—do they have more business sense than they did in the past?

Preston: I think so. I think that in the early days you found that a writer left everything up to his publisher or his agent or his manager. And now I think that you will find that publishers and writers and composers are very much into their business, and they are astute business people. Writing is not just something they enjoy, now it is a business with them—it’s their livelihood and they’re taking care of their money and where it’s coming from.

Cash Box: Can you tell us about some changes that you’re planning on making?

Preston: Well, when you’re in a place for approximately six weeks there are not one-earth-shaking changes that come on the scene, because BMI is a very well-run company and has been for many, many years. But, of course, with every presi dent comes new ideas and new direc tions. So we have made a few increases to the staff and we have opened an office just recently in St. Louis, which will be in the general licensing area, and we opened one in Red Bank, New Jersey, and I’m looking to open one up in Minneapolis. So we’re expanding our efforts in that direc tion. And, of course put all our general licensing on the line and we’re coming up with new ways to secure licenses so that you don’t have to spend a lot of money in order to bring in more money. In other words, there is no reason to get a 30 per cent increase if it costs you 30 percent to bring it in, you’re only breaking even. So we’re having to come up with new meth ods of reaching people in the general li censing area in order to increase revenues without spending a lot of money. We’re probably going to be doing more auditing.

Cash Box: Your predecessor was an at torney. Do you feel at a disadvantage, in this legal climate, not being a lawyer yourself?

Preston: Well, we have a very strong legal staff, a staff that we’re increasing. And, of course, we have always used out side firms for various litigations that we might be involved with. So it is not really necessary that an attorney be the presi dent of the organization. I think most peo ple realize that I come from the writer/ publisher side, the creative side, of the business and they know that I’ve been involved in the fights for writers and pub lishers since my existence with BMI. I’m always interested in music, new kinds of music, and BMI has always been very in novative in that area and that’s the area that I will be concentrating on most what’s happening with writers and publ isher, where we can find the new music, where the new writer is, how can we best help him, how can we develop new writ ers on the scene. It’s particularly exciting for me to be here now, in the middle of New York, during which I think seems to be a resurgence of the music industry here.

Cash Box: You seem to be maintaining a very public profile.

Preston: I’ve always worked on a lot of organizations, I serve on a lot of boards as it relates to the music industry. And I don’t serve on a board unless I can be actively involved. I am not one that will let my name be listed on a board of directors or on a committee and sit there and not do anything. I must be actively involved if my name is attached to it. I am actively involved in a lot of things that are happen ing in the industry, and I’ve always been that way.

Cash Box: Is working out of New York much different from working out of Nashville?

Preston: It’s perhaps more difficult to see writers and publishers in a city like New York, or like L.A., because in a city like Nashville, where the music communi ty is within about a 16 block area, you, in any given day, see people from London, from Japan, from New York, from L.A., and your appointments run somewhat like a doctor’s office—every 15 or 20 minutes you’ve got somebody. You go to lunch and you see people and you go to dinner and you see people. So, in New York, you have to concentrate more on getting to see the people that you’d like to see. In a given week, last week, I was at the theatre one night, I was at the Bottom Line one night, I was at Lincoln Center for three nights, and I sat on a dais at a B’nai Brith event.

Cash Box: Can you tell us about some special appointments that will be made here?

Preston: We hired a new attorney on our legal staff, Judith Saffer, who moved from ASCAP to BMI. We are developing a negotiating team that is going to be headed by Marvin Berenson, who we’ve recruited from the general department to our licensing department. We’re bringing on board in New York approximately three people in the performing rights area and a new vice president of P & R. And we’ve just acquired an advertising agency on the west coast, the Gary Group. So we’re expanding in a lot of different ways, and we’ve worked to gather for 30 years, so I can’t imagine a BMI without the

Frances W. Preston

August 2, 1986
OUT OF THE BOX

After excursions into rockably and country, Young is back to doing rock and roll—and the results are truly rewarding. Typically great songs done with power and passion by a band that features Steve Jordan, Danny Kortchmar and Young. Songs like “Violent Side,” “Hippe Dream” and “I Got A Problem” are bound to be added to the countless other gems from Young’s illustrious career.

MOTHERS—No Friends—Virgin—Bar Coded
The Mothers of Invention were L.A.’s first true symphony of scorchers. The power house ofCompletion reached fruition on the Mothers first album. Joe Vas developed a 25-piece orchestra that included jazz, metal, and punk. The Mothers became a bar band sensation.

OUT OF THE BOX

MICHAEL DES BARRES—Somebody Up There Likes Me...—MCA 5763—Producer: Bob Rose—List: 8.98—Bar Coded
Having completed his successful stint on the Power Station tour, which included Live Aid, singer Des Barres is ready to parley that into success for his solo career. He has tapped Power Station's Andy Taylor on guitar and the sound here has the percussive rock drive of that band.

JOHN SCOFIELD—Still Warm—Gramavision 18-8508-1—Producer: Steve Swallow—List: 8.98—Bar Coded
Miles Davis’ former guitarist steps out on his own in what is surely a jazz fusion effort, but with decidedly accessible results allowing for its potential interest to the general, non-jazz listener. Features members of Sting’s band, Omar Hakim and Darryl Jones.

Long a cult hero in Europe, the vision of Wyatt finds its first domesticity here. Wyatt’s socialist rants are as honest and while possibly due to some American listeners, are no beautiful if challenging.

NEW AND DEVELOPING

Formerly the Youth Brigade, the hardcore group has backed off its speed metal threat and produced a truly listenable record of worthwhile songs. Could they become the next Husker Du/Replacements major label find?

SPARKS—Music That You Can Dance To—MCA/Curb 5780—Producers: Ron Mael-Russell Mael—List: 8.98—Bar Coded
The lovable brothers Mael are back with a teen pleasing set of pop dance confections.

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FRANK TOVEY—Snakes & Ladders—Sire 25483—Producers: F.Tovey-E.C. Radcliffe—List: 8.98—Bar Coded
The mind behind the enigmatic cult figure Fad Gadget comes out from behind that persona to create a technically and creatively satisfying LP. Wild songs and visionary production values.

PAUL RODRIGUEZ—You’re In America Now, Speak Spanish—Columbia BFC 40361—Producers: Biff Dawes-Tony Berg—No List—Bar Coded
Very funny ethnic humor from Latin comic currently hot on the club circuit.

A hard driving metal blast. A summertime headbanging must.

Dance floor diva puts a set of club filling synth burners into her Jam Pack debut LP.

KEEP IT DARK—1st Down & Ten—Elektra 60598—Producer: Walter Toom—List: 8.98—Bar Coded
The whippy and spacious “Dreamer” is the centerpiece here in a set that includes dri and tuneful ballads—all with a melodic appeal.

EMERALD WEB—Catsaw—Audion/Jem SYN 100—Producers: Bob Stohle—List: 8.98—Bar Coded
Jem Records introduces its Audion imprint with this initial release of three titles. The home for an eclectic mix of electronic instrumental music.

A beautiful and lush record featuring guitarist Jackie King in an instrumental pastiching sounds from the Southwest.

FEATURE PICKS

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RECORDS TO WATCH

MUMMY CALLS—Geffen GHS 24071—Producers: John Luongo—Hugh Padgham—List: 8.98—Bar Coded

RAY CONNIFF—Say You, Say Me—Columbia FC 40384—Producer: Ray Conniff—No List—Bar Coded

AVIATOR—RCA NFL-8060—Producer: Neil Kernon—List: 8.98—Bar Coded

A FINE MESS Original Motion Picture Soundtrack—Motown 6180ML—Producers: Various—List: 9.98—Bar Coded

Funky, high-stepping urban dance music from the trio Krysol.

HUNGRY FOR WHAT—The Shattered Dream—Better Youth Organization 015—Producer: Hungry For What—List: 8.98

ADRENALIN—Road Of The Gypsy—MCA 5757—Producer: Vini Ponci—List: 8.98—Bar Coded

SINGLE RELEASES

OUT OF THE BOX

HUEY LEWIS & THE NEWS

ALWAYS 1991 (Columbia 38-06257)

With You (4:20) (Flyte/ASCAP) (C. Lewis) (Producer: Huey Lewis And The News)

This album adds another notch to the Comeback Song album, but it’s still not all good on its first try.

JANET JACKSON (A&M 2855)

When I Think Of You (3:56) (Flyte Time/ASCAP) (James Harris III-Terry Lewis-JANET JACKSON) (Producers: Jimmy Jam-Terry Lewis)

The groove of this one is just too much for words. The single is a hit, and the rest of the album is great. A definite number one for everyone.

MICK JAGGER ( Epic 34-06211)

Ruthless People (3:40) (Machete-Hotch/BMI Promonoth/PRS-Arista Blue Network/ASCAP) (D. Hall-M. Jagger D. Stewart) (Producers: Daryl Hall M. Jagger David A. Stewart)

Jagger’s contribution to the hot Top Gun soundtrack is this grooving, moody title track. The single has a slightly funky edge and features Jagger’s throaty vocals, cool-sounding horn lines and steady bridge. The record teams Daryl Hall and Eurythmics’ David Stewart with Jagger in what should be a successful outing for the solo Stone.

OUT OF THE BOX

LOVERBOY (Columbia 30-06178)

Heaven In Your Eyes (4:03) (Sneid-Duke Reno/ASCAP Irving/BMI-Postal License Famous/ASCAP Ensign/BMI) (P. Dean M. Reno J. Dexter M. Moore) (Producers: Paul Dean John Dexter)

This powerful, emotional rock ballad is featured in Top Gun and should have no problem connecting with the film’s huge audience.

COCK ROBIN (Columbia 38-06143)

Once We Might Have Known (4:06) (Edwin Ellis-Nurk Twins/BMI) (P. Kingsbery) (Producer: Steve Hillege)

Cock Robin has found a nesting place in Europe where their last few singles have rested on lofty perches on charts in several countries. This is their latest and it features Peter Kingsbery’s phrenome- nal voice.

C. W. WENTON AND ANITA POONER (RCA 74-13880)


If CHR programmers can get passed the fact that country star Conley’s name is on this record, they will discover a sensational pop record with a killer hook.

MODELS (Geffen 7-28644)

Cold Fever (3:25) (Mushroom/APRA) (F. Fraud) (Producer: Mark Opitz)

This R&B influenced rocker has a brooding rock quality reminiscent of Mark Bolan. Heavy horns and a resounding chorus help round out an otherwise weak production.

JEFF SCOTT ( Epic 34-06219)

Relative To You (3:28) (Entertainment Management Serv./BMI-April-Sumicsmac/ASCAP) (Jeff Scott T. Sigerson) (Producer: Bill Plodresher)

An electrified melody drives this rocker with tuneful slant. Scott’s vocals is rough and ready, but with a satine edge that gives the tune added melodiousness.

BRONSKI BEAT (MCA 52831)

C’mom C’mon (3:47) (Vigore Road/ASCAP) (Stensbach-Bronski-Jon) (Producer: Adam Williams)

Bronski Beat’s latest is an infectious, Calypso-flavored pop ditty.

THE LOVER SPEAKS (A&M 2894)


This captivating debut has a good shot at CHR with its husky female refrain and powerful lead vocal.

OUT OF THE BOX

RECORDS TO WATCH

FIVE STAR (RCA 74-14421)

Can’t Wait Another Minute (4:28) (Ensign-Boomers/Mothers Naked Prey/BMI) (S. Sheridan-P. Chitten) (Producer: Richard James Burgess)

MACHINATIONS (Ep. 34-06198)

You Got Me Going Again (3:35) (EMU/BMI (Machinations) (Producer: Julian Mendelsohn)

J ATER (RCA 74-1415)

I love You (3:20) (Fuss/ASCAP) (L. Wilson M. Morgan) (Producers: Lesesette-Watson-Melina)

RA ROY (RCA 74-14404)

See You Tonight (3:43) (Paul Simpson/BMI) (Paul Simpson) (Producer: Paul Simpson)

RADISE (Columbia 38-06235)

radise (3.01) (Warner Tamerlane/BMI) (J. Cliff) (Producers: Steve Goldman-Jimmy Cliff)

SSENGER (Quest 7-28609)

Long (3:52) (Sweet Home-Rashida Use It Lovelane/BMI) (Ian Messenger Robert Alpert) (n. Ian Messenger Robert Alpert)

lx August 2, 1986
PONDING THE PAVEMENT—
The season is once again upon us for L.A.’s main music bash, the annual Los Angeles Street Scene Festival. For the 9th year in a row, the L.A. Street Scene will present a cross-section of music from all over the world in a day and a half. The festival’s main stage is held in a 13-block section of downtown L.A. This year’s dates are September 20 and 21, with the notification of a special opening “gala event” taking place on the evening of Friday, the 19th as a sort of kick off. It’s a major gig, this street scene business, rivaled in turnout only by such annual affairs as Pasadena’s “Do Dah Parade” and the Tournament of Roses. Over million folks showed up last year, and since it seems to get bigger every year, you can bet this one’ll be quite the blow-out. The theme this year is Child Survival (probably one of your more popular notions, if a mate general in scope) and one of the main features will be a national musical competition, to be held earlier in the week. Acts from the competition will perform at the festival, and five finalists from it will entertain from the steps of City Hall on the last day. Overall, the city plans to present more than 300 acts, plus sumptuous munchies from distant lands, not to mention all those craftspeople lining the streets in booths. The festival is free, by the way.

For more info, call the Street Scene offices at (213) 485-5801 or (213) 626-0485, or else you can reach the event’s PR people at (213) 726-7690 (that’s Esther Renteria, PR).

ANIMAL—Eric Burdon of the Animals was one of the many acts who showed up at Summerfest. Return of the 60’s.

FRANCHISED—Untouchables vocalist and keyboardist Josh Harris is in the studio with his new band, The Franchised, at L.A.’s Mad Dog Studio, with Chris Silagy and Pat Foley producing.

PHILLIP, R.L. Burns, Sir Mack Rice, Joe Louis Walker and the Boss Talkers, Sarah Livingston and Paris Slim and His Continental Rockers. Co-sponsors of this year’s Festival are Budweiser and Harrah’s Lake Tahoe, courtesy, of course, with making the whole thing happen. Tickets are $9 in advance, $10 at the door, and $15 for a two-day pass. Bass Ticket Centers are handling advance purchases. So you can’t make it to Bagdad By-The-Bay in September? O.K., fine. There’s also an annual blues festival in Southern California as well, you know, so not to worry. I speak of the annual Long Beach Blues Festival, which celebrates its 7th year September 15 through the 21st. The whole weekend is California State University, Long Beach, on the campus’ North Field. Not as pretty as Fort Ma, perhaps, but hey, wanna’ hear some blues or don’t you? (During the week, other locations around the city will host the event). The festival also includes Gospel music, by the way, and some of the artists already scheduled include James Cotton, Buddy Guy, Albert King, Little Milton, Hank Crawford, Koko Taylor, Jimmy Johnson, Robert Junior Lockwood, Big Twist and the Mellow Fellows, Katie Webster, Dan Johnson, and Bernie Pearl. Buddy Guy will indude in a guitar showdown with Johnny Copeland, and joining Rockin’ Dopsie will be the Zydeco Twisters. He’ll also play with Katie Webster.

TIME WARP—Those who attended the recent Summerfest, Return to the 60’s the weekend of the 19th at Glen Helen Park in San Bernadino (site of the US Festival) were privy to some heavy flashbacks. What you survived them. Survivors of the original high were out on masse, including Buffalo Springfield Revisited, The Mamas and the Papas, Canned Heat, Blues Image, Sky Sax and the Seeds, the Standells . . . and the list goes on and on. Special thanks to KROQ’s Rodney Biggenheimer for hosting the thing (and recommending some prime acts) and to Bob Crosby and Crosby Productions, who promoted it. Gregory Dobrin

NEW FACES TO WATCH—Harry Buley

The tourist shops on New Orleans’ Bourbon Street do a healthy business in t-shirts that read “New Orleans: Birthplace of Jazz.” Of course, the shirts are referring to an earlier era—an era of Louis Armstrong, Sidney Bechet, and Jelly Roll Morton—but they are surprisingly relevant today, as young Crescent City-ites like Wynton Marsalis, Branford Marsalis, Terence Blanchard, Donald Harrison, and Kent Jordan continue to develop and prosper. Well, the newly-revived MCA Impulse! label has uncovered another talented, young (though not quite as young as the above-guys) New Orleanian pianist Henry Butler, whose first LP, “Fin’ Around” (featuring such veterans as Freddie Hubbard, Azar Lawrence, Charlie Haden, and Billy Higgins), has just hit the stores.

“Actually, I wasn’t really raised in New Orleans,” says Henry Butler, “I went to a state school for the blind in Baton Rouge from my first grade to the twelfth grade. I started taking official piano lessons there when I was in the third grade, when I was about eight, and then I started on drums when I was nine, and then I started on baritone horn; all this was going simultaneously.”

After high school, Henry Butler enrolled at Southern University, where he studied with noted jazz clarinetist/educator Alvin Batiste, and began entering—and winning—college jazz competitions. Following Southern, he went to Michigan State to get a master’s degree before landing back in New Orleans, where he began playing solo piano in clubs—“mostly experimental kinds of things”, he says—and teaching at NOCCA, the arts-oriented high school whose students at the time numbered the aforementioned Marsalis, Harrison, and Jordan. Finally, like so many before him, Henry Butler left Louisiana.

“What you find is—and it’s always been like this—the cream of the crop of a city like New Orleans, because it’s not a merchandising capital or a record industry place, has to leave. Even from Louis Armstrong and King Oliver. Anybody who really wanted to do something that was worthwhile had to get out of New Orleans. Anybody who needs to have, or chooses to have, may be a higher profile, or who chooses to expand the artistry and find more outlet for performing and find more lots for expressing such artistry, New Orleans.”

The older generation—the mentors, and the Olivers—went to C. The younger generation—the Ma and the Blanchards—went to New York. Henry Butler went to Los Angeles.

“My first choice was New York,” says Butler, “but I was having a hard time finding housing—the kind of thing that I wanted—in New York. So I decided, ‘Well, go out to Los Angeles—that’s your second choice, see what you can do out there.’

What he did was play a little of the cocktail circuit before he was hanging out, and playing, with Charlie Haden, Billy Higgins, and hearing—guys with whom he’s stretched out. His two-fisted pianist also noticed an ad in Jazz in Print about a record company run by Ricky Schutlz. Schultz, who was a New Orleans jazz veteran, had just signed a deal with a group called Fourplay, a jazz/rock band. He was impressed enough to head down to New Orleans, where he’s currently contemplating the next album and a possible move to New York.

X-MEN MARK THE SPOT—Denis Handlin, managing director, CBS Records As announced in the signing of Uncanny X-Men. Its first CBS release, the single, “I Am,” has provided the group with its first hit. Pictured at the signing are (l to r) group members Hargreaves, Cough Wought, and Brian Maniac; Handlin; Larry Tyler, manager, group; John Kirk, David Novak, director, A&R CBS Records, Australia; and Mike Edwards Business Affairs, CBS Records, Australia.

Cash Box August
TRUE NEW MUSIC—One of the best performances of the New Music Seminar week came from a band that’s older than the seminar itself. The Feelies show at The Limelight July 14 was groundbreaking and experimental in a way that most chronologically newer bands can only hope to be. This New Jersey band combines elements from Television and R.E.M. to create an original mix that’s as challenging as it is entertaining. The most magical part of the set, and perhaps the entire week of concerts, was their performance of “The Last Roundup” (“The Good Earth”). LP/Twin/Tone/Cherry in which Glenn Mercer’s phantom vocals were eerily marbled into the instrumental mix. Mercer’s muted vocal style is a sort of redefinition of singing itself, as revolutionary in degree as was Jimi Hendrix’s approach to guitar playing. “The Good Earth,” in concert and on vinyl, is one of the year’s great albums and it gets better with every listen.

A&M records . . . WNEW-FM (NY) air personality Dennis Ellis has recently celebrated 15 years with the station. For you trivia buffs: the first song Elzas played on WNEW was Eric Clapton’s “After Midnight,” July 11, 1971 at 12:05 am . . . E.G. records is releasing the first recordings by Robert Fripp since King Crimson’s 1985 breakup . . . Gregg Allman has just signed with Epic records and will record an album in August, with Rodney Mills producing . . . PolyGram’s Deep Purple has been recording an album in a Vermont studio that is slated for September release . . . Spin magazine will publish a follow-up article in September to its recent Live-Aid expose . . . St. Martin’s Press has just published Art After Midnight: The East Village Scene, by Steven Hagar. The book traces the east village art and music scene from the birth of CBGB’s to the hip hop explosion. Taking a west village point of view, former Folk City co-owner Robbie Robertson’s Bringing It All Back Home (Pantheon) looks at N.Y. music past and present through the eyes of Folk City . . . Undercurrent, whose “Rockin’ Assunder” was one of last year’s top EP’s, has recorded two fine new original tunes (Undercurrent: P.O. Box 475, Winooski, Vt. ’85404’) . . . Warner Bros.’s Southern Pacific will play the Westbury Music Fair July 28 . . . Ex-Rolling Stone Mick Taylor is making his first U.S. solo tour. He plays the Bottom Line July 19 . . . Coboway Mouth opened for The Church July 19 (see Talent On Stage) in a show that used synthesizers to put across some notably well structured songs like “Free Country” . . . Terry and Jerry played an appealing mini-set of Everly Brothers-inspired folk music in the Marriott Marquis ballroom July 16 prior to the Artists Panel . . . Buster Poindexter & His Banshees Of Blue play The Bottom Line July 30 and Bobbie Wright III plays there August 15 and 16 . . . Steve Winwood plays Pier 84 September 12 and 13 . . .

MESSAGES AT MAXWELL’s Erika recording group The Screaming Blue Messiahs will play Maxwell’s August 2.

Peter Gabriel: From Genesis To Revelation

By Stephen Padgett

ELES—For a decade now, the Peter Gabriel has waited about the entire musical scene—an apparition. Some know him for his bizarre in the art-rock group Genesis. Others only know the name from heartrended by the elite cognoscenti of rock. Through five solo studio albums, two double LP’s, one soundtrack and a package of “world music,” Gabriel has become a top superstar. He is the perfect sort—his pedagogy and credentials are his, his artistic credibility beyond reach, his one has to be ashamed for being a hell fan.

s musical interest took late sixties when, as a youngster at a boarding school (Charterhouse—public school in England), rock and roll was a part of his life as a way to escape what was going on in the world. He told his old classmate in Musician (July 1986) “I that I belonged to the world in which I lived. Rock ‘n’ roll was something I involved myself in, in order that I could attend, which I craved as a music fan. Together with his mates he formed Genesis and rejected a place in film school to pursue his own music path. In 1981, he returned to the studio to create a highly successful British hit single exerting a great influence on the scene. Genesis never truly created a real star here. Until, of course, 10 years ago when Gabriel left and the band veered toward accessible commercial pop.

With each successive Gabriel solo LP, his music, too, has moved away from the onerous pretense that had become progressive rock. Gabriel’s earliest musical joys were found in the stories of rock songs. He has completed trips to Senegal and Brazil for the purpose of interacting with the world’s musicians.

The thing that sets Gabriel apart from most of his contemporaries is his lust for experimentation. Whether it is an investigation into the esoteric possibilities of the Faktight computer musical instrument or the collaboration with a Senegalese singer (which Gabriel did while he was working on “Fool’s Gold” in “In Your Eyes” on “So”), he is ready to extend himself beyond his borders. His involvement in World Of Music, Art And Dance (WOMAD) is an example. In 1982 he sponsored WOMAD which brought together the top artists from the third world for a festival which resulted in the remarkable record, “Music And Rhythm.” When I first conceived of the idea for an event that combined third world music and rock it was from the point of view of a fan convinced that there were many more people like me who would find non-Western music as exciting as I do. Besides, there were an increasing number of rock musicians like me who had had their ideas changed by what they’d heard in Africa and elsewhere.” he told Musician.

Gabriel is an artist of heart and mind. He walks a delicate balance between matters of (continued on page 30)
ROCK STARS: Steve Kingston of B-104 (WBSS) Baltimore reports station #1 in latest ARB 12+...from 6.0 to 7.3. This shows more than doubling CHR competitor WMKR (3.6 to 3.6). B104 also shows domination in adult demos. WNCI Columbus - proves to be another star in the rating game by landing in the third position with a 9.4, up from 5.3. Michael J. Fox, new assistant PD, pulls even numbers with night-time legend, Suzy Waud of 92X. Thanks for calling in your parts guys.

SUNSHINE AT Q107 - morning personality, Jim Elliott, and mid-day personality, Sandy Weaver, hosted a "whale" of a party at two "Sign Of The Whale" locations to benefit the SUNSHINE FOUNDATION, which is the organization that grants wishes to terminally ill children. Six hundred people were able to jam into the pubs to make contributions. California Cooler was another sponsor.

NAB GREEN LIGHT! NAB gives three companies the "go-ahead" on testing their radio audience measurement systems during the Fall Sweeps. The Task Force has chosen Audits and Surveys, New York City; Birch Radio, Coral Springs, Florida and McNair Anderson, No. Sydney, Australia. Could this mean that more and more people won't have to leave their jobs?

OLD ROTTENHAT A FAVORITE: David Bowie has a hat-full of praise for Robert Wyatt, who's album "Old Rottenhat" was recently released in America. Perhaps this European cult figure - who's peer group includes Brian Eno and Elvis Costello - is someone worth listening to.

FABULOUS THUNDERBIRDS QUEUE WITH 102 - SONY/KTXQ (Q102) hosted a free concert for 10,000 at the Dallas Convention Center featuring the Fabulous Thunderbirds. Pictured (l to r): T.O. Perry, PD, Q102; Chris Fortman, Sony rep.; Jimmi Vaughan, guitarist; Kim Wilson, Lead singer; Preston Hubbard, bass player; Joe Fusco, Sony; and (kneeling): Fran Cristino, drummer.

AIRPLAY

BROADCASTING & BRANIGAN - Nassau Broadcasting stations WHWI & WLLA Brangan and John Morris, president of Nassau Broadcasting.

UNITED STATIONS - Ed Salamo programming at USF talks with Mike of Foreigner, producer of Van Halen LP, "5150."

United Stations 4/15/85

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AIRPLAY

BROADCASTING & BRANIGAN - Nassau Broadcasting stations WHWI & WLLA Brangan and John Morris, president of Nassau Broadcasting.
SCHENECTADY, NY — TOM PARKER — MD—3-1 P. CETERA


3Q—SYRACUSE, NY—GARY DUNES—MD—2-1 P. GABRIEL


LONG ISLAND, NY—RUTH TOLSON—MD—1-1 MADONNA


NEW YORK—NY—LISA TORRACCI—MD—1-1 MADONNA


East Retail Breakouts

See Rose — D.L. Roth — Warner Bros.

Rs and Lovers — G. Loring & C. Anderson — Carrere/CBS

Captain Of Her Heart — Double — A&M

DOWEST

WICHITA, KS—GREG WILLIAM—MD—3-1 P. GABRIEL


KANSAS CITY, MO—KAREN BARBER—MD—2-1 P. CETERA


AKRON, OH—REED KITTINGER—MD—1-1 P. CETERA


ROCKFORD, IL—LISA DENT—MD—3-1 P. CETERA

YBPC FIGHTS DRUGS—Tommy Marshall, president of the Young Black Programmers Coalition (YBPC), announced that the YBPC is taking a strong national stand against the use of drugs. Marshall urges all national associations, political office holders, unions, major corporations, the media, churches and professional organizations to join the YBPC in taking an active role in this anti-drug program. The YBPC has suggested that all radio station managers, program directors and air personalities use the following anti-drug slogan: "Get High On Life, Say No To Drugs" when announcing the station call letters. All air personalities should use their influence to make the slogan a house hold phrase. Selected recording artists will record message telling our listeners to Get High on Life—Say no to Drugs. Marshall said, thousands of programs, agencies and drives have attempted to penetrate young American minds to prevent their chemical suicide, and radio has a duty to use its influence to support the community in its efforts to de-popularize drug use. Tommy. Cash Box commends you and the YBPC for undertaking such a massive campaign to save "our" children from the perils of drugs. I sincerely hope that "all of "our" associations from all areas of the business will support this cause 100%. As a veteran of this business I "know" I speak for many others who have been calling out for many years to see blacks in the entertainment business "unite". If you think your support is not important let me relate to something we all understand. Your station has a 9.9 share and the leader has a 10.0. Or a record company sells 999,999 records. Your station is not number one nor has the company sold a million records. You can make a difference. While we are unifying for this cause, think about a network support system that would have a central location containing job information as well as funds to lend to someone who is unemployed but would sign a contract for the loan, just like the banks, agreeing to repay said loan upon their employment. The funds would become available through YBPC membership dues and a monthly contribution of $20 per member. It happens daily—someone is put on the unemployment line without any support system. How long must this go on before there is a sincere, sincere coming together to help one another. We must understand the importance of these call letters—W.N.E.O. (We Need Each Other).

HOT RUMOR—A has a new radio music leader. According to Arbitron KPW has dethroned personal leader KIIS-FM. Gannett broadcasting, which owns KIIS and a major midwest property has reportedly auditioned with their midwest PD several times. Was this business about his station or were they discussing a change from icy winters to L.A. sunshine.

KEN K TO LA—Ken Komisar recently traded the sunshine of Florida for the rays of L.A. Ken joins Atlantic Records as a member of their west coast A&R team. By the way if you some "good" product send it to K and "call you back" on concerning your product and needs. A Cash Box welcome to the narmadworking young professionals.

TALENTED SONGWRITER—Marquis "Ham" Dair and Srey "Boo-Kee" Dream, two of the new young writers formerly of the Reel to Reel have written and are producing a song with Keg Johnson Willeraglin an absolute smashing hit. "Help Me Get Over The Top. The song is being recorded by an unamed lovely trio of ladies who will be signed with Atlantic. Réal for those artists who normally write themselves but lately have found the public just is not buying your records, maybe you need a fresh progression of two fresh talents work in the can. Need a hit, try Ham Boo-Kee.

The Cash Box Top 75 Black Contemporary Album Chart is based solely on actual products sold at retail stores.
**SOUTH**

WQOK-NASHVILLE, TENN.—J.C. FLOYD—PD

WYLD—NEW ORLEANS, LA—DELL SPENCER—PD

WRBD-FORT LAUDERDALE, FLA.—CHARLES MITCHELL—PD

WJLD—BIRMINGHAM, ALA.—DICK LUMPKIN—MD

KOKY—LITTLE ROCK, ARK.—BOBBY EARL—PD

KAPE—SAN ANTONIO, TEXAS.—MIKE KELLY—PD

WAOX-ATLANTA, GA.—LARRY TINSLEY—PD

WRAP-NORFOLK, VA—CHESTER BENTON—PD

South Retail Breakouts

**Count Your Blessings** — Ashford and Simpson — Capitol
**Private Number** — The Jets — MCA
**Point Of No Return** — Nu Shooz — Atlantic

---

**East**

WRBS—NEW YORK, N.Y.—TONY GRAY—PD

WILD-FM—BOSTON, MASS.—ELROY SMITH—PD

WNHC—NEW HAVEN, CT.—JAMES “JAZZY” JORDAN—PD

WKD—WINDSOR, CT.—MELANIE MCCLEND—PD

WHUR-WASHINGTON, D.C.—JESSE FAX—PD

OC-106—OCEAN CITY, MD—DAVID ALLAN—PD

East Retail Breakouts

Soweto — Jeffrey Osborne — A&M
**Count Your Blessings** — Ashford and Simpson — Capitol
**Always** — Ingram — Queen/Warner Bros.

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**West**

KRIEZ—SEATTLE—WASH.—FRANK BARROW—PD

KQUK—PHOENIX, AZ.—RICK THOMAS—PD

KDAY—LOS ANGELES, CA.—JACK PATTISON-PD

KJLH—LOS ANGELES, CA.—DOUG GILMORE—PD

XHMR—SAN DIEGO, CA.—GENE HARRIS—PD

West Retail Breakouts

**In The House** — Fat Boys — Sutra
**Count Your Blessings** — Ashford and Simpson — Capitol
**Private Number** — The Jets — MCA

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**Cash Box** August
New 12" Releases

Featuring Frankie Beverly (Capitol SPRO-9750)

I'm Gonna Make You Love Me (4:18) (Frankie Beverly) (Amazement Music/BMI) (Producer: Beverly)

4K (Next Plateau NPF0045)


EQ featuring RAE FLORES (Shik SRD-800)


McCartney (Capitol SPRO-9763)

(3:35) (Paul McCartney) (MPL Communications/ASCAP) (Producers: P. McCartney/H. lam)

FY'S CUBE featuring CHERRY BOMB (MCA 23645)

S/6 (Frye/Perkins) (P/102) 71

M. R. R. S. 5781)

L. AMORE (Pitman/Whitehead) (TNT F/Myers) (Pitman/Whitehead) (TNT F/Myers)

MOST ACTIVE

Point Of No Return—Nu Shoiz—Tandy

Roaches—Bobby Jimmy & The Critics—(Macola)

Soveto—Jeffrey Osborne—(A & R M)

Love Of A Lifetime—Chaka Khan—(Warner Bros.)

CLUB PICK

"Candy Bar Express"—Love And Money—(Mercury/Polygram)

D. J. (Ray Ross)

Cub: The Metron Location: Harrisburg, PA

Comments:

"I love the remix and the high energy level of this 12". Extremely well written and brilliantly produced. This song picks you up and throws you on the dance floor."
CASH BOX TOP ALBUMS/101 to 200

August 2, 1986

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<th>Weeks On Chart</th>
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The CASH BOX top 200 albums chart is based solely on actual pieces sold at retail stores.

The ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)
Peter Gatien's London Limelight opened this week and the big question around town was, "Which opening night party are you going to?" Curiously, opening festivities are being spread over two nights which has confused everyone because no one is sure which night is the B list.

Last night we saw ten minutes of Rod Stewart, half of Frankie Goes To Hollywood, all of Spandau Bal- let and Chrissie Hynde who could be caught hiding under a table from a photographer. She told Cash Box, "I didn't want to come here but it was the only way my girlfriends could get in. I'm just an old mum." She is currently recording her new album due out in October which she says is "absolutely brilliant . . . ."

Earlier this week the enigmatic Andy Warhol was in town at the private view of his new exhibition he met new London band Curiosity Killed The Cat. He was so taken with charming bass player Nick Thorp he autographed his arms rather than his program and drew a wedding ring on his finger. He designed the band a logo and summoned them to a private dinner at The Cale Royale to which Duran's Nick Rhodes was also invited.

German based Ledermacken, on the indie label Strike Back, have managed to put out one of the most extraordinary and inspiring videos this year. "Shimmie & Shake" is a wild juxtaposition of random images: amusement arc- eades, fireworks, t-shirts, mouths, traffic, animated stills, saxophones that turn into vacuum cleaners all flood the screen at high speed and sometimes backwards. "Shimmie" is an explicit high tech dance number. Song writer Folke Gensen says he writes his lyrics by chopping up his fan letters. One track, "Ich Will Dich Essen," even includes recordings from his answering machine. He claims Dadaism, hip hop and the Doors as his main influences and bemoans the weakness and lack of cohesion in the independent labels in Germany.

London's Wembley arena was packed to capacity last weekend for UK Fresh. Highlights included Just Ice's version of Burt Bacharach's "Leaving On A Jet Plane," The World Class Wreckin' Cru with their Las Vegas style rap and Temptations style footwork, the appearance of Mona Lisa in a leopard skin body suit and the pol-}

**Lydon Finds Film Portrayal Vicious**

by Chrissy Iley

LONDON—John Lydon is so displeased at his portrayal in the film Sid and Nancy that he is to instruct U.S. lawyers to take action under the invasion of privacy act.

Lydon says the film which depicts the heroin crazed life and death of Sid Vicious and Nancy Spungen was poorly researched.

He wants to prevent the film's distribution in the States before it is due to open in Octo-

ber. It opens in London next week, July 25.

"John finds the whole principle of the film offensive," says his U.K. manager Keith Bourton. "That's compounded by what he sees as very poor research and the very poor presentation of the film."

Lydon was personally invited to see the film in London by director Alex Cox, who (continued on page 23)
## CASH BOX TOP 40 COMPACT DISCS

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## IMPORT REVIEWS

**EYELESS IN GAZA**—Back From The Rains—Cherry Red Bred 69—Producers: John and Eyless in Gazi

A lengthy time off with only two singles in the meantime makes this a welcome release. Martin Bates and Pete Becker have collaborated again for a brilliant outing.

**BREATHLESS**—The Glass Bead Game—Tenor Vossa BREATHPL4—Producer: Breathless

Moody soundscapes that seep into your consciousness rather than assault it. Delicate yet austere — a very promising debut LP.

**GENE LOVES JEZEBEL**—Discover—Beggars Banquet BEGA 73—Producer: Gary Lyons—Bar Coded

It would appear that GLL have finally found all the missing parts. Previous records have hinted at what is here in full bloom. There is an imminent domestic release via Geffen.

**WOLFGANG PRESS**—Standing Up Straight—4AD CAD 606—Producers: Wolfgang Press—John Fryer

A dark and brooding record with haunting melodies and atmospheric production. Typically fine 4AD packaging — your 4AD fans will want this one.

**THE HOUSEMARTINS**—London 0 Hull 4—Go! Discs AGOLP 7—Producer: John Williams—Bar Coded

The Housemartins have delighted import buyers through a series of sparkling singles. The debut LP is a winner. The working-class sentiment is cast in facile-but-tough, listenable form. A pick to hit in the States.
THEY WRITE THE SONGS—Everybody wants to be a songwriter—we all have some little ditty we made up that would be just right for, say, Frank Sinatra. Well, believe it or not, two recently released jazz albums feature songs by a prominent pair of moonlighters: Pope John Paul II and Fred “Mister” Rogers. No, not together, interesting sound, Rogers and Pope: the Pope makes his musical debut with “Let It Live!—Sarah Vaughn Sings Pope John Paul II” while Fred Rogers will be getting composition royalties from “Johnny Costa Plays Mister Rogers’ Neighborhood Jazz.” “Let It Live!” features five poems of the Pope’s written in his pre-Pope days turned into lyrics by Gene Lees and orchestrated by several prominent jazz composers (like Lalo Schifrin and Francy Boland). The songs are surprisingly effective and La Vaughn sings magnificently, as always. It’s available from Jazzletter Rec. cataloged as “OOL-309” or “OOL-310,” Jassol Jazz A-1027. “Johnny Costa Plays Mister Rogers’ Neighborhood Jazz” is exactly what it sounds like—the trio from the show stretching out nicely on tunes by the cardiganed kiddie composer. It’s available from Family Communications, 4802 Fifth Ave., Pittsburgh, PA 15213.

SCOTCHTON WITH A RIFF—McEwan’s Edinburgh International Jazz Festival will unfurl in the land of golf, heather, and single malt whiskies, August 17-23. Take the high road or the low road and you’ll catch players from the U.S. (like Dick Hyman, Buddy Tate, Benny Waters and Al Grey), from the U.K. (like Humphrey Lyttleton, Jack Parnell, Brian Lemon, and Monty Sunshine), and from other lands (like the Dutch Swing College Band, the Warsaw Old-Timers, Jim Galloway, and Kubstbandet). The sounds will be traditional, the ale will be “cask conditioned,” and the weather will probably be chilly. Write to the Festival at 116 Canongate, Edinburgh, EH8 9DD, Scotland for all details.

“GIANTS’” STEPS—“The Giants of Jazz” is the name of a package tour that brings together three of the venerable veterans of jazz: Dizzy Gillespie, Stan Getz, and Dave Brubeck (with their respective ensembles). This means a lot of bebop, a bossa nova or two, and at least a few numbers in 5/4 time. The “Giants” roll out to Costa Mesa, CA (8/1); Universal City, CA (8/2); Saratoga, CA (8/7-10); Hampton Beach, NH (8/15); Hyannis, MA (8/16); Cohasset, MA (8/17); Warwick, RI (8/18); Devon, PA (8/19); and Westbury, NY (8/20). Sounds like it should sound good.

BOPPING AROUND—Nippon Phonogram, that’s part of PolyGram in Japan, has come up with a “new age” label called (amazingly enough) New Age. Al Ever—that’s “A” Train Management and Consulting—has been hired to “acquire product, produce masters, and contribute to the sales and marketing campaign” of the label. He can be reached at P.O. Box 29242, Oakland, CA 94664 if you want to find out more about all of this... Al Julian, the veteran New England jazz promotion man most recently with Concord Jazz, has founded Improvisational Promotions for New England, an independent promotion and marketing company. He can be reached at 40 Cottage Ave., Winthrop, MA 02152 if you want to find out more about all of that. The Newsroom Cafe has opened up in Washington, D.C. with good intentions: they’ve got deli food and, more to the point, six nights a week of local jazz players.

CASH BOX TOP 40 ALBUM

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

- Available on Compact Disc
- Minimum (RIAA Certified)
- Gold (RIAA Certified)

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<td>GEORGE HOWARD (TBR-2106)</td>
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<td>SPOV (ATLANTIC 5753)</td>
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<td>DIZZY GILLESPIE/DISTANT 85164-1</td>
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<td>THE BOHEMIANS (Zotique/MCA-Z 5715)</td>
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<td>JOHN SCOFIELD (Gramavision 8508)</td>
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<td>JOE ZAWINUL (Columbia FC 40081)</td>
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THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

**CASH BOX AUGUST 1985**
Video connection—On 22, we'll be seeing video prod-
the late/great Jimi Hendrix, 
and I also be getting a tape from 
film with: Parliament 
which will be dis-
by Sony Video Software. But 
doesn't stop there: getting 
ent of home video and 
ins is Capitol Records, 
video promotion department is 
industry's finest believers in 
ideo as a future path for 
sequently, Capitol will 
ing out with a simultaneous 
sony and 
-video (run by Alan Doug-
ductor of the Hendrix estate), an 
titled "The Mothership Con-
fituring both Hendrix and 
now, the home videos are sep-
arch running about a half an 
for $16.95, list— 
ng for both videos and the 
 will be matched. The basic idea 
(Tom Peterson'shend's "City" and 
& Stewart Cope- 
The Rhymathist's" albums and 
s are some examples, but 
ressive step in the direction of 
home video connection . . . 
king of Sony, Sony Corpora-
America has just signed a 
 RCA/Columbia Pictures 
video under which RCA /Co-
vill release 21 feature film and 
's titles in the 5mm format. The 
'll be brought out in HIFI AFM 
igital sound, and sold 
ony electronics dealerships 
suggested retail price of $29.95. 
imment on RCA/Columbia's 
substantial, including such top 
The Big Chill and The Way 
 President Nixon and 
seen recognized the home vid-
ence of 5mm when he made the 
cement, and he is naturally 
such as punch to RCA/Colum-
 the release wagon (Sony's 
the 5mm market since last 
format, in case you're not yet 
it, is extremely conve-
're taking the age of video 
here-that's how compact it 
more bulky VHS and Beta re-
As for quality, the tapes (which 
 the size of an audio cassette) 
 are better sound and pictures 
 formats. In 1984, 127 manufac-
turers of electronics got together and 
came up with a worldwide standard, 
and when the format really takes off 
(predictions range from 2 to 5 years 
from now) you can bet it'll take 
completely. Sony, of course, 
knows this! For music titles, the optional 
PCM digital sound is an even further 
attraction.

YOU DIRTY RAT—James Cagney com-
ents breakfast table violence in Public Ene-
ymy, an August release from Key Video.

WRESTLING VIDEO—When TV 
first entered the consciousness of 
consumers at large, programmers sought 
all kinds of extraneous entertainments to 
broadcast to commercial ad-
vertisements (commercials, of course, 
were the original reasons for the 
 introduction of the medium on a large scale). 
A similar thing happened in cable TV 
and now in home video, according to 
David McLean, producer of GLOW 
(Gorgeous Ladies Of Wrestling). 
Wrestling tapes, believe it or not, are big sell-
ers these days, thanks to people like 
Cindi Lauper and Hulk Hogan. 
McLean's angle is to introduce female 
wrestlers into the home video arena— 
and I don't mean mud wrestling. GLOW 
does its own TV shows, and now fea-
tures 12 lady wrestlers in its first 
home video release, GLOW: Gorgeous Ladies 
Of Wrestling, distributed by Today 
Video of Los Angeles. Originally, 
McLean told Audio/Video, lady 
wrestlers were considered something of 
a side-show to men's wrestling. "Women 
of the '80s aren't the side show any-
more," he affirmed. "They're the main 
attraction." Even in the Lauper-en-
couraged Wrestlingmania of last year, 
the women's match was a side attraction, 
but if McLean has his way, female wrest-
lng is soon to see its day.

Gregory Dobrin

RELEASE BEAT

Video swings into action in August with four classic James Cagney films, 
Police Public Enemy (one of his earliest and best), 13 Rue Madeleine, White Heat 
At Price Glory. Each is available in VHS and Beta for the suggested retail 
$59.98, recorded in HiFi. Also from Key next month comes two teen-
My Man Adam and Rockin' Road Trip. Each is recorded in HiFi, both VHS 
and, retails for a suggested $79.98. My Man Adam is close-captio-
columbia Pictures Home Video brings the 1986 action-drama Quicksil-
video. The film stars Kevin Bacon as a young options trader who finds 
the business of drugs. Suggested retail is $79.95, VHS HiFi 
and Beta HiFi Stereo... and speaking of drugs, Video Associates 
ing an educational home video for parents called Drug Free Kids: A Parent's

CASH BOX TOP 40 
VIDEOCASSETTES

THE CASH BOX TOP 40 VIDEO CASSETTES CHART IS BASED SOLELY ON ACTUAL SALES SIGNED AT RETAIL STORES.

SHORT SINGING—Bobby Short, star of MGM Home Video's Bobby Short And Friends Live 
At The Carlyle is shown here at an in-store signing session at the East 86th Street Tower Video 
Joining short from (to the store manager Stude Leydenfrost, Richard Gerhardt Associates President 
Leigh Chafkin, producer Bill Boggs; MGM Home Video vice president of sales and marketing 
Saul Melnick, and MGM Home Video's national sales manager Dave Bishop.

x August 2, 1986

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serVideo Keeps The Indies Stocked With CDs

By Lee Jeske

-X—LaserVideo, the compact disc retailer, announced an agreement last week a number of independent record stores to sell important shares of their CD stock.

LaserVideo, which opened its first store in 1987, offers a wide variety of compact discs from over 60 million discs by 1990. LaserVideo believes that the indecisiveness of independent stores is unique in itself—but to an independent business and to consumers as a whole, said James Yaman, a LaserVideo buyer, after the agreement.

Consumer complaints about the lack of variety in the CD market were a major factor in the decision to stock LaserVideo.

FCC Apprehends Video Pirate “Captain Midnight”

By Peter Berk

LOS ANGELES—It was the stuff of B movies or TV’s Batman. Last April 27, in innocent men, women and children, children in the eastern two-thirds of America sat down to watch a late-night showing of “The Falcon and the Snowman” on HBO, they were never expected to be privy to a bizarre raid and a half minutes of programming definitely not listed in TV Guide.

Fortunately, the message which suddenly fell on the screen didn’t outline some extraterrestrial invasion or madman’s plot of global annihilation. Instead, the words read: “Good Evening HBO from Captain Midnight. $12.95/month? No way! Showtime/Menu Channel Beware!”

Well, it would appear the captain was permanently demoted last week, when FCC authorities finally nabbed the self-confessed culprit, a 25-year-old Florida resident named John R. MacDougall.

It came as no surprise to the FCC that MacDougall had considerable expertise in the realm of electronics in general and satellite dishes in particular. In fact, he is the owner of MacDougall Electronics in Oviedo, Florida, a dealership which sells home satellite dishes.

He also worked from time to time as a satellite signal operator at Central Florida Telephone and, simultaneously, a facility that sends signals to satellites. And it was that facility, which served as the base of operations for “Captain Midnight,” MacDougall’s unscheduled message was sent in apparent protest to HBO’s recent practice of scrambling its signals (to prevent non-paying movie-lovers from picking up the pay movie channel). Prior to HBO’s scrambling tactic, costly back-bay satellite dishes were being frequently purchased to pick up pay cable transmissions. By April, however, HBO’s preemptive policy was in effect, and the cable company was offering descrambling equipment to angered satellite dish owners.

USA For Africa Announces Domestic Task Force

LOS ANGELES—USA For Africa has announced the formation of a domestic task force to help handle the distribution of the $41,650,000 which was raised last July 20 by Hands Across America, the coast to coast hand-holding event that took place on May 25. An estimated 7 million people took part in the event, which was organized by USA For Africa.

Lyndon B. Johnson, who agreed to such an effort to help America’s hungry and homeless.

The newly formed task force is comprised of 37 individuals involved with the issues of hunger and homelessness, representing local, regional, and national organizations and agencies. The major role of the task force will be to help finalize the process of domestic grant funding for Hands Across America/USA For Africa. This will involve recommending funding guidelines, evaluating incoming proposals, and assisting service providers, and most significantly, working with the agencies and organizations in question to maximize the impact of the money being allocated. Based on a large extent on the recommendations made by the task force, the USA For Africa board of directors will then make a final determination of grant recipients.

“I am both grateful and pleased that we were able to deal with such highly respected individuals to work with,” said Krug. Their willingness to help is another step forward in our collective responsibility to deal with the issues of hunger and homelessness.

Meanwhile, Pocket Books has released a Hands Across America book selling for $7.95. All profits from the sale of the book will go to Hands Across America (which is still accepting donations through its toll-free number, 1-800-USA-9000).

Lyndon (continued from page 18)

previously made APEX, Inc. The two got on well personally, but Lydon made clear his views.

“It is our feeling that as per American law there are certain rights that living individuals have when it comes to being depicted in film and it’s our opinion that the film infringes John’s civil rights,” adds Burton. No such law exists in the U.K., but Lydon’s lawyers are seeing if there is a way of preventing the film from using Sex Pistols songs.

According to Greg Roselli, director of business affairs for Zenith Productions, makers of the film, Sid Vicious’ mother Ann Beverly thinks the film is brilliant. “And he says he has all the licensing rights to use the songs from the Sex Pistols company Glitterbest.

“It is a 120-minute film and John’s on for seven minutes,” says Roselli. “Mrs. Beverly says she thought the film was brilliant. We call that a Mexican standoff. If there is an action we will fight.”

Sid and Nancy cost around seven million dollars to make. The soundtrack includes music from The Pogues and Joe Strummer.
Thank God for my New American Handy-dandy College Dictionary. Whenever I'm not 100% sure of a word or phrase, I can flip through its pages in just a matter of seconds and be put on the right track. (At least most of the time.)

One of the words I needed some clarification on recently was the word “forum” (as in Nashville Forum). In digging through Webster's listings I found it to be defined as “... any medium for public discussion...” Well, that's fine, but sometimes a second opinion may be warranted, so checking another dictionary I found that a forum was also “…a public discussion of questions of common interest...”

Very interesting. Especially when you apply those definitions to a weekly column (the likes of the Nashville Forum) that offers itself as a platform (and perhaps the only platform of its kind in the so-called “music industry”) for bitches, gripes, opinions, notions, critique and other forms of editorial comments, be it subjective or objective.

Another word that I found reason to examine closely recently was “irresponsible”, and an investigative trip to Mr. Webster's guidebook says that it means “…having no sense of responsibility” or “…without a due sense of responsibility...” All well and good, I suppose, but further ruffling through the pages was required to get to “responsibility” which is described as “…a state of being responsible (accountable, trustworthy); a duty; an obligation...”

Now, if you've been plodding along with me so far you might, by now, be making the connection between a “forum” (a medium for public discussion) and “responsibility” (duty or an obligation). A connection that might suggest, perhaps, that a forum needs to be guided by some sort of sense or duty or obligation. (If you hadn't made that connection before this, now's as good a time to make it as any).

“Well, sure,” you might say, once having ruminated over it for a minute or two, “a forum should have some sense of duty or obligation. Some sense of responsibility.” And we would be quick to agree. We would, however, ask the question, “To whom?” (or to what) should the discussion (for the medium) be responsible?

Should it be responsible for preserving a particular status quo? Or some specific system or another? Should it allow to exist only as long as it satisfies certain powerful interests, or should it be a tool to try to air opinions that don't normally get aired? Or to try to reach solutions to complex problems?

Certainly some problems cannot be confronted or resolved until they are aired and examined for possible paths to resolution. On the other hand, there is always the option of using a forum as a bream to sweep things under the rug, simply because they cause us inconvenience or because they represent direct criticism of our personal activities or efforts.

Often, when such criticism comes by way of a printed forum (such as an editorial column), the term “irresponsible journalism” is waved like some sort of banner. (Who can forget Richard Nixon's and Spiro Agnew's constant use of the term?)

Now, criticism is not the purpose of the Nashville Forum, nor is the purpose of the column to add to any pretense that there are no imperfections in our happy little community. The purpose of the column is to look for ways to promote a healthier industry and working environment. Sometimes that can be done by offering positive ideas and viewpoints and sometimes there are unhealthy situations, like boils, that need lancing.

With that in mind, we invite your comments and input. If we believe that what you have to say is pertinent, and has the health of the industry (or community) as its purpose, we'll try to get it in print as soon as possible.

Tom McEntee

CASH BOX TOP 50 ALBUM

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW MOVES</strong></td>
<td><strong>25</strong></td>
</tr>
<tr>
<td>DON WILLIAMS (Capital St 12460)</td>
<td>10</td>
</tr>
<tr>
<td><strong>FEEL IT LIKE IT USED TO BE</strong></td>
<td><strong>26</strong></td>
</tr>
<tr>
<td>T. G. HARRISON (Capital St 12461)</td>
<td>9</td>
</tr>
<tr>
<td><strong>PERFUME, RIBBONS &amp; PEARLS</strong></td>
<td><strong>27</strong></td>
</tr>
<tr>
<td>THE FORESTER SISTERS (Warner Bros 25411)</td>
<td>8</td>
</tr>
<tr>
<td><strong>STREAMLINE</strong></td>
<td><strong>28</strong></td>
</tr>
<tr>
<td>LEE GREENWOOD (MCA 5622)</td>
<td>7</td>
</tr>
<tr>
<td><strong>WHO'S GONNA FILL THEIR SHOES</strong></td>
<td><strong>29</strong></td>
</tr>
<tr>
<td>GEORGE JONES (Epic Fee 3998)</td>
<td>6</td>
</tr>
<tr>
<td><strong>BORN YESTERDAY</strong></td>
<td><strong>30</strong></td>
</tr>
<tr>
<td>THE EVERLY BROTHERS (Mercury 806 1421)</td>
<td>5</td>
</tr>
<tr>
<td><strong>GREATEST HITS</strong></td>
<td><strong>31</strong></td>
</tr>
<tr>
<td>GEORGE STRAIT (MCA 5567)</td>
<td>4</td>
</tr>
<tr>
<td><strong>RUTGERS (MCA 5590)</strong></td>
<td><strong>32</strong></td>
</tr>
<tr>
<td>JUDY ROODMAN (MTM St 17050)</td>
<td>3</td>
</tr>
<tr>
<td><strong>JESUS</strong></td>
<td><strong>33</strong></td>
</tr>
<tr>
<td>JOHNNY CASH &amp; WAYLON JENNINGS (Columbia FC 40374)</td>
<td>2</td>
</tr>
<tr>
<td><strong>ME &amp; THE BOYS</strong></td>
<td><strong>34</strong></td>
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<tr>
<td>THE CHARLIE DANIELS BAND (Epic FC 39787)</td>
<td>1</td>
</tr>
<tr>
<td><strong>SOMETHING SPECIAL</strong></td>
<td><strong>35</strong></td>
</tr>
<tr>
<td>GEORGE STRAIT (MCA 5605)</td>
<td>0</td>
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<tr>
<td><strong>LOOKING AHEAD</strong></td>
<td><strong>36</strong></td>
</tr>
<tr>
<td>BILLY JOE ROYAL (Atlantic 7 90508)</td>
<td>0</td>
</tr>
<tr>
<td><strong>GUITAR TOWN</strong></td>
<td><strong>37</strong></td>
</tr>
<tr>
<td>STEVE EARLE (MCA 5713)</td>
<td>0</td>
</tr>
<tr>
<td><strong>KILLBILLY HILL</strong></td>
<td><strong>38</strong></td>
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<tr>
<td>SOUTHERN PACIFIC (Warner Bros 25049)</td>
<td>0</td>
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<tr>
<td><strong>GREATEST HITS VOL. 2</strong></td>
<td><strong>39</strong></td>
</tr>
<tr>
<td>HANK WILLIAMS JR (Warner Bros / Curb 1-25328)</td>
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<tr>
<td><strong>GREAT STEIN</strong></td>
<td><strong>40</strong></td>
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<tr>
<td>EARL THOMAS CONLEY (RCA AHI 71302)</td>
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<tr>
<td><strong>PARDNERS IN RHYME</strong></td>
<td><strong>41</strong></td>
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<tr>
<td>THE STATLER BROTHERS (Mercury 422 824-420)</td>
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<tr>
<td><strong>THERE'S NO STOPPING YOUR HEART</strong></td>
<td><strong>42</strong></td>
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<tr>
<td>MARIE OSMOND (Capitol /Curb St 12414)</td>
<td>0</td>
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<tr>
<td><strong>SOMETHING TO TALK ABOUT</strong></td>
<td><strong>43</strong></td>
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<tr>
<td>ANNE MURRAY (Capitol /EMI ST 12456)</td>
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<tr>
<td><strong>RHYTHM AND ROMANCE</strong></td>
<td><strong>44</strong></td>
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<tr>
<td>ROSANNE CASH (Columbia FC 39463)</td>
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HOT CUTS

<table>
<thead>
<tr>
<th>C. PERKINS, J.L. LEWIS, R. ORBISON, J. CASH &amp; VARIOUS ARTI</th>
<th>Big Train - (From Memphis)(/Class of '55)</th>
</tr>
</thead>
<tbody>
<tr>
<td>RANDY TRAVIS - Degin' UP Bones - (Storms of Life)</td>
<td>CASH BOX AUGUST 1986</td>
</tr>
<tr>
<td>Label, Number</td>
<td>Title</td>
</tr>
<tr>
<td>--------------</td>
<td>-------</td>
</tr>
<tr>
<td>DEBUT</td>
<td>BIRTH OF ROCK &amp; ROLL</td>
</tr>
<tr>
<td>DEBUT</td>
<td>READ MY LIPS</td>
</tr>
<tr>
<td>DEBUT</td>
<td>STAND A LITTLE RAIN</td>
</tr>
<tr>
<td>DEBUT</td>
<td>LIVING IN THE PROMISE LAND</td>
</tr>
<tr>
<td>DEBUT</td>
<td>GUITARS, CADILLACS</td>
</tr>
<tr>
<td>DEBUT</td>
<td>OLD FLAME</td>
</tr>
<tr>
<td>DEBUT</td>
<td>THAT'S HOW YOU KNOW LOVE</td>
</tr>
<tr>
<td>DEBUT</td>
<td>DRINKIN' MY BABY GOODBYE</td>
</tr>
<tr>
<td>DEBUT</td>
<td>TEN FEET AWAY</td>
</tr>
<tr>
<td>DEBUT</td>
<td>JUST ANOTHER LOVE</td>
</tr>
<tr>
<td>DEBUT</td>
<td>HONEY COMB</td>
</tr>
<tr>
<td>DEBUT</td>
<td>ALWAYS HAVE, ALWAYS WILL</td>
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<tr>
<td>DEBUT</td>
<td>WORKING CLASS MAN</td>
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<tr>
<td>DEBUT</td>
<td>I WANNA HEAR IT FROM YOUR LIPS</td>
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<tr>
<td>DEBUT</td>
<td>WITH YOU</td>
</tr>
<tr>
<td>DEBUT</td>
<td>GUITAR TOWN</td>
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<tr>
<td>DEBUT</td>
<td>LIFE'S HIGHWAY</td>
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<td>DEBUT</td>
<td>GUILTY EYES</td>
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<tr>
<td>DEBUT</td>
<td>CRY</td>
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<tr>
<td>DEBUT</td>
<td>TOO LATE</td>
</tr>
<tr>
<td>DEBUT</td>
<td>REPETITIVE REGRET</td>
</tr>
<tr>
<td>DEBUT</td>
<td>BOTTLE OF TEARS</td>
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<td>DEBUT</td>
<td>NOTIN' VENTURED NOTIN' GAINED</td>
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<tr>
<td>DEBUT</td>
<td>YOU MADE A ROCK (OF A ROLLING STONE)</td>
</tr>
<tr>
<td>DEBUT</td>
<td>SHAKIN'</td>
</tr>
<tr>
<td>DEBUT</td>
<td>YOU'RE ANYTHING LIKE YOUR EYES</td>
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</tbody>
</table>

**CASH BOX COUNTRY SINGLES**

**August 2, 1986**

**DEBUT**

<table>
<thead>
<tr>
<th>Label, Number</th>
<th>Title</th>
<th>Artist</th>
<th>Release Week</th>
<th>Peak Position</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>80</td>
<td>TEXAS MOON</td>
<td>JOHNNY DUNCAN</td>
<td>8-25-86</td>
<td>84</td>
<td>2</td>
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<tr>
<td>81</td>
<td>HEARTBEAT</td>
<td>TROY GILBERT</td>
<td>8-25-86</td>
<td>92</td>
<td>2</td>
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<tr>
<td>82</td>
<td>SLOW MOTION</td>
<td>MALCOLM H. &amp; RUCKER</td>
<td>8-25-86</td>
<td>38</td>
<td>2</td>
</tr>
<tr>
<td>83</td>
<td>DIXIE USA</td>
<td>STEVE GREEN</td>
<td>8-25-86</td>
<td>87</td>
<td>2</td>
</tr>
<tr>
<td>84</td>
<td>PULL UP A PILLOW</td>
<td>DAVE HOLLOWAY</td>
<td>8-25-86</td>
<td>88</td>
<td>2</td>
</tr>
<tr>
<td>85</td>
<td>IF THAT AIN'T COUNTRY</td>
<td>NORMAN WALKER</td>
<td>8-25-86</td>
<td>59</td>
<td>7</td>
</tr>
<tr>
<td>86</td>
<td>TOO YOUNG TO FALL IN LOVE</td>
<td>BENJ HILBERT</td>
<td>8-25-86</td>
<td>77</td>
<td>4</td>
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<tr>
<td>87</td>
<td>I WONDER IF WILLIE KNOWS</td>
<td>SOUTHERN</td>
<td>8-25-86</td>
<td>91</td>
<td>2</td>
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<tr>
<td>88</td>
<td>LOVE ISN'T ALWAYS THE GOOD TIMES</td>
<td>BLANE GAUSS</td>
<td>8-25-86</td>
<td>90</td>
<td>2</td>
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<tr>
<td>89</td>
<td>DIAMONDS ARE FOREVER</td>
<td>MICHAEL ROY CROFT</td>
<td>8-25-86</td>
<td>83</td>
<td>3</td>
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<tr>
<td>90</td>
<td>WASH HER LOVE AWAY</td>
<td>R.J. McPHEE</td>
<td>8-25-86</td>
<td>90</td>
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<tr>
<td>91</td>
<td>PICTURES FADE WITH TIME</td>
<td>DANIEL TAYLOR</td>
<td>8-25-86</td>
<td>166</td>
<td>8</td>
</tr>
<tr>
<td>92</td>
<td>DON'T TURN OUT THE LIGHTS</td>
<td>GREEK BROTHERS BAND</td>
<td>8-25-86</td>
<td>92</td>
<td>2</td>
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<tr>
<td>93</td>
<td>HONKEY TONK HEAVEN</td>
<td>DONNY GOFF</td>
<td>8-25-86</td>
<td>92</td>
<td>2</td>
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<tr>
<td>94</td>
<td>CONCRETE AND STEEL</td>
<td>MERCEDES</td>
<td>8-25-86</td>
<td>97</td>
<td>2</td>
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<tr>
<td>95</td>
<td>RENO BOUND</td>
<td>SOUTHERN PACIFIC</td>
<td>8-25-86</td>
<td>53</td>
<td>16</td>
</tr>
<tr>
<td>96</td>
<td>WHAT'S ONE MORE TIME</td>
<td>TODD JOXAS</td>
<td>8-25-86</td>
<td>237</td>
<td>4</td>
</tr>
<tr>
<td>97</td>
<td>TWO TOO MANY</td>
<td>HOOLY DUNN</td>
<td>8-25-86</td>
<td>11</td>
<td>2</td>
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<tr>
<td>98</td>
<td>SOMEBODY WANTS ME OUT OF THE WAY</td>
<td>GEORGE JONES</td>
<td>8-25-86</td>
<td>57</td>
<td>15</td>
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<tr>
<td>99</td>
<td>I JUST CALLED (TO SAY I STILL LOVE YOU)</td>
<td>BURLI BILL CRIMES</td>
<td>8-25-86</td>
<td>98</td>
<td>2</td>
</tr>
</tbody>
</table>
Honeycomb—Gary Morris—(Warner Bros.)

It's Me—Exile—(Epic)

Doo-Wah Days—Mickey Gilley—(Epic)

Cry—Crystal Gayle—(Warner Bros.)

Love Keep Your Distance—A.J. Masters—(Bermuda Dunes)

Since I Found You—Sweethearts Of The Rodeo—(Columbia)

KROW—Reno—(Pick)

Crystal Gayle—(Pick)

Gary Morris

Sweethearts of the Rodeo

A.J. Masters

Dark Horse: A.J. Masters

WJJC—Commerce—Keith Farnell

Bill Arwood

Jim & Jesse—(Pick)

Rosie Flores

A.J. Masters

Garry Edwards

Daniel Taylor

Mason Dixon

Dark Horse: A.J. Masters

WMIX-FM—Destin—Skip Davis

Mickey Gilley

Carroll Baker

Earl Thomas Conley & Anita Pointer—(Pick)

Tom T. Hall

David Allan Coe & Willie Nelson

Tari Hensley

None

A.J. Masters

Dark Horse: A.J. Masters

WXIZ—E. McKeensport—Jack Seckel

Two Hearts

Green Brothers

Malchak & Rucker

Southerner

Leon Everette

Todd Joos

Dark Horse: Southerner

KJBS-FM—Bastrop—Lee Clark

Little David Williams

Craig Southern

Jacky Ward

Doug Peters

R.J. McIntosh

Topel & Ware

Gay Shannon

Gene Kelly

The Lowes

Dark Horse: Gay Shannon

WOWW-FM—Pensacola—Steve Ryan

Sweethearts of the Rodeo

The Forester Sisters

Malchak & Rucker

Doug Peters

Gayla

Gary Morris

Lyle Lovett

Crystal Gayle

Louise Mandrell

Eddie Rabbitt & Juice Newton

Glenn Campbell

Mickey Gilley

The Oak Ridge Boys

Mason Dixon

Ray Charles

Dark Horse: Mason Dixon

KFRD-FM—Rosenberg—Bill Ingram

Crystal Gayle—(Pick)

Mickey Gilley

Larry Boone

Tari Hensley

A.J. Masters

Todd Joos

Daniel Taylor

Bobby Rich

Dark Horse: A.J. Masters

Nobody In His Right Mind Would've Left Her—C. Strait—(MCA)

Rockin' With The Rhythm Of The Rain—The Ju

(RCA/Curb)

Country State Of Mind—Hank Williams Jr.—(Warner/Curb)

Desperado Love—Conway Twitty—(Warner Bros.)

Little Rock—Reba McEntire—(MCA)

Savin' My Love For You—Pake McEntire—(RCA)

Count On Me—The Statler's—(Mercury/Polygram)

WSCO—Corinth—Stan Edwards

Pat Boone

Two Hearts

Crystal Gayle—(Pick)

Mason Dixon

Susan Oliver

Austin Ames

The Ramondos

Todd Joos

Dark Horse: Mason Dixon

WTHI-FM—Terre Haute—Barry Kent

Eddie Rabbitt & Juice Newton—(Pick)

Exile

The Oak Ridge Boys

Everly Brothers

Skeeter, Knobloch & Overstreet

Lyle Lovett

Dark Horse: None

KJUN—Puyallup—Johnny Clark

Mason Dixon

Leon Everette

Craig Southern

Doug Peters

Dark Horse: Mason Dixon

KFRD—Gresham—Mark Wade

The Forester Sisters

Exile

Nicky Seeger

Leon Everette

Tom T. Hall

The Vegas Brothers

The Wrays

Scotty Alexander

Tanya Tucker—(Pick)

Dark Horse: Robin Lee

WICO—Salisbury—C.R. Ho

Mickey Gilley—(Pick)

Gary Morris

The Forester Sisters

Skeeter, Knobloch & Overstreet

Nitty Gritty Dirt Band

The Louvin Brothers

Alan Jackson

Doug Peters

Malchak & Rucker

Toni Price

Gene Kennedy

Dark Horse: Malchak & Ruck

WATZ—Alpena—Elaine Wil

The Forester Sisters

Eddie Rabbitt & Juice Newton

Dwight Yoakam

Andrea Mandrell

Tanya Tucker

Ray Charles

David Allan Coe & Willie Nelson

Sweethearts of the Rodeo

Mickey Gilley

Exile

The Vegas Brothers

Marty Stuart

Mason Dixon

Roger Miller

Gary Morris

Earl Thomas Conley & Anita F

Dark Horse: Malchak & Ruck

KQED—St. Joseph—Bob O

Marty Stuart

Gary Morris—(Pick)

Crystal Gayle

Pinkard & Bowden

Sweethearts of the Rodeo

Gene Kennedy

Dark Horse: Gene Kennedy

A.J. Masters—(BERMUDA DUNES C114)

Love Keep Your Distance—(Desert Sands—BMI/Medicine Music—BMI)

R. Lansdowne, A Masters, L. Hindo) (Producers: Harry Stinson and A.J. Masters)

40655 Jefferson, Bermuda Dunes, CA 92011 (619-345-2851)

If A.J. keeps going at the pace he's going, we're gonna take away his "Dark Horse" eligibility status. This guy's already grabbed this spot once, and he's back with the same record as a result of Dark Horse Picks from KFRD, KNEU, KPX, KROW, KRRV, WGTO, WHIM, WJJC, WMMK, WML, WMATZ, WOPY.

SEALS GLITTERS—While in Popular Bluff, Missouri for a concert, Dan Seals and Bill Yates stopped by KWOC-FM for a visit with program director Rob Johnson. Pics to r) are: Johnson, Seals and Yates.

Cash Box Aug
OUT OF THE BOX


A traditional twin fiddle Willie sound with clever lyrics should make this still another top 10. It's in the vein of his "old" songs, and is pure, powerful Willie.

FEATURE PICKS

LEE GREENWOOD (MCA 52896) Didn't We (4:00) (Good Single Ltd.,/Irving Music, Inc./WB Music Corp./Two Sons Music - BMI/ASCAP) (Graham Lyle, Troy Seals) (Producer: Jerry Crutchfield)

Gutsy vocals and great range make this a showcase for Lee. A must for any playlist.
(Our thanks to reporter Marc Hahn from KTOM-Salinas, whose recent visit to Nashville allowed him to play guest reviewer this week.)

CONSENSUS PICK


There's no doubt in the minds of the CB Staff of Four that this is the standout piece of single product of the week! Strong stuff from young Butch, and we expect BIG returns at radio level. Congrats to Stevovitch and the Fleelruts over at the label (where a helluva turnaround is taking place). And nice going to you, too, Rich.

Thanks, Radio, For Giving Us THE MOST ADDED Record of the Week — Major OR Indie! — And the Highest Indie Debut

"Home Grown"
Mason Dixon
Premier One Records — Produced by Dan Mitchell

#70 Cash Box Debut — #77 Billboard Debut
#9 Cash Box Indie Chart

What A Welcome For A New Indie Label And Its First Release!
### CASH BOX Top Indie Singles

<table>
<thead>
<tr>
<th>Weeks</th>
<th>On Chart</th>
<th>Weeks</th>
<th>On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>BIRTH OF ROCK &amp; ROLL</strong>&lt;br&gt;CAREL PERBINS (Amsterdam)&lt;br&gt;Smash884 (760-7)</td>
<td><strong>IF YOU'RE ANYTHING LIKE YOUR EYES</strong>&lt;br&gt;ROBIN LEE (Evergreen EV 1043)</td>
<td>7/26</td>
</tr>
<tr>
<td>2</td>
<td>NEXT TO YOU&lt;br&gt;TOBBY OVERSTREET (Silver Dollar SD7 70002) Contact: 2400&lt;br&gt;Fall Creek Rd., Branson, Missouri 65616</td>
<td><strong>FEEL LIKE I'M FALLING FOR YOU</strong>&lt;br&gt;THOMAS HARDY (MDJ 5352)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LOVE KEEP YOUR DISTANCE&lt;br&gt;A J. MASTER’S Bermudan Dunes&lt;br&gt;CHI Contact: 615-3452883</td>
<td><strong>MY WIFE'S HOUSE</strong>&lt;br&gt;GENE KENNEDY (Society 5 86-110) Contact: 615-3854002</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><strong>GUILTY EYES</strong>&lt;br&gt;DARLENE AUSTIN (CST 4146) Contact: 615-3671823</td>
<td><strong>SLOW MOTION</strong>&lt;br&gt;MALCOLM &amp; RICKER (Alpine AP5-000) Contact: 615-327-2277</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td><strong>YOU CAN HAVE HER</strong>&lt;br&gt;BOOT CLEMENTS (West W 721) Contact: P.O. Box 8875, Universal City, CA 91608</td>
<td><strong>IF THAT AIN'T COUNTRY/WILLIE HOUSE PAINTED WHITE</strong>&lt;br&gt;NORMAN WADE (NCR 327) Contact: 615-824-1025</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td><strong>THERE'S A WALK THRU THE PAIN</strong>&lt;br&gt;INDIANA (Killer 1003) Contact: (615) 227-3602</td>
<td><strong>SAD STATE OF AFFAIRS</strong>&lt;br&gt;LEON EVETT (Orlando ORC-114) Contact: 615-451-3990</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td><strong>GEORGIA BLUE EYES</strong>&lt;br&gt;JACKY WARD (MUV 119) Contact: 3784 Realty Dallas, TX 75244</td>
<td><strong>THAT'S WHAT MADE THE GOOD TIMES ROLL</strong>&lt;br&gt;GUY SHANNON (Evergreen EV 1049) Contact: 615-327-2213</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td><strong>BIDDING AMERICA</strong>&lt;br&gt;GOODBYE (THE AUCTION)&lt;br&gt;BRIAN HALSKA AND SAWMILL CREEK (Cowboy 45-202) Contact: 615-329-2100</td>
<td><strong>DIXIE U.S.A.</strong>&lt;br&gt;CRAIG SOUTHERN (Royal Master RM 8605) Contact: 615-824-8025</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td><strong>HOME GROWN</strong>&lt;br&gt;MASON DIXON (Premier P.O.R 101) Contact: (615) 321-5566</td>
<td><strong>HEARTSTRUCK</strong>&lt;br&gt;DOUG PETERS (Comstock 1831) Contact: (913) 631-6600</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td><strong>GOOD AND LONESOME</strong>&lt;br&gt;THE LOWERS (Comstock Sl 4977V) Contact: 615-385-2704</td>
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</tr>
</tbody>
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### Up and Coming

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<th>Music Directors be on the lookout for Ogden Harless’ latest (and best)</th>
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<td><strong>“Honey, Can You Make It”</strong>&lt;br&gt;Cypress CVP 8511</td>
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### INDIE Spotlight

**Burbank Station** (Luv 123)

**Your Love** (Little Shop of Morgan/Ar- | geo/Dick James — BMI) (D. Morgan, Roger Greenaway)

Okaaayyyy! A real nice debut outing for Burbank Station—whose career(s) ought to be movin' on down the line with a little bit of steam and a little bit of speed as a result. Don’t wait for your friendly local promo man to call you—find it for yourself.

**At last...**

A new song that touches every person's "Love Isn't Always the Good Time" by Blane Gauss

### CONCRETE & STEEL

**CONCRETE & STEEL**

Morgan
d

### Cypress Records

P.O. Box 51087(A) Jacksonville Beach, Florida 32250 (904) 246-8222

### 20th Century Productions, Inc.

P.O. Box 51087(A) Jacksonville Beach, Florida 32250 (904) 246-8222

### Cash Box

August
GOSPEL

CROCKETT—SURPRISES GUISES—(DAYSPRING 7-001-9) PRODUCER: DAN UMA

over, Bruce Springsteen and Cougar Mellencamp—Billy

Crockett's second album does contain

disguises. One of the best

even Heart is a Hunter," is a

coller with a universal meaning,

to overlook, "41 Lawn-

a number dealing with Ameri-

culturalism. "How Good You

good style of modern-day rendition of

Missouri," is the single

a single airplay now. "Portrait of

a slower ballad dedicated to

Teri DeSario Pursue's

"lace" is full of rejigging. Teri

is backup on the LP, as does

Crockett's beautiful accou-

playing highlights the material

fitting, simple production lets

g shine the way they should.

PAM MARK HALL—SUPPLY AND DEMAND—(REUNION 7-01-000712-8) PRODUCER: KEITH THOMAS EXECUTIVE PRODUCERS: MICHAEL BLANTON AND DAN HARRELL

Pam Mark Hall really gives us a treat with her album, "Supply and Demand." "Sparrow Watcher" may be the most beautiful song here, while two other pretty ballads are "Love Supply What Love Demands" and "Reach Out and Love Again," which gives hope to the

brokenhearted. "Our God Reigns" is slow and worshipful. The rest have

shades of Stevie Nicks—especially

"The Agony and the Glory" and "Walk in Faith." A song about child abuse

called "Hey Child," is also included.

GOSPEL VIEW

Gospel Music—Is There More Than Amy Grant?

By Dan Harrell

Many people ask me, "Is Amy Grant typical of what is going on in Gospel music?" From a manager's perspective I don't see many Gos-

pel artists with the same broad appeal as Amy. I do see a vital and growing industry that doesn't necessarily need to follow Amy Grant to be successful. With a few exceptions (i.e., Michael W. Smith, Toto K., and Chris Eaton, etc.), most Gospel artists should be marketed for a specific audience. Gospel music generally

is narrow in its appeal (i.e., jazz and classical), because you are attempting to be very specific with your product. The exciting opportunity

for Gospel, apart from the content of the lyrics, is that almost any musical style can be explored. Jazz, hard rock, country, r&b, and top 40 are all available with a Christian message.

My advice to the pop market and to the

Gospel market as they begin to interact is "don't try to fit a round peg into a square hole." The pop marketplace is very limited in its ability to promote and market gospel music with significant national radio or video airplay. Gospel music is not accustomed to a hit single being the only (or the primary) tool used to break a record and they should not forget their "grass-roots" approach to promotion.

As a manager, I always look for ways to build momentum for an artist. For years prior to Amy's hit single, "Find A Way," we had used a lot of very personal and uniquely designed promotion for our artists. I believe that the pop music field could do well by some of our basic techniques. With the decline of independent distribution the major labels have become too dependent on radio. We have an artist, Michael W. Smith, who has never had a hit on pop radio and has still

sold over 600,000 records. Touring and public relations are our best avenues of exposure. Without mainstream radio and MTV we have to find alternatives.

The music business has created a cycle of "boom or bust" that I think is extremely dan-

gerous. The main reason we have chosen A&M Records for our pop side is that they historically have evidenced a commitment to artist development. Artist development is a lost art and I believe it is a strength that gospel music brings to the table. Most gospel artists have a depth of recording and touring experience that will explode off of a very loyal base when put into a mass exposure medium of radio or video.

My philosophy is that nobody believes in

your artist or cares as much as you do, and it is never easy.

INDEPENDENCE BASH—They sure did have a great 4th of July celebration on ABC, didn't they? Gospel great Sandi Patty was unknown to a lot of viewers until she sang an exhilarating rendition of our National Anthem during the wrap-up of the celebration. Pictured above from left are: David T. Clydealnd orchestrator/conductor at Royal Tapestries, Inc., Patti and Greg Nelson produced for 19th Street Productions.
COIN MACHINES


SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our Command: JU- KEMUSIK and Games, Box 262, Hanover, Pennsylvania 17331—Telephone (717) 632-7205.

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PERSONAL

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WANTED: Miss Pac Man Cocktails, Wiz-a- mole, Skeeball, Lucky Crane. For Sale: Shopped Regular Pac Man $395, Miss Pac Man $890, Frogger $295. Call Mike or Phil (717) 948-1846.

SLOT MACHINES FOR SALE—A major manufacturer of Video Slots—in stock 100 assorted Bally-Jennings—I must be sold now! Si Redd, IGT, Z-30 So. Rock, Reno, NV 89502. (702) 323-5004.

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WANTED—Man to service Poker Boards and Bingos. Must be married. Call (304) 292-3791.

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 totaled $25 at tax) to: SOUND FEELINGS PUBLISH- ING, Suite 40C6, 24266 Walnut St., Newhall, CA 91321. Dealer inquiries invited.

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SONGWRITER

SONGWRITER'S MONTHLY LITERATURE 1625 N.Wilcox, 2940, CA 90028. For current issue send $3 to Songwriter should have a copy.

Goldberg

(continued from page 3)

to speak to young people in a non-patronizing language they would be most likely to respond to; namely, through the sometimes controversi- al musicians who had become heroes to them. And somewhat to Goldberg's surprise, the California attorney general agreed com- plete. Mike Farley got a quick lesson in how to hip with more sophistication about things than I, with my prejudice about elected officials, had expected," he admitted.

Beyond involving mainstream pop/rock art- ists, Goldberg therefore particularly wants to feature a heavy metal performer or group in at least one of the spots he produces. If someone who's perception of being supremely 'cool' and rebellious understands the scope of what's going on, the impact can and should be tremendous. "If we do only one spot," Gold- berg said, "it’s going to be a heavy metal spot."

At present, Goldberg is seeking funds to add to the $50,000 the state attorney general’s office has already pledged to the campaign. The budget, however, is the major concern is to handle this touchy matter proper- ly, especially in an era so replete with music-related dogmatism. "I think there may be a bit of burnout so far as the big benefits and tele- visions are concerned," Goldberg mentioned. "At times, you can see overkill or people cussing to exploit the good deeds of others. Still, I think it’s all healthy, because if there are going to be excesses in one direction, I’d rather have we too many benefits and causes."

Gabriel

(continued from page 5)

emotion and intellect. He is constantly feeding literary images for his songs, but he is just as likely to pull something from a dream or some other personal experience. His concerns of the heart have also led him to become involved in a number of humanitarian efforts, most nota- bly his recent featured appearances on behalf of Amnesty International. Before this he contrib- uted to Artists Against apartheid's Sun City video and record. In addition to his WOMAD work, he also found time to score the Alan Parker film, Zidane.

In the process of moving from his arty begin- nings as lead singer for Genesis to his ubiqui- tous role as world music eminismy, Gabriel has exposed himself to a mass American audience with the force of a “Sledgehammer,” he has invoked a revelation and it was “So.”

MANHATTAN SERENADE

Records recently held a listening mire its made-for-complac- Broadway," Here, flashing their c: Mike Bemker, producer; Byr- range/orchestra: Bruce Luic- dent, Manhattan Records.

Cash Box Aug 30
around the route

Pinball Expo ‘86 is Set

The Holiday Inn O’Hare/Kenne- mont, Illinois (suburban Chicago) is Pinball Expo ‘86, which will take the period of November 21-23, geared to flippers enthusiasts, will have over 100 old and new pins for sale, plus hard-to-find pinball parts and the lucky showgoer will take home a prize from the game in the or tournament, and another new will be awarded in a drawing. Mention format will include a size lineup (twice as large as last year) that contains seminars presented by noted authorities and a tour of the Williams plant. Sirman Robert Berk said the high-

show will be a banquet featuring a raffle guest. “We have tremendous schedule of events planned, with something for everyone who enjoys pinball,” he added. A panel of pinball designers, including David Christensen and Paul Faris, will participate in the seminar program. Back by popular de-

mand, following their appearances at last year’s Expo, will be Alvin Gottlieb of D. Gottlieb & Co. and Roger Sharpe, author of “Pinball”, who will address the Expo audience. Other speakers will be on hand to discuss such subjects as solid state mechanics, flipper pinball games and bingo-style pins. Berk said he expects a large turnout at this year’s event. “We’ve got a great lineup of at-

tractions booked for Pinball Expo ‘86, plus a few surprises still in the works.” Further information may be obtained by contacting Robert Berk at (212) 369-1192 or assist. chairman Bill Kurtz at (212) 921-7537.

Black Belt

“The Next Trend” line of pins from Billy Mid-

way continues with “Black Belt,” the factory’s latest entry. Using the ancient art of karate as its theme, the new pin is easy to understand, yet challenging to master.

Black Belt includes all of the quality features of “The Next Trend” pins, such as the diagnos-
tics package that permits testing without a manual, factory-installed mylar on key wear points, eye level alphanumeric display and built-in playback inclination, among others. Going a step further, this model offers an opera-
tor-selectable feature that reduces the time it takes to see the opponent.

Black Belt has advanced the state-of-the-art in pinball design, drawing on our 54 years of experience,” stated Steve Blattspieder, Billy Midway vice president of sales. “It combines exciting contemporary pinball graphics, lights, sound and action with challenging skill shots and features designed for unequalled operator convenience.”

Among other enhancements of the new pin are the novel soft skill shot off the plunger, the unique continuous volley ramp, the world’s first karate chop flipper and a new feature that lets high scorers enter their initials on the display.

Black Belt is currently available through fac-
tory distributors. Further information may be obtained by contacting Billy Midway at 10601 W. Belmont Ave., Franklin Park, Ill 60031.

Trade Seeks Japanese Support In Anti-Piracy Efforts

CHICAGO—The American Amusement Ma-

chine Association has sent a resolution to the Japanese Amusement Machinery Manufactur-

ers Association (JAMMA) requesting that JAMMA require its members to take specific measures to make counterfeiting and parallel importing more difficult. The request re-

quires that manufacturers embargo the name of the legitimate U.S. copyright holder on all boards intended for the U.S. It also requests that for all boards intended for use in Japan that the following English words be included in the software for appearance on the video screen, “This game illegal for use in the U.S.A.”

As another effort in this regard, AAMA and the Amusement and Music Operators Association (AMOA) have sent a joint resolution to Japan requesting a 90 day delay in the intro-

duction of games in Japan after introduction in the U.S. market.

The resolution was sent to Mr. Masaya Nakamura, chairman of JAMMA in Tokyo.

Strong Booth Sales For AMOA Expo ‘86

CHICAGO—Nearly three-thirds of the 425 ex-

hibit booths available for the upcoming 37th annual AMOA international exposition have already been sold and the show is still a new five months away. Expo ‘86 will be held Nov. 68, at the Hyatt Regency Chicago.

As of mid-June, 85 companies had pur-

chased 306 booths for this year’s event, which is expected to attract thousands of coin-op equipment owners and distributors. “We’re excited about the early response from so many leading manufacturers and are confident booth sales will continue throughout the summer,” stated Ross Todaro (Todaro TAVS, Inc.—Bry-
an, Texas), who is chairman of the Expo ‘86 exhibits subcommittee.

The AMOA Expo ‘86 exhibition will show case manufacturers’ products and technolo-
gies including pinball games, jukeboxes, video jukeboxes, pool table, pay telephones, video games, electronic darts, cigarette vending and other coin-operated equipment.

The educational seminar program will fea-
ture recognized industry, government and management experts who will discuss parallel imports, cigarette vending, merchandising, pay telephones, industry standardization, com-

cuters, management, vehicle usage, AMOA’s new National Dart Association and other perti-

ent topics.

Featured performers at this year’s AMOA ban-

quet and stage show will be country music

musicians Judy Rodman, voted the Academy of country Music’s “Top New Female Vocalist of the Year,” and The Girls Next Door. Also per-

forming will be Bo Thorpe and his orchestra.

Further information about the convention may be obtained by contacting AMOA head-

quarters at 111 E. Wacker Drive, Chicago, Il. 60601 or phoning (312) 644-6610.
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